

DIGITAL HERO #43

MAY 2007



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DIGITAL HERO

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Issue #43 (May/June 2007)



When Last We Left Our Heroes...

by Steven S. Long

VILLAINS, VANDALS, AND VERMIN

Champions fans have been eager for a book of all-new villains for several years now, and we figured it was time to oblige 'em! *Villains, Vandals, And Vermin* (or “VVV,” as we like to call it around here) is chock-full of fiendish adversaries for *Champions* – you might think of it as a sort of sequel to *Conquerors, Killers, And Crooks*. It's got five dozen new villains just ready to perpetrate their evil in your campaign!

Chapter One covers the master villain Sunburst and his followers, the products of the infamous Project Sunburst experiment that also created the likes of Armadillo, Gigaton, and Radium. In addition to Sunburst himself, we've got Helios (a weaker but more flexible energy projector than his leader), Nuke (a radiation-powered bad guy), and Phaze (who has density control powers).

Chapter Two includes three villain teams. The first is the Brain Trust, a group of strange villains led by the Overbrain, a classic “brain in a tank” mastermind. In fact, the whole team consists of “misfit” archetypes that fans love. There's Ape-Plus, an intelligent gorilla created to be Dr. Silverback's arch-adversary; Black Mist, a ninja; Lynx, a cat-girl; and Mr. Zombie, a sort of “living undead” created by the side effects of one of the Overbrain's fiendish projects. The second team is the Crimelords, created to provide the Champions Universe with another “generic villain team, no particular agenda or theme” like the Ultimates. Dreadnaught (a metallic brick), Morgaine the Mystic (a spellcaster), Starflare (an energy projector), Tiger Lily (an augmented martial artist) and Warhammer (a powered armor wearer) are sure to give your group fits on the battlefield, and the team has some interesting personal dynamics as well. The third and final team isn't actually villains; it's the Tiger Squad, the official superhero team of China. They're included in this book because politics will often arrange to put them in opposition to the PCs. Besides the five members given character sheets — GraniteMan, an elemental brick; Red Bullet, a speedster; Summer Cloud, an air/weather controller; Technocrat, a gadgeteer; and Winter Dragon, an ice/cold controller — there are names and one-line descriptions for nearly two dozen more members of this enormous superteam.

Last but not least, Chapter Three contains over three dozen solo villains that you can use as nemeses for specific heroes, group into your own villain teams, or the like. Some of my personal favorites include: Arachne, a martial artist-sneak thief type of character with themed gadgets;

Blackguard, a brawler and low-level brick; Fleshtone, a biokinetic you've seen pictured in the USPD; Kanrok the Acquisitioner, who captures superhumans to fight in the Malvan gladiatorial arenas; Orion, a sort of “evil Green Lantern” type; Plague, a disease controller; and Spirit Dragon, a mystic martial artist on the run from the Tiger Squad.

Overall I think VVV is a great collection of new villains whom GMs are sure to love, and players will learn to hate!

ENCHANTED ITEMS

After VVV we've got our latest Fantasy Hero book, *Enchanted Items*. Written by Jason “Secret Master” Walters (with bits added here and there by Yours Truly ;)), it contains just what the title promises: hundreds of pre-generated magical items for your *Fantasy Hero* games (and which you can easily adapt for mystic *Champions* characters, or convert into high-tech gadgets for appropriate *Star Hero* campaigns). They're organized into thirteen categories:

- Amulets, Fetishes, and Talismans
- Armor
- Bracers and Bracelets
- Clothing
- Jewelry
- Potions, Dusts, and Ointments
- Rings
- Shields
- Staffs
- Swords and Daggers
- Wands and Rods
- Weapons
- Miscellaneous Items

Overall the book has nearly 700 magical items! And many of them have options or variants so that you can turn them into hundreds more with almost no work.

Like many of our “resource” books, this product is just the thing for GMs and players alike; it saves enormous amounts of time when creating characters, figuring out what treasure a monster has, or equipping an NPC. Jason's done a great job of covering both “standard” items that you expect to find in most High Fantasy gaming campaigns, with plenty of more unique or intriguing items that aren't quite like anything else you've seen before. The items' names and histories tie into Hero's Turakian Age campaign setting, but of course you can adapt them to other settings with no trouble.

— Steven S. Long
HERO System Line Developer



HEROglyphs by Steven S. Long

All Tuckered Out

REVISITING THE LONG-TERM ENDURANCE RULES

A month or two ago someone raised some questions about the Long-Term END (LTE) rules on the HERO System Questions board. In thinking about them, it occurred to me that no one had ever really thoroughly looked at and worked on the LTE rules, since they tend to be used infrequently. Since I think they have a lot of intriguing potential for many games, I decided to correct this oversight. Here's a rewritten/revised/expanded set of LTE rules for your consideration. It's not necessarily a "final draft," but at the very least it's a good start on improving the LTE rules.

Optional Long Term Endurance Loss

This optional rule involves the use of END over long time periods. It reflects the fact that characters become more and more fatigued if forced to continuously exert END. The Long Term END (LTE) rules are complicated; you should only use them the GM feels they'll enhance the adventure. This rule is particularly useful to keep wizards from casting spells too frequently.

BASICS OF LONG-TERM ENDURANCE

At the beginning of a game session, adventure, or the like (GM's decision), a character starts with his full Endurance (END). He also starts with Long-Term Endurance (LTE) equal to his END. The difference between the two is that END reflects the power, stamina, or "fuel" the character needs to use his abilities, STR, powers, and the like in combat or crisis conditions, while LTE reflects his fatigue over the long term, when he's having to exert himself on a continuous or frequent basis.

During the game, a character's END falls and rises during combat as he spends END to power his abilities, then takes Recoveries to get it back. It can fall and rise as often as necessary, and it can get as low as zero or even into the negatives before returning to full. LTE is lost at a much slower rate, but is also Recovered at a much slower rate, as discussed below.

LTE as a Restriction on END and Actions

A character's END cannot exceed his LTE except through artificial means, such as Aid and the like. In other words, when a character loses LTE, it affects how much END he has available to use – every point of END lost to LTE means one less point of END for a character to use during combat and other situations. If a character's LTE reaches 0, he must stop and rest and cannot take further action until he has at least 1 positive LTE (and thus 1 positive END). Characters cannot use STUN for LTE as they can for standard END.

Example: *Master Hawk, a wizard, has 30 END, and thus 30 LTE. During the course of a long day's journey he loses 5 LTE. That means his END is now effectively 25 as well – no matter how many Recoveries he takes, he can't raise it above 25 until he also raises his LTE above 25. However, he could use artificial means, such as a Spell of Great Stamina (Aid END) or a Potion of Energization (+20 END for 1 Turn or until used) to give himself more than 25 END for a while.*

CALCULATING LONG-TERM ENDURANCE LOSS

To calculate LTE loss, the GM needs to determine whether the situation is one where the character uses a consistent amount of END every Turn, or his END usage is staggered or inconsistent over the course of some period of time.

Consistent END Usage

If END use is consistent Turn after Turn for a long period of time, the character should compare the amount of END he used in a Turn to his REC. If the END used in a Turn is less than half the character's REC, he loses no LTE. If the character uses greater than half his REC, then he begins losing LTE, as indicated by the Long-Term Endurance Table. At a minimum, the character loses 1 LTE. As long as he maintains a more or less consistent usage of END Turn after Turn, he loses LTE at the rate specified in the Table. This most commonly occurs in situations where a character is on an arduous journey, is fleeing from someone, or the like. You could also use it to determine the fatiguing effects of being in a long battle where the GM isn't keeping track of Turn-by-Turn END usage but it's easy to figure out how much END a character would typically use per Turn based on his SPD and preferred Actions.



Example: *Arkelos and his companions are fleeing from some nomads across a desert. Each of them is spending half his REC in END per Turn to move as fast as he can through the arid landscape. As a result, each of them is losing 1 END to LTE every Five Minutes. Arkelos normally has 40 END when fully rested. After an hour of this pace, he has lost 12 END to LTE, so he only has 28 END to spend when the nomads bring them to bay at an oasis. If Arkelos has to spend more than 28 END, he will have to start using STUN in place of END (although taking Post-Segment 12 Recoveries may delay that unfortunate eventuality for a Turn or two).*

Staggered or Inconsistent END Usage

Not all situations are so predictable, however. For example, it's possible a character with REC 6 might spend 15 END per Turn for a while, then 20 END per Turn, then 8 END, and so on. There are several ways the GM can handle this situation to suit the practical and dramatic needs of the situation.

First, if the character's END usage is consistent over small periods of time, you can determine LTE loss for each period separately. You calculate a new rate of LTE loss when the character's END usage increases or decreases for another period.

Example: *Master Hawk has REC 6, 30 END, and 30 LTE. For an hour he spends 3 END per Turn, which means he loses 1 LTE per 5 Minutes, putting him at -12 LTE (18 LTE total) after an hour. For the next hour he spends 6 END per Turn, which means that during that hour he loses 1 LTE per Minute... so after 18 minutes, or 90 Turns, of spending END at that rate he's at 0 LTE and must stop doing anything.*

Master Hawk realizes he's tiring too quickly, and after 15 Turns (3 minutes) of spending 6 END per Turn he slows down to only 2 END per Turn. At that point he has 15 LTE, and thus 15 END, since for three minutes he was spending END at the LTE loss rate of 1 per Minute. 2 END per Turn is less than half his REC, so he stops losing LTE as long as he maintains that pace.

Second, if the character's END usage varies wildly by Turn during a given time period, the GM can simply determine the average END/Turn spent during that time and determine LTE loss from that. Typically the GM just adds up the total amount of END spent and divides it by the number of Turns of activity to calculate the average.

Example: *Master Hawk is casting an hour-long ritual during which he casts many spells and performs many activities. During the course of the 300 Turns during the hour, his END usage varies from 1 per Turn to as many as 18 per Turn. The GM determines that Master Hawk's average END usage per Turn during that hour is 3 END. That's half of his REC 6, so he loses 1 LTE per 5 Minutes during that hour, for a total of -12 LTE.*

Third, if appropriate the GM can take the largest amount of END used in any Turn during the period of activity and consider that the amount of END used per Turn over the entire time period.

LONG-TERM ENDURANCE TABLE

(END in Turn)/REC	END lost to Long Term
less than 1/2	0
1/2	1 per 5 Minutes
1	1 per Minute
2	1 per Turn
3	2 per Turn
4	4 per Turn
5	8 per Turn

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RECOVERING LONG-TERM ENDURANCE

A character does not regain spent LTE with normal Recoveries; Recovering LTE requires longer resting periods. A character Recovers his REC in LTE for every full Five Hours of rest. If a character does not or cannot rest, he only Recovers his REC in LTE once per Day. The GM can apportion this over the course of the day if he wants.

Example: *Pulsar (REC 10) tries to blow his way out of his prison cell with his Energy Blast. Since this will take a long time, the GM decides to use the LTE rules. Pulsar's Energy Blast 12d6 costs 6 END to use. Pulsar has a 5 SPD, so he uses 30 END per Turn, assuming he doesn't use any other Powers. 30 is 3x Pulsar's 9 REC, so Pulsar loses 2 LTE each Turn. If he stays active, he'll be able to Recover 9 Long Term END per day, or approximately 1 every 2 hours. If he rests, he can recover 9 LTE every 5 Hours, or 2 LTE per Hour.*

AFFECTING LONG-TERM ENDURANCE

At the GM's option, characters can buy Adjustment Powers and other abilities intended to affect only a character's LTE, not his regular END. This simply involves declaring that the power works against LTE rather than END; this does not entitle the character to a Limitation (or require an Advantage), but once this decision is made it can't be changed. Consider LTE to cost 3 Character Points per point for purposes of Adjustment Powers and the like.



AUTHOR'S NOTE

People like Merian C. Cooper always make one feel terribly inadequate. No matter the accomplishments of your life, it's unlikely you will ever pack as many achievements, as much fame, as many riches, or as even the sheer level of gusto into your days as he did. At best, you might manage 2% of what you are about to read – and I didn't manage to include everything, either. Thinking about this man makes me feel a bit like Julius Caesar falling to his knees and weeping at the feet of the statue of Alexander the Great in Gades. When asked why, he replied "Do you think I have not just cause to weep, when I consider that he at my age had conquered so many nations, and I have all this time done nothing that is memorable?"

ABBREVIATED FILMOGRAPHY

Grass: A Nation's Battle for Life (1925)
 Chang: A Drama of the Wilderness (1927)
 The Four Feathers (1929)
 Roar of the Dragon (1932)
 The Most Dangerous Game (1932)
 King Kong (1933)
 The Monkey's Paw (1933)
 Flying Devils (1933)
 She (1935)

**You Gotta Have Character** by Jason Walters

"What can I say about my youth? I was high-spirited, loved excitement, took chances, and got caught too many times." — Merian C. Cooper

Like a fictional character from one of his own books or movies, Merian Caldwell Cooper wore many different hats during his long life. He was an aviator, air force officer, national hero (in Poland), adventurer, director, author, political idealist, screenwriter, film innovator, and producer. As a young man he was involved in the infamous pursuit of Pancho Villa across northern Mexico. He then served as a fighter pilot in the American military during World War I and, when the fighting ended, he joined the infamous Kosciuszko Squadron to help defend the newly recreated nation of Poland during the now forgotten Polish-Soviet War of 1920. Shot down and put into a Soviet death camp, he nonetheless escaped with two Polish officers and walked 500 miles to neutral Latvia.

Back in America, Cooper joined forces with the adventurer/cameraman Ernest B. Shoedsack to create several successful documentaries. They traveled the world capturing images for the newly emerging film industry, encountering pygmies in Polynesia, mounted knights in Abyssinia, and pilgrims in Mecca. Yet Cooper is best remembered for a horrifying nightmare he had one night while in New York, during which he dreamed that a giant gorilla was terrorizing the city. Waking in a cold sweat, he grabbed a pad of paper and began down ideas for what would be one of the best-loved horror movies of all time: King Kong.

Background/History: Merian Caldwell Cooper was born into an affluent Jacksonville, Florida family in 1893. An intelligent and precocious child, at the age of six he had the dubious fortune to stumble across a copy of Paul B. Du Chaillu's "Explorations and Adventures in Equatorial Africa," which initiated his fascination with gorillas and caused him to want to be an explorer. Yet the men in his family tended toward military careers, so Merian entered the U.S. Naval Academy in 1912, and was expelled during his senior year in 1915 for unspecified reasons (probably insubordination). He promptly joined the Georgia National Guard, where he served as a military reporter during the pursuit of Pancho Villa in northern Mexico.

When World War One broke out, Cooper joined the army as a pilot and was shot down by the Germans during the Battle of St. Mihiel in September 1918. In spite of suffering horrible burns from flaming gasoline emitted by its damaged engine, he managed to land his plane

in a field and was captured by the German Army, who (rather civilly) took him to a hospital for treatment. He sat out the rest of the war in a POW camp, and was afterward awarded a Distinguished Service Cross, though he refused it on the grounds that all of his fellow soldiers "took the same risks." Freed from military life, he somewhat bizarrely traveled to Italian-occupied Vienna to track down his Naval Academy Sword, which he had sold on a drunken night in Annapolis some four years earlier. After reacquiring the ceremonial weapon, he had the good fortune to meet another young American soldier named Ernest B. Schoedsack, who had been smuggling Poles out of Russian-occupied territories on behalf of the Red Cross Relief Mission. The two formed an instant friendship that was to last for the rest of their lives.

Inspired by Schoedsack's example, Cooper traveled to Poland, where he enrolled for duty as a Squadron Commander in the Polish Air Force. Serving in the infamous Kosciuszko Squadron, an anti-Bolshevik command of expatriate American flyers, he almost immediately found himself embroiled in another war as Ukrainian and Russian soldiers attacked Poland during the Polish-Soviet War of 1920. During the war he had a love affair with a Polish woman, who eventually bore him an out-of-wedlock son (who grew up to be the famous Polish author and translator Maciej Slomczynski; Cooper sent them money for the rest of his life). Yet he wasn't to learn of his girlfriend's pregnancy for some time, as he was once again shot down on July 18th of 1920 and placed in a Soviet prison camp.

When captured, Merian simply identified himself as an American "mercenary" working for the Polish government, as revealing his status as an officer would have resulted in his immediate execution. While he rotted in prison, the war between the Soviets and Poles ended after an Armistice of October 12th, 1920. Unfortunately, the Russians viewed Cooper as an American criminal rather than a prisoner of war, so he remained in the camp until April 21st, 1921 when he escaped along with two Polish officers. The three of them walked during the night and hid during the day, following railroad tracks, as they had no compass. This eventually began hopping freight trains, where Cooper pretended to be a deaf-mute as a way of covering up the fact that he spoke no Russian. Starving, penniless, and in constant danger of capture and almost certain execution, the three men traveled

some 500 miles before managing to slip over the boarder into neutral Latvia, where they were shipped back to Poland.

Cooper made his way to Warsaw, where he was greeted as a national hero. A statue was erected in his honor and he was awarded the highest Polish military decoration, the *Virtuti Militari*, by its army's commander-in-chief President Jozef Pilsudski. Cooper left for London, where he once again ran into his friend Schoedsack, who was working as a freelance news cameraman. The two of them discussed their mutual desire to craft an epic film set in an exotic locale, but neither had any money, so Cooper left for New York to work as a reporter for *The Times*. This gig didn't last very long, however, and in 1922 Cooper signed up for an around-the-world ethnological expedition alongside the gentleman adventurer/mariner Captain Edward A. Salisbury aboard his specially constructed *Wisdom II*. The specific purpose of the voyage was to find a mysterious (and nonexistent) tribe of "apelike men with short tails" somewhere in Southeast Asia, but in reality Salisbury hoped to gather data on a wide variety of fantastic and obscure cultures. Cooper was hired on as the expedition's writer, and he quickly suggested his old friend Ernest Schoedsack as its cinematographer. Captain Salisbury agreed, and they set out on an intercontinental adventure that was to have a permanent impact on the two men's lives.

The expedition voyaged around the globe, visiting Pygmies on Murderer's Island, mounted knights in Abyssinia, and pilgrims on the way to Mecca. Unfortunately, the *Wisdom II* hit a rock off the coast of Yemen and had to limp into port in Italy. Shortly thereafter, a freak fire destroyed the dry docked ship along with all of its exposed but undeveloped motion picture negatives! In spite of this, their adventures aboard the *Wisdom II* convinced Cooper and Schoedsack to continue their creative partnership, and they began looking for a new project to work on.

Their first film, a documentary entitled *Grass: A Nation's Battle For Life*, followed the great American journalist/spy Marguerite Harrison on her search for the lost Asian Bakhiari tribe. After a grueling journey, she found them at their winter home on the Persian Gulf. Harrison, Cooper, and Schoedsack then accompanied the tribe of 50,000 people and 500,000 animals on a 46-day trek across the legendary Zagros Mountains to the grazing lands of the high mountain valleys on the edge of the Central Asian Plateau. They were the first westerners ever to make this trip.

Back in the United States, the film became a critical success and was even seriously suggested (though not nominated) for an academy award. Though not a big box office

hit, *Grass* was successful enough to repay its original \$10,000 investment and turn a modest profit, which impressed the president of the Paramount-Famous Players-Lasky Corporation enough to finance another Cooper-Schoedsack adventure film. This turned out to be *Chang: A Drama of the Wilderness*, a documentary that Cooper described as a "melodrama with man, the jungle, and wild animals as its cast."

Centered on the life of Kru, a poor farmer struggling to survive in Thailand, *Chang* depicts his constant, daily battle to protect his livelihood against leopards, tigers, and elephants. The dangers involved in creating this picture were very real. Using daring film techniques, Schoedsack managed to get close-ups of tigers and elephant stampedes before the invention of the zoom lens using heavy, hand-cranked cameras. *Many* animals were harmed in the making of this film, which climaxes with Kru's house being destroyed by a rampaging elephant.

Chang was both a critical and financial success. It was even nominated for the Academy Award for Unique and Artistic Production (the only one ever presented) in 1929. Paramount was pleased with the film and asked the Cooper-Schoedsack team to create another movie for them. Wanting to try something new, they headed to Africa to film a dramatic adaptation of A. E. W. Mason's *The Four Feathers* (there have been a total of seven versions filmed over the years). Unlike their previous films, this production brought along a large professional cast as well as the usual assortment of assistant directors, editors, accountants, and so forth, which slowed the creative duo down somewhat. However, at considerable cost to (animal) life and extreme risk to limb (their own), they managed to film a variety of fantastic shots including an angry horde of baboons swarming over a bridge (which collapses), a stampeding herd of hippopotami, and a full-scale battle between natives and the British army.

The film opened in New York in 1929 and did fairly well in spite of the fact it was one of the last silent films. However, Cooper and Schoedsack were unhappy with the results, which had been extensively reedited by the studio. Cooper took a three-year hiatus from filmmaking to help found Pan American World Airways, during which Schoedsack directed the 1931 hunting films *Rango* and *The Most Dangerous Game*. During this period Cooper was involved in a daring rescue attempt when his friend Varick Frissell, arctic explorer and cinematographer, vanished after his ship *Viking* blew up off the coast of northern Newfoundland. Within 48 hours of the accident, Cooper had refitted an amphibian plane for arctic travel, filled it with emergency gear, and set out from

The Last Days of Pompeii (1935)
Dr. Cyclops (1940)
Mighty Joe Young (1949)
Rio Grande (1950)
The Quiet Man (1952)
The Searchers (1956)

ERNEST B. SHOEDSACK

Cooper's "partner in crime" was the adventurer-cinematographer Ernest B. Schoedsack, who is probably best remembered today as the co-director of *King Kong*. Schoedsack also was a WWI veteran who volunteered to fight the Bolsheviks on behalf of Poland. As part of the Red Cross Relief Mission, he was instrumental in smuggling Poles out of Russian-occupied territory after the Red Army invaded in 1919. He later accompanied Cooper on his adventures in Africa, Persia, and Thailand. Besides helping with the creation of *King Kong* and *The Four Feathers*, he directed many inventive and imaginative pictures including *Rango* (1931), *The Last Days of Pompeii* (1935), *Dr. Cyclops* (1940), and *Mighty Joe Young* (1949). Later in life, he was instrumental along with Cooper in creating both Technicolor and the pre-IMAX big screen technology Cinerama.

**BOOKS BY
MERIAN C.
COOPER**

Under the White
Eagle (?)
The Sea Gypsy
(1924)
Grass (1925)
Things Men Die For
(1927)
King Kong (1932)

**MERIAN C.
COOPER QUOTES**

“He was the kind of guy that would read something about a new kind of car, an airplane... and everything he read about he wanted to try or do. People sometimes thought he was crazy because he was always doing different things.” — Rich Correll, director

“He was an amazing character. He was incredibly courageous and incredibly honorable.” — Peter Jackson, director

“Flying and fighting, it seemed the entire day, he seemed to be absolutely tireless and fearless. The hotter it was the better he liked it. He is already the hero of this city and if he keeps on at the rate he is going, he will surely become one of Poland’s national heroes.” — Colonel C.E. Fauntleroy, Kosciusko Squadron

“He was disdainful of all the refinements of life which were ‘soft’ in his opinion. Stubborn as a mule,

Boston in search of his friend. Unfortunately, no trace of Frissell was ever found.

In 1933 Cooper returned to Hollywood to help RKO Pictures with some financial and production problems. In return, RKO agreed to produce a new movie concept that he and Schoedsack had been working on involving a giant gorilla created using stop-motion film techniques. For the heroine of this story, the two selected their friend Fay Wray, who had previously starred in *The Four Feathers* and *The Most Dangerous Game*. Along with the special effects pioneer Willis O’Brien, they set about creating one of the greatest movies of all time: the often imitated but never equaled *King Kong*. To this day it still ranks as #43 on the American Film Institute’s list of Top-100 American movies and its “star,” the great King Kong himself, is #30 on Premiere Magazine’s 100 Greatest Movie Characters of All Time. The film is so significant and iconic that its impact on not only the world of film, but on American society itself, cannot be overemphasized. It made possible Hollywood’s Golden Age: movies were just the thing to take one’s mind of economic tribulation and a looming world war. It saved RKO from bankruptcy and propelled Cooper to (even greater) fortune.

Unfortunately, Cooper had a heart attack in late 1933; thereafter he mostly relegated himself to the production side of filmmaking (though he still wrote and, upon occasion, directed). More positively, in the same year he married the fantastically gorgeous starlet Dorothy Jordan, a close friend of Fay Wray’s. He also launched himself into the creation of such groundbreaking technologies as Technicolor and the breathtaking (but sadly short-lived) wide screen technique as Cinerama.

In 1940 Cooper went back into uniform. Initially assigned to General Spaatz’s air force staff, he quickly grew bored and went to Asia to help set up a flying supply route from India into China. Not satisfied with being on the periphery of the action, he flew into Chun King and became a member of the Flying Tigers, acting as their Chief of Staff as well as flying numerous combat missions. After briefly returning to Washington, Cooper was field promoted to Brigadier General by MacArthur. He became Chief of Staff of the Far East Air Forces, and was aboard the battleship Missouri for the Japanese surrender in 1945.

After the Second World War, Merian Cooper returned once again to filmmaking. He helped to found Argosy Pictures and, in 1952, he received an honorary Oscar “for his many innovations and contributions to the art of motion pictures.” He has a star on the Hollywood Walk of Fame (though his name is misspelled). His film legacy as a producer

includes more than 60 films, including the epic *The Last Days of Pompeii* and the sci-fi thriller *Dr. Cyclops*. He also worked with the infamous team of director John Ford and actor John Wayne on such films as *Stagecoach*, *Rio Grande*, and *The Searchers*. To this day he is considered one of the great American producers of Westerns. Working 12 to 14 hours a day in the movie business until almost the final day of his life, he died in 1973 at the age of 80.

Personality/Motivation: Merian Cooper is a “doer,” an adventurer by temperament with a seemingly inexhaustible reserve of energy and vitality. Fictional director Carl Denham, the charismatic anti-hero protagonist of *King Kong*, is loosely based on Cooper and it shows in the character’s utter determination to craft the ultimate jungle action film. When Cooper wants something big to happen -- whether it’s defending Poland from Bolsheviks, sneaking into Mecca, creating the ultimate monster film, or creating an expatriate air force for China – it generally happens. A bit foolhardy at times (as evidenced by his numerous stays in POW camps and his willingness to adventure with the likes of Captain Salisbury), he is nevertheless an extraordinarily capable man and always seems to find a way out of the scrapes that he lands himself in. As has been noted by his friends and associates (see sidebar), he is also brave beyond belief and completely loyal to his comrades.

Perhaps due to his experiences fighting the Russians during the Polish-Soviet War of 1920, Cooper is fiercely anti-Bolshevik; or, perhaps more accurately, he is utterly against totalitarianism in all of its various forms. His dedication to democracy, personal liberty, and the highest embodiment of the American ideal is so total that it even motivates much of his continuing interest in aviation. Cooper is convinced (completely correctly) that in any future war air power will play a pivotal role, and sees the creation of a strong civilian aviation program as a vital source of potential pilots for the military. A political conservative of the non-religious variety, later in his life he will work closely with the controversial Lt. General Claire Lee Chennault (founder of the Flying Tigers and, later, Air America) and support the ferociously anti-communist libertarian/conservative Barry Goldwater for president. Yet it would be unfair classify Cooper by his political views when his other defining characteristics – passion for adventure, an insistence on going where no American had gone before, an imagination that allowed him to bring to the big screen images of things people had never seen, a determination to get the job done and do it right, and a fierce loyalty to friends and associates – are so much more important.

