
SPLINTERED REALMS PUBLISHING PRESENTS



SENTINELS

OF ECHO CITY



OLD SCHOOL SUPERHERO RPG BY MICHAEL T. DESING

Based on work by Gygax, Arneson, Holmes, Moldvay, Mentzer, et al.

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INTRODUCTION

I love me some supers. My first foray into pdf publishing on RPGNow was a superhero game (*Guardians of Metro City*) a decade ago. I have been developing superhero systems for about two decades, publishing half of a dozen different rule sets in that time, trying to get at a simple, clean mechanic that can run superhero games in an old school style.

Earlier this year, I finished work on *Saga of the Splintered Realm*, and realized soon after that those rules, with its basic engine derived from the B/X rule set, would make a fantastic system for superhero gaming. I hope you agree.

LICENSING

- Like *Saga of the Splintered Realm*, original content in this book including all art, as well as the city of Echo City and its denizens, is released under an **Attribution Share-Alike Creative Commons License**. You are free to take, re-mix, and re-use all original content herein, as long as you give credit back to me. Please note “based on *Sentinels of Echo City* by Michael T. Desing” in any derivative work you create.
- **The core game engine** and its mechanics are released under the *Open Game License* (see pages 118-119).

THE ART

There is a proud tradition in comics of tribute pieces, where a cartoonist mimics the composition of a piece to pay tribute to another artist's work. Throughout, much of the art pays tribute to my favorite superhero comic book artists. The cover is a tribute to the iconic George Perez cover to the *Champions RPG* 4E, and other pieces pay tribute to some of the all-time greats in superhero comics. Thanks to the various artists who inspired me in so many ways: Dave Bullock, John Byrne, Frank Miller, George Perez, Walt Simonson, and Mike Zeck.

Special thanks to the backers of the *Saga of the Splintered Realm* Kickstarter. Without that game, this one would not have happened.

OVERVIEW

Sentinels of Echo City starts with a simple premise: WHAT IF? What if the makers of the FASERIP game engine decided instead to use the B/X rules as their inspiration? What if this game came out in 1984?

In this game, you join with other like-minded super heroes, working together to fight crime, uphold justice, and save the world from the various forces that are always trying to take it over. This book contains the core rules needed for ongoing play. This book includes:

- ◆ **1: Key Concepts** (page 7) explains general terms and game mechanics.
- ◆ **2: Supers** (page 9) explains how to create a character.
- ◆ **3: Traits** (page 24) is an alphabetical listing of powers and abilities.
- ◆ **4: Advanced Characters** (page 47) explores how characters grow and develop over time.
- ◆ **5: Encounters** (page 53) deals with game play, including combat.
- ◆ **6: Friends and Foes** (page 59) contains descriptions of common normal characters and animals that the supers are likely to encounter in their travels.
- ◆ **7: The Game Master** (page 63) provides an overview of the process of running the game.
- ◆ **8: Long-Term Play** (page 77) explores ways to approach playing a superhero game over extended periods of time.
- ◆ **9: Resolute Earth** (starting on page 87) provides an overview of the history and key locations of the default game setting.
- ◆ **10: Supers of Resolute Earth** (starting on page 94) includes a roster of several heroes, villains, and entities of the game world.
- ◆ **11: Wormwood Station** (starting on page 112) is an environment you can use as an introductory scenario for new supers to start playing.

This book contains everything you need for extended play: character generation and advancement rules, a starter game setting (Echo City), an overview of the larger game world, and a roster of creatures, other characters, heroes, and villains of the game world.

WHO IS PLAYING?

These rules assume that most of the players take on the roles of heroic characters, **SUPERS**, that work together in a group for mutual benefit. One player takes on the role of **GAME MASTER (GM)**. The GM decides on a scenario, plays the villains or other characters, and adjudicates action. The GM uses the rules here and his or her own judgment to resolve game situations as they arise.

Alternately, you can play with only one player and one GM, or even solitaire (using a scenario that has been written for you to experience as a player). As long as you are having fun, you're playing the 'right way'.

AN EXAMPLE OF ACTUAL PLAY

Mike is the GM, and the two players are Mary (playing Miss Might) and Logan (playing Vector). They are exploring a ruined lab.

Mike: You see a computer blinking with light through the rubble, maybe 100' away.

Mary: What is the rubble like? Any particular hazards in the way?

Mike: Roll a *sense* FEAT.

Logan: I want to look, too.

Mike: Okay. Both of you roll *sense* FEATS.

Mary: I get $7+9=16$.

Logan: I get $9+8=17$.

Mike: (Knowing they needed a 20 to see the partial robot waiting amid the wreckage) You look it over, but it seems like standard rubble: pieces of walls, a lot of wiring and plaster, broken computer consoles, pieces of larger equipment you don't really recognize.

Mary: I'll go forward. Carefully. I want to check out that computer.

Logan: Me too. It might have important information.

Mike: Okay. You take about 5 steps and the ground moves at your feet; a broken robot, maybe 10' tall, sits up, screams 'intruders!', and starts to blare a loud siren.

Mary: Can I attack?

Mike: Too late. You didn't notice it, so it gets to go first. It's going to use its action to blare the siren. You each have to roll a FEAT to resist the sound.

Mary: I roll a natural 1. Darn.

Logan: I roll $16+9=25$.

Mike: Okay. Mary, Miss Might takes -2 to all actions while the robot is up. That siren is really bothering her. Logan, Vector will act normally.

Mary: I want that siren to stop! I'm going to pick up a chunk of debris and hit the robot with it. How close am I?

Mike: Less than 10', so I'll say you can attack in melee if you want. You pick up a large console from nearby.

Mary: Cool. I attack. I roll 16 on the die, +1 from my level modifier at level 1, +5 from my strength, so that's a 22 to hit.

Mike: Well, you take a -2 penalty because you had to use a minor action to pick up the computer console, and you also have the penalty of -2 from the loud siren, but it doesn't matter; you still hit, clobbering the robot with a console. (Mike knows the robot has armor class 14, so Mary's character still hits by +4).

Mary: Okay. For damage, I roll 1d8 for my strike and get 5. I add this to my strength modifier of +5, so that's 10 points. How much more damage does the console do?

Mike: That's an extra +1d6 for a found weapon.

Mary: Great. I get 3 on the die, so that's 13 points total.

Mike: The robot's armor absorbs part of that, but you manage to break off a big chunk. Sparks fly off the robot and you hear some gears whirring. (Mike knows that the invulnerability for the robot soaks 3 points, but it suffers 10. It had 35 hit points to start the combat, so it's down to 25 remaining). However, you see that the robot's internal repair systems have kicked in, and it starts to put itself back together (it recovers 2 hit points from its regeneration).

Logan: My turn. How far am I?

Mike: Vector was behind Miss Might, so we'll say 15'.

Logan: No problem. I can run up to 125' as a minor action and still attack, and I get 1 extra attack per round from quickness.

Mike: That you do.

Logan: I don't like that repair system. I should do something about that. Is there anything I can use around here to disable it? I mean, disable the system at least... or maybe even the robot altogether! Vector does have INT 11, and he's a computer programmer, so he might be able to think of something...

Mike: Hmm. Great question (takes a moment to think about it). Make an INT check, at -4. This is kind of difficult.

Logan: I roll 19 on the die, and my INT is 11, so that's 30!

Mike: Wow. Yeah. There are a number of cables hanging overhead that emit sparks of energy. You think that you might be able to over-tax the robot's systems by creating a circuit through the robot with those cables. (NOTE: Mike didn't have this prepared. He came up with it based on the situation, and Logan's idea.)

Logan: I have two actions and I run up to 250' per action. Can I do this in one round?

Mike: Let's see. You have to run about 50' to grab one cable, 25' to another, and then you have to jam those into the robot's midsection. You will have to roll a DEX check at -2 AND two successful attack rolls both at +2 to the robot's AC. If you do that, you're successful.

Logan: Sounds fair. I make the DEX check easily, rolling $14+15=29$. For the first attack roll I roll $10+3=13$, and for the second I roll $14+3=17$.

Mike: Hmmm. Well, the DEX check and second attack are fine, but you miss that first attack by a little bit. Sorry.

Logan: Wait. I still have a resolve point I haven't used. Can I spend that?

Mike: Sure. Roll 1d6 and add it to your missed attack... you missed by 3, so you'll need a 3 or better on the die to succeed.

Logan: I got a 6!

Mike: Wow. Okay, you quickly run around the chamber, grab two cables, jam them into the robot's sides, and flip a switch on the circuit breaker. You do that in about 2 seconds... Electricity surges through the robot. He will need to roll a super-human FEAT to resist that much power; and even if he succeeds he'll still take 3d6 damage. Let's see... that's target 30. He'll need a natural 20. (Mike rolls and gets 9 on the die). No chance. The energy super-charges him, and his head pops off. The siren ends, and his smoking remains fall to the floor.

Logan: Cool.

Mike: Logan, take +1 XP. That was a great idea.

Mary: Okay. Now on to that computer...

1: KEY CONCEPTS

THE SUPER

As a player, you take on the role of a super-powered character in the game world, a **SUPER**. The game assumes that your heroic persona was born with or developed superhuman abilities that set him or her apart from the common ilk.

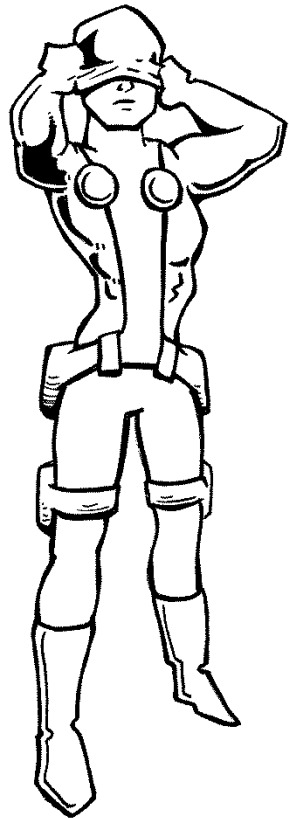
'ROLE PLAYING' AND 'ROLL PLAYING'

Play develops through two primary means: role playing and rolling dice.

Many situations will be resolved primarily through decisions you make while assuming the role of your character. In these instances, you *role play* the encounter. If you describe how carefully you search the room for a particular book, or if you act out your discussion with the police officer, the GM may decide what happens without using the dice. If you are especially careful in your search or are specific in your discussions with the officer, then the result is clear, and play continues.

However, the GM will often require you to roll dice to determine the outcome of something you try to do (for example, whether or not you hit the super villain with your energy bolt), or to determine how successful something was (for example, how much damage your bolt did). In these situations, you will roll one or more dice. These dice are polyhedrons, dice of various sizes. Throughout these rules, dice are abbreviated as **d** followed by the number of sides on the die (d4, d6, d8, d10, d12, d20). A number before the d indicates to roll and total several dice. For example, 3d6 means to roll 3 six-sided dice and add them together. Roll d100 (also called 'percentile dice') by rolling two d10s, using the first for the tens and the second for the ones. A result of [5, 7] is a result of 57 on d100. A result of [0, 0] is a result of 100.

In almost every circumstance, you want to roll high.



ATTRIBUTE SCORES

Range	Descriptor	Modifier
0-1	Impaired	-3
2-3	Feeble	-2
4-5	Poor	-1
6-7	Typical	+0
8-9	Above Average	+1
10-11	Good	+2
12-13	Excellent	+3
14-15	Remarkable	+4
16-17	Incredible	+5
18-19	Amazing	+6
20-21	Monstrous	+7
22-23	Unearthly	+8
24-25	Cosmic	+9
26	Supreme	+10

Your character's definition emerges first from six primary **attributes** that govern many aspects of play. You begin by randomly rolling your six attributes, ending up with scores between 3 and 18 in each attribute.

With a rating of **14 or better, you have a super-human attribute**; you may be able to do things normal mortals cannot.

ATTRIBUTES EXPLORED

Attribute	This Attribute Measures	The Modifier Confers a Penalty or Bonus to...
Strength (STR)	Your physical might	- Attack rolls unarmed or with melee/thrown weapons - Damage rolls while unarmed or with melee weapons
Intelligence (INT)	Your innate intellect and reason; creative problem solving	- Your initial roll for resources (see page 13)
Power (PWR)	Your innate ability to channel energy	- Damage rolls with some elemental and energy powers - Opposing FEAT rolls to resist some of your traits
Dexterity (DEX)	Your physical coordination	- Armor Class - Attack rolls with missile weapons and ranged powers
Constitution (CON)	Your physical toughness/fortitude	- Hit Points rolled each level
Charisma (CHA)	Your appearance, leadership, and personality	- Opposing FEATS to resist traits that manipulate, control or influence others

2: SUPERS

Whether you want to play a hulking brute who beats down foes with his fists, or a flying elemental who hurls flaming bolts, a noble mutant mind controller who wants to protect his friends, or a rugged street fighter with superhuman reflexes who seeks fame and glory, this section provides a framework for your character.

STEPS IN CHARACTER CREATION

1. Roll for an **ORIGIN**. Your origin tells how you got your powers, and provides a special bonus.

ORIGINS (ROLL 1D6)

Roll	Origin
1	ALTERED HUMAN . You were once a normal human, but something happened to change that. After assigning your attribute scores, take +1 to one attribute (your choice) and take +1 to your FEAT rating.
2	ARTIFACT . Your powers and abilities are largely tied to a device you found, inherited, discovered, or were granted. This may be magical, alien, or technological. Take +1 starting trait.
3	CONSTRUCT . You were not born, but you were made. You may have been brought to life by magic, built in a factory, or engineered in a lab. Take +1d6 to your hit points.
4	CYBORG . You are still human. Mostly. However, you have had several technological upgrades granting you special abilities. These may be in a suit you put on, or may be hard-wired into your nervous system. Take +1 to your armor class.
5	MUTANT . You were born with your powers and abilities, although they may not have appeared until recently. Take +2 to your FEAT rating.
6	OUTSIDER . You are not human, but are instead from somewhere else. You may be from a hidden land on earth, another planet, or even another realm. Start one level higher.

Example: I roll 1d6 and get 5; my character is a mutant, taking +2 to his FEAT rating.

2. Roll for **TRAITS**. This includes all of your powers and abilities not directly tied to your primary attributes. You will have 1d4+1 traits. Roll first for the total number of traits; then, roll percentile dice for each trait. Record these on your **CHARACTER SHEET** (page 15). These are listed in alphabetical order starting on page 28.

Example: I roll 1d4+1 and get 2+1=3; I start with 3 traits. I roll percentile dice 3 times, getting results of 16, 25, and 63.
The traits I have are:

16 Confusion. I roll 1d4 for range and get 2. Once per turn, I may attempt to confuse a living creature within 60’.

25 Drain. I roll 1d4 for range and get 1. Once per turn, I may attempt to drain one attribute of a living creature within 30’. I decide to take the touch limitation (page 25), which shifts this up to 1d6 drained, but requires me to be within melee range to do it.

63 Phasing. Once per turn, I may use 1 action to enter a phase state, become insubstantial. In my phase form, I take a bonus equal to my PWR modifier to melee attacks, damage and invulnerability.

TRADING TRAITS. You may elect to trade 2 traits you don’t want for 1 trait you do. For example, I could trade both confusion and drain (if I didn’t want those) for any other trait I would prefer. I get to choose from the list.

In addition, you may elect to take 1 **DRAWBACK** (see page 16). If you do this, you take either +2 to one attribute score (after balancing, see step 4), or you take one extra trait of your choice.

Example: I’m happy with what I have, so I leave it alone.

3. Roll for **ATTRIBUTE SCORES**. Roll 4d6 and keep the best three results for each of your six attributes. (Alternately, roll 3d6 for each attribute, but re-roll 1s).

Example: For my first attribute, I roll [1, 2, 4, 3], I drop the 1, and end up with a result of 9. I do this six times and record the results on scrap paper.

I roll: 9, 10, 14, 15, 12, 10

4. **ASSIGN** the six scores to attributes as desired (based largely on your traits). You can adjust these scores if needed: for every 2 points you give up, you get 1 point back. You cannot decrease an attribute score below 6 in this way, and you cannot increase an attribute score beyond 18. Record these scores, and the applicable **modifier** (page 8), on your character sheet.

Example: I improve the 15 to 16, reducing the 9 to 7. My character seems to be kind of sneaky (with *phasing* as a key power) and manipulative (the *confusion* power, so I'll need CHA).

I need to get close to opponents to do the most damage I can, and will want some STR to attack and do damage in melee combat.

STR 10 (+2); INT 7 (-); PWR 15 (+4); DEX 14 (+4); CON 10 (+2); CHA 12 (+3)

5. **ROLL 1D6 FOR HIT POINTS.** Remember to modify this by your CON modifier. Re-roll any result of 3 or less. Record this on your character sheet next to **hits** (alternately, roll 1d4+2 for hit points every level, modified by your CON modifier).

Example: I roll 1d6 and get a 1 (eek!) but fortunately I'm allowed to re-roll this. I roll again and get 5. I have a +2 bonus for CON, so I begin with 7 hit points.

6. **DETERMINE YOUR FEAT MODIFIER.** You have a FEAT modifier of 6 + your Level Modifier, possibly modified by your origin. Record this on your character sheet.

Example: I have a FEAT of 6 + Level Modifier (+1 at level 1) +2 (from being a mutant); this brings my total FEAT to +9. That's pretty good!

Your **Level Modifier** (LM) is one half your level, rounded up. Your LM sets your base bonus to all attack rolls and your base modifier to FEATS. See the chart on page 8 for more information on Level Modifiers.

7. **DETERMINE YOUR ARMOR CLASS (AC),** based on your powers and abilities, modified for DEX.

Armor Class = 10 + Level Modifier + DEX Modifier + other bonuses

Example: I add the base of 10 + my Level Modifier (+1) + my DEX modifier (+4), for a total AC 15.

8. **DETERMINE YOUR COMBAT RATINGS**, based on your attributes and traits. All attacks are at a base bonus of Level Modifier + STR modifier (for melee attacks) or + DEX modifier (for ranged attacks). A **strike** is an unarmed melee attack; all supers can land a strike that deals 1d4 + MGT modifier damage; the *pummel* trait improves this die type.

Example: I have a touch attack. I attack at a base of +1 (my Level Modifier) +2 (from STR), for a total attack modifier of +3. Normally, I deal 1d4+2 damage (from STR); when phased, I attack at +5 and deal 1d4+4 damage (from PWR). I note this on my character sheet.

9. **ROLL FOR A TALENT** (page 23). Record this on your character sheet.

Example: I roll *surprise strike*. I write this on my character sheet.

10. **DECIDE ON YOUR VIEWPOINT**, and record this on your character sheet. In most games, the expectation is that all supers are heroic in their viewpoint. Ask your GM if you aren't sure what is allowed.

VIEWPOINT

Your viewpoint indicates your general ethos. The viewpoints include:

- ◆ **HERO**. You value fairness and honesty. You feel that life should be protected, and would consider sacrificing your life to defend others. You generally respect others, and expect them to respect you as well. You value law and justice. Most people would perceive your ethos as 'good'.
- ◆ **NEUTRAL**. You try to deal in fairness and honesty, but you know that you cannot always trust others. You extend respect to those worthy of it. Most common people are neutral. They try to do good most of the time, but rarely will consider exceptional sacrifices for others.
- ◆ **VILLAIN**. You feel that lying and cheating are acceptable in order to get what you want. You value your own life more than the lives of others. Most people would perceive your ethos as 'evil'.

Example: I see my character as a good guy, so my viewpoint is **hero**.

11.DETERMINE YOUR RESOURCES. Roll 2d6 for your starting **RESOURCES** rating, adding your INT modifier. Resources allows you to invest in vehicles and bases for your character. See page 47 for options for spending resources. At level 1, you don't start with anything yet, but your resources may allow you to upgrade soon.

RESOURCES RATINGS

Rating	Description
0-1	Destitute: you have no money, and are probably homeless
2-3	Poor: you have only the most meager of resources
4-5	Struggling: you pay the bills – barely
6-7	Middle Class: you manage to keep it all together
8-9	Comfortable: you pay your bills and have a little left over
10-11	Affluent: you are able to afford anything you need
12-13	Well Off: you are able to afford considerable luxuries
14-15	Wealthy: you are a millionaire
16-17	Rich: you are a multi-millionaire
18-19	You possess the wealth of a small country
20-21	You possess the wealth of a major country
22-23	You possess the wealth of a planet like earth
24-25	You possess the wealth of a solar system

12.DETERMINE YOUR RESOLVE. **Resolve** is a unique ability possessed only by supers (and the worst villains) that allows you to perform exceptional deeds. You have a number of resolve points each turn equal to your Level Modifier. Your resolve gives you a number of opportunities each turn to do something special. When you spend a resolve point, you either take a bonus to a roll, or attempt a stunt.

◆ When you use a resolve point to **TAKE A BONUS**, you roll 1d6 and add the result to any roll you have already made that round. Resolve allows you to push a little harder, lift a little more, or strike a little more forcefully. Resolve allows you to temporarily push your powers and abilities beyond their normal limits. If you barely fail a STR check, almost hit with your attack, or roll low for damage, resolve can help.

◆ When you use resolve to attempt a **STUNT**, you do something special and unusual, something beyond the defined scope of your powers and abilities. A list of suggested stunts appears on page 57.

13. **SELECT A PURPOSE** and record this on your character sheet. Your character's purpose is his or her greater calling, mission, goal, objective or passion. The purpose is the thing that drives your character to undertake adventures and explore the world.

After any encounter where you take a step towards accomplishing your purpose, take 1 bonus experience point.

A Good Purpose:

- ◆ Provides a motivation for your character to keep adventuring and/or to join a group.
- ◆ Is active; it makes you work to accomplish it (starts with the word 'to').
- ◆ Is difficult to accomplish. You should spend your entire career trying to fulfill your purpose.
- ◆ Motivates role-playing opportunities. Your character's purpose largely shapes his actions and reactions in a variety of situations.

SAMPLE PURPOSES

1. To be respected as the greatest superhero who ever lived.
2. To bring law and justice over every corner of this city.
3. To wipe out/eradicate ____ (a criminal empire, an alien race).
4. To avenge the death of or to honor the memory of someone I loved.
5. To make up for a mistake from my past.
6. To protect/champion a particular place, group, or idea.
7. To fight until every criminal has been brought to justice.
8. To get my vengeance against ____ (I don't know what he did, but it was BAD).

Example: For my purpose, I decide that I want my character "to protect the streets of Echo City". I record this. Now, any time my character does something that helps to protect Echo City, I get 1 bonus experience point.

14. **DECIDE ON A MONIKER AND AN IDENTITY.** Your **MONIKER** is your character's superhero name, while the **IDENTITY** is his or her given name. Your Moniker should somehow tie to your powers and abilities. In addition, consider your character's background, profession, and life before becoming a super.

CHARACTER RECORD

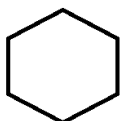
MONIKER:

PURPOSE:

IDENTITY:

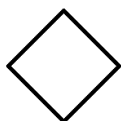
VIEWPOINT:

LEVEL



ARMOR
CLASS

HITS



FEAT

RATING MODIFIER

STR

INT

PWR

DEX

CON

CHA

TRAITS

TALENTS

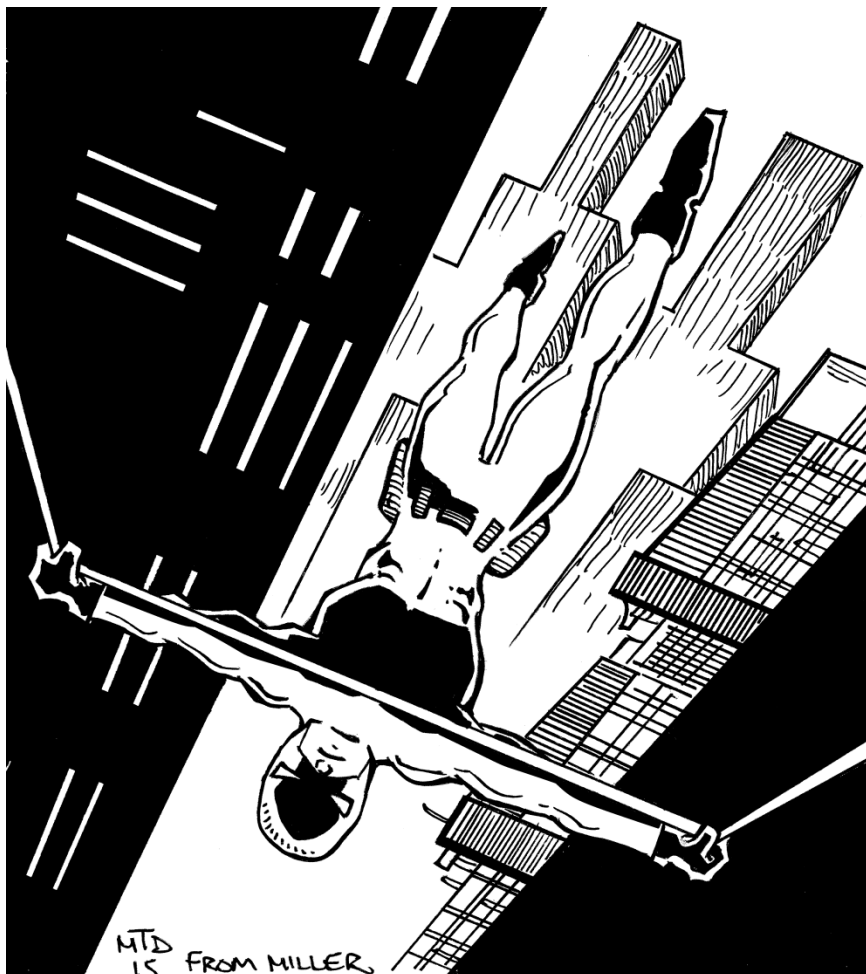
RESOURCES:

EXPERIENCE:

DRAWBACKS

If you elect to take a **DRAWBACK**, you may take either +2 to one attribute or 1 bonus trait of your choice. Roll 1d8 for a drawback.

