Silver Age Sentinels
The Ultimate 20 Superhero RPG

Ideal solutions for price-sensitive consumers.
ROLE-PLAYING GAME MANIFESTO

These rules are written on paper, not etched in stone tablets.

Rules are suggested guidelines, not required edicts.

If the rules don’t say you can’t do something, you can.

There are no official answers, only official opinions.

When dice conflict with the story, the story always wins.

Min/Maxing and munchkinism aren’t problems with the game; they’re problems with the player.

The Game Master has full discretionary power over the game.
The Game Master always works with, not against, the players.

A game that is not fun is no longer a game — it’s a chore.

This book contains the answers to all things.

When the above does not apply, make it up.
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- durable hardcover binding
- over 100 gorgeous illustrations, maps, and documents
- exquisite page layout with easy navigation tabs
- 336 pages of superhero goodness

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**Chapter 1: Introduction**

**Introduction to Heroism 101**

Welcome, truly. These pages contain the culmination of a love for the near-endless vault of hope contained within a media known simply as comics. More specifically, it is a celebration of that most admired of qualities — heroism, and its avatars, superheroes.

Heroes are not products of 19th and 20th century principles. The notions of mortals endowed with powers and superior faculties stem from ancient times, in the mythological champions Bellerophone, Gilgamesh, King Arthur, Hercules, Nuada of the Silver Hand, and many more. They exist in religious texts, though these individuals were instead saints, martyrs, and prophets.

Despite the gap between the guardians of then and the knights of today, they all share one quality in common, one aspect that both unites and distinguishes them. They are all reflections of their times and societies. Thus, Hercules could fly into drunken rages and slaughter people, yet still remain heroic to the ancient Greeks. Nuada could lose his arm in a society that prizes physical perfection and still remain a champion to the Celts.

With this in mind, the vanguards of contemporary society exist within a mythological framework called comic books. Like their historical counterparts, superheroes are also reflections of today's societies and more. If that's the case, however, one must wonder what society thinks of itself to generate heroes with a bloodlust to rival the Aztec devils, or heroes that are respected for falling from grace. Despite an appreciation for artistic license, many comics or heroic representations have shifted perspectives from the positive end of the spectrum to its negative extreme.

Why is society so enamoured with its inadequacies that it wishes to topple its champions as well? Heroes are supposed to embody the best in society. They are something to which we aspire, a model of conduct and wish fulfillment for our best dreams. If society humbles and kills its own virtues, then who serves as a role model? Who helps people believe in themselves as something greater than a collection of foibles?

Welcome to Silver Age Sentinels, a role-playing game to champion the champions. Here, hope is not the ragged flame of a solitary candle holding back night, but a raging bonfire to warm the human tribe. It is around such bonfires where the champions of today are born.

**The History of Comics**

In the not-too-distant past, “comic books,” as we know them, didn’t exist. There were no “funny pages,” no superheroes in colourful costumes fighting the forces of evil. Less than a century ago, comic books appeared on the scene and have created an entirely new genre of literature and storytelling that has entertained millions of readers, young and old.

Comic books debuted in an America under the weight of the Great Depression, when people were filled with uncertainty about the future. They offered fun, entertaining stories cheap enough for anyone to buy them, from kids to adults. They attracted writers and artists who created entire imaginary worlds and populated them with heroes and villains. They created a kind of new mythology, legendary stories of the deeds of great heroes and heroines.

Since they first appeared, comic books have become a part of our culture, not just in the United States where they started, but around the world. More comic books have been printed, sold, and read than all the New York Times best-selling novels of the past fifty years put together. Many people in the world are more familiar with comic book characters than they are with many celebrities or political leaders. Children in foreign countries often have learned to read English from comic books; comics brought over by servicemen following World War II caught on in Japan, creating the vast manga and anime industries there, for example.

Hundreds of publishers have created thousands of different titles and characters over the years, although only a few publishers have remained at the top of the comic book industry. Still, even these giants were nearly displaced by the appearance of new and innovative publishers in the 1990s. Young writers and artists have experimented with the medium, finding new ways to express stories, and comic books (or “graphic literature,” as some prefer to call them) have even won literary awards and found their way onto the New York Times Bestseller List.

The history of comics is told in the vast number of back issues lovingly preserved by collectors, showing the progression of the stories and art over the years. This chapter can only summarize that long and colourful history, touching on its high and low points. It offers an introduction to the world of comics.

**Comics Before the Comics**

The nearest ancestors of the superhero comics were the stories of the “pulp” fiction magazines of the 1930s, which featured characters like Doc Savage, the Shadow, and the Spider, Master of Men. Such characters often maintained secret identities, had elaborate headquarters and gadgets, and even possessed strange powers beyond those of other men. Many comic book writers got their start writing for adventure and science-fiction pulps, and many publishers had produced pulp magazines at one time.

In the early 1930s, magazine and newspaper publishers experimented with collections of daily comic strips like Funnies on Parade and Famous Funnies. New Fun Comics featured the first work of two teenagers from Cleveland named Jerry Siegel and (Canadian-born) Joe Shuster: a mystic detective by the name of Dr. Occult. The collections of short strips and stories proved popular, and publishers began putting out more of them.

In 1937, Detective Comics, Inc. was started by publishers Malcolm Wheeler-Nicholson and Harry Donenfeld. They put out Detective Comics #1, a collection of mystery and “private eye” stories, that year. Although the series would become the home of one of the most famous superheroes of all time, it was up to another comic book from the same company to start the phenomenon that would make comics a permanent part of American culture.

**The Golden Age**

In 1938, comic creators Jerry Siegel and Joe Shuster were trying to sell a new comic strip to newspapers. With no luck, they turned to comic book publishers and found a home for the character with National Periodicals (also known as Detective Comics, Inc.). In June of 1938, Action Comics #1 hit the newsstands. The cover showed a brightly costumed man in a red cape lifting a car over his head while criminals fled from him in terror. His name was Superman.

Shuster had moved to Cleveland at age 10, but his memories of Toronto were very vivid, especially those of working as a newspaper boy for the Toronto Star. According to a 1992 Star interview with Shuster, the inspiration for Metropolis came not from Cleveland, but from Toronto, where he considered more metropolitan, bigger, and more beautiful. Clark Kent was originally a reporter for the Daily Star, a clear tribute to the paper that was such a tremendous influence on Shuster’s life, but a New York editor ordered them to rename it in 1940; it became the Daily Planet.