Quote: “Fay, you’re going to have the tallest, darkest leading man in Hollywood!”

Powers/Tactics: First and foremost, Merian C. Cooper is a soldier (or a military aviator, to be more specific) and visionary filmmaker. Almost all of his other abilities are related to, or are useful in the service of, these two professions. He has traveled extensively on four continents (plus the Middle East), speaks six languages, and is a skilled pilot. Although he only briefly served as a foot soldier, Cooper “knows his way around a rifle,” though he greatly prefers talking his way out of danger to shooting his way out of it. In many respect, talking is what Cooper is best at: his convincing, persuasive demeanor and likable, masculine charisma have charmed people as diverse as European presidents, African tribal chieftains, and movie studio executives. He is also rather inexplicably lucky (reflected by the Power Luck and Talent Combat Luck)

Cooper has his own chart system for playing the stock market (mainly using aviation specific mutual funds), and does quite well with it... from time to time. His fortunes vary anywhere from “impoverished” to “very wealthy” depending on what project he is working on at the moment and how much energy he has had time to put into charming investors (the GM should decide how wealthy Cooper is at any given point). It scarcely matters how much money he has in his pocket or bank account, however, as Merian is a past master of talking people and institutions into extending him credit. One can hardly blame them, as most of his schemes actually do pay off in the end.

Campaign Use: While men like Merian C. Cooper aren’t common in the pages of history, he could be considered the epitome of a generation whose like America shall not see again. Born late in the 19th Century during a time of great prosperity, they fought bravely in two world wars, guided us through the Great Depression, and distinguished themselves in countless peacetime activities as well. Still, most of us are too mundane, too lazy, and too unimaginative to be Merian C. Coopers – and that goes for our ancestors as well. In many ways, this real life hero can be thought of as an example of the “ultimate” Pulp Hero character: whatever qualities you imagine such a person might have, he probably has them in spades. It could even be convincingly argued that Cooper personally helped inspire the sorts of characters one finds in the old pulp magazine stories -- not only by living the sort of life he did, but by crafting classic 1930s film characters like the ones found in *The Four Feathers* and *King Kong*. In an era of economic uncertainty, social decline, and looming worldwide conflict, a dashing, optimistic, and resourceful figure like

Merian Cooper would almost certainly have served as a source of inspiration for the sorts of grubby starving authors whose works are commonly found on the pages of *Thrilling Mystery* and *Phantom Detective*.

Cooper is eminently suitable as a *Pulp Hero* PC, NPC, or as a template for an adventurer-filmmaker character based on either himself or Carl Denham (which, I suppose, is kind of redundant). As an NPC, the adventurer-filmmaker is an excellent plot device for getting PCs into trouble by transporting them to remote and exotic locations where all sorts of unexpected things can happen. Nor is his usefulness as a storytelling “McGuffin” restricted to the Pulp Genre; it works equally well in games set in the world of *Champions*, *Danger International*, *Ninja Hero*, or even *Star Hero*, where the “exotic location” can be another planet!

Appearance: A tall, good-looking man with wavy brown hair, in his day-to-day life Merian Cooper invariably wears grey flannel pants, a brown tweed coat, black tie, and carries a pipe and tin of Prince Albert tobacco with him wherever he goes. His wardrobe is seemingly comprised of an endless number of nearly identical combinations of these items (pants, coat, tie, and pipe). He has a tendency to leave behind his pipes when he sets them down, so he carries a half-dozen of them in his jacket at any given time.

While adventuring, Cooper tends to wear a mixture of aviation and safari type clothing: wool-lined leather jackets, pith helmets, knee-high leather boots, and the like. He also owns a selection of custom Turkish meerschaum “traveling” pipes carved into the likenesses of wild animals, sea monsters, and men’s heads. He is far more careful about where he leaves these, however, and seldom loses them.

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moody, quick tempered but generous and loyal to the point of fanaticism, he was forever striving for startling climaxes and sharp contrasts, with a flair for the bizarre and unusual and a vivid imagination.” — Marguerite Harrison, adventurer and spy

“Merian Cooper was a fascinating combination of high imagination, an implicitly rebellious nature, a political conservative, and intellect, an adventurer, and a visionary.” — Fay Wray, actress

“He was just splendid in the most difficult situations, full of enthusiasm, a born hero, energetic, plucky beyond all imagination, noble-minded, idealistic and at the same time very practical and endowed with an excellent sharp political judgment. He will be ever for me one of the persons I love and admire most.” — Count Pininski, Governor General of Galicia

**MERIAN C.
COOPER PLOT
SEEDS**

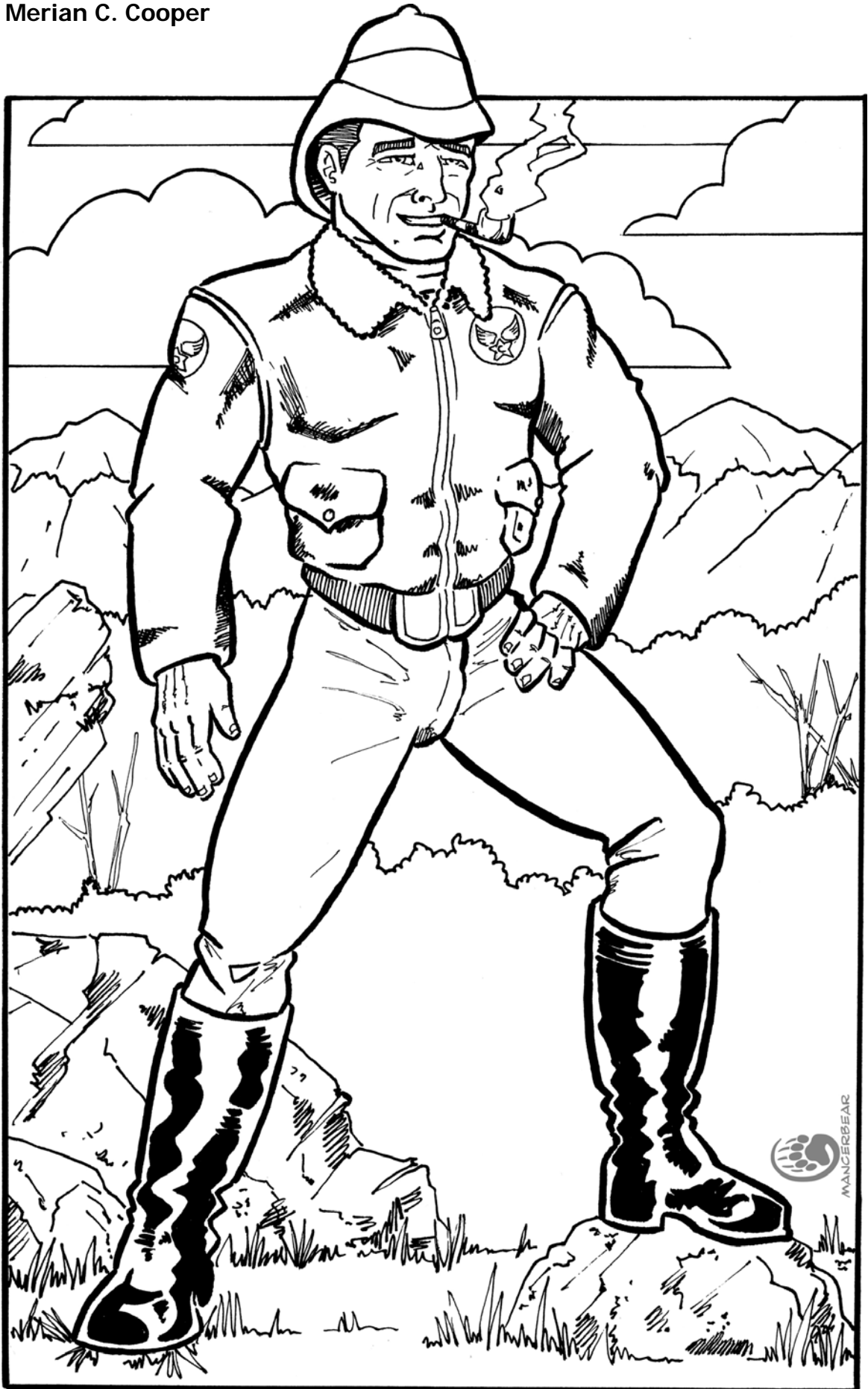
Return to Skull

Island: As everybody “in the know” are aware, *King Kong* for the most part wasn’t filmed using stop-motion animation. Skull Island is a real place, King Kong a real creature, and special effects were only used for the sequences that take place in New York City. Now Cooper wants to return to Skull Island to create a sequel to his smash hit, and hires the PCs to help him accomplish his goal. However, when the group reaches the island, things are not as Cooper left them....

The Lost Valley:

Cooper has caught wind of a yet another unexplored and exotic location, this time located deep within the heart of Antarctica. According to the unpublished journal of a vanished Scandinavian explorer, a volcanically heated valley filled with living dinosaurs lies at the center of the frozen continent, its existence hidden from the outside world by a continual bank of fog. The PCs are (perhaps once again) hired to help him locate, explore, and film in this “lost valley.” Unfortunately, the

Merian C. Cooper



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Merian C. Cooper

Val	Char	Cost	Roll	Notes
13	STR	3	12-	150 kg; HTH 2½d6 [1]
16	DEX	18	12-	OCV: 5/DCV: 5
13	CON	6	12-	
11	BODY	2	11-	
15	INT	5	12-	PER Roll: 12-
14	EGO	8	12-	ECV: 5
24	PRE	4	14-	PRE Attack: 4½d6
12	COM	1	11-	
3	PD	0		Total: 9 PD (6 rPD)
3	ED	0		Total: 9 ED (6 rED)
4	SPD	14		Phases: 3, 6, 9, 12
6	REC	0		
26	END	0		
25	STUN	0		

Total Characteristic Cost: 61

Movement: Running: 6"/12"
Leaping: 2"/4"
Swimming: 2"/4"

Cost	Powers	END
5	<i>Seen It All:</i> +10 PRE; Only to Resist Presence Attacks (-1)	0
10	<i>Lucky Devil:</i> Luck 2d6	0

Perks

2 Reputation: Adventuring Filmmaker (Large Group) 11-, +1/+1d6

Talents

12 Combat Luck

Skills

3 Aerobatics 12-
3 Combat Piloting 12-
3 Conversation 14-
3 High Society 14-
3 Mechanics 12-
3 Navigation (Air, Land) 12-
3 Oratory 14-
3 Persuasion 14-
4 TF: Common Motorized Ground Vehicles, Camels, Equines, Small Planes
3 WF: Small Arms, Vehicle Weapons
3 Jack of All Trades
2 1) PS: Author 12-
2 2) PS: Corporate Executive 14-
2 3) PS: Director 12-
2 4) PS: Film Producer 14-
2 5) PS: Soldier 12-

3 Linguist
1 1) Language: French (Conversation)
1 2) Language: Mandarin (Conversation)
1 3) Language: Persian (Conversation)
2 4) Language: Polish (Fluent, Literate)
1 5) Language: Thai (Conversation)
0 6) Language: English (Native, Literate)
3 Traveler
2 1) AK: Asia 12-
2 2) AK: Europe 12-
2 3) AK: Middle East 12-
2 4) AK: North Africa 12-
2 5) AK: North America 12-
2 6) CK: Hollywood 12-
2 7) CuK: Hollywood Culture 12-

Total Powers & Skill Cost: 99

Total Cost: 160

75+ Disadvantages

10 Dependence: High Quality Pipe Tobacco (Weakness, per Hour)
5 Physical Limitation: Bad Heart (Infrequently, Slightly Impairing)
25 Psychological Limitation: Compulsive and Enthusiastic Adventurer (Very Common, Total)
15 Psychological Limitation: Fiercely Anti-Communist (Common, Strong)
5 Rivalry: Other Hollywood Producers and Directors (Professional, As Pow, Seek to Outdo, Rivals Aware)
15 Social Limitation: Subject to Orders (as Soldier or Director) (Frequently, Major)
10 Experience Points

Total Disadvantage Points: 160



Nazis have also obtained a copy of the manuscript, and see the valley as an excellent location for a military base.

Cooper

Vanishes... With Our Money!: Merian Cooper has vanished along with his entire crew while working on a new, unnamed motion picture somewhere in Tibet. More worried about their investment in the film than anything else, executives at Paramount Pictures hire the PCs to track down Cooper, rescuing him if need be, and (most importantly) return any footage he has taken to Hollywood. Their only clue: Cooper claims to have learned the location of the mythical city of Shambhala!



RESOURCES

The basic idea for this article came from repeated playings of *Doom*, *Doom II*, *Quake*, *Quake II*, and *Return to Castle Wolfenstein*. In addition, some ideas came from hearing Mark Doherty's stories about *Marathon Hero* deathmatches and the mayhem that resulted. If you wish to find out more about different First-Person Shooters, I recommend visiting the First-Person Shooter section of Wikipedia (http://en.wikipedia.org/wiki/First_person_shooter). For more on combining First-person Shooters and the *HERO System*, I recommend the *DOOMED HERO* website (<http://surbrook.devermore.net/doomedhero/doomhero.html>). Other sources include the following games and products:

BOOKS

- *Dark Champions*
- *Gadgets and Gear*
- *HERO System Bestiary*
- *HERO System Asian Bestiary Volumes 1 & 2*
- *Monsters, Minions, and Marauders*
- *Spacer's Toolkit*

GAMES

- *Frag* (Steve Jackson Games)

First-Person Shooter HERO by Michael Surbrook

“Come on! Come on! Come and get it, baby! Come on! Let’s go, yeah, come on! Come on! Come and get it you bastards! Come on, you too! Oh, you want some of this?” — Hudson, *Aliens*

An Introduction to the First-Person Shooter

A long time ago, back in the days of the Apple II computer, there was a game called *Castle Wolfenstein*. It was a typical game for the day, with our hero, an Allied soldier, held prisoner by the Nazis, trying to escape from the maze-like rooms of Castle Wolfenstein. It was a lot of fun and very popular (at my high school at least). However, the game hasn’t aged well and the top-down view of the rooms, combined with the side-scrolling method of character movement should give you an idea of the primitive state of computer graphics of the time. That said, *Castle Wolfenstein* is notable for one achievement: it is the grandfather of the first-person shooter computer game genre.

A little over ten years after *Castle Wolfenstein* was released, id Software came out with a game titled *Wolfenstein 3D*. It had much the same plot as the first game, in which the character of William ‘B.J.’ Blazkowicz tries to escape from the infamous Castle Wolfenstein, defeating various enemies and bosses, while trying to gather up valuable plans and maps.

While a huge success, and directly responsible for the popularity of the ongoing first-person shooter craze in computer games, *Wolfenstein 3D* had issues. For example, all rooms were made up of various combinations of 10’x10’ squares, with no variation in room or hall width, height or lighting. Enemies had only one side, so you couldn’t get behind them, and the sound effects were fairly basic. Then came id Software’s next offering...

Doom arrived a year after *Wolfenstein 3D* and instantly was a hit. It had many features *Wolfenstein 3D* lacked, including ambient light and sound, variable height ceilings, moving objects (such as floors and lifts), and far better sprite animation. Soon after, id Software released *Doom II*, then, in the mid-1990s, started a new line with the release of *Quake* and then *Quake II*. Other companies followed suit, presenting such well-known games as *Marathon* (the first Macintosh first-person shooter), *Duke Nukem 3D*, *Half-Life*, and *Unreal Tournament*. These days, high-speed Internet connections have made possible multiplayer first-person shooters, such

as *Rainbow Six*, *Ghost Recon*, *Counter-Strike*, *Battlefield 1942*, and *Battlefield Vietnam*.

As the games evolved, so did the game play. The first first-person shooters (a.k.a. “FPS”) were simple “kill or be killed” games, where the player shot anything that moved and collected whatever weapons and gear he found laying around. Later games added more elaborate plots and required the player to accomplish specific objectives. Modern FPS games, especially multiplayer ones, may have tactical requirements outlined at the start of play, with success or failure based not on body counts, but on achieving specific goals. One can also divide the FPS genre into two broad groups: action-adventure games and simulation games. An action-adventure FPS concentrates more on combat, with simplified game objectives, fantastic enemies, and outlandish weapons. A simulation FPS usually tries to present a realistic environment, as well as realistic weapons and weapon behavior. Good examples of an action-adventure FPS would be *Doom*, *Duke Nukem 3D*, or *Quake II*. A simulation FPS would be *Battlefield 1942*, *Counter-Strike*, or *Ghost Recon*.

Why Should I Play FPS Hero?

You may wonder why anyone might want to play a tabletop version of something you can already play on your computer. Well, for starters, one doesn’t need a computer to play FPS Hero, especially one of the high-end tricked-out game machines made by such companies as AlienWare. You also don’t have to be any good at computer games to be able to play in a FPS Hero session, not to mention the ease of tabletop group play as opposed to networked computer play.

Technical reasons aside, the idea of creating and running a FPS scenario (or short campaign) has a number of advantages for both players and GMs. For starters, there is virtually no backstory needed beyond the basic of outlines, and there is no need for elaborate timelines or histories. The players are usually given a direct and upfront scenario – escape from the POW camp, close the extra-dimensional demon gate, invade the enemy planet, and so on. Extraneous details are ignored, since they have no bearing on the adventure at hand. Another advantage is the limited play area. The players aren’t given a whole world, country, or even city to explore, but have a much more limited area to deal with – such as a castle, a starport, or a research lab. Finally, most FPS settings have very clear objectives – get this

artwork by DT Butchino

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object, turn off that device, kill everything you see – making player motivation easy and understandable.

Of course, some of these advantages can work against the setting as well. While a limited play area might be a boon to the GM, the players may feel artificially constrained by not being able to get to things they can see, or finding all presumed exits blocked or inaccessible. Also, the nature of any FPS usually means minimal roleplaying, as most NPCs the players meet are going to be enemies, who aren't going to be interested in talking to the heroes (unless you count shooting at them). And, of course, there's the "shooter" part of the term "FPS." Your typical FPS game is going to have a lot of combat, and may feel more like a war game than a roleplaying game to the players, especially if the GM emphasizes the use of maps and mapping.

Naturally, there are ways to keep your FPS campaign/scenario from looking like a tabletop video game (unless this is your objective from the start). The trick is to work with the benefits inherent in the somewhat simplistic FPS approach but avoid the arbitrary constraints of your average video game. Probably the most important thing you (as GM) need to do is to create a location and scenario that will emphasize the use of skills and problem solving. For example, if the setting is a wrecked research lab, characters may need to use Climbing to scale an elevator shaft, Electronics to rewire a damaged generator, Mechanics to get a pump going, Demolitions to blow out a door, Systems Operations to get some remote sensors online, and Computer Programming to extract important data from the lab's mainframe (naturally, *The Ultimate Skill* is the perfect source book for this sort of thing). It also helps if the PCs have clear mission objectives – such as find and retrieve a missing code book, locate a control room and use it to open a specific door, or locate and deactivate a communications device. This should help to push your FPS scenario out of the realm of "dungeon crawl" and into more of a *Dark Champions* "special forces" type of adventure.

Basic Campaign Elements

It almost goes without saying that the most basic (and obvious) element of an FPS scenario is something to shoot at. The PCs should be faced with a variety of enemies, of varying toughness and skill, armed with a selection of weapons (or other ranged attacks). In classic FPS fashion, these enemies usually can be divided into four basic groups: grunts, mid-level threats, high-level threats, and bosses. Grunts are the most basic and common foe. Armed with simple attacks, they have strength in numbers and tend to go down easily when hit. Mid-level threats are

a little tougher, sometimes a little bigger, and may have several different attacks, such as a ranged weapon and one for hand-to-hand use. High-level threats are some of the toughest foes the PCs will face. They are usually large, heavily armed and armored, and can take a lot of punishment (as well as dish it out). Bosses are the rarest of FPS encounters, and normally are found guarding a specific location or juncture in the adventure. They are often capable of killing a PC in a single shot and shrugging off all but the most powerful attacks the PCs have access to.

Along with things to shoot at, the PCs need things to shoot with. Depending on the setting of your FPS game, the PCs may have access to real world weapons, such as Colt M1911 pistols, MP-40 sub-machineguns, M-16 rifles, or M-60 machineguns; or they may use completely fictional weapons, such as plasma cannons, energy grenades, ion rifles, and shuriken guns. In any case, each weapon should have its advantages and disadvantages. The obvious advantage for most weapons is damage; the bigger guns do more damage to the target. Some weapons may be autofire, some may be accurate over longer ranges, some may be silenced, some may have explosive ordinance, and so on. In addition, some weapons often prove to be more effective against certain foes than other ones do, giving the PCs some tactical choices when dealing with the enemy.

Finally, an FPS scenario needs terrain. One of the things that made the early First-Person games so popular was the use of perspective, variable lighting, shadows, and sound. More modern First-Person games allow PCs to climb up (or down) objects, crouch under low-spots, leap over obstacles, or engage enemies on various elevations. While city streets might be fine for superhero fights, FPS combats tend to be in cramped corridors, dimly lit rooms, and warehouses filled with crates and overhead gantries.

Designing a Scenario/Campaign

When building your own First-Person Shooter adventure, you need to determine several things, the most important being: What is the basic plot? While it may sound absurd on the outset – all adventures need plots, after all – defining your FPS plot will often allow you to also define many other factors at the same time. For example, if your basic plot is "escape from the alien-controlled prison ship" then you've already defined your setting (a prison ship), your technology level (fairly high), and your time frame (one presumes the future). In addition, based on the plot description, the PCs can be humans or aliens, while their foes may be other prisoners, alien guards, or robotic sentinels.

COMPUTER GAMES

- *Doom*
- *Doom II*
- *Doom III*
- *Duke Nukem*
- *Half Life*
- *Half Life II*
- *Quake*
- *Quake II*
- *Quake III*
- *Quake IV*
- *Return To Castle Wolfenstein*
- *Space Hulk*
- *Unreal Tournament*
(and so on....)

METT-T

“METT-T” is an United States Army acronym used when planning military operations. It means “Mission, Enemy, Troops, Terrain, and Time needed,” and can easily be used to define the game aspects of any first-person shooter scenario.

Mission: What you’re there to do.

Enemy: Who you’re likely to have to fight to achieve the mission.

Troops: Who’s coming with you and what can they do.

Terrain: What kind of environment you’ll be fighting in.

Time Needed: How long do you have to achieve the mission.

A GM, it’s your responsibility to give the PCs this data so they can plan accordingly. However, it’s *not* your responsibility to adhere to this data! While this doesn’t mean you should randomly change data elements, you can make minor changes with an eye for forcing the PCs to think on their feet and reaction to previously unknown intel. For example:

The PCs are given the Mission to infiltrate and neutralize an alien-infested research station. During the Mission they find some survivors, such

Along with the plot, you also need to determine the PCs’ objectives. Why are they being sent into an enemy controlled area? What is in there that the heroes need? In the prison ship example their objectives are fairly simple – escape. But that doesn’t have to be all. Perhaps the PCs need to find a specific data file before escaping. Maybe they need to rescue a certain prisoner or prisoners. Or, they aren’t on a prison ship *per se*, but are in the detention block of an alien military ship, and need to activate the ship’s self-destruct to stop any pursuit once they escape. Creating an objective (or series of objectives) helps make the FPS adventure more than just “shooting things,” and gives the players a chance to actually do something, leading to a sense of accomplishment. Once they’ve completed their objective, you can then introduce a sense of urgency as they try to escape the area as quickly as possible while enemies close in all around them or the timer counts down on the self-destruct device (this works well if the PCs have been sent out to acquire an object and return with it).

Probably the single most important decision you can make is location. While your plot will often define parts of your setting for you, selecting the proper location will bring it all home. The fun part of an FPS scenario is that you can set it anywhere: a castle in Nazi-controlled Germany, a shopping mall, a secret government lab, a ruined complex on an alien planet, a military base on Mars – the possibilities are endless.

Determining the location will also enable to you make certain decisions about the overall setting as well, such as tech level. An adventure set in the aforementioned Nazi-controlled castle would feature a lot of World War II-era technology, perhaps with a little German “weird science” thrown in. Move the location to a military base on Mars, and you can include vac suits, laser rifles, and personal data recorders; while the shopping mall results in such mundane equipment as shotguns, hunting rifles, and wood axes.

Now that you know what the PCs are doing and where they are doing it, your next question is: “Who is doing it?” Are the PCs going to be a mix of character types, or are they going to be all members of the military? If the latter, you can easily have each PC be a specialist, with one responsible for communications, another experienced in demolitions, another as a sniper, another a driver/mechanic, and so on. If the PCs are more mixed, you might end up with a nerdy computer programmer, a beautiful female scientist, a brawny jock, and... well, you get the idea.

Military PCs work well if the characters (and the scenario) are military in nature, such as

planetary invasions or assaults on a static objective. The “mixed-bag” team of characters is better suited for those scenarios in which the PCs have no control of how they ended up in the FPS setting – such as the horrible lab accident that unleashes extra-dimensional demons or the invasion of virus-spawned brain-eating zombies.

Speaking of zombies, we now come to the last major question for your FPS scenario – whom are the PCs going up against? Soldiers (especially Nazis) have always been popular, as are aliens and demons. Some FPS settings may allow a combination – with enemy soldiers, their monstrous bio-mechanical living weapons, and worse yet, the ability to rebuild their own dead as semi-robotic combat units. No matter who they fight, the PCs normally encounter just low-end grunts at first, encountering tougher and more powerful enemies as they progress deeper and deeper into their objective. And, of course, somewhere out there is the final boss, who’s just waiting for our heroes to arrive.

Campaign Elements to Consider

Now that you have your basic scenario idea laid out, what next? Well, now comes the fun part, putting it all together!

Location, Location, Location: As stated earlier, the most important decision you can make about an FPS scenario is where it’s located. And once you know that, you can than start to pile on the set dressing. For example: will everything be inside, or will there be outside locations as well? (And if you’re outside, what about the weather?) What about variable elevations, such as catwalks, walkways, ledges, cliffs, hills, and piles of rock? Is there vegetation, such as trees, bushes, thick grass, or masses of weeds? How about gravity? Is it a constant, or might there be variable patches? And if it is constant, is it Earth-normal gravity or is it lighter (or heavier!)? And finally, if the locations are mostly indoors, what sort of décor is there? Computers, monitor screens, tables, chairs, bookcases, piles of skulls, and altars to evil gods all work well – so don’t forget to populate your locations with all sorts of objects for PCs to move, break, hide behind, and shoot at.

Anybody Gotta Light?: When exploring a demon-infested starport, one can never be too sure that everything is working properly, and this goes double for the lights. If the PCs are lucky, most areas have a working lighting system where people can see normally. If not... they may have to contend with blinking and flickering lights, dimly lit areas with minimal lighting, or areas of near pitch darkness. GMs may want to assign blanket PER Roll modifiers to areas based on the available light sources. When PCs attempt to interact with the environment they will need to make modified PER Rolls to successfully see

objects, read signs, work devices, or spot the enemy. In the latter case, failure to make the PER Roll may result in OCV minuses, increased Range Modifiers, or even false positives, where the PC spots a enemy that isn't really there (and better yet, fires at it!).

Water, Water, Everywhere: In the earliest FPS games, water was little more than a different colored floor. As the game engines became more advanced, water effects improved as well. These days one can go swimming in pools of water in most any FPS – although one can never be too sure that the liquid one is about to jump into *is* water! In some FPS games, your weapons will work just fine underwater, while more realistic games will restrict you to just a knife (or something similar). Some games go even so far as to make certain weapons lethal to use underwater – usually due to a nasty side effect where everything in a certain radius of the weapon is affected by the weapon's discharge.

