

CHAMPIONS

THE **SUPER** ROLE-PLAYING GAME!™

BY GEORGE MACDONALD
AND STEVE PETERSON



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DEDICATION

The third edition of *Champions* is dedicated to the following people:

Glenn "Icestar" Thain
Steve "Force" Goodman
Bruce "Marksman" Harlick
Stacy "Mind Maid" Laurence

Doug "Mercenary" Garrett
Mike "Airacobra" Gray
Tom "Rose" Tumey
Ray "Dove" Greer

Our heartfelt thanks to all of the people who have helped us make this game work.

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TABLE OF CONTENTS

INTRODUCTION

Foreword	4
How to Use This Game	4
What is Roleplaying?	5
How to Play Champions	5
The Character Sheet	5
How Combat Works	7

CHARACTER CREATION

Creating a Hero	9
Character Conception	10
Characteristics	11
Explanation of Characteristics	12
Round Offs	13
Using the Character Sheet	13
Skills	13
The Skill List	14
Acrobatics	14
Climbing	15
Computer Programing	15
Detective Work	15
Disguise	16
Luck	16
Martial Arts	16
Security Systems	16
Skill Levels	17
Stealth	18
Swinging	18
Powers	18
Some General Rules	19
Choosing Powers	19
Special Effects	19
Armor	21
Clinging	21
Damage Resistance	21
Danger Sense	21
Darkness	21
Density Increase	22
Desolidification	22
Ego Attack	22
Ego Defense	22
Energy Blast	23
Enhanced Senses	23
Entangle	24
Extra Limb	25
Faster-than-light Travel	25
Flash	25
Flash Defense	25
Flight	25
Force Field	26
Force Wall	26
Gliding	27
Growth	27
Invisibility	28
Instant Change	28
Killing Attack (hand-to-hand)	28
Killing Attack (ranged)	29
Lack of Weakness	29
Life Support	29
Mental Illusions	29
Mind Control	30
Mind Scanning	30
Missile Deflection	31
Power Defense	31
Power Drain	31

Power Transfer	32
Regeneration	32
Running	32
Shrinking	32
Stretching	34
Superleap	34
Swimming	34
Telekinesis	34
Telepathy	34
Teleportation	35
Tunneling	35

Power Modifiers	36
General Modifiers	36
Elemental Control	36
Multipower	37
Reduced Endurance	39
Power Advantages	40
Power Advantage Cost Chart	41
Area Effect Hexes	41
Area Effect Radius	42
Armor Piercing	42
Attack With No Normal	42
Defense	42
Autofire	42
Based on Ego Combat Value	43
Explosion	43
Extra Charges	43
Hardened Defenses	44
Invisible Power Effects	44
Large Endurance Battery	44
Power Affects Desolidified	44
Objects	44
Usable At Range	44
Usable On Others	44
Power Limitations	44
Power Limitation Cost Chart	45
Activation	45
Always On	46
Endurance Battery	46
Focus	47
Increased Endurance Cost	49
Limited Power	49
Limited Uses	50
Character Disadvantages	51
Berserk	51
Dependent NPC	52
Hunted	52
Physical Limitation	53
Psychological Limitation	53
Public Identity	54
Secret Identity	54
Susceptibility	54
Unlucky	55
Unusual Looks	55
Vulnerability	55
Character Examples	56

COMBAT

Noncombat Time	60
Perception	61
Entering Combat	62
Combat Sequence	62
Action Phases	63
Movement and Game Scale	64
Segmented Movement	65

Fighting	66
Combat Value and Attack Rolls	67
Ego Combat	68
Combat Modifiers	68
Combat Maneuvers	72
Determining Damage	74
Taking Damage	75
Effects of Damage	76
Knockback	77
Endurance	78
Recovery	79
Presence Attacks	80
Characteristic Rolls	81
Strength Chart	81
Throwing Distance	82
Weapons	83
Ranged Weapons	83
Melee Weapons	84
Explosives	84
Armor	85
The Environment	85
Falling	86
Breaking Things	86
Experience Points	89

CAMPAIGNING

World Building	91
Superhero Rationale	92
Non-Player Heroes	92
Hero Groups	92
Supervillain Rationale	93
Everybody Else	93
Building a Scenario	94
Themes	94
Classic "Bits"	94
Getting Heroes Into a Scenario	95
Notes on Playing	95

ADVENTURES

Attack of the VIPER	98
VIPER's Nest	101
UNTIL Background	101
VIPER Background	102
VIPER Tactics	103
Assault on the Tanghal Tower	104
Combat in Christopher Park	106
Cleaning Out the VIPER's Nest	108
The Assault	108
The Nest	109
Nest Leader	114
UNTIL Agents	115
VIPER Agents	115

CHARACTERS

Introduction	116
Crusader	117
Starburst	118
Armadillo	119
Cheshire Cat	120
Pulsar	121
Bluejay	122
Brick	122
Icicle	123
Howler	124
Mechanon	125
Dragonfly	126
Shrinker	127
Ogre	127
Green Dragon	128
Designer's Notes	130
Glossary	131
Condensed Cost Listings	133

INTRODUCTION



FOREWORD



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

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

So get out there and BE A HERO!

HOW TO USE THIS GAME



You probably want to get started playing *Champions* right away. If you've played other Hero System games before (like *Danger International* or *Justice Inc.*), you already know how to play. The Combat system in *Champions* doesn't have as many special rules as those games, but the Character Creation is more complicated. You should start by skimming through the Combat section, then read through Character Creation closely. Or, if you want, you can skip Character Creation for now, and start playing right away by using the characters provided in the back of this book. The *Viper's Nest* stories in the Adventures section are ready to use.

Those of you unfamiliar with roleplaying games (or unfamiliar with the Hero System) should read through this whole Introduction section. Once you've done that, turn to the Solo Adventure in the Adventures section and start playing. That'll show you how the game works. If you and your friends want to start playing without learning all the rules, one of you should volunteer to be the Game Master (GM). The GM should read through the first *Viper's Nest* adventure. When you're ready to start, give each player one of the characters from the back of the book. Everything you need to know about combat is on the Quick Combat Sheet; when you have questions, just look in the appropriate section of the book.

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

Before you start, there's a few things you might find helpful in playing *Champions*. The following items aren't included in the box, but are very useful:

PLAYING MATERIALS

- At least 3 six-sided dice for each player (more dice are helpful).
- Paper and pencils
- Paper or other map with 25 mm (one inch) hexes
- Copies of the Character Sheets
- 25 mm metal miniatures to represent characters (Official *Champions* miniatures are made by Grenadier Miniatures, available at any fine hobby store).



WHAT IS ROLEPLAYING?

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

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

When playing a roleplaying game, one player will take the parts of the director and author. This person, called a Game Master (GM for short), will decide the basic plot of this particular adventure. The GM will describe to the players the settings where they find themselves. The players create characters using the game system; they decide the powers, abilities, and personality of their character. The players make up dialogue on the spot, trying to talk and act as their characters would in the situations the GM creates. The GM acts out the roles of all of the people the players will encounter.



HOW TO PLAY CHAMPIONS

This section is a quick introduction to the Hero System as used in *Champions*. The Hero System is the roleplaying system used in all of Hero Games' roleplaying games. The next couple of pages will give you an overview of how the game works; playing the solo adventure in the Adventures section will give you some practice with the combat system. From

that point, you can start playing right away by choosing one person to be the GM; the GM will read the *Viper's Nest* adventures and run those for the other players. The GM can give the other players some of the characters from the back of the book to play as heroes for the adventure.

THE CHARACTER SHEET

On the next page you see a reduced copy of the *Champions* Character Sheet. Here you record all the Characteristics, Skills, Powers, Disadvantages, and other factors that make up a character. These Character Sheets are used to keep track of everything your hero can do and what's happening to him at the moment. The GM can use these sheets to record the same information about his villains.

The Character Sheet is divided up into a number of areas. We'll take these one-by-one and explain them further:

- (1) Here you record the hero's name (usually in big letters).
- (2) Write down the hero's Secret Identity name (if he has a Secret Identity; that is, a normal name and occupation apart from his heroic ones), and then your own name below (in case you leave your Character Sheet somewhere).
- (3) Here we list a hero's Characteristics. A completely average human being is considered to start with a base score of 8 in his primary Characteristics (Strength through Comeliness); heroes, starting off slightly above average, begin with a score of 10 in each of these Characteristics. This is all described in further detail in the section on Character Creation. The left-hand column of this box shows the final value of a specific Characteristic—that is, to what level the player has bought the Characteristic.

CHAMPIONS

THE SUPERHERO ROLE-PLAYING GAME!

NAME: CRUSADER

SECRET ID: SAM SHAW

REPORTER: REPTER

PLAYER: BUCKE HANNA

CV: 2

ECV: 5

SKILL LEVELS: 100

PHYSICAL DEFLECTION: 4

ECV (EGOS): 4

PHASES: 1 2 3 4 5 6 7 8 9 10 11 12

PD: 15 **ED:** 11

END: 40 **STUN:** 23 **BODY:** 12

CHARACTER DISADVANTAGES: 100+ PTS

BRASSER: WHEN PEOPLE ARE KILLED 8+10

RECOVER: 11 OR LESS

100% UNLUCK: 5

PSYCH LIMITATION: CODE VS. KILLING 20

PSYCH LIMITATION: HATES KILLING ATTACKS 15

PSYCH LIMITATION: DISTRASTS GOVERNMENTS 8

HUNTED BY VIPER: 8 OR LESS 30

HUNTED BY THE CIA: 11 OR LESS 25

DNPC: NORMAL (GALFRIBS), 11 OR LESS 15

SECRET ID: 15

EXPERIENCE POINTS: 0

DISADVANTAGES TOTAL: 243

EXPERIENCE SPENT: 0

TOTAL POINTS: 343

CHARACTERISTICS COST: 152

CHARACTERISTIC	COST	BASE	PTS
20 STR	x1	10	10
26 DEX	x3	10	18
20 CON	x1	10	20
12 BODY	x1	10	4
18 INT	x1	10	8
11 EGO	x2	10	2
18 PRE	x1	10	8
12 COM	x1	10	1
15 PD (STR)	x1	3	11
11 ED (CON)	x1	5	9
6 SPD (DEX)	x10	1	24
12 REC (STR+CON)	x2	8	8
40 END (CON)	x1	10	0
33 STUN (BODY+STR)	x1	33	1

COMBAT MANEUVERS:

ATTACK	DEF	DAMAGE
PUNCH	+0	+1
KICK	+0	+1
BLK	+0	+1
DOGE	+0	+1
SLAM	+0	+1
MOVE BY	+0	+1
THROW	+0	+1
OTHER ATTACK	+0	+1
MARTIAL PUNCH	+0	+1
MARTIAL KICK	+0	+1
MARTIAL BLK	+0	+1
MARTIAL DOGE	+0	+1
MARTIAL THROW	+0	+1

COMBAT MANEUVERS:

PER ROLL	THROW
9+(INT)	13
DEX ROLL	9+(DEX)
INT ROLL	9+(INT)
EGO ROLL	9+(EGO)

COMBAT MANEUVERS:

ATTACK	DEF	DAMAGE
PUNCH	+0	+1
KICK	+0	+1
BLK	+0	+1
DOGE	+0	+1
SLAM	+0	+1
MOVE BY	+0	+1
THROW	+0	+1
OTHER ATTACK	+0	+1
MARTIAL PUNCH	+0	+1
MARTIAL KICK	+0	+1
MARTIAL BLK	+0	+1
MARTIAL DOGE	+0	+1
MARTIAL THROW	+0	+1

COMBAT MANEUVERS:

PER ROLL	THROW
9+(INT)	13
DEX ROLL	9+(DEX)
INT ROLL	9+(INT)
EGO ROLL	9+(EGO)

COMBAT MANEUVERS:

ATTACK	DEF	DAMAGE
PUNCH	+0	+1
KICK	+0	+1
BLK	+0	+1
DOGE	+0	+1
SLAM	+0	+1
MOVE BY	+0	+1
THROW	+0	+1
OTHER ATTACK	+0	+1
MARTIAL PUNCH	+0	+1
MARTIAL KICK	+0	+1
MARTIAL BLK	+0	+1
MARTIAL DOGE	+0	+1
MARTIAL THROW	+0	+1

COMBAT MANEUVERS:

PER ROLL	THROW
9+(INT)	13
DEX ROLL	9+(DEX)
INT ROLL	9+(INT)
EGO ROLL	9+(EGO)

COMBAT MANEUVERS:

ATTACK	DEF	DAMAGE
PUNCH	+0	+1
KICK	+0	+1
BLK	+0	+1
DOGE	+0	+1
SLAM	+0	+1
MOVE BY	+0	+1
THROW	+0	+1
OTHER ATTACK	+0	+1
MARTIAL PUNCH	+0	+1
MARTIAL KICK	+0	+1
MARTIAL BLK	+0	+1
MARTIAL DOGE	+0	+1
MARTIAL THROW	+0	+1

COMBAT MANEUVERS:

PER ROLL	THROW
9+(INT)	13
DEX ROLL	9+(DEX)
INT ROLL	9+(INT)
EGO ROLL	9+(EGO)

- (6) This box is a handy area to record Endurance, Stun, and Body Pips used during combat and other activities. (A hero's END—that is, wind, endurance, or whatever you want to call that quality that keeps you running when others drop from the race—and STUN—the factor indicating how much shock a hero can withstand before unconsciousness sets in—are routinely used up and replenished in a combat situation. BODY, a measure of how much genuine physical damage a hero can withstand before dying, is used whenever a hero is struck by a blow so heavy that it overwhelms his defenses, or when he is assaulted by kill-oriented attacks such as bullets and knives.)

- (7) A hero's defenses are recorded in this box. His total Physical Defense (PD) and Energy Defense (ED) are recorded at the top. Directly underneath, record any resistant PD or resistant ED; that is, defenses that will resist Killing Attacks (which ignore normal defenses). Then list any Special Defenses, like any defense on an Activation Roll (meaning it doesn't work all the time), or unusual defenses like Flash Defense or Power Defense.

- (8) This is the hero's Movement record. List here each type of movement the hero has and the number of inches he can move. Every hero starts with 6" of Running and some Leaping distance based on his STR (see the Strength Chart).

- (9) Here are recorded a hero's Disadvantages; that is, certain problems the hero has that help define his personality, and not incidentally give him more Power Points. The column furthest right lists the points which the Disadvantages grant the hero.

- (10) This box is where Experience Points are recorded. These are given out by the GM after each adventure; you can then use them as Power Points to improve old Powers or Skills (or buy new ones).

- (11) Here we keep track of a hero's Intelligence, Dexterity, Ego, and Perception Rolls—that is, the dice rolls associated with those Characteristics, that reflect a hero's ability to perform actions closely concerned with those Characteristics.

- (12) This is a copy of the Combat Maneuvers chart, showing you the various modifiers for performing different kinds of attacks. Only heroes with Martial Arts Skill can use the martial attacks listed.

- (13) This box is where you record your hero's Powers and Skills. The left-hand column is where the points spent on the Power or Skill are recorded. Next to that, you can list the Effect (like 10D6, or 13 or less) of the Power or Skill. The center column is where the name of the Power or Skill is recorded, and the right-hand column is where the END cost (if any) for the Power is recorded. The costs are totalled at the

The next column to the right gives the name (in abbreviated form) of the Characteristic in question, and, in the case of secondary or figured Characteristics, shows what formula is used to calculate the Characteristic. The next column to the right shows how many Power Points each increase of the Characteristic costs. (For example, DEX—Dexterity—with a listed cost of "x3", will cost 3 Power Points per point of DEX; thus, to raise a DEX from 10 to 12 would cost 6 Power Points; $12 - 10 = 2$; $2 \times 3 = 6$.) The next column over shows what Base score the hero starts off with in any given Characteristic; and the column furthest right shows how many Power Points have been spent on a Characteristic.

- (4) This box lists the 12 Segments that are in one *Champions* Turn; mark off the Phases that the hero can act on (see the *Order of Combat* section).
- (5) In this area list the hero's Combat Value and his Ego Combat Value (CV and ECV). The formulas for computing these values are given under the name (remember to round up from halves). It's a good idea to make these numbers large, and perhaps in colored pen, because you'll need to see these numbers a lot in combat. The CV and ECV are used in combat situations to determine how well a hero fights and avoids damage. Any Skill Levels the hero has that affect CV or ECV are listed here.

bottom, then write in the total Characteristic cost to get the total cost for the hero. This number should match the total cost at the bottom of the Disadvantage box.

- (14) Finally, this box is where the picture of the hero goes.

HOW COMBAT WORKS

The sample Character Sheet shown is for the hero Crusader. You can use Crusader to play through the solo adventure, which will give you some "hands-on" combat training. Look over his Character Sheet—you don't need to memorize it, but give yourself a rough familiarity with the character.

Let's also give you a rough familiarity with how combat works in *Champions*.

Crusader, you'll note, has a Speed (SPD) of 6. This means that he moves six times in a twelve-second turn. In the course of one of his "moves" he may run his full running distance, run half his distance and try to hit someone, stand completely still and try to hit someone, move half his distance and try to Missile Deflect or dodge a bullet, make an Acrobatic flip, Glide; there are a lot of options. These twelve-second combat turns are used only in time-critical situations. Under normal non-combat situations, no record of time is kept.

Crusader's Speed dictates that he moves in Segments 2, 4, 6, 8, 10, and 12. These Segments are Crusader's Action Phases. The agents in this adventure are Speed 3 and move in Segments 4, 8, and 12. The normal people in the bank are Speed 2 (the value for most "normal" people) and move in Segments 6 and 12. How, then, do you determine who moves first in any Phase where two or more characters get to act, like Segment 12? Crusader's Dexterity is 26 (which is, incidentally, pretty good for a hero). In any given Segment, Crusader will act after anyone with a higher DEX and before anyone with a lower DEX—that is, people with higher Dexterities go before people with lower Dexterities.

Example:

Crusader and a DEX 14 VIPER agent are fighting. Crusader acts on Segment 2, then Segment 4 both he and the agent act, then Segment 6, then Crusader and the agent again on Segment 8, Crusader on Segment 10, then they both act in Phase 12. In Segments 4, 8 and 12, Crusader may act first because he has a higher DEX. If the fight were to be complicated by the presence of a DEX 16 policeman, the sequence on Segment 12 would then be Crusader/policeman/agent.

To hit someone in combat, whether it's with a fist or a sword or a revolver, Crusader must roll 11 or less on three six-sided dice (3D6). However, that 11 is modified by the Offensive and Defensive Combat Values of the respective combatants. (Remember Item #5 on the Character Sheet?) A character's base Combat Value (CV) is found by dividing his Dexterity

by 3. Crusader, with his Dexterity of 26, has a CV of 9 (you round up with a remainder of .5 or more). You add the attacker's Offensive Combat Value to the dice roll to hit, and subtract the defender's Defensive Combat Value from the necessary roll.

Example:

Crusader is throwing a Martial Punch at a DEX 10 thug. Crusader's CV is 9, and he puts 1 Skill Level with Martial Punch on offense, giving him an Offensive Combat Value (OCV) of 10. The thug's DCV is 3 (10 divided by 3 = 3.33 or 3). The roll to hit is $11 + 10 - 3$, or 18 or less. If the thug replies by punching back, he must roll $11 + 3 - 10$ or 4 or less. Thus, it's easier for a higher-DEX character to hit a lower-DEX character than the other way around.

An UNTIL agent is carrying a blaster pistol. While he can punch only people standing next to him, he can fire his gun at people removed at a distance. The standard unit of distance in *Champions* is the game-inch; each game-inch represents two meters of real distance. Thus, when the text says that someone is standing at a distance of 4", it means that in real life he would be eight meters away. Now, the further away a target is from the attacker the harder he is to hit. This is reflected by subtraction from an attacker's OCV when he's firing at a distant target. If a target is 1" to 3" away (that is, 2 meters to 6 meters real distance), no subtraction occurs. If the target is 4" to 6" away, there is a -1 applied to the attacker's OCV. If the target is 7" to 9" away, a -2 is imposed, and so on.

Example:

The UNTIL agent wants to shoot a DEX 10 thug who is standing 15" away (30 meters—a long distance for a pistol's accuracy). 15" translates into an OCV modifier of -4 (1-3" = 0, 4-6" = -1, 7-9" = -2, 10-12" = -3, 13-15" = -4). Thus, the UNTIL agent must roll an $11 + 5$ (his OCV) - 4 (that Range Modifier) - 3 (his target's DCV) or 9 or less on 3D6 to hit.

Whenever a combat sequence is entered—i.e., Crusader sees agent and attacks, agent sees Crusader and attacks, etc.—all parties in the combat start in Segment 12 of a combat turn. If only one person is aware of the other, he is the only one to act in Segment 12. If both are aware of each other, both act in Segment 12. In the case of our Speed 6 character Crusader, he then progresses to the next Segment 2, then Segment 4, then he and the Speed 2 thugs act on Segment 6, then Crusader acts on Segment 8 and 10, then everybody acts Segment 12, and so on until the combat is for any reason ended.

That's a very simple introduction to combat—and it doesn't even show you how people take wounds. The solo adventure you're about to play will continue to show you how the game mechanics work, as they will refer you not only to the next paragraphs in the adventure but also to the places in the rules where the hero's actions are explained.

CHARACTER CREATION





INTRODUCTION

The Character Creation section tells you how to create your own *Champions* character. The rules apply to creating both heroes and villains, though players will normally play heroes. The GM will be creating villains for the heroes to fight. All the rules about Character Creation are in this section, including some examples. For more examples of completed characters, look in the Characters section.

Character Creation begins with Character Conception—basically, how to come up with good ideas for different types of characters. Next, the Characteristics are described, and you're shown how to increase your hero's basic Characteristics. Following that are Skills (abilities that your hero can

learn) and Powers (amazing abilities that your hero can start with, but may be difficult to learn). Each Power's effect is fully described along with the cost. Power Modifiers, Power Advantages, and Power Limitations are described after Powers, since these all affect how you buy Powers. Character Disadvantages show you how to get more abilities for your hero. Finally, some Character Examples are created to demonstrate the whole process. Once you're familiar with all of these rules, you can use the condensed Character Creation section at the back of the book to build your characters.



CREATING A HERO

Each player controls the actions of one hero or heroine during a *Champions* session. All players have to have a hero to play; you can use the heroes provided (in the Characters section) or you can create your own. Eventually, you'll probably create many heroes, so you'll have some choices when you sit down to play. If you're going to be a Game Master, you'll need to create some villains to fight against the players' heroes. Throughout these rules, we'll concentrate more on heroes, but the procedure for creating villains is almost exactly the same as for creating heroes. (Both heroes and villains are called *characters*.)

Champions lets you create the exact hero you want to play. This takes some time; there's a lot of choices involved in creating a hero. First, you should read through this book before you build your first hero; knowing how the game system works will help you when creating your hero. Second, study the sample characters we create (see *Character Examples*) and look at the characters listed in the Characters section for more examples.

Creating a hero consists of three major steps:

- 1) Determine what sort of hero you want to play. This idea or "conception" of your hero may change as you build him, but the conception should be the basis for all further decisions about what the hero is like. Do you want to play a strong hero, a fast hero, someone who fires bolts of energy? What sort of personality will your hero have? What are his motivations? Answering these questions will give you a much better idea of what abilities and disadvantages your hero will have.
- 2) Choose those Powers, Skills, particular Characteristics, Character Disadvantages, and Limitations that will represent the hero in game terms. (Each of these things is explained later in this section.) All of the Powers, Skills, and Characteristics are given a Power Point cost. Each hero is given **100** Power Points to start with. The player may give the hero certain Disadvantages (see Character Disadvantages) to increase this total. The player then spends the Power Points on the Powers, Skills, and Characteristics he wants the hero to have.

- 3) Balance the point cost and the total points available. Often a hero will have to be built at slightly below a player's initial conception. Heroes such as these can grow into the player's conception as the hero gains Experience Points.

CHARACTER CONCEPTION

Creating a hero requires that you have a starting point—some idea to build the hero around. There are three easy starting points for a hero conception:

- 1) **Abilities:** You may have some ideas what kinds of Powers, Skills, and Characteristics you want the hero to have (such as being very strong, throwing energy bolts, or flying).
- 2) **Name:** You might have a special name in mind for a hero. Often a name will suggest certain abilities and skills (Ogre: Strength, or Starburst: Energy Blast).
- 3) **Costume:** Using the hero outlines on the Character Sheets, you might come up with a costume design that suggests something about the hero (a hero's shield, ability to fly, or a gun).

You can start with any of these things to get a good idea of what your hero is like, but no matter where a hero conception comes from it should lead to a well-rounded character. The best conceptions are those whose Powers, Skills, Characteristics, Disadvantages, Limitations, name, costume, and personality all fit together logically.

There's a few questions you should ask yourself about the hero when you're putting the hero down on paper. These questions deal with the hero's capabilities in an average adventure; a well-rounded hero should have some ability in most of these categories.

- 1) **Mobility:** Ask how your hero gets around during an adventure. Does he fly, glide, run fast, teleport,

have a fast car? Often a hero can hitch a ride with another character, but they aren't always willing or able to help your hero. It's very embarrassing to have to hail a cab to chase a villain!

- 2) **Offense:** If the villain doesn't simply surrender when the hero shows up, there may be a fight. During such a fight, a hero might find it very helpful to have a way of fending off, or even disabling, his opponent. A hero should not be all offense, but he'll feel useless without some kind of damaging attack.
- 3) **Defense:** Once battle is joined, it's disturbing for your hero to fly in from a great distance, wow the crowd with your megablast, and then be knocked out by a small child with a slingshot. A hero's defense can be as simple as a high DCV so as not to get hit often, a high PD or ED, a Force Field, or a high enough SPD to put down your opponents before they can fire.
- 4) **Flavor:** Every hero should have something that sets him apart from all other super-characters. A hero may have a small power only used in emergencies, or a Power Advantage that makes his Energy Blast different from other Energy Blasts. Sometimes all a hero needs is a classy Special Effect that has little direct impact on the game, but adds flavor and realism.

THE ORIGIN

The hero's origin can help define many of his Powers and Disadvantages. For instance, the hero may have gained his powers at the expense of a villain (thus giving the hero a good reason to be Hunted) or during an accident when something terrible happened (giving a rationale for a Psychological Limitation). A proper origin can be the springboard for many adventures, so the player should select his origin very carefully. Some possible origins are covered in the following list.

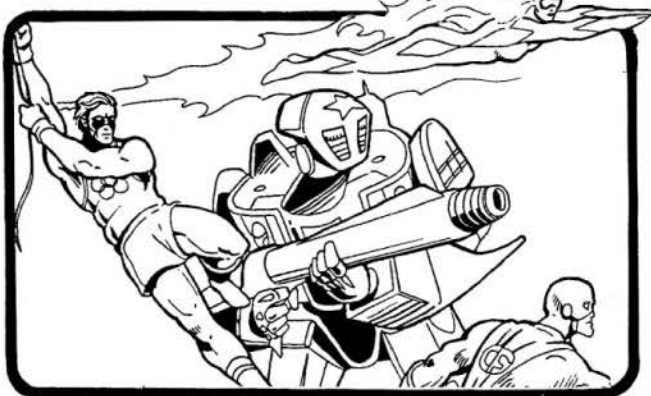
- 1) The hero is an alien from another world.
- 2) The hero was exposed to radiation (caught in a nuclear explosion, bitten by a radioactive spider, whatever).
- 3) The hero is a product of intensive training (part of many origins).
- 4) The hero built his Powers himself (the hero may be a scientist or engineer).
- 5) The hero took some sort of super-serum.
- 6) The hero was exposed to magic (has a magic focus, magic powers, or had a magic accident).
- 7) The hero was accidentally exposed to strange chemicals, alien devices, etc.
- 8) The hero is a mutant.



These are merely the skeletons of a good origin. Be creative. Determine your hero's real name, where he grew up, what his childhood was like. Ask yourself *why* the hero is a superhero. His motives are an important part of his origin and his personality. When did he become supernormal? Was he born that way, or trained because of some terrible incident (his parents killed by criminals, perhaps)? Did he build a suit of powered armor? Why does he fight criminals?

The details of the hero's origin are left up to you, the player. Perhaps the GM can help, but you're the creator of the hero. Let your imagination roam free. Invent the hero's name, his family background, his job, his possessions. The more details you develop, the easier the GM can fit the hero into the campaign. You'll find your roleplaying more enjoyable with a well detailed hero.

A large part of the hero's conception can be centered around the hero's Secret Identity (or lack of Secret Identity). If a hero doesn't have a Secret Identity, you must figure out what the hero does between adventures. If the hero does have a Secret Identity, then that identity should be consistent with the hero's origin and history. Often superheroes assume their superhero identity to get away from the problems of their Secret Identity.



CHARACTERISTICS

Characteristics are numbers that define a character's raw physical and mental abilities. All people have these abilities, though not to the same degree. Each ability is given a number which shows how good the character is with that ability. These abilities are called Characteristics to distinguish them from Skills and Powers. Characteristics are something that every person has, from a small child to a mighty superhero—the child may have a Strength Characteristic of 3, while the hero has a Strength of 60, but they both have a Strength Characteristic.

All characters have eight Primary Characteristics and six Figured Characteristics. Each Characteristic has a base value and a cost for increasing that base value by one point. A normal person is considered to

have the base value for each Characteristic, on the average. A *Champions* character starts out with those base Characteristics, plus 100 Power Points to spend, plus any additional points he may obtain through taking Character Disadvantages. The base values for a hero's Characteristics are shown below; the abbreviation for the Characteristic is shown in parentheses. Throughout the rest of the text, Characteristics will most often be referred to by their abbreviations.

PRIMARY CHARACTERISTICS		
Base Value	Characteristic	Cost
10	Strength (STR)	x1
10	Dexterity (DEX)	x3
10	Constitution (CON)	x2
10	Body Pips (BODY)	x2
10	Intelligence (INT)	x1
10	Ego (EGO)	x2
10	Presence (PRE)	x1
10	Comeliness (COM)	x½

Once you've determined the final values of the character's Primary Characteristics, use the following formulas to determine the base value of his Figured Characteristics.

FIGURED CHARACTERISTIC FORMULAS

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

Once the base values for the Figured Characteristics are determined, you can increase those values using the listed Power Point cost. The values listed in parentheses are those figured from the base values for the Primary Characteristics; since your hero will generally have much higher values, his Figured Characteristics will be much higher.

FIGURED CHARACTERISTICS		
Base Value	Characteristic	Cost
(2)	Physical Defense (PD)	x1
(2)	Energy Defense (ED)	x1
(2)	Speed (SPD)	x10*
(4)	Recovery (REC)	x2
(20)	Endurance Pips (END)	x½
(20)	Stun Pips (STUN)	x1

*The cost of Speed depends on the DEX of the character (see *Explanation of Characteristics: Speed*).

The Cost is the amount of Power Points necessary to increase the Characteristic by 1 point. Thus, 1 point of DEX would cost 3 Power Points; you'd get 6 Endurance Pips for 3 Power Points.

You can reduce your hero's Characteristics below the base value given, gaining Power Points according to the cost listed. Thus, a hero whose Body Pips are reduced to 9 will gain 2 Power Points. You can reduce any or all of your hero's Primary Characteristics, but only **one** Figured Characteristic may be reduced. Characteristics may never be reduced below a value of 1.

EXPLANATION OF CHARACTERISTICS

Strength (STR)

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

Dexterity (DEX)

This Characteristic represents the hero's coordination and agility. A hero's Combat Value is based on his Dexterity (*see the Combat section*). Certain Skills are partially based on DEX, and a hero's base Speed is calculated from his DEX. One point of DEX costs 3 Power Points.

Constitution (CON)

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

Body Pips (BODY)

This Characteristic shows how much damage a hero can take before being killed. Mostly, heroes won't lose Body Pips in combat because they're so tough; they'll lose Stun Pips and go unconscious before they're killed. Body Pips add to the base value of a hero's Stun Pips. One Body Pip costs 2 Power Points.

Intelligence (INT)

This Characteristic represents the ability to assimilate and process data. Intelligence increases the hero's Perception Rolls and certain Skills, and provides some resistance to certain mental Powers. One point of INT costs 1 Power Point.

Ego (EGO)

This Characteristic represents a hero's mental power and strength of will. Ego determines a hero's

base Ego Combat Value, for use in mental attacks. Ego also helps a hero in tests of willpower. One point of EGO costs 2 Power Points.

Presence (PRE)

This Characteristic shows how forceful and charismatic a hero is. Presence allows the hero to impress or overawe people, and allows him to resist the effects of another person's high Presence (*see Presence Attacks*). One point of PRE costs 1 Power Point.

Comeliness (COM)

This Characteristic represents how beautiful or handsome a hero is. There's no direct effect on the game, but Comeliness can make a difference in how a hero is treated. One point of COM costs ½ Power Point.

FIGURED CHARACTERISTICS

Physical Defense (PD)

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

Energy Defense (ED)

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

Speed (SPD)

This Characteristic represents how many actions a hero may perform in a turn (that's why it's so expensive). Speed has a base value of $1 + (DEX/10)$. Each additional Speed point costs 10 Power Points. Speed is the only value in the game that does not round off in favor of the hero.

Example:

A hero with a DEX of 18 has a base speed of $1 + (18/10) = 2.8$, which rounds to 2. If the hero wanted to be SPD 3, it would cost him 2 Power Points. If the hero wanted to be SPD 4, it would cost him 12 Power Points, and so on.

If a player wants to increase his hero's Speed, he must buy the remaining fraction of a Speed point. Each 1/10 of a Speed point costs 1 point.

Recovery (REC)

This Characteristic represents how fast a hero comes back from being exhausted or knocked out. Recovery has a base value of (STR/5) + (CON/5). Each additional point of REC costs 2 Power Points.

Endurance Pips (END)

This Characteristic represents how long a hero can expend energy. Anytime a hero uses a power,

moves, or uses his STR, he expends some of his END. The normal rate is 1 END for 5 points in the Power (see *Endurance*). END has a base value of $2 \times$ (CON). Each additional Endurance Pip costs $\frac{1}{2}$ Power Point.

Stun Pips (STUN)

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

ROUND OFFS

Throughout *Champions* a number of formulas are used as part of the game system. Mostly, these formulas are simple multiplication or division. Often when using these formulas the numbers don't come out evenly. In the case of a number with a fractional remainder, always round to the nearest whole number. When the fractional remainder is exactly one half, the number should be rounded in the hero's favor, either up or down.

Example:

Energy Defense (ED) is figured from the formula $ED = CON/5$. If a hero has a 20 CON, his base ED = $20/5 = 4$. A hero with a 22 CON has an ED = $22/5 = 4.4$ which rounds down to 4. If a hero has a 23 CON, his ED = $23/5 = 4.6$ which rounds up to 5.

USING THE CHARACTER SHEET

Champions includes seven Character Sheets in the back of the book; there's six different poses and a blank. You have permission to photocopy the Character Sheets for your own use, since you'll create many characters. (An example of a completed Character Sheet is shown for the first Character Example.) You should note on your Character Sheet all of the important facts about your hero; personal notes can be written on the back of the Character Sheet. GMs can use the Character Sheet to record the villains they create.

The Character Sheet also includes a character outline. Part of the fun of *Champions* is designing a costume for your hero and drawing the hero on the Character Sheet. Use the outline as the basis for your drawing; take a fine black felt tip pen and draw in the lines you want over the light gray outline. The outline can be modified by penciling in new lines or scraping away old lines with a sharp knife, or you can use whiteout and photocopying. Color in the resulting drawing with colored pencils or felt tip markers. Be creative! A good costume really adds to the enjoyment of the game.



Skills are abilities that characters can have in *Champions*; these abilities (except for Luck) are all capable of being learned. For instance, a Skill would be Climbing (the ability to climb well) or Stealth (the ability to move silently and hide). All characters are assumed to have a basic knowledge of the world around them, including the ability to read, speak their native language, do simple arithmetic, and other such everyday Skills. Some odd characters (like an alien or a robot) may be lacking in some of this basic knowledge. This lack would be a Character Disadvantage worth Power Points (see *Character Disadvantages*).

Skills that are important to characters (in a game sense) are not possessed by everyone. Such Skills must be purchased with Power Points—the same Power Points used to buy Characteristics or Powers.

Almost all heroes have at least one Skill; this gives them something to do when they aren't smashing things. (Some heroes rely more heavily on Skills than on Powers; logically enough, they're called Skill-based characters.) While Stealth or Security Systems doesn't knock someone out like an Energy Blast, if you use these Skills cleverly you can be a much more effective hero. Sneaking up on someone using Stealth gives you a big advantage in combat. If you don't have Security Systems, how can you get into the villain's base without sounding the alarm?

Skills are different from Powers for two reasons: First, because Skills (with the exception of Luck) may be easily purchased by characters using their Experience Points (see *Experience Points*); Second, none of the Skills should be subject to Power Limitations or Power Advantages, and none of them should

be put into Multipowers or Elemental Controls. The GM may make exceptions to this second rule, but only in very special cases. There should be a very good reason why the hero should have a Skill modified by Limitations or Advantages.

Most Skills require a hero to make a Skill Roll to perform his Skill successfully; the base Skill Roll (if required) is listed with each Skill. The hero rolls 3D6 to perform a Skill Roll. If the total of the dice is less than or equal to the Skill Roll, then the Skill has been successfully performed. Any listed modifiers to the Skill Roll are modifiers to the roll, not to the dice (Stealth on an 11 or less with a +2 is Stealth on a 13 or less). The GM shouldn't require a Skill Roll when the task is easy—a hero doesn't have to make a Climbing Roll to climb a ladder. Modifiers for difficult situations or circumstances should be used. Some examples are listed with each of the Skills.

Every hero has a base chance of an 8 or less with Climbing or Stealth. The GM may give a hero an 8 or less chance with Detective Work or Disguise under certain circumstances (even if he doesn't have those Skills), if this makes the adventure more fun.

The Skill List in *Champions* doesn't cover all possible Skills. If you want a hero to have a Skill not listed, the GM can create a Skill for him. Each hero is assumed to be skilled in his Secret Identity's profession (doctor, lawyer, scientist, etc.); the hero doesn't have to pay for this Skill. If a hero wants many such Skills, then the GM should consider charging the hero 1 Power Point for the equivalent of a college degree in the field. For 2 Power Points the hero has the equivalent of an advanced degree, and has a base roll with the particular Skill. The roll should be based on the appropriate Characteristic (such as INT for sciences), with the standard $9 + (\text{Characteristic}/5)$ formula. Some Skills might not be based on a Characteristic, but would be a base 11 or less. If you want a more elaborate Skill List, use the Skill List in *Danger International*, Hero Game's

SKILL COSTS

Skill	Cost
Acrobatics	10/2
Climbing	5/2
Computer Programing	5/2
Detective Work	5/2
Disguise	5/2
Find Weakness	10/5
Luck	5 per 1D6
Martial Arts	= STR
Security Systems	5/2
Skill Levels	3,5,8,10
Stealth	5/2
Swinging	5/2

The number before the slash is the base cost for the Skill; the number after the slash is the cost for an additional +1 to the Skill.

modern roleplaying game. Use the point costs listed there; in the case of Skills that appear in both games and have different costs, use the cost that's listed in *Champions*.

ACROBATICS

This Skill gives the hero the ability to perform rolls, tumbles, and flips like a circus acrobat. This not only impresses any bystanders but can be a useful trick in combat. A hero may perform Acrobatics on a roll of $9 + (\text{DEX}/5)$ or less for 10 Power Points; the hero gets +1 to his Acrobatics Roll for every +2 Power Points. Among other things, a successful Acrobatics Roll allows a hero to land on his feet after being Knocked Back (see *Knockback*); thus, the hero doesn't take any damage from hitting the ground. Acrobatics takes a half phase action, and requires a minimum of 2" of movement (maximum move possible is the hero's half move); this movement happens during the acrobatic maneuver, so the hero still has a half phase action left. Only one Acrobatic maneuver may be performed in one phase.

Acrobatics can be helpful in difficult situations, allowing the hero to jump and flip over an obstacle, landing on his feet ready to fight. Areas crowded with furniture or crates may slow down some characters, but a successful Acrobatics roll will help a hero get through at full speed. Acrobatics can also allow the hero to jump off of moving vehicles and take no damage, swing from flagpoles, bounce off of awnings, and other tricky moves.

A successful Acrobatics Roll adds +2 to a hero's DCV, unless the hero is using his Acrobatics for some other purpose (like landing on his feet after Knockback). Whenever the hero is performing Acrobatics to get out of a bad spot (Knockback, falling down) he won't get a +2 DCV bonus. The +2 DCV from Acrobatics doesn't add to the DCV bonus from doing a Dodge maneuver.

● **ACROBATICS Cost:** 10 Power Points; base roll $9 + (\text{DEX}/5)$, +1 per 2 Power Points.

ACROBATICS MODIFIERS

Modifier	Circumstance
+1	Preparing a phase
-1 to -5	Difficulty Factor. <i>Examples:</i>
-1	Rough surface
-2	Wet or slippery floors
-3	Carrying someone

CLIMBING

This Skill gives the hero the ability to climb walls, trees, buildings, or whatever as long as there are handholds. If you want to climb sheer walls, the Clinging Power will allow that, but Climbing Skill is for more normal people. A hero may climb successfully on a roll of $9 + (\text{STR}/5)$ or less for 5 Power

Points; the hero gets +1 to his Climbing Roll for every +2 Power Points. Characters who don't buy Climbing Skill still have an 8 or less chance to Climb, unless they have a Physical Limitation that prevents this. (This rule reflects the fact that everyone can climb a little). Base Climbing speed is 2" per phase, but this may be considerably slowed down if the climb is very difficult. The hero gets +1" additional movement per phase for every +2 Power Points.

●CLIMBING Cost: 5 Power Points; base roll 9 + (STR/5), +1 per 2 Power Points. Base speed 2" per phase, +1" per 2 Power Points.

CLIMBING MODIFIERS

Modifier	Circumstance
+1	Preparing a phase
+3	Preplanned (scouted or mapped)
-1 to -5	Difficulty factor. <i>Examples:</i>
-1	<i>Lack of proper equipment</i>
-2	<i>Poor handholds</i>
-3	<i>Very poor handholds</i>
-3	<i>Slippery surface</i>

COMPUTER PROGRAMING

This Skill allows the hero to get information from unfamiliar computer systems. If the hero has a computer, we'll assume he knows how to get info from it without a Skill Roll. The hero may get information out of an unfamiliar computer on a roll of 9 + (INT/5) or less for 5 Power Points; he gets +1 to his Computer Programing Roll for every +2 Power Points. A computer the hero hasn't seen before may be reprogramed by rolling half or less of the normal Computer Programing roll.

This Skill is useful because many villains use computers to control their machinery. Reprograming the doomsday device is a useful Skill if you can't disable it by main strength.

●COMPUTER PROGRAMING Cost: 5 Power Points; base roll 9 + (INT/5), +1 per 2 Power Points.

COMPUTER PROGRAMING MODIFIERS

Modifier	Circumstance
+1	Know the system well
+1	Know the program in advance
-5 +1	Taking 1 Turn to make roll
+2	Taking 1 minute to make roll
+3	Taking 10 minutes or more to make roll
	Never seen computer language or system before
-3	Under combat conditions (no time for study)

DETECTIVE WORK

This Skill gives the hero the ability to find clues

and track people or things. For 5 Power Points the hero may find special clues or follow a trail on a roll of 9 + (INT/5) or less. The hero gets a +1 for every +2 Power Points.

The hero will get specific clues from the GM about the position or persons involved in a situation by rolling half or less of the normal Detective Work roll. However, the GM should be careful not to let Detective Work become a substitute for thinking on the part of the player. After all, it's much more fun when the players figure out the mystery rather than being told all the answers.

●DETECTIVE WORK Cost: 5 Power Points; base roll 9 + (INT/5), +1 per 2 Power Points.

DETECTIVE WORK MODIFIERS

Modifier	Circumstance
+1	Know object or area of investigation.
+1	Long or preplanned investigation.
+1 to +3	Player offers clever ideas on searching for clues.
-1 to -3	Evidence was disturbed or faked.

DISGUISE

This Skill gives the hero the ability to disguise himself to look like someone else. This is a useful talent for infiltrating a base or just trying to hide your Secret Identity. For 5 Power Points the hero may successfully disguise himself so that even suspicious characters must make Perception Rolls at -5 to spot the disguise by rolling 9 + (INT/5) or less. The hero gets a +1 that may either be used to add to his own Disguise Roll or subtract from other character's Perception Rolls for every +2 Power Points. Only characters who are actively suspicious may attempt to spot disguises. Disguise includes not only the ability to change your appearance, but the ability to change your voice and mannerisms. The GM should also give the hero a bonus to his Skill Roll if he acts out the disguise well; after all, that makes things more fun for everybody.

●DISGUISE Cost: 5 Power Points; base roll 9 + (INT/5), +1 per 2 Power Points.

DISGUISE MODIFIERS

Modifier	Circumstance
+1	Prepared disguise
+1	Know the person you're disguised as
-3	No costume or necessary props
-2	Less than 1 turn preparation

FIND WEAKNESS

This Skill gives the hero the ability to find a weakness in the defenses of a target; this effectively means you do more damage. The hero may reduce his target's appropriate defense by half (like Armor-Piercing) on a roll of 11 or less for 10 Power Points;

the hero gets a +1 on the Find Weakness Roll for +5 Power Points. If the Find Weakness is made at a distance, it takes a Range Modifier of -1 per 3". Attempting to Find Weakness takes a half phase action.

A hero can try to Find Weakness on a target as often as time allows. Each successful roll is cumulative (second time defense is $\times 1/4$, third time defense is $\times 1/8$, etc.). If the hero ever fails to Find Weakness on a target he may make no further Find Weakness attempts on that target. Each subsequent attempt to Find Weakness has a cumulative -2 chance to Find Weakness (second try -2, third try -4, and so on).

Find Weakness only works for one of a hero's types of attack (punch, Energy Blast, etc.) and only works for the hero who has the Find Weakness. The target defends against all attacks from other heroes normally. Weakness may be found in all types of targets, including Force Fields or walls.

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

● **FIND WEAKNESS** Cost: 10 Power Points; base roll 11 or less, +1 per 5 Power Points, -1 per 3", one type of attack only.

FIND WEAKNESS MODIFIERS

Modifier	Circumstance
+1	Preparing a phase
-1 to -3	Unusual or alien physique
-2	Second try on same target
-4	Third try on same target

LUCK

Luck is that quality which helps events turn out in the hero's favor. The GM may have you make a Luck Roll when your hero is totally overwhelmed in combat, when an opponent is escaping, when a hero has no idea of how to find what he's looking for, or any other time that outrageous fortune could come to the hero's aid.

The GM should never let Luck rule a situation; he has full control over when, how often, and how much Luck will help a hero. Luck shouldn't come into play very often, just as Unluck shouldn't happen a lot. Luck should be a surprise to the player, not something he depends on.

When the GM asks for a Luck Roll, the player rolls 1D6 for every 5 Power Points of Luck his hero has. Each 6 that's rolled counts as 1 point of Luck. The GM should then decide what (if any) lucky event happens to a hero. The more points of Luck that the hero rolled, the luckier the hero should be.

● **LUCK** Cost: 5 Power Points per 1D6 of Luck, maximum 15 Power Points.

LUCK CHART

Points of Luck	Possible Effects
1	The hero might find a clue or gain information; the hero's opponent could be momentarily distracted or stopped, giving the hero a momentary advantage.
2	The hero could accidentally happen upon someone important or stumble across someone he was looking for. The hero's opponent could be troubled by a screwed up weapon or a stalled getaway car.
3	The hero might be saved by the most miraculous of coincidences. The hero may stumble upon Mister Big accidentally, or have a terminal fall broken by a huge pile of rubber pads that just happen to be in the right place. Incredible luck is possible.

MARTIAL ARTS

Martial Arts includes any form of advanced hand-to-hand fighting technique, from Boxing to Kung Fu. These are the comic-book version of Martial Arts—so martial artists can have incredible abilities. Martial Arts allows a hero to use the more efficient Martial attacks on the Combat Maneuvers Chart (see *Combat Maneuvers*). These maneuvers generally do more damage than a normal punch, and the martial maneuvers also give you a better chance to hit and better Defensive Combat Value. Martial Arts Skill is an effective way for characters with low STR to do more damage. Martial Arts becomes very expensive for characters with a high STR, so it's usually easier for such characters to just buy more STR.

Martial Arts costs a hero as many Power Points as the hero has STR. The hero may increase the damage multiple of all of his Martial Attacks by $+ \times 1/2$ at a cost of $1/2$ STR in points.

Example:

Green Dragon has Martial Arts with a STR of 15 and buys an extra damage multiple. The extra multiple will cost him $(15/2) = 7$ Power Points. He now does $\times 2$ STR damage with a Martial Punch and $\times 2 1/2$ STR damage with a Martial Kick.

● **MARTIAL ARTS** Cost: equals the character's STR in Power Points; $+ \times 1/2$ damage for $+ 1/2$ STR. Minimum Cost = 10 Power Points. Minimum Cost for an extra damage multiple is 5 Power Points.

SECURITY SYSTEMS

This Skill represents the hero's ability to detect and defeat security systems such as alarms, locks, and scanners. The hero may defeat a system on a roll of $9 + (INT/5)$ or less for 5 Power Points; he gets a +1 to his Security Systems Roll for +2 Power Points. Security Systems is a broad category, including electronic and mechanical locks, traps, and alarms.

● **SECURITY SYSTEMS** Cost: 5 Power Points; base roll 9 + (INT/5), +1 per 2 Power Points.

SECURITY SYSTEMS MODIFIERS

Modifier	Circumstance
+1	Knows system well
-3	in combat conditions (no time to study)
-5	Totally unknown sensor or alarm type

SKILL LEVELS

These represent the hero's ability to perform better with his Powers and Skills. Each Level gives the hero a +1 bonus when using a Power or Skill. The cost of a Level is dependent upon how many different ways that Skill or Power can be used. You can buy a Specific Level for 3 Power points, a Group Level for 5 Power Points, a General Level for 8 Power Points, or an Overall Level for 10 Power Points.

There's nine categories listed here; any Skill Level belongs to one of these categories. Each category lists what you can affect with Skill Levels in that category, along with the type of Skill Levels you can buy in that category. Find the category you want to have Skill Levels in, and choose one of the Skill Level types listed there (with its Power Point cost).

1) Hand to Hand Combat: These Skill Levels can affect your OCV and DCV with hand to hand attacks while using the maneuver. A Specific Level gives you a +1 with one maneuver (Punch, Martial Kick, etc.) for 3 Power Points. A Group Level gives you a +1 with any hand to hand Combat Maneuver for 5 Power Points.

2) Ranged Combat: These Skill Levels can affect your OCV and Range Modifier with ranged attacks. A Specific Level gives you a +1 with an attack (Energy Blast, Flash, etc.); a Group Level gives you a +1 with all ranged attacks.

3) All Combat: These General Skill Levels for 8 Power Points can affect any OCV, DCV or Range Modifier with any attacks.

4) Ego Powers: These Skill Levels can be used for ECV (Offensive or Defensive). A Specific Level will give you a +1 with any one Power (like Ego Attack or Mind Scan); a Group Level will give you a +1 with all Powers based on Ego Combat Value.

5) Movement: These Skill Levels are applied to one kind of movement (Running, Flight, Swimming, etc.). A Specific Level gives you a +1 with Turn Mode and your OCV with Move Throughs or Move Bys; a Group Level gives you a +1 with Turn Mode, OCV with Move Throughs or Move Bys, and DCV against Ranged Attacks.

6) Skills: These Skill Levels apply a +1 to any Skill Roll. A Group Level gives you +1 with a set of Skills connected by their Characteristic base or grouped by intent (for instance, thief Skills). A General Level gives you a +1 with all Skills.

7) Powers: These Skill Levels may be used as hand to hand, ranged, Skill, or movement levels depending on the exact Power the level applies to. A Specific Level gives you a +1 with any Power that doesn't fall into the other categories; a Group Level gives you a +1 with any small group of Powers (up to three) that are connected by special effects, Multipowers, or Elemental Controls; a General Level gives you a +1 with any large group of Powers (four or more) that are connected by special effects, Multipowers, or Elemental Controls.

8) Characteristic Rolls: A Specific Level gives you a +1 with one Characteristic Roll. This doesn't include Perception Rolls or Skill Rolls (though you can buy a separate Specific Level with Perception Rolls for one type of Perception, or a Group Level with all types of Perception Rolls).

9) Overall Levels: These Skill Levels apply a +1 to anything you can do.

Different Levels can be combined into a larger Level to save points. Two Specific Levels may be combined into one Group Level; two Group Levels may be combined into one General Level. Multiple combinations of two Specific and one Group Level may make a General level, or four Specific Levels may make a General Level, and so on. The +1 bonus for a Skill Level may only be applied to one aspect of a Power or Skill at a time. The hero should declare what aspect a Skill Level is applied to every phase when in combat.

Example:

Dove has a 3 point Skill Level with his punch. This gives Dove a +1 bonus when punching. Dove may increase his OCV by 1 or his DCV by 1 when punching.

The hero may only have his bonus in one aspect at a time. If the hero had several Skill Levels with his punch, then he could divide the bonuses between OCV and DCV as he wants, so long as the total bonuses don't exceed the number of Levels that the hero has.

Example:

Flare has a 3 point Skill Level with Energy Blast. She may increase her OCV by 1 when firing or increase her Range Modifier by 1 (from -1 per 3" to -1 per 4"). However, since she only has one Level, she may not add +1 to her OCV and increase her Range Modifier in the same phase. One or the other, but not both at the same time, unless she had two 3 point Levels; then she could apply one Level to Range Modifier and one to OCV (or both to OCV or Range Modifier, if she wants).

Skill Levels may be shifted at the beginning of the hero's phase. This takes no time to shift the Levels. However, the Levels will stay where you put them until the beginning of your next phase, when you may change the distribution again. Note that Skill Levels in hand-to-hand combat do *not* add to your DCV

against ranged attacks. The only way to add to your DCV against ranged attacks is to buy Group Levels with movement, and then those Levels don't apply against DCV in hand-to-hand combat.

● **SKILL LEVELS** Cost: 3 Power Points for a Specific Level, 5 Power Points for a Group Level, 8 Power Points for a General Level, and 10 Power Points for an Overall Level.

STEALTH

This Skill represents a hero's ability to hide himself in shadows, move silently, and generally avoid detection. For 5 Power Points the hero may attempt to avoid detection on a roll of 9 + (DEX/5) or less; the hero gets a +1 to his Stealth Roll for +2 Power Points. If a hero successfully makes a Stealth Roll, then any character attempting to find must make a Perception Roll at -5. Stealth does not affect Radar, Sonar, IR or UV vision. Conditions around a hero may make it easier or harder to make a Stealth Roll or change the Perception Roll modifier.

● **STEALTH** Cost: 5 Power Points; base roll 9 + (DEX/5), +1 per 2 Power Points.

STEALTH MODIFIERS

Modifier	Circumstance
+1	Preparing a phase
+1	Good shadows, lots of cover
+1	Knows area well
-1 to -3	Difficult circumstances (squeaky floors, lack of cover)

SWINGING

This Skill represents the ability to Swing great distances from a line. A hero may Swing 1" for every 1 point the hero has in Swinging. The hero must have someplace to attach a Swing line to be able to Swing. The maximum distance a hero can Swing is equal to the maximum height that the hero can attach a Swing line; that height is determined by the GM.

When a hero Swings, he declares an attachment point for his Swing line, and declares his Swing path. The Swing path may not be longer than the hero's Swing distance nor longer than the attachment point is high. A hero must have an implement (a Swing line) in order to Swing.

● **SWINGING** Cost: Swing 1" per 1 Power Point in Swinging, Minimum Cost 5 Power Points.

POWERS

Powers are an important part of *Champions*; they separate the superheroes from the ordinary people. Briefly, Powers are supernormal abilities possessed by heroes or villains; for instance, the ability to fly or the ability to fire energy bolts. The Powers listed in *Champions* cover all the major abilities possessed by comic book characters; by using the Power Modifiers, Power Advantages, and Power Limitations (presented later), you can duplicate any ability.

Your hero can have these Powers by paying the Power Point cost listed under each Power. These are the same Power Points you use to buy Characteristics or Skills. The amount of points you pay for the Power determines what your hero can do with that Power. For instance, if your hero has 50 Power Points in Energy Blast, he may do up to 10D6 of damage. Most Powers have a minimum cost but no maximum cost; the more Power Points you spend on the Power, the better the Power becomes.

(Though there are some Powers that don't improve with more Power Points after a certain level. For instance, once you've put 30 Power Points into Life Support, you've got the best there is; spending more on Life Support is a waste of Power Points.)

Once you've completed buying all the Powers for your hero, you can't shift points from one Power to another (thus rebuilding your hero). Of course, your first few heroes may not be what you wanted, so the GM may allow you to rebuild them once you're more familiar with the rules.

Your hero won't be all-powerful at the start, but he'll be able to improve as time goes on. As you play, the GM will award your character Experience Points, which work just like Power Points; you can use Experience Points to add to the Powers you already possess (see *Experience Points*). The GM may even (with a good reason) allow you to add new Powers to your hero.

SOME GENERAL RULES

All Powers, unless the description says "costs no END", cost characters END to use at the rate of 1 END for every 5 Power Points in the Power (see *Endurance*). Powers that normally cost END to use have visible special effects (see *Special Effects*). It's up to the player to decide exactly how his hero's Power appears, but it must be obvious where the Power comes from. Only Powers that don't cost END to use (not including Powers bought to 0 END Cost) do not require special effects.

Powers that cost no END to use are always functioning, even if the hero is unconscious. (We won't worry about whether or not the Power works when the hero is dead.) Powers that use END automatically turn off when the hero is Stunned or unconscious (unless bought to 0 END Cost with the Power Limitation Always On). You can see the basic difference between Force Field and Armor; if you're Stunned, your Force Field turns off, but your Armor still works. This is an important distinction.

When you're using a Power, you don't have to use it at maximum; you can use any level of the Power up to the number of Power Points you have in the Power. For instance, a hero with 50 Power Points in Energy Blast can do up to 10D6 damage at a cost of 10 END. But he could also choose to conserve some of his END by doing only 8D6, at a cost of 8 END. This works similarly for other Powers.

Each Power is described fully in its listing; examples are included with some Powers. At the end of each Power description, the cost, minimum cost, range (if applicable) and any other special facts are listed for easy reference. Powers that cost no END to use are listed as such; otherwise, the Power costs END to use.

CHOOSING POWERS

There are so many Powers to choose from in *Champions*—where do you start? If you're still having trouble determining what Powers to buy even after you've read about Character Conception, this section will help you out.

The Powers are grouped here into four categories to make your choices easier. The categories are Offensive, Defensive, Movement, and Other. A good rule of thumb for any character is to have at least one Power from each category. This isn't a hard-and-fast rule by any means; good characters can be built without a Power from one or more categories, or even without any Powers at all. Also listed in these categories are some Characteristics and Skills that can serve as an Offense, Defense, or Movement ability; they're listed here to help you make your choices. The Characteristics and Skills are listed in italics below the Powers.

OFFENSIVE POWERS	DEFENSIVE POWERS
Ego Attack Energy Blast Entangle Flash Killing Attack (HTH) Killing Attack (Ranged) Mental Illusions Mind Control Power Drain Power Transfer Telekinesis <i>Find Weakness</i> <i>Martial Arts</i> <i>high Strength</i>	Armor Damage Resistance Ego Defense Flash Defense Force Field Force Wall Lack of Weakness Missile Deflection Power Defense <i>Acrobatics</i> <i>high Dexterity</i> <i>high Energy Defense</i> <i>Martial Arts</i> <i>high Physical Defense</i> <i>Skill Levels</i> <i>high Stun Pips</i>
OTHER POWERS	MOVEMENT POWERS
Danger Sense Darkness Density Increase Desolidification Enhanced Senses Extra Limb Growth Invisibility Instant Change Life Support Mind Scanning Regeneration Shrinking Stretching Telepathy <i>all other Characteristics</i> <i>all other Skills</i>	Clinging Faster-than-light Travel Flight Gliding Running Superleap Swimming Teleportation Tunneling <i>Acrobatics</i> <i>Climbing</i> <i>high Speed</i> <i>Swinging</i>

SPECIAL EFFECTS

The Powers in *Champions* are explained thoroughly in game terms—you know how many dice of damage you can cause for a 50 Power Point investment, or the strength of your 60 Power Point Force Field. What the Power descriptions don't tell you is what your Powers look like or exactly how they're caused. Those Special Effects have been left undefined on purpose. It's up to *you* to figure out the special effects of your Powers.

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

All Powers that normally cost END to use must have a visible special effect. If you want an invisible Force Field or Energy Blast, you have to buy the

Power Advantage Invisible Power Effects. The special effects can take any form you want, as long as it's clear the power comes from your character.

When you buy the Power Energy Blast, for instance, there is no set way that your Energy Blast is performed. The energy blast may come from your fingertips, your eyes, or your forehead. The energy may be lightning, fire, cold, sonics, radiation, or whatever. Rather than list each type of Energy Blast we could think of, we let you choose what type of energy you project. You define the special effects of your Power.

When choosing Powers in *Champions*, always start with the effect and work back to the cause. For instance, if you want your character to be able to throw lightning bolts, you won't find "lightning bolt" on the Powers list. Instead, ask yourself "What do lightning bolts do?" Well, they cause damage, primarily; this effect is definitely Offensive, so look on the Offensive Powers list to see if any Powers sound similar. "Energy Blast", "Killing Attack (Ranged)" and "Flash" all sound likely. Reading through the descriptions of each one, you decide that Energy Blast is most appropriate for the kind of lightning bolts your hero would throw. Then buy Energy Blast at whatever cost you like, and call the resulting attack a "Lightning Bolt".

The special effects of your Power can contain minor advantages and disadvantages otherwise too small to reflect with Power Advantages or Power Limitations. The GM should feel free to play up both the minor advantages and the minor disadvantages that he feels your Power gives you. Of course, once the advantages or limitations of your Power become

very significant, they can (and should) be reflected with greater or lesser cost for the Power.

