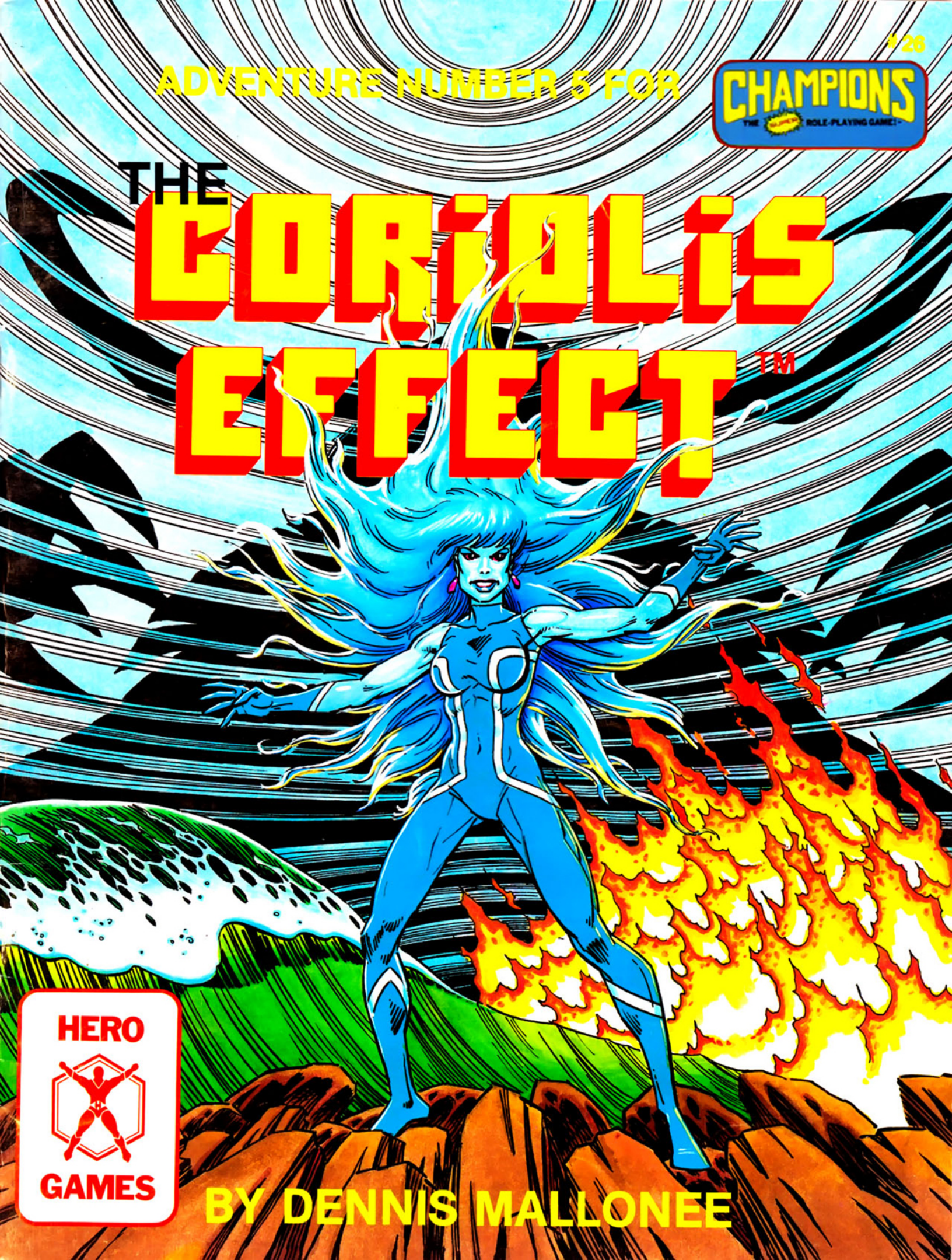


ADVENTURE NUMBER 5 FOR



THE CORIOLIS EFFECT™



BY DENNIS MALLONEE

ADVENTURE NUMBER 5

THE CORIOLIS EFFECT™

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INTRODUCTION



The Coriolis Effect is designed to allow you, the game-master, to lead your players through the events surrounding the creation of an elemental superhero. The particular element in this supplement is Air, but any other element could easily be substituted. *The Coriolis Effect* provides suggestions for a few historical scenarios usable as background information (or which might actually be playable in campaigns in which time-travel is common), then provides notes on possible contemporary scenarios. Three of the modern scenarios, covering the initial conception, the actual creation, and the final maturation of the elemental, are fully detailed.

The scenarios contained in *The Coriolis Effect* can be used in several different ways. Most obviously, they can be used to provide your players with a series of related adventures. They can also be used to introduce a recurring NPC or two into your campaign, or to provide a player who wants to run an elemental character with an opportunity to create one.

But wait—there's more! Not only does *The Coriolis Effect* give you a series of scenarios chronicling the creation of Coriolis herself, it also devotes the latter half its space to sourcebook material detailing the abilities of four elementals in both immature and full-grown forms, three more super-powered NPCs (two of which are thoroughly nasty), and a few henchmen; plus the floorplans for a somewhat odd estate (usable either in city or country settings) and a supervillain's lair. Any of these can be lifted and copied as you find use for them in your current campaign.

The scenarios themselves represent a departure of sorts from the usual approach to an adventure supplement for a role-playing game. Taken all together, *The Coriolis Effect* isn't merely a collection of adventures, rather it tells a complete story and develops supporting characters in the finest tradition of the modern comic book. If you've ever wondered how to put the feel of the multi-part epic into your *Champions* campaign, if you've ever wondered how to make *characters* rather than events the focus of your adventures, take your cue from this supplement.

Though the scenarios contained herein are designed to be used in sequence, they need not be used one immediately after another. Indeed, it would be better for the purposes of the larger story if some time passes between the *Coriolis* adventures. This, too, is in the tradition of the comic book. Popular characters rarely make guest appearances in several different stories over

consecutive issues; more often their appearances are spaced over several months.

As always, any of the specific details given in this supplement can and should be altered to fit more readily into an existing campaign. If, for example, you already have available a non-player character (or even a player character) similar in conception to one of the characters introduced here, you may want to consider using that character instead.

Nor should you feel limited by the number of specific scenarios provided in this supplement. The space available here is finite, so the number of scenario suggestions is necessarily limited. If you think of a scenario you'd like to run, then you should by all means develop it and run it. The more opportunities players have to become familiar with the various non-player characters, the more effective the final resolution of *The Coriolis Effect* will be.

When the time comes to write an ending to the story of *The Coriolis Effect*, the final resolution of the tale (as well as the resolutions of any dangling plot threads that may turn up during the course of play) should arise out of the interplay among you and your players. You may have had a particular ending in mind when you began this story, and may make a determined effort to lead your players in that direction, but even so you should strive to be flexible. Even the most predictable of players will occasionally come up with an idea that didn't occur to you. Be prepared to improvise.

Now, journey back with us to the beginning of our story, and accompany us to the end, as we present an overview of the events that lead to the climax of *The Coriolis Effect*.

OUR STORY

FOR THE GMs EYES ONLY

The story of Donna Hannah, the young woman who will eventually become Coriolis, begins long ago, in the year 1933, when the mysterious occult adventurer known as Doctor Arcane first encountered the evil sorceress known as Ch'andarra. In that first encounter, Doctor Arcane drove the sorceress from her stronghold in the Andes, and she swore to gain vengeance upon him. In the years that followed, Ch'andarra and Doctor

Arcane met on several different occasions, and Ch'andarra was continually defeated. At last, biding her time until a proper moment, Ch'andarra struck at Doctor Arcane's most vulnerable point—his family. She murdered Doctor Arcane's daughter and son-in-law, and spirited away his three-year-old granddaughter, Donnah Hannah, to an extra-dimensional plane. After a seemingly timeless struggle against the power of the sorceress, Doctor Arcane regained his granddaughter, at the cost of surrendering part of himself, and returned to Earth five years after he had left. Nine months later, Ch'andarra died in childbirth, and a baby girl was born.

For fifteen years, the young orphan girl, Andrea Crusoe, grew and matured, slowly becoming aware that she was different from other people. Then, early this spring, archeologists in Turkey unearthed a strange gold casket, and when rumors concerning the nature of the five mystic scrolls contained therein reached her ears, Andrea decides to make her move. Styling herself "The Black Enchantress," Andrea collected four of the scrolls and traced the fifth to the aged Doctor Clinton Avery, whom her mother knew as Doctor Arcane.

As our scenarios begin, the Black Enchantress, in a

stormy raid on the Avery estate, acquires both the scroll and Doctor Arcane's now grown-up and beautiful granddaughter. Eventually, the Black Enchantress is tracked to her hidden lair, where she's using the secrets of the scrolls to create four elemental beings who will be under her control. But Donnah, who is transformed into an air elemental, breaks free and destroys the material essence of the Black Enchantress's being.

In the weeks that follow, Donnah joins in occasional super-heroic adventures as the air-creature Coriolis, all the while searching for a way to maintain her own material stability. Eventually, she leaves without a word to anyone, and isn't seen again for a long period of time. When she reappears, it's as an enemy of her former friends. The Black Enchantress has coerced her into this treachery in an effort to regain a material form of her own. But the Black Enchantress's scheme goes awry as the full potential of Coriolis's power is realized and bursts forth uncontrolled.

Can your heroes contain the effects of Coriolis's fury? Will Coriolis and the Black Enchantress survive to continue their struggle? The final resolution of these questions is entirely up to you and your players.



THE OMEN

Some months ago, a small golden casket was unearthed at the archeological dig of a 2000-year-old tell in Turkey. With great care, the casket was opened and found to contain five remarkably well-preserved scrolls. The casket itself was placed on display in the Ankara museum, but the scrolls were sent to America, one each to five prominent scholars for translation and analysis. One of these is Doctor Clinton Avery, whose field of expertise, oddly enough, has never been either archeology or linguistics, but parapsychology and the history of occult science.

Avery was chosen, were the truth to be known, not merely to receive and study the fifth scroll, but to guard it and prevent it from falling into evil hands. If what small portion of the scroll which has already been translated has been translated accurately, then Avery's scroll holds the key to the proper use of the other four, and those four contain long-forgotten secrets of mystic and ancient alchemical transubstantiation which could shake the very foundations of modern science.

Despite precautions that were taken to prevent the true significance of this archeological find from

leaking out, it has become evident that someone has pieced together the story from various archeological journals and scattered accounts in the press. In recent months, Doctor Avery's four colleagues have turned up either missing, or dead under mysterious circumstances, and their scrolls have disappeared. Accordingly, there is good reason for Avery to believe that he, too, may be in danger, but he refuses to go to the police. The fifth and final scroll, the most important scroll, has been given into his hands, and the task of guarding its secrets must fall to him alone. Any other course, he firmly believes, would lead inevitably to disaster.

As he always does, Avery has confided in his beloved granddaughter, Donnah Hannah. Donnah, in turn, is concerned for her grandfather's safety, and fears that in his advanced age he may be overestimating the extent of his ability to guard and protect this mystic scroll against a determined, ruthless, and unknown adversary. She has been sworn to secrecy regarding the scroll, and has promised not to contact the police, but there are other avenues open to her should she decide to seek out a different kind of help.

BRINGING IN THE HEROES

There are as many variations that can be used to bring player characters into a scenario as there are characters who might be brought in. Whatever the method chosen, you should always strive to design the initial contact to suit the character, even if it means going to the trouble of running a mini-scenario to provide a reason for an unlikely character to be involved. One of the worst things a GM can do is to drop random heroes into an adventure without valid reasons for them to be there. Here are some suggestions:

(1) Even before the main portion of this scenario begins, you might want to set the stage for the grand adventure by gaming out some of the preliminaries. The Turkish dig, for example, might prove to be a marvelous setting for a scenario. A casket made of solid gold would certainly attract the attention of a greedy bandit, even if the bandit has no inkling of the importance of the scrolls to be found within. If you enjoy linking your *Champions* campaign with campaigns involving heroes who *don't* have super-powers, you might even turn this particular scenario idea into a full-fledged *Danger International* adventure.

(2) Another possibility would be to make a full-fledged scenario out of the murder of the fourth scholar, leading directly into the events of "One Stormy Night." Or, if you prefer, a player character who's an archeologist in his civilian identity might simply come across letters in the estate of his late (or missing) friend which lead him to Avery. Or, if you prefer melodrama, with his final breath the dying scholar might ask his heroic friend to seek out the legendary Doctor Arcane!

(3) If you're looking for simpler ways to get characters involved, any player character who attends the local university in his civilian identity might observe at an

afternoon lecture that the usually outgoing Doctor Clinton Avery is unusually apprehensive. If Avery won't talk about it when the character approaches him, perhaps his pretty granddaughter, who also attends classes at the university (and may know our hero in his civilian identity) will. Or if neither of them will talk to a well-meaning (but nondescript) undergraduate, then perhaps that undergrad would have better luck approaching one of them after switching to his costumed identity.

(4) It's also possible that an aura of impending danger might attract the attention of any player character who has an applicable power or skill (such as Danger Sense). The locus of the threat lies somewhere on the grounds of the Avery estate, and could be narrowed to within the walls of the Avery mansion. Even if such a character chooses not to make direct contact with Doctor Avery in order to deliver a warning, he might remain close by in anticipation of the evening's events.

(5) Further, any hero who has a public identity might be approached directly by Donnah, either alone or in the company of her best friend, Andrea Crusoe. She is concerned for her grandfather's safety, and worried by his refusal to contact the police. She will not mention the scroll (she's sworn to secrecy, after all), but she will explain that other scholars who were connected with the Turkish dig have disappeared. She believes that an attempt will be made on her grandfather, and will ask the hero to come have a word with him. An interesting (though potentially troublesome) variation on this method would be to have Donnah approach a hero who has a secret identity while the hero is in his *civilian* clothes and ask him to contact the hero for her. In such an event, Donnah should never even hint that she knows such a hero's true identity, but the possibility that she *might* know could give the hero a few anxious moments.)





ONE STORMY NIGHT

INFORMATION

If, for any reason, player characters need to gather information about Avery and his granddaughter, whether in this scenario or at some later time, and neither Avery nor Donnah is available (or not cooperating), then some legwork will be in order.

The local gossip shouldn't be too hard to find, and she'll talk to anyone, even people who wear funny costumes. She's seen a lot of funny costumes in her day, and a lot of them were either going into or coming out of the Avery estate. She knows about the triple murder that happened in the Avery house some twenty years ago, and she'll tell the characters that Doctor Avery disappeared for a full five years right after that. When he came back, he came back with a three-year-old girl he said was his granddaughter Donnah, though she sure couldn't have been, since Donnah should have been *eight* years old by then. Still, that little girl did look exactly like the other little girl, and the fingerprints were the same, so the matter wasn't pursued, what with Avery being such a highly respected member of the community, and having friends on the police force, and all.

But isn't it funny that someone who's half crippled like Doctor Avery would choose not to have a nurse on the premises, just in case? All he has nowadays is a maid who comes in once a week for cleaning, and a gardener who stops by every so often to tend to the yard. He used to have a chauffeur, but he let that fellow go after Donnah learned to drive. And when Donnah isn't home, and he needs to go somewhere, he simply calls a cab.