When building your FPS scenario, don't forget about adding a bit of liquid environment. Water is the most common, of course, found in small pools, streams, fountains, and so on. Of course, you don't have to stop there; consider working in rivers of lava, tanks of toxic waste, tunnels half-filled with raw sewage, and vats of noxious slime. Along with drowning, characters who fall into these liquids need to worry about corrosive effects (usually defined as Continuous, Uncontrolled, Killing Attacks). Oh, and it is almost required that any tank or drum of chemicals is highly explosive – especially when shot.

The Door Is Ajar: The earliest FPS environments were fairly static ones. You had rooms, hallways, and moving doors (that slid up and down) and that was about it. Modern FPS games allow for a whole assortment of interactive effects, including doors of all sorts – they can move up into the ceiling, down into the floor, sideways into the wall, drop down onto the floor (and anyone foolish enough to be standing in the way), or even swing in and out (but that's somewhat boring, now isn't it?). Walkways (and conveyors) may move as well, carrying people and objects along to various destinations. Characters may also have to contend with automated devices, including guns, electric fences, laser grids, crushers, and the like. Some of this might be triggered by unauthorized entry into an area (especially things like laser grids), while other devices might have actually controls somewhere (and can be used against enemy forces!).

Sample Scenarios

Now's the time to try and make sense of all this. You want to run an FPS scenario (or short campaign), and all you need is a plot seed. Read on, and take your pick!

D-Day!: The characters are part of an invasion force. The target could be the beaches of Omaha or Inchon, the valley of Ia Drang, an enemy city or other fortification, or even an entire alien planet. Characters should be well equipped, with arms, armor, and other gear suitable to the time and place, but there may be problems forming up with the main invasion force due to technical issues, enemy fire, or terrain. The PCs will need to stay together, avoid taking casualties, eliminate the enemy, and make it to a predetermined rendezvous point.

They Want Our Women!: The character's homeland is being invaded! The attacker could be just about anything – enemy soldiers (if this is a military scenario), aliens from the depths of space, demons from a hellish other world dimension, or zombies from the local cemetery. The characters can be military, police, or simply "average Joes." They'll need to gather their forces, find weapons and other gear, avoid and fight off the invaders, and (hopefully) escape the immediate area in order to regroup and strike back.

Houston, We Have A Problem: Similar to "They Want Our Women!," this scenario takes place at some sort of scientific research facility (usually one with a strong military presence). It could be located anywhere, but is often in a remote area, such as deep in the mountains, the American Badlands, Antarctica, or on Mars. The PCs are researchers, security guards, and military personal. Everything is fine at the facility (if a bit creepy), until one day, something goes wrong. Terribly, horribly wrong. Whatever research the facility is doing (and it always seems to involve teleporters, warp gates, or breaking dimensional barriers) has run into a serious problem, one that quickly becomes uncontrollable, resulting in destruction of parts of the base, casualties among base personnel, and invading swarms of Things From Somewhere Else. The PCs' goals are obvious – get out alive – although shutting down the experiment causing the whole problem is a close second. Complications arise when government forces arrive, armed with heavy weapons and a universal kill order, seeking to eliminate everyone and everything they find in the base.

Your Mission, Should You Choose To Accept It: Similar to "D-Day!," this scenario has the PCs breaking into a facility instead of trying to escape from it. As agents of the government or military (usually), they are well-equipped for the mission at hand, and usually

as a scientist with the information needed to active the self-destruct device (or overload the central reactor) and blow up the station. All of a sudden, your Mission has changed to include escort and protection.

The PCs know the Terrain is an underground facility, but they suddenly find a section has flooded and is now underwater. It is the only way to go but they're not equipped for underwater travel. To make matters worse, the Enemy has no problems navigating and fighting in water....

Or your mission is to clear an area of Enemy zombies. Your intel describes the zombies as slow and easy to take down. Then your team finds out the zombies have learned to use guns....

SUGGESTED SIGHT PER MODIFIERS

Situation	Modifier
Bright	+1 to +2
Normal	+0
Dim	-1
Night	-2
Dark	-4
Pitch Black	No Sight PER Rolls are possible
Flickering	extra -1

SPEEDING UP COMBAT

Want to make things run faster in your FPS game? Use the Standard Effect Rule for all weapons, health kits, power ups, and other such items. You can also use the SER to simplify combat by determining in advance how many hits are needed from a certain weapon to kill a certain foe. Thus, if a zombie has a DEF of 2 and 8 BODY, and a shotgun does a Standard Effect Rule RKA of 7 BODY (*i.e.* 2d6+1), then you know it takes two shots from a shotgun to put a zombie down. However, this system will make your game seem more like a computer game and less like a role-playing game.

well-informed as to the nature of the target. Stealth is a prime objective here, as are technical skills (This scenario is often less “first-person-shooter” and more “first-person-sneaker.”). Of course, odds are the alarm will be raised, and the PCs will need to start shooting. Blowing up the target base while escaping is an added bonus.

Death Match!: Here, any and all roleplaying aspects are set aside in favor of pure combat. The PCs place themselves one at a time on the map, the GM announces “Phase 12!” and they have at it. For best results have the PCs place themselves “blind,” meaning no one knows where anyone else is going to start. Experience has shown that having all (or most) of the PCs start in the same small room leads to a fairly short scenario.

First-Person Shooter Gear

Equipment, specifically weapons, is what makes an FPS fun. To this day, the Chainsaw (from *Doom*) is the classic hand-to-hand weapon, while the Chaingun (first seen in *Wolfenstein 3D*) has spawned countless imitations. About the only things anyone can remember from *Quake* were the Nailgun and Super Nailgun (and the boxes of ammo with NIN on them), while no one can forget *Doom* and *Doom II*'s infamous BGF 9000 (which was upgraded to the BGF 10,000 in *Quake II*). The game *Duke Nukem* featured some of the strangest weapons, including a Freeze Gun which froze foes solid, allowing you to destroy them with a well-placed kick, and the Shrink Ray, which reduced targets to just a few inches tall, so you could step on them. *Unreal Tournament* featured an alternative-firing mode for most weapons, such as an energy rifle that fired both beams and explosive bolts. Game Masters should feel free to create their own weapons for their FPS setting. They also can include just about any kind of equipment they desire, modified for the time period.

WEAPONS

Weapons put the “shooter” in “First-Person Shooter.” Just about anything found in *Dark Champions*, *Fantasy Hero*, *Pulp Hero*, or *Star Hero* should work (depending on the setting of course), although there are a few FPS staples you won't find in any *HERO System* sourcebook. When building your own FPS weapons, treat them like *Champions* foci – don't worry about such things as STR Minimums, or a required number of hands, and leave off the Real Weapon limitation, unless, of course, you're running a historically-minded campaign.

All weapons use ammunition, which is either found in along the way (usually in hidden caches or picked up from dead companions), or from slain enemies. Most FPS games have weapons draw from a set pool of ammunition,

although some newer games use magazines, forcing the player to reload periodically. GMs can require players to keep track of how much and what kind of ammunition each character has, as a way of increasing tension (“Do I use a powerful weapon now, even though I don't have much ammo for it, or do I use a weaker weapon that has a lot of ammo?”). GMs also need to decide if weapons can work underwater or not, depending on how “real” they want their game to be. In fact, this might be the only time you would use “Real Weapon” in an FPS game – to represent weapons that don't fire underwater and that require reloading once the magazine runs out.

Chaingun: Found in countless FPS games, chainguns are known for two things – being able to hose down an area with bullets and for drinking ammunition like it was water. In truth, the man-portable weapons labeled as “chainguns” in many FPS games aren't chain-driven guns at all, but multi-barreled mini-guns, similar to the one seen in the movie *Predator* or *Terminator II*. While not the best weapon for well-armored targets, they are perfect for cleaning out squads of grunt-level opponents. This version uses the Reduced Penetration Limitation, coupled with a high rate of fire, to simulate the large number of rounds it puts out in a single burst. Borrowing some drawbacks from certain FPS chainguns, this weapon takes time to spin-up to firing speed, and continues to fire for a short period of time once the trigger has been released.

Chaingun: RKA 4½d6, Autofire (10 shots, +1), Increased STUN Multiplier (+¼), 500 Charges (+1) (227 Active Points); OAF (-1), Extra Time (Extra Segment, -½), Reduced Penetration (-¼), Side Effect (fires an additional 10 shots on the Segment after the initial attack ends, only affects environment/others, Side Effect only occurs when power is turned off, -1½) (total cost: 53 points) **plus** +4 OCV (20 Active Points); OAF (-1) (total cost: 10 points) **plus** +4 versus Range Modifiers (12 Active Points); OAF (-1) (total cost: 6 points). Total Cost: 69 points.

For those who want even more mayhem, you can build a chaingun as a large RKA with such advantages as Area Of Effect Line (with Autofire added if you're feeling really nasty), Increased STUN Multiplier, and the Conforming Advantage. This combination simulates the “storm of bullets” effect commonly associated with multi-barreled weapons. For those who really want to simulate the scene in *Predator* of extreme jungle defoliation, make the weapon a Multipower with one slot being Area Of Effect Line and the other being Area Of Effect Cone.

DIGITAL HERO #43

Chainsaw: A chainsaw is a powered cutting tool in which a bladed and toothed length of segmented chain (similar in appearance to a bicycle chain) is driven around a metal frame by a motor. Chainsaws can be powered by electricity, gasoline, and in far-future settings, tiny fusion power plants. They are used to cut down walls, doors, barriers, trees, and in accordance to numerous horror movies, zombies. A semi-cinematic chainsaw is given below. It has been given the Reduced Endurance advantage since FPS chainsaws never seem to run out of fuel, but it has a few Limitations designed to make it act like a real world chainsaw. Remove those, and you have a highly cinematic chainsaw/chainsword.

Chainsaw: *HKA 1d6+1, Increased STUN Multiplier (+1/4), Continuous (+1), Reduced Endurance (0 END, +1/2) (55 Active Points); Activation Roll 15-, Burnout (chance varies according to what is being cut through, normally it is a base 15-, +0), OAF (-1), No Knockback (-1/4), Real Weapon (-1/4). (total cost: 22 points) and Tunneling 1" Through 5 DEF, Reduced Endurance (0 END, +1/2) (25 Active Points); Activation Roll 15-, Burnout (chance varies according to what is being cut through, normally it is a base 15-, +0), OAF (-1) (total cost: 11 points). Total Cost: 33 points.*

Railgun: Large and bulky, railguns use an electromagnetic effect to accelerate a projectile down a matched set of rails. The projectile then leaves the barrel with tremendous velocity and is capable of punching holes in almost any target desired. Better yet, FPS railguns can fire *through* several targets (and sometimes walls), allow the PC to take out two, or even three, foes with a single shot. One drawback to the railgun is the delay in firing once the trigger has been pulled, as well as the size of the projectile.

Railgun: *RKA 5d6, Area Of Effect Nonselective (104" Line, +1), Penetrating (+1/2), 30 Charges (+1/4) (206 Active Points); OAF (-1), Extra Time (Full Phase, -1/2), No Range (-1/2) (total cost: 63 points) plus +2 OCV (10 Active Points); OAF (-1) (total cost: 5 points). Total Cost: 68 points.*

Tesla's Electrical Death Ray: Using various electromagnetic principles discovered by Nikola Tesla, this weapon projects gouts of electricity at its targets. It isn't the most accurate of weapons, as the individual bolts will jump to nearby conductive surfaces, but can easily take down a small group in a few moments, especially since the weapon will continue to discharge as long as there is power left in the battery and the trigger is pressed.

Tesla's Electrical Death Ray: *RKA 2d6, Area Of Effect Nonselective (14" Cone, +3/4), Continuous (+1), 50 Charges (+1/4) (90 Active Points); OAF (-1), No Range (-1/2), No Knockback (-1/4). Real Cost: 33 points.*

ARMOR

In truth, there is no right or wrong way to build armor for an FPS setting. Most FPS games offer some sort of armor, be it helmets, flack vests, or head-to-toe high tech security wear. Some games even have force fields, which give extra protection against energy weapons (but tend to drain precious energy cells). Typically, armor comes in light, medium, and heavy versions, with each one having a higher base defensive value than the last. For example, if a suit of light armor is 6 DEF, then medium might be 8 DEF, and heavy 10. However, no matter how you decide to build your FPS armor, there are two constants to keep in mind: 1) armor doesn't have an activation roll, and protects you from any attack from any direction; and 2) armor is ablative. If you are hit, the defensive value of your armor goes down. The only way to "repair" your armor is to find another suit. The optional Ablative rules, found on page 116 of *HERO System 5th Edition, Revised*, should be used in this case. Energy shields (or force fields) aren't Ablative, but do consume charges.

MEDICAL KITS

When PCs are hurt, they will need to look for first aid kits in order to heal up. These kits tend to come in large and small sizes and work fairly quickly. GMs may want to include some sort of Extra Time limitation into their medical kit builds, forcing PCs to stop, catch their breath, reload, and patch up. Which gives the pursuing demons time to catch up....

Small Medical Kit: *Simplified Healing 2d6, Standard Effect Rule (2 BODY/6 STUN, -0) (20 Active Points); One Charge, Does Not Recover (-4), Extra Time (5 Minutes, -2), OAF (-1). Total Cost: 2 points.*

Large Medical Kit: *Simplified Healing 4d6, Standard Effect Rule (4 BODY/12 STUN, -0) (40 Active Points); One Charge, Does Not Recover (-4), Extra Time (5 Minutes, -2), OAF (-1). Total Cost: 5 points.*

POWER UPS

Some FPS games offer what are called "Power Ups," objects capable of instantly healing a PC; or offer some significant combat advantage, such as total invulnerability, increased damage with weapons, or invisibility. Often, no explanation is given for the source of these Power Ups, other than the vague description of "mystical artifacts" or some such.

GMs can include them in any game that features either extreme super-science or the supernatural. In some games, Power Ups are activated the moment a character touches them; in others, they can be picked up, carried, and used when needed.

Invisibility: This object renders a PC fully invisible for one full minute. However, it isn't a perfect effect and in brightly lit areas enemies may see the slight visual distortion around the edges of the PC's body.

Invisibility: *Invisibility to Sight Group (20 Active Points); 1 Unrecoverable Charge Lasting 1 Minute (-3), OAF Expendable (supernatural artifact, Extremely Difficult to find, -2). Total Cost: 3 Points.*

Invulnerability: The most powerful and desirable Power Up, this artifact renders a PC almost totally invulnerable to any form of conventional attack. The energies unleashed by activating an Invulnerability Power Up do have an adverse effect however, as the PC's vision will be tinted either reddish, greenish, or a washed out white. Some objects (and enemies) will be harder to see, although other objects may appear with perfect clarity.

Invulnerability: *Force Field (120 PD/120 ED) (240 Active Points); 1 Unrecoverable Charge Lasting 1 Turn (-3/4), OAF Expendable (supernatural artifact, Extremely Difficult to find, -2), Side Effect (-3 penalty on PER Rolls, -1/4). Total Cost: 37 points.*

Mega-Damage: Probably the second-most desired Power Up, this artifact increases the amount of damage all of the PC's weapons do. While it only lasts for a short period of time, as long as it is active, the PC is transformed into an avenging angel of death and destruction!

Mega-Damage: *Deadly Blow RKA +4d6 with all Weapons (Ranged) (40 Active Points); 1 Unrecoverable Charge Lasting 1 Turn (-3/4), OAF Expendable (supernatural artifact, Extremely Difficult to find, -2). Total Cost: 6 points.*

Other possibilities for Power Ups include artifacts that increase the PC's defenses, heal the PC, increase the rate of fire for all weapons (a naked Autofire Advantage), or provide a temporary boost to the PC's STUN and BODY.

MISCELLANEOUS EQUIPMENT

Depending on the time period and the setting, all sort of secondary gear may be available to the PCs. Once again, just about anything found in *Dark Champions*, *Star Hero*, *Spacer's Toolkit*, or *Gadgets and Gear* is suitable for an FPS setting. Common types of gear include backpacks (to carry more ammunition), IR sights (so you can see in the

dark), and silencers (so your enemies don't know where you are).

Backpack: One of the most highly desired pieces of equipment an FPS PC can hope for, a backpack serves to increase the character's ability to carry ammunition. For example, in *Doom* and *Doom II*, it doubled a character's ammo capacity, while in *Quake II* it increases it by 50 rounds (less for certain types of ammunition).

Backpack: *STR +5, Reduced Endurance (0 END, +1/2) (7 Active Points); No Figured Characteristics (-1/2), OIF (backpack, -1/2), Only to Increase Character's Carrying Capacity (-2). Total Cost: 2 points.*

CHEAT CODES

Cheat codes are used by programmers to test the game. Invulnerability (*i.e.* "god mode") lets you walk through a level and not get hurt. "Give All" will give a character all the weapons possible, allowing you to test their effects. "Fly" will let one fly from spot to spot, test sight lines, and so on. Cheat codes also let players, well, cheat. They can get to secret areas quickly, get all the ammo and guns they want, and even skip to favorite levels. Unless the GM really wants to simulate the computer side of an FPS game, cheat codes are not recommended. However, if, for some reason, the GM decides to use them (or decides to base a Power Up based off of them), here are some classic cheat codes.

Give All: The cheat gives the character one of everything. One of each weapon, a full suit of armor, all extra equipment, a full set of passcards and keys, and so on. Of course, in a realistic game, one has to try and carry all of this – which might be nigh impossible, considering the size of some weapons.

God: Also known as "god mode," this cheat makes the character utterly and totally invulnerable. However, there are usually one or two things in the game capable of killing a character in god mode. The classic is to be at ground zero of something teleporting in – this will result in the character being killed. In some games, simply falling far enough results in death, as does walking into the wrong area – god mode or no.

No Clip: Otherwise known as "no clipping," this feature allows the character to walk through walls. In some games, it allows the character to fly, makes them immune to most environmental effects, and immune to damage. However, in several games, it also makes the character unable to use their weapons.

DIGITAL HERO #43

SAMPLE CHARACTERS

Space Marine

Val	Cha	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 HTH [3]
18	DEX	24	13-	OCV: 6/DCV: 6
15	CON	10	12-	
13	BODY	6	12-	
10	INT	0	11-	PER Roll: 11-
11	EGO	2	11-	ECV: 4
15	PRE	5	12-	PRE Attack: 3d6
10	COM	0	11-	
5	PD	2		Total: 5 PD (0 rPD)
4	ED	1		Total: 4 ED (0 rED)
4	SPD	12		Phases: 3, 6, 9, 12
6	REC	0		
30	END	0		
30	STUN	1		

Total Characteristic Cost: 68

Movement: Running: 7"/14"
Leaping: 3"/6"
Swimming: 2"/4"

Cost Powers **END**
2 *Move Soldier!*: Running +1" (7" Total) 1

Perks

- 4 Contact: Assorted Military Contacts (Custom Adder) 8-
- 1 Fringe Benefit: Military Rank

Skills

- 10 +2 with Ranged Combat
- 3 Climbing 13-
- 3 Demolitions 11-
- 2 KS: Military/Mercenary/Terrorist World 11-
- 2 KS: Space Marine History/Customs 11-
- 3 Mechanics 11-
- 2 Navigation (Land) 11-
- 3 Parachuting 13-
- 2 PS: Space Marine 11-
- 2 PS: Zero-G Operations 11-
- 3 Tactics 11-
- 5 TF: Common Motorized Ground Vehicles, Tracked Military Vehicles, Vac Suit, Wheeled Military Vehicles
- 10 WF: Beam Weapons, Energy Weapons, Small Arms, General Purpose/Heavy Machine Guns, Grenade Launchers, Knives, Shoulder-Fired Weapons

Total Powers & Skill Cost: 57

Total Cost: 125

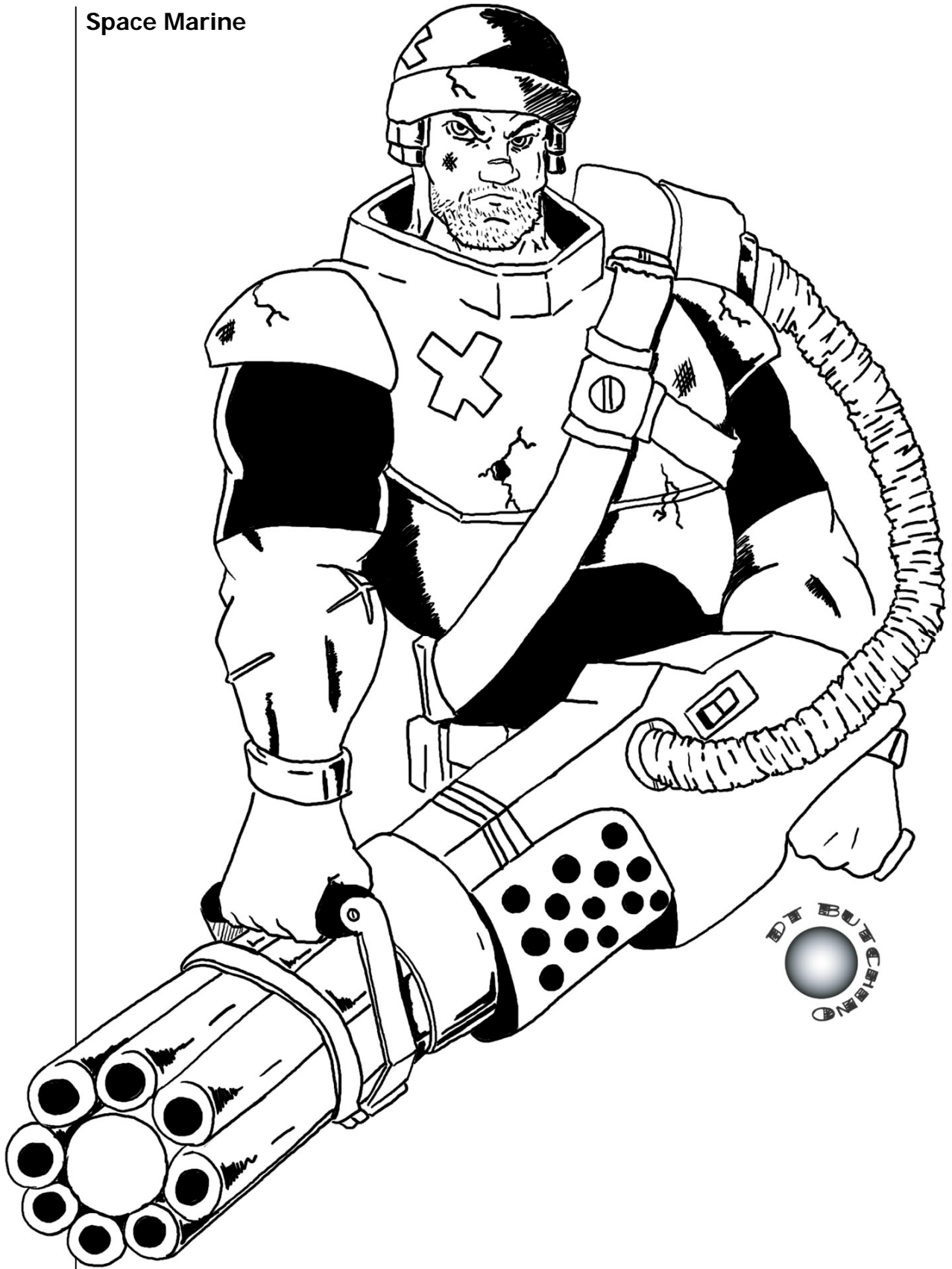
75+ Disadvantages

- 5 Distinctive Features: Uniform (Easily Concealed)
- 10 Hunted: Space Marines 8- (Mo Pow, NCI, Watching)
- 20 Social Limitation: Subject to Orders (Very Frequently, Major)
- 15 Experience Points

Total Disadvantage Points: 125

Description: The Space Marine represents the typical protagonist in the typical First-Person Shooter game. Strong, tough, and capable, the Space Marine is skilled in a variety of weapons and represents humanity's last hope against whatever foes the FPS he's in has unleashed. Of course, at a "mere" 125 points, he's only the most basic template and can easily be expanded upon. Recommended upgrades include increased Presence (or defensive-only Presence), more EGO, Combat Skill Levels, Martial Arts (such as Commando Training), Autofire Skills, and Transport Familiarities.