1. **ALLERGY, MINOR.** When within 30' of the allergen, you suffer a -2 penalty to all actions, checks and FEATS.
2. **ALLERGY, MAJOR.** When within 30' of the allergen, you suffer a cumulative -1 to STR, PWR, DEX, and CON (minimum rating of 2 in each), Armor Class (minimum rating of 10), and FEATS (minimum modifier of +4) per round, for as long as you are near the allergen.
3. **COMPLEX.** You have a psychological weakness. When exposed to the situation that triggers your complex, roll a FEAT or take -2 to all action rolls, checks, and FEATS for 1 turn.
4. **ENMITY.** Someone or something hates you, hunts you, pursues you, and wants you destroyed. This creature or force should be something far beyond your ability to defeat it.
5. **OBSESSION.** You cannot help yourself but to engage in some behavior or quirk. Any time you are faced with a situation that triggers your obsession, you must roll a FEAT (modified at the GM's discretion) or abandon all other activity and meet the needs of your obsession.
6. **SECRET.** You have a terrible, embarrassing or sensitive secret that you must keep under all circumstances. Often, this secret takes the form of a secret identity that you must protect. If your secret is ever exposed, you lose 25 XP x your level.
7. **SUSCEPTIBLE.** You are especially vulnerable to an energy or attack type. When this energy or attack type is used against you, you take -4 to FEATS and/or armor class, and you suffer +1 damage per die rolled of the type. Select a logical susceptibility based on your traits, or roll randomly for an energy (page 26). Other possible susceptibilities include magic or mental powers.
8. **VOW.** You have taken a vow to always, or to never, do something. Any time you break your vow, you lose 10 XP x your level.



TYPES OF ROLLS: CHECKS

A **check** is always a d20 roll (a high roll is better), **with a default target (goal) of 20**. Sometimes, you roll a check using your relevant attribute or ability. If your roll (on 1d20) + your applicable rating (+/- any bonuses or penalties) = 20 or more, you succeed. If I need to make an INT check (using my INT 12) to make sense of a computer code, I roll 1d20+12. If I roll an 8 or better on the die (for a total result of 20 or more), I succeed. Regardless of circumstance, a natural 20 always succeeds on a check, and a natural 1 always fails on a check.

You use your **ability rating**, not the **modifier**, when making a check.

ATTRIBUTE CHECKS

Roll 1d20 + the Attribute Rating to...	
STR	◆ Push or lift a physical object. ◆ Climb a wall, modified by the surface (an easy-to-climb surface is at +4, while a difficult surface is at -4).
INT	◆ Use a technological device or recall a fact/procedure that one might have learned in school. ◆ Come up with a creative solution to a current problem.
PWR	◆ Use your powers to control, shape or manipulate forces.
DEX	◆ Perform a challenge requiring balance or coordination. ◆ Perform a challenge requiring manual dexterity.
CON	◆ Hold your breath. You can hold your breath for a number of rounds equal to your CON rating. After this, you must make a CON check every round to keep from suffocating.
CHA	◆ Bluff, lie, cheat, convince, manipulate, negotiate, or coerce. ◆ Perform a song or tell a story to entertain others.

PENALTIES AND BONUSES TO CHECKS

Apply bonuses and penalties as modifiers to the roll. If I am trying to use my STR 10 to force open a door, but the door is very heavy (a -4 to the check), I roll 1d20+6 (10-4) to see if I succeed. I still need to get a final result of 20 to succeed (meaning I need to roll a 14 or better on the die).

SITUATIONAL MODIFIERS

Modifier	Situation
+4	EASY. You should be able to do this!
+2	ADVANTAGE. You have some advantage in this situation.
-2	DISADVANTAGE. You will probably struggle to do this.
-4	DIFFICULT. You will struggle to do this.

SUPERHUMAN CHECKS

The game draws a considerable distinction between a **NORMAL CHECK** and a **SUPER-HUMAN CHECK**. With one of your normal attributes (one with a rating of up to 13), you can only attempt normal checks. You can try to lift a heavy table or figure out a difficult computer program. These are things that normal people can do. The default target for a normal check is 20, and the GM applies a bonus or penalty of up to +4/-4 depending on the situation.

However, you must have a rating of 14 or better in an attribute to attempt a **superhuman check**. For game purposes, there is a significant step between 13 and 14 in an attribute; at STR 13, you have no chance of lifting a car over your head. At ST 14, this is a reasonable task for you to try. The default target for a super-human check is 30, although the GM applies a bonus or penalty of up to +4/-4 depending on the situation.

ATTRIBUTE CHECKS, SUPERHUMAN

	STR used to lift	PWR used to control flame
+4 to the check	Lifting up to 10 tons	Controlling a bonfire
No modifier	Lifting up to 100 tons	Controlling a house fire
-4 to the check	Lifting over 100 tons	Controlling a chemical plant fire

Note: While there is considerable granularity in character abilities, the target (difficulty) for checks falls into a few basic ratings. While a standard check is against a base target of 20, superhuman checks are against a base target of 30. Using the examples above, using your PWR and control flame trait to put out a match should require a standard PWR check at -4 to the target (total target 16). This is something any hero with control flame should have a reasonable chance to succeed at.

RESULT ROLLS: ATTACKS AND DAMAGE

For **result rolls**, use the appropriate die based on the weapon or attack type.

An **attack (roll 'to hit')** is always a 1d20 roll. You roll to meet or exceed the **armor class (AC)** rating of your foe. Roll 1d20 + your Level Modifier (or **hit dice** for other creatures), adjusted by attributes and/or the situation. For example, as a hero 7 with STR 15, you add +9 to hit rolls while unarmed or with a melee weapon (+4 from Level Modifier; +5 from STR). Against a foe with AC 17, you will need a roll of 8 or better to hit (since $9+8=17$).

Damage is based on the weapon or trait used. A **critical hit** on an attack roll (a natural 20) allows you to double the die result from your following damage roll (before adding bonuses from abilities or traits). With the character above, if you roll 5 on the die for damage, you deal 10 points of damage (5 from the die, +5 from STR); on a natural 20, you deal 15 points of damage (5 from the die doubled, +5 from STR).

Regardless of circumstance or modifier, a natural 20 always hits, and a natural 1 always misses. If you must roll natural 20 to hit on an attack, you cannot score a critical hit on that attack.

FUMBLES

On a natural attack roll of 1, you may **fumble**. Roll a FEAT; if you succeed, you continue normally. If you fail this FEAT, you lose your next action as you recover.

CONTESTED ROLLS

Instead of rolling against a static (fixed) target, you may make a **contested roll** against another creature's ability. For example, your success with a *burglary* FEAT is based on how well the foe rolls a *sense* FEAT. For a contested roll, each party involved rolls, and the higher result wins. On a tie, roll again.

FEATS

A **FEAT** is a resistant or defensive roll to withstand a power, fight off a poison, or endure a difficult circumstance; alternately, a **FEAT** may be an active roll to find, notice, or use a skill not governed by an attribute. A **FEAT** is always resolved as a check (1d20 roll) adding your **FEAT** rating (based on your Level Modifier, possibly adjusted by your origin). If your total result is equal to or more than 20, you succeed. Supers have a base **FEAT** rating of 6 + Level Modifier.

FEATS may involve situational modifiers, and many traits will modify the target based on how powerful the opposing creature is. These modifiers are always listed with the talent or creature description.

OTHER FEATS: SENSE AND MORALE

- ◆ Roll a **SENSE FEAT** to notice a passive environmental feature (a secret door, a hidden trap) or another creature using stealth against you. Roll 1d20 + your **FEAT** modifier, comparing this to the static environmental target (usually 20) or the result of the foe's *sneak* **FEAT** roll.
- ◆ Other creatures (including your enemies and allies controlled by the GM), may need to make a **MORALE FEAT**, a check that determines whether or not a foe or ally of the supers will remain in combat. If the check fails, the creature turns and flees. Creatures check morale if they suffer the loss of an ally or incapacitation of better than half of their forces. Supers never need to check morale; players decide whether or not their characters continue to fight. A follower takes a bonus based on the **CHA** modifier of his leader. For example, if you have **CHA** 12, your followers take +3 to morale **FEATS**. Sidekicks always take +2 to morale (since they are more loyal). See page 31.

CHARACTER PROGRESSION

Level	XP Required	Hit Dice	Level Modifier
1	0	1d6	+1
2	100	2d6	+1
3	250	3d6	+2
4	500	4d6	+2
5	1,000	5d6	+3
6	2,000	6d6	+3
7	3,500	7d6	+4
8	7,500	8d6	+4
9	15,000	9d6	+5
10	30,000	10d6	+5
11	50,000	11d6	+6
12	100,000	12d6	+6

New characters begin the game at level 1 with 0 experience points (XP). You earn XP from defeating foes, completing missions and performing deeds. When you earn 100 XP, you advance to level 2, earning the abilities of a level 2 character and increasing your hit points by +1d6.

TIERS

The 12 levels of progression break down into three basic tiers. These are useful breakpoints in considering the scope of your super and his or her relative power among the super-powered community.

- ◆ **STREET LEVEL** (levels 1-4) includes low-level heroes with emerging abilities.
- ◆ **SUPERHERO** (levels 5-8) includes ‘typical supers’, and is considered the average range for most super-powered characters. Most super-powered characters in comics and movies fall into this range.
- ◆ **CHAMPION** (levels 9-12) includes the most powerful characters: supers and villains whose actions often shape the fate of the world.

TALENTS

At level one, and at every even-numbered level thereafter, you earn a new **TALENT**. Select from any talent below, or roll randomly (1d12):

1. **EXPERTISE**. Take +1 to one attribute (you may take this more than once).
2. **FOCUSED**. Take +10% to all experience points you earn.
3. **FORTITUDE**. Take +5 hit points (you may take this more than once).
4. **INITIATIVE**. Take +4 to initiative FEAT rolls.
5. **IMPROVED CRITICAL**. Increase your critical range by +1; on a natural roll of 19 or 20, you score critical damage.
6. **IMPROVED DICE**. For one trait, increase the die type by +1. If you have a trait that deals 1d6 base damage, you can use this talent to increase the die to 1d8 (you may take this more than once).
7. **IMPROVED RANGE**. Increase the range increment for one of your traits to the next benchmark (you may take this more than once).
8. **FOUND WEAPONS**. Take +1 to the die type when you use found weapons; i.e. 1d6 becomes 1d8 (you may take this more than once).
9. **SECOND WIND**. Once per turn, recover 1d6 + your Level Modifier hit points as a free action. You may do this a number of times per day equal to your Level Modifier.
10. **SUNDERING**. Make a simultaneous melee attack against all targets within 5' with every attack with your primary melee attack.
11. **SURPRISE STRIKE**. Take +1d6 to damage on surprise attacks in melee combat.
12. **TWO-HANDED FIGHTING**. You may attack with two hands in melee combat; either you join your fists for a mighty blow, or you wield a weapon two-handed. When attacking two-handed, take a +1 shift to the die type you use to roll damage.



3: TRAITS

Traits are unique powers and abilities that distinguish super-heroic characters from each other. While most traits are available only to super-powered characters, some are available to common people; additionally, many 'super powers' are normal abilities that have been enhanced to a super-human level. Most characters can run – but only supers can run at speeds exceeding the fastest vehicles. Therefore, all powers and abilities are grouped together under the umbrella of 'traits', and all work in the same fundamental way.

TRAIT LISTINGS

Traits are listed alphabetically, starting on page 28. A listing includes:

The Trait Name (the maximum range in feet). A description of how the trait works, how long it lasts, and any special restrictions or effects. A power or ability without a specific duration happens in the round it is used and ends immediately. If a FEAT is allowed, modifiers to the FEAT and how the FEAT changes the effectiveness of the power/ability will be listed as well.

Note about range for powers/abilities; these will be ineffective against a target beyond its listed range.

Descriptions are left intentionally open-ended; players and GMs are encouraged to be creative in how and where spells are used.

Throughout, CL stands for **Challenge Level**, the rating of a creature or monster. A character always has a CL equal to his level. Many powers and abilities require no roll to hit; many automatically succeed, striking the target or going off in the area desired.

LIMITATIONS

Many powers/abilities will include an option for one or more limitations; by taking a limitation to a power or ability, you increase its effectiveness or potency. Specific limitations are listed with powers/abilities as applicable. The GM may allow you to take other limitations that are not listed here, based on how you would like a power to work. Some sample limitations include:

- ◆ **SELF ONLY.** This is a trait that normally works on yourself or others, but you elect to only use this power on yourself.
- ◆ **TOUCH.** This is normally a ranged trait, but you elect to require a touch (no additional attack roll is usually required, although you must be in melee range).

ENERGIES

Many traits are tied to a specific element or energy. When indicated, roll on the table on the next page to find out which element/energy applies.

ENERGIES (ROLL 1D10)

Roll	Element/Energy
1	Cold; Frost
2	Darkness; Shadow
3	Earth; Stone; Geo-forces
4	Electricity; Lightning
5	Flame; Heat
6	Kinetic Energy
7	Light
8	Magnetism; Ferrous Metals
9	Radiation; Nuclear Energy
10	Sound; Sonic Energy

VARIABLE RANGE

Some traits are listed as having ‘variable range’. This means that different supers have different base range for the trait. One super may be able to establish telepathy only with creatures within 30’, while another super with telepathy is able to communicate with another creature anywhere on the same planet. You roll once for variable range at character creation; this is always the range for your trait.

VARIABLE RANGES

Roll	Range
1	Up to 10’ per level
2	Up to 100’ per level
3	Up to 1 mile per level
4	Up to 10 miles per level
5	Up to 100 miles per level
6	Anywhere in the world, regardless of level

ROLL FOR RANGE

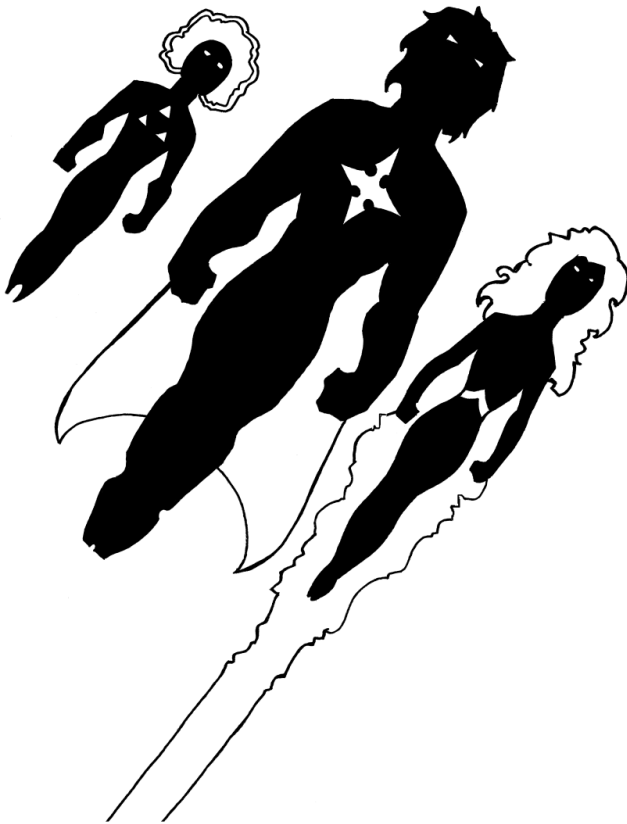
Many traits list the range as 1d4 x 30’. This means that the range is different for each hero who takes the trait. When you take this trait, roll 1d4 and multiply the result by 30’, giving you a range of 30’, 60’, 90’ or 120’ for this trait. This is always your range for this trait.

FEATS TO RESIST TRAITS

Many traits force the target(s) to roll a FEAT to resist your trait. The target for the FEAT is set at target 20, often modified by your applicable attribute modifier. A character attempting to resist your *mind control* takes a penalty or bonus to the roll based on your CHA modifier. If you have CHA 7, the foe rolls a normal FEAT (target 20). If you have CHA 17 (a +5 modifier), the target for the FEAT increases to 25 (20 base +5).

OPTIONAL RULE: VARIABLE TRAIT RATINGS

Many traits are tied to an attribute, using the attribute modifier as the default rating for the trait. However, if your GM approves, you can roll 1d6 for your rating instead of using the attribute modifier. For example, *invulnerability* allows you to neutralize a number of points of damage equal to your CON modifier. Alternately, you could have invulnerability with no connection to CON, taking a random rating of 1d6 when you take the trait.



THE TRAITS

1. **AIR SUPPLY** (self). You can survive without air for a number of hours (instead of rounds) equal to your CON rating.
2. **ALTER EGO** (self). You have two forms, a super form and a 'normal' form. Roll up your normal form as a second character of level 1, rolling 2d6 for each of your six attributes. When you take this trait, roll 1d4 for how many rounds it takes you to change forms.
3. **AMPHIBIOUS** (self). You can move and breathe underwater as easily as above the waves.
4. **ANIMAL CONTROL** (1d4 x 30'). Once per turn, you may use 1 action to attempt to control a natural animal. The animal rolls a FEAT to resist, modified by your CHA modifier. If the FEAT fails, you take control of the animal for 1 turn, and it will understand you completely, obeying your every command. If you take a limitation to one type of animal, you take +4 to control that animal type.
5. **ANIMAL FORMS** (self). You can assume a number of different animal forms each turn equal to your LM. It takes 1 round to change forms, and you stay in a form as long as you desire, or until at hp 0. You keep your hit points when you change forms. Your animal forms are built on any natural creature 1 CL lower than your level. As a hero 5, you can assume the form of any animal of CL 4 or lower. If you take the limitation restricting you to only one animal form, that form is built on the same CL as you are.
6. **BLAST** (1d4 x30'). Use 1 action to emit a burst of energy dealing Level Modifier d6 damage in a straight line directly in front of you, measuring the length of your range. You may do this a number of times per turn equal to your PWR modifier. Roll for the type of energy you blast (see page 26). As a hero 5 with PWR 15 and *ice blast*, you may emit an ice blast 4 times per turn that deals 3d6 damage. All creatures in the area of effect are hit automatically, but may roll a FEAT for half damage.

7. **BODY ARMOR** (self). You wear armor or have armored adaptations, adding your STR modifier to Armor Class, in addition to your DEX modifier. As a hero 5 (+3 bonus from Level Modifier) with DEX 11 (+2) and STR 14 (+4), you have AC 19 (10 base +3 +2 +4). Note: your total bonus from DEX + STR cannot exceed +10.
8. **BOLT** (1d4 x 30'). Use 1 action to make a ranged attack roll to hit a target, dealing 1d6 + PWR modifier energy damage. Roll for the type of energy on page 26. You may do this as often as desired.
9. **BOOST** (1d4 x 30'). Once per turn, you are able to increase the attributes of yourself or one other living creature by your PWR modifier. When you take this trait, roll 1d6 for which attribute you are able to affect. Ex: If you have PWR 17 (+5) and roll 2, you are able to increase the INT of one creature within 30' once per turn by +5. This lasts for 1 turn. You can elect to boost your own attributes. If you take the self-only or touch limitation, take +1 to the bonus you confer. If you elect to have this trait affect any attribute, you *boost* any attribute you select by your PWR modifier -2.
10. **BURGLARY** (self). You are able to do things that burglars can do: pick locks, disarm traps, and pilfer small items without people noticing. Whenever you attempt an act of *burglary*, roll a FEAT against the difficulty of the object/situation, or against the contested FEAT of the target creature, as appropriate. While picking a high-security lock may require a FEAT against target 20 (at -4 because of the challenge of the lock), an effort to swipe someone's ID card requires a contested FEAT against the target's *sense* FEAT.
11. **BURROWING** (self). You are able to move through earth and stone at half of your normal move rate.
12. **BURST** (1d4 x 30'). You are able to throw a ball of energy up to range. This explodes in a 20' radius, dealing damage to all creatures in the area of effect. You have a pool of 1d6s equal to your level + your PWR modifier; you may use up to your level d6 with each burst you throw. For example, as a hero 4 with PWR 18 (+6) and *burst of cold*, you have a pool of 10d6 points of burst damage available per turn, but you may use no more than 4d6 on any one attack.

All creatures within the area of effect may roll a FEAT to take half damage. If you take the *point blank* power limitation, increase the die by +1 to 1d8.

13. **CHARM** (1d4 x 30') Once per turn, attempt to use 1 action to force a living human-like target to roll a FEAT to resist, modified by your CHA modifier. A target who fails views you as a close friend, obeying reasonable commands. Based on their intelligence, creatures are allowed a new FEAT every hour (INT 13+), day (INT 10-12), week (INT 8-9), month (INT 6-7), or year (INT 5 or less). *Charm* drops if you attack the charmed creature. A creature who makes the FEAT is unaffected.
14. **COMMUNICATION** (self). You are able to communicate with one type of creature or object. Decide this based on your others traits. Some examples include animals, sentient creatures (allowing you to speak all formal languages), or technology (allowing you to speak with technological devices).
15. **COMPANION** (self). You have a companion that follows you on your missions. Unlike a sidekick (page 47), this is a follower that does not share in XP. This may be a pet, robot assistant, or other creature. The companion is played as a second character, makes *morale* checks with a bonus equal to your CHA modifier, and has a CL equal to your Level Modifier. If the companion dies or is lost, it will be replaced at the beginning of the next game session. Your companion is fiercely loyal to you.
16. **CONFUSION** (1d4 x 30'). At will, you may use 1 action to attempt to confuse one living creature within range. The target rolls a FEAT to resist, modified by your PWR modifier. If the target makes the FEAT, the creature is immune to your *confusion* for the rest of the turn. If the target fails, it acts in one of the following random ways:

CONFUSION RESULTS (1D4)

Roll	Action
1	Attack the hero's allies for 1d4 rounds, then roll again.
2	Attack the creature's own allies for 1d4 rounds, then roll again.
3	Do nothing for 1d4 rounds, then roll again.
4	Wander away for the rest of the turn.

17. **CONTACTS** (self). You have one or more allies that you can call upon for aid. When you attempt to use your contacts, explain what you are trying to do, and make a CHA check. The GM will grant a bonus of up to +4 (if you ask for something relatively easy) or a penalty of up to -4 (if you seek a huge favor). In general, the GM will only allow you to call upon your contacts once per game session.
18. **CONTROL ENERGY** (1d4 x 30'). This flexible and open-ended talent allows you to manipulate, shape, form, or create one type of energy. Roll on page 26 for the type of energy you can *control*. You can do several things with your *control*:
- ◆ Increase or decrease the intensity of the energy as a PWR check, based on the intensity. See page 66 for intensities.
 - ◆ Replicate another trait (that you can logically justify) by spending a resolve point.
 - ◆ Use this energy to perform a stunt (requiring a resolve point only if the stunt is particularly powerful or unusual).

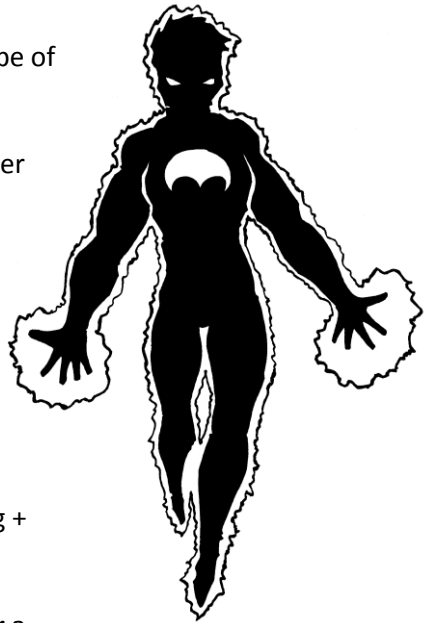
Note: Because *control* is so flexible, the GM should be liberal in allowing you to try creative and unusual things with this power.

Example: Barnburner has PWR 16 (+5) and *flame control*. The GM allows him to light and extinguish candles without rolling, but has to make a superhuman check (at -4 to the roll) to snuff out the flames consuming a burning warehouse. After doing this, he realizes that the fire was set by a villain. He quickly erects a wall of flame to hedge the villain back. He just wants to create a simple wall, so the GM allows this without the use of a resolve point, and has Barnburner roll a PWR action; he gets $9+16=25$. This equates to a common intensity, but at the high end; the GM rules that the wall deals 3d6 damage to anyone trying to cross it, and it will burn for a number of rounds equal to Barnburner's PWR modifier (5 rounds).

19. **CONTROL WEATHER** (around yourself). You may attempt to use 1 action to control the weather within a number of miles equal to your level. Make a PWR check, modified based on the severity of weather change you want to enact. Weather changes typically last for 1 turn. Moderate changes (light snow on a cold day) require normal checks, while extreme changes (a blizzard on a warm day) require superhuman checks.