By its fourth issue, Action Comics had more than doubled its sales. Publisher Donenfeld ordered a survey to find out why the book was so successful. He found out that kids weren’t asking for Action Comics; they wanted “the comic book with Superman in it!” The idea of a “superhero” was a hit. Three months after Superman’s first appearance, Centaur Publishing featured a new costumed hero, the Arrow, in Funnies on Parade. The following month, Detective Comics gave the world its third superhero, the Crimson Avenger.

In 1939, almost a year after Superman’s debut, Detective Comics #27 featured another new hero, a “weird figure of the dark...” It was the avenger of evil, called Batman. The comic was a hit and superheroes were around to stay. 1940 saw a tremendous boom in superhero comics, with the introduction of dozens of new characters. DC Comics (as Detective Comics, Inc. became known) introduced the Flash, “the Fastest Man Alive,” in Flash Comics (January 1940), along with Hawkman, the Specter, Hourman, Green Lantern, and the Atom. Batman also got his own title and a kid sidekick: a boy named Robin.
The Senate’s report on “Comic Books and Delinquency” likewise found that comics constituted “a concentrated diet of crime, horror, and violence” and that they could have “potentially detrimental effects” on children. The report called for a standard for comic books that would remove such dangerous elements in order to protect the nation’s youth.

The comics industry responded by establishing the Code of the Comics Magazine Association of America on October 26, 1954. It was one of the strictest codes in the entertainment business, but it was widely stated that among the “objectionable” materials so books could still print. Many publishers went out of business, unable to meet the demands of the code and still make a profit, particularly publishers of horror comics. In the space of a year, the number of titles in the industry dropped by more than half, from six hundred-fifty to some three hundred books.

The Silver Age

Following the creation of the Comics Code, the number of publishers dwindled down to only a handful. For the first time in twenty years, no new comic book publishers entered the business and even the established companies struggled under the restrictions of the Code.

Then in autumn of 1956, DC Comics published an issue that changed the comic book industry. Among them in Showcase #4, “it introduced the Flash, a revision of an original 1940s DC superhero. The story was a hit, and DC brought the new Flash back for an encore appearance in Showcase #8. It still took two more appearances in Showcase before DC decided the success was not a fluke and gave the Flash his own title.

1959 saw some other new superhero titles from DC, including Green Lantern (also a revamped version of a 1940s character) and the introduction of Supergirl in Action #123. In 1960, DC followed their initial successes by releasing their greatest heroes up as the Justice League of America in Brave and the Bold #28. The idea was tremendously popular and DC launched the Justice League of America title later that same year. The first couple of years of the new ‘Silver Age’ of superheroes belonged solely to DC Comics, but that was about to change.

In 1961, Marvel Comics publisher Martin Goodman noticed the success of DC’s Justice League of America title. He assigned writer Stan Lee to create a similar team of superheroes for Marvel. Lee worked with artist Jack Kirby to create the Fantastic Four, who appeared in the first issue of their own magazine in the fall of that year. Although they were also a team of comic book heroes, they belonged to the new Justice League. They bickered among themselves and had human foibles and problems. It was a style that would mark Stan Lee’s work with Marvel and create an entirely new approach to superhero comics.

Of course, DC Comics were not resting on their laurels. That same year, they re-introduced Silver Age versions of Hawkman and the Atom. They also published the acclaimed stories of Two-Face in Detective #125, which marked the return of the Silver Age Flash with his Golden Age counterpart. It revealed that the DC superheroes of the 1940s lived on an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate Earth that became known as “Earth-2,” a facet of an alternate

The Mighty Marvel Explosion

With the success of Fantastic Four, Marvel Comics took the industry by storm in 1962. Stan Lee and Jack Kirby created the monstrous, rampaging, green monster known as the Hulk (Incredible Hulk #1) and introduced Dr. Donald Blake, a crippled physician able to transform into the Norse thunder-god Thor (Journey into Mystery #83). They also created Ant-Man in Tales to Astonish #35.

Lee’s most important creation that year was in collaboration with artist Steve Ditko. In Amazing Fantasy #15, Marvel Comics introduced the Amazing Spider-Man. Spider-Man was the embodiment of Lee’s approach to writing superhero comics: “With great power comes great responsibility!” Spider-Man’s everyday problems and wisecracking attitude made him a hit with young readers, and he quickly became Marvel’s most popular hero.

Other books created by Lee, in conjunction with Kirby or Ditko, followed the success of Spider-Man. The armoured hero, Iron Man, appeared in Tales of Suspense #39 (March 1963). Dr. Strange, Master of the Mystic Arts, made his first appearance in Strange Tales #110 (October 1963). Some years later, Dr. Strange’s heroes banded together as the Avengers (Avengers #1, September, 1963). The Avengers series featured the return of Captain America to Marvel Comics, when the Avengers discovered the Living Legend of World War II frozen in suspended animation in Avengers #4. Jack Kirby drew the return of the hero he created some twenty-three years earlier.

The Marvel hero Daredevil, “The Man Without Fear,” appeared in Daredevil #1 (#May 1964). Lee’s twist on the acrobatic hero was that he was actually blind, but possessed enhanced senses (including a “radar sense”) that compensated for his lack of sight. Lee’s sleeper creation was another superhero, however. Called “the Strangest Teens of All,” Uncanny X-Men #1 presented a group of five young people, mutants, born with the potential for strange abilities and brought together by their mentor, the mutant telepath Professor Charles Xavier. Although it suffered some false starts and poor sales at first, X-Men would go on to become Marvel’s most popular title ever.

Super Teams

In the early ‘60s, DC Comics was busy expanding their roster of superheroes, re-introducing many Golden Age characters (often updated versions). They also had success with superhero teams, following in the footsteps of the Justice League.

Justice League of America #23 re-introduced the team’s predecessor, the Justice Society of America, to modern readers when the two teams banded together. The story was so popular that team-ups between the two groups became an annual event in Justice League for many years.

DC also gave a regular spot in Adventure Comics to the Legion of Super-Heroes, a team of super-powered teenagers from the 30th century that included a time-travelling Superboy among their numbers. The Legion developed a devoted fan following and a unique and rich history of its own that lasted up through the book’s peak in the late 1980s.

Finally, DC premiered the Doom Patrol, a team of strange misfits led by the wheelchair-bound Professor Niles Caulder, known as “the Chief.” Robotman, Negative Man, and Elasti-Girl embarked on their first adventure in My Greatest Adventure #80.

Bat-Mania

In the beginning of 1966, the Batman television show premiered, starring Adam West as Batman, and Burt Ward as Robin, the Boy Wonder. The show was a tremendous hit, and sales of all comic books (particularly the Batman titles) soared. DC Comics began featuring Batman prominently on all of their covers to cash-in on the show’s popularity and sales of some of their books reached all-time highs.