Space Marine



DIGITAL HERO #43

Strider

Val	Cha	Cost	Roll	Notes
20	STR	10	13-	Lift 400 kg; 4d6 HTH [2]
15	DEX	15	12-	OCV: 5/DCV: 5
20	CON	20	13-	
10	BODY	0	11-	
10	INT	0	11-	PER Roll: 13-
10	EGO	0	11-	ECV: 3
15	PRE	5	12-	PRE Attack: 3d6
6	COM	-2	10-	
5	PD	1		Total: 8 PD (3 rPD)
5	ED	1		Total: 8 ED (3 rED)
3	SPD	5		Phases: 4, 8, 12
8	REC	0		
40	END	0		
30	STUN	0		

Total Characteristic Cost: 55

Movement:

Running:	8"/16"
Leaping:	6"/12"
Swimming:	0"/0"

Cost	Powers	END
24	<i>Bio-Blaster</i> : RKA 2d6; OIF (-1/2) plus +2 vs. Range Modifier with All Attacks; OIF (-1/2)	3
5	<i>Bite</i> : HKA 1 point (1/2d6 with STR)	1
9	<i>Chitin</i> : Armor (3 PD/3 ED)	
2	<i>Springing To Attack</i> : Leaping +2" (6" Total)	1
4	<i>Scuttling</i> : Running +2" (8" Total)	1
-2	<i>Can't Swim</i> : Swimming -2"	0
6	<i>Sharp Senses</i> : +2 PER with All Sense Groups	0
5	<i>Can See in the Dark</i> : Infrared Perception (Sight Group)	0
5	<i>Gripping Arms</i> : Extra Limbs (4), Inherent (+1/4); Limited Manipulation (-1/4)	0

Skills

2	<i>Targeted Shot</i> : +2 OCV with Haymakered Bio-Blaster
8	<i>Aimed Shot</i> : +2 OCV with Bio-Blaster; Extra Time (Delayed Phase, -1/4)
5	<i>Aimed Shot</i> : +2 vs. Range Modifier with Bio-Blaster; Extra Time (Delayed Phase, -1/4)
3	Climbing 12-
3	Stealth 12-
3	Tactics 11-
3	Teamwork 12-

Total Powers & Skill Cost: 85

Total Cost: 140

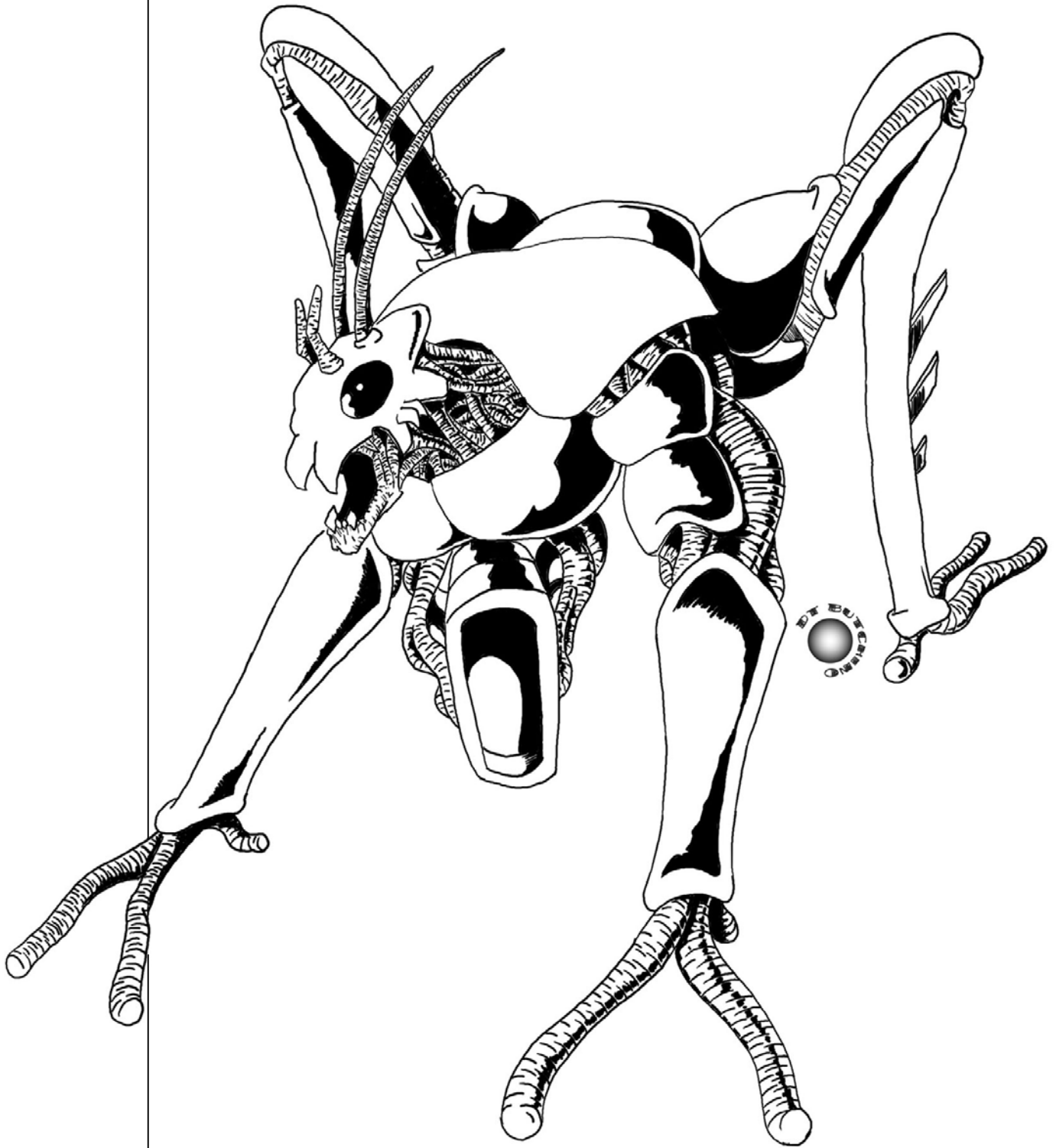
75+ Disadvantages

0	Physical Limitation: Human Size
10	Physical Limitation: Limited Manipulation (Frequently, Slightly Impairing)
20	Social Limitation: Subject to Orders (Very Frequently, Major)
35	Experience Points

Total Disadvantage Points: 140

Description: Representative of your typical "grunt-level" foe in a First-Person Shooter, a Strider looks something like an elongated four-legged cricket. Under the torso a series of small gripping arms hold the Strider's weapon, the "Bio-Blaster," a bio-energy projector. Striders are trained to use the weapon while attacking in waves, with a front screen advancing as quickly as possible, while others act as fire-support, taking time to carefully aim their shots. Against large or armored targets, Striders will take even more time to target critical areas, making sure each shot counts (defined as using a Haymaker to increase damage).

Strider



DIGITAL HERO #43

Panzer Flammenwerfer Soldaten ("Armored Flamethrower Soldier")

Val	Cha	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 HTH [1]
14	DEX	12	12-	OCV: 5/DCV: 5
14	CON	8	12-	
11	BODY	2	11-	
10	INT	0	11-	PER Roll: 11-
11	EGO	2	11-	ECV: 4
15	PRE	5	12-	PRE Attack: 3d6
10	COM	0	11-	
5	PD	2		Total: 12 PD (7 rPD)
4	ED	1		Total: 11 ED (7 rED)
3	SPD	6		Phases: 4, 8, 12
6	REC	0		
28	END	0		
26	STUN	0		

Total Characteristic Cost: 43

Movement: Running: 7"/14"
Leaping: 3"/6"
Swimming: 2"/4"

Cost Powers **END**
2 *Move Soldier!*: Running +1" (7" Total) 1

Equipment

- 95 *Flammenwerfer*: Multipower, 191-point Reserve, 15 Charges (+0), OAF (-1) 0
- 7u 1) *Firestream*: RKA 3d6, Area Of Effect (30" Line, +1), Armor Piercing (+½), Continuous (+1), Mobile (character can move line 6" per Phase, but starting hex of Line must always remain in the hex immediately in front of him, +¾); OAF (-1), No Knockback (-¼), No Range (-½) [15cc]
- 7u 2) *Wide-Angle Firestream*: RKA 3d6, Area Of Effect (15" Cone, +1), Armor Piercing (+½), Continuous (+1), Mobile (character can move line 6" per Phase, but starting hex of Line must always remain in the hex immediately in front of him; +¾); OAF (-1), No Range (-½), No Knockback (-¼) [15cc]
- 14 *Armored Greatcoat and Helmet*: Armor (7 PD/ 7 ED); OIF (-½) 0
- 3 *Rebreather*: LS (character may breathe normally in a smoke-filled environment); OIF (-½)

Perks

- 1 Fringe Benefit: Corporal

Skills

- 6 +2 with Flammenwerfer
- 3 Concealment 11-
- 2 KS: Wermacht History and Customs 11-
- 2 PS: Soldier 11-
- 3 Stealth 12-
- 3 Tactics 11-
- 4 TF: Common Motorized Ground Vehicles, Tracked Military Vehicles, Wheeled Military Vehicles
- 5 WF: Small Arms, Flamethrowers, General Purpose/Heavy Machine Guns, Shoulder-Fired Weapons

Total Powers & Skill Cost: 157

Total Cost: 200

75+ Disadvantages

- 10 Distinctive Features: Uniform (Easily Concealed)
- 10 Hunted: Wermacht 8- (Mo Pow, NCI, Watching)
- 20 Social Limitation: Subject to Orders (Very Frequently, Major)
- 85 Experience Points

Total Disadvantage Points: 200

Description: The Panzer Flammenwerfer Soldaten is a prime example of a mid-level FPS enemy. Well-armed with a highly-lethal flamethrower, the Panzer Flammenwerfer Soldaten should strike a chord of fear into anyone unlucky enough to encounter one. Although not as fast as the typical PC, they are well-armored and are capable of striking from a significant distance away. Designed as an example of "Nazi Weird Science," the Panzer Flammenwerfer Soldaten could easily be adapted into any sort of heavy-weapons trooper for any FPS scenario.

Panzer Flammenwerfer Soldaten



DIGITAL HERO #43

Ravager Dominator

Val	Cha	Cost	Roll	Notes
50	STR	40	19-	25 tons; 10d6 HTH [5]
20	DEX	30	13-	OCV: 7/DCV: 3
35	CON	50	16-	
40	BODY	60	17-	
15	INT	5	12-	PER Roll 14-
15	EGO	10	12-	ECV: 5
40	PRE	30	17-	PRE Attack: 8d6
0	COM	-5	9-	
15	PD	5		Total: 23 PD (8 rPD)
15	ED	8		Total: 23 ED (8 rED)
5	SPD	20		Phases: 3, 5, 8, 10, 12
17	REC	0		
100	END	15		
85	STUN	2		

Total Characteristic Cost: 270

Movement: Running: 14"/28"
Leaping: 0"/0"
Swimming: 5"/10"

Cost	Powers	END
130	<i>Integrated Plasma-Beam Projector:</i> EB 12d6, Area Of Effect (One Hex, +½), Armor Piercing (+½), Autofire (3 shots, +1¼); Extra Time (Full Phase, -½)	3x19
24	<i>Armored Carapace:</i> Armor (8 PD/8 ED)	0
66	<i>Multi-Environment Combatant:</i> LS (Immunity to All Terrestrial Diseases and Poisons, All Chemical and Biowarfare Agents; Safe in Cold, Heat, and Radiation)	0
10	<i>Heavy:</i> Knockback Resistance -5"	0
16	<i>Long Legs:</i> Running +8" (14" Total)	2
3	<i>Long Limbs:</i> Swimming +3" (5" Total)	1
6	<i>Sharp Senses:</i> +2 PER with all Sense Groups	0
5	<i>Infrared Receptors:</i> Infrared Perception (Sight Group)	0
6	<i>Multi-Limbed:</i> Extra Limbs (3), Inherent (+¼)	0
4	<i>Reach:</i> Stretching 1", Reduced Endurance (0 END, +½); Always Direct (-¼), No Noncombat Stretching (-¼), No Velocity Damage (-¼)	0
12	Stretching 3", Reduced Endurance (0 END, +½); No Noncombat Stretching (-¼), No Velocity Damage (-¼), Limited Body Parts (Tail, -¼)	0
Equipment		
40	<i>War Cleaver:</i> HKA 2½d6 (4½d6 with STR), Area Of Effect Accurate (One Hex, +½), Reduced Endurance (0 END, +½); OAF (-1)	0

Skills

16	<i>Built For Battle:</i> +2 with All Combat
3	Concealment 12-
3	Stealth 13-
3	Tactics 12-
8	WF: Beam Weapons, Common Melee Weapons, Energy Weapons, Small Arms

Total Powers & Skill Cost: 355

Total Cost: 625

75+ Disadvantages

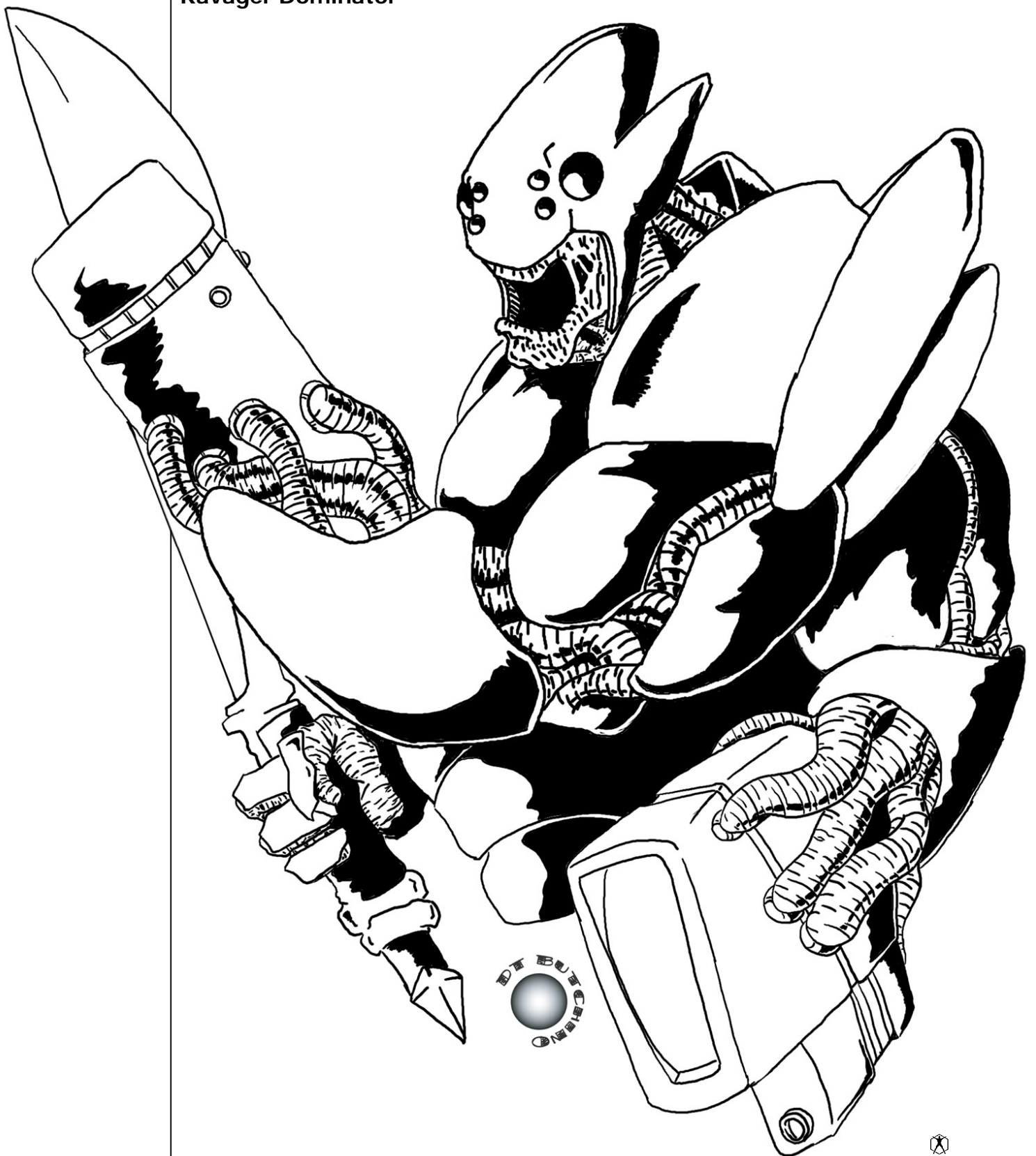
10	Physical Limitation: Enormous (8m; -4 DCV, +4 to PER Rolls to perceive) (Frequently, Slightly Impairing)
5	Physical Limitation: Reduced Leap, Cannot Leap (Infrequently, Slightly Impairing)
15	Reputation: Ravagers of the Galaxy, 11- (Extreme)
520	Experience Points

Total Disadvantage Points: 625

Description: No one knows exactly where the Ravagers came from, only that they emerged in force, tearing a swath of destruction across the galaxy. The Ravager Dominator is one of the largest of their kind and tends to command vast armies of lesser Ravagers in combat. Standing over sixteen feet in height, Dominators are covered in heavy armored plates, have a bio-mechanical plasma weapon built into their two left arms, and tend to carry large melee weapons in their right. They are utterly ruthless in combat and will quickly engage large and heavily armored targets, attempting to disable them so the surrounding hordes can tear the foe to pieces. Few space marines have ever seen a Dominator, and fewer yet have lived to talk about it.

The Dominator represents the sort of "boss" character one normally finds in FPS games. All FPS settings have a few, and all are of large size and unpleasant disposition. Aside from being hard to kill (either from having heavy armor or simply large amounts of BODY), boss characters tend to use extremely lethal and/or multiple weapons.

Ravager Dominator



Migrating from d20

by David McGuire

Level Design & Philosophy Part I

WHY GIRAFFES AND PLATYPUSES DON'T PLAY IN THE SAME POOL

In the last article, I went into detail about my first real experience with the HERO System; at the end of it all, I promised that in this article I would crack open some of the more crunchy pieces and get into the nitty gritty of point-based versus level-based mechanics. When I first sat down with the book, I searched for the familiar. Like anyone who jumps from fishbowl to fishbowl, I wanted to know where the walls were. Which walls could I drive up? Did the tank keep the water at a comfortable temperature? Could I get some of those little pebbles and maybe a plastic SCUBA guy in a treasure chest?

The answers to all of those questions were “Sure, just use these rules.” The tank I leapt into is a veritable ocean, and the only walls are self designed to create a sense of place and location, of look and feel, although that goes into concepts such as campaign design and combat balancing, which are future articles. We’re still on day one, comparatively speaking, and on day one I continued my search for something I understood: level based mechanics.

Unlike my quest for hit points, I figured out fairly quickly that I would not find anything of the sort in the text. At the same time I realized they weren’t there, I also immediately toyed with the idea of “building levels”; injecting my own control factors directly into the game, using the mechanics to literally “re-create” a level system using HERO. The answer was a resounding yes, it could be done, although I decided almost in the same instant that it would defeat the purpose. One of the major defining factors of point-based character design comes from the ability to ignore the constraints of a level-based system to allow the character to evolve organically. Going from one mindset to another meant letting go of the comfort of the familiar and putting a large amount of control back in the hands of the players. It meant letting my players develop their characters as they wanted, rather than as I had ‘anticipated’ them. For a control freak who’s accustomed to level design, or at least very limited point-buy design (which is a hybrid, more like LEGO™ block design where the pieces are pre-fit without necessarily being in a specific box) this proved a lot harder than I thought.

Here is the first really key piece of information: character design from level-based versus point-buy mechanics resemble each other like a giraffe resembles a platypus. Your average giraffe is a graceful herbivore that wanders the

plains and eats vegetation above the ground level, in the tree tops; an adequate analogy of most level-based systems. The structure appears odd, but clearly gets the job done. The giraffe eats regularly, it looks fairly good doing it, and everyone “gets it.” The design allows a certain amount of grace in exchange for options. The giraffe cannot comfortably eat the grass on the ground; that would defeat the purpose of having a neck long enough to eat from the upper foliage. In other words, the giraffe lacks versatility. It does what it does extremely well, but can not do much else.

Consider the platypus my first attempt at point-buy. In the level-based system, building a platypus becomes almost impossible. Not because the system cannot simulate the various abilities of the platypus, but because the numerous safeguards and the structure of the level-design force a certain amount of homogenization and create a natural “safety net” for the player. Said another way, almost no level-based system would encourage construction of the platypus. The concept is too “out there,” the power set unclear. Games like d20 work because their strict boundaries – the walls I mentioned earlier – are the ecosystem that sustains the environment, the players, and the threats within it. They also act as a purification system: everything that goes into the tank has to pass through that filter and be broken into compatible elements. Things that do not fit into the ecosystem are simply rejected. That “sameness” creates the environment that many people are familiar with, and moreover, don’t like. Without it, though, the system will not work, but I’ll get to that in a minute.

To expand on our platypus for a moment, the concept is a creature that can fight equally well on water or land. He should be fast, strong, with plenty of skills for hunting whatever platypuses hunt; in addition, we’ll want to add the Poison Spur to the attack repertoire, and a couple of “physical limitations” – such as “egg laying mammal” and distinctive features, like “duck billed mammal.” For reasons we can not possibly fathom, the designer “really, really wanted” all of those features in the original design.

But wanting them and implementing them are two separate things. I know this, because I get to watch my friend Chris, who’s extremely well versed in the system, talk me into letting him design a bigger, badder cybernetic giraffe in power armor. Now I just equated the giraffe to level-based mechanics, and the platypus to a point-buy. Chris does something that I find amazing; he manages to keep the strengths of

level-based mechanics – keeping his character competitive and balanced – without sacrificing any flexibility. While he never “re-created” levels and such, he certainly designed a character that possesses multiple strengths, and made sure, as a player, that other characters were compensating for his weaknesses.

By contrast, every time (Every. Single. Time.) I’ve tried to create a new character, I somehow manage to *devolve the platypus*. When I’m done it doesn’t even have poison spurs. We don’t know if it breathes air or if it’s amphibious. Even the things that might have made it cool became a jumbled mess of ideas that don’t quite work together, despite the fact that the character can get up, move around, and yet remain grossly ineffectual in almost every conceivable situation. I wanted too many skills, but I also wanted to be able to fight, and worse, the skills I tended to buy to fit a “vision” of the character were not compatible with the situations I wanted the character to be effective in.

This is because in a point buy-system, specifically in the HERO System, the rules are presented in true “tool kit” fashion. There is no “safety net” to guarantee that your character will do what you like. Let me back up a minute, though, and explain some of where this comes from. When I ran my first d20 campaign out here in Virginia, it went very, very poorly. I had two newcomers to the system, and I’ve changed their names to protect them; they were Mark and Diane. Mark and I got along all right, but by contrast, Diane and I never (ever) saw eye to eye. When the game opened with a slam-bang fight sequence, Diane immediately went on the defensive, saying, “But we didn’t build our characters for combat!”

I was stunned, actually, because the design of level-based systems is to guarantee that everyone is capable of fighting; each “class” is assembled from a set of parts, put together in a specific fashion to enable the player to enjoy the game without the complications of designing the entire character from scratch. In other words: “Um, guys, all characters in this system are combat capable out of the box. I’m not seeing the problem.”

“Well, we don’t *want* our characters to be capable of combat then! I wanted to play an archaeologist who uses alchemy!” and then Mark chimed in “Yeah man, I just wanted to play an armorer who gets caught up and has a separate plotline that follows along with everyone else, but isn’t really *involved*, you know what I mean?”

That put me on my heels; I had committed two terrible mistakes. In a lot of ways, they were mistakes a rookie GM would make, and I keep them in my head to remind myself to never make them again. First, I hadn’t actually prepped

anyone for what I expected the campaign to look like, because I was unaware myself at the time. That meant even had I prepped them, they probably would not have built characters to the specifications I wanted for that campaign. It meant, more importantly, that even in level-based design I could not give any kind of constructive feedback on design and character advancement.

Second, I had never actually worked out character development with them one on one. I was so accustomed to the level based-system, that I assumed everyone else could handle it easily, with a minimum of guidance. I had taken for granted that just because the pieces are laid out everyone knows what they do. I had passed out the box of parts to assemble the airplane, and the instructions were there, but if you’ve never put a model together before, and you only have the box art to go by, then odds are you will need some additional assistance. I already knew that the system would make them effective. However, I had not accounted for the players not wanting to fit in that mold, and not knowing that the system makes them effective. For me, this shift in thinking compared to a shift in the tectonic plates of how I viewed roleplaying games. Until then, I had always looked at gaming as much as an exercise to write my plot as a tactical exercise for the players. Now, for the first time, I had people who not only didn’t want to go with the usual “find the monster and find the plot” concept, but clearly had ideas that had not fallen within the purview of the immediacy of play in the group. They wanted to build characters with inherent flaws, drawbacks, and other well-developed, fleshed out backgrounds. Add to that, the system I had given them certainly did not allow for that level of customization on the character design level. Sure, they could write backgrounds and work out plotlines and send me all the email one could ask for, but at no point did the game itself address simple requests such as “I want a series of contacts,” or “I’d like to come from money.”

I’m off topic slightly, but this is an important hook for me – the idea of allowing my players to get some kind of benefit for fleshing their characters out. In d20, Mike had asked something on day one of the campaign some four years ago now.

“So, Dave. I have this concept for a Snow Aelf, and I’ve written up a history for their culture and people.” I checked over his notes and being reasonable, also went through my own books. His idea seemed simple enough, and I saw a place to work it into the plot. Easy peasy, as the saying goes.

“Okay, that seems reasonable, and I can work this in. I’ll go ahead and design a Snow

DIGITAL HERO #43

Aelf package for you based on one of the models we already have and roll from there, good?”

“Well, no,” he said. “I really want this to weigh me down – what does that do for me in game terms?” I must’ve looked like I’d been hit with a tranquilizer dart. I had no idea what he just asked. “Tangible benefit?” I asked.

“Whaddya mean? Er... I’m designing this new racial package for you, and reworking the Sorcerer class... what else are you looking for?” We stared at each other for another thirty seconds; an example that serves to remind me it is possible for two people who want the exact same thing to talk right past each other without ever intending to do so. I genuinely wanted to know what he wanted, but I had no mental framework to understand his request.

“Like, say, in *White Wolf*, there are Merits and Flaws. I want Snow Aelf to be a Flaw. Maybe get an extra Feat for it, or something like that. Does that make sense?” I stopped and considered it; it would mean drafting a whole new set of rules with very limited benefits. While I liked the idea I didn’t see any way to implement it without upending the rules and designing an entirely new mechanic, an idea I flirted with for a long time. But much like my high school crush, all the flirting in the world couldn’t get her to be something she wasn’t. And d20 is structurally sound, and messing with it at the core level, as I said before, invites unbalance naturally because of the inability to see the source code that designs it, whereas in HERO the source code is open and available for anyone to work with. I couldn’t put the Merit/Flaw idea through the filter of the level and threat balance design without access to the design code, and that I didn’t have. Only examples of how things worked, but no design layout to explain how it fits together.

In a decently assembled level-based system, there exists a lot of room for customization. However, without actually reworking the system completely, you could never develop a character that stands out, since every character, by design, primarily improves at fighting, or the natural skill set that works within the systems’ combat design, and then auxiliary abilities improve. This is the critical idea that drives level-based mechanics: by keeping things linear, the rest of the game can more easily be modeled around a set of easy, core assumptions. In the d20 model, a group of 7th level characters, who have equipment commensurate with their level, will, on paper, have the capability to deal with a certain amount of danger. These core assumptions of the design set an expectation within the game. A certain amount of healing ability and firepower should exist within the group, and that in turn allows threats to be modeled to that level.

Or, to say it in English: The game is built so your characters survive most of the time. All of these safeguards allow the GM to put together a fight and know automatically how tough or simple it’ll be. Additionally, it allows the characters to see a clear advancement, since the monsters get bigger and the combat options expand and become more difficult. The GM simply compares the level of the group to the level of the encounter and bingo! The game handles all of the background math and encounter design. The level design goes deeper than simply putting together a character; it drives all of the game design from front to back. It defines the look and feel of every campaign because every game uses those same core rules.

To play the characters Mark and Diane had described, I would have to use a completely different rules set from the same system, and those characters, in turn, would be much less effective than any of the more traditional characters that the rest of the group had developed. This, by extension, would completely throw off the system. Any gauge I used to determine their individual strengths and weaknesses, or at the very least shortcomings, would be inaccurate because I would have two characters that aren’t built in the core model, but as background characters. Further, I could not properly measure their effectiveness outside of combat, where they wanted to focus the design.

Mike, for his part, asked for something that exists naturally in games like HERO – a set of Disadvantages that give him both a direct plot development, and a direct game benefit. In HERO character design, it’s assumed that characters are built on an equal number of raw points and disadvantage points; Mike could have precisely what he wanted, including some limitations to specify the secrets he wanted his character to keep and the bonuses and penalties associated with his “racial package deal,” to use the HERO terminology.

This just begins to scratch the surface of what a point-buy system is capable of, and what the next article will expand on. When your primary means of design involve taking specific eco-friendly pieces and assembling them in a fashion consistent with the requirements of the game, you have a certain amount of homogenization; very much like a fishbowl. HERO, by contrast, enables the designer to create anything simply by applying the points and paying for everything appropriately. Until next issue, good luck and good gaming.



BY ANY OTHER NAME

The names of the maneuvers could be seen as lacking the appropriate gravitas. This is intentional; the mages that put the art together did it as a side note to their magical training and saw it as something done for kicks. If you wish to have the names of the maneuvers to be more impressive, the simplest way is to translate the names into Elvish or the language of Magic, whatever those may be in your world.

MIX 'N' MATCH

Mixing both ranged and melee maneuvers in a single martial art, which then allows single extra DCs and 3 point combat levels to be used with both kind of maneuvers could be unbalancing in some campaigns. If you find this to be the case then require separate extra DC purchased, and 5 point levels to be the cost for combat levels in the martial art.

The Staff Academy

 by Curtis Gibson

The Combat Academy for Mages

A school for defense and magic for Fantasy HERO.

A little over 300 years ago, Renovere, an Elven Mage and a number of his friends all got together to practice physical combat arts, to complement the magic that they were already masters of. As each of them carried a staff, and as it seemed to be the unofficial weapon of the mage, working with the arts of the staff is what they focused on. Over the next few years they met every month, and often called in friends or acquaintances from their years of traveling: master fighters, unarmed combat specialists, and of course masters of the staff. Their years of

practice and study produced a very efficient and effective art. This style formalized as they taught it to other aspiring mages.