20. **COUNTER ATTACKS** (self). Any time a foe rolls a natural 1 on an attack against you, you take an immediate bonus action against that foe.
21. **DANGER SENSE** (1d4 x 30' radius around you). You are allowed an automatic *sense* FEAT (target 20), taking a bonus equal to your PWR modifier, whenever potential danger moves within range, allowing you to detect the presence and general direction of the danger.
22. **DETECT** (1d4 x 30'). Once per turn, use 1 action to detect the presence of one energy, element, or force. Examples include *detect magic*, *detect evil* and *detect mutants*. In general, this will be successful, but energies that are shielded or hidden may require a successful PWR check.
23. **DETERMINATION** (self). When you use a resolve point, you roll 1d8 instead of 1d6; you also have 1 extra resolve point per turn.
24. **DISINTEGRATE** (1d4 x 30'). Once per turn, you may attempt to completely obliterate an object or creature within range. Roll a PWR check against the material strength of an inanimate object (see page 66); living targets roll a FEAT to resist, modified by your PWR modifier. Note that heroic characters cannot use *disintegrate* against other living creatures without suffering considerable penalties (see page 76). In general, you cannot affect creatures or objects larger than about 10'x10'x10'; you could disintegrate part of the wing of a jumbo jet, not the full jet (unless you attempt a stunt).
25. **DRAIN** (1d4 x 30'). Once per turn, you may attempt to *drain* (diminish) one attribute of a living creature within range. The target rolls a FEAT to resist, modified by your PWR modifier. If the target fails, the target loses a number of points from the affected attribute equal to 1d6 + your PWR modifier for 1 turn. Roll 1d6 for the attribute you have the ability to drain during character creation.
26. **DRIVER** (self). While all adult characters are assumed to be able to drive simple vehicles, you are able to drive vehicles in combat. When making a combat driving roll, make a DEX check, limited by the control of the vehicle (see page 50).

27. **ELONGATION** (self). You are able to stretch to reach objects up to a distance of 10' x your PWR modifier. You can land melee strikes against creatures within this range, and you can travel this distance with a single action.
28. **EMOTION CONTROL** (1d4 x 30'). Use 1 action to force a living target within range to roll a FEAT to resist, modified by your CHA modifier. If the target fails, you control the target's emotions for the rest of the turn. While you cannot control the actions of the target, you may make the target more susceptible to suggestions (and the use of your CHA) depending on how you manipulate the target's emotional responses.
29. **ENERGY BODY** (self). You are composed of or encased in one type of energy. Roll for the energy on the table on page 26. You deal bonus damage equal to your PWR modifier with all unarmed attacks; all those striking you in melee combat suffer damage equal to your PWR modifier.
30. **ENERGY SOLIDIFICATION** (1d4 x 30'). Use 1 action to create solid objects out of one type of energy. You can create a suit of armor for yourself (granting + PWR modifier to AC for 1 turn), a melee weapon (acting as a found weapon dealing +1d6 that lasts for a number of rounds equal to your PWR modifier), or a physical object like a wall, bridge or barrier. An object has AC 10 + PWR modifier, and your PWR modifier d6 hit points. With PWR 16 (+5), an object you create has AC 15 and soaks 5d6 damage before falling. A barrier blocks physical attacks from both without and within, although mental attacks continue to work normally, bypassing the barrier. Roll for the hit points of your object every time you create one.



31. **ENHANCED SENSES** (self). You take a bonus to *sense* FEAT rolls equal to your PWR modifier. If you limit this to one sense, you take +4 when applicable; limiting this to 2 senses gives you +2.
32. **ESP** (1d4 x 30'). Use 1 action to 'hear' the thoughts of one living, intelligent creature within range for up to 1 turn. Unwilling targets roll a FEAT to resist, modified by your PWR modifier, to prevent you from reading thoughts.
33. **FEAR** (1d4 x 30'). Use 1 action to force a living target in range to roll a FEAT to resist, modified by your CHA modifier. On a failed FEAT, the target succumbs to his or her greatest fears for 1 turn. Targets will either turn and flee (1-3 on 1d6) or fall to the ground writhing in horror (4-6 on 1d6). A target who makes the FEAT to resist is immune to your *fear* for the rest of the turn.
34. **FLIGHT** (self). You are able to fly, traveling up to your flight move with each action. You have a flight speed equal to your PWR modifier; with PWR 15 (+4), your flight speed is 1,000' per action; you can travel up to half of this (500' in this case) and still attack at -2. See movement rules on page 54. Note that if you have multiple actions per round (for example, from quickness), you can travel your *flight* on each action; a character with *flight* 4 (1,000') and *quickness* could travel 2,000' (about 1/3 of a mile) in one round!

MOVEMENT RATES

Rating	Movement	Equivalent
1	100'	10 miles per hour
2	250'	25 miles per hour
3	500'	50 miles per hour (car on a highway)
4	1,000'	100 miles per hour (car top speed)
5	2,500'	250 miles per hour (race car)
6	1 mile	600 miles per hour (helicopter)
7	2 miles	1,200 miles per hour (jumbo jet)
8	5 miles	3,000 miles per hour (combat jet)
9	10 miles	6,000 miles per hour (cutting edge jet)
10	25 miles	15,000 miles per hour (missile)
11	50 miles	30,000 miles per hour (space shuttle)
12	100 miles	60,000 miles per hour (deep space probe)

35. **FORCE FIELD** (1d4 x 10' radius around yourself). Once per turn, use 1 action to construct a barrier that has AC 10 + PWR modifier, and which has your PWR modifier d6 hit points. With PWR 16 (+5), your *force field* has AC 15 and soaks 5d6 damage before falling. The *force field* blocks physical attacks from both without and within, although mental attacks continue to work normally. Roll for the hit points of your *force field* every time you create one.
36. **GADGETEER** (self). Once per turn, you may use 1 action to activate a gadget that you have been tinkering with, allowing you to replicate a power or ability one time (and then the device burns out). You may do this a number of times per day equal to your INT modifier. When you activate your gadget, you can replicate any other trait, using your INT in place of the required attribute. A helmet that allows you to control minds will allow you to use INT (instead of CHA) to control a target's mind one time (as the trait), and then burn out completely.
37. **GROWTH** (self). Use 1 action to grow to larger sizes; you take a bonus to STR, CON and to hit points based on your PWR modifier. With PWR 14 (+4), you take +4 to STR, +4 to CON, and +4 to hit points when you activate your power. Your bonus is the additional height (in increments of about 3') that you grow; growth +4 makes you about 12' taller. You cannot exceed a rating of 25 in any attribute, regardless. You remain in the larger size as long as desired, or until reduced to hp 0.
38. **HEALING** (touch). Use 1 action to restore 1d6 + PWR modifier hit points to a living creature. You can do this a number of times each turn equal to your Level Modifier. Alternatively, you can use 1 of your *healing* attempts to cure a malady, sickness, or disease. This may require a PWR roll, as determined by the GM.
39. **HEX** (1d4 x 30'). Use 1 action to inflict a minor form of curse on another living creature within range. The target rolls a FEAT to resist, modified by your PWR modifier. On a failed FEAT, the target takes a penalty equal to your PWR modifier to all rolls for 1 turn. You may do this a number of times per turn equal to your Level Modifier. A creature who makes the FEAT is immune your *hex* for the rest of the turn.

40. **HYPERSPEED** (self). You are able to run quickly, traveling up to your *hyperspeed* movement with each action. You have a running speed equal to your PWR modifier (see page 34); with PWR 15 (+4), your running speed is 1,000' per action; you can travel up to half of this (500' in this case) and still attack at -2. See movement rules on page 54. Note that if you have multiple actions per round (for example, from *quickness*), you can travel your *hyperspeed* on each action; a character with *hyperspeed* 4 (1,000') and *quickness* could travel 2,000' (about 1/3 of a mile) in one round!
41. **ILLUSION** (1d4 x 30'). Use 1 action to create an illusion of an object, creature, or effect of your imagining. You can do this a number of times each turn equal to your Level Modifier. All targets roll a FEAT (modified by your PWR modifier), to see through the deception. Those who fail believe your *illusion* is real, and react accordingly. Your illusions cannot actually deal damage or affect others directly. Those who know you cast illusions may take +2 to FEATS, but are still subject to their effects.
42. **IMMORTALITY** (self). You are an immortal creature. You age very slowly, and will never die from old age. You take +2 to FEAT rolls against poisons, diseases and other natural sicknesses.
43. **IMMUNITY** (self). You are completely immune to attacks of one elemental or energy type, never taking damage from it. Roll on page 26 for the type of energy you are immune to.
44. **INVISIBILITY** (self). Use 1 action to turn yourself and all worn or carried items invisible. An invisible creature remains invisible until he or she attacks. An invisible creature takes +12 to *sneak* FEATS; those attacking an invisible creature take -4 to hit rolls.
45. **INVULNERABILITY** (self). You soak (ignore altogether) the first damage you take from every attack, equal to your CON modifier. With CON 12 (+3), you ignore the first 3 points of damage suffered from any attack or situation. This applies per attack (not per round), and applies after all other factors are considered.

46. **LEADERSHIP** (any ally who can hear or see you). Each of your allies, once per turn, may take a bonus to one action, resist or result roll equal to your CHA modifier. With CHA 14 (+4), you grant each of your allies +4 to one roll each turn, based on your *leadership*. This can be true even if you are communicating from far away.
47. **LEAPING**. You are able to travel great distances when you leap, up to 10' x your STR rating with 1 action; with STR 20, you leap 200'.
48. **LEVITATE** (self). You are able to float in the air, moving at half your normal movement rate.
49. **LIFE TAP** (1d4 x 30'). Use 1 action to emit a pulse of energy that deals damage to foes, healing yourself in the process. Make a ranged attack roll against a living creature, dealing 1d6 + PWR modifier damage if successful. You recover the same number of points that you force the target to lose. You may do this a number of times per turn equal to your Level Modifier. For example, if you deal 10 points of damage, but the target soaks 4 with his *invulnerability*, you deal and recover 6 hit points.
50. **LUCK** (self). You are exceptionally lucky, able to re-roll any natural roll of 1. You must accept the second roll result, even another 1.
51. **MAGIC**. You are able to cast magical spells. Use the spell rules from *Saga of the Splintered Realm* (available for free from rpgnow), based on your level. You cast spells as a Magic User of the same level, taking a bonus for INT as outlined in those rules.
52. **MARTIAL ARTS** (self). You are exceptionally gifted or trained in melee combat. Take +2 to all attack rolls in melee combat, either with melee weapons or while unarmed.
53. **MIMIC** (1d4 x 30'). You are able to use 1 action to mimic (copy) an attribute or trait of another living creature within range. The target rolls a FEAT to resist, modified by your PWR modifier. On a failed FEAT, you gain the attribute at the rating, or the trait (using your attribute ratings). You may mimic up to your Level Modifier attributes/ traits at any one time. By taking the touch only limitation, increase the total number of attributes/traits by +1.

54. **MIND BOLT** (1d4 x 30'). Use 1 action to launch a mental strike against a living target within range. The target rolls a FEAT to resist, modified by your PWR modifier; on a failed FEAT, the target suffers 1d6 + your Level Modifier damage. You need to see the target, but your *mind bolt* will go through force fields and other barriers.
55. **MIND CONTROL** (1d4 x 30') Once per turn, attempt to use 1 action to force a living human-like target to roll a FEAT to resist, modified by your CHA modifier. A target who fails follows your every command, becoming a mindless automaton under your control. Based on their intelligence, creatures are allowed a new FEAT every hour (INT 13+), day (INT 10-12), week (INT 8-9), month (INT 6-7), or year (INT 5 or less). *Mind control* drops if you attack the creature. A creature who makes the FEAT is unaffected.
56. **MIND SHIELD** (self). You are especially resistant to mind attacks and mind control. Against any mental attack or power, you take +4 to FEAT rolls to resist, and you automatically take half damage.
57. **MULTIPLICITY** (self). Once per turn, you may use 1 action to create many duplicates of yourself. You generate your PWR modifier multiples when you activate this trait. Each of your duplicates possesses all of your attributes and traits (except the power to create more duplicates). Each of your duplicates has 1 hit point, and disappears when it suffers 1 point of damage. Those attacking you must roll a *sense* FEAT (target 20) as a free action in order to find you; otherwise, they will attack one of your duplicates first.
58. **NATURE** (self). You have an attunement with the natural world. Roll a FEAT to identify plants or animals you interact with, or to track creatures through natural settings.
59. **NEMESIS** (self). You become more effective as you fight a specific foe, learning that foe's strengths and weaknesses, taking a bonus up to your PWR modifier. In the first round of combat, you take no bonus. Each round thereafter, take a cumulative +1 until you reach your maximum bonus. For the rest of this combat, and any time you face that specific foe in the future, you take the bonus. The bonus applies to attack rolls, FEAT rolls against that foe's powers and abilities, and to Armor Class against that foe's attacks.

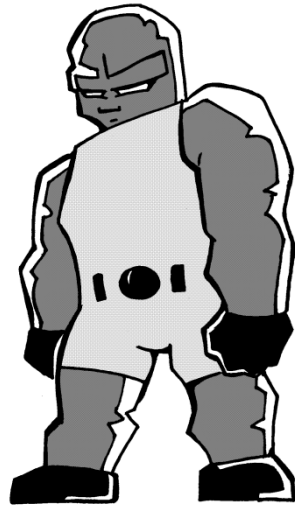
For example, you have *nemesis* and PWR 13 (+3). In a fight with the vampire Al-Vadak, you take +0 in the first round, +1 in the second round, +2 in the third round, and +3 in each round thereafter. Any time you fight Al-Vadak again, you start at a +3 modifier. Against any other vampire, you start at +0 again, and must learn that new foe's particular strengths and weaknesses.

60. **NIGHT VISION** (self). You are able to see in the dark as well as in normal light.
61. **NON-LIVING** (self). You are not a living creature. You are immune to poisons, diseases, and toxins; you do not need to eat, sleep or breathe.
62. **NULLIFY** (60'). Once per turn, you can use 1 action to temporarily render the traits of another creature inert. The target rolls a FEAT, modified by your PWR modifier. On a failed FEAT, the target's trait is 'turned off' for 1 turn. You cannot affect attributes like STR, but only superhuman traits. You select the trait you want to affect each time you attempt to *nullify*.
63. **PHASING** (self). Once per turn, you can use 1 action to enter a phase form, altering your density. While phased, you gain *invulnerability* equal to your PWR modifier, and you use your PWR modifier in place of your STR modifier for melee attacks and damage, if PWR is better. You may roll a PWR check to move through solid objects, depending on their material strength (see page 66). You keep all of your attributes and traits when you phase. You return to normal form at the end of the turn, and must re-activate phasing next turn.
64. **PILOT** (self). You are able to pilot all air and space vehicles; you are also able to operate such vehicles in combat. When making a combat pilot roll, make a DEX check, limited by the control of the vehicle (see page 50).

65. **PLANT ANIMATION** (self). Once per turn, you may use 1 action to animate plants to fight on your behalf. Plants have a CL equal to your Level Modifier, and you call forth a number of plants equal to your PWR modifier. As a hero 6 with PWR 16 (+5), you animate 5 plants, each of CL 3. Create the statistics for your plants ahead of time so you know what you summon (see sample plants on page 107). Plants you summon remain for up until 1 turn.
66. **PLASTICITY** (self). You can shape your body into any number of useful, flexible objects, including hang gliders, bouncing balls, air balloons, and other objects. You can also move through narrow openings or into tight spaces. Roll a PWR check when you attempt to use your plasticity to do something extraordinary: While turning yourself into a parachute for 1 character to use or sliding under a parked car may give you +4 to a standard check, carrying a jumbo jet to the ground safely or slipping through the head of a needle may require a superhuman check at -4.
67. **POISON** (self). One of your attacks injects a poison on a successful hit. The target rolls a FEAT to resist, modified by your PWR modifier. If failed, the target suffers your PWR modifier d6 damage. With PWR 13 (+3), you force targets to roll a FEAT at -3, suffering 3d6 damage if they fail. A target can only be affected by your poison once per turn, immune for 1 turn on a successful FEAT. You may use *poison* a number of times per turn equal to your Level Modifier.
68. **POSSESSION** (1d4 x 30'). Once per turn, use 1 action to attempt to take control of another human-like creature within range. The target rolls a FEAT to resist, modified by your PWR modifier. If the target fails, your body disappears (moving into the astral plane) as you take control of the body of your target. You maintain your own INT, but take on all other attributes and traits of the target. You may continue to possess the target for as long as you desire, but the target is allowed a new FEAT at the beginning of every turn. A target who successfully resists is immune for the rest of the turn.
69. **PROFESSION** (self). You are an expert in a particular field. Whenever you attempt to roll a check in your field, you do so at +4. For example, as a physicist with INT 11, you make INT checks regarding physics at +15. A *profession* can be any area of expertise.

70. **PUMMEL** (self). You deal improved damage with unarmed attacks. Roll 1d6 for the damage die for your strikes: 1-2 = 1d6; 3-4 = 1d8; 5-6 = 1d10. Usually this reflects fists and/or kicks, but may reflect a physical attack like a tail or head butt.

71. **QUICKNESS** (self). You take one bonus action each round; you can use this bonus action to attack, move, or perform another act. This is a second full action, working as any other action.



72. **RAGE** (self). A number of times per day equal to your LM, you are able to enter a state of fury. This is a free action, and your rage lasts for 1 turn. While so enraged, you take +1 to STR and CON, and take + level hit points. You cannot choose to leave combat once you activate your rage.

73. **REFLECTION** (self). You are able to reflect physical attacks back upon foes, even those that successfully hit you, as a free action. You may attempt to reflect a number of attacks each turn equal to your Level Modifier. When you attempt to reflect an attack, roll a PWR check against the original attack roll result; if successful, you reflect the attack back, and the original attacker becomes the defender against the attack, using your PWR check result. Even if a foe rolls a natural 20 to hit you, you can attempt to reflect the attack.

74. **REGENERATE** (self). You recover a number of hit points every round equal to your CON modifier. With CON 15 (+4), you recover 4 hp at the end of every round. This is true even when you are at negative hit points; however, you can still die.

75. **RESIST** (self). You take +4 to FEATS to resist, and automatically take half damage against, a particular energy. Roll on page 26 for the type of energy you have resistance to.

76. **SENSORY SHIELD** (self). You take + 4 to FEAT rolls to resist attacks targeting your five senses.

77. **SERIAL IMMORTALITY** (self). You cannot be killed: at least, not permanently. Any time you 'die', you are reborn at the beginning of the next turn, at full health. You will be disoriented for 1d6 rounds as you get your bearings. Work out the specific details of how and where you are reborn with your GM (Where? Wearing what?).
78. **SHAPE CHANGE** (self). Use 1 action to alter your appearance to look like another creature of the same general size and shape. Those who have no reason to question you will assume you are the creature you imitate, but those with reason to suspect the deception may roll a *sense* FEAT, modified by your CHA modifier, to see through your disguise. This lasts as long as you desire; you maintain all of your attributes, talents, and traits.
79. **SHARPSHOOTER** (self). You are exceptionally skilled with ranged weapons. You take +2 to attack rolls with ranged weapons, and you add your DEX modifier to damage rolls. This works only for ranged weapons like guns, bows and energy rifles, not for ranged traits.
80. **SHIELD** (self). You carry a shield, or have some sort of shield-like device or energy, that improves your Armor Class while you use it. Roll 1d4+1 for the AC bonus you receive from this shield. You cannot attack with two hands while using a shield. Sometimes, a shield will also double as a melee weapon (see page 45).
81. **SHRINKING** (self). Use 1 action to shrink to a very small size; you keep all of your attributes and traits; you are just really, really small. Up to PWR 13, you shrink to a few inches; measure your movement in inches instead of feet; at PWR 14+, you shrink to microscopic size; measure your movement in millimeters. You return to full size at will, or when reduced to 0 hp.
82. **SNARE** (1d4 x 30'). Use 1 action to attempt to *snare* a target within range. The target rolls a FEAT to resist, modified by your PWR modifier; on a failed FEAT, you snare the target in place for 1 turn; the target must use 1 action and make a STR check to break free of your *snare*; only characters with super-human STR may break your *snare*, and they must roll a check, target 30 modified by your PWR modifier.

83. **SONAR** (1d4 x 30' radius). You are able to 'see' in all directions, out to the trait's range, at all times. Take a bonus equal to your PWR modifier to *sense* FEATS. You may get a bonus to *sense* FEATS from both *sonar* and *enhanced senses*, adding the two bonuses together.
84. **SNEAK** (self). You are able to move about undetected. Roll a FEAT vs. either your foe's *sense* FEAT or a situational DT (example: the security camera's effectiveness) to move about undetected.
85. **STUN** (60'). Once per turn, use 1 action to attempt to *stun* another living creature within range. The target rolls a FEAT to resist, modified by your PWR modifier. If the FEAT fails, you stun the target for 1d6 rounds, and the target is unable to act. If the target makes the FEAT, that target is immune to your *stun* for the rest of the turn.
86. **SUMMON** (self). Once per turn, you may use 1 action to summon one or more creatures to help you out. You automatically summon one or more creatures with a total CL equal to your level (see page 75). Summoned creatures appear within 30', remain for a number of rounds equal to your PWR modifier, and will serve you without question. You should select a specific type of creature that you summon (i.e. bats, undead, giant insects, elementals).
87. **SWINGLINE** (self). You are able to use 1 action to generate a swingline, traveling a short distance. Your swingline takes you your PWR modifier x30' with 1 action. With PWR 14 (+4), your swingline always allows you to travel up to 120' on 1 action.
88. **TELEKINESIS** (1d4 x 30'). Use 1 action to manipulate objects at range, using your PWR in place of STR. With PWR 14 or better, you can perform deeds of super-human strength with your telekinesis. Add your PWR modifier to your attack rolls (typically rolling 1d20 + Level Modifier + PWR modifier to hit), and your base damage is 1d6 + PWR modifier with a telekinetic attack.
89. **TELEPATHY** (variable range, see page 26). You are able to use 1 action to open communication with another living creature within range. An unwilling target may roll a FEAT to resist, modified by your PWR modifier, to refuse contact. A target who rolls a successful FEAT cannot be communicated with via your *telepathy* for 1 turn.

90. **TELEPORT** (variable range, see page 26). You may use 1 action to *teleport* to a place you can see, or with which you are very familiar. You automatically *teleport* successfully on your own, but may travel with one target on a successful PWR check (target 20). Unwilling targets roll a FEAT to resist, modified by your PWR modifier.
91. **UTILITY BELT** (self). You have a belt (or satchel, bag, cape, bandolier... you get the idea) that is full of cool stuff. Your belt has 1d6+2 of the items below. Re-roll duplicate results. Your *utility belt* refreshes whenever you have the chance to return home and restock (typically once per adventure). With one of your talents, you can elect to add additional items to your utility belt.

UTILITY BELT ITEMS (ROLL 1D8)

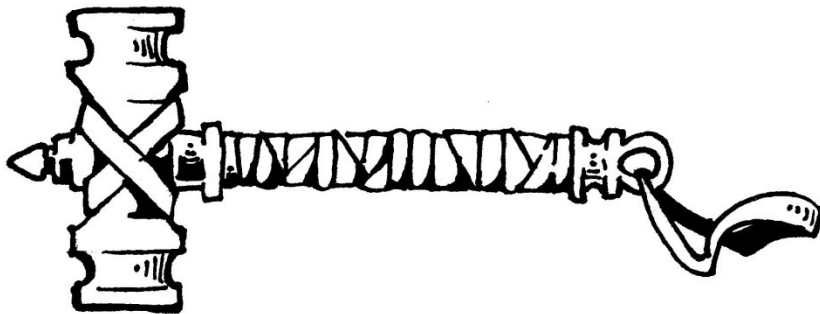
Roll	Item
1	1d4 Bolas. You can throw these up to 30', forcing a target to roll a FEAT or be tripped and bound in place for 1 round.
2	1d4 Sets of Caltrops. Each set can be dropped in a 10' square area, dealing 1d6 damage to any creature moving over them, and cutting movement in half for 1 turn.
3	1d4 Flash Pellets. Use 1 action to set off a flash pellet, forcing all other creatures within 30' to roll a FEAT or be stunned for 1 round, unable to act and taking -2 to AC and FEAT resist rolls.
4	1d4 Micro Grenades. Use 1 action to throw one of these up to 30'. Each pellet explodes for 3d6 damage, affecting all targets in a 10' radius of the explosion. Targets may roll a FEAT for half damage.
5	1 Re-Breather. You can breathe underwater or in a hostile environment for up to 1 hour.
6	1d4 Smoke Pellets. Use 1 action to set off a smoke pellet, allowing you to make one immediate <i>sneak</i> FEAT (if you don't have <i>sneak</i>) or take +4 to a <i>sneak</i> FEAT (if you have <i>sneak</i>).
7	1 Taser. Use 1 action to force a target within 30' to roll a FEAT or be stunned for 1d4 rounds. Useable only 1 time.
8	1d4 Tracking Devices. With 1 action, and on a successful contested FEAT, you are able to attach a tracking device to a foe without the foe noticing (the target adds any <i>sense</i> bonuses).

92. **WALL CRAWLING** (self). You may move along walls and ceilings at your normal movement rate.

93. **WEALTH** (self). You have access to resources others can only dream of. Roll 1d6 and add this to your initial resources roll (with a minimum rating of 14).

94. **WEAPON, MELEE** (self). You carry a unique melee weapon that allows you to deal bonus damage. Roll 1d6 for the damage die for this weapon: 1-2 = 1d6; 3-4 = 1d8; 5-6 = 1d10. This becomes the damage die you roll every time you use this weapon. You also add your STR modifier to damage with this weapon.

There is a 1 in 4 chance this weapon may also be thrown; a thrown weapon may strike a creature up to 10' away per point of STR, and automatically returns to your hand at the end of the round.



95. **WEAPON, TRICK** (1d4 x 30'). A trick weapon is a ranged weapon (or set of ranged weapons) that deals damage. Examples include a special bow, a satchel of darts, or a collection of boomerangs. Attack with this weapon at your normal attack modifier + your DEX modifier. Roll 1d6 for the base damage type for the weapon: 1-2 = 1d6; 3-4 = 1d8; 5-6 = 1d10. You may attack with this base attack at will, using 1 action to attack.

You also have a variety of specialty trick ammunition/pieces that you can use as needed. Roll 1d4+2 for the number of trick pieces, and roll below for each piece. Re-roll duplicate results. Your supply of trick pieces refreshes when you have a chance to re-stock (usually once per adventure). With one of your talents, you can elect to add one of the pieces listed below to your collection.