Still, the boost that Batman gave to the industry was short-lived. The show only ran until 1968, and even after the first year sales on all comic titles began to slump. DC Comics was firmly in control of the superhero business, with nine out of the ten best selling titles in 1967 (the other being Archie Comics from Gold Key).

While the major comic book publishers were neatly dividing the market between them, the first “underground comic” began to appear. These books did not subscribe to the Comics Code and they were far cry from the simple superhero adventures of DC and Marvel or the teenaged misadventures of Archie. They explored topics like
sex, drugs, and the counter-culture of the late 1960s. Although underground comix remained a fringe genre for a long time, the underground comix received to a variety of writers and artists would bring considerable new blood into the industry and change the approach many took to creating comics.

The Start of the '70s

By the start of the '70s, the comic book business was in decline again. Jack Kirby left his long-time association with Marvel Comics and went over to DC, where he created an entire milieu known as "The Fourth World," based around three titles: New Gods, The Forever People, and Mr. Miracle. Among the characters Kirby created for the titles was Darkseid, the godlike ruler of the planet Apokolips, who later become one of DC’s staple villains.

Marvel Comics was having considerable success with sword & sorcery comic books like Conan the Barbarian, Kull the Conqueror, and Savage Tales, which spawned numerous imitators.

Both DC and Marvel Comics began touching upon more serious issues as well. Best known among these stories is the work of Denny O’Neil and artist Neil Adams on Green Lantern. It featured various stories targeting issues like pollution, overpopulation, racial prejudice, and drug abuse, including a story where Green Arrow’s kid sidekick, Speedy, was revealed to be a heroin addict (Green Lantern #83-86). Although criticism acclaimed, the stories didn’t improve the book’s flagging sales.

Stories such as these did cause the Comics Code Authority to review its standards so that comic book companies could present things like anti-drug messages. The code was looking to expand. The following year, Marvel celebrated its 40th anniversary with a daring plan. They also killed off several characters, including Supergirl and the Flash.

Meanwhile, the new heroes of Marvel and DC created an opportunity for independent comics to move into the "teen hero" arena, the most successful of which was a black and white, adult satire entitled Teenage Mutant Ninja Turtles, published by Mirage Studios. TMNT was gritty and violent, yet rigid and witty; all of those qualities were lost when it was sanitized for children’s television and movies in the late '80s and early '90s. TMNT’s success opened up opportunities to tell different kinds of stories than were being told at Marvel and DC, free of rigid editorial systems and the Comics Code.

A number of small, independent companies published superhero books that ran the gamut of themes, including comedy, satire, social commentary — variant covers, often liberally spiced with violence and sex.

DC’s New Teen Titans was a hit, although it still didn’t allow DC to catch up to Marvel, which was starting to outstrip them in sales. Creators at DC felt that something needed to be done to bring in new readers, and they came with a daring plan.

New Universes

In 1985, DC Comics published Crisis on Infinite Earths, a 12-issue series intended to reorganize and simplify the DC universe and make it accessible to newer, younger readers. DC abolished the various parallel Earths that sprang up (starting with Earth-Two in 1958) and the various continuity complications they had acquired from defunct companies like Fawcett (Captain Marvel) and Charlton (the Blue Beetle, Captain Atom, and others). They also killed off several characters, including Supergirl and the Flash.

While DC was cutting back on its real estate, Marvel was looking to expand. The following year, Marvel celebrated its 25th anniversary by launching its New Universe line, an attempt to build a second superpowered universe with events happening in “real time” (that is, passing at the same rate of time as in the real world). Unfortunately, none of the New Universe titles caught on, and the line was phased out.

DC re-launched their flagship characters with new series, including John Byrne’s Man of Steel, which redefined Superman’s origin and history, and Frank Miller’s Batman: The Dark Knight Returns: Miller’s work would be one of two titles that would substantially impact the industry.

Who Watches the Watchmen?

In 1986, DC released Frank Miller’s Batman: The Dark Knight Returns, a significant revisionist treatment of Batman, which situated him in the “Dark” 1960s continuity, where complex, mature character. Batman emerges from retirement, now an embittered and cynical man driven by inner demons, to confront the Joker one last time. Frank Miller described the new Batman as “a moral force, a judge, plainly bigger and greater than normal men, and perfectly willing to pass judgement and make things right.” [Frank Miller, In The Comics Journal, No. 10, August 1985] While not every fan was comfortable with this dark and violent story, it received critical acclaim both within and without the comic industry as a groundbreaking method for storytelling.

The second significant comic book event of the time was the release of Watchmen (1986) by Alan Moore and Dave Gibbons — a dark, tightly-written mystery set in a world where superheroes were anything but role-models and paradigmatic existences. The book was a major success and helped set the tone for comics to come in the following decade. Like Miller’s work, it explored superheroes through new angles, illustrating how much potential the genre contained for storytelling. Both books also pushed forward the medium of “graphic novels,” while they were far from the first such works (Will Eisner had published a graphic novel entitled A Contract with God in 1978, and other examples stretch back much farther), they popularized this “new wave” of literature. Graphic novels appeared in high-end bookstores, public libraries, and were reviewed in the mainstream press.

“Dark” and “realistic” stories and titles became increasingly popular as the collectors’ market and comic book specialty stores continued to account for more and more sales. Both DC and Marvel published their more serious comic books in this arena, with variant covers and special editions. The desire for grim stories, and the companies’ desire for repeat success, put titles like Watchmen and The Punisher in the Top Ten lists. In response to a phone-in poll from fans, DC decided to kill off Batman’s partner Robin (the second to carry that name, the first Robin having taken on the costumed identity of Nightwing) in Teen Titans.

Marvel set new sales records in the early ‘90s with the release of popular titles: Spider-Man (1990), the first #1 issue for the web-slinger in over twenty years (it broke all records, selling over 3 million copies); X-Force (1991), which broke an even higher sales record, estimated at 3.5 million (and packaged with five different trading cards); and X-Men (1991), with five variant covers that sold an estimated 7.5 million copies. The success of these marketing gimmicks — variant covers, metallic ink, gatefolds, die cuts, embossed titles, holograms, poly-bags, trading cards, etc. — inflated sales tremendously. DC responded with their biggest marketing scheme ever: they decided to kill Superman. The “Death of Superman” issue (1993) was the single most publicized event in comic book history, appearing on the national news in the United States, with comic books sold out of its initial print run of 2.7 million copies almost immediately, and was reprinted three times. Comic readers were not particularly shocked when DC brought the Man of Steel back to life a year later, although many collectors ended up disappointed.

