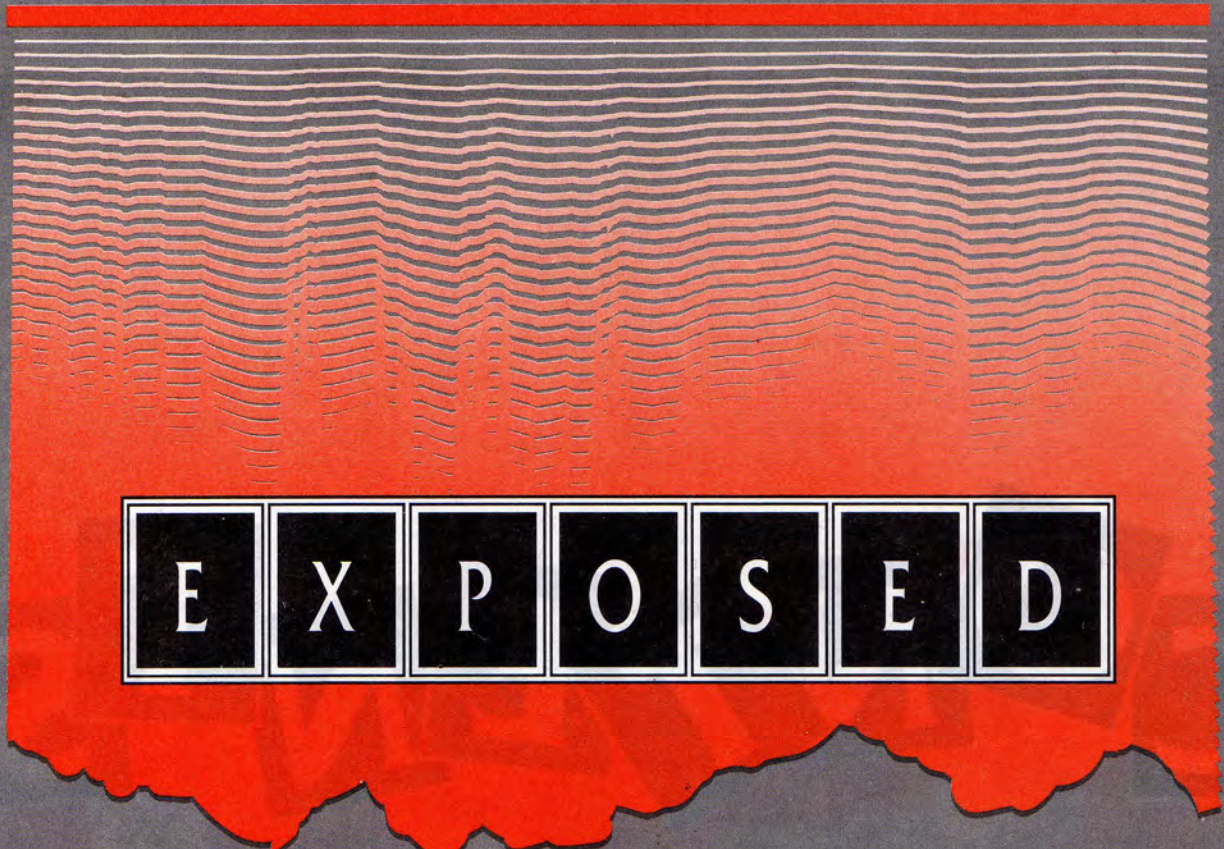




EXPOSED

The Justice League International™

All characters and their distinctive likenesses names, logos, props and other related
marks are trademarks of DC Comics Inc. Copyright © 1993 DC Comics Inc. All rights reserved.
Written by Kelley Jones. Art by Bob Smith.

CONTENTS

GM's Background	3
Justice League International	4
Non-Player Characters	6
Encounter One: <i>The Vault of the Manhunters</i>	12
Encounter Two: <i>Disaster at WGBS</i>	15
Encounter Three: <i>Sing or Suffer</i>	18
Encounter Four: <i>Lights, Camera, MAKEUP!</i>	22
Encounter Five: <i>On the Air</i>	24
Encounter Six: <i>Winning Isn't Everything</i>	28
Seven Steps in Adventure Design	30

All characters, and their distinctive likenesses, names, logos, props and other related indicia are Trademarks of DC Comics Inc. Copyright ©1990 DC Comics Inc. Used under license by Mayfair Games, Inc. All rights reserved.

GM Background

Introduction

Exposed! is an adventure designed for use with Justice League International, and includes specific references to its members in the text. If the adventure is played with fewer than the full JLI, the Gamemaster should be sure to change references of Characters who are not participating in the adventure to those of Players' Characters who are participating. Also, be sure to balance out the number of villains with the number of Players, according to the *Non-Player Characters* section.

Exposed! is unique in that it includes notes on how to create your own adventures. This information can be found as sidebars throughout the text and corresponds to the encounter in which it is included. More suggestions and background material for such development is summarized at the end of the adventure. So, if you like to GM, or feel that your ideas are good enough for publication, these notes can help you get started.

Adventure Summary

Before the *Crisis on Infinite Earths*, the powerful being called the Monitor collected detailed information on all of Earth's heroes. After the *Crisis*, the Monitor's assistant, Harbinger, launched the compiled information deep into space, intending it to roam free for thousands of years. It passed, however, through the area of space which was homeworld to the Manhunters, a race of androids bent on subjugating mankind.

During the Millennium, the Manhunters used the Monitor's notes to infiltrate the private lives of Earth's heroes and persuade them to join the Manhunters in resisting the Millennium project. After the Manhunters were defeated, the secret information was destroyed—or so everyone thought.

Enter television's sleaziest shock reporter, Juan Donavan. His never-ending quest to startle audiences around the world leads him to the Manhunters' now-deserted Manhattan Beach headquarters. In the name of higher ratings, Donavan opens the Manhunters' secret vault on live TV, revealing—nothing. Nothing except a small tape marked:

Recognizing a ratings bonanza when it bites him on the leg, Juan Donavan decides to reveal the JLI's deepest secrets on his TV program.

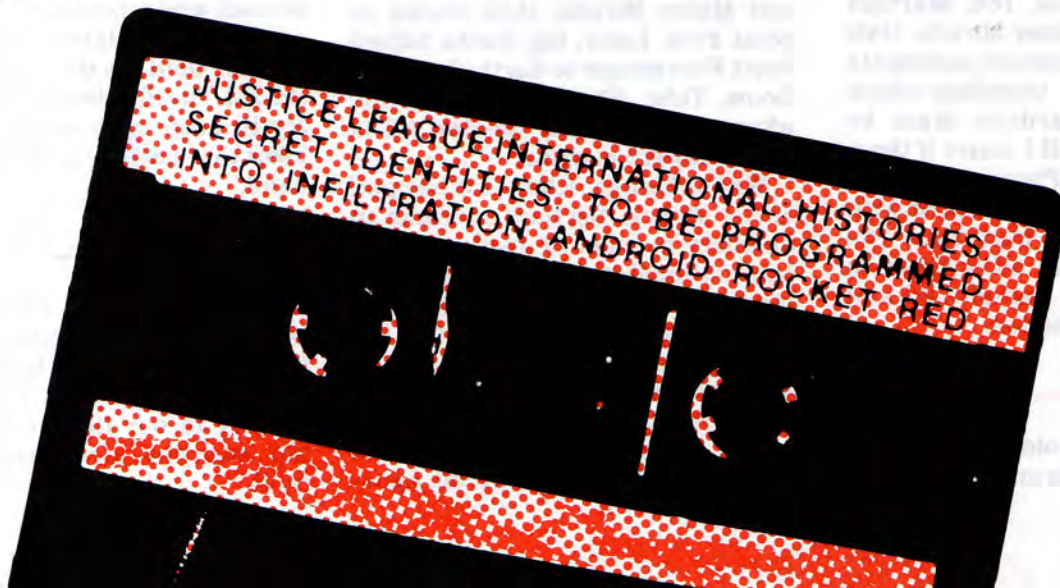
While watching the show, Justice League International members are incensed by the tactics of this would-be reporter. They realize their careers are on the line, and react to the matter.

Well, villains also watch TV, and Major Disaster's newly formed Injustice League attacks the Galaxy Communications building to collect the secret information. Once the JLI members rescue him, Donavan refuses to turn the tape over to them. Instead, the scheming reporter invites the JLI and the Injustice League to meet on his show and discuss their differences. He sets up "900 number" phone-in lines, and agrees to give the Manhunters' tape to the group preferred by his worldwide TV audience.

During the TV showdown, Juan Donavan (complete with red cape and blue pajamas, sporting a large "J" on the chest) taunts the JLI members by comparing them to their villainous opponents, the Injustice League. Donavan questions both the heroes and the villains, but plays down the fact that they are competing for possession of the Manhunters' tape.

Meanwhile, the Injustice League members are being fed all the right answers by the PR man extraordinaire, Funky Flashman, who is hiding off-stage. As the villains continuously make cheap sympathy appeals to the viewing audience, thereby winning more and more votes, the JLI has a chance to determine what is going on and put an end to the farce. If the JLI members discover Funky Flashman in time, they may be able to win enough votes to get their secret information back.

At the end of the show, Donavan congratulates the winners and agrees to give them the Manhunters' tape. No matter which team won the contest, Gorilla Grodd will force the host to reveal that the tape is in a video vault in room 1406B. The JLI must determine which tape is the Manhunters' tape before one of the Injustice League members does, or the heroes risk having their innermost secrets revealed to the world.



Justice League International

Justice League International was formed soon after J'onn J'onzz disbanded the Justice League of America during the anti-hero riots led by G. Gordon Godfrey.

Working behind the scenes, millionaire businessman, Maxwell Lord IV, secretly brought the group under his control. Unfortunately, Lord himself was being manipulated by an alien computer that intended to achieve world peace through its use of the new League. Once Lord realized the computer's plans, he destroyed it and was eventually accepted as a benefactor by Justice League International.

Although some of its original members have resigned, the JLI has remained a steady force in the protection of the world and the universe.

The Gamemaster should hand out the Character cards found in the **DC Heroes RPG**. Possible JLI members include: Batman, Big Barda, Blue Beetle, Booster Gold, Fire, G'nort, Guy Gardner, Huntress, Ice, Martian Manhunter, and Mister Miracle. Only one Green Lantern should participate in the adventure, therefore either G'nort or Guy Gardner must be removed from the JLI roster if there are less than eight Players.

If the Players are not familiar with their Characters' histories, the Gamemaster should allow them to read the following Background and Role-Playing information.

THE BATMAN

• Background:

After a six-year-old Bruce Wayne watched his parents murdered at the

hands of a common criminal, he vowed to get revenge. For years he trained his mind and body to the peak of human perfection, and eventually took on the guise of a bat to strike terror into the hearts of all villains. As the Batman, Bruce dedicated his life to justice and became Gotham City's dark avenger of the night.

• Role-Playing:

Batman is a grim, relentless loner, who is nonetheless proud to be part of Justice League International. He uses both his physical strength and mental skills to combat his opponents, and is a master of disguise and escape tactics. The Batman Player should reflect his/her Character's intimidating manner by speaking rarely and always with a powerful sense of irony.

BIG BARDA

• Background:

Big Barda was a lieutenant in the Female Furies of Apokolips when she met Mister Miracle, then known as Scott Free. Later, Big Barda helped Scott Free escape to Earth through a Boom Tube. She joined him soon after, and eventually the two fell in love and were married.

When Manga Khan kidnapped Mister Miracle, Big Barda became an auxiliary member of Justice League International in order to help rescue her husband. She has remained a big help to this group throughout her association with it.

• Role-Playing:

Big Barda has two sides: one is a tough, demanding attitude created by her harsh experiences on Apok-

olips, and the other is a loving, feminine vulnerability reserved solely for her husband. She keeps the harsh side active while dealing with heroes and villains, earning her a reputation for being more than a match for any man.

Big Barda uses her incredible strength when she fights, often punching, kicking, and smashing her enemies to a pulp. She will throw a truck or tear down a brick wall to crush anyone that gets in her way. If hard-pressed, she will use her Mega-Rod to escape for a moment or blast her opponent(s).

BLUE BEETLE

• Background:

Ted Kord was a promising scientist whose retired father left him his small research business. One day, Ted discovered that his Uncle Jarvis intended to conquer the world from a secret base on Pago Island. Kord enlisted the help of his former college professor, Dr. Daniel Garrett, to stop his uncle. The two traveled to Pago island where Garrett transformed himself into the Blue Beetle. Both Jarvis Kord and Garrett were killed in battle, and Ted vowed to continue the career of the Blue Beetle.

The new Blue Beetle returned to Chicago where he trained himself for his heroic identity. He built an aircraft called the "Bug," and fought crime until he retired to develop his father's business. In a short time, KORD, Inc. became a famous company, but Ted Kord left it to return to his life as the Blue Beetle. Kord joined the JLI upon its inception, and KORD, Inc. has since failed as a productive industry.

• Role-Playing:

Blue Beetle is an athlete and acrobat who relies on his agility when combatting villains. Both he and Booster Gold are the wisecrackers of the JLI. The Blue Beetle Player should try to keep up a steady stream of jokes that pertain to the situation at hand.

BOOSTER GOLD

• Background:

Deciding that the 20th Century is where he belongs, Michael Jon Carter will steal equipment from the Time Museum of the 25th Century and journey to our time to become the hip, swinging hero named Booster Gold.

- **Role-Playing:**

Booster Gold is a charming "ladies' man" whose main goals are to make money and achieve fame in the 20th Century. With the help of Blue Beetle, Booster gives the JLI its flavor by constantly making wisecracks. The Booster Gold Player should try to keep up the banter to fit each situation.

FIRE

- **Background:**

Beatriz DaCosta is a native of Brazil who gained the power to project a flame from her mouth during a mission for the Brazilian government. Naming herself the Green Flame, DaCosta joined the Global Guardians, and later the JLI. She and her friend, Icemaider, replaced Captain Marvel and Doctor Fate after they resigned from the group, and have recently redubbed themselves "Fire and Ice."

- **Role-Playing:**

Fire is a gutsy woman out to prove her worth. What she lacks in fire-power is more than made up for in spirit. The Fire Player should try to reflect this by being courageous and standing his/her ground.

GNORT

- **Background:**

Gnort is a puppo-sapien from a distant galaxy. Throughout his childhood, he was considered a putz by everyone, including his parents.

Fortunately for the other puppo-sapiens, Gnort's long, lost uncle was a Green Lantern who coerced the Guardians of the Universe into making Gnort a member of the Green Lantern Corps. Unfortunately, the Guardians and the other Green Lanterns weren't too happy with Gnort's performance in their corps.

During the Millenium, the JLI found Gnort wandering through space, and he somehow was allowed to join the team.

- **Role-Playing:**

Gnort is a complete idiot whose only asset is his Green Lantern Power Ring. All he wants is to be liked, by somebody—anybody—and will do whatever is necessary to please his teammates in order to attain this goal.

GUY GARDNER

- **Background:**

Guy Gardner was given a Power Ring by the Green Lantern, Hal

Jordan, after Jordan discovered that Gardner was supposed to replace him. When Gardner tried to charge his Ring with Jordan's Power Battery, however, the Battery exploded and sent a severely injured Guy Gardner into another dimension. He later suffered brain damage at the hands of Sinestro, but was allowed to become a Green Lantern during the great Crisis. Gardner has been an uncooperative member of the JLI since the group's formation.

- **Role-Playing:**

Guy Gardner is a ruthless and power-hungry hero who considers himself the last "true" Green Lantern. He is also an obnoxious (and often uncontrollable) fighting machine. This Player will be rolling against Guy Gardner's Serious Rage everytime he attempts an action. If the Player rolls a 3 or less, Guy Gardner will become enraged and enter Killing Combat.

THE HUNTRESS

- **Background:**

Helena Bertinelli was the only daughter of a "family man:" a man with a family consisting of friends, lawyers, judges, and bodyguards—all in his employ. As a child, Helena was kidnapped by another "family" and never forgot the experience.

One day when Helena was home from college, a masked gunman broke into her family's home and murdered everyone present—except Helena. She survived to be the sole heir of her father's fortunes, yet found herself being hunted everywhere she went.

With the help of one of her former bodyguards, Helena trained in the martial arts and weaponry, shed her past life, and became the Huntress. She has recently joined the JLI during her search for her family's murderers.

- **Role-Playing:**

The Huntress is a grim, violent hero who hunts in the dark of the night. She is an excellent hand-to-hand combatant and gymnast, but carries a crossbow for long distance combat.

ICE

- **Background:**

An exploratory expedition discovered a race of people in Norway who had amazing ice powers. The chief's daughter, Tora, decided to leave with the expedition and eventually joined the Global Guardians as Icemaider. When the group disbanded,

Icemaider reluctantly joined her friend, the Green Flame, in foisting themselves upon the JLI. Since then, the duo has become known as "Fire and Ice."

- **Role-Playing:**

Ice is a skilled combatant who can generate ice and snow from her hands. Although she is not as powerful as some of the other members of the JLI, her courage more than makes up for this.

MARTIAN MANHUNTER

- **Background:**

J'onn J'onzz was summoned across time and space by the famous Dr. Erdel in the mid-1950's. As the Martian Manhunter, J'onzz kept his existence secret from the world by working as the police detective, John Jones. Once he joined the original Justice League of America, he gave up his police identity and became a public hero. He now serves as chairman of the JLI.

- **Role-Playing:**

On Earth, J'onzz has tremendous strength and reflexes. He can even turn invisible and alter his shape and identity.