Example:

Howler has bought Energy Blast, and she has defined her Energy Blast as a sonic attack. Since her attack is sound, it wouldn't work in a vacuum, and would probably work better underwater (perhaps adding one or two D6, or becoming a small Area Effect). The GM might allow her to shatter glass in a room without rolling an attack. However, if Howler was playing in an outer space campaign, she should take a Limitation on her Energy Blast (doesn't work in a vacuum), since a vacuum would be a very common occurrence.

Another example of special effects would be Flight with a glowing energy trail. Leaving a glowing energy trail when you fly can be useful, alerting heroes and officials to your presence and position, but can also be annoying, alerting villains to your presence and position.

The GM should play with the special effects, letting them affect the game on occasion. Sometimes the only way that a hero can overcome his deathtrap or save the world is by a creative use of his Powers and their special effects. Often, the special effects that you think of will lead to a design for a hero or villain.

When you define your hero's special effects you help yourself and the GM get a better handle on how the hero plays. Gliding with a parawing can be different from gliding by making yourself lighter than air. Extra running bought through a skateboard has some inherent limitations and advantages (it doesn't work well cross country, but can get velocity bonuses going down hill) that simple sprinting wouldn't have to deal with. The better you know your hero, the more fun he'll be to roleplay.

Occasionally, you'll come up with a conception that doesn't fit directly into the rules. Perhaps you want your hero to have a Power or Skill that's not listed. You and the GM should then get together and see if any combination of Powers, Power Limitations and Power Advantages can build the Power or Skill needed. (Powers that are often helpful when attempting to fit strange effects into the game are Telekinesis and Force Field.)

Example:

Speedster wants to have Super Running, to be able to run at hundreds of KPH, to be able to run up buildings and down cliffs. Speedster might try to buy Running. But buying enough Running to go hundreds of KPH would be expensive, and Running doesn't allow moving up buildings and down cliffs. A closer fit to the character conception would be Flight, with the limitation that the Flight only works when the character is touching a surface. This limitation is worth +1/4 (see Limitations).

Since the Power is defined as Flight, Speedster gets a good noncombat movement multiple (so that the character can run at hundreds of KPH), and Flight allows you to gain or lose altitude (so he can run up buildings and down cliffs).



ARMOR

This Power allows a hero to buy fully resistant points of defense; that is, PD or ED that acts against both normal and killing attacks. Each 3 Power Points of fully resistant defense (either PD or ED) costs 5 Power Points. Armor defense points act against the BODY and STUN from normal or killing attacks. The type of Armor defense (PD or ED) must be chosen when the Armor is bought; for instance, if you spent 20 Power Points you could have 12 PD, 0 ED Armor, or 6 PD, 6 ED Armor, or any other combination that totaled 12 points of PD and ED. Armor costs no END to use.

●**ARMOR Cost:** 3 points of resistant defense for 5 Power Points, minimum cost 5 Power Points. Armor costs no END to use.

CLINGING

This Power allows a hero to cling to walls and sheer surfaces, and to move on them as if they were level. While Clinging, the hero can use a 10 STR for every 5 Power Points in this Power. The hero must pay END both for the Clinging and for any STR he uses while Clinging. Movement across a surface (like running along a wall several meters up) is the same as normal ground movement, but moving up a wall costs 2" of ground movement to move 1" up. A hero who uses more than the STR allowed by his Power Points in Clinging will fall off the surface where he's Clinging. A hero can always use his full STR to do damage while Clinging, regardless of his points in Clinging.

●**CLINGING Cost:** 10 Power Points for ability to exert up to 20 STR, +10 STR for 5 Power Points, minimum cost 10 Power Points.

DAMAGE RESISTANCE

This Power allows the hero to use his PD or ED against Killing Attacks. Damage Resistance doesn't add any to the hero's defenses, just enables him to use his existing defenses against Killing Attacks. There are several ways Damage Resistance can be bought, as shown on the Damage Resistance Cost chart.

DAMAGE RESISTANCE COST

Cost	Half Defense versus
5	Hand-to-hand Killing Attacks
10	Hand-to-hand and physical ranged Killing Attacks
10	Energy Killing Attacks
15	All Killing Attacks

Hand-to hand Killing Attacks include such things as knives and claws. Ranged Killing Attacks includes such things as bullets and shell fragments. Energy Killing Attacks would be lasers or acetylene torches. The hero with Damage Resistance uses half his defense against the BODY done by a Killing Attack,

and he's allowed his full defense against the STUN done by a Killing Attack. Damage Resistance may be purchased twice, thus allowing the hero to use his full defense versus Killing Attacks; this is called Full Damage Resistance. Damage Resistance costs no END to use.

Example:

Ogre has a PD of 29 and Damage Resistance versus hand-to-hand and ranged Killing Attacks. A VIPER agent with a rifle that does a 2D6 Killing Attack foolishly shoots Ogre, doing 11 BODY and 33 STUN. Ogre subtracts half his PD of 29 from the BODY done by the attack: $11 - 15 = -4$, so no BODY damage was done to Ogre. Ogre subtracts his full PD from the STUN done by the attack: $33 - 29 = 4$. Ogre takes 4 STUN, and proceeds to teach the VIPER agent the error of his ways.

●**DAMAGE RESISTANCE Cost:** 5 Power Points for hand-to-hand Killing Attack resistance, 10 Power Points for hand-to-hand and ranged Killing Attack resistance, 10 Power Points for energy Killing Attack resistance, and 15 Power Points for all Killing Attack resistance. Damage Resistance costs no END to use.

DANGER SENSE

This Power gives a hero a sixth sense about danger, alerting him to surprise attacks, traps, and things that could be harmful to him. The hero gets a base 11 or less chance on 3D6 to sense danger for 10 Power Points; the Danger Sense chance is +1 for every 3 Power Points spent.

Normally, Danger Sense just gives the hero the "feeling" of being in danger. If the hero reacts, he's allowed his full DCV against an attack. If a hero rolls less than or equal to half his Danger Sense Roll, the true position and type of danger are known well enough for the hero to launch an attack at full OCV. Danger Sense costs no END to use.

●**DANGER SENSE Cost:** 10 Power Points for base 11 or less roll, +1 to the Danger Sense Roll for every 3 Power Points. Danger Sense costs no END to use.

DARKNESS

This Power allows the hero to create an obscuring darkness in an area at range or around the hero. An area 1" in radius can be made equal to full darkness for 10 Power Points. Darkness acts as a moonless night, with a base Sight Perception modifier of -3 and a Perception range modifier of -1 per 1" range. By spending more Power Points, the Darkness can be improved. The Darkness can be made impervious to normal sight Perception for +5 Power Points, impervious to Ultraviolet Vision for +5 Power Points, impervious to Infrared Vision for +5 Power Points, impervious to Radar for +5 Power Points and impervious to X-ray Vision for another +5 Power Points.

The radius of the Darkness may be expanded by +1" for every +10 Power Points. One important

note: The hero can't see through his own Darkness unless he has some special Enhanced Sense that lets him see or sense through the Darkness.

A hero in normal Darkness may be attacked with the attacker's normal OCV if the attacker makes a successful sight Perception Roll. If the attacker fails his sight Perception Roll, he may still attack, but at half OCV. If the attacker can't see through the Darkness (the Darkness is impervious to his vision) and has no idea where the target is, he chooses a hex where he thinks the target might be. If the target isn't in that hex, the attack misses. If the target is in that hex, the attacker attacks with an OCV of 0 and normal range modifiers. Very important note: If the target is attacking visibly, then an attacker only takes a -1 to his OCV.

●**DARKNESS** Cost: 10 Power Points for 1" radius Darkness. Impervious to normal sight, +5 Power Points. Impervious to Ultraviolet Vision, +5 Power Points. Impervious to Infrared vision, +5 Power Points. Impervious to Radar, +5 Power Points. Impervious to X-ray vision, +5 Power Points. +1" radius for +10 Power Points. Range = 5x Power Points in inches.

DENSITY INCREASE

This Power allows a hero to become stronger and physically tougher by increasing his density. Density Increase adds to the hero's STR, CON, PD, ED, and BODY without changing the hero's appearance. The hero gains the amount listed on the Density Increase Benefits chart for every 10 Power Points in Density Increase.

DENSITY INCREASE BENEFITS

+5 STR
+5 CON
+1 BODY
2x mass
+3 fully resistant PD
+3 fully resistant ED
-1" of Knockback

Example:

Brick, with 40 Power Points in Density Increase, would have +20 STR, +20 CON, +12 PD, +12 ED, +4 BODY, -4" Knockback, and 16x normal mass. He must pay 8 END a phase to maintain this, in addition to paying for any STR he uses.

A hero's added STR, CON, and BODY don't affect his figured Characteristics. The STR added by Density Increase doesn't add to the distance a hero may leap. While it may seem that Density Increase is very useful, increasing your mass so much can cause problems.

●**DENSITY INCREASE** Cost: 10 Power Points for +5 STR, +5 CON, +3 fully resistant PD and ED, +1 BODY, -1" Knockback, and 2x mass. Minimum cost is 10 Power Points.

DESOLIDIFICATION

A hero using this Power can become insubstantial—allowing him to walk through walls and ignore attacks. When this Power is used the hero is immune to all normal physical, energy, and mental attacks; the hero is also immune to such things as Power Drain, Flash, or NND attacks. Only Presence Attacks or attacks bought with the Power Advantage Affects Desolid will still affect Desolid heroes. When Desolid, a hero will not register on Sonar or Radar, and he emits no scent. The hero may also move through walls and other solid objects at the rate of 1 BODY of wall per 5 Power Points in Desolidification per phase. A Desolid hero is still visible, but he looks somewhat hazy (people can tell he is Desolidified).

Of course, there is some problems with being Desolid. When a hero is Desolidified he can't affect the physical world in any way; he may launch no attacks of any kind. If you want to attack, you'll have to become solid (and therefore vulnerable). Two characters that are both Desolidified affect each other normally. Though you can walk through the ground while Desolid, you won't be able to breathe unless you have enough Life Support. Desolidification doesn't allow you to walk on air; to do that, buy enough Flight to equal your Running.

Example:

Howler, with 50 Power Points in Desolidification, would move through 10 BODY of wall per phase.

●**DESOLIDIFICATION** Cost: 40 Power Points to move through up to 8 BODY of wall per phase, move through +1 Body Pip of wall for +5 Power Points; minimum cost 40 Power Points.

EGO ATTACK

This Power allows a character to attack directly into another character's mind, bypassing normal defenses. After making an Attack Roll based on Ego Combat Value (see *Ego Combat*), the attacker rolls 1D6 of damage for every 10 Power Points in Ego Attack. The target subtracts his Ego Defense (if any) and takes any remaining damage. Ego Attacks are STUN only, have no effect on inanimate objects and do no Knockback. Ego Attacks require that the attacker has a clear line of sight to the target, and the attack has no range modifier. Ego Attacks, like all Ego Powers, are considered visible unless bought with the Power Advantage Invisible Power Effects.

●**EGO ATTACK** Cost: 10 Power Points for every 1D6 damage, minimum cost 10 Power Points. No range modifier, requires line of sight.

EGO DEFENSE

This Power allows the hero to resist some of the effects from Ego Attack, Mind Control, Mental Illusions, Mind Scan and Telepathy. The hero gets his INT/5, plus the number of Power Points spent, as an Ego Defense. Ego Defense costs no END to use.

Example:

Green Dragon, with a 13 INT, buys 9 Power Points of Ego Defense. His Ego Defense is therefore $13/5 = 3$, $3 + 9 = 12$. When the hero is attacked by one of the Powers listed, he subtracts his Ego Defense from the points of damage done by the attack, or from the points of effect from the attack. For instance, suppose Photon is attacked by a villain's Mind Control. The Mind Control is rolled, and has 35 Power Points of effect. Photon's Ego Defense is 12. The points of effect of the Mind Control would be $35 - 12 = 23$.

●**EGO DEFENSE** Cost: 1 Power Point for +1 Ego Defense, base Ego Defense = INT/5; minimum cost 5 Power Points. Ego Defense costs no END to use.

ENERGY BLAST

This Power allows the hero to attack at range with bolts of energy. The exact nature of the energy is left up to you; these can be lightning, blasters, lasers, sonics, icy cold, cosmic energy, magic, or whatever else you want (see *Special Effects*). You can even define that your Energy Blast works against Physical Defense instead of Energy Defense (for example, force beams or chunks of rock). Energy Blast is simple enough to use: The hero states his target and makes an Attack Roll, then rolls 1D6 for every 5 Power Points in Energy Blast as a normal attack against the target (see *Determining Damage and Taking Damage*). Energy Blast can also be spread to get a bonus on OCV, or spread to cover a slightly larger area (see *Spreading Energy Blast*).

Energy Blast may be defined as a STUN only attack against PD or ED; this is useful if you want to knock people out without causing serious injury. Another option for Energy Blast is whether or not it causes Knockback. Whatever options you take, the maximum range for Energy Blast is 5 x Power Points in inches.

●**ENERGY BLAST** Cost: 5 Power Points for 1D6 of Energy Blast, minimum cost 10 Power Points. Maximum range 5 x Power Points in inches. Range Modifier is -1 for every 3".

ENHANCED SENSES

These Powers all give the hero the ability to sense things beyond the range of normal human senses. Since the senses are related in some ways, the cost is reduced if the hero buys several Enhanced Senses. The two most expensive Enhanced Senses are bought at the listed cost. The next two most expensive Enhanced Senses are bought at half ($x\frac{1}{2}$) the listed cost. Any further Enhanced Senses are bought at one fourth ($x\frac{1}{4}$) the listed cost. The minimum cost for any Enhanced Sense is 1 Power Point (even if Power Limitations are applied).

Example:

Blue Jay wants to buy several Enhanced Senses: Radar, Telescopic Vision, IR Vision, UV Vision, and Ultrasonic Hearing. Blue Jay ranks these senses in

order of their cost, and applies the reduced cost rule explained above.

Radar	Cost (20), Real Cost 20
Telescopic Vision	Cost (15), Real Cost 15
Ultrasonic Hearing	Cost (10), Real Cost 5
UV Vision	Cost (10), Real Cost 5
IR Vision	Cost (5), Real Cost 1
Total Cost = 46 Power Points.	

Infrared Vision: Allows the hero to see heat patterns and traces for 5 Power Points. The hero has normal sighting at night, but the hero can only perceive outlines of people and objects. Cold objects will be very dark, and hot things may be blindingly bright.

Enhanced Vision: +1 to sight Perception Roll, +1" to Range modifier for sight Perception Roll for 3 Power Points.

Enhanced Senses do not cost END to use. Multiple buys of the same Enhanced Sense count as a more expensive single sense. Thus, +3 Enhanced Vision would count as a 9 Power Point Enhanced Sense for the reduced cost sequence.

Ultraviolet Vision: The hero sees at night as well as he does during the day (no night modifiers are taken) for 10 Power Points. This is assuming some UV light coming from stars (which will happen even if it's overcast). If there's no UV light, then the hero gains no advantage (for instance, inside a cave).

Telescopic Vision: Allows the hero to define a point at a distance, and sight to that point as if it were 1/10 the distance away, for a cost of 15 Power Points. Telescopic Vision does not change your normal Sight Perception Roll Modifier, nor does it help your range modifier for attacks. Telescopic Vision may be bought more than once (second time sight as if point were 1/100 distance, third time sight as if point were 1/1000 distance, etc.).

Microscopic Vision: Allows the hero to view things at close range at 10x magnification for a cost of 10 Power Points. Microscopic Vision may be bought more than once (second time you view things at 100x magnification, third time 1000x magnification, etc.).

X-Ray Vision: Allows the hero to make normal sight Perception Rolls through walls and light substances, for a cost of 20 Power Points. X-Ray Vision will not penetrate lead, high energy fields (like Force Fields), or dense substances.

N-ray Vision: Allows the hero to make normal sight Perception Rolls through any material for 30 Power Points. not specifically prohibited by the GM. The hero must also define a substance that his N-ray vision cannot see through (aluminum, concrete, Force Fields, steel).

Enhanced Hearing: Gives the hero +1 to his hearing Perception Roll, +1 to range modifier on hearing Perception Rolls for 3 Power Points.

Ultrasonic Hearing: Allows the hero to hear very high and very low frequency sound for 10 Power Points. Among other things, Ultrasonic Hearing enables the hero to spot Active Sonar.

Parabolic Hearing: Allows the hero to define a point at a distance and hear as if the point were 1/5 the distance away for 15 Power Points. Parabolic Hearing may be bought more than once (the second time, distance is 1/25, third time distance is 1/125, etc.). This is useful for eavesdropping on villainous plans.



Active Sonar: Allows the hero to find objects with a successful Hearing Perception Roll (thus compensating for being blinded) for 20 Power Points. The hero emits high-frequency sound that bounces off nearby objects and returns to him, so he knows where the objects are as well as if he could see them.

Passive Sonar: This costs 25 Power Points and acts just like Active Sonar, except the hero doesn't emit any sound; instead, he uses the sounds around him to get a "picture" of his surroundings.

Discriminatory Smell: Allows the hero to make a smell Perception Roll to recognize and identify smells for 5 Power Points.

Tracking Scent: Allows the hero to track someone or something by scent with a successful smell Perception Roll for 15 Power Points.

Radio Hearing: Allows a hero to hear normal AM, FM, and Police band signals for 3 Power Points.

High Range Radio Hearing: Allows the hero to hear up and down all the radio communications bands for 10 Power Points; he can also sense radar emissions. The hero may search for a specific frequency on a roll of 9 + (INT/5) or less. The hero may also transmit radio signals at short ranges.

360 Degree Vision: Allows the hero to make a sight Perception Roll against any point around him for 20 Power Points; this makes it much more difficult to be surprised. The hero can have his full DCV against perceived threats.

Radar Sense: Allows the hero to spot objects with a base Perception Roll, with a range modifier of -1 per 10", for 20 Power Points. A Radar sighting does not give details, merely general outline. Radar compensates for being blind or in normal Darkness. A hero with Radar Sense is a Radar Emitter. The range modifier for Radar Sense doubles (2x) for every +5 Power Points.

ENTANGLE

This Power allows a hero to restrain a villain or create a barrier. The hero makes a normal ranged Attack Roll against the target, then rolls 1D6 for every 10 Power Points in Entangle. The dice are read as normal dice looking for the BODY total (see *Determining Damage*). The total number of BODY shows the toughness of the Entangle. The Defense (both PD and ED) of an Entangle is equal to 1/10 the amount of active Power Points in Entangle. This DEF is resistant (see *Breaking Things*).

Example:

Icicle has 50 Power Points in Entangle; her special effect is that ice is created around her target. When she successfully Entangles someone, the ice bonds are DEF 5 (in other words, PD 5, ED 5), and she rolls 5D6 to determine how many BODY the ice bonds have. This time Icicle rolls 4 BODY.

The hero must equal or exceed the Defense of the Entangle, either through STR, Energy Blast, or other method in order to cause damage to the Entanglement. Once the amount of BODY in the Entangle has been destroyed, the hero is free. If the Entangled hero does less than twice the BODY of the Entangle in one effort, but still breaks out, this takes a half phase. If the Entangled hero does twice the BODY in the Entangle or more in one effort, he may still take his full action phase.

A hero who is Entangled can't move; he generally has his arms and legs pinned, giving him a DCV of 0. Characters with Energy Blast could still use their Energy Blast to break out. Characters who have their attacks through an Accessible Focus will probably be unable to use their Focus to help them out of the Entangle, though this depends on the special effects of the Focus.

Entanglement may also be used to create a "wall" in one hex (to create an Entangle over an area, use the Area Effect Power Advantage), depending on the

nature of the Entanglement. An Entanglement could be such things as webbing, ice bonds, or just turning the ground to mud. The special effects of the Entangle could lead to other Powers—for instance, if you Entangled someone by encasing them in dirt, this would also act like Darkness, so you'd have to buy some Darkness with a Limitation (only works with Entangle, only one hex).

The Entangle will take any damage directed at the hero first, and then the hero's defenses will absorb any remainder, until the Entangle is destroyed. The Entangle will absorb an amount of STUN equal to the total of its Defense and BODY, then the Entangled hero will take the rest of the damage normally. The END for the Entangle is only paid once, on the phase that the Entangle is thrown. The Entangle will then remain until broken. When more than one Entangle is thrown on a hero, just take the largest DEF of all the Entangles as the DEF. Add half the BODY from any smaller Entangles to the BODY of the large Entangle. Entanglement has a range of Power Points x 5 in inches.

●**ENTANGLE** Cost: 10 Power Points for 1D6, 1 DEF of Entangle; minimum cost 10 Power Points. The range is 5 x Power Points in inches; the range modifier is -1 per 3".

EXTRA LIMB

This Power allows the hero to possess a usable extra limb, like a prehensile tail or an extra arm. Each Extra Limb gives the hero an additional +1 OCV in hand-to-hand combat. The limb acts as any other limb in combat with the hero's normal STR and DEX. Having an Extra Limb does not allow the hero extra attacks in a phase. Extra Limb costs no END for the Power, but pay the normal END cost when using your Strength with the limb.

●**EXTRA LIMB** Cost: 10 Power Points for each Extra Limb; minimum cost 10 Power Points. Extra Limb costs no END, but using STR with the Extra Limb has the normal END cost.

FASTER-THAN-LIGHT (FTL) TRAVEL

This Power allows a hero who flies to travel faster than light when in space, for a base cost of 10 Power Points. A hero may only travel faster than light in space, never in atmosphere. The GM can assume that it takes some time to get up to FTL speeds.

To compute how fast a hero may travel faster than light, determine how many inches the hero may fly in a full turn and use exactly his REC in END pips. This is the hero's maximum sustained Flight speed. The hero may travel as many light years in a day as he has inches in sustained Flight. The hero's speed in light years per day doubles (2x) for every +5 Power Points in FTL travel. FTL flight itself costs no END to use.

●**FASTER-THAN-LIGHT TRAVEL** Cost: 10 Power Points for FTL Travel, 2x FTL speed for +5 Power

Points; minimum cost 10 Power Points. FTL Travel costs no END.

FLASH

This Power allows a hero to produce a blinding flash in an area. First the hero decides where he wants the center of the Flash to start from, then he rolls an Attack Roll as for an Area Effect Attack to see if his placement was correct (see *Area Effect*). Unlike an Area Effect Attack, the hero must make an Attack Roll against each target in the area for the Flash to affect that target. Then the hero rolls 1D6 for every 10 Power Points in Flash. Total the amount of BODY done by the dice (see *Determining Damage*), and every character that's been hit is blinded 1 phase for every "Body pip" done. The area of the effect is a 1" radius for every 10 Power Points in Flash. The attack does no STUN or BODY damage, but merely blinds. The hero gets +1D6 of Flash in a +1" radius for every 10 Power Points.

The Flash Attack is performed against the raw CV of the target; modifiers for any Combat Maneuvers or Combat Modifiers do *not* apply. Only Overall Skill Levels or Skill Levels in Combat (applied to DCV) could affect the target's DCV.

Blinded heroes act at a Combat Value of 0, unless they have Sonar or Radar. Characters who are prepared for a Flash attack (cover their eyes or turn their head) are not Flashed. Such preparation requires a half phase to perform, and heroes who avert their eyes to avoid a Flash are treated as blind for the attacker during that half phase. Flash does not work in a Darkness field. Flash has a range of 5 x Power Points in Flash.

●**FLASH** Cost: 10 Power Points for 1D6 of Flash in a 1" radius; minimum cost 20 Power Points. The maximum range is 5 x Power Points; the range modifier is -1 per 3".

FLASH DEFENSE

This Power lessens the effect of Flash upon a hero. The hero subtracts 1 phase from the number of phases he would be blinded by the Flash for every 1 Power Point invested in Flash Defense. Flash Defense costs no END to use.

●**FLASH DEFENSE** Cost: 1 Power Point for every -1 phase Flashed, minimum cost 5 Power Points. Flash Defense costs no END to use.

FLIGHT

This Power allows the hero to fly—one of the more common superhero abilities. The hero flies at 5" per phase for every 10 Power Points in Flight; he gets +1" of Flight for every +2 Power Points spent. Of course, there's many different ways to Fly: jetpacks, wings, antigravity, magnetic repulsion, energy trails, and sheer force-of-will. Some of these special effects involve a Focus Limitation; wings, for instance, can be bought as several different kinds of Focus. Exactly how Flight works (climbing, diving, turning,

and noncombat Flight) is covered under Movement. As for any movement Power except Teleport, the END cost for Flight is 1 END for 5" of Flight, rather than 1 END for 5 Power Points as in other Powers.

●**FLIGHT** Cost: 2 Power Points for every 1" of Flight, minimum cost 10 Power Points. The END cost is 1 END for every 5" of Flight.

FORCE FIELD

This Power allows the hero to create around himself a field of energy that absorbs damage; this Force Field protects the hero with 10 points of fully resistant defense for every 10 Power Points of the Power (see *Taking Damage*). The hero gets +1 resistant defense point for every +1 Power Point invested. The hero must decide when buying the Power what part of his Force Field will be Physical Defense and what part will be Energy Defense. The ratio of points in PD and ED decided upon when the hero buys Force Field stays the same, even when the Force Field is used at lower power.

Example:

Howler puts 20 Power Points in Force Field and decides that at full Power, the Force Field acts as +8 resistant PD and +12 resistant ED. Howler subtracts 8 BODY from any physical Killing Attack or normal attack, and subtracts 12 BODY from any energy Killing Attack or normal attack. Howler adds her PD to the +8 PD for the Force Field when subtracting damage from all physical attacks; likewise, Howler adds +12 to her ED versus the damage from all energy attacks. If Howler decides to run her Force Field at half Power, the Force Field would add +4 PD and +6 ED.

A Force Field can only protect the hero who has bought the Power, and doesn't protect anything or anyone he's carrying—think of the Force Field as being right next to the hero's costume. Also, Force Fields don't hinder any of the hero's attacks at all. If this isn't the effect you were thinking of, then Force Wall may be the Power you're looking for.

●**FORCE FIELD** Cost: 1 Power Point for every +1 point of resistant defense, minimum cost 10 Power Points.

FORCE WALL

This Power provides defense for the hero, but it acts quite differently from a Force Field. A Force Wall acts like a real wall; attacks won't affect the hero at all until the Force Wall is broken. The reverse is also true: the hero can't shoot through his own Force Wall (unless he wants to break it). Force Walls covers some hexes at range; any characters behind the Force Wall get the protection of the Force Wall (just as if they were standing behind a real wall). This wall protects with 2 points of fully resistant defense (Physical or Energy) for every 5 Power Points invested. The Force Wall protects one half of a hex (three sides) for every 5 Power Points (see *illustration*). The hexes protected must be connecting, and

they must be in a simple geometric pattern (square, line, or circle, for instance). If the ends of the Force Wall are connected (in, say, a circle) the top and bottom are considered covered. For each 1 half hex subtracted from the Force Wall, the Force Wall may be 1" taller.

Any attack treats the Force Wall like a real wall that has 0 BODY (see *Breaking Things*). An attack (whether from the inside or the outside) must blow down the Force Wall to continue to the target. If the attack doesn't break the Force Wall, then no STUN or BODY gets through. Any BODY and STUN left after eliminating the Force Wall will be applied to the target normally.

Someone englobed by a Force Wall may break through by exceeding the PD (or ED, depending on the hero's attack) of the Force Wall. The Force Wall then goes down, and may not be restored until the caster's next action phase. Like Force Field, the proportion of the Force Wall that adds to PD and ED must be chosen when the Power is bought. The range from the caster to the center of the Force Wall may be up to (Power Points in Force Wall) in inches.

●**FORCE WALL** Cost: 5 Power Points for every +2 resistant defense points, minimum cost 10 Power Points. The number of hex halves equals (Power Points in Force Wall/5). The range equals the Power Points in Force Wall in inches.



25 points of Force Wall (5 hex halves)



GLIDING

This Power allows the hero to glide through the air, often using some sort of Focus (but not necessarily). The hero can glide 4" per phase for every 5

Power Points. Gliding has some restrictions, though; a hero must drop 1" per phase to maintain Gliding speed. Initial altitude is therefore very important. Gliding is great if you can start from the top of a building. From a standing start the hero is considered to start with a velocity and altitude equal to his upward leap in inches. Gaining altitude is under the GM's control, and gaining altitude slowly is easy under normal circumstances (using thermal updrafts). One way to make Gliding more useful is to have some Superleap, or have a strong hero throw you into the air for some initial altitude. Gliding costs no END to use.

●**GLIDING** Cost: 5 Power Points for +4" Gliding, minimum cost 10 Power Points. Gliding costs no END.

GROWTH

This Power allows a hero to increase in size, which increases his STR and other Characteristics. Every 10 Power Points of Growth (each "level" of Growth) gives the hero +5 STR, +2 BODY, +5 PRE, +1 PD, +1 ED, -1" when Knocked Back, and 2x mass. The Characteristics you get from Growth don't count towards the figured Characteristics, so Growth doesn't affect your hero's Stun Pips even though buying more STR normally would. The hero's mass (or weight) doubles with each level of Growth; consult the Strength Chart to find your mass (each 5 points on the STR Chart is 2x mass). Larger heroes are harder to Knock Back because of their greater mass, so subtract 1" from any Knockback done to them for every 10 Power Points in Growth.

If the hero takes Body Pips when he's Grown, and then shrinks back to normal size, the Body Pips taken come out of the extra he gets for Growth. However, if he Grows again before those Body Pips would have healed (see *Recovery*), the wounds reappear.

Example:

Goliath has 6 levels of Growth, which (among other things) adds 12 Body Pips to his normal 10, giving him a total of 22 when Grown. Goliath is struck by a missile and takes 3 Body Pips even after his defense is applied. Goliath shrinks back down and has his normal 10 Body Pips (since $3 - 12 = -9$, or 0). If he were to Grow again, he'd still be down 3 Body at full size, unless the wounds had a chance to heal.

If you want to be more accurate (but more complicated), you can figure out what percentage of his total Body Pips the hero has lost when he's Grown, and then apply that same percentage when he's normal size. In the example given, that would mean Goliath would be down 1 Body Pip at normal size.

Growth adds some other qualities listed on the Growth Effects charts. Each level of Growth adds to the hero's height (obviously); the figures given for hexes are approximations of his true height in meters. Also, these heights are only approximate; the hero can be anywhere from one level below to his

current level in his height in meters (though all other factors remain the same). Also, his Reach becomes greater; that is, the hero can now hit targets that are more than one hex away. Normal heroes (0 levels of Growth) can only hit targets in the adjacent hexes (unless the hero moves). With some levels of Growth, you can engage in combat with targets that are some distance away (for instance, 6 levels of Growth would allow you to hit a target 4 hexes away). When a half hex of reach is listed, just round down for purposes of combat; the half is only important when reaching for something an exact distance away.

The Area column shows the number of hexes the Grown hero takes up on the ground when he's standing. Once the hero fills one hex or more, other heroes can't be in the same hex with him. Growth also gives heroes a bonus to their Running, due to their much longer legs; just add the amount shown to whatever Running the hero already has.

Heroes with Growth can also climb faster, simply by reaching upward. The upward reach is equal to the hero's Height in hexes plus half his Reach in hexes. In one phase, the hero could reach up that distance and Grab a ledge, then spend the rest of the phase pulling himself up and getting ready for his next action.

When a hero has Grown larger than normal size, he becomes easier to hit from a distance. This is shown in the Range Modifier Multiple column. When someone's attacking the hero at range, add in any bonus to their Range Modifier (like Skill Levels), then multiply the Range Modifier by the number given (if you only have 1 level of Growth, you add 1" instead of multiplying). The result gives the final Range Modifier. You'll notice that it's very easy to hit big people from a distance, though hitting them in hand-to-hand is the normal chance. Well, in hand-to-hand combat, the Grown hero has a big advantage in terms of reach, which tends to compensate for his bigger target area.

If you want to extend the Growth Effects charts past 10 levels, use the following rules: Double the Height, Reach, and Range Modifier Multiple of numbers 3 levels less than the level you want. Area is always half of Reach. The Running bonus goes up 2" per level.

While Growth has many advantages, there's some problems with it, too. With two levels of Growth or more, the hero can't fit into most normal buildings unless he kneels or destroys part of the ceiling. You have to pay END for your Growth each phase, as well as the END for whatever STR you use—and if you get knocked out, your Growth turns off and you're normal size again. The GM should make sure to enforce these problems during an adventure.

●**GROWTH** Cost: 10 Power Points for each level of Growth, which gives +5 STR, +5 PRE, +2 BODY, +1 ED, +1 PD, and the other benefits listed on the Growth Effects charts; minimum cost 10 Power Points.

continued

GROWTH EFFECTS

Growth Levels	Height hexes meters		Reach hexes
0	1	2	1
1	1	2.5	1
2	1½	3.2	1½
3	2	4	2
4	2½	5	2½
5	3	6.4	3
6	4	8	4
7	5	10	5
8	6	12.5	6
9	8	16	8
10	10	20	10

Growth Levels	Area hexes	Running Bonus	Range Modifier Multiple
0	½	0	—
1	½	2"	+1"
2	½	4"	x1½
3	1	6"	x2
4	1	8"	x2½
5	1½	10"	x3
6	2	12"	x4
7	2½	14"	x5
8	3	16"	x6
9	4	18"	x8
10	5	20"	x10

INVISIBILITY

This Power allows a hero to become invisible to normal sight for 20 Power Points. Invisible heroes can't be found with normal sight Perception Rolls, but may be found by hearing Perception Rolls if the Invisible hero makes noise. Invisible heroes leave a "fringe" around them where the light bends; this can be spotted at short range. An Invisible hero may be spotted with a normal sight Perception Roll at a range of 1" or less.

Someone attacking an Invisible hero has an OCV of 0 and can't apply any Skill Levels, if the attacker has absolutely no idea where the hero is. If the Invisible hero is making a noise, or picking something up, or making footprints, the attacker gets half the total of his OCV and Skill Levels if he makes a Perception Roll. If the attacker fails his Perception Roll, he attacks with an OCV of 0 and no levels.

If the Invisible hero is making a visible attack, or is in hand-to-hand combat with the attacker, the attacker only takes a -1 to his OCV if he makes a Perception Roll. If the attacker misses his Perception Roll, then he attacks at half the total of his OCV and Skill Levels.

The attacker can try to make a new Perception Roll each phase to find the Invisible target. In all cases the Perception Roll need only be made once until the attacker turns his attention somewhere else, and then he must make a new Perception Roll to reacquire the Invisible target.

Invisible heroes can be seen with Infrared, Ultraviolet, X-ray or N-ray Vision, or with Radar. A hero's Invisibility may be improved to cover these parts of the spectra. Invisibility cannot stop you from being seen with Sonar.

The hero can be Invisible to the following Enhanced Senses for the cost listed: Infrared Vision for +5 Power Points, Ultraviolet Vision for +5 Power Points, X-ray Vision for +5 Power Points, N-ray Vision for +5 Power Points, and Radar for +5 Power Points. Finally, for an additional +½ cost (treat as a Power Advantage), the hero does not have a fringe effect. So, to have a hero that is completely Invisible would cost 45 Power Points; without the fringe effect would cost 45 + (45/2) = 67 Power Points total.

●INVISIBILITY Cost: 20 Power Points for Invisibility, +5 Power Points for Invisibility to Infrared Vision, +5 Power Points Invisible to Ultraviolet Vision, +5 Power Points Invisible to X-ray Vision, +5 Power Points Invisible to N-ray Vision, +5 Power Points Invisible to Radar, + x½ cost no fringe effect. Minimum cost 20 Power Points.

INSTANT CHANGE

This Power allows a hero to instantly change from Secret Identity to superhero form and back again. The hero can change back into the clothes he was wearing for 5 Power Points, or he can change into any set of clothes he wants for 10 Power Points. This is a useful Power for getting your hero into the fight without the awkward search for a telephone booth or a restroom. Instant Change costs no END to use.

●INSTANT CHANGE Cost: 5 Power Points for changing into superhero form and back to the same clothes, 10 Power Points for changing into any set of clothes. Instant Change costs no END to use.

KILLING ATTACK (hand-to-hand)

This Power allows a hero to use a Killing Attack in hand-to-hand combat, like a knife or laser sword (see *Determining Damage*). Killing Attacks ignore normal defenses and are only stopped by Damage Resistance, Force Fields, Force Walls, and Armor. The hero gets 1D6 Killing Attack for every 15 Power Points invested, and can add 1D6 for every 15 points of STR he uses with his Killing Attack.

A hero can't add more damage dice for STR than he has dice of Killing Attack. A hero must define his attack as physical or energy damage (whether it works against PD or ED; STR adds to the damage in either case). Killing Attack costs normal END for the attack plus the normal END for the STR used with Killing Attack.

Example:

Armadillo has claws that do 1D6 Killing Attack, and he also has a Strength of 50. Armadillo may do 1D6 of Killing Attack for 3 END by using his hand-to-hand Killing Attack. He may do 2D6 Hand to Hand Killing Attack for 6 END by using his Killing Attack and 15 STR. He

can't do more damage by using his 50 STR unless he Pushes his Hand to Hand Killing Attack (see Pushing).

Killing Attacks aren't used as often in the comics as normal attacks like Energy Blast or punches. Heroes who have Killing Attacks have to use them with great care; they might hurt an innocent person, or kill a villain, which would cause problems. Villains with Killing Attacks are usually treated with great caution by the heroes because of the potential for serious injury, though in general normal attacks are more efficient at taking out your opponent. In any case, the GM should make sure to point out to the players when a villain has a Killing Attack.

●**KILLING ATTACK (hand-to-hand)** Cost: 15 Power Points for 1D6 Killing Attack, minimum cost 15 Power Points. No Range.

KILLING ATTACK (Ranged)

This Power allows the hero to project a Killing Attack at range that acts like a bullet or laser (see *Determining Damage*). The hero rolls 1D6 Killing Attack for every 15 Power Points invested. The attack may be thrown up to a range equal to 5x Power Points in Killing Attack. The hero must define whether the Killing Attack is physical or energy damage (whether it works against PD or ED). Killing Attacks ignore normal defense and are only stopped by Damage Resistance, Force Fields, Force Walls, and Armor.

●**KILLING ATTACK (Ranged)** Cost: 15 Power Points for 1D6 Killing Attack, range 5x Power Points; minimum cost 15 Power Points.

LACK OF WEAKNESS

This Power represents a hero's ability to toughen himself so that it's harder for an opponent to find a weakness (see *Find Weakness Skill*). Whenever an opponent attempts to use Find Weakness Skill he must subtract the hero's Lack of Weakness value from his Find Weakness Roll. For 5 Power Points the hero gets a -5 Lack of Weakness (that is, all characters attempting to Find Weakness on the hero take a -5 modifier to their Find Weakness Roll). The hero gets a +1 to his Lack of Weakness value for +1 Power Point. Sometimes walls or other objects may be given Lack of Weakness by the GM, just to make life difficult for heroes with Find Weakness. Lack of Weakness costs no END to use.

●**LACK OF WEAKNESS** Cost: 1 Power Point for -1 to Find Weakness Roll, minimum cost 5 Power Points. Lack of Weakness costs no END to use.

LIFE SUPPORT

This Power allows a hero to operate in unfriendly or deadly environments without harm. The Life Support Cost chart shows the Power Point cost for various types of Life Support. Each category of Life Support includes all those above it on the chart (i.e., 30 Power Points of Life Support includes survival in

all environments listed). Life Support costs no END to use.

LIFE SUPPORT COST

Cost	Effect
5	The hero may breathe under water.
10	The hero doesn't have to breathe and is immune to inhaled gas.
15	The hero is immune to gasses absorbed through the skin.
20	The hero can survive in space or under high pressure.
25	The hero need not eat or excrete.
30	The hero can survive under conditions of extreme heat, cold, radiation, or pressure, although he still takes damage from attacks of these natures due to shock.



MENTAL ILLUSIONS

This Power allows a hero to project Illusions directly into an opponent's mind. After making an Attack Roll based on Ego Combat Value (see *Ego Combat*), the hero defines what Illusion he wants the target to see. The hero then rolls 1D6 for every 5 Power Points in Mental Illusions, subtracts the target's Ego Defense (if any), and the remainder is compared to the target's INT according to the Mental Illusions Effects chart.

The particular Illusion can have an effect upon how real the target considers it. A well conceived Illusion that fits well into the surroundings and events of the scenario is worth +1 level of effect (move down the chart one line). A poorly worded or absurd Illusion is worth 1 or even 2 levels less (move up the chart one or two lines).

The maximum amount of damage that a target may take from an illusory attack is half the number of dice in Mental Illusion. Thus a hero with 12D6 of Mental Illusion could do up to 6D6 normal or 2D6 Killing Attack to the target, if the target believed he was taking damage. The damage would apply to either PD or ED, depending on the nature of the Illusion. The target should treat any Ego Defense he may have as adding its value to the appropriate defense; if the Illusion is of a Killing Attack, the Ego Defense is considered "resistant".

●**MENTAL ILLUSION** Cost: 5 Power Points for 1D6 of Mental Illusions, minimum cost 10 Power Points. Range is line of sight, no range modifier.

MENTAL ILLUSION EFFECTS

Dice total is greater than:	Effect
1x target's INT	Target sees Illusion.
2x target's INT	Target perceives the Illusion with all of his senses.
3x target's INT	Target can take STUN from Illusory attacks.
4x target's INT	Target can take both STUN and BODY from Illusory attacks.



MIND CONTROL

This Power allows a hero to control the actions of another character. After making an Attack Roll based on Ego Combat Value (see *Ego Combat*), the attacking hero rolls 1D6 for every 5 Power Points in Mind Control. The target's Ego Defense (if any) is subtracted from the total of the dice and the remainder is compared to the defending hero's EGO according to the Mind Control Effects chart. The action that the attacker wants the target to perform must be specified before the attack is rolled.

So long as the attacker keeps spending END the target will continue to react to the first command

given to him. Each time a new command is given to the target the attacker must reroll his Attack Roll and his Mind Control Roll. A command that works with a hero's Psychological Limitation is worth +1 level on the Mind Control Chart. A command that works against a hero's Psychological Limitation is worth 1 or 2 levels less on the Mind Control Chart. Mind Control must have a visible special effect; it's also obvious that the target is being controlled.

●**MIND CONTROL** Cost: 5 Power Points for 1D6 of Mind Control, minimum cost 10 Power Points. Range is line of sight, no range modifier.

MIND CONTROL EFFECTS

Dice total is greater than:	Effect
1x target's EGO	Target will perform actions he's inclined to do anyway.
2x target's EGO	Target will perform actions he wouldn't mind doing.
3x target's EGO	Target will perform actions he's normally against doing.
4x target's EGO	Target will perform actions he's violently opposed to doing.

MIND SCANNING

This Power allows a hero to search an area with his mind in order to find a single mind. The hero first defines how big an area he wants to search (this area can be of any size), then an Attack Roll based on Ego Combat Value is rolled. The Attack Roll is modified according to the Mind Scanning Modifiers chart, which lists the modifier for the number of people being scanned (some examples are listed).

If the total modified Attack Roll is less than 3, then the area searched is too big and must be reduced until the Attack Roll is a minimum of 3. The hero may buy +1 to this Attack Roll for 3 Power Points. Once the Attack Roll is made, the hero then rolls 1D6 for every 5 Power Points in Mind Scan. The target's Ego Defense (if any) is subtracted from the total and the remainder is compared to the target's EGO according to the Mind Scanning Effects chart.

The hero need only expend END to maintain his knowledge of the target's position from then on. The hero can't attack in the same phase he finds someone with his Mind Scan. An important tip for heroes with their Mind Scanning in a Multipower: once you switch out of the Mind Scanning slot, you've lost your target. Mind Scanning has a visible special effect in the immediate area around the hero who is Scanning, but *not* in the area being Scanned. Mind Scan doesn't work on inanimate objects.

●**MIND SCANNING** Cost: 5 Power Points for 1D6 Mind Scan, minimum cost 10 Power Points. +1 to Attack Roll for every +3 Power Points. Line of sight is not necessary, and there is no range modifier.

MIND SCANNING MODIFIERS

Number of people being scanned	Modifier
1	0
2	-1
4 (small game company)	-2
8	-3
16 (bar)	-4
32	-5
64 (theater)	-6
125	-7
250 (small building)	-8
500	-9
1000 (large building)	-10
2000	-11
4000 (small town)	-12
8000	-13
16000 (medium town)	-14
32000	-15
64000 (large town)	-16
125,000	-17
250,000 (small city)	-18
500,000	-19
1 million (medium city)	-20
2 million	-21
4 million (large city)	-22
8 million	-23
16 million (megapolis)	-24
32 million	-25
64 million (small country)	-26
125 million	-27
250 million (large country)	-28
500 million	-29
1 billion (continent)	-30
2 billion	-31
4 billion (world)	-32

MIND SCANNING EFFECTS

Mind Scan total is greater than	Effect
1x target's EGO	The general position of target is known.
2x target's EGO	The target's exact position in the area is known.
3x target's EGO	The hero can use any other mental Powers (Ego Attack, Mind Control, Mental Illusions, or Telepathy) on the target with the usual Attack Roll.

MISSILE DEFLECTION

This Power allows the hero to parry or dodge incoming ranged attacks. For 10 Power Points a hero can deflect a thrown object by rolling $9 + (\text{DEX}/5)$ or less. The hero can also deflect bullets for +5 Power Points, and any type of ranged attack (with some exceptions) may be deflected for +10 Power Points.

The exceptions are Ego Attacks, Explosions, Area Effect Attacks, Entangles, No Normal Defense attacks, or attacks that aren't perceived by the hero. (However, there's an exception to the exceptions: the special effects of a given attack may mean that you can deflect it. For instance, if the Area Effect Attack or NND Attack is carried in a bullet, then it could be deflected.) A successful Missile Deflection Roll means that the hero takes no damage.

Missile Deflection takes a half phase action to execute. A hero can't deflect a projectile that weighs more than half what the hero could lift with his STR. Once a hero is Missile Deflecting, he can try to parry as many ranged attacks as are fired at him, but each Missile Deflection Roll after the first is made at a cumulative -2 penalty (second deflection -2, third deflection -4, etc). Missile Deflection costs no END to use. Skill Levels with Missile Deflection may be purchased for 3 Power Points (see *Skill Levels*). Often, Missile Deflection is bought through a Focus like a shield or a baton.

● **MISSILE DEFLECTION** Cost: 10 Power Points for thrown objects, +5 Power Points for bullets and shrapnel, +10 Power Points for Energy Blasts. The base Missile Deflection Roll is $9 + (\text{DEX}/5)$. Minimum cost 10 Power Points. Missile Deflection costs no END to use.

POWER DEFENSE

This Power helps the hero resist the effects of Power Drain and Power Transfer. The hero gets 1 point of Power Defense for every 1 Power Point spent. When Power Drain or Power Transfer is used against the hero, he subtracts his Power Defense from the attack. Any remaining points of Power Drain or Transfer are applied normally to the hero. Power Defense costs no END to use.

Example:

Mechanon attempts to Drain 12 Power Points of STR from Armadillo, who has 5 points of Power Defense; Armadillo subtracts the Power Defense from the attack: $12 - 5 = 7$ points. Armadillo loses 7 points of STR.

● **POWER DEFENSE** Cost: 1 point of Power Defense for 1 Power Point, minimum cost 5 Power Points. Power Defense costs no END to use.

POWER DRAIN

This Power allows a hero to temporarily lower the value of an opponent's Characteristic or Power. The hero can Drain 1D6 of Power Point Equivalents for 10 Power Points. Thus, if a hero Drains 3 Power Point Equivalents of STR, he Drains 3 Power Points of STR. If the hero Drains 3 Power Point Equivalents of END, he would Drain 6 END. Use the cost multiple on Characteristics to determine the number of points of the Characteristic that will be Drained.

Example:

To Drain 1D6 of STR costs $10 \times 1 = 10$ Power Points. To Drain 1D6 of REC would cost 10 Power Points.

Points x 2 = 20 Power Points. To Drain 1D6 of END costs $10 \times \frac{1}{2} = 5$ Power Points. To Drain 1D6 of SPD would cost $10 \text{ Power Points} \times 10 = 100 \text{ Power Points}$.

The Characteristic or Power to be Drained must be chosen when Power Drain is purchased. This Power only affects the Drained Characteristic, not any Characteristics figured from the Drained Characteristic. The Drained Power Points return to the target at the rate of 1 Power Point per segment, beginning the segment after the Power Drain took place. The return of the Drained Power Points may be delayed by +1 segment for every (+2 Power Points x cost multiple of Characteristic).

Example:

You can delay the return of STR Drained from the target by spending 2 Power Points per extra segment. Thus, for +4 Power Points the STR would not start returning to the target until the third segment after the STR was Drained. To delay the return of REC would cost +4 Power Points per segment.

The effects of multiple Drains on one hero are cumulative. Powers may only be Drained when the player has a very good justification and explanation, and only with the GM's permission.

●**POWER DRAIN** Cost: 1D6 for 10 Power Points times the cost multiple of the Characteristic to be Drained; minimum cost 10 Power Points. Delay the return of the Drained Characteristic or Power by 1 segment for every (2 Power Points x cost multiple). Power Drain has no range.

POWER TRANSFER

This Power allows the hero to temporarily take points from an opponent's Characteristic or Power and add those points to one of his own Characteristics or Powers. The hero may Transfer 1D6 points of an opponent's Characteristic or Power for 15 Power Points times the cost multiple of the Characteristic.

The Characteristic that the Power Points are taken from is chosen when you buy the Power Transfer. The Power Points may Transfer to a different Characteristic than the Power Points were taken from, or they may even Transfer to a Power (Power Points may only be Transferred into a Power that the hero already possesses.) You're Transferring Power Point Equivalents (as in Power Drain); this means that you Transfer the amount of Power Points, not the value of the Characteristic.

Example:

Mechanon wants to Transfer 1D6 of an opponent's DEX to his DEX. This costs 15 Power Points times 3 = 45 Power Points. He could have decided to Transfer the DEX to his STR for the same cost. Let's say Mechanon rolls a 3 on his 1D6; if he was Transferring DEX to DEX, he would gain 3 DEX and his target would lose 3 DEX. If he was Transferring the DEX to STR, his target would

still lose 3 DEX, but he would gain 9 STR (since DEX has a cost multiple of x3).

The Power Points taken by Power Transfer return at the rate of 1 Power Point per segment, as in Power Drain. The return of the Power Points may be delayed by 1 segment for every (+3 Power Points x the cost multiple of the Characteristic). Thus, to delay the return of Transferred DEX by two segments would cost 18 Power Points. Any Characteristics figured on Transferred Characteristics aren't altered (Stun Pips don't change when Strength is Transferred), but some things do change (if your DEX is increased, your CV can go up).

Power Points can't be Transferred from Powers without a good justification from you and permission from the GM. The GM should disallow any Power Drain or Transfer that he feels is unreasonable and unrationalized by the player.

●**POWER TRANSFER** Cost: 1D6 for 15 Power Points times the cost multiple of the Transferred Characteristic; minimum cost 15 Power Points. Delay the return of the Transferred Characteristic or Power by 1 segment for every (3 Power Points x cost multiple). Power Transfer has no range.

REGENERATION

This Power allows a hero to recover BODY faster than the normal rate of 1/10 Recovery in BODY per day (see *Recovery*). The hero with Regeneration will regain one Body Pip each time he Recovers for every 10 Power Points. Since Recoveries occur less often when you're deeply unconscious, this will slow down the Regeneration.

●**REGENERATION** Cost: 10 Power Points to Recover 1 BODY each Recovery, minimum cost 20 Power Points. Regeneration costs no END to use.

RUNNING

This Power allows a hero to run faster than the 6" per phase normally allowed. The hero gains +1" of Running (also called Ground Movement) for every +2 Power Points spent.

●**RUNNING** Cost: 2 Power Points for every +1" of Running. The END cost for Running is 1 END for every 5".

SHRINKING

This Power allows a hero to decrease in size, becoming more difficult to see and to hit at a distance. The hero may shrink to half size for every 10 Power Points in Shrinking (a "level"); this causes the Range Modifier of any attack or Perception Roll against the hero to be halved. (There's no modifier for the first 1" of range, however.) The hero also has x½ inches of Running, +3 to any Knockback that occurs to the hero, and ½ normal mass.

Add the Knockback modifier to the BODY done by an attack for the purpose of rolling Knockback, then subtract the Knockback modifier from the amount of

dice done when the hero hits a wall or the ground (see *Knockback*).

When halving the range modifier, always round up. Area Effects or Explosions are *not* affected by Shrinking, and are not halved. The example shows what happens to a $-1/3''$ Range Modifier when halved.

Example:

Number of Halvings:	0	1	2	3	4
Range Modifier:	$-1/3''$	$-1/2''$	$-1/1''$	$-2/1''$	$-4/1''$

Since the first $1''$ takes no modifier, Shrunk heroes in hand-to-hand combat are just as easy to hit as normal. Heroes with two or more levels of Shrinking must enter the same hex as their target in order to be in hand-to-hand combat, because of their limited reach.

It may seem that Shrunk heroes are impossible to see or hit at any range, but there's several ways to get around this problem. First, Bracing and Setting (see *Combat Modifiers*) will both double your Range Modifier, for a total of four times your ordinary Range Modifier; this will cut down on the Shrunk hero's advantage. Also, Energy Blast can be spread to reduce the halvings from Shrinking; lose one halving for every 1D6 spread (see *Spreading Energy Blast*). Also, if you throw an object one hex or larger it's targeted like an Area Effect, so Shrinking doesn't help the target.

Finally, Perception Rolls are heavily modified by circumstances. The average Perception Roll assumes that you're taking a swift glance while you're busy with something else, and the thing you're looking at doesn't really stand out from the background. Think of a brightly colored butterfly flying around a busy intersection downtown while you're fighting a supervillain. Hard to spot, right? Now imagine that same butterfly against a black wall—you could see it a long distance away. In other words, the GM should reduce the number of halvings for Perception Roll range modifier based on the circumstances. One more thing: once you've spotted a Shrunk hero with a successful Perception Roll, you know where he is as long as you keep your eye on him; you don't have to make another Perception Roll.

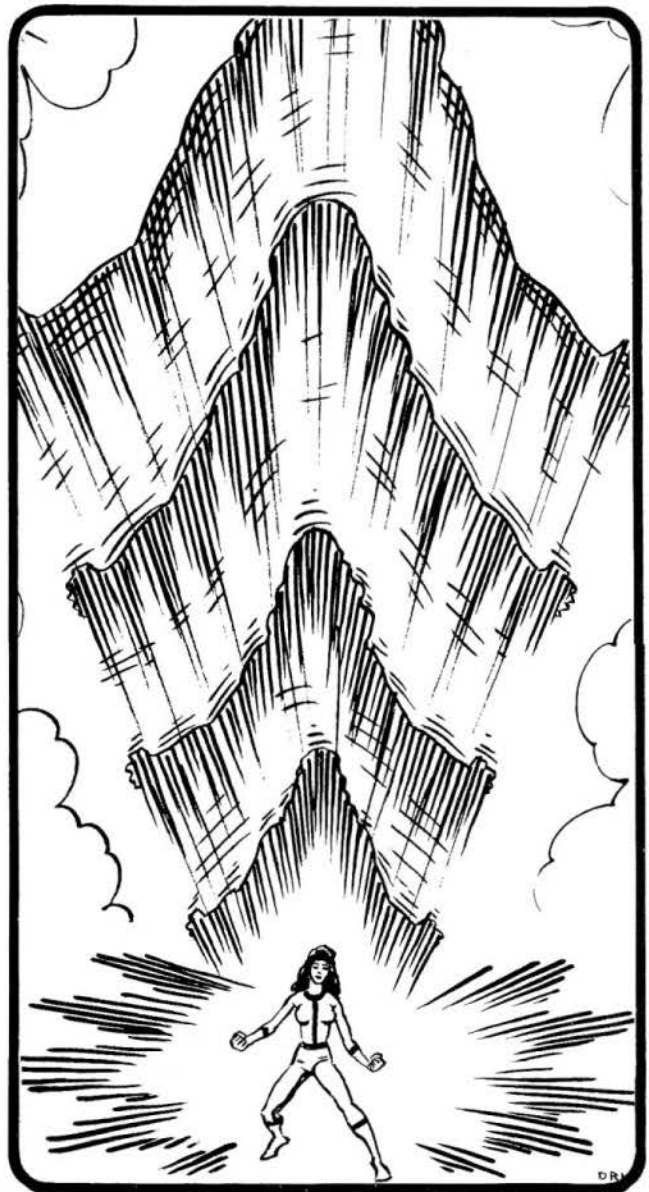
Example:

Shrinker puts 40 Power Points in Shrinking. When shrunk, she has $x1/16$ inches of Running (which is $6''/16$ or $3/4$ of a meter per phase), $+12$ to Knockback (thus, when rolling Knockback, add 12 to the amount of BODY done by the attack, only for the purpose of determining Knockback), and $1/3856$ normal mass. The Range Modifier for someone attempting to see Shrinker is $-4/1''$; if the Range Modifier for a ranged attack against Shrinker was normally $-1/3''$, it would now be $-4/1''$. Thus, a character with a $-1/3''$ attack $4''$ away from Shrinker would take a -12 OCV penalty.

A hero with Shrinking may add their growth momentum to their punch damage. The hero gets $+1D6$ of damage to their punch for every level of Shrinking they have. In order to do this, the Shrunk hero literally grows up under the jaw of the opponent. Of course, the hero then remains normal size until his next phase, when he can shrink down again. A hero can't use growth momentum on someone the same size or smaller.

Of course, one of the main advantages of Shrinking is the ability to get into places or hide behind things where big people can't. The GM should allow Shrunk heroes to use their smaller size in inventive ways during an adventure.

● **SHRINKING** Cost: 10 Power Points for every $x1/2$ size, resulting in $x1/2$ to other's Range Modifiers for Attack Rolls and sight Perception Rolls, $x1/2$ inches of ground movement, $+3$ to knockback, and $1/8$ mass.



STRETCHING

This Power allows the hero to stretch parts of his body, attack at range, and reach for things at long distance. The hero can Stretch 1" in combat for every 5 Power Points; his Stretching distance is doubled out of combat. Attacks made at range have a range modifier of -1 per 3", first 3" at -0. A neat trick with Stretching is to reach to a far point, grab hold, and then let your body snap back to its original shape at the new location. When using Stretching, you must pay the END cost for Stretching as well as for any STR you use when Stretching (for instance, if you punch someone at distance).

● **STRETCHING** Cost: 5 Power Points for 1" of Stretching (2" noncombat), minimum cost 10 Power Points.

SUPERLEAP

This Power allows the hero to leap great distances. Normally, a hero can leap 1" forward for every 5 points of STR, and 1" upward for every 10 points in STR (see *Leaping*). A hero can leap 2x his normal distance for every 10 Power Points in Superleap. When doing a Move Through with a leap, the hero takes a range modifier of -1 per 3", in addition to the Move Through modifiers. You must always leap in a straight line. A leap requires a full phase, even if you're not leaping your full distance. Superleap costs no END, but you must pay for the STR you use.

● **SUPERLEAP** Cost: 10 Power Points for every 2x distance, minimum cost 10 Power Points. Superleap costs no END to use.

SWIMMING

This Power allows a hero to swim faster than the 2" normally allowed. The hero gains +1" of Swimming for every +2 Power Points spent. Note that Flight normally functions very poorly (if at all) underwater, so if you want to move around in the ocean, buy Swimming.

● **SWIMMING** Cost: 2 Power Points for +1" of Swimming. The END cost for Swimming is 1 END for 5".

**TELEKINESIS**

This Power allows a hero to manipulate objects at a distance. The hero can use up to a STR of 10 at a range of 10" for every 10 Power Points. This STR affects the whole object at once, so Telekinesis cannot be used to "squeeze" the object; in other words, you can Grab objects but you can't cause damage directly. You can, however, throw someone into a building or drop them from a great height, which should do the trick. There's no action/reaction with Telekinesis, so a hero can't pick himself up with Telekinesis or grab a flying hero and be dragged along.

A "Grab" maneuver can be used with Telekinesis with a range modifier of -1 per 3". The DCV of a Grabbed hero is 0; the Grabbed hero may attempt to break out with a STR versus STR roll. Fine work, like pushing a button, can be done with Telekinesis if you make a roll of 9 + (Power Points in Telekinesis/5). The -1 per 3" range modifier applies to the fine work roll also. To determine how far you can move an object with Telekinesis, consult the Throwing chart in the Combat section.

● **TELEKINESIS** Cost: 10 Power Points for 10 points of STR, range equals Power Points in Telekinesis. Minimum cost 10 Power Points.

TELEPATHY

This Power allows a hero to read or send thoughts. When using Telepathy, the hero first declares whether he's trying to read the target's thoughts or is attempting to send a message. Then an Attack Roll is made based on Ego Combat Value, and the hero rolls 1D6 for every 5 Power Points in Telepathy. The total is compared to the target's INT according to the Telepathy Effects chart.

The hero using Telepathy need only expend END each phase to remain in contact. Sending thoughts to someone only requires 1x INT on the chart. If the telepath attempts to read past a target's Psychological Limitation, or deeper into the target's mind, he must make a new Attack Roll and Telepathy Roll.

● **TELEPATHY** Cost: 5 Power Points for 1D6 of Telepathy, minimum cost 10 Power Points. Range is line of sight, no range modifier.

TELEPATHY EFFECTS

Telepathy roll is greater than	Accuracy
1x target's INT	The hero can read or send surface thoughts.
2x target's INT	The hero can read or send deep, hidden thoughts.
3x target's INT	The hero can read or send into the target's memory.
4x target's INT	The hero can read or send into the target's subconscious.

TELEPORTATION

This Power allows a hero to disappear from one point and appear at another, without traveling in between. The hero can Teleport 15" to a spot he can see for 30 Power Points. Normally, the hero can only Teleport himself and his costume, but for each +5 Power Points the hero can Teleport 2x normal human mass (100 kilograms).

Example:

If Cheshire Cat spent +5 Power Points in Teleport, he could Teleport himself and some other person he was touching. For +10 Power Points, Cheshire Cat could Teleport himself and 3 other people he was touching.