This being a group of mages, the physical aspects were not the only things studied. Magic became an oft discussed sideline, and then added to the curriculum. Besides studying normal magic, and learning and teaching spells, the members of the Academy studied how magic worked, and ways you could channel and adjust the changes of magic through force of will. New magical techniques were discovered, and many spells were created. Still, the focus of the academy was the staff, these developments utilized the classic mages' weapon in the use and manipulation of these new abilities.

THE ART OF RENOVERE (CHANNELING THE STAFF)

Maneuver	Phase	Pts	OCV	DCV	Rng	Effect
Big Swing	½	5	-2	+1	—	STR +4d6, Strike
Interpose	½	4	+2	+2	—	Block, Abort
Knock It Out of their Hands	½	4	-1	+1	—	+10 STR Disarm
Hard Smack to the Chest / Sweeping the Leg	½	5	+0	+1	—	STR+2d6 +v/5 Strike, Target Falls
Passing Smack	½	5	+1	+0	—	STR +v/5, Fmove
Poke	½	4	+0	+2	—	STR +2d6, Strike
Push 'em Away	½	4	+0	+0	—	+15 STR to Shove
Blow It Out of Their Hands	½	4	+0	+0	+0	Disarm +15 STR
Channel Power	½	4	-1	-1	+0	Strike +4d6
Concussive Blast	½	4	-1	+1	+0	Strike, Target Falls
Distance Magic	1*	4	+1	-2	+4	Strike +2d6, +1 Segment
Up Close and Personal	½	4	+0	+2	-2	Strike +2d6

Skills

KS: Art of Renovere
 KS: Magical Traditions
 KS: Magical Theory
 Magic
 WF: Common Melee Weapons

Elements

WE: Staves (Default)

Notes

The *Big Swing* takes a 3d6 location roll. The *Hard Smack to the Chest/Sweeping the Leg* maneuver acts as either a legsweep, where the character entangles his staff in the legs of the target, or the *Hard Smack* where the user hits his target in the chest (or similar location) and knocks him down. No location roll for either effect, and generalized damage is used.

The ranged effects are the uses of the art with magic. These abilities are gained by the study of the direct manipulation of magical energies, and those are reflected in the ranged maneuvers. Each DC adds 1 die of Normal Damage, Flash, or STR effect on a spell, ½d6 NND, or 2 DC adds 1 DC for Killing Damage. These effects are added to any spell cast with the maneuver. The *Blow It Out of Their Hands* maneuver uses ranged attack spells to disarm a target. The *Concussive Blast* maneuver knocks down any target that is affected by the spell, which includes Area Of Effect attacks, and is only usable with attacks that do BODY. This is a recently invented ability and is quite the favorite among members of the school.

Both sides of the martial art, ranged and melee, are considered the same martial art for purposes of levels. The WE: Staff also allows the caster to use his staff instead of free hands to perform Gestures with his spell. If the character is disarmed, he cannot use the maneuvers unarmed for enhancing his spell casting. Buying WE: Unarmed would allow that, but it isn't taught at the school. Should a character buy extra martial DCs with the art, they affect both kinds of maneuvers. The art is considered one martial art for purposes buying combat skill levels.

The school has developed a number of abilities that go along with their direct combat and magical training. In addition to the abilities listed below, the Rapid Fire Attacks and Swordbreaking abilities listed in *Ultimate Martial Artist* (page 21) are very applicable to the user of this style. Abilities that change how the user manipulates magic are also not uncommon to practitioners of this school – the Spell Augmentation Talent for instance.

CHANNELING THROUGH THE STAFF

The magical focus that the staff helps the character achieve allows him to cast spells much easier. When the caster is utilizing his staff in casting his spells, he may choose one spell, of up to 75 active points, and he only has to spend half the normal Endurance on the spell. When the character uses the staff in such a way, it coruscates with color up and down the staff.

Channeling Through the Staff:

Reduced Endurance (½ END, +¼) on up to 75 points of Magic (19 Active Points); *Restrainable* (-½), *Visible* (-¼).
Total cost: 11 points.

KNOCKING THINGS OUT OF THE AIR

The character has trained with the staff to knock both physical weapons and magical attacks out of the air. When the attack is magical, the staff glows when counteracting the spell.

Knocking Things out of the Air:

Missile Deflection (All Missiles) (20 Active Points); *Restrainable* (-½), *STR Min 10* (-½). Total cost: 10 points.

NEVER WITHOUT IT

Never Without It represents the ability of the masters of the Art of Renovere to never be without their staff. They can teleport their staff to their hands when it is taken away, and recreate it when destroyed. The staff has become an extension of the character's body and their magical skills. This represents the very basic level of this ability, which is to duplicate the abilities of a normal Quarterstaff. Many mages add enchantments that add to the force of the blows, the power of magic cast through it, or the accuracy of either.

Never Without It: HA +4d6, *Reduced Endurance* (0 END, +½) (30 Active Points); *Hand-To-Hand Attack* (-½), *STR Min 10* (-½), *Two-Handed* (-½) **plus** +1 with OCV (5 Active Points); *STR Min 10* (-½), *Two-Handed* (-½).
Total cost: 14 points.

SHOW A LITTLE RESTRAINT

Note that these abilities and spells are bought with Restrainable (because of the staff). This could easily be replaced with OIF: Staff of Opportunity, but were built the way they are to match the *Never Without It* ability.

RAW MAGICAL BOLT

The Raw Magical Bolt is not specifically a staff-based spell, but an example of the kind of study that is common at the school, studying magic at its most base level.

Spells

The Academy, being a collection of mages, has come up with a number of spells that are either direct outgrowths of the training in the staff, or the direct manipulation of magical energy that is the approach of this school. A few are presented here.

RAW MAGICAL BOLT

Rather than calling on the elements or some manifestation of nature, the caster reaches in and directly taps the power of magic itself, and summons a bolt of pure magical energy. The caster sends it on its way, and it twists and turns following the line from caster to target. When it hits, it hits three times, each hit causing the bolt to arc off the target and spin back for another hit. Each shot's location is rolled separately.

Raw Magical Bolt: *RKA 2d6, Autofire (3 Shots, +1/4) (37 Active Points); Beam (-1/4), Concentration (1/2 DCV, -1/4), Gestures (-1/4), Incantations (-1/4), Limited Range (-1/4), Must Fire All Three Shots (-1/4), Requires a Magic Roll (-1/2), Single Target Only (-1/4) plus +4 with OCV (20 Active Points); Gestures (-1/4), Incantations (-1/4), Only for Hitting the Second and Third Time, Does Not Help in Original Hit Roll (-1), Requires a Magic Roll (-1/2). Total cost: 19 points; END: 12*

FLAMESTAFF

With such an emphasis on melee combat with the staff, it was inevitable that spells to enhance said combat tactics would be created. One of the basic ones is this spell, which causes a flash of flame to surround the target for a moment and burn them. The spell does not have range, as it is very very difficult to combine a ranged spell with hand-to-hand combat.

This spell is taught to be used in conjunction with the *Up Close and Personal* magical focus, and the *Poke* combat maneuver; this is a multiple power attack, utilizing the spell and the staff.

Flamestaff: *EB 6d6 (30 Active Points); Gestures (-1/4), Incantations (-1/4), No Knockback (-1/4), No Range (-1/2), Requires a Magic Roll (-1/2), Restrainable (-1/2). Total cost: 9 points; END 3.*

LINGERING SWEEP

This simple spell creates a short-lived energy field that follows the path of the staff as the character moves it while casting the spell. This field of energy helps deflect attacks or spells. And like a shield, if the caster blocks while using this spell, the DCV levels apply to the OCV of the Block instead of DCV if the caster so chooses.

Lingering Sweep: *+4 with DCV (20 Active Points); Costs Endurance (-1/2), Gestures (-1/4), Restrainable (-1/2), Requires a Magic Roll (-1/2). Total cost: 7 points; END 2.*

ENCLOSURE

This basic spell creates a globe of protective energy around the target. It is created by the caster swinging his staff around in a circle around himself, and the protective bubble is created at that size.

Enclosure: *FW (8 PD/8 ED); Gestures (-1/4), Incantations (-1/4), No Range (-1/2), Requires a Magic Roll (-1/2), Restrainable (-1/2), Restricted Shape – Ring around Caster (-1/4). Total cost: 12 points; END: 4.*



Terran Empire Military Ships by Bob Greenwade

The lists of military ships in *Terran Empire* and *Spacer's Toolkit* (including the sidebars on additional ship classes) are fairly comprehensive regarding the ship classifications in use by the Imperial Navy and other official agencies within the Terran government. The ships here fill in some of the few, small gaps from those lists.

Terran Diplomatic IYM

Safeguard

Description: The *Safeguard*-class diplomatic transport is the IDC's primary vehicle for the interplanetary transportation of its top-level diplomats. Though appointed with a luxurious stateroom for the main diplomat, comfortable cabins for his staff, and good accommodations for a diplomatic security team as well as the ship's own crew, it's also well armed and highly defensible for a ship of its size, capable of defending itself from an attack by pirates, rebels, or terrorists.

At least two of these ships are stationed on every inhabited world in the Terran Empire, and on every world where the Empire has an embassy or consulate. Many worlds, particularly embassies to major powers, have many more – the Terran embassies on Mon'da and Velarius VII each have over a dozen.

The normal crew contingent for a *Safeguard* is eight: commander, pilot, two gunners, sensor operator, engineer, technician, and medic.

TERRAN DIPLOMATIC IYM SAFEGUARD

Val	CHA	Cost	Roll	Notes
15	SIZE	75		32"x16", 3200 tons
85	STR	0	26-	17d6 HTH
15	DEX	15	12-	OCV: 5/DCV: 0
90	BODY	65	27-	
15	DEF	39		See Tactical Systems
3	SPD	5		Phases: 4, 8, 12

Total Characteristics Cost: 199

Movement:	Running:	0"/0"
	Swimming:	0"/0"
	Flight:	50"/200"
	Teleportation:	150 LY

Cost	Power Systems	END
100	<i>Antimatter Power Plant:</i> Endurance Reserve (250 END/250 REC), OIF Immobile (-1½), Only Powers Electrical Devices (-¼)	0
20	<i>Auxiliary Power:</i> Endurance Reserve (50 END/50 REC), OIF Immobile (-1½), Only Powers Electrical Devices (-¼)	0

Propulsion Systems

- 22 *Type 20 Displacer Drive:* Teleportation 15", MegaScale (1" = 10 LY, can scale down to 1" = 2,000 km, +4); Extra Time (requires four hours to prepare for a displacement, -3), Costs Endurance (-½), Increased Endurance Cost (4x END, -1½), Requires a PS: Operate Displacer Drive Roll (-¼), Requires Gravitational Distortion-Free Zone to Activate (-½) 56
- 5 *Class Nu Hyperdrive:* Teleportation 4", MegaScale (1" = 1,000 LY, +4¼); Extra Time (1 week for a full journey, or about 1 LY per 3 minutes, -4½), Costs Endurance (-½), Increased Endurance Cost (7x END, -3), Requires Gravitational Distortion-Free Zone to Activate (-½) 28
- 70 *Type 4 Reactionless Drive:* Flight 50", 4x Noncombat; Costs Endurance (-½) 10
- 7 *Inertial Compensation Field:* Force Field (22 PD); OIF Bulky (-1), Only to Protect Occupants Against G Force Damage (-1) 2
- 14 *Spaceflight Only:* Running -6" (0" Total), Swimming -2" (0" Total) 0

Tactical Systems

- 147 *Mark XII Starship Laser:* Multipower, 330-point Reserve; OIF Bulky (-1), Real Weapon (-¼) 0
- 8u 1) *Near-Targeting Beam Mode:* RKA 8d6, Armor Piercing (+½); OIF Bulky (-1), Real Weapon (-¼) 11
- 15u 2) *Far-Targeting Beam Mode:* RKA 8d6, Armor Piercing (+½), MegaRange (1" = 1,000 km, can scale down to 1" = 1 km, +1¼); OIF Bulky (-1), Real Weapon (-¼) 18
- 7u 3) *Near-Targeting Pulse Mode:* RKA 6d6, Autofire (3 shots, +¼), Armor Piercing (+½); OIF Bulky (-1), Real Weapon (-¼) 11
- 12u 4) *Far-Targeting Pulse Mode:* RKA 6d6, Armor Piercing (+½), Autofire (3 shots, +¼), MegaRange (1" = 1,000 km, can scale down to 1" = 1 km, +1¼); OIF Bulky (-1), Real Weapon (-¼) 17
- 7u 5) *Sustained Beam Mode:* RKA 5d6, Continuous (+1), Increased Maximum Range (3,750", +¼); OIF Bulky (-1), Real Weapon (-¼) 13
- 5 *Mark XII Starship Laser:* Another Mark XII Laser var

14	<i>Elite Point Defense System:</i> Multipower, 34-point Reserve; OIF Bulky (-1), Costs Endurance (-1/2)	0
1u	<i>Close-In Defense:</i> Missile Deflection (All Physical Projectiles), Range (+1); OIF Bulky (-1), Costs Endurance (-1/2)	3
1u	<i>Distant Defense:</i> Missile Deflection (All Physical Projectiles), Range (+1), MegaRange (1" = 1 km, +1/4); OIF Bulky (-1), Costs Endurance (-1/2)	3
16	<i>Missile Tracking System:</i> +8 with Missile Deflection	0
44	<i>Type E Tractor Beam:</i> Telekinesis (80 STR); OIF Bulky (-1), Real Weapon (-1/4), Affects Whole Object (-1/4), Limited Arc of Fire (180°, -1/4)	12
8	<i>Outer Force Field:</i> Force Field (25 PD/25 ED); Ablative (-1/2), OIF Bulky (Generator, -1), Increased Endurance Cost (10x END, -4)	50
5	<i>Hull Force Field:</i> Force Field (15 PD/15 ED); OIF Bulky (Generator, -1), Increased Endurance Cost (10x END, -4)	30
65	<i>Ablative Armor Plating:</i> +38 DEF; Ablative (-1/2), Limited Coverage (Hull Only, -1/4)	0
60	<i>Hull Armor:</i> +20 DEF, Hardened (+1/4); Limited Coverage (Hull Only, -1/4)	0
217	<i>Self-Destruct System:</i> RKA 60d6 (Standard Effect: 180 BODY), Explosion (+1/2), Trigger (Spoken Command Authorization, +1/4); No Range (-1/2), Real Weapon (-1/4), Extra Time (Once Activated, Takes 1 Minute to Arm and Detonate, -1 1/2), 1 Charge Which Never Recovers (-4)	[1]
Operations Systems		
114	<i>Sensor Package III:</i> Variable Power Pool, 100-point Reserve; OIF Bulky (-1), Only for Sensors and Communications (-1), Costs Endurance (-1/2)	var.
87	<i>Long-Range Sensors:</i> MegaScale (1 LY per Active Point, Can Scale Down to 1 km per Active Point, +3 1/2) for any Sensor Pool Sense up to 50 Active Points; OIF Bulky (-1)	var.
15	<i>Long-Range Sensors:</i> +20 versus Range for Radio Group; OIF Bulky (-1)	
117	<i>Electronic Warfare III:</i> Variable Power Pool, 100-point Reserve; OIF Bulky (-1), Only for Electronic Warfare (-1)	var.
12	<i>Flight Package III:</i> +6 with Flight	0
6	<i>Navigation Computer III:</i> +6 with Navigation (OIF Bulky, -1)	0
58	<i>Internal Monitors:</i> Clairsentience (Sight and Hearing Groups), 2x Range (up to 500"), Mobile Perception Point, Multiple Perception Points (up to eight at once); OAF Immobile (-2), Perception Point Cannot Move through Solid Objects (-0)	0
Personnel Systems		
12	<i>Life Support:</i> Life Support (Self Contained Breathing; Safe in Cold, Heat, Radiation, Vacuum); Costs Endurance (-1/2)	2
6	<i>Backup Life Support:</i> Life Support (Self Contained Breathing; Safe in Cold, Heat, Radiation, Vacuum); Only within Affected Area (2.5" x 1.25" Chamber, -2), 1 Continuing Fuel Charge (Easily Replaced from Sources Outside the Ship, 1 Month, -0)	[1cc]
15	<i>Backup Life Support:</i> 7 More Backup Life Support Chambers (Total of 8)	[1cc]
3	<i>Food Supplies:</i> Life Support (Diminished Eating; No Need to Eat); 1 Continuing Fuel Charge (Easily Replaced from Sources Outside the ship, 1 Year, -0)	0
15	<i>Thibault Gravity Plating:</i> Telekinesis (20 STR), Selective (+1/2); OIF Bulky (-1), Only to Pull Objects Straight Down to the Floor (-1)	3
Skills/Laboratories		
8	<i>Highly Maneuverable:</i> +4 with Flight	
13	Computer Programming 14-	
13	Cryptography 14-	
13	Electronics 14-	
13	Mechanics 14-	
13	Paramedics 14-	
52	Other Laboratories (defined by GM or player)	
Total Abilities & Equipment Cost: 1372		
Total Vehicle Cost: 1571		
1551+Disadvantages		
20	Distinctive Features: Imperial IDC Vessel (Not Concealable, Causes Major Fear)	
Total Disadvantage Points: 20		
Total Cost: 1551 / 5 = 310		
Cost Additional Vehicles		
22	Escape Pod	
20	15 More Escape Pods	

Terran STM *Runabout* System Transport

Description: The *Runabout* system transport is one of several models used by various agencies in the Terran Empire to transport passengers within a star system. Though armed for self-defense, it's built for comfort, since the journey from one planet to another within a system, or between a planet and a star-orbital station, can take a week or two (or often even longer).

TERRAN STM RUNABOUT SYSTEM TRANSPORT

Val	CHA	Cost	Roll	Notes	
15	SIZE	75		32"x16", 3200 tons	
95	STR	10	28-	19d6 HTH	
15	DEX	15	12-	OCV: 5/DCV: 0	
45	BODY	20	18-		
12	DEF	30		See Tactical Systems	
3	SPD	5		Phases: 4, 8, 12	
Total Characteristics Cost: 155					
Movement:	Running:			0"/0"	
	Swimming:			0"/0"	
	Flight:			41"/164"	
Cost	Power Systems				END
60	<i>Small Fusion Plant:</i> Endurance Reserve (150 END/150 REC); OIF Immobile (-1½), Only to Power Electrical Devices (-¼)				0
30	<i>Auxiliary Power:</i> Endurance Reserve (75 END/75 REC); OIF Immobile (-1½), Only to Power Electrical Devices (-¼)				0
Propulsion Systems					
58	<i>Type 2-A.1 Reactionless Drive:</i> Flight 41"; 4x Noncombat; Costs Endurance (-½)				8
7	<i>Internal Compensation Field:</i> Force Field (22 PD); OIF Bulky (-1), Only to Protect Occupants against G Force Damage (-1)				2
-14	<i>Spaceflight Only:</i> Running -6" (0" Total), Swimming -2" (0" Total)				0
Tactical Systems					
71	<i>Mark VI Starship Laser:</i> Multipower, 160-point Reserve; OIF Bulky (-1), Real Weapon (-¼)				0
4u	1) <i>Near-Targeting Beam Mode:</i> RKA 5d6+1, Increased Maximum Range (2000", +¼); OIF Bulky (-1), Real Weapon (-¼)				10
7u	2) <i>Far-Targeting Beam Mode:</i> RKA 5d6+1, MegaRange (1" = 100 km, can scale down to 1" = 1 km, +1); OIF Bulky (-1), Real Weapon (-¼)				16
4u	3) <i>Near-Targeting Pulse Mode:</i> RKA 4d6+1, Autofire (3 shots, +¼),				

	Increased Maximum Range (2000", +¼); OIF Bulky (-1), Real Weapon (-¼)	10
6u	4) <i>Far-Targeting Pulse Mode:</i> RKA 4d6+1, Autofire (3 shots, +¼), MegaRange (1" = 100 km, can scale down to 1" = 1 km, +1); OIF Bulky (-1), Real Weapon (-¼)	15
5u	5) <i>Sustained Beam Mode:</i> RKA 3½d6, Continuous (+1), Increased Maximum Range (2,750", +¼); OIF Bulky (-1), Real Weapon (-¼)	12
5	<i>Mark VI Starship Laser:</i> Another Mark VI Starship Laser	12
3	<i>Outer Force Field:</i> Force Field (9 PD/9 ED); Ablative (-½), OIF Bulky (Generator, -1), Increased Endurance Cost (10x END, -4)	2
2	<i>Hull Force Field:</i> Force Field (7 PD/7 ED); OIF Bulky (Generator, -1), Increased Endurance Cost (10x END, -4)	1
48	<i>Ablative Armor Plating:</i> +28 DEF; Ablative (-½), Limited Coverage (Hull Only, -¼)	0
38	<i>Hull Armor:</i> +14 DEF; Limited Coverage (Hull Only, -¼)	0
117	<i>Self-Destruct System:</i> RKA 30d6 (Standard Effect: 90 BODY), Explosion (+½), Trigger (Spoken Command Authorization, +¼); No Range (-½), Real Weapon (-¼), Extra Time (Once Activated, Takes 1 Minute to Arm and Detonate, -1½), 1 Charge Which Never Recovers (-4)	[1]
Operations Systems		
69	<i>Sensor Package I:</i> Variable Power Pool, 60-point Reserve; OIF Bulky (-1), Only for Senses and Communications (-1), Costs Endurance (-½)	var
52	<i>Long-Range Sensors:</i> MegaScale (1 LY per Active Point, Can Scale Down to 1 km per Active Point, +3½) for any Sensor Pool Sense up to 30 Active Points; OIF Bulky (-1)	var.
9	<i>Long-Range Senseors:</i> +12 versus Range for Radio Group; OIF Bulky (-1)	0
15	<i>Internal Monitors:</i> Clairsentience (Sight and Hearing Groups), Mobile Perception Point, Multiple Perception Points (up to four at once); OAF Immobile (-2), Perception Point Cannot Move Through Solid Objects (-0)	4

Personnel Systems

- 12 *Life Support*: Life Support (Self Contained Breathing; Safe in Cold, Heat, Radiation, Vacuum); Costs Endurance (-1/2) 2
- 6 *Backup Life Support*: Life Support (Self Contained Breathing; Safe in Cold, Heat, Radiation, Vacuum); Only within Affected Area (2.5" x 1.25" Chamber, -2), 1 Continuing Fuel Charge (Easily Replaced from Sources Outside the Ship, 1 Month, -0) [1cc]
- 15 *Backup Life Support*: 7 More Backup Life Support Chambers (Total of 8) [1cc]
- 3 *Food Supplies*: Life Support (Diminished Eating; No Need to Eat); 1 Continuing Fuel Charge (Easily Replaced from Sources Outside the ship, 1 Year, -0) 0
- 15 *Thibault Gravity Plating*: Telekinesis (20 STR), Selective (+1/2); OIF Bulky (-1), Only to Pull Objects Straight Down to the Floor (-1) 3
- 11 *Medical Facility*: Paramedics 13-
- 4 *Medical Facility*: SS: Medicine 13-

Skills/Laboratories

- 13 Computer Programming 14-
- 13 Electronics 14-
- 13 Mechanics 14-
- 65 Other Laboratories (defined by GM or player)

Total Abilities & Equipment Cost: 766

Total Vehicle Cost: 921

911+ Disadvantages

- 10 Physical Limitation: Cannot Enter Atmospheres (Infrequently, Greatly Impairing)

Total Disadvantage Points: 10

Total Cost: 911 / 5 = 182

Additional Vehicles

- 22 Escape Pod
- 25 29 More Escape Pods (Total of 30)
- 75 *McCullough* Class Orbital Shuttle
- 15 7 More *McCullough* Class Orbital Shuttles (Total of 8)

Imperial Navy OLS *McCullough* Class Orbital Shuttle

Description: The *McCullough* class of orbital shuttle is one of about a half-dozen models used by the Imperial Navy for carrying Imperial personnel between planet surface and ships or stations in orbit. This particular model is used in peaceful situations, particularly in the Heartworlds and Spinward Territories, and is also used (alongside more secure models) all five Fleet Command headquarters and the diplomatic stations in Mon'dabi, Perseid, and CCR space.

IMPERIAL NAVY OLS MCCULLOUGH CLASS ORBITAL SHUTTLE

Val	CHA	Cost	Roll	Notes
8	SIZE	40		10"x2"
50	STR	0	19-	10d6 HTH
15	DEX	15	12-	OCV: 5/DCV: 0
40	BODY	22	17-	
12	DEF	30		See Tactical Systems
3	SPD	5		Phases: 4, 8, 12

Total Characteristics Cost: 122

Movement:	Running:	7"/14"
	Swimming:	0"/0"
	Flight:	28"/152"

Cost Power Systems **END**

60	<i>Small Fusion Plant:</i> Endurance Reserve (150 END/150 REC); OIF Immobile (-1½), Only to Power Electrical Devices (-¼)	0
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Propulsion Systems

2	<i>Taxi-Capable:</i> Running +1" (Total 7")	1
-2	<i>Ground/Flight Only:</i> Swimming -2" (Total 0")	0
54	<i>Type 2 Reactionless Drive:</i> Flight 38", 4x Noncombat; Costs Endurance (-½)	8
7	<i>Inertial Compensation Field:</i> Force Field (22 PD); OIF Bulky (-1), Only to Protect Occupants against G Force Damage (-1)	2

Tactical Systems

22	<i>Type A Tractor Beam:</i> Telekinesis (40 STR); OIF Bulky (-1), Real Weapon (-¼), Affects Whole Object (-¼), Limited Arc Of Fire (180°, -¼)	6
2	<i>Outer Force Field:</i> Force Field (8 PD/8 ED); Ablative (-½), OIF Bulky (Generator, -1), Increased Endurance Cost (10x END, -4)	20
2	<i>Hull Force Field:</i> Force Field (5 PD/5 ED); OIF Bulky (Generator, -1), Increased Endurance Cost (10x END, -4)	10
46	<i>Ablative Armor Plating:</i> +27 DEF; Ablative (-½), Limited Coverage (Hull Only, -¼)	0
29	<i>Hull Armor:</i> +12 DEF; Limited Coverage (Hull Only, -¼)	0

Operations Systems

4	<i>Navigation Computer:</i> +4 to Navigation Roll; OIF Bulky (-1)	0
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Personnel Systems

12	<i>Life Support:</i> Life Support (Self Contained Breathing; Safe in Cold, Heat, Radiation, Vacuum); Costs Endurance (-½)	2
15	<i>Thibault Gravity Plating:</i> Telekinesis (20 STR), Selective (+½); OIF Bulky (-1), Only to Pull Objects Straight Down to the Floor (-1)	3

Total Abilities & Equipment Cost: 253

Total Vehicle Cost: 375

355+ Disadvantages

20	<i>Distinctive Features:</i> Imperial Navy Vessel (Not Concealable; Causes Major Reaction [fear])
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Total Disadvantage Points: 375

Total Cost: 375 / 5 = 75

Imperial Navy IHS *Longbow* Tugship

Description: The *Longbow* class of tugship is used by military and civilian groups alike to transport large ships of the Orbital and System classes to systems other than those in which they were built. It has next to nothing in the way of armaments, since it travels almost exclusively along protected trade routes. Even when one *Longbow* is enough to haul the cargo, they always travel in groups of at least two, and include skilled repair technicians to make any necessary repairs or finishing touches.

Because it uses the restricted Class I Tractor Beam, the *Longbow* is exclusively a Navy vessel. Duty aboard a *Longbow* is mostly reserved for conscientious objectors, wounded veterans, misfits, screw-ups, relatives of Nobility, and anyone crazy enough to actually prefer the most boring duty in the Imperial Navy.