The Martian Manhunter is serious, sober, and resolutely stoic. This makes the rare times he cracks a joke all the funnier. The Player of Martian Manhunter should try to portray his no-nonsense attitude and leadership abilities.

MISTER MIRACLE

- **Background:**

Scott Free is the son of Highfather and Avia of New Genesis. To end a long war between New Genesis and Apokolips, Highfather gave Darkseid custody of his son while he himself took custody of Orion, Darkseid's son. Scott grew up on Apokolips, but eventually escaped to Earth with the help of Big Barda, Himon, and a Boom Tube. On earth, he took on the guise of Mister Miracle, master escape artist, and has been a member of the JLI since its inception.

- **Role-Playing:**

Mister Miracle is a free spirit in the truest sense of the word. He is fun-loving, courageous, and compassionate, almost to the point of recklessness. He is one of the few heroes of the JLI whom the Batman will call by his first name while barking out orders.

Non-Player Characters

JUAN DONAVAN

DEX:	2	STR:	2	BODY:	2
INT:	2	WILL:	3	MIND:	2
INFL:	2	AURA:	2	SPIRIT:	2
INITIATIVE:	6	HERO POINTS:	0		

• Skills:

Charisma: 2

• Advantages:

Connection: WGBS TV (Low); Gift of Gab; Popularity

• Drawbacks:

Catastrophic Irrational Attraction to the Sensational and the Bizarre, Minor Physical Restriction: Speech Impediment

• Alter Ego: John Donavan

• Motivation: Greed

• Occupation: Reporter

• Wealth: 7

• Background:

Juan Donavan was once John Donavan, a dull newsman who craved the fame and fortune of the celebrities he followed. For many years he toiled anonymously in the shadows of the powerfully talented movers and shakers.

In a desperate search for a personality, Donavan threw integrity to the winds and abandoned his old life. Shedding 200 pounds in two months, John changed his name to "Juan," and used his newly-made ethnic background to make a name for himself in the television industry. "Donavan" became a household word, and his show one of the most hated and loved by people across the world.

Donavan quickly made a name for himself by pandering to the lowest tastes of his TV viewing audience and lowering the standards of TV journalism to that of supermarket tabloids. In his quest for phenomenal ratings, Donavan presented the most lurid, sensational, and shocking stories he could find, even going so far as to dress himself as a woman during a show about transvestites and to let himself be hypnotized into revealing he had been captured by aliens from the planet Rann.

Juan Donavan has one problem, though. After dredging up the most gruesome and shocking stories, how can he top himself? What could be more startling than all he has shown or done before? The answer: a live, unrehearsed hero vs. villain battle!

• Role-Playing:

"The public has a right to know!" is the motto Juan Donavan uses to justify countless hours of programming time dedicated to rabid fanatics and creepy loonies. In *Exposed!*, he will use this creed as an excuse for revealing the JLI's innermost secrets.

When playing Donavan, the Gamemaster should keep in mind that this Character feels vindicated in doing anything, even betraying the JLI, as long as it means higher ratings for the *Donavan!* show.

The Gamemaster can convey a lot of Juan Donavan's sleazy personality through his distinctive mode of

speech. There are two parts to this:

1) Overblown Speech: Donavan peppers his dialogue with ridiculous adjectives, like, "So amazing! Un-speakably controversial! Utterly unbelievable!" This way, if his audience doesn't think his show is amazing, controversial, or unbelievable, he is subconsciously convincing them that it is.

2) Speech Impediment: Donavan has a slight speech impediment. (Whether it's real or a cheap attempt to imitate Baba Wawa, no one knows.) he tends to slush the letter "s" when he speaks, making it sound like "sh".

For example, "*This is Juan Donavan, broadcasting live from inside the former secret headquarters of the mysterious Manhunters*" would sound like "*Thish ish Juan Donavan, broadcashting live from inshide the former shecret headquar-tersh of the myshterioush Manhun-tersh!*"

All of Donavan's dialogue is written like this to help the GM play the part. As a result, some words are spelled so strangely that it is difficult to figure out what the word really is. In these cases, the real spelling follows the dialect spelling in parentheses, like this:

"*Thish warehoush hash been shealed off ever shinsh (since) the Manhuntersh were beaten.*"

To get the best effect in turning the "s" sound into the "sh" sound, clamp your teeth shut and speak the "sh" sound through the sides of your mouth. This causes the air to slush around your back teeth, imparting a liquid "s" sound. Practice using the preceding example sentence before beginning the adventure. The GM should feel free to go to extremes in playing Donavan. He is a radical Non-Player Character and ought to appear as overly dramatic as possible.

FUNKY FLASHMAN

DEX:	2	STR:	2	BODY:	3
INT:	8	WILL:	2	MIND:	2
INFL:	8	AURA:	7	SPIRIT:	2
INITIATIVE:	18	HERO POINTS:	45		

• Skills:

Charisma (Persuasion): 12, Thief: 2

• Advantages:

Connections: Broadcasting Industry (High), Secret Society of Super-Villains (Low); Gift of Gab; Luck; Omni-Connection; Scholar (salesmanship, swindling)

● **Drawbacks:**

Catastrophic Irrational Attraction to money; Unluck

● **Alter Ego:** Unknown

● **Motivation:** Mercenary

● **Occupation:** Swindler

● **Wealth:** 9

● **Background:**

Funky Flashman is a master con-artist who once tried to win fame as a tour manager for Mister Miracle. The collaboration ended before the tour even began, when Funky stole Mister Miracle's Mother Box. As a result, he was attacked by the Female Furies, who had teleported from Apokolips, all the while homing in on Mister Miracle's Mother Box. Funky barely survived the attack, and never worked for Mister Miracle again.

Funky Flashman later resurfaced as a public relations man for the Secret Society of Super-Villains. This job turned out to be a greater fiasco than the last one, and Funky went into hiding to plan his next move.

● **Role-Playing:**

Funky Flashman is a grinning phony. He speaks in grand, overblown phrases and clichés. He also uses a lot of alliteration, spewing strings of words that begin with the same sound, such as "a colossal collection of cuddly killers."

In this adventure, he has signed on with the Injustice League to handle its media campaign. He will secretly feed the normally inarticulate villains a steady stream of clever dialogue, intended to win the hearts and minds of Juan Donovan's viewing audience.

MAXWELL LORD

DEX:	2	STR:	2	BODY:	2
INT:	11	WILL:	4	MIND:	2
INFL:	8	AURA:	6	SPIRIT:	3
INITIATIVE:	21	HERO POINTS:	15		

● **Powers:**

Telepathy: 15

● **Skills:**

Charisma: 10

● **Limitations:**

Telepathy only allows Lord to communicate with the subconscious minds of others.

● **Advantages:**

Connections: JLI (High), United Nations (High); Gift of Gab; Omni-Connection

● **Alter Ego:** None

● **Motivation:** Seeking Justice

● **Wealth:** 13

● **Background:**

Maxwell Lord was an up-and-coming businessman working for a major corporation when he got the idea in his head to dispose of the company's chief executive and take his place. After learning that this man loved to go exploring, Lord invited him on an expedition in order to kill him.

Before Lord could get rid of the executive, however, the man plummeted to his near-death. Lord had a change of heart and went to rescue the man, but was instead abducted by an Apokolipsian computer that wished to develop an international peace group to control the world. An unaware Lord followed the computer's lead by becoming one of the world's richest men and banding together the heroes now known as Justice League International.

Although Maxwell Lord eventually destroyed the computer, the JLI members do not wholly trust him. They have allowed him to remain their benefactor until he pulls another stunt like the last one.

● **Role-Playing:**

Maxwell Lord always looks out for himself, and since his money and time are invested in Justice League International, he also looks out for what he considers to be the members' best interests.

In *Exposed!*, Lord may act as Public Relations man, inciting the heroes to action in order to protect the JLI's name and establish their popularity.

OBERON

DEX:	4	STR:	2	BODY:	3
INT:	3	WILL:	4	MIND:	3
INFL:	6	AURA:	4	SPIRIT:	5
INITIATIVE:	13	HERO POINTS:	20		

● **Skills:**

Acrobatics: 2, Charisma: 6, Gadgetry: 4, Thief: 4

● **Advantages:**

Connections: JLI (High), Mr. Miracle (High); Scholar (escapes)

● **Drawbacks:**

Minor Physical Restriction: dwarf

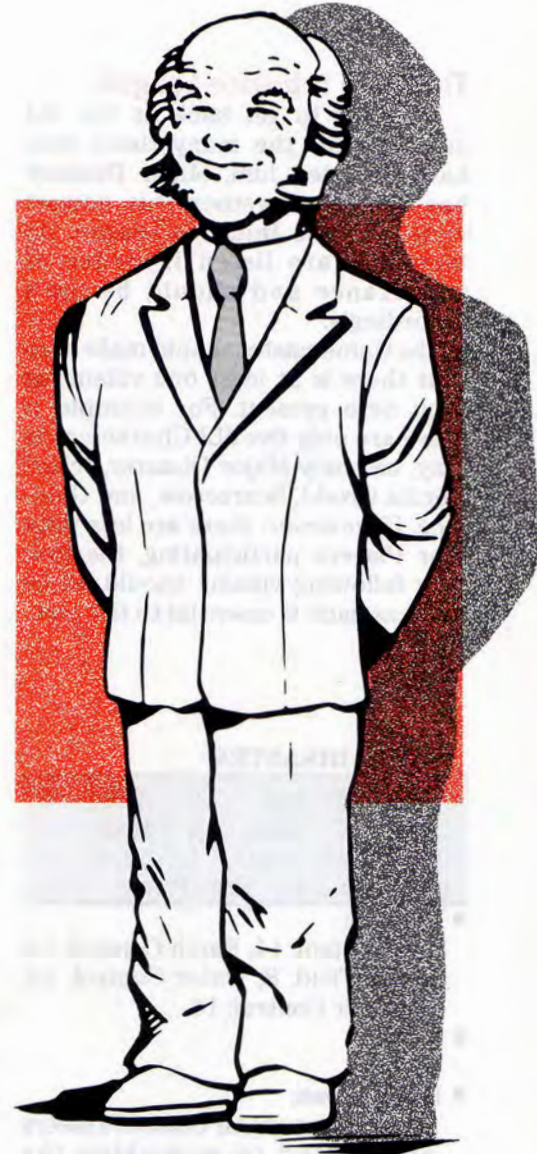
● **Alter Ego:** None

● **Motivation:** Thrill of Adventure

● **Wealth:** 4

● **Background:**

Little is known about the man named Oberon. While working at a circus, he became the assistant to (and later manager of) the first Mister Miracle, Thaddeus Brown.



When Brown was assassinated, Oberon decided to remain manager of the new Mister Miracle, Scott Free, whom Brown had befriended, and the two men brought Brown's killer to justice.

Since Mister Miracle has joined the JLI, Oberon has stayed on as his manager and is often found on monitor duty at the JLI's headquarters.

● **Role-Playing:**

Oberon is a somewhat sarcastic member of the JLI, who easily takes offense when teased about his height. He would rather be on the road managing Mister Miracle's tour as the "world's greatest escape artist" than sitting at the JLI headquarters watching the monitors.

For *Exposed!*, the Gamemaster may use Oberon to alert the JLI to Donovan's opening of the Manhunter vault and/or the Injustice League attack on the Galaxy Communications building.

The New Injustice League

In order to get back at the JLI members for the many times they have defeated him, Major Disaster has brought together this newest version of the Injustice League. Its members are listed in order of importance and should be used accordingly.

The Gamemaster should make sure that there is at least one villain for each hero present. For example, if there are only five JLI Characters in play, use only Major Disaster, Icicle, Gorilla Grodd, Scarecrow, and Gold-face. If, however, there are less than four Players participating, the first four following villains should all be used, as each is essential to the plot.

MAJOR DISASTER

DEX:	6	STR:	3	BODY:	5
INT:	5	WILL:	4	MIND:	3
INFL:	4	AURA:	4	SPIRIT:	4
INITIATIVE:	15	HERO POINTS:	50		

● Powers:

Air Control: 14, Earth Control: 14, Force Field: 8, Water Control: 14, Weather Control: 14

● Skills:

Thief: 4

● Limitations:

Miscellaneous: All Control Powers are limited to mimicking the effects of natural disasters such as earthquakes, tornadoes, thunderstorms, and so on.

● Advantages:

Connections: Injustice League (High), Underworld (Low)

● Drawbacks:

Serious Irrational Fear of Green Lanterns; Unluck

● Equipment:

Flying Belt [BODY: 4, Flight: 10]

● Alter Ego: Paul Booker

● Motivation: Power Lust

● Occupation:

Alleged Leader of the New Injustice League

● Wealth: 4

● Background:

Paul Booker was a small-time hood who happened to break into the home of Thomas Kalmaku, where he discovered Kalmaku's secret Green Lantern casebook. From this, Booker learned the identities and weaknesses of the Green Lantern, Hal Jordan, and the Flash, Barry Allen.

Booker decided to use this information to his advantage. He hired a group of brilliant criminal scientists to develop devices that would give him the power to create natural disasters. He adopted the criminal identity of Major Disaster and began his life as a villain.

Major Disaster set out to reveal the identities of the Flash and Green Lantern, but was unexpectedly caught in a horrible accident that disassembled him into his component atoms, and scattered them inside a room.

Months later, a freak mishap caused his atoms to coalesce, reforming his body and returning him to his normal, disastrous self. His scientists produced a new device to protect him from the calamities he could create, and Disaster once again tried to attack Green Lantern, but failed. Green Lantern was able to use his Power Ring to block Disaster's knowledge of his identity.

When Disaster got out of prison, he united Multi-Man, Clock King, Big Sir, Clue Master, and his former cellmate, Bruce, to form a new Injustice League. The incompetent group attempted to steal a Thanagarian spaceship left over from the alien invasion, but didn't get the ship started until the JLI arrived to stop them.

Though the other members pummeled him and quit the inept Injustice League, Major Disaster was not daunted. He has collected another group of second-rate villains and hopes to discredit the JLI who had so easily defeated him.

● Role-Playing:

Major Disaster is a megalomaniac with delusions of competence. He wants desperately to be taken seriously and to be considered a great villain, even if he does not deserve the honor.

Major Disaster often uses his Powers to commit extortion, forcing his enemies to hand over whatever he desires. From behind a Force Field, Disaster produces earthquakes, hurricanes, whatever it takes. He would shake a whole city just to threaten one person in one building.

Major Disaster's Flying Belt is not part of his standard equipment, but is necessary for his escape attempt in Encounters Two and/or Three.

ICICLE

DEX:	5	STR:	3	BODY:	5
INT:	4	WILL:	4	MIND:	3
INFL:	4	AURA:	3	SPIRIT:	3
INITIATIVE:	15	HERO POINTS:	35		

● Powers:

Ice Production: 8, Icing: 6

● Skills:

Acrobatics: 4, Martial Artist: 4

● Advantages:

Connection: Injustice, Unlimited (High)

● Alter Ego: Unknown

● Motivation: Greed

● Occupation: Criminal

● Wealth: 4

● Background:

The new Icicle first appeared as a member of the villain group known as Injustice, Unlimited. He aided Injustice in a ransom scheme that involved Canadian businessmen, Hourman of Infinity, Inc., and Icemaideen of the Global Guardians.

Icicle convinced the leader of Injustice, Unlimited to hypnotize Icemaideen into becoming his lover. Eventually, Icemaideen and the other hostages were freed, and Icicle escaped. He has joined the newly formed Injustice League in the hopes of regaining control of Icemaideen, now Ice of the JLI.

● Role-Playing:

Unlike the original Icicle, who carried an ice gun, the new Icicle can produce cold and ice from his own body. He is a skilled hand-to-hand combatant and acrobat.

GORILLA GRODD

DEX:	10	STR:	15	BODY:	11
INT:	8	WILL:	9	MIND:	9
INFL:	7	AURA:	6	SPIRIT:	8
INITIATIVE:	27	HERO POINTS:	110		

● Powers:

Control: 12, Matter Manipulation: 8, Mental Blast: 8, Mind Probe: 10, Mind Shield: 8, Personality Transfer: 10, Telekinesis: 12, Telepathy: 16

● Skills:

Acrobatics: 8, Charisma (Intimidation): 10, Gadgetry: 12, Scientist: 12

● Advantages:

Area Knowledge (Gorilla City); Connections: Flash's Rogues Gallery (Low), Gorilla City (Low), Secret Society of Super-Villains (Low); Genius; Leadership; Lightning Reflexes

● Drawbacks:

Minor Rage; Strange Appearance

- **Motivation:** Power Lust
- **Occupation:** Gorilla
- **Wealth:** 8
- **Background:**

Gorilla Grodd is an ape who uses 100% of his brain capacity, instead of man's much smaller percentage.

While utilizing his vast mental Powers, Grodd threatened both humans and gorillas alike, until he was stopped by Barry Allen, the second Flash. Grodd has somehow always managed to escape imprisonment to plot anew.

- **Role-Playing:**

Grodd is a crafty gorilla whose ultimate goal is to conquer the world. His incredible strength could take care of most any opponent, but Grodd tends to use his Mental Powers to take control of a situation.

SCARECROW

DEX:	4	STR:	2	BODY:	4
INT:	7	WILL:	6	MIND:	4
INFL:	5	AURA:	3	SPIRIT:	5
INITIATIVE:	16	HERO POINTS:	50		

- **Skills:**

Gadgetry: 9, Scientist: 8

- **Advantages:**

Connection: Underworld (Low);
Genius; Scholar (psychology)

- **Drawbacks:**

Minor Irrational Attraction to causing fear.