And the way Doctor Avery *dotes* on that granddaughter of his (assuming that's who she *really* is), it's a wonder she didn't grow up spoiled rotten. Still, she has been getting a little wild lately, ever since she took up with that little Crusoe girl who jogs around the neighborhood every afternoon.

If you, as a GM, would rather handle a character-type other than a matronly gossip, then any reasonable source of information should reveal much the same sort of thing: peripheral material that whets without satisfying a player's curiosity. There is one person in town who knows the secret of Doctor Arcane's true identity—the old police chief (now retired)—but he won't volunteer anything about it unless Avery is dead and Donnah

missing by the time the player characters find him.

If all else fails, and the characters are in desperate need of information that they can't get any other way, then it's always possible for them to stumble upon Doctor Arcane's secret trophy room and discover his personal journal.

THE GATHERING STORM

It will be late in the afternoon before any heroes can arrive at the Avery estate. It's been overcast all afternoon, and temperatures are beginning to drop quickly. Any heroes who come into this scenario on their own will have to wait until the late afternoon before sensing the aura of impending danger that draws them to the estate. Any heroes recruited by Donnah won't show up until she invites them to drop by.

Doctor Avery would probably be willing to speak to any hero who has a good reputation, but he is likely to be suspicious of any shadowy-type hero who breaks into his house unannounced. He will be adamant on the subject of not going to the police. If the hero, by some chance, has already learned about the scroll, Avery will neither surrender it nor allow it to be taken temporarily to any other place. Avery may confide in a hero with a *very* good reputation, and may allow such a character merely to examine the scroll, but that is as far as he will go.

It isn't likely that a true hero would attempt to confiscate the scroll without Avery's permission, but the possibility does exist. If that happens, you should begin the Black Enchantress's attack immediately, before the hero can escape with the prize.

If Donnah at some point finds herself in the company of any reasonably attractive hero who shows the slightest interest in her, some time should be spent establishing the groundwork for a romance. She will be shy and uncertain how to approach such an attractive hero without scaring him off. Perhaps the player character, if he's perceptive enough to realize that Donnah is attracted to him, can do something to make her comfortable.

At dusk, dark clouds will gather and a heavy storm will break. The wind will howl, damp leaves blow, and the branches of an old oak tree bang against upstairs window panes. There will be flashes of lightning and

rolls of thunder. When the moon is visible (which won't be often), it will be seen to be full.

If a hero insists on leaving before all the other heroes and Andrea Crusoe have arrived, he can walk (or fly) into an ambush. The Black Enchantress's henchmen are already in position for their attack, and they have been given orders to subdue anyone who attempts to leave the house.

Any character who has reason to make a telephone call after the storm breaks will discover that the phone lines are down. It's possible that the storm is to blame, but the more likely (and correct) assumption would be that the lines were deliberately cut.



If Andrea Crusoe isn't already with Donnah when heroes arrive on the scene, now is the time for her to show up wet and bedraggled in a jogging outfit at the Avery door. She's Donnah's best friend, after all, and the Avery house is therefore a likely place for her to take refuge from the storm.

THE ATTACK

You must determine precisely where everyone is when the action begins. Characters who have the foresight to remain with Doctor Avery will be with him in his study. Other characters might be with Donnah, or tending to a sniffling Andrea, or alone in some other part of the house. It's also possible that some characters could be outside wandering the grounds of the estate, or entering the scenario on the trail of some villain hired by the Black Enchantress.

Depending on the nature of the heroes to be fought, the Black Enchantress's assault on the Avery mansion will take one of three different forms:

Option 1: Agents

If the heroes involved in this first scenario aren't very powerful, then it may suffice for you to use only the Black Enchantress's human minions for the assault. The

agents could also be used to supplement a super-powered attack if characters are widely scattered when the battle begins, or if there's a wide disparity in power levels among the player characters.

The agents will sneak up to the house under cover of the storm, and gain entrance to the building through doors, windows, or the foundation access. Any player character who's near a door or window, or who's lurking outside in the rain, may have a chance to see or hear something. Since visibility and hearing are reduced in the driving rain, the chance is low, with a range modifier of -1 per game inch, but the chance does exist. This could lead to a battle outside the mansion in the midst of the storm, leaving the Black Enchantress free to do as she pleases inside.

Once they get inside, agents will try to avoid direct confrontation with any powerful hero. They will try to subdue NPCs and less mighty heroes, making as little noise as possible. Only if cornered will they engage someone powerful enough to smash them, and then they *will* start making *lots* of noise, in an effort to create a diversion for their mistress. They'll stomp their feet, break things, and shout slogans such as, "Death to the enemies of the Black Enchantress!"

If by some unlikely chance these half dozen agents are able to subdue everyone in the house, you should bundle up the heroes and drag them into Doctor Avery's study so they can be there to witness the confrontation between Avery and the Black Enchantress.

Option 2: The Super-Villain

If the Black Enchantress has reason to believe that she needs high-powered assistance in order to deal with the people she'll find in the Avery mansion, then she may seek out a mercenary villain to hire. A villain who serves in your campaign as a player character's Hunted might be very appropriate if you're looking for an excuse to bring that character into the scenario.

The Black Enchantress will under no circumstances recruit a villain who might have designs of his own on the scroll. The sort of villain she would recruit is the villain who can be expected to smash his way into the Avery house and start beating up heroes. The villain is supposed to serve as a diversion while the Black Enchantress sneaks off to confront Doctor Avery. It isn't expected that the super-villain defeat the superheroes. If he does, though, so much the better.

Option 3: The Super-Dupe

If you have too many players who want to run heroes, or if one of those heroes is so powerful that the scenario is in danger of becoming unbalanced, you might want to allow the Black Enchantress to use her mind-manipulating abilities to influence the behavior of a player character. There is no rule that says a hero has to be on the right side in every fight. One of the most-used plots in the comics is to have a powerful hero controlled by a villain and forced to battle his friends.

One way to set up this situation is to have *Andrea Crusoe* contact a hero who has a public identity. She could do that as easily as could *Donnah Hannah*. And what hero would ever suspect such a pretty, well-mannered, and concerned little teenager of black treachery? The hero may well enter the scenario completely unaware that he will be forced to turn on his fellow heroes at a critical moment.

Another way to handle it is to have *Andrea* be present at a preliminary scenario in which the hero foils a bank robbery, or some other crime. When *Andrea* approaches him to ask for his autograph, what hero could resist such an engaging and perky little smile?

Yet another way to handle it is to wait until *Andrea* arrives at the *Avery* house, all wet and sniffly and shivering in the rain. Allow a gallant hero to carry her to the nearest guest room, put her to bed, and come under the influence of her evil power.

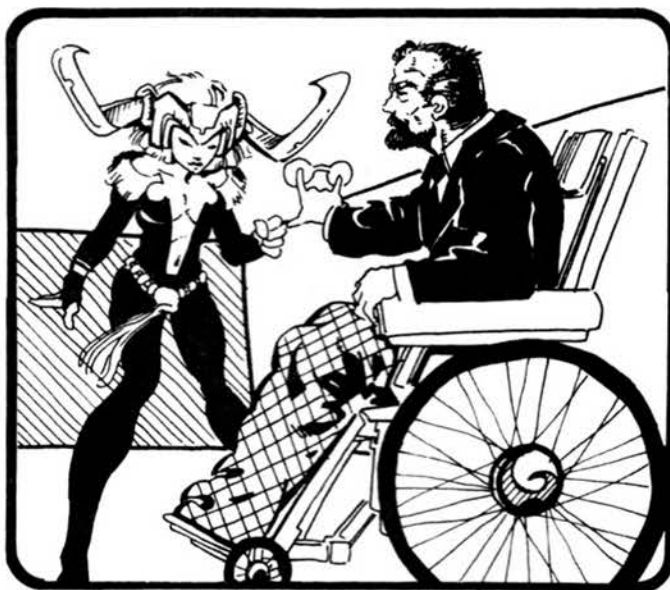
The use of any hero on the side of evil in any scenario requires special care. Unless you have players who are adept at switching roles in mid-scenario, it's not a good idea to rely completely on a player's role-playing ability when his character starts out working with the heroes and ends up working with the villains. Still, that having been said, you should also strive to avoid taking complete control of a character away from any player. The best way to handle this sort of difficulty is to take the player aside, tell him what's about to happen to his character, and let him know that there'll be an extra point of Experience in it for him if he handles the Mind Controlled character with the appropriate zest and zeal consistent with any restrictive psychological disadvantages that may apply to the situation.

Warning: The problem of how to subdue without harming a hero who has been turned against his comrades can provide an interesting dilemma for the other players, but it's also something that should not be overdone in any campaign.

CONFRONTATION

If the heroes aren't taken by stealth, there will be a fight. The fight itself is of little interest to the *Black Enchantress*, except insofar as it provides a diversion. As soon as one breaks out, *Andrea Crusoe* will use her magic to transform her jogging suit into the garb of the *Black Enchantress*, leave her room, and move unerringly toward *Clinton Avery's* study. If there are any characters who are in a position to see the *Black Enchantress* leave her room, then you should give them one (and *only* one) chance to see it. The *Black Enchantress* will make no effort to help any of her pawns unless she thinks she might have use for one of them later, or unless someone gets in her way.

If at any point she believes herself to be in personal danger, the *Black Enchantress* can play her ace.



Donnah will come into the study (or wherever), gun in hand, and before the heroes can react she will, at a word from the *Black Enchantress*, press the muzzle to the side of her own head. . . .

When the *Black Enchantress* is alone with *Doctor Avery*, or if the only observers are people who are powerless to harm her, she will demand that *Avery* surrender the scroll to her. There is a parchment on *Avery's* desk, which he will represent as the scroll in question, but the *Enchantress* won't be fooled. If *Avery* offers that parchment to her, she will incinerate it with a blast of flame from her fingertips.

It should be evident to any observers that *Avery* and the *Black Enchantress* are, despite the girl's evident youth, very old enemies. Appropriate lines of dialogue might go something along these lines:

Avery: "So! I should have sensed the power behind this evil long ago."

Enchantress: "But you didn't! You've failed, Doctor. You and your kind are always the same, all wrapped up in sickening goodness and wishful thinking to such an extent that any mask will blind you to the truth."

You should not *explain* the bond between *Avery* and the *Black Enchantress* at this point. Players will have more fun speculating.

Avery will not surrender the scroll, even in the face of threats directed against him (or any part of his body). The *Black Enchantress* knows this, so while she may make perfunctory threats for the benefit of any observers who may be on hand, she won't act on them. Only a threat to *Donnah*—the gun she points to her own head—will provide *Avery* with reason enough to give in to the *Enchantress's* demands.

If you want to give *Avery* or the heroes some time to think, you can have the *Enchantress* waste a few moments conditioning *Donnah* to pull the trigger. The *Enchantress* might tell *Donnah* that there are no bullets in her gun, that the gun isn't real, that it's all a game. Ultimately, though, unless heroes are able to take some preventive action, *Avery* will have to surrender. He won't

risk his granddaughter's life. Further, he will actively discourage any heroes who may show up (or wake up) at this moment from taking any action.

A foolhardy hero may in fact attempt some action at this point, under the assumption that he'll be quick enough to knock the gun out of Donnah's hand before she can pull the trigger. He may indeed be able to do that, but he also might fail. The GM should stress to the player who wants to take the risk that this is an *innocent* life at stake, and give him a few moments to consider the consequences of failure. If he still wants to try it, let him succeed. Under no circumstances should Donnah be killed in this scenario. The Black Enchantress, who has been waiting her move, will shift her Magical Power Pool into an appropriately potent attack and attack the hero at least *twice* before he can move against *her*.

If no player character attacks the Black Enchantress, a nice touch for you to throw in would be to have Doctor Avery turn and shoot her even as he opens his wall safe to take out the real scroll. If he succeeds in making his Sleight of Hand roll, the Black Enchantress won't even see it coming unless she makes a Perception roll at -5 (though her Danger Sense may well come into play). Bear in mind that Doctor Avery and Donnah Hannah *both* carry guns! A single bullet won't suffice to kill the Enchantress, but it may daze her momentarily and cause her to lose control of Donnah. The gunshot

should also surprise her, for this isn't the sort of attack she would expect from Doctor Arcane!

If the Enchantress isn't dazed, she will instantly unleash all the destructive power at her command, and engage Avery mind-to-mind. If she *is* dazed, her first move will be to regain control of Donnah; only then will she turn to destroy Avery.

As the Enchantress removes the scroll from Avery's nerveless fingers, she may again lose control of Donnah. The sight of her grandfather sagging lifeless in his chair should be sufficient to allow Donnah to break free of her compulsion to obey the Enchantress's commands. It's possible that the Enchantress will again have to reestablish control over Donnah, assuming that any heroes who may be present allow her the time. Finally, before she can be stopped, the Enchantress will vanish in a brilliant burst of mystic energy, taking with her the scroll and Donnah (even if Donnah isn't under her control). Any agents who may have made their way to the study to join their mistress will also vanish; all others will be left behind.

AFTERMATH

It's possible that the heroes will be so involved in their battle against the Black Enchantress's agents that the events in Avery's study happen entirely offstage. If there are no heroes available to witness the confrontation, you shouldn't bother to explain what happened. When the heroes make their way to the Avery study, they'll find the door open, the wall safe open and empty, some ashes on Avery's desk, Avery collapsed in his chair, and Donnah missing.

Doctor Avery may in fact be dead, but that needn't be the case. If a successful Simulate Death roll is made at -5 (including the doctor's General skill levels), then Avery is merely in a death-like trance for about fifteen minutes. If the roll is failed, but a successful Constitution roll is made, then Avery is in a trance for 1D6 hours. Only if both rolls fail will Avery be in any danger of dying, and even so he may be saved if a Paramedic roll is made for him at -5 within a few minutes. Only if all efforts fail will he in fact meet his demise at this point in the story. (For a more complete explanation of the Simulate Death talent, see *Justice, Inc.*)

Even in the last case, though, death wouldn't necessarily bring an end to Avery's usefulness as an NPC. You may want to allow the legendary Doctor Arcane to join in one last adventure from beyond the grave.

This scenario has reached its end. Villainy has triumphed and the heroes have failed to protect the innocent. But the *adventure* is only beginning, and our heroes will get another chance to defeat the Black Enchantress.





THE TRAIL OF THE BLACK ENCHANTRESS

Unless you want "The Miracle Worker" to follow immediately on the heels of "One Stormy Night," you shouldn't make it easy for the heroes to find the Black Enchantress's lair. It may be that the heroes have some prisoners to question at the end of the first scenario, but hired super-villains won't really know anything, and information volunteered by loyal agents is liable to be misleading at best. Heroes with mental powers, hypnosis, or persuasion may be able to extract some true information, but it doesn't have to lead to the Black Enchantress. All she has to do is find a new base of operations. She may even leave a slaving monster or two behind to greet any heroes who are able to track down her old headquarters. If you use this option, use the lair provided in the sourcebook material as the Black Enchantress's *new* headquarters rather than her old one.



Detective-type heroes who miss Andrea Crusoe after the Black Enchantress's abrupt departure and think to check up on her will be able to learn as much as you want them to, especially if a truly enterprising detective makes a trip to her home town. That town is now beset by rampant crime, prevalent drug abuse, and corruption in business and government. Old-timers will

recall that this used to be a peaceful little place, but just in the last few years things have fallen completely apart.