IMPERIAL NAVY IHS *Longbow* TUGSHIP

Val	CHA	Cost	Roll	Notes
10	SIZE	50		10"x5"
100	STR	40	29-	20d6 HTH
13	DEX	12	12-	OCV: 4/DCV: 0
30	BODY	10	15-	
17	DEF	45		See Tactical Systems
3	SPD	7		Phases: 4, 8, 12

Total Characteristics Cost: 164

Movement:	Running:	0"/0"
	Swimming:	0"/0"
	Flight:	45"/180"
	Teleportation:	440 LY

Cost Power Systems END

- 60 *Small Fusion Plant:* Endurance Reserve (150 END/150 REC); OIF Immobile (-1½), Only to Power Electrical Devices (-¼) 0
- 30 *Auxiliary Power:* Endurance Reserve (75 END, 75 REC); OIF Immobile (-1½), Only to Power Electrical Devices (-¼) 0

Propulsion Systems

- 13 *Type 17-D Displacer Drive:* Teleportation 11", Megascale (1" = 10 LY, +3¾); Extra Time (requires four hours to prepare for a displacement, -3), Costs Endurance (-½), Increased Endurance Cost (6x END, -3), Requires PS: Operate Displacer Drive Roll (-¼), Requires Gravitation-Free Zone to Activate (-¼) 60
- 63 *Type 3 Reactionless Drive:* Flight 45", 4x Noncombat; Costs Endurance (-½) 9

- 7 *Inertial Compensation Field:* Force Field (22 PD); OIF Bulky (-1), Only to Protect Occupants against G Force Damage (-1) 2
- 14 *Spaceflight Only:* Running -6" (0" Total), Swimming -2" (0" Total) 0

Tactical Systems

- 54 *Type I Tractor Beam:* Telekinesis (100 STR); OIF Bulky (-1), Real Weapon (-¼), Affects Whole Object (-¼), Limited Arc Of Fire (180°, -¼) 15
- 39 *Ablative Armor Plating:* +23 DEF; Ablative (-½), Limited Coverage (Hull Only, -¼) 0
- 24 *Hull Armor:* +10 DEF; Limited Coverage (Hull Only, -¼) 0

Operations Systems

- 69 *Sensor Package I:* Variable Power Pool, 60-point Reserve; OIF Bulky (-1), Only for Senses and Communications (-1), Costs Endurance (-½) var
- 52 *Long-Range Sensors:* MegaScale (1 LY per Active Point, Can Scale Down to 1 km per Active Point, +3½) for any Sensor Pool Sense up to 30 Active Points; OIF Bulky (-1) var.
- 9 *Long-Range Sensors:* +12 versus Range for Radio Group; OIF Bulky (-1) 0

Personnel Systems

- 12 *Life Support:* Life Support (Self Contained Breathing; Safe in Cold, Heat, Radiation, Vacuum); Costs Endurance (-½) 2
- 6 *Backup Life Support:* Life Support (Self Contained Breathing; Safe in Cold, Heat, Radiation, Vacuum); Only within Affected Area (2.5" x 1.25" Chamber, -2), 1 Continuing Fuel Charge (Easily Replaced from Sources Outside the Ship, 1 Month, -0) [1cc]
- 10 *Backup Life Support:* 3 More Backup Life Support Chambers [1cc]
- 3 *Food Supplies:* Life Support (Diminished Eating; No Need to Eat); 1 Continuing Fuel Charge (Easily Replaced from Sources Outside the ship, 1 Year, -0) 0
- 15 *Thibault Gravity Plating:* Telekinesis (20 STR), Selective (+½); OIF Bulky (-1), Only to Pull Objects Straight Down to the Floor (-1) 3

DIGITAL HERO #43

Skills/Laboratories

- 13 Computer Programming 14-
- 13 Electronics 14-
- 13 Mechanics 14-
- 65 Other Laboratories (defined by GM or player)

Total Abilities & Equipment Cost: 556

Total Vehicle Cost: 720

690+ Disadvantages

- 20 Distinctive Features: Imperial Military Service Vessel (Not Concealable, Causes Major Reaction [fear])
- 10 Physical Limitation: Cannot Enter Atmospheres (Infrequently, Greatly Impairing)

Disadvantages Total: 720

Total Cost: 690 / 5 = 138

Additional Vehicles

- 22 Escape Pod
- 10 3 More Escape Pods (Total of 4)
- 96 *Slingshot* Lander

Imperial Navy ISM *Montgomery* Class Repair Vessel

Description: The *Montgomery* class starship is the Imperial Navy's most common vessel for repair missions. When any starship, whether military or civilian, breaks down or becomes damaged in deep space or at a system without an adequate starport and cannot return to a repair station, the Navy sends out a repair mission, and at least one of these ships is usually along.

While the ship does have some armaments for self-defense or aid in rescue missions from hostile forces, its primary purpose is starship repair. Its shops and labs are the best in the fleet; a reasonably skilled technician can do wonders there, and most of the technicians assigned to this duty are considerably more than just "reasonably skilled."

IMPERIAL NAVY ISM MONTGOMERY CLASS REPAIR VESSEL

Val	CHA	Cost	Roll	Notes
10	SIZE	50		10"x5", 100 tons
60	STR	0	21-	12d6 HTH [0]
13	DEX	12	12-	OCV: 4/DCV: 0
30	BODY	11	15-	
15	DEF	39		See Tactical Systems
3	SPD	7		Phases: 4, 8, 12

Total Characteristics Cost: 119

Movement: Running: 0"/0"
 Swimming: 0"/0"
 Flight: 32"/128"
 Teleportation: 400 LY

Cost Power Systems END

72	<i>Small Cold Fusion Plant:</i> Endurance Reserve (180 END/180 REC); OIF Immobile (-1/2), Only to Power Electrical Devices (-1/4)	0
36	<i>Auxiliary Power:</i> Endurance Reserve (90 END/90 REC); OIF Immobile (-1/2), Only to Power Electrical Devices (-1/4)	0

Propulsion Systems

13	<i>Type 17 Displacer Drive:</i> Teleportation 10", MegaScale (1" = 10 LY, +3/4); Extra Time (requires four hours to prepare for a displacement, -3), Costs Endurance (-1/2), Increased Endurance Cost (6x END, -2/2), Requires a PS: Operate Displacer Drive Roll (-1/4), Requires Gravitational Distortion-Free Zone to Activate, -1/4	12
46	<i>Type 1-M Reactionless Drive:</i> Flight 32", 4x Noncombat; Costs Endurance (-1/2)	6
7	<i>Inertial Compensation Field:</i> Force Field (22 PD); OIF Bulky (-1), Only to	

	Protect Occupants against G Force Damage (-1)	2
-14	<i>Spaceflight Only:</i> Running -6" (0" Total), Swimming -2" (0" Total)	0

Tactical Systems

80	<i>Mark VIII Starship Laser:</i> Multipower, 180-point Reserve; OIF Bulky (-1), Real Weapon (-1/4)	
5u	1) <i>Near-Targeting Beam Mode:</i> RKA 6d6, Increased Maximum Range (2,250", +1/4); OIF Bulky (-1), Real Weapon (-1/4)	11
8u	2) <i>Far-Targeting Beam Mode:</i> RKA 6d6, MegaRange (1" = 100 km, can scale down to 1" = 1 km, +1); OIF Bulky (-1), Real Weapon (-1/4)	18
5u	3) <i>Near-Targeting Pulse Mode:</i> RKA 5d6, Autofire (3 shots, +1/4), Increased Maximum Range (2,350", +1/4); OIF Bulky (-1), Real Weapon (-1/4)	11
7u	4) <i>Far-Targeting Pulse Mode:</i> RKA 5d6, Autofire (3 shots, +1/4), MegaRange (1" = 100 km, can scale down to 1" = 1 km, +1); OIF Bulky (-1), Real Weapon (-1/4)	17
6u	5) <i>Sustained Beam Mode:</i> RKA 4d6, Continuous (+1), Increased Maximum Range (3,000", +1/4); OIF Bulky (-1), Real Weapon (-1/4)	13
33	<i>Type C Tractor Beam:</i> Telekinesis (60 STR); OIF Bulky (-1), Real Weapon (-1/4), Affects Whole Object (-1/4), Limited Arc Of Fire (180°, -1/4)	9
180	<i>MAME-5 Launcher:</i> RKA 12d6, Explosion (+1/2), Increased Maximum Range (22,500", or about 45 km, +1/2), Indirect (always fired forward from ship, but can attack target from any angle, +1/2), No Range Modifier (+1/2); OIF Bulky (-1), 5 Charges (-3/4), Real Weapon (-1/4), Extra Time (reaches targets within 2 km the same Phase, takes +1 Segment per additional +2 km, -0)	[5c]
5	<i>MAME-5 Launcher:</i> Another MAME-5 Launcher (total of 2)	[5c]
39	<i>Ablative Armor Plating:</i> +23 DEF; Ablative (-1/2), Limited Coverage (Hull Only, -1/4)	0
24	<i>Hull Armor:</i> +10 DEF; Limited Coverage (Hull Only, -1/4)	0
73	<i>Self-Destruct System:</i> RKA 20d6 (Standard Effect: 60 BODY), Explosion (+1/2), Trigger (Spoken Command Authorization, +1/4); No Range (-1/2), Real Weapon (-1/4), Extra Time (Once Activated, Takes 1 Minute to Arm and Detonate, -1/2), 1 Charge Which Never Recovers (-4)	[1]

DIGITAL HERO #43

Operations Systems

- 114 *Sensor Package I*: Variable Power Pool, 100-point Reserve; OIF Bulky (-1), Only for Senses and Communications (-1), Costs Endurance (-1/2) var
- 87 *Long-Range Sensors*: MegaScale (1 LY per Active Point, Can Scale Down to 1 km per Active Point, +3 1/2) for any Sensor Pool Sense up to 50 Active Points; OIF Bulky (-1) var.
- 15 *Long-Range Sensors*: +20 versus Range for Radio Group; OIF Bulky 0
- 4 *Sensor Enhancements*: +4 to Systems Operation; OIF Bulky (-1)
- 15 *Internal Monitors*: Clairsentience (Sight And Hearing Groups), Mobile Perception Point, Multiple Perception Points (up to four at once); OAF Immobile (-2), Perception Point Cannot Move Through Solid Objects (-0) 4
- 4 *Navigation Computer*: +4 to Navigation roll; OIF Bulky (-1) 0

Personnel Systems

- 12 *Life Support*: Life Support (Self Contained Breathing; Safe in Cold, Heat, Radiation, Vacuum); Costs Endurance (-1/2) 2
- 6 *Backup Life Support*: Life Support (Self Contained Breathing; Safe in Cold, Heat, Radiation, Vacuum); Only within Affected Area (2.5" x 1.25" Chamber, -2), 1 Continuing Fuel Charge (Easily Replaced from Sources Outside the Ship, 1 Month, -0) [1cc]
- 10 *Backup Life Support*: 3 More Backup Life Support chambers (Total of 4) [1cc]
- 3 *Food Supplies*: Life Support (Diminished Eating; No Need to Eat); 1 Continuing Fuel Charge (Easily Replaced from Sources Outside the ship, 1 Year, -0) 0
- 15 *Thibault Gravity Plating*: Telekinesis (20 STR), Selective (+1/2); OIF Bulky (-1), Only to Pull Objects Straight Down to the Floor (-1) 3

Skills/Laboratories

- 23 Computer Programming 19-
- 23 Electronics 19-
- 23 Mechanics 19-
- 92 Additional Labs (defined by player or GM)

Total Abilities & Equipment: 1071

Total Vehicle Cost: 1190

1160+ Disadvantages

- 20 Distinctive Features: Imperial Military Service Vessel (Not Concealable; Causes Major Reaction [fear])
- 10 Physical Limitation: Cannot Enter Atmospheres (Infrequently, Greatly Limiting)

Disadvantages Total: 1190

Total Cost: 1160 / 5 = 232

Additional Vehicles

- 22 Escape Pod
- 25 29 More Escape Pods (Total of 30)
- 96 *Slingshot* Planetary Lander
- 5 1 More *Slingshot* Planetary Lander (Total of 2)

Imperial IIS *Eagle-Eye* Class Spy Ship

Description: The Terran Intelligence Command uses the *Eagle-Eye* class of spy ship for casual monitoring of highly sensitive areas, such as the near-border areas of Thorgon or Ackálian space or areas suspected of harboring rebels and insurgents. Its tiny crew, consisting of a pilot, co-pilot, repair technician, and sensor operator — plus occasionally an analyst, legal expert, forensic technician, or other specialist — serves in a relatively cramped space amid a variety of bulky equipment.

IMPERIAL IIS EAGLE-EYE CLASS SPY SHIP

Val	CHA	Cost	Roll	Notes
8	SIZE	40		5"x2", 25 tons
50	STR	0		10d6 HTH [0]
20	DEX	30		OCV: 7/DCV: 2
40	BODY	22		
8	DEF	18		See below
3	SPD	0		Phases: 3, 6, 9, 12

Total Characteristics Cost: 110

Movement: Running: 0"/0"
Swimming: 0"/0"
Flight: 47"/188"
Teleportation: 13" Hyperdrive

Cost	Power Systems	END
60	<i>Small Antimatter Plant:</i> Endurance Reserve (200 END/200 REC); OIF Immobile (-1/2), Only to Power Electrical Devices (-1/4)	0
30	<i>Auxiliary Power:</i> Endurance Reserve (100 END/100 REC); OIF Immobile (-1/2), Only to Power Electrical Devices (-1/4)	0
18	Propulsion Systems <i>Class Lambda Hyperdrive:</i> Teleportation 13", MegaScale (1" = 100 LY, can scale down to 1" = 2,000 km, +4 1/4); Extra Time (1 Week for a full journey, or 7.5 LY per hour, -4 1/2), Costs Endurance (-1/2), Increased Endurance Cost (3x END, -1), Requires Gravitational Distortion-Free Zone to Activate (-1/2)	52
66	<i>Type 3.K Reactionless Drive:</i> Flight 47", 4x Noncombat; Costs Endurance (-1/2)	9
7	<i>Inertial Compensation Field:</i> Force Field (22 PD); OIF Bulky (-1), Only to Protect Occupants Against G Force Damage (-1)	2
-14	<i>Spaceflight Only:</i> Running -6" (0" Total), Swimming -2" (0" Total)	0

Tactical Systems

39	<i>Ablative Armor Plating:</i> +23 DEF; Ablative (-1/2); Limited Coverage (Hull Only, -1/4)	0
24	<i>Hull Armor:</i> +10 DEF; Limited Coverage (Hull Only, -1/4)	0
145	<i>Self-Destruct System:</i> RKA 40d6 (standard effect: 120 BODY), Explosion (+1/2), Trigger (spoken command authorization, +1/4); No Range (-1/2), Real Weapon (-1/4), Extra Time (once activated, takes 1 Minute to arm and detonate, -1/2), 1 Charge Which Never Recovers (-4)	[1]
20	<i>Stealth Hull Type III:</i> Change Environment 4" Radius, -6 to Radar PER Rolls, Persistent (+1/2), Reduced Endurance (0 END, +1/2); Always On (-1/2), No Range (-1/2), Self Only (-1/2)	0

Operations Systems

114	<i>Sensor Package I:</i> Variable Power Pool, 100-point Reserve; OIF Bulky (-1), Only for Senses and Communications (-1), Costs Endurance (-1/2)	var
87	<i>Long-Range Sensors:</i> MegaScale (1 LY per Active Point, Can Scale Down to 1 km per Active Point, +3 1/2) for any Sensor Pool Sense up to 50 Active Points; OIF Bulky (-1)	var.
15	<i>Long-Range Sensors:</i> +20 versus Range for Radio Group; OIF Bulky (-1)	0
117	<i>Electronic Warfare III:</i> Variable Power Pool, 100-point Reserve; OIF Bulky (-1), Only for Electronic Warfare (-1)	var
30	<i>Electronic Warfare Defense:</i> Radio Group Flash Defense (30 points)	0
6	<i>Sensor Enhancements:</i> +6 to Systems Operation; OIF Bulky (-1)	0
15	<i>Internal Monitors:</i> Clairsentience (Sight and Hearing Groups), Mobile Perception Points (up to four at once); OAF Immobile (-2), Perception Point Cannot Move Through Solid Objects (-0)	4
6	<i>Navigation Computer:</i> +6 to Navigation; OIF Bulky (-1)	0

Personnel Systems

12	<i>Life Support:</i> Life Support (Self Contained Breathing; Safe in Cold, Heat, Radiation, Vacuum); Costs Endurance (-1/2)	2
6	<i>Backup Life Support:</i> Life Support (Self Contained Breathing; Safe in Cold, Heat, Radiation, Vacuum); Only within Affected Area (2.5" x 1.25" Chamber, -2), 1 Continuing Fuel	

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- Charge (Easily Replaced from Sources Outside the Ship, 1 Month, -0) [1cc]
- 10 *Backup Life Support*: 3 More Backup Life Support Chambers (Total of 4) [1cc]
- 3 *Food Supplies*: Life Support (Diminished Eating; No Need to Eat); 1 Continuing Fuel Charge (Easily Replaced from Sources Outside the ship, 1 Year, -0) 0
- 15 *Thibault Gravity Plating*: Telekinesis (20 STR), Selective (+½); OIF Bulky (-1), Only to Pull Objects Straight Down to the Floor (-1) 3

Skills/Laboratories

- 13 Computer Programming 14-
- 13 Concealment 14-
- 13 Cryptography 14-
- 13 Electronics 14-
- 13 Mechanics 14-
- 13 Stealth 14-
- 65 Other Laboratories (defined by GM or player)

Total Abilities & Equipment: 974

Total Vehicle Cost: 1084

1059+ Disadvantages

- 25 Distinctive Features: Imperial Espionage Vessel (Not Concealable, Causes Extreme Reaction [fear])

Disadvantages Total: 25

Total Cost: 1059 / 5 = 211

Additional Vehicles

- 22 Escape Pod
- 10 3 More Escape Pods (Total of 4)

Imperial IYM *Eagle XII*

Description: Unveiled January 15, 2640, The *Eagle XII* is the twelfth in the Empire's line of Imperial Throne vessels for the personal use of the Empress from planet to planet (the Imperial equivalent of Air Force One). Though it usually travels with a Navy escort, it's loaded with some of the Empire's most sophisticated defense and security equipment, from its Type 9 plasma cannon and Type XXII starship laser to its Type V stealth hull and Extreme-level gravity plating.

The ship also includes diplomatic-class entertainment facilities, and a sophisticated interrogation chamber. Its computer, nicknamed "Duchess," is arguably the most advanced ship's computer in the Empire.

IMPERIAL IYM EAGLE XII

Val	CHA	Cost	Roll	Notes
18	SIZE	90		64"x32", 25 ktons
100	STR	0	29-	20d6 HTH [0]
21	DEX	33	13-	OCV: 7/DCV: 0
100	BODY	72	29-	
20	DEF	54		
4	SPD	9		Phases: 3, 6, 9, 12

Total Characteristics Cost: 256

Movement:	Running:	17"/68"
	Swimming:	0"/0"
	Flight:	65"/260"
	Teleportation:	12"/24"

Cost Power Systems END

100	<i>Medium Antimatter Power Plant:</i> Endurance Reserve (250 END, 250 REC); OIF Immobile (-1½), Only to Power Electrical Devices (-¼)	0
50	<i>Auxiliary Power Plant:</i> Endurance Reserve (125 END, 125 REC); OIF Immobile (-1½), Only to Power Electrical Devices (-¼)	0

Propulsion Systems

11	<i>Class Omicron Hyperdrive:</i> Teleportation 8", MegaScale (1" = 1000 LY, Can Be Scaled Down to 1 km, +4½); Extra Time (1 Week for a full journey, -4½), Increased Endurance Cost (4x END, -1½), Costs Endurance to Activate, -½), Requires Gravitational Distortion-Free Zone to Activate (-½)	36
5	<i>Type 22 Displacer Drive:</i> Teleportation 4", MegaScale (1" = 100 LY, +4); Increased Endurance Cost (9x END, -3½), Extra Time (requires four hours to prepare for a displacement, -3), Costs Endurance to Activate (-½), Requires a Gravitational Distortion-Free Zone to Activate (-¼)	36

90	<i>Type 5.T Reactionless Drive:</i> Flight 65", 4x Noncombat; Costs Endurance (-½)	13
7	<i>Inertial Compensation Field:</i> Force Field (22 PD); OIF Bulky (-1), Only to Protect Occupants Against G Force Damage (-1)	2
27	<i>Improved Taxi System:</i> Running +11" (17" Total), 4x Noncombat	0
-2	<i>Flight & Taxi Only:</i> -2" Swimming (0" Total)	0

Tactical Systems

220	<i>Mark XXII Starship Laser:</i> Multipower, 495-point Reserve; OIF Bulky (-1), Real Weapon (-¼)	0
11	1) <i>Near-Targeting Beam Mode:</i> RKA 11d6, Armor Piercing (+½); OIF Bulky (-1), Real Weapon (-¼)	25
22	2) <i>Far-Targeting Beam Mode:</i> RKA 11d6, Armor Piercing (+½), MegaScale (1" = 10,000 km, Can Be Scaled Down to 1 km, +1½); OIF Bulky (-1), Real Weapon (-¼)	49
12	3) <i>Near-Targeting Pulse Mode:</i> RKA 9d6, Armor Piercing (+½), Autofire (5 shots, +½); OIF Bulky (-1), Real Weapon (-¼)	27
21	4) <i>Far-Targeting Pulse Mode:</i> RKA 9d6, Armor Piercing (+½), Autofire (5 shots, +½), MegaScale (1" = 10,000 km, Can Be Scaled Down to 1 km, +1½); OIF Bulky (-1), Real Weapon (-¼)	47
11	5) <i>Far-Targeting Beam Mode:</i> RKA 8d6, Continuous (+1); OIF Bulky (-1), Real Weapon (-¼)	24
5	<i>Mark XXII Starship Laser:</i> 1 More Mark XXII Starship Laser (Total of 2)	var
142	<i>Type 9 Plasma Cannon:</i> RKA 13d6-1, Increased Maximum Range (9,500", +¼), 60 Charges (+½), Area Of Effect Accurate (One Hex, +½); OIF Bulky (-1), Limited Arc Of Fire (60°, same horizontal level, -¾), Real Weapon (-¼)	[60]
5	<i>Type 9 Plasma Cannon:</i> 1 More Type 9 Plasma Cannon (Total of 2)	var
216	<i>MAME-10 Launcher:</i> RKA 12d6, Explosion (+½), Indirect (any angle, +½), No Range Modifier (+½), Increased Maximum Range (56,250", +½); OIF Bulky (-1), 10 Charges (-¼), Real Weapon (-¼)	[10]
33	<i>Type C Tractor Beam:</i> Telekinesis (60 STR); OIF Bulky (-1), Real Weapon (-¼), Affects Whole Object (-¼), Limited Arc Of Fire (180°, -¼)	9

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14	<i>Elite Point Defense System Mark II:</i> Multipower, 34-point Reserve; OIF Bulky (-1), Costs Endurance (-1/2)	0	12	<i>Flight Package III:</i> +6 with Flight	0
1	1) <i>Close-In Defense:</i> Missile Deflection (Bullets), Full Range (+1); OIF Bulky (-1), Costs Endurance (-1/2)	3	6	<i>Navigation Computer 3:</i> +6 with Navigation; OIF Bulky (-1)	0
1	2) <i>Distant Defense:</i> Missile Deflection (Bullets), MegaRange (1" = 1 km, +1/4), Full Range (+1); OIF Bulky (-1), Costs Endurance (-1/2)	3	6	<i>Sensor Enhancements III:</i> +6 with Systems Operation; OIF Bulky (-1)	0
7	<i>Outer Force Field:</i> Force Field (22 PD/22 ED); Increased Endurance Cost (10x END, -4), OIF Bulky (-1), Ablative (-1/2)	40	Personnel Systems		
6	<i>Hull Force Field — Delta:</i> Force Field (13 PD/13 ED/10 Power Defense); Increased Endurance Cost (10x END, -4), OIF Bulky (-1)	40	12	<i>Life Support:</i> Life Support (Self Contained Breathing; Safe in Cold, Heat, Radiation, Vacuum); Costs Endurance (-1/2)	2
63	<i>Ablative Armor Plating:</i> +37 DEF; Ablative (-1/2), Limited Coverage (Hull Only, -1/4)	0	6	<i>Backup Life Support:</i> Life Support (Self Contained Breathing; Safe in Cold, Heat, Radiation, Vacuum); Only within Affected Area (2.5" x 1.25" Chamber, -2), 1 Continuing Fuel Charge (Easily Replaced from Sources Outside the Ship, 1 Month, -0)	[1cc]
46	<i>Hull Armor:</i> +19 DEF; Limited Coverage (Hull Only, -1/4)	0	25	<i>Backup Life Support:</i> 29 More Backup Life Support Chambers (Total of 4)	[1cc]
20	<i>Missile Tracking System:</i> +10 with Missile Deflection	0	3	<i>Food Supplies:</i> Life Support (Diminished Eating: No Need to Eat); 1 Continuing Fuel Charge (Easily Replaced from Sources Outside the ship, 1 Year, -0)	0
362	<i>Self-Destruct System:</i> RKA 100d6 (standard effect: 300 BODY), Trigger (spoken command authorization, +1/4), Explosion (+1/2); 1 Charge which Never Recovers (-4), Extra Time (1 Minute, -1/2), No Range (-1/2), Real Weapon (-1/4)	[1]	30	<i>Thibault Gravity Plating:</i> Telekinesis (40 STR), Selective (+1/2); OIF Bulky (-1), Only to Pull Objects Straight Down to the Floor (-1)	3
35	<i>Stealth Hull Type V:</i> Change Environment 32", -8 to Radar PER Rolls, Reduced Endurance (0 END, +1/2), Persistent (+1/2); Always On (-1/2), No Range (-1/2), Self Only (-1/2)	0	Skills		
Operations Systems			19	<i>Medical Facilities:</i> Paramedics 17-	
126	<i>Sensor Package I:</i> Variable Power Pool, 110-point Reserve; OIF Bulky (-1), Only for Senses and Communications (-1), Costs Endurance (-1/2)	var	8	<i>Medical Facilities:</i> SS: Medicine 17-	
96	<i>Long-Range Sensors:</i> MegaScale (1 LY per Active Point, Can Scale Down to 1 km per Active Point, +3 1/2) for any Sensor Pool Sense up to 55 Active Points; OIF Bulky (-1)	var.	20	<i>Tactical Systems:</i> +6 with Ranged Combat; Costs Endurance (-1/2)	
33	<i>Long-Range Sensors:</i> +22 versus Range Modifier for Radio Group	0	15	Computer Programming 15-	
18	<i>Internal Monitors:</i> Clairsentience (Sight and Hearing Groups), 16 Perception Points, Mobile Perception Point; OAF Immobility (-2)	5	15	Cryptography 15-	
128	<i>Electronic Warfare III-A:</i> Variable Power Pool, 110-point Reserve; OIF Bulky (-1), Only for Electronic Warfare (-1)	var	15	Demolitions 15-	
40	<i>Electronic Warfare Defense:</i> Radio Group Flash Defense (40 points)	0	15	Electronics 15-	
			15	High Society 15-	
			15	Interrogation 15-	
			15	Mechanics 15-	
			17	Weaponsmith (Energy Weapons, Firearms, Incendiary Weapons, Missiles & Rockets) 15-	
			Total Abilities & Equipment Cost: 2253		
			Total Vehicle Cost: 2509		
			Total Cost: 2509/5 = 502		
			Cost Additional Vehicles		
			22	Armored Escape Pod	
			25	29 More Armored Escape Pods (Total of 30)	
			76	Antimatter Missile	
			15	7 More Antimatter Missiles (Total of 8)	

Duchess

Description: “Duchess” is a one-of-a-kind, ultra-sophisticated artificial-intelligence computer, installed on the *Eagle XII* to help operate the ship, take over operations in an emergency, assist the Empress in her daily needs while on board, and serve other functions common to a starship computer. Its name was given by the designer of the *Eagle I* in 2463, and every time a new Eagle ship has been unveiled the memories and protocols of the predecessor has been transferred to the new computer.