Comics’ New Image

Much of the success of the Marvel titles in the late ‘80s and early ‘90s came from big name artists like Bob Liefeld, Todd McFarlane, and Jim Lee. This inspired them to leave Marvel Comics and form their own company, Image Comics, which offered full ownership rights (a long and hotly debated topic) and more royalties to creators. Image burst onto the scene with titles like Spawn, Wild.C.A.T.S, and Youngblood, which were instant hits. Liefeld’s Youngblood #1 (1992) was packed with double-sized pages, inking the record for the best-selling independent comic; McFarlane’s Spawn #1 (1992) broke the new record, and Lee’s Wild.C.A.T.S #1 did the same. Again, the titles had a hip, younger feel that appealed to many readers, while also offering the violence and “special effects” of an action film. Image lured a number of well-known artists away from Marvel, and quickly became a force to be reckoned within the industry.

Not everyone was taken with these new motifs, however. Darcy Sullivan wrote: “At stake is the continued status of superheroes as bona fide American myth — they risk their essence by mythologizing the Reagan era’s precepts... If publishers keep pandering to the bloodlust, superheroes will lose the glamour and the glory readers associate with the red, white and blue... and retain only the guilty thrill induced by the grisly, gory red.” [Darcy Sullivan, “The Politics of Superheroes,” The Comics Journal, No. 142, June 1991]
books created and marketed toward an adult audience could be successful.

DC also experimented with a new line called Millennium, aimed at titles with greater ethnic and cultural diversity. Books like Icon, Static, and Shadow Cabinet did only moderately well, and the line was eventually cancelled.

**Cassandra**

In 1993, Neil Gaiman gave a speech at the Diamond Comic Distributors 10th Annual Retailers Seminar. Comic sales had never been so high, but were a year away from a staggering crash. In his speech he claimed, “I’m not here to play Cassandra. I do not have the figure and I do not have the legs.” He compared the speculation craze that was gripping the comic industry to a tulip bubble that had burst in Holland, which destroyed the country’s economy. In “Good Comics and Why You Should Sell Them,” published in Codex & Talipe, August 1999, Gaiman said:

Personally, I think any comic shop that sells multiple copies of the same comic to any child under, say, sixteen, because that child has somehow been given the impression that he or she has been handed a license to print money, should, if nothing else, get the child to read a form explaining that comic values can go down as well as up and require it to be signed by a parent or guardian.

I think any organization or store that pushes comics as investment items is at best short-sighted and foolish, and, at worst, immoral and dumb. You can sell lots of the same comic to any person — especially if you tell them they’re investing money for high guaranteed returns. But you’re selling bubbles and tulips. One day the bubbles will burst and the tulips will rot in the warehouse.

Although lines like Vertigo were doing well, mainstream superhero comics were running out of steam. Hugely popular books like X-Men were plagued with disgruntled fans, and readers began to tire of the style-over-substance approach taken by publishers. Even Image Comics began to lag in popularity. Some critics called the comic book genre “imperialized” and claimed that there were no more stories for it to tell.

**Comics Look Back**

The revitalization of the comic book industry came from writers and artists who combined solid storytelling abilities with a love of the medium and the characters with which they worked. Many grew up on the comic books of the Silver Age, and harkened back to them in a style some called “retro,” combining the energy and sense of wonder of those earlier superhero adventures with innovations in art and storytelling from the past 30 years. These writers found an eager audience for their new vision in both older readers familiar with the stories and style of the Silver Age and younger readers interested in something different.

Many popular mainstream writers made their success in independent and small-press titles. Books like Kurt Busiek’s Astro City and Grant Morrison’s The Invisibles earned them critical acclaim. The larger publishers hired these creators to revamp and revive their major titles.

Marvel experimented with their “Heroes Reborn” line, in which many of their major characters were “re-booted,” their stories retold from the beginning by popular writers and artists (many of whom were associated with the success of Image Comics). The line didn’t do as well as expected, so it was cancelled, and Marvel eventually launched their “Ultimate” line, which sought to do much the same thing — re-tell the stories of iconic characters, but updated for the modern world without the 30-plus years of history behind them. This time it was a success; books like Ultimate Spider-Man, Ultimate X-Men, and Ultimate Fantastic Four (a revision of the Avengers) soared to the top of the sales charts. Meanwhile, Marvel sought to revive interest in flagging titles like Avengers, and Fantastic Four by reorganizing creative teams, and in some cases, bringing in outside talent to the comic industry. J. Michael Straczynski (of Babylon 5 fame) brought new and old fans to look at Amazing Spider-Man for the first time in years, while Bruce Jones, an almost complete unknown in the field, has been brought on-board to make Invisible Girl as exciting as possible.

DC did much the same, with writer Grant Morrison restoring the Justice League to the top with a new book titled JLA. Following its success, DC also revived the Justice Society of America (comics’ first superhero team) in JSA, which soon rivaled its sister title in popularity. They also brought Kevin Smith (of Clerks and Chasing Amy fame) to work on Green Arrow; Smith’s touch took the comic to the top of the charts. Many Silver Age elements and characters returned to their titles, to the joy of many fans.

**New Techniques**

Hiring fresh talent was but one of the ways the big two companies have to reinvigorate the industry. In fall of 2001, Marvel announced the Comics Code Authority, choosing to replace the “outdated” rules with its own guidelines and rating system. Marvel introduced three major categories: all-ages titles, parental advisory; and mature comics, under its MAX imprint. They also created the Marvel Mangaverse, initially suggested by Ben Dunn of Antarctic Press, an alternate-universe series drawn in Japanese manga-style, where Spider-Man was a ninja, the Hulk a Godzilla-like monster, and the Punisher a sexy school principal.

Meanwhile, Stan Lee did a series called Just Imagine Stan Lee... for DC, wherein he retold the origins of DC’s major characters from his unique angle. DC also introduced “The Ten-Cent Adventure,” a full 32-page issue of Batman for only a dime. It was designed as a jumping-on point for new readers, and was even ordered by some newspapers that included it as a bonus, with their paper’s 100,000 copies. Marvel released nine-cent Fantastic Four comic in August 2002, which Marvel COO Bill Jemas admits was DC’s idea first.

Marvel, DC, Image, and Dark Horse all worked together to promote Free Comic Book Day on May 4, 2002, the day after the long-awaited Spider-Man movie finally debuted. The idea was originally proposed by retailer Joe Field of Flying Free Comics, and was heavily supported by all four publishers, and by Diamond Comic Distributors. More than 2,000 stores participated in over 29 countries to give away 2 million free issues (1.46 million were provided by the top four companies). A number of smaller presses also contributed, including Oni Press, Cyberopia Publishing, Tokyopop, Antarctic Press, Keenspot, Chaos!, El Capitan, and Sirius.