Andrea also has a local address, but that apartment is deserted . . . if there isn't a slaving monster waiting there, too. As a matter of fact, depending on how many of these mini-scenarios you feel like running, you can have slaving monsters of many different types lurking around every corner, waiting for heroes to find them. Monsters are easy for the Black Enchantress to come by; all she has to do is use her magical power to create them. And if you're feeling cruel, you might assume that some (if not all) of her monsters were human beings before she transformed them; if the heroes kill one of the monsters, and it reverts to human form as it dies, then characters with codes vs. killing will be very unhappy. Note, however, that no generic monsters are provided with this scenario; if you decide to add them for color, you'll have to design your own or pluck them from another source.

After you've run through all the intermediate adventures you want to handle during the period your players spend searching for clues, you can move into "The Miracle Worker," perhaps using Doctor Arcane as a plot device. This can be done immediately if you want to continue right on the heels of "One Stormy Night."

THE RETURN OF DOCTOR ARCANE

If Doctor Avery survived, then he will pull out all the stops in his effort to locate Donnah and prevent the scrolls from being used. Avery knows that the Enchantress has no reason to treat Donnah well, and he fears for her life. It may take him a while to locate the Enchantress, but when he does he will join forces with the players and lend his power to their cause.

If Avery didn't survive, you may still use the Doctor Arcane option. Avery's spirit will not rest until his granddaughter is safe. You can have the spirit animate the costume of Doctor Arcane and take on a form of flesh which mimics the physical characteristics of the Doctor in his youth.

However it happens, player characters should feel honored to be trusted with the secret of the true identity of the legendary Doctor Arcane. They need not know that they are accompanying the Doctor on what will prove to be his final case.

THE MIRACLE WORKER



You have to determine by what means the player characters finally locate the Black Enchantress. The easiest method is to have her be found by Doctor Arcane, but you may want to allow your players the satisfaction of finding her on their own.

INTO THE LAIR

You can situate the Enchantress's lair anywhere you choose, so long as the setting is appropriately stylish. The French Quarter of New Orleans might be nice. It doesn't matter where the lair is, so much as it matters that the atmosphere be appropriately forbidding.

If the heroes charge into battle without giving much thought to what they're doing, they deserve to be soundly beaten. You should have as many agents, villains, and disgusting monsters available to guard the Black Enchantress's lair as it takes to thrash the fools.

Only if the heroes come up with a plan to infiltrate the Black Enchantress's lair should they have any hope of stopping her from casting her enchantment, and even then it won't be likely, since the creation of Coriolis obviously depends on the Black Enchantress's success in this regard. You should abort her spell only if your players succeed in doing something *astoundingly* clever about it.

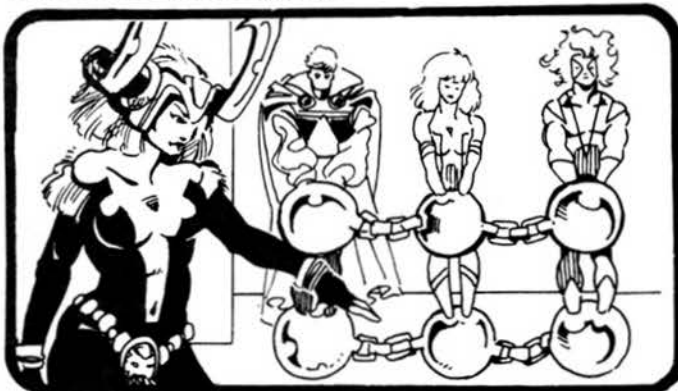
If the heroes are defeated and imprisoned by the Black Enchantress (they won't be killed out of hand), you should inform the players that their characters discover as they awaken that some sort of enchantment has been placed over them to prevent them from using any of their known powers. They'll still have the use of skills that don't depend on their powers, and they may still have the use of certain powers that the Enchantress couldn't have known about, but that's all they'll have. Gadgets and weapons will have been stripped from them. And if Doctor Arcane accompanied the heroes when they entered the Black Enchantress's lair, he'll be nowhere to be seen.

THE BLACK ENCHANTRESS

Before long, the Black Enchantress will come to gloat over the heroes, taunt them, perhaps torment them, and

tell them her plans. Specifically, she plans to use the secrets contained in these ancient scrolls to transform four mortal beings into living embodiments of earth, air, fire, and water, then use her own powers to control them, and through them control the fundamental states of all matter in the material world.

This is your best opportunity to demonstrate to the heroes just what a despicable person the Black Enchantress truly is. When she tells them the horrifying story of how she turned her foster parents into slime, then burned their house down around them, laughing all the while; when she tells them the story of how she bent her will to the moral degeneration and destruction of her entire home town; when she tells them how she located an occult criminal organization in New York, took control of it, and forced its former leaders to strangle each other with their bare hands, no one should doubt for an instant that she's a creature of pure and utter evil who will *have* to be destroyed before her power becomes too great.



From a player's point of view, the ultimate demonstration of the evil of the Black Enchantress would be to have her do something disgusting to a helpless player character. You should do this, however, only in an extreme case of willful stupidity, if there is some player who just can't get it through his head that this pretty teenage girl is a vicious monster in human form. The male chauvinist hero who thinks he may be able to reach out to the woman in the Black Enchantress through the force of his personality can certainly be allowed to make the effort. Let the Black Enchantress respond, and ask him if he thinks he's man enough to teach her the meaning of love. Whatever his response, she'll release him from his bonds, allow him to embrace her, then turn him into a toad with an unbelievably sensuous kiss. Later, the search for a cure for anything the

Black Enchantress may have done to a player character could provide the basis for yet another related scenario.

THE CHANGE

If the heroes can't break out on their own without the use of their powers, they could get some help from Doctor Arcane while the Black Enchantress is busy casting her enchantment. If the Black Enchantress intends that the heroes be observers, then they'll see that Donnah is to be one of the victims of the Black Enchantress's spells. If they're being held out of sight in a dungeon, then Doctor Arcane's astral form (or his ghost) will come to them, plead with them to save his granddaughter, and vanish after freeing them from their bonds.

If the heroes aren't already in the central chamber in which the Black Enchantress is working the magic of the scrolls, then they'll have to fight their way past a few agents, villains, or monsters *without* the use of their powers. Their powers will gradually return, but won't be back to full strength until they reach their goal.

In the central chamber, you may want to unleash a horde of lesser creatures against the heroes in order to buy time for the Black Enchantress to finish her enchantment. If the creatures prove not to be sufficient, there might be a wall of force between the heroes and the Enchantress. The force wall will be strong enough that the character who has the most potent attack has to roll above the expected result in order to get through. If there's someone who can do, say, 23D6 with a pushed haymaker, then the force wall will have at least 23PD.

A character who can Teleport may want to try to bypass the force wall. You should explain to him that there may be some risk involved. If he does it anyway, he can Teleport through, but will take damage from doing so as if teleporting into a solid object.

From their vantage point, the heroes will see four agonized figures awash in the mystic energies being summoned by the Black Enchantress. There will be flashes of fire and lightning, a scent of water in the air, and a trembling of the earth. With good Perception rolls, the heroes will be able to discern (if they didn't know it already) that Donnah is one of the victims. If Doctor Arcane is being held within the central chamber, he'll be behind the Black Enchantress, restrained by mystic bonds, and forced to observe his granddaughter's torment.

But the pain the Black Enchantress's victims are feeling now is as nothing compared to the pain they'll feel if the heroes succeed in breaching the mystic wall of force. Let the heroes hear the agonized shrieks of the elementals, and let them wonder if they might not have made a mistake. If for some reason the heroes decide to allow the Black Enchantress to complete her spell, the force wall won't come down until she's done. Regardless, the five scrolls will disappear in a puff of

glowing smoke, and there will be three beings of fire, earth, and water fully under her control. The fourth elemental—the air elemental that Donnah should have become—won't be there (at least as far as normal sight can determine). The heroes have arrived too late to prevent the transformation, and the elementals will be ordered now to destroy them.

THE BLACK ENCHANTRESS, R.I.P.

During the fight between the heroes and the elementals, the Black Enchantress will not interfere unless someone attacks her or an irresistible opportunity to shoot someone in the back presents itself. She wants to see how her creations perform in battle. Only after the battle is over (regardless of how it went), will she raise her arms to destroy these meddling fools once and for all. You should consider very carefully what form the Black Enchantress's final spell will take, just in case it actually happens. The Black Enchantress is intended to be a very classy villain, and a simple area Killing Attack wouldn't do (and wouldn't even work if these are typical heroes). An area Dimensional Teleport, however, would dispose of them, and might even kill them if they were to end up in an appropriately hostile environment.

The nature of the Black Enchantress's spell may, however, become moot, because the missing Donnah will choose this moment to attack. She will be striking either to avenge (if he's dead) or to protect (if he's alive) her grandfather, so you may assume that the psychological disadvantage which applies in this case allows her to exceed the normal limits of her elemental powers.

The attack will take the Black Enchantress totally by surprise. She is so confident in her own abilities that it will never occur to her that something may have gone amiss with her spell. Even if she earlier notices that the air elemental she should have created is nowhere to be seen, she will assume (and may even comment to the effect that) her weakling, stupid, self-righteous niece was too feeble to survive the transformation and has been destroyed.

You should describe what happens to the Black Enchantress without too much embellishment. Her fate is stark and straightforward, and that's how it should be presented. As she raises her arms to cast her final destructive spell (one which, you assure your players, will destroy their characters utterly), a wind begins to howl. The Black Enchantress will seem startled; perhaps she has indeed told the characters at some point in the battle with the elementals that Donnah was surely dead. The Black Enchantress's spell is aborted as her hands begin to dissolve in the driving wind that circles her body. She shrieks, uttering curses in some nameless and alien language similar to the one the heroes heard being used to cast the elementals' enchantment. Her arms dissolve, then her legs. Finally, there is nothing left. She's gone.

The players may not understand what just happened. They may assume that the Black Enchantress's spell

simply backfired and destroyed her. If someone with special vision abilities hasn't already spotted the invisible Donnah Hannah, the players may assume for a moment that the scenario is over. But it may not be.

AN ELEMENTAL BERSERK

Donnah, in her elemental form, has engaged in combat, so you need to check whether or not she's gone berserk. If so, any surviving elementals will be her next targets, then the heroes if she's still failed to recover. Something to bear in mind is that as long as she remains berserk, the heroes won't be dealing with anything that's recognizably human, but rather with an invisible manifestation of a fundamental natural force. So long as Donnah remains berserk, you needn't worry about keeping track of the Endurance she spends; she's drawing on enough elemental power released by the dissolution of the Black Enchantress's body to keep her going for a long, long time.

If any character is quick enough on his feet to realize that this raging subterranean storm, complete with lightning and driving wind, is being caused by the missing

air elemental, he may make an effort to bring Donnah out of her Berserk. If that effort fails, of course, Donnah will turn on her would-be benefactor, and attack him when she takes her next action.

Donnah will not use her Transformation attack against anyone but the Black Enchantress, but she won't pull any punches when she uses lightning in her rage; she'll do the full 4D6, even against her grandfather if it comes to that. She is invisible; the characters don't have to realize right off the bat that the lightning is being generated from a specific source (and they probably *won't* if Donnah keeps moving and you don't drop a counter to represent her on your battle map), and if they don't then they probably won't be able to defend well against it.

Unless she has an amazing run of bad luck, Donnah will eventually calm down. When she does, all the Endurance she's expended will catch up to her at once, and she'll collapse, coalescing into a recognizably human, albeit translucent, form hovering an inch or two above the ground. At that point, the scenario *will* at last be over.

REQUIEM FOR A HEAVYWEIGHT



The death of a hero in the comics is almost always a very significant event, even if that hero hasn't been active for a very long time. One way or another, you should have ended up with a deceased Doctor Arcane on your hands by the end of "The Miracle Worker." If the Black Enchantress didn't kill him, then the strain of using his most potent magics to help the heroes defeat her would have overtaxed his heart. You should try to give Doctor Arcane a chance to perish nobly; perhaps his last act was to free the heroes from their imprisonment, or perhaps he expended his last bit of magic to distract the Black Enchantress long enough for Donnah the air elemental to strike.

The funeral of Doctor Arcane can provide you with an opportunity to add some depth and background to your campaign by bringing in some old-time heroes of the 1930s and 40s for a guest appearance. No specific suggestions for a funeral scenario are provided, since there's no way for us to know what sort of history you've already established for your campaign, but a gathering of war-time heroes would provide an old Nazi villain or a dying criminal mastermind with a perfect opportunity to take a last stab at vengeance.

Donnah will be at the funeral, of course, appropriately

attired in black trenchcoat and hat to hide the fact that her body is pale blue and translucent. Player characters who were involved in Doctor Arcane's last case might be there. Any mystically oriented heroes who have sensed the passing of Doctor Arcane may show up. Characters who were active in the 30s and 40s and who knew Doctor Arcane can also be present.

If you run a funeral scenario, that will be the perfect time for Donnah to make her debut as the NPC hero, *Coriolis*. Otherwise you'll have to choose another moment for this newest NPC hero to go into action.

CORIOLIS AS A HERO

It may be that your players, if their characters have formed a formal super-team, will invite Coriolis to join. If such an opportunity presents itself, she should do it and participate in a few additional scenarios if for no other gaming reason than to give the players more of an opportunity to get to know her and like her. She should be played as a very likable person, sweet and shy, and unsure of herself, but willing to do whatever she can to help out.

If a super-team has need of a headquarters, then Coriolis might offer them the use of the Avery mansion,



even if she doesn't end up joining the team. The Avery mansion is particularly well suited to serve as a headquarters for a mystically oriented team. Doctor Arcane, it may be assumed, would have been proud to know that even after his death his estate would continue to serve the cause of justice. The Avery estate could also provide financial backing for a team that has had problems coming up with cash; Doctor Avery was a very wealthy man who never had much reason to spend any money while he was alive.

If Coriolis doesn't join a team, try to fit her into a few scenarios anyway. If there's a romantic involvement (as there *should* be), then she might try to help her true love out on a few cases. If some dark secret out of Doctor Arcane's past rears its head, player characters may be encouraged to seek out Coriolis for help and advice.

One day, though, Coriolis will simply disappear without a trace, taking with her all the mystic books that were

in the Avery library. If there's a romantic involvement, that player character may be heartbroken and begin to search for her, but she won't be found until you're ready to reintroduce her.

Coriolis's dilemma is that she doesn't have a human body with which to return any love she may have been given. To be sure, by this time she'll have learned how to *simulate* one, but her semi-solid state is difficult to maintain, and unstable at best. She knows of a method she might use to acquire a human body, but that method would involve stealing one from someone else, and such a choice would make her *unworthy* of any love that may have been offered to her.

She took her grandfather's books out of the Avery mansion in the hope of finding a cure for her condition. Eventually, reluctantly, she will seek out the Black Enchantress and find her willing to cooperate for the Black Enchantress, too, has need of Coriolis's abilities in order to regain her own physical form.



GONE WITH THE WIND

As they say in the comics, if you don't see the body, the villain ain't necessarily dead. Sometimes, even if you *do* see the body, it ain't necessarily so. At the end of "The Miracle Worker," the fate of the Black Enchantress was left (literally) hanging in the air. To be sure, her body was destroyed, but evil itself isn't so easily slain. The Black Enchantress's consciousness still

existed, and it was only a matter of time before she returned to claim her vengeance.