- **Equipment:**

Fear Transmitters (x5) [BODY: 2, Phobia: 13, R#: 2]

- **Alter Ego:** Jonathan Crane

- **Motivation:** Greed

- **Occupation:** Psychology Professor

- **Wealth:** 6

- **Background:**

Jonathan Crane was once a college professor whose expertise was the psychology and physiology of fear. His colleagues at Gotham City University nicknamed him "Scarecrow" Crane because of his tall, gangly frame and his shabby dressing habits.

Unhinged by the tauntings of his colleagues and angered over his modest income, Crane adopted the identity of the Scarecrow. He created the Fear Transmitter and started a crime spree.

- **Role-Playing:**

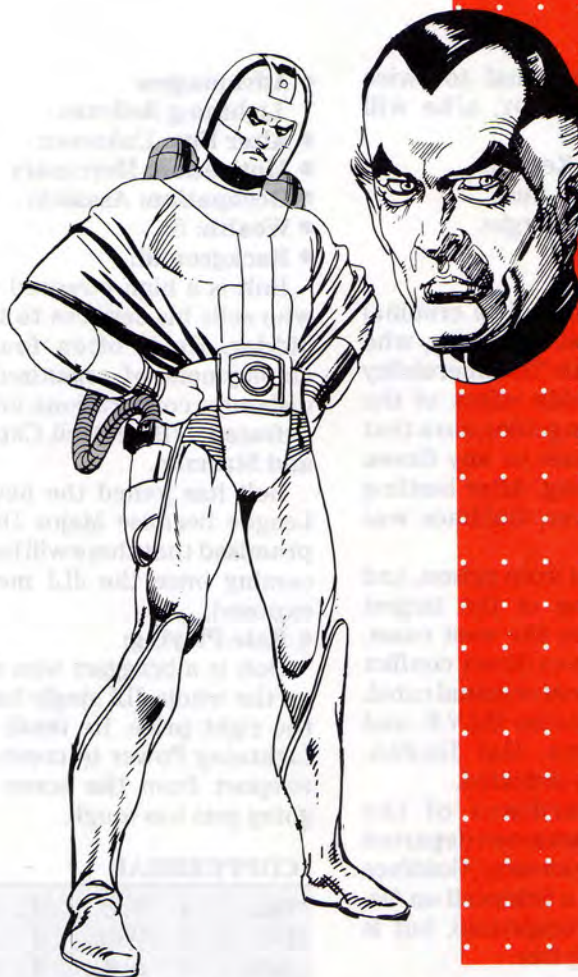
Crane is a scientific genius who is only halfhearted about his criminal activities. He is also slightly demented, and is therefore unreliable as a well-

rounded member of the Injustice League. He will run away rather than fight when the going gets tough.

The Scarecrow's Fear Transmitters force their victims to confront their greatest fears. Major Disaster has recruited Scarecrow to frighten Donovan into turning over the tape.

Here are some fears to use against the JLI if the Scarecrow confronts them.

Batman	Fear of failure
Big Barda	Fear of Mr. Miracle's death
Blue Beetle	Fear of being useless to the JLI
Booster Gold	Fear of returning to the 25th Century
Fire	Fear of fire
Gnort	Fear of everyone hating him
Guy Gardner	Fear of lapsing into a coma again
Huntress:	Fear of being unable to protect herself
Ice	Fear of returning to the Ice Palace
Martian Manhunter	Fear of fire
Mr. Miracle	Fear of returning to Apokolips



GOLDFACE

DEX:	6	STR:	10	BODY:	9
INT:	7	WILL:	7	MIND:	6
INFL:	6	AURA:	6	SPIRIT:	6
INITIATIVE:	19	HERO POINTS:	75		

- **Skills:**

Charisma: 8, Gadgetry: 6, Scientist: 6

- **Advantages:**

Connections: Scientific Community (Low), Secret Society of Super-Villains (Low), Underworld (High);
Genius; Iron Nerves; Leadership;
Scholar (metallurgy)

- **Equipment:**

GOLDEN ARMOR [BODY: 11]

Helmet [BODY: 4, Transmutation: 12, R#: 3] Bonus: The helmet can be used against living beings. Make an Action Check with the victim's DEX/BODY as the OV/RV, and if the RAPs received equal or exceed the target's BODY, the target is transformed into solid gold for an amount of time equal to the RAPs earned. Limitation: Transmutation can only turn objects into gold.

Spray Gun [BODY: 3, Glue: 10, R#: 3] Limitation: The Glue Power actually covers the target with a thin sheet of gold, and if the victim cannot free him/herself in an

amount of time equal to twice his/her APs of BODY, s/he will suffocate.

- **Alter Ego:** Keith Kenyon
- **Motivation:** Power Lust
- **Occupation:** Metallurgist
- **Wealth:** 13
- **Background:**

Goldface was originally a criminal scientist named Keith Kenyon, who developed a synthetic "Invulnerability elixir." A bizarre side effect of the elixir gave Kenyon a golden aura that renders him immune to any Green Lantern's Power Ring. After battling Hal Jordan, however, Goldface was soundly defeated.

Goldface escaped from prison, and began to build one of the largest criminal empires on the west coast. This brought him into direct conflict with the international criminal cabal, H.I.V.E. Caught between H.I.V.E. and the Green Lantern, Hal Jordan, Goldface was again defeated.

When the Guardians of the Universe and the Zamarons departed for dimensions unknown, Goldface was imprisoned in a Sciencell on Oa. He escaped, was recaptured, but is once again roaming free.

- **Role-Playing:**

Goldface is chiefly concerned with expanding his syndicate's power base, while increasing profitability and damaging his competitors. His eventual aim is to establish an international crime cartel which will give him enormous power on a global scale.

Normally, Goldface does not believe it necessary to eliminate possible heroic interference before going ahead with his plans. Major Disaster, however, has convinced Goldface that an international law enforcement agency, such as the JLI, is too great a threat to his syndicate's operation.

BOLT

DEX:	8	STR:	7	BODY:	5
INT:	4	WILL:	4	MIND:	4
INFL:	5	AURA:	3	SPIRIT:	4
INITIATIVE:	21	HERO POINTS:	35		

- **Powers:**
Flight: 9, Lightning: 12, Teleportation: 10
- **Skills:**
Acrobatics: 6, Martial Artist: 8, Thief: 6, Vehicles: 6, Weaponry: 6
- **Limitations:**
Minor Power Burnout on Lightning.

- **Advantages:**
Lightning Reflexes
- **Alter Ego:** Unknown
- **Motivation:** Mercenary
- **Occupation:** Assassin
- **Wealth:** 5
- **Background:**

Bolt is a high-powered mercenary who sells his services to the highest bidder. He is often found in the employment of organized crime or dishonest corporations, and has been defeated by Blue Devil, Captain Atom, and Starman.

Bolt has joined the new Injustice League because Major Disaster has promised that there will be big money coming once the JLI members are exposed.

- **Role-Playing:**

Bolt is a braggart who would take on the whole JLI single-handedly for the right price. He tends to use his Lightning Power in combat, but will teleport from the scene when the going gets too tough.

COPPERHEAD

DEX:	4	STR:	3	BODY:	3
INT:	5	WILL:	4	MIND:	4
INFL:	5	AURA:	4	SPIRIT:	4
INITIATIVE:	16	HERO POINTS:	40		

- **Skills:**
Acrobatics: 4, Thief: 9
- **Advantages:**
Connections: Secret Society of Super-Villains (High), Underworld (Low); Lightning Reflexes
- **Drawbacks:**
Serious Irrational Attraction to snakes and snake motif crimes
- **Equipment:**
SNAKE SUIT [DEX: 12, STR: 6, BODY: 8, Cling: 6, Poison Touch: 7, Stretching: 5, R#: 2]
- **Alter Ego:** Unknown
- **Motivation:** Greed
- **Occupation:** Thief
- **Wealth:** 4
- **Background:**

Copperhead first showed his slimy head years ago in Gotham City, where his stealing spree was foiled by the Batman, Batgirl, and Wonder Woman. He later was a member of the Secret Society of Super-Villains until the group's dissolution. He has been in and out of prison several times, and has joined the new Injustice League in order to get back at the Batman.

- **Role-Playing:**
Copperhead's Snake Suit gives him Powers appropriate to his reptilian

name. He even acts like a snake, attacking without warning, and vanishing before his opponents know what hit them. If Copperhead can't get a good grip on his victim, he will quickly slither from the scene.

DOCTOR POLARIS

DEX:	6	STR:	4	BODY:	7
INT:	8	WILL:	5	MIND:	4
INFL:	6	AURA:	5	SPIRIT:	5
INITIATIVE:	20	HERO POINTS:	80		

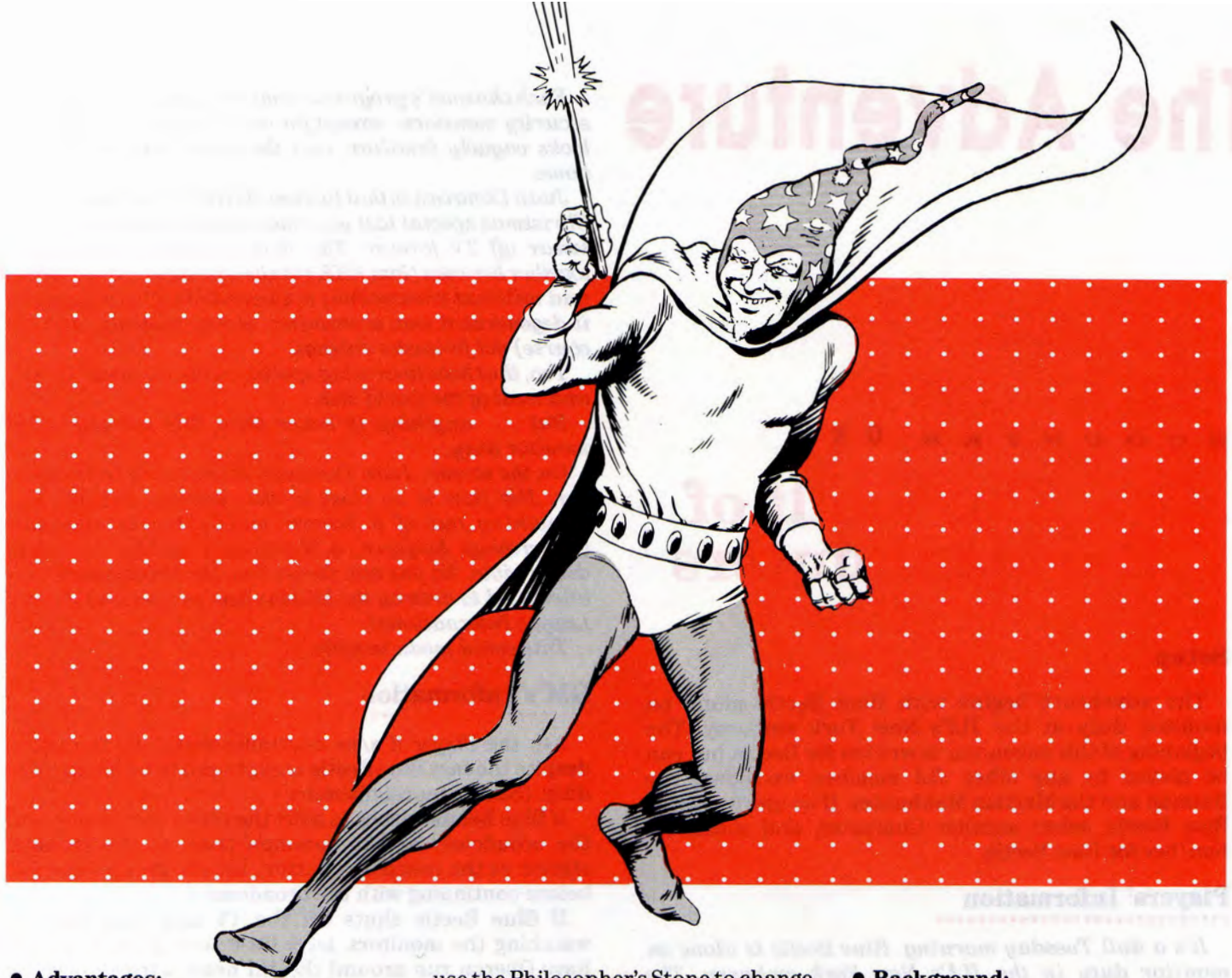
- **Powers:**
Energy Absorption: 12, Energy Blast: 10, Flash: 10, Flight: 8, Force Field: 12, Magnetic Control: 16
- **Skills:**
Charisma: 6, Gadgetry: 7, Medicine: 7, Scientist: 7
- **Limitations:**
Energy Absorption can only be used to absorb magnetic energy.
- **Advantages:**
Connection: Underworld (High); Genius; Scholar (magnetism)
- **Drawbacks:**
Serious Psychological Instability
- **Alter Ego:** Neal Emerson
- **Motivation:** Power Lust
- **Occupation:** Physician
- **Wealth:** 6
- **Background:**
Dr. Neal Emerson was a physicist who cured diseases through the use of magnetism. Unfortunately, his repeated exposure to these polar forces brought about a split personality in him. Emerson took the criminal identity of Dr. Polaris, and developed magnetic weapons to help carry out his evil deeds. He later internalized his Powers, and threatened both the Green Lantern Corps and the New Titans. Polaris readily agreed to join the Injustice League so that he can strike at the Green Lanterns, Gnorm and Guy Gardner.

Doctor Polaris' evil side has gained total control of him. He will use his Magnetic Control Power to place metal objects in the paths of his opponents, but will fly away if the competition looks too tough.

DOCTOR ALCHEMY

DEX:	5	STR:	3	BODY:	5
INT:	6	WILL:	4	MIND:	4
INFL:	5	AURA:	4	SPIRIT:	4
INITIATIVE:	16	HERO POINTS:	65		

- **Skills:**
Gadgetry: 6, Occultist: 6



- **Advantages:**
Area Knowledge (Central City);
Connection: Flash's Rogues Gallery
(High)
- **Drawbacks:**
Unluck
- **Equipment:**
Philosopher's Stone [BODY: 9,
Telekinesis: 6, Transmutation: 16]
- **Alter Ego:** Alvin Desmond
- **Motivation:** Greed
- **Occupation:** Alchemist
- **Wealth:** 4
- **Background:**
Alvin Desmond was once Mr.
Element, a criminal who often battled
the second Flash, Barry Allen. After
Desmond accidentally gained possession
of the Philosopher's Stone, he
changed his identity to Dr. Alchemy
and used the Stone's Powers to
commit his crimes. Alchemy was
sprung from prison by Major Disaster
in order to complete the new
Injustice League.
- **Role-Playing:**
Doctor Alchemy isn't much of a
physical combatant, so he tends to

use the Philosopher's Stone to change
the elements of his opponents' bodies.
For example, he once changed the
Flash into a being of water vapor.

MATTER MASTER

DEX:	4	STR:	3	BODY:	4
INT:	6	WILL:	4	MIND:	4
INFL:	5	AURA:	4	SPIRIT:	4
INITIATIVE:	15	HERO POINTS:	50		

- **Skills:**
Gadgetry: 4, Occultist (Create
Objects, Identify Objects): 4, Thief: 6
- **Advantages:**
Connection: Underworld (High);
Scholar (alchemy)
- **Drawbacks:**
Unluck
- **Equipment:**
Mentachem Wand [BODY: 5,
Animate Objects: 13, Earth Control:
9, Energy Absorption: 10, Energy
Blast: 9, Matter Manipulation: 15]
- **Alter Ego:** Mark Mandrill
- **Motivation:** Thrill Seeker
- **Occupation:** Criminal
- **Wealth:** 4

● **Background:**

One day when Mark Mandrill was
trying to change lead into gold, a vat
of chemicals exploded in front of him.
A terrified Mandrill told the chemi-
cals to "stay away," and to his
surprise they did. Mandrill found that
the chemicals obeyed any of his
mental commands. He fashioned a
magic wand, called it "Mentachem,"
named himself Matter Master, and
went on a crime spree.

Matter Master has come up against
Hawkman, Hawkgirl, and the Justice
League of America. He was recently in
prison, but escaped and has joined
the new Injustice League in order to
get back at those JLI members who
once belonged to the JLA.

● **Role-Playing:**

Like Dr. Alchemy, Matter Master is
not very good at hand-to-hand
combat, so he uses his Mentachem
wand to blast his opponents. If his
Mentachem wand is taken away,
Matter Master is basically useless.

The Adventure

ENCOUNTER ONE

The Vault of the Manhunters

Setup

The adventure begins with Blue Beetle alone on monitor duty at the JLI's New York embassy. The beginning of this encounter is written for Beetle, but can be played by any other JLI member, excluding the Batman and the Martian Manhunter. If no one is playing Blue Beetle, select another Character, and substitute him/her for Blue Beetle.

Players' Information

It's a dull Tuesday morning. Blue Beetle is alone on monitor duty in the JLI's New York embassy. The seemingly endless rows of glowing security monitors are currently blank.

The monitors have been blank for the past three hours. They've been blank for the last three months. This time, sleep seems inevitable. Maybe the television will help.

Stealing???

Characters such as Guy Gardner may favor attacking Donovan and stealing the tape, either now or later in the adventure. This cannot be acceptable to the Martian Manhunter, whose Motivation is Upholding the Good. If the Martian Manhunter Player does not immediately reject this plan, remind him/her of the Manhunter's ethics. Even the Batman, who is used to working outside the law, will have a tough time sanctioning theft. If neither of these Characters are present, have Oberon or Maxwell Lord convince them that stealing the tape is the wrong thing to do. However shallow and mean-spirited Juan Donovan is, he has broken no laws and has legal possession of the tape. As long as there is a legal way to get the secret information, the heroes are obligated to try it.