TRICK PIECES (ROLL 1D6)

Roll	Item
1	1d4 Cold Pieces. On a successful hit, emits a burst of cold, dealing 4d6 cold damage in a 5' radius and freezing nearby objects. Targets may roll a FEAT for half damage.
2	1d4 Fire Pieces. On a successful hit, bursts into flame, dealing 4d6 fire damage in a 5' radius and setting flammables ablaze. Targets may roll a FEAT for half damage.
3	1d4 Rope Line Pieces. On a successful hit against AC 10, you anchor a rope line to a distant object up to weapon range distance; you can travel to over the line at your movement rate.
4	1d4 Snare Pieces. On a successful hit, deals normal damage and forces the target to roll a FEAT or be bound and unable to move, needing 1d4 rounds to get free of the binds. Those with STR 14+ get free as a minor action.
5	1d4 Stun Pieces. On a successful hit, deals normal damage and forces the living target to roll a FEAT or be stunned for 1d4 rounds.
6	1d4 Tracking Pieces. On a successful hit, deals normal damage and also places a tracer that allows you to follow the target. The target may roll a <i>sense</i> FEAT (at -4) to notice the tracker.

96. **X-RAY VISION** (1d4 x 30'). Use 1 action to see through solid objects. You cannot see through objects made of or coated with lead.
97. **BONUS TALENT.** Take 1 additional talent from the list on page 23.
98. **NEW POWER!** Create a new power of your own devising. Your GM must approve the power before you may take it.
99. **YOU PICK.** Select any power you want from this list.
100. **POWER SURGE!** Roll 1d6: on a roll of 1-3, you explode. Create a new character. On a roll of 4-6, roll twice on this table, ignoring a result of 100.

4: ADVANCED CHARACTERS

While it's fun to travel around the city and stop criminals in their tracks, eventually the supers may decide to expand their sphere of influence, or to purchase vehicles and bases. This section provides an overview of some of the ways supers may increase in scope or power beyond their innate attributes, talents, and traits.

SIDEKICKS

SIDEKICKS are close friends and allies of the Supers. They are loyal, faithful, and reliable. Although they tend to have similar attributes and talents to the primary super, they aren't required to.

- ◆ A sidekick is a second (or third, or fourth...) super you create and play; a sidekick must be lower level than the super who takes the sidekick on. In general, a sidekick starts as a level 1 character.
- ◆ A sidekick is quite faithful. Any time a sidekick must make a *morale* check, roll the FEAT (target 20) at +2 (also adding the super's CHA modifier). If this check fails, the sidekick flees for 1 turn, but will return if possible.
- ◆ A sidekick is created and played by the player.
- ◆ A character may not employ more sidekicks than his or her CHA modifier +1 at one time; with CHA 12, a character may have 4 sidekicks.
- ◆ Sidekicks receive a share of experience. You must give 25% of your earned XP to each sidekick who comes with you on an adventure. You do not have to take any of your sidekicks on an adventure (and you will take no more than 3 sidekicks along at any time).

BUYING THINGS

Supers may purchase items (starting on the next page). These fall into three categories:

- ◆ **BASES OF OPERATIONS** are the caves, space stations, renovated mansions and isolated fortresses that supers tend to hang out in. In general, you are allowed to purchase a base once per tier (so once every four levels).
- ◆ **VEHICLES** are the cars, planes, helicopters and walkers that supers use to get to and from their adventures. In general, you are allowed to purchase a new vehicle, or upgrade an existing vehicle, once per level.
- ◆ **ARMOR AND WEAPONS** are generally not available to supers. Supers in the game should rely on their attributes and traits, and not on military gear they purchase on the black market.

BASES AND FORTS

As heroes grow in power and influence, they may decide to establish a **BASE OF OPERATIONS** (such as a hidden sanctuary, a renovated office building, a space station, or other homestead) to provide a place of rest, to train, and to serve as a base of operations.

In general, purchases of bases and forts are done as a group (but not necessarily; individuals can purchase bases on their own if so desired). Use the best resources rating available from the group, adding the resources modifier for all other members of the team to the roll.

In general, a group should only roll for a base once per tier. A super team should not go through a new base every few weeks! Once they establish a base, it can (and maybe should) be their base of operations for their entire career, or at least for a few levels.

Rather than a specific set of rules governing all of the factors that go into designing a location, a few general options are included here. It is best that you 'hand wave' much of this; you don't need to know the material strength of every wall in your base of operations, or the exact square footage of your training room.

When you purchase a base, you roll for three qualities of a base: location, size, and facilities. You will make three rolls, allocating those rolls as you see fit. For example, you roll 17, 22 and 26. You decide to put the 17 into size; you are going to only have a large loft consisting of a common room with built-in kitchen (maybe 30'x20'), a small bathroom, and some storage. For the 22, your team selects a location in downtown Echo City. You have a large loft atop an apartment building on the fifteenth floor. However, you use the 26 on facilities, purchasing an excellent computer system, security setup, training simulator, and multi-channel emergency scanning systems to get the first dibs on crimes as they happen. You've just established your base of operations!

SAMPLE COMIC BOOK BASES:

- ◆ A large mansion (24) on a wooded lot (20) with exceptional security and facilities, including a combat simulator and weight rooms for super-human training (28).
- ◆ Five floors of a renovated office building (32) located downtown (20) boasting the best technology in the world, some of alien origin (32).
- ◆ A hulking space station (36) located in geosynchronous orbit (36) containing the best technology in the galaxy (36).

LOCATION

Result	Examples
1-15	The slums
16-19	A lower-class section of town or a small lot in the country
20-23	Downtown; wooded lot; acreage
24-27	Prime real estate (waterfront, mountain view, private island)
28-31	Exotic Location: behind a waterfall; inside an iconic landmark; in a renovated castle
32-35	On a floating platform; in an underwater base
36+	On the moon; in a space station; at the earth's core

SIZE

(NOTE: A ROOM IS CONSIDERED ROUGHLY 10'X10')

Result	Examples
1-15	1 small room
16-19	Up to 5 rooms
20-23	Up to 10 rooms
24-27	Up to 25 rooms
28-31	Up to 50 rooms
32-35	Up to 100 rooms
36+	Over 100 rooms

FACILITIES

Result	Examples
1-15	Thin walls, no utilities
16-19	Basic security and utilities
20-23	Standard security with minimal automation (garage door opener; dish washer)
24-27	Excellent security with some automation and considerable technology
28-31	Exceptional security and cutting-edge technology
32-35	Alien technology, world-class facilities and science-fiction upgrades
36+	Far future technology with nearly limitless communication and monitoring arrays

VEHICLES

Superheroes love their vehicles. Whether these are simple motorcycles or cutting-edge stealth bombers, superheroes often travel about in unique vehicles. Vehicles have several ratings:

- **ARMOR CLASS** is the target for an attacker to deal damage to the vehicle
- **HIT DICE** is the range of how much damage (hit points) the vehicle can withstand. Most vehicles have average hit points for their size, although exceptional vehicles have exceptional hit points.
- **CONTROL** is the maximum DEX rating allowed when making combat checks while operating the vehicle. A character with DEX 10+ operating a vehicle with Control 10 may only take +10 to control rolls, even though his DEX is better.
- **WEAPONS** may give a bonus to hit (based on targeting systems built into the vehicle). Operators make ranged attacks with the weapon.

PURCHASING VEHICLES

Purchasing a vehicle requires a Resources check. You may make a Resources check once per level to purchase a vehicle. Vehicles are assumed to come with some form of insurance or replacement plan (even for supers!), although replacement will take 1d6 days for standard vehicles, and 2d6 weeks for super vehicles.

STANDARD VEHICLES require a standard check (target 20).

- +4 to the check for objects between \$1000 and \$10,000. It may take some doing, but buying a used car or a new furnace is manageable for most people.
- A normal check for objects between \$10,000 and \$100,000. With financing and a little planning, many people can find a way to purchase a new car.
- -4 to the check for objects between \$100,000 and \$1 million. Buying a sailboat or high-end car will strain the resources of most people.

SUPER VEHICLES requires a super check (target 30).

- +4 to the check for vehicles between \$1 million and \$10 million. A custom, high-end race car loaded with spy gear is going to cost you.
- A normal check for vehicles between \$10 and \$100 million. Are you sure you NEED an F-16?
- -4 to the check for vehicles worth over \$100 million. Having your own space shuttle is totally going to be worth it, though.

SAMPLE VEHICLES

MOTORCYCLE (STANDARD CHECK AT +4)

AC 15; HD 2d6; Move 500'; Control 12

Carries a driver and up to 1 rider.

SPORTS CAR (STANDARD CHECK)

AC 15; HD 2d8; Move 500'; Control 10

Usually carries the driver and up to 3 riders.

'TYPICAL' SUPERHERO CAR (SUPER CHECK AT +4)

AC 18; HD 3d8; Move 750'; Control 12; Invulnerability 4

Usually fits only the driver and one passenger.

ARMORED CAR (STANDARD CHECK AT -4)

AC 18; HD 2d10; Move 500'; Control 8; Cannon (2d6/500');

Invulnerability 4. Usually fits the driver and up to 8 passengers

TANK (SUPER CHECK AT +4)

AC 20; HD 4d10; Move 250'; Control 6; Cannon (3d10/1 mile);

Invulnerability 6. Typically fits a crew of 4.

TYPICAL HELICOPTER (STANDARD CHECK AT -4)

AC 15; HD 3d10; Fly 2,500'; Control 8

Usually fits a pilot and up to 8 passengers.

COMBAT JET (SUPER CHECK)

AC 16; HD 4d10; Fly 5,000'; Control 10; Cannon (+2 to hit/1d10/500');

2 rockets (+2 to hit/3d10/1 mile). Fits a crew of 2.

STEALTH BOMBER (SUPER CHECK AT -4)

AC 18; HD 5d10; Fly 5,000'; Control 8; Cannon (+2 to hit/2d6/500')

Bombs deal 4d10 damage in 100' radius

MEDIUM BATTLE WALKER (STANDARD CHECK AT -4)

AC 20; HD 3d10; Move 100'; Control 4; Cannon (1d12/250')

Invulnerability 4

ABOUT VEHICLES

Ultimately, the GM has final say on available vehicles. Work with your GM to develop the vehicle you want to purchase.

UPGRADING YOUR VEHICLE

When you earn a new level, instead of purchasing a new vehicle, you can instead decide to upgrade an existing vehicle. When you upgrade, select any two of these upgrades (no roll required):

+1 to AC

+1 to control

+2 hit points

+10% to move

OTHER TECHNOLOGY: ARMOR

Although the heroes won't be able to purchase armor separately (it must be taken as a trait), others (including thugs and other minor henchmen) may come into possession of armor.

- **LIGHT ARMOR** grants +2 to Armor Class (example: leather armor).
- **MEDIUM ARMOR** grants +4 to Armor Class (example: chain mail).
- **HEAVY ARMOR** grants +6 to Armor Class (example: plate mail).

WEAPONS

Weapons may fall into the hands of super-villains, would-be-conquerors, and even minor thugs. Sample weapons include:

- **PISTOL** (1d6/120') includes most common handguns.
- **RIFLE** (1d8/250') includes most common varieties of hunting rifle.
- **ASSAULT RIFLE** (1d10/250') includes most military-grade rifles.
- **MACHINE GUN** (1d12/500') includes heavy infantry weapons.
- **GRENADES** (2d6/60') deal damage to all creatures in a 10' radius of the blast, allowing a FEAT for half damage. Some other varieties are *stun grenades* (forcing all in a 10' radius to roll a FEAT at -2 or be stunned for 1d10 rounds) or *smoke grenades* (forcing -4 to all actions in a 10' radius for 1d6 rounds).

ARTILLERY

While most people don't have to worry about surviving artillery fire, supers do! Artillery automatically hits, but allows a FEAT for half damage.

- ◆ **LIGHT FIELD ROUND** (2d6/500'/10' blast radius)
- ◆ **MEDIUM FIELD ROUND** (3d6/1,000'/10' blast radius)
- ◆ **HEAVY FIELD ROUND** (4d6/2,000'/20' blast radius)
- ◆ **LIGHT ROCKET** (+2 to hit from targeting/2d10/1 mile)
- ◆ **HEAVY ROCKET** (+2 to hit from targeting/3d10/1 mile)
- ◆ **LIGHT MISSILE** (+4 to hit from targeting/4d10/3 miles)
- ◆ **HEAVY MISSILE** (+4 to hit from targeting/5d10/5 miles)
- ◆ **LIGHT BOMB** (4d10 damage in 100' radius)
- ◆ **HEAVY BOMB** (6d10 damage in 250' radius)



5: ENCOUNTERS

An **encounter** includes any meeting with an obstacle (such as a door to bypass or a puzzle to solve) or a creature (whether friend or foe, villain or minion). Measure time during encounters in **turns** of 10 minutes and **rounds** of 10 seconds. A sequence of combat may last one round or many rounds, but is always assumed to take at least 1 turn (including the time recovering from the battle, tending to wounds, etc.).

MOVEMENT

Your movement rate indicates how many feet you can travel in one round (10 seconds) while doing nothing else. It also indicates how many 10' square areas you can explore in 1 turn. You can travel **half** of your move rating (in feet) as a *combat move*. When you make a combat move, you take -2 to the simultaneous action roll. **Normal humans have a move of 40'.**

TIME: TURNS AND ROUNDS

In **1 turn** (10 minutes) you can:

- Explore an area equal to your movement rate (making a map of the area; rolling *sense* FEATS for traps and hidden objects; making notes of unique features of the area). Note: if using a grid where one square equals 10', you can explore a number of squares each turn equal to your movement rate.
- Make a check to pick a lock or search a small area (about 20' x 20') for hidden objects.
- Recover up to half of your hit points by resting (see next page).

In **1 round** (10 seconds) you can:

- Take one action.
- Sprint your movement rate x2 (you can do this for a number of rounds equal to your CON, then you must rest for 1 turn). While sprinting, you take -2 to all defensive rolls and abilities: Armor Class, FEATS, and resistant checks.
- Run up to your full movement rate (without exerting yourself).
- Move up to half of your movement rate and attack at -2.
- Gather a *found weapon* and attack at -2.

Note: Exhausted characters take -2 to all rolls.

BEGINNING AN ENCOUNTER

1. Determine if either side is **surprised**. The side gaining surprise takes +2 to their attack in the first round. A character who successfully uses *sneak* or who otherwise catches his opponent unawares typically gains surprise. For example, if the group suspects that there may be creatures on the other side of a door, and they burst through the door suddenly, they should be allowed to gain surprise with no roll. If you have surprise, you automatically win **INITIATIVE**.

2. If no surprise takes place, all participants roll a FEAT to determine combat order (**INITIATIVE**). Alternately, make one representative FEAT roll for each side in the combat, using the leader or a representative creature (for example, you will usually make one roll for a group of five thugs instead of rolling for each thug individually).

3. Follow this rotation throughout combat. The side that wins initiative goes first each round; the side that loses goes last each round. Any surprise modifier to attack rolls only counts in the first round.

COMBAT

- **MELEE COMBAT** while unarmed, or with hand-to-hand weapons like hammers or swords, occurs between opponents within 5' of each other. Any melee attack allows the attacker to add his STR modifier to both attack and damage rolls. **THROWN WEAPONS** take the STR modifier to the attack roll, but not the damage roll.
- **MISSILE COMBAT** with ranged and thrown weapons like crossbows, spears and bows, or with powers such as energy bolts, occurs against opponents greater than 5' away. You cannot use a ranged weapon against a foe who is already using a melee weapon against you! Any ranged or thrown weapon attack allows the attacker to add his DEX modifier to the attack roll (but not the damage roll).

RANGED ATTACKS

Many traits and weapons include a range. **This is the maximum effective range of the trait or weapon**; it will not work against a target further away; it either automatically misses, or does not have sufficient power to travel that far. A rifle with a range of 250' will automatically miss targets more than 250' away, even though the round it fires may travel much farther.

WORKING TOGETHER

Sometimes, supers join together in their efforts to accomplish a task. In general, take the best rating/bonus in the situation, and add the modifier from all helpers. A super with STR 16 trying to hold up a roof, getting help from a hero with STR 13 (+3), rolls at +19. The maximum bonus you can usually get from help is +4.

FOUND WEAPONS

In melee combat, you may gather a **FOUND WEAPON** from the environment; this requires a minor action, forcing you to take -2 to the attack in the same round. A found weapon will allow you to deal bonus damage (roll your normal strike damage, rolling and adding the found weapon die as well). A found weapon breaks on a damage roll of 1, dealing 1 point but then being unusable thereafter. The damage scales depending on your STR score; a normal person may pick up a chair or piece of lumber; a character with superhuman strength picks up a car or telephone pole.

- ◆ With STR 13 or lower, your found weapon deals +1d4 damage.
- ◆ With STR 14 or better, your found weapon deals +1d6 damage.

For example, a super with STR 16 (whose unarmed strike deals 1d8+5 damage) picks up a found weapon; he now deals 1d6+1d8+5 damage with every hit. When the d6 rolls 1 for damage, the found weapon breaks and must be cast aside after that, although another found weapon may be gathered.

You can throw a found weapon up to your STR x5'. The found weapon deals the full damage, but automatically breaks on impact. With STR 16, you can throw a found weapon up to 80'.

KNOCKBACK

Any time an attack deals 10 points or more damage, the target may suffer a **KNOCKBACK** effect. If you suffer 10 points or more from one attack, roll a FEAT. If you fail, you are knocked back a number of feet equal to the damage you suffered (unless you hit a solid object). You suffer 1d6 additional damage per 10 points of damage. For example, an attack dealing 25 points of damage will knock you backwards 25' on a failed FEAT, dealing +2d6 additional damage. Consider only the damage you actually suffer, not the damage dealt. If an attack deals 14 points of damage but your *invulnerability* soaks 6, you do not roll for knockback.

COVER

COVER (hiding behind objects and barriers) forces a penalty to ranged attack rolls targeting you of either -2 (moderate cover) or -4 (excellent cover). A character with complete cover (behind a wall) cannot be hit, but also cannot fire back!

STUNTS

Stunts are unusual actions in which you stretch your powers to their limits, or use them in unusual ways. When you attempt a stunt, you must spend a resolve point. If you have no more resolve that turn, you cannot attempt a stunt. While there are no limits to what you can attempt with a stunt, the following suggestions should give you an idea of the types of things to attempt with a stunt. The GM has final say on whether or not you can attempt a particular stunt.

◆ **CHARGE.** On your attack, you throw yourself at your foe, acting as a battering ram. Add your CON modifier to the attack and damage rolls, in addition to all other factors. You must roll a FEAT (target 20) or suffer a number of points of damage equal to half the total damage you dish out on the attack.

◆ **GOT YOUR BACK.** As a free action, make a successful attack roll (against the original attack roll of the foe) to neutralize an attack on an ally. You block, parry, or otherwise neutralize an action that has successfully hit one of your allies. For example, Vyperion has successfully struck your best friend with a bio-kinetic bolt, rolling 22 on the attack. You attempt to punch away the bolt in flight, rolling a strike. If successful, you throw a mighty haymacker that sends the bolt ricocheting into the ground.

◆ **GRAPPLE.** On a successful melee attack, you grab your foe and start squeezing. You deal strike damage every round thereafter automatically, and the target must make a contested STR roll to break free. While grappled, a target takes -4 to all actions.

◆ **HAIL OF BLOWS.** On your action, add your DEX modifier to both attack and damage, landing a series of fast blows upon your foe.

◆ **LIVING SHIELD.** As a free action, roll a FEAT. If successful, you force a foe within melee range to absorb a physical attack that has successfully hit you; the attack automatically hits the target, and the target suffers the effects of the attack normally.

◆ **SHOCKWAVE.** Use 1 action to slap your hands together forcefully, or to attack the ground, sending a shockwave forward, creating an area of effect in a line 5' wide and a number of feet long equal to your STR x2, automatically dealing strike damage to all targets in the area of effect.

◆ **TAUNT.** As a free action, make a successful CHA check to chastise a foe, forcing the foe to concentrate all of his or her attacks on you for the rest of the turn, but forcing the foe to take -2 to all actions against you.

DAMAGE AND HEALING

HIT POINTS are an abstraction of your physical toughness and ability to withstand punishment as well as your willpower, spirit, and moxy. At 0 hit points, you are incapacitated: either unconscious or sufficiently dazed so as to be unable to act.

DEATH BLOWS

The assumption is that you will not intentionally kill a foe. After a foe is reduced to negative hit points, you must intentionally take one extra attack to 'finish' the foe and land a death blow. While heroes will not do this, villains have no such qualms.

RECOVERING HIT POINTS

Up to half of your total hit points (reflecting your willpower and spirit) can be recovered by resting for at least 1 turn. The other half of your hit points (reflecting physical wounds) recover at the rate of $1d4 + \text{CON}$ modifier per hour of rest (a minimum of 1 point will be recovered each hour).

MOOKS

A mook is any creature with a CL of less than half of your level. As a hero 8, any creature of CL 3 or lower is considered a mook to you. You may make a simultaneous attack against a number of mooks equal to your level, as appropriate to the situation (and at the discretion of the GM).

For example, you are stopping a bank heist by 5 armed thugs. If 2 of the thugs are on one side of the bank floor, and the 3 others are 60' away, the GM may allow you to make a combined attack against either group, but not both. However, if you have *hyperspeed* that allows you to run 500' in one action, the GM may allow you to take a melee strike against all 5 at one time due to your exceptional speed.

REACTIONS

Reactions require a CHA check, typically against target 20. When you come across a creature and attempt to converse with it, roll a CHA check. If you succeed, the target generally views you favorably; if you fail, the target generally views you unfavorably. A roll more than +4 /-4 from the target means that the reaction is stronger (above 24 = very favorable; below 16 = hostile).

6: FRIENDS AND FOES

FRIENDS AND FOES include a wide range of natural animals, mythological beasts, other-dimensional entities, robots, and civilians. These are the various ‘others’ that populate the game world and may come into contact with the supers. These are assigned a **CHALLENGE LEVEL (CL)**, that typically equals their hit dice. However, a particularly powerful creature may have +1 CL or +2 CL.

Friends and foes appear in alphabetical order by type. The examples herein reflect the most common ‘generic’ sort of the creature for adaptability to the most games. GMs are free to develop their own versions or variations of the examples outlined herein. Friends and foes take a bonus to attacks equal to their base HD. A foe with 4d4 HD or 4d12 HD takes +4 to attack rolls. Each listing may include:

- **VIEWPOINT**, **SIZE** (small, medium, large or huge), the **TYPE OF CREATURE/FRIEND/FOE**, and the **CHALLENGE LEVEL (CL)**.

Viewpoint tells whether the individual is *heroic*, *neutral* or *villainous*.

Most creatures that act on instinct are *neutral*; these creatures will obey their stomachs and instincts rather than any larger philosophies of good or evil. Challenge level indicates the relative level; a creature with only HD 6 may have abilities and powers that make it equivalent to a character of level 7, or even level 8.

- **ARMOR CLASS** considers all factors, including worn protection, inherent dexterity and thick hide or natural armor.
- **HIT DICE** indicates the level (HD) and die type for rolling hit points.
- **FEAT** modifier (with any special ability/talent ratings in parenthesis).
- **MOVE** lists all movement types for the creature.
- **COMBAT** includes all possible attacks that the friend or foe may use. Some take multiple attacks each round; others must choose between attack forms each round. The description will elaborate, as needed. Each attack type lists (in parenthesis) the bonus to hit; and the way damage is rolled on a successful hit. A **STRIKE** is an unarmed attack, typically with a fist, kick, elbow or knee.
- **TRAITS** may be listed with the applicable modifier.

MORE CREATURES

The rules for *Saga of the Splintered Realm* (a pay-what-you-want download at [RPGNow](http://RPGNow.com)) include over 100 mythological creatures that you can use to add to your game.

FRIENDS

BYSTANDER (CL 1)

AC 10; HD 1d6; Move 40'; FEAT +4

These are the people who get in the way during epic slugfests.

DOCTOR OR SCIENTIST (CL 1)

AC 10; HD 1d6; Move 40'; FEAT +4

These highly- educated people (INT 10 on average) take +4 to checks in their specialized fields of study. They typically have resources of 10-12.

GAME DESIGNER (CL 12)

AC 20; HD 12d6 (not that you'd ever fight one); Move unlimited; FEAT +20; pen (since it's mightier than the sword, +20/20d6). *A game designer has a rating of 26 in all attributes. Especially CHA.*

POLICE OFFICER (CL 1)

AC 12; HD 1d6; Move 40'; FEAT +5; pistol (+1/1d6/60') or billy club (+1/1d4)

A typical patrol officer and first responder.

MILITARY PILOT (CL 1)

AC 11; HD 1d6; Move 40'; FEAT +5

Possesses the pilot trait and DEX 10.

REPORTER (CL 1)

AC 10; HD 1d6; Move 40'; FEAT +4

A typical employee of a newspaper or news station, reporters are highly-skilled in investigation, taking +4 to sense FEATS.

SOLDIER (CL 1)

AC 12; HD 1d6; Move 40'; FEAT +5; rifle (+2/1d8/120'), knife (+1/1d4), or grenade (+1/2d6 in 10' radius/60')

A typical soldier in a military unit.

SWAT TROOPER (CL 1)

AC 14; HD 1d6; Move 40'; FEAT +5; rifle (+3/1d8/240')

A highly-trained and well-equipped police officer that responds to exceptional threats.