But even though the Black Enchantress was able to gather her consciousness, she would soon have dispersed again had she been unable to regain a body. For that, she had need of Coriolis's power—the power to transform solid matter into a gaseous form and

and reshape and resolidify it at will.

The GM should be aware that at *all* times in this scenario, one villain or agent will be under the direct control of the Black Enchantress. She's there in spirit, if not in body. It may not be the *same* character at all times, but there will always be one to serve as her eyes and ears.

This final scenario in *The Coriolis Effect* is designed for a super-hero team that has an accessible headquarters with exterior defenses that could be bypassed by an air elemental. Ideally, this hero group should include characters who have come into contact with Coriolis in the past. If there's a romantic interest, he should either be there when the scenario begins, or arrive on the scene after it starts.

For this scenario you should use agents who are connected with some occult organization (the D.E.M.O.N. organization from *Organizations Book 2* would be appropriate), or agents who are connected with some criminal organization. Perhaps this same organization or mastermind might have been instrumental in helping the Black Enchantress gather the remnants of her consciousness together (yet another scenario could be designed around that idea). Super-villains and monsters can be added to spice things up. Enemies of specific heroes might be appropriate if any of them are of the type that would be willing to work under a powerful leader.

SOWING THE WIND

It's a warm spring day at the local superhero headquarters. Birds are singing, trees are flowering. All seems right with the world.

Suddenly there's a beep from the weather-monitoring systems (or, if they don't have such a thing, a character who makes a Perception roll might notice that his ears have popped for no apparent reason). The air pressure inside the headquarters is dropping rapidly.

Sealing off the headquarters doesn't do any good. Coriolis is already inside, and she's drawing all the air in the headquarters to her. Eventually, windows pop open or weak seams give way. The villains swarm in through every available portal. The attack is underway!

You should drop enough clues to let players realize



that something extraordinary is happening here, but not so many clues that it's obvious who's attacking them. The agent who gets thrown against the wall with enough force to cripple any normal man, yet who gets up, eyes glowing with power, filled with energy by the Black Enchantress, and unleashes a devastating blast of force is certainly not an ordinary agent! Yet that, by itself wouldn't be enough to alert the heroes to the true menace they face.

The heroes should lose.

IF THE HEROES WIN

Even if the villains lose this fight, surely there will be one hero who fell unconscious at some point during the battle. If not, you haven't done a good enough job as GM making things difficult for the good guys. Assume that the Black Enchantress took control of that fallen hero's body the instant he went unconscious, and now is merely waiting for the right moment to present itself.

When the victorious heroes have assembled in the aftermath of the unsuccessful assault, thinking that they've won, Coriolis will be compelled to strike again, this time manifesting herself in a visible form, using her Area Transformation attack to dissolve the heroes' bodies. At that precise instant, the Black Enchantress will use her own magic to add to the effectiveness of the attack. The psychological effect should be devastating. The heroes, who have assumed that they were victorious, will see their limbs begin to dissolve. Unless they strike swiftly and savagely at the first sight of Coriolis, there will be little they can do. Coriolis and the Black Enchantress will both be pushing their attacks, combining for at least 160 active points of power, which translates into a 5D6+1 Area Transformation. Most heroes, hit twice with that attack, will be gone.

The last sight the heroes should see before their bodies dissolve entirely away should be the sight of their possessed comrade's body—even if that hero was male—reshaping itself into the image of the Black Enchantress. Only after the heroes have already begun to vanish should the identity of their conqueror be revealed.

IF THE HEROES LOSE

If the villains win the first round, gather the fallen heroes together and assume that the Black Enchantress has neutralized their known powers once more. The Enchantress, in her borrowed form, will threaten to kill the heroes unless Coriolis continues to do her bidding. If the heroes ask Coriolis why she's doing this, she will explain (sadly) that she has no choice; an appropriate NPC is being held hostage. But, even as she speaks, Coriolis turns and attacks the *villains* with her Transformation power, unaware that this is precisely what the Enchantress expected her to do. The Black Enchantress again adds her power to Coriolis's, and the villains dissolve into the air as the Enchantress reshapes the form she's wearing.

REAPING THE WHIRLWIND

Regardless of its target, Coriolis's elemental power will be unleashed and twisted to the Enchantress's ends, and the Enchantress will be able to reshape the body she's possessed into the image of her own.

However, as the Black Enchantress feeds her *own* power into Coriolis's abilities, she's unwittingly increasing Coriolis's power at the expense of her own. The Enchantress won't realize it until it's too late; she's fashioned a new body for herself, but at the expense of her entire Magical Power pool.

Simultaneously, as Coriolis's abilities increase beyond the limits imposed by her own conception of herself as human, she becomes *less* human, and more an elemental force. In truth, when Donnah Hannah was given her elemental powers, she not only gained the ability to control the air, she *became* the air. Now, because of the Black Enchantress's meddling, the power of Coriolis is no longer restrained.

As Coriolis's human consciousness fades, dissolved heroes or villains will find themselves restored to solidity. Neutralized powers will have been restored now that the Black Enchantress is no longer able to wield magic. You may, for the sake of convenience, assume that the magic being released automatically restores everyone to full consciousness and instantly heals all wounds.

A storm is brewing rapidly. Each segment, increase the wind power that Coriolis is generating by one game inch of velocity. The longer the heroes waste time trying to capture villains, the more powerful the circling winds become. Blow the roof off the building after the winds reach a number of inches of velocity greater than the roof's DEF.

The Black Enchantress will be in a panic, babbling about power being too much to control, but she should be coherent enough that the players gather the gist of it. The power Donnah Hannah now wields is too much for her human psyche to comprehend. She's lost control. The power is building, and there's no known limit to how far it might grow.

MECHANICS

To all intents and purposes, you can run this as a natural disaster. Wind builds within the headquarters, slamming characters around. When the roof blows, the storm expands, maintaining its intensity until it achieves a 10-mile radius. After that, the intensity begins rising as the storm continues to expand.

Figure that the heroes have about an hour of game time before the tempest begins to increase in intensity. Bear in mind that a wind which is moving at 25 game inches per segment is moving at more than 100 miles per hour. At that strength, it could devastate an area 25 miles in radius. Each hour the tempest continues,

it increases in one-inch increments of velocity and one-mile increments of radius. For gaming purposes, figure that an hour of game time passes during each five minutes the players spend discussing strategies. If they actually take some sort of action, stop the five-minute clock until the action is resolved.

The heroes will (or should) have heroic things to do in the midst of the storm. Buildings will be toppling, and bridges collapsing. There will be a great deal of random carnage. You'll have to wing it with this natural disaster until your players get their act together and figure out what they should do. Be sure to keep the pressure on; remind them that the wind is growing stronger and covering more ground. People out there are being hurt.

You should not allow characters who can't normally produce weather effects to affect the storm directly. Characters who do have weather powers, though, might be able to lessen the storm's effects, at least in localized areas.

WHAT MIGHT BE DONE

The first thing to occur to the players will probably be that the Black Enchantress must know a way to stop the storm. But the Black Enchantress can't help, even if she wanted to. She's lost her magic powers. She may even, at your discretion, have been the storm's first victim; she may have been drawn up into the air, into the midst of the storm, to vanish from the sight of man.

A character may try to contact Coriolis by calling out her name. You should require that he reach the eye of the storm first in order to have any effect—a task worthy of a hero, in and of itself, considering the strength of the winds and the possibility of attack by lightning at any moment. If the Presence attack achieves a result of $\times 2$ or more against her Presence, Coriolis will respond by manifesting herself. The storm will continue unabated, and continue to grow, but at least someone has gotten her attention.

After she materializes, a character may either attempt to reason with her or attack her.

THE REASONED APPROACH

A character may try to reason with Coriolis, but she's not quite sane at this point in the scenario. He would have to have Luck, some sort of Persuasion, or mean something to her emotionally in order to have any chance of influencing her. If an appropriate roll is made, you should roll as if Coriolis were trying to come out of a Berserk (on an 8 or less). If she doesn't come out of it, she'll attack. Subsequent attempts by that person would be at -1.

If she comes out of "Berserk," and her human element regains control, then she'll scream in anguish at the enormity of the destruction she's caused, and vanish



into the wind. The storm will cease and the weather slowly return to normal.

It's conceivable that a player character could be killed in a confrontation with the maddened Coriolis. If that character is someone she cares for, you may decree that this, in and of itself, is sufficient to bring her back to her senses. Again, she would cry out in anguish, but instead of vanishing she would shrink down to human size and the storm would cease instantly. You could save the player character by having Coriolis merge her life essence with his; Coriolis would be no more, but she would have sacrificed herself for the most noble reason of all, and a part of her would remain with her loved one forever.

THE DIRECT ASSAULT

At this point in the scenario, Coriolis isn't quite sane. If she responds to a challenge, it will be in a titanesque manifestation reflecting terrible beauty and terrible power. Her head will reach high into the clouds. Lightning will flash at her fingertips and corruscate about her body.

Unless the character who challenges her is someone she cares for, Coriolis will strike with lightning. The first attack will be at 4D6. If that's not enough to fell her opponent, she'll increase it by 1D6 with each attack that hits. You needn't worry about keeping track of her Endurance; at the moment, she has all the power contained in the atmosphere of the Earth at her command. When Coriolis makes her attacks, she'll be making a One-Hex Area attack; she'll hit her target unless she rolls an 18 on 3D6 or he succeeds in making a Diving Dodge.

Conversely, when the character attacks, he'll hit Coriolis unless he rolls an 18; she's so big that it's almost impossible to miss her. But nothing the character can do will really hurt her (though it might be possible, at the GMs discretion, to Stun her) unless he's using some sort of Killing attack; just as she has unlimited Endurance, she will have an unlimited number of Stun pips available to her. Remember, she should be treated largely as a natural disaster, not as a character.

If the Black Enchantress managed to steal the body of a player character, that character's consciousness may still be around somewhere. If psychic contact can be made, that character might be roused to engage Coriolis on some psychic plane. There's a danger here, though, because psychic death should be just as real in game terms as physical death. Were Coriolis to slay that character on the psychic plane there would be no hope of restoring him to his body. If you do want to attempt psychic combat at some point in this scenario, the easiest way to do it is simply to run it as if it were a physical combat, except that physical powers won't work, Intelligence replaces Strength, and Ego replaces Constitution for purposes of computing "astral" figured characteristics and computing the amount of damage done in combat.

A character who has Mind Scan abilities may locate

Coriolis's mind and attack her, but as soon as that's done she'll return the attack with an 8D6 Ego Attack mind blast. Nevertheless, a mental attack may be the best way to defeat her since her defenses against such things are limited to a mere 8 points. Any attack which Stuns her, Ego or otherwise, will cause her to shriek and vanish into the wind.

If the heroes can't come up with anything to stop Coriolis, let the storm run its course. The amount of damage done, the ultimate strength of the wind, and the final disposition of Donnah Hannah will then be left entirely to your discretion. If the heroes were hell-bent on destroying her during the course of this final battle, you should allow them to succeed; when she vanishes, she vanishes, and may never be seen again. But if they were doing their best to save her, or if even *one* of them hoped to be able to save her, you might want to allow them the pleasure of returning to their headquarters and finding her lying naked and unconscious, fully human again, amidst the scattered debris. The question of where that body came from need not be answered, and Donnah won't remember how she got it, though astute players may recall that the Black Enchantress's original physical form has never been accounted for.

EPILOGUE

There will probably be some loose ends left dangling at the end of *The Coriolis Effect*, though not necessarily the same loose ends in every campaign. You'll have to decide what to do with them.

THE BLACK ENCHANTRESS

If the Black Enchantress managed to steal the body of a particularly despicable villain, or some common thug, there's no real reason for her not to keep it. She's lost her Magical Power Pool, but she may still have her mind-manipulating abilities, and she may be able to make use of any special powers her new body had when it belonged to the displaced villain.

If you don't want to use the Black Enchantress as a continuing villain in your campaign after *The Coriolis Effect*, then you can have her snatched up and destroyed by Coriolis in "Gone With the Wind." When the heroes return to their headquarters, they'll find someone else lying there naked and unconscious; the displaced character will have been restored to the proper body.

If you're squeamish, and don't want anyone to die, then *everyone* can be restored to his proper body, including the Black Enchantress. Andrea Crusoe might have been rendered completely powerless, and all the evil could have been driven out of her, leaving her as innocent as a new-born babe. If there happens to be

a character who was attracted to her way back in "One Stormy Night" when she showed up wet and bedraggled at the Avery doorstep, perhaps he'll fall in love with her and marry her as soon as she's old enough, and they can live happily ever after.

Or she could be faking her innocence, and try to kill her disgustingly loving would-be paramour at the first opportunity.

CORIOLIS

There's no reason Donnah Hannah can't continue to be used as an NPC in your campaign if she survives the end of the story. If she's been restored to humanity, then the character who loves her might take her as a Dependent. If she's still an elemental, she might still be used occasionally as an NPC hero. Or, if you want to throw a real twist into your campaign, Donnah might have inherited the Black Enchantress's Magical Power Pool, and take up her grandfather's costume as a new Doctor Arcane!

PLAYER CHARACTERS

If you're in an ornery mood, a character who lost his body to the Black Enchantress, or who was transformed into a toad, doesn't necessarily have to get it back the way he'd like it. If a player who's been running a big dumb brick objects to finding that character stuck in the fully physiologically functional form of a pretty teen-aged girl, point out to him that his strength is going to be largely unaffected, and that no one's going to expect her to be as strong as she is. In some combat situations, the element of surprise is going to give her an advantage the character who *looked* strong didn't have. If the terrible Toad-Man isn't happy with his new outlook on life, point out to him that people don't expect toads to be able to shoot energy blasts out of their tongues.

Only if the player finds it impossible for his character to adjust should you consider designing a "quest" scenario in which the character might look for a cure.

THE CITY

There will likely be some rebuilding to do in the city when this is over. The criminal organization that had allied itself with the Black Enchantress may seize the opportunity to do some full-scale looting in the aftermath of the storm, and this could provide a good basis for a scenario.

However you choose to proceed with your campaign after *The Coriolis Effect* has run its course, make use of the concepts presented here as you see fit. It's your campaign. It's our pleasure to have an opportunity to spark your imagination with the suggestions contained in this supplement, but in the final analysis all decisions on how best to use these ideas must be yours.

SOURCEBOOK



DOCTOR ARCANÉ



VAL	CHAR	Cost	Cost	Powers	END	100	+ Disadvantages	
15	STR	5	75	50-pt Magical Power Pool		5	1D6 Unluck	
21	DEX	33	19	Magic Skill ≤ 19		20	Obsessed with finding and destroying evil	
13	CON	6	20	Multipower—40-pt Pool ¹		15	Impulsive (irr)	
12	BODY	4	2 u	4 levels Growth ¹	8	8	Tries to protect the innocent (irr)	
15	INT	5	2 u	4 levels Shrinking ¹	8	8	Likes a good fight (irr)	
14	EGO	8	27	40 pts Desolidification ²	8	20	Hunted ≤ 8 by Ch'andarra	
15	PRE	5	10	10" Flight ³	2	158	NPC Bonus	
14	COM	2	13	16 pts Ego Defense				
8	PD	5	7	Sleight of Hand ≤ 13				
6	ED	3	16	Hypnosis ≤ 14				
5	SPD	19	9	Simulate Death ≤ 14				
8	REC	4	5	Knowledge of the Occult ≤ 14				
36	END	5	20	+ 2 General Levels				
26	STUN	0						
CHAR Cost		104	+ 230	Power Cost	=	Total Cost	334	= Disadvantage Total

Through the 1930s and into the 1940s, the masked man of mystery known only as Doctor Arcane was a potent force for good in the world. He struggled with all his might against the forces of evil, utilizing his skills with hypnosis and sleight of hand to complement his powers of true magic. His real name was never revealed to the public at large, and when his career as a masked adventurer came to an end there were few who knew enough about him to mourn its passing.