If at any time the JLI or JLI members secretly steal the tape, they will have little trouble doing so. All they will get, however, is a copy of an old **Donavan!** show. Anticipating an attempt to steal the tape, the clever reporter hid the original tape and substituted something much more horrible: a tape of last year's Christmas special!

Each channel's program seems about as exciting as the security monitors—except for one. A face that's all teeth looks vaguely familiar, and the name "Donavan" hits home.

Juan Donovan is that tactless WGBS-TV reporter whose Christmas special last year made people across the globe swear off TV forever. The show featured a small get-together between Nazi KKK skinheads, satanist rock stars and militant transsexual mudwrestlers. Unfortunately, it degenerated into screaming, savage violence, and (of course) got fantastic ratings.

Yep, that heartwarming special made Donovan a star, and most of the world sick.

But . . . anything is better than this torture called monitor duty.

On the screen, Juan Donovan is grinning from ear to ear. His face is so close to the camera, it looks like something out of a horror movie. In the shadowy background, however, a Manhunter mask is scarcely discernible. No one can forget how the Manhunters had attempted to destroy the Millennium project and Justice League International.

This could mean trouble.

GM's Information

Ask the Player if s/he continues watching the show, despite the fact Blue Beetle is supposed to be on monitor duty. (Such a moral dilemma.)

If Blue Beetle wishes to alert the other JLI members to the broadcast, he can summon them to the monitor station at the touch of a button. Let the group assemble before continuing with the broadcast.

If Blue Beetle shuts off the TV and goes back to watching the monitors, let a little time pass, and then have Oberon run around the JLI headquarters, alerting everyone to the broadcast. In this case, read the next eight paragraphs to yourself and then continue out loud.

If Beetle watches alone or has gathered the rest of the JLI, continue below.

The camera seems to be stalking Juan Donovan as he tiptoes through a dark, dilapidated warehouse. A clattering rack of lights follows close behind, illuminating Donovan's backside and a mere five-foot-radius in front of him.

Donovan stops, turns, and beams at the camera. "Thish ish Juan Donovan," he begins, "broadcasting live from inshide the former shecret shanctuary of the shurreptitioussh Manhuntersh! Yesh, here in humdrum Manhattan Beach, the myshterioush monshstersh known as the Manhuntersh hatched their shinishter shchemesh againsht mankind. Thish warehoush hash been shealed off ever shinsh (since) the Manhuntersh were defeated.

"Who knowsh what shecrets the Manhuntersh kept here? What fantashtic technologiessh could be shtashed away in thish vault?"

Donovan pauses while the camera comes in for another close-up.

"Who knowsh? Well, you'll know when we open the vault of the Manhuntersh right here on live TV! Right after thish important messhage."

This is a good place to pause and give the Player(s) a chance to react. If the JLI members are together, let them discuss this turn of events during the commercial. If they

have any questions about the Manhunters, you can fill them in with the information from the *GM's Background*. The JLI members should be aware of the fact that the Manhunters knew the identities and deepest secrets of Earth's heroes.

If the JLI members are not yet assembled, the commercial break gives Blue Beetle a chance to round them up. If he does not summon them, Oberon now runs through the embassy, alerting them to the broadcast. All members, including Oberon and Maxwell Lord, should be present for the remainder of the broadcast.

When the commercial break ends, Donavan is standing outside a large, high-tech, metal door. A group of WGBS technicians are cutting through it with a couple of acetylene torches.

"In cashe (case) you've jusht tuned in," Donavan screams above the noise, "thish ish Juan Donavan, and I'm shtanding in front of the vault of the myshterioush Manhuntersh. Sho shtrange! Sho amazing! What will we dishcover inshide? What incredible shecretsh hash thish hidden rayhsh (race) left behind? What is their legashy to ush (us), the human raysh?"

Once the technicians finish cutting the lock, they step back, and the vault door swings open. It's dark inside, but once the camera and lights enter, television viewers everywhere see . . . nothing.

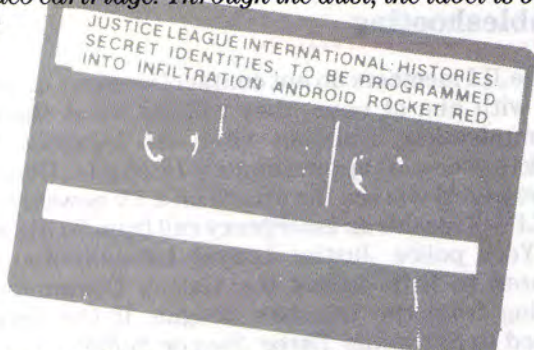
The vault is completely empty. Donavan stares into the vast hole, frowns in a shocked then embarrassed manner, then turns to the camera with a sheepish grin.

He nervously chuckles, "Heh, heh, heh! I guessh theresh nothing in here! Leave it to thoshe loushy Manhuntersh to dishappoint couch potatoesh acrossh the globe! Um, well, thish ish Juan Donavan, ending hish show very early. Thanksh for tuning in, and be sure to watch my next show: Confessionsh of the Kinky Cow-Tippersh!"

Donavan immediately looks off camera, mouths the word "What?" then says, "What? There ish something here? Lemme (let me) shee."

The camera pans down to the far right corner of the vault, where a small, dusty package lies on the floor. "Aha! Here it ish!" exclaims our host, "The forbidden shecretsh of the Manhuntersh!"

The camera zooms in on the object. It looks like a high-tech video cartridge. Through the dust, the label is barely legible:



Donavan picks up the tape and blows the dust off of it. After coughing loudly a few times, he recovers, saying, "Wow! The shecretsh of Jushtish League International! We'll play thish tape on tomorrow'sh show. Tune in for all the shecretsh! All the gosship! All the grime! Sho myshterioush! Sho bizzarre! Thish ish Juan Donavan! Goodbye fansh! Shee you tomorrow on....Donavan!"

Well, Justice League International is in for it now. It is most likely they will either immediately rush to the Manhattan Beach headquarters, call WGBS-TV in Metropolis to talk to Donavan, or go to the WGBS offices. If the Players opt to do something else, see *Troubleshooting*.

There are two ways to begin an adventure: **exposition** and **action**. Exposition means opening the game by explaining the adventure background, generally in the form of some read-aloud information, and then letting the Characters react. Action starts the game with just that—action. This method immediately puts the Characters in a demanding situation, and the GM must explain what is going on as the Players go along. These methods are also generally the two ways DC comics begin.

The advantage of **exposition** is that it provides vital background information upon which the adventure will build from the very beginning. Players will be motivated because they know the essentials: who, what, where, when, and how.

In the case of **Exposed!**, who is starting trouble? Donavan. What is he doing? He is threatening to reveal the JLI's most valued secrets. Where is there going to be trouble? At WGBS studios in the Galaxy Communications building. When will it occur? By tomorrow's TV show. And how is he able to do it? Donavan has the Manhunters' secret information and a viewing audience of millions just waiting for some juicy gossip.

The purpose of exposition is to familiarize the Players with everything they need to know to participate in the adventure. Many comics begin with this presentation of information in order to set the stage for the story. A well-crafted plot, with clear, expository material presented at the beginning of the story, is like a wound clock. It will unwind on its own with very little work from the GM (or author) to keep it going.

Exposition also sets the tone and mood of the adventure. In **Exposed!**, the irreverent nature of Donavan's Manhattan Beach TV show lets the Players know that they are in for a challenging adventure.

The main disadvantage of starting an adventure with exposition is that it gets the game off to a slower start than a fast-paced introduction.

Construction notes

A lot of information at the beginning of an adventure can be boring. If the exposition drags on too long without some interaction to liven things, the Players may grow restless.

Exposed! begins with exposition, in the form of read-aloud information about Juan Donovan and his TV program. It is designed to be short enough (and, hopefully, amusing enough) to keep the Players' attention. When you start off a game by giving information to the Players, keep it short. For a good rule of thumb, if your introductory passage is longer than the Juan Donovan segment, you are giving too much expository information.

The advantage of starting an adventure with **action** is that it grabs the Players' attention and throws them into the thick of things. A lot of comics open with a fight scene, and finally get around to explaining it to the reader by page five.

The chief disadvantage of beginning an adventure with action is that the Players may find it confusing, or even irrelevant. When the Players start off knowing little or nothing of the situation they find themselves in, they may lack crucial information necessary to solve the problems confronting them. And worse, they may not care. If you start an adventure in the midst of action, be sure to follow it up with all the information the Players need to continue the adventure.

These two methods, exposition and action, are also the two main components of a good adventure: problem-solving and action. A game without information and problem-solving tends to degenerate into a pointless and forgettable slugfest. Along the same lines, a game without action can quickly become dull. A good adventure blends both these elements.

When starting an adventure, experiment with both exposition and action to see which gives you the best results. Or try combining the two. Put as much interaction as possible into a long section of exposition, and get across as much information during an action scene as you can.

Some Players may suggest using their Connections to check the legal status of the situation. If they do so, they learn that Donovan got official clearance to broadcast from the former Manhunters' headquarters. Since the heroes of Earth have officially declared the Manhunter threat over, anything Donovan finds there is legally his.

Some JLI members may also suggest that the tape be classified "Top Secret," as it could endanger international security. The paperwork alone, however, would take at least a week, allowing Donovan more than enough time to air the JLI's secrets.

If any JLI members leave early in the broadcast to head for Manhattan Beach, allow them to watch the broadcast from their jet or Blue Beetle's Bug. No matter what, they will arrive after the broadcast is over. By the time they get to the warehouse, Donovan is settled in the WGBS jet and is heading back to the Galaxy Communications Building, home of WGBS-TV in Metropolis. If they search the warehouse for clues, they will find nothing.

If the heroes call WGBS right after the broadcast, they will be connected to Donovan through the jet's phone. If they call him more than twenty minutes after the broadcast, they will reach him at the Galaxy Communications Building.

Donovan is excited that the JLI is calling him, but refuses to turn over the tape.

"Thish ish great," he says with gusto. "The JLI watch my show! I musht tell the WGBSh Public Relationsh offish about thish!"

When the JLI asks him for the tape, he says, *"Shorry, but the public hash a right to know! Beshidesh, my lawyers shay it'sh legal to broadcasht it. I found it fair and shquare!"*

If the heroes wish to negotiate, threaten, etc., Donovan will inform them that he is busy until midday. He makes an appointment with them for noon that day. If they go, continue with *Encounter Two: Disaster at WGBS*. If they refuse to go or even contact Donovan, see *Troubleshooting*.

If the JLI members go to WGBS-TV at any time before noon, Thelma, Juan Donovan's secretary, will assure them that Donovan is eager to talk to them but is not available until 12:00 that afternoon. If the heroes make a fuss, have Thelma threaten to have them removed until that time.

Troubleshooting

If the JLI members do not contact Donovan, or refuse to meet with him at noon, they will not be at the Galaxy Communications Building when the Injustice League attacks at noon. At approximately 12:15 p.m., Oberon and Maxwell Lord will see the attack on a TV newscast, and the JLI will receive an emergency call from WGBS and the New York police. Justice League International will be obligated to help defend the Galaxy Communications Building from the Injustice League. If the heroes go, proceed to *Encounter Three: Sing or Suffer*.

If the heroes refuse to respond to the Injustice League's attack, sum up the events in Encounters Two and Three for the Players, and say that the villains have forced the tape from Donovan, and the JLI must retrieve it.

If the JLI members retrieve the tape from the Injustice League, they will discover that it is merely a copy of Donovan's last Christmas special. If, for some reason, the

heroes fail to retrieve the tape, Donovan will call them and inform them that the Injustice League stole the wrong tape. Donovan will then bring up the idea of the TV show and mention the fact that the Injustice League has readily agreed to the public showdown. Again, refer to the information in Encounters Two and Three to convince the JLI to be on Donovan's show. If they agree, go to *Encounter Four: Lights, Camera, MAKEUP!* If they refuse, see *Encounter Three: Troubleshooting*.

ENCOUNTER TWO

Disaster at WGBS

Setup

This encounter begins with the JLI's arrival at the Galaxy Communications Building in Metropolis for the 12:00 p.m. appointment with Juan Donovan. If the heroes decided not to contact Donovan during Encounter One, they will have been made aware of the Injustice League attack. In this case, go to *Encounter Three: Sing or Suffer*.

Players' Information

Metropolis' Galaxy Communications Building seems to be under repair. Scaffolding surrounds the 12th floor, and freshly-applied cement covers what used to be holes in the walls. (A recent battle between Superman and the Olympian war god, Ares, caused much havoc, as told in the DC Heroes RPG adventure, War of the Gods.)

But a section of the scaffolding has been broken away, and smoke billows from a man-size, newly-made hole in the 14th floor wall.

Suddenly, a loud, rumbling noise is heard, and the building shakes and shudders. No other buildings in the area seem to be affected.

Further observation reveals that all doors on the ground floor are sealed by huge walls of ice. Looks like no one can get in or out.

GM's Information

The following is a breakdown of the Injustice League's invasion plans. Any villains who are not named will have entered through the 14th floor with Major Disaster and Bolt.

Shortly before 12:00, the Injustice League made a three-pronged assault on the Galaxy Communications Building. Three teams are moving quickly through the structure in search of Juan Donovan and the Manhunters' tape. They are threatening trapped employees and destroying anything in their paths.

Ice and Gorilla Grodd entered through the main doors on the first floor. Ice sealed all the exits with ice, while Gorilla Grodd Mind Probed the receptionist to locate Donovan. These two villains will have reached the 12th floor by the time the heroes find them.

Goldface and the Scarecrow flew a helicopter to the roof, and started a search from the top of the building down. They will have reached the 15th floor by the time the heroes find them.

Bolt flew Major Disaster into the building by blasting through a wall on the 14th floor. (If Bolt is not present, Major Disaster used his Flying Belt to reach a 14th floor window.) Major Disaster had previously learned that Donovan's office was on this floor; and since he devised the invasion plans, he set it up so he could find Donovan first. Major Disaster has started a series of minor tremors designed to frighten the WGBS employees into turning Donovan over to him. Major Disaster and Bolt are still on the 14th floor when the heroes arrive.

Give the JLI members time to plan their attack. They may enter the building in whatever manner they wish. Once inside, they may split up to battle the Injustice League or remain a group.

Any heroes that enter through the ground floor should make a Perception Check, using an AV/EV of INT/WILL against an OV/RV of 6/6 to determine if s/he sees the shattered glass directory lying under a pile of fallen plaster. Positive RAPs will reveal that the WGBS-TV offices are located on the 14th floor.

Ice and Gorilla Grodd are on the ravaged 12th floor, terrorizing the repair crews. Many of the workmen appear to be frozen, and there are huge stalactites and stalagmites of ice covering the ceilings and floors. Strange ice canyons and ice caves make the partially destroyed floor very slippery. A trail of frozen bodies ending at the 12th floor hints that this is where some of the trouble is

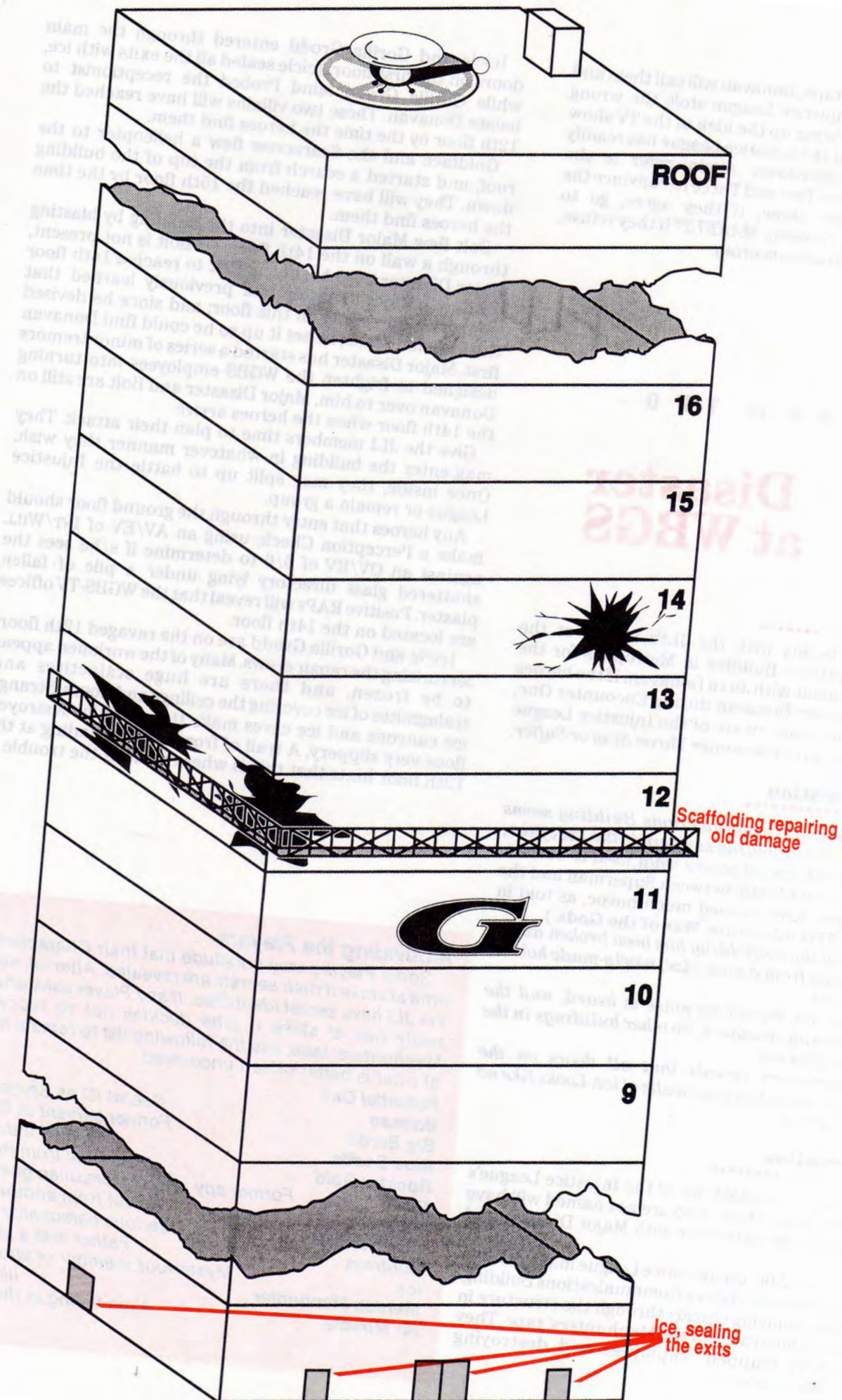
Motivating the Players

Some Players may conclude that their Characters have little at stake if their secrets are revealed. After all, not all of the JLI have secret identities. If any Player asks what s/he really has at stake if s/he decides not to recover the Manhunters' tape, use the following list to remind him/her of what is better off left uncovered.