Its artificial personality is slavishly loyal to Empress Marissa — that is, to the person on the Terran throne and quite notably *not* to the empire as a whole. It has some sympathy for the machine-rights movement, but believes wholeheartedly (as it were) that computers should full the roles for which they were built.

Because of its unique position, Duchess is authorized to obtain any information that the Empress herself would have access to. As a precaution against cyberkinetics and other “snoopers,” it also has powerful anti-hacking software.

DUCESS

Val	CHA	Cost	Roll	Notes
35	INT	25	16-	PER Roll: 16-
18	EGO	16	13-	ECV: 6
30	DEX	60	15-	OCV: 10/DCV: 10
6	SPD	20		Phases: 2, 4, 6, 8, 10, 12

Total Characteristics Cost: 121

Cost	Powers	END
15	<i>Cyberkinetic Shielding:</i> Mental Defense (19 points Total)	0
Perks		
10	Fringe Benefit: Security Clearance	
Talents		
3	Absolute Range Sense	
3	Absolute Time Sense	
3	Bump Of Direction	
5	Eidetic Memory	
3	Lightning Calculator	
9	Lightning Reflexes +6	
3	Lightsleep	
3	Perfect Pitch	
5	Resistance (5 points)	
8	Speed Reading (x1,000)	
25	Universal Translator 21-	

Programs

- 1 Attack Target
- 1 Diagnose Ship Malfunctions
- 1 Engage In Evasive Maneuvers
- 1 Locate Target
- 1 Monitor Communications System, Report Anomalies
- 1 Monitor Internal Monitor System, Report Anomalies
- 1 Monitor Vehicle Functions, Report Anomalies
- 1 Obtain Latest News Via Communications System
- 1 Obtain Latest Tactical data Via Communications System
- 1 Open/Lock Accesways
- 1 Operate Sensors To Scan For Designated Phenomena/Object
- 1 Pilot Vehicle From Location A To Location B
- 1 Scan And Enter Data
- 1 Schedule Vehicle Events/Use Of Vehicle’s Resources
- 1 Search Reference Material For Information On A Topic
- 1 Send Emergency Call If Operator Incapacitated/Killed
- 1 Send Emergency Call If Specified Protocols Are Not Met

Skills

- 15 +3 with Interaction Skills
- 9 AK: Milky Way Galaxy 18-
- 9 AK: Terran Empire 18-
- 3 Bugging 16-
- 11 Bureaucratics 13-
- 3 Combat Piloting 15-
- 3 Computer Programming 16-
- 11 Conversation 13-
- 3 Cryptography 16-
- 3 Deduction 16-
- 3 Electronics 16-
- 11 High Society 13-
- 6 KS: Archived Recent News 15-
- 7 KS: Arms & Military Equipment of the Galaxy 16-
- 8 KS: Contact Information 17-
- 6 KS: Current News 15-
- 7 KS: Diplomatic Protocols 16-
- 9 KS: Known Sentient Species 18-
- 5 KS: Literature Database 14-
- 7 KS: Military Forces of the Galaxy 16-
- 7 KS: Military/Mercenary/Terrorist World 16-
- 5 KS: Movies Database 14-
- 5 KS: Music Database 14-
- 7 KS: Starships of the Galaxy 16-
- 3 Lipreading 16-
- 4 Navigation (Air, Hyperspace, Space) 16-
- 11 Persuasion 13-
- 7 PS: Personal Assistant 16-

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- 8 Systems Operation (Communications Systems, Environmental Systems, Medical Systems, Sensor Jamming Equipment, Ship's Weapons) 16-
- 3 Tactics 16-
- 1 WF: Ship's Weapons

Total Powers & Skills Cost: 312

Total Cost: 433

408+ Disadvantages

- 25 Psychological Limitation: Slavishly Loyal to the Empress (Very Common, Total)

Total Disadvantages Points: 25

Total Cost: $408/5 = 82$ points



The Treasure of Thenin by Joshua Keezer

Adventure Background

In the Year 998 of Valdor's Advent, Thenin Bookwright departed from his Abyznian home with a plan to secure vast amount of wealth and power. In Elweir, he sought out and eventually found a partner to work with. Together, Thenin and his secret partner established a ring of thieves that ranged from small jobs in Lowtown to one large job conducted within Gold's Reside itself.

After the theft from the Gutterglow estate, Thenin and his partner decided they needed to find a way to hide the stolen merchandise until the search for the criminals died down. They did so by sending Thenin to Curdledhorn Castle to establish a small merchant business.

Hiding the stolen property would not be an easy task, especially one in the strict Valdorian Empire. Fortunately, Thenin Bookwright had plans for that as well. Using his arts as a Black Magician, he summoned up a servant to search the mountains for a hiding place. It did not take long before one was found. Once Thenin had examined the location for himself, he notified his partner.

Thenin was nervous that his hiding spot may one day be uncovered. To secure his treasure, he summoned up a Vineyard of the Nether Realms to not only guard his treasure, but to provide Thenin with ingredients needed for his foul, demonic concoctions. Along with the stolen goods, Thenin frequently brought kidnapped vagrants as sacrifices to his demonic guard.

Thenin's plans were cut short when a thief discovered his demonic interests. Thenin died at the end of a rope.

Aris' Story

Aris "Righty" Nalit earned his nickname in the Year 997 of Valdor's Advent when the Elweir Executioner took his left hand for theft. Aris had more than a fair share of enemies by this point in time and decided it best that he flee the city. This did not stop him, however, from a lift of theft in his new home, Curdledhorn Castle.

In the spring of 1003, Aris broke into the home of a wealthy merchant named Thenin. Aris was surprised to find the house relatively bare. It wasn't long before he had resolved this mystery. Aris found a hidden room located in the back of Thenin's home. But what he found within that room filled Aris with fear. The room was filled with vials of exotic poisons, tables littered with inhuman skulls, and markings that only a sorcerer could have made. Aris was desperate for money and fetched a journal from Thenin's desk and fled from the home.

Aris had hoped to blackmail Thenin using the journal. Upon reading from the journal, he found a much better source of wealth than blackmailing could ever bring in. Thenin had been working with an unnamed accomplice in Elweir to smuggle stolen treasure within his caravan. The book Aris had found provided instructions for his accomplice to be able to find the treasure should something happen to Thenin.

Instead of blackmailing Thenin, he turned him in to the local Magistrate. Thenin and Aris were brought before the Magistrate. Aris confessed he had broken in to Thenin's home intending to rob him. He provided details on where the hidden room was located and the contents that he had seen. When Aris' story was confirmed, Thenin was hanged. Aris had hoped his crimes would be exonerated for finding a sorcerer within Valdor. To his dismay, he was sentenced to 20 years of hard labor in the iron mines.

Aris was only recently released for his crimes. He is an aged man who has little energy left to him. He simply hopes to sell the journal for 10% of any treasure obtained. He has shown the journal to two individuals but neither have shown interest in going on a treasure hunt.

Plot Hook

Aris has now twice tried to sell the journal. The first person believed him to be a liar from the start and would not hear anything more of it. Orkinris, a local merchant, was willing to listen to Aris' tale and even looked through the journal briefly. In the end, Orkinris declared that the journal was a fraudulent fabrication of Aris. In addition to the responses for trying to sell the journal, Aris has also run into problems from the populace of the town. The town has not forgotten his past despite twenty years passing. If Aris has any chance of making money off of his book, his only hope is through an outsider.

Aris can approach the party one of several ways. If the party has any sort of reputation, he will seek them out immediately. Otherwise, Aris is most likely to run into them at the tavern the party will inevitably end up at. Another possible hook would happen if the party seeks out work. Aris' wild tales of treasure have spread throughout Curdledhorn Castle. On more than one occasion the party is apt to hear about the treasure of a long dead sorcerer.

Aris is so desperate for money by the time he meets the party for the first time that he will make a reasonable offer. For a drink at a tavern, he will tell them an abridged version of his tale. Aris will skim over his past only to say he broke into Thenin's home and stole the journal. He,

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however, will not hide his past if asked directly. While he talks with the group, he will let them look at the journal. If the group is interested, the deal is for ten percent of any treasure. If the group appears to have any sense of honor to them, he will let them take the journal with only their word. However, if Aris has any reason to doubt the party, he will request a five silver advance for the book.

Any Black Magician who even so much as flips through the journal can tell immediately that this book was written by an actual Black Magician. Any other sorcerer can determine this by making their corresponding sorcery's Knowledge Skill roll with a +2 bonus. Even if they fail, the journal will still look legitimate.

As the party is finishing up their conversation with Aris, Orkinris and a group of his buddies enter the tavern. When Orkinris sees Aris trying to sell the journal, he will immediately try to make Aris look like a thief and a fool. He will point out not only how Aris lost his hand, but make sure the party is well aware of Aris' past. Orkinris has no intention of a fight; he only seeks to "warn" the party. In truth, Orkinris plans on gathering the treasure without the journal and the party is a threat to his plans.

Journey to the Cavern

The entrance to the cavern is a half-day's travel on foot or a two-hour ride on horseback. The jagged, broken terrain provides lots of hiding spots. Unless the sun is directly overhead, the shadows of the heavily eroded rocks dance about. However, the directions provided in the journal are simple and very accurate. Finding the entrance to the cavern is an easy task.

The cavern moves inward only twelve meters and then drops down a full meter to a large pool of stale water. Only faint sunlight can be seen from the pool and unless an alternative light source is available, the cavern's pathway cannot be easily found. The cavern twists and turns onward and downward for thirty more hexes. The cavern's corridor abruptly ends abruptly to a chamber wide and deep with no signs of where the edges lie. In truth the cavern chamber is oval shaped room thirty hexes wide and twelve hexes long. The ceiling is far above reach from any light source.

Anyone entering the chamber feels a nearly overpowering chill of evil. The first thing anyone sees within the chamber is the glint of gold and silver cups from the Gutterglow estate. Moving closer towards the cups reveals stacks of paintings, jewelry, and barrels filled with Graecorian Wine. However, a PER Roll applying appropriate lighting penalties will draw attention to a skeletal body lying in front of the pile of wealth.

At the very moment the body has been noted by the entire party, they hear the sounds of a muted groan come from behind them. Suspended in the air, barely outlined by the party's light, is the motionless body of Orkinris. With a PER -2 Roll, they will see what appears to be an oily slick arm gripping Orkinris' mouth. Orkinris is immediately thrown in the direction of the party and combat with a Vineyard of the Nether Realms begins.

After the Battle

The Vineyard of the Nether Realms had planned on turning Orkinris into a helpless slave. When the Vineyard is killed, Orkinris' mind is shattered. He will mutter nonsensical words and phrases. If he is exposed to any sunlight, he will go berserk and attack the nearest person with his fists. Treat Orkinris as a 3 OCV with 10 STR for the purposes of these attacks. If Orkinris is forced outside into complete sunlight, black ooze will congeal around his lips and he will fall to the ground dead.

Orkinris suspected that the party would be shortly behind him. Not knowing what to expect, he instructed his friends to hide behind the rocks and stones leading up to the cavern. The men have been instructed to ambush anyone other than Orkinris leaving the cavern. There should be at least three men per player in the game.

The treasure within the cavern can be sold off for a value of around 530 silver. However, if the portion of the treasure stolen from the Gutterglow estate is returned, Byls Gutterglow will be eternally thankful. In this situation, the remaining treasure is only worth 100 silver but the players, as a group, should be rewarding with *Favor: Byls Gutterglow*. It would also be justifiable to take Byls Gutterglow as a Contact 8-.

Aris Nalit will journey back to Elweir to collect his treasure. After expressing his gratitude, Aris will venture into Lowtown. With his life of crime long behind him, Aris will disappear for a quiet retirement..

Vineyard of the Nether Realms

Background/History: There exists a place within the Nether Realm where the Godless gluttons are cast for eternal punishment. Known as the Vineyard of the Nether Realms, the gluttons are wrapped in oily skinned tendrils from a greater demon. The touch of the demons skin steals away the energy of the glutton, giving the Vineyard the energy it needs to produce a demonic wine. On rare occasions, a Black Sorcerer is able to summon forth a member of the vineyard to serve his dark purposes. It has been said that the demonic wine can slow the aging process in mortals.

Personality/Motivation: As a greater demon, the primary motivation is to torment the lives of mortals. However, the Vineyard of the Nether Realms takes particular pleasure in tormenting gluttonous individuals. The Vineyard will promise a mortal a tonic of demonic power if the mortal will bring it victims. The Vineyard will rarely, if ever, give the mortal true power.

Quote: “I can bring you power beyond your wildest dreams.”

Powers/Tactics: The Vineyard prefers to remain immobile in a dark, isolated chamber. It will use its six tendrils to grab enemies and throw them around until they collapse or drop their weapons. Once an enemy has lost any weapons it might possess, it will wrap itself around the enemy and drain their energy. Whenever possible the Vineyard will try and trick its victims to come toward it instead of engaging in combat.

Campaign Use: The Vineyard makes a good “pet” to have in a Black Magician’s lair. The Vineyard can use the energy it has drained from its victims to make just about any evil substance the GM wants.

Appearance: The central stock of the creature consists of a dozen twisting knots of black, oily tendrils that are as thick as a man’s arm. Only six tendrils are long enough however to reach out and grab nearby victims. Sometimes there will be the corpse of a previous victim tangled within the body of the Vineyard.

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Vineyard of the Nether Realms

Val	Cha	Cost	Roll	Notes
25	STR	15	14-	Lift 800 kg; 5d6 HTH [2]
12	DEX	4	11-	OCV: 4/DCV: 4
14	CON	8	12-	
14	BODY	8	12-	
18	INT	8	13-	PER Roll: 13-
18	EGO	16	13-	ECV: 6
20	PRE	10	13-	PRE Attack: 4d6
6	COM	-2	10-	
8	PD	3		Total: 8 PD (8 rPD)
6	ED	3		Total: 6 ED (6 rED)
3	SPD	8		Phases: 4, 8, 12
9	REC	2		
38	END	5		
42	STUN	8		

Total Characteristics Cost: 96

Movement: Running: 6"/12"
Leaping: 5"/10"
Swimming: 2"/4"

Cost Powers END

50	<i>Darkness Tendrils:</i>	Transfer 1d6 (END to END), Maximum of 20 Points, Reduced Endurance (0 END, +1/2), Persistent (+1/2), Continuous (+1); Skin Contact Required (-1/4)	0
30	<i>Darkness Tendrils:</i>	Stretching 4", Inherent (+1/4), Reduced Endurance (0 END, +1/2), Persistent (+1/2); No Noncombat Stretching (-1/4), Limited Body Parts (-1/4)	0
7	<i>Greater Infernal Form:</i>	Damage Resistance (8 PD/6 ED)	0
50	<i>Infernal Form:</i>	Life Support (Total)	0
6	<i>Greater Infernal Mind:</i>	Mental Defense (10 points Total)	0
27	<i>Skin of the Night:</i>	Invisibility to Sight Group, Reduced Endurance (0 END, +1/2), Persistent (+1/2); Only within Shadows (-1/2)	0
6	<i>Darkness Tendrils:</i>	Extra Limbs (4), Inherent (+1/4)	0

Skills

3 KS: Nether Realms 13-

Total Powers & Skills Cost: 179

Total Cost: 275

75+ Disadvantages

20	Distinctive Features:	Aura of Infernal Evil (Concealable, Extreme Fear)
10	Enraged:	Thwarted or Tricked (Uncommon, Go 11-, Recover 14-)
25	Psychological Limitation:	Utterly Evil (Very Common, Total)
20	Susceptibility:	2d6 per Phase from Natural Light (Uncommon)
125	Experience Points	

Total Disadvantage Points: 275

Orkinris' Buddies

10	STR	15	DEX	10	CON	10	BODY
8	INT	8	EGO	10	PRE	8	COM
3	PD	3	ED	2	SPD	5	REC
28	END	35	STUN				

Abilities: +2 with Bows; Riding 12-; Tracking 12-; Concealment 11-; WF: Common Missile Weapons, Common Melee Weapons

75+ Disadvantages: Psychological Limitation: Cowardly when outnumbered; Psychological Limitation: Greedy

Equipment: Short Sword, Long Bow, Riding Horse

Notes: Orkinris' Buddies will give up or flee if they realize they are being defeated. If they see an opportunity to steal some of the treasure and escape, they will take it.



DISADVANTAGES

Hunted by UNTIL/PRIMUS/Champions just because the character is a criminal is not allowed. But Hunted by UNTIL because he was once an agent that stole the weapons that allow him to be a criminal is allowed.

Reputation as a criminal or killer isn't allowed. Reputation as a great fighter could be allowed.

Villain Campaign by Greg Elkins

Since *Champions* first was released, the concept of a villain campaign was born. There are several different campaign concepts floating around. What follows is a brief outline for a campaign that can be used with either *Champions* or *Dark Champions*. Included are guidelines for how to handle the money gained, and a villain support organization. GMs will be able to use this organization to not only power the campaign but also as a way help the villains spend their ill-gotten gains.

The first thing to do is to create a complete world for them to be a part of. Most of you feel you have done so already, but you will need to go further. They will need villain support agencies, bail bondsman, fences, informers, and the like. They'll need organizations to buy vehicles, gadgets, agents, and even low powered villains. At the end of this article is an agency tailored to villains. They have clients who are looking for museum pieces, individuals to kidnap or blackmail, etc. All the things a fledging villain needs. For the more "advanced" villain they have agents, gadgets, and more. You will need to build one other thing, the dread superhero. These will be the thorns in the sides of the PCs and could lead to revenge runs and such. You should have a bank or two worked up, and maybe a museum or a jewelry store. Anything that will give you a jump on the players will be extremely helpful. The organizations and NPCs will be very important for the games. These groups and individuals will be the center hub of the campaign. They will be the ones the characters go to for help, and go up against as well. They will give the campaign its texture and flair.

The second this to work on is character generation. This will be an easy, but very important thing for you, the GM. For the most part, it will be business as usual as far as character creation. The main thing to remember is that the characters are just starting their criminal career. All skills allowed or not allowed should reflect this fact. All Skills, Perks, and Talents that you feel you normally need to watch will still need to be watched. The point level and power levels you normally would use will still be used.

Skills/Perks/Talents

Skills will operate as normal; however, some new knowledge skill can emerge. KS: Underground, KS: Superhero Community, KS: Superhero Tactics, etc. Restriction on skills, skill rolls, or skill levels that you normally impose on campaigns would apply if you wish. Other useful skill would be Forgery, Oratory, Streetwise,

Shadowing; even High Society could be useful. Some of these skills, along with the aforementioned Knowledge Skills, can be combined with the Villain Roll, explained later, to gain useful items and information.

Perks will need some close watching. Anonymity, Contacts, Favors, and such will need watching because of the impact on the campaign. Money, Resource Points, and Followers shouldn't be allowed as a general rule. These are really the reason villains do what they do. This doesn't mean they can't be allowed, just a general guideline. A GM could allow any of these Perks with close overseeing. A starting villain could have some Contacts due to his origin, or could have gained a Favor or two. However, with the impact these Perks could have to the campaign, they will need close watching.

Talents will operate normally, you only need to watch those you usually would. Keep an eye on Talents, Skills, and Perks that you think could really affect your campaign.

Powers

Powers will affect this campaign the same way they affect normal superpowered campaigns. Any power that you normally ban or restrict, you would still want to. The same goes for Advantages and Limitations.

Disadvantages

Disadvantages, however, will need a careful eye. Most will be taken and used as normal, however a couple will need some close watching and/or restricting.

First, will be Reputation. The characters are just starting out, so while a reputation of a killer or honorable could be allowed, a reputation as a villain, thief, and such wouldn't. The reputation of a killer should be watched closely for the same reason.

The second Disadvantage to watch is Hunted. Since the villains are just starting, they shouldn't be Hunted by any law enforcement agency. But, if it has to do with their background, such as stealing an UNTIL weapon, it could work. Being Hunted by IHA for being a mutant, or VIPER for escaping their clutches could be allowed as well.

Most other Disadvantages can be allowed, but must be watched of course. You could even allow the characters to start with a base. The characters could all pitch points in to a pool at the start of the campaign.

Campaign Specifics

Now, How do you work up runs? You don't, the players do. They will have to tell you what they as a villain/group want to do. What they want to rob. Who they wish to kidnap etc. Your job then will be to work up the specifics. The write-up of the bank they'll be robbing. The agents they might hire, heroes they might run into. You must design facilities complete with DEF and BODY for the walls, floors, doors, and ceilings. You will need to draw maps. Design security systems. Decide how hard it's going to be for the villains to pull off their plan. But, you must make sure not to make it impossible for them. You design it, they figure out how to break in. It's up to them to plan how to deal with any guards, police, and heroes. Don't make it too easy or too hard. No matter what the heroes tell you, villains do not always fail, nor do they always succeed. Remember dealing with the heroes are their problem, not yours. If they get caught, they go off to Stronghold. Breakout of, or into it is a whole other run. Speaking of which, you will have to have trials, courts, and jail time. When a villain is caught, what do the players do? They can stage a prison break or create a new villain. Then when their group gets stronger they can break him/her out. This campaign will be very roleplay driven. While this might appeal to some players, it may not to others. You will have to decide how much of which category to use.

What about the world-threatening scheme, you ask. Well that's not hard, either. Again the players tell you what their plan is. First the scheme; let them decide what they want do – they do all the planning. Have them lay it all out for you. Then you as the GM make any changes you feel fit the game. If a device is going to be used, let them design it. When the players tell you their plan, they must tell you everything. How they plan to get in or out. How they plan to carry off the loot. If they are blackmailing someone, you must know how they plan the money drop. You have to know everything so you can decide what can or will go wrong. Remember, the villain has to win sometimes in this campaign, otherwise what's the use.

Now for the thing that scares GMs the most, money. How do you figure money? Beats me. I came up with a point-based system instead. Every time a villain pulls off a job they get Villain Points and Power Points. Of course, you give them experience points as well. Experience points are given in the usual manner using the chart in the rulebook. These are the points they use to beef up stats, and buy new Skills or Powers. You should allow them to only be used for this purpose.

Power Points

These points are used for the bases, vehicles, and world-threatening devices. The characters as a group own these points. This represents the money stolen, payments received, etc. If the GM is using the Arrangers or any other "Employment" group, remember to deduct their commission from the points given. After all, they work on commission and the characters will have to pay for services. The GM may let characters split the points and build small devices for personal use. They may want to pay a scientist to "boost" their powers. The points given may be kept lumped together or split up as the characters wish. They may want to start a small pool of points for group related necessities. Anything is possible with your approval but this should be watched carefully. You may make them pay for any gadget or vehicle they pickup allow they way as well. Remember to add or subtract any item or power you don't want. You're still the GM and there for the final say.

How characters spend the points is up to them and the GM. If the characters are acting as a group, they may pool their points or split them up among the characters or both. When the characters decide to spend the points on an item, items, services, etc., the characters and GM will need to sit down and work up the object in question with all Advantages and Limitations. The GM must remember that they are paying to have the item made, or scientific process performed so there will be a price "mark-up." After all, the villains need a reason to continue their crime spree.

The points are used to build any device that the villains will need or use during a job that isn't purchased. If the characters want to build a weather-controlling machine, for example, then they will need to find the scientist with the necessary knowledge. Then they must find a gadget man to build the device. The characters will sit down and flesh out the device, complete with Advantages and Limitations. Then the GM will look it over and add any Limitation he sees fit. After all, you never know what you're buying 'til you try to use it.

Below is a list of examples for Villain Points and Power Points based on the job. The can be used cumulative with each other or you may use them separately. The following is only a guideline for Power Points and Villain Points, GMs should modify the table as they see fit.

STEALING	POWER POINTS	VILLAIN POINTS
Store		
Jewelry, Appliance	20	2
Museum	30	3
Diamond Exchange	50	4
Complex		
Oil, Plutonium	20-50	2-5
Fort Knox, US Mint	100-200	10-30
Banks		
Easy	10	3
Medium	20	5
Hard	30	10
Extortion		
Single Person	1-5, depending on person	2, depending on person
Group	3-10, depending on group	3, depending on group
City	10-40, depending on city	5, depending on city
State	30-80, depending on state	10, depending on state
Country	80-300, depending on country	20, depending on country
World	Unlimited	30+

Other points to add in to the table above to the Villain Point total are:

- 1 Villain Point succeed in desired plan
- 1 Villain Point per hero/group that is beaten in battle that is less powerful
- 2 Villain Points per hero/group that is beaten that is as powerful
- 3 Villain Points per hero/group that is more powerful

If the villains succeed in the world category, then the heroes must solve the problem and this will not affect the point total. All other crimes and schemes will range from 1-10 Villain Points and 5-1000 Power Points. These are of course only guidelines, as are the points listed in the chart above. There is no limit to the number of points that the villains can accumulate. All other aspects of the campaign should be run the same as any other. The heroes encountered should reflect the power of the villains.

VILLAIN POINTS	REPUTATION
5-9	8-
10-19	9-
20-39	10-
40-59	11-
60-79	12-
80-99	13-
100-124	14-
125-149	15-
150-174	16-
175-199	17-
200-250	18-
Every 50 More Points	+1 to Villain Roll

Villain Points

Think of them as brownie points, they accumulate over a period of time and modify the reputation roll. After gaining a minimum of 5 Villain Points they gain a Reputation Roll of 8 or less. This is used when they wish to buy vehicles, a base, agents, and such. If the roll fails they cannot receive the materials or personnel needed to build their base or whatever. After all, it's not easy to build a secret base. The permits are extremely expensive. When a villain needs information, a rent-an-agent, or basically anything at all, use the Reputation Roll. The points are used anytime the characters want to pick up something. The GM assigns any modifiers to the roll. Skills can be used as enhancers as well. Streetwise or KS: Underworld and such could be used to boost the villain's Reputation Roll. Usually the characters only get one roll per playing session.

As far as the points given, you decide how many villain points they gain per job. Remember you don't want them to get too powerful too quickly. You also don't want them to be gain a Reputation too slowly either. You have to balance their rise in fame to the campaign you're running. The accompanying chart is used to decide what a villain's Reputation Roll is. The GM should feel free to modify as they see fit for their campaign.

Modifiers should be from -1 to -5 depending on the request of the villain. After failing a Reputation Roll, they have to wait until they obtain enough Villain Points to move up the chart before asking for the same thing again. If a villain fails in a job/plan, he loses Villain Points and may have to drop down a Reputation Roll level as well. Anytime they fail in a plan you have to deduct from their total using the following as a guideline.