The hero can prepare 1 extra phase and teleport 2x his normal distance for +5 Power Points; he can continue to double the distance for 5 Power Points, but Teleporting the added distance will still only take one extra phase. A hero can Teleport to any spot he can see as long as it's within his range. The Teleporter can memorize a location for +1 Power Point and Teleport there without that place in his sight, but only if the spot is within his range. A hero can't Teleport into a solid object. A hero can Teleport half his full distance and attack for +10 Power Points.

● **TELEPORT** Cost: 30 Power Points to Teleport 15", +1" for every +2 Power Points, 2x mass for +5 Power Points, 2x distance for +5 Power Points (takes 1 extra phase), 1 location for +1 Power Point. Minimum cost 30 Power Points. The END cost is 1 END for every 5 Power Points in Teleport (unlike other movement Powers).

TUNNELING

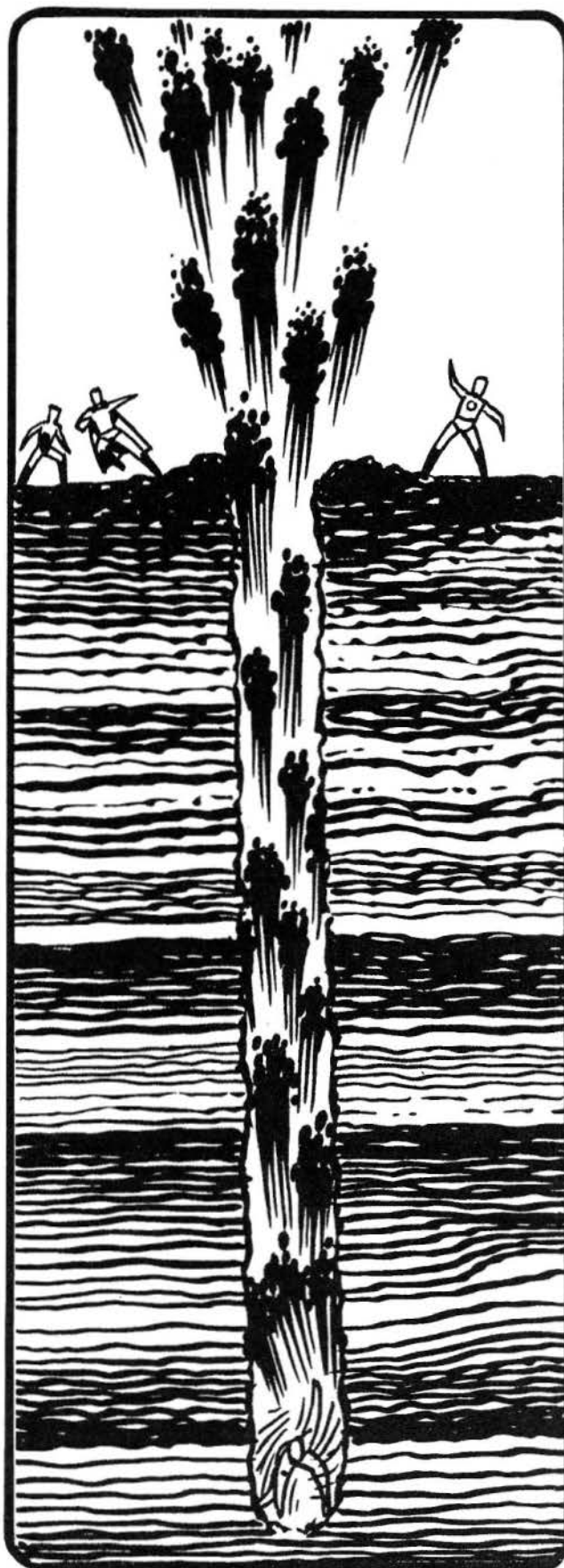
This Power allows a hero to move through the ground by creating a man-sized tunnel. The hero can Tunnel through a material with a Defense of 1 for every 5 Power Points., and can Tunnel 1" for every 5 Power Points of Power. When the hero creates a tunnel, he can either leave the tunnel behind him, or close the hole behind his back.

Example:

Armadillo has 60 Power Points in Tunneling. He can Tunnel through substances with a Defense of 12 or less, at the rate of 12" per phase.

Tunneling can't be used on living objects to cause damage. The Defense that a hero can Tunnel through can be increased by +1 for 3 Power Points.

● **TUNNELING** Cost: 5 Power Points for 1" Tunneling per phase, +1 Defense that you can Tunnel through for +3 Power Points; minimum cost 20 Power Points.



POWER MODIFIERS



Effective heroes can be built using only the Powers and Skills already presented, but for the truly special or intricate hero, Power Modifiers are necessary. There's three different types of Power Modifier: General Modifiers, Power Advantages, and Power Limitations.

General Modifiers affect the way you group your Powers together (Elemental Controls and Multipowers) and the END cost you pay for your Powers (Reduced END Cost). Power Advantages make Powers more useful, and so add to the Power Point cost you pay for the Power. Power Limitations restrict how you can use your Powers, and so make the Powers cost less.

The section on Special Effects at the beginning of the Powers also applies to Power Modifiers; in fact, the Power Modifiers are often more important to the special effects than the Powers themselves! Using Power Modifiers will make creating your hero more complicated, but the rewards will be worth it. Use the Characters section for examples of how to use the various Power Modifiers.

GENERAL MODIFIERS

General Modifiers are things that change a Power's cost outside of the Power Advantages and Power Limitations. Two of these Power Modifiers, Elemental Control and Multipower, change the way Powers are grouped together, resulting in a lower cost in exchange for some restrictions. Reduced END Cost provides a benefit, and so increases the cost of Powers.

There's some restrictions on General Modifiers. Elemental Controls may not be put inside of Multipowers, nor can Multipowers be put inside of Elemental Controls. Reduced END Cost can appear inside of an Elemental Control or a Multipower, but *only* when the Reduced END Cost is bought with a Power in one slot; Reduced END Cost by itself in an Elemental Control or a Multipower is not allowed (it must appear combined with another Power in that slot).

ELEMENTAL CONTROL

This Modifier allows a hero to buy several related Powers at a reduced cost. The hero gets a cost break because the Powers in an Elemental Control

are linked by common Special Effects. Unlike Multipowers, a hero can use all of the Powers in his Elemental Control at the same time (assuming he can pay all the Endurance, of course). An Elemental Control may have as few as two Powers or as many Powers as the hero can reasonably link together with a good rationale. Basically, Elemental Controls are a way of giving the hero a bonus for having a good character conception and a good set of Powers. The GM is the final judge of whether or not an Elemental Control is all right.

Elemental Controls should never be put inside of Multipowers, and a Multipower should never be one of the "slots" in an Elemental Control (each Power in an Elemental Control is also called a slot). Skills or Characteristics don't belong in Elemental Controls, either. Powers that don't use END aren't generally allowed in Elemental Controls, but the GM can make an exception to this rule. Redundant Power slots aren't allowed in Elemental Controls; you can't have three different Energy Blast slots, for instance. However, a Power with a Power Advantage is treated as a separate Power, so Energy Blast and Energy Blast Area Effect could be two different slots in the same Elemental Control.

When you set up your Elemental Control, list the Elemental Control as a separate line on your character sheet, and pay the Power Points for the Elemental Control. The cost you pay depends on how much you'll want to spend on each Power in the Elemental Control. The Active Points in each Power must be at least twice the Power Points of the Elemental Control. Each Power that you buy then gets a cost savings equal to the cost of the Elemental Control. Any Power Limitations are then applied to this cost to find the final cost.

Example:

Bruce is building Icicle and decides to buy some of her Powers as an Elemental Control; since her Powers are based on cold, Elemental Control: Ice Powers seems appropriate. Bruce decides that Icicle's Powers would generally be about 50 Power Points, so the cost for the Elemental Control should be 25 Power Points. The Powers that Bruce wants are Entangle (special effect: ice bonds), Running (special effect: ice slides), Force Field (special effect: ice coating), Energy Blast with Armor-Piercing (special effect: pointy chunks of ice), and Force Wall (special effect: ice walls, only 4 uses). The Elemental Control would look as follows:

Real Cost	Remaining Points	Elemental Bonus	Active Points	Power
25	—	—	25	Elemental Control: Ice Powers
25	25	25	50	Entangle: 5 DEF, 5D6
25	25	25	50	Running: 20" at ½ END
27	27	25	52	Force Field: 20PD, 15 ED at ¼ END
35	35	25	60	Energy Blast: 8D6 Armor-Piercing
12	25	25	50	Force Wall: 12 PD, 8 ED (4 uses)

The total cost would be 149 Power Points. Notice that Reduced END Cost was included with Running and with Force Field; this is perfectly legal. (Note that the ½ END on 20" of Running doesn't give her ½ END on her normal 6" of Running.) Icicle could have had more Running or Force Field, but then the END costs would have been too high for her to fight for very long. The Energy Blast was bought with the Power Advantage Armor-Piercing, which adds +½ to the cost; 8D6 is 40 Power Points plus ½ is 60 Active Points. The Force Wall is bought with the Power Limitation Limited Uses, so Icicle can only use it 4 times a day; this gives a +1 bonus, which is applied to the Remaining Points column. Notice that this Limitation only applies to the one Power, and doesn't affect the cost of anything else in the Elemental Control.

Bruce decides that this is too expensive for Icicle, so he thinks of a way to reduce the cost. Since he wants to get the entire cost of the Elemental Control down, he decides to limit Icicle's Elemental Control by saying it won't work when it's very hot or very dry. The GM tells Bruce that this isn't specific enough, and that Bruce will have to define the circumstances better. Bruce lists some circumstances he considers appropriate: hot days, dry places like deserts, being within a few hexes of fiery or hot characters, being near fires, etc. The GM agrees to allow a +¼ Limitation, but tells Bruce that he may reduce Icicle's effectiveness somewhat in moderately hot situations (say, only allow half power).



The +¼ Limitation applies to the entire Elemental Control, so the cost calculation would now look like this:

Real Cost	Remaining Pts	Elemental Bonus	Active Points	Power
20	—	—	25	Elemental Control: Ice Powers, ¼ Limitation won't work in hot or dry conditions.
20	25	25	50	Entangle: 5 DEF, 5D6
20	25	25	50	Running: 20" at ½ END
22	27	25	52	Force Field: 20 PD, 15 ED at ¼ END
28	35	25	60	Energy Blast: 8D6 Armor-Piercing
11	25	25	50	Force Wall: 12 PD, 8 ED (4 uses)
The total cost of the Elemental Control is now 121 Power Points.				

Many different types of Elemental Controls are possible. Some examples are listed here; look at the Characters section for more examples.

Examples of possible Elemental Controls

Elemental Control Ego Domination:

Ego Attack

Mental Illusions

Mind Control

Elemental Control Telekinetic Powers:

Telekinesis

Telekinetic Shield (bought as Force Field)

Telekinetic Fist (bought as Energy Blast, physical attack)

Elemental Control Weather Powers:

Fog (bought as Darkness)

Whirlwinds (bought as Energy Blast, Area Effect)

Wind Riding (bought as Flight)

Lightning Bolts (bought as Energy Blast)

MULTIPOWER

This Modifier allows the hero to have several different Powers that draw from a common point reserve (also called a pool). A Multipower sets up a pool of Power Points that's shared among the Multipower slots—not all the Powers in the Multipower can run at full blast at the same time. The points in the reserve are shared among the various Powers in the Multipower; the distribution of points may be varied from phase to phase. When the Multipower is bought, the hero sets aside a point reserve, then chooses which Powers will draw off of this point reserve.

Example:

Starburst decides to set up a Multipower. He sets aside a point reserve of 60 Power Points, and puts Flight, Energy Blast and Force Field in his Multipower.

Starburst now decides from phase to phase how the 60 Power Point reserve is divided among those three Powers.

Starburst may place all 60 Power Points in Flight, and therefore there are no Power Points in Energy Blast or Force Field. He may put 10 Power Points in Flight, 20 Power Points in Force Field and 30 Power Points in Energy Blast. The point reserve may be divided any way the hero chooses each phase as long as the points do not add up to more than the point reserve.

Multipower (60 Power Point reserve)

- 1) Flight
- 2) Energy Blast
- 3) Force Field

Some possible variations:

- | | | |
|-------|-------|-------|
| 1) 60 | 1) 10 | 1) 10 |
| 2) 0 | 2) 20 | 2) 40 |
| 3) 0 | 3) 30 | 3) 10 |

The hero pays Power Points for the reserve and for each Power (also called a "slot") in his Multipower. The cost for each slot is equal to the amount of the reserve points that may be put into the slot divided by 5.

Cost of slot = (max Power Points in slot/5)

The cost of a slot in the Multipower example above would be 12 Power Points. If your hero wants a lower limit on the amount of points in one of the slots, he would pay less.

Example:

The cost of Starburst's Multipower would be as follows:

60 Power Point Reserve
 12 Power Points Slot 1: 30" Flight
 12 Power Points Slot 2: 12D6 Energy Blast
 12 Power Points Slot 3: +30 PD, +30 ED Force Field
 96 Power Points = Total Cost

This allows Starburst to put up to 60 Power Points into any of the slots; the values listed for the Powers are for the maximum 60 Power Points. Suppose Starburst distributes his 60 point reserve as follows: 10 points to Flight, 40 points to Energy Blast, and 10 points to Force Field. Then he could fly up to 5", fire up to an 8D6 blast, and have a +5 PD, +5 ED force field going at the same time. If he wanted to do more damage with his Energy Blast, he'd have to take points out of Flight or Force Field; for instance, leaving 10 points in Flight so he could have 50 points in Energy Blast (so he could do 10D6). As you can see, running a Multipower requires some thought.

One other point: suppose Starburst wants to restrict his Flight slot to a maximum of 30 Power Points instead of the full 60 Power Points. The cost would only be 30/5 = 6 Power Points.

Unlike Elemental Controls, redundant slots are quite all right in a Multipower; in fact, one of the

traditional uses of a Multipower is to have two different Energy Blasts (say, one normal and one Explosion) without having to pay so many Power Points. As in Elemental Controls, a Power with Reduced Endurance Cost is perfectly acceptable as a slot.

Example:

Starburst decides that his Multipower would be more useful if the Powers in it cost less Endurance to use. He raises the reserve to 62 points and reduces the base points in each Power with the following results.

62 Power Point Reserve

12 Power Points Slot 1: 25" Flight at ½ END

12 Power Points Slot 2: 10D6 Energy Blast at ½ END

12 Power Points Slot 3: +25 PD, +25 ED Force Field at ½ END

98 Power Points = Total Cost

A hero may also define one or more of his Multipower slots as "fixed". The amount of points that may be put into a fixed slot (also called an ultra) is decided when the Power is bought. The cost of a fixed slot is equal to the number of Power Points in the slot divided by 10.

Cost of a fixed slot = (Power Points in slot/10)

Example:

Starburst might decide to make his Force Field an ultra, fixed at 50 Power Points. Thus whenever Starburst decides to use his Force Field, he must put 50 Power Points of his reserve into Force Field, no more, no less. The slot only costs him 5 Power Points instead of 12 Power Points. Now, this doesn't mean he has to use the 50 Power Points at full effect; he could just use 20 of them and have a +10 PD, +10 ED Force Field up. But regardless of how many points he actually uses, all 50 Power Points are assigned to that slot as long as he wants to have any points in it at all, and therefore only 12 Power Points are available to be divided between his Flight and Energy Blast slots.

Power Limitations may be applied to Multipowers. If the Limitation applies to a slot within the Multipower, then the Limitation serves to decrease the cost of the slot. If the Limitation is applied to the whole Multipower, then the Limitation reduces the cost of the point reserve and the slots.

Example:

Armadillo has a suit of powered armor with several Powers built into it. Armadillo puts Energy Blast, Killing Attack, Tunneling, Force Wall, and Power Drain: STR in a Multipower, with a point reserve of 62 Power Points. Armadillo wants his Multipower to be flexible, so he has standard slots with a maximum of 60 Power Points in the slot for everything except the Power Drain, which he makes an "ultra" slot. The slots costs 60 Power Points/5 = 12 Power Points. Armadillo's powered armor is an Obvious Inaccessible Focus, so his cost for the Multipower looks like this:

Real Points		Active Points
41	62	Point Reserve
8	12	Slot 1: up to 10D6 Energy Blast at ½ END (50 points Energy Blast 12 points Reduced END Cost)
4	4	Slot 2: up to 1D6 hand-to-hand Killing Attack at ½ END (15 points Killing Attack 4 points Reduced END Cost)
8	12	Slot 3: up to 12" Tunneling through 12 DEF
8	12	Slot 4: up to 12 PD, 12 ED Force Wall
4	6	Slot 5: ultra, up to 4D6 Power Drain: STR, at range (½ Power Advantage, total cost 60 Power Points); must assign 0 or 60 points to this slot.
Total = 72 Real Power Points, 108 Active Power Points		

Characteristics and Skills should not be put in Multipowers without special permission from the GM; the hero's got to have a very good reason for the GM to allow a Characteristic or Skill to be put into a Multipower. Multipowers can't be put inside Multipowers, and Multipowers can't be put into Elemental Controls, or vice-versa.

It's all right to have extra Powers outside of a Multipower that add onto one of the Multipower slots. However, that extra Power can only work with the slot, and not by itself or with another slot. Also, you can't have a second Multipower where one or more of its slots add on to the slots of the first Multipower.

Example:

Starburst decides he wants a special "starburst" attack, combining an explosion and a Flash attack. He buys an variable slot for his Multipower that is an 8D6 Energy Blast Explosion (a +½ Power Advantage) which Activates on a 14 or less (+½ Power Limitation) and costs 2x normal END (a +1 Limitation). The slot costs him $60/5 = 12$ points at +1½ Limitation = 5 points. To add the Flash attack, Starburst buys 3D6 of Flash, 3" radius for 30 points with the same Limitations as the Energy Blast: 14 or less Activation and 2x END cost. He also gets an additional +½ Limitation: Linked Power, because the Flash only works with the Multipower slot. The 30 active points in Flash cost 10 real points. Thus, the total cost of the starburst attack is 15 points. This Flash attack only works when Starburst throws the Explosion; that's why he can buy the Flash outside of the Multipower and still add on the effect to a Multipower slot.

How your Multipower points are distributed at any given time is very important. A hero can change how his Multipower is distributed at the beginning of his

action phase, but can only change his points again in the phase by canceling his next action phase entirely (see *Action Phases*). One more important note: the Power in a Multipower slot won't work unless the minimum point cost of the Power is supplied to the slot; for instance, in order to Teleport, 30 Power Points at least must be in your Teleport slot in your Multipower.

● **MULTIPOWER Cost:** 1 Power Point for every 1 Power Point in the Power reserve; maximum possible active Power Points in slot/5 = cost of slot, maximum possible active Power Points in slot/10 = cost of fixed slot. Minimum Power reserve is 20 Power Points.

REDUCED ENDURANCE

This Modifier allows a hero to reduce the normal Endurance cost of a Power (see *Endurance*). Reducing the END cost of a Power costs one-quarter of the points in the Power as an additional cost; this cuts the END cost in half. Reduced Endurance Cost may be taken several times on the same Power, and the fractions multiply together when figuring the final END cost of a Power (½, ¼, and so on). Each END cost rounds down to the nearest whole number. When the END cost is ½ Pip or below, the Power is considered to be at zero END cost (for instance, 7 to 3 to 1 to 0).

Example:

Dragonfly has 50 Power Points of Energy Blast and wants to reduce the END cost, which is 10 pips for using all 50 Power Points. The END cost is cut to 5 pips ($10 \times \frac{1}{2}$) for 12 extra Power Points ($50 \times \frac{1}{4} = 12.5$ rounds to 12). Dragonfly wants to reduce the END cost still further, so he pays ($50 \times \frac{1}{2} = 25$ Power Points); the END cost is now 2 pips. Dragonfly now has 50 Power Points of Energy Blast that costs 2 Endurance Pips to use at full power, for a total cost of $50 + 25 = 75$ Power Points.

The cost of Reduced Endurance is based on the cost of all parts of a Power that cost END. If a Power has a Power Advantage that increases the END cost, then Reduced Endurance must be purchased on both the Power and the advantage. Advantages that don't increase the END cost of a Power don't count when reducing the END cost.



**Example:**

Pulsar has a 6D6 Energy Blast (cost 30 Power Points) with the Power Advantages Affects Desolid (+½) and No Normal Defense (+1). The total Power cost is $30 \times (1 + 1\frac{1}{2}) = 75$ Power Points. The Energy Blast and the No Normal Defense use END while the Affects Desolid doesn't, so the total END to use the Power at full strength would be $60/5 + 12$ END.

To buy Reduced Endurance for this Power would mean paying $\frac{1}{4} \times$ the cost of the Energy Blast and the Area Effect or $(30 + 30) \times \frac{1}{4} = 15$ Power Points. This would reduce the END cost of using the Power to 6 END and increase the Power's cost to $75 + 15 = 90$ Power Points.

A Power with Reduced Endurance can be treated like a Power bought normally, or a Power with a Power Advantage, in relation to Multipowers and Elemental Controls. The cost of the reducing the END use is simply added to the Power. The total cost of the combination is placed in the slot in the Multipower or Elemental Control.

Example:

Starburst has a Multipower with a 62 point reserve. One of the slots that he buys is a +25 PD, +25 ED Force Field at $\frac{1}{2}$ END cost. The Force Field costs 50 Power Points and the $\frac{1}{2}$ END costs $\frac{1}{4} \times 50 = 12.5$ rounds to 12 Power Points; the total cost is 62 Power Points. The Force Field would normally use $50/5 = 10$ END, but now only uses $10 \times \frac{1}{2} + 5$ END per phase it is up.

If Starburst puts only 25 Power Points into this slot of his Multipower, he would have 20 Power Points of Force Field (+10 PD, +10 ED) and 5 Power Points ($20 \times \frac{1}{4} = 5$) towards reducing the END cost. The Force Field would still be at $\frac{1}{2}$ END cost, using only 2 END per phase.

● **REDUCED ENDURANCE Cost:** Each half END cost requires $\frac{1}{4} \times$ points in Power additional points. No END cost for Reduced Endurance Cost.

POWER ADVANTAGES

You can modify your off-the-shelf Powers to make them more useful; this costs you more Power Points, of course. Modifications that raise a Power's total effectiveness are called Power Advantages. Many special effects are best shown by a Power with a Power Advantage; for instance, a grenade is Energy Blast or Killing Attack with the Power Advantage Explosion.

Each Power Advantage has a multiplier that's used to figure the total cost of the Power plus its Advantages. The total active cost of a Power is figured with the following formula.

Total Cost = Power Cost \times (1 + total multipliers)

Example:

Pulsar buys 30 Power Points of Energy Blast with the

Power Advantage Area Effect (radius). The multiplier for that Power Advantage is +1. The formula would be Total Cost = 30 Power Points \times (1 + 1) = 60 Power Points, so Pulsar would pay 60 Power Points for the Power. He'd still have 6D6 of Energy Blast (that's now in an area), but he would pay his END cost based on the active point total, so his END cost would be 12.

Power Advantages are always applied to the Power before any Power Limitations are applied. A Power with a Power Advantage is considered to be a different Power. The END cost is based on the active points in the Power, except where otherwise noted. Power Advantages must always be attached to a Power—you can't have "naked" Power Advantages as slots in a Multipower or Elemental Control.

Power Advantages that add to the END cost should only be applied to Offensive Powers (see the list under *Choosing Powers*). The GM can allow them to be applied to Defensive, Movement, or Other Powers, but often the Advantages don't make much sense when applied to non-offensive Powers. The GM will have to use careful judgement to make sure that play balance is maintained. As for the other Power Advantages, Invisible Power Effects can be applied to just about anything. Hardened Defenses only applies to Defensive Powers (except Missile Deflection), and Usable on Others applies only to Defensive Powers, Invisibility, Life Support, and Regeneration. Of course, the GM can make exceptions to this, but any such exceptions should be carefully considered.

Each Power Advantage is listed along with its multiplier. If you don't want to use the formula to figure

out the final cost every time, use the Power Advantage Cost chart provided. Find the base Power Points across the top of the chart, then find the total of all the multipliers on the left hand side of the chart. Where those two intersect is the final active cost of the Power with the Power Advantage. For instance, a 35 point Power bought with Area Effect and Armor Piercing would be a total multiplier of $+1\frac{1}{2}$; referring to the chart, the active cost would be 87 Power Points.



AREA EFFECT HEXES

This Power Advantage allows Powers that normally affect only one target to affect all targets in an area. Your chance to hit with an Area Effect attack is much better than with an ordinary attack (see *Area Effect Attacks in the Combat section*). The hero may affect 1 hex per 5 Power Points in the base Power, before applying the multiplier.

Example:

Pulsar buys 6D6 of Energy Blast for 30 Power Points and decides to apply the Area Effect Hexes Power Advantage, so this Power now costs him 60 Power Points (using the Power Advantage Cost chart). The area of effect is 6 hexes (1/5 of 30 Power Points).

All the hexes must be adjacent to at least one other hex. The hexes may form a line, circle, triangle, square, or other simple shape. When you attack, determine a target hex. The hero must roll an Attack

POWER ADVANTAGE COST

TOTAL MULTIPLIER	BASE POINTS																			
	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100
$\frac{1}{4}$	6	12	19	25	31	37	44	50	56	62	69	75	81	87	94	100	106	113	119	120
$\frac{1}{2}$	7	15	22	30	37	45	52	60	67	75	82	90	97	105	112	120	127	135	142	150
$\frac{3}{4}$	9	17	26	35	44	52	61	70	79	87	96	105	114	122	131	140	149	157	166	175
1	10	20	30	40	50	60	70	80	90	100	110	120	130	140	150	160	170	180	190	200
$1\frac{1}{4}$	11	22	34	45	56	67	79	90	101	112	124	135	146	157	169	180	191	202	214	225
$1\frac{1}{2}$	12	25	37	50	62	75	87	100	112	125	137	150	162	175	187	200	212	225	237	250
$1\frac{3}{4}$	14	27	41	55	69	82	96	110	124	137	151	165	179	192	206	220	234	247	261	275
2	15	30	45	60	75	90	105	120	135	150	165	180	195	210	225	240	255	270	285	300
$2\frac{1}{4}$	16	32	49	65	81	97	114	130	146	162	179	195	211	227	244	260	276	292	309	325
$2\frac{1}{2}$	17	35	52	70	87	105	122	140	157	175	192	210	227	245	262	280	297	315	332	350
$2\frac{3}{4}$	19	37	56	75	94	112	131	150	169	187	206	225	244	262	281	300	319	337	356	375
3	20	40	60	80	100	120	140	160	180	200	220	240	260	280	300	320	340	360	380	400

Roll against a DCV of 3, with half his normal Range Modifier. (The hex you're standing in has a DCV of -2.) The center hex of the Area Effect misses by 1" for each point the Attack Roll is missed; the maximum possible miss is half the distance to the target hex. Roll 1D6 to determine which direction the attack goes. All characters within the area are subject to the attack, and individual Attack Rolls are not necessary. (This is a great way to hit characters with a high DCV.) The attack doesn't have to take up all the hexes it can; you can reduce it to as little as one hex. You can also reduce the total number of dice without changing the total area.

●AREA EFFECT HEXES Cost Multiplier: +1.

AREA EFFECT RADIUS

This Power Advantage allows Powers that normally affect only one target to affect all targets in a circle. The area is 1" in radius for every 10 Power Points in the Power before applying the advantage. The hero declares a target hex where the effect will center, and rolls an Attack Roll as detailed in Area Effect Hexes. The Power Advantage is otherwise like Area Effect Hexes.

●AREA EFFECT RADIUS Cost Multiplier: +1.

ARMOR PIERCING

This Power Advantage allows an attack to act against one half ($\times\frac{1}{2}$) of the defense it normally acts against. The damage for an Armor Piercing attack is rolled normally, but only half of the target's defense is subtracted from the damage. The Power Advantage Hardened Defense allows you to ignore the effect of Armor Piercing. Armor Piercing may be bought multiple times, but can never reduce the defense below half. The only effect of multiple Armor Piercing is to negate Hardened Defense; of course, you could buy Hardened Defenses several times...

Example:

Mechanon fires an Armor Piercing Energy Blast at a hero with an ED of 15. The hero doesn't have a Hardened Energy Defense, so he only subtracts 8 from the BODY and STUN done by the attack, instead of 15.

●ARMOR PIERCING Cost Multiplier: $+\frac{1}{2}$.

ATTACK WITH NO NORMAL DEFENSE

This Power Advantage, applied to Energy Blast, allows a STUN only attack that ignores normal defenses. Attacks with no normal defense aren't stopped by the usual PD, ED, Force Field, or Armor; the defender takes the full amount rolled on the dice as STUN. When a hero purchases Attack with No Normal Defense, he must define a reasonably common Power or effect (or a set of uncommon Powers or effects) as the defense. If the defender has this defense, then the attack is totally ignored. Some possible attack types and their suggested defenses are given in the following example.

No Normal Defense Examples:

Type of Attack	Defense
Gas Attack	10 Power Points in Life Support.
Poison Dart Attack	Force Field, Armor, or Damage Resistance.
Solidification Attack	Force Fields, having Desolidification.
Hypnotic Attack	Ego Defense, no eye contact.
Sonic Attack	20 Power Points in Life Support, being deaf, having full ear covering with your costume.

There are many other possible attacks, but they must all be STUN only and have a reasonably common defense (or set of defenses) approved by the GM. The Special Effects of the NND will often lead to defenses; a Gas Attack might be stopped if the hero was holding his breath before the attack occurred. Normally, a hero can't have more than one type of NND attack.

●ATTACK WITH NO NORMAL DEFENSE Cost Multiplier: +1.

AUTOFIRE

Autofire allows an Offensive Power to hit a target more than once in a single phase (see *Autofire*). Each Autofire burst takes 10 charges or normal shots from a hero or his weapon. This means the END cost is tremendous; an 8D6 Autofire burst costs 100 END! Each hit when Autofiring is counted separately against the target's defenses.

Autofire is designed mostly for Energy Blast or for Killing Attack (ranged). However, it will work with the other Offensive Powers, but with some special rules. Autofire applied to Ego Attack, Power Drain, Power Transfer, or any No Normal Defense attack costs +1 for Autofire, +1 $\frac{1}{4}$ for Selective Fire. Powers with no Range Modifier (like Ego Attack, or Killing Attack (hand-to-hand)) get no +4 OCV bonus for Autofire (see *Autofire*). For Entangles, just add the BODY together from all attacks that hit. For Mental Illusions or Mind Control, just take the largest roll out of all that hit. Telekinesis doesn't work with Autofire.

Autofire attacks cannot be fired like a standard attack unless you buy Selective Fire; this is a + $\frac{1}{2}$ Advantage that allows you to fire your attack either one shot at a time or Autofire.

Reducing the END cost of Autofire is somewhat more complicated than usual. Calculate the active cost of the attack with Autofire or Selective Fire; one-fourth of that amount will enable you to reduce the END cost in half. The END cost halved is the cost for the 10 shot burst, not one shot. For instance, an 8D6 Autofire attack would cost 50 active points (40 at + $\frac{1}{4}$ Advantage) and cost 100 END to use. Paying an extra 12 Power Points would reduce the END to 50 points. It's quite possible to have a situation where your END cost to fire one shot would be zero, but the cost to autofire would not be. For instance, let's take

an 8D6 Selective Fire Energy Blast, which costs 60 active points. Buying Reduced Endurance four times for a cost of 60 Power Points would reduce the cost for one shot to 0 END (12 to 6 to 3 to 1 to 0), but it would cost 7 END to autofire (120 to 60 to 30 to 15 to 7).

Autofire and Selective Fire are mostly bought for weapons, and usually with the Limited Uses Limitation or the Extra Charges Advantage, so you don't have to pay an outrageous END cost. Autofire uses up 10 charges or uses each phase, so it's still expensive.

●AUTOFIRE Cost Multiple: $+\frac{1}{4}$ for Autofire, $+\frac{1}{2}$ for Selective Fire.

BASED ON EGO COMBAT VALUE

This Power Advantage allows the Attack Roll of a Power to be based on Ego Combat Value rather than on normal Combat Value. Powers based on Ego Combat Value take no range modifiers. Any Powers that would be modified by defenses (such as Energy Blast or Power Drain) are modified by the target's Ego Defense, or the attack can work against the normal defense. That choice must be made when the Power is bought, and can't be changed thereafter. All Ego based attacks should be STUN only, except with the special permission of the GM. The attacker must be able to see his target (see *Ego Combat*).

●BASED ON EGO COMBAT VALUE Cost Multiplier: $+1$.

EXPLOSION

This Power Advantage allows an Offensive Power to act as an explosion. The hero defines a target hex for the center of the explosion, then rolls his Attack Roll for the target hex as described in Area Effect Hexes. The full effect of the base Power occurs in the target hex, but the damage done by the attack is -1D6 for every 1" distance from the target hex. The largest 1D6 rolled is always subtracted first. No Attack Roll is necessary on targets within the blast radius of the explosion.

Example:

Starburst has 40 Power Points of Energy Blast with the Power Advantage Explosion, so his Energy Blast costs him 60 Power Points and does 8D6 damage. Starburst throws his attack and rolls 1, 2, 3, 3, 4, 5, 6, 6 for his damage. The target hex takes $1+2+3+3+4+5+6+6 = 30$ STUN and $0+1+1+1+1+1+2+2 = 9$ BODY. Someone 2" away from the target hex would take $1+2+3+3+4+5 = 18$ STUN and $0+1+1+1+1+1 = 5$ BODY.

●EXPLOSION Cost Multiplier: $+\frac{1}{2}$.

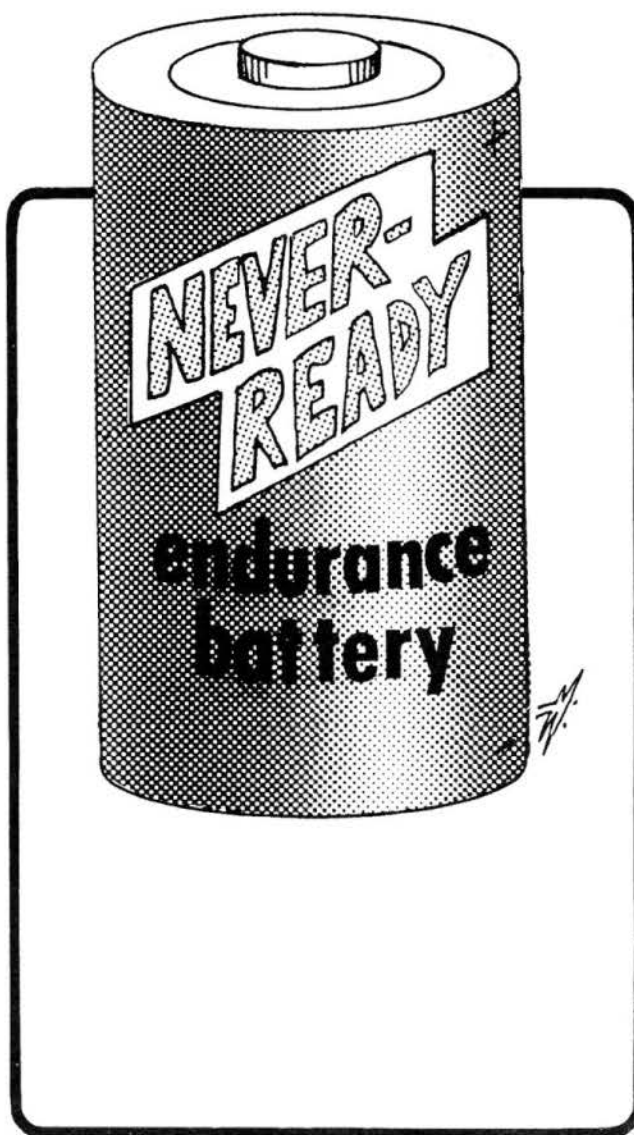
EXTRA CHARGES

This Power Advantage is really an extension of the Power Limitation Limited Uses; you should read that description for a full explanation. If a Power has more than 16 uses or "charges", it's no longer a Power Limitation to have charges. Since Powers with

charges don't cost END to use, a Power with many charges actually costs more than a Power with no charge Limitation and END cost. The Extra Charges Cost chart lists the Power Advantage Multiple for 16+ charges. This Power Advantage doesn't increase the END cost of the Power.

EXTRA CHARGES COST

Number of Charges	Multiple
32	$+\frac{1}{4}$
64	$+\frac{1}{2}$
125	$+\frac{3}{4}$
250	$+1$



HARDENED DEFENSES

This Power Advantage "hardens" a particular defense for $+\frac{1}{4}$ cost, enabling that defense to ignore the effect of an Armor Piercing attack. Defenses are such things as PD, ED, Flash Defense, Power Defense, and so on. To Harden all your defenses, you must pay for all; having a Hardened Force Field doesn't mean that your own PD or ED is Hardened. This Power Advantage doesn't increase the END cost of defenses that cost END.

● **HARDENED DEFENSES** Cost Multiplier: $+\frac{1}{4}$; does not increase END cost.

INVISIBLE POWER EFFECTS

This Power Advantage allows a Power to work invisibly. Normally, any Power that affects another hero is quite visible, and the source of the effect is obvious (see *Special Effects*). Powers that don't normally cost END to use are already "invisible". This Power Advantage allows a Power to work without visible effects, so the source of the Power remains inobvious. Characters with Infrared, Ultraviolet, X-ray or N-ray Vision can see normally invisible attacks. Fully invisible attacks can't be seen or heard by any hero. This Power Advantage doesn't increase the END cost of the base Power.

● **INVISIBLE POWER EFFECTS** Cost Multiplier: $+\frac{1}{2}$ for normally invisible, $+1$ for fully invisible. Invisible Power Effects don't increase the END cost of the base Power.

LARGE ENDURANCE BATTERY

This Power Advantage is really an extension of the Power Limitation Endurance Battery, so you should read that description for a full explanation of how this works. An END Battery may have more than a x8 END multiple, but then the cost would increase, not decrease. The Large Endurance Battery Cost chart shows the added cost for higher battery multiples. This Power Advantage doesn't increase the END cost of the base Power.

LARGE ENDURANCE BATTERY COST

Battery Multiple	Cost
x16	$+\frac{1}{4}$
x32	$+\frac{1}{2}$
x64	$+\frac{3}{4}$
x125	$+1$

POWER AFFECTS DESOLIDIFIED OBJECTS

This Power Advantage allows a Power to affect a hero who is Desolidified, as well as normal objects or heroes. This can come as a rude surprise to the hero who though he was untouchable. Those of you with devious minds will be wondering if you can buy the reverse of this Power Advantage so your Desolidified hero can affect things in the real world. The answer is a resounding NO.

This Power Advantage does not increase the END cost of the base Power.

● **POWER AFFECTS DESOLIDIFIED OBJECTS** Cost Multiplier: $+\frac{1}{2}$; does not increase END cost.

USABLE AT RANGE

This Power Advantage allows Powers that normally only work on contact to be used at range. By itself, Usable at Range can only be used on Power Drain and Power Transfer. However, when Usable on Others is bought, Usable at Range can be bought also. A Power can be used up to a maximum of 5x base Power Points in inches away. Whenever a ranged Power must be targeted specifically, such as combat Powers, use a -1 per 3" Range Modifier.

● **USABLE AT RANGE** Cost Multiplier: $+\frac{1}{2}$.

USABLE ON OTHERS

This Power Advantage allows a Defensive Power that normally only affects the hero to affect others. For instance, this can allow a hero to give someone else Power Defense or Ego Defense. Some of the Other Powers may also be Usable on Others; specifically, Invisibility, Life Support, and Regeneration. The GM may allow the player to buy Usable on Others with other Powers, but be careful: defining what happens gets very tricky, and won't often be play-balanced. This Power Advantage does not allow a Power to be used at range; the effect works by touch. You can, of course, buy Usable at Range. Powers that are based on some Characteristic (like Ego Defense or Regeneration) use the hero's Characteristic always, never the target's Characteristic. The hero using a Power with this Power Advantage always has control over the Power (like turning it on or off, or intensity); the target never has control or any effect on the Power.

● **USABLE ON OTHERS** Cost Multiplier: $+\frac{1}{2}$.

POWER LIMITATIONS

Power Limitations have two main uses: They bring out the particular special effects of a Power, and they lower the cost of the Power to the hero. So for both of those reasons it's a good idea to take a look at the Power Limitations when you're building a hero. Besides, Power Limitations are very important to the hero's conception and origin. Many origins will automatically suggest Power Limitations, and vice versa.

Before you load your hero down with Limitations, both the player and the GM should remember that Power Limitations are *disadvantages*, and the GM should use these weaknesses against the hero. Some of these Limitations (especially the Focus Limitation) can be very effective for the hero unless the GM brings the Limitation into effect once in a while. If the player complains that you're making his

hero ineffective, remind him that these are Limitations, which means that the Power with a Limitation isn't always as good as one without. If you're having a hard time thinking of ways to use the Limitations against the hero, go back and read some more comic books. There's plenty of great plot devices there begging to be used.

The Game Master should keep an eye on all Power Limitations used in his campaign. It's up to him to decide if certain Power Limitations are worth more or less in his campaign, and change their worth accordingly. Remember, the GM has the final say over whether or not a Power Limitation is allowed in his campaign.

Players should be certain that each Limitation represents their hero correctly. Remember, the GM is going to be taking advantage of your Limitations—sometimes that wonderful savings in Power Points isn't worth having your Focus grabbed when you need it the most. Consider your Power Limitations carefully before you take them.

To determine the cost of a Power with a Limitation, first total up the Bonuses the Power's Limitations are worth. Then use the formula below to find the real cost of the Power.

$$\text{Real Cost} = \text{Active Cost} / (1 + \text{Total Bonus})$$

The Real cost is the number of Power Points the hero must expend to buy the Power. The Active cost is the number of Power Points that the Power is considered to have when figuring END cost and Power effect. The Total Bonus is the total of the listed Bonuses for each of the different Limitations that the Power has.

Example:

Armadillo buys 20 Power Points in Life Support, with the Limitation that he has an Obvious Inaccessible Focus (powered armor). This Limitation is worth +½ Bonus. Putting these numbers into the formula, the Active cost is $20 / (1 + \frac{1}{2}) = 13.33$ which rounds to 13 Power Points. Armadillo then pays 13 Power Points for 20 Power Points of Life Support.

Example:

The Viper Leader wants to build an energy pistol that does 8D6 normal damage; that's 40 Power Points of Energy Blast. The pistol only has 12 shots, which is worth +¼ Bonus, and it's an Obvious Accessible Focus which is worth +1 Bonus. Putting these numbers into the formula, the Active cost is $40 / (1 + 1\frac{1}{4}) = 17.77$ which rounds to 18 Power Points.

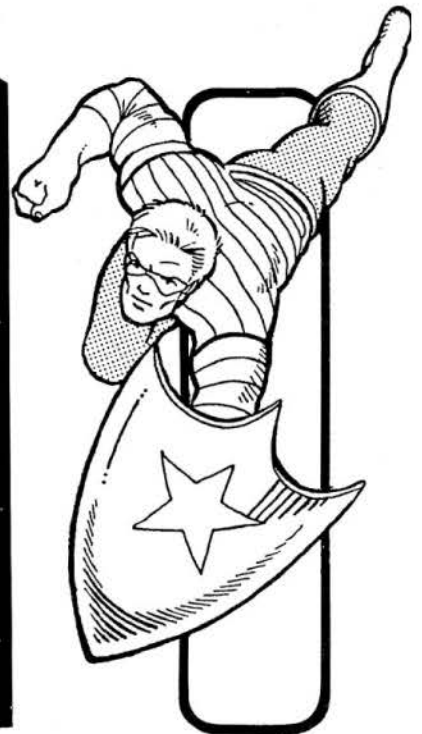
You can simplify your calculations by using the Power Limitation Cost chart. Essentially, it's just the formula given above in chart form. To use it, find the active points of the Power along the top line of the chart. Find the total of all the Limitations for that Power on the right-hand side of the chart. Run one finger down and the other finger to the left; where they meet is the real cost you'll pay for the Power. Try out the chart with the examples just given.

ACTIVATION

This Power Limitation means that your Power only works some of the time. Each phase that the hero wants to use this Power, he must roll the Activation Roll number listed on the chart or less on 3D6. The hero must expend the END necessary to use the Power even if it doesn't Activate. If he makes his Activation Roll, then he can use his Power freely that

POWER LIMITATION COST

TOTAL LIMITATION	ACTIVE POINTS																			
	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100
¼	4	8	12	16	20	24	28	32	36	40	44	48	52	56	60	64	68	72	76	80
½	3	7	10	13	17	20	23	27	30	33	37	40	43	47	50	53	57	60	63	67
¾	3	6	9	11	14	17	20	23	26	29	31	34	37	40	43	46	49	51	54	57
1	2	5	7	10	12	15	17	20	22	25	27	30	32	35	37	40	42	45	47	50
1¼	2	4	7	9	11	13	16	18	20	22	24	27	29	31	33	36	38	40	42	44
1½	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40
1¾	2	4	5	7	9	11	13	15	16	18	20	22	24	25	27	29	31	33	35	36
2	2	3	5	7	8	10	12	13	15	17	18	20	22	23	25	27	28	30	32	33
2¼	2	3	5	6	8	9	11	12	14	15	17	18	20	22	23	25	26	28	29	31
2½	1	3	4	6	7	9	10	11	13	14	16	17	19	20	21	23	24	26	27	29
2¾	1	3	4	5	7	8	9	11	12	13	15	16	17	19	20	21	23	24	25	27
3	1	2	4	5	6	7	9	10	11	12	14	15	16	17	19	20	21	22	24	25



phase and can get any benefits from its use. The hero must continue to make Activation Rolls every phase he wants to use that Power. The Activation Roll Bonus chart shows the Activation Roll and the Bonus.

Activation Rolls are useful to represent Armor that only covers part of your body, shields, or tricky gadgets that don't always work.

ACTIVATION ROLL BONUS

Activation Roll	Bonus
8 or less	+2
11 or less	+1
14 or less	+½

ALWAYS ON

A Power that the hero can never turn off is worth a +¼ bonus, as long as there's some disadvantage to the hero. The Power must be bought to 0 END cost with the Reduced Endurance Power Modifier in order to qualify for the Always On Limitation. A Power that is Always On cannot be "pushed" (see *Pushing*). Generally, Always On Powers make it difficult to preserve your secret identity, and perhaps cause other problems. Such Powers as Invisibility, Force Field, Growth, or Density Increase have clear disadvantages to being Always On (like, how do you eat through your Force Field?). The GM must define that there's some disadvantage to the hero having his Power always on.

Example:

Brick buys one level of Growth at 0 END Cost and takes the Always On Limitation. The disadvantage is that his mass is 2x normal and he's 2.5 meters tall, which may prevent him from going certain places, fitting in certain vehicles, or maintaining his Secret Identity.

●ALWAYS ON Bonus: +¼.

ENDURANCE BATTERY

A hero may set up a separate Endurance Pip reserve for a particular Power or group of Powers. The hero should determine the maximum amount (without Pushing) of END pips the largest Power will cost to use. Then refer to the Endurance Battery Bonus chart and multiply the END cost by the Battery Multiple to get the total number of END pips the battery contains.

If you put more than one Power into the same END Battery, each Power after the first one only adds half as many END to the Battery. A Multipower counts as only one Power for the purpose of adding END to a Battery. You can only buy the END Battery on the point reserve of the Multipower; you can't buy an END Battery on each slot and add the END together. However, you *can* buy an END Battery on an individual slot, as long as that's the only thing in that END Battery.

The END pips in an Endurance Battery may only be used on the Power or Powers for which they were bought. END pips in a battery may be used in all ways like normal END pips when it comes to using or Pushing a Power. The Endurance Battery Bonus chart gives the Battery Multiple and the Bonus for various levels of Endurance Battery.

The Power Modifier Reduced Endurance and the Power Limitation Increased Endurance Cost can't be used on Powers in an Endurance Battery.

ENDURANCE BATTERY BONUS

Battery Multiple	Bonus
x1	+1½
x2	+1
x3	+¾
x4	+½
x6	+¼
x8	No Bonus

Example:

Bruce is building a character to operate on an END Battery. The Powers are 50 Power Points of Energy Blast (10D6), 30 Power Points of Flight (15"), and 40 Power Points of Flash (4D6). Bruce buys the Energy Blast with a x8 Multiple, so he gets no bonus. Since the Energy Blast costs 10 END to use at full output, this adds 80 pips to the battery.

Bruce buys the Flight at a x4 Multiple (worth a +½ bonus on the cost of the Flight). The Flight costs 3 END to use, so this would normally be worth 12 END to the battery. However, this is the second Power in the battery, so only 6 END are added to the battery. Finally, Bruce buys Flash at a x2 Multiple (+1 bonus), adding (16/2) = 8 END to the battery. The battery has a total of 94 END.

50 Power Points Energy Blast uses 10 END; (10 x 8 = 80 END in battery) No bonus. Cost = 50 Power Points.

30 Power Points Flight uses 3 END; (3 x 4 = 12 END, x½ = 6 END) +½ bonus. Cost = 20 Power Points.

40 Power Points Flash uses 8 END; (8 x 2 = 16 END, x½ = 8 END) +1 bonus. Cost = 20 Power Points.

Total END in battery = 94 END.

Endurance batteries normally recharge at the rate of 1 END per 10 minutes. An Endurance Battery may be made rechargeable in a shorter period of time by reducing the Battery Multiple bonus one level, according to the END Battery Recharge chart.

END BATTERY RECHARGE

Recharge at	Level
1/10 minutes	-0
1/1 minute	-1
1/1 turn	-2
1/1 phase	-3
1/1 segment	-4

Thus, if you want your x4 END battery to recharge 1 END per minute, the bonus would be $+\frac{1}{4}$ instead of the normal $+\frac{1}{2}$.

FOCUS

When you take this Power Limitation it means that your Power works through some sort of device or object. This is a very common Limitation in the comic books, especially for villains. Such things as guns, swords, magic rings, web shooting gadgets, shields or powered armor can all be Foci (plural of Focus). Skills shouldn't be bought through a Focus; Characteristics may be bought through a Focus, but the GM should always ask for a good reason why that Characteristic is bought through the Focus.

There's four things you have to decide about your Focus: its Obviousness, Accessibility, Breakability, and Applicability. The first two choices will affect the Limitation bonus you get for your Focus, as listed on the Focus Bonus chart. The last two choices don't affect the cost at all, but make a big difference in how the Focus works in the campaign.

An Obvious Focus makes it clear to anyone watching that your Power comes from the Focus—no Perception Roll is necessary. This is important, because villains will know where your Power comes from and they'll probably try to take it away. You can define your Focus as Inobvious, which means that it's not apparent where the Power comes from at a glance. An Inobvious Focus can be spotted with a Detective Work Roll at -5; this roll is usually only made out of combat, with GM giving additional modifiers (positive if the Power was used frequently, negative if the Power wasn't used much). The player who buys an Inobvious Focus must also specify a certain Power, Skill, or set of circumstances that will allow someone to tell he has an Inobvious Focus without a Detective Work Roll. Some examples: a device built into the costume would be detectable by a search; a magic necklace might be identified by anyone with magic Powers; someone with IR, X-ray or N-ray vision could tell that you have a hidden blaster mechanism in your glove. The GM must approve the way you've set up to detect your Inobvious Focus.

If a Focus is difficult or impossible to detect (say an Invisible Desolidified magic ring), it's *not* a Focus, and you get no Focus bonus for it. The GM has the last word over whether something is or is not a Focus.

The next step is to decide whether your Focus is Accessible or Inaccessible. An Accessible Focus is easily removed from a hero or villain by a Grab Combat maneuver (see *Combat Maneuvers*), or by any ranged attack taking an extra -2 OCV (like an Energy Blast or a thrown rock; just take a -2 OCV on your chance to hit). The attacker must state before he rolls his Attack Roll that he's trying for the Focus. If he makes his Attack Roll, he has the Focus in his hand (if he made a Grab) or knocked it away with a Grab or a ranged attack (up to 1 hex per BODY done by his attack, assuming there's no walls in the way).



An Inaccessible Focus can't be hit with a Grab or a ranged attack while you're in combat. However, an Inaccessible Focus can be taken away by someone taking one turn out of combat. That is, he's DCV 0 while taking away the Focus, and can't do it if the person is struggling or resisting. It's *not* a Focus if removing it causes damage, or you have to do major surgery to take it away (Foci can't be implanted in your liver). A metal skeleton is not a Focus, though it may be a special effect that allowed the player to buy extra Body Pips and a Killing Attack (claws). Normally, claws (natural or artificial) are not a Focus, unless they can be removed.

The Focus Bonus chart lists the bonus for the different Foci. Now that you've decided on the Obviousness and Accessibility of your Focus, find the appropriate bonus on the chart.

FOCUS BONUS

Type of Focus	Bonus
Inobvious, Inaccessible (IIF)	$+\frac{1}{4}$
Inobvious, Accessible (IAF)	$+\frac{1}{2}$
Obvious, Inaccessible (OIF)	$+\frac{1}{2}$
Obvious, Accessible (OAF)	+1

Now you need to define whether the Focus is Breakable or Unbreakable. Either choice has advantages and disadvantages, so there's no cost difference. A Breakable Focus has 1 BODY and a DEF equal to the (Active points that cost END/5) of the largest Power bought through the Focus; the minimum DEF is 3. For instance, a gun with a 10D6 Energy Blast has 1 BODY and a DEF of 10; if the gun also had 50 Power Points in Force Field and 20 Power Points in Life Support, its DEF would still be 10. A Breakable Focus that provides PD or ED to the hero (through whatever Power) can use whichever defense is higher (its own or the one it gives the hero) to protect itself from damage; the defenses never add.

Example:

Armadillo has powered armor, which he's defined as an Obvious Inaccessible Focus. Since the powered armor is technological, it seems reasonable that it's Breakable. The largest Power that Armadillo has is 60 Power Points in Force Wall, so the powered armor has 1 BODY and a DEF of 12. Armadillo's STR, CON, PD, and ED are all bought with the Focus, so his PD and ED of 24 are used against attacks, since 24 is greater than 12. An attack would have to do 25 or more BODY to harm the Focus (which would also cause BODY to Armadillo!).

When a Breakable Focus is hit by an attack, each Body Pip that gets through the Defense of the Focus destroys one of the Powers bought through the Focus. The GM should roll randomly among the Powers or just choose to find out which one is destroyed. A Multipower counts as one Power for this purpose, and normally defenses of any kind aren't broken until the entire Focus is destroyed. The special effects of the attack or the Focus may help the GM decide which Powers are affected.

Any Focus that provides defenses to the hero is automatically hit by any attack that hits the hero. Of course, the Focus gets its DEF or the defense it provides to the hero (whichever is higher) against the attack. All Foci are "outside" of any defenses they *don't* provide—so if Armadillo had a magic hat that gave him Telescopic Vision, the defenses provided by his powered armor wouldn't protect the hat from damage. If a Focus is destroyed by an attack, any damage that remains after destroying the Focus goes through to the hero.



A Breakable Focus can be repaired, rebuilt, or replaced by the hero with some effort. This usually involves going home or to his headquarters to pick up a spare. Of course, this may not always be possible in the course of some adventures—if the heroes are fighting in some distant star system or another dimension, it may be a while before a Focus can be replaced or repaired. The GM should decide how the Focus gets replaced based on the various special effects involved and the exact circumstances. Replacing a Focus can even be the basis for another adventure.

An Unbreakable Focus is just that: unbreakable by any force. Of course, this doesn't mean that a hero wearing Armor defined as an Unbreakable Focus can't be hurt. The armor would still transmit damage to the hero just fine, thank you; the armor itself would remain unharmed. The player whose hero has an Unbreakable Focus must define one way in which the Focus can be destroyed or unmade. This is usually connected with the hero's origin in some way. For instance, many magical Foci are considered Unbreakable, but the person or being who made the Focus could probably destroy it as well. The GM should be careful dealing with an Unbreakable Focus; if he destroys it, the hero should have some way (a quest, perhaps) to get it remade. Of course, Unbreakable Foci can always be stolen, even if they can't be destroyed.

The last thing you have to decide about your Focus is its Applicability—in other words, can only you use it or can anyone use it? Either way, there's no cost difference, since there's advantages and disadvantages for both. A "personal" Focus is one that only the particular hero can use; if another character grabs it, it's useless (though the GM might make an exception to this rule). Some examples of this might be magic items "keyed" to the hero, or technological items that boost the hero's mutant physiology (and thus wouldn't affect someone else). The advantage of a Personal Focus is that a villain can't take it and use it against you; the disadvantage is that you can't lend it to a friend.

If you decide that your Focus is Universal, then other characters can use it without special requirements. The GM should restrict friendly lending of Foci—it's okay to lend a buddy a radio for one adventure if it's really necessary, but if he wants to use it again, he should pay Power Points for his own radio. This goes for Foci acquired on the battlefield: it's okay to use it once if it's an emergency, but if you want to keep using it, the GM should make you buy it with your own Power Points.

Now that you know how to buy your Focus, here's a few more general notes about Foci.

Some objects can be an Obvious Focus for one hero (used one way) and Inobvious for a different hero (when used in a different way). If your Power Ring glows incredibly when you exert your Powers, and the beams come directly from the ring, then that's an Obvious Focus. If your ring just sits there

while you exert your Powers, then it's Inobvious. Similar things can be said about Accessibility. Not all capes are Accessible, nor all guns Obvious—it's up to how the player wants to define it. Of course, the GM has to believe the explanation for why the gun's not Obvious, or else the player won't be able to take the Focus Limitation.

Not *all* devices or objects are Foci in the *Champions* definition of the term. Sometimes these objects are just special effects for some other Limitation. For instance, say you had a magic sword that transformed you from a normal person into a hero whenever you wanted. Let's also suppose that it didn't matter whether or not you had that sword with you, because it could teleport instantly to your hand whenever you called for it. This is just a special effect, not a Focus, because the sword can't be easily taken away or broken. Heroes in the comic books that seem to have a Focus should be looked at carefully—has that Focus ever been broken? Taken away? If the answer is "No" or "Very rarely", then that object is probably just a special effect, and not a Focus at all. The hero may have a +¼ Limited Power: Only Works in Hero ID, with the special effect that he has a powered armor suit. This would represent a powered armor suit that never gets taken away when the hero has it on, but may occasionally get broken or taken away when he's got it in his briefcase.

Finally, heroes should think carefully before taking the Focus Limitation. When you have a Focus, it means that *sometimes* you're not going to have it—that's why you get a bonus for it, after all. Your hero should always be able to do *something* without his Focus; if nothing else, he should have a few Skills and be able to take on an agent. If you've bought any Characteristics through the Focus, write down what the hero looks like without his Focus. If he's a wimp, you probably should go back and make him tougher without his Focus. Heroes in the comic books rarely use Obvious Accessible Foci, because it's so easy to take them away. If they do, you can bet they're not helpless without that Focus. The GM should keep an eye on the player's choice of Focus and how it's applied, and should veto anything he doesn't like. One exception to this advice about not depending on a Focus: villains. Villains in the comic books are much more likely to depend on Foci, because it can make them very tough. Of course, it makes the villains more fragile, because the heroes will quickly learn to go for the Focus.

Examples of different types of Foci and how they're used can be found among the characters at the back of the Campaign Book.

INCREASED ENDURANCE COST

Use this Power Limitation for a Power that costs a hero more END than normal. Normally, Powers cost 1 END per 5 Power Points of Power used. The hero gets a bonus if his Power costs a multiple of the normal END cost. The Increased Endurance Cost Bonus

chart shows the multiple of normal END cost and the Bonus.

Strength may be bought with multiple END cost, but then it doesn't count towards figured Characteristics. This Limitation doesn't apply to Powers that have no END cost (like Life Support). A Power can't have both Increased END Cost and Reduced END.

INCREASED ENDURANCE COST BONUS

Endurance Multiple	Bonus
x1½	+½
x2	+1
x3	+2
x4	+3
x5	+4

LIMITED POWER

If you haven't found the Limitation you want anywhere else, Limited Power is the catch-all. The Limited Power Examples chart below shows some Power Limitations and the Bonus. If you want a Limitation not listed the GM should assign a bonus based on the list below. The bonus ranges from 0 (the GM doesn't think it's worth a bonus) to a maximum bonus of +2 (although this may add to other bonuses). When assigning a bonus, try to relate it to similar bonuses to get an idea of how much it's worth. How frequently something occurs is related entirely to your specific campaign. Maybe you have intense magnetic fields everywhere because your campaign is set in the far future; on the other hand, a WW II superhero probably would never run across an intense magnetic field.

The primary rule of all Power Limitations is: A *Power Limitation that doesn't limit your Power gives you NO bonus!* For instance, saying your Life Support only works when your Force Field is on, and your Force Field is bought to 0 END Always On, is NOT a limitation. Or say you take "Power Only Works in an Intense Magnetic Field", and your buddy on the superhero team just happens to generate intense magnetic fields as a special effect—sorry, no bonus (or a very small one, if you don't work together all the time). Another example would be Energy Blast that Only Works Versus Villains; this isn't a Limitation (not enough to be worth a bonus, anyway).

The GM should also watch out for Power Limitations that are too sweeping. For instance, you shouldn't allow a hero to buy all of his Powers as "Only work in darkness". The reasoning here is that the hero will be worthless during the daytime and terrifically powerful at night; this is no fun in a roleplaying campaign, and it's unfair to the other players. Logically, the player would be asking the GM "Will this adventure take place at night?", and if the answer is no, he won't play the hero. Use the same common sense guidelines applied for Foci: the hero should be functional even when his limitations are in force.

LIMITED POWER EXAMPLES

Bonus	Power Limitation
+½	Power has no range (only works with Powers that normally have a range).
+½	Power costs END to use (only works with Powers that normally cost no END to use).
+½	Power is based on another Power. (Smaller point cost Power is based on higher point cost Power, so that the smaller Power only works when the larger Power is on. Only the smaller Power gets the Bonus. An example would be 10 Power Points of Life Support that only works when you have 30 Power pOints of Force Field on.)
+¼ to +2	
+¼	Power only works in a given situation (Bonus is based on how often the situation occurs). Some examples:
+½	Power only works in darkness.
+1½	Power only works in water.
+2½	Power only works in an intense magnetic field.
+¼ to +2	
+¼	Power does not work in a given situation (Bonus is based on how often the situation occurs). Some examples:
+½	Power does not work in darkness.
+¼	Power does not work in intense magnetic fields.