**Todmorrow and Tomorrow...**

Although still dominated by DC and Marvel Comics, the industry continues to see new publishers and independent projects, particularly creator-owned imprints. Although sales have slowed, there’s still almost half a billion dollars in book sales from graphic novels and other secondary-market comic books are found in major bookstores and have even hit best-seller lists. And once again, comic sales have finally started to rise. “Good comics,” as Neil Gaiman calls them, are being produced regularly. Books like Origin (finally revealing Wolverine’s history), The Dark Knight Strikes Again, (the sequel to Frank Miller’s acclaimed story), and Heroes (a tribute to the victims of September 11, 2001) made 2001 the first year of positive sales growth since 1993, according to Diamond Comic Distributors.

Through wars and recessions, changing social trends and generations, comic books have provided fun and entertainment for millions of people. They make up a unique, multi-coloured look at the world that was intended to entertain children. Unfortunately, the world no longer supports such naivety, nor does Silver Age Sentinels seek to push those blinders back on. Bearing that in mind, there is a significant difference between acknowledging certain issues exist and allowing them to exist. These pages are about playing heroes in a proactive society rather than a reactive one.

The difference?

A reactive society deals only with the symptoms while a proactive society tackles the illness.

Yes, there are drugs on the street and kids are dealing. Silver Age comics would rarely have exposed such issues, or at the very least, they might have promoted smug (and naïve) stopgap campaigns like “Just Say No.” Silver Age Sentinels is about tackling the drug problem (in the metaphorical example) by dealing with the real issues: poverty and the few prospects available to men, women, and children in those affected communities.

In short, Silver Age Sentinels draws from an era in Silver Age comics that promoted the ideology of liberty and the struggle for humanity. It touches upon the spirit that made these men and women the best of society; they were the best of hopes; the best of intentions; the best of actions. While Silver Age pioneers like Jack Kirby and Stan Lee left their indelible mark of comics to come, Silver Age Sentinels touches upon the dusk of that era, when social concerns and adult sensibilities propelled the industry from children’s fantasy to a twenty-something-market. It is the point when comics grew up, but the sense of moral obligation remained firm.

**Role-Playing the Mantle of Heroism**

Silver Age Sentinels focuses on what heroes do best — being heroes. The four-colour palette isn’t an excuse to ignore life’s rainbow of greys, rather, deliberately focuses on what makes folks better men and women without belittling the soul or trivializing the human spirit. Heroism isn’t a matter of comic abilities or cool costumes; heroism is strength of character and the power of compassion. Heroism exists in that solitary atom, that final 1% of someone’s tattered strength who slips the surrender ego for the well-being of others, regardless of the cost, and for none.

Many superhero fans enjoy reading comics if only because they empathize with the character and often place themselves in the hero’s boots. What would they do with those powers? How would they deal with certain situations? Within each hero is a quality everyone wishes for themselves. That is what role-playing is all about. It’s about capturing that aspect and portraying it as a personal quality. It’s about embodying ideals that are often larger than ourselves.

**Heroes from the Go**

Heroism and power (or at least ability) are synonymous with one another, but the fact is, most heroes were already good men and women before the advent of their powers (or training, etc.). Put another way, it is only ability that fuels the desire to improve the world? It can’t be. Ordinary people who
Heroes are more important now than ever. The Silver Age created heroes with strong virtues who existed in a society that shared their beliefs. Silver Age Sentinels heroes have it much harder, they must maintain their strong virtues in a world that may not share their optimism or courage. The public expects today's heroes to fall to the same failings.Failings dragging them down. Society has forgotten how to idolize somebody without looking for that flaw in the armour. They have seen their sports and movie stars fall to drugs, and their presidents and great statesmen stumble to scandal; they have seen their sports and movie stars fall to drugs, and their presidents and great statesmen stumble to scandal, showing Alessia and Katja Jacobs (of the Ascension Institute) bound and gagged in a large laboratory. They suspect that the culprit is Janus. His face is never shown in the videotape but there is a sequence in which a man holds the face of the person and says in Deitkic, "Yes, you're his son. Quite rude. The team also learned that Janus C. Lore Blossom Latinos, which they believe to be a good plan to follow for the team.

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EXAMPLE OF PLAY

Silver Age Sentinels

Silver Age Sentinels is an adventure for three or more players. Each player creates a character that he or she wishes to play (appropriately called a Player Character), and endeavours to view the unfolding events of the game through the eyes of that character. The character's outlook on life is separate and distinct from that of the player, though at times they may be similar. RPGs are not table-top board games — the games take place in the imagination of the players, occasionally assisted by pictures, stories, facts, sounds, music, maps and other props. Role-playing can also be likened to improvisational theatre where everyone involved in the game must respond to the actions or decisions of the other players, but must do so from their character's perspective (called "in character"). These character-character interactions are often the primary focus of the entire game, capturing the heart of role-playing games.

To help answer the question "What are the limitations on my character's abilities and talents?" RPGs employ a set of rules to help settle character conflicts and resolve character actions. The system mechanizes usually outlines the use of a random generator (dice for random numbers, cards for random events, etc.) to add an unpredictable element to the game. A typical role-playing scenario requires a handful of players and one person to run the game, known as the Game Master (GM). The players tell the GM what their respective characters would like to do throughout the course of the adventure scenario and the GM describes the results of their actions. When the GM works closely with each and every player, the game adventure remains exciting and fun for all.

The characters created will depend on the type of adventures the GM intends to run and the number of players involved. The game system helps players assign some strengths and weaknesses to their characters, using number rankings to indicate relative ability. Much of the remaining elements of a character's background, family, hobbies, and interests are not covered by the rules but rather are described by each player according to his or her view of the character. Players may use information and statistics that this book presents on some of the characters in the Empire City setting (see pages 133-153), but can also choose to recreate the characters according to their own unique outlook on the characters' backgrounds.

The Silver Age Sentinels RPG can be played in sessions, episodes and/or campaigns. A session is the period of time in which the players gather to play the game. Sessions are often 2 to 8 hours in length, and are frequently held on a weekly or biweekly schedule. The players work their way through the immediate plot, picking up where the last session ended and proceeding until the current session is over. Over a period of time, usually one to three sessions, players have completed a number of tasks to achieve at least partial closure of the game plot. This closure does not answer all the questions or eliminate all of the characters' problems, but rather is similar to the closure seen at the end of a comic story arc. The resolved arc is called a game episode. An episode that only takes a single isolated session is referred to as a "one-shot" adventure, which are the scenarios primarily used at role-playing conventions. Finally, a number of episodes which use the same characters can be linked together to form a Silver Age Sentinels campaign. Campaigns require more commitment from everyone involved, but watch the characters develop and gain abilities and talents as the game plot unfolds makes the worthwhile. The most engaging role-playing campaigns can last upwards of 5-10 years, but keeping a campaign running for 8 months to a few years is considered to be tremendously successful.