MINOR FOES

BATTLEBOT MARK I (CL 3)

AC 14; HD 3d6; Move 40'; FEAT +6; energy bolt (+2/1d8/60') or strike (+2/2d4)

BATTLEBOT MARK II (CL 4)

AC 16; HD 4d8; Move 40' (fly 60'); FEAT +7; energy bolt (+4/1d10/60') or strike (+4/2d6)

BATTLEBOT MARK III (CL 5)

AC 18; HD 5d10; Move 40' (Fly 60'); FEAT +8; energy bolt (+5/1d12/60') or strike (+5/2d8); Detect Supers +4 (60'); Flight 3 (500')

BATTLEBOTS are robots designed to oppose supers. Battlebots are non-living, immune to traits affecting the living. They come in three varieties: Mark I (6' tall), Mark II (8' tall) and Mark III (10' tall). All are basically humanoid in shape.

BURGLAR (CL 1)

AC 12; HD 1d6; Move 40'; FEAT +4; pistol (+1/1d6/60')

Burglars, of course, possess the burglary trait. Many have utility belts.

COMMON THUG (CL 1)

AC 11; HD 1d6; Move 40'; FEAT +4; pistol (+1/1d6/60') or knife (+1/1d4)

Common thugs often commit crimes and endanger civilians.

GOONSQUAD TOUGH (CL 2)

AC 13; HD 2d6; Move 40'; FEAT +6; auto pistol (+2/1d8/60')

Goonsquad toughs are improved henchmen employed by villains.

GOONSQUAD BOUNCER (CL 2)

AC 13; HD 2d6; Move 40'; FEAT +6; strike (+5/1d6+5)

Bouncers are goonsquad members who have been subjected to intense therapies granting them exceptional toughness (STR 13; CON 13).

THE GOONSQUAD

An organization that trains and supplies elite henchmen to super-villains, the goonsquad is the brainchild of Battle Master (page 105).

ANIMALS

Animals may be manipulated by villains, loosed upon the populace, or summoned (or their shapes assumed) by heroes.

ALLIGATOR (CL 3)

AC 14; HD 3d6; FEAT +7; Move 30' (swim 30'); 1 bite (+3/1d8)

APE (CL 2)

AC 13; HD 2d6; FEAT +6 (*sense* +8); Move 40'; bite (+2/1d3)

BEAR, BLACK (CL 4)

AC 13; HD 4d8; FEAT +8 (*sense* +10); Move 60'; 2 claws (+4/1d4) + 1 bite (+4/2d4)

BEAR, LARGE GRIZZLY (CL 6)

AC 13; HD 6d8; FEAT +9 (*sense* +11); Move 60'; 2 claws (+5/1d6) + 1 bite (+5/2d4)

LION (CL 5)

AC 14; HD 4d8; FEAT +8 (*sense* +10); Move 60'; 2 claws (+4/1d4) + 1 bite (+4/1d10)

TIGER CUB (CL 3)

AC 13; HD 3d6; FEAT +7 (*sense* +9); Move 60'; 2 claws (+3/1d3) + 1 bite (+3/1d6)

SHARK (CL 5)

AC 14; HD 5d8; FEAT +8 (*sense* +10); Swim 60'; 1 bite (+5/2d6)

SNAKE (CL 1)

AC 12; HD 1d8; FEAT +6; Move 30'; 1 bite (+1/1d4); poisonous snakes force a FEAT or death in 1d10 rounds; constrictors force a standard STR check (target 20) on a hit, or target suffers 1d6 damage per round.

TRICERATOPS (CL 8)

AC 17; HD 8d12; FEAT +9; Move 60'; 1 gore (+8/3d6)

TYRANNOSAURUS REX (CL 10)

AC 16; HD 10d12; FEAT +10; Move 60'; 1 bite (+10/4d6)

WOLF (CL 2)

AC 13; HD 2d6; FEAT +7 (*sense* +11); Move 60'; 1 bite (+2/1d6)

7: THE GAME MASTER

As the Game Master (GM), you have the most challenging (and most rewarding) role in the game. As the GM, your responsibilities include:

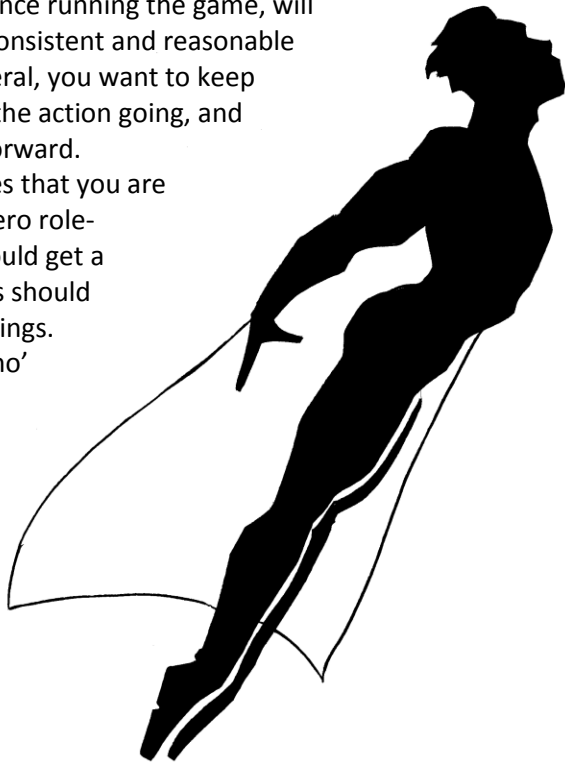
- ◆ Describing the scene
- ◆ Playing the roles of the ‘other creatures’ of the game world
- ◆ Adjudicating the action

However, no matter what, your primary job is to facilitate fun! As long as everyone had a good time, it was a successful game.

GENERAL THOUGHTS

As the GM, your job is to take the roles of the villainous masterminds, surly minions, demanding minor characters and adoring (or demanding) public. You also develop the storylines, set events in motion, and make decisions in play. If you are looking for a guide that gives you concrete guidelines for handling every situation, you want a different game! The few rules and suggestions here, along with some experience running the game, will empower you to make consistent and reasonable decisions in play. In general, you want to keep the game moving, keep the action going, and keep the story moving forward.

Remember at all times that you are the referee for a superhero role-playing game; action should get a little zany and characters should try to do over-the-top things. Try to limit your use of ‘no’ as a response, and you’ll do just fine!



ADJUDICATING POWERS

The game leaves various power traits open-ended and flexible, because heroes in comics often use their powers in unconventional and inventive ways to overcome their adversaries. The game is designed in such a way as to allow for this flexibility. The rules for **RESOLVE** allow for these especially strange or unusual power uses. When a power is going beyond its 'normal' purview, or when it's being used to replicate another power, you should require the use of a resolve point.

DESCRIBING THE SCENE

As the GM, it falls to you to establish the environment, and to explain to the heroes what they experience, depending on their actions. In general, less is more. Aim for a few descriptive words and key details, and allow the players to ask questions to better define the situation. It is tempting to provide a great deal of detail, but by keeping your descriptions simple and direct, you can keep the game moving and the players engaged. Sometimes, you will find it helpful to use a variety of props (such as miniatures or maps) to activate the imaginations of players and help everyone visualize the action.

PLAYING THE OTHER CHARACTERS

As the GM, you are the reporter looking into the secret identities of the heroes, the henchmen who guard the tunnel, and the super villain lairing at the end. For each of the roles you take on, you should always consider the motivation for the various personalities you assume. What does this character or creature want? What's important to it? What is it willing to give up? What will it defend? An excellent GM will have different creatures react in different ways, and will vary the motivations and tactics (and maybe even the voices!) of the various creatures the group encounters.

REACTIONS

Many encounters begin with the speaker making a CHA check. A result of 15 or less implies a very hostile reaction, 20 is a success, and 24 or better is a very positive reaction. This means that the police chief either refuses to listen to the heroes (roll of 15 or less), he sends a patrolman to investigate (a roll of 16 to 19), he offers the help that the player hoped (roll of 20 to 23), or he offers more than what was expected (a roll of 24 or better). Most intelligent creatures will talk before fighting, and will allow a hero to at least try to talk before drawing arms.

ADJUDICATING THE ACTION

As the GM, you are the arbitrator as to whether or not a character succeeded at an action. While no two GMs will rule in the same way every time, a good GM will always be consistent and fair. If you are a 'soft' GM who tends to let players take big risks and who always provides a way out, you are going to be seen as capricious or mean-spirited if suddenly the group encounters a death trap with no escape. In general, a middle ground is best. If the players feel that they can't possibly win – or if they feel that victory is inevitable, and they can't possibly lose – the game loses much of its dramatic heart. Every adventure should have a real possibility of success, and the genuine threat of meaningful loss.

RECORD KEEPING

During play, you should keep track of a wide range of information. You can keep a formal journal, work on a laptop, or simply scribble on scrap paper. With practice, you will find a method that best works for you. In play, keep track of:

- ◆ Hit points of various creatures involved
- ◆ Time for ongoing effects
- ◆ Experience points awarded and enemies defeated
- ◆ Locations, characters, creatures, and items that may come up again.

ABOUT PREPARATION

A successful GM is prepared, meaning that you have familiarized yourself with the scenario and the rules. You know ahead of time how you are going to resolve the most common situations. However, not every situation can be prepared for, and the players will try things you didn't expect. These rules remain intentionally open-ended so that you have flexibility to allow for a wide range of possible outcomes. When you don't know, assign a modifier and roll:

+4 (Target 16). This should be pretty easy for the characters to do.

No modifier (Target 20). This poses a genuine challenge.

-4 (Target 20). This should be quite difficult for the characters to do.

If you can't decide between two options (for example, the wall the supers try to climb is not easy, but it's not quite a target 20 task), then assign a modifier of +2 or -2 instead. Whenever possible, err on the side of 'winging it' rather than stopping play to look up a rule or consider your options. As you gain experience, you'll learn to trust your instincts.

INTENSITIES AND MATERIALS

In many situations, you need to know the intensity of energy or an element, or the strength of a material. For example, a hero may attempt to extinguish a burning building using his flame control, or a character may try to break through a wall, and you need to determine how strong the wall is.

INTENSITIES are measured in numbers of dice (1d6) and a modifier to the target of 20 (for common intensities) or 30 (for super-heroic intensities). The dice can be used to determine damage (for example, stepping into a blast furnace deals 4d6 damage per round).

MATERIALS are similar; they have a durability equal to the dice (able to sustain that much damage), and require a STR check (or similar action) in order to break/bend them. Most materials have *invulnerability* equal to their dice; a titanium wall has *invulnerability* 8 and requires 8d6 damage to destroy.

COMMON INTENSITIES AND MATERIALS

Dice	Intensity	Modifier*	Example Intensity for Flame	Sample Material
1d6	Low	+4	A campfire	Light wood
2d6	Moderate	None	A burning house	Heavy wood
3d6	High	-4	A burning factory	Common metals

* Modifier is to a target of 20.

SUPER-HEROIC INTENSITIES

Dice	Intensity	Modifier*	Example Intensity for Flame	Sample Material
4d6	Low	+4	Blast Furnace	Stone/concrete
6d6	Moderate	None	Inside a volcano	Heavy steel
8d6	High	-4	Earth’s core	Titanium

*Modifier is to a target of 30.

For example, a fireman attempting to put out a burning house with common tools (a fire extinguisher or normal hose) must roll a FEAT (target 20) to succeed. However, he is likely to use a fire hose (granting +4 to the attempt) and get some help from other firefighters (probably another +4) to make this a manageable attempt. A character jumping into a volcano (generally a bad idea) suffers 6d6 damage per round (although he may roll a FEAT for half damage).

PROPS

The environments in which superheroes wage war are filled with obstacles, objects to throw, and miscellaneous set pieces that can become involved in the action. When developing a location for a superhero slugfest, you might find it helpful to generate a list of props for that location. Some sample location props include:

	City Steet	Roof Top	In the Factory
1	Fire Hydrant	Antenna	Chemical Vat
2	Hot Dog Stand	Gargoyle/Statue	Control Panel
3	Light Post	Generator	Fork Lift
4	Mail Box	Helipad	Machinery
5	Newspaper Box	Vents	Raw Material
6	Vehicle	Water Tower	Shipping Crate

For example, the heroes are fighting inside of a factory, and one of the supers grabs a found weapon to throw. You roll for what is at hand and get 3; the hero is standing near a fork lift, and is able to pick it up and throw it.

BALANCING THE GAME

Only minimal effort has been made to ‘balance’ this game. Sometimes, what should be a minor threat turns out to exhaust the resources of the group, and sometimes a seemingly impossible task ends up being quite easy because of the cleverness of a player or a few lucky dice rolls. That is the nature of the game. However, you can use the experience table (page 75) to get a general feeling for how difficult an encounter might be. Add up the XP value of the Supers (counting their level as their CL), and compare this to the total CL of the encounter you are preparing.

For instance, a group of four supers each of level 3 (xp value 10 each) has a total XP value of 40 – this puts them around CL 5 as a group. It is reasonable to expect them to be able to challenge a CL 5 villain, and they might want to try their hand against a CL 6 villain, but a CL 7 villain is probably going to test them severely. A CL 5 encounter might be against one creature of CL 5, or against 7-10 creatures of CL 2.

There is no reason that you should feel compelled to balance every encounter to match the supers! Some encounters will be easy for them, and some may force them to run away, re-group, and come back later – or simply to avoid the encounter altogether.

HOUSE RULES

The game that inspired this one has a long history of **HOUSE RULES** – personalized adaptations of the rules that apply during games you run. You are encouraged to develop house rules that modify these rules in order to tailor the game to the tastes of your group. Some of the house rules that I have used in my own game include:

- ◆ I sometimes use a point-buy system for attributes at character creation. Each character has 60 points to allocate among the attributes (plus any bonus for origin), limited to a range of 3 to 18. Players roll for the number of traits, but get to choose any traits they want.
- ◆ If more than 2 players are at the table, I drop individual initiative and always roll group initiative. I don't apply modifiers – it's a straight up contested 1d20 roll between me as GM and the leader of the group. If one side has some reason for an advantage going in, I give +4 to one side. Either all the foes or all supers go first. We go around the table clockwise from me (if I win) or from the person to my left (if the group wins).
- ◆ Auto-level. Sometimes, I feel like the players have been at a certain level for too long, that progress is going a little slowly, or I'd like to up the level of the challenge. Sometimes, we reach the end of a huge quest or massive adventure, and it feels like everyone should have a sense of accomplishment. In these cases, I round everyone up to the next level (or even drop them into the middle of the next level) and we pick up XP from there. This is uncommon, but I have done it from time to time.
- ◆ I sometimes start supers at a higher level! If we want to run a game where the characters are powerful, established supers, I may decide to let them start at level 4... or even higher.

Even when you make some changes to the rules, you are still playing the game right! The only warning is this: make sure you have played the game and have a sense of how it works before you start tinkering too much. While it might seem like a good idea to allow characters to take +1 to attack rolls every level (instead of every other level, as the rules now set up), this will be fun at levels 2-3, but when the group hits level 10, you might find out that they automatically hit everything they fight!

COMMON SITUATIONS

Rules for some other common situations are listed below:

CHASING. Generally, a faster creature will be able to outrun a slower creature. However, you can resolve chases using 1d20 + the move of the creature. A creature with move 30' attempting to run down a creature with move 40' rolls 1d20+30, and the other creature rolls 1d20+40. It's going to be difficult for a slower creature to chase down a quicker one, but it's possible. A movement difference of 20 or more makes this unlikely, unless one of the creatures rolls a natural 1, in which case a FEAT is required or the creature trips and falls down.

CLIMBING. Climbing requires a STR check. Generally, a new check is required every 30'. If a character is trying to climb a 90' cliff face, he may be required to make 3 consecutive STR checks.

DARKNESS/VISION. A character who cannot see takes -4 to all action rolls; your roll to hit is at -4 while in total darkness, but you roll damage normally if you do hit.

FALLING. A creature suffers 1d6 damage per 10' fallen, up to a maximum of 10d6.

LEAPING AND JUMPING. A creature can automatically leap its height horizontally, or half of its height vertically. On a successful DEX check (target 20), the creature can leap up to twice its height horizontally, or its full height vertically.

SWIMMING. All characters are assumed to at least know the fundamentals of swimming. Swimming in normal water is done at -10 to move, while rapids or dangerous waters may require a STR check.

RESOLVE AND VILLAINS

Most of the foes the supers face have no access to resolve; this ability is reserved for truly exceptional characters. However, you can designate a villain as a **MASTER VILLAIN**, granting that villain a pool of resolve equal to its level; a villain could conceivably be a master villain in one adventure, but lose that designation in another. A master villain is considered 1 CL higher.

THE POWER OF INTELLIGENCE

INT may seem to be an under-valued attribute. However, intelligence plays a vital role in many superhero stories. Often, a villain is not overcome through the physical gifts or special powers of the hero; instead, the hero comes up with some intelligent way to solve the problem. The hero realizes that he can bring down a decaying bridge upon his foe, fool the villain into electrocuting himself by striking a power transformer, or cause the villain to use his own powers to set off a chain reaction that defeats the villain.

The players will sometimes come up with a clever solution to the problem that you hadn't considered, using their own intelligence. When this happens, you should celebrate their success!

However, it's a good idea to plan a situational event or factor that a successful INT check will reveal. Here are some examples:

- ◆ A successful INT check (at -4) reveals that the bridge is decaying. If the bridge (AC 14, hp 10) is struck on a particular support beam, it will collapse, dealing 3d6 damage to anyone on it, and 5d6 damage to anyone underneath.
- ◆ A successful INT check reveals that the cables hanging from the ceiling are still live; anyone coming into contact with these suffers 2d6 damage, and anyone struck must also roll a FEAT or be stunned for 1d6 rounds.
- ◆ A successful superhuman INT check reveals that the polarity of the wave field can be reversed. Anyone standing within 30' of it when this happens will have to roll a FEAT (at -4) or be sucked into the Null Zone.

INVOLVING THE SUPERS

While it's okay to have your super team respond to a police siren or the bell from a bank holdup, there are other ways to pull characters into an adventure. The next few pages include 36 different adventure hooks; you can either select a hook that sounds interesting and build an adventure around it, or roll randomly. Roll 1d6 for the type of hook, and then roll a second time for the specific nature of the hook. You can always mix and match these results as well: the prince of the underwater city comes to the characters for help (call for help) because a super villain bent on conquest of their city (crime) has caused a dormant underwater volcano to erupt, threatening the city and its 5,000 mermaid and merman residents (disaster).

1. CALL FOR HELP

Someone somewhere needs the characters, and summons them for aid.

1. **ALIENS.** Creatures from somewhere else (an undersea kingdom, a hidden city in the arctic, another planet, the shadow realm) show up and beg for help. Of course, the smiling faces of the Atlantean children because they now have clean water to breathe will be thanks enough.
2. **THE FUTURE.** Some event in the present has a long-term impact on the future. Visitors from that future ask the characters to either change the course of events to fix the future, or actually bring the characters into the future to help them out.
3. **THE GOVERNMENT.** The government has a secret, subversive or simply unpopular mission to undertake, and the supers are just the fools... er... *friends* to call for the job.
4. **ANOTHER SUPER.** A fellow super-hero has come across an obstacle too large for even his or her abilities, and calls on the characters for aid. This is a good hook for using enemies or villains that would be too powerful for the characters alone.
5. **A VILLAIN.** The villain is used to causing trouble and getting punished for it – but now he or she has caused too much trouble, and the punishment is going to be harsh. The supers are honor-bound to help their former foe escape a death sentence, eternal suffering in another dimension, or a lifetime of forced labor on another planet. Nothing is harder than helping your enemy in his time of need.
6. **CONTACTS.** One of the contacts of the characters in the group comes calling. He got himself into a jam bigger than a missed credit card payment or forgotten homework, and it's going to take super-heroics and butt kicking to get him out of it.

2. CRIME

The classic. The bad guys do bad stuff, and the heroes stop them.

1. **ASSASSINATION ATTEMPT.** The villain has either been hired or has chosen to (for personal reasons) hunt down and kill a notable figure. This could be a politician, celebrity, other villain, or one of the supers.
2. **BLACKMAIL.** This is a role-playing one. The villain has dirt on someone in a position of power or importance to the characters, or on one of the supers.

3. **CONQUEST.** The villain wants power, plain and simple, and thinks that the easiest way to get it is to take something over. This could be a town, city, island, nation, planet or dimension.
4. **HIJACKING.** The villain has taken control of a vehicle, and is using it for nefarious purposes. The supers need to stop the villain without destroying the vehicle or harming any of the passengers.
5. **ROBBERY.** The villain stole something, and it is up to the supers to get it back. Or, the supers get involved right in the middle of the robbery. 'Nuff said.
6. **SMUGGLING.** The villains are involved in illegal trade on the black market, and it is up to the supers to gather information on the ring, break it up, and turn the contraband over to the proper authorities.

3. DISASTER

Generally, disasters focus on the characters helping civilians to deal with the effects of catastrophic events. While there is less combat in these situations, there are more opportunities for role-playing.

1. **EARTHQUAKE.** They should have known that building on a fault line was a bad idea. The earth cracks open, and the supers need to get civilians out of the way of falling debris, collapsing buildings, and the like – or (if they are powerful enough), stop the earthquake in its tracks.
2. **FIRE.** A fire rages inside a building, through a neighborhood, or is consuming a forest. The supers are recruited to help either evacuate civilians or extinguish the flames... or both.
3. **TECHNOLOGICAL.** This includes such man-made disasters as nuclear meltdowns, power plant explosions, fuel depot spills, power outages, and the like. These can be messy and dangerous.
4. **VEHICLE.** A vehicle sinks or crashes. These can be more exciting, because the referee can put a clock on how long the characters have. It may be that by the time the team arrives, they only have six rounds before the plane crashes into the ground, eight rounds until the satellite burns up on re-entry, or ten rounds before the ship sinks beneath the waves and all remaining passengers perish.
5. **VOLCANO.** A volcano erupts, spewing ash and lava over miles and miles of land, putting cities, towns and villages in danger.
6. **WEATHER.** A tropical storm, blizzard, meteor strike, and flood all have one thing in common: civilians need help, or the supers jump in to lend a hand, possibly intervening before the disaster actually happens.

4. RAMPAGE

For an evening of senseless destruction and wanton violence.

1. **ANIMALS.** An animal has escaped from the zoo, all the animals have escaped from the zoo, or all the animals in the zoo have been artificially grown (as the *growth* power), busted out of their cages, and are tearing through the city streets wrecking havoc.
2. **SUPER.** Another heroic super has suffered a great loss, been taken over, lost his mind, suffered amnesia, or simply gone berserk. In any case, the hero is shredding the city, and the supers have to stop him.
3. **MONSTER.** A monster from another dimension, another time, or another place has been brought here. Of course, all it wants to do is pillage and destroy. See what happens when you dump radioactive chemicals into the swamp or play with inter-dimensional transporters?
4. **RIOT.** The common citizenry has been whipped into a frenzy, and is out in the streets pillaging, looting and generally making a mess of things. The supers have to stop the riot without clobbering civilians.
5. **ROBOT.** A scientist (with only the best of intentions) inadvertently activated a robot that was supposed to help humanity by vacuuming and washing the windows, but has re-programmed itself to give the earth one good cleaning: by wiping out all life. She knew that giving her robot servant armor plating and a laser cannon was a bad idea.
6. **VILLAIN.** A villain has suffered a great personal loss, gone insane, or simply missed the lottery by one number. Regardless, he or she is ticked off, and the rest of the city is going to pay.

5. WAR

It isn't good for nothing (say it again).

1. **CIVIL WAR.** A leader in another country is facing a coup, and asks for aid from the supers -or- the leader of such a coup seeks to overthrow a cruel leader, and the supers may be the deciding factor.
2. **GANG WAR.** Criminal factions within the city or area have turned against one another, and it's up to the characters to sort out the bad guys from the, uh, other bad guys and kick all of their butts.
3. **INTERNATIONAL WAR.** Two members of the UWC go to war with each other, and the supers get pulled into the middle of the conflict. The supers may be recruited by their home nation as a mercenary force to take on a job that is too risky or unpopular for the established military.

4. INTERPLANETARY WAR. The messari invade again, or another alien species shows up to join in the fun.

5. INTER-DIMENSIONAL WAR. War rages in another realm of existence, and the battle spills over to our realm. The supers jump into the fray.

6. SECRET WAR. Powerful entities take part in a cosmic chess game, with the supers as the game pieces.

6. QUIRKY

Use these sparingly...

1. CLONES. You look familiar! Someone steals some of one (or all, what the heck) of the supers' DNA, and creates a clone (or clone army) of villains with the same powers. You loved that super cool power... until it was used against you.

2. DEFENSE. While the supers are out saving the world, one of the villains sneaks into their headquarters and takes it over. They arrive home to find they have to bypass their own security systems, fight through their own defenses, and defeat a villain who uses their own toys against them. Then, they have to pay for cleanup after the fact.

3. HAYWIRE. One of the super's powers (or the whole team's) goes haywire. It may be that overexposure to radiation on the last adventure left the super drained, or his growth power has kicked into overdrive, and he is growing at the rate of a foot an hour with no end in sight. The characters need to research the cause and find a solution to the problem, before it's too late.

4. JAIL BREAK. The ultra-high security prison had a power outage, suffered an earthquake, or was in the path of an oncoming comet. Regardless, all of the villains have been set free, and are running amok. Basically, go back and re-roll about ten times; it's all happening at once.

5. MEDIA ATTACK. Someone in the media decides that a super or the whole group is causing the fall of western civilization as we know it, and undertakes a public relations campaign to destroy the reputation of the super(s). This one is more role-playing based, since you can't just walk into the editor-in-chief's office and hit him with his desk... although that sounds like fun.

6. MISTAKEN IDENTITY. Someone who looks suspiciously like one of the characters is doing things that are ruining the super's reputation, and it is up to the team to hunt the imposter down and mete out some justice, or at least a good talking to.