LIMITED USES

This Power Limitation is for those Powers that can only be used a limited number of times per day. This may mean something like a gun that only has a few shots, or perhaps a magic spell that can only be used 3 times a day. Decide how many times a day you want to use your Power, then refer to the Limited Uses Bonus chart; find the number of uses on the left side, and the bonus will be the number on the right. The number of Limited Uses is the number of times a day a Power may be used. The big advantage of a Power that has Limited Uses (also called "charges") is that it doesn't cost END to use. If the hero wants a Power with Limited Uses to use END, then he gets an additional +½ Bonus.

Your charges generally return in a day's time from when you use them, though the time required may vary depending on the special effects of the Power. If you have charges that are bullets for your gun, you may have to get back home to get new bullets. If it's a magic spell that only works three times a day, all three charges are magically restored in the night. The GM and the player should decide on a mutually agreeable method for the charges to return. The GM will, of course, work those special effects into an adventure when he can.

Each charge only lasts for one phase, so charges of Force Field aren't very useful. However, you may buy "continuing charges"; that is, the number of uses is the number of times per day that you can turn on the Power.

Continuing charges automatically cost END to use, and the bonus is the same as listed on the chart. Thus, 2 continuing uses of Force Field per day would give a +1½ bonus, and allow you to turn on the Force Field twice per day. The Force Field would remain up as long as you paid END.

LIMITED USES BONUS

Number of Uses	Bonus
1	+2
2	+1½
3	+1¼
4	+1
6	+¾
8	+½
12	+¼
16	No Bonus





CHARACTER DISADVANTAGES

Heroes have weaknesses as well as strengths; both are necessary to have an interesting, well-rounded character. Taking Disadvantages for your hero help determine his personality, give the GM interesting ideas for adventures, and give the hero more Power Points to spend. In most campaigns, heroes will probably take 100 to 150 points in Disadvantages. Villains may often have more, because they tend to be more twisted than heroes.

Disadvantages are there to be used against the heroes. A Disadvantage shouldn't be overused (like, every villain has the weapon the hero is vulnerable to), just brought into play often enough so that the hero is aware of it. Don't feel bad if you're Gamemastering and you hit someone who takes 2x STUN from electricity with a lightning bolt; that's what Disadvantages are for, after all. Just try to be aware of the Disadvantages ahead of time, so you aren't taken by surprise.

The GM should have a copy of each character for his reference, especially the character's Disadvantages. These should be used by the GM to create adventures and subplots. If you're stuck for an adventure to run one evening, just pick on one of the hero's Disadvantages. Such an adventure won't seem far-fetched, and besides, that hero will be the center of attention for a whole evening.

The basic law of Disadvantages is: *A Disadvantage that isn't a disadvantage doesn't give you any points!* For example, say you have a hero who wants to take Physical Limitation: No legs and buy two Extra Limbs (legs)—sorry, he can't take the Disadvantage. Or if you have a Hunted that isn't defined or doesn't exist in the GM's campaign—that's not a Disadvantage, and you won't get any points. The GM has to approve all Disadvantages; he should weed out any that don't seem reasonable or fit into his campaign.

When taking more than one Disadvantage of the same type (for instance, several Hunteds, or several Vulnerabilities), successive Disadvantages are worth less as shown on the Disadvantage Cost chart.

Example:

Cheshire Cat takes three Hunteds: a 25 Power Point Hunted, a 20 Power Point Hunted, and a 15 Power Point Hunted. The two most expensive Hunteds are given full Power Points, and the third Hunted is worth $\times\frac{1}{2}$ Power Points. Thus the hero gets $25 + 20 + 8$ ($15 \div 2$ rounds to 8) = 53 Power Points.

DISADVANTAGE COST

1st Disadvantage	x1 Power Points.
2nd similar Disadvantage	x1 Power Points.
3rd similar Disadvantage	$\times\frac{1}{2}$ Power Points.
4th similar Disadvantage	$\times\frac{1}{2}$ Power Points.
5th similar Disadvantage	$\times\frac{1}{4}$ Power Points.
6th similar Disadvantage	$\times\frac{1}{4}$ Power Points.
any more similar Disadvantages	x0 Power Points.

BERSERK

A character with this Disadvantage tends to go berserk during periods of stress. Berserk characters can't tell friend from foe, and automatically attack whoever is in front of them until the target is knocked out or killed (whichever comes first). The Berserk character will then attack the nearest moving person in his sight. Berserk characters will use their most familiar or often used offensive Power at maximum dice or full strength while Berserk.

A character with the Berserk Disadvantage must specify a set of circumstances when he'll go Berserk (at the sight of blood, a woman's scream, or similar things.). The player decides how easily the character goes Berserk, recovers from Berserk, and under what circumstances the character checks to see if he goes Berserk. The Power Points a character gets for Berserk are shown on the Berserk Bonus chart; choose the rolls that fit your Berserk the best. The GM decides whether a circumstance is Uncommon, Common, or Very Common.

Every phase a character is in a circumstance where he can go Berserk he should roll his chance to go Berserk. Once he goes Berserk, a character can attempt to recover from Berserk whenever he runs out of END, changes targets (usually because he's knocked out or killed his opponent), or has someone attempt to snap him out of his Berserk (sometimes a dangerous task). He gets a free attempt to recover from Berserk on segment 12 if he hasn't attempted to recover in that turn.

The Berserk Disadvantage is usually used for villains, since it's not very heroic. When a hero does have a Berserk (which is rare), the Berserk is usually Infrequent; otherwise the hero is likely to hurt someone and get arrested.



BERSERK BONUS

Chance to Go Berserk	Point Bonus
8 or less	5 Power Points.
11 or less	10 Power Points.
14 or less	15 Power Points.
Chance to Recover	Point Bonus
14 or less	0 Power Points.
11 or less	+5 Power Points.
8 or less	+10 Power Points.
Circumstances	Point Bonus
Uncommon circumstance	0 Power Points.
Common Circumstances	+5 Power Points.
Very Common Circumstances	+10 Power Points.

**DEPENDENT NPC**

A hero with this Disadvantage has a Non-Player Character friend or loved one who gets in the way and generally gets into trouble a lot, requiring the hero to protect or save them. The player defines how competent the NPC is and how often the NPC gets involved in adventures; this tells you how much the DNPC is worth. The Power Points given to the hero for having a Dependent NPC are given on the DNPC Bonus chart.

The GM should determine at the beginning of the adventure whether or not the DNPC is involved; this may mean being kidnapped by villains, having their life endangered by a natural disaster, or perhaps getting close to discovering the hero's Secret Identity. The frequency roll is given as a guideline for the GM; feel free to ignore it if it doesn't fit with the evening's adventure (just make up for it some other time).

The player must determine who his hero's Dependent NPC is before he begins to play his hero. The DNPC is usually related to the hero's origin in some way. The player should write up the DNPC; the GM can help choose a Dependent NPC and develop his personality. Sometimes the player may leave the Dependent NPC entirely up to the GM, and let the GM surprise him.

The Dependent NPC should be someone very close to the hero, like a friend, spouse, or a cub reporter. The hero will take extra care to make sure that the NPC is not harmed by involvement in adventure. A DNPC may or may not be aware of the hero's Secret Identity (either choice can lead to interesting complications).

Example:

A hero has a weak old Aunt Mary who tends to get involved in adventures frequently; she doesn't know her nephew is a superhero, and so she follows him around to find out what he's up to. The point bonus would be: (Frequently involved, Incompetent person) 15 + 10 = 25 Power Points.

DNPC BONUS

The NPC gets involved:	Point Bonus
Infrequently (8 or less)	+5 Power Points
Occasionally (11 or less)	+10 Power Points
Frequently (14 or less)	+15 Power Points
The NPC is:	Point Bonus
Competent (A normal person, with about +50 Power Points in Characteristics and Skills).	+0 Power Points
Normal (A normal person, no extra points, but possibly some points are shifted around).	+5 Power Points
Incompetent (A normal person with -20 Power points in Characteristics).	+10 Power Points

HUNTED

A hero with this Disadvantage is hunted by some person or group in the campaign; he may or may not know he's being Hunted (player's choice). Taking this Disadvantage means that sometime during some of your adventures, the Hunters will show up and attempt to do something nasty to your hero (beat him up, take away his Focus, or even try to kill him).

The Power Points a hero gets for being Hunted depends on the quality and number of the Hunters, and how actively they're looking for the hero. The Power Point bonus is listed on the Hunted Bonus chart. First, choose the size of the Hunted (one of the first three choices). These group size are vague, and the GM should modify them if necessary for his campaign. Next, decide if the Hunter contains agents with advanced weaponry and training; if so, take the 5 point bonus. If the Hunter also has some supervillains in the organization (who won't always show up, as with VIPER), take an additional 10 point bonus. If

the Hunter is composed only of superheroes or supervillains, take a 15 point bonus instead of the 10 point bonus. You can still get the 5 point bonus in either case.

The chance for a Hunter to show up in each game session is a base 8 or less roll on 3D6. The GM secretly rolls this chance at the beginning of the adventure; if he rolls an 8 or less, the Hunter should show up sometime during the course of the adventure. This chance to show up is meant as a general guideline for the GM, not a rule. Feel free to ignore the roll if you have another adventure planned. Just make a note of it somewhere, and someday make sure the hero gets what's coming to him. If a hero is Hunted more actively than an 8 or less, he gets more points; a 5 point bonus for an 11 or less roll, or a 10 point bonus for a 14 or less roll.

All Hunteds must be approved by the GM, and all Hunters should already be written up by the GM. The player (with the GM's help) should figure out why he's being Hunted by that particular individual or group. The Hunters may be involved with the hero's origin or some part of his early (nonplayed) career. The Hunters may want to kill the hero, discover the source of the hero's power, take revenge on the hero for some act, or retrieve something the hero has taken. Use your imagination; the more creative the reason for the Hunted, the more fun the game will be.

Hunters are normally villains, but the character may be wanted by the police for questioning, or sought after by a government agency (FBI, CIA, etc.) for any of the above reasons. Heroes don't get points for individuals or groups that begin Hunting the hero after the he's started play.

HUNTED BONUS

Type of Hunter	Point Bonus
Hunter is a single person.	5 Power Points.
Hunter is a small group (4 or less villains, or less than 40 people).	10 Power Points.
Hunter is a large group (5 or more villains, more than 40 people).	15 Power Points.
Hunter has advanced weapons and highly trained personnel (agents).	+5 Power Points.
Hunter has superheroes or supervillains included.	+10 Power Points.
Hunter is a superhero or supervillain (group).	+15 Power Points.
Hunter is after hero full time (11 or less).	+5 Power Points.
Hunter is after hero fanatically (14 or less).	+10 Power Points.

PHYSICAL LIMITATION

A hero with this Disadvantage has a physical problem which hampers him, such as lack of hands or blindness. The amount of points given for a Physical Limitation is determined by how often the limitation gets in the way and by how damaging the limitation is. The GM, of course, is the final judge of how many points a Physical Limitation is worth. A Physical Limitation that's directly corrected by a Power is worth a lesser bonus or no bonus at all; for instance, taking Physical Limitation: No Hands when you have Telekinesis isn't worth anything. (Unless your Telekinesis has an Activation Roll or Increased END, in which case you might get a slight bonus. There's exceptions to everything.) Being blind and buying Sonar is okay, since there's so many things you still can't do (read, see through glass or water, identify colors, and so on). The points given for a Physical Limitation are shown on the Physical Limitation Bonus chart.

Often, Physical Limitations can have some other effect on the hero. For instance, if you have the Physical Limitation No Legs, you should sell back all the 6" of Running that every character has; this gives you an extra 12 Power Points in addition to the bonus for the Physical Limitation.

Examples:

No Hands (All the Time, fully impairing) = 25 Power Points.

Unable to walk (frequent, fully impairing) = 20 Power Points.

Blindness (All the time, fully impairing) = 25 Power Points.

Lack of Depth Perception, no Peripheral Vision on one side: missing one eye (infrequent, slightly limiting) = 5 Power Points.

PHYSICAL LIMITATION BONUS

How Often Limitation Affects	Point Bonus
Infrequently	5 Power Points
Frequently	10 Power Points
All the time	15 Power Points
Limitation Impairs	Point Bonus
Slightly	+0 Power Points
Greatly	+5 Power Points
Fully	+10 Power Points

PSYCHOLOGICAL LIMITATIONS

A hero with this Disadvantage has a psychological quirk about a given thing or situation; he reacts unusually to this thing or situation, usually with fear or hatred. The hero defines how often the situation for his limitation occurs and how damaging it is, then consults the Psychological Limitation Bonus chart to find out the bonus.

The Psychological Limitation always affects the hero when that situation turns up. Once the situation

occurs, the Psychological Limitation affects the hero's choice of targets in combat or his reaction to a character out of combat. If the reaction is even stronger, the hero gets more points for being Irrational or Totally Irrational as shown on the Psychological Limitation Bonus chart.

When the hero encounters his Psychological Limitation, he must react as his Psychological Limitation dictates for at least one phase. After that phase, the hero can try to shut away his fears through strength of will. If the hero makes an EGO Roll of 9 + (EGO/5) or less, then the effect of the Psychological Limitation is one category less on the chart. (Thus, an Irrational limitation becomes a normal one.)

Even if the hero has made his EGO Roll, the GM may put combat limits on the hero (such as half normal CV) when the Psychological Limitation deals with fear. The GM should feel free to modify the EGO Roll up or down considering the hero's exact situation.

Psychological Limitations should be used to define the major outlines of the hero's personality. The GM should not allow frivolous or silly Psychological Limitations (fear of mice or hatred of disco music, for instance.) A Psychological Limitation must have some application to the campaign, otherwise it's not worth any bonus.

Examples:

Code Against Killing: Common Situation, Total Commitment: 10 + 10 = 20 Power Points.

Claustrophobia: Uncommon situation, irrational actions: 5 + 5 = 10 Power Points.

Overconfidence: Very common situation, irrational actions: 15 + 5 = 20 Power Points.

The bonus for these examples would change due to the intensity of the limitation, which varies from hero to hero. The "irrational actions" that Overconfidence leads to would be attacking 10 supervillains at once or taking on an army.

PSYCHOLOGICAL LIMITATION BONUS

Frequency of Occurrence	Point Bonus
An uncommon situation	5 Power Points
A common situation	10 Power Points
A very common situation	15 Power Points
Intensity	Point Bonus
+ 5 Power Points	Character takes irrational actions concerning the situation.
+10 Power Points	Character becomes totally useless in the situation due to total collapse or frantic retreat.

PUBLIC IDENTITY

A hero with this Disadvantage has no possible underground or secret identity. His face is known and

recognized nearly everywhere. The hero should be on 24 hour alert, as the authorities, supervillains, and autograph seeking fans can always find him. Hunters after a hero with Public ID will probably find him more frequently (add a bonus to the roll). The Hunters will also know more about the hero, and can take advantage of his known Vulnerabilities, Susceptibilities, or other Limitations or Disadvantages.

A hero might have a Public Identity because of Unusual Looks, which would make it hard to maintain a Secret Identity. Public Identity can make a hero's life easier in some ways; he doesn't have to worry about maintaining a secret. A Public Identity is worth a 10 Power Point bonus.

SECRET IDENTITY

A hero with this Disadvantage has a well kept identity as a normal person. He leads a life as a normal person, with a job, friends, house, etc., until he changes into his superhero form. A hero with this Disadvantage will go to great lengths to protect his secret. The hero feels (often, quite correctly) that if he was known to be a superhero, his family and friends would be in constant danger from supervillains. A Secret Identity is worth a bonus of 15 Power Points.

Your hero is assumed to be skilled in at least one profession in his Secret Identity; pick a profession. Usually, free-lance or roving positions are the easiest for the GM to handle (such as reporter, trucker, investigator). The hero's Dependent NPCs will be involved with his Secret or Public Identity, perhaps as coworkers, relatives, or lovers.

Your Secret Identity can be wealthy or poor, unknown or famous. If a hero is wealthy or famous, though, the GM should take care to emphasize the problems of wealth also: the lawsuits, the financial infighting, government regulations, etc. Fame has similar problems.

A hero with neither a Secret Identity or a Public Identity has a private life, but a fair number of people know he's a superhero. His identity is also fairly easy to discover with a little work.

SUSCEPTIBILITY

A hero with this Disadvantage takes damage from objects or effects that are harmless to most people. The hero defines how often the damaging object or effect is encountered, and how much damage he'll take from it. The points a hero gets for Susceptibility are given on the Susceptibility Bonus chart.

A Susceptible hero takes STUN damage with no defense every phase they're subjected to the effect of the Susceptibility. Once they're unconscious, they will begin to take BODY from the attacks as well.

Example:

Centurion takes 3D6 from green argonite meteorites. He is placed in a green argonite cell and takes 3D6 STUN each of his phases. Centurion soon goes unconscious. Now he'll take 3D6 STUN and BODY each

phase until he dies. Don't worry, he'll be rescued before then.

A hero may choose to take BODY and STUN from his Susceptibility each phase even before he's unconscious; if so, he should buy the Susceptibility twice. Be careful with this alternative—it's quite dangerous.

If a hero is Susceptible to some item like green argonite, the GM should make sure that such a thing is found in his campaign. Some examples of Susceptibilities are listed.

Examples:

Character takes 2D6 damage in full sunlight = (Very Common, 2D6) 15 + 5 = 20 Power Points.

Character takes 3D6 damage from glowing meteorites = (Uncommon, 3D6) 5 + 10 = 15 Power Points.

SUSCEPTIBILITY BONUS

Object or Effect is:	Point Bonus
Uncommon	+5 Power Points
Common	+10 Power Points
Very Common	+15 Power Points

Character Takes:	Point Bonus
1D6 per phase	+0 Power Points
2D6 per phase	+5 Power Points
3D6 per phase	+10 Power Points



UNLUCKY

A hero with this Disadvantage has improbable, unlucky things happen to him. The GM should ask the hero to make an Unluck Roll when the hero is winning easily in a fight, depending on a sure thing, or taking a simple task for granted. The GM should be careful not to overuse this Disadvantage, as Unluck can be very frustrating and annoying.

To use Unluck during the game, the hero rolls 1D6 for every 5 Power Points of Unluck. Each "1" that appears on the dice counts as one level of Unluck. The more levels of Unluck, the more intense the effects should be. The Unluck Effects chart gives some suggested effects for Unluck. No character should have more than 15 Power Points (3D6) worth of Unluck.

Unluck isn't just a roll. It should affect the hero in minor ways whenever a hero is winning or on top of a situation. A hero may be Lucky when losing and Unlucky when winning (resulting in a very confused hero). Unluck is a traditional Disadvantage for villains, because it's a great excuse for allowing the heroes to win.

UNLUCK EFFECTS

Levels of Unluck	Possible Effects
1	The hero might slip and be put at a combat disadvantage, or one of his minor gadgets might malfunction. The hero could be delayed in transit by traffic jams, nasty air traffic controllers, or newsmen.
2	Bystanders might get between the hero and his target, normally friendly people might be unwilling or unable to help the hero, or one of his major gadgets might malfunction.
3	The hero might suddenly have the tables turned on him in a fight by falling debris, another enemy might show up, or a downed enemy is revived by a spectacular coincidence.

UNUSUAL LOOKS

A hero with this Disadvantage is startling, unusual or just plain hideous. The hero decides how often people will react poorly to his looks (run away, refuse to help, mistake him for a villain or a demon).



Unusual Looks could also be such things as an unusual smell, a tangible aura of evil, or a strange hollow voice and eerie presence. The points a hero gets for Unusual Looks are given on the Unusual Looks Bonus chart.

Normal superhero costumes are not considered as Unusual Looks. A costume would have to be particularly horrifying or bizarre to qualify as Unusual Looks.

UNUSUAL LOOKS BONUS

People react to hero	Point Bonus
On 8 or less	5 Power Points
On 11 or less	10 Power Points
On 14 or less	15 Power Points

VULNERABILITY

A hero with this Disadvantage takes more damage from a particular attack than other heroes. The hero determines (with the help of the GM) how common the attack is and what multiple of normal damage he takes. The points a character gets for a particular

Vulnerability are given in the Vulnerability Bonus chart.

A hero takes $1\frac{1}{2}x$ STUN damage from the attack he's Vulnerable to; he can take $1\frac{1}{2}x$ BODY damage from an attack for the same point bonus. If a hero takes 2x STUN (or 2x BODY) damage from an attack, the point bonus is 2x the amount listed. The damage is multiplied by the Vulnerability multiplier *before* any defenses are applied—if you're Vulnerable to the attack, it's going to hurt.

The frequency of a certain type of attack will vary from campaign to campaign. If almost all the agents in your campaign have blasters, then blasters are a Common attack. The GM can judge how common different types of attack are in his campaign.

Examples:

Character takes 2x STUN from Sonics: (Uncommon

attack, 2x STUN) $5 \times 2 = 10$ Power Points.

Character takes $1\frac{1}{2}x$ STUN from Punches: (Common attack, $1\frac{1}{2}x$ STUN) 10 Power Points.

Character takes $1\frac{1}{2}x$ STUN from physical Killing Attacks: (Very Common, $1\frac{1}{2}x$ STUN) 15 Power Points.

VULNERABILITY BONUS

The Attack is:	Point Bonus
Uncommon	5 Power Points
Common (A group of Uncommon attacks, or a single Common attack).	10 Power Points
Very Common (A group of Common attacks).	15 Power Points

CHARACTER EXAMPLES

You've just read through a very long list of Skills, Powers, and Modifiers; trying to use this information may seem like a difficult job. It's really quite easy, as these examples will demonstrate. Each of the three characters here are built step by step, each starting with a different idea. You can refer to these examples for helpful hints when building your own heroes or villains.

These characters are fully presented in the back of the Campaign Book, along with eleven other characters. All are good examples of how to create a character.



CRUSADER

This character's design started with a list of abilities. The player decided to play a character with martial arts and some other Skills. A search through the Skills and Powers sections turned up the following list of desired abilities. The Power Point cost is listed in parentheses; a reason for taking each ability is also listed.

- (10) *Acrobatics:* Provides movement, some defense.
- (5) *Detective Work:* The player wants a character who can solve crimes.
- (10) *Gliding:* A Movement Power that fits with the character.
- (??) *Martial Arts:* The character needs this Skill for offense; with this, he doesn't need to spend much on STR. The cost is unknown until the STR is bought.
- (5) *Stealth:* To keep from being seen.
- (10) *2 Skill Levels w/Martial Arts:* As offense and defense.
- (10) *Find Weakness:* Used with Martial Punch, to give the character a strong offense.
- (20) *Missile Deflection:* A good defense against ranged attacks.

This is a good preliminary list. Obviously, this is a heavily Skill-based character—someone who is the result of superb training, rather than super powers. That's just what the player is trying to create here. Now, the character needs some Characteristics.

Value	CHA	Cost	Notes
20	STR	10	A good STR, 4x normal; with Martial Arts, a reasonable attack.
26	DEX	48	Very high DEX, for a high CV; good on offense and defense.
20	CON	20	A good CON; keeps him from being Stunned.
12	BODY	4	Above average; adds to his STUN total.
18	INT	8	High INT, which adds to his Detective Work and Perception Rolls.
11	EGO	2	One above normal, which adds 1 to his Ego CV.
18	PRE	8	Impressive, which is useful for a hero.
12	COM	1	A handsome character.
15	PD	11	A fair PD, but he tries not to get hit.
11	ED	7	A low ED, not very tough; that's why he has Missile Deflection.
6	SPD	24	Very high SPD, which is helpful in defense; it allows him to Block or Dodge and still get a good number of attacks.
12	REC	8	A good REC; this brings him back quickly from being hurt or exhausted.
40	END	0	Enough END to last awhile, since only his STR and Running use END.
33	STUN	1	A fair amount, but could use some improvement later.
Total Points: 152			

Now the player goes back to the list of his abilities, and can put in the cost of his Martial Arts since the Cost = STR. The character now costs 152 Power Points for Characteristics and 90 Power Points for abilities; so far, the total cost is 242 Power Points. The character needs some Disadvantages to pay for his Powers, so a search through the Character Disadvantages turns up the following list.

- (15) Secret Identity
- (35) Hunted by VIPER, 11 or less
- (25) Hunted by the CIA, 11 or less
- (20) Psychological Limitation: Code against Killing
- (15) Psychological Limitation: Hatred of Killing Attacks
- (8) Psychological Limitation: Distrust of Governments (x 1/2)
- (20) Dependent NPC: Girlfriend, incompetent, 11 or less
- (5) Unluck, 1D6
- (10) Berserk when people are killed 8 or less, recover 11 or less
- 153 Power Points Total

With a total of 253 Power Points, the character could spend more or reduce his Disadvantages.

Since the Disadvantages reflect the character's history and personality very well, he decides to fill out his list of abilities somewhat. He adds Climbing Skill (5 Power Points), Disguise Skill (5 Power Points), 1D6 of Luck (5 Power Points), and 1 Skill Level with Missile Deflection (3 Power Points). To help save some Power Points, he decides to buy his Gliding through an Obvious, Inaccessible Focus: Glider Wings (under his arms). This makes the cost of his Gliding 7 Power Points (10 at + 1/2 Limitation). The character decides the Focus is Breakable and Personal. He saves 10 more Power Points by buying his Missile Deflection through an Obvious, Accessible Focus: Shield. He defines the shield as Universal and Unbreakable (made from some wonder material).

The player realizes that his Gliding would be more useful with an occasional boost of Flight. He buys 10" of Flight with the following Limitations: Inobvious, Inaccessible Focus Jetboots (+ 1/4), 2 charges per day (+ 1 1/2), only usable at full power in a straight line (the GM rules this is worth a + 1/2 Limitation). The total Limitation is + 2 1/4, which means that this 20 Active Points of Flight costs the character 6 Real Points.

The character has a fairly cohesive set of disadvantages. He now has 100 Power Points as a base plus 153 Power Points in Disadvantages for a total of 253 Power Points. His Characteristics cost 152 Power Points and his Powers cost 101 Power Points, for total of 253 Power Points. The character's total is

CHAMPIONS NAME: CRUSADER
SECRET ID: SAM SAUNDERS
REPORTER: JEFFREY
PLAYER: BRUCE HARLICH

CV: 9
SKILL LEVELS: ADD
MARTIAL ARTS: 2
PSYCH DEFLECTION: 11
ECV: 4
LEVELS

PHASES: 1 2 3 4 5 6 7 8 9 10 11 12
PD: 15 ED: 11
PD - ED: 4
SPECIAL DEFENSE:

CHARACTER DISADVANTAGES 100 PTS
BERSERK WHEN PEOPLE ARE KILLED 8 OR LESS RECOVER 11 OR LESS 10
1D6 UNLUCK 5
PSYCH LIMITATION: CODE VS. KILLING 20
PSYCH LIMITATION: HATES KILLING ATTACKS 15
PSYCH LIMITATION: DISTRUSTS GOVERNMENTS 8
HUNTED BY VIPER 8 OR LESS 30
HUNTED BY THE CIA 11 OR LESS 25
DNPC: NORMAL (GIRLFRIEND), 11 OR LESS 15
SECRET ID 15

EXPERIENCE POINTS: 0
DISADVANTAGES TOTAL 243
EXPERIENCE SPENT: 0
TOTAL POINTS: 253


ATTACK CHARACTERISTICS COST BASE PTL
20 STR x1 10 10
26 DEX x3 10 18
20 CON x2 10 20
12 BODY x2 10 4
18 INT x1 10 2
11 EGO x2 10 2
18 PRE x1 10 8
12 COM x1 10 1
15 PD x1 10 11
11 ED x1 10 2
6 SPD x1 10 24
12 REC x1 10 8
40 END x1 10 0
33 STUN x1 10 1

CHARACTERISTICS COST 152

COMBAT MANEUVERS
ATTACK PUNCH +0 +0 +1
KICK +0 +0 +1
BLOCK +0 +0 +1
DODGE +0 +0 +1
GRAB +0 +0 +1
MOVE BY 1 -2 -2 +1
MOVE THROUGH -2 -2 +1
OTHER ATTACKS +0 +0 +1
MARTIAL PUNCH +0 +0 +1
MARTIAL KICK +0 +0 +1
MARTIAL BLOCK +0 +0 +1
MARTIAL DODGE +0 +0 +1
MARTIAL THROW +0 +0 +1

POWERS
20 6D6 PUNCH, 8D6 KICK MARTIAL ARTS 4
10 10" FLIGHT MISSILE DEFLECTION, ALL
6 10" FLIGHT (USABLE ONLY FOR ACROBATICS, 2000)
7 8" GLIDING
10 ACROBATICS 14 OR LESS
5 13 OR LESS DETECTIVE WORK
5 14 OR LESS STEALTH
10 11 OR LESS FIND WEAKNESS (MARTIAL ARTS)
5 1D6 LUCK
10 2 SKILL LEVELS WITH MARTIAL ARTS
3 1 SKILL LEVEL WITH MISSILE DEFLECTION

91 POWERS COST 152 CHARACTERISTICS COST 243 TOTAL COST



even. The player decides to call him Crusader, and has developed an origin for him, based on his Powers and Disadvantages:

Example:

Crusader was trained by the CIA and assigned by them to infiltrate VIPER. The organization found out he was a CIA agent, so they brainwashed him into becoming an assassin for them. He killed one victim, but the psychological strain broke the conditioning. However, both the CIA and VIPER are now looking for him. Crusader's Code against Killing and his hatred of Killing Attacks all stem from the brainwashing and his reaction against it. His girlfriend Sally doesn't know of his past. He works normally as a security guard part-time; he's wary of full time employment, since the CIA might find him.

STARBURST

This character's design began with a costume—a drawing of a character with a cape and a starburst design on his chest. An energy projecting character named Starburst was an obvious result. Starburst is very Power oriented (as opposed to Crusader), so the Powers were chosen first. The Power Point cost is listed in parentheses.

- (62) *Multipower*: With the following four slots:
 - (12) 10D6 Energy Blast at ½ END cost
 - (12) +25 PD, +25 ED Force Field at ½ END cost
 - (12) 25" Flight at ½ END cost
 - (5) *Starburst*: 8D6 Energy Blast Explosion; 2x END (+1 Limitation), 14 or less Activation (+½ Limitation). Must work with Flash (next Power).
- (10) *Flash*: 3D6, 3" radius; 2x END (+1 Limitation), 14 or less Activation (+½ Limitation), must work with Starburst slot (+½ Limitation).
- (15) *Telescopic Vision*
 - (5) *Computer Programing*
 - (3) +1 Skill Level with Energy Blast
 - (5) *IR Vision*
 - (10) *Power Defense*

The first three slots in the Multipower are fairly obvious: offense, defense, and movement. The fourth slot is a special attack, useful for attacking agents or surprising villains. It's linked with the Flash attack bought outside the Multipower, so both attacks happen at the same time. However, they can't be used separately since they're bought together. You'll also notice that throwing this attack costs a lot of END—36 if used at full power.

Starburst rounds out his Powers with some Enhanced Senses (Telescopic and IR Vision), Power Defense (to stop those odd attacks), Computer Programing (since he's a scientist), and one Skill Level with his Energy Blast (he'll need it).

Now for some Characteristics to go with the Powers.

Value	CHA	Cost	Notes
15	STR	5	A low STR for a hero, but Starburst doesn't need STR for his attack.
20	DEX	30	A good DEX for a hero.
25	CON	30	A good CON; adds to his ED and END, which he needs.
10	BODY	0	Average.
10	INT	0	Average.
11	EGO	2	One above normal, which adds 1 to his Ego CV.
10	PRE	0	This is low for a hero; he should buy this up later.
16	COM	3	A handsome character.
10	PD	7	A low PD, but he has a Force Field.
15	ED	7	A low PD, but he has a Force Field.
5	SPD	20	Average SPD for a hero, which is much better than normal people.
10	REC	2	A good REC.
50	END	0	Enough END to last awhile, unless he uses his Starburst attack.
31	STUN	1	A fair amount, but could use some improvement later.
Total Points: 109			

The total of Starburst's Characteristics and Powers is 260 Power Points. Now for some Disadvantages to pay for these Powers.

- (15) *Secret Identity*
- (30) *Hunted by VIPER*, 8 or less
- (25) *Hunted by Pulsar*, 11 or less
- (10) *Psychological Limitation*: Unsure of self
- (15) *Psychological Limitation*: Loves publicity
- (30) *Vulnerability*: 2x STUN, 1½x BODY from hand-to-hand Killing Attacks
- (10) *Vulnerability*: 2x STUN from darkness based attacks
- (15) *Susceptibility*: 3D6 from Darkness fields
- (20) *Dependent NPC*: lab assistant, normal, 8 or less
- 160 Power Points Total

Starburst's origin, as derived from his Powers and Disadvantages:

A physicist named Dr. Tom Adams was experimenting with fusion power at a government laboratory (secretly infiltrated by VIPER, unknown to Tom). One night when he was working by himself in his lab, Pulsar broke in, looking for expensive equipment to steal. Unfortunately for Pulsar, he broke into the lab during a high-energy fusion experiment. Blundering into the apparatus, Pulsar caused an explosion which bathed Dr. Adams in strange radiation. Incredibly, he was not vaporized, but he acquired strange powers. When Pulsar turned away from the accident, the novice superhero blasted him. Pulsar was captured, and has vowed revenge upon Starburst. VIPER was also upset,

COMBAT



INTRODUCTION



Comic book combat is extravagant, exaggerated, impossible, and an incredible amount of fun. Things can happen in comic book combat that can't happen anywhere else. *Champions* brings every shattering punch, every glowing energy bolt and every victorious hero into a simple format that allows the players a maximum amount of control over their actions.

Combat in *Champions* has been broken down into several steps. Each step is designed to be as simple as possible while retaining the flavor of comic book combat. Each step is explained thoroughly, and usually some examples are included. If something isn't clear, the solo scenario in the Adventures section should help you understand.

This section presents the different steps of combat in the order that a combat occurs. The first section talks about Noncombat time and how to start a combat. Then Perception (how you spot someone) is discussed. Next, Entering Combat is explained, including the Order of Combat (who strikes when) and

Action Phases. The next section explains Movement and the game scale. Now that you're familiar with these things, the Fighting section explains the fun stuff: Combat Value and Attack Rolls, Ego Combat, Combat Modifiers, Combat Maneuvers, Determining Damage, Taking Damage, Recovering from Damage, the Effects of Damage, and Endurance. This covers all the basic facts about combat. Additional important rules are covered in the remaining sections, including Presence Attacks, Characteristic Rolls, Weapons, Breaking Things, and Experience Points.

You should read these sections carefully and completely at least once. There's a lot of information in here, and missing one sentence can often make a big difference in your game. Many of the questions we get are already answered in the rules—it's just that the person missed them when he skimmed over a section that he *thought* he knew. So be thorough; you'll be able to build better heroes and play a better game of *Champions* if you are.

NONCOMBAT TIME



In any roleplaying game, there's two types of time: combat and noncombat. Combat time is usually very precise, advancing second by second, with exact actions and results. Such a precise time scale means very exact rules about how long it takes a hero to do something, what the results are, and how to perform different actions. It often takes a couple of hours (real time) to play out a couple of minutes (game time).

Noncombat time, on the other hand, isn't very exact. This is where the GM sets the scene for all the players, and tells them what's happening to their heroes, and begins the plot of the evening's adventure. Hours, days or weeks of game time can pass in a few minutes of real time as the GM describes

what's happening. This tremendous variation in time is similar to what happens in stories and novels—within a story, weeks may pass in one paragraph or sentence, or a whole chapter may describe a fight that lasts for a minute.

The GM should think of the play session like a story that he's telling with the help of the players. First, the GM describes where the heroes are, perhaps dealing with each one individually, or starting with a group. As he tells them what's going on around them, the heroes will probably want to do things. If the GM says, "Crusader, you hear a bank alarm going off—it sounds like it's right around the corner," the player may respond (as Crusader) "I'll run around the corner to see what's happening." The

GM shouldn't worry about exactly how far it is to the corner, or how long it takes Crusader to get there, because this is noncombat time. What's important to the adventure is that Crusader gets to the corner, looks around, and sees some VIPER agents shooting up a bank.

So, unless it looks like there's going to be a fight, there's no need to be exact about things like time or distance. Exactly how long it took Crusader to eat his breakfast, drive to work, talk to his boss, investigate a murder, or join a supergroup isn't important. The GM should just try to get his adventure going by letting each hero know where he is and what he's doing. Then there may be some investigation, conversation between the players and NPCs, perhaps even

some nice mood-setting emotional scenes. All this happens in noncombat time.

Usually, the event that marks the change from noncombat to combat time is Perception—the hero spots the villain (or vice-versa). Sometimes this is very obvious, as in the example of the VIPER agents above. But there's other times when the villains aren't being so obvious, and that's where Perception Rolls come in to play.



PERCEPTION

A hero may not always be aware of everything that's going on around him, especially when he's fighting for his life. Whenever something is obvious, the GM will tell you about it ("You see the building in front of you"), but often there are things that you might or might not see. This is shown in *Champions* by requiring a Perception Roll to notice something inobvious, or to notice something while a hero is in a combat situation. Every hero's base Perception Roll is equal to 9 plus the hero's Intelligence divided by 5.

$$\text{Perception Roll} = 9 + (\text{Intelligence}/5)$$

To make a Perception Roll, the hero should roll his number or less on 3D6. Enhanced Senses, range or conditions can modify a hero's Perception Roll; the GM decides what modifiers will apply. Enhanced Senses each have a different effect as listed. Perception Rolls have a base range modifier of -1 per 3"; sight Perception Rolls at night have a range modifier of -1 per 1" (Enhanced Senses may increase a hero's range modifier). Remember that not all things at a given range are equally easy to perceive.

As a general rule of thumb, use the modifiers on Attack Rolls on the Perception Rolls. For example, if a hero looks at an object for two full phases he might get the "Set" modifier which would add +1 to his Perception Roll and x2 to his range modifier. A hero trying to sight something very small would use modifiers for target size.

The GM should use these modifiers as guidelines when applying a Perception Roll to a situation. Normally, a sight Perception Roll allows an object's position to be known well enough to allow combat with no modifiers. A hearing Perception Roll will normally only allow the general position of an object to be known, so accurate combat is very difficult. Smell Perception Rolls are not normally allowed unless the hero has special Enhanced Smell. Sight Perception Rolls at night are at a base chance of -3.

A GM should be careful not to overload an adventure with too many Perception Rolls. Use your common sense. If a hero walks into a bank he'll see the obvious vault, but he may need a special Perception Roll to spot the camera hidden in the potted plant. Also, Perception Rolls may be used in combat. In the heat of a battle, our hero will probably notice the villain about to pound on him, but he may not notice the villain's henchman sneaking away with the money. Use Perception Rolls only when needed.

Generally, if a hero wants to "take in" an entire scene, he should spend a half phase action looking around. If he does so, the GM should tell him all the obvious things in sight. If the hero doesn't want to take the time, have him make a Perception Roll (apply modifiers for the complexity of the setting) to know who's who and who's where.



ENTERING COMBAT

Now that the GM has decided to begin combat, time becomes very important. *Champions* uses an exact combat time to make play much easier—it reduces arguments about how long it takes to do something. First, the time frames used in *Champions* (and all other Hero System games) are described, then you're shown how to begin combat. Action Phases are discussed next, listing how long it takes to perform different actions.

COMBAT SEQUENCE

Comic book combat happens very fast because supertypes are so quick. A good fight rarely lasts more than a minute. Because of this, combat in *Champions* concentrates on very small fragments of time. There are three separate time increments in *Champions*; each is defined below.

TURN

The basic time frame of a *Champions* combat is called a Turn. Each Turn is equal to 12 seconds of real time. Each Turn a hero gets to do a number of actions equal to his Speed. A Turn is divided into 12 Segments.

SEGMENT

Each Turn consists of 12 Segments that are approximately 1 second long. Each Segment in a Turn is done in order; any heroes who can perform an action in a given Segment do so in order of their DEX values. The hero with the highest DEX score goes first, the second highest goes next, etc. Two or more heroes with the same DEX that act in the same Segment should each roll 1D6. The heroes then act in order of their roll on the 1D6, from high to low. Ties should roll again.

PHASE

Each character has a certain number of Action Phases he can do in one Turn, equal to his Speed. For instance, a Speed 5 hero has five Action Phases; each Phase he gets to do one or two actions (depending on the action). A Phase isn't always the same length of time; it varies depending on the Speed of the character. Each Phase begins on a Segment; the Speed Chart tells you what Segments a character's Phases begin on.

Each time a hero's Segment comes up, he may execute a Phase. The Speed Chart shows the Segments a character's Phases begin on. Find the character's Speed on the top line of the chart, and look at the column below it. Every Segment marked with an "X" in that column is a Segment where the character may begin a Phase. For instance, a hero with a SPD of 5 has Phases that begin on Segments 3, 5, 8, 10, and 12.

SPEED CHART

Character's Speed

Segment	Character's Speed											
	1	2	3	4	5	6	7	8	9	10	11	12
1	—	—	—	—	—	—	—	—	—	—	—	X
2	—	—	—	—	—	X	X	X	X	X	X	X
3	—	—	—	X	X	—	—	X	X	X	X	X
4	—	—	X	—	—	X	X	—	X	X	X	X
5	—	—	—	—	X	—	—	X	—	X	X	X
6	—	X	—	X	—	X	X	X	X	X	X	X
7	X	—	—	—	—	—	X	—	X	—	X	X
8	—	—	X	—	X	X	—	X	X	X	X	X
9	—	—	—	X	—	—	X	X	—	X	X	X
10	—	—	—	—	X	X	—	—	X	X	X	X
11	—	—	—	—	—	—	X	X	X	X	X	X
12	—	X	X	X	X	X	X	X	X	X	X	X

BEGINNING COMBAT

Combat always begins on Segment 12. This gives everyone a chance to act and then take their post-Segment 12 Recovery (see *Recovery*). If combat begins with a surprise attack by one side, then the targets don't get to act on that Segment 12, giving the attackers a free action (which they'll put to good use, hopefully).

The character with the highest DEX of those acting in that Segment goes first; the GM should then count down the DEXes until there's no one left to act on that Segment. ("DEX 29, 28, 27, 26...okay, Crusader, your action.")

Heroes may choose not to act when their DEX value indicates it's their Phase. They may delay until a lower DEX value or until some action occurs ("I wait until he strikes"; "I wait until he comes around the corner"). A hero may even delay his Phase until another Segment, but he may never take two actions

in one Segment. You lose any Phases you've saved when your next Phase occurs, since you can only have one saved Phase at a time. If you wait a whole Turn without acting, you still only have one Phase saved.

A hero may also choose to perform a half-Phase action and then reserve the second half of his action. He is considered "ready", and may perform a half-Phase action at any time. If someone runs up to a "ready" hero, the ready hero may attack first, even if the attacker has a higher DEX. If you want, you can have both characters make a DEX Roll (see *Characteristic Rolls*); whoever makes their DEX Roll by more goes first, and ties go to the character with the saved action.

ACTION PHASES

The kinds of actions that you can do in an Action Phase are listed on the Action phase chart. Any actions not listed must be judged by the GM as to how much time they take. The GM should try to compare unusual action to the ones listed. For instance, if a player says he wants his hero to pick up the briefcase with the secret plans and run for the door, the GM might call that a Grab maneuver and a half move.

Any attack action such as Mind Control, Energy Blast, or Punch takes a half Phase, but must be the last action performed in your action Phase. You can half move and then attack, but you can't attack and then half move. A Power can be turned on or off at the beginning of your Phase or after you have done your first half-Phase, but not at any other time. If there's some question as to the exact timing (like, you're trying to Desolidify when someone's trying to hit you), resolve it with DEX Rolls, the same as for reserved actions. The 0 Phase actions can be done at the beginning or the middle of your Phase, as many different ones as you wish, but not after you've made an attack action. Where your Skill Levels are set only at the beginning of your Phase. Multipowers may only be changed at the beginning of your Phase; the setting lasts until your next Phase.

You may choose to cancel your next action to perform a defensive Combat Maneuver or some other defensive action like turning on a Force Field. This requires your next full Phase to perform. Once you've made an attack in your Phase, you can't cancel to any action before the next segment.

Example:

Starburst has just shot someone as his action for this Phase. In that same Phase, a villain shoots at him. Starburst cannot cancel to any defensive action yet, because it's still the same Segment in which he attacked. Fortunately, the villain misses. Next Segment, before Starburst would act again, a villain takes a punch at him. Starburst chooses to cancel his next action to perform a Block maneuver. He Blocks successfully, and loses his next action Phase.

The maneuvers you may use are Block, Dodge, and Martial Throw. You can't cancel to any movement action, without the permission of the GM (which should only be for exceptional cases).

ACTION PHASE

Action	Time required	Move required
Move By	1 Phase	1"
Move Through	1 Phase	1"
Haymaker	½ Phase ¹	—
Kick	½ Phase ¹	—
Grab	½ Phase ²	—
Other Combat Maneuvers	½ Phase ³	—
Full move	1 Phase	Full move
Leaping	1 Phase	—
Change clothes	1 Phase	—
Recover from being Stunned	1 Phase	—
Half move	½ Phase	Half move
Throwing something	½ Phase	—
Find Weakness	½ Phase	—
Missile Deflection	½ Phase	—
Making an attack	½ Phase ³	—
Acrobatics	0 Phase	Half move
Turning on a Power	0 Phase	—
Turning off a Power	0 Phase	—
Shift Multipower	0 Phase	—
Danger Sense	No time	—
Soliloquy	No time	—
Presence Attack	No time	—
GM asks you to make a roll	No time	—

¹ Action takes place at the end of the next segment.

² You may "squeeze" the target for your normal STR damage or you may Throw the target as your second half-Phase action after a Grab.

³ You may not perform another action after these, but you may perform a half Phase action before these actions.

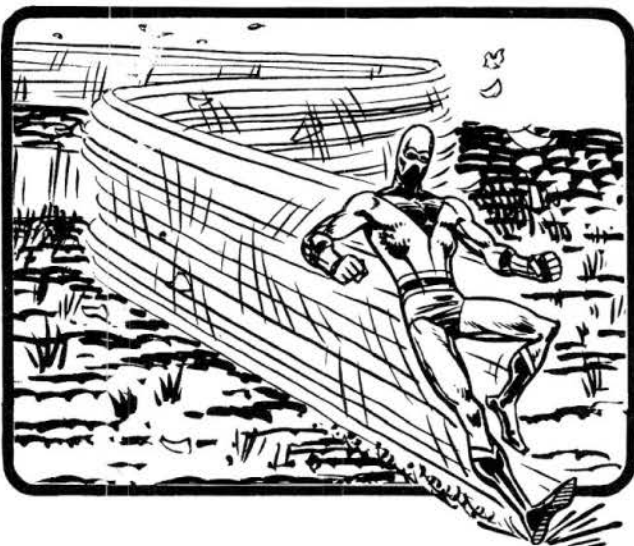


MOVEMENT AND GAME SCALE

Now that you know how the time frame works and how to start combat, it's time to find out how you move over to the bad guy so you can begin fighting. You can play *Champions* without using a map or a board, but this means that the GM has to tell everyone how far they are from everything else. This gets tiring and very complicated if you're doing it for more than a couple of heroes. *Champions* is best played on a floor or tabletop. The GM can then lay out exactly where each hero is in relation to the surroundings and the other heroes.

Whenever an "inch" is referred to in the game, it's equal to an inch on a playing surface. In real life, each inch represents 2 meters (about 6½ feet). This scale allows the players to use 25 mm (1/72 scale) miniatures to represent their heroes if they wish. (Grenadier Miniatures produces official *Champions* metal miniatures and Steve Jackson Games produces official *Champions* Cardboard Heroes, available at any fine hobby store.) A ruler can be used to find the distances between characters and objects, but a 25 mm (one inch) hex grid (available at hobby stores) is very handy. With such a map, it's easy to keep track of where everything is—just use a miniature, a counter, or even a piece of paper to mark where your hero is standing.

There are many different types of movement possible in *Champions*. Characters can run, swim, fly, glide, leap, or teleport. All movement is measured in game inches; each game inch is equal to 2 meters. Each type of movement is listed below with the special rules that apply to it.



GENERAL MOVEMENT

Every hero has a base movement distance which, of course, depends upon the type of movement being performed. A hero may move all or any portion of his movement in his Phase. A full move is defined as moving greater than half of a hero's movement distance. If a hero has made a full move, he can't do any other action except make a Move Through or Move By attack. Note that if you have a movement Power in a Multipower, a full move is the maximum you could move *at your current power level*, not your maximum possible. For instance, Starburst has 25" in Flight with all the points in his Multipower in that slot, but if he only has 20 points in that slot, his full move is 10".

All movement costs END at the rate of 1 END per 5 inches of base movement distance used. Noncombat movement at multiple distances does not increase the END cost of a movement action. Whenever a hero makes a noncombat move, his OCV and DCV are considered to be zero.

When you've finished moving at the end of your Phase, it's a good idea to state whether or not you're still moving with your full velocity, or whether you stopped. If you stopped, then next Phase you have no movement restrictions. If you're still moving, then you'll have to decelerate next phase if you want to stop. The advantage of being moving is that an attack from directly in front of you will remove any Knockback from your movement first, before actually knocking you back. In other words, if you're flying at 15" and get hit head-on by an attack that would knock you back 10", you're still in the same spot, just slowed down to 5" of velocity. Also, if you're still moving at the end of your Phase, it means you can make a noncombat move next Phase if you want to. If you stopped, you'll have to make another combat move before you can go noncombat.

RUNNING

All heroes have a base Running distance of 6" per phase. If a hero starts a phase out of combat and ends a phase out of combat, he may multiply his base Running distance by x2. A hero may not use this x2 when moving into or out of combat. Running costs 2 Power Points per inch.

Running heroes may accelerate by 10" of velocity for every 1" they move, until they reach their top speed. Characters may decelerate at the same rate. The turn mode of a Running hero is 1" per 10" of velocity (see Flight for an explanation of Turn Mode).

A hero may Push his Running up to 5 extra inches at an END cost of 2 END per extra inch of Running.

SWIMMING

Every hero is considered to have a base Swimming distance of 2" per phase. In all other ways (including Pushing or noncombat multiples), Swimming acts like Running.

FLIGHT

Those heroes with Flight have a base Flight distance dependent on how many points he's spent on Flight. A hero may Push his Flight speed a maximum of 5" at an END cost of 2 END per 1 inch of extra Flight.

A hero in Flight may accelerate 5" per 1" traveled up to his top speed. The hero may also decelerate at the same rate. A hero who is flying is not as maneuverable as someone on the ground. Characters who are flying have a "Turn Mode" which defines how often the hero may make a 60° turn (or a one hex shift, if you're using a hex grid). The hero's Turn Mode is defined by the formula below.

$$\text{Current Turn Mode} = \text{Total Flight Distance} / 5$$

The hero can make his first 60° turn anytime after the start of his move. Once the hero has turned, he shouldn't turn again in the same direction until he's moved his Turn Mode in inches forward. As a simple rule, a hero should make a maximum of 5 evenly spaced turns during a movement. If the hero has any Skill Levels that apply to Flight, he may use his Levels to lower his Turn Mode one for each Skill Level applied.

Example:

Dragonfly is using 10" of Flight distance per Phase. Using the formula, our hero has a Turn Mode of 10/5 = 2". Dragonfly wants to turn around, so he turns 60°, moves 2", turns 60°, moves 2", turns a final 60°, and completes his move by flying 6" (see illustration).

A flyer uses 2" of Flight distance to gain 1" of altitude. A flyer can dive 1" of altitude free for every 1" of Flight distance he has. Whenever a flyer dives at a rate of 1" of altitude per inch of Flight distance, he must spend time cancelling his downward momentum. To pull out of such a dive, the hero should dive his Turn Mode in inches.

If the hero is diving straight down (his Flight distance in inches free, plus his Flight distance down) then he must dive twice his Turn Mode. When a hero has pulled out of a dive, he's considered to be flying level and can continue flying whatever way he wants.

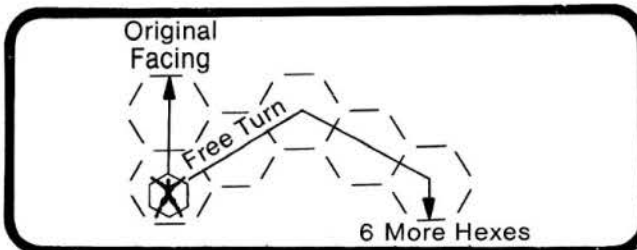
A flying hero can't always use his full STR while flying. The amount of STR the hero can use is equal to the number of points of Flight the hero has. This restriction doesn't limit the amount of STR a hero can use to do damage while flying.

If a hero starts a Phase out of combat and ends the Phase out of combat, the hero can accelerate to a much higher noncombat Flight speed. A hero's

OCV and DCV is 0 when he is performing a noncombat move. The following formula determines a hero's maximum noncombat Flight speed.

$$\text{Max Flight} = (\text{Points in Flight} / 5) \times \text{Flight inches/phase}$$

Flying at noncombat speeds takes no more END than normal. A hero can fly at his top noncombat velocity for the same END cost as his combat Flight.



GLIDING

The GM should regulate how rapidly a gliding hero can climb. Climbing is relatively easy when there are thermals or good winds; he can generally gain 1D6" of altitude per Phase. The turn mode and dive rate of a gliding hero are the same as for Flight.

LEAPING

All heroes have a base forward leap of 1" for every 5 STR points. Every hero can leap straight up 1" for every 10 STR points. A leap is considered a full move; the first part of the move is a 3" run to get some velocity, and the rest is a leap. A standing leap is only half as far. A hero can only leap in a straight line.

TELEPORT

Teleportation costs END based on the Power Points in Teleportation, not on the inches you Teleport (unlike other movement Powers). A hero can't remove velocity by Teleporting. For instance, a hero falling at 30" per segment would still have that velocity no matter where he Teleports to.

SEGMENTED MOVEMENT

Some types of movement doesn't work realistically by uneven Phases. The movement can be split into Segment by Segment movement to more accurately show the way that vehicles move, people fall, and similar situations where the hero's SPD doesn't directly affect his movement.

A hero in a vehicle moves every Segment according to the velocity of the vehicle in kilometers per hour. The driver of the vehicle can only change direction during his action Phase (remember, a hero can delay his action Phase till a later Segment). The Velocity Conversions chart shows the relationship between kph, mph, inches per Segment and inches per turn. The numbers have been rounded off for easy calculation.



VELOCITY CONVERSIONS

Velocity in:			
KPH	MPH	Segment	Turn
14	8	2	24
36	22	5	60
72	43	10	120
108	65	15	180
144	86	20	240
180	108	25	300
216	130	30	360
252	151	35	420
288	173	40	480
324	194	45	540
360	216	50	600
540	324	75	900
720	432	100	1200
1080	648	150	1800
1440	864	200	2400
1800	1080	250	3000
2160	1296	300	3600
3600	2160	500	6000

For any number between those listed, the following are simple approximations:

Miles per hour = 1/3 inches per Turn

Inches per Segment = 1/4 miles per hour

Kilometers per hour = 1/2 inches per Turn

Inches per Segment = 1/7 kilometers per hour

FIGHTING

Your hero is now in position, ready to begin combat. This section will deal with all aspects of fighting, starting with how you hit a target. Different modifiers to combat will be discussed next; these will cover all types of situations that can occur in a comic book world. Then we'll show you how to determine your damage, how to take damage, and the effects of taking damage. Finally, the Endurance cost for using Powers will be explained, and how you get it back.

Combat in *Champions* is really quite simple. When it's your action Phase, your hero decides what he wants to do. (This was just discussed in the section on Action Phases.) If he wants to try to hit someone or something, he rolls an Attack Roll. If he misses the roll, then his Phase is over, and the GM goes on to the next character's action Phase. If he makes his Attack Roll, then he determines his damage or other effects of his attack, and what the result is to the

target. Then his Phase is over, and the GM goes on to the next character's action Phase.

Here's the checklist of events to follow for any combat sequence; these take place in a character's Phase when he's attacking someone. These steps will be explained in the following sections.

COMBAT SEQUENCE CHECKLIST

- 1) Determine the attacker's OCV.
- 2) Determine the defender's DCV.
- 3) Attacker makes his Attack Roll (3D6); his chance to hit is $11 + \text{attacker's OCV} - \text{defender's DCV}$.
- 4) If he misses, his action Phase is over; go to the next character's Phase.
- 5) If he hits, determine the damage and any effects of damage; then go to the next character's Phase.

COMBAT VALUE AND ATTACK ROLLS

Whether or not an attack actually hits a target is determined by an Attack Roll of 3D6. The basic chance to make an Attack Roll is 11 or less (that is, the total of the three dice is 11 or less). If you roll 11 or less on 3D6, your attack hits the target; if you roll 12 or more, the attack misses. This is the simplest case, of course; this Attack Roll has many modifiers according to circumstances.

The basic modifier to the Attack Roll is called Combat Value (abbreviated as CV); CV is often different for offense and defense, so Offensive Combat Value (OCV) and Defensive Combat Value (DCV) are used. The Attack Roll is calculated by the following formula:

Attack Roll = 11 + Attacker's OCV - Defender's DCV

If a hero is attacking with punches, Energy Blasts, Entangles, Flashes, or any attack (aside from Ego Attacks and other mental Powers; see *Ego Combat*), then a CV based on the hero's DEX value is used. The DEX based CV is simply called Combat Value (CV). Your hero's CV is modified by Skill Levels, Range, Combat Modifiers, and Combat Maneuvers; these modifiers usually add to or subtract from your CV. Often, these modifiers will affect your offense and defense differently; for instance, a Dodge Combat Maneuver adds +3 to your CV for defensive purposes only, but doesn't affect your offensive CV. Thus, your Offensive Combat Value (OCV) may well be different from your Defensive Combat Value (DCV).

This CV is a basic number that all heroes have; it reflects how good the hero is at combat. The CV is figured with the following formula:

Combat Value = DEX/3

If the result of the formula is a fraction, round the CV to the nearest whole number (for a DEX of 20, CV is $20/3 = 6.66$ which rounds to 7). This formula also appears on the Character Sheet.

Both the attacker and the defender in a combat have a CV. The Attack Roll is determined by adding 11 plus the attacker's OCV and subtracting the defender's DCV. For instance, if the attacker's OCV is 8 and the defender's DCV is 6, then the Attack Roll is $11 + 8 - 6 = 13$ or less. If the attacker has a OCV of 7 and the defender has a DCV of 10, then the Attack roll is $11 + 7 - 10 = 8$ or less.

There's a somewhat different way to calculate the Attack Roll that's useful if the GM doesn't want the players to know the villain's CV. It makes the players do a little more work, but it makes things easier for the GM. A player trying to hit a target uses the following formula: $(OCV + 11) - (\text{what you roll on 3D6}) =$

DCV you would have hit. Then the GM tells you if you've hit or not. For instance, let's say you have an OCV of 10, and you roll a 13 on your Attack Roll. Using the formula, $(10 + 11) - 13 = 8$; you would have hit a DCV 8 target with that attack. The GM informs you that you missed, so you know the target has a DCV of 9 or more. Remember, this method is an alternative to the normal method of figuring Attack Rolls; its use is optional.

Anytime a hero attempts any roll of 3D6, a roll of 3 will always hit or succeed; a roll of 18 on 3D6 will always miss or fail. This applies not only to Attack Rolls, but also to Skill Rolls, Perception Rolls, and Characteristic Rolls. The GM should consider giving a hero some advantage for rolling a 3 (perhaps some extra dice of damage), and some disadvantage for rolling an 18 (perhaps reducing his DCV for a phase).

The steps in determining a character's OCV and DCV are given on the following checklist. These steps will be explained in the following sections.

OCV CHECKLIST

- 1) Determine base OCV (character's DEX/3).
- 2) Add any applicable Skill Levels.
- 3) Apply any modifiers for the particular Combat Maneuver being used.
- 4) Apply any Combat Modifiers.
- 5) Apply any Modifiers due to Powers; some Powers of the target (like Growth or Shrinking) may apply.
- 6) Apply any Range Modifiers.

DCV CHECKLIST

- 1) Determine base DCV (character's DEX/3).
- 2) Add any applicable Skill Levels.
- 3) Apply any modifiers for the particular Combat Maneuver being used.
- 4) Apply any Combat Modifiers.
- 5) Apply any Modifiers due to Skills or Powers.

SKILL LEVELS

Skill levels can modify the hero's CV. For every Skill Level a hero wants to use to increase his CV, his CV goes up by 1. Skill Levels can also be used for defense, adding to a hero's CV when he is attacked. You must state how you're applying your Skill Levels before you make your Attack Roll.

Your Skill Levels may not apply to your DCV in all cases, though. Skill Levels with ranged attacks can't be used for defense. Skill Levels with hand-to-hand combat may be applied to your DCV only against hand-to-hand attacks, not against ranged attacks. The DCV modifiers you get from 8 point Combat Skill Levels or 10 point Overall Skill Levels do apply to your DCV versus all attacks. Any DCV modifiers you get from Combat Maneuvers or Combat Modifiers will also apply to your DCV versus all attacks.

Example:

Crusader has a base CV of 9 and two Skill Levels in Martial Arts combat. He adds 1 level to his CV for offense and 1 level to his CV for defense. If Crusader attacks someone with a Martial Punch (a +0 OCV, +2 DCV maneuver), his OCV will be $9 + 1 = 10$. If he defends in hand-to-hand, his DCV will be $9 + 3 = 12$.

RANGE MODIFIERS

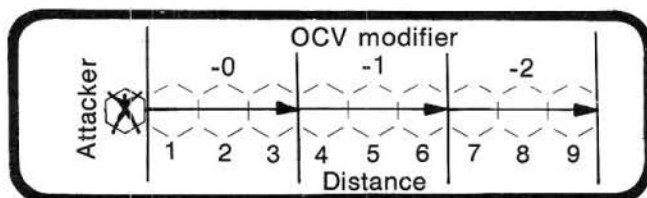
When a hero attacks a target at a distance, his attack is given a Range Modifier. The Range Modifier is given as "-1 per 3 inches", or $-1/3$ ". This means that if the hero attacks a target from 0 to 3 inches away his OCV will be normal; if he attacks a target from 4 to 6 inches away his OCV will be -1. For each additional multiple of the attack's Range Modifier, the hero's OCV is reduced by another -1. Similarly, if the Range Modifier was $-1/4$ ", a target from 0 to 4" away would be -0, a target from 5 to 8 inches away would be -1 OCV, and so on.