Potential Dirt

Batman	Secret ID as Bruce Wayne
Big Barda	Former servant of Darkseid
Blue Beetle	Failed industrialist
Booster Gold	Criminal from the future
Fire	Former spy with the Brazilian government
Gnort	Reject from another galaxy
Guy Gardner	Serious personality disorder
Huntress	Father was a Mafia king
Ice	Mysterious member of another race
Martian Manhunter	Illegal alien
Mr Miracle	Alien hiding in the suburbs

Galaxy Communications



coming from. The few unfrozen employees can describe Icicle and Grodd if asked. Once the heroes break through the ice walls sealing the building entrances, the grateful employees will quickly flee through them.

Major Disaster is in the 14th floor offices, causing minor earthquake tremors to run through the walls and floors. He knows he is on the WGBS floor, and is demanding that the TV whip be turned over to him. Bolt is sporadically blasting holes in the walls simply because he's bored.

Goldface and Scarecrow are terrorizing the technical crew and TV personalities in the 15th floor TV soundstage. This is the studio where Donovan does most of his live broadcasts. There is a trail of quivering, terrified employees on the floors from the top of the building to the 15th floor. They have recently been attacked by the Scarecrow's Fear Transmitters.

The Injustice League will find Donovan at the end of four phases after the JLI arrives, so the heroes have only four phases to keep an assault from turning into a hostage crisis. If the JLI members decide to remain a group to more easily defeat the Injustice League, they will more than likely arrive too late. If they split up, they have a better chance of engaging each villain in combat before four phases are up.

Any hero who enters through the ground floor should make a Perception Check, using an AV/EV of INT/WILL against an OV/RV of 6/6, to determine if s/he sees the shattered glass directory lying under a pile of fallen plaster. Positive RAPs will reveal that the WGBS offices are on the 14th floor.

If the heroes do not engage all the Injustice League members in battle by the fifth phase, Major Disaster will find Donovan. (Another villain will find the reporter if Major Disaster is engaged in a fight before the fifth phase.) Any villain who manages to win a fight will immediately continue looking for Donovan. If he is not attacked again in three phases after his former fight, the villain will reach Donovan.

As soon as a villain finds Donovan, go to *Encounter Three: Sing or Suffer*. Skip down to the *Players' Information*, where the hero(es) are approaching Juan Donovan's office.

If all members of the Injustice League are engaged in combat before the fifth phase, they will not find Juan Donovan. Once all the villains are defeated, continue with the following information.

After the villains are completely subdued, WGBS security comes for them. But out of the destruction comes a frantic voice. "Wait! Wait!" An out-of-breath Juan Donovan runs up to the WGBS security guards, who are ready to take the Injustice League away. "Release them! I'm not going to press charges." (Allow the JLI to react appropriately.) "I want them on my show! You guys, too, Jushtish Leaguersh! Lishen! Here'sh my plan!

"We'll have both shupergroupsh on the show. You both can exshplain why I should give the tape to you. Then—thish ish the greatest idea ever—then we'll have viewersh call in on a 900 number to vote for their choish! Whichever team getsh the mosht votesh winsh and getsh the tape! Great plan, huh?"

The defeated villains think it's a great idea, of course, and agree immediately.

If the heroes themselves wish to press charges, have Maxwell Lord show up and attempt to persuade them to

The adventure really gets rolling in *Encounters Two and Three*. The heroes meet the principal Non-Player Characters in the game, the Injustice League and Juan Donovan, and have their first skirmish. They know all they need to about the Manhunters' tape, so the real action can begin.

To create action, you have to know what the villains want, and how they intend to get it. They need a **mission**, and it's up to you to give one to them.

You could just say, "The villains attack the heroes," and go straight to a shoot-'em-up, knock-'em-down fight scene, but that can get old quickly. You can get a lot more mileage out of villains with a specific task than villains who are just out to battle heroes.

For *Encounters Two and Three of Exposed!*, a search-and-destroy mission was developed. The Injustice League members hit the Galaxy Communications building in a lightning raid to get the Manhunters' tape. Their primary goal is the tape, but to get it, they must first find Donovan. So they split up, and tear the place apart, terrorizing anyone and anything in their paths until they get what they want. The heroes then go on a search-and-destroy mission of their own, following the trails of destruction to the villains.

If the Player Characters are not quick about finding and attacking all the villains, the search-and-destroy mission can become a hostage drama. By creating a specific motivation for the Injustice League, a simple battle turns into an extended role-playing encounter.

Once you know the villains' mission, you need to give them a plan. The more detailed the plan, the more varied the adventure can be. The Injustice League's assault on the Galaxy Communications building could have been a straightforward attack, but by splitting them up, there is the possibility of three different fight scenes in three interesting locations.

construction notes

let the Injustice League be on the show. He believes that the publicity can only benefit Justice League International and further discredit the Injustice League.

If the JLI members still wish to press charges, have Donovan call them *"a bunch of chickens"* and threaten to air the tape on tomorrow's show. The secret information is legally his, and he has the right to do whatever he wants with it. This should convince the JLI that he has the upper hand. If the heroes absolutely insist on pressing charges, see *Troubleshooting*.

In the end, the JLI members will most likely decide to appear on the show. If so, Donovan will be ecstatic, exclaiming, *"Great! Be here tomorrow at sixish (6) p.m. I'll convinsh (convince) WGBSh to canshel their regularly scheduled program, and you'll all be on live TV at sheven (7) o'clock. Thish'll be the besht show ever!"*

Donavan then skips down the badly damaged hallway in search of the WGBS director.

Proceed to *Encounter Four: Lights, Camera, MAKEUP!*

If the heroes refuse to be on the show, see *Troubleshooting*.

Troubleshooting

Guy Gardner may suggest the two groups team up, beat Donovan to a pulp, take the tape, and then fight amongst themselves for it. The Martian Manhunter or the Batman should stifle this idea quickly. If one of them doesn't, have Major Disaster refuse to collaborate with the JLI on the grounds that his group is above such obscene behavior.

If the JLI insists on pressing charges against the Injustice League, Donovan will simply bail the villains out of jail an hour later. He will tell them of his TV show scheme, and the inept group will agree to it. Donovan will then call the heroes and spring the idea on them. Modify the preceding information to fit this situation.

If the pigheaded JLI members have absolutely refused to be on Donovan's show, the reporter will sadly continue without them. Improvise the TV show for the Players, using the information in Encounters Five and Six. Don't perform the whole program, just give enough highlights from the show to let them know what they missed. If they don't watch the show, have Maxwell Lord tell them that the Injustice League slandered the Justice League name and now has all their secrets. The JLI must retrieve the Manhunters' tape before the villains do any more damage. Otherwise, the Players have failed the adventure miserably.

It would be in character for the Batman to refuse to be on the show. (A creature of the night tends not to like such publicity.) Have WGBS-TV offer to let the Batman remain in the Green Room after Encounter Four, and answer Donovan's questions via a microphone and intercom system. If the Player declines this offer, allow the Batman to do something else with his time. All other Players' Characters should be present during the program.

ENCOUNTER THREE

Sing or Suffer

Setup

This encounter takes place if the heroes did not reach Juan Donovan before the fifth phase of combat in Encounter Two, or if they are arriving at the Galaxy Communications Building in response to the Injustice League attack.

If the JLI was made aware of the attack by the TV newsbreak during Encounter One, begin reading at the start of the Players' Information, with the JLI approaching the Galaxy Communications Building. If the JLI failed to reach Donovan before the Injustice League did in the last encounter, skip down to where the heroes are approaching Juan Donovan's 14th floor office.

Players' Information

Metropolis' Galaxy Communications Building seems to be under repair. Scaffolding surrounds the 12th floor, and freshly applied cement covers what used to be holes in the walls. (A recent battle between Superman and the Olympian War god, Ares, caused much havoc, as told in the DC Heroes RPG adventure, War of the Gods.)

But a section of the scaffolding has been broken away, and smoke billows from a man-size, newly-made hole in the 14th floor wall.

Suddenly, a loud, rumbling is heard, and the building shakes and shudders. No other buildings in the area seem to be affected.

Further observation reveals that all doors to the ground floor are sealed off by huge walls of ice. Looks like no one can get in or out.

GM's Information

Any heroes that enter through the ground floor should make a Perception Check, using an AV/EV of INT/WILL against an OV/RV of 6/6 to determine if s/he sees the shattered glass directory lying under a pile of fallen plaster. Positive RAPs will reveal that the WGBS-TV offices are located on the 14th floor.

No matter where the Characters enter the building, all damage will lead to the WGBS studios. Icicle and Gorilla Grodd entered through the main doors on the ground floor. After sealing all the exits, they proceeded up, floor by floor, terrorizing employees and causing havoc. Stalactites, stalagmites, and frozen bodies decorate the hallways; and any workers who escaped the villains' wrath will be able to describe Grodd and Icicle if asked. Goldface and the Scarecrow flew a helicopter to the roof and started their search from the top down. Any

employees encountered between the 20th and 14th floors will be quivering in their shoes due to the Scarecrow's Fear Transmitters. Bolt, Major Disaster, and the rest of the Injustice League flew directly onto the 14th floor after Bolt blew a hole through the wall and the scaffolding. (If Bolt is not present, Major Disaster used his Flying Belt to enter through a 14th floor window.) The tremors that Major Disaster is causing have any 14th floor employees running for their lives.

If the JLI has arrived in response to the TV newsbreak during Encounter One, the Gamemaster may feel free to place the Injustice League members anywhere in the building according to the preceding information. At least Major Disaster and Bolt should have already reached Donovan.

Once one or more hero(es) have reached the 14th floor, read the following.

NOTE: If any villain reached Donovan before Major Disaster did in Encounter Two, insert his name in place of Major Disaster's. **Only if** more than one member of the Injustice League have reached Donovan's office during Encounter Two, **or if** the JLI is here in response to the TV newsbreak in Encounter One, **read the parenthetical information that follows.**

Screams and crashes can be heard coming from the north wing. The paths of ruin lead to an office with the name "Juan Donovan" on the battered, half-open door. Inside, Major Disaster has Donovan by the throat, and the terrified reporter doesn't look so hot. (Deep, chuckling voices can be heard on the other side of the door.)

"Where is it?" Major Disaster demands, "Where is the secret information on the Justice League? Tell me!"

Donovan says nothing, but makes choking noises as he turns blue. (This draws an even louder response from the group behind the door.)

"Tell me!" Major Disaster demands, "Are you deaf?"

If the hero(es) burst in, read the following:

Major Disaster shouts "Stop! Come any closer, and I'll blow this pipsqueak's head off!" (He nods his head toward the door and growls, "Get 'em, boys!")

If any other members of the Injustice League are present, they will immediately attack the JLI. Major Disaster will temporarily loose his grip while watching all the fun, but once the rest of his group is defeated, he will again tighten it.

The JLI must find a way to attack Major Disaster without Donovan being hurt. If the Players come up with a clever idea, and don't miss their rolls, they should be able to rescue him.

Once Donovan is set free, the JLI can attack Major Disaster without hesitation. As the heroes attack him, read the following:

Donovan dashes about like a rabid chihuahua. "Wait!" he says, waving his arms frantically. "Shtop fighting! Don't fight now! The TV camerash aren't on! Wait till I can broadcasht this!"

Major Disaster ignores him, and keeps fighting. The JLI will likely ignore him too.

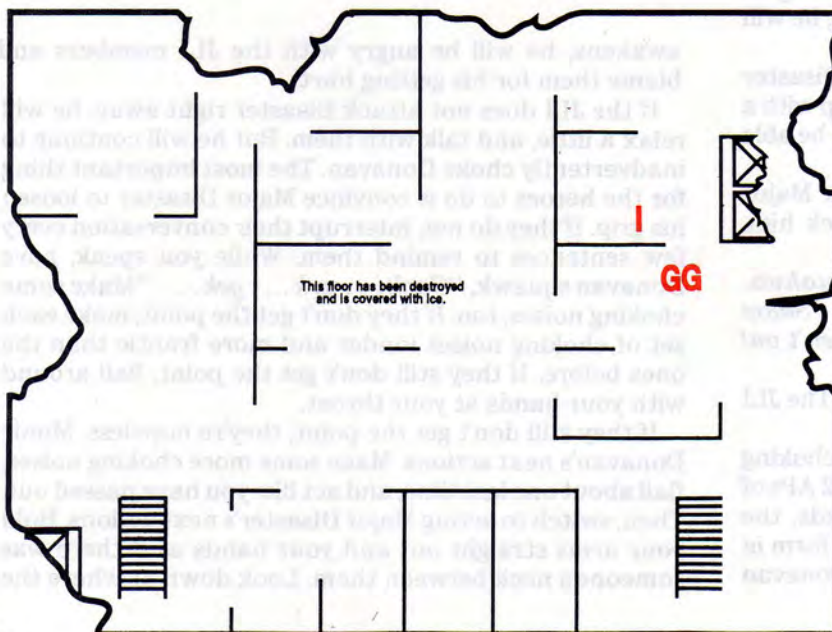
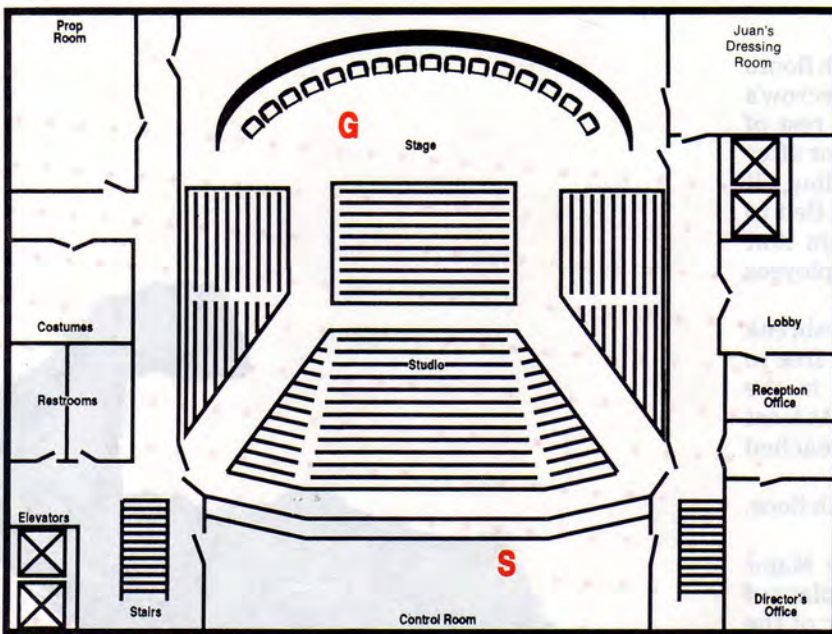
If any hero rushes Major Disaster while he is choking Donovan, he will attempt to strike his hostage for 2 APs of BODY during the next phase. If Disaster succeeds, the gasping reporter drops to the ground, a bleeding form in desperate need of medical attention. When Donovan



awakens, he will be angry with the JLI members and blame them for his getting hurt.

If the JLI does not attack Disaster right away, he will relax a little, and talk with them. But he will continue to inadvertently choke Donovan. The most important thing for the heroes to do is convince Major Disaster to loosen his grip. If they do not, interrupt their conversation every few sentences to remind them. While you speak, have Donovan squawk, "Gack . . . urk . . . gek . . ." Make some choking noises, too. If they don't get the point, make each set of choking noises louder and more frantic than the ones before. If they still don't get the point, flail around with your hands at your throat.

If they still don't get the point, they're hopeless. Mimic Donovan's next actions. Make some more choking noises, flail about one last time, and act like you have passed out. Then, switch to acting Major Disaster's next actions. Hold your arms straight out and your hands as if there was someone's neck between them. Look down at where the



12th, 14th, and 15th Floors at GCB



Key

-  Chairs for the JLI
-  Juan
-  Up & Down stairs
-  Elevator
-  Scarecrow
-  Major Disaster
-  Icicle
-  Bolt
-  Gorilla Grodd
-  Goldface

person's head would be and say, "Oops," then loosen your grip, with a sheepish look on your face. But whatever you do, don't let go.