REWARDS

As the GM, it falls to you to award **Experience Points** (XP), typically at the end of the game session. Primarily, supers will earn XP from defeating enemies. The more powerful a foe is (reflected in his Challenge Level), the more XP that foe is worth. However, supers also earn XP through performing **HEROIC DEEDS**. Lastly, they earn XP through accomplishing tasks related to their **PURPOSE** (see page 14).

XP BY CHALLENGE LEVEL

CL	XP Value	CL	XP Value	CL	XP Value
0	1	7	75	14	400
1	2	8	100	15	450
2	5	9	150	16	500
3	10	10	200	17	550
4	20	11	250	18	600
5	35	12	300	19	650
6	50	13	350	20	700

HEROIC DEEDS

Deed	XP Value	Examples
Minor	Level x1	Rescuing someone from danger, helping a citizen, performing an act of kindness, or following through on a commitment.
Standard	Level x10	Saving a small group of citizens, performing a difficult or challenging task, serving the public in a meaningful way
Exceptional	Level x25	Saving large groups of citizens; some important service to the larger community.

For example, Tribune (a hero 7) is moving about the city. First, he helps a pedestrian whose car has broken down, flying the car to a repair shop (7 XP). Later, he sees that a bus of students is about to fall off of a bridge. He rescues them before the bus falls into the lake (70 XP). He ends his day by stopping a satellite that has fallen out of orbit, and threatens to lay waste to Echo City, saving thousands of lives (175 XP). Heroic supers should earn minor XP awards for things like fulfilling their commitments and keeping their promises.

NOTE: XP awards for foes are divided among all supers who help; award other XP individually.

XP PENALTIES

Sometimes, the heroes act in ways that aren't... especially heroic. When this happens, enforce a penalty equal to the awards for heroic deeds: while Tribune might lose 7 XP for lying to the police chief, he's going to lose 70 XP for destroying public property through reckless behavior, and would lose 175 XP for intentionally taking the life of another living creature – even a super villain. If you drop below your current level's minimum XP threshold, you do not revert to the previous level.

OTHER REWARDS

Rewards are easily solved in a fantasy game, but can be much tougher to apply in a superhero game. In a fantasy RPG, the heroes receive social rank and station (titles, land, servants), financial rewards (gold, gems, other valuables), items (magical devices that increase the power of the characters) and possibly social relations (favors owed by or allegiances with other powerful characters in the game world).

Several of these do not fit in a superhero game. Superheroes, by their nature, do not seek financial gain or reward for what they've done; there are few (if any) special items that grant bonuses to character abilities, and the mechanism of the game doesn't provide for such rewards. Things to be used in the superhero persona must be earned through successfully overcoming the challenges set forth by the GM (reflected in XP and level advancement). As a result, the GM is left with fewer options for rewarding the players (through rewarding the characters).

The only true solution to this is immersion in the game world. The rewards linked to title, prestige and connections must be emphasized to build a long-term superhero game, one set in a world that is dynamic, changing and growing over time. While the first contact with the lead reporter at the local newspaper may give the heroes a source for information, eventually this contact can grow to be incredibly important as the supers advance and further interact with him. This supporting character (a connection to the game world) can be used in a number of ways by a creative GM:

- ◆ The reporter could eventually become the editor-in-chief of the paper, and his opinion of the heroes could shape the entire public perception of them as a group, either in their favor or against them.
- ◆ The reporter could run for political office (and win), using his newfound power to lend further aid to the heroes, or to work towards their destruction.

8: LONG-TERM PLAY

The core rules so far have provided the foundation needed to create and run adventures for super-heroic characters. Now, let's look at how you can use *Sentinels of Echo City* for long-term play.

SUPER HERO GROUP SIZE

Ideally, the size of a group is going to be based on the number of players; each player takes on the role of one super. Many super-hero comics and stories focus on a small group of characters, and the interactions between these characters. However, some teams are larger (and some much larger), with dozens of heroes considered part of the larger team. In a series with a larger group, each of the players should create a handful of supers (for example, 3 each) that they could play alternately depending on the needs of the group. Against global threats or exceptional obstacles, the players could then play all three of their characters, sending a large heroic group against the incredible threat. Additionally, you could have each player create supers at different levels, for example one super each at levels 1, 4 and 8. This way, you could mix up groupings to allow one player's super to 'shine' during a particular issue (teaming a super 4 with two supers 1 against a CL 5 threat, for instance).

TONE

One of your first considerations should be **TONE**. You and your players should all be on the same page from the outset regarding the tone for the game. This is an important discussion, since having a sword-wielding maniac driven by dreams of his dead father alongside a giant rabbit who gained his powers by eating radioactive carrots may lead to some unusual games...

♦ **LIGHT-HEARTED.** This is the best approach to take with younger players. In a light-hearted game, no one ever dies, and nothing too terrible ever happens. This is the approach of many Saturday-morning versions of superheroes, a Y-7 way to look at the game. The recent "Super Hero Squad" is an example of this approach. Light-hearted games are full of puns, outrageous gimmicks, and over-the-top events.

♦ **ANIMATED.** Most published material for *Sentinels of Echo City* aims for the middle ground, in the arena of 'animated'. This is a medium approach, wherein the supers may deal with some realistic problems in realistic ways, but the scope of the game remains larger than life, and

some elements of whimsy may find their way in. This is the approach taken by many successful animated versions of superheroes over the last decade, taking a 'PG' approach to the whole. In an animated game, you use 'superhero physics', meaning that you rarely (if ever) consider the mathematical and scientific realities underlying how abilities work. Science itself becomes subjective, and the 'scientific' explanation for how one hero flies may differ wildly from the 'scientific' explanation for how another does; and both may defy every actual law of science.

♦ **GRITTY.** In a gritty game, you lay over real-world issues, concerns and rules to the game setting. You concern yourself with the difference between a hollow point and full metal jacket bullet, you argue over the physics of lifting a bridge by one corner without the entire superstructure collapsing, and you may consider the effects of trying to hold your breath in the vacuum of space. For some players, these sorts of discussions add to the fun of the game, while for others this will take away from the experience of playing supers. These games tend towards PG-13, and should only be approached by older players (teens and adults). In all honesty, the rules for *Sentinels of Echo City* do not lend themselves easily to the grittiest games, because the 'broad strokes' approaches to traits and traits may not provide enough granularity for players in this mode.

OPTIONAL RULE: GRITTY DEATH

In gritty games, you may rule that a character dies at the negative value of their CON; at this point, you don't get knocked out of the battle – you die.

SERIES AND MINI-SERIES

A series (or mini-series) is a collection of linked adventures. A series may simply be unified by the supers; your series will follow the adventures of this particular group of supers. However, you can link a series together by concept, careful use of literary elements, or common, recurring villains (or, best of all, a combination of all three).

CONCEPT

Building a series or mini-series often starts with a concept: this is the central organization of the super-hero group in the game world. The concept of the team is what gives the series unity.

◆ **STINKIN' MUTIES.** Their shared background, and the collective hatred thrown at them by the rest of society, brings the hero group together. This is the setup of "mutant" comics, and works nicely for an ongoing concept. The supers have to work together against a world that generally distrusts (and may hate) them.

◆ **CHAMPIONS OF JUSTICE.** The hero group is an independent force for good, generally respected by and allied with western nations, but operating independently. They could even form an independent nation unto themselves, joining the UWC or working with other international organizations to deal with global causes.

◆ **PARA-MILITARY FORCE.** The heroes are actually part of the military or affiliated with a government agency. The government sends them on missions, although they may not always know exactly who is pulling the strings, or what the purpose of some of their missions may be.

◆ **PANTHEON.** The hero group is considered by some to be gods – creatures beyond the scope or limitations of humanity. This is an intriguing option, since it creates all sorts of moral dilemmas for the characters. If they show up and are surrounded by adoring worshipers, how do they handle this? How does their rejection of or abuse of such privilege affect the rest of the game world? Most nations will already be concerned about the presence of super-powered characters nearby. If the populace sees those same characters as possessing godlike status, they become an even bigger threat.

LITERARY ELEMENTS

"You're patrolling the streets and you hear an alarm bell go off... someone is robbing the bank!"

Now, while this isn't a *terrible* setup (okay, it *is* a terrible setup), it lacks punch. The supers know that they have to go stop the bank robbery, and they'll have a big fight with the bad guy (and maybe some of the bad guy's goons), but that's about it. They have a clear purpose (stop the bank robbery), and clear obstacles (the guys robbing the bank) but that's about as complicated as it's likely to get. You may as well roll for initiative and get on with it...

If every adventure starts this way, your players are likely to get bored and the game quickly deteriorates into a series of mundane encounters. The worst part of this entire scenario is that it takes the supers, the ones about whom the story takes place, and puts them into a passive role. They aren't doing anything; they are reacting to something being done.

One way to solve this dilemma is by looking at literary elements (you remember those from English class, right?) and applying these to scenario building. Here are some of the more common ones:

SETTING

Setting includes the time and place in which a story happens. The more interesting the time and place, the more interesting the story will be. Setting your game session in the city streets near a bank is relatively pedestrian; setting your session inside of a burning space station as it re-enters gravity is a bit more inspired.

CONFLICT

Conflict is when two (or more) forces come into opposition. Conflict is a good thing (for our purposes at least), and it's at the heart of any good adventure story. While most conflicts become man vs. man (one character or group of characters against another), other forms of conflict are often overlooked or underused. These other conflicts include:

♦ **MAN VS. SELF.** The character has to overcome some aspect of his or her personality to solve the problem: the patriotic super-soldier must burn a flag to save an innocent life; the scientist must abandon an experiment that he's been working on for years; the boy who almost drowned and lives in constant fear must dive into murky water to save a friend. Most of these become role-playing rather than rolled situations, although the game master could easily require a FEAT to see if the super is able to overcome the strong central belief or fear for the greater good.

♦ **MAN VS. NATURE.** This often takes the form of natural disasters: earthquakes, fires, floods. In and of themselves, man vs. nature conflicts, while dramatic in real life, lose some of this drama in a game. Putting out a fire or stopping rising flood waters often comes down to a simple roll, or series of rolls. These conflicts are best tied to other conflicts. If the super has to stop raging floodwaters while battling the giant robots that destroyed the dam, things just got more interesting.

♦ **MAN VS. SOCIETY.** This is often used in super hero stories, and with good reason. It's easy to face an enemy you can count and see; it's much harder to fight an enemy without number. This is the nature of man vs. society conflict. If the supers have to oppose the government, or the collective population of a large area, they have a slew of problems to overcome. When themes such as racism emerge in superhero comics (for example, superheroes are seen as a distinct race apart from the rest of humanity), man vs. society conflict follows.

Some conflicts cannot be resolved, at least not through force. If the editor-in-chief of the largest newspaper in the city has taken on a personal crusade against the hero team, they can't simply go into the newspaper offices and beat him up. Okay, they can, but there will be consequences. The same is true if one of the key villains is a powerful politician, a popular local businessman, or the president of an influential organization. Such enemies become more engaging for the heroes over the long term, as they must be fought with intelligence (and often through role playing), rather than simply with fists and energy blasts. There's an old adage that 'you can't fight city hall', and you can use this to your advantage when designing a series.

One option with conflict is to take the characters out of the central conflict, and to put them as a third party in a broader conflict between even larger forces. This has several benefits: the world goes on even if the supers do nothing; they can take an active role in the conflict, and get to make decisions and choose sides; their choices may have lasting consequences beyond whether or not the bank loses half a few thousand dollars. Some examples include:

- ♦ A gang war between two powerful crime lords.
- ♦ A struggle between two societal factions. A war is going on, and those who oppose this war are increasingly antagonistic with those who support the war, or an election is coming up, and one of the candidates is sympathetic to the causes of the hero group, while the other stands in opposition.
- ♦ A rivalry rages between two powerful corporations, each using illegal tactics and underhanded dealings to gain strength against the other. The government may be hesitant to get involved, both because of the power of the players involved (each company's CEO has made significant financial contributions) or because of the effects of losing either of the companies.
- ♦ Two nations are at war, with the heroes caught in the middle, unable to simply take one side or the other.

♦ A rift exists between two worlds, dimensions, or times, with the heroes seeking to find order or resolve the conflict between these two forces.

CHARACTERS

In superhero games, we look to make characters iconic, and this often leads to superficiality. While a character can be symbolic of some larger issue or idea (patriotism, greed, technology), the ways in which that character is fleshed out should be – needs to be – deeper. The answer to this depth can be found in the ways in which actors build characters. There are three levels of need for a character: super objective, scene objective and actions.

♦ **SUPER OBJECTIVE.** This is the character's life goal (reflected in the character's **PURPOSE**). This would include such broad statements like “to rule the world”, “to spread patriotism around the globe”, “to defend the weak”, “to uphold the law”, or “to grow wealthy beyond all imagining”. Any of these is an acceptable super objective. The best super objectives are at the far edge of possibility; they become ideals that may be approached, but may be difficult to ever truly attain. These cause the super to don cape and mask every day.

♦ **SCENE OBJECTIVE.** This is the character's goal in the specific scenario. What is the character doing today, and **HOW** is that going to move the character a step closer to the super objective? Remember, since super objectives cannot be accomplished in a single day (if ever), they need to be approached piecemeal. Already, this opens opportunities for further adventure. While the villain's goal may be world conquest, today's goal is to steal a shipment of a radioactive isotope that serves as a key ingredient in developing an ultimate weapon system.

♦ **ACTIONS.** These are the moment-by-moment decisions that characters make. If the villain from our previous example has to choose between being captured or losing the radioactive isotope forever, there are a number of factors involved in that choice. Is the villain confident he can escape from prison once captured? Can the isotope be replaced? Is the isotope in a safe place where he can recover it later if he can't get it today? How vital is this particular mission to the overall super objective? These variables inform the villain's choices in the situation.

IRONY

Irony is the occurrence of unexpected events, or when the opposite of expectation occurs. Irony can be very effective if used sparingly. Insert irony at a particular moment in a scenario, or base the entire scenario around an ironic vision. Some examples of how to use irony include:

- ◆ The villain kidnaps a leading physicist. The government assumes that this is so that the physicist will help the villain to develop a new weapon. In fact, the villain subjected himself to a new process, and he is dying; only the physicist may have the knowledge to save him. The supers may have to decide whether to let their primary villain live or die, and the scientist may have something to say on the subject! When the heroes arrive, the physicist may have decided to save the villain (and is willingly working alongside him) and the supers have to decide whether to stop the physicist and let the villain die, or to save him (and then probably have to fight him, possibly with new powers or abilities as an after-effect of the strange experiments he has been subjected to).
- ◆ A villain is breaking into the warehouses of a powerful technology company with government ties. When the heroes finally track the villain down, it turns out that he is a freedom fighter from a small country in a poor continent, and the weapons developed by this company are being used against his people. The heroes have to decide whether to bring the 'villain' to justice, or join with him to take on the company, and maybe the government itself.
- ◆ The villain comes to the heroes for help. He has done something really bad, and needs to enlist the heroes to his side. The arch-villain has opened a portal to the shadowlands, and has let free a demonic entity beyond his ability to control. The heroes may temporarily align themselves with their greatest enemy to overcome a bigger threat.

PLOT

Plot occurs in a linear fashion. These are the basic steps of any plot:

1. **INTRODUCTION.** We learn who the main characters are and where they are.
2. **PROBLEM.** We learn what their major problem is to solve.
3. **RISING ACTION.** They run into complications that prevent them from solving this problem easily.
4. **CLIMAX.** After overcoming the obstacles, they face the problem, and (hopefully) solve it.
5. **RESOLUTION.** They are rewarded: they have a party or celebration, getting warm fuzzies for a job well done.

RISING ACTION

The place where the plot is the most interesting, and where the most things happen, is during the rising action, where complications get in the way of the heroes. There are several types of complications that could arise, in the form of a variety of challenges:

- ◆ **ROLE-PLAYING CHALLENGES.** These are challenges that require not the abilities of the characters, but those of the players.
- ◆ **PUZZLE CHALLENGES.** The heroes have to solve a puzzle of some kind. This is a good place to bring in a prop, giving the players a physical object to manipulate that replicates what their supers face.
- ◆ **COMBAT CHALLENGES.** These tend to be the most common challenges in a role-playing game; stuff has to be beat up or defeated in order to progress to the next phase of the plot.
- ◆ **COMBINED CHALLENGES.** These can be the most memorable challenges, because they combine two (or even three) of the other types of challenges. If the supers have to disable a computer acting as a power source for a robot that gets stronger every round, this is a combined puzzle and combat challenge. Some of the supers work on defeating the computer program while others keep the robot busy.

THEME (AND SYMBOL)

THEMES are the overarching ideas or concepts that provide unity and a sense of purpose to the overall series. A theme doesn't simply appear from time-to-time, but becomes an ever-present element of the ongoing adventures of the supers. **SYMBOLS** are the objects or characters that stand for and represent those larger ideas; since supers tend to be symbolic, you can devise villains who fall into thematic lines. In general, themes are easier to work with and explore when you establish a sense of balance (point/counterpoint) between contrasting themes. Some sample themes and how they could be used include:

- ◆ **GOOD AND EVIL.** This is the simplest and most frequently-employed theme in a superhero story. The heroes embody the concept of good, and the obstacles they face become the manifestation of evil in the game world. This is often symbolized using light and darkness.
- ◆ **LAW AND CHAOS.** This theme plays itself out as a conflict between rules (rigid structure, sometimes pushed to fascist extremes) and chaos (independence and individuality that crosses over into anarchy and destruction). The heroes can find themselves on either side in this thematic conflict, and may switch sides as one gains too much power.

♦ **REASON AND EMOTION.** This theme relies on the conflict between reason (rational, often clinical thought) and emotion (feeling, passion, belief). This can be within a group (one character is clinical, another passionate), and the struggles they face together force the team to make decisions balancing these two forces, or the obstacles they face often fall into one of the two extremes. If the supers come to embody emotion, the villains may tend to be mentalists, mad scientists and technological constructs devoid of a soul.

♦ **THE PAST AND THE FUTURE– TRADITION AND PROGRESS.** Since heroes tend to play their characters as independent rabble-rousers (oh, tell me your players don't make trouble), this can be an excellent dynamic to explore in a superhero role-playing game. The heroes could be the 'new kids on the block', refusing to play by the rules of accepted superhero behavior, seeing certain codes and beliefs as unrealistic and outmoded in the contemporary world... and the old guard (an established team of superheroes) may take exception to the way the new kids operate. This can be a fun approach, since the heroes may eventually end up slugging it out with other heroes. This takes the concept of mistaken identity and pushes it to the extreme. The heroes don't fight each other over a misunderstanding; they fight each other over a deep-seated and profound disagreement over the best way to serve the public good.

OTHER THINGS TO CONSIDER

As you develop longer storylines, keep these things in mind...

AN AIR OF MYSTERY

One thing that makes an opponent challenging is the fear of the unknown. When the heroes know what a villain's power is, how it works, what bonus he gets for it, and its maximum effective range, that opponent is no longer a villain to overcome, but a set of statistics to find a way around. The less you can reveal to the heroes about the villain's true nature and abilities, the better you can control the mystery around that villain.

USING GENRE CONVENTIONS

As the referee of a super-hero game, the greatest resource that you have is the long history of super-hero comics and what your players know about them. Use the conventions of comics to keep things going. Part of the fun of playing a super-hero game is incorporating conventions from the comics. Here are a few standard conventions to get the ball rolling:

♦ **THE DEATHTRAP.** The villain has defeated the supers using treachery and deceit, and puts them in a fool-proof, impossible-to-escape deathtrap which will lead to certain doom while he is busy taking over the world, collapsing the global economy, etc. The supers try to escape.

♦ **PROPS AND LOCATIONS.** This includes such elements as giant robots, monstrous mutant insects, lost cities at the core of the earth populated with intelligent apes, colossal intergalactic warriors coming to earth to conquer it, villain hideouts hidden behind waterfalls, stocked with giant props and vats of bubbling chemicals.

♦ **BRAINWASHING AND AMNESIA.** A super has had his memories wiped, or has suffered amnesia, and the story revolves around remembering – or trying to bury the memories forever.

FINAL THOUGHT

Comic writer Peter David argued nigh on 25 years ago now that a successful comic script is not generic; you can't write a script for *the Avengers* and (if it's rejected), cross out the character names, make it a *Justice League* script, and have it work. He's right. The best stories revolve around the specific supers. While a published or prepared scenario may give you something to work from, your game will work best when you tailor the specific challenges to the team of supers.

9. RESOLUTE EARTH

This section includes an overview of Resolute Earth, the default game setting. You are free to use this section as written, mix and match pieces in your game world, or ignore it altogether and come up with your own world! While the default setting is the bustling metropolis of Echo City, other areas of the world can have a significant impact on events that transpire in Echo City.

THE WORLD OF RESOLUTE

The turn of the millennium has seen unprecedented change. Visitors from other worlds have made contact, initiating incredible events that have changed the face of the world, altering the fate of humanity forever. This section provides a brief history of the last two decades, outlines of two major locations (the Citadel of Tomorrow and the city of Meridian) and a primer to the default game location, Echo City.

A TIMELINE OF RECENT NOTABLE EVENTS

- ◆ **15 Years Ago.** The alien Emissary arrives, warning mankind of the impending threat of invasion, and awakening dormant powers in the world; he brings with him the secrets of the omega gene, the key to unlock the latent talents of many mortals.
- ◆ **13 Years Ago.** The messari, an evil race of alien conquerors, launch a military strike against earth, destroying ten world capitals, including the great city of Meridian in the heartland of the Americas.
- ◆ **10 Years Ago.** Spurred by the death of Baldur the Beautiful, the elder races of earth, including the ancients of Atlantis, Olympus and Valhalla, reveal themselves to mankind, forging new alliances and helping to form a new international governing body, the United World Council. The UWC founds the Citadel of Tomorrow at the North Pole, undertaking every effort to empower mankind to fight the messari. The UWC sanctions the Ambassadors as the world's premiere team of supers, and establishes Project Javelin as a powerful military force. This combined effort turns back the messari.
- ◆ **7 Years Ago.** The United World Council declares martial law, giving Project Javelin untold authority. Echo City reaches a population of 5 million. The Citadel of Tomorrow comes under intense scrutiny for its methods, including experimentation with dark magic and cloning, leading to considerable public outcry.

◆ **4 Years Ago.** The messari launch a second invasion, activating hundreds of sleeper agents among mankind. Dozens of world leaders die, the Citadel of Tomorrow falls into ruin, and mass chaos ripples across the globe. Inexplicably, the messari retreat while on the threshold of victory. Echo City reaches a population of 8 million.

◆ **Last Year.** Having discovered an impending third invasion, the most powerful heroes of earth take the fight to the messari, attacking the Devourer within a massive space station (Damascus Station) in earth's orbit. The Emissary reveals himself as a traitor, having been serving as an agent of the Devourer. However, at his final moments, the Emissary turns against his master, expending himself in a massive explosion that seemingly destroys the Devourer and nearly 10,000 messari, but also claims the lives of nearly every major hero in the world. The ruins of Damascus Station fall into the Pacific Ocean.

◆ **Now.** New heroes arise to replace the fallen, as chaos erupts across the world, messari sleeper agents acting to avenge their fallen god.

UNITED WORLD COUNCIL (UWC)

The United World Council is a governing body composed of 99 of the most powerful world leaders. This governing body supersedes all national governments to (according to its official charter) “act for the collective good of mankind in the face of Armageddon”. A 2/3 vote of the membership of the UWC is required to enact an edict (an international law that overrides any national or municipal law). Thus far, the UWC has enacted over 50 edicts. These include:

- ◆ The fifteenth edict established and granted international police authority to Project Javelin.
- ◆ The twenty-third edict established a worldwide system of currency.
- ◆ The fortieth edict granted full human rights to non-human sentient creatures including, but not limited to, residents of Atlantis, New Valhalla, and the Isle of the Amazons.
- ◆ Two proposed edicts that were eventually voted down included a mandatory registry for all super-powered humans, and the suspension of several basic liberties for identified mutants. Both of these were narrowly defeated, and each proposal is likely to come up again in the next term.

THE TOMORROW PROJECT & THE RUINED CITADEL OF TOMORROW

The Tomorrow Project was a collaborative effort by the United World Council to gather thousands of the greatest minds in the world to develop technologies and weapons systems to defeat the alien invaders. The three major aims of this project, housed in a massive hidden complex at the North Pole (and consisting of over a thousand sections), included:

- ◆ **TECHNOLOGY.** This phase of the Tomorrow Project researched and developed robots, battle suits, weapons systems, teleportation devices, anti-matter and alternate energy, trans-dimensional, and anti-gravity technologies to aid in the war effort against the messari.
- ◆ **BIOLOGICAL MUTATION.** This phase of the Tomorrow Project focused on the development of superhuman abilities: first in animal test subjects, and later in human test subjects. This resulted in not only the creation of a wide range of superhuman soldiers, but in the genesis of thousands of monstrosities including genetically altered and giant-sized animals, monstrous insects, and artificial intelligences.
- ◆ **MYSTICISM.** This phase of the Tomorrow Project gathered and worked with ancient relics, items of antiquity and sources of magical power to find new ways to combat the messari. The most-secretive activities undertaken by this department included experimentation in un-life, including the creation of zombies and research into vampirism and mummification. All of these activities were publicly denied by the UWC as rumors, characterized as an effort by critics to undermine the UWC's mission to maintain world order.

NEW VALHALLA

Located on a floating cloud fortress over northern Europe, New Valhalla is populated by some of the gods of Norse mythology. They are ruled by Queen Sif, wife of the fallen god Thor.

RUINS OF ATLANTIS

Once the stronghold of power for the Mer Empire, Atlantis was destroyed by a messari attack in one of their first major strikes against earth. The city now sits in ruins at the bottom of the Atlantic, and its people are spread across the seven seas. The Mer People have become a nomadic lot with no single king, each tribe ruled by a different warlord of various demeanors, some quite aggressive to surface dwellers.