Of all the enemies gained by Doctor Arcane during the course of his career, the greatest was the other-dimensional sorceress known to him as Ch'andarra. At their first encounter, in early 1933, Doctor Arcane discovered Ch'andarra lording it over an isolated tribe of purebred Incas in a remote Andean valley. Sensing that she was, despite her guise of incomparable human beauty, something not of this world, Doctor Arcane challenged her, tricked her into defeat, and forced her to depart this plane. But as she retreated, she swore vengeance against this meddling mortal and promised that she would destroy him and all he loved.

Time and again, Ch'andarra returned to Earth to strive against Doctor Arcane, and time and again she was defeated. Once, she lured Arcane to a sunken city off the eastern coast of the United States and threatened to unleash an ancient unspeakable evil. Another time, she took control of an entire city and forced its inhabitants to attack the Doctor. But she could never

win more than a temporary victory, because she always had to contend not only with Doctor Arcane, but also with the fact that her power, vast as it was, was being projected into a reality in which she had no valid claim to existence.

Finally, after numerous defeats, Ch'andarra steeled herself to put aside her obsession with Doctor Arcane and wait. The aspect of the seductress that Doctor Arcane knew best was, after all, but a single aspect of the many she possessed throughout the mystical dimensions, and certainly one of the least. There were other matters worthy of her attention.

Time passed on Earth.

In early 1945, Doctor Arcane lost the use of his legs—and very nearly his life—when he braved the fringe of the first nuclear explosion to save a small child who had wandered onto the testing range. Soon after, he retired upon realizing that the magic he was using to force his legs to function in spite of the physical damage they'd suffered was draining not only his mystic energies but his very life. One year later, despite his noble intentions never to oblige the woman he loved to marry a hopeless cripple, she was able to convince him that love involved more than mere physical gratification. Later that year, Doctor Arcane expended one more small portion of his remaining magic, and his wife conceived a child. Twenty-three years later, the child grew into a graceful woman, married, and bore a beau-

CH'ANDARRA

VAL	CHAR	Cost	Cost	Powers	END	100	+ Disadvantages	
30	STR	20	75	50-pt Magical Power Pool		10	2D6 Unluck	
30	DEX	60	39	Magic Skill ≤30		10	x2 STUN vs raw iron	
25	CON	30	45	EC—Mind Manipulation		5	x1½ BODY vs raw iron	
25	BODY	30	45	12D6 Mind Control, ¼ END	3	20	Insane lust for power	
18	INT	8	45	12D6 Mental Illusion, ¼ END	3	20	Wants to be loved by	
24	EGO	28	55	1D6+1 Ego Destruction, ranged,	16		Doctor Arcane (irr)	
20	PRE	10		vs. ECV		8	Single-minded (irr)	
30	COM	10	20	2 pips Regeneration		8	Doesn't understand	
16	PD	10	10	14 pts Ego Defense			technology	
16	ED	11	10	10 pts Power Defense		30	Hunted ≤14 by Doctor	
6	SPD	20	10	10 pts Life Support			Arcane	
11	REC	0	10	Danger Sense ≤11		390	Villain Bonus	
50	END	0	10	2D6 Luck				
53	STUN	0						
CHAR Cost		227 + 374	Power Cost	=	Total Cost	601	=	Disadvantage Total



tiful child of her own, who became the apple of her grandfather's eye.

It took three years more, as we measure time, for Ch'andarra to realize that her enemy's happiness had caused him to allow his most potent mystic defenses to go untended. As soon as she realized it, she attacked. This time, Ch'andarra chose not to come in the guise of the seductress, but in the guise of the slayer. Before Doctor Arcane was able to react, his wife, daughter, and son-in-law were reduced to ash. A desperate parry saved his grandchild, but left him completely vulnerable to Ch'andarra's magic. Ch'andarra was poised to strike, to end her enemy's life, but it occurred to her that his death would not be sufficient to appease her hatred, so instead she plucked the grandchild from Arcane's arms and fled with the babe to her own timeless realm.

At length, Doctor Arcane overcame his torment and divined that his granddaughter, at least, still lived. Once more he donned the colorful garb he had worn so proudly in earlier years, and tracked the sorceress across dimensional boundaries into a realm in which her magic alone held sway. Here, the mortal who had continually defied her influence on Earth was totally within her power, and Ch'andarra took full advantage of her opportunity to abuse, humiliate, taunt, and torture him.

But, try though she might, Ch'andarra could not bring herself to slay Doctor Arcane. At length, she was forced to comprehend what Doctor Arcane had sensed dimly all along: she was obsessed not with vengeance, but with a burning hatred that was the opposite side of love!

Doctor Arcane felt pity for Ch'andarra's anguish, but he couldn't find it within himself to forgive her for what she'd done. When Ch'andarra at last released him, he returned to Earth with his granddaughter and found that five years had passed in what had seemed but a prolonged instant in the timeless realm. Doctor Arcane was

unaware that, at the last, Ch'andarra had given him the child in exchange for a spark of his own mortality which might allow her to impart her essence into a more fragile being capable of learning how truly to love.

Thus, when next Ch'andarra manifested herself on Earth, she was large with child—a child who was as much a part of Arcane's world as it was of hers. The form that housed that aspect of Ch'andarra ended as the child was born.

Fifteen years have passed since then, and the child of Ch'andarra and Doctor Arcane has grown into the first bloom of maidenhood only half human, and barely understanding the needs of mortal flesh. Whatever her mother may have hoped, love remains an alien emotion to this new aspect of the sorceress. Despite the fact that she was adopted and raised by a loving family, it is lust and madness, power and evil that dominates her emotions. Now, as she passes beyond adolescence, the mystic might bequeathed to her grows in surges, no longer restrained by any invalid claim to an Earthly existence. This aspect of Ch'andarra, possessing a birthright unwittingly granted by her father, has only to wait for her power to grow beyond the limits of mortal flesh, and she will be able to lay claim to this reality, as other aspects of her being have laid claim to other realities before.

It is indeed fortunate, for the sake of our world, that to wait is no more in the nature of this Black Enchantress than it is to love. When the Black Enchantress strikes, she will strike too soon, before her powers have exceeded the limits of her flesh, and there may be enough time left for the heroes in your campaign to destroy her.

FOR 40s CAMPAIGNING

If you're running a World War II (or even earlier) campaign, you should feel free to use Doctor Arcane or Ch'andarra as NPC characters there.



BLACK ENCHANTRESS

VAL	CHAR	Cost	Cost	Powers	END	100 + Disadvantages
15	STR	5	120	80-pt Magical Power Pool		10 2D6 Unluck
18	DEX	24	39	Magic Skill ≤30		10 x2 STUN vs raw iron
15	CON	10	45	EC—Mind Manipulation		5 x1½ BODY vs raw iron
13	BODY	6	45	12D6 Mind Control, ¼ END	3	20 Insane lust for power
18	INT	8	45	12D6 Mental Illusion, ¼ END	3	15 Delights in manipulating people
24	EGO	28	55	1D6 + 1 Ego Destruction, ranged, vs. ECV	16	8 Single-minded (irr)
15	PRE	5		2 pips Regeneration		8 Doesn't understand technology
18	COM	4	20	14 pts Ego Defense		30 Hunted ≤14 by Doctor Arcane or Coriolis
3	PD	0	10	10 pts Power Defense		15 Secret Identity
3	ED	0	10	10 pts Life Support		345 Villain Bonus
4	SPD	12	10	Danger Sense ≤11		
6	REC	0	10	1D6 Luck		
30	END	0	5	Mastermind—566-pt Headquarters		
28	STUN	0	50			
CHAR Cost		102 + 464	Power Cost	=	Total Cost	566 = Disadvantage Total

The Black Enchantress, even more so than her mother, Ch'andarra, is a creature of utter evil. She is totally unredeemable. She glories in wickedness, and will even boast (if the opportunity presents itself) about how, when she realized the power she was capable of wielding, she used it to reduce her "sickeningly loving" adoptive parents to twin pools of bubbling slime.

If it turns out to be difficult for your player characters to comprehend just what a terrible person the Black Enchantress is, you should find ways to show them. A super-villain she's hired might step slightly out of line, and find himself transformed with a 5D6 + 1 Transformation Attack into an obedient slaving monster. A superhero who's smitten with the Black Enchantress's physical beauty and can't bring himself to believe that she's as completely corrupt as she pretends to be could end up being transformed into a toad by her kiss.

Despite her power, the Black Enchantress here is deliberately designed to be weak as far as her defenses go. Remember that she still inhabits the body of a fifteen-year-old girl, and her PD, ED, REC, END, and STUN are correspondingly lower than players might expect a powerful villain's character stats to be. She

could easily be taken by an unexpected blow to the head, and she could be killed by a large enough Killing Attack. If you, as the GM, *don't* want the Enchantress to be as vulnerable as she is here, you might use the character stats provided for Ch'andarra instead.

AS ANDREA CRUSOE

When the Black Enchantress is pretending to be nothing more than Donnah Hannah's best friend, Andrea Crusoe, she should seem to be nothing more than an air-headed, giggly, fifteen-year-old college freshman at the local university. But beneath the perky cheerleader's guise lurks a vast capacity for evil. To gaze into the limpid pools of Andrea's beautiful violet eyes is to risk being caught up in the madness of a cold-blooded killer who will stop at nothing to gain the power she seeks.

Andrea is *precisely* as young as she appears to be, and her youth makes her all the more dangerous, for she rarely stops to consider to possible consequences of satisfying her impulses. She delights in using her mind-manipulating abilities to corrupt the pure at heart. She glories in her power to turn the strongest of wills to unquestioning obedience to her every whim. She is totally self-centered.

And she's only fifteen years old. Her powers and her body are still developing!

If there's a player character involved in the "One Stormy Night" scenario who has previously demonstrated an overactive libido, but whom you don't think would make a good romantic interest for Donnah Hannah, it might be interesting to have that character seduced by Andrea. Any hero who falls in love with a beautiful villainess will have some special problems that will have to be resolved during the course of play.

Any serious investigation of Andrea's past will reveal that she was an orphan adopted by a kindly midwestern couple a decade-and-a-half ago. Her hometown, it may be found, is now beset by rampant crime, prevalent

AGENTS

VAL	CHAR	Cost	Cost	Powers	END
13	STR	3	10	Stun Gun: 5D6 Stun Only [8]	
17	DEX	21	9	Stealth ≤14	
13	CON	6	15	Various Talents and Abilities (Choose a variety of skills to suit the particular situation; the Enchantress should be able to find whoever she might need for a given job.)	
11	BODY	2			
10	INT	0			
11	EGO	2			
13	PRE	3			
12	COM	1			
3	PD	0			
3	ED	0			
3	SPD	3			
5	REC	0			
26	END	0			
24	STUN	0			
CHAR Cost		41 + 34	Power Cost	=	Total Cost
					75

drug abuse, and corruption in business and government. Old-timers will recall that this used to be a peaceful little place, but just in the last few years things have fallen completely apart. Yes, they remember the Crusoe girl—such a pretty little thing, and smart as a whip. The Crusoes were a pleasant couple, very caring, pillars of the community; it would have broken their hearts to see what's become of their town. Perhaps it was for the best when their house burned down with them in it just a couple of years back. That was about when all this trouble started, come to think of it. It never touched little Andrea, though. Her teachers will remember that she never smoked or cursed or got too involved with the wrong sort of people at school. They'll

recall how all the other bright students in her class got caught up in drugs and ended up ruining their lives, but Andrea was too smart for that.

Add as many embellishments as you like to the story. With each added detail, it should become clearer that Andrea Crusoe stood at the eye of the storm that engulfed her home town, calmly proceeding about her business as people and institutions were destroyed or corrupted about her.

THE AGENTS

The Black Enchantress has used her mind-manipulating powers to gather several loyal servants to do her bidding. She will readily expend them when

USING A VARIABLE POWER POOL

A Variable Power Pool (of which the Magical Power Pool is a special case) allows a character to shift points among a wide variety of Powers with a successful Skill roll. Several of the characters in *The Coriolis Effect* have this ability—Clinton Avery and Donnah Hannah to a limited extent, while Doctor Arcane and the Black Enchantress have significantly more power.

In order to cast a spell using a Magical Power Pool, a character must first determine what Powers, Advantages, and Limitations he wants to apply to the spell (bearing in mind that a "Limitation" which doesn't really limit the spell isn't a limitation at all). The total Active Points in the spell may not exceed the points in the Power Pool. A half-phase must be spent to shift points in the Pool, and a successful Skill roll at -1 per five Active Points in the spell is required. Failure to make a Skill roll means that the character can't throw the spell he wanted to throw this time, though he might use his remaining half-phase to throw the same spell he threw last time.

The Black Enchantress, who has an 80-pt Magical Power Pool, would be a dangerous opponent even if she didn't have her native mind-manipulating abilities. The fact that her Magic Skill roll is so high means that she can pretty much allocate those 80 points at will. If she's willing to spend the Endurance, she can utilize an 80-point attack, or she could produce a 40-point attack at zero Endurance, or something in between. Similarly if she notices that someone is about to knock her head off, she can protect herself with a potent field of mystic force.

But bear in mind, whether you're playing *Champions* as a GM or as a player, that a Variable Power Pools should *not*, in general, be used as a license for omnipotence. To use a Vari-Pool as an excuse to allow a character to do anything he wants to do is to abuse the power. A variable pool, particularly

one containing a lot of active points, can unbalance a scenario more quickly and efficiently than just about anything else in the game.

Ideally, a character who has a variable power pool should have a *list* of things he *does*, or gadgets he *has*. In that respect, a vari-pool can be treated as an open-ended Multi-Power; new gadgets or abilities can be added, with GM approval, as they occur to the player, so long as the new gadgets or abilities are consistent with the basic conception.

Example: The time-phasing heroine Tesseract can do many things with her basic power to shift herself and others in time, so many that it's more cost-efficient to call her Multi-Power a Vari-Power pool. That doesn't mean that she can suddenly come up with the ability to fashion a rocketship out of thin air, or that she could survive in outer space simply by shifting her Vari-Power points into Life Support. Rather, were she to find herself trapped in outer space, she would have to think quickly to find something consistent with the concept of her powers—perhaps she might use an "Interdimensional" Teleport to shift herself back to a time before she was carried off into space (which would take her out of the scenario)—and even then the GM might apply some minuses to her Skill roll if she's attempting something she's never done before.