Note that Skill Levels with a ranged attack (like Energy Blast) can be added directly to OCV (see Skill Levels), or added to increase the Range Modifier. The illustration should help make the use of Range Modifier clear.

Example:

Starburst, with an OCV of 7 and one Skill Level in Energy Blast, uses an attack with a Range Modifier of -1 per 3". His target is 10" away. The target is in the fourth (0-3, 4-6, 7-9, 10-12) multiple of the Range Modifier. Since the first multiple of the Range Modifier does not affect the hero's OCV, he will only take a -3. Starburst's final OCV is $7 + 1 - 3 = 5$.

However, Starburst could have added the Skill Level to his Range Modifier instead of to his OCV. His Range Modifier would then have been $-1/4$ ", and his final OCV would have been $7 - 2 = 5$, same as above. However, adding your Skill Levels can make a difference, especially if you're using the Braced and Set Combat Modifiers.



EGO COMBAT

Almost all attacks in *Champions* use the ordinary Attack Rolls and CV that have already been described. However, the so-called mental Powers use Ego Combat Value instead of the normal Combat Value. The Powers that use Ego Combat Value (or ECV) are Ego Attack, Mental Illusions, Mind Control, Mind Scanning, and Telepathy. Ego Combat Value is determined using the following formula.

$$\text{Ego Combat Value} = \text{EGO}/3$$

Substituting ECV for CV, Ego Combat works just the same as normal combat. The Attack Roll is $11 + \text{Offensive ECV} - \text{Defensive ECV}$ on 3D6. Apply any modifiers for Skill Levels, just as normal. However, Ego Combat works on a line-of-sight basis; if you can see the target, you can affect them with no Range Modifier. None of the Combat Modifiers apply, either. You'll note, however, that few characters bother to increase their Ego, leaving them much easier to hit with Ego Combat than they are with normal attacks.



COMBAT MODIFIERS

Where and how your combat takes place should affect your Attack Rolls. Combat Modifiers are the most important things that affect combat. Each one explains the situation where the modifier is used, and exactly how it works. These are guidelines for the GM; he may use his own modifiers as he pleases.

When you play, many situations will occur that aren't covered in the Combat Modifiers. Some of these, like fighting in total darkness, can be found in some of the Power descriptions (like Darkness, for instance). Other situations you won't find any rules for, like firing upside down from a helicopter at midnight during a thunderstorm. In such cases, the GM should apply a modifier that seems reasonable to him; if you have doubts, try to find similar things on the Combat Modifiers chart to compare with your situation. Always remember, though, that this is a game about comic books, where incredible feats are possible—don't make things too difficult. In fact, you should give players a bonus for especially creative and exciting maneuvers, since they make things more fun for everybody. The GM should apply modifiers to help make the situation feel more real and exciting.

The Combat Modifiers chart summarizes the information about the Combat Modifiers. Each one is explained separately after the chart is presented; if you any questions, refer to the explanation. This chart is also reproduced on the back cover of this book, so you can keep it handy while you're playing.

AREA EFFECT ATTACKS

This section covers not only Area Effect Attacks, but any attack directed against a point on the ground

(in other words, a hex) rather than a person or an upright object. Area Effect Attacks may be made at either a hex or at the target's normal DCV. Generally, it's easier to hit the hex the target is standing in if the target is close by; it's easier to hit the target if the target is far away.

The DCV of a hex is 3, and Area Effect Attacks are subject to a $\times \frac{1}{2}$ Range Modifier. Thus, an attack that normally has a Range Modifier of -1 per 3" would have a Range Modifier of -1 per 2" if done as an Area Effect (the hero gets the benefit of the round-off).

COMBAT MODIFIERS

Modifier	Explanation	OCV	DCV	Range Modifier
Area Effect Attacks	May be targeted at a character or at a hex. The DCV of the target hex is 3. If you miss, the Area Effect centers 1 hex away for each point the Attack Roll is missed by, up to a maximum of half the distance to the target. Roll 1D6 for the direction of the miss.	+0	—	$\times \frac{1}{2}$
Autofire	Requires that 10 shots be expended per burst. Autofire against 1 target: Autofire against many targets:	+4 -1/hex	— —	$\times \frac{1}{2}$ $\times \frac{1}{2}$
Bouncing your attack	Requires 1 Skill Level spent for each time the attack bounces. The Range Mod is counted along the entire bounce path. GM may award a Surprise Maneuver or Surprise Attack bonus.	+1-3	—	—
Braced	Requires a solid object to Brace against.	+1	drops to 0	$\times 2$
Explosions	Handle as Area Effect Attacks.	+0	—	$\times \frac{1}{2}$
Flash Attacks	Target like an Area Effect Attack, but with a normal Range Modifier. You must then make a successful Attack Roll against each target in the area separately to Flash them.			
Move and Attack	This Modifier applies if the character moves any distance and attacks, except with a Move Through or a Move By.	-1	—	—
Prone	Characters lying flat for whatever reason.	+0	$\times \frac{1}{2}$	—
Set	Waiting a full Phase and attacking on your next action Phase; may not move.	+1	—	$\times 2$
Spreading Energy Blast	To hit one target, you get a +1 OCV for every 1D6 you spend END for but don't use to cause damage. To hit several targets, you may make a separate Attack Roll against all targets in a hex for -1D6 on your attack; each additional -1D6 adds 1 adjacent hex to your area. Each target requires an Attack Roll to hit.	+1/D6	—	—
Surprise Attack	If the target is engaged in combat: If the target is not in combat (totally unaware), attack does 2x STUN:	+0 +0 +0	target's DCV is $\times \frac{1}{2}$ target's DCV is 0	— — —
Surprise Maneuver	Attacker does a type of attack the defender wasn't expecting. The GM decides the level of surprise, and chooses a bonus.	+0-3	—	—
Target Concealment	Target is half concealed: Target shows head only:	— —	— —	$\times \frac{1}{2}$ $\times \frac{1}{4}$
Target Size	Target fills 1 hex: Target fills 2 hexes: Target fills 4 hexes: Target fills 8 hexes: Target is $\frac{1}{2}$ man size: Target is $\frac{1}{4}$ man size: Target is $\frac{1}{8}$ man size:	— — — — — — —	— — — — — — —	$\times 2$ $\times 4$ $\times 8$ $\times 16$ $\times \frac{1}{2}$ $\times \frac{1}{4}$ $\times \frac{1}{8}$
Throwing Objects	Throwing an unbalanced object like an unwilling hero, a chair, a building: Throwing a balanced object like a willing hero, a spear, a pole:	+0 +0	— —	-1/1" -1/2"

The hero picks the hex he's aiming for; this will be the central hex of his Area Effect (if he is using Area Effect Hexes). The center of the Area Effect will miss the target hex by 1" for every 1 point that the Attack Roll is missed by; the maximum miss distance is half the distance to the target. Roll 1D6 and look at the picture below to see which direction the Area Effect misses towards.



Everything in the area of the Area Effect attack will take the damage, without requiring a separate Attack Roll on each target. Note that even if the center of the Area Effect misses your target hex, you may still catch your target with one of the hexes in the Area Effect, depending on how far the Area Effect misses by and in what direction. A good tactic is to aim at a stationary object next to your target, for your chance to hit a wall is generally better than your chance to hit a hex when the target is far away (your Range Modifier isn't halved).

AUTOFIRE ATTACKS

Autofire is +4 OCV against one target, and $\times \frac{1}{2}$ Range Modifier. A standard burst of Autofire is 10 shots. For every 2 points the Attack Roll is made by, the target will take one hit.

Example:

An UNTIL agent fires his rifle Autofire at a villain. The Until agent's normal OCV is 5; with the +4 OCV for Autofire he has an OCV of 9. The villain is at a range of 8". The agent normally has a Range Modifier of -1 per 3", but since he is firing Autofire, his Range Modifier is -1 per 2". The villain normally has a DCV of 7, and his DCV is +3 for the Range Modifier, so his total DCV is 10. The UNTIL agent needs a 10 or less to hit him. The agent rolls a 5, and hits the villain with 3 shots (1 shot at 10, 1 shot at 8, and 1 shot at 6).

A hero may also choose to fire Autofire at multiple targets. When doing this, the hero doesn't get the +4 OCV, but takes a -1 OCV per target hex, and still has $\times \frac{1}{2}$ Range Modifier. So if the hero fires at targets in 5 continuous hexes, he takes a -5 OCV on each target. When firing at multiple targets, each target can only take one hit. The maximum you can fire at is 10 hexes, and they must be in a continuous line.

BOUNCING YOUR ATTACK

A hero with a ranged attack (Energy Blast or Killing Attack, but perhaps some others with the right special effects) and Skill Levels that apply to that ranged attack can bounce his attack off the right surface; this can give his attack a Surprise Maneuver bonus. The GM will have to decide what surfaces are appropriate to bounce a given type of attack. For each "bounce" that the hero wants the attack to perform, the hero must use one Skill Level to bounce. The Range Modifier for an attack that bounces is counted along the entire path of the attack. A bounce

can give the hero a Surprise Maneuver bonus (+1 to +3), or can even count as Surprise if the target is totally unaware of the attack.

BRACED

This is a good way to double your normal Range Modifier. All it takes is a full Phase action to Brace and a solid surface to brace against (like the hood of a car or a wall). This gives you a +1 OCV bonus as well as 2x your Range Modifier. The drawback is that your DCV drops to 0, because you have to be standing still in order to Brace. You can combine Bracing with Setting in the same Phase, and get both bonuses together. In other words, you can take one full Phase and be either Braced or Set, or both, if you want. If both, you are +2 OCV and have 4x your normal Range Modifier (but you're DCV 0).

EXPLOSIONS

These are handled the same way as Area Effect Attacks. You may choose to attack a target hex or a target, determine the miss point, and so on. Explosions subtract the largest 1D6 of damage for each hex distant from the center of the Explosion for normal attacks, and $\frac{1}{2}$ D6 for each hex for Killing Attacks; an example is given with the Power Advantage description.

FLASH ATTACKS

These are targeted the same way that an Area Effect Attack is, but then the effects are different. An Attack Roll must be made separately against each target in the area of the Flash. Targets may only use their natural DEX-based DCV and any General Combat or Overall Skill Levels on defense. Targets can declare that they are hiding their eyes to avoid the Flash; however, this costs them a half Phase action (a full Phase if they have to cancel an action in order to do this), and it must be done before the Flash Attack is rolled.

MOVE AND ATTACK

Heroes that move and then attack take a -1 OCV. Any movement from 1" up to your half move will cause the -1 OCV penalty. If you move more than half your move, you can only attack with a Move Through or a Move By Maneuver. The modifiers for moving are already built into those Maneuvers, so don't subtract -1 OCV from them.

PRONE

Heroes who are lying flat (prone) have half their normal DCV, because their movement is so restricted. This doesn't affect their OCV any, though.

SET

A hero may take a full Phase and Set (get ready to attack a particular target); this gives him a +1 OCV and 2x his normal Range Modifier. You must Set on a specific target or a hex (you can't just generally Set and wait for anything to come along). If your target moves out of your sight, you have to spend another

Phase Setting when you can see him again, if you want the Set bonus. You may Set and Brace in the same full Phase, thus getting a +2 OCV and 4x Range Modifier, but your DCV drops to 0.

SPREADING ENERGY BLASTS

A hero may "spread" his Energy Blast in order to get a better chance to hit. Effectively, he's widening the beam at the cost of doing less damage. The hero does 1D6 less damage for every +1 OCV he wants. The END cost must still be paid on all the dice, even though some of the dice are not doing damage.

A hero may also spread his Energy Blast to be able to hit several targets. The hero loses 1D6 of damage for each hex he wants to fill with his Energy Blast. The hexes must be adjacent, and one hex cannot obscure another. The attack could therefore hit a hex, and the hexes on either side, but not the hex behind. The hero rolls a separate Attack Roll against each target. The END cost is paid on all the dice, even though some of them aren't doing damage.

Example:

Starburst has 10D6 of Energy Blast. He decides to spread his attack to get a better chance to hit his target. He spreads his attack by 2D6. This gives him a +2 OCV, and he will only do 8D6 if he hits. However, he pays the full 10 END that his Energy Blast normally costs (actually, since he has Reduced END, this costs him his normal 5 END).

Starburst now wants to try to hit several agents with one shot. The agents, not being extraordinarily clever, have conveniently lined up shoulder to shoulder, six agents in three adjacent hexes. Starburst spreads his attack by 3D6, thus filling up all three hexes. Starburst must now roll his Attack Roll against each agent. Each agent he hits will take 7D6 damage. Starburst pays the full 5 END for his Energy Blast.

SURPRISE ATTACK

A hero who is surprised while not in combat has a DCV of 0 and takes 2x STUN from the attack. He must be totally unaware of the attack and not expecting any attacks at all. Someone who's flying at "noncombat" speed toward a fight would be expecting trouble, and wouldn't be totally unaware, so he wouldn't take 2x STUN.

A hero who is attacked by surprise while he is in a combat situation has his normal DCV halved ($\times \frac{1}{2}$). This can happen when someone sneaks up behind the hero, or a new attacker shows up from a totally unanticipated direction.

SURPRISE MANEUVER

A hero who comes up with a move that the GM judges to be sufficiently startling to his opponent may earn a bonus to his OCV of +1, +2, or +3 (sometimes even greater).

Such a Surprise Maneuver might be shooting past the opponent to hit a balcony which will fall on the opponent, faking unconsciousness and then attacking, using your tail to hit after using your fists, or a

similar unusual attack. The GM should reward such inventiveness on the part of his players with a bonus, for this type of playing adds great interest to the game. Of course, the villains should also get their chance to pull Surprise Maneuvers on the heroes.

TARGET CONCEALMENT

Targets that are partly concealed are harder to hit from a distance. Something that's half concealed (like a person behind a desk, or leaning around a corner) means that your Range Modifier is halved ($\times \frac{1}{2}$). A person who's only showing his head (like someone peering out of a tank) quarters your Range Modifier ($\times \frac{1}{4}$). Of course, they're just as easy to hit in hand-to-hand combat as they were before.

TARGET SIZE

Targets that are larger or smaller than normal man size will affect your Range Modifier. Big objects are easier to hit at a distance; if the object fills one hex, it's $\times 2$ Range Modifier; if it fills 2 hexes, it's $\times 4$ Range Modifier; if it fills 4 hexes, it's $\times 8$ Range Modifier; if it fills 8 hexes it's $\times 16$ Range Modifier, and so on. Targets smaller than man size have the opposite effect. Something half man size is $\times \frac{1}{2}$ Range Modifier, something one fourth man size is $\times \frac{1}{4}$ Range Modifier, something one eighth man size is $\times \frac{1}{8}$ Range Modifier, and so on.

THROWING OBJECTS

Throwing an unbalanced object like an unwilling character, a chair, or a building has a -1/1" Range Modifier. Throwing a balanced object like a willing character, a spear, or a pole has a -1/2" Range Modifier. The Throwing Chart in the Characteristic Rolls section tells you how far you can throw different types of objects.

If you're throwing something that fills one hex or more, treat it like an Area Effect Attack. That is, you can target it at a hex if you want to (a great way for bricks to hit martial artists).



COMBAT MANEUVERS

The number of different ways to strike someone in hand-to-hand combat are nearly infinite. The differences between the vast majority of these "maneuvers" are minimal, so we've simplified the number of different Combat Maneuvers that a hero can perform.

There are eight basic Combat Maneuvers in *Champions*. These Combat Maneuvers modify the hero's OCV, DCV, and the damage that the hero does. The modifiers from the Maneuver are in effect when the hero performs the Maneuver until he performs another Maneuver. The hero can elect to use any of these Combat Maneuvers, according to the restrictions listed on the Combat Maneuvers Chart. However, you must state what Combat Maneuver you're using before you roll your dice.

The hero can also strike people in ways that are not listed, as with a chair, a sword, a club, Energy Blast, Entangle, etc. Any attack listed is equivalent to a Punch; that is, the modifiers on those type of unspecified attacks are considered to be +0 to OCV and DCV, and the damage is up to 1x STR (see Determining Damage) or the damage specified by the attack. Some objects more out of the ordinary can provide different modifiers, and these are covered under the Combat Modifiers Chart.

A hero can come up with a particularly clever, surprising or inventive way of punching someone. This is covered in the section on Surprise Maneuvers. The more advantageous Martial Combat Maneuvers are usable only by those people who have Martial Arts Skill.

COMBAT MANEUVERS

Combat Maneuver	OCV	DCV	Damage
Punch	+0	+0	x1
Haymaker ¹	+0	-5	x1½
Kick ¹	-2	-2	x1½
Block	+0	+0	—
Dodge	—	+3	—
Grab	-1	-2	—
Move By ²	-2	-2	x½ + (V/5)
Move Through ³	-(V/5)	-3	x1 + (V/3)
Other attacks	+0	+0	normal
Martial Punch	+0	+2	x1½
Martial Kick	-2	+1	x2
Martial Block	+2	+2	—
Martial Dodge	—	+5	—
Martial Throw	+(V/5)	+1	x1 + (V/5)

V = Velocity in inches.

¹ This Maneuver takes one extra Segment to perform.

² The hero takes one third the STUN and BODY damage he does to his target.

³ The hero takes half the STUN and BODY damage he does to his target.

OCV

The hero adds this modifier to his Offensive Combat Value when using this Maneuver.

DCV

The hero adds this modifier to his Defensive Combat Value when using this Maneuver.

DAMAGE

This modifies the amount of damage the hero will do. Multiply the hero's STR by the multiplier given, then determine the number of dice of damage that would result. Some Maneuvers add more dice for the hero's or the target's velocity in inches per phase.

PUNCH

A Punch could be an uppercut, a cross, a jab, an elbow, a kick, or whatever part of your body you want to strike with.

HAYMAKER

This is basically an all out punch, and takes an extra Segment to execute. If a hero states on Segment 6 that he wants to do a Haymaker, the blow won't land until the end of Segment 7, after all heroes in Segment 7 have taken their action.

KICK

This is a full power kick, which is why it's somewhat awkward. This Maneuver takes one extra Segment to execute, like Haymaker.

BLOCK

This action blocks an opponent's blow, and sets the hero up to deliver the next blow. A hero rolls his Block as his OCV compared to his opponent's OCV. If the hero successfully Blocks, he takes no damage and no Knockback. If these two heroes both have their next action Phases in the same Segment, the hero who blocked automatically gets to strike first regardless of relative DEX.

The special effects of the Block can be such things as stepping out of the way of the attack or gritting your teeth and toughing it out. Any such special effects should, of course, be in line with the hero's abilities. A martial artist would step out of the way of a brick's blow, not tough it out.

DODGE

A hero performing a Dodge Maneuver can't attack, but he's much harder to hit. This is a useful Maneuver when you're not sure how much damage that attack might do, or when you know *exactly* how much damage that attack will do and you know you can't take it.

GRAB

A hero who successfully does a Grab Maneuver can get a hold of his opponent's Accessible Focus, his costume, or even the opponent. If the hero Grabs

his opponent he can throw or squeeze him in the same Phase. If the hero squeezes or throws his opponent he can do up to 1x STR in damage. The hero and his target both occupy the same hex.

When a hero tries to escape from being held, both characters roll 1D6 for every 5 points of STR they have. Both sides count the BODY points done, and the higher total wins. So the Grabbed hero must beat his attacker's BODY total on the dice in order to break free. A hero who is Grabbed is considered to have a DCV of 0, and most types of Accessible Foci will be rendered unusable (like wings, guns, or swords). His arms are also considered immobilized.

MOVE BY

This action allows a hero to attack while doing a full move. The hero simply thrusts out an arm, leg, tail, or whatever and hits his opponent as he moves by. The hero plots his entire movement path and then makes his Attack Roll. The target can be at any point along the hero's intended path. Hit or miss, the hero will end up at the end of his movement path. The hero does $\frac{1}{2} \times$ his STR plus $(\text{Velocity}/5)$ damage to the target. The hero also takes one third of the STUN and BODY damage he does to his target. Since the hero gets his PD against this damage, he normally won't feel it; for practical purposes this can be ignored most of the time.

Example:

Starburst is using 15" of Flight and is 5" away from a villain. Starburst does a Move By on the villain and ends up 10" away from the villain at the end of the Maneuver. The villain takes $(\frac{1}{2} \times)$ Starburst STR damage plus $(15"/5) = 3D6$ for the Starburst's velocity. Starburst has a 15 STR, so the villain takes $(3D6 \times \frac{1}{2}) + (3D6) = 4\frac{1}{2}D6$ of damage. Starburst will take one third of the damage himself, but it will bounce off of his PD.

MOVE THROUGH

This action allows the hero to attack at the end of a full move; the hero simply runs right into his opponent. If you miss your target, you'll travel in a straight line through the hex the target was standing in (and you may hit something else if you can't stop in time). You can decelerate after passing the target (see Movement), or continue going as far as you can.

If you hit the target and do no Knockback, you are considered stopped in the hex directly in front of the target. If you hit and do Knockback, you can travel with the target, and can decelerate or end up in the hex in front of the target. You can continue to move up to your remaining inches of movement or the inches of Knockback, whichever is less. If you want, you can remain in the hex where you hit the target.

The hero's OCV modifier doesn't apply if the target is unaware of the hero. If the hero hits, he does $1 \times \text{STR} + (\text{Velocity}/3)$ in dice of damage. The hero then applies half of the STUN and BODY he did to the target to his own PD.

Example:

Starburst does a Move Through on a villain. Starburst does 3D6 for STR, and $(15"/3) = 5D6$ for velocity, for a total of 8D6. Starburst rolls the damage, and applies half the STUN and BODY versus his own PD. Yes, it's possible to knock yourself out with a Move Through!

The hero doesn't have to travel his full move to get the damage for his velocity. A hero can accelerate 5" in velocity for every 1" moved, so in the example Starburst would only have to move 3" to get his full velocity against the villain.

OTHER ATTACKS

This Maneuver applies to any other attack not listed, like Energy Blast, Entangle, Flash, Power Drain, and so on. Just make your normal Attack Roll with any particular modifiers for the Power, your Skill Levels, or any Combat Modifiers.

MARTIAL COMBAT MANEUVERS

All the Martial Maneuvers require that the hero purchase Martial Arts in order to use these Maneuvers. These Maneuvers are generally better than the normal Combat Maneuvers.

MARTIAL PUNCH

This attack could be a karate chop or a kung fu punch. In fact, this can be any fancy martial attack you want to describe; the more interesting the description, the more fun for everybody. If the GM is especially pleased, you might even get a Surprise Maneuver bonus.

MARTIAL KICK

This action is any high damage martial attack, like a spinning back kick, a flying kick, a bicycle kick, a backfist strike, or whatever.

MARTIAL BLOCK

This Maneuver acts as a normal Block, with the special OCV and DCV modifiers.

MARTIAL DODGE

This Maneuver is the same as a normal Dodge, except for the increased DCV bonus.

MARTIAL THROW

This Maneuver allows a hero to throw an opponent much as one would block an attack. The hero's OCV is +1 for every 5" of velocity that the target has. A hero does his STR damage to the target plus 1D6 for every 5" of velocity that the target has. The target ends up in an adjacent hex to the hero.



COMBAT SPECIAL EFFECTS

Combat in *Champions* has been fully explained in game terms. But no system, however complex, can include every possible combination of punch, kick, and ray blast. The Combat Maneuvers have names simply to represent the general form of an attack. How you really do the attack shouldn't be held back by the names of the Maneuvers.

Many different Maneuvers fit under the styles of attack Maneuvers listed. Snap kicks and elbow smashes are Maneuvers that aren't listed because they fit the same general game modifiers as a punch. A hero may use a snap kick against a fallen foe, or an elbow smash when infighting, but these can all be used with the OCV, DCV, and STR Multiple of a punch.

Other Maneuvers can have flexible effects also. A haymaker can be a double handed smash, a kick, or a full uppercut. A Martial Punch can represent an open palm strike or a boxer's best jab. The Martial Kick modifiers could be used when representing a double hand clap or the uppercut that finishes the heavy weight championships. Martial Throws can be as simple as a foot thrust in the way of a running hero.

Players should get creative with their actions in combat and then find the Maneuver that best represents their actions. On the other hand, GMs should be careful not to give out bonuses for fancy Maneuvers unless it's truly unusual. The listed Maneuvers assume that both the attacker and defender are fighting intelligently. Only very surprising, risky, or exciting Maneuvers should get bonuses beyond those listed.



DETERMINING DAMAGE

Damage in *Champions* is determined by rolling dice. This means that the damage done by an attack is variable, but it centers around an average. The variation in damage from rolling dice makes combat more interesting.

The number of dice to roll, in most cases, is determined by the rule of five: 1D6 of effect for every 5 Power Points in a Power. This rule also applies to STR, so that if a hero has a STR of 40 he could roll up to $40/5 = 8D6$ of damage.

STR or a Power can be bought in other than multiples of 5 Power Points. If the Power or STR is over half way to the next multiple of 5 (3, 4, 8, or 9) then the hero can add $\frac{1}{2}D6$ of effect. For instance, some with a STR of 43 would do $8\frac{1}{2}D6$ of damage with a punch.

Killing attacks are three times as expensive as normal attacks. A hero gets 1D6 for every 15 Power Points of Killing Attack. If a hero had 30 Power Points into a Killing Attack, he could throw up to $30/15 = 2D6$ killing damage.

Killing Attacks can also be bought in other than multiples of 15 Power Points. If the hero has one third (5-9 Power Points) more than a multiple of 15 he may add +1 to his damage roll. If a hero has more than two thirds (10-14 Power Points) more than a multiple of 15 may add $+\frac{1}{2}D6$ to his damage roll.

NORMAL ATTACKS

Most attacks in *Champions* are defined as normal attacks; most of the attacks will be STR damage or Energy Blast. The total of the dice rolled for normal damage is the number of Stun Pips done to the target. Each die also does some BODY damage—any die that rolls a "1" does 0 BODY, any die that rolls "2-5" does 1 BODY, and any die that rolls a "6" does 2 BODY. The number of BODY done will usually be close to the number of dice rolled.

Example:

Brick uses 35 STR of his total STR to hit a villain. Brick rolls $35/5 = 7D6$ for damage. He rolls the dice and the following numbers come up: 2, 6, 4, 4, 1, 5, 4. The total of the dice is 26, so 26 STUN are applied to the villain. There's a single "1" among the dice, which does 0 BODY damage; five rolls of "2-5", which do 1 BODY each, for a total of 5 BODY; and a single "6" among the dice, which does 2 BODY. The total BODY damage is $0 + 5 + 2 = 7$ BODY.

If a hero needs to roll a $\frac{1}{2}D6$ he determines damage differently. The half die should be rolled separately or segregated by color to identify it as the $\frac{1}{2}D6$. The face value of the die is multiplied by one half and rounded up to get the number of STUN done. The $\frac{1}{2}D6$ does 1 BODY only if the roll is a 6.

Example:

Howler is going to shoot Brick with 43 Power Points in Energy Blast. Howler rolls $43/5 = 8\frac{1}{2}D6$. The $8D6$ roll 29 STUN and 8 BODY; the $\frac{1}{2}D6$ rolls a 5. The $\frac{1}{2}D6$ does 3 STUN but no BODY, so the total of the $8\frac{1}{2}D6$ is 32 STUN and 8 BODY.

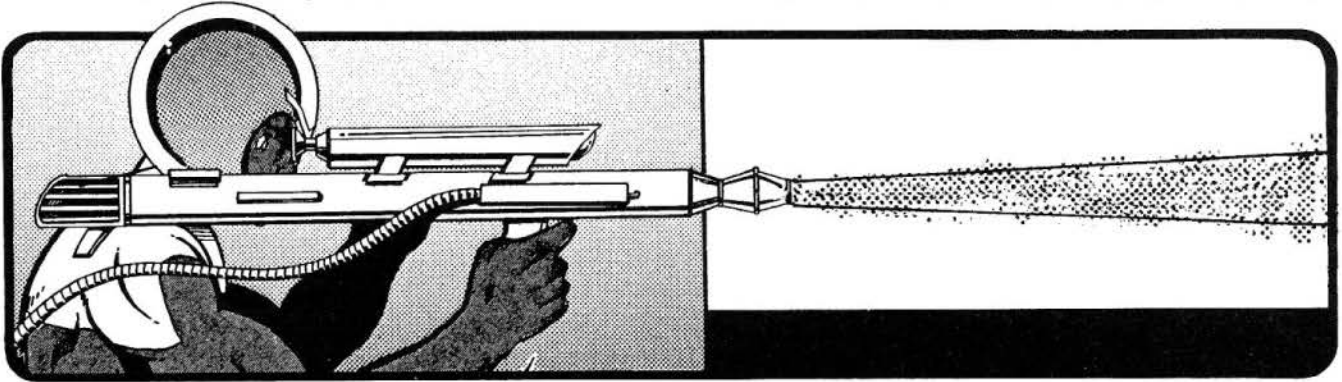
KILLING ATTACKS

Damage for Killing Attacks (bullets, knives, claws, lasers, etc.) is determined differently than normal attacks. Generally, Killing Attacks do 1D6 of Body Pips per 15 Power Points invested. The total of the dice is the number of BODY applied to the target. The character then rolls 1D6-1, and multiplies the result by the amount of BODY done. The minimum STUN multiplier is 1. The result of the multiplication is the amount of STUN damage done to the target.

Example:

Armadillo slashes a hero with his claws; he does 2D6 Killing Attack with his claws when he uses his STR. The dice roll is 4 and 3, for a total of 7 BODY. Armadillo then rolls 1D6, rolling a 5. Since the multiplier is 1D6-1, he subtracts 1 from the 5 she rolled for a STUN multiplier of 4. The total STUN damage done is $7 \times 4 = 28$ STUN.

If a hero has a Hand to Hand Killing Attack he can add +1D6 for every 3D6 of bonus normal dice he would get for movement. If a hero has an Armor Piercing Hand to Hand Killing Attack he can add +1D6 for every 4½D6 bonus dice for movement. As always, the total dice of damage bonus for STR, Velocity, and circumstances cannot exceed the



ADDING DAMAGE

Several different Combat Maneuvers and circumstances can increase the amount of damage done by an attack. Martial Arts, Kicks, and Haymakers multiply a hero's STR before determining damage. Move Bys and Move Throughs add extra dice to a hero's damage. The GM can also sometimes give a player bonus damage dice for extraordinary circumstances or Maneuvers.

Maneuvers that multiply a hero's STR increase damage without increasing END cost. A hero executing a Martial Punch multiplies his STR by 1½. He then divides his multiplied STR by 5 to get the number of dice of damage he rolls.

Example:

Green Dragon has a STR of 15 and Martial Arts with an extra damage multiple, so his Martial Punch is 2x STR and his Martial Kick is 2½x STR. When he does a Martial Punch, he has $(2 \times 15) = 30$ STR, or 6D6 of attack. When he does a Martial Kick, he has $(2\frac{1}{2} \times 15) = 37.5$ STR or 7½D6 of attack.

The hero only pays END for the STR he used, before multiplying. If a hero Pushes his STR by expending extra END, the extra dice are added after multiplying his base STR.

A hero can do Haymakers with a Hand to Hand Killing Attack. He multiplies his STR by 1½ before dividing by 15 to get dice of damage bonus. The amount of dice in the damage bonus can't exceed the number of dice in the original attack.

Maneuvers that add extra damage to a hero's STR represent bonuses for movement (Move Bys and Move Throughs) or circumstance. The hero must pay END for any movement and for the STR involved. The extra dice of normal damage can exceed the number of dice a hero has for STR. If a hero has bought his STR as Armor Piercing he only adds 1D6 for every 1½D6 of damage bonus.

number of dice in the original attack. This applies to Move Throughs done with noncombat velocity—the maximum damage you could do would be twice your normal Move Through maximum with combat velocity.

Attacks other than normal or killing damage will have the effects as listed in the Power description.

TAKING DAMAGE

Now that you know how to dish out damage, we'll show you how to take it. A hero's PD is subtracted from the amount of damage done to him by normal physical attacks (Punches, Kicks, Falling, Clubs, or other normal attacks). The hero's PD is subtracted from the total STUN done by the attack, and again from the total BODY done by the attack.

Example:

Crusader is hit by a punch which does 8 BODY and 28 STUN. He has a PD of 15, so he takes $28 - 15 = 13$ STUN and $8 - 15 = -7$ or 0 BODY.

ED works the same way as PD, but against energy attacks (Energy Blast, fire, or other such attacks). Powers like Force Field and Armor add to the defenses. Special attacks like Flash, Power Drain, or Ego Attack aren't affected by PD or ED; they have special defenses as listed in the Power descriptions.

Killing Attacks are applied differently from normal attacks. First, you find the BODY and apply the STUN multiple to find the STUN done by the attack, then you apply the hero's defenses, if he has any applicable ones. A hero's PD or ED does not subtract from the either the STUN or the BODY damage done by a Killing Attack (like bullets, lasers, or knives) unless the hero has bought the Power Damage Resistance, Force Field, or Armor. Defenses that stop Killing Attacks are called Resistant Defenses.

A hero with Resistant Defenses that gets hit with a Killing Attack gets the appropriate Resistant Defense against the BODY of the attack. He gets his total appropriate defense against the STUN of the attack. Any hero takes a minimum of 1 STUN for every 1 BODY that gets through his defenses.

Example:

A VIPER agent hauls out his knife (which does a 1D6 Killing Attack) and stabs Crusader with a lucky blow. The agent rolls 3 BODY and 12 STUN. Since Crusader has no resistant Physical Defense, he takes 3 BODY and 12 STUN.

The agent, flushed with victory, uses his next Phase to stab an UNTIL agent. This time his knife does 4 BODY and 18 STUN. Unfortunately for the VIPER agent, the UNTIL agent wears Armor: +6 PD, +6 ED which activates on a 14 or less. The UNTIL agent makes his Armor Activation Roll, so his Armor works against this attack. The UNTIL agent also has a PD of 4. The UNTIL agent subtracts his 6 resistant PD from the 4 BODY, so he takes no BODY damage. The UNTIL agent's total PD of 10 applies against the 18 STUN, so he takes only 8 STUN.

One more note about taking damage: Any Vulnerability you have multiplies the damage before you apply your defenses.

EFFECTS OF DAMAGE

There are three major effects of damage; well, actually there's four, but Knockback will be covered in a later section. The effects covered in this section, in order of severity, are Stunning, Knockout, and Death.

STUNNING

When a hero (after subtracting his defenses) takes STUN from a single attack that exceeds his CON, the hero is Stunned. If the hero takes STUN less than or equal to his CON, there's no effect (other than the loss of the STUN, of course).

A hero who's Stunned instantly has his DCV reduced to 0. The hero remains Stunned and can take no action until he recovers on his next Phase. A hero who is Stunned or recovering from being Stunned can take no action, no Recoveries (except free post-Segment 12 Recovery), and can't move. Any Powers that cost END to use turn off, even those that have been reduced to 0 END cost, unless they were bought with the Always On Power Limitation.

Recovering from being Stunned requires 1 full Phase. If, for instance, a SPD 4 hero was Stunned by an attack on Segment 5, he would use his Phase on Segment 6 to recover, but he wouldn't be able to take any action until his next Phase on Segment 9.

Immediately after the hero recovers from being Stunned, he has his full DCV, even though he can't act until his next action Phase. On the Phase after the hero recovers from his Stunned condition he can act normally. There's no limit to the number of times that a hero can be Stunned and recover.

KNOCKOUT

If a hero's STUN total is ever reduced to 0 or below he is Knocked Out. A hero who is Knocked Out is lying on the ground (or falling if he was in the air), instantly has his CV reduced to 0 and can't do anything until he recovers. Heroes who are Knocked Out will take recoveries until their STUN total is greater than 0. As soon as the hero has a positive STUN total, he's awake.

When a hero is Knocked Out his body puts its entire energy reserve into waking the hero up. Because of this, when a hero wakes up with a small portion of his STUN, his END will equal his STUN total.

Example:

Icicle was Knocked Out by a villain; she was taken to -7 STUN. She has a REC of 10, so she'll have 3 STUN at the end of her next action Phase. Since Icicle was Knocked Out, she awakens with the same END total as STUN, so she wakes up with only 3 END.

Being Knocked Out doesn't affect a hero's END Battery, only his personal END. If a hero is both Stunned and Knocked Out by the same attack, he spends his next Phase recovering from being Stunned and does not get a Recovery that Phase.

If a hero is Knocked Out by a large amount he won't get to Recover every Phase. Compare the Knocked Out hero's STUN total to the Recovery Time chart below to find out how often the hero recovers.

RECOVERY TIME

STUN Total	Take a Recovery
0 to -10	Every Phase and post-Segment 12
-11 to -20	Post-Segment 12 only
-21 to -30	Once a minute only
-31 or more	GM's option (a long time)

A hero can Recover one level better on the chart if someone is helping him to Recover (slapping his face, pouring water on him, or similar aid). Helping someone requires a full Phase, and the hero only gets his Recovery benefit as long as someone is helping him.

DEATH

A hero whose BODY total has been reduced to 0 or below will die. Death is not immediate; the hero

can survive if he gets medical aid. Any character who attempts to provide medical aid will be able to keep thee hero alive (this the comic books, after all). Every turn at the post-Segment 12 Recovery, all heroes with 0 or negative BODY totals lose an additional 1 BODY. If a hero has ever lost twice his total BODY then he is dead.

Example:

Dragonfly has 9 BODY normally. After being riddled by a machine gun, he loses 14 BODY. Dragonfly is dying. He will lose one BODY every turn until he gets medical aid. As soon as Dragonfly's BODY total reaches -9 he will be dead.

Some unusual methods of dying may allow the hero to be revived, even though he's past twice his total. Drowning or suffocation victims can be revived with medical attention, with almost all of their BODY coming back to them in the bargain. Power Drain: BODY usually acts similar to drowning for revival purposes. The thing to remember in all cases of (apparent) death is that this is a comic book game; heroes (and villains) will survive the most incredible things. They may not be back for a long time, or they may be irrevocably changed, but death in the comic books is never a sure thing.

KNOCKBACK

Knockback is one of the possible effects of damage. Such mighty blows are delivered in comic book combat that heroes and villains are knocked all over the battlefield. Of course, not all attacks cause Knockback; usually, only Energy Blast, Killing Attacks, and Combat Maneuvers cause Knockback. Stun only attacks (like NND) or special attacks (like Ego Attack or Flash) don't normally cause Knockback.

There's two steps in determining Knockback. First, roll 2D6 and subtract that total from the amount of BODY done by the attack. If the result is negative, no Knockback results. If the result is 0, the target is knocked down; he must spend a half Phase action next Phase getting to his feet (if the target was in midair, he must spend a half Phase regaining his equilibrium). If the result is positive, the target is Knocked Back; he'll end up lying on the ground, and must spend a half Phase to get up (or getting out of whatever he hit). Then determine the distance the target is Knocked Back; this is a number of inches equal to the number of BODY done in the attack minus the 2D6 roll.

Under certain situations the number of D6 rolled can be modified. The Knockback Modifiers chart lists the different situations and the modifier to the 2D6 normally rolled.

KNOCKBACK MODIFIERS

Circumstance	# of dice rolled for Knockback
Target is in the air	one less D6
Target is underwater	one more D6
Attack was a Killing Attack	one more D6
Attack was a Martial Attack	one more D6

So if the target was flying, only 1D6 would be rolled to check for Knockback. If the target was underwater, 3D6 would be rolled.

Example:

Howler flies up and tags Green Dragon with an Energy Blast, doing 31 STUN and 9 BODY worth of damage. Rolling 2D6, Howler rolls a 5. Green Dragon is Knocked Back away from Howler $9 - 5 = 4$ ".

Green Dragon gets up and hits Howler with a Martial Kick for 29 STUN and 8 BODY worth of damage. He rolls 2D6 (-1D6 because Howler is flying, +1D6 because it is a Martial Attack) and rolls a 10. Since $8 - 10 = -2$ Howler isn't Knocked Back at all.



Knockback can also cause damage to the hero. A hero who is Knocked back into a wall (or other up-right thing) takes 1D6 normal damage for every 1 inch of Knockback taken. So, for instance, a hero Knocked back 4 inches into a wall would take 4D6 damage. A hero Knocked Back into another hero will damage himself and the hero he hits. Both heroes take 1D6 damage per 1 inch of Knockback. Generally, flying characters won't hit something when they're Knocked Back, so they won't take damage.

If a hero hits a structure, both he and the structure will take damage. The hero takes a maximum of 1D6 per Defense and BODY total that the wall has. If the hero is being Knocked back for more inches than the wall has Defense and BODY the wall shatters, and the hero continues through the hole. For every Defense and BODY total worth of wall a hero is Knocked back through he flies back 1 inch less.

Example:

Mechanon is Knocked back 11 inches by an attack. Two inches behind Mechanon is a 6 Defense, 2 BODY wall. Mechanon flies back 2 inches, takes 8D6 damage (he is flying farther than 6 inches), and flies 11-2-8 = 1 more inch.

If a Knocked back hero does not hit an upright surface and impacts into the ground, he takes 1D6 damage for every 2 inches he was Knocked back. The hero may take less damage if he hits something soft, or more damage if he hits something with jagged edges.

Knockback is reduced by 1 inch for every 2x human mass (100 kg) the target masses, and increased by +1 to the BODY for the purpose of calculating Knockback for every $x\frac{1}{2}$ human mass (100 kg). These and other modifiers don't affect the damage done by the Knockback. If you were Knocked Back 10" by an attack, less 3" for your Density Increase, you'd only go back 7"; but if you hit a wall at that point, you'd take 10D6 of damage.

A hero with the skill Acrobatics may attempt to avoid taking damage from Knockback. A conscious hero may attempt an Acrobatics Roll; if the roll is successful the hero may land on the ground and take no damage. Acrobatics doesn't help a hero who will impact into a wall. However, it can help a flying hero regain his equilibrium without expending a half Phase action.



RESISTING KNOCKBACK

A hero with Flight may declare that part of his Flight is being used to root himself to a single spot. For every 1 inch of Flight expended to stabilize the hero, he takes 1 less inch of Knockback. The hero must declare this before he is hit, and must declare which direction he is bracing against. If he's hit from an unexpected direction, he will take normal Knockback. Bracing against Knockback requires a half Phase action.

A hero who isn't moving can say that he's using his STR to prevent Knockback from a given direction. Each 5 points of STR reduces the Knockback by 1". This requires a reasonably stable ground surface in order to brace. If the hero has already used his STR in that phase (just struck someone, for instance) he need not spend END again in order to resist the Knockback. You can half move and brace for an attack, since bracing only requires a half Phase.

If the Knockback exceeds the resistance of the braced hero, the hero takes the full Knockback, ignoring the fact that he was bracing.

ENDURANCE

Using superpowers takes enormous amounts of energy; many superheroes could power small cities with their personal energy. This is reflected in *Champions* by requiring heroes to use END when they use their Powers. The general rule is that 5 Power Points of Power costs 1 END each Phase to use. Thus, a 40 Power Point Power would cost 8 END per Phase to use at full power. A continuous Power (such as Force Field) only requires END on the hero's Phases, even though the Power is on all the time.

A Power need not be used at full power, of course. Strength points also count as Power Points as they cost 1 END per 5 points of STR used. All Skills and some Powers do not cost END to use. These Powers are marked "No Endurance Cost" in their cost summary.

Endurance that has been used comes back (somewhat) whenever a hero gets to Recover (see *Recovery*). If a hero runs out of END and still wants to take action, he can use STUN as END. For every 2 END the hero wants to use he takes 1D6 Stun damage; no defense is allowed against this damage. A hero can knock himself out using this rule. Isn't it wonderful to be heroic?

PUSHING

Occasionally a hero needs to exceed the normal limits of his Powers to perform a heroic action. A hero can Push the limits of his Power by up to 10

Power Points, using 1 extra END for every 1 Power Point he Pushes his Power.

Example:

Brick is trying to stop a wall from falling down on a helpless old lady. The GM determines that his STR of 55 is not strong enough to hold up the wall. Brick Pushes his STR 10 Power Points up to 65 Power Points. The GM says that a 65 STR will allow him to hold up the wall long enough to allow the lady to escape. The END cost for this heroic feat was 11 for a 55 STR and 10 for Pushing the STR to 65 for a total of $11 + 10 = 21$ END pips.

Only Powers (and STR) which normally cost END can be Pushed. The GM can allow greater Pushes than 10 Power Points in unusual circumstances, such as saving the universe. The GM can require the hero to make an EGO Roll to be able to Push his Powers; perhaps a maximum of 5 Power Points of Push for every 1 point the EGO Roll is made by.

RECOVERY

During a battle, a hero can find himself losing Stun Pips, Body Pips and Endurance Pips. He'll be very interested in finding out how he gets those lost pips back (and quickly!). Each hero has a Recovery (REC) Characteristic to show the body's recuperative ability. Lost Pips return at a rate based on the hero's Recovery.

RECOVERING ENDURANCE AND STUN

After Segment 12 each turn, all heroes get to Recover some of their lost Endurance and Stun (without having to take any action). This Segment 12 Recovery is free, and places no requirements on the hero. When a hero Recovers he gets to add his REC to his current STUN pip and END pip totals, up to the normal maximum for those Characteristics.

Example:

At the end of segment 12 Crusader has lost 24 END pips and 9 STUN pips. Crusader has a REC of 10, so he ends up after his REC still down $24 - 10 = 14$ END pips. Crusader also Recovers 10 STUN, and is now down $9 - 10 = -1$ or 0 STUN pips. At the end of the Turn, Crusader is still down 14 END pips, but has all of his STUN pips back.

A hero can also Recover during any of his action Phases. When a hero takes a Recovery during one of his action Phases, he can do nothing else. The hero can use no Power that normally costs END to use while he is Recovering, even if the Power has been reduced to 0 END cost, unless the Power was bought with the Always On Limitation.

If the hero is hit while taking a Recovery, unless no STUN or BODY gets past his defenses, he doesn't



get to Recover. The hero's DCV goes to 0 while he is Recovering. If the hero Recovers during segment 12 he also gets the post-Segment 12 Recovery.

Someone who's holding his breath does not get to recover, not even after Segment 12. The hero holding his breath also expends a minimum of 1 END pip per Phase. A hero can lower his SPD to 2, and only act as SPD 2, thus reducing the amount of END he uses. You can only declare your SPD change at the end of segment 12.

Example:

A VIPER agent is underwater, expending his END at 1 END per Phase (more if he uses STR or moves). The agent chooses to reduce his SPD to 2 while he is holding his breath, so he can last longer. Unfortunately, he still can't find a way to escape. The agent then uses STUN as END until he has used all of his STUN. After the agent is exhausted, he drowns at 1 BODY per Phase. Being a VIPER agent is a tough job.

Characters who have lost Body Pips cannot regain all of their Stun Pips. The character is down an amount of Stun Pips equal to the amount of Body Pips they're down, until the Body Pips heal. For instance, a hero who's taken a 3 BODY wound is also down 3 STUN off of his total until his Body Pips heal.

RECOVERING BODY

Heroes that have taken BODY damage heal at a rate of 1/10 of their REC in BODY per day of rest. Under bad, unsanitary, or strenuous conditions, the hero only gets back 1/30 of his REC in BODY each day. The GM can modify this healing rate for unusual conditions or injuries, of course. Such wounds are normally part of the plot of the adventure being played, and so might take more or less time to heal.

PRESENCE ATTACKS



Heroes and villains are impressive. Some can be so overwhelming as to cause people to stop and listen to or even obey commands. A Presence Attack is an attempt to instill a little awe or fear in the targets, and can cause some very useful effects.

Presence Attacks affect all people that can hear the hero performing the attack (or sometimes, just see, depending on the Presence Attack). However, the Presence Attack will be reduced one level of effect for those the attack isn't directed against. If one member of a group of heroes performs a Presence Attack on some villains, the heroes will not be as affected as the villains.

To perform a Presence Attack a hero rolls 1D6 for every 5 points of PRE he has. The total of the Presence Attack is compared to the defender's PRE according to the Presence Attack chart.

PRESENCE ATTACK

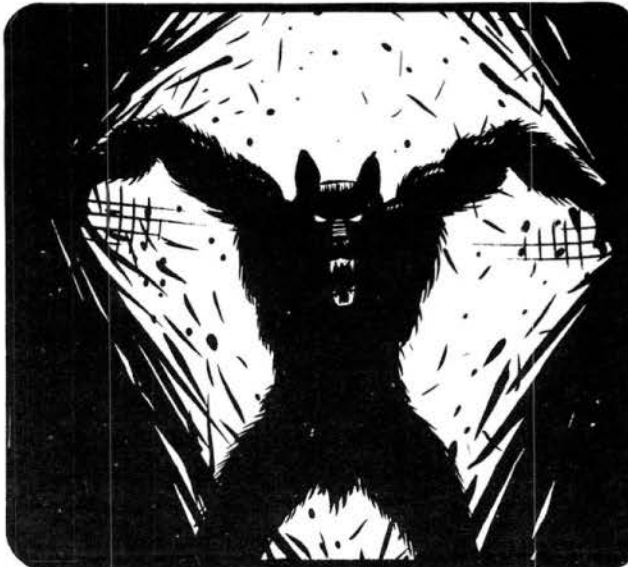
Presence Attack is	Effect of Attack
1x Target's PRE	Target is impressed, will hesitate enough so that the hero may act before the target this Phase.
2x Target's PRE	Target is very impressed, will hesitate as above and only performs a half phase during his next phase. The target will consider very deeply what the attacker says.
3x Target's PRE	Target is awed, will hesitate for 1 full phase. Target has half DCV, and will possibly do as the attacker commands.
4x Target's PRE	Target is cowed, and may surrender, run away, or faint. Target has DCV 0, and will nearly always follow commands.

The hero may get extra dice for his Presence Attack depending on the circumstances. The Presence Attack Modifiers chart lists some modifiers the GM can apply.

PRESENCE ATTACK MODIFIERS

Modifier	Situation
-1D6	In combat
-1D6	At a disadvantage
-1D6	Reputation weak
+1D6	Reputation strong
+1D6	Surprise
+1D6	Exhibiting your Power
+1D6	Violent Action
+2D6	Extremely violent action
+3D6	Incredibly violent action
+1D6	Good soliloquy
+2D6	Excellent soliloquy
+3D6	Incredible soliloquy
+1D6	Appropriate setting
+2D6	Very appropriate setting
+2D6	Targets in partial retreat
+4D6	Targets in full retreat

Presence Attacks can represent several different kinds of emotional statements. The hero may do his Presence Attack to terrorize his targets, to impress them, or to convince them. The Presence Attack tends to reinforce emotions that are already present. Presence Attacks that go against the moods already present are -1 to 3D6. The nature of the Presence Attack is dependent on what the hero says.



Example:

Icestar, knowing that some VIPER agents are robbing a warehouse, comes upon them by surprise. Sliding around the corner, Icestar blasts a crate that one of them is carrying, and says "Heads up, boys, the Good Humor man is here!"

The GM winces and decides that Icestar should get +1D6 for violent action and +1D6 for his reputation, since Icestar has been around for a long time. Icestar has a 25 PRE, so he gets a 7D6 Presence Attack total. Icestar rolls a 27, getting twice the VIPER agent's PRE.

The VIPER agents will hesitate for a half phase, but since Icestar didn't really tell them to do anything or threaten them, they will start fighting when they get the chance.

Presence Attacks shouldn't be overused by the players or the GM. Repeated Presence Attacks against the same targets will be less effective each time. Each time a hero repeats a Presence Attack against a target he gets 1D6 less of effect (-1D6 second attack, -2D6 third attack, and so on).

CHARACTERISTIC ROLLS

This section will discuss some rules concerning Characteristics. Characteristic Rolls apply to general situations in the game. The Strength Chart is a very important tool for finding out just what your hero can lift; the Throwing Distance section tells you how far he can throw it once he's lifted it.

In certain situations, it may not be clear whether or not a hero can perform a given action. Example: Our hero is falling out of a building and tries to grab for a passing ledge. Will he make it? The GM asks the hero to make a DEX Roll. Characteristic Rolls are equal to 9 plus the Characteristic divided by 5.

$$\text{Characteristic Rolls} = 9 + (\text{Characteristic}/5)$$

A DEX Roll would be, therefore, $9 + \text{Dexterity}/5$ or less on 3D6. A hero with a DEX of 20 would have a base DEX Roll of $9 + 20/5 = 13$.

DEX ROLLS

These are used when a hero is trying to do some major feat of physical agility. DEX Rolls can also be used when a hero is attempting a feat that requires a very fine touch and a steady hand.

INT ROLLS

These can be asked for when the hero tries to use his scientific knowledge, or when hero attempts to remember something. INT Rolls can also be used to see if the hero has some bit of information that the player does not.

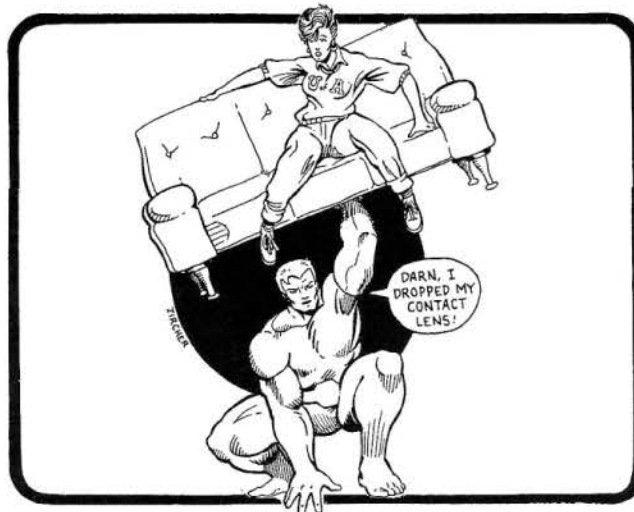
EGO ROLLS

These might be made when a hero has a test of will. A hero may have to make an EGO Roll to thrust his hand in boiling water or stay silent under torture.

Characteristic Rolls should not be required too often, as they tend to slow the pace of play.

STRENGTH CHART

Strength is very important in comic book combat; it's probably the most common super power of all. It will often be very important during a game to find out just how much a hero can lift with his awesome Strength. Just find the hero's STR score on the first column, and the amount he can dead lift will be in the second column. The damage that he does with a blow is given in the third column, and the distance he can leap with a running broad jump is given in the third column. Some examples of objects at various weights are given for comparison.



STRENGTH CHART

Strength	Lift	Damage	Jump	Example
-20	1.6kg	—	—	Football
-15	3.2kg	—	—	
-10	6.4kg	—	—	Shotput
-5	12.5kg	—	—	
0	25kg	0D6	0"	TV set
5	50kg	1D6	1"	
10	100kg	2D6	2"	Man
15	200kg	3D6	3"	
20	400kg	4D6	4"	Motorcycle
25	800kg	5D6	5"	
30	1.6ton	6D6	6"	Small car
35	3.2ton	7D6	7"	Truck
40	6.4ton	8D6	8"	
45	12.5ton	9D6	9"	Jet Fighter
50	25ton	10D6	10"	
55	50ton	11D6	11"	Tank
60	100ton	12D6	12"	
65	200ton	13D6	13"	Large Plane
70	400ton	14D6	14"	
75	800ton	15D6	15"	Trawler
80	1.6kton	16D6	16"	
85	3.2kton	17D6	17"	
90	6.4kton	18D6	18"	Destroyer
95	12.5ktn	19D6	19"	
100	25kton	20D6	20"	Cruiser

KEY
kg = Kilogram
ton = 1,000 kg
kton = 1,000 tons
Jump = running broad jump distance

This chart was simplified somewhat for ease of presentation; some of the examples are approximations. The Strength Chart follows a pattern that can be extended for even greater Strengths. For those of you who like exact numbers, the specific formulas are:

STRENGTH CHART FORMULAS

Lift =	25 kg x 2 STR/5
Damage =	1D6 per 5 points of STR
Jump =	1" per 5 points of STR
KDamage =	+1D6 per 15 points of STR

THROWING DISTANCE

Thrown objects are an important part of comic-book combat—after all, characters in comics regularly toss heavy things at each other. In *Champions*, the damage done by a thrown object is the same as for the STR used to throw the object. In other words, if a hero has a STR of 60, he'll do 12D6

of damage with a thrown object (see *Damage*). The maximum damage done by a thrown object is equal to the character's STR damage or the object's total DEF and BODY, whichever is less (see *Breaking Things*). Where's the advantage in throwing things? Well, a character can get a bonus on his Attack Roll if the object is larger than mansized (see *Combat Modifiers Chart*). Besides, if you don't have any other type of ranged attack, throwing something allows you to attack without being right next to your target.

How far can you throw something? The distance that a character can throw something is determined by the weight of the object, the character's STR, how aerodynamic the object is, and whether or not the object is balanced. First, when a character tries to throw something, the GM decides the weight of the object. Look up that weight on the Strength Chart, and read over to the leftmost column to find the minimum STR needed to lift that object. Subtract that STR from the character's STR, and the number left is the amount of STR used to throw the object. Then look up the amount of STR used to throw the object on the Throwing Distance Chart. The chart will show how far the character can throw the object if it is balanced or unbalanced.

Balanced objects are such things as girders, balls, manhole covers, roughly spherical rocks, or cooperating characters. Unbalanced objects are such things as cars, motorcycles, or noncooperating characters. Aerodynamic things are spears or objects specifically designed for throwing of flight, like baseballs or planes. The Range Modifier for throwing an unbalanced object is -1/1"; a balanced object has a Range Modifier of -1/2" (see the *Combat Modifiers Chart*).

THROWING DISTANCE

Extra Strength	Balanced Aerodynamic	Balanced or Aero-dynamic	Unbalanced Object
0	0"	0"	0"
5	10"	5"	2"
10	20"	10"	4"
15	30"	15"	6"
20	40"	20"	8"
25	50"	25"	10"
30	60"	30"	12"
35	70"	35"	14"
40	80"	40"	16"
45	90"	45"	18"
50	100"	50"	20"

The chart can easily be extended if higher numbers are necessary. Also, for every 1" up an object is thrown, it loses 2" of forward distance.





WEAPONS

The *Champions* universe can have many different types of weapons available, obviously depending on the time frame of the campaign. The following section will deal with modern weapons and some slight variations that can easily be futuristic weapons. Many variations of these weapons are possible; they can be built using the Power Limitations.

RANGED WEAPONS

This section covers those favorite toys of men and boys, guns. Modern weapons generally do Killing Attacks, but the equivalent damage in normal dice is listed alongside the Killing damage. Energy weapons such as blasters do normal damage. Lasers would do Killing Damage. Some weapons could do STUN only attacks (sonics, for example).

A weapon should be defined as doing either killing, normal, or STUN only damage. The first number

listed is the amount of killing dice the weapon does; the second number listed is the amount of normal or STUN only dice the weapon does. If the number of killing dice has a +1 after it, then +1 BODY is added to the total rolled on the dice.

Weapons up to machine gun size may be carried (a high STR would be required to carry a machine gun, though). Auto cannons and larger weapons are listed for vehicle mounted weapons and weapons emplacements in installations.

The man portable weapons are listed with three point costs. The first is for a weapon which only fires one shot per phase. The second cost is for a weapon which only fires on Autofire (see Autofire section). The third cost is for a weapon which may be either single shot or Autofire. The costs are listed in case you want some ready made weapons to provide to agents. All of these weapon are Obvious, Accessible Foci that are Universal and Breakable.

RANGED WEAPONS

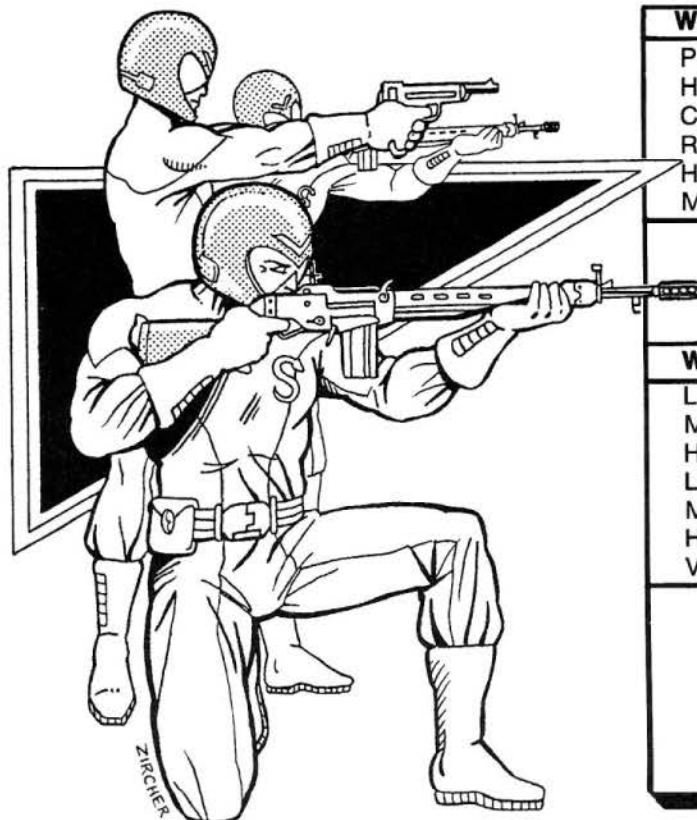
Weapon Size	Damage	Range Mod	Shots	Cost
Pistol	1D6/3D6	-1 per 3"	6/30	5/11/13
Heavy Pistol	1D6+1/4D6	-1 per 3"	6/30	7/15/17
Carbine	1½D6/5D6	-1 per 4"	30	17/21/24
Rifle	2D6/6D6	-1 per 5"	30	22/27/31
Heavy Rifle	2D6+1/7D6	-1 per 5"	30	26/31/36
Machine Gun	2½D6/8D6	-1 per 6"	125	40/46/52

The following weapons can only be mounted in vehicles or in static mounts. The Braced modifier is already factored into their Range Modifier.