As a player, you will control your character's actions in the game as he or she works through the unexpected twists and turns of the plot, with assistance provided by the other players and your Game Master. Your character's actions can greatly affect the outcome of the adventure, but you must keep in mind that every action has a consequence that may return to haunt your character in a future session. Role-playing is a group effort, however, and positive interactions between your character and the characters of the other players are vital to everyone's enjoyment of the game.

As a GM, your contribution to the game will be much greater than that from any one player. You must establish the setting, villains, conflicts, and plot of the adventure, as well as all of the other non-player characters (NPCs) your gaming group will meet during the game. NPCs are similar to the background characters in a comic, ranging from the obscure and unimportant to frequently seen and very important. The energy of the non-player characters are also NPCs, but because of their recurring importance to the plot they need to be better developed before game play begins.

If you plan to be a GM, you must also be able to project your imagination to the players by describing the world in which they live in vivid detail. Use of visual aids such as maps and diagrams can help make your players' worlds more tangible. Finally, your plot must remain sufficiently flexible to allow your heartiest and most enthusiastic actions to make a definite impact on the adventure. A plot that is too rigid or "scripted" may leave players feeling that their characters have lost the free will to affect their own destiny. Should you assume the role of GM, you must possess creativity, sound judgment, and the ability to improvise in unexpected situations. Game Mastering takes extra time and effort, but the reward of watching the players revel in the game setting and plot that you have created makes it all worthwhile.
CHAPTER 2: CHARACTER CREATION

CHARACTER CREATION SUMMARY

Step 1: GM Discussion
Talk to the GM about the nature of the upcoming game. Issues that should be addressed include the duration of the game, scheduled playtime, the setting and related timeline, and the thematic intensity level. Based on this, the GM should set the power level of the campaign, which will determine the number of Power Points that each player may use to design their characters. See page 9.

Step 2: Character Outline
Use the game boundaries established through your talk with the GM to sketch a rough character outline. See page 9.

Step 3: Generate Ability Scores
Following the guidelines in the Player’s Handbook, generate your character’s six ability scores. These generated values may be modified to fit your character concept. See page 10.

Step 4: Select Class
Silver Age Sentinels does not use the traditional classes provided in the Player’s Handbook. There are 9 new classes for use in a superhero campaign. See page 11.

Step 5: Assign Character Attributes
Any remaining Power Points may be used to acquire Attributes, the character’s superhuman abilities, which are rated in ranks from 1 to 10. See page 16.

Step 6: Select Skills
Following the guidelines in the Player’s Handbook, determine your character’s Skill ranks. If you assigned the Highly Skilled Attribute you may have more Skill Points, or fewer if you will assign the Unskilled Defect (Step 7). Use the Skill Points to acquire Skills and Specializations relevant to your character outline. See page 40.

Step 7: Select Character Defects
You are encouraged to take Defects appropriate to your character outline. These Defects will provide you with more role-playing opportunities and give you bonus Power Points you can use to further increase your character’s ability scores or acquire additional Attributes. See page 44.

Step 8: Determine Calculated Values
Once finished, you can determine his or her Calculated Values. See page 49.

Step 9: Earn Background Points
You can earn 1-3 extra Power Points by giving the GM a background history of your character, an important character story, or a character drawing. See page 49.

Step 10: Finished!
Now you’re ready to play!

CHARACTER CREATION

The design of a new character for the Silver Age Sentinels Role-Playing Game should involve a thoughtful collaboration between the player and the Game Master (GM). Your objective is to create a character who is fun to play, has plenty of reason to be a superhero, and who fits into the GM’s campaign. In Silver Age Sentinels, you can choose to spend as little as ten minutes or upwards of an hour designing a character. The difference lies in the amount of detail and individuality given to your character. At no time during an RPG campaign do you have more control over the destiny of your character than during the creation process. If you have any questions about game mechanics or specific character abilities, talk to the GM before you begin character creation.

Step 1: GM Discussion
You and the other players should discuss the nature of the upcoming game with the GM. Before any characters are created, the GM should outline such details as genre, setting, campaign duration, story boundaries, and expected time commitment. As a player, you should listen closely to the GM’s descriptions since it will directly influence the character you wish to create.

Ask for clarification of any rule modifications the GM plans to use as well as any background restrictions on your character. If you have any game preferences involving issues such as combat intensity, maturity level, or drama versus comedy ratio, let the GM know about them. Help the GM create the game that you all want to play.

The most important thing that the Game Master should discuss with his or her players is the power level of the campaign. Power Points are a measure of the relative superhuman power and capability of characters. The GM decides how many Power Points will be available to each player (a multiple of 10). He or she will usually assign the same number of points to each player for the creation of their characters while the NPCs may be given widely varying point totals depending on their role in the game. The number of Power Points the GM assigns will depend on the game’s intended power level.

SUGGESTED ABILITY SCORE MAXIMUMS

GMs are encouraged to maintain limits on ability score values based on the power level of the campaign to prevent characters from becoming too powerful. Table 2-1: Power Levels lists suggested ability score maximums. GMs may allow players to create characters with ability scores above these limits, but they should make sure that the player is creating a character within his or her character concept. If the GM is enforcing ability score maximums during character creation, he or she should inform the players of the exact limits that are imposed.

POWER (CHARACTER) LEVEL VS. CLASS LEVEL

As the Power Point level of a character increases, his or her effective character level also increases as a result of enhanced capabilities granted by superhuman powers. Thus, while a character built with 150 Power Points may be a 1st level Powerhouse, he or she could still be a 10th level character (an indication of Power level). It is assumed that players will create characters who are at 1st level in their chosen class. If they wish to play characters with more experience, and thus at a higher class level, they may do so by selecting the Highly Trained Attribute (page 27) at the cost of 10 Points/rank, thereby increasing their class level by one per rank in the Attribute. For example, in a campaign of 150 point characters, a player may elect to play a 1st level Powerhouse built with the full 150 Power Points or may instead decide to play a 10th level Powerhouse with 50 Power Points.

Step 2: Character Outline
A character outline is a broad concept that provides you with a frame on which to build your character. It is not fully detailed; there is no need for you to concern yourself with the character’s specific Skills, Attributes, or background details at this stage. Use the game boundaries established in your discussion with the GM as the starting point for your character and build your outline on that foundation. Discuss your character ideas with the GM to ensure your character will work with those of the other players and with the overall themes and focus of the campaign. Some issues to consider are on the next page.