Before long, Donovan can breathe again. He takes a deep breath, and says, "*Camera crew! (Gasp) Where'sh my camera crew? (Gasp) Why ish nobody filming thish? We're talking shtupendoush ratings sh here! Where ish everybody? (Gasp)*"

Major Disaster looks at the wheezing Donovan and shouts, "*I want the Manhunters' tape, you little weasel, and I want it now! Then I want to be allowed to leave without you cretins following me.*"

Donovan vigorously agrees with this. "*Pleashe! Pleashe do what he shaysh!*"

If the JLI agrees, Donovan will direct Major Disaster to carry him down the hall, to another office. If the heroes disagree, they had better figure out a way to get Donovan away from Major Disaster.

If Disaster carries the flailing reporter down the hall, he will loose his grip long enough to let Donovan open the safe and remove the Manhunters' tape. Once Donovan hands the tape to Disaster, the villain tightens his grip and flies out the nearest window. He drops the screeching reporter to the street below, and flies away. The JLI members will have to catch Donovan, or they will receive a much lower Standard Award. See *Troubleshooting* for resolutions to this situation.

If the villains are completely subdued, WGBS security comes for them. But out of the destruction comes a frantic voice. "*Wait! Wait!*" *An out-of-breath Juan Donovan runs up to the guards, who are ready to take the Injustice League away. "Release them! I'm not going to pressh chargesh. (Allow the JLI to react appropriately.) "I want them on my show! You guysh, too, Jushtishe Leaguersh! Lishen! Here's my plan.*

"We'll have both shupergrouphsh on the show. You both can exshplain why I should give the tape to you. Then—thish ish the greatesht idea ever—then we'll have viewersh call in on a 900 number to vote for their choishel! Whichever team getsh the most votesh winsh, and getsh the tape! Great plan, huh?"

The defeated villains think it's a great idea, of course, and agree immediately.

If the heroes themselves wish to press charges, have Maxwell Lord show up and attempt to persuade them to let the Injustice League appear on the show. He believes that the publicity can only benefit the JLI and further discredit the Injustice League.

If the JLI members still wish to press charges, have Donovan call them "*a bunch of chickensh*" and threaten to air the tape on tomorrow's show. The secret information is legally his, and he has the right to do whatever he wants with it. This should convince the JLI that Donovan has the upper hand. If the heroes absolutely insist on pressing charges, see *Troubleshooting*.

If the heroes do not want to be on the show, Donovan will insist they appear, since their absence would guarantee victory for the Injustice League and the loss of their tape. If they still refuse, see *Troubleshooting*.

In the end, the JLI members will most likely agree to appear on the show. If so, Donovan will be ecstatic, exclaiming, "*Great! Be here tomorrow at shixh (6) p.m. I'll convinshe (convince) WGBS to canshel their regularly*

scheduled program, and you'll all be on live TV at sheven (7). Thish'll be the besht show ever!"

Donovan then skips down the badly damaged hallway in search of the programming director.

Proceed to *Encounter Four: Lights, Camera, MAKEUP!*

Troubleshooting

A Character such as Guy Gardner may suggest the two groups team up, beat Donovan to a pulp, take the tape, and then fight amongst themselves for it. The Martian Manhunter or the Batman should stifle this idea quickly. If one of them doesn't, have Major Disaster refuse to collaborate with the JLI on the grounds that his group is above such obscene behavior.

If the JLI insists on pressing charges against the Injustice League, Juan Donovan will simply bail the villains out of jail an hour later. He will tell the Injustice League of his TV show scheme, and they will agree to it. Donovan will then call the heroes and spring the idea on them. Modify the preceding information to fit this situation.

If the villains actually escape with the tape, Donovan will chuckle and inform the JLI that the Injustice League member(s) made off with a copy of last year's Christmas special. The real information is safely hidden away where only he can find it. Later that day, Donovan will call the JLI members and tell them that the Injustice League has agreed to appear on his show. He will implore them to also attend. Again, modify the TV show dialogue to fit this situation.

If Major Disaster drops Donovan out of the 14th floor window, the heroes have very little time to catch him. If Donovan is rescued, he will inform the JLI that Major Disaster made off with a copy of last year's Christmas special. If Donovan falls to the ground, the JLI will have to discover this by retrieving the tape from Major Disaster. Later that day, Donovan will call the JLI about the TV show and implore the group to attend.

If Major Disaster managed to escape with the wrong tape, and the rest of the Injustice League was defeated and taken to jail, Disaster will agree to do the TV show in exchange for Donovan's bailing his group out of jail.

If the pigheaded heroes absolutely refuse to be on Donovan's show, the reporter will sadly continue without them. Improvise the show for the Players, using the information in Encounters Five and Six. If the heroes don't watch the show, have Maxwell Lord inform them that the Injustice League slandered the Justice League name and now has their deepest secrets. The JLI must retrieve the Manhunters' tape before the villains do any more damage. Otherwise, the Players have failed the adventure miserably.

It would be in character for the Batman to refuse to be on the show. (A creature of the night tends not to like such publicity.) Have WGBS-TV offer to let the Batman remain in the Green Room after Encounter Four, and answer Donovan's questions via a microphone and intercom system. If the Player declines this offer, allow the Batman to do something else with his time. All other Players' Characters should be present during the program.

Lights, Camera, MAKEUP!

Setup

This encounter begins around 6:00 p.m. on the following day, with the heroes arriving at the Galaxy Communications Building to appear on the *Donavan!* show. If the Players want to do something in the time between the Injustice League attack and their television appearance, see to it that they get back to the main adventure soon.

When the heroes arrive at WGBS, ask the Players what sort of entrance their Characters make. Encourage them to do something creative. A flashy entrance would be fun, or some might want to make a completely dignified entrance in defiance of the hype.

Players' Information

The sidewalk outside the Galaxy Communications Building is packed with excited crowds. WGBS-TV has been doing a bang-up job of promoting the Justice League/Injustice League TV show, and thousands of fans have lined up to get a glimpse of their favorite team.

Huge banners reading, "Welcome JLI" and "Welcome Injustice League" adorn the front of the building, but they are doing a poor job of covering the scaffolding erected over the holes in the walls on the 12th and 14th floors. Workmen are scurrying around on the scaffolding, repairing the damage the Injustice League did.

The crowd quickly approaches, shouting encouragement and begging for autographs.

Give the Players a chance to respond, if they want to. If they ignore their fans and enter the building, continue with the following.

NOTE: If the Batman is not present, substitute another hero's name below, preferably Guy Gardner's or the Martian Manhunter's.

Inside, the lobby is filled with reporters, and some network newsteams are filming the entrance.

As soon as one glove of one brightly colored costume is seen, a cheer goes up. A reporter shoves a microphone at Batman and says, "Whadaya think, Batman? Will the public vote to give you back your secrets?"

GM's Information

Imitate the reporter's action, by shoving your fist toward the Batman Player. Allow the Batman Player to respond as he sees fit. Hopefully s/he'll have the reporter eat his mike. Even if the reporters can't get a decent comment out of Batman, they will continue harassing the JLI undaunted. Keep up the nosy questions until each Character has had a chance to respond. If the Players

enjoy answering the reporters' questions, continue the game until you get tired of it. Otherwise, move on:

Juan Donovan comes running up, and of course, he is grinning from ear to ear.

"Hello my good friendsh!" he says enthusiastically. "I'm sho glad you could make it! Did you hear the projected ratings for this eckshtraordinary eckshtravaganza? We're talkin' a total ratings shweep! You guysh should do more TV. Wanna talk to my agent?"

Give the JLI a chance to respond to Donovan's offer, then continue:

A cheer goes up at the front end of the lobby, by the entrance. Across the milling throngs, the Injustice League can be seen arriving by chartered limo. Loud, theme music is blaring from megaphones attached to the roof and hood of the car. The villains step onto the sidewalk, smiling and waving to the crowd like desperate political candidates. (If any of the Injustice League members were badly damaged during Encounters Two and/or Three, they emerge equipped with crutches, slings, etc.)

Leading the motley crew is the Funky Flashman, the former Public Relations agent to the Secret Society of Super-Villains. He waves to the crowd and smiles brashly and arrogantly.

"Thank you, dear friends, for that calamitous cacophony of acclaim! I am Funky Flashman, and I represent the fine gentlemen of the Injustice League. We are here to provide the peerless personages of the press with a unique opportunity: a viewing of the incredible Injustice League's first press conference."

The villains quickly set up a large podium, and Funky begins holding an impromptu press conference. Every reporter and camera scurries to his side, as the PR man extraordinaire launches into a sympathy drenched appeal on behalf of his clients.

The Flunky Flashman is attempting to manipulate the media at the earliest opportunity. In this way, he is drawing the attention of the viewing audience off of the JLI and onto the Injustice League.

It is unlikely the JLI will disrupt the press conference, or attack the Injustice League, but with Guy Gardner around, you never know. If the heroes do make trouble at any time before they are on TV, Funky shouts, "This is exactly what I'm talking about. My clients are being unfairly persecuted by these wrong-doers!"

The Injustice League will act like wounded innocents, and Donovan will beg the JLI to stop, saying, "Shtop! Pleashe! Wait till we're on the air—I mean, um, shtop!" In addition, the reporters turn the cameras on the JLI, and broadcast reports of the JLI's cowardly attack. Hopefully the JLI will quit fighting and get on with the adventure.

A young WGBS page leads the way out of the lobby and up into a dressing room on the 19th floor. As she is leaving, the page says, "After you get made up, someone will escort you to the Green Room for a final briefing before the show."

The dressing room is elegant, spacious, and comes complete with hors d'oeuvres and a complimentary bottle of champagne. One whole wall is covered with mirrors, and there are enough seats across from them for everyone present. A makeup man bustles around, waving a container of pancake makeup and crooning, "Oh, I can do something absolutely marvelous with you-oo!"

NESTOR LE BON

DEX:	3	STR:	1	BODY:	2
INT:	2	WILL:	2	MIND:	2
INFL:	2	AURA:	2	SPIRIT:	2
INITIATIVE:	7	HERO POINTS:	0		

• Skills:

Artist: 1

• Advantages:

Connection: WGBS TV (Low)

• Occupation: Head of WGBS makeup department

• Wealth: 4

• Role-Playing:

Nestor is a broadly stereotyped Character whose role in *Exposed!* is to give the heroes some straight lines, and provide opportunities for them to make cheap jokes. The Gamemaster should feel free to act this scene out. Or, simply read the next four paragraphs to the Players, making sure to only refer to those Characters present. If it works, and is funny, continue with the antics. If the Players don't go for it, cut things short and move on.

The makeup man, Nestor, first tries to put makeup on the Martian Manhunter, saying, "Oo gosh! That nasty green complexion has got to go!" The Martian Manhunter will have to fight him off or be painted pink.

Then, Nestor takes a step towards Batman, trembles, and heads for Mister Miracle.

He tries to put makeup on Mister Miracle, but gets confused. "What is this, a yellow face? A mask? How do you get it to leave an opening for your mouth? How is this attached? This is bizarre!" Nestor proceeds to try to figure out how to put makeup on Mister Miracle, until the hero fends him off.

Nestor turns, sees the Batman, and turns away trembling.

He then tries to put makeup on Guy Gardner. If Guy refuses, he says, "Doesn't anyone want makeup?"

It is likely that Fire and Ice will want makeup, and Booster is used to it as well, from his many TV appearances.

If the Players are enjoying themselves, here are some more lines:

To Ice: "Ye gawds, but you're pale, dear. What are you, Norwegian? And your hair . . . that cut is so . . . ancient. Where were you raised, in a cave?"

To Booster: "I've just adored you on TV. May I say you look scrumptious in that little outfit?"

To Fire: "I love what you've done with your hair. But really, that green eyeshadow is a bit much... Let me tone it down for you."

To Blue Beetle: "Oh, I just don't know what to do about those goggles. The cameras will just get so much glare . . . Can you take them off—or out—for the show? No? How about a little powder on them to cut down the reflections. I swear, you'll look like some kind of bug-eyed bug otherwise!"

To Batman: Nestor wants to put makeup on Batman's chin, but every time he walks up to the grim Dark Knight, he gets the chills and immediately turns away. Nestor will never actually approach Batman. The sheer force of Batman's personality frightens him away. Do this several times for a good running gag.

Pure interaction encounters allow Player Characters to practice relating to each other and any Non-Player Characters present. These types of situations can be a lot of fun for Players who are comfortable with role-playing, and challenging for those Players who are new or unused to such interaction.

Encounter Four of *Exposed!* gives your Players a chance to really shine. They can try their hand at JLI style banter, or just say whatever comes to mind. Non-Player Characters like Nestor Le Bon and the reporters are handy for coercing new or reserved **DC HEROES RPG** Players into reacting.

You can provide encouragement for Player interaction by having NPCs ask questions (as the reporters do), or by putting the Characters in strange situations (like Nestor trying to put makeup on them) that cry out for a response. You can't force the Players to interact, but you can design scenarios that provide lots of opportunities for spontaneous role-playing.

If a scenario is full of subdued situations and restrained NPCs, don't be surprised if the Players are subdued and restrained as well. But if your scenario is fast and energetic, you may find your Players' interactions are wild and energetic, too. The tone of your adventure sets the context for the Players' actions, and can literally "give them permission" to try more lively and energetic play.

When Players do role-play well, be generous with the Standard Award, and you'll be amazed at how quickly Players get into the spirit of the game.

Good role-playing and interaction won't always contribute to successfully completing the adventure, but it is an essential part of making the game exciting and pleasurable.

Construction notes

After all the makeup that Nestor can apply is applied, another WGBS page leads the way to the Green Room to wait for the show to begin. The Green Room looks like a well-furnished living room. It is not green.

The Injustice League members are already there. As soon as the door is opened, they sneer, and Icicle says, "Hey, zeroes! Ready to lose? We can beat you in a fight, and we can beat you on TV, too."

The villains are trying to antagonize the heroes, especially Guy Gardner, if he is present. They believe that if they can fluster the JLI, or better, provoke the heroes into attacking before the show, they can win audience sympathy, and receive the most votes on the 900 number call-in. The Gamemaster should try to say things that will goad the heroes into attacking the villains. The Injustice League will not actually start a fight, however.

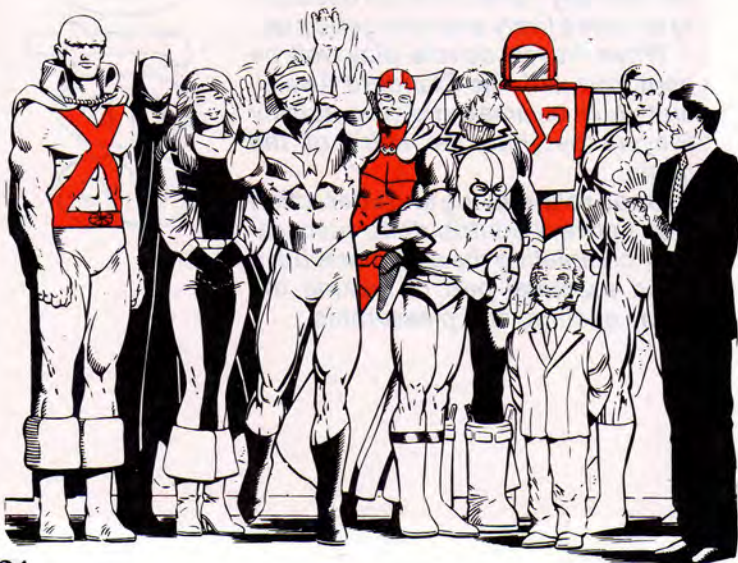
This is a good opportunity for the heroes to fire back insults, if they feel so inclined. If the JLI refuses to fight, the Injustice League will be angered, but only enough to grumble and complain.

If the JLI members start a fight, the Injustice League will not counterattack. They will merely defend themselves, crying, "Oh help! We are being wrongfully attacked by these monsters!" and other such sympathy-eliciting comments. They want to win pity from the audience, not win a battle. Donovan will run in, shouting, "No, NO! Don't fight! Wait till we're on the air! I mean, er, shtop fighting! Please!" When the fight finally stops, the Injustice League members will greatly exaggerate their wounds. Those villains that are not already wearing bandages, slings, and casts will put them on now, before they're on camera.

After the fight is broken up, or after it is clear that the JLI is not going to start a fight, go on to *Encounter Five: On the Air*.

Troubleshooting

If, at any time, the JLI attacks and pulverizes the Injustice League, the show can't go on. Donovan acts thoroughly displeased, and postpones the show for one week, while the Injustice League recovers. In that time, the villains get a tremendous outpouring of sympathy from across the world, and the JLI looks really bad.



ENCOUNTER FIVE

On the Air

Setup

Once the heroes are finished reacting to the Injustice League's tauntings in the Green Room, a WGBS page leads both teams to the set of the Donovan show. If the studio was damaged in Encounters Two and/or Three, it has been repaired.

Players' Information

The set of the Donovan show is enough to make a person's eyes water. A yellow and orange backdrop highlights green chairs and purple carpeting. Every section of the backdrop and every chair has the name **DONAVAN!** painted on it in bright red. A hostile studio audience, each with the IQ of a doberman, sits on its collective haunches, slaving for a taste of a juicy sex scandal or a tale of a brutal, unjustifiable homicide. As each team enters, the audience stands up and applauds enthusiastically. Funky Flashman is nowhere to be seen.

If the heroes have any greetings for the audience, let them do it now.

When Donovan walks on the set, he is dressed in a blue bodysuit with a big "J" on the chest. A red cape and red boots complete the costume. The crowd cheers like maniacs.

"Hello," Donovan says with a goofy grin, "Thish ish Juan Donovan. Welcome to the confrontashun between the Jushtish League International and the Injushtish League. On live TV . . . together . . . for the firsh time."

Off to the side, a sign can be seen blinking, **CHEER LIKE MANIACS**. The audience goes wild again.