Weapon Size	Damage	Range Mod
Light Autocannon	3D6/9D6	-1 per 12"
Medium Autocannon	3D6+1/10D6	-1 per 14"
Heavy Autocannon	3½D6/11D6	-1 per 16"
Light Tank Gun	4D6/12D6	-1 per 18"
Medium Tank Gun	4D6+1/13D6	-1 per 20"
Heavy Tank Gun	4½D6/14D6	-1 per 22"
Very Heavy Tank Gun	5D6/15D6	-1 per 24"

Range mod: -1 to OCV per "X" inches, first "X" inches at -0.

Shots: Number of times the weapon may be fired. Each Autofire burst takes 10 shots. The second number for Pistols and Heavy Pistols is for Autofire weapons.



SPECIAL WEAPONS

Weapon	Damage	Mod	Shots	Cost
LAW ¹	4D6 K	-1/4"	1	16
Manpack SAM ²	2D6 K	Special ³	1	13
Heavy SAM	4D6 KE	Special ⁴	1	—
Antitank Missile	5D6 K	Special ⁵	1	38
Shotgun ⁶	3x1D6 K	-1/4"	8	10

K = Killing Attack
KE = Killing Explosion

¹ Light Antitank Weapon

² Surface to Air Missile

³ Manpack SAM: This weapon has a heatseeking guidance head. If the target emits large amounts of heat, the missile will lock on and take no modifier for range. The missile will not fire without a lock on. Missile velocity = 400" per Segment.

⁴ Heavy SAM: This weapon has a radar guidance head. If the target is very large or metallic the missile will lock onto the target and take no range modifier. The missile will not fire without a lock on. Missile velocity = 550" per Segment.

⁵ Antitank Missile: This weapon does not take range modifiers but cannot hit a target that is closer than 25" away. Missile velocity = 100" per Segment.

⁶ Shotgun: Any character hit with a shotgun round takes three separate 1D6 Killing Attacks. The character applies those attacks separately against his PD. Thus, if the character has a fully resistant PD of at least 6, he will take no BODY damage from shotgun rounds.

SIGHTS

Science has made possible mechanical aids that allow anyone to shoot more accurately. Special vision devices can allow a gunman to work in very low light or total darkness. The firer must first be Set for a Phase and sighted in to use any of the sights listed on the chart. The sights are listed with their OCV and Range Modifiers, their point cost, and any special bonus. All sights take one extra Phase to use.

SIGHTS

Name	OCV	Range Mod	Cost
Telescopic Sight		+3	4
Laser Computing Sight		+6	8
Starlight Scope ¹		+0	4

¹Allows normal firing at night.

MELEE WEAPONS

The following is a small list of melee weapons that might be found in a *Champions* universe. Melee weapons are simple to build using the Power creation system. Most melee weapons are bought as Energy Blast or Killing Attack with the No Range (+1/2) and Focus Limitations, bought to zero END Cost. Some representative melee weapons are listed below; the Killing Attack weapons can go up to twice their damage if the hero has enough STR. The blackjack and club are useful for thugs. All of these melee weapons are Obvious, Accessible Foci that are Universal and Breakable.

MELEE WEAPONS

Melee Weapon	Damage	Cost
Knife	1/2D6 K	5
Sword	1 1/2D6 K	12
Blackjack	3D6	2
Club	4D6	5

K = Killing Attack

EXPLOSIVES

The following is a list of common explosives that might be found in a *Champions* universe. Each explosive is listed below with the amount of damage, type of damage, cost, and throwing weight.

EXPLOSIVES

Explosive	Damage	Cost	Weight
Fragmentation Grenade	2D6 K	15	1/2 kg
Concussion Grenade	6D6	15	1/2 kg
Dynamite (1 stick)	4D6	15	1/2 kg
Dynamite (4 sticks)	6D6	20	2 kg
Gas Tank	10D6	—	—
Mortar Round	4D6 K	30	—
Howitzer Round	5D6 K	38	—

K = Killing Attack.

Normal explosions do their full damage in the hex where the explosion goes off. For every 1" away from the center of the explosion, the damage is reduced by the largest D6.

Killing Attacks do their full damage in the hex the explosion goes off in. For every 1" away from the center of the explosion, the damage is reduced by half the largest D6.

Explosives can be bought with Energy Blast or Killing Attack, with the Explosion Advantage, Charges, and Focus Limitations.



ARMOR

Modern technology has made body armor lightweight and very effective. Armor may be built in *Champions* using the Powers and Limitations, and we present here some common armor built with those rules.

The body armor shown here adds to a hero's PD and ED and is fully resistant. Most armor only covers a portion of the body, so it is only effective some of the time (Activation Roll Limitation).

ARMOR

Armor	Defense	Acts on	Cost
Bulletproof Vest	+6	11 or less	10
Flak Vest	+8	11 or less	13
Flak Suit	+8	14 or less	16

The defense refers to both Physical and Energy Defense.

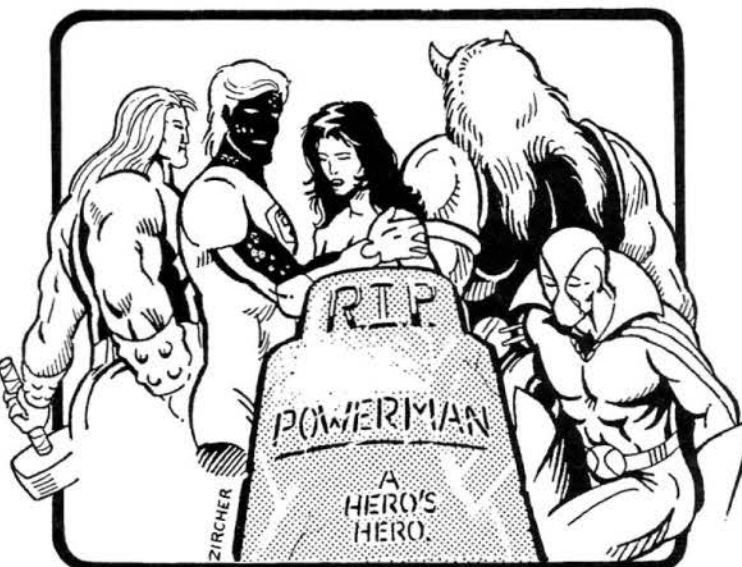


THE ENVIRONMENT

The *Champions* universe is dangerous, and not just because of the villains. Natural events are often a source of danger for daring heroes. The perils of falling are discussed in this section in some detail. Other natural dangers like fires, electricity, or acids are left for the GM to create using the Powers, Advantages, and Limitations.

Of course, heroes not only want to know how the environment can affect them, they want to know how they can affect the environment. There's a natural tendency for all characters to break things (it's so much fun!), so we've included a complete section on Breaking Things, covering materials, objects, living things, and walls.

It's not possible in this space to cover all the objects and circumstances that could occur in a *Champions* universe. You'll just have to take his best guess, comparing to anything similar on the charts. Or, if you have the time, any object can be constructed using the rules for creating Powers.



FALLING

All objects in *Champions* fall at the same rate, unless they have Flight, Gliding, or other unusual aspect. Falling objects have a velocity down and move every Segment, at the DEX that they started to fall. The object falls its velocity in inches each Segment. The object's velocity increases by +5" each segment due to the acceleration of gravity. The object accelerates, and then moves.

Objects of normal density fall at a maximum velocity of 30" per segment. For every 2x normal density (2x mass with no size increase) the object's maximum velocity is +1" per segment.

FALLING

Segment	Velocity	Distance fallen
1	5"	5"
2	10"	15"
3	15"	30"
4	20"	50"
5	25"	75"
6	30"	105"
7	30"	135"
8	30"	165"
9	30"	195"
10	30"	225"
11	30"	255"
12	30"	285"

The chart can be extended for even greater falls.

A person who falls takes 1D6 normal physical damage for every 1" per segment of velocity he has at the time he strikes the ground. A hero striking with terminal velocity (30" per segment) therefore takes 30D6 damage when he hits. Very strong heroes and heroes with Superleap take less damage when landing. If a hero is conscious, he may subtract his upward inches of Superleap from the number of dice of damage done to him by the fall, if he can make a DEX roll. People who fall less than 5" will take 1D6 per 1" they fall.

One way to attempt to save a falling hero is to catch him. The hero who is attempting the catch subtracts 1D6 from the damage taken for every 5 points of STR he has. Both the falling hero and the hero catching him take the amount of dice left.

While a hero is falling he can try to lower his falling velocity by grabbing or falling through something. If a falling hero grabs something he subtracts from his falling velocity a number of inches equal to the total DEF and BODY in the object he grabbed. The object breaks if it takes all of its BODY. A normal flagpole has DEF 4, 2 BODY, while a standard awning has DEF 3, 1 BODY.

BREAKING THINGS

Property damage is inevitable in a superpowered world, so this section will show you how to do your share. All objects are given a Defense value and a Body Pip total. When an attack is made against the object, the Defense value is subtracted from the BODY done. If the remainder is 0 or less, no damage is done to the object; any amount left is subtracted from the Body Pip total. The Defense value is considered fully resistant, so it makes no difference if the attack is a normal attack or a killing attack. The Defense value is the same versus both energy and physical attacks.

Example:

Mechanon fires a 9D6 Energy Blast at a DEF 6, 2 BODY wall. He rolls his damage and does 9 BODY worth of damage (the STUN damage doesn't matter against a wall). The wall has a hole blown in it, but is not considered totally destroyed.

Example:

The standard Stronghold prison wall has a Defense value of 14 and a Body Pip total of 10. A villain does an attack against the wall and does a total of 13 BODY. The wall is undamaged. Enraged, the villain strikes again, doing a total of 16 BODY. The wall takes 2 BODY in damage, and now has a Body Pip total of 8.

The number of BODY that an object has is generally dependent upon how much it weighs and how fragile it is. A machine can have a heavy steel casing but weak insides, so it would have a large DEF but few BODY.

The Object BODY chart gives how much BODY an object will have based on its mass. The chart has three columns.

The first column in the chart is for living creatures (animals only; plants use the second column). This column has the largest BODY values. Living things are smart enough to work around any wounds, and have the strength of will necessary to overcome them.

The second column is for simple unliving objects. Things like walls, furniture, and simple machines fall under this category. The strength of these objects comes from their very simplicity. They must be totally destroyed before they lose their function.

The final column is for complex machines such as computers, typewriters, and televisions. These objects function poorly if any of their parts are damaged, hence their low BODY values. If an object is sufficiently fragile it may only have 1 BODY, no matter how much it weighs.

OBJECT BODY

Mass	Living	Unliving	Complex
200g	1	—	—
400g	2	—	—
800g	3	—	—
1.6kg	4	1	—
3.2kg	5	2	—
6.4kg	6	3	1
12.5kg	7	4	2
25kg	8	5	3
50kg	9	6	4
100kg	10	7	5
200kg	11	8	6
400kg	12	9	7
800kg	13	10	8
1.6t	14	11	9
3.2t	15	12	10
6.4t	16	13	11
12.5t	17	14	12
25t	18	15	13
50t	19	16	14
100t	20	17	15

g = gram
kg = kilogram
t = ton, 1000 kg

The Defense of an object is based on the material it's made from. Find the weakest material that is an important part of the object. The Object Defense chart will give the DEF of the object.

OBJECT DEFENSE

Substance	DEF
<u>Metal</u>	
Sheet Metal	4
Chain or Heavy Tube	5
Heavy Bar	6
Plate	7
Casting	8
Hardened Casting	9
Light Armor	10
Medium Armor	13
Vault Doors	16
Heavy Armor	19
<u>Plastic</u>	
Light Plastic	1
Plastic Castings	2
Light Fiberglass	4
Heavy Fiberglass	6
Armored Plastics	8
<u>Stone</u>	
Brick	5
Concrete	6
Reinforced Brick	7
Reinforced Concrete	8
<u>Wood</u>	
Thin Board	2
Plywood	3
Heavy Wood	4
Very Heavy Wood	5

When you're trying to figure out the DEF and BODY of an object, first look at the object's function. If the function comes from several different parts of the object then each part should be figured out separately.

Example:

Icestar hits a large automated drill press with an Area Effect attack. The attack did 6 BODY to each portion of the machine. The computer control is a 50 kg complex machine that is wrapped in a cast plastic casing. It would have DEF 2 and 4 BODY. The attack would destroy the machine beyond any possibility of repair. The drill press is a 200 kg simple machine whose weakest part is sheet metal. It would be DEF 4 and have 8 BODY. It would take 2 BODY and be partially broken.



The Object List covers some common items that characters will try to break. This list is just suggested DEF and BODY for these items; the GM should change them to fit the particular adventure.

OBJECT LIST

Material or Object	DEF	BODY
Glass	1	1
Home inside wall	3	3
Home outside wall	4	3
Brick wall	5	3
Concrete wall	6	5
Reinforced concrete wall	8	5
Armored wall	13	7
Rock	5	13
Interior wood door	2	3
Exterior wood door	4	3
Metal fire door	7	5
Safe door	10	9
Large vault door	16	9
Dirt	0	16
Light wood furniture	3	3
Heavy wood furniture	4	5
Plastic furniture	2	3
Steel reinforced furniture	5	5
Bicycle	4	2
Motorcycle	4	7
Automobile	4	9
Truck or bus	4	10
Armored car	10	11
Tank (front armor)	19	
(side, top, rear, bottom)	10	14
Light plane	4	9
Twin engine plane	4	11
Multi-engine plane	4	14
Helicopter	4	9
Hovercraft	5	9
Grav lift vehicle	5	8
Submarine (large)	10	19
Pistol	4	1
Rifle	4	1
Man-carried heavy weapon	4	2
Ground mounted heavy weapon	6	8
Very large heavy weapon	6	12
Fire hydrant	8	5
Lamp post (breakaway)	5	3
Flag pole (breakaway)	4	2
Steel mail box	6	5
Wooden telephone pole	5	4
Control console (per hex)	4	4
Light machinery	5	4
Medium machinery	7	6
Heavy machinery	9	8
Bushes	2	3
Small tree (less than 1")	4	5
Medium tree (less than 5")	5	8
Large tree (5" or more)	5	11

BROKEN MACHINERY

Any machine that takes BODY from an attack has a chance to malfunction when used. Check the damaged machine against the Machine Malfunction chart to see if it will stop working. If your 3D6 roll is less than or equal to the number on the chart, the machine stops working. If it's a particularly volatile machine, it may even blow up (how much fun!).

MACHINE MALFUNCTION

Damage	Chance to Malfunction
Less than ¼ BODY damage	8 or less
¼ to BODY ½ damage	11 or less
Greater than ½ BODY damage	14 or less

You should roll for a machine's malfunction chance every time it takes BODY, starts up, or is put under additional stress. Any machine or wall that takes all of its BODY has a hole in it. The hole starts at ½ meter (¼") across. Every extra BODY that the machine takes makes the hole twice as large, up to the size of the machine itself, of course.

WALL BODY

You don't use wall mass to determine their BODY; use their thickness. Different types of materials get different bonuses for thickness. Stronger materials increase BODY faster than weak materials. The Wall BODY chart describes the amount of BODY a wall has.

WALL BODY

Thickness (millimeters)

Material	4	8	16	32	64	125	250	500	1m	2m
Wood	—	1	2	3	4	5	6	7	8	9
Stone	—	—	—	1	3	5	7	9	11	13
Metal	1	3	5	7	9	11	13	15	17	19
Plastic	1	3	4	6	7	9	10	12	13	15

The Wall BODY chart is for easy reference. The formulas that were used to derive the chart are given below.

Wood: 1 BODY at 8 mm, +1 BODY per 2x thickness.
 Stone: 1 BODY at 32 mm, +2 BODY per 2x thickness.
 Metal: 1 BODY at 4 mm, +2 BODY per 2x thickness.
 Plastic: 1 BODY at 4mm, +1½ BODY per 2x thickness.





EXPERIENCE POINTS

Heroes in *Champions* aren't static; they're individuals who are ever changing and growing. Often a hero will become more powerful over time, learn new Skills, or learn to deal with old Disadvantages. In *Champions* we show this by giving out Power Points at the end of each adventure. These points represent the hero's training and knowledge gained after being built. They are called Experience Points.

Experience Points act as Power Points in all ways. A hero can spend Experience Points to augment an already purchased Power or Skill, increase a Characteristic, or buy off a Disadvantage. The hero can even buy new Powers or Skills with the permission of the GM. The GM should be careful only to allow new Powers that are within the scope of the hero's original conception.

Normally, any change in a hero due to Experience happens between adventures. With the GM's help, the hero might be able to add points to a hero during an adventure (say a chance radiation accident or an alien encounter).

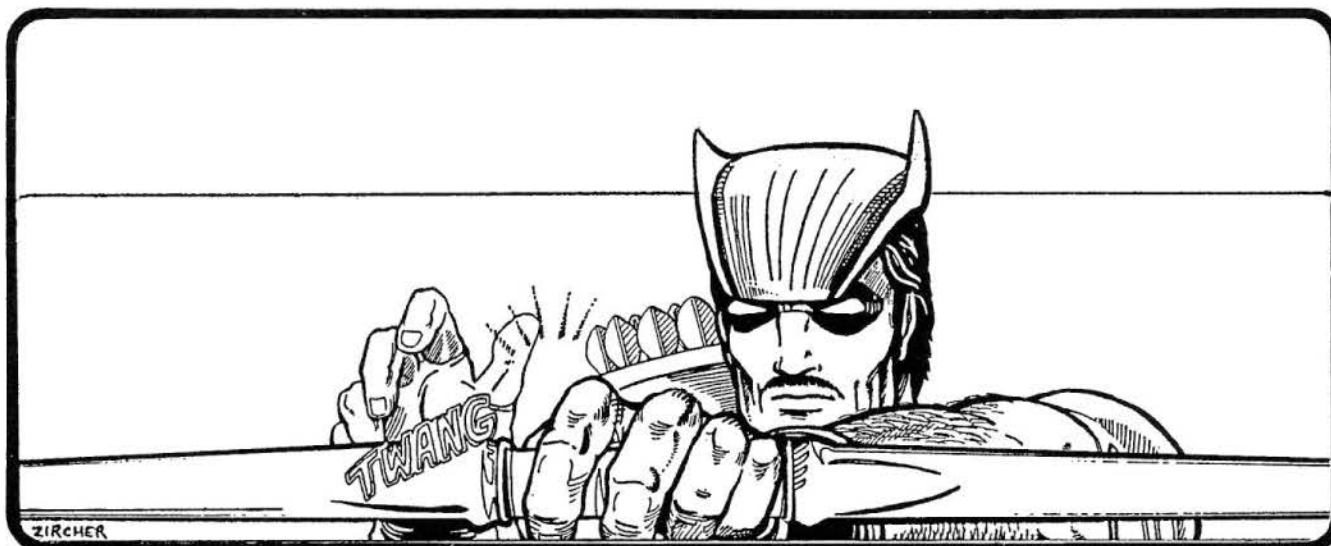
A GM's next decision is how many Experience Points to give out. If he gives out too few points, then the hero and the campaign become stagnant. If he gives out too many points, then the hero can become unrecognizable (unless he's very careful about how he spends his points). The following list is a set of guidelines, and should not be taken as absolute. A

very large adventure with a single hero heavily involved can be worth many small adventures that were over very swiftly.

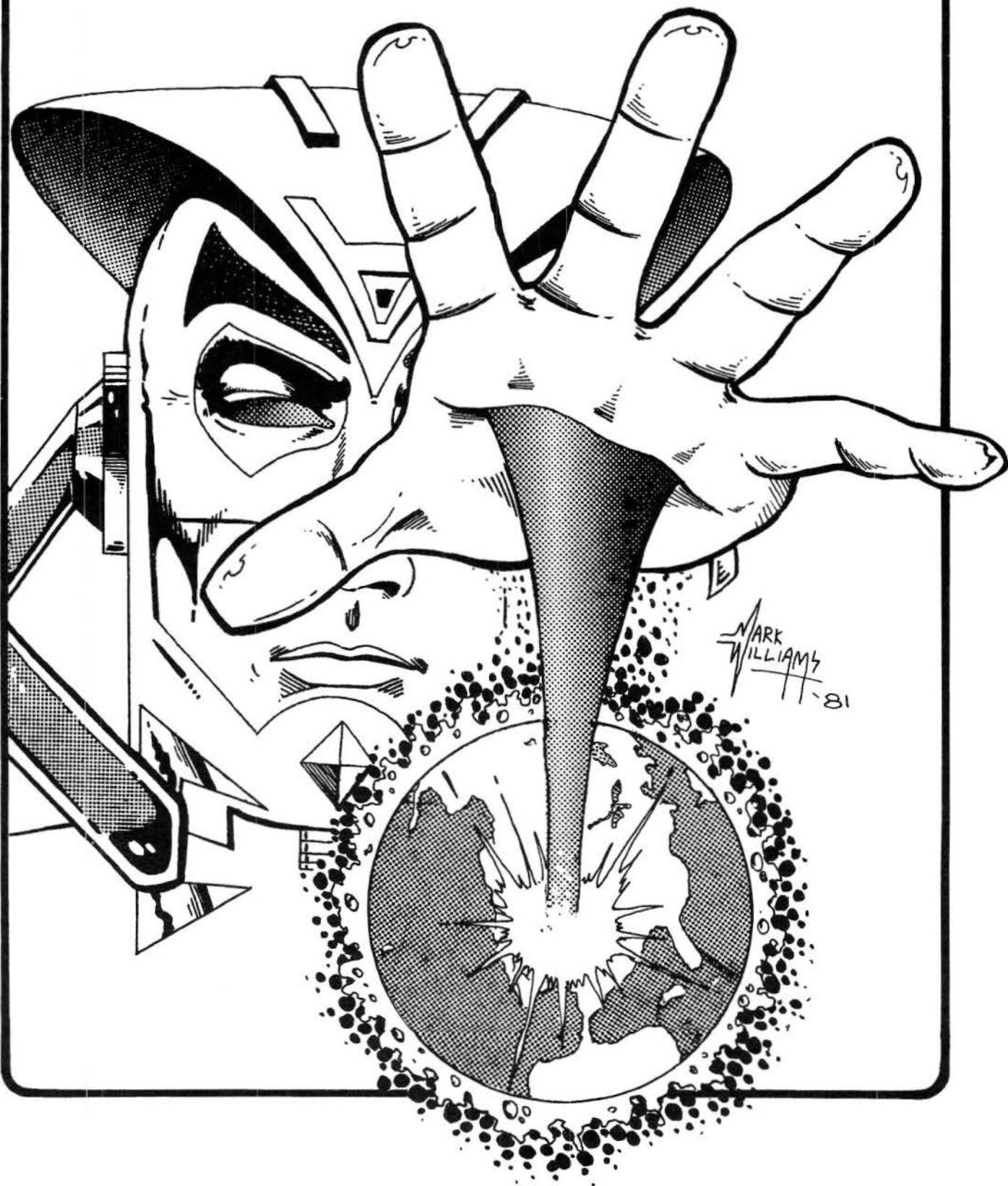
EXPERIENCE POINTS

Situation	Experience
Character was much more powerful than those he battled	0
Character was about equal with his opponents	1
Character was much less powerful than his opponent(s)	2
Character was in a very long adventure with many encounters	1
Character made significant noncombat decisions (figured out a trap, found) the villain's weakness, etc.)	1
Character played within conception	1
Character played out of conception	-1

Each hero is given Experience Points on his own merits. The amount of Experience given to each hero for the same adventure can therefore vary. The average Experience given out is about 1 to 2 points, with 3 points being an exceptional adventure, and 4-5 points an absolutely incredible adventure.



CAMPAIGNING





INTRODUCTION

The Campaigning section is primarily for the Game Master, though everyone should read through it. Here we'll discuss the various things the GM has to do to set up a campaign game for his *Champions* players. Especially important is getting the right "feel"; *Champions* is very different from a fantasy or science fiction roleplaying game. Of course, the best way to find out what *Champions* is like is to read comic books. We recommend that you read a lot of them; they're the best reference source possible for the game.

The Adventures section presents a short, introductory solo adventure designed to teach the basic *Champions* rules. After you've run through that, three linked *Viper's Nest* adventures will pit your heroes against a very powerful, very evil organization. Only the GM should read the Adventures section; if you're planning on playing in those adventures, don't read them until you've played in them. Otherwise, you'll spoil the surprise.

Finally, the Characters section presents fourteen different assorted characters. All of them but Mechanon can be used as either heroes or villains, depending on which origin you choose for them. If your players want to get started playing *Champions* right away without stopping to create heroes, let them pick one of these already built characters to play as a hero. Use the remaining characters as villains or NPC heroes in your campaign. Of course, all of these characters are good examples of how to create *Champions* characters; they should clear up any remaining confusion you have about the rules.



WORLD BUILDING

When playing *Champions*, the GM must "set the scene" for the players. This means deciding when and where the heroes are having their adventures. If you're going to be the GM, you must "build" a city, world, or universe for the heroes. You should take special care in choosing a site for the campaign, since this will be hard to change later.

The first decision you'll have to make is the time period of your campaign. Will the campaign be contemporary, set in a metropolis like New York? Or will the campaign be based around a future universe, including galactic empires, alien creatures and super science? Perhaps the campaign will be set in World War II, with Nazi villains. The possibilities are nearly endless.

You should remember that the farther the situation is from the knowledge of the players, the more work you'll have to do to make the campaign convincing. For this reason, most comic books are set in

the contemporary era. The usual comic book universe is set in current Earth time, but on an alternate world where superheroes and supervillains exist. A contemporary campaign is the easiest to set up, for people are most familiar with the present. Current events can provide convincing background and sometimes interesting adventure for the heroes.

You should then decide how large this campaign will be. A full campaign can easily take place within a large city, though you'll be tempted to expand the campaign to encompass an entire world, solar system, or galaxy. Always remember that the larger the area covered in the campaign, the less information the players will have about any particular place, and thus the less real any place will feel. The most important thing is that you're comfortable with the size of the campaign. You shouldn't feel squeezed into too small an area or overwhelmed by too large an area.

Then decide upon the technology of your campaign. This, of course, is dependent to a large extent upon the time frame. However, some advanced technology in the hands of government groups or supervillains adds spice to the campaign. A futuristic campaign might still have some ancient technology like swords available. A good rule of thumb : If you aren't comfortable with it, don't put into your campaign. Feel free to exercise this rule on unwanted heroes, too.

The initial power level of the campaign is also an important decision. Our suggestion is to start low, around 200 to 250 total Power Points for a hero, and then grow into higher level play as you become more accustomed to the rules. There's a considerable difference between a hero initially built with 250 Power Points who has gained 25 Power Points in Experience, and a hero built on 275 Power Points. You'll discover as you play what power level is most comfortable for your style.

One of the advantages of *Champions* is that a campaign can take place within a city. If there are several GMs in your group, an interesting variation is to have each GM play a different city in the same country, utilizing a common background. This allows heroes to transfer easily from one GM to another, and still stay within the campaign framework. GMs can trade villains and organizations. Multiple GMs working on a common background can provide a wealth of detail and development that a solitary GM would be hard-pressed to match. However, each GM must be careful not to take actions that might upset the country or the world, without consulting the other GMs first. If handled properly, such a campaign can be a lot of fun.

SUPERHERO RATIONALE

Superheroes live a life removed from that of normal men. Daily they risk their lives to help others. Why do they do this? The answer to this question can do wonders toward defining a hero's basic personality.

Heroes are heroes because they are trying to help people. Their motives for doing this may be very different, but they are united in this one goal. Some superheroes may be seeking revenge on supervillains. Other heroes may feel a responsibility to use their gifts to help people. Some heroes do their thing for ego gratification. But all heroes are driven towards a common goal.

Many superheroes live by an unwritten code. They'll capture but not kill a villain. They feel that they must be better than the villains they fight. The disadvantage of this code is that villains may escape from prison or go unpunished because of a technicality. The advantage if this code is that the authorities and other heroes will more readily come to the aid of a hero who treads the straight and narrow. Recognition, goodwill, and cooperation will be the reward of a hero who follows the unwritten code. Anonymity, fear, and pursuit may be the only reward

for the so-called "hero" who is as nasty as the villains he fights. The decision is up to the player.

NON-PLAYER HEROES

An important part of any campaign are the non-player heroes who help the characters in their never ending fight against evil. The non-player character (NPC) heroes can be given Powers and Limitations the GM wouldn't ordinarily give to a player character (though this should be done sparingly). NPC heroes are useful in allowing the GM a subtle input into the game. The NPC heroes can provide information and sometimes reinforcements when the player characters are vastly outnumbered or outgunned.

NPC hero groups are easy to form, and can be useful in helping the player characters. NPC hero groups can have big, expensive headquarters with many useful capabilities. NPCs should be important if they exist in a campaign, but the GM should seldom let them take away the heroics from the player characters. The nonplayer characters are, after all, merely supporting actors for the player characters.

One of the more interesting and exotic ideas that a GM can introduce into his campaign is a mixed group of player character and NPC heroes. The mixed group can lead to a lot of excitement, as the GM can partially control the direction of the group, subtly leading them into adventures. A GM must remain flexible enough to respond to the actions of the player characters. The NPC's in a mixed group should have well developed personalities. The player characters will be spending a lot of time with the NPC's, and will probably learn a good deal about them. Well rounded and interesting NPC's can help keep interest high.

HERO GROUPS

Groups of player character heroes can make things much easier for the GM. If the heroes are in one place at the start of an adventure, they're that much easier to get into the adventure. Groups can gain a reputation more easily than solo heroes. Character interaction in a group can lead to some very interesting role playing. Finally, a good team is not just a collection of individuals. A team should be willing to work together, to become greater than the sum of its parts.

Characters in *Champions* will often want to get together and form their own supergroup, banding together to fight injustice. There are several different ways this can be done. If one of the characters has a rich Secret Identity, he might provide a headquarters for the heroes. Failing that, the heroes could find a rich NPC hero, or even just a rich patron who wants to support the fight against evil.

The government is usually willing to provide funding for a supergroup, but of course the government requires lots of paperwork, information, compliance with regulations, etc. The GM should help

the characters set up their supergroup, for he will find that the existence of a supergroup makes his job much easier. Once you have all the heroes in the same place, it's so much easier to make trouble for them....

AGENTS AND AGENT GROUPS

Organizations of all kinds will want to deal themselves into the superpowered game. Agents and agent groups are their tool. The government usually has several agent groups. Some big companies may have their own agent organizations. There's always the rich supervillain who has put together a band of henchmen.

Agent groups can consist of normals with weapons and occasionally some special equipment. Tougher groups can be constructed with 10 or 20 Power Points per agent, arming them with special weapons. High class agents may be built with as much as 50 Power Points in Characteristics and Skills, with up to 50 more Power Points in weapons and equipment. Several high class agents with exotic weaponry can give a superhero a rough time.

SUPERVILLAIN RATIONALE

The supervillains are, in many ways, similar to the superheroes. They too risk their lives every day in an unusual occupation. Supervillains are also driven men, but with very different drives.

There are many things which might drive a villain to his antisocial behavior. Revenge, anger, and betrayal can all be reasons for a villain to run amok. Of course, the simpler and more common reasons like lust for power, monetary greed, and sheer love of villainy should not be overlooked. Many villains are just plain crackers, and their motivations aren't easily understood by sane people.

Why don't the villains kill a hero when they get the drop on him? This question is frequently asked. There are some good reasons for a villain's reluctance to kill a hero. First, most villains are really nasty, and they just can't stand the thought of a hero who has been such a thorn in their side getting a quick, easy death. So they cart him off to their lair and arrange a nice Deathtrap for the hero.

Second, oftentimes a hero is valuable. With a little study, the villain might be able to figure out how some of those wonderful powers work. The hero could also be of use as a hostage, or as bait for other heroes. Maybe with a little Mind Control the hero can be made to work for the villain! There's many possibilities. Third, any villain who went around killing indiscriminately would soon find large numbers of heroes on his trail, all out to avenge their fallen comrades.

Villains are usually pretty antisocial and have difficulty forming into groups. Most villains operate solo most of the time. A villain who takes on several heroes single-handed should be built on more points than normal in order to give the heroes a good battle. Powerful villains can provide a single target for the heroes, making things easier for the GM and providing a great deal of fun. Not all villains should be extra powerful, of course. Some villains are only effective in a single situation or when attacking by surprise.

To build extra powerful villains, a "villain bonus" of 25, 50, 100, or more Power Points can be given to the villain. This shows that the villain has the whole world after him, and perhaps numerous small Psychological Limitations.

Possibly the most effective force that the player characters will ever encounter is a well coordinated, well constructed supervillain team. Villains with a common cause or a common origin may band together. The team structure allows the villains to compensate for each other's weakness, and cooperate to use their powers most effectively. Supervillain groups can be important to a campaign, as they are a focus of villainous funds, motivation, and manpower.

EVERYBODY ELSE

A *Champions* campaign does not only consist of superheroes and supervillains. The normal people who populate a universe provide important background, assistance and information.

Every day heroes and villains run into hundreds of normal people. Anyone a hero or villain interacts with should have a personality. Sometimes all a supporting character needs is a small quirk or distinguishing characteristic to bring him to life, and make him memorable to the players.

The final object of building a world is to provide the characters with an interesting and realistic place to adventure in. Making the universe interesting means keeping events in the campaign moving. The universe should move around the players, not just through them. A good GM can have the seeds of the next adventure planted before the current adventure is finished.

Keeping the universe realistic means making the characters believe that the events are reasonable and fit together. The GM must be careful to prevent an NPC or an organization becoming two-faced, having one attitude one adventure and a thoroughly different attitude the next adventure. Simple notes can prevent this problem.



BUILDING A SCENARIO



THEMES

The first step in a successful scenario is finding a goal for the heroes. In many cases, the goal is simply to beat up the villains. The goal could be to prevent the villains from accomplishing their objective (robbing the bank, conquering the world). Working against disasters is another goal (saving people from a fire, flood, or earthquake).

Finding a goal can be made easier by using the hero's Disadvantages. If a hero's "Hunters" turn up, the scenario can be built around that fact. Or, a hero's Dependent NPC could be captured or threatened.

There's any number of classic themes you can find in the comics that can be used to build scenarios for *Champions*. The following is a partial list.

SUPERVILLAIN MOTIVATIONS

Conquering the World: A simple, understandable goal. This usually involves a complex plan of blackmail (threatening to blow up cities, release a deadly plague) or becoming so powerful that they can beat up anyone who disagrees with them.

Destroying the World: If you can't conquer it, blow it up. Or maybe the villain just eats worlds for breakfast (a really galactic bad guy). Sometimes a plot for conquering the world goes awry, and the world is in danger of destruction.

Revenge: The villain feels he has been wronged (thoroughly humiliated, friend or lover killed, nation or world destroyed) and blames our hero (heroes). This situation can be developed during play, or written up with the villain.

Trying to Get Rich: The villain steals for personal profit. Sometimes there's a reason why he needs all the money (like financing a world takeover).

Seeking Power: The villain is power hungry, and therefore tries to control other villains, political groups, or nations.

Having Fun: The villain just plain enjoys breaking things, stealing, and beating up superheroes.

Matching Wits: The villain commits crimes because he wants the thrill of matching wits with superheroes. This type of villain really likes elaborate Deathtraps.

Accomplish a Goal: A catchall for any motives not covered. The villain wishes to return to his home planet, retrieve a stolen object, or some such goal.

These themes are merely the commonest ones that appear in the comics. Reading comics, old pulp magazines, science fiction, fantasy, detective stories, and spy novels will yield a wealth of ideas for themes, plots, heroes, and devices. Don't be afraid to borrow ideas from these sources.

CLASSIC "BITS"

There are a number of common occurrences in comics which add a lot of flavor to a scenario. We call these occurrences "bits". A small sampler of "bits" are listed below.

DEATHTRAPS

Often when a villain captures a hero, he puts the hero into a deadly situation. If the hero escapes from the situation, then the villain knows more about the hero's Powers and abilities. If the hero does not escape the situation, then the villain has one less hero to worry about. A proper Deathtrap is usually designed around what the villain knows about the hero's Powers. There's always a way out of a Deathtrap (probably a way unknown to the villain). The villain will place the hero into the Deathtrap, gloat a little, and leave the hero to die. A few typical deathtraps are:

- 1) Throwing a non-flying character out of an airplane.
- 2) Sealing a character in a room and filling the room with water.
- 3) Putting a character in a room where the walls are closing in.

THREATENING INNOCENTS

A great way for villains to distract unwanted heroes is to endanger normal people. The villain may knock over a building, set a fire, throw a car at a crowd, or drop someone off of a building. This kind of endangerment forces the true hero to spend time saving people and buys the villain enough time to escape or set up his shot into the hero's back.

PLAYING POSSUM

Sometimes a villain will pretend to be stunned or knocked out to sucker the hero into coming into

range of a surprise attack. A character can take a half phase and try to make a Perception Roll to detect a fake.

SOLILOQUIES

Both heroes and villains are very long winded. They love to talk while they're fighting. Some heroes make wisecracks; many talk about how tough they are. Villains may make speeches about how wonderful their plans are and how no one can stop them. Soliloquies never detract from anyone's fighting ability, but they add a lot of color to a situation. Try it, you might like it.

EXCLAMATIONS

Some heroes have favorite exclamations they use when surprised or excited. Some examples might be:

"Its Clobberin' Time!!"
 "Christmas!"
 "Holy (Whatever is applicable)!"
 "Thank (Favorite Deity)"

Not all characters should use exclamations, but a few here and there will spice up the game.

SECRET ESCAPE ROUTES

Rare is the villain who doesn't have a means of escape when things start going badly. Sometimes the villain will have a hidden jetcar or escape tunnel. Often the villain has a preplanned diversion for the heroes. Occasionally, a villain has a Power he doesn't

often use. Most escape routes depend upon surprise, and sometimes the villain gets caught anyway.

GETTING HEROES INTO A SCENARIO

Now that the GM has a general idea what's going to happen in the adventure, and the players have their heroes and are ready to start, the GM has to get the heroes into the adventure. Many times the heroes won't start an adventure (also called a "run") knowing or having anything to do with each other. The heroes need some reason to get into the same adventure.

If the heroes are all members of the same supergroup, then there's no problem getting them together. If the heroes aren't together, then they may be brought closer by coincidence. Fortunately, coincidence is a major factor in a superpowered world. Also, many heroes share a common motivation (willing to help people in trouble), and this simplifies things tremendously.

Heroes often show up at the scene of an adventure for different reasons. One hero may have been present in his Secret Identity, another may have been passing by in costume while on patrol, and another may have heard about an emergency on his radio or TV at home. Sometimes the villains attack the heroes directly, making it easy for the heroes to get together. The general idea is to have each hero enter the scenario in a way that fits that hero's personality and history.



NOTES ON PLAYING

Here's some general notes on playing and game mastering *Champions*. All players should read these to get a better idea of how *Champions* plays.

NUMBER OF HEROES

The average hero in *Champions* has more capabilities than heroes in many other roleplaying games. Because of the extra information that the players and the GM must keep track of, we recommend that each player only play one hero at a time. This allows the heroes to better develop their personalities and histories.

NUMBER OF PLAYERS

As a single hero in *Champions* can get into a large amount of trouble all by himself, we don't recommend large runs with many players to beginning GMs. Once both the players and the GM are familiar

with the system mass runs can be very exciting, but until then they can bog down.

GM NOTES

The average adventure can have a lot of small details involved. If the adventure is part of a continuing campaign, the details can later become very important. The GM should keep notes on events that happen during an adventure—such as which heroes interacted, what NPC's the heroes met, and how the NPC's felt about the heroes. Notes like this can be kept on the back of the hero sheets or in a small binder.

BACKGROUND

Oftentimes the background and surroundings can add a lot to an adventure. Anytime the heroes become involved in a battle the GM should describe

the surroundings carefully, perhaps even laying out the battlefield and using miniature figures to represent the heroes. The GM should also be careful to inform the players of anything that might be around the field (such as Park Benches, Mail Boxes, Telephone Poles, Desks, etc.).

NORMALS

Some GM's make sure all non-superpowered people get off the field of battle quickly. Other GMs keep the normal people around to get in the way. Normals can have an effect on combat, as the solo adventure shows, and should be handled with care. A GM must be careful with his normals, though; they can be fragile.

UNBALANCED HEROES

As *Champions* allows the players to build their own heroes, there will be times when a GM comes up against a hero he doesn't feel will fit into his game. Other times a hero will be built that is very unbalanced (such as a hero who spent all of his points on Energy Blast).

The GM should hold firm against heroes that would unbalance a scenario, for on his shoulders rests the enjoyment of all of the players. Try to show the unbalanced hero how his weaknesses can (and will) be used against him. Inform the hero who doesn't fit that his hero might ruin the adventure for all. Good players should be willing to go along with the GM in the hopes that everyone will have a better adventure.

CAMPAIGN GAME

Adventures in *Champions* can be played on an individual basis, or they may be linked together to form a campaign game. In a campaign the history and background for one adventure can be used as the basis for other adventures.

Heroes in a campaign game can make a reputation for themselves, become acquainted with other heroes, and have a supervillain become an almost personal nemesis. The campaign format demands more from the GM. He must keep track of continuing details so that the scenarios will flow from one into the other, but the epic feel of a campaign will be worth it.

REASONABLE CHARACTERS

If you start your campaign at a beginning power level of 250 Power Points per hero, some general guidelines on heroes are possible. Most of the Characteristics can be at their base values, but some should have larger than minimum values.

The following list shows some good beginning ranges of Characteristics, with approximate costs. Obviously, you can't be at the maximum for all of the Characteristics. You should decide what area to concentrate on, in accordance with your character conception.

DEX: Range 18-30, Centering on 20-23, cost 40 pts.

CON: Range 18-33, Centering on 18-23, cost 20 pts.

PD: Range 8-28, Centering on 12-18, cost 10 pts.

ED: Range 8-28, Centering on 12-18, cost 10 pts.

SPD: Range 4-6, Centering on 5, cost 20 pts.

A hero's capabilities should also fall into certain ranges. The beginning hero will probably have a smaller range of different powers than more experienced heroes, but should have some ability in each of the following areas:

Attacks: 40-60 pts.
(STR, Damage Powers, Find Weakness, Entangle, etc.)

Defenses: 20-40 pts.
(extra PD and ED, Skill Levels, extra DEX, Force Fields, etc.)

Movement: 10-40 pts.
(Running, Flight, Swimming, extra SPD, etc.)

Spending points as above will give a character a basic set of Powers and/or Skills for about 200 pts. Any extra capabilities that the player wants the character to have could be purchased with the remaining 50 pts. Most skills need not start better than their basic level for beginning heroes. Thus a character could have three skills and still buy a higher INT, or PRE.

Remember that new characters are Beginning Heroes! New characters can grow very fast with just a few experience pts. A character's first few runs will tell him what new capabilities would fit into conception. Starting on a simpler level will make character growth easier and more satisfying.



ADVENTURES



INTRODUCTION



Now you're ready to play *Champions*, but what do you do? The *VIPER's Nest* adventures in this section gives you some fully detailed adventures to start off your *Champions* campaign. Some background is given on two agent organizations, VIPER and UNTIL. Agents and weaponry are described for each agency.

Before you start your attack on the *VIPER's Nest*, we've included a short adventure called *Attack of the VIPER* that will explain the basics of how combat works. The GM can run this adventure (some notes are included for this), but you can also play this as a

solo adventure using Crusader, the character given in the Character Examples section. If you're playing the adventure as a solo, read the first paragraph; at the end, there will be a choice of paragraphs to go to. Make the choice that seems best to you, and go to the indicated paragraph. When you get into combat, you can roll the dice yourself for both sides, or you can follow the example given in *italic* type to see how it works. The examples will refer you to sections in the rules for more information.

ATTACK OF THE VIPER



This adventure can be run by a GM, or you can run it for yourself. If you're going to GM the adventure, read all the way through to get an idea of what's happening. (Advice for the GM running the adventure is given in parentheses.) Then let your players each choose one character from the back of this book for their hero. You (the GM) should choose characters from the back of this book to be villains for the adventure; there should be one less villain than the number of heroes, and one VIPER agent per hero. This should give you a fair fight (just don't include Mechanon in this battle!).

For those of you running the adventure solo, all advice, explanation, and examples are given in *italic* type. To start, find Crusader's Character Sheet given in the Character Examples section; make a photocopy, or mark the spot so you can easily flip to it. Then read paragraph one below, and you're on your way!

1 You are Crusader, a powerful hero fighting for justice when you're in costume. Right now, however, you're in your Secret Identity as Sam Saunders, investigative reporter. It's been a slow morning at the paper; you've finished the article about the wonders of bulk mail, and now it's time for lunch. You're heading for your favorite deli (they serve a great potato salad), expertly threading your way through the lunchtime crowd on the sidewalks.

Suddenly, you hear the distinctive sound of laser fire, a crash of broken glass, and the shrill ringing of an alarm from around the corner up ahead.

If you want to run around the corner while still in your Secret Identity to look things over, go to Paragraph 8. If you want to duck into the convenient alleyway next to you, change into Crusader, and then rush around the corner, go to Paragraph 2.

(GM Notes: Try to introduce all the heroes to this situation in a similar fashion; they're on their lunch break, walking down town. This is happening in Non-combat Time, so exact position or movement isn't important.)

2 Leaping from the alleyway in your costume, the crowd clears a path for you (they don't want to get in the way of a hero). You race around the corner and see a bank, with a security guard lying bleeding in the smashed window. Backing out of the front doors are two men dressed in green and yellow costumes carrying a couple of sacks. You recognize them as agents of VIPER, an organization devoted to terrorism and power.

If you want to swoop down on them and attack, go to Paragraph 4. If you want to declare them under arrest and ask for their immediate surrender in a loud voice, go to Paragraph 3.

3 "You're under arrest! Give up now before you get hurt!" you shout as you approach the agents. Roll your Presence Attack, +2D6 for surprise. Whatever the result, you'll go to Paragraph 4. If you roll less than their PRE of 15, they'll sneer, and each one will get a shot at you. If you rolled between 15 and 30, they're impressed; they won't get any shots off, so you'll get a chance to attack them. If by some miracle you roll over 30, they'll stop in their tracks and look dumbfounded; you'll get a +1 on your OCV.

For Crusader, with a Presence of 18, he rolls (18/5) = $3\frac{1}{2}D6 + 2D6 = 5\frac{1}{2}D6$. Find the total of the dice. For instance, let's say you rolled 3, 5, 1, 3, and 6 on the 5D6 for a total of 18, and you rolled a 5 on the $\frac{1}{2}D6$ (which becomes a 3), so your total is 21. Thus, go to Paragraph 4 and they won't get off a shot in Segment 12.

4 The fight begins! The VIPER agents are both SPD 3, DEX 14; you're SPD 6, DEX 26. The combat starts on Segment 12. The agents are undercover agents carrying 2D6 ranged Killing Attack laser carbines with 16 shots; the carbines are +2 OCV and have a -1/4" Range Modifier. They'll keep trying to shoot you every time they can act.

If you knock them out, go to Paragraph 5. If you are knocked out, go to Paragraph 9.

Since this is a solo adventure, we won't worry about exact positions; that would complicate things. You've moved up next to the agents (using a half Phase action) and can start fighting. Look at the Speed Chart on the Quick Combat Sheet. Find your Speed (SPD) on the top row; everywhere an "X" appears in the column below, you get to act. Since you're SPD 6, you act in Segments 2, 4, 6, 8, 10, and 12; these are your Action Phases. The VIPER agents are SPD 3, and so act in Segments 4, 8, and 12.

All combats start in Segment 12, so that's where we are on the Speed Chart. Both you and the agents would normally act on this Segment; since your Dexterity (DEX) 26 is higher than their DEX 14, you'd go first. However, if you made your Presence Attack successfully in Paragraph 3 or came directly from Paragraph 2, they're surprised enough not to act this time; you'll get a chance to beat on them without the agents striking back.

Use the Combat Checklist and the Offensive Combat Value (OCV) and Defensive Combat Value (DCV) Checklists on the Quick Combat Sheet to help you out. We'll assume that you're clever and try to make an Acrobatics Roll to do a flip off of a car as you go for your attack; if successful, this will add +2 to your DCV (help keep you from getting hit). Roll 3D6; if the total is less than 14 (the Acrobatics Roll listed for Crusader), you made it and get the +2. If the roll is 15 or more, you blew it and don't get a +2 bonus. Now you get to attack. You have the choice of a Punch, Kick, Haymaker, Move By, Move Through, Martial Punch, Martial Kick, or Martial Throw. In this case, you're best off with a Martial Punch or a Martial Kick, since you want to keep your high DCV (which helps prevent unsightly laser holes in your costume). You could Find Weakness with your

Martial Punch, but that takes a half Phase action, and you've already spent a half Phase getting over here; if you Find Weakness, you can't attack until your next Segment.

So you decide to use your Martial Kick on one of the agents (either one, they're both the same right now). These guys aren't too hard to hit (you know from experience), so it's best to put your 2 Skill Levels with Martial Arts on DCV, so they won't hit you if they attack hand-to-hand (Skill Levels with Martial Arts don't work against ranged attacks). This means your OCV is 9 - 2 (for Martial Kick; see the Combat Maneuvers chart on the Character Sheet) = 7. The VIPER agent's DCV is normal, since he's not performing any Combat Maneuver; looking at his character record (in the back of the VIPER's Nest adventures), his DCV is 5. So your chance to hit him (called your Attack Roll) is $11 + 7 - 5 = 13$ or less on 3D6.

Roll three dice. If you miss, we'll discuss that in the next paragraph. Chances are that you'll hit, so what happens? On the Combat Maneuvers chart on your Character Sheet it shows that a Martial Kick does 2x STR damage. Crusader is STR 20, so he would do $(20/5) = 4D6$ (his normal damage) $\times 2 = 8D6$ damage. (You should write this down on your Character Sheet to keep it handy.) Roll the eight dice and find the total; that's the amount of STUN done to the agent. Mark down that you've spent 4 END (1 per 5 points of STR used). Count the number of dice (eight) and subtract the number of "ones" you rolled and add the number of "sixes" you rolled; this total is the BODY done to the agent. For instance, suppose you rolled 4, 1, 1, 3, 5, 6, 5, 5 on the dice; this would be a total of 30 STUN and 7 BODY. Now look at the VIPER agent's Physical Defense (since this a physical attack); he has a PD of 3, and a set of +7 PD, +7 ED Force Field armor that has a 14 or less Activation Roll. If he makes his Activation Roll, his PD is $3 + 7 = 10$, so he subtracts 10 from the STUN and 10 from the BODY damage done to him. In our sample roll, he would end up taking 20 STUN and -3 or no BODY. If he didn't make his Activation Roll, he would take 27 STUN and 4 BODY. Taking 20 STUN is more than his CON of 13, so he is Stunned, losing his next Action Phase. If he failed his Activation Roll and took 27 STUN, he is not only Stunned but unconscious, since that's more than his total STUN of 25. Now you can determine if there's any Knockback. Normally, you'd roll 2D6, but since this is a martial attack, you roll 3D6. If the total is less than the amount of body you did, the agent was Knocked Back; 1" for every 1 you made the roll by. Using the example above where you rolled 7 BODY, let's say you then rolled a 7 (very low for 3D6); the agent would be Knocked Down in his hex; he wouldn't go anywhere, but it will take him a half Phase action to get up next time he acts.

Now that you've hit one of the agents (or if your Attack Roll total is 14 or more, you missed), the agents may or may not get to act on this Segment (they won't if you made your Presence Attack in Paragraph 3, or if you came directly from Paragraph 2). If they do attack, their OCV is 5 (base) + 2 (from laser) + 1 (Skill Level) = 8. Your DCV is 9 (base) + 1 (Martial Kick) = 10; if you made your Acrobatics Roll, it's 12. Their chance to

hit you is $11 + 8 - 10 = 9$ or less (7 or less if you made your Acrobatics Roll). They both have the same DEX, so we could roll a die to see which goes first; since it really doesn't matter, we'll skip it. On the unlikely chance that one or both of them hit you, they'd determine their damage by rolling 2D6 (the listed damage for their laser carbine). This is a Killing Attack (an especially deadly kind of attack), so the damage is determined in a different way than normal attacks. The total of the dice is the number of BODY you take. Roll 1D6 and subtract 1; that is your Stun Multiplier (minimum of 1). Multiply the BODY by the Stun Multiplier; the result is the total STUN you take. For instance, let's say you rolled a 7 on the 2D6, for 7 BODY; you then roll a 4 on the 1D6, subtract 1 equals a Stun Multiplier of 3; so you've taken 7 BODY and 21 STUN. The good news is that you can now subtract any resistant defenses (like Armor, Force Field, or Damage Resistance) from both the BODY and STUN of the attack. The bad news is that Crusader doesn't have any resistant defenses, so he'd subtract all of that damage from his totals. The 21 STUN is greater than Crusader's 20 CON, so he'd be Stunned; this means he wouldn't act on his next Action Phase. The agent could then check for Knockback, rolling 3D6 (because it's a Killing Attack).

In any event, the Turn ends, and everyone gets a post-Segment 12 Recovery; that is, they get back a number of any lost STUN or END equal to their Recovery. The VIPER agents would get back 6 STUN and 6 END, if they lost any. Crusader gets back 12 lost STUN or END; he gets back the 4 END he spent to Martial Kick.

Refer again to the Speed Chart. No one acts on Segment 1, but on Segment 2 Crusader acts again (assuming he's not Stunned; if he was Stunned, he recovers from being Stunned this Segment and does nothing else). If you've already Stunned or Knocked Out one of the VIPER agents, it's probably a good idea to hit the other one. Your Attack Roll is still the same if you do a Martial Kick, a 13 or less. Roll damage the same way, and check to see if the agent's armor helps him. If you're doing well, both agents may be Stunned by this point.

When you've finished, no one else acts on Segment 2, so go to Segment 3. No one acts then, so on to Segment 4. Both the agents and Crusader can act this Phase; Crusader acts first because he has the higher DEX. He should probably attack the agent who is least hurt. If either one or both of the agents are Stunned, they spend this Phase recovering from being Stunned and may do nothing else. A Stunned agent is DCV 0, so Crusader's Attack Roll with a Martial Kick becomes $11 + 9$ (base OCV) - 2 (Martial Kick) - 0 = 18 or less.

The combat may well be over at this point, or by Segment 6 when Crusader again acts before either of the agents. Continue the same sequence until both agents are unconscious, or (unlikely) Crusader goes unconscious, then proceed with the solo.

(GM Notes: You'll probably have more agents there, if you have more than one player. Sketch a map on a piece of paper to set things up; the bank is on a

street corner. Place markers for each of the agents, heroes, and normals on the map; use miniatures if you have them, dice or pieces of paper if you don't. Run the attack pretty much the same way, though of course the agents may choose different targets. Use the Quick Combat Sheet for determining OCV, DCV, and Attack Roll. If anyone wants to try any interesting Combat Maneuvers or Combat Modifiers, use the charts given to find out the effect. Go for it!)

5 You look up as the last agent hits the pavement. You see a third VIPER agent that you hadn't noticed before; he's opening the back doors of a van parked right next to the bank. You move in his direction, but as you do a man costumed in red and yellow leaps out of the back of the van. He glows with a bright light as he turns toward you. He laughs madly and says "Fool! No one thwarts Pulsar's plans and lives!"

If you want to tell him that he should surrender, go to Paragraph 10. If you want to attack, go to Paragraph 6.

6 The fight begins! It's Segment 12 again. Turn to Pulsar's page in the back of this book, and use those numbers listed there. Pulsar will use his 6D6 NND attack and try to blast you into unconsciousness. The VIPER agent is knocked out by a little old lady with a purse who hits him from behind, so he doesn't get into this fight.

If you knock out Pulsar, go to Paragraph 7. If Pulsar knocks you out, go to Paragraph 11.

It's Segment 12 because the GM (the writer, in this case) ruled that you went into Noncombat time while you were looking around after bashing the last agent. Pulsar is SPD 5, DEX 23, and will use his 6D6 No Normal Defense (NND) attack on you; he has 2 Skill Levels with this attack. If he hits you with his NND, you'll roll 6 dice and find the total; you subtract that much from your STUN, since you don't have the appropriate defense (which is Force Field, by the way). Pulsar is a much more dangerous opponent than the agents, because he has an OCV with his NND of 8 (base) + 2 (Skill Levels with NND) = 10. You'll have to be careful. This time you might want to use Find Weakness with your Martial Punch; if you make your 11 or less Find Weakness Roll, Pulsar's PD of 16 will be 8. While your Martial Punch only does 6D6 (1½x your 20 STR), it gives you a +2 DCV, which will help keep you from getting hit. You probably want to keep your 2 Skill Levels on OCV, since Pulsar has a DCV of 8; with a Martial Punch, your OCV will be 11, giving you an Attack Roll of 14 or less. If you do Martial Punches with your 2 Skill Levels on OCV, your total DCV will be 11, meaning Pulsar will need to roll a 10 or less to hit you. Run through the combat just like you did with the VIPER agents. Good Luck!

(GM Notes: Here's where you throw in the rest of the villains. Use the sketch map as you did with the agents. Combat is apt to get pretty confused with so

many people; keep track of how damaged the villains are on a piece of scrap paper. If the heroes get trounced, the villains will just leave them unconscious and drive away.)

7 Your last blow puts Pulsar down and out. As you glance around to see if there's any more surprises, a man in a costume and cape flies in overhead and lands in front of the bank. You recognize him as Starburst, a hero with some publicity. He looks over and says "I guess you didn't need my help!". The crowd cheers as you round up the bad guys, and the police arrive to take them into custody. Go to Paragraph 12.

8 You make your way through the crowd and finally get around the corner. You see two men in green and yellow costumes holding strange looking pistols on the bank teller; there's a bleeding security guard lying unconscious or dead in the wreckage of the front window. You realize there's only one heroic thing to do, so you dash into the convenient alleyway and change into your Crusader costume, prepared to do battle. You get back to the bank as the agents are racing out of the door with the pistols in hand. Go to Paragraph 4.

9 You regain consciousness in time to catch the license plate number of the getaway van, if you make your Perception Roll (*for Crusader, a 13 or less*). A cold fire burns within you; they've beaten you this time, but you'll track them down and stop their evil plan, whatever it may be... Go to Paragraph 12.

10 Roll your Presence Attack with no modifiers (*as you did in Paragraph 3, but roll only 3½D6*). If you

get less than 15, Pulsar sneers at you; go to Paragraph 6. If get 15 or more, his glow dims somewhat, but there's no other effect; go to Paragraph 6.

11 You wake up in time to see the getaway van taking off; if you make a successful Perception Roll (*13 or less for Crusader*), you'll get the license number. A man in a costume and cape is standing over you; you recognize him as the hero Starburst. "I got here too late to stop them," he says. "That's okay," you tell him. "I got the license number of the van (*if you did*). We'll track them down and stop them!" Go to Paragraph 12.

12 The police arrive and get a full report on the situation. You've hung around the scene long enough to learn that the agents stole a safety deposit box belonging to a William Smith, and \$300,000 in cash and negotiable bonds (they picked the right day at the bank). If the agents were defeated, the safety deposit box and contents were left there; if they got away, the safety deposit box and a few scraps of paper are found in the abandoned van. Studying the papers reveals that this William Smith is a VIPER agent thinking of defecting. He's tucked away some information on VIPER in his notes; the most frightening thing is that there's a new base in this city, and they're making it a center for terrorist operations of all types. This must be stopped—that, of course, will be your mission in the upcoming adventures...



INTRODUCTION

VIPER's Nest is really three linked adventures: *Assault on the Tanghal Tower*, *Combat in Christopher Park*, and *Cleaning Out the VIPER's Nest*. The Game Master should read all the way through these adventures before running any of them. If you're going to play in these adventures, you should read no further.

Now that the players aren't reading any more, down to specifics. The background information on UNTIL and VIPER should be mentioned to the players, since their heroes will have heard most of that information. The VIPER tactics section, however, is all for the GM to use. Before beginning

the adventures, have the players create heroes or choose a character from the back of this book to use as a hero. Use the remaining characters as villains; add several to the VIPER forces in each adventure to make it a more even fight.

Finally, add any of your own plot twists or ideas to these adventures to make them more fun. After all, it's your campaign!

UNTIL BACKGROUND

After World War II, the United Nations wrestled with the question of nuclear weapons in the hands of individual nations. The United States was willing to give up its atomic monopoly only if all other

countries in the UN would abandon all hope of owning nuclear weapons. The Soviet Union wanted very badly to secure its position as a superpower; it was working feverishly to perfect its own atomic weapons. The debate in the security council was long and hard fought on both sides.

The Soviet Union used every political trick it had to lengthen the debate over UN control. At one point, when it looked like the United States had swayed the rest of the council into calling for a vote on the resolution, the Soviet Union brought up the fact that the UN had no military or security arm to control the weapons. They suggested that a commission be formed to study the problem, and passed a motion to that effect. In the next 4 months the United Nations Tribunal on International Law was formed (and nicknamed UNTIL shortly thereafter). It quickly started laying the groundwork for an organization that would have sole control of atomic weapons. Administrative, intelligence, and research branches were created to allow the organization to quickly assume its duties. In the middle of 1948 the tribunal announced that the United Nations now had an organization ready and willing to assume the responsibility for mankind's deadliest weapons.

However, in late 1948 the Union of Soviet Socialist Republics exploded its first atomic bomb, and any chance for UN control went up in nuclear flames. It would be impossible to convince the Russians or the United States to give up their atomic weapons when the other had the capability to manufacture them. Suddenly, the United Nations had a major paramilitary organization with nothing to do. Bureaucratic inertia kept the administrative and intelligence departments active while the General Assembly debated on the final fate of the tribunal.

As the debate went on into 1949 many smaller U.N. members found the intelligence reports from the tribunal very useful. These reports were clear, concise, and without the bias of the superpower intelligence services. When in the spring of 1950 the Korean conflict involved the United Nations in its first real war, the tribunal quickly expanded its intelligence services to keep track of U.N. forces in the field. By the time the conflict was over, the UNTIL had become an institution.