### Table 2-1: Power Points Levels

<table>
<thead>
<tr>
<th>Power Level</th>
<th>Power Point Value</th>
<th>Character Level</th>
<th>Suggested Ability Score Maximums</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extremely low-powered game</td>
<td>50 Points</td>
<td>Normal</td>
<td>none</td>
</tr>
<tr>
<td>Very low-powered game</td>
<td>60-100 Points</td>
<td>+1 to +5</td>
<td>24</td>
</tr>
<tr>
<td>Low-powered game</td>
<td>110-150 Points</td>
<td>+6 to +10</td>
<td>30</td>
</tr>
<tr>
<td>Average-powered game</td>
<td>160-180 Points</td>
<td>+11 to +15</td>
<td>40</td>
</tr>
<tr>
<td>High-powered game</td>
<td>190-200 Points</td>
<td>+14 to +15</td>
<td>60</td>
</tr>
<tr>
<td>Very high-powered game</td>
<td>210-250 Points</td>
<td>+16 to +20</td>
<td>none</td>
</tr>
<tr>
<td>Extremely high-powered game</td>
<td>250+ Points</td>
<td>+1 per 10 points</td>
<td>none</td>
</tr>
</tbody>
</table>

### Character Creation Steps

1. **GM Discussion**: Talk to the GM about the nature of the upcoming game.
2. **Character Outline**: Use the GM’s guidelines to outline your character.
3. **Generate Ability Scores**: Generate your character’s ability scores.
4. **Select Class**: Choose a class appropriate to your character concept.
5. **Assign Character Attributes**: Assign attributes based on your character’s abilities.
6. **Select Skills**: Select skills that fit your character concept.
7. **Select Character Defects**: Choose defects that complement your character’s skills.
8. **Determine Calculated Values**: Calculate your character’s values.
9. **Earn Background Points**: Earn extra points based on your character’s backstory.
10. **Finished!**: You are ready to play your character.
**Step 3: Generate Ability Scores**

A character’s core, base abilities are determined by six values known as ability scores. These values describe the character innate, natural aptitude at interacting with the world. The six basic ability scores are:

- **Strength (Str)**
- **Dexterity (Dex)**
- **Constitution (Con)**
- **Intelligence (Int)**
- **Wisdom (Wis)**
- **Charisma (Cha)**

The values of these abilities range from 0 to infinity, with a normal human range from 3 to 18. The normal human maximum is 24, but superhuman characters may have much higher ratings.

After determining the character’s ability scores (see the Player’s Handbook), players should assign the generated values to each of the character’s abilities, as is appropriate for the player’s character concept.

**Ability Score Cost**

Abilities cost a number of Ability Points equal to the value of the ability score. Players may choose to modify the character’s generated ability values up or down by increasing or decreasing the number of Ability Points assigned to the ability score, on a 1 for 1 basis. Once the player has finished modifying the character’s ability score values, he or she divides the Ability Points assigned to the character by 2 to determine the Power Point cost of the character’s abilities. If the power level of the campaign (see page 9) is insufficient for the ability values generated by the players for their characters, players must reduce the Ability Point cost of their characters to (or below) a value that they can afford with the Power Points available.

---

**Table 2-2: Ability Score Value Descriptions**

<table>
<thead>
<tr>
<th>Ability Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3</td>
<td>Inept, infant</td>
</tr>
<tr>
<td>4-5</td>
<td>Significantly below adult human average; child</td>
</tr>
<tr>
<td>6-7</td>
<td>Below adult human average; teenager</td>
</tr>
<tr>
<td>8-9</td>
<td>Adult human average</td>
</tr>
<tr>
<td>10-11</td>
<td>Above adult human average</td>
</tr>
<tr>
<td>12-13</td>
<td>Significantly above human average</td>
</tr>
<tr>
<td>14-15</td>
<td>Highly capable</td>
</tr>
<tr>
<td>16-17</td>
<td>Extremely capable</td>
</tr>
<tr>
<td>18-19</td>
<td>Best in the region</td>
</tr>
<tr>
<td>20-21</td>
<td>Best in the country</td>
</tr>
<tr>
<td>22-23</td>
<td>World-class ability</td>
</tr>
<tr>
<td>24</td>
<td>Maximum human potential</td>
</tr>
<tr>
<td>25-26</td>
<td>Above human achievement</td>
</tr>
<tr>
<td>27-29</td>
<td>Significantly above human achievement</td>
</tr>
<tr>
<td>30-33</td>
<td>Moderately powerful superhuman ability</td>
</tr>
<tr>
<td>34-38</td>
<td>Powerful superhuman ability</td>
</tr>
<tr>
<td>39-44</td>
<td>Extremely powerful superhuman ability</td>
</tr>
<tr>
<td>45+</td>
<td>Legendary ability</td>
</tr>
</tbody>
</table>

---

**An ability value of 24 is regarded as the maximum human potential.** So why does Mister Matthews (page 150) have an Intelligence of 41 and Mother Raven (page 133) have a Wisdom of 947? Both characters are certainly human, and Mister Matthews does not have any supernatural abilities at all without the use of genetic enhancements. Can a normal human have ability scores higher than 24?

Yes, when “maximum human potential” is defined as the greatest achievement possible using currently living humans as the standard.

Consider the events surrounding the four-minute mile. Since ancient Greeks are believed to have run a mile in under four minutes. For millennia, it was an impossible task. Experts claimed it was physically impossible for a human to run a mile that quickly. It could never be done.

In May of 1954, Sir Roger Barrier of Britain proved millions of people wrong by running a mile in 3 minutes 59.4 seconds. The impossible became possible. In 1955, a total of 37 runners across the world broke the four-minute mile. In 1956, over 300 athletes did the same. “Maximum human potential” had changed.

Presently, there are probably a dozen or so people on Earth that have an Intelligence value of 24; they represent the brightest minds the world has to offer — “maximum human potential.” Mister Matthews is better than all of them by a wide margin; in essence, he represents what humanity may eventually achieve. He is quite a unique individual.

An artificially intelligent computer would have a Str, Dex, and Con of “none” to reflect the fact that it does not have a body. The modifier for a score of “none” is +0.

**Str** 0 means that the character cannot move at all. He or she is motionless and helpless.

**Dex** 0 means that the character cannot think and is in a coma-like stupor, helpless.

**Wis** 0 means that the character is withdrawn into a deep sleep filled with nightmares, helpless.

**Cha** 0 means that the character is withdrawn into a coma-like stupor, helpless.

Keeping track of negative ability score points is never necessary. A character’s ability score can’t drop below 0.