When you, as a GM, use the Black Enchantress or Doctor Arcane, try to think of mystical effects appropriate to the way you want to run the characters. Arcane's magic should be designed more to protect and restrain than to destroy. The Black Enchantress, on the other hand, will probably be more inclined to flash and violence than subtlety. Make a little list of things *you'd* like to see the characters do, and use them in your scenario, allowing yourself a bit more freedom to improvise (if need be) than you would your players in a similar situation.

she has to, because she can always find more. Assume that the Black Enchantress has used her Ego Destruction power on her agents to reduce their Egos to a value of 1 point against her; thus, due to the reduced END cost of her Mind Control power, she can maintain control over *all* of them using 2D6 of Mind Control without spending significant amounts of Endurance.

Anyone who falls under the influence of the Black Enchantress can be considered to have been reduced to an effective Ego of only 1 against her. A special effect of her Ego Destruction power is that it *only* affects a victim's ability to resist *her*. Against any other character's mental powers, the full value of a victimized character's Ego would still apply (hence, the Ego of the Black Enchantress's agents is listed as an 11 on the character sheet on page 20).

When going into combat, each of the Enchantress's agents will carry a special stun gun. The Black Enchan-

tress has no compunctions when it comes to killing people, but she prefers to make such decisions herself, and doesn't want agents making them *for* her. Her agents will also be covered by a minor spell of silence which should be treated for game purposes as a Stealth skill; the spell will not interfere, however, if an agent *tries* to make noise. Each agent is also allowed fifteen character points which can be spent on individual skills. If, for example, a player has had his character install an electronic warning sensor on the Avery estate, then one of the Enchantress's agents ought to have a Security Systems skill.

The Enchantress's agents will do almost anything she wants them to do, short of committing suicide. They are totally loyal, though not fanatical. They think they love her, you see, and they exist only to do her bidding . . . as will any player character who falls helplessly under her control.

DONNAH HANNAH



VAL	CHAR	Cost	Cost	Powers	END	50	+ Disadvantages
8	STR	-2	15	10-pt Magical Power Pool		15	Irrationally protective of her grandfather
14	DEX	12	5	Magic Skill ≤ 12			
11	CON	2	3	Sleight of Hand ≤ 12			
8	BODY	-4	2	Knowledge of the Occult ≤ 11			
13	INT	3	6	Handgun: 1D6 RKA [8]			
14	EGO	8	5	+ 1 with Guns			
10	PRE	0					
14	COM	2					
2	PD	0					
2	ED	0					
3	SPD	6					
4	REC	0					
26	END						
18	STUN	0					
CHAR Cost		29 + 36	Power Cost	=	Total Cost	65	= Disadvantage Total

Clinton Avery's granddaughter, Donnah Hannah, is a pretty, leggy brunette who's currently enrolled as a sophomore at the local university. She looks to be about eighteen years old, though she'll confess to being twenty-three if anyone asks.

Donnah has inherited some magical talents of her own. She can do the same sort of true magic that her grandfather can do, but she's not as skilled at it and doesn't have his other special talents. She does know how to use a handgun, though, and she has a license for the one she carries concealed in her purse. She has also given a gun to her grandfather, but he's not likely to use it under normal circumstances.

Donnah Hannah is a straightlaced girl who's not inclined to put up with nonsense from anyone. She's developed a few personality quirks since she started hanging around with her friend, Andrea Crusoe, but these are nothing any normal, healthy, red-blooded girl

might not develop. Donnah's overriding characteristic is her devotion to her grandfather; just as he will try to protect her, she will do her utmost to protect him. She knows he was (and is) a hero; she knows he is a good man, and she loves him deeply.

AS CORIOLIS

When Donnah first becomes an air elemental, she will not be as powerful as she'll be after she takes on the name "Coriolis" and becomes an NPC hero in your campaign. Thus, two different versions of the character are provided on the opposite page, one for use in the "Miracle Worker" scenario, one for use thereafter.

Either one of these versions could be used as a basis for an air elemental character, even if you choose not to use Donnah as Coriolis. Modify them as you see fit; the only important consideration is to be certain what you do suits the power level of your campaign.

CORIOLIS I



VAL	CHAR	Cost	Cost	Powers	END	100	+ Disadvantages
0	STR	-10	60	Multi-Power—60-pt Pool		10	2D6 Unluck
18	DEX	24	6 u	4D6 RKA (Lightning)	12	15	x2 STUN vs earth attacks
13	CON	6	6 u	6D6 Area Attack, 3"r. (Wind)	12	15	x2 BODY vs earth attacks
6	BODY	-8	6 u	2D6 Area Transformation (into Air)	12	30	2D6 STUN & BODY vs contact with earth
13	INT	3	6 u	40 pts Desolidification, ¼ END	2	20	1D6 STUN & BODY vs contact with fire
14	EGO	8	6 u	Invisibility vs IR, UV, X-Ray, Radar, ¼ END	2	15	Irrationally protective of her grandfather
10	PRE	0				35	Berserk ≤14 in combat, Recover ≤8
14	COM	2	30	½ resistant PD Reduction		10	Public Identity
5	PD	5	30	½ resistant ED Reduction		15	Unusual Looks ≤14
5	ED	2	15	15 pts Life Support			
4	SPD	12	5	8 pts Ego Defense			
4	REC	2	20	10" Flight	2		
26	END	0	9	+3 DCV vs Ranged Attacks			
13	STUN	0					
CHAR Cost		46 + 219	Power Cost	=	Total Cost	265	= Disadvantage Total

In a very real sense, the only limits to Coriolis's powers are the limits she imposes on herself. *Because* she perceives herself as a transformed human being rather than as a sentient natural force, she doesn't comprehend that she *could* summon unlimited elemental power. If a situation arises in which rage or passion temporarily removes those psychological blocks, as happens at the end of "The Miracle Worker," *the GM should feel free to allow Coriolis to use as many extra dice in her attacks as the situation requires.* Under such circumstances, the GM should also feel free to allow Coriolis to come up with additional powers that aren't listed on her sheet. Remember, the ultimate concept of Coriolis allows her to be capable of accomplishing any atmospheric effect that the GM might imagine.

As Coriolis learns how to manipulate the air, she'll develop more powers than she has in her original form. She'll learn how to deflect ranged attacks, giving her an increased DCV at range. As she comes to understand that the "body" she's fashioned for herself out of

the air isn't really material, she'll take less damage for normal attacks—an ability that's reflected in her increased PD and ED Reduction. As she becomes more comfortable in the air, she'll learn how to move herself more quickly through it, increasing her Flight speed. And once she realizes that the "body" she now possesses is merely a construct she made for herself, she'll be able to reshape it to her own satisfaction, giving *Coriolis* an elegance of form and a presence that Donnah Hannah never had.

Even so, living and working alongside human beings, even super-powered ones, is going to be sheer torture for Coriolis, even after she learns how to render her "body" solid and seemingly human. She *isn't* human, and she can't feel the sensations that a human would feel. If she's fallen in love with a player-character hero, and if that hero has fallen in love with her in turn, both characters should suffer the appropriate angst and anguish when circumstance requires them to be in close proximity.

CORIOLIS II



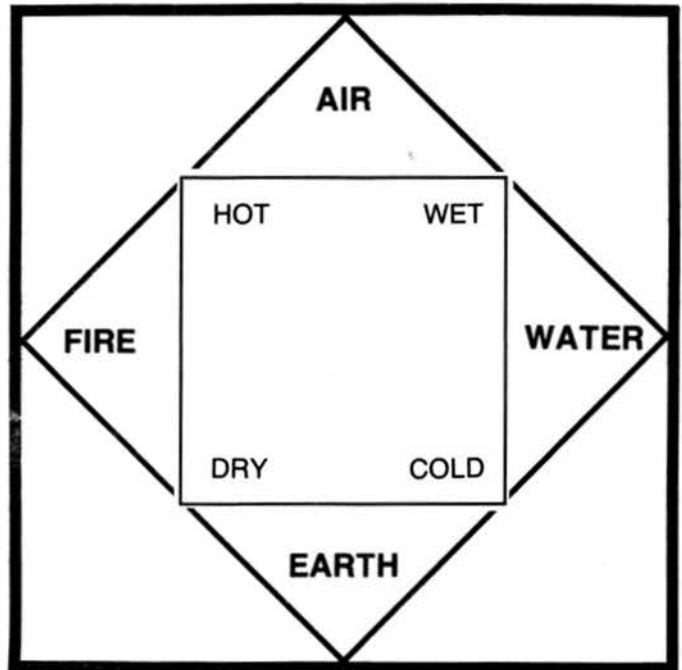
VAL	CHAR	Cost	Cost	Powers	END	100	+ Disadvantages
0	STR	-10	60	Multi-Power—60-pt Pool		10	2D6 Unluck
18	DEX	24	6 u	4D6 RKA (Lightning)	12	15	x2 STUN vs earth attacks
13	CON	6	6 u	6D6 Area Attack, 3"r. (Wind)	12	15	x2 BODY vs earth attacks
6	BODY	-8	6 u	2D6 Area Transformation (into Air)	12	10	1D6 STUN vs earth
13	INT	3	6 u	40 pts Desolidification, ¼ END	2	20	1D6 STUN & BODY vs contact with fire
14	EGO	8	6 u	Invisibility vs IR, UV, X-Ray, Radar, ¼ END	2	15	Wants to be human (irr)
13	PRE	3				20	Terrified of fire
18	COM	4	60	¾ resistant PD Reduction		8	In love w/player hero
5	PD	5	60	¾ resistant ED Reduction		30	Berserk ≤14 if hurt, Recover ≤8
5	ED	2	15	15 pts Life Support		10	Public Identity
4	SPD	12	5	8 pts Ego Defense		15	Unusual Looks ≤14
4	REC	2	40	20" Flight	2	97	NPC Bonus
26	END	0	24	+8 DCV vs Ranged Attacks			
13	STUN	0					
CHAR Cost		51 + 314	Power Cost	=	Total Cost	365	= Disadvantage Total

The elemental villains provided in *The Coriolis Effect* are designed to be of roughly similar power. The only exception is Coriolis herself, who, because she already had magical abilities of her own, will have a shade more power as an air elemental than will the fire, water, or earth elemental.

Whoever these other three elementals may have been before they were transformed—whether they were villains who already had limited elemental powers, or merely common thugs chosen by the Black Enchantress to receive her “gift”—the result will be the same. If the Black Enchantress promised *greater* power to an elemental villain as an inducement for him to join her, then she lied. Further, with the exception of Coriolis, the elementals the Black Enchantress creates will be subject entirely to her control.

Try to make a point of personifying the elementals during the course of the battle in “The Miracle Worker.” Don’t simply say that the fire-thing is attacking; give them names such as “Flame,” or “Wave,” or “Stone,” and say something such as: “*Flame is raising his fiery hands, his blazing features twisted in a mask of pain and hatred! The very substance of his body is being channeled against his foe!*” The more you personify your villain, the greater the impact will be on your players if and when the villains are destroyed.

If, despite their susceptibilities, you prefer not to allow the other elementals to perish, and intend to use them as recurring NPCs in future scenarios, there are ways to save them. The most likely elemental to survive would be Stone, who might use his tunneling power to escape if the Black Enchantress’s power over him slips for any reason. Wave could escape by fleeing to a near-



by underground river and merging with the stream. Even Flame could escape by fusing his energy into the ground and transforming into pure heat. Coriolis, of course, *will* survive; the air is her element, and she thrives in it.

If the elementals are to be used as recurring NPC villains, use their mature character sheets. Even as Coriolis learns how better to use her elemental powers, so too will her brother elementals. Eventually they too will learn how to survive even in a hostile environment.



FIRE ELEMENTAL I

VAL	CHAR	Cost	Cost	Powers	END	100	+ Disadvantages	
5	STR	-5	60	Multi-Power—60-pt Pool		10	2D6 Unluck	
18	DEX	24	6 u	4D6 RKA (Fire)	12	15	x2 STUN vs water attacks	
13	CON	6	6 u	2D6 Area RKA, 3"r.	12	15	x2 BODY vs water attacks	
6	BODY	-8	6 u	40 pts Desolidification, ¼ END	2	30	2D6 STUN & BODY vs contact with water	
8	INT	-2	30	½ resistant PD Reduction		20	1D6 STUN & BODY vs contact with air	
9	EGO	-2	30	½ resistant ED Reduction		15	Unusual Looks ≤14	
10	PRE	0	20	2 pips Regeneration		10	Public Identity	
12	COM	1	15	15 pts Life Support		35	Berserk ≤14 in combat, Recover ≤8	
10	PD	9	5	5 pts Flash Defense				
10	ED	7	20	10" Flight	2			
4	SPD	12	10	+2 with Ranged Attacks				
4	REC	0						
26	END	0						
15	STUN	0						
CHAR Cost		42 + 208	Power Cost	=	Total Cost	250	=	Disadvantage Total



WATER ELEMENTAL I



VAL	CHAR	Cost	Cost	Powers	END	100	+ Disadvantages	
5	STR	-5	62	Multi-Power—62-pt Pool		10	2D6 Unluck	
18	DEX	24	6 u	4D6 NND (vs 10 pts Life Support)	5	15	x2 STUN vs air attacks	
13	CON	6	6 u	Damage Aura, ½ END		15	x2 BODY vs air attacks	
6	BODY	-8	6 u	5D6 Area Physical Attack, ½ END	5	30	2D6 STUN & BODY vs contact with air	
8	INT	-2	6 u	40 pts Desolidification, ¼ END	2	20	1D6 STUN & BODY vs contact with earth	
8	EGO	-4	30	½ resistant PD Reduction		15	Unusual Looks ≤14	
10	PRE	0	30	½ resistant ED Reduction		10	Public Identity	
14	COM	2	20	2 pips Regeneration		35	Berserk ≤14 in combat, Recover ≤8	
10	PD	9	15	15 pts Life Support				
10	ED	7	5	5 pts Power Defense				
4	SPD	12	20	+10" Swimming				
4	REC	0	9	+3 with Grab				
26	END	0						
15	STUN	0						
CHAR Cost		41 + 209	Power Cost	=	Total Cost	250	=	Disadvantage Total

EARTH ELEMENTAL I

VAL	CHAR	Cost	Cost	Powers	END	100	+ Disadvantages	
30	STR	5	25	EC—Earth Powers		10	2D6 Unluck	
18	DEX	24	22 1	3 levels Density, always on	0	15	x2 STUN vs fire attacks	
28	CON	6	24 2	AP and ¼ END on 30 pts STR	1	15	x2 BODY vs fire attacks	
9	BODY	-8	30	½ resistant PD Reduction		30	2D6 STUN & BODY vs contact with fire	
5	INT	-5	30	½ resistant ED Reduction		20	1D6 STUN & BODY vs contact with water	
5	EGO	-10	20	2 pips Regeneration		15	Unusual Looks ≤14	
13	PRE	3	15	15 pts Life Support		10	Public Identity	
12	COM	1	5	5 pts Lack of Weakness		35	Berserk ≤14 in combat, Recover ≤8	
15	PD	3	30	6" Tunneling				
15	ED	3	15	+3 in HTH Combat				
4	SPD	12						
6	REC	0						
26	END	0						
20	STUN	0						
CHAR Cost		34 + 216	Power Cost	=	Total Cost	250	=	Disadvantage Total