In the late 50's and early 60's UNTIL made a major push to help stop the increasing problem of terrorist activity. As the 1970s dawned, the age of commercial terrorism (supervillains and super agent groups) forced UNTIL to change its focus. It is now the premier international organization dedicated to the destruction of world conspiracies like VIPER.

VIPER BACKGROUND

"Gentlemen, World War II is almost over," a stout man said to the shadowy men in the darkened room. "A power vacuum will exist in the post-war world, and we can step into that vacuum." He lit a large cigar before continuing. "Among us are some of the

most powerful leaders of corporations, labor organizations, and nationalist groups in the world. It is time for us to take our place at the pinnacle of global power." He flicked ashes from his smouldering cigar butt. "I have no doubt, gentlemen, that we can control the world!"

The dozen powerful men argued all through that dark and stormy night. They found that even though they had tremendous differences of opinion on the ways of the world, they were all linked by their own insatiable greed. The possibilities inherent in the unstable post-war situation were enough for them to put aside their differences for the chance to accumulate tremendous power. That night, without realizing it, these men lay the foundation for what was to become the largest non-governmental force in the world.

Through the late 1940's and early 1950's these men kept a loose correspondence. They occasionally cooperated to crush a mutual competitor or stifle any government investigations into their actions. Unfortunately, as the power of the men grew, so did their mutual jealousy. Finally in early 1962 a crime boss and a labor organizer were about to start a virtual war over a disputed piece of territory. Quickly the rest of the group moved in and kept the two factions apart. At that time it was decided that a separate force was necessary so that no one member could bully any other around.

The men drew up plans for the creation of a paramilitary force of agents and assassins. Mercenaries were always available for hire, but could sometimes be untrustworthy. A standing force that could be indoctrinated and relied upon would be a boon to successful covert operations. They also decided to centralize their resources into a single organization. These scientists and technicians would support the military force. In the space of two long weeks of talks a political stopgap was transformed into a massive plan for the creation of VIPER.

Throughout the 1960's VIPER was growing, laying an organizational framework for future expansion. VIPER scientists developed the giant Serpentine computers into which VIPER's agents passed any information they collected. Soon Serpentine contained the largest database of secret information outside of Washington and Moscow. VIPER "penetrators" infiltrated every major government and private security organization.

When the Vietnam war wound down, VIPER had access to a large body of military trained manpower. As the 1970's came to a close VIPER's army exceeded 100,000 and their financial assets made them equivalent to the 12th largest country in the world.

VIPER's main problem was security. The larger it grew, the less safe it was. By early 1976 UNTIL had started to investigate into VIPER operations. Despite their size and power VIPER still had to operate underground. The few times that agents had attempted to operate openly the authorities had spared no expense in an attempt to get to the roots of the VIPER

conspiracy. VIPER had to expend a large number of political favors to squelch the investigations. With increasing UNTIL incursions VIPER had to find a way to cut its losses.

They decided that individual VIPER installations (or "Nests") would be scattered all over the world. These Nests would be fully capable of independent action and have a special link to the VIPER's main Serpentine computer. The Nests would be capable of following VIPER's orders, but not traceable back to the main, secret VIPER headquarters. Soon Nests were popping up all over the world. The autonomy of the Nests allowed VIPER agents to become much bolder and engage in open conflict with police, heroes, and agents of UNTIL. All over the world there has been a major increase in VIPER activity.

VIPER TACTICS

Remember that VIPER is on the offensive in most of these scenarios. In the *Assault on the Tanghal Tower* they'll probably bring the minimum force they feel is necessary, certainly not more than one supervillain. But as soon as VIPER is defeated in a scenario, they'll increase the amount of support they bring. Be careful not to use up the supervillains too fast, since the villains are the most valuable part of the VIPER forces.

When VIPER agents are attacked by heroes they'll keep a 2"-3" dispersion whenever possible. The agents are taught never to make more than a half move in combat. This allows them to fire if attacked directly, or to cover a friend who is attacked.

Example:

A VIPER Agent takes a half phase on segment 8 and moves. He holds his fire till a good target presents itself. A hero comes at the agent on segment 10. The VIPER Agent fires, using up the rest of his Segment 8 phase. On Segment 12 the agent can move and fire normally.

The deployment of agents will depend upon the number of agents and heroes involved in the battle, but follow a general pattern. One quarter of the agents will become skirmishers. They will half move into the open and autofire at the heroes as soon as the heroes come into range. The skirmisher's job is to delay the heroes while the rest of the agents get into position and prepare. Often heroes will engage these skirmishers while the main body of troops complete their mission. Assault and cavalry agents make the best skirmishers.

The second group, one half of the troops and any supervillains, become the main body of the attack. They will get around the flanks of the heroes by making a half move to cover; then they'll try to Find Weakness on the incoming heroes. If there is no cover, the main body will stay on the move and continue their attempt to flank. Once they have Found a Weakness, or the heroes get within 5"-10", they will fire. The main body will attempt to concentrate several agent's fire on a single hero. VIPER figures that the one hero out of a fight is worth more than

two heroes with damage. Heavy Weapons and Assault agents are best for the main body.

The remaining quarter of the troops will be the overwatch. These agents will attempt to stay hidden, brace, and fire only if the second group of agents are rushed. If the overwatch feels it is hidden it will set if possible. Troops that are braced and set are +2 on Attack Roll and x4 on their Range Mod. Undercover agents, with their Stealth, are best in this role. If cover is not available for the third group to hide in they will still provide covering fire and stay on the move.

VIPER will withdraw if they ever feel that the enemy has overwhelming force. If VIPER withdraws, they will protect the target of the scenario first. VIPER considers losing a large number of agents and a supervillain or two worth the targets of these scenarios. VIPER will protect its supervillains second, sacrificing a few agents so that the villains can get away. Villains should use their movement powers to try to scatter away from the rest of the VIPER agents. Villains without movement powers should stick with a group of agents and attempt to get away with them. If the heroes follow the villains then the agents should have a much easier time getting away.

VIPER agents will scatter last, attempting to cause diversions by threatening innocents. They are taught to grab a bystander and threaten to blow him away if the enemy does not let the agents go. This should get the heroes' attention. Normal agents will seldom carry out these threats, but Undercover Agents have been known to, just out of spite.

The VIPER agents are not afraid of capture because they assume that legal tricks will keep them from being convicted of any crimes. VIPER employs several high powered lawyers that can get agents out on bail or get charges dropped for technical reasons. But those agents caught actively threatening bystanders, or actually carrying out their threats, will probably be jailed for a long time.

When the Nest Leader is with his troops, one emotion will dominate the encounter: fear. The Leader is an abject coward, and will put all of his troops between himself and any attackers. If there is any way for the Leader to get away from a battle he will take it. Supervillains, agents, and technicians will all be sacrificed to defend the most important thing in the nest: the Nest Leader.

When using other supervillains VIPER will exploit the villain's strengths and hide their weaknesses. If a villain is very fast, but has no range, he will be placed at the front of the main body or with the skirmishers. If a villain can hide well, or has an invisible ranged attack he will be placed with the covering force. If a villain is strong, or simply good in a fight, he will be placed with the main body and given enough room to do his own thing.

VIPER AGENT SUPPORT

The amount of forces VIPER sends into an engagement will depend upon the number of heroes in the game. VIPER will estimate how much

resistance they'll have and how obvious they are willing to be in an operation. VIPER is willing to be fairly obvious in all of the scenarios in *VIPER's Nest* except for *Combat in Christopher Park*. For each scenario listed roll once on the VIPER Forces chart for each hero in the run to see what kind of extra forces VIPER has available.

VIPER FORCES

1D6 Roll	Forces Used in Scenario
1	VIPER Team of 4 Undercover Agents
2	VIPER Team of 4 Aerial Cavalry Agents
3	VIPER Team of 4 Assault Agents
4	VIPER Team of 4 Heavy Weapons Agents
5+	Supervillain (Roll on the Supervillain Support chart)

SUPERVILLAIN SUPPORT			
1D6 Roll	Supervillain	1D6 Roll	Supervillain
1	Armadillo	1	Howler
2	Bluejay	2	Icicle
3	Brick	3	Ogre
4	Cheshire Cat	4	Pulsar
5	Dragonfly	5	Shrinker
6	Green Dragon	6	Starburst

To use the Supervillain Support chart, roll 1D6; on a 1-3, roll on the first chart, on a 4-6 roll on the second chart. Reroll if you get a character who is being used as a hero.

Using these tables will mean that the VIPER troops will have a small chance of winning outright, an fair chance of some agents getting away, and an large chance for the heroes to win. If the GM assumes that VIPER has poor judgment about their oppositon's power, he may change the number of rolls on the VIPER Forces chart. In the beginning they may be overconfident and roll one or two fewer times on the table.

If previous scenarios have shown VIPER that they're losing badly, they will attempt to remedy the situation in two different ways. First, VIPER will send more troops, perhaps 2 rolls per hero in the run. Second, they will send higher powered troops. The Gamesmaster should add +1 to his roll on the VIPER Forces chart.



ASSAULT ON THE TANGHAL TOWER



What follows is the beginning of briefing given to VIPER Agents before the assault on Tanghal Tower. This gives you the basic plot behind this scenario from the perspective of VIPER.

"Listen up troops, we've got a job. A sneak in and sneak out. It's a simple target, and with luck we won't have any resistance. Now stay awake while I give you the background briefing."

"In the late 1930's, while the Tanghal Tower was being built, a small group of American Nazi agents were engaging in sabotage operations. For their first job they had stolen several experimental superconducting samples from an American laboratory. The superconductor could allow the Americans to build new weapons generations ahead of anything known even now."

"However, in a series of lightning raids, the FBI captured all the members of the gang but one. Kirk Speilhag knew that the FBI was after him too, and that he would have to hide the secret samples. He put the samples in a strongbox and hid the strongbox in the

cornerstone of a new building that was going to be built. Unfortunately for Speilhag he was caught in a shootout with the FBI and died before he could tell anyone where the wonder material was."

"For 50 years the samples sat in the cornerstone of the Tanghal Tower. Information recently declassified from FBI files pertaining to the gang was fed into VIPER's central computers. From this information our Serpentine computer system figured out where Speilhag must have stashed his strongbox. A signal was sent out to our Nest to collect the samples, at any cost. Unfortunately, the tower is currently being torn down, so we have to get the samples before the builders find them."

VIPER will be sending a base team of 4 assault agents into the tower. Two of these agents will carry 8 charge, 3D6 Killing Armor Piercing, No Range laser torches to cut through the cement cornerstone. They will carry autolaser pistols as backups. The rest of the team will be equipped as standard assault

agents. The team will have as much support as the situation dictates (one roll on the VIPER Forces chart per hero in the run).

The VIPER plan is to sneak to the site and come over the fence at night. The security guards have been paid off to stay away from the area of the cornerstone. Once the VIPER agents are inside the fence they will be very open as they know that they are protected from view.

Start the heroes off on this adventure by putting them in the area for some. Perhaps they're on patrol or have just prevented a mugging in their hero identity. Or they're in the area walking home after having dinner in the secret identity. The heroes may sight the agents as they come over the fence, from the air as they move to the cornerstone, or detect the unusual sound or smell of the laser torch in operation. Have the heroes make Perception Rolls to notice the agents or their actions; if they fail, have the agents notice them and tell them to get away. Deal with the heroes one at a time until some combat is about to begin, then begin the action on Segment 12 and enter Combat Time. The VIPER agents will spread out to guard the area during the operation. Once the strongbox with the samples has been removed from the cornerstone the agents will all leave the way they came.

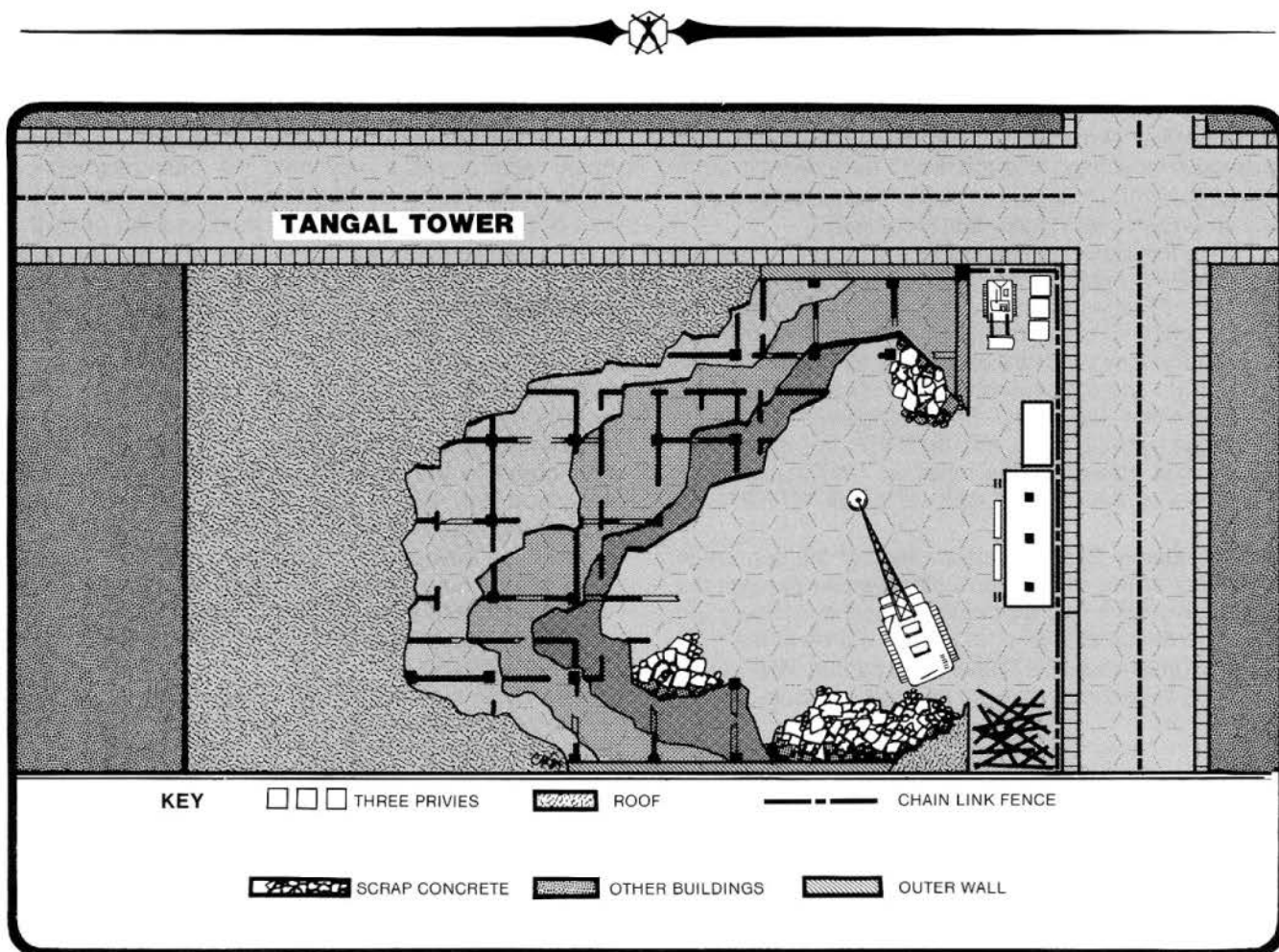
THE TANGHAL TOWER

The Tower is in a state of partial destruction. Most of the top stories have been razed to expose the inner floors. The exterior walls and floors of the Tower are concrete; the interior walls are heavy wood (pieces of interior walls are shown). The dotted lines show walls on lower floors. The interior walls exist on both floors, but not on the roof. The stairs each run up 1 level; it costs +1" of Running to climb the 2 hex stair. Each floor is 2" tall.

The corner of the lot is shown with a small portion of the street and a strip of sidewalk. A 1" tall heavy wood fence separates the sidewalk from the construction yard. There is a gate in one part of the fence where trucks and heavy equipment can be brought into the yard. The gate is locked with a steel chain.

Inside the fence there are several piles of debris that haven't been cleared out. One pile holds concrete and the other pile holds large bent steel I beams. Any character that's Knocked Back or falls into either uneven pile of debris takes +3D6 damage.

Also parked within the compound are two pieces of heavy equipment, a bulldozer and a crane. Both pieces of equipment can be started with their keys



(which are in the trailer on the wall) or by a hero who spends three Phases and makes his Security Systems Skill Roll.

The destruction of the Tower is being run from a trailer. The trailer is 2" tall and is mounted ½" off the ground. Stairs lead up ½" to the door. The walls of the trailer are sheet metal. The interior of the trailer is filled with light wood furniture; the furniture includes a table, several chairs, a desk, and a blueprint cabinet. A peg board on one wall contains the keys for the front gate, the bulldozer, the crane, and the porta-potties. The light wood porta-potties are next to the trailer.

EQUIPMENT

Item	Notes
Concrete chunks	200 to 800 kg
Steel I-beams	800 kg
Bulldozer	6.4 tons, Move 3" a Segment
Crane	12.8 tons, Move 2" a Segment, max lift 3.2 tons. Carries a 1.6 ton armored steel wrecking ball.

COMBAT IN CHRISTOPHER PARK

The following briefing is given to VIPER Undercover Agents before the Christopher Park mission. Once again, this will let you in on exactly what VIPER knows and plans to do.

"Gentlemen, we have a problem. An assault agent has gone AWOL. We think he's going to turn traitor and go to UNTIL. Our mission is to make sure he doesn't give them anything. The job won't be easy; it'll be in broad daylight. Operating in public places is never fun, but as undercover agents that's our job."

"The meeting is scheduled in Christopher Park today. UNTIL Investigator Robert Jensen is going to meet an ex-VIPER agent named James Allison. We think Allison is willing to trade the position of our VIPER's Nest and descriptions of VIPER operations for immunity from prosecution and a new identity. Allison knows that we're out to get him and asked the investigator for a secret meeting in a public place, with no UNTIL troops around. Jensen has agreed to the meeting. UNTIL obviously thinks this is the contact that will break VIPER wide open."

"Christopher Park is a small piece of the country in the center of the city. Paved paths wander through the grassy playing fields, and picnic tables cluster around stone barbecue pits. Lots of people will be in the park on their lunch hour. We'll have to be careful. We'll try for a snatch, if we can get it, but if not we'll eliminate Jensen and Allison."

Jensen and Allison are going to meet under a tree, near the picnic tables in Christopher Park. VIPER's spies inside of UNTIL found out about the meeting. A 4 man VIPER undercover team is going to be at the meeting too. The VIPER team will sneak up on the meeting and attempt to capture both Allison and the UNTIL Investigator. After being captured and taken

away, Allison will get the third degree so that VIPER can discover how much information he has revealed. Jensen will be tortured to give up information about UNTIL operations. VIPER will send as much support, disguised in trenchcoats, as the situation dictates.

The VIPER plan is to drive up the access road in a nondescript van. Undercover agents will be milling around the bushes and the picnic tables. The undercover agents will try to look like businessmen on their lunch hour. Any additional support that VIPER has brought along will be near the tool shed or by the barbecue pit. They will be in hats and trenchcoats, with their helmets and guns under their coats. Any assault agents or cavalry troopers will be ill at ease in disguise, and may look uncomfortable hiding in civilian clothes.

When both targets are identified the undercover agents will try to capture them. If there's any special resistance, the support troops will shuck their coats and come to the rescue. Once Jensen and Allison are captured, they'll be put in the van and all the agents will drive away. If at any time the agents feel that they're losing, they'll try to grab Allison. They will then scatter and cause diversions so that the team with Allison can get away. If the undercover agents think that Allison will get away, they'll kill him with their autolasers.

The heroes can enter this engagement in several ways. Jensen could have contacted some heroes to give him cover during the meeting. He would only contact heroes that have good reputations and those who could blend well into the park background.

The heroes can also be in the park on their lunch hour, like the rest of the bystanders. A hero could have a meeting with someone in the park in his Secret Identity. (Heroes run into trouble accidentally all the time.)

If a hero shows up in superhero identity, all hell will probably break loose. Anyone in hero identity would scare Allison off. If a hero does show up in his supersuit before VIPER attacks, Allison will break off any meeting and try to make a break for it. Jensen will try to stop him any way short of violence. Any VIPER agents would certainly attack at such a point to make sure that Allison doesn't get away.

CHRISTOPHER PARK

Christopher Park is a mostly grass area that's good for running. The play area near the swing set is covered in sand, which makes ground movement difficult. It costs 2" of Running to move 1" in the sand and all Acrobatics Skill Rolls made there are at -2. A paved access road and riding path have a raised concrete edges and cross near the bottom of the map.

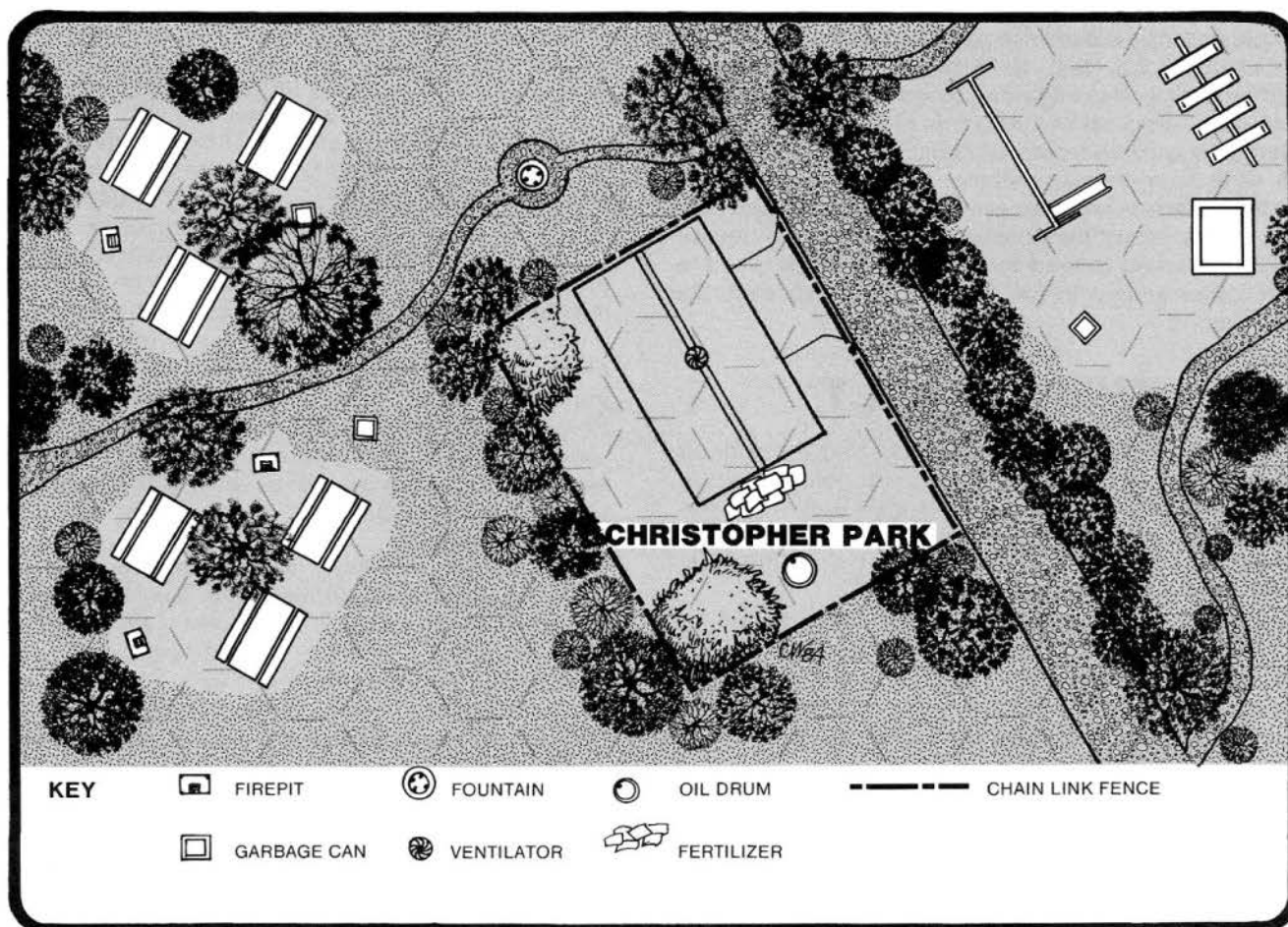
A concrete tool shed on the left hand side of the map is surrounded by a chain link fence that is 1" tall. The shed holds gardening tools, a power mower, and 50 kg bags of cement. Inside the fence there are 25 kg bags of fertilizer, a compost heap, and an old oil drum. If the oil drum is hit by any kind of heat or electricity of 4 Body or more it will break and ignite. The oil fire will spread 1 hex per Segment. Any

character moving through the fire will take ½D6 Killing Energy damage per hex he moves through.

Separating the access road from the play area are high bushes. These bushes are 1" tall and block line of sight. It takes a half Phase to move through 1 hex of bushes. Several small 3" trees dot the area and a large tree (the meeting place) sits on the side of the map. The large tree is 5" tall, with the first 1" being trunk. If any of the trees or bushes is hit by any kind of heat or electricity of 6 Body or more they will burn. Any character moving through a brush or tree fire will take 1 pip Killing Energy Damage per hex he moves through.

Scattered near the top of the map two 100 kg picnic tables are bolted to concrete pilings. A character must do 7 Body to rip the table out of the concrete. Near the picnic tables there is an empty stone barbecue pit. The pit is full of old ashes and litter. A trash barrel overflows with trash near the picnic tables. Included in the trash around the barrel is a broken bottle that can act as a ½D6 Killing Physical Attack for 1 hit.

Over on the left side of the map is the Play Area. A large steel swing set rises up out of the sand. The swings are held up by thin chains. Just across the access road from the play area is a stone drinking fountain. Only the top side side of the drinking fountain works and the drain is plugged up.



CLEANING OUT THE VIPER'S NEST



The center of all VIPER activity in the city is the underground VIPER's Nest. The Nest allows VIPER to keep men, illegal weapons, and supplies safely hidden; supervillains and agents use the Nest for training and as a safe haven between jobs; but the main function of the Nest is to provide secure communications for scattered VIPER forces. A special crystal communication link to VIPER's central Serpentine computer is the heart of the communications system. This supposedly unjammable, and untraceable communications net allows each Nest to be independent in case of disaster and coordinated during operations.

BACKGROUND

The characters have somehow found out the position of the VIPER's Nest. If the ex-VIPER agent James Allison was successfully rescued in the last engagement, he'll tell the Jensen and the heroes the location of the Nest. If Allison was silenced, then either UNTIL Investigators or an enterprising hero will have cracked the location of the Nest through detective work (heroes roll their Detective Work Skill at -2 to have found anything).

If the heroes are cooperating with UNTIL, and UNTIL knows about the position of the Nest, the heroes will be allowed to lead the assault. If the heroes are not cooperating with UNTIL they'll have to assault the Nest alone.

THE ASSAULT

There are several different ways that the assault can be conducted. If the heroes are going in alone they can try to sneak or blast their way in. If the heroes decide to blast their way in, they should rely on speed to get to their objectives before the Nest can come to a full alert.

If UNTIL is assaulting the Nest the heroes will be offered the chance to lead the charge. UNTIL will assault with approximately 100 agents, but only 10 or 20 will be around the heroes at any one time. An UNTIL assault will probably (14 or less) be detected in time for the Nest to be at full alert.

UNTIL wants several things in the Nest. Jensen would tell the heroes what UNTIL is interested in. If the heroes cooperate with the UNTIL investigation they would be given the following instructions.

The most important item in the Nest is the crystal that VIPER uses to communicate with Serpentine.

UNTIL scientists hope to be able to trace the VIPER main base using the crystal. The crystal has a self destruct system and is very fragile (DEF 1, BODY 1). The second most important target is the Nest Leader. The leader will be difficult to capture (he is a coward and will have the entire Nest between him and any attack), but would be a major prize. Third in importance are the supervillains; each is a known criminal and has information on how VIPER organizes and thinks.

The lowest priority targets are the VIPER agents themselves. Agents are told very little about overall policy and the heroes should spend as little time as necessary on them. If the heroes do ignore the agents, the agents will Brace and Set for a +2 on Attack Roll and x4 Range Mod. They should get in good shots against the heroes.

If the heroes go in on their own (just to beat up VIPER on general principles), they'll probably go after the supervillains first. If the VIPER leader decides that the villains are the object of the assault, he'll sacrifice them to buy time to evacuate the base. VIPER will try to get their leader out first, in the opposite direction of an assault. If the assault is from both sides at the same time, the leader will decide which side is weaker, deploy delaying troops against the strong side, and break out of the weak side.

The heroes have two possible entrances to assault through. If James Allison was rescued he would tell the heroes about both entrances. Characters who found the Nest through Detective Work will know about both entrances on 1-3 on 1D6. The main entrance into the Nest is a service elevator in the Hotel Claremont. A hidden set of buttons in the elevator allows entry to the underground Nest. An armored door cuts off the elevator at the basement garage of the hotel unless the entry sequence has been activated.

A secondary entrance is the Nest's underground vehicle garage one half mile from the Nest itself. A monorail shuttle runs from the lower level of the Nest to the garage. The garage empties into a little used alley through an armored door with a brick facade. All the doors are rigged, but can be defeated with a Security Systems Skill Roll. If the door or wall is damaged or unsuccessfully tampered with, a signal in the Nest goes off.



THE NEST ALL LEVELS

The Nest is an underground base carved out of the bedrock of the city. The interior walls are all reinforced concrete and the doors are all heavy wood. All levels in the Nest are connected by stairs and a large elevator. The doors to the stairs and to the elevator are rigged, so when they are opened a signal goes off on the security desk in the main computer room. If a character makes a Security Systems Skill Roll he spots the signalling devices. A second roll will defuse the system.

ELEVATOR

There are two high speed elevators, one a 6" x 8" box and one a 12" x 8" box with controls for sending the elevator to other floors. It takes 3 segments to move 1 floor.

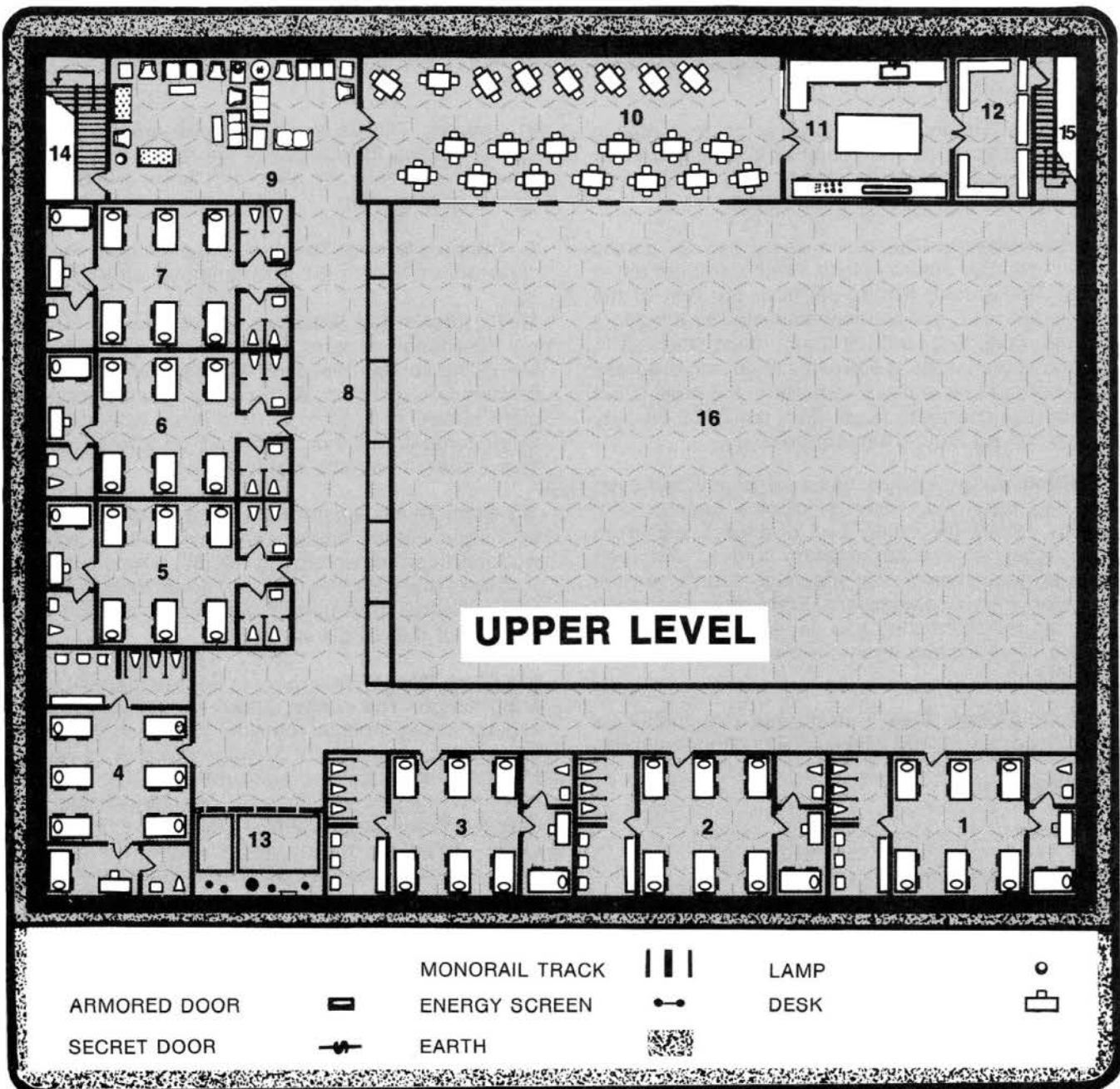
STAIRS

A stair case behind a fire door runs between levels. Running down one level takes 3" of Running, up one level takes 6" of Running. Flying heroes must gain 2" in height to climb the stairs and may not fly through the stairs at a speed that would give them a Turn Mode of greater than 1".

UPPER LEVEL

The upper level is the living level where the troops and sergeants are housed in barracks. Their weapons are kept in lockers near a large opening in the hall. The commissary, kitchen, and a storage room are also on this level.

1-7) Barracks & Tac Rooms: These barracks are outfitted for the troopers and technicians of the Nest. Each barracks contains 6 steel frame bunk beds with



a chest of drawers (four drawers per bed) underneath. These bunks are used by two shifts. When there is no alert, there will be 2D6 troops or technicians in each barracks. Each barracks contains a platoon of troops led by a sergeant. Each sergeant lives in a tac room containing a chest bed, desk, and chair, with a private bath. When there is no alert, a sergeant will be in his tac room on a 1-2 on 1D6.

Each barracks contains troops of a different type. Barracks 1-3 have assault agents, barracks 4 has heavy weapons agents, barracks 5 has aerial cavalry agents, barracks 6 has undercover agents, and barracks 7 has technicians.

8) Weapons Lockers: A row of 6 sheet steel lockers is filled with VIPER weapons. Each platoon sergeant has the keys for his platoon's weapons locker. When the Nest is not at alert, eight men in each platoon will have their weapons. A full locker normally contains 24 weapons and 24 flash grenades. Agents keep their helmets, visors, and reinforced costumes with them at all times. Each locker is rigged with anti-tampering devices.

9) Lounge: The lounge is a large social area next to the commissary; it's often used as a waiting area for the cafeteria. It has seating for 27, and usually contains 4D6 off duty agents at any time.

10) Commissary: The commissary has 21 plastic tables with four chairs apiece. Nest members eat in shifts. The assault troops eat first, the rest of the agents eat next, and the technical staff and leaders eat last. Breakfast starts at 6 am, lunch starts at 11 am and dinner starts at 5 pm. If a meal is in progress 75 people will be in the commissary. If a meal is not in progress and there is no alert, then 4D6 off-duty agents will be around the commissary.

11) Kitchen: The kitchen has a large grill and oven covering one wall, while a formica counter with snacks covers the other. Two doorways lead from the kitchen to the commissary and to the food storage area; there's also a service counter on the wall next to the commissary. Eight men from each platoons rotate cooking and serving the meal. During alert two assault agents are assigned to guard the kitchen.

12) Food Storage Area: This storage area contains a large deep freeze, and shelves full of canned goods.

13) Elevators

14) Stairs

15) Secret Stairway

16) Gym: This is the second story of the gymnasium. Thick plastic windows allow people in the corridor to watch events in the gym.

MIDDLE LEVEL

The middle level has a gymnasium, class rooms, a library and study, a firing range, changing rooms, and storerooms. It would be lightly defended by VIPER agents.

1) Library: This room contains three to six bookshelves with material on tactics, weapons use, issues of *Superhype* magazine, and some light fiction.

2-4) Classrooms 1, 2 & 3: These rooms are used in instructing VIPER agents in tactics and strategy. Each classroom has 9 tables with three chairs at each, and a desk near the door. When there is no alert, there will be (5D6 - 3) agents in each classroom.

5) Study: This room has a large number of tables and chairs; it's used for out of class studying or private reading. It generally contains 1D6 off duty agents.

6) Lounge: This is another social area, used by agents waiting for the use of the range or the gym. When there's not an alert on, there will be 2D6 agents in this room.

7-9) Supply Rooms: The three supply rooms contain classroom (7), gym (8), and range (9) supplies.

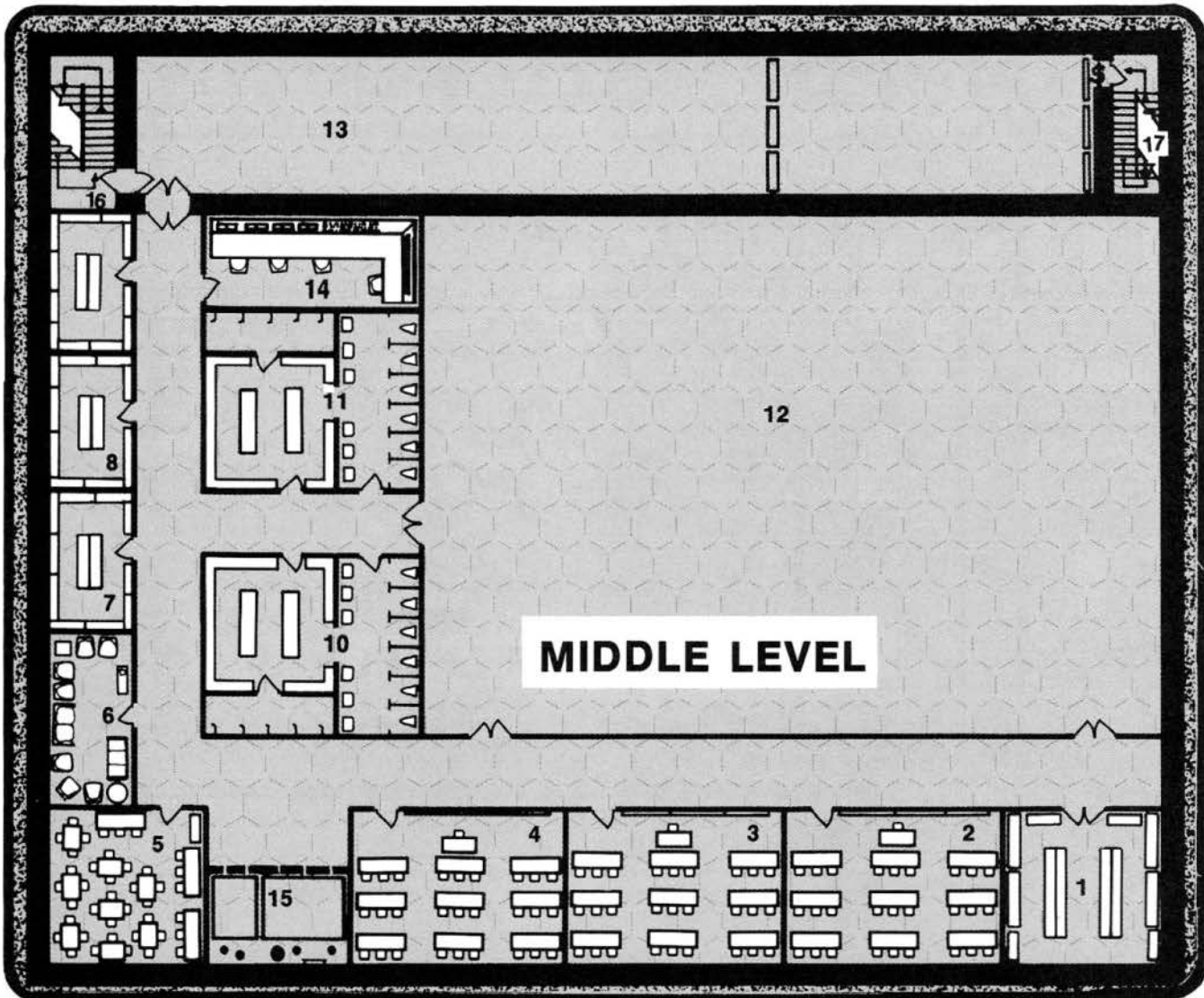
10-11) Men's and Women's Locker Rooms: These are the changing rooms and showers for people who are going to use the gym; there's a men's and a women's locker room. Each changing room contains eight showers, 26 lockers, and three toilets. When there is not an alert on, there will be 2D6 people in each room, in various states of dress.

12) Gym: This is a gymnasium large enough to play all major indoor sports. The gym has a waxed wooden floor, is two stories tall (5") and is covered with lines that describe the court areas for basketball and volleyball. The gym is used for recreation and training of the VIPER agents.

13) Firing Range: This room is a three man, 44 yard firing range. The range allows agents to practice without being noticed outside the Nest. Movable steel pistol targets (DCV 5) hinge down at 25 yards. Movable steel target silhouettes (DCV 5) are mounted against the far wall. The targets can be directed from Range Control. When there is no alert (1D6 - 3) people will be in the range. Roll on the VIPER Forces chart to see who is practicing in the range.

14) Range Control: The callers for the Firing Range are behind solid concrete in Range Control. The callers control operations in the range through the use of video cameras and speakers. A communicator allows Range Control to call the security desk in the





computer room. Range Control will be occupied any time there are people in the Firing Range.

15) Elevators

16) Stairs

17) Secret Stairs

BOTTOM LEVEL

The bottom level is the headquarters of the Nest. This level includes the computer room, meeting and maintenance rooms, and the quarters for the Nest's officers.

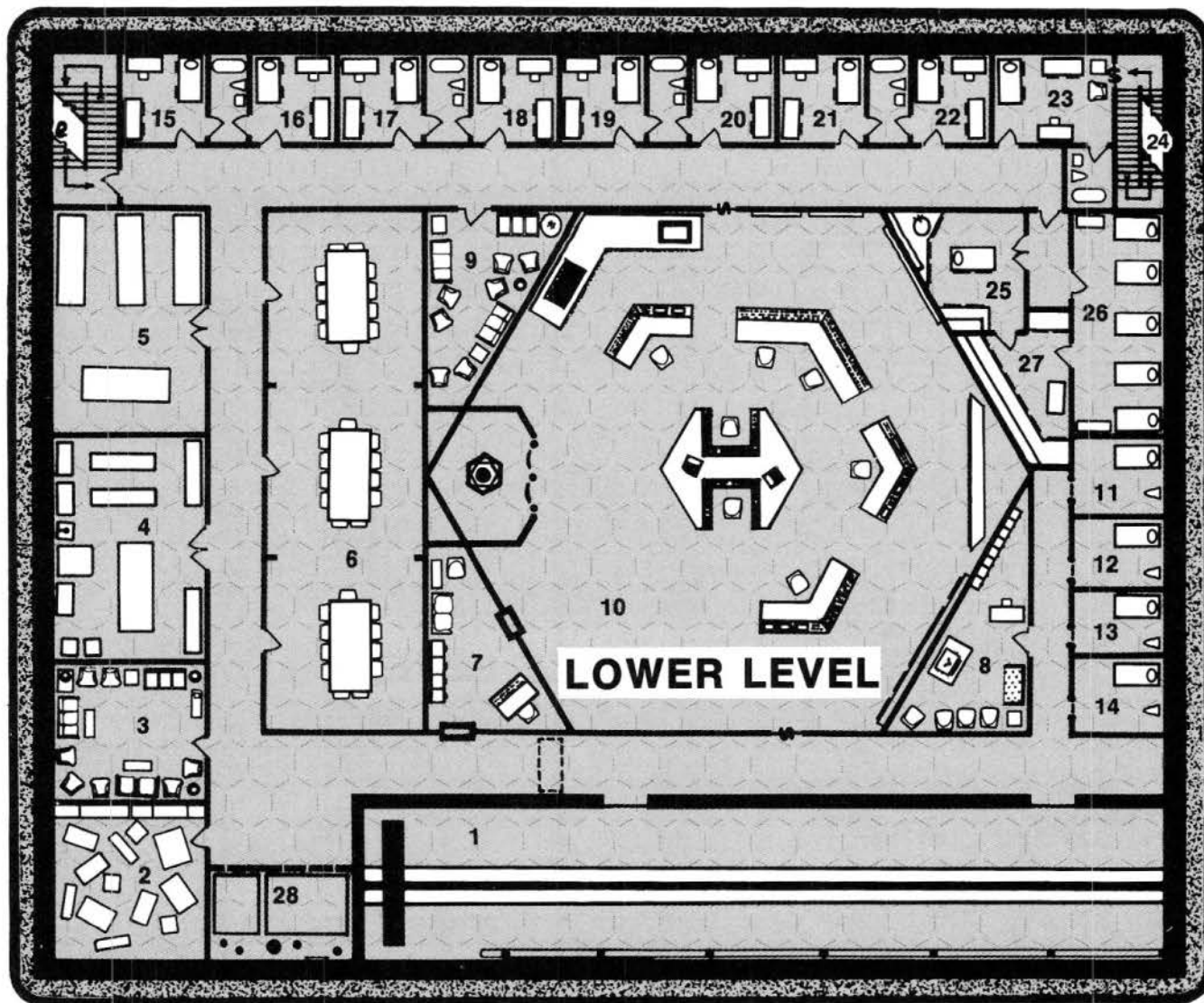
1) Monorail Shuttle: The monorail stretches from the Nest to the Nest garage, one half mile (400") away. The shuttle makes the trip in 3 Turns moving at 11" a

Segment. The rail is heavy cast steel and the car is sheet steel.

2) Storage Room: This room is where all of the spare parts for the Serpentine communications link, weapons, and equipment are kept. Several dozen boxes of various sizes and weights litter the room. Because of a mistake, there's an unguarded spare communications crystal in a 2 kg box marked "Communications Parts". If the heroes do not find the crystal during a search, any agents left will find it and destroy it.

3) Lounge: This is a lounge where off-duty agents can relax and watch TV. There are normally 1D6 agents here when there's no alert.

4) Armory: Weapons and equipment is repaired in the armory. The room has several 200 kg machines,



tools, and 5 benches. If there is not an alert on there will 1D6 technicians and 1D6 weapons scattered about the armory.

5) Computer Shop: Technicians in this room do periodic maintenance on the Serpentine computer link. One technician is on duty here at all times. The shop has oscilloscopes and digital meters on four 100 kg steel benches. When there is no alert, there will be 1D6 technicians in the computer shop.

6) Meeting Rooms 1-3: This is actually one long room with flexible partitions. Each room division contains a long table and eleven chairs. If an alert is not on there will be 3D6-8 people in each room.

7) Computer Security Room: This room controls access to the computer room. Two steel vault doors run to the corridor and to the computer. Six guards are always on duty in this room. All visitors must stop at the outside door and be identified by TV scanner and cleared by a palm print analysis. The security

desk inside the computer room then checks the visitor over TV and opens the inner door.

8-9) Ready Rooms 1 & 2: These are where agents wait for an alert. The rooms are triangular, and contain a table, chairs, and two couches. A TV and playing cards are on the table. If an alert has not been called there will be 1D6 agents in each room.

10) Computer Room: The Nest Leader will direct the Nest defenses, communications, and operations from the computer room until he feels that he's in danger of capture from an assault. Then he'll run. The main objects of the assault (the Communications Crystal, the Nest Leader, and at least one supervillain) will probably be in the computer room if the heroes get here before the Nest Leader can leave.

The computer room is hexagonal, about 24 meters across. Clockwise from the door is a DEF 12 shielded compartment that holds the Communications Crystal. The crystal can be destroyed from the

center console or by the Nest Leader with a remote control device.

Next along the wall is the Nest computer memory. A technician monitors the computer controls on a console just in front of the memory. The computer communicates with Serpentine through the crystal link. Clockwise from the computer is the massive two man communications console. Giant wall mounted screens in front of this console show security maps of the Nest. Then comes the operations desk; this desk shows information during VIPER operations. The console normally shows a map of the operation in progress. The Nest Leader will get any information about an assault from this desk.

Finally, in the center of the computer room is a double console with one chair for the Nest Leader and one for the current console controller. This desk can access and override any of the other functions; it also contains special command circuits and the destruct key for the communications circuit. Any security alarm that goes off is relayed to this double console. The security desk monitors TV cameras hidden in the walls that will spot suspicious activity in the Nest on an 11 or less each Turn.

When there is no alert, there will be six technicians, two guards, and a team leader in the computer room. During an alert the Nest Leader and five additional guards will enter the room. In an emergency the room can be evacuated through a secret door (Perception Roll at -5 to spot) behind the operations desk. When the door is opened a secret steel vault bulkhead will close off the corridor outside from the rest of the Nest. There is another secret door on the opposite side of the computer which is known only to the Nest Leader. This door opens onto the corridor near his quarters.

11-14) Cells 1-4: The Nest has four specially reinforced cells for holding special prisoners. These cells have DEF 16 walls and a DEF 16 Force Wall for a door. The cells each contain a bed and a toilet; a guard is permanently posted outside of any cell containing a prisoner. The cell doors are operated by pushing a button outside the cell and one on the security desk. The locks are unpickable from the inside and a Security Systems Skill Roll at -5 is necessary to pick a lock from outside.

15-22) VIPER Team Leader's Quarters: These rooms are used by the team leaders that report to the Nest Leader; they're also used by any supervillains in the Nest. The occupants of the rooms are: undercover team leader in room 22; assault team leader, room 21; heavy weapons team leader, room 20; aerial cavalry team leader, room 19; rooms 18, 17, 16 and 15 are for visiting supervillains.

23) VIPER Nest Leader's Quarters: This is the room where the Leader of the Nest sleeps. A communications panel allows the VIPER Leader to instantly communicate with any part of the Nest. There is a secret exit behind the chair and table into a secret staircase.

24) Secret Stairs: A private staircase which also exits onto the firing range and the kitchen storeroom through secret doors (-5 Perception Roll to spot if you're looking for the secret doors).

25) Examining Room: This is part of the infirmary. This room includes an examining table, medicine chest, and sink. A doctor and four medical technicians run the infirmary.

26) Infirmary: This room has five beds where wounded men can recover. There will be 1D6-1 wounded men in the infirmary after any operation.

27) Medical Storage: This is where bandages, medicines, and drugs are stored. Only the doctor and the ranking VIPER officers have keys to this room.

28) Elevators

29) Stairs



NEST GARAGE

The garage is a huge room, filled with vehicles and repair facilities. (No map is shown for the garage; use your imagination if it's necessary to map it out.) Twelve vans, each with a capacity of twelve troopers and a driver, allow VIPER to evacuate the entire complex. Six sports cars (with room for four) are reserved for the officers, or the undercover agents. In the case of an evacuation the vans would drive to safe houses around the city.

The shop area has four lifts and is completely equipped. Engine hoists hang from the two story (5") ceiling and a long bench runs down one wall, around, and out into the shop. Two technicians and two guards are on duty in the garage when there's no alert. During alert, eight guards take up positions around the vehicles. Six technicians run around and warm up the vans for the fastest possible getaway.

The monorail shuttle runs from here to the third level of the Nest. Sensors every 100" along the tube will spot activity on an 11 or less each Turn. Due to Infrared sensors, Stealth Skill modifiers don't apply. The Nest Leader can attempt to send units to defeat any intruders or blow up the tube. Destruction of the tube will collapse a section 50" long. If heroes are within 50" of either end, they'll be trapped on that end. If they're inside the tube three things can happen. Roll 1D6; on a 1-2, the hero is free to go to the end of the tube, the far end is blocked; on a 3-4, the hero is trapped in a cave-in, with DEF 5 and 20D6 BODY of rock between the hero and either end; on a 5-6, the roof collapses on the hero, and he takes 20D6 physical damage and is trapped as in 3-4.

If a hero is trapped, he may suffocate. There will be a combined total of 2D6 recoveries of oxygen in the remaining space. Thus, if there are seven

Recoveries available, seven heroes could each Recover once, or one hero could Recover seven times (or other combinations). Once the Recoveries are gone, the heroes will take damage as if they were drowning (see *Recovery in the Rule Book*).

OPTIONS

The final defeat of VIPER should be a climactic event. The heroes will be on the offensive, and must stay on the move to keep from being overwhelmed by sheer numbers. The forces that they meet, and the friendly forces that they depend on, are based mostly on the circumstances of the assault.

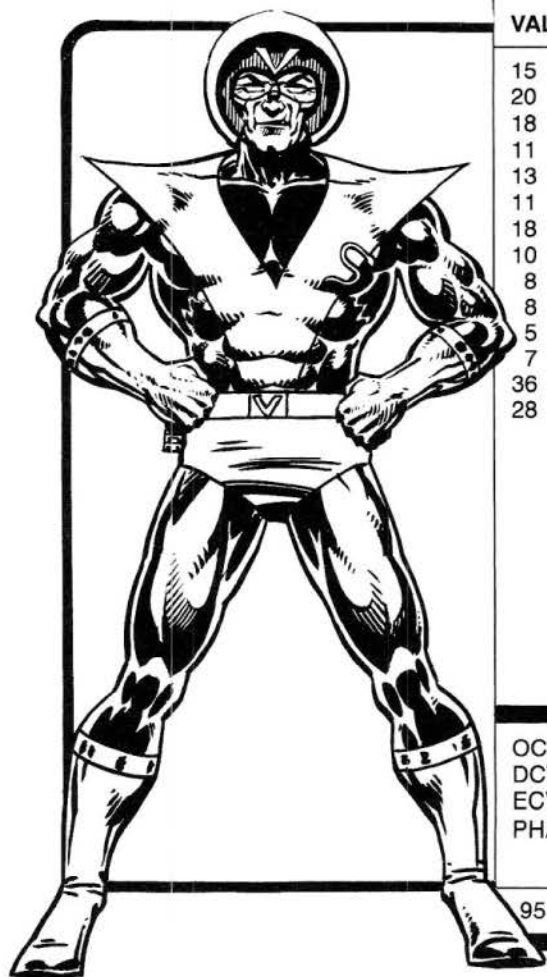
If the heroes assault in concert with UNTIL forces they may be required to work under the leadership of the UNTIL commander. If the commander is Investigator Jensen the heroes should have no problem. If Jensen was incapacitated in the last adventure, an officer named Ricardo Vasquez will lead the troops. He hates superheroes. He will allow them along on the assault because the UNTIL

leadership wants them along. Troops under his command will be ordered to provide only minimal support for superheroes.

If the heroes decide to sneak into the base they could disguise themselves as VIPER agents. Behind the helmets it would be difficult to tell a hero from a normal agent. Heroes who sneak in would have the best chance to get the communication crystal or capture the Nest Leader. Jensen is willing to help the heroes if they want to sneak in. If none of the heroes have Security Systems, then Jensen will use his skill to help get the heroes in.

During the final assault the Nest Leader may decide that there's no way the Nest will survive. Then he might pull out his hidden self-destruct device. If the heroes and the Nest Leader meet, he can threaten to blow up the entire nest. Anyone trapped in the Nest when it is destroyed acts as if they were caught in the tube shuttle tunnel when it is destroyed. The self-destruct device may also be a fake, a way for the Nest Leader to bluff his way out of a tight spot.

VIPER LEADER



VAL	CHA	Cost	Cost	Powers	END	100 + Disadvantages
15	STR	5	20	¹ Multipower, 2 charges	30	Hunted by UNTIL
20	DEX	30	2	u 7d6 Flash 7" radius		8 or less
18	CON	16	2	u 9d6 Explosion	20	Hunted by
11	BODY	2	2	u 4½d6 NND area		Starburst 8 or less
13	INT	3		effect radius DEF –	20	Psych Lim:
11	EGO	2		10 pts Life Support		Paranoia
18	PRE	8		or Holding Breath	15	Psych Lim:
10	COM	0	11	² 4d6 DEF 4		Cowardice
8	PD	5		Entangle, 2 charges	15	Secret ID
8	ED	4	12	³ +7 PD, +7 ED		
5	SPD	20		Hardened Force		
7	REC	0		Field, act. 14 or		
36	END	0		less.		
28	STUN	0	7	³ 15 pts. Life Support		
				act. 14 or less		
			5	⁴ 7 pts. Flash		
				Defense		
			3	⁴ IR Vision		
			15	Martial Arts		
			5	Security Systems		
				12 or less		
			5	Stealth 13 or less		
			10	+1 overall		
			6	+3" Running		
				¹ OAF — Grenades		
				² OAF — Magnetic		
				bolos		
				³ OAF — Reinforced		
				costume		
				⁴ OIF — Helmet visor		

OCV: 7
DCV: 7
ECV: 4
PHA: 3, 5, 8,
10, 12

95 (CHA Cost) + 105 (Power Cost) = (Total Cost) 200 = Disadvantage Total

UNTIL AGENT



VAL	CHA	Cost	Cost	Powers	END
13	STR	3	13	Martial Arts (4d6 Punch, 6d6 Kick, 6d6 Punch w/billy club)	2
15	DEX	15			
13	CON	6	4	1 1" radius Darkness, Impervious to normal sight, 2 charges	
10	BODY	0			
13	INT	3	4	2 +2d6 in HTH combat, not useable with Kick	
10	EGO	0	10	3 +6 PD +6 ED Armor ACT 14 or less	
11	PRE	1	2	4 5 pts. Flash Defense, 8 charges	
10	COM	0	3	+1 w/Blaster	
4	PD	1	30	Weapon/Skill Combination by Agent Type	
4	ED	1		A) Auto Blaster Rifle, 6d6 EB selective fire; 30 charges, -1/5", -1/3" auto fire or	
3	SPD	5		B) Auto Blaster Pistol, 6d6 selective fire, 12 charges, -1/3", -1/2" autofire	
5	REC	-2		Detective Work on 12 or less	
26	END	0		Security Systems on 12 or less	
25	STUN	1			
OCV: 5				1 OAF Grenades	
DCV: 5				2 OAF billy club	
ECV: 3				3 OIF Reinforced Costume	
PHA: 4, 8, 12				4 OIF Helmet	
34 (CHA Cost) + 66 (Power Cost) = (Total Cost) 100 = Disadvantage Total					

Origin: Do unto others before they do unto you! That's the way to get ahead in VIPER. To become Nest Leader you have to lie, cheat, and steal your way past hundreds of other hardened criminals. It took a bribe to become a sergeant, a lie to discredit others on the way to team leader, and a shot in the

dark to open the position of Nest Leader.

As Nest Leader you gain tremendous power; the price is the loss of your freedom. You control a Nest, but lose your identity. You are independent from those below you, but responsible to those above. And you can never be sure that someone below you, or someone above you, will not try to do to you what you did to the Nest Leader before you.

VIPER AGENT

VAL	CHA	Cost	Cost	Powers	END
15	STR	5		SKILLS OF ALL AGENTS	2
14	DEX	12	10	Find Weakness 11 or less w/gun	
13	CON	6	5	+ 1 w/all guns	
10	BODY	0		GADGETS OF ALL AGENTS	
11	INT	1	2	¹ 5 pts. Flash Defense, 8 charges	
10	EGO	0	10	² + 7 PD + 7 ED Force Field at 0 END, 14 or less	
15	PRE	5		³ 2d6 Flash in 2" radius, 2 charges	
10	COM	0	8	WEAPONS FOR AGENTS	
3	PD	0	30	Combinations by agent type	
3	ED	0		Assault Agent: 2d6 RKA selective fire -1/4"	
3	SPD	6		-1/2" autofire, 16 charges; 1d6 HKA 4 charges	
6	REC	0		Energy Bayonet	
26	END	0		Heavy Weapons Agent: Heavy shoulder blaster, 12d6 energy blast, 12 charges, -1/5"	
25	STUN	0		Flying Cavalry Agent: Auto blaster pistol, 2d6 RKA selective fire, 12 charges, -1/3", -1/2" Jet Pack — 8" flight	
				Undercover Agent: 2d6 RKA selective fire blaster, 16 charges, -1/4" (-1/2"). Choose one: Stealth 12 or less; Security Systems 11 or less; Disguise 11 or less	
OCV:				¹ OIF Helmet	
DCV:				² OIF Reinforced Costume	
ECV:				³ OAF Flash Grenades	
PHA:					
35 (CHA Cost) + 65 (Power Cost) = (Total Cost) 100 = Disadvantage Total					



CHARACTERS



INTRODUCTION

The characters in this section can be used as villains for your campaign or as heroes if you don't want to take the time to build your own. Each character has both a Hero and a Villain option to their origin, so they can become either own. The only exception to this is Mechanon; he's a villain of such magnitude that he was given a point bonus to show his awesome power, and therefore can't be played as a character. Such a Villain Bonus is often given to those villains that you want to be exceptionally powerful, capable of fighting several heroes at own time. You should still try to give the villain as many Disadvantages as he should have, and make sure that there's some weakness for the heroes to exploit.

After all, the heroes should win in the end.

The characters are all presented in a condensed format. Some abbreviations are used; their meaning is listed below.