"What ish it about coshmic-powered kooksh that caushes (causes) them to conshtantly combat other coshmic-powered kooksh, smashing our citiesh with their shprawling shuper-powered gang warsh?"

If the heroes say anything to Donovan's biased opening remarks, he cuts them off, saying:

"Beshides the fact that they call themshelves "heroesh" and "villainsh," are there any real differencesh between them? Thish reporter wantsh to find out! And we'll find out when the world votesh on their deshtiny!"

The applause sign lights, and the crowd goes wild.

"At the bottom of your TV screensh are two 900 numbersh! Call in anytime during the show to vote on your favorite shuper team!" He indicates a huge electronic scoreboard. "The votesh are shcored here! Sho (so) call in, fansh!"

The digital sign now says, **GO BERSERK**, and the audience, in good Pavlovian response to the sign, stands up, clapping and barking like dogs.

GM's Information

The JLI may notice that Donovan unexpectedly shifted the topic of the show and criticized the heroes, comparing them to the menaces from whom they protect society. Donovan also never mentioned the fact that he has their secrets, and the audience is not voting on their "favorite" group, but on who should get the information. Donovan is playing down the fact that he is literally blackmailing the JLI into appearing on his show.

If the JLI members point out this discrepancy, or remind Donovan that the audience is voting on the fate of their secrets, the host acknowledges that they are right, saying, "*Uh huh, uh huh, O.K. That'sh true,*" but quickly moves on to his next line.

A resourceful Player may decide to manipulate the audience's reaction by taking control of their applause sign, thereby instructing the crowd to clap and cheer for them, and not for the Injustice League. This will require the Character to first sneak away (using skilled or unskilled Stealth) and then receive 3 RAPs on a Gadgetry roll against an OV/RV of 6/6.

If the hero succeeds, s/he can dictate the audience's response. Let the Player have fun with it for a while, and then have Funky Flashman walk onto the set and accuse the heroes of deceit. This gives the villains sympathy from the audience.

The same sort of thing will happen if the JLI tries to take control of the tallying machine and/or the 900 number telephone calls. In this case, the hero will need 3 RAPs on a Gadgetry roll against an OV/RV of 7/7.

Some Players may think of programming the JLI's computer to constantly call in votes for them. If they do this, however, the number of votes will be minimal due to the size of a worldwide response area.

Donovan first addresses the JLI.

"I'd like each of the Jushtish League members to shay why the audienshe should vote for them."

Let the Players respond in turn. They may appeal to the audience's sense of honor, justice, fair play, and so on. In general, their answers will probably contrast severely with the Injustice League's selfish, sympathy-begging responses.

The Injustice League members will make fun of the JLI's responses. Improvise some quick insults, or just tell the Players that the villains snort derisively at their comments.

As the heroes establish their case, the scoreboard tallying their votes increases, and the audience cheers.

Use your own discretion in awarding audience votes. As a good rule of thumb, give only a few votes and luke-warm audience reaction for a lackluster or unimaginative speech. Give about 500 votes for a good attempt. For an excellent speech, choose anywhere from 500-1000 votes, and say that the audience applauds enthusiastically. For a truly rousing speech, announce that 5000 votes came in, and the studio audience goes wild.

After all the Players have had a chance to respond, Donovan says:

"OK, sherioush queshtion time. Why do you guysh have shecretsh at all? Normal people don't have shecretsh. What are you guysh trying to hide, anyway?"

Let the heroes answer as they see fit. If the question makes them uncomfortable, the audience will think they

Every adventure has a **climax**. This is when all the forces that have been building up throughout the story come together. Encounter Five of **Exposed!** is a fast-paced role-playing scene that hopefully builds to an explosive fight scene, and peaks with the call-in contest.

When creating your own adventures, think of a situation that would be climactic, and use the earlier encounters to build up to it. You can do this by providing lots of interesting Non-Player Characters to whom the heroes can react, by adding motivations and goals for all Characters concerned, and by placing them in an interesting setting. With these elements in place, all you have to do is start up the encounter and watch it run. The Players may take the role-playing in a completely different direction than expected, but that's what makes the adventure fun.

Always try to ensure that the Player Characters will find the situation interesting. Don't put in too many long passages where your Non-Player Characters hog the action. Although beginning Players may need more to get them started and involved, once they are comfortable interacting, you can cut back.

Motivations and goals should be designed with the Characters in mind. For example, the JLI could probably care less if Beautiful Dreamer of the Forever People was kidnapped, but if some villain actually managed to kidnap Big Barda, Mister Miracle would lead the JLI to her rescue.

Along the same lines, the climactic setting should be somewhere and something to which the Characters (and hopefully the Players) can relate. For **Exposed!**, a television show is used as the setting of the climax because it is something with which both experienced and beginning Players are most likely familiar.

Construction notes

have something to hide. In this case, announce that the Injustice League gets hundreds of call-in votes. If the heroes answer straightforwardly, or give a stirring speech, they get hundreds of votes.

Either way, our host continues to press the point:

"OK, *honesht injun here*," Donavan continues. "*Whoshe got shome (some) shkeletons in their shuper closet?* (Dramatic pause.)

"*No one? Come on, you can tell ol' Juan. Who wash onshe (was once) a shupervillain? Transshsexual? Dope fiend? Shatanist? Nazi? No one? You expect the world to believe that?*"

If the JLI foolishly attacks him for taunting them, the Injustice League staunchly rushes in to help their host. A fight ensues, and the Injustice League gets thousands of votes from the telephone audience. During the fight, the villains take to throwing chairs, and one of them will miss a JLI member and hit Donavan in the nose. Before this happens, Donavan chortles with glee, saying:

"*Thish 'll get great ratings!*" Suddenly the flying chair smacks him square on the nose. "Oooh!" he screams, covering his face in pain, "*My doze! Not my doze!*"

If the JLI does not call off the attack and apologize profusely, they are disgraced, and the Injustice League wins the vote and the Manhunters' tape. In this case, proceed to *Encounter Six: Winning Isn't Everything*.

If the JLI takes Donavan's snide comments in stride, continue with the show. Donavan next questions the villains. Remember that Funky Flashman is backstage feeding the Injustice League answers through a special microphone. Each member has a tiny bug in his ear and will pause considerably before replying.

"*I'd like the membersh of the Injushtish League to shay why the audienshe should vote for them.*"

Now give the following Injustice League answers. Allow the Players to insult the villains or make derisive comments in return. Encourage the JLI to interact during the villains' time to answer.

Major Disaster tilts his head to the side, as if deep in thought, pauses, and then says with a straight face, "Well Juan, we of the Injustice League believe in a complete flow of information. In a free society, nothing should be withheld. That's why we all love your show, Mort, er, Juan, because you give the viewers what they want, regardless of how disgusting or sordid or tasteless it is. Oh, and did I mention what a wonderful audience you have? They must be the cream of society!"

The audience goes wild, and 1000 votes come in.

Give the Players a chance to respond to that disgustingly pandering answer.

Icicle pauses, then puts on a sad, pathetic expression, and says, "*It's tough having a lousy power. All I can do is shoot icicles, so I always get beat up. I've been outmoded by all these here fancy powers.*" (Hopeful voice) "*But with the world's approval, I'll actually feel worthy again. I could be a contender.*"

Icicle breaks down in uncontrollable fake sobbing. The studio audience says, "Awwwwwwwwww," and 5000 votes come in.

Icicle has just generated tremendous audience sympathy. The more the heroes insult him or try to argue with him, the more votes the Injustice League gets.

When the furor over Icicle's performance dies down, continue:

Goldface stares off in space for a moment, and then says, "You know, Juan, I wonder what sort of sinister secrets these heroes keep that would cause them to react with such desperate panic at the thought of the free world knowing something about them. Could it be that the Justice League International has some communistic secrets?"

The audience gasps with shock at the hint. Votes for the Injustice League begin pouring in. They now have twice as many votes as the JLI. Each greedy face glows with pride.

It should be getting obvious that something doesn't add up here. The villains are sounding much too clever for their own good. And why are they all pausing before they speak? The JLI should be getting a bit suspicious by now. If they are not, read the following answers from the rest of the Injustice League until the Players catch on. Be sure to pause considerably before each reply.

Gorilla Grodd: "*Well Mr. Donavan, I belong to a highly intelligent race, and among all the humans I've met, your television audience is the brightest bunch of bananas I've ever encountered.*" The studio audience stands and cheers, and 400 more votes are added to the Injustice League's total.

Bolt: "*Gee Juan, all I do is try to make a living and provide for my family just like everybody else, and what happens? These powerful peons who call themselves heroes knock me around and send me to the slammer. I ask you, is that justice?*" The crowd mumbles congenially, and 500 more votes come in for the villains.

Copperhead: "*Well Juan, I'm a normal guy. But just because I got stuck inside this stupid snake suit, the JLI thinks I'm up to no good. You'd think that someone who calls himself a hero would try to help me, not hinder my eloquent endeavors.*" The audience cheers loudly, and 500 more votes come in for the Injustice League.

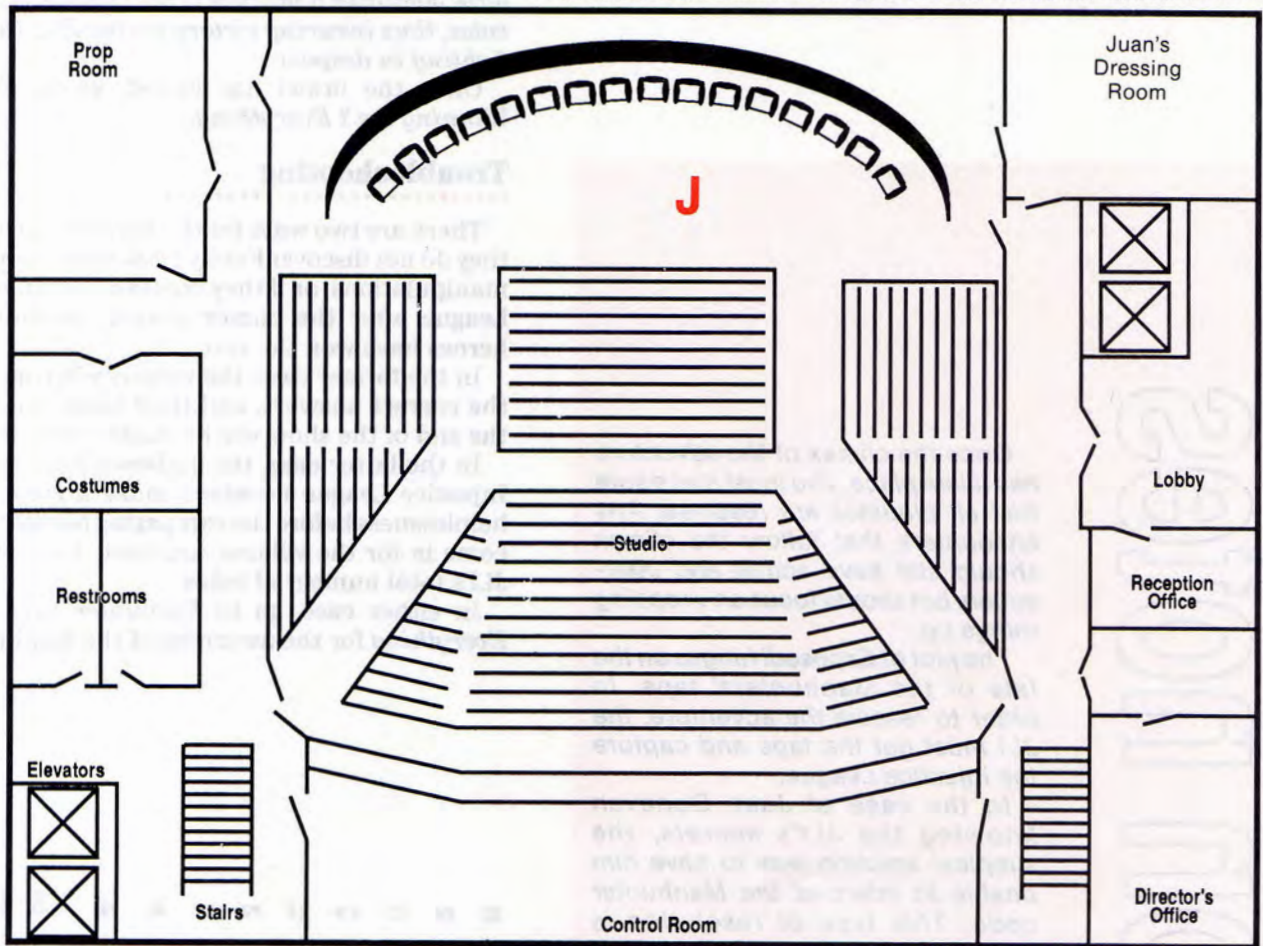
Doctor Polaris: "*I'm a victim of a psychological disorder, Mr. Donavan. Guys like me—er—myself need friendly feedback in order to survive. That's why I would like to win the vote. The awesome audience support will make me feel like a well man again.*" The crowd says, "*Awwwww*," and 500 calls are added to the villains total.

There are several ways for the heroes to discover Funky Flashman behind the flimsy backdrop. If they wish to develop a gadget to scan the Injustice League members for stray electronic signals, they will need 4 RAPs against an OV/RV of 5/5 to discover the listening devices. If they look behind the tacky set, they will see Funky speaking into a small microphone. If the Martian Manhunter uses his Telepathy, he will discover the deception; and 8 RAPs on a Detective roll against an OV/RV of 5/5 will reveal the farce as well.

If the heroes discover what is going on, they can either expose Funky, destroy his microphone, or override the transmission, thereby feeding totally inappropriate comments to the villains. If they choose to do the last of these three options, play out some of the dialogue, allowing the JLI Players to put words into the mouths of the villains. For every stupid comment the villains make, the JLI scores thousands of votes and their victory is ensured.

If the heroes do not stop the transmissions, see *Troubleshooting*. If the transmission is stopped, continue with the following:

TV Studio



Key



Chairs for the JLI



Juan Donovan

Once the transmissions have been cut off, the Injustice League is suddenly at a loss for words.

Donavan pointedly asks the Scarecrow, "So Mr. Scarecrow, why do you think the Injustice League should get the tape?"

The Scarecrow stammers, "Well, um, Mr. Donovan, y'see, um, I have a . . . a . . . lousy power. Uh, I mean, uh . . . plee fro of inflammation, uh, I mean . . ."

Suddenly he snarls and says, "Oh hell! I want the information so I can strike at Batman by destroying his friends and loved ones!"

All the other Injustice League members look at the Scarecrow in horror. Goldface and Gorilla Grodd grab the Scarecrow and wrestle him to the ground, pummeling their scrawny teammate mercilessly.

Yes, the Scarecrow has succumbed to his greatest fear: stage fright. The rest of the villains are going to beat him within an inch of his life if the heroes don't interfere . . .

This is a perfect opportunity for the JLI to attack the Injustice League without looking like bullies. When the heroes step in to save the poor, defenseless Scarecrow, the

audience jumps out of their seats and cheers wildly. Justice League International gets thousands of call-in votes, and the rest of the Injustice League leaps up and attacks the JLI. The whole thing degenerates into a massive brawl.

During the fight, some of the villains hurl chairs at the heroes. Arrange for a chair to miss a hero and smack Donovan on the nose. Before this happens, our host will be running around and chortling with glee:

"Thish'll get great ratings!" Donovan raves. Suddenly, a flying chair smacks him square on the nose. "Oooh! My doze! Not my doze!" he screams, staggering around in pain.

If the JLI decides not to save Scarecrow from his teammates, and instead sits by and watches the fun, the Injustice League will beat Scarecrow senseless. This will cause the villains to look bad, and the JLI will get over a million votes and win the contest. Donovan will jump around and try to incite the JLI to stop the beating, but will get hit in the nose with a chair as per the preceding information.

Once the climax of the adventure has taken place, you must make sure that all plotlines are resolved. Any encounters that follow the climax should still have action and interaction, but should focus on wrapping things up.

The plot of **Exposed!** hinges on the fate of the Manhunters' tape. In order to resolve the adventure, the JLI must get the tape and capture the Injustice League.

In the case of Juan Donovan knowing the JLI's secrets, the simplest solution was to have him unable to interpret the Manhunter code. This type of resolution is called (among other things) a cop-out, since it neatly solves a complicated situation by saying the problem never really existed. For the free-wheeling JLI, an ending such as this fits right in with the style of the comic book.

On the other hand, the problem of retrieving the Manhunters' tape and capturing the villains requires heroic action and some interaction between the Characters. This type of ending is appropriate for both Justice League International and the Players because it is a fun and interesting way to tie up any loose ends.

Once all your plotlines have been resolved, the adventure can end smoothly. If any situation does not have a proper conclusion, the ending may fall flat and leave the Players frustrated and unsatisfied. Always be sure to cover every possible angle of play, or at least have an idea of how to do so, and your Players can finish the adventure without any problems.

Before the fighting ends:

Suddenly, a loud buzzer goes off. The votes for the JLI have gone over a million to the Injustice League's 40,000 votes, thus insuring victory for the JLI. The villains quit fighting in despair.

Once the brawl has ended, go to *Encounter Six: Winning Isn't Everything*.

Troubleshooting

There are two ways for the heroes to lose the contest: if they do not discover Funky Flashman's behind-the-scenes manipulations, or if they continue to attack the Injustice League after the buzzer sounds, announcing that the heroes have won the vote.

In the former case, the villains will continue to give all the correct answers, and their total number of votes at the end of the show will be double that of the JLI.