RUINS OF MERIDIAN

Meridian is a wasteland 100 miles to the north of Echo City. It encompasses hundreds of square miles of burned out buildings, decaying factories and shattered homes. The city is populated by hundreds of mutants dubbed 'the lost'. The entire city is now surrounded by a 30' wall, and the UWC (with the help of several supers, notably the Powers Family) has set the wall with radiation-dampening and absorbing technologies that keep radioactive fallout confined to the city. Several humanitarian organizations have established outposts within the city, providing food, necessities, and basic health care to the lost. Most of the lost are peaceful, but some are savage and cruel, and violent escapees have become threats in Echo City and other places.

ECHO CITY

Echo City is now the largest city in the Americas, a hub for superhuman activity. It was the 'sister city' to Meridian (100 miles to the north), but supplanted Meridian when that city was destroyed by the messari. Echo City is a growing metropolis of ever-increasing importance.

GENERAL NOTES

- ◆ **THE DEPTHS** are a series of tunnels crisscrossing under the city that were used during several wars to smuggle people and supplies undercover. The Depths have been largely sealed off, but a few openings into them from far underground, and conduits into the sewer systems, mean that they occasionally become accessible. Several villains have found access to the Depths, building their bases of operations here, far below the notice of the common man.
- ◆ **THE SEWERS** have seen two iterations; the original sewer system became outdated and unworkable three decades ago, and an entirely new system was dug in and around the old. This has left a number of abandoned sewer tunnels that interconnect with newer functioning tunnels in many places.
- ◆ **THE SUBWAY SYSTEM** has three primary lines, the Red, Blue and Gold lines, that provide underground traffic throughout most of the city.
- ◆ **THE HEART RIVER** runs through the city. While it was once one of the most polluted rivers in the world, recent efforts have cleaned it up and made it an attractive and important waterway. It ends in two, 250' waterfalls (North Falls and South Falls) that are watched over by a pair of 100' statues representing Peace and Prosperity, respectively.

◆ **THE FOUR BOROUGHS** include North City, Midtown, South City and Eastway. In addition to the sights listed here, each borough has a number of fire stations and police stations, shopping centers, banks, businesses and residents.

◆ **AEGIS PRISON** is located below the city in the torrent of South Falls. Aegis Prison is a high-tech, high-security prison for both normal criminals and super-powered villains. The Powers Family has been instrumental in helping to design and safeguard the prison, and the prison is under the full authority of Project Javelin.

NORTH CITY

North City was once the industrial heart of Echo City, its mighty grain factories, steel plants, and lumber mills providing the bulk of Echo City's infrastructure. When those industries all faltered between 50 and 25 years ago, this area fell into depression. However, the last ten years have seen a resurgence, and North City has become a hub for arts, culture, and youth. Its college, Echo City Community College (ECCC) has become a trendy and vibrant school, adding in large part to the modern vibe of the region.

NORTH CITY SIGHTS

◆ **ECCC CAMPUS.** This sprawling campus is known for its arts programs.

◆ **THE LYRIC THEATER.** Once the largest movie house in the Americas, the Lyric has been restored, and now serves as a major venue for live theater attractions.

◆ **THE EDGE.** This avenue that runs along the Heart River serves as a major tourist trap, with dozens of trendy restaurants, specialty retailers, and assorted attractions (wax museum, believe it or not museum, arcades).

◆ **NORTH FALLS PARK** is a popular destination, with a small amusement park and a family-friendly approach.

◆ **UNITED ENERGY.** This huge complex provides gas and electricity to all of Echo City. It has been a common target of various would-be conquerors, and has seen recent upgrades in its security and technology, thanks in large part to the Powers Family and their efforts to protect Echo City.

MIDTOWN

Midtown is the economic hub of the city, with most banking and high-end business taking place.

MIDTOWN SIGHTS

◆ **CITY HALL.** All political power moves through this building.

◆ **ECHO UNIVERSITY.** This important university serves as one of the major research centers in the Americas. Cutting edge advances in both science and medicine have taken place here, and billions of dollars go through this university every year.

◆ **BRIDGES MEMORIAL HOSPITAL.** A massive and cutting-edge hospital, Bridges Memorial has garnered a reputation for its cutting-edge research into the brain. Bridges has a strong relationship with Echo University.

◆ **CYBRONETIX ARENA.** The Echo City Lightning (basketball) play here, as do the Echo City Frost (hockey); the arena hosts regular concerts and shows as well. Artemis Cybron owns the basketball team and is a major investor in the hockey team, and has paid for the arena, earning his name on it.

◆ **CYBRONETICS INC.** The mighty technology company run by Cybron has its 99-story building located here. Its enterprises are completely enmeshed with the medical and university programs in a number of ways, and many college students serve their internships with some branch of Cybronetics Inc.



SOUTH CITY

The oldest and most traditional borough, South City is the home to a number of neighborhoods divided among ethnic lines. Residents of South City have garnered a reputation as hard-working, hard-nosed, and proud. South City's pride is the Echo Motor Corporation, a company that provides work for nearly 2,000 residents, most from South City.

SOUTH CITY SIGHTS

- ◆ **ECHO MOTORS.** Once employing over 10,000 people, this company still produces high-quality vehicles, albeit on a smaller scale than in the past.
- ◆ **SOUTH CITY MALL.** The most popular mall in the city.
- ◆ **ECHO STADIUM.** The Echo City Thunder (football) and Echo City Stars (baseball) play here. This classic 82,000 seat venue is one of the oldest in the country, and the people of South City have fought to have it declared a landmark, preserving it.
- ◆ **SOUTH FALLS PARK.** Less trendy and less popular than North Falls Park, this larger park provides more natural landscape, but also attracts a criminal element.

EASTWAY

Eastway encompasses the parts of town east of the Heart River before it cuts between North City and Midtown. Eastway centers on Three Mile Road, or 'the Three' as the locals call it. The Three encompasses a pass through the most dangerous and gang-infested parts of the city. About every half mile, a different gang claims territory along the Three. While the police maintain some presence here, their efforts are seen by most as superficial at best, and the Three has largely been left to the gangs and thugs to rule as they will.

EASTWAY SIGHTS

- ◆ **THE SANCTUARY.** Located in an old warehouse, this hidden base used by Twilight Archer and Vesper is open to other heroes as well, forming a loose-knit organization he calls the Co-Op. He tracks the various activities of heroes and villains, keeping files on all of them.
- ◆ **PLATINUM GYM.** This popular workout facility is a front for Battle Master, using it as a way to organize underground fighting and to recruit new members for the Goonsquad.

10. SUPERS OF RESOLUTE EARTH

A variety of ways exist for a super to be born. Here are some of the more common ones...

GUARDIANS

The guardians are those supers who have affiliated themselves with the United World Council. The most notable team of guardians was the Ambassadors. These were representatives of the most powerful and influential political organizations in the world. This group served not only as a police force of the highest order, but also as a symbol of unity and strength. The Ambassadors were the most powerful team of super heroes on the planet, working closely with both the UWC and Project Javelin to ensure global security. The Ambassadors were almost all killed on Damascus Station in battle with the Devourer.

REDEEMER MUTANTS

Redeemer mutants see the current crisis, and a prophecy that mutants are the future of humanity, as a call to aid humanity. Redeemer mutants view humanity as flawed but salvageable, and define their role as helping humanity to move to its next incarnation. Many redeemer mutants believe that all humans will eventually become mutants (over the course of several generations), and they are the first members of the next step of humanity.

APOCALYPSE MUTANTS

These mutants have banded together under the philosophy that the arrival of the messari is the signal for the end of the world as it is known, and that mutants will supplant current humanity as the world's future. They see humanity as a disease that infects the world and limits its future; they seek to wipe out humanity entirely to hasten the dawn of the age of mutants. Apocalypse mutants cannot agree on the role of the messari in this struggle. Some feel the messari to be secret allies of this cause, while others see the messari as another enemy that stands in their way, possibly even more dangerous than mankind.

PARIAHS

The pariahs include supers who have gone underground and live in secret. Pariahs have been transformed through any number of causes (many through experimentation at the Citadel of Tomorrow, many living in the ruins of Meridian). Pariahs have not joined the efforts of the UWC, either because they see the potential for dangerous tyrannical rule, or because they reject order and control on principle. Outside of the ruins of the Citadel of Tomorrow, the largest enclave of pariahs exists in the tunnels beneath Meridian. Most of the pariahs are victims of exposure to high levels of radiation. Many are monstrous in form, having been made cruel and cunning through dangerous and harsh experience. A few pariahs have stepped forward to try and maintain order among their kind, but these few brave individuals face a difficult challenge, receiving little if any help from the established authority. Among the pariah, a few vigilantes of normal abilities but exceptional courage have arisen to bring some order to the chaos of their existence.

IMMORTALS

The immortals include the gods and titans of myth and legend. The most notable immortals include those from the lost Isle of the Amazons, the sunken city of Atlantis, a few of the gods of Olympus (who now dwell in the underground realm of Tartarus), and the Asgardian gods of New Valhalla, residing in a sky fortress. These immortal creatures have come together, restoring relations with man to fight off the shared threat of the messari. Several have sent envoys to join the UWC, and each had a representative among the active membership of the Ambassadors.

THE PLAYER SUPERS

As a super in the world of Resolute, the player character supers are members of one of these factions. Most players will want to build supers that are from the same faction as the other players (for example, building a group of redeemer mutants), while others will want to build supers from a variety of backgrounds. As long as the GM and all players agree, any background is acceptable.

HEROES

This section provides an overview of some of the important heroes of Echo City. While the players can play these characters, they serve better as support and allies for new supers.

THE AMBASSADORS

The premiere super team in the world, the Ambassadors fell in the destruction of Damascus Station. The Ambassadors were:

- ◆ **THE EMISSARY.** A powerful red-skinned alien that claimed to be sent to aid humanity against the messari threat; in fact, he was a sleeper agent of the messari, activated as a traitor when the Devourer came to destroy the earth.
- ◆ **PROTOTYPE.** An armored nuclear knight. He was a colonel in Project Javelin. His suit was destroyed in Damascus Station, although a second suit of armor has been commissioned, and a new Prototype is expected to appear soon in the service of Project Javelin.
- ◆ **MAGNI.** Eldest son of Thor, he was sent by the gods of New Valhalla to help mankind against this threat. His father's hammer, Mjolnir, has not been found since the destruction of Damascus Station.
- ◆ **CORAL.** The eldest daughter of the King of Atlantis. She was the Crown Princess of Atlantis, and her death left the throne empty, and Atlantis without a clear line of succession.
- ◆ **THE BEACON.** Crown Prince Jericho of the Confederate States of Africa; he possessed a powerful relic that gave him absolute control of light. At his death, his relic disappeared. It is theorized to have survived the destruction of Damascus Station, and may be searching for the next Beacon.
- ◆ **ELDRITCH.** Apprentice to the Keeper of the Mystic Veil, his death has left the magical world in chaos, with various forces vying for his role.
- ◆ **ARTEMIS, THE HUNTRESS.** A daughter of immortal Zeus. Her death caused the Greek Gods to turn on earth and close the gates of Mount Olympus, seemingly forever.
- ◆ **MESSENGER** was en route back to Damascus Station when it was destroyed. He survives, and helps coordinate efforts among the next generation of heroes (see next page).
- ◆ **TRIBUNE** had been seriously injured early in the fight at Damascus Station, and had been whisked to a hospital just before the death of his friends. He now serves as a mentor for young heroes, trying to honor the memory of his fallen friends (see next page).

MESSENGER (HERO 8)

Sam Prescott, Adventurer; Altered Human; Resources 8

AC 23; HD 8d6 (hp 66); FEAT +11; Move 25 miles; Strike (+6/1d6+2)

STR 10 (+2); INT 9 (+1); PWR 25 (+10)

DEX 24 (+9); CON 14 (+4); CHA 8 (+1)

Traits: Hyperspeed (25 miles); Quickness; Pummel (1d6); Sneak

Drawback: Complex (Regret that he failed the Ambassadors)

Purpose: "I will honor the memory of my fallen comrades."

One time the fun-loving prankster who went by the moniker 'Turbine', Sam grew up quickly when he was his friends and allies die in combat with the Devourer, alongside the Emissary. He now works largely behind the scenes, coordinating the efforts of other heroes and helping to support the next generation of supers. He is a close friend and ally of Tribune, and the two men work together often.

TRIBUNE (HERO 7)

Tom Titan, Adventurer; Altered Human; Resources 7

AC 17; HD 7d6 (hp 70); FEAT +11; Move 40' (fly 500');

Strike (+11/1d10+6)

STR 18 (+6); INT 7 (-); PWR 12 (+3)

DEX 12 (+3); CON 16 (+5); CHA 10 (+2)

Traits: Invulnerability; Flight; Leadership; Pummel (1d10)

Purpose: "I will prepare the next generation of heroes."

"The oldest living hero" (not true, but that's how he's known), Tribune began his career almost 50 years ago as the teenage hero "Tom Titan". He has survived the rise and fall of many superhero groups, and now serves as not only a champion of Echo City, but also as a mentor to younger heroes. He routinely seeks out other heroes to work alongside, training them while also measuring their fitness for the role they've selected.

THE POWERS FAMILY

Ten years ago, Dr. Amanda West was one of the chief scientists working for Null Technologies and its CEO, Dominik Wallace. She discovered the existence of the Null Zone, and fashioned the first exploratory vehicle that could carry people into the Zone. When she and the chief of security for Null Technologies, retired Navy Captain James Powers, discovered that Dominik Wallace planned to weaponize this technology, they threatened to go public. He cast them into the Null Zone, expecting that they'd be destroyed. They, however, managed to pull the exploratory vehicle with them into the Zone.

They spent about twenty years of their time there, or about 8 years of our time. In that time, they expanded the vehicle into a robust station, married, and had twin children. The whole family developed powers due to extended exposure to the radiations of the Null Zone, and eventually Amanda discovered a way to return home. They came home to find Meridian destroyed, Null Technologies at the center of catastrophe, and their former CEO now a costumed mastermind called Lord Wrack.

Since their return, they have actively worked against Lord Wrack, now taking residence in Echo City, their mobile laboratory now semi-permanently stationed five miles over the city. With both parents physically in their forties and the children in their teens, the Powers Family is the closest thing Echo City currently has to a full-time team of superheroes.

DR. AMANDA POWERS (HERO 6)

Doctor Amanda Powers, Astrophysicist; Altered Human; Resources 15 AC 15; HD 6d6 (hp 30); FEAT +10; Move 40'; Strike (+4/1d4+1)

STR 8 (+1); INT 13 (+4); PWR 20 (+7)

DEX 10 (+2); CON 8 (+1); CHA 10 (+2)

Traits: Blast of Magnetism (3d6 to 30'/7 times per turn);
Control Magnetism (90'); Force Field (10');
Gadeteer; Profession (Astrophysics)

Purpose: "I will protect my family, no matter what."

Dr. Amanda Powers is the default 'leader' of the team, and serves as a consultant for Project Javelin. Although she doesn't always agree with Project Javelin's tactics and methods, she believes the agency is necessary, and would rather change it from within than fight it from without.

She is able to emit a blast of magnetic energy in a line 30' long that deals 3d6 to all creatures in the line; all may roll a FEAT for half damage. She rarely enters hand-to-hand combat, but will rely on her magnetic powers and gadgets she activates instead.

CAPTAIN JAMES POWERS (HERO 6)

Captain James Powers, Retired Captain; Altered Human; Resources 15
AC 15; HD 6d6 (hp); FEAT +10; Move 40';

Strike (+5/1d4+2), or when phased (+10/1d4+7)

STR 10 (+2); INT 9 (+1); PWR 20 (+7)

DEX 11 (+2); CON 9 (+1); CHA 8 (+1)

Traits: Phasing; Sneak

Purpose: "I will make Lord Wrack pay for his crimes."

When James Powers was assigned to a security detail for an experimental mission into the Null Zone, he had no idea how it would change his life. Now, he is fiercely loyal to his family, and determined to make Lord Wrack face justice.

When phased, James gains invulnerability that soaks 7 points of damage from every attack.

GRACE POWERS (HERO 4)

Grace Powers, High School Student; Mutant; Resources 8

AC 14; HD 4d6 (hp 38); FEAT +10; Move 40'; Strike (+8/1d8+6)

STR 18 (+6); INT 8 (+1); PWR 8 (+1)

DEX 10 (+2); CON 17 (+5); CHA 8 (+1)

Traits: Invulnerability; Pummel (1d8)

Purpose: "I will watch over my younger brother."

Grace tends to be impatient and headstrong, rushing into battle.

NOAH POWERS (HERO 4)

Noah Powers, Middle School Student; Mutant; Resources 8

AC 12; HD 4d6 (hp 14); FEAT +10; Move 40' (fly 1 mile);

Bolt (+2/1d6+6/60')

STR 5 (-1); INT 7 (-); PWR 18 (+6)

DEX 7 (-); CON 5 (-1); CHA 7 (-)

Traits: Bolt of Lightning; Control Weather (4 miles); Flight

Purpose: "I will make my family proud of me."

Though physically weak, Noah possesses tremendous power.

TWILIGHT ARCHER AND VESPER

The mutant Vesper started exhibiting powers in her early teens, and her brother gave up his promising Olympic career as an archer to help her come to terms with her powers. Their first mission together was to dismantle an underground network that was capturing children who exhibited mutant powers, trying to turn them into weapons. Although they have always believed that Cybron was behind this network, they have never been able to prove it, nor have they been able to make significant strides against his mighty empire.

Now, they work together as protectors of Echo City. Their role as street-level heroes is vital, and they have become important allies of more powerful heroes such as the Messenger and of agencies such as Project Javelin. They often have a better sense of what's happening in the underbelly of the city than those who spend most of their time above it.

TWILIGHT ARCHER (HERO 5)

Arik Price, Former Olympic Hopeful; Artifact; Resources 9

AC 15; HD 5d6 (hp 33); FEAT +9; Move 40'; Bow (+8/1d8+3)

STR 10 (+2); INT 8 (+1); PWR 7 (-)

DEX 12 (+3); CON 10 (+2); CHA 9 (+1)

Traits: Body Armor; Contacts; Sharpshooter; Sneak; Trick Weapon (Bow 1d8/90'); (Arrows: 2 cold, 2 fire, 1 rope line, 1 snare, 2 stun, 1 tracking)

Purpose: "To watch over my sister and keep her safe."

VESPER (HERO 4)

Skylar Price, High School Student; Mutant; Resources 9

AC 14; HD 4d6 (hp 19); FEAT +10; Move 40'; See below

STR 7 (-); INT 8 (+1); PWR 18 (+6)

DEX 11 (+2); CON 9 (+1); CHA 8 (+1)

Traits: Burst of Shadow Energy (see below); Control Shadow (60')

Drawbacks: Susceptible to light

Purpose: "To help the children of Echo City."

Vesper is quiet, reserved, and shy, but she seethes with anger at the injustice she sees in the world. Her burst of shadow energy is centered on herself. This affects all targets in a 20' radius around her. She has a pool of 10d8 per turn, up to 4d8 per round to emit a burst. All creatures in the area of effect are hit, but may roll a FEAT for half damage.

PROJECT JAVELIN

A para-military organization under the purview of the United World Council, Project Javelin exists exclusively to monitor, coordinate, fight, oppose, control, and protect the populace from super-powered individuals. At one time, Project Javelin worked closely with many supers, viewing super-powered creatures as potential allies and valuable resources. Officially, Project Javelin now takes a more neutral role, dealing with each super on his or her own merits. However, some of the senior members have grown to distrust all supers, and this puts the Project in conflict with supers quite often.

Project Javelin has also come into direct conflict with larger villainous forces, specifically the machinations of Cybron and the Final Reich of Doctor Voltus, in large part because those organizations have been very active in creating supers that serve anarchy and promote the destruction of the UWC.

Currently, the Echo City Field Commander of Project Javelin is Colonel Lynn Nash, an outspoken advocate of several superheroes, including the Powers Family, Tribune, and the Messenger. Her gender and beliefs bring her into routine conflict with upper leadership of Project Javelin, but she is determined to see the program cleaned up and unified in its efforts.

As the international para-military police force of the UWC, Project Javelin has been given a worldwide mandate to maintain order. Project Javelin has three primary goals:

- ◆ Maintain peace among the world's peoples.
- ◆ Regulate and control the superhuman population.
- ◆ Protect humanity against the omnipresent threat of the messari.

The project has aggressively recruited from among the best military operatives of the world, drawing as much as the top 10% of the soldiers from every army belonging to the member nations of the UWC. In addition to the field operatives, Project Javelin employs thousands of scientists and technicians in every facet of its operations.

PROJECT JAVELIN WEAPONS

Project Javelin uses prism technology. At the lowest ranks, agents and captains are equipped with prism pistols and rifles that deal concussive damage. At the highest ranks, knights and Prototype himself, this prism energy is solidified, used to create physical objects. Prism energy changes color constantly depending on the reflected light around it.

JAVELIN AGENT (CL 2)

AC 13; HD 2d6; FEAT +5; Move 40'; Prism Pistol (+2/1d8)

Agents are the field operatives of Project Javelin, serving as the first line of defense whenever Project Javelin is called in.

JAVELIN KNIGHT (HERO 3)

Officer of Project Javelin

AC 17; HD 3d6; FEAT +8; Move 40' (fly 1000'); Strike (+6/1d6+4)

STR 14 (+4); INT 8 (+1); PWR 14 (+4)

DEX 8 (+1); CON 14 (+4); CHA 8 (+1)

Traits: Body Armor; Blast of Prism Energy (2d6 damage to 30', 2x per turn); Flight; Invulnerability; Pummel (1d6)

Javelin Knights wear a lighter, less powerful variety of the armor that was granted to Prototype. They are capable fighters, and are often dispatched to deal with superhuman threats.

REGIMENT (HERO 6)

John Doe (real name unknown), Javelin Agent; Altered Human;

Resources 10

AC 16; HD 6d6 (hp 40); FEAT +11; Move 40'; Strike (+6/1d6+3)

STR 12 (+3); INT 6 (-); PWR 18 (+6)

DEX 12 (+3); CON 12 (+3); CHA 7 (-)

Traits: Multiplicity; Pummel (1d6); Serial Immortality

Drawback: May not be able to remember missions (see below)

Purpose: "I obey orders. That's what a soldier does."

"The ultimate fighting force", the man now called Regiment gave up his identity and memories when he became part of the Regiment Program with Project Javelin. He was granted serial immortality and the ability to replicate himself, making him the perfect soldier for suicide missions. His powers cannot replicate weapons or gear, so he relies almost exclusively on his physical prowess. Each time he dies and is reborn, he awakens at his home base; he must roll a FEAT (target 20) to remember events of his previous life; otherwise, he awakens knowing only that his name is John Doe, and that he's a soldier in service to Project Javelin.

VILLAINS

Villains come in all shapes and sizes, and the challenges they present to heroes range from simple theft to world conquest, as well as all points in between.

CYBRON (VILLAIN 8)

Artemis Cybron, Inventor and Businessman; Resources 18

AC 19; HD 8d6 (hp 60); FEAT +10; Move 40'; Bolt (+5/1d8+5/60')

STR 14 (+4); INT 13 (+3); PWR 16 (+5)

DEX 8 (+1); CON 14 (+4); CHA 12 (+3)

Traits: Body Armor; Bolt of Electricity; Charm; Contacts;
Gadgeteer; Invulnerability; Mind Shield

Purpose: "I will rule Echo City with two fists: one iron, one open."

One of the most powerful (and most polarizing) figures in Echo City, Cybron owns nearly 10% of the city. His technology corporation, Cybronetix Inc., is a world leader in both weapons research and humanitarian efforts. He has single-handedly reformed the entire school system within the city at the same time as he supported the war efforts of world enemy Lord Wrack. His dual goals of absolute wealth and absolute adoration cause him to run at cross purposes, and his activities bring him into constant conflict with superheroes, who often have trouble defeating him because of the popular support he enjoys. He may golf on Sundays with the mayor and chief of police (he was their primary campaign contributor), and then spend Monday morning torturing thugs who work for rival crime lords to find out what they know.

His cybernetic implants and technological upgrades have enhanced his physical abilities and give him the ability to control the minds of others. This power he uses sparingly and strategically, preferring to plant suggestions and gently nudge others instead of attempting overt manipulation and control.

THE FINAL REICH

Rising from the ashes of World War II Germany, the Final Reich is under the leadership of Doctor Hans Voltus, a German WWII scientist who took part in testing to develop super-humans. His powers have prolonged his life, and he has recently emerged from hiding, now ruling over a para-military force that seeks world domination.

DOCTOR VOLTUS (VILLAIN 7)

Doctor Hans Voltus, Leader of the Final Reich; Altered Human;

Resources 15

AC 17; HD 7d6 (hp 58); FEAT +11; Move 40';

Lightning Blast (4d6 damage 5x per turn to 60'; FEAT for half damage)

STR 8 (+1); INT 11 (+2); PWR 17 (+5)

DEX 12 (+3); CON 14 (+4); CHA 12 (+3)

Traits: Blast of Lightning; Control Lightning; Leadership; Teleport

Purpose: "I will finish the work my forefathers started."

A convicted war criminal, Dr. Hans Voltus was part of a top-secret team of scientists experimenting with ways to develop super soldiers for use by the Third Reich. He was transformed into a creature of pure electrical energy, and was trapped within a Nazi machine. Fifty years later, the machine was unearthed and Voltus was freed. Now even more insane than he was before, he has established the Final Reich, founding a small independent nation in what was once western Germany, called Voltenstadt. Here, he builds his army of enhanced stormtroopers while plotting to take over the world.