KEY TO ABBREVIATIONS

DNPC: Dependent Non-Player Character
Phys Lim: Physical Limitation
Psych Lim: Psychological Limitation
Public ID: Public Identity
Secret ID: Secret Identity
Susc: Susceptibility
UL: Unusual Looks
Vuln: Vulnerability

CRUSADER

VAL	CHA	Cost	Cost	Powers	END	100 + Disadvantages
20	STR	10	20	Martial Arts	10	B: When people are killed, 8 or less to go, 11 or less to recover
26	DEX	48	10	¹ Missile Deflection to all ranged attacks on 14 or less	5	1d6 Unluck
20	CON	20		² 10" Flight — 2 charges, useable only for gaining altitude	20	Psych Lim: Code vs. Killing
12	BODY	4	6	³ 8" Gliding	15	Psych Lim: Hatred of Killing Attacks
18	INT	8		Detective Work on 13 or less	8	Psych Lim: Distrustful of governments
11	EGO	2	7	Acrobatics 14 or less	30	Hunted by VIPER, 8 or less
18	PRE	8	5	Stealth on 14 or less	25	Hunted by CIA, 11 or less
12	COM	1	10	Find Weakness on 11 or less	15	DNPC: Normal (girlfriend) on 11 or less
15	PD	11	5	1d6 Luck	15	Secret ID
11	ED	7	10	2 levels w/Martial Arts		
6	SPD	24	3	1 level w/Missile Deflection		
12	REC	8				
40	END	0				
33	STUN	1				

OCV: 9	
DCV: 9	¹ OAF — Shield
ECV: 4	² IIF — Jet boots
PHA: 2, 4, 6, 8, 10, 12	³ OIF — Glider wings under arms

$$152 \text{ (CHA Cost)} + 91 \text{ (Power Cost)} = \text{(Total Cost)} 243 = \text{Disadvantage Total}$$

Origin: Sam Saunders was trained by the CIA and assigned by them to infiltrate VIPER. The organization found out he was a CIA agent, so they brainwashed him into becoming an assassin for them. They also provided him with additional training and some gimmicks from their technical division. His code name was Crusader.

Hero Option: Crusader killed one victim for VIPER, but the psychological strain broke the conditioning. He left after demolishing the better part of a Nest. Long anguish over the killing convinced him to use his abilities to fight for justice, and he swore never to cause another death. His girlfriend Sally doesn't know of his past. He works normally as a security guard part-time; he's wary of full time employment, since the CIA might find him.

Villain Option: Crusader killed his first victim for VIPER, but the strain nearly broke his conditioning. VIPER recovered him and gave him more brainwashing; their doctors decided that he must be reoriented towards theft, since killing was likely to cause intense trauma. Tired of his treatment at their hands, Crusader left to become a freelance thief, though he still does work for VIPER on occasion.



DENIS LOUBET '89

STARBURST

VAL	CHA	Cost	Cost	Powers	END	100 + Disadvantages
15	STR	5	62	Multipower		20
20	DEX	30	12	m 10d6 EB at 1/2 END	5	10
25	CON	30		cost Light/Heat		10
10	BODY	0	12	m 25" Flight at 1/2	5	10
10	INT	0		END cost		10
11	EGO	2	12	m +25 PD +25 ED		15
10	PRE	0		Force Field at 1/2		15
16	COM	3		END		15
10	PD	7	5	m Starburst 8d6	36	10
15	ED	10		explosion, 2x		10
5	SPD	20		END, act. 14 or		15
10	REC	2		less		15
50	END	0	10	Flash — 3d6 3"		25
31	STUN	0		radius, act. 14 or		30
				less, 2x END,		30
				linked to Starburst		10
				Power Defense		10
				Telescopic Vision		15
				IR Vision		15
				Computer		15
				Programming on		15
				11 or less		15
				1 level w/EB		15
OCV: 7						
DCV: 7						
ECV: 4						
PHA: 3, 5, 8,						
10, 12						
109 (CHA Cost) + 151 (Power Cost) = (Total Cost) 260 = Disadvantage Total						



Origin: A physicist named Dr. Tom Adams was experimenting with fusion power at a government laboratory. One night when he was working by himself in his lab, Pulsar broke in looking for expensive equipment to steal. Unfortunately for Pulsar, he broke into the lab during a high-energy fusion experiment. Blundering into the apparatus, Pulsar caused an explosion which bathed Dr. Adams in strange radiation. Incredibly, he was not vaporized, but he acquired strange powers. When Pulsar turned away from the accident, the novice blasted him. Pulsar was captured, and has vowed revenge upon Starburst. VIPER was also upset, because the apparatus was destroyed, so now they seek Starburst to find the secret of his tremendous power.

Hero Option: Dr. Adams kept quiet about what exactly had happened to him. He still works as a physicist, but now uses his powers as Starburst to fight crime.

Villain Option: Dr. Adams took great joy in the use of his powers, especially when he destroyed things. Here was chance to make up for all those years of surviving on meager research grants, slaving over a hot particle accelerator with nothing to show for it. Well, Starburst will show them something now!

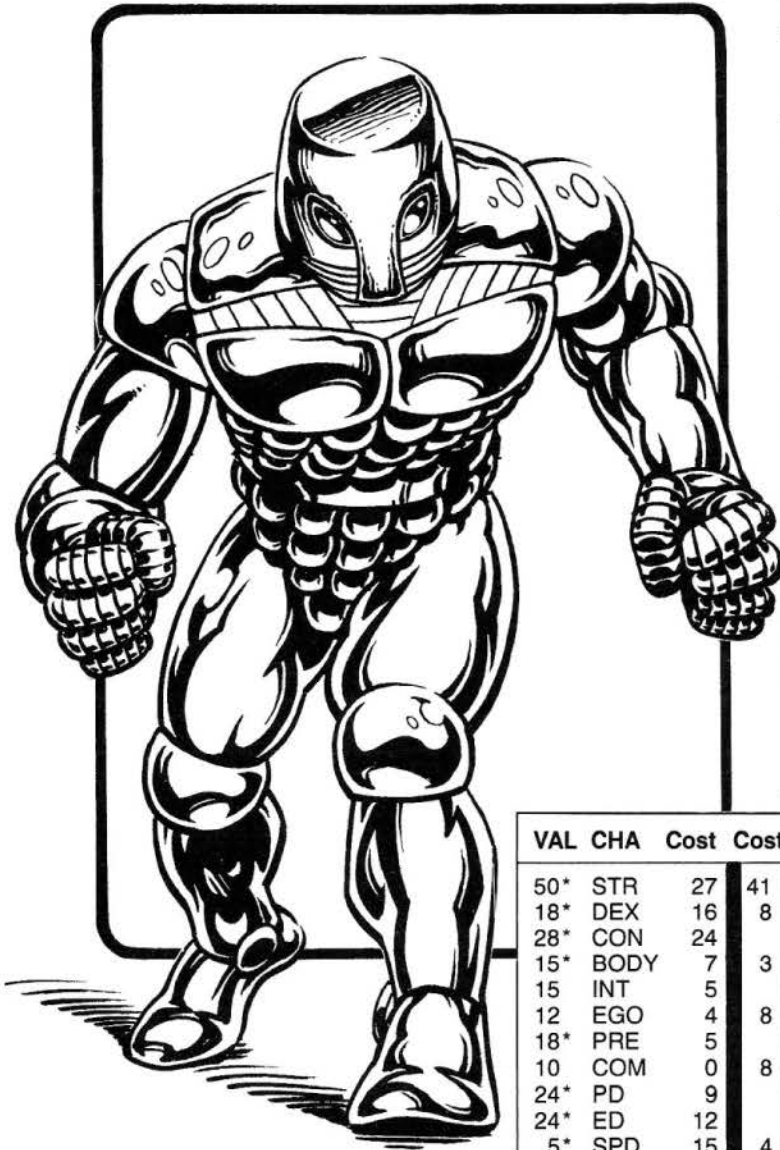
Origin: Randall Gordon was a junior design engineer working for a top-secret government organization on the Armadillo part of the Man Amplifier Program. He was working late with the project's chief scientist on the day when a VIPER assault squad burst into the secret base. Thinking fast, Randall quickly donned the armor and used it to defeat the agents. During the battle, the chief scientist was fatally wounded and all the plans for the armor were destroyed.

Hero Option: The scientist's dying words to Randall were to keep the armor and to use it to fight evil. Randall agreed and left with the Armadillo armor. He has seen action several times and enjoys using the suit. He thinks it is so neat that he wants everyone to know what it can do, which is why he broadcasts his intentions. He'll stop doing that with time (and Experience Points). Aside from that one little quirk, Armadillo is an effective character.

Villain Option: Randall saw this as his big break and made off with the suit. Randall now calls himself Armadillo; he sells his services to whoever will pay him.

Powers: You'll notice that Armadillo has bought almost everything through his Obvious Inaccessible Focus armor suit. This makes him very vulnerable as a hero, because his suit can easily be taken away and with it goes most of his abilities. This is fine for a villain, but a hero should be more capable on his own.

ARMADILLO

[illegible]



Origin: Bob Johnson, technician and jiu-jitsu expert, was working on a top secret fusion reactor project when VIPER attacked in an attempt to steal the technology. UNTIL staged a counter attack, having been tipped off to the assault. Unfortunately for Bob, he was in the reactor core when the first explosions went off. The massive electromagnets surrounding the core went wild. In a blue flash, Bob disappeared into another dimension. He's never talked about where he went or what happened there, but when he reappeared outside the building, it was obvious that he had changed.

Hero Option: He reappeared among the UNTIL troops, who informed him that the VIPER attack had caused the explosion that transported him. That same explosion had also slain his wife who had also worked on the project. Mad with grief, Bob swore that he would use his abilities to avenge his wife's death.

Villain Option: He reappeared among the VIPER troops, who informed him that the UNTIL attack had caused the explosion that transported him. That same explosion had also slain his wife who had also worked on the project. Mad with grief, Bob swore that he would use his abilities to avenge his wife's death.

CHESHIRE CAT

[illegible]

PULSAR

VAL	CHA	Cost	Cost	Powers	END	100 + Disadvantages
15	STR	5	75	Multipower	15	3d6 Unluck
23	DEX	39	7	u 6d6 NND — Force	30	Vuln: 2x Stun
23	CON	26		Field at ½ END		from physical
12	BODY	4		cost	6	killing attacks
10	INT	0	7	u 12d6 EB at ½ END	20	Psych Lim:
11	EGO	2		cost	6	Overconfident
15	PRE	5	15	Martial Arts	5	Psych Lim:
12	COM	1	5	Instant Change		Arrogant
16	PD	13	5	Security Systems	30	Hunted by
20	ED	15		on 11 or less		supergroup, 8 or
5	SPD	17				less
10	REC	4			30	Hunted by VIPER,
46	END	0				8 or less
32	STUN	0			15	Secret ID

OCV: 8
DCV: 8
ECV: 4
PHA: 3, 5, 8,
10, 12

131 (CHA Cost) + 114 (Power Cost) = (Total Cost) 245 = Disadvantage Total



Origin: Frank Costen was a down-on-his-luck army vet who was approached by some shady characters with a job for him. Frank had nothing else going for him and took the job sight unseen. Unfortunately for Frank, the job was with VIPER, working as a test subject for their new Man-Mutation Project. VIPER intended to create a whole squad of supertypes, and Frank had volunteered to test out the process for them. On T-Day a crack of lightning and the boom of exploding machinery announced the test hour. The Man-Mutation Project was ruined in that explosions, but Frank was transformed by it into something with power beyond VIPER's wildest dreams.

Hero Option: But Frank had other ideas than working for VIPER, and split at the first opportunity. He decided that it was better to be a good guy than a bad guy. After all, he'd fought a war on the side of good, and saw no reason for changing sides now. Donning the name Pulsar, Frank set out to stop villainy wherever it may strike.

Villain Option: But Frank had other ideas than working for VIPER; he decided that it was better to be an independent operator than enlisted in another army, so he ran away the first chance he got. Frank adopted the name Pulsar and set about making himself rich. But things didn't work out for Pulsar—as a freelance villain he was quite a failure. Pulsar is now trying to decide if he should stay independent or if he should go back to VIPER. Perhaps the actions of the heroes might influence his decision.

ruined, so she substituted a fake suit for the real one. Adding some modifications of her own, she changed the appearance of the suit to that of a bird, and now calls herself Bluejay as she fights crime.

Villain Option: Lisa became obsessed with the idea of using the suit. She finally started a fire at McNeil and used the confusion to steal the prototype suit. During the theft she discovered several other devices (the sonic multiplier and the miniaturized telescopic sights) that were being delivered to McNeil. With a happy shriek Lisa flew off into the sky to become the fearsome Bluejay, villain for hire.

Origin: The explosion left nothing of Dr. Lirby Koo's laboratory but a burnt out cave. A stony figure emerged from the remains. The figure remembered nothing. He simply wanted to get away. Ogre was hiding from the law in the mountains, and thought that this horrible monster was a superhero he had never seen before. Ogre attacked, but despite his strength advantage Ogre was defeated. Both UNTIL and VIPER had detected the explosion and sent a team to investigate.

Hero Option: UNTIL found Brick wandering in the mountains. They had to subdue him to take him back to their headquarters. His memory of his past life hasn't yet returned. UNTIL psychologists worked long and hard to convince him to adopt as normal an attitude as possible for someone with his appearance. He now uses his powers to fight evil, though he's still very sensitive about not being normal.

Villain Option: UNTIL found the remains of the base, but VIPER found the Brick. VIPER took the Brick back to a Nest and brought him back to health. They taught him to live with his form and how to deal with others. In return, Brick uses his strength to aid VIPER.

Origin: Christine Saunders was born a mutant with the power to control and create ice and cold. Her powers lay dormant until about her sixteenth birthday, when they became apparent during a family picnic. Christine's little brother was attacked by a bear, and she used her new-found powers to save his life. But instead of praise her powers almost got her killed. Her father refused to believe that any child of his could be a "dirty mutie" and almost beat her to death. After she recovered, Christine fled to New York City.

Hero Option: Fortunately for her, she was taken in by a kind family who helped her understand her powers. Her foster parents made her realize that she had been given these powers for a reason. Christine decided that the reason was to use her powers to fight all those who gave mutants a bad name by abusing their powers. Soon after this decision Icicle was seen fighting crime in the streets of New York.

Villain Option: Having no way to support herself, Christine turned to a life of crime. She quickly found out that she could get huge sums of money by hiring out her powers to certain undesirable elements. Christine began calling herself Icicle and started to amass great wealth. But the more money she made, the more she wanted. Icicle is currently for hire, as usual, if the price is right.

ICICLE

VAL	CHA	Cost	Cost	Powers	END	100 + Disadvantages
13	STR	3	20	EC — Ice Powers	20	Vuln: 2 x Stun
21	DEX	33		(25) + ¼ limitation,		from fire
23	CON	26		won't work in hot or	20	Vuln: 2 x Stun
10	BODY	0		dry conditions		from lasers
10	INT	0	20	¹ 5 DEF, 5d6 Entangle	10	Vuln: 2 x BODY
10	EGO	0	20	² + 10" Running at	2	from fire
15	PRE	5		½ END	15	Psych Lim: Greedy
14	COM	2	22	³ + 20 PD, + 15 ED	1	Hunted by super-
8	PD	5		Force Field at ¼		group, 8 or less
8	ED	3		END	30	Hunted by VIPER,
5	SPD	19	28	⁴ 8d6 armor piercing	12	8 or less
10	REC	4		energy blast	15	Secret ID
46	END	0	11	⁵ 12 PD, 8 ED Force		
30	STUN	1		Wall (4 uses)		
OCV: 7				Invisibility to IR only		
DCV: 7				(+ 1½ limitation)		
ECV: 3				+ 1 skill level w/EC		
PHA: 3, 5, 8,						
10, 12						
101 (CHA Cost) + 139 (Power Cost) = (Total Cost) 240 = Disadvantage Total						





HOWLER

Origin: Ruth Levy was a young archeologist working on a dig in Israel when she made an incredible find: she stumbled across the wreckage of an alien spaceship! Going inside she found a strange creature dying inside the craft. Some odd compulsion made Ruth take the alien's necklace and put it around her neck. Shortly after doing this, Ruth heard voices in Arabic coming from outside. Going to investigate, she found that a group of PLO terrorists had also come across the wreck and were preparing to seize it. When they saw Ruth, they began to shoot at her. A strange glow emanated from the necklace she had taken from the alien, and the bullets bounced harmlessly off her body. Ruth shrieked in surprise and found that she could also emit an intense sonic scream; her shriek vaporized a nearby boulder.

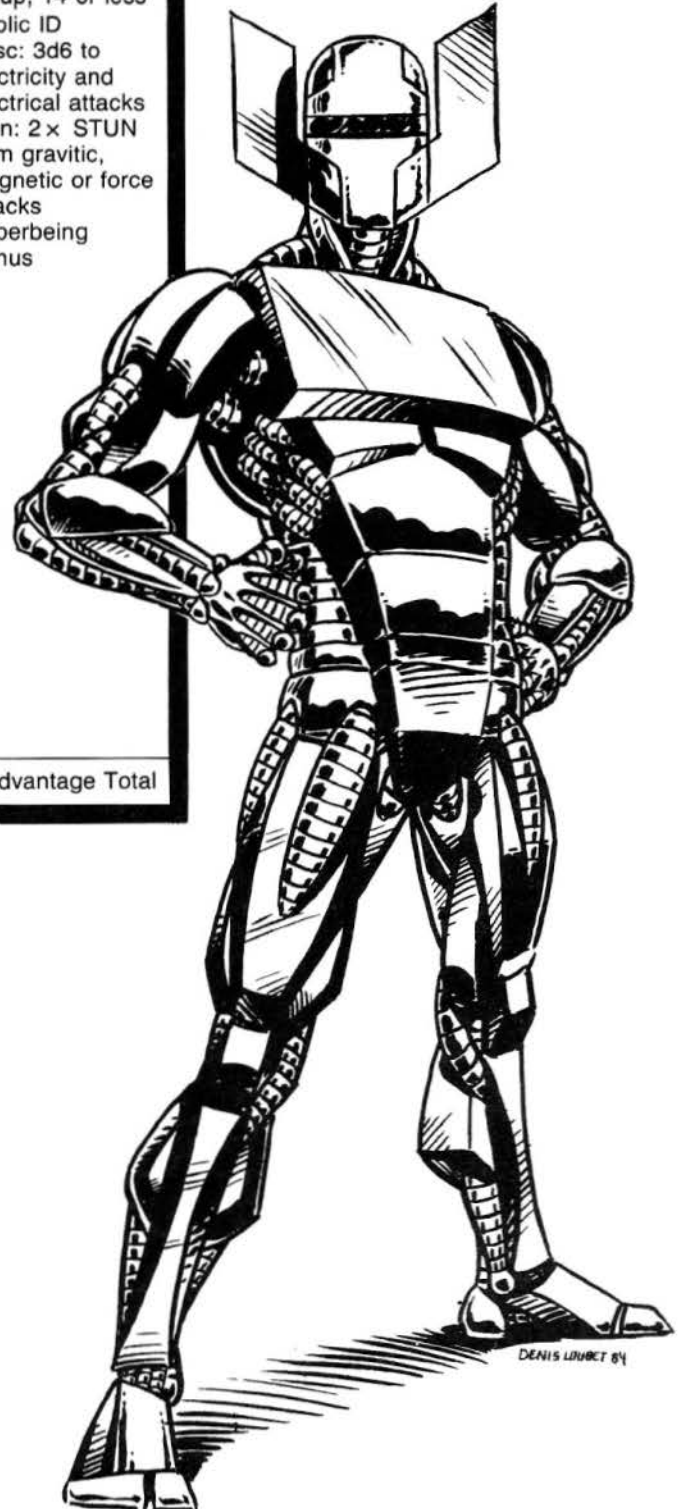
Hero Option: With these powers, she quickly defeated the terrorists. When she was finished with them, she went in to check on the alien, but it was dead when she got back. By the body of the alien who had inadvertently saved her life, Ruth, now thinking of herself as Howler, vowed to use her powers as a hero would.

Villain Option: Finding that she had these powers, Ruth flew away, leaving the spaceship to the terrorists. Calling herself Howler, Ruth began to use her powers for personal gain. Howler lives in fear of the day when the alien or its brethren will come to claim their necklace.

[illegible]

MECHANON

VAL	CHA	Cost	Cost	Powers	END	100 + Disadvantages
60	STR	50	75	Multipower		20
23	DEX	39	7	u 12d6 EB Laser ½ END	6	20
40	CON	60	7	u 10d6 EB affects	15	15
15	BODY	10		Desolid — Plasma		
25	INT	15		Field		35
15	EGO	10	7	u 10d6 EB AP	15	35
40	PRE	30		Physical —		35
2	COM	-4		Micro Rockets		
30	PD	18	7	u 3d6 + 1 RKA	15	10
30	ED	22		explosion — Mega		20
7	SPD	37		Bombs		
20	REC	0	7	u Entangle 6d6, DEF	6	
90	END	5		6 — Nuclear		20
90	STUN	25		Bonder ½ END		
			7	u Power Transfer 5d6	15	
				STR to END —		
			7	Enlivener Field		406
				u Power Drain 6d6	12	
				END explosion at		
				range — Bio-		
			30	Dissipator Field		
				Full Damage		
				Resistance		
			30	Full Life Support		
			30	N-Ray Vision		
			20	10" Flight		
			10	Flash Defense		
			10	Lack of Weakness		
			15	Ego Defense		
			10	Power Defense		
			15	½ END Cost —		
				STR		
OCV: 8				360° vision		
DCV: 8			20	2 overall levels		
ECV: 5			20	2 levels		
PHA: 2, 4, 6, 7,			10	w/Multipower		
9, 11, 12						
317 (CHA Cost) + 344 (Power Cost) = (Total Cost) 661 = Disadvantage Total						



MECHANON

Origin: Mechanon was a nearly unfoppable robot invented by a superhero group to protect their headquarters against super foes. Unfortunately, a flaw in Mechanon's micronic computer brain made him pledge himself to the painful death of all organic life. Mechanon's megalomania will not allow him to accomplish this quietly; he must attempt grand scheme after grand scheme. To guard against the unlikely event of his own demise, robotic factories have been planted around the world. They are programmed to rebuild Mechanon with any improvement necessary to stop the effect that caused his last defeat. Mechanon's point totals are not balanced, for he is a villain of epic scale. The GM should normally only use Mechanon singly against several heroes. Other versions should be constructed as he is defeated, putting in new powers and defenses.

COMBAT SEQUENCE CHECKLIST

- 1) Determine the attacker's OCV.
- 2) Determine the defender's DCV.
- 3) Attacker makes his Attack Roll (3D6); his chance to hit is 11 + attacker's OCV - defender's DCV.
- 4) If he misses, his action Phase is over; go to the next character's Phase.
- 5) If he hits, determine the damage and any effects of damage; then go to the next character's Phase.

OCV CHECKLIST

- 1) Determine base OCV (character's DEX/3).
- 2) Add any applicable Skill Levels.
- 3) Apply any modifiers for the particular Combat Maneuver being used.
- 4) Apply any Combat Modifiers.
- 5) Apply any Modifiers due to Powers; some Powers of the target (like Growth or Shrinking) may apply.
- 6) Apply any Range Modifiers.

DCV CHECKLIST

- 1) Determine base DCV (character's DEX/3).
- 2) Add any applicable Skill Levels.
- 3) Apply any modifiers for the particular Combat Maneuver being used.
- 4) Apply any Combat Modifiers.
- 5) Apply any Modifiers due to Skills or Powers.

COMBAT QUICK SHEET**SPEED CHART**

		Character's Speed											
Segment		1	2	3	4	5	6	7	8	9	10	11	12
	1	—	—	—	—	—	—	—	—	—	—	—	X
	2	—	—	—	—	—	X	X	X	X	X	X	X
	3	—	—	—	X	X	—	—	X	X	X	X	X
	4	—	—	X	—	—	X	X	—	X	X	X	X
	5	—	—	—	—	X	—	—	X	—	X	X	X
	6	—	X	—	X	—	X	X	X	X	X	X	X
	7	X	—	—	—	—	—	X	—	X	—	X	X
	8	—	—	X	—	X	X	—	X	X	X	X	X
	9	—	—	—	X	—	—	X	X	—	X	X	X
	10	—	—	—	—	X	X	—	—	X	X	X	X
	11	—	—	—	—	—	—	X	X	X	X	X	X
	12	—	X	X	X	X	X	X	X	X	X	X	X

COMBAT MODIFIERS

Modifier	Explanation	OCV	DCV	Range	Modifier
Area Effect Attacks	May be targeted at a character or at a hex. The DCV of the target hex is 3. If you miss, the Area Effect centers 1 hex away for each point the Attack Roll is missed by, up to a maximum of half the distance to the target. Roll 1D6 for the direction of the miss.	+0	—	—	x½
Autofire	Requires that 10 shots be expended per burst. Autofire against 1 target: Autofire against many targets:	+4 -1/hex	—	—	x½ x½
Bouncing your attack	Requires 1 Skill Level spent for each time the attack bounces. The Range Mod is counted along the entire bounce path. GM may award a Surprise Maneuver or Surprise Attack bonus.	+1-3	—	—	—
Braced	Requires a solid object to Brace against.	+1	drops to 0	—	x2
Explosions	Handle as Area Effect Attacks.	+0	—	—	x½
Flash Attacks	Target like an Area Effect Attack, but with a normal Range Modifier. You must then make a successful Attack Roll against each target in the area separately to Flash them.	—	—	—	—
Move and Attack	This Modifier applies if the character moves any distance and attacks, except with a Move Through or a Move By.	-1	—	—	—
Prone	Characters lying flat for whatever reason.	+0	x½	—	—
Set	Waiting a full Phase and attacking on your next action Phase; may not move.	+1	—	—	x2
Spreading Energy Blast	To hit one target, you get a +1 OCV for every 1D6 you spend END for but don't use to cause damage. To hit several targets, you may make a separate Attack Roll against all targets in a hex for -1D6 on your attack; each additional -1D6 adds 1 adjacent hex to your area. Each target requires an Attack Roll to hit.	+1/D6	—	—	—
Surprise Attack	If the target is engaged in combat: If the target is not in combat (totally unaware), attack does 2x STUN:	+0 +0 +0	— target's DCV is x½ target's DCV is 0	—	—
Surprise Maneuver	Attacker does a type of attack the defender wasn't expecting. The GM decides the level of surprise, and chooses a bonus.	+0-3	—	—	—
Target Concealment	Target is half concealed: Target shows head only:	— —	— —	—	x½ x¼
Target Size	Target fills 1 hex: Target fills 2 hexes: Target fills 4 hexes: Target fills 8 hexes: Target is ½ man size: Target is ¼ man size: Target is ⅛ man size:	— — — — — — —	— — — — — — —	—	x2 x4 x8 x16 x½ x¼ x⅛
Throwing Objects	Throwing an unbalanced object like an unwilling hero, a chair, a building: Throwing a balanced object like a willing hero, a spear, a pole:	+0 +0	— —	—	-1/1" -1/2"

DESIGNER'S NOTES



ORIGINS OF CHAMPIONS

Champions was born during a college lecture. George was bored by the lecture, so he started designing a super hero roleplaying game in his notebook. The final result of that effort is the game you're holding: *Champions*.

George had some good ideas for combat and characteristics, but the problem of assigning powers was a difficult one. Then George met Wayne Shaw at a convention and saw his point system for distributing superpowers. The current system looks almost nothing like Wayne's original work, but owes much in spirit to Wayne and his group's pioneering effort. Thanks, Wayne.

The original edition of the rules took about two and a half years of playtesting and revision. The second edition was the result of an additional year of input on the rules; many balance problems with the rules were cleared up. I thought that I was finished with the *Champions* rules after writing them for the second time. Well, another year passed and we discovered typesetting, better graphics, better artwork, and better writing. The sense of impending doom that I'd felt for months finally crystallized when Ray said: "When can you have a new edition of *Champions* ready?" Well, I knew it was coming.

George and I went over all of the rules, and most particularly looked over all the questions we'd received. We earmarked a number of sections for expanded explanations, and spotted a couple of Powers that needed some work. We tried hard to avoid changing things wherever we could. Most of the changes in the Powers are merely expanded explanations; there's only three Powers that are changed (Growth, Shrinking, and Teleportation), and those changes don't affect the point cost, just the way the Power is handled. The revisions in the rest of the game consist mostly of additional small rules and more examples.

We owe a lot to many friends who spent much time and effort to improve the game. Jim Landes (and the Medford gang) and Ray Greer (and the Riverside crowd) deserve mention for spreading the game to uninitiated playtesters. Steve Goodman did a valuable mathematical study of the relative cost-effectiveness of levels and Dexterity. Glenn Thain spent hundreds of hours playtesting the game. Tom

Tumey lent us his computer and a great deal of his time to process all these words for the first edition. Our thanks to you and all the other people who have helped us. We hope that the game is worthy of you.

DESIGN CONSIDERATIONS

The main object of the game is for the players and the GM to have fun. We tried to simulate comic book combat and the style of comic book characters. Powers were designed to reflect the most common abilities of characters in the comics. Characteristics were designed to represent those factors that made a superhero different from a normal. Speed was one of the primary ways that superheroes are significantly superior to normals.

We chose Powers and game mechanics by comparing them to the way things appeared in the comic books. If it came to a choice between reality and the comics, the comics won. Of course, our other games using the Hero System (like *Justice Inc.* and *Danger International*) have somewhat more realistic rules concerning guns, but that's because of the genres they reflect.

Above all, we wanted the Hero System to be very flexible and open-ended, capable of simulating any real or fictional situation. This flexibility means that there is potential for "minimaxing" and distorting the rules. We could have put in a lot more "do's" and "don'ts", but that's not the way we like game rules to be presented. After all, you've paid your money for it, so why shouldn't you alter it any way you please? As a consequence, we've asked for a lot of decision-making from the Game Master. It may be difficult for you to tell your friends that no, they can't have someone with a 20D6 attack in your campaign. But they'll probably understand if you explain your reasons for your decision.

This leads to the most important design idea we worked toward: that we wanted a game that could stimulate everyone's creativity. Essentially, a game that you could mold to fit your ideas about super heroes and other characters without having to create a lot of game mechanics. *Champions* is intended to be a tool for you to use in designing your own campaign game. We hope you'll use it that way.

CHANGING THE GAME

There are many ways that the *Champions* rules could be modified to produce a much different game. Some of the more important ones are:

DESIGNING NEW POWERS

There are several Powers that we left out of the game for various reasons. Most effects can be designed using the existing Powers and creative use of the Power Limitations and Power Advantages. For those Powers that just seem too different, we suggest the following considerations:

- 1) A general rule that we followed was that about 40 to 50 Power Points in a Power was pretty good, and 75 Power Points in a Power was wonderful.
- 2) A Power that you don't want too many people to have should be given a high minimum cost.
- 3) Try to build Powers around the 1D6 per 5 points principle.
- 4) Most of the Powers we designed are open ended, rather than absolute.
- 5) Every offense should have a defense, and the defense should be considerably cheaper.

DIFFERENT POINT BASE

If you feel characters are too good when they start out, give them fewer points to start with. If you want to try a really high powered game, try starting people out with 150 Power Points or more instead of 100. Or give more Power Points for Disadvantages. Remember, however, that moderation is a virtue.

NO ENDURANCE

To simplify the game, get rid of Power Limitations and Endurance cost. No Power will cost Endurance to use, but you won't get any breaks on the cost.



Active Points: Refers to a Power bought with a Limitation. The Active points are the amount of points of effect in a Power. See *Real Points*, *Power Points*.

Advantage: A modifier applied to a Power that makes the Power more useful. This increases the cost of the Power. See *Power Advantages*.

Agent: A member of an organization in the game. An agent has more training than a normal person, but is not as powerful as a superhero.

AFTERWORD

We hope that you have a lot of fun with *Champions*; we've had a lot of fun putting it together. Hero Games produces many other products that you can use with your *Champions* campaign. There's a full line of supplements for *Champions*, described in the ad on the last page. In addition, there are other fine Hero System games that we produce; these are all fully compatible with *Champions*, so you already know how to play them and they can be integrated easily into your *Champions* campaign.

We're interested in your ideas and submissions. We really want to know what you think of our games (good, bad or indifferent) and especially any suggestions you have on how we can improve our products. We're looking for adventures, villains, ideas for new Powers or rules, artwork, and any other item you think would be helpful to other *Champions* players. Write us a letter and ask for our Submission Policy (please enclose a self-addressed, stamped envelope).

If you have questions about *Champions*, we'll do our best to answer them, but for our sake: please try to phrase the questions so it can be answered with a yes, no, or a number; and please enclose a self-addressed stamped envelope, otherwise we cannot reply. You should also keep a copy of your questions, so you'll remember them when you get your answers.

We also recommend that you subscribe to the *Adventurers Club*, the magazine about Hero System games. Every issue has an adventure, new rules, GM hints, new villains, reviews, product news, and answers to questions. Check out the information on the last page.

That's all for now. So what are you waiting for? Go out there and BE A HERO!

GLOSSARY

Attack Roll: The number a character must roll to hit an opponent in combat. The character must roll his Attack Roll or less on 3D6 to hit his opponent.

Brick: A character in the game whose main attribute is a high Strength.

Character: A person in the game, a being which the players or Game Master constructs. A character has a name, a set of Characteristics, Skills, Powers, and a personality defined by the person controlling the character. A character can be a

hero or a villain; players will normally play heroes, and the GM will run all villains.

Characteristic: A single defining feature of a character, represented by a number. Examples: Strength and Intelligence are Characteristics.

Cost: The amount of Power Points necessary to purchase a Power, Skill, or Characteristic.

D6: A six sided die, the kind used to play craps. To refer to the sum of more than one six sided die at a time the following notation will be used: 1D6 = 1 die, 2D6 = 2 dice, 3D6 = 3 dice, etc.

DCV: Defensive Combat Value. A number representing how hard an object is to hit in combat.

Disadvantage: A problem that a character is built with in order to gain additional Power Points used in buying Powers, Skills, and Characteristics; also called a Character Disadvantage.

ECV: Ego Combat Value. A value used when determining an Attack Roll for mental combat; used with Powers like Mental Illusions, Ego Attack, Mind Control, etc.

Energy Projector: A character whose major Power is a ranged attack.

Figured Characteristics: A Characteristic that's based in part on another Characteristic. The following are figured Characteristics: Physical Defense, Energy Defense, Speed, Recovery, Endurance Pips, and Stun Pips.

Game Master: The person who directs the game and interprets the rules when playing.

GM: Abbreviation for Game Master.

Hex: Standard area in the game. A six sided area 1 game inch (25 mm) on the Street Map; it represents an area 2 meters across.

Human Mass: For all purposes in the game, a person is considered to weigh 100 kilograms (220 pounds).

Inch: The standard unit of length in the game. One inch (25 mm) in the game is equal to 2 meters in real life.

Killing Dice: Dice that are rolled to represent the damage done by a Killing Attack. The total rolled is the number of BODY done to the character. The number of STUN done by a Killing Attack is equal to 1D6-1 times the BODY done. Normal defenses don't apply against Killing Attacks; only resistant defenses.

Knockback: A possible effect of getting hit. Sometimes a character will be knocked back by a blow for a considerable distance.

Limitation: A restriction on a Power. Limitations are taken on a Power when a character is created. Taking a Limitation on a Power reduces the cost of a Power.

Martial Artist: A character whose major ability is hand-to-hand combat without having a massive Strength.

Normal Dice: The most common way to determine damage in Champions. The total of the dice is the amount of STUN done to the target. Each 1 counts for 0 BODY, each 2-5

counts for 1 BODY, and each 6 counts for 2 BODY. Normal defenses count against Normal attacks.

NPC: Non-Player Character. A character whose actions are controlled by the Game Master.

OCV: Offensive Combat Value. A number that represents how easily an attacker can hit an object in combat.

Phase: A character's action Segment in a Turn. Each character has a number of Phases in a Turn equal to his SPD. Each Phase occurs during a Segment.

Pips: Refers to the value of a Characteristic. A character with an END of 40 has 40 Endurance Pips.

Player: A person playing Champions, assuming the role of a character and reacting to situations presented by the Game Master.

Power: One of the abilities that a character can have. Powers may not normally be learned by a character who doesn't already have a similar Power.

Power Points: The points used to purchase Characteristics, Skills, and Powers. A character starts with 100 Power Points and may acquire more by taking Disadvantages.

Range Modifier: A number that represents how much an Attack Roll loses when the target is at a distance. A Range Modifier is expressed in Inches.

Run: One play session of Champions, an individual scenario or adventure.

Scenario: A particular situation for the characters to act in, invented by the Game Master. A scenario might include several NPCs breaking into a bank. The characters would have to react to this situation.

Segment: The smallest unit of time in the game. Each segment is approximately 1 second long.

Skill: An ability a character may buy with Power Points. Skills may be learned later by a character.

Slot: Referring to the Power Modifiers Elemental Control and Multipower. A Slot is one of the Powers within a Multipower or an Elemental Control. In a Multipower, a Slot is one of the places where the character may allocate his Power reserve.

Special Effects: The defining features of a character's Powers, decided by the player. The special effects of a Power define exactly how it is used, and the player may get small advantages or disadvantages because of the way he has defined his Powers.

Superhero: Also called a hero. A character with Skills, Powers, and Characteristics beyond the bounds of ordinary men, who uses his abilities to fight injustice and help mankind.

Supervillain: Also called a villain. A character with Skills, Powers, and Characteristics beyond the bounds of ordinary men, who uses his abilities for personal profit and destruction. Normally, all supervillains are NPCs.

Turn: A unit of time in the game. One Turn is composed of 12 segments and is 12 seconds long in real time.

Value: The number defining a Characteristic.





CONDENSED COST LISTINGS

CONDENSED SKILL COSTS

- **ACROBATICS** Cost: 10 Power Points; base roll 9 + (DEX/5), +1 per 2 Power Points.
- **CLIMBING** Cost: 5 Power Points; base roll 9 + (STR/5), +1 per 2 Power Points. Base speed 2" per phase, +1" per 2 Power Points.
- **COMPUTER PROGRAMING** Cost: 5 Power Points; base roll 9 + (INT/5), +1 per 2 Power Points.
- **DETECTIVE WORK** Cost: 5 Power Points; base roll 9 + (INT/5), +1 per 2 Power Points.
- **DISGUISE** Cost: 5 Power Points; base roll 9 + (INT/5), +1 per 2 Power Points.
- **FIND WEAKNESS** Cost: 10 Power Points; base roll 11 or less, +1 per 5 Power Points, -1 per 3", one type of attack only.
- **LUCK** Cost: 5 Power Points per 1D6 of Luck, maximum 15 Power Points.
- **MARTIAL ARTS** Cost: equals the character's STR in Power Points; +x½ damage for +½ STR. Minimum Cost = 10 Power Points. Minimum Cost for an extra damage multiple is 5 Power Points.
- **SECURITY SYSTEMS** Cost: 5 Power Points; base roll 9 + (INT/5), +1 per 2 Power Points.
- **STEALTH** Cost: 5 Power Points; base roll 9 + (DEX/5), +1 per 2 Power Points.
- **SWINGING** Cost: Swing 1" per 1 Power Point in Swinging, Minimum Cost 5 Power Points.
- **SKILL LEVELS** Cost: 3 Power Points for a Specific Level, 5 Power Points for a Group Level, 8 Power Points for a General Level, and 10 Power points for an Overall Level.

CONDENSED POWER COSTS

- **ARMOR** Cost: 3 points of resistant defense for 5 Power Points, minimum cost 5 Power Points. Armor costs no END to use.
- **CLINGING** Cost: 10 Power Points for ability to exert up to 20 STR, +10 STR for 5 Power Points, minimum cost 10 Power Points.
- **DAMAGE RESISTANCE** Cost: 5 Power Points for hand-to-hand Killing Attack resistance, 10 Power Points for hand-to-hand and ranged Killing Attack resistance, 10 Power Points for energy Killing Attack resistance, and 15 Power Points for all Killing Attack resistance. Damage Resistance costs no END to use.
- **DANGER SENSE** Cost: 10 Power Points for base 11 or less roll, +1 to the Danger Sense Roll for every 3 Power Points. Danger Sense costs no END to use.
- **DARKNESS** Cost: 10 Power Points for 1" radius Darkness. Impervious to normal sight, +5 Power Points.

Impervious to Ultraviolet Vision, +5 Power Points. Impervious to Infrared vision, +5 Power Points. Impervious to Radar, +5 Power Points. Impervious to X-ray vision, +5 Power Points. +1" radius for +10 Power Points. Range = 5x Power Points in inches.

● **DENSITY INCREASE** Cost: 10 Power Points for +5 STR, +5 CON, +3 fully resistant PD and ED, +1 BODY, -1" Knockback, and 2x mass. Minimum cost is 10 Power Points.

● **DESOLIDIFICATION** Cost: 40 Power Points to move through up to 8 BODY of wall per phase, move through +1 Body Pip of wall for +5 Power Points; minimum cost 40 Power Points.

● **EGO ATTACK** Cost: 10 Power Points for every 1D6 damage, minimum cost 10 Power Points. No range modifier, requires line of sight.

● **EGO DEFENSE** Cost: 1 Power Point for +1 Ego Defense, base Ego Defense = INT/5; minimum cost 5 Power Points. Ego Defense costs no END to use.

● **ENERGY BLAST** Cost: 5 Power Points for 1D6 of Energy Blast, minimum cost 10 Power Points. Maximum range 5 x Power Points in inches. Range Modifier is -1 for every 3".

● **ENHANCED SENSES** Costs:

• **Enhanced Vision:** +1 to sight Perception Roll, +1" to Range modifier for sight Perception Roll for 3 Power Points.

• **Infrared Vision:** See heat patterns and traces for 5 Power Points.

• **Ultraviolet Vision:** See at night as well as in the day (no night modifiers) for 10 Power Points.

• **Telescopic Vision:** Sight to a point at a distance as if it were 1/10 the distance away for 15 Power Points.

• **Microscopic Vision:** View things at close range at 10x magnification for 10 Power Points.

• **X-Ray Vision:** Make normal sight Perception Rolls through walls and light substances for 20 Power Points.

• **N-ray Vision:** Make normal sight Perception Rolls through any material not specifically prohibited by the GM for 30 Power Points.

• **Enhanced Hearing:** +1 to hearing Perception Roll, +1 to Range Modifier on hearing Perception Rolls for 3 Power Points.

• **Ultrasonic Hearing:** Hear very high and very low frequency sound for 10 Power Points.

• **Parabolic Hearing:** Allows the hero to define a point at a distance and hear as if the point were 1/5 the distance away for 15 Power Points.

• **Active Sonar:** Allows the hero to find objects with a successful Hearing Perception Roll for 20 Power Points.

- **Passive Sonar:** This costs 25 Power Points and acts just like Active Sonar, except the hero doesn't emit any sound.
- **Discriminatory Smell:** Allows the hero to make a smell Perception Roll to recognize and identify smells for 5 Power Points.
- **Tracking Scent:** Allows the hero to track someone or something by scent with a successful smell Perception Roll for 15 Power Points.
- **Radio Hearing:** Allows a hero to hear normal AM, FM, and Police band signals for 3 Power Points.
- **High Range Radio Hearing:** Allows the hero to hear up and down all the radio communications bands for 10 Power Points.
- **360 Degree Vision:** Allows the hero to make a sight Perception Roll against any point around him for 20 Power Points.
- **Radar Sense:** Allows the hero to spot objects with a base Perception Roll, with a Range Modifier of -1 per 10", for 20 Power Points. Radar Sense doubles (2x) for every +5 Power Points.
- **ENTANGLE** Cost: 10 Power Points for 1D6, 1 DEF of Entangle; minimum cost 10 Power Points. The maximum range is 5 x Power Points in inches; the Range Modifier is -1 per 3".
- **EXTRA LIMB** Cost: 10 Power Points for each Extra Limb; minimum cost 10 Power Points. Extra Limb costs no END, but using STR with the Extra Limb has the normal END cost.
- **FASTER-THAN-LIGHT TRAVEL** Cost: 10 Power Points for FTL Travel, 2x FTL speed for +5 Power Points; minimum cost 10 Power Points. FTL Travel costs no END.
- **FLASH** Cost: 10 Power Points for 1D6 of Flash in a 1" radius; minimum cost 20 Power Points. The maximum range is 5 x Power Points; the Range Modifier is -1 per 3".
- **FLASH DEFENSE** Cost: 1 Power Point for every -1 phase Flashed, minimum cost 5 Power Points. Flash Defense costs no END to use.
- **FLIGHT** Cost: 2 Power Points for every 1" of Flight, minimum cost 10 Power Points. The END cost is 1 END for every 5" of Flight.
- **FORCE FIELD** Cost: 1 Power Point for every +1 point of resistant defense, minimum cost 10 Power Points.
- **FORCE WALL** Cost: 5 Power Points for every +2 resistant defense points, minimum cost 10 Power Points. The number of hex halves equals (Power Points in Force Wall/5). The maximum range equals the Power Points in Force Wall in inches.
- **GLIDING** Cost: 5 Power Points for +4" Gliding, minimum cost 10 Power Points. Gliding costs no END.
- **GROWTH** Cost: 10 Power Points for each level of Growth, which gives +5 STR, +5 PRE, +2 BODY, +1 ED, +1 PD, and the other benefits listed on the Growth Effects charts; minimum cost 10 Power Points.
- **INVISIBILITY** Cost: 20 Power Points for Invisibility, +5 Power Points for Invisibility to Infrared Vision, +5 Power Points Invisible to Ultraviolet Vision, +5 Power Points Invisible to X-ray Vision, +5 Power Points Invisible to N-ray Vision, +5 Power Points Invisible to Radar, + x½ cost no fringe effect. Minimum cost 20 Power Points.

● **INSTANT CHANGE** Cost: 5 Power Points for changing into superhero form and back to the same clothes, 10 Power Points for changing into any set of clothes. Instant Change costs no END to use.

● **KILLING ATTACK (hand-to-hand)** Cost: 15 Power Points for 1D6 Killing Attack, minimum cost 15 Power Points. No Range.

● **KILLING ATTACK (Ranged)** Cost: 15 Power Points for 1D6 Killing Attack, maximum range is 5 x Power Points; minimum cost 15 Power Points.

● **LACK OF WEAKNESS** Cost: 1 Power Point for -1 to Find Weakness Roll, minimum cost 5 Power Points. Lack of Weakness costs no END to use.

● **LIFE SUPPORT COST:**

Cost	Effect
5	The hero may breathe under water.
10	The hero doesn't have to breathe and is immune to inhaled gas.
15	The hero is immune to gasses absorbed through the skin.
20	The hero can survive in space or under high pressure.
25	The hero need not eat or excrete.
30	The hero can survive under conditions of extreme heat, cold, radiation, or pressure, although he still takes damage from attacks of these natures due to shock.

● **MENTAL ILLUSION** Cost: 5 Power Points for 1D6 of Mental Illusions, minimum cost 10 Power Points. Range is line of sight, no range modifier.

● **MIND CONTROL** Cost: 5 Power Points for 1D6 of Mind Control, minimum cost 10 Power Points. Range is line of sight, no range modifier.

● **MIND SCANNING** Cost: 5 Power Points for 1D6 Mind Scan, minimum cost 10 Power Points. +1 to Attack Roll for every +3 Power Points. Line of sight is not necessary, and there is no range modifier.

● **MISSILE DEFLECTION** Cost: 10 Power Points for thrown objects, +5 Power Points for bullets and shrapnel, +10 Power Points for Energy Blasts. The base Missile Deflection Roll is 9 + (DEX/5). Minimum cost 10 Power Points. Missile Deflection costs no END to use.

● **POWER DEFENSE** Cost: 1 point of Power Defense for 1 Power Point, minimum cost 5 Power Points. Power Defense costs no END to use.

● **POWER DRAIN** Cost: 1D6 for 10 Power Points times the cost multiple of the Characteristic to be Drained; minimum cost 10 Power Points. Delay the return of the Drained Characteristic or Power by 1 segment for every (2 Power Points x cost multiple). Power Drain has no range.

● **POWER TRANSFER** Cost: 1D6 for 15 Power Points times the cost multiple of the Transferred Characteristic; minimum cost 15 Power Points. Delay the return of the Transferred Characteristic or Power by 1 segment for every (3 Power Points x cost multiple). Power Transfer has no range.

● **REGENERATION** Cost: 10 Power Points to Recover 1 BODY each Recovery, minimum cost 20 Power Points. Regeneration costs no END to use.

● **RUNNING** Cost: 2 Power Points for every +1" of Running. The END cost for Running is 1 END for every 5".

●**SHRINKING** Cost: 10 Power Points for every $x\frac{1}{2}$ size, resulting in $x\frac{1}{2}$ to other's Range Modifiers for Attack Rolls and sight Perception Rolls, $x\frac{1}{2}$ inches of ground movement, +3 to knockback, and $\frac{1}{8}$ mass.

●**TELEPATHY** Cost: 5 Power Points for 1D6 of Telepathy, minimum cost 10 Power Points. Range is line of sight, no range modifier.

●**TELEPORTATION** Cost: 30 Power Points to Teleport 15", +1" for every +2 Power Points, 2x mass for +5 Power Points, 2x distance for +5 Power Points (takes 1 extra phase), 1 location for +1 Power Point. Minimum cost 30 Power Points. The END cost is 1 END for every 5 Power Points in Teleport (unlike other movement Powers).

●**TUNNELING** Cost: 5 Power Points for 1" Tunneling per phase, +1 Defense that you can Tunnel through for +3 Power Points; minimum cost 20 Power Points.

GENERAL MODIFIERS

●**ELEMENTAL CONTROL** Cost: the Active Points in each Power must be at least twice the Power Points of the Elemental Control. Each Power that you buy then gets a cost savings equal to the cost of the Elemental Control. Any Power Limitations are then applied to this cost to find the final cost.

●**MULTIPOWER** Cost: 1 Power Point for every 1 Power Point in the Power reserve; maximum possible active Power Points in slot/5 = cost of slot, maximum possible active Power Points in slot/10 = cost of fixed slot. Minimum Power reserve is 20 Power Points.

●**REDUCED ENDURANCE** Cost: Each half END cost requires $\frac{1}{4}x$ points in Power additional points. No END cost for Reduced Endurance Cost.

POWER ADVANTAGES

●**AREA EFFECT HEXES** Cost Multiplier: +1.

●**AREA EFFECT RADIUS** Cost Multiplier: +1.

●**ARMOR PIERCING** Cost Multiplier: + $\frac{1}{2}$.

●**ATTACK WITH NO NORMAL DEFENSE** Cost Multiplier: +1.

●**AUTOFIRE** Cost Multiplier: + $\frac{1}{4}$ for Autofire, + $\frac{1}{2}$ for Selective Fire.

●**BASED ON EGO COMBAT VALUE** Cost Multiplier: +1.

●**EXPLOSION** Cost Multiplier: + $\frac{1}{2}$.

●**EXTRA CHARGES** Cost Multiplier:

Number of Charges	Multiple
32	+ $\frac{1}{4}$
64	+ $\frac{1}{2}$
125	+ $\frac{3}{4}$
250	+1

●**INVISIBLE POWER EFFECTS** Cost Multiplier: + $\frac{1}{2}$ for normally invisible, +1 for fully invisible. Invisible Power Effects don't increase the END cost of the base Power.

●**HARDENED DEFENSES** Cost Multiplier: + $\frac{1}{4}$; does not increase END cost.

●**LARGE ENDURANCE BATTERY** Cost Multiplier:

Battery Multiple	Cost
x16	+ $\frac{1}{4}$
x32	+ $\frac{1}{2}$
x64	+ $\frac{3}{4}$
x125	+1

●**POWER AFFECTS DESOLIDIFIED OBJECTS** Cost Multiplier: + $\frac{1}{2}$; does not increase END cost.

●**USABLE AT RANGE** Cost Multiplier: + $\frac{1}{2}$.

●**USABLE ON OTHERS** Cost Multiplier: + $\frac{1}{2}$.

POWER LIMITATIONS

●**ACTIVATION ROLL** Bonus:

Activation Roll	Bonus
8 or less	+2
11 or less	+1
14 or less	+ $\frac{1}{2}$

●**ALWAYS ON** Bonus: + $\frac{1}{4}$.

●**ENDURANCE BATTERY** Bonus:

Battery Multiple	Bonus
x1	+1 $\frac{1}{2}$
x2	+1
x3	+ $\frac{3}{4}$
x4	+ $\frac{1}{2}$
x6	+ $\frac{1}{4}$
x8	No Bonus

●**END BATTERY Recharge:**

Recharge at	Level
1/10 minutes	-0
1/1 minute	-1
1/1 turn	-2
1/1 phase	-3
1/1 segment	-4

●**FOCUS** Bonus:

Type of Focus	Bonus
Inobvious, Inaccessible (IIF)	+ $\frac{1}{4}$
Inobvious, Accessible (IAF)	+ $\frac{1}{2}$
Obvious, Inaccessible (OIF)	+ $\frac{1}{2}$
Obvious, Accessible (OAF)	+1

●**INCREASED ENDURANCE COST** Bonus:

Endurance Multiple	Bonus
x1 $\frac{1}{2}$	+ $\frac{1}{2}$
x2	+1
x3	+2
x4	+3
x5	+4

●**LIMITED POWER** Bonus: + $\frac{1}{4}$ to +2, GM decision.

●LIMITED USES Bonus:

Number of Uses	Bonus
1	+2
2	+1½
3	+1¼
4	+1
6	+¾
8	+½
12	+¼
No Bonus	

CHARACTER DISADVANTAGES

●BERSERK Bonus:

Chance to Go Berserk	Point Bonus
8 or less	5 Power Points.
11 or less	10 Power Points.
14 or less	15 Power Points.
Chance to Recover	Point Bonus
14 or less	0 Power Points.
11 or less	+5 Power Points.
8 or less	+10 Power Points.
Circumstances	Point Bonus
Uncommon circumstance	0 Power Points.
Common Circumstances	+5 Power Points.
Very Common Circumstances	+10 Power Points.

●DNPC Bonus:

The NPC gets involved:	Point Bonus
Infrequently (8 or less)	+5 Power Points
Occasionally (11 or less)	+10 Power Points
Frequently (14 or less)	+15 Power Points
The NPC is:	Point Bonus
Competent (A normal person, with about +50 Power Points in Characteristics and Skills).	+0 Power Points
Normal (A normal person, no extra points, but possibly some points are shifted around).	+5 Power Points
Incompetent (A normal person with -20 Power Points in Characteristics).	+10 Power Points

●PHYSICAL LIMITATION Bonus:

How Often Limitation Affects	Point Bonus
Infrequently	5 Power Points
Frequently	10 Power Points
All the time	15 Power Points
Limitation Impairs	Point Bonus
Slightly	+0 Power Points
Greatly	+5 Power Points
Fully	+10 Power Points

●HUNTED Bonus:

Type of Hunter	Point Bonus
Hunter is a single person.	5 Power Points.
Hunter is a small group (4 or less villains, or less than 40 people).	10 Power Points.
Hunter is a large group (5 or more villains, more than 40 people).	15 Power Points.
Hunter has advanced weapons and highly trained personnel (agents).	+5 Power Points.
Hunter has superheroes or supervillains included.	+10 Power Points.
Hunter is a superhero or supervillain (group).	+15 Power Points.
Hunter is after hero full time (11 or less).	+5 Power Points.
Hunter is after hero fanatically (14 or less).	+10 Power Points.

●PSYCHOLOGICAL LIMITATION Bonus:

Frequency of Occurrence	Point Bonus
An uncommon situation	5 Power Points
A common situation	10 Power Points
A very common situation	15 Power Points
Intensity	Point Bonus
+5 Power Points Character takes irrational actions concerning the situation.	
+10 Power Points Character becomes totally useless in the situation due to total collapse or frantic retreat.	

●PUBLIC IDENTITY Bonus: 10 Power Points.

●SECRET IDENTITY Bonus: 15 Power Points.

●SUSCEPTIBILITY Bonus:

Object or Effect is:	Point Bonus
Uncommon	+5 Power Points
Common	+10 Power Points
Very Common	+15 Power Points
Character Takes:	Point Bonus
1D6 per phase	+0 Power Points
2D6 per phase	+5 Power Points
3D6 per phase	+10 Power Points

●UNLUCK Bonus: 5 Power Points for 1D6 Unluck, maximum 3D6.

●VULNERABILITY Bonus:

The Attack is:	Point Bonus
Uncommon	5 Power Points
Common (A group of Uncommon attacks, or a single Common attack).	10 Power Points
Very Common (A group of Common attacks).	15 Power Points

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CHAMPIONS

THE ^{SUPER} ROLE-PLAYING GAME!™

NAME: _____

SECRET ID: _____

PLAYER: _____

CV:
(DEX/3)

SKILL LEVELS ADD

ECV:
(EGO/3)
LEVELS

VALUE	CHARACTERISTICS	COST	BASE	PTS.
_____	STR	x 1	10	_____
_____	DEX	x 3	10	_____
_____	CON	x 2	10	_____
_____	BODY	x 2	10	_____
_____	INT	x 1	10	_____
_____	EGO	x 2	10	_____
_____	PRE	x 1	10	_____
_____	COM	x 1/2	10	_____
_____	PD (STR/5)	x 1	—	_____
_____	ED (CON/5)	x 1	—	_____
_____	SPD 1+(DEX/10)	x 10	—	_____
_____	REC (STR/5)+(CON/5)	x 2	—	_____
_____	END (CON x 2)	x 1/2	—	_____
_____	STUN (BODY)+(STR/2) +(CON/2)	x 1	—	_____

CHARACTERISTICS COST:

PHASES: 1 2 3 4 5 6 7 8 9 10 11 12

PD: _____ ED: _____

rPD: _____ rED: _____

SPECIAL DEFENSES:

END: _____ STUN: _____ BODY: _____

MOVEMENT

TYPE INCHES

CHARACTER DISADVANTAGES 100+ PTS.

ATTACK	OCV	DCV	DAMAGE
PUNCH	+0	+0	x 1
HAYMAKER ¹	+0	-5	x 1 1/2
KICK ¹	-2	-2	x 1 1/2
BLOCK	+0	+0	—
DODGE	+0	+3	—
GRAB	-1	-2	—
MOVE BY ²	-2	-2	x 1/2 + (v/5)
MOVE THROUGH ³	-v/5	-3	x 1 + (v/3)
OTHER ATTACKS	+0	+0	NORMAL
MARTIAL PUNCH	+0	+2	x 1 1/2
MARTIAL KICK	-2	+1	x 2
MARTIAL BLOCK	+2	+2	—
MARTIAL DODGE	+0	+5	—
MARTIAL THROW	+ v/5	+1	x 1 + (v/5)

¹Takes 1 extra segment ²Attacker takes 1/3 damage
³Attacker takes 1/2 damage

PER ROLL
9+(INT/5)

DEX ROLL
9+(DEX/5)

INT ROLL
9+(INT/5)

EGO ROLL
9+(EGO/5)

EXPERIENCE POINTS:

DISADVANTAGES TOTAL:

EXPERIENCE SPENT +

TOTAL POINTS =

PTS. EFFECT POWERS END

POWERS COST + CHARACTERISTICS COST = TOTAL COST



THE SUPER ROLE-PLAYING GAME!™

PLAYER:

SKILL LEVELS	ADD
--------------	-----

CHARACTERISTICS COST:

 $9 + (EGO/5)$

¹Takes 1 extra segment ²Attacker takes ½ damage
³Attacker takes ½ damage

TOTAL POINTS =

POWERS COST + _____ CHARACTERISTICS COST = _____ TOTAL COST



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CHAMPIONS

THE **SUPER** ROLE-PLAYING GAME! TM

NAME: _____

SECRET ID: _____

PLAYER: _____

CV:
(DEX/3)

SKILL LEVELS ADD

ECV:
(EGO/3)
LEVELS

VALUE	CHARACTERISTICS	COST	BASE	PTS.
—	STR	x 1	10	—
—	DEX	x 3	10	—
—	CON	x 2	10	—
—	BODY	x 2	10	—
—	INT	x 1	10	—
—	EGO	x 2	10	—
—	PRE	x 1	10	—
—	COM	x 1/2	10	—
—	PD (STR/5)	x 1	—	—
—	ED (CON/5)	x 1	—	—
—	SPD 1+(DEX/10)	x 10	—	—
—	REC (STR/5)+(CON/5)	x 2	—	—
—	END (CON x 2)	x 1/2	—	—
—	STUN (BODY)+(STR/2) + (CON/2)	x 1	—	—

CHARACTERISTICS COST:

PHASES: 1 2 3 4 5 6 7 8 9 10 11 12

PD: _____ ED: _____

rPD: _____ rED: _____

SPECIAL DEFENSES:

END: _____ STUN: _____ BODY: _____

MOVEMENT

TYPE INCHES

CHARACTER DISADVANTAGES 100+ PTS.

ATTACK	OCV	DCV	DAMAGE
PUNCH	+0	+0	x 1
HAYMAKER ¹	+0	-5	x 1 1/2
KICK ¹	-2	-2	x 1 1/2
BLOCK	+0	+0	—
DODGE	+0	+3	—
GRAB	-1	-2	—
MOVE BY 2	-2	-2	x 1/2 + (v/5)
MOVE THROUGH ²	-v/5	-3	x 1 + (v/3)
OTHER ATTACKS	+0	+0	NORMAL
MARTIAL PUNCH	+0	+2	x 1 1/2
MARTIAL KICK	-2	+1	x 2
MARTIAL BLOCK	+2	+2	—
MARTIAL DODGE	+0	+5	—
MARTIAL THROW	+v/5	+1	x 1 + (v/5)

¹Takes 1 extra segment ²Attacker takes 1/5 damage
³Attacker takes 1/2 damage

PER ROLL
9+(INT/5)

DEX ROLL
9+(DEX/5)

INT ROLL
9+(INT/5)

EGO ROLL
9+(EGO/5)

EXPERIENCE POINTS:

DISADVANTAGES TOTAL: _____

EXPERIENCE SPENT + _____

TOTAL POINTS = _____

PTS. EFFECT POWERS END

POWERS COST + CHARACTERISTICS COST = TOTAL COST

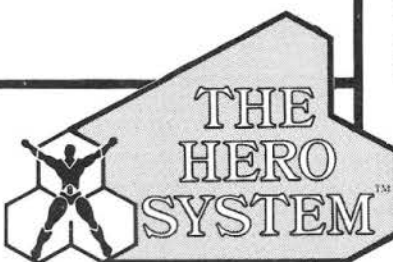
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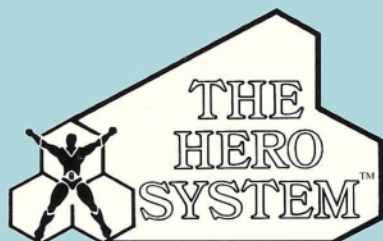
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