In the latter case, the audience boos the JLI, and the Injustice League members make a great show of their helplessness before the rampaging heroes. More votes will come in for the villains, and their total will surpass the JLI's total number of votes.

In either case, go to *Encounter Six: Winning Isn't Everything* for the awarding of the Manhunters' tape.

ENCOUNTER SIX

Winning Isn't Everything

Setup

This encounter begins after the winner of the 900 number contest has been determined.

NOTE: Read the parenthetical text **only if** Juan Donovan got hit by the chair in Encounter Five. If the villains won the call-in contest, replace all references to the JLI with those to the Injustice League throughout the italicized text of the *Players' Information*.

Players' Information

(After the tumult has subsided, Donovan emerges from under a chair, wiping a trickle of blood from his nose.)

"Congratshullashuns, Jushtish League," the ever gallant host says. "You've won fair and shquare. The Manhuntersh' tape will be awarded to your team right after thish important commercial—huh?" Donovan looks off-stage at one of the producers, who is jumping up and down and pointing at his watch. "Oh," Donovan turns back to the camera, "Fraid we're outta time folksh. But never let it be shaid (said) that Juan Donovan didn't

keep his word. I'll reward the winners right after the show, and **show** you all **all** the highlights on tomorrow's **Donavan!** Thanks for watching, world!"

As Donovan blows a kiss at the camera, the applause sign lights up, and the studio audience goes wild.

After the cameras turn off, Donovan puts his hands in his pockets, strolls centerstage, and says, "Ya know, I never really wanted to reveal your secrets on TV."

Pause for the Characters' comments. They'll probably be very relieved. Then say Donovan's next line in a really nasty manner.

"I couldn't understand the stupid tape anyway. It's in some sort of secret Manhunter code, sho—URK—"

A bolt of soft, crimson energy has lanced from Gorilla Grodd's forehead and enfolded Donovan's head. (The ape has had it with the obnoxious host's big mouth. The Injustice League wants their tape, and they want it NOW!) Donovan's eyes glaze over, and he speaks in a monotone voice, "The . . . tape . . . is in a vault . . . 14th floor . . . room 1406B . . . combination . . . 8 . . . 56 . . . 21 . . . 5."

GM's Information

The Injustice League will attempt to leave the studio and get to the vault before the JLI does. The heroes will most likely do the same or try to stop the villains in their tracks. If they choose to do something else, see *Troubleshooting*.

Read the following information as soon as any Character reaches the vault, opens it, and turns on the light switch.

Room 1406B is a library. A video library that houses every show WGBS-TV has ever produced. Duplicates even. Shelves upon shelves are lined with tapes that all look exactly alike, except for the typed title on the cover.

The Players need to figure out which tape holds their secrets before the Injustice League does. This will require 12 RAPs on a Perception Check against an OV/RV of 12/12. It is the Gamemaster's option to either have the villains pull the tapes down one by one and read the titles, or attempt Perception Checks.

If the heroes find the tape first, all they need to do is round up the Injustice League members. If the Injustice League reaches the tape first, the JLI must retrieve the tape from the villains and then capture them in order to complete the adventure successfully.

Troubleshooting

If the Injustice League won the call-in contest, the Players may not feel that their Characters should attempt to get the tape before the Injustice League does. If this is the case, have Donovan snap out of Gorilla Grodd's Control and agree to press charges against the Injustice League. He will wake up to find that his speech impediment has disappeared, saying, "Listen to me! I'm speaking like a normal person! Stop those fiends! I'm gonna sue!"

If any Character attempts to get Juan Donovan to tell him/her which tape is the real one, he will declare sarcastically, "Well, I don't know. I had a page store it away for me." If asked which page, he won't be able to remember.

Justice League International members are only completely successful if they retrieve the Manhunters' tape and capture the Injustice League. If the heroes refused to be on the *Donavan!* show, they still must retrieve the tape from the villains.

The following Standard Award is at the Gamemaster's discretion. For example, if the JLI discovered Funky Flashman's manipulations in Encounter Five, the GM may wish to reward the Players.

Once the Injustice League is captured, they should be turned over to the authorities so Juan Donovan and anyone else can press charges and/or sue them. Donovan will have become even more famous around the world due to his show featuring the heroes and villains.

STANDARD AWARD

Level of Opposition:

Inferior 15

Critical Points:

Retrieving the Tape
(Even Odds) 3

Area of Consequence:

Worldwide 15

Severity:

Permanent Nonfatal 10

TOTAL 43

By the way, if you are wondering what exactly is in the tape that the Manhunters left behind, be sure to watch for the upcoming *Justice League Sourcebook*. And, if you enjoyed this adventure, be sure to get the Justice League Europe adventure, *Come On Down!*

Endgame

SEVEN Steps in Adventure Design

The following information is for those of you who wish to create your own **DC Heroes RPG** adventures, either for your own role-playing group, or for publication.

By following these guidelines, and the sidebars included throughout *Exposed!*, you can develop a variety of adventures that provide numerous hours of entertainment for everyone concerned.

1) Know the mood of the comic

Unlike other comic books, every DC comic has a unique, distinctive flavor and style. When creating adventures for the **DC Heroes RPG**, know the mood of the hero's comic book.

For example, *Superman* is a bright, idealistic comic, full of fresh optimism, power, and hope. Adventures for Superman would be big, sprawling, and larger than life. His enemies, like Lex Luthor and Brainiac, are confident, commanding, masterful threats.

In direct contrast, *Batman* is a dark, brooding, somber comic, about a man very close to the edge: a man with more in common with the deranged villains he fights than the innocents he protects. Batman adventures should be designed to explore the seedy side of a villain's persona, and the gritty underworld of Gotham City.

The *Wonder Woman* series is a tale of wonder and discovery, the story of an innocent in a strange land. Wonder Woman is an envoy of peace, not a crimefighter. A Batman or Superman style plot would be out of place in a Wonder woman adventure, which calls for protecting Earth and promoting peace.

Flash is a comic book about the growth and maturation of a young hero who does not always use his best judgment because he is trying to fill the boots of a near-legendary hero, the original Flash. His adventures should have a youthful energy and a fast pace.

Swamp Thing is a quiet, steady, spiritual hero, determined to save the world from its own excesses. The mood is the power and sanctity of nature. The villains should be mystical in nature or threatening to the balance of nature.

In the *Suicide Squad* series, the mood is one of gritty violence and grim fatalism. Over half of the Squad members are (or once were) villains, so their attitudes reflect this.

And *Justice League International*?

Well, the comic and the Characters are just plain fun! They have wild, irreverent, anything-goes-type-of adventures.

The banter and brash humor of the JLI members make this series what it is: a refreshing alternative to the standard inflated egos of heroes. The JLI do not take themselves overly seriously; although those who do find their overinflated egos quickly deflated.

The JLI series seems to take great delight in skewering the assumed "rules" of comics. The heroes make jokes in combat, ridicule their foes, and have a lot of laughs at each other's expense. Any adventure you create for the JLI should be along these lines.

2) Know Your Game Situation:

Before you design an adventure, you need to ask yourself some questions about the situation.

How long of an adventure do you want to run? Will it extend over several sessions? Tailor your game to the amount of time you have to play. If your Players only meet infrequently, it would be best to devise short, unconnected adventures. If your Players can meet regularly, you can create more involved scenarios.

Are your Players experienced, or are they novices? Novices may need encouragement to get going. Don't stack the odds against them. Experienced Players will bowl over opposition that would normally stifle new Players, and can move quickly and resourcefully to solve problems. They will need richer plots to challenge them.

How familiar are your Players with the **DC Heroes Role-Playing Game**? Since *Exposed!* appears in the revised edition of the **DC Heroes RPG**, it will be played by novices and experts alike. Therefore, it is written for the average Player, and does not demand a lot of knowledge of the rules or Characters.

How well do the Players know the Characters they will be playing? Generally, the Players are fans of the comic book for which you are designing an adventure, and know all they need to know to role-play well. In this case, you can create an adventure that plunges into the depths of the Characters' histories and backgrounds.

Sometimes the Players are only slightly familiar with the Characters. In this case, you should go easy on the detail in your adventures until the Players are more familiar with their Characters.

Exposed! is an introductory adventure that does not penalize the Characters for not knowing how to get the maximum effects from their Powers. It does, however, reward flexibility and creative use of Powers and Skills. For example, when the heroes have to rescue Juan Donovan from Major Disaster in Encounter Three, there is no one perfect solution. Rather, there are a number of clever procedures the Players can try, without worrying about whether they have stumbled upon the "right" one.

3) Create a Plot

This step shall be classified as "easier said than done." Nonetheless, with a little work, you'll be surprised at how easy it is to create exciting adventures. And with practice and perseverance, it gets easier. Pillage your favorite comics for ideas; many perfectly serviceable plots can be lifted directly from a good comic storyline.

One way to create a plot is to select a mission type. Here are some basic heroic missions on which to base an adventure.

Defend!

Defend an important place from villains. This can be anything from a bank, to the United Nations, to a special lab. The heroes could even have to defend their own headquarters. The game might begin with the villains' attack, or the heroes might learn of the impending attack, and plan to resist the siege.

Protect!

Protect an important person from an attack. This mission would be along the same lines as defending a place, but with the advantage that the heroes can hide the person, turning the game from a siege to a chase. The person could be anything from a millionaire, to a brilliant scientist, to a supervillain who has incurred the wrath of many other villains.

Search!

The heroes have to find a missing person, villain, or hidden base. This situation will require detective work in order to track down the heroes' quarry, with the villains often causing interference.

Raid!

Attack a villain's base or headquarters. Generally the heroes must find the base first, then rescue a prisoner, get back vital information, arrest the villains, or put the place completely out of commission.

Mystery!

Some mysterious circumstances, like an attack, theft, killing, and so on, informs the heroes that something strange is going on. The heroes must follow up leads, search for clues, interrogate informants, and carefully wind their way through a maze of false starts and subtle clues in order to solve the mystery. Many of Batman's missions are mysteries.

Disaster!

A natural or man-made disaster threatens lives and buildings. The heroes must fight rampaging elemental forces instead of rampaging villains. Some really rotten villains may take advantage of the confusion to go looting, and then the heroes will have to stop them.

Challenged!

Sometimes villains don't want to steal or break the law, they just want to fight the hero for glory. Whether the heroes want to fight is another story. If any hero has a Motivation of Upholding the Good, there may be a problem, but if a hero's Motivation is Thrill of Adventure, s/he might enjoy such a scenario.

Disgraced!

The heroes are publicly framed, slandered, or otherwise disgraced. They must seek out the truth while the world and possibly the authorities are against them.

Diplomatic Action!

The heroes must meet with a representative of a foreign (or even alien) culture to pacify them, or, if necessary, fight them. The fate of millions rests with the Players' role-playing skills.

Besides choosing missions, you can create a plot by picking a theme. Alien invasions, Manhunter subversion, and even a dimension-spanning crisis threatening the very fabric of reality have been popular themes in the DC universe in the last few years.

For *Exposed!*, a real-life situation, a TV show, was chosen. Often times, reality has a stranger-than-fiction quality that can make an adventure more interesting and important for the Players. The *Donavan!* show is a



parody of current network programming, which appeals to the bizarre in us all. This trend, with its freakish assemblage of obnoxious, abrasive, larger-than-life personalities fits right in with the style of the JLI comic book.

Once you have selected the sort of mission you want, and have chosen a theme, see if you can sum up your idea in one sentence. For example, *Exposed!* can be summed up as: "The JLI's secrets fall into the hands of a disreputable journalist and they must appear on a venomous TV show to get them back." The clearer your plot is in your mind, the easier it is to briefly sum it up.

4) Choose a Villain

Generally your plot will suggest a certain type of villain. An invasion from outer space calls for evil aliens. A serial killer mystery set in Gotham City calls for the type of villain one would find in Arkham Asylum, like the Joker. A raid on an enemy's fortress calls for a powerful villain with a strong base, like Kobra.

The light nature of Justice League International comics requires a special breed of villains and Non-Player Characters. You have two basic choices in this matter: you can make them more comic than the heroes, or you can play them as straight men ready to be ridiculed by the heroes.

For *Exposed!*, both extremes were used. Major Disaster and the Injustice League are a motley bunch of misfits who could easily cause their own demise. On the other side of the coin, Juan Donovan is an egoistic, money-hungry nincompoop who is ripe for the "picking-on." This variety of Characters results in an adventure suitable for the JLI comic.

Some Gamemasters prefer to choose a villain before choosing a plot because certain villains' tactics often employ certain types of plots/missions. For example, you would never catch Darkseid robbing banks; rather, he would focus his thoughts on some conspiracy of cosmic proportions.

The Non-Player Character selection and plot creation are virtually interchangeable. Sometimes one comes

first, sometimes the other comes first. Often a good idea with one leads to a good idea with the other, which in turn changes or enhances the first idea. This synergy can create some clever adventures.

For example, you may decide on an adventure that involves an assassination scheme (*Plot decision*). You then select an appropriate villain, like Deadshot (*NPC selection*). But Deadshot is a member of the Suicide Squad, so you decide to make the assassination a hit sponsored by renegade elements in the government (*Plot decision*). This could involve the Suicide Squad, so you evolve your plot to accommodate a potential battle with the Suicide Squad (*NPC selection*). To explain the Suicide Squad's involvement in an assassination, you decide that the Squad is being blackmailed (*Plot decision*). So you need a blackmailer. You decide on Black Mask, a Gotham City crime boss (*NPC selection*). He wants to get rid of other crime bosses in Gotham, and knows Deadshot is the best man for the job, so he sets the whole blackmail plot in motion (*Plot decision*).

And there you have it. A whole adventure idea grown from the interrelation of plot decisions and NPC selections.

Here are some generalized rules for villain selection:

a) Choose villains from the heroes' rogues gallery; Batman villains for a Batman adventure, Superman villains for Superman, and so on.

b) The villains should be on the same power level of the heroes. Superman would face extremely powerful enemies, and Blue Beetle would face more human foes.

c) The villains should be appropriate for the mood of the hero's comic book: dark, gritty villains for Batman, wacky villains for the JLI, and so on.

The best thing about generalized rules is breaking them. Having read the preceding rules, you should realize that none of them are carved in stone, and judiciously violating them can make for some truly memorable games.

Putting villains from one comic into another hero's adventure can be a lot of fun. So can using a massively underpowered villain. The JLI Annual, where the Joker fought the JLI, employed both these tactics with hilarious results.

Pitting a hero against a villain that greatly overpowers him/her can be a great test of the Player's cleverness and ingenuity. Villains that clash with the mood of a hero's comic book can be fun too, if used carefully. Putting a stuffy, powerful Superman villain in a JLI adventure could be good for laughs, or a murderous lunatic from Batman's rogue's gallery could be used effectively to sober up the JLI with a stiff dose of reality.

Just remember that the times you violate the general rules should be exceptions, and should be handled with care. Indiscriminate violation of these rules could result in the adventure being unsatisfying, or falling flat completely.

5) Develop Your Plot

Once you have chosen a villain, and decided on a plot, you can develop your story. The best place to start is to determine the villains' motivation and work out their plans. The clearer you are about what your villains want and what they plan to do to get it, the easier it is for you to create the adventure.

After you have laid this solid foundation, the rest of the story falls easily into place. If you are unsure of what your villains want, however, and unclear on their plan, the adventure can become a muddy mess.

In *Exposed!*, Juan Donovan's plot is clearly spelled out and then backed up. Each time he changes his plan, the Injustice League adapts to the situation, but their motivation remains constant: get the JLI's secrets.

Another way to develop plots is to imagine a scene and then work out a way to weave the plot around it. For example, *Exposed!* was designed with the TV scene in mind. A confrontation between the JLI and a villain group on a TV show run by a sleazy, ratings-hungry shock-jock was destined to have some dramatic moments and good laughs. Best of all, the encounter could provide great opportunities for role-playing and interaction. Out of this idea came the motivations for the Injustice League, Juan Donovan, and even the JLI.

Here's some advice for fleshing out your plot: Don't be afraid of experimenting, and tie in the DC Universe whenever possible.

There's a lot to the DC Universe, and it's been an especially exciting place since the Crisis on Infinite Earths. If you immerse yourself in it, and really get to know it, you can include elements from all over this galaxy-spanning playground in your adventures. The more you use the DC Universe, the richer your games will be and the more connected your Players will feel to the adventures you create.

6) Resolve Your Plot

Keep your plot clear as you develop it, and it will resolve well. By keeping your villains' plans and heroes' goals in mind, you can work out the twists and turns of the story. The best way to cover every angle is to develop the most probable path of the story, and then keep track of many of the ways the game could diverge. Role-playing adventures have many possible conclusions, and you never know which way it will end until it ends.

Don't worry about coming up with a resolution to every problem the Players will face, and trying to figure out every possible ending. Chances are, the Players will come up with solutions you never dreamed of, anyway. By leaving things open, the story can be richer and more spontaneous than you ever imagined.

In finishing the adventure, make sure that you wrap up all plot threads. See to it that every element is explained and resolved. The only reason you should leave a plot element hanging is if you intend it to carry over to another game in an extended campaign.

7) Prepare to Run Your Masterpiece

Once your adventure is finished and ready to run, spend a little time looking over it. Above all, familiarize yourself with all the villains' Powers and Skills. Know how they work before the game starts, so you won't have to stop the action to look things up.

The same goes for the heroes. Look over their Powers to see how they fit into the storyline. Though it's not necessary to be aware of all details, it helps to be familiar with the sorts of solutions the heroes might employ.

Once you've reviewed your game mechanics, the only thing left to do is prepare yourself for anything to happen. Or rather don't prepare yourself: keep an open mind, and be ready to have some fun.