FINAL REICH TROOPER (CL 2)

AC 13; HD 2d6; FEAT +5; Move 40'; Energy Rifle (+2/1d8)

These troopers wear full-body armor developed by Dr. Voltus that enhances their physical abilities. It comes built-in with an energy rifle (1d8/60') and plating that grants +2 to armor class and invulnerability 2.

FINAL REICH OFFICER (CL 3)

AC 14; HD 3d6; FEAT +6; Move 40'; Energy Rifle (+3/1d8)

These officers wear full-body armor developed by Dr. Voltus that enhances their physical abilities. It comes built-in with an energy rifle (1d8/60') and plating that grants +3 to armor class and invulnerability 3.

BATTLE MASTER (VILLAIN 9)

Read Name Unknown; Mercenary; Resources 14

AC 21; HD 9d6 (hp 70); FEAT +11; Move 40'; Staff (+10/1d10+3)

STR 13 (+3); INT 10 (+2); PWR 13 (+3)

DEX 13 (+3); CON 13 (+3); CHA 13 (+3)

Traits: Body Armor; Contacts; Counter Attacks; Danger Sense;
Martial Arts; Nemesis; Quickness; Sneak; Utility Belt;
Weapon (battle staff 1d10)

Purpose: "I defy anyone to challenge my claim to be the world's best fighter."

Obsessed with perfection in combat, Battle Master has subjected himself to the most rigorous training, including a wide range of treatments and experimentation, as well as exposure to the most grueling conditions, in order to push his mind and body to the peak of physical combat prowess. He serves as a mercenary and assassin to only the wealthiest and most elite leaders. He has founded an organization called the Goonsquad, and through this organization he trains and equips the next generation of elite thugs. These he hires out to lesser criminals who need support for their various capers.

His utility belt contains one each of the items listed on page 44.

THE BOD (VILLAIN 5)

Gus Bodowicz, Former Professional Bodybuilder, Criminal; Resources 7

AC 15; HD 5d6 (hp 40); FEAT +9; Move 40'; Strike (+8/1d10+5)

STR 17 (+5); INT 5 (-1); PWR 12 (+3)

DEX 10 (+2); CON 15 (+4); CHA 8 (+1)

Traits: Invulnerability; Strike (1d10)

Drawbacks: Dependency on "the Juice" (see below)

Purpose: "I will get back to the top."

Gus Bodowicz was a professional bodybuilder and fitness model who, completely obsessed with his physique, took part in a series of illegal experiments that left him endowed with incredible strength and toughness, but which left him exiled from the competitive bodybuilding community for life. He now serves as a mercenary, working for the highest bidder. He has little loyalty to anyone but himself and his own massive ego. The Bod must inject his 'juice', a cocktail of steroids, hormones and other banned substances, daily. If he fails to do so, he takes a cumulative -1 to STR and CON every day (minimum 2 in each).

FERAL (VILLAIN 6)

Paul Swinson, Hunter; Altered Human; Resources 12

AC 17; HD 6d6 (hp 50); FEAT +9; Move 40'; Combat (+7/1d8+4)

STR 14 (+4); INT 9 (+1); PWR 14 (+4)

DEX 15 (+4); CON 14 (+4); CHA 11 (+2)

Traits: Enhanced Senses; Nature; Night Vision;
Pummel (claws 1d8); Quickness; Sneak

Purpose: "I will hunt and kill the most dangerous game there is – superheroes."

A lifelong hunter of big game, Paul Swinson wanted to understand his prey more fully, and willingly subjected himself to a battery of experiments that would imbue him with the traits of the animals he most admired. Now, he refers to himself as the 'most dangerous game', seeking to hunt the most dangerous animals he can think of, the superheroes of Echo City.

GILA THE MONSTER (VILLAIN 4)

Real Name Unknown, Savage; Mutant; Resources 3

AC 14; HD 4d6 (hp 30); FEAT +10; Move 40'; Claw Strike (+6/1d8+4)

STR 14 (+4); INT 3 (-2); PWR 7 (-)

DEX 10 (+2); CON 14 (+4); CHA 4 (-1)

Traits: Amphibious; Communicate with Amphibians;
Invulnerability; Pummel (1d8); Sneak

Purpose: "Amphibians will again rule the world."

The origins of the creature called Gila the Monster are unknown, but his purposes and plans are clear – he seeks to restore amphibians and their ilk to the top of the food chain, casting the world back into a pre-history where dinosaurs and their kin ruled. His rudimentary intellect limits his potential, and he often kidnaps people, or liberates powerful serpents or amphibians, in order to move forward with his cause. He considers himself a 'friend' of Vyperion, and has worked for the more powerful villain in the past.

FAUN AND FLORET

A brother and sister team of environmental terrorists, these mutant twins feel a unique kinship with the natural world, and against the world of man. They do not see themselves as villains, and will oppose Project Javelin for ripping up a park to build a base of operations just as quickly as they will attack Cybron for dumping pollution in the Heart River.

FAUN (VILLAIN 5)

Jerry Jasper, Criminal Activist; Resources 6

AC 15; HD 5d6 (hp 24); FEAT +10; Move 40'; Strike (+4/1d4+1)

STR 8 (+1); INT 7 (-); PWR 12 (+3)

DEX 10 (+2); CON 8 (+1); CHA 6 (-)

Traits: Animal Forms

Purpose: "I will protect the animal world from the threat of man."

Faun's common animal forms include:

APE (CL 4)

AC 13; HD 4d6; FEAT +7 (*sense* +9); Move 40'; strike (+4/1d6+3); STR 14

BEAR, BLACK (CL 4)

AC 13; HD 4d8; FEAT +8 (*sense* +10); Move 60'; 2 claws (+4/1d4) + 1 bite (+4/2d4); STR 13

FLORET (VILLAIN 5)

Jenny Jasper, Criminal Activist; Resources 6

AC 15; HD 5d6 (hp 28); FEAT +10; Move 40'; Strike (+3/1d4)

STR 6 (-); INT 8 (+1); PWR 17 (+5)

DEX 11 (+2); CON 10 (+2); CHA 8 (+1)

Traits: Control Plants; Summon Plants

Purpose: "I will protect plants from the threat of man."

Once per turn, floret will animate 5 plants, selecting from:

THORNY VINES (CL 3)

AC 14; HD 3d6 (hp 10); FEAT +6; Move 10'; Strike (+3/1d6); Elongation (30')

VENUS FLYTRAPS (CL 3)

AC 13; HD 3d8 (hp 12); FEAT +6; Move 10'; Bite (+3/1d10)

LAB RAT (VILLAIN 4)

Mortimer Quivens, Inventor; Altered Human; Resources 10

AC 14; HD 4d6 (hp 30); FEAT +8; Move 40'; Claw Strike (+4/1d6+2)

STR 11 (+2); INT 12 (+3); PWR 12 (+3)

DEX 15 (+4); CON 14 (+4); CHA 5 (-1)

Traits: Communicate w/ Rodents; Gadgeteer; Pummel (claws 1d6)

Purpose: "I will make rats the supreme creatures on earth."

A scientist working at the Tomorrow Project, Mortimer hated watching how the lab rats were subjected to experimentation in the name of progress. He conducted experiments on himself, becoming a hyper-intelligent man/rat hybrid. He now works to restore rats to their 'rightful place' as rulers of the world, seeking to overthrow man. He often travels with bio-engineered rats equipped with cybernetic implants.

BIO-ENGINEERED RAT (CL 2)

AC 12; HD 2d4; FEAT +5; Move 30'; bite (+2/1d4); *sneak* as a FEAT.

THE LOBE (VILLAIN 4)

Alvin Filmont III; Mutant; Resources 10

AC 14; HD 4d6 (hp 15); FEAT +10; Move 40'; Mind Bolt (1d6+5/30')

STR 6 (-); INT 11 (+2); PWR 17 (+5)

DEX 8 (+1); CON 6 (-); CHA 14 (+4)

Qualities: ESP; Force Field (10' radius); Levitate; Mind Bolt; Mind Control; Mind Shield; Telepathy

Drawbacks: Complex: Must roll a FEAT when subjected to taunting or take -2 to all action rolls for 1 turn.

Purpose: "I will make fools of those who mock me!"

A young mutant born into a wealthy family, Lobe suffered terrible bullying before his powers surfaced. He first used his powers to exact revenge, reducing his tormentors at the private school he attended to babbling fools. Now, he seeks to instill the fear in others that they did upon him. Although young and impressionable, Lobe also carries a seething anger and quiet rage.

LORD WRACK (VILLAIN 10)

Dominick Wallace, Former CEO of Null Technologies, Servitor of Null the Conqueror; Altered Human; Resources 18

AC 22; HD 10d6 (hp 113); FEAT +13; Move 40' (fly 25 miles);

Bolt (+8/1d10+9)

STR 14 (+4); INT 14 (+4); PWR 24 (+9)

DEX 12 (+3); CON 18 (+6); CHA 12 (+3)

Traits: Air Supply; Body Armory; Bolt of Null Energy (1d10);
Disintegrate; Energy Form (null energy); Flight;
Invulnerability; Mind Shield

Purpose: "My master will rule over creation, with me at his side."

After the discovery of the Null Zone, Dominik Wallace became obsessed with its potential, eventually transforming into a creature of null energy, a servitor of Null the Vanquisher, and a mastermind of terrible power. He seeks only one thing – the destruction of everything, and the collapse of our world into the Null Zone. Over time, he has had to fashion a suit of agonite, an alloy unique to the Null Zone, to contain his energies and keep himself from exploding. If his armor is every completely breached, it is theorized that he would explode with the force of a thermo-nuclear device. He is in the midst of research to see if he can somehow weaponize his very form, destroying entire cities and then regenerating his essence thereafter.

In the past, his experiments have created living bombs out of people composed of Null energy, and have opened portals for Null the Vanquisher to visit our world for a few hours at a time.

PROFESSOR FROSTEN (VILLAIN 6)

Professor Phineas Frosten, Cryogenicist; Altered Human; Resources 9

AC 17; HD 6d6 (hp 51); FEAT +10; Move 40'; Strike (+6/1d4+3)

STR 12 (+3); INT 12 (+3); PWR 19 (+6)

DEX 9 (+1); CON 14 (+4); CHA 7 (-)

Traits: Body Armor; Burst of Ice (12d6 pool, 6d6 per attack);
Control Ice; Cryogenics (+4 to INT checks)

Drawbacks: Susceptible to Flame

Purpose: "Another ice age will consume the world!"

A world leader in cryogenic experimentation, Professor Frosten intentionally mutated himself in order to be able to survive the rigorous cold and better understand the science he so loved. Now driven mad, he seeks to usher in a new ice age.

SLUDGE (VILLAIN 4)

Real Name Unknown; Altered Human; Resources 2

AC 16; HD 4d6 (hp 33); FEAT +10; Move 40'; Strike (+6/1d8+4)

STR 15 (+4); INT 5 (-1); PWR 15 (+4)

DEX 14 (+4); CON 15 (+4); CHA 2 (-2)

Traits: Elongation; Plasticity; Pummel (1d8)

Purpose: "I will make all things as ugly as I am!"

A custodian working for Cybronetix Inc, the man who became Sludge fell into a vat of experimental chemicals and was transformed into a horrid slime creature. He seeks vengeance against Cybron while also seeking to destroy beauty in any form.

VYPERION (VILLAIN 7)

Alvin Fistus, Professional Criminal; Altered Human; Resources 10

AC 16; HD 7d6 (hp 48); FEAT +11; Move 40'; Bio-kinetic bolt (+6/1d6+6)

STR 10 (+2); INT 9 (+1); PWR 18 (+6)

DEX 13 (+3); CON 13 (+3); CHA 8 (+1)

Traits: Bio-kinetic bolt (60'); Danger Sense; Poison; Regenerate

Purpose: "All will fear the mighty Vyperion!"

The villain known as Vyperion was a professional snake handler who was bitten by one of his vipers after he had experimented upon it with various mutagens. He became Vyperion, using his new powers to try to amass wealth and invoke fear. His bio-kinetic bolt appears in the form of a semi-transparent snake that poisons as it bites (range 60').

ZERO, THE FINAL ROBOT (VILLAIN 12)

Zero, the Final Robot, Conqueror; Resources 24

AC 26; HD 12d6 (hp 175); FEAT +12; Move 40' (fly 5 miles);

Strike (+13/1d10+7)

STR 20 (+7); INT 16 (+6); PWR 22 (+8)

DEX 12 (+3); CON 25 (+10); CHA 10 (+2)

Traits: Body Armor; Burst of Energy; Flight; Invulnerability; Nemesis; Non-Living; Pummel (1d10); Regeneration

Zero the Final Robot was developed by Project Javelin as the ultimate tool to combat supers. This backfired when its programming determined the best way to prevent more supers was to destroy all mankind. Its great power and internal repair systems make Zero a very challenging foe.

ENTITIES

In general, it is better to resolve interactions with entities through role playing; entities exist largely beyond the scope of the game. These immortal creatures of nearly limitless power defy game mechanics and the limits of mortal understanding. When the supers do actually engage in combat with entities, it is because the entity appears in some diminished form, or through a proxy. Three of the more infamous entities include Null the Vanquisher, the Devourer, and the Keeper of the Mystic Veil.

NULL THE VANQUISHER

Lord of the Null Zone, he slowly gained sentience after the Powers Family was cast into his zone, eventually becoming aware of the existence of another realm. He is the living embodiment of the Null Zone, a creature of nearly limitless power while in his home. Within the Null Zone, he is its deity, fully aware of all things and able to manipulate the entire zone, bending it to his terrible will. He often views visitors to his realm as beneath his notice, or at worst as an annoyance that he usually allows his servants to deal with.

However, when he crosses over into the mortal world, he can bring only a fragment of his power with him, and diminishes in potency relatively quickly. For his first hour in our realm, he acts with a default result of +20 and always deals 12d6 damage with any successful action. He has access to all traits, and can sustain 250 hits before being cast back into his realm.

However, each hour he loses 1 point from his bonus and 10 points from health; within 24 hours, he is diminished to a mere phantom, barely able to act or hold his form together, and at this time is pulled back into the Null Zone.

He is an object of fear and worship for Lord Wrack, and his servant constantly seeks ways to wield Null's power to conquer this world.

NULL SCAVENGER (CL 4)

AC 17; HD 4d8; FEAT +9; Move 100'; Bite (+5/2d6)

These 10' long monstrous alien hounds pursue the enemies of Null the Vanquisher across time and space. They take +4 to FEAT rolls when attempting to *sneak* or to *track* foes.

THE DEVOURER

An interstellar being of nearly limitless power, the Devourer sustains itself by consuming raw negative psychic energy, fueled by a proximity to fear, anxiety, doubt and despair.

It is the king and deity of the Messari, a creature composed of pure intellect. The Devourer has all mental powers at +30, imperviousness to all physical attacks, and seeming invulnerability to all known forces.

The Devourer was defeated only by a combined self-sacrifice of earth's greatest heroes, who stood against it with hope and love. In their noble sacrifice, it was seemingly consumed. However, it has slowly been regenerating at the fringes of our solar system, marshaling its energies, and preparing for another assault upon earth.

MESSARI SERVITOR (CL 5)

AC 14; HD 5d6; FEAT +8; Move 40'; 2 Claws (+5/1d6); PWR 14 (+4) Illusion (+4/30'); Mind Control (+4/30'); Mind Shield; Shape Change

These creatures resemble humanoid lobsters in their natural form. They use their psychic and illusionary powers to move among mankind, siphoning fear and negativity to provide nourishment to their lord.

Some theorize that each messari servitor is only part of a larger psychic hive mind, able to engage in some level of communication with the Devourer across time and space. It is unclear how this works, or if it can be manipulated. Severing a messari servitor's psychic connection forces it to take a -4 to all actions, resists and results.

KEEPER OF THE MYSTIC VEIL

An entity commissioned with watching over magic in the mortal realm, the Keeper has a vital role, maintaining balance along supernatural lines. The Keeper's purposes and aims are not always clear, and his actions do not clearly align with what many would consider 'good'; however, his primary purposes always strive to ensure something of a balance, protecting mortals (as a whole) from magical forces that could wreck havoc within Resolute Earth. He was assisted by Eldritch, his apprentice (page 96). The Keeper rarely intervenes directly, but instead will call upon others (including superheroes) to help maintain the balance, as needed. He currently seeks a new apprentice on earth.

11: WORMWOOD STATION

Wormwood Station is included as an introductory adventure location. Rather than presenting this as an adventure with a clear beginning, middle and end, Wormwood Station appears as a location for you to use in any number of ways. Any of the hooks below can be used to get the supers involved. This is designed for a new group of supers, with a total CL of about 4.

BACKGROUND

Wormwood Station is located in Echo City, along the border between the boroughs of Midtown and Eastway. It is operated by a research arm of Cybronetix Incorporated, although the paper trail connecting this complex to Cybron and his empire is tenuous, and even the best lawyer with tremendous resources would have trouble making a clear connection that could be used to bring charges.

Wormwood Station exists as a research facility examining young mutants and other supers who have been kidnapped and captured. They are being held here against their will, their powers examined to ultimately give Cybron knowledge for how to unlock or manipulate superhuman abilities. The station is in its infancy, having been here for only 3 months, and only the beginnings of research have been conducted. No one here knows they work for Cybron, and all are paid through third parties. There is a strict division of information: each employee knows only what he or she absolutely needs to know to perform the task at hand.

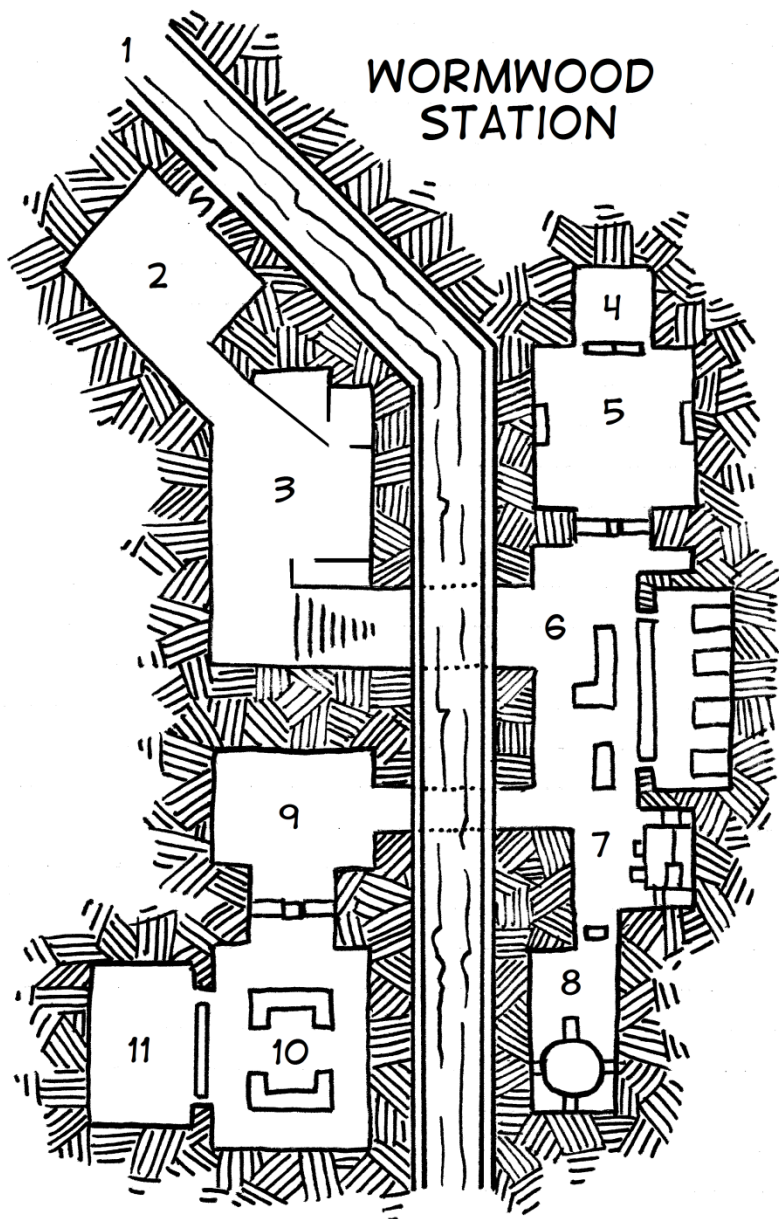
HOOKS

- ◆ The supers examine reports of shady figures moving into and out of the sewers (going through the secret door).
- ◆ The supers wake up here in area 6 – they have been victims of experimentation – as Project Javelin agents storm the facility, the last agent dying as he disconnects their inhibitors.
- ◆ **Lab Rat** (page 108) has found out about this installation, and attempts to raid it (with 10 of his engineered rats) while the supers are here.

ENTRY POINTS

Two entry points lead out into other areas:

- ◆ The secret door (area 2) leads into the sewers.
- ◆ The elevator (area 4) leads up to a warehouse owned by a subsidiary of Cybronetix Inc.



GENERAL FEATURES

- ◆ The entire complex is lit by an eerie blue light that comes from wall pockets every 10'.
- ◆ Interior doors are target 24 to bypass. Blast doors are target 30.
- ◆ **INHIBITORS** are powerful mechanisms that put super-powered characters into a virtual coma. These allow the powers and abilities to remain fully active for gathering research, but put the character's mind into a state of partial hibernation. A character hooked to an inhibitor must roll a FEAT at -4 or be stunned until removed. Scientists usually attach up to 4 inhibitor lines to a super.
- ◆ **Scientists** are neutral, and are here for the money and to conduct research. They are not willing to fight, and will flee or try to get help (either from a battlebot, or by taking off inhibitors of one of the prisoners so the supers have something else to fight).

KEY

1. **SEWER SYSTEM.** This is a secondary run of the newer sewer system. The waters here are 5' deep, but a walkway runs on both sides. The hidden door is target 24 to find, and that's only if looking for it. It requires a pass code to open (a keypad is hidden), and this is target 24 to bypass.
2. **ENTRY. 2 Battlebots Mark I** (hp 10, page 61) stand guard here. They scan identity cards before anyone may enter. Their detection systems and artificial intelligence are not very sophisticated.
3. **BARRACKS AND COMMON AREA.** The scientists live here. There are ten sets of bunk beds, a kitchen area, and a common area for living. To the north is a small bathroom/shower area with thin walls connecting it to the main chamber. **1d6 scientists** (hp 2, page 60) are here at any time.
4. **ELEVATOR.** The elevator descends 40' from an old warehouse above (used to store mundane manufacturing supplies). The elevator is hidden behind a false wall in the warehouse which is target 20 to find. The elevator is behind a blast door.
5. **GUARD POST. 2 Battlebots Mark I** (hp 10, page 61) stand guard here. They scan identity cards before anyone may enter. Their detection systems and artificial intelligence are not very sophisticated.

6. COMMAND CENTER. **2d6 scientists** (hp 2, page 60) move about the west side of this area among various control consoles. On the east side (beyond a glass partition) are a number of beds with inhibitor connections. This area is either empty, has another super-powered character, or is where the player character supers begin the game!

7. POWER CONTROL. This large control panel supplies power to the whole complex. Shutting down power (requiring a standard INT check) will turn off all inhibitors and reduce the whole station to emergency lighting, which will kick in after 1d6 rounds.

8. INHIBITOR STATION. This inhibitor is a platform: above the platform **Surge** hangs in a series of cables and wires that gather data from him. If freed from the inhibitor, he immediately comes to life, confused and afraid. He will attack for 1d6+1 rounds no matter what the supers do, but after this may calm down and listen to reason. He only wants to escape, and is unwilling to join and fight alongside other supers. He is a mutant that has, up until now, kept his powers hidden.

1 Battlebot Mark I (hp 10, page 61) stands guard.

SURGE (NEUTRAL 3)

Marc Peters, Teenager; Mutant; Resources 6

AC 12; HD 3d6 (hp 20); FEAT +10; Move 40' (fly 1000'); Bolt (+3/1d6+5)

STR 7 (-); INT 7 (-); PWR 16 (+5)

DEX 9 (+1); CON 10 (+2); CHA 6 (-)

Traits: Energy Bolt (60'); Energy Form; Fly

Purpose: "I want to be left alone!"

Marc hates his powers, and hates having limited control over them. He wants nothing more than to be rid of what he considers a 'curse' forever. He is encased in a form of electricity.



9. **LAB. 4 scientists** (hp 2, page 60) are here, preparing to operate on **1 Null Scavenger** (hp 15, page 111) that has been captured and transported here. It is hooked to one inhibitor line, but has not yet been sedated.

10. **CONTROL ROOM. 3 scientists** (hp 2, page 60) are here, monitoring the activities of **Sludge** (in area 11), who was recently captured.

11. **INHIBITOR TANK.** In a thick, green fluid, a semi-comatose **Sludge** (page 110) floats in the ichor. He was captured in the sewers a few days ago, and has been brought here for initial evaluation. They are still preparing him for research. He has only one inhibitor line running to him, and this can be deactivated with a simple switch on the main console in area 10. The glass is AC 10 and will sustain 10 hp before breaking. If his inhibitor is turned off, Sludge will come to life at the beginning of the next round. He will fight until he suffers half of his hit points in damage, and then seek escape.

FALLOUT

There could be any number of consequences, based on the actions of the supers:

- ◆ The supers will definitely be on **Cybron's** radar if they dismantle his operations here. Furthermore, if the supers were part of the experimentation here, he considers them his property – and he wants his property back.
- ◆ If **Lab Rat** got involved, the supers have probably made an enemy of him.
- ◆ If the lab is discovered or compromised, it will be flooded to hide it: an aperture in the sewer line above will fill the majority of the complex (areas 4-11) to a depth of 10'. The larger chambers have 15' ceilings, but the hallways will be flooded to their height (10'). Within a few weeks, **Gila the Monster** will set up shop here, bringing a number of alligators with him. Areas 2-3 will be abandoned entirely, their contents burned.

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VERSION 1.0A

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