Some examples of deductions to the Villain Point total are:

Failing to rob an easy bank/museum	-1
Failing to rob a museum or large and well known bank	-3
Failing to rob Fort Knox, Hold the president hostage	-5
First time caught and jailed	-3
Second time caught and jailed	-5
Each consecutive time caught and jailed	-10

When a character is caught, there will be a trial and a jail term. This gives the player and the GM two choices. They can retire the character and work up a new villain or they can break them out of jail (+20 Villain Points, by the way). They could also let the first character sit in jail for a while and play a new one. Then break their first character out when their second becomes more powerful. The number of characters involved in the crime divides all Power Points and Villain Points. The more villains involved, the smaller the reward. If the villains band together as a group and stay together, then the number is not divided. The Reputation Roll is the roll for the group, and the point totals are not divided.

A villain of a group has a Reputation Roll of the group's total divided by 4. If he decides to leave a group, the GM should decide how much of the total to allow the villain to take with him. The formula is the same: the points divided by the number of villains in the group. The villain that leaves the group only gets the Power Points that the group allows him/her to take with him or what he can steal from the group, somewhat an unhealthy choice. If the group does not let the underground world know that he is no longer with the group he is allowed a +1 to his roll until it is known. The group roll does not change because he left. If a new villain joins the group, he gains the Villain Points and Power Points of the group. If a villain decides to jump his partner(s) after a job, the GM should allow this option. There is no honor among thieves. The GM should strictly enforce the difference between player knowledge and character knowledge.

The Arrangers

Background: The Arrangers are a villain support organization. They can supply everything from gadgets to doctors, agents to weapons. They also can offer jobs and fence stolen items, for a fee of course. The organization is the brainchild of on Peter "The Cat" Shultz. Peter was a highly successful cat bugler who was never caught. While enjoying his early retirement (translation: bored out of his mind), he was looking back over his lucrative career. Remembering some of the problems he experienced as a criminal, he decided to start an organization to help fledgling criminals. Thus the organization called the Arrangers was born.

Over the next few years, Peter searched for the right people for his purpose. He found reliable fences, discreet doctors, and scientists. He found weaponsmiths, engineers, martial arts instructors, anyone he thought a criminal might want to find. He was even able to find discreet contractors to secretly build bases of operation as well. He put together a staff of reliable individuals to not only run the organization but to improve it as well. He found one person to help him oversee the daily operation, Holly McIntyre. Holly is ex-CIA, ex-VIPER, and had trained with the Mossad at one point. She put together a core staff consisting of Slingshot as head of security, John Dannings as head of intelligence and Beth Dannings as head of counter-intelligence. All four individuals joined the Arrangers for different reasons, but all have proven to be extremely useful and loyal.

Once the staff was put together, the challenge was to get the organization on its feet. At first, no one trusted this new organization. Then Peter came up with a unique plan, he "sponsored" several jobs himself. The Arrangers let the word slip out that they had some jobs to be done. Villains were hired and received the payments, minus the Arrangers' commission, and the business started coming in. It took a while for other organizations like VIPER or DEMON to realize that the Arrangers were an asset and not competition. Once they realized this, business really picked up and ran fairly smoothly.

The Arrangers work out of a five-story office building downtown. The first three floors of the building are an auction house. The top two floors are currently vacant, but available to be rented out. Underneath the building and the buildings on either side (all owned by the Peter), are the offices and all other operations. The Arrangers are reached through several contacts, in the city's underground community, by phone. The call is routed through a series of relays in offices on the opposite side of town. The only thing in these offices are answering machines,

and messages are retrieved every hour. The phones in the main base are untraceable, but calls to the base never have anything to do with a job or clients. Holly and Slingshot set up the network of relays in case a call was being traced. The Arrangers have several agents and superpowered beings just in case something happens at the base.

The Arrangers have been in business for five years now and have had few problems to speak of. Ogre did destroy the office and Brick kept breaking the furniture. VIPER is a few months behind on its payments, and DEMON wants all magical items, but other than that everything is going fine.

Campaign Use: The Arrangers are truly a GMs device for a campaign. They have jobs that are offered, act as fences and doctors. They can fix broken foci, and have scientists that can increase a villain's powers. Their use will depend on the type of campaign you're running. Regardless of what type of campaign you're running, the Arrangers never get directly involved in a job. They set them up and do the pay off, but they don't help in the actual job itself.

Champions/Dark Champions: In this type of campaign, the Arrangers are used much the same way as other groups, only far more hidden. The heroes could hear of a group that helps out villains, as well as sets up jobs for them. The discovery and destruction of the organization could become the goal of the campaign. They Arrangers do their best to be kept "removed" from the front lines. However, they have lawyers that bail villains out, doctors, and scientists, so heroes could slowly find them over time.

Villains Campaign: In a true villain campaign, be it Champions or Dark Champions, the Arrangers are used completely differently. They can be used as a device to drive the campaign. They have jobs that have been commissioned; they can fence stolen items, provide gadgets, and rent agents. They have a medical staff that not only can heal injured characters quicker, but also can augment a character's existing powers. They have scientists on staff that can fix foci and build new ones. They have a host of equipment that is for sale or rent as well.

All the services that the Arrangers offer come with a price (Power Points). While there is no set chart to be used, the cost is left up to the discretion of the GM. One must remember that while the villains must pay for what they receive, the prices must be kept reasonable. When a robbery may only yield 30 or 40 Power Points, a 10 point fee maybe a bit too unreasonable. So the fee or the Power Point chart will need to be adjusted. The Arrangers also add a commission on any jobs they sponsor and goods they fence. If the items fenced are from a sponsored job, their fee is lower than if the characters freelance. Their fee range from 10 to 20 percent, again with the points given out the actual points paid would be less than the true percent figured.

There is no limit to the affect the Arrangers can have on a campaign. They could not only be used to introduce new characters into a campaign but can control the lethality as well. If a player has decided to totally change characters, the staff of the Arrangers can help this process as well. They can aid with legal representation or plans for a jailbreak. There really is no limit to the usefulness of the group to the campaign.

Peter "The Cat" Shultz

Background/History: Peter Shultz was born with several special abilities that surfaced when he turned 15. He was able to see in near pitch darkness and could teleport as well. He used these abilities to make himself very rich. By the time he reached 25 he was a multi-millionaire and was retired and living on a beach in Hawaii. He owned several properties around the world and was bored out of his mind. He was reflecting back over his criminal career and some of the problems he had. He had several problems getting the right equipment for jobs, finding a

reliable fence, and so on. He decided to start an organization to help out criminals, this would give him something to fill his time and make him richer in the process. Thus, the Arrangers were born.

Powers/Tactics: The Cat uses his Clairsentience ability to see into an "unreachable" area, and then teleport into it. He doesn't fight if possible, preferring to leave and try again later. He doesn't use weapons or armor because he usually doesn't need them. He can get them if necessary, but hasn't needed to yet.



Peter "The Cat" Shultz

Val	Cha	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 HTH [1]
20	DEX	30	13-	OCV: 7/DCV: 7
15	CON	10	12-	
15	BODY	10	12-	
20	INT	10	13-	PER Roll: 13-/15-
15	EGO	10	12-	ECV: 5
10	PRE	0	11-	PRE Attack: 2d6
14	COM	2	12-	
				Total: 15 PD (15 rPD)
				Total: 15 ED (15 rED)
				Phases: 3, 5, 8, 10, 12
5	PD	2		
5	ED	2		
5	SPD	20		
6	REC	0		
50	END	10		
40	STUN	9		

Total Characteristic Cost: 120

Movement:

Running:	6"/12"
Leaping:	3"/6"
Swimming:	2"/4"
Teleport:	15"/60"

Cost	Powers	END
50	<i>Cat Port:</i> Teleportation 15", Position Shift, 4x Noncombat, 2 Floating Locations	4
7	<i>Cat Sight I:</i> Ultraviolet Perception (Sight Group), +2 to PER Roll	0
38	<i>Cat Sight II:</i> Clairsentience (Sight Group), 2x Range (325"), +2 to PER Roll, Targeting, Telescopic +1	4

Equipment

20	<i>Cat Armor:</i> Armor (10 PD/10 ED); OIF (-1/2)	0
3	<i>Cat Resistance:</i> Damage Resistance (5 PD/5 ED); OIF (-1/2)	0

Perks

21	Contact: The Criminal Underworld (Institutions, Useful, Very Good Relationship, Organization) 12-
5	Favor: Various Criminals
10	Money: Wealthy

Talents

15	Danger Sense 13-
3	Lightsleep

Skills

Martial Arts: Self Defense			
Maneuver	OCV	DCV	Notes
4 Dodge	—	+5	Dodge, Abort
5 Jab	+1	+3	3d6 Strike
5 Strike	-2	+1	7d6 Strike
3	AK: Los Angeles	13-	
3	AK: London	13-	
3	AK: Millennium City	13-	
3	AK: New York	13-	
3	AK: Paris	13-	
3	Breakfall	13-	
3	Bribery	11-	
3	Bugging	13-	
3	Concealment	13-	
3	Contortionist	13-	
3	Electronics	13-	
3	KS: Business	13-	
3	KS: Criminal Underworld	13-	
3	KS: Law	13-	
3	Lockpicking	13-	
3	Security Systems	13-	
3	Shadowing	13-	
3	Sleight of Hand	13-	
3	Stealth	13-	
3	Streetwise	11-	
2	Systems Operation (Radio)	13-	

Total Powers & Skill Cost: 248

Total Cost: 368

200+ Disadvantages

10	Distinctive Features: Mutant (Not Concealable, Uncommon Senses)
25	Hunted: PRIMUS 11- (Mo Pow, NCI, Capture)
25	Hunted: UNTIL 11- (Mo Pow, NCI, Capture)
20	Psychological Limitation: Never Turns Down a Job (Very Common, Strong)
25	Psychological Limitation: Protective of Arrangers and Employees (Very Common, Total)
10	Reputation: Great Cat Buglar, 11-
15	Social Limitation: Secret ID (Very Frequently, Minor)
20	Vulnerability: 2x STUN from Magic (Common)
18	Experience Points

Total Disadvantage Points: 368

DIGITAL HERO #43

HOLLY MCINTYRE, JOHN DINNING, AND BETH DINNING

Background/History: Holly grew up in Boston and joined the US Navy at 18. She had a normal childhood and no one suspected how her life would turn out. She didn't have an outstanding tour in the Navy, but did stay out of trouble. After her tour, she applied and was surprisingly accepted into the CIA. After four years, she realized that she was going nowhere fast. She had made two close friends in the CIA, the Dinning twins, John and Beth. The twins were from Boston as well, and the three found they had a lot in common. They had also grown tired of the CIA and were looking for something else. John was stationed to a decoding room at the time and was asked to decode a VIPER transmission. He was able to learn that VIPER was planning a raiding an old army depot. John told Beth and Holly about the transmission and they all decide to go to the depot and join VIPER. At first VIPER almost killed the three of them, but when they learned that John had decoded the transmission but not turned it over to his bosses, they decide to give the three a chance. John being trained in intelligence was put in VIPER's intelligence branch. Holly was put into covert operations, and Beth was put in counterintelligence. They were with VIPER for three years when approached by the Cat. They all had grown tired of VIPER's backstabbing ways, and jumped at the chance to leave. They surprised the Cat by showing up with a new super-powered villain VIPER had "acquired."

HOLLY MCINTYRE

10	STR	19	DEX	10	CON
10	BODY	15	INT	13	EGO
10	PRE	16	COM		
2	PD	2	ED	4	SPD
4	REC	25	END	25	STUN

Abilities: +1 with All Combat, +2 with any Pistol, +2 with Aikido; Martial Arts: Aikido (Dodge, Joint Lock/Throw, Redirect, Strike); Contact: The Criminal Underworld 11-, Contact: US Navy 11-, Acting 11-, Bribery 11-, Bureaucrats 11-, Concealment 12-, Conversation 11-, Disguise 12-, KS: The Intelligence Community 12-, KS: VIPER 12-, KS: The CIA 12-; KS: Martial Arts 12-; KS: The Criminal Underworld 12-, Lockpicking 13-, Seduction 11-, Shadowing 12-, Stealth 13-, Streetwise 11-, Tactics 12-, WF: Small Arms

75+ Disadvantages: Normal Characteristic Maxima; Psychological Limitation: Protective of the Arrangers (Very Common, Strong); Psychological Limitation: Likes the Cat (Common, Moderate); Hunted: UNTIL 11- (Less Pow, NCI, Capture); Hunted: PRIMUS 8- (Less Pow, NCI, Capture)



BETH DANNINGS

10	STR	13	DEX	10	CON
10	BODY	13	INT	10	EGO
10	PRE	14	COM		
2	PD	2	ED	3	SPD
4	REC	30	END	25	STUN

Abilities: +1 with All Combat, +2 with any Pistol; Martial Arts: Commando Training (Atemi Strike, Breaking Throw, Escape, Joint Lock/Throw, Legsweep); Contact: The Intelligence Community 11-, Contact: VIPER 11-, Bribery 11-, Bureaucratics 11-, Concealment 12-, Conversation 11-, Cryptography 12-, Disguise 12-, Forgery 12-, Interrogation 11-, KS: The Intelligence Community 12-, Language: Russian (Fluent), WF: Small Arms

75+ Disadvantages: Normal Characteristic Maxima; Psychological Limitation: Loyal to the Cat (Very Common, Moderate)

JOHN DANNINGS

15	STR	15	DEX	13	CON
13	BODY	13	INT	10	EGO
10	PRE	10	COM		
3	PD	3	ED	4	SPD
6	REC	30	END	30	STUN

Abilities: +1 with All Combat, +2 with any Pistol; Martial Arts: Commando Training (Martial Strike, Martial Dodge, Martial Throw, Choke Hold, Killing Strike); Contact: The Criminal Underworld 11-, Contact: The Intelligence Community 11-, Bugging 12-, Bureaucratics 11-, Concealment 12-, Conversation 11-, Deduction 12-, KS: Counterintelligence 12-, Language: Russian (Fluent); Language: French (Fluent), Oratory 11-, Shadowing 12-, Stealth 12-, Streetwise 11-, Tactics 12-, WF: Small Arms

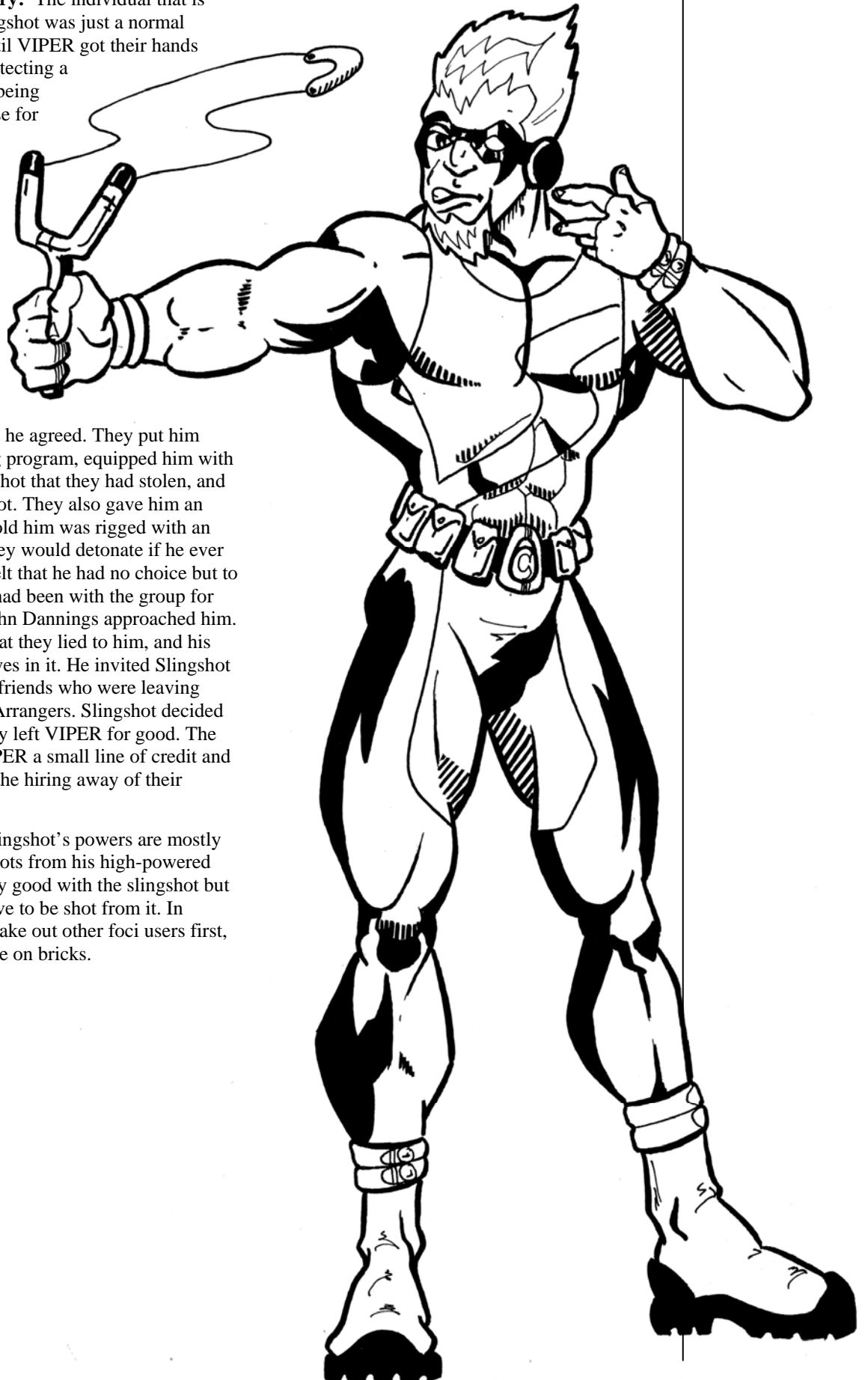
75+ Disadvantages: Normal Characteristic Maxima; Psychological Limitation: Protective of the Arrangers (Very Common, Strong); Psychological Limitation: Hates VIPER (Very Common, Moderate)



Slingshot

Background/History: The individual that is only known as Slingshot was just a normal PRIMUS agent, until VIPER got their hands on him. He was protecting a prototype that was being moved to a new base for testing. VIPER found out about the transfer and intercepted the shipment. When the dust settled, all the PRIMUS agents were dead except for him. VIPER took him back to their base and forced him to join them, and of course he agreed. They put him through the training program, equipped him with the prototype slingshot that they had stolen, and named him Slingshot. They also gave him an armored suit they told him was rigged with an explosive device they would detonate if he ever crossed them. He felt that he had no choice but to server VIPER. He had been with the group for 66 months when John Dannings approached him. John had learned that they lied to him, and his suit had no explosives in it. He invited Slingshot to join him and his friends who were leaving VIPER to join the Arrangers. Slingshot decided to risk it and happily left VIPER for good. The Arrangers gave VIPER a small line of credit and they “overlooked” the hiring away of their agents.

Power/Tactics: Slingshot’s powers are mostly small pellets he shoots from his high-powered slingshot. He is very good with the slingshot but the pellets don’t have to be shot from it. In combat he likes to take out other foci users first, and then concentrate on bricks.



Slingshot

Val	Cha	Cost	Roll	Notes
13	STR	3	12-	150 kg; 2½d6 HTH [1]
15	DEX	15	12-	OCV: 5/DCV: 5
13	CON	6	12-	
13	BODY	6	12-	
15	INT	5	12-	PER Roll: 12-/15-
13	EGO	6	12-	ECV: 4
10	PRE	0	11-	PRE Attack: 2d6
10	COM	0	11-	
5 PD				2 Total: 20 PD (20 rPD)
5 ED				2 Total: 20 ED (20 rED)
5 SPD				25 Phases: 3, 5, 8, 10, 12
5 REC				-2
50 END				12
40 STUN				13

Total Characteristic Cost: 93

Movement: Running: 6"/12"
 Leaping: 2½"/5"
 Swimming: 2"/4"

Cost	Equipment	END
37	<i>High-Powered Slingshot & Pellets:</i> Multipower, 75-point Reserve; OAF (-1)	
5u	1) <i>Solid Shot:</i> EB 12d6; 12 Charges (-¼), OAF (-1) [12]	
5u	2) <i>Concussion Shot:</i> EB 8d6, Explosion (+½); 12 Charges (-¼), OAF (-1) [12]	
5u	3) <i>Power Shot:</i> EB 5d6, NND (Desolidification, +1); 12 Charges (-¼), OAF (-1) [12]	
5u	4) <i>Knockback Shot:</i> EB 7d6, Double Knockback (+¾); 12 Charges (-¼), OAF (-1) [12]	
5u	5) <i>Sharpened Shot I:</i> RKA 3d6-1, Armor Piercing (+½); 12 Charges (-¼), OAF (-1) [12]	
5u	6) <i>Blinding Shot:</i> Sight and Hearing Groups Flash 7½d6, Armor Piercing (+½); 12 Charges (-¼), OAF (-1) [12]	
7u	7) <i>Glue Shot I:</i> Entangle (6d6 BODY/6 DEF), Entangle and Character Both Take Damage (+¼); OAF (-1) 7	
7u	8) <i>Glue Shot II:</i> Entangle (4d6 BODY/3 DEF), Area Of Effect (4" Radius, +1); OAF (-1) 7	

40	<i>Extreme Sharp Shot:</i> RKA 4d6, Armor Piercing (+½); OAF (High-Powered Slingshot & Pellets, -1), 12 Charges (-¼) [12]	
37	<i>Hard Suit:</i> Armor (15 PD/15 ED), Hardened (+¼); OIF (-½) 0	
4	<i>Hard Suit:</i> Damage Resistance (5 PD/5 ED), Hardened (+¼); OIF (-½) 0	
5	<i>Protective Lenses:</i> Sight Group Flash Defense (8 points); OIF (-½) 0	
5	<i>Protective Hard Ear Coverings:</i> Hearing Group Flash Defense (8 points); OIF (-½) 0	
5	<i>Mental Blocker:</i> Mental Defense (10 points Total); OIF (-½) 0	
10	<i>Helmet Radio:</i> High Range Radio Perception (Radio Group), +3 to PER Roll; OIF (-½) 0	

Talents

3 Absolute Range Sense

Skills

Martial Arts: Dirty Infighting

Maneuver	OCV	DCV	Notes
4 Dodge	—	+5	Dodge, Abort
4 Eye Gouge	-1	-1	Flash 4d6
4 Kidney Blow	-2	+0	HKA 1d6 +1
4 Low Blow	-1	+1	2d6 NND
5 Roundhouse	-2	+1	6½d6 Strike

- 8 +1 with All Combat
- 6 +2 with Any Slingshot
- 3 Fast Draw 12-
- 3 Sleight Of Hand 12-

Total Powers & Skill Cost: 231

Total Cost: 324

200+ Disadvantages

- 15 Enraged: The Cat Hurt (Uncommon, Go 14-, Recover 14-)
- 25 Hunted: PRIMUS 11- (Mo Pow, NCI, Capture)
- 25 Hunted: UNTIL 11- (Mo Pow, NCI, Capture)
- 20 Psychological Limitation: Distrusts/Dislikes VIPER (Very Common, Strong)
- 25 Psychological Limitation: Loyal to the Cat (Very Common, Total)
- 15 Social Limitation: Secret ID (Very Frequently, Minor)
- 9 Experience Points

Total Disadvantage Points: 324

Ice Breaker

Background/History: Jim Chance was just a low ranking tough thug in a local street gang when he ran into Slingshot. Slingshot was casing a local art dealer's store when the gang Jim was a member of decided to break in. Slingshot had to run the group off to save the artifacts for the Arrangers' client. Jim followed Slingshot back to the Arrangers' base and offered to start working for them. Though Slingshot thought about killing him, the Cat accepted him in to the organization, to keep him quiet if nothing else. When one of the scientists working for the organization discovered a formula to make an ice based warrior. Jim begged to be the test subject. He was allowed to take the formula and the

electroshock that was necessary to jumpstart the process. Although there was a small explosion and fire that not only consumed the formula but destroyed the database as well, the experiment was a success. Jim was turned into a large barrel-chested man made of solid ice. Given the name Ice Breaker he has become the resident powerhouse of the Arrangers.

Power/Tactics: Ice Breaker always attacks the bricks first, and then the most powerful remaining target. If he seems to be having problems with a particular foe he will use his "Large Ice Hands" move. His hands will enlarge to three times their normal size and when combined with a martial arts punch, most foes go down.



Ice Breaker

Val	Cha	Cost	Roll	Notes
50	STR	40	19-	25 tons; 10d6 HTH [5]
18	DEX	24	13-	OCV: 6/DCV: 6
20	CON	20	13-	
20	BODY	20	13-	
10	INT	0	11-	PER Roll: 11-
10	EGO	0	11-	ECV: 3
25	PRE	15	14-	PRE Attack: 5d6
10	COM	0	11-	
30	PD	20		Total: 30 PD (30 rPD)
30	ED	26		Total: 30 ED (30 rED)
5	SPD	22		Phases: 3, 5, 8, 10, 12
14	REC	0		
50	END	5		
60	STUN	5		

Total Characteristic Cost: 197

Movement: Running: 6"/12"
Leaping: 10"/20"
Swimming: 2"/4"

Cost	Powers	END
60	<i>Ice Brick Powers:</i> Multipower, 60-point Reserve	0
3u	1) <i>Shockwave:</i> Hole in the Middle (the hex the character stands in when he uses the power, +1/4), Explosion (+1/2) for up to 60 Active Points of STR; Extra Time (Full Phase, -1/2), Only Affects Targets on the Ground (-1/4), Only Does Knockdown, Not Knockback (-0), Side Effects (may cause considerable damage to the environment, -0)	4
1u	2) <i>Strong Augmented Haymaker:</i> HA +6d6 (16d6 with STR); Only When Using Haymaker to Punch (-1), HA (-1/2)	3
2u	3) <i>Bear Hug:</i> EB 6d6, NND (Life Support: Self-Contained Breathing, +1); Must Follow Grab (-1/2), No Range (-1/2), Requires a Brick Tricks Roll (-1/2), Side Effects (if character fails roll, opponent takes character's full STR damage, -1/4)	6
3u	4) <i>Crack the Whip:</i> EB 8d6, Indirect (always originates with character, but can strike foe from one of several directions, +1/2); Limited Range (limited to length of "whip"; -1/4), OIF (appropriate materials of opportunity, -1/2), Only Versus Properly-Positioned Targets (-1/4), Side Effects (may cause considerable damage to the environment, -0)	6
4u	5) <i>Piercing Fist:</i> HKA 2d6 (4d6 with STR), Armor Piercing (+1/2)	4

30	<i>Ice Hard Body:</i> Damage Resistance (30 PD/30 ED)	0
17	<i>Large Ice Hands:</i> HA +5d6 (15d6 with STR); HA (-1/2)	2
2	Life Support (Safe in Intense Cold)	0

Skills

Martial Arts: Brick Tricks

Maneuver OCV DCV Notes

4	Break Free	+0	+0	65 STR vs. Grabs
4	Punch	+2	+0	12d6 Strike
4	Toughness	+2	+2	Block, Abort
3	Brick Tricks	19-		
1	Streetwise	8-		

Total Powers & Skill Cost: 138

Total Cost: 335

200+ Disadvantages

20	Distinctive Features: Large Man Made of Ice (Not Concealable, Major Reaction)
25	Hunted: PRIMUS 11- (Mo Pow, NCI, Capture)
25	Hunted: UNTIL 11- (Mo Pow, NCI, Capture)
20	Psychological Limitation: Loves His New Form (Very Common, Strong)
15	Psychological Limitation: Protective of the Cat (Very Common, Moderate)
10	Vulnerability: 1 1/2x STUN from Heat Attacks (Common)
19	Experience Points

Total Disadvantage Points: 335