FIRE ELEMENTAL II

VAL	CHAR	Cost	Cost	Powers	END	100	+ Disadvantages
10	STR	0	60	Multi-Power—60-pt Pool		10	2D6 Unluck
18	DEX	24	6 u	4D6 RKA (Fire)	12	15	x2 STUN vs water attacks
13	CON	6	6 u	2D6 Area RKA, 3"r.	12	15	x2 BODY vs water attacks
6	BODY	-8	6 u	40 pts Desolidification, ¼ END	2	20	1D6 STUN & BODY vs contact with water
8	INT	-2	60	¾ resistant PD Reduction		10	1D6 STUN vs air
9	EGO	-2	60	¾ resistant ED Reduction		15	wants to be human (irr)
10	PRE	0	20	2 pips Regeneration		15	Unusual Looks ≤14
14	COM	2	15	15 pts Life Support		10	Public Identity
10	PD	8	5	5 pts Flash Defense		30	Berserk ≤14 if hurt, Recover ≤8
10	ED	7	30	15" Flight	2	110	Villain Bonus
6	SPD	32	10	+2 with Ranged Attacks			
5	REC	0					
26	END	0					
18	STUN	0					
CHAR Cost		72 + 278	Power Cost	=	Total Cost	350	= Disadvantage Total

WATER ELEMENTAL II

VAL	CHAR	Cost	Cost	Powers	END	100	+ Disadvantages
5	STR	-5	62	Multi-Power—62-pt Pool		10	2D6 Unluck
18	DEX	24	6 u	4D6 NND (vs 10 pts Life Support)	5	15	x2 STUN vs air attacks
13	CON	6		Damage Aura, ½ END		15	x2 BODY vs air attacks
6	BODY	-8	6 u	5D6 Area Physical Attack, ½ END	5	10	1D6 STUN vs air
8	INT	-2	6 u	40 pts Desolidification, ¼ END	2	20	1D6 STUN & BODY vs contact with earth
8	EGO	-4	60	¾ resistant PD Reduction		15	Wants to be human (irr)
15	PRE	5	60	¾ resistant ED Reduction		15	Unusual Looks ≤14
14	COM	2	20	2 pips Regeneration		10	Public Identity
10	PD	9	15	15 pts Life Support		30	Berserk ≤14 if hurt, Recover ≤8
10	ED	7	5	5 pts Power Defense		110	Villain Bonus
6	SPD	32	30	+15" Swimming			
4	REC	0	9	+3 with Grab			
26	END	0					
20	STUN	5					
CHAR Cost		71 + 279	Power Cost	=	Total Cost	350	= Disadvantage Total



EARTH ELEMENTAL II



VAL	CHAR	Cost	Cost	Powers	END	100	+ Disadvantages
50	STR	25	26	EC—Earth Powers		10	2D6 Unluck
18	DEX	24	21	3 levels Density, always on	0	15	x2 STUN vs fire attacks
28	CON	6	55	AP and ¼ END on 50 pts STR	2	15	x2 BODY vs fire attacks
9	BODY	-8	60	¾ resistant PD Reduction		10	1D6 STUN vs fire
5	INT	-5	30	½ resistant ED Reduction		20	1D6 STUN & BODY vs contact with water
5	EGO	-10	20	2 pips Regeneration		15	Wants to be human (irr)
18	PRE	8	15	15 pts Life Support		15	Unusual Looks ≤14
8	COM	-1	5	5 pts Lack of Weakness		10	Public Identity
25	PD	9	30	6" Tunneling		30	Berserk ≤14 if hurt, Recover ≤8
25	ED	13	15	+3 in HTH Combat		110	Villain Bonus
4	SPD	12					
10	REC	0					
26	END	0					
30	STUN	0					
CHAR Cost		73 + 277	Power Cost	=	Total Cost	350	= Disadvantage Total



THE LAIR OF THE ENCHANTRESS

The Black Enchantress's lair is located in a grotto adjacent to an underground river. This grotto has been used, off and on, since pre-Columbian times by evil shamans and magicians, and so is a locus of great mystic evil.

You may want to have the grotto connect with some building on the surface, so a tunnel has been provided.

1. THE LARGE CHAMBER is where the Black Enchantress will conduct her alchemical rites and create the elementals. If you want the player characters to be there to watch the whole thing, they can be chained to the wall at position 1a.

2. THE CONNECTING CHAMBER is the tunnel through which the characters will have to battle to reach area 1.

3. THE PRISON CHAMBER is where the Black Enchantress's captives will usually be kept. There are shackles on the walls and bars across the entryway.

4. THE CLOSED-OFF AREA is sealed by brick walls at both sides. At your discretion, there may be a *reason* this area is sealed—perhaps a mystery to be solved at a later time, or a horrible slaving monstrosity that even the Black Enchantress can't control.

5. THE OTHER LANDING might serve as a good place for player characters to rest or to be ambushed if they somehow locate the mouth of the underground river at

the sea, and come up into the Black Enchantress's lair by that route.

6. THE ROOM COMPLEX was originally dug out and braced with timber during Civil War days, when the grotto served as an ammunitions depot until something happened to cause the troops to flee. The Black Enchantress will have reinforced the rotting timber with her magic, and the whole thing could collapse if she's destroyed, possibly entombing whatever agents or creatures are caught there. At your discretion, there could still be some old ammo supplies or some Confederate treasure to be found in the place.

OTHER THINGS

If you find you have a need for special devices or complicated spells, use the Black Enchantress's Mastermind points to design them for her lair. The spell that Neutralizes captive heroes' powers, for example, could be designed using the Mastermind points. A large number of dice of Neutralization could be taken at a *reduced END cost with the following Limitations*: the spell only affects known powers, it works only if the target is unconscious, it works only at a prepared location (i.e. the grotto), and it takes an hour to perform. The power advantages: area effect, and affects all consciously used powers, would also apply.

Similarly, the Black Enchantress might use her Headquarters points to purchase her agents, set up the powerful Force Wall that protects her during her alchemical enchantment, and buy a Teleport spell that will enable her to return there with the prisoners she captures at the end of the first scenario.

The use to which the Black Enchantress puts the points she has available for her headquarters is entirely up to you.



THE AVERY MANSION

A picture of the exterior of the century-old Avery mansion is provided above. You should show the picture to the players as their characters approach the building. It's a gloomy, forbidding, two-story, Gothic-style home well suited to the atmosphere of lurking danger that this first scenario requires.

The mansion is solidly constructed; figure that exterior and supporting walls have a DEF of 4 and a BODY of 4. Supporting walls are indicated by a thick line. Other interior walls will have a DEF of 3 and a BODY of 3, as do the walls of the garage and the garden shed.

The mansion was built on a rise near the center of the Avery estate; thus, from the second floor, most of the grounds can be observed. A map of the grounds is provided as well; you should note that most of the trees on the estate are very old, very thick, and will provide good cover for people who are trying not to be seen from the house.

CLINTON AVERY



VAL	CHAR	Cost	Cost	Powers	END	75	+ Disadvantages	
8	STR	-2	15	10-pt Magical Power Pool		20	Unable to Walk	
11	DEX	3	9	Magic Skill ≤14		15	Tries to protect his granddaughter	
9	CON	-2	13	16 pts Ego Defense		15	Competent DNPC ≤14	
9	BODY	-2	5	Computer Programming ≤12				
15	INT	5	7	Sleight of Hand ≤13				
14	EGO	8	16	Hypnosis ≤14				
10	PRE	0	9	Simulate Death ≤14				
12	COM	1	5	Knowledge of the Occult ≤14				
2	PD	0	20	+2 General Skill Levels				
2	ED	0	6	Handgun: 1D6 RKA [8]				
2	SPD	-1	10	Wheelchair to neutralize "Unable to Walk" disadvantage				
3	REC	0						
18	END	0						
18	STUN	0						
CHAR Cost		10 + 115	Power Cost	=	Total Cost	125	=	Disadvantage Total

In his everyday identity as Dr. Clinton Avery, Doctor Arcane is a doctor of parapsychology and a lecturer at the local university who specializes in the investigation of mysteries of the occult. He looks to be in his mid-60s (though in fact he's much older than that), but he's still vigorous and his mind is as keen as ever. Avery's legs have been paralyzed since the mid-1940s, but he moves around in his special wheelchair as easily as

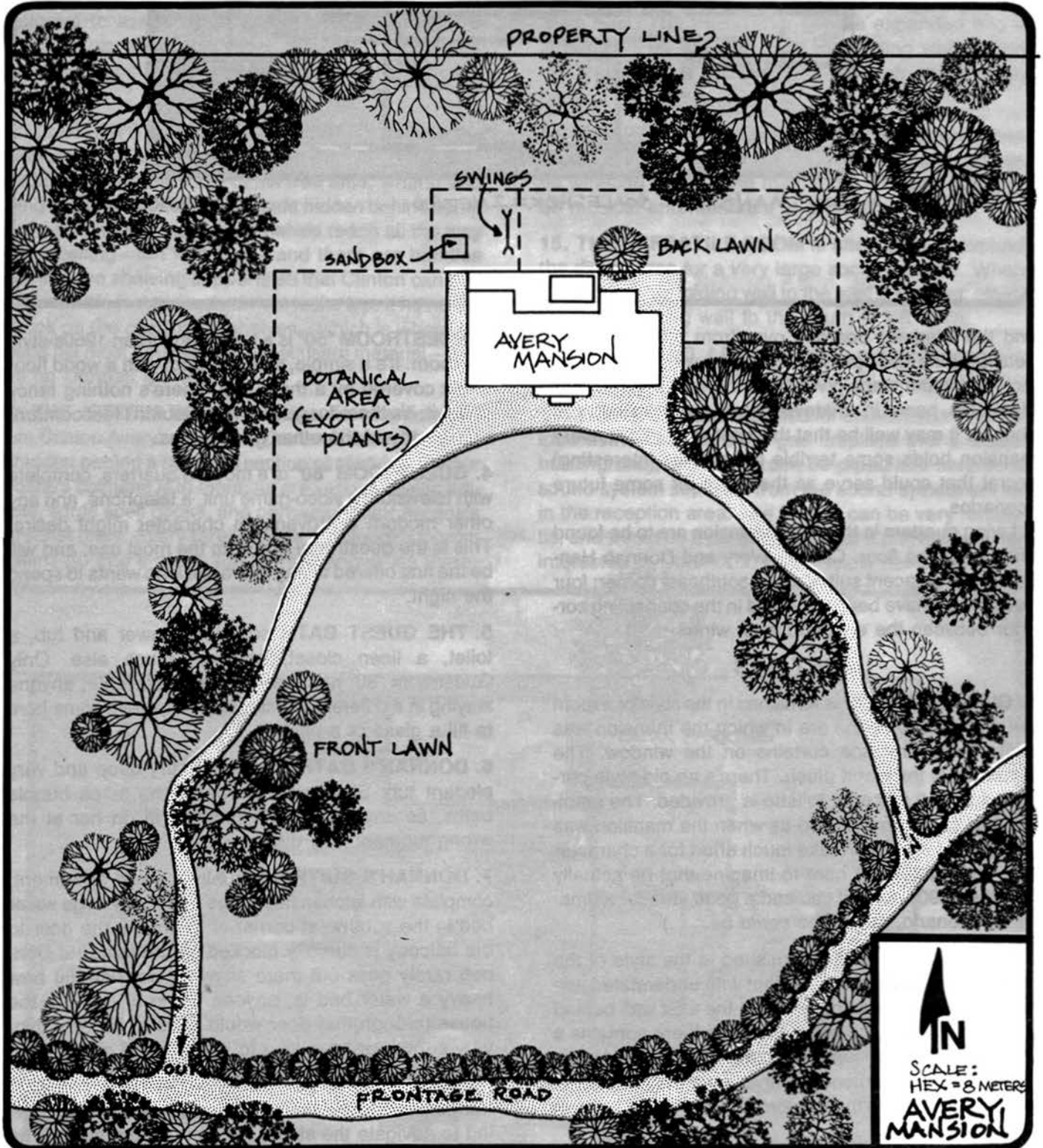
other men walk. So long as Avery remains in that chair, it's difficult to think of him as being handicapped in any sense of the word.

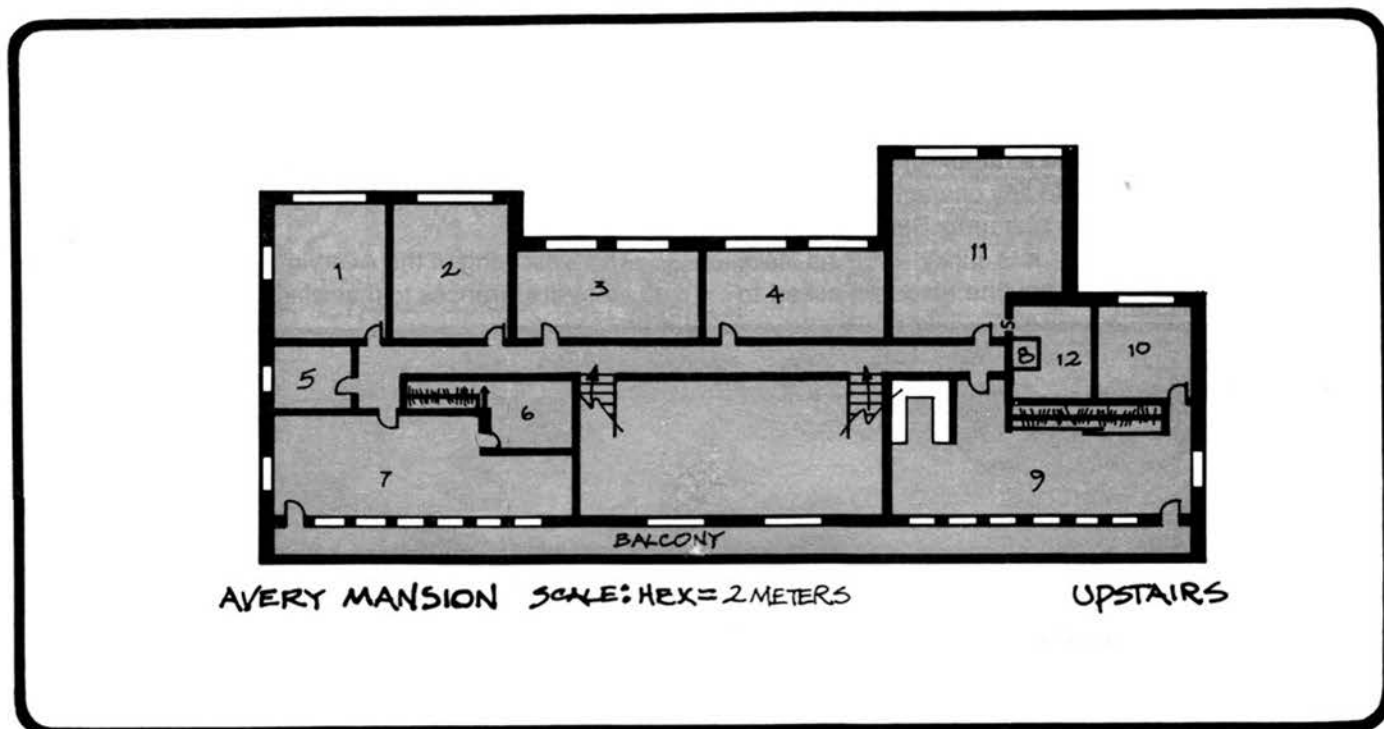
Avery is usually very friendly and outgoing on the surface, but it isn't in his nature to become close to anyone. He tends toward self-reliance and expects the same sort of attitude from others, but he loves his granddaughter very much, and will do everything in his power to protect her.

Changes have been made to the interior of the building since it was constructed in the late 1890s, but the basic floor plan remains the same, and the original exterior walls still stand. The original plans and most of the later modifications are a matter of public record and can be made available to any character who thinks to check for them at the city or county Building department. If such a character gets lucky, or if he asks specifically whether or not anyone else has asked to

look at the floor plans recently, the elderly gentleman who manages the department may comment on how odd it is that two people would have asked for the same plans within a few days of each other. The *other* person, he will recall if the character pursues the matter, was a pretty teenage girl with brown hair and beautiful violet eyes. . . .

The west wing of the Avery mansion is not currently in use. All entrances to that wing have been sealed off,





and the windows boarded over from the inside. No details of the floor plan for the west wing have been included in the maps given here, but you may, at your discretion, pencil in whatever rooms and corridors you choose. It may well be that the west wing of the Avery mansion holds some terrible (or at least interesting) secret that could serve as the basis for some future scenarios.

Living quarters in the Avery mansion are to be found on the second floor. Clinton Avery and Donnah Hannah live in adjacent suites at the southeast corner; four guestrooms have been furnished in the connecting corridor between the east and west wings.

UPSTAIRS

1. GUESTROOM "90" is furnished in the style of a room out of the 1890's—the era in which the mansion was built. There are lace curtains on the window. The carpeting is thick and plush. There's an old-style curtained bed. A place for toilette is provided. The ambience of the room is as old as when the mansion was young, and it wouldn't take much effort for a character who spent the night here to imagine that he actually *is* in the 1890s. (And if you had a good idea for a time-travel scenario, maybe he *could* be. . .)

2. GUESTROOM "20" is furnished in the style of the roaring 20s. The room is opulent with understated luxury. There's a hidden panel set in the east wall behind the headboard of the bed; the space there contains a stash of "illegal" alcohol imported from Europe. Any *appropriate* convenience a character might imagine should be available in this room, but be careful to avoid anachronisms.

3. GUESTROOM "50" is a typical suburban 1950s-style bedroom. It's a simple, spartan room with a wood floor partly covered by a throw rug. There's nothing fancy about it; it's there for guests who wouldn't feel comfortable in any of the other guestrooms.

4. GUESTROOM "80" is a modern quarters, complete with television, a video-game unit, a telephone, and any other modern contrivance a character might desire. This is the guestroom that gets the most use, and will be the first offered to any character who wants to spend the night.

5. THE GUEST BATH contains shower and tub, a toilet, a linen closet, and not much else. Only Guestroom "80" has running water available; anyone staying in a different guest room will have to come here to fill a glass or a pitcher.

6. DONNAH'S BATH contains a very deep and very elegant tub. She never showers; she takes bubble baths, as any character stumbling in on her at the wrong moment may discover.

7. DONNAH'S SUITE is actually a small apartment, complete with kitchen nook. She has a very large water bed in the southwest corner of the room; the door to the balcony is partially blocked by the bed, but Donnah rarely goes out there anyway. Considering how heavy a water bed is, anyone trying to get into the house through that door would have to be very thin, very strong, or be willing to break some glass.

8. CLINTON'S PRIVATE ELEVATOR allows him to go from the first to the second floor and back without having to navigate the stairs. He can use the stairs if he

has to, but the elevator is easier. The entrance to the first floor elevator requires a key to open it from the corridor. Donnah doesn't have a key, only Clinton does.

9. CLINTON'S SUITE also contains a kitchen nook. It's a fairly nondescript quarters; he uses it principally for the purpose of sleeping. The connecting door between Donnah's and Clinton's rooms can be locked from either side, but neither usually bothers.

10. CLINTON'S BATH contains the usual apparatus designed to assist handicapped people. There's no direct access to the room either from Clinton's bedroom or his study; he has to get there through the connecting corridor.

11. CLINTON'S STUDY AND LIBRARY are in the northern half of the second floor of the east wing. This is where he spends most of his free time, writing and doing research. There's a wall safe hidden behind some books behind his chair. The shelves reach all the way to the ceiling—ten feet high—and there are handles built into the shelving supports so that Clinton can pull himself to his feet to reach almost to the top. If he needs a book on the uppermost shelves—which is where he keeps his most unusual (and least used) material—he'll call on Donnah for help.

12. THE HIDDEN ROOM contains the memorabilia from Clinton Avery's career as Doctor Arcane. The door is hidden behind a movable section of shelving. Doctor Arcane's costume is in there, as are various mystic artifacts, some spell books, and perhaps Doctor Arcane's personal diary. Avery rarely enters that room; Donnah doesn't go into it at all, though she knows it's there.

DOWNSTAIRS

The ground floor of the mansion is set aside for public use. On those rare occasions that Clinton Avery hosts a university function, the ground floor becomes very useful. Donnah also occasionally throws a party.

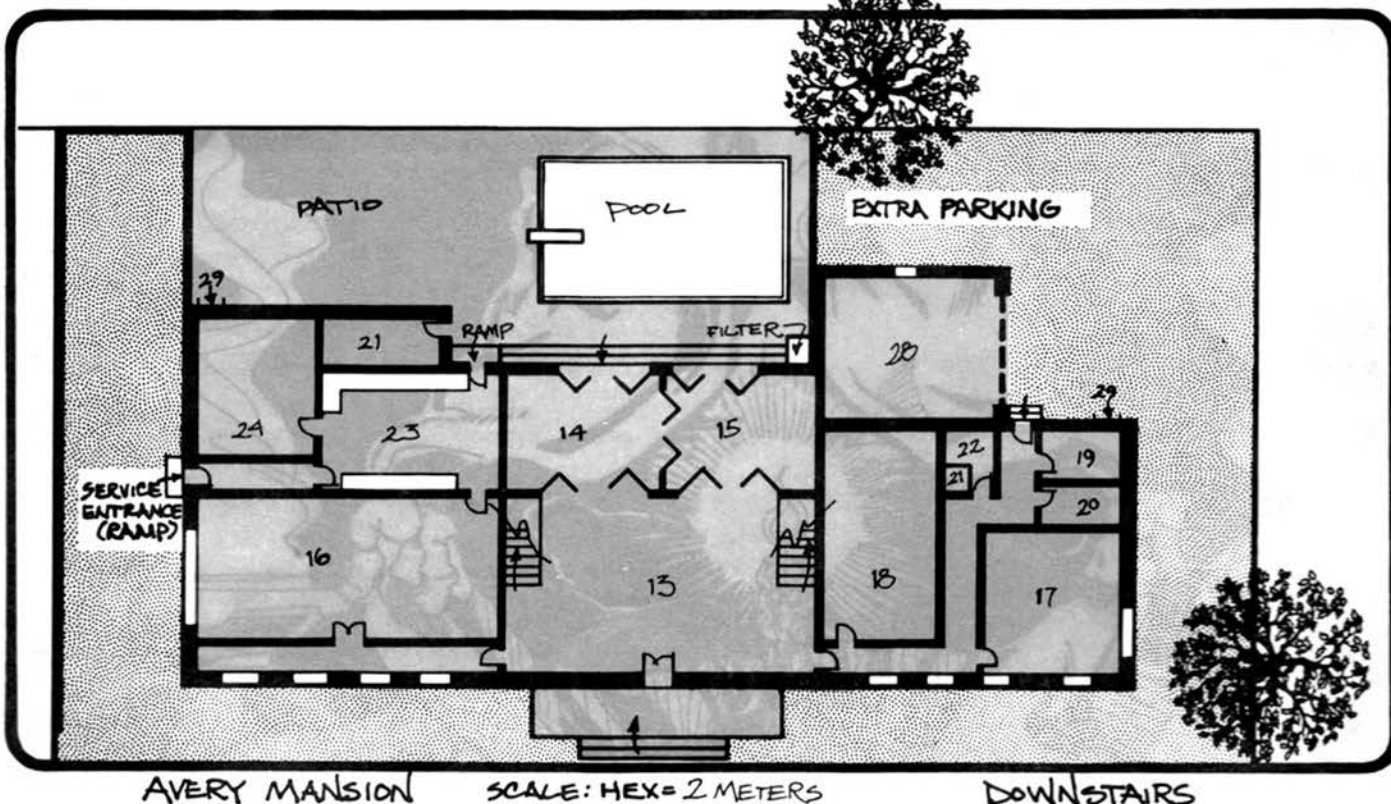
13. THE RECEPTION AREA is a very large room, with a twenty-foot ceiling. Stairways rise to either side, leading to a second-floor balcony that overlooks the main floor. The main room can be expanded into a larger area by drawing back the folding wall on the north side into a compartment built into the support pillar.

14. THE PIANO ROOM contains a baby grand when it's not in use as part of the main room. The piano can be wheeled out into the main room if there's going to be musical entertainment at a party.

15. THE VERSATILE ROOM is often used to expand the dining area for a very large social function. When that's done, the folding wall to the east is opened; otherwise, the folding wall to the south is left open.

16. THE DINING AREA includes a bar. It connects directly to the large kitchen.

17. THE LOUNGE is designed for conversation, not for loud activities. There's a gas fireplace (not a wood-burning one), and music can be piped into here on a sound system separate from the sound system set up in the reception area. The lounge can be very romantic, and would be a perfect setting for a player character interested in Donnah to get to know her better.



18. THE GAMEROOM is where people who want to play pool or video games should go. Board games can be pulled out of the closet and taken somewhere else if there's some reason not to play them here. Table tennis should be played outside on the patio.

19-20. TOILET FACILITIES for men and women are marked appropriately on the doors.

21. GROUND-FLOOR ENTRANCE TO ELEVATOR.

22. THE LINEN CLOSET contains linen and some more board games (the closet in the gameroom is too small to contain all the games Donnah's bought over the years). Donnah sometimes stashes things in here that she doesn't want her grandfather to find. This is the first place he looks, of course.

23. THE KITCHEN contains facilities that would make any restaurant proud. When a party is catered, the caterers actually prefer to do their work here most of the time.

24. THE STORAGE AREA contains a freezer, food shelves (Doctor Avery keeps a year's supply of food in here, just in case), and lots of tables and chairs. The pool supplies are kept in here, as is the table tennis talbe (folded up, of course).

25. THE SWIMMING POOL isn't fancy. It's nine feet deep at the deep end, three feet at the shallow end. The filter unit is heavily soundproofed and doesn't make very much noise.

26. THE PATIO AREA isn't very large, but it's always possible for outdoor parties to spill over into the back yard.

27. THE GARDENER'S SHED contains all the tools a gardener would need to keep up the estate.

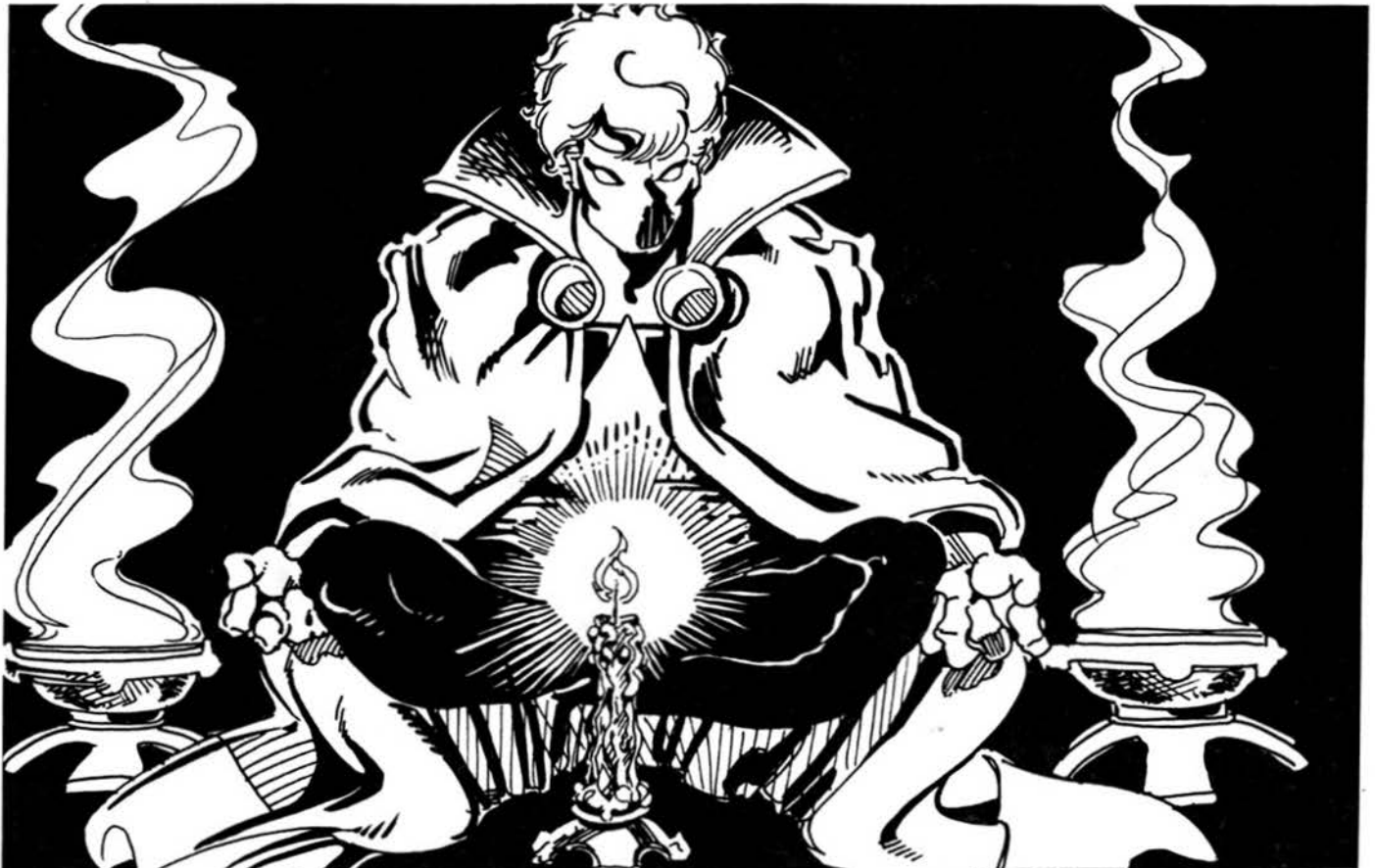
28. THE GARAGE contains not only two cars (one large, one small), but various hand tools such as hammers and pliers. The garage and the gardener's shed, it should be noted, were not part of the original mansion; Avery had them built after he purchased the property.

29. A NARROW CRAWLSPACE exists below the floorboards of the mansion, which was built about a foot above the level of the ground due to flooding considerations. On the north sides of the east and west wings, there are plates that could be removed to provide access to the foundation. Anyone who wanted to come up through the floor could attempt this route to gain entry.

OTHER USES

The Avery mansion isn't designed to be used only as a one-shot setting. It's designed to provide you with opportunities for many different scenarios. The house is old, and could contain many secrets within its walls, even secrets that were never known to Doctor Arcane.

If you need a headquarters for any group of heroes, particularly those of a mystic bent, the Avery mansion could be turned into an appropriate place.



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