**Ability Modifiers**

Each ability has a modifier that is the number you add to or subtract from the die roll when your character tries to accomplish something related to that ability. A positive modifier is called a bonus, and a negative modifier is called a penalty.

**Definition of Ability Scores**

**Strength**

Strength is a measure of the character’s physical power. Strength provides a modifier to:

- Damage rolls in melee or unarmed combat or when using weapons that are Muscle Powered (see page 36).
- Strength-based Skill checks.
- Strength checks.

Any creature that can physically manipulate other objects has at least 1 point of Strength. A character with no Strength score can’t exert force, usually because it has no physical body or because it doesn’t move. The creature automatically fails Strength checks. Note: since armour is handled differently in Silver Age Sentinels than other d20 games, Strength always provides a +0 modifier to melee attack rolls, regardless of the character’s Strength rating.

---

**An ability value of 25 or higher is considered superhuman. Superhuman ability values should be very rare and, more importantly, should be much rarer for a character to possess numerous superhuman abilities.** Few comic book characters possess abilities above the human maximum, and those who do are truly exceptional. The supreme sorcerer of the Earth dimension will have a superhuman Wisdom, but his or her intelligence is well within the human range.

GMs should carefully monitor the ability values that players assign to their characters. In most games, GMs should allow characters to only possess one or two superhuman abilities unless the player is able to justify a third ability value of 25 or higher.
Dexterity

Dexterity is a measure of the character’s hand-eye coordination, agility, reflexes, and balance. Dexterity provides modifiers to:

- The character’s Armour Class Modifier (see page 49).
- Initiative rolls.
- Reflex saving throws.
- Dexterity-based Skill checks.
- Dexterity checks.

Any creature that can move has at least 1 point of Dexterity. A creature with no Dexterity score can’t move, but if it can act, it applies its Intelligence modifier to Initiative checks instead of a Dexterity modifier (for example, an artificially intelligent computer that has no moving body adds its Intelligence modifier to Initiative rolls). A creature with no Dexterity fails all Reflex saves and Dexterity checks. Dexterity always provides a +0 modifier to ranged attack rolls, regardless of the character’s Dexterity rating.

Constitution

Constitution determines your character’s health and stamina. Constitution provides modifiers to:

- Hit Points earned per level (though the value can never be reduced below 1 — a character always gains at least one Hit Point per level).
- Fortitude saving throws.
- Constitution-based Skill checks.
- Constitution checks.

Any living creature has at least 1 point of Constitution. A creature with no Constitution has no body or no metabolism. It is immune to any effect that requires a Fortitude save unless the effect works on objects. The creature is also immune to ability damage, ability drain, and energy drain, and always fails Constitution checks.

Intelligence

Intelligence is a measure of the character’s reason and ability to learn. Intelligence provides modifiers to:

- The number of Skill Points gained at each level (though the value can never be reduced below 1 — a character always gains at least one Skill point per level).
- Intelligence-based Skill checks.
- Intelligence checks.

Any creature that can think, learn, or remember has at least 1 point of Intelligence. A creature with no Intelligence score is an automaton, operating on simple instincts or programmed instructions. It is immune to all mind-influencing effects (charms, compulsions, phantasms, patterns, and morale effects) and automatically fails Intelligence checks.

Wisdom

Wisdom is a reflection of the character’s willpower, common sense, intuition, perception, and life experience. Wisdom provides modifiers to:

- Will saving throws.
- Wisdom-based Skill checks.
- Wisdom checks.

Any creature that can perceive its environment in any fashion has at least 1 point of Wisdom. Anything without a Wisdom score is an object, not a creature. Additionally, anything without a Wisdom score also has no Charisma score, and vice versa.

Charisma

Charisma describes the characters strength of persuasion, personality, and the character’s appearance. Charisma provides modifiers to:

- Charisma-based Skill checks.
- Charisma checks.

Any creature capable of telling the difference between itself and things that are not itself has at least 1 point of Charisma.

**Table 2-3: Ability Score Modifiers**

<table>
<thead>
<tr>
<th>ABILITY SCORE</th>
<th>BONUS</th>
<th>LIFTING CAPACITY</th>
<th>DAMAGE MOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>-5</td>
<td>10 lbs.</td>
<td>-5</td>
</tr>
<tr>
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* The minimum damage delivered by a successful attack, regardless of Strength penalty is 1 point of damage (though that may be reduced by armor, force fields, or other means). Unlike other 20 games, the Strength damage bonus is not static — the player adds a dice roll bonus, based on his or her character’s Strength, to any melee or unarmed combat damage that he or she inflicts.
### Table 2-5: Adventurer Level Progression

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### Table 2-4: Acrobat Level Progression

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### Adventurer

The adventurer is a character who attempts to keep all options open, dabbling a bit here and there and using a wide variety of Powers and Skill in their adventures. They usually possess an eclectic blend of Powers that makes them unpredictable opponents and versatile allies. Adventurers rely on their quickness and agility for defense rather than on blocks. They are often trained in a martial art, but their blows rely on accuracy rather than power.

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### Acrobat

The acrobat is a combat dancer, moving with such fluidity that they slip around, over, and under attacks with ease. An acrobat is quick and agile, and capable of running, jumping, tumbling, swinging, and similar manoeuvres. Acrobats rely on their quickness and agility for defense rather than on blocks. They are often trained in a martial art, but their blows rely on accuracy rather than power.

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<td>+1</td>
<td>+1</td>
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</tr>
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</tr>
<tr>
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<td>Defense Combat Mastery +1 rank, +5 Power Points</td>
</tr>
<tr>
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<td>Extra Attacks +1 rank</td>
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<td>+3</td>
<td>Defense Combat Mastery +1 rank</td>
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<td>+3</td>
<td>+5 Power Points</td>
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<td>+5 Power Points</td>
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<td>+5 Power Points</td>
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<td>+5</td>
<td>Special Movement (Wall-Crawling)</td>
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<td>+5</td>
<td>+5</td>
<td>Extra Attacks +1 rank</td>
</tr>
<tr>
<td>18</td>
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<td>+6</td>
<td>+6</td>
<td>Special Attack +1 rank</td>
</tr>
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</tr>
<tr>
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<td>+6</td>
<td>Enhanced Dexterity +1 rank, +5 Power Points</td>
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</table>
CHAPTER 2: CHARACTER CREATION

COSTUMED FIGHTER

Hit Dice: 10d10
Skill Points at 1st Level: (4 + Int modifier) x4
Skill Points per Level: 4 + Int modifier

Fighters often epitomize directed and deliberate training to reach their level of proficiency. They are rarely haphazard heroes created in the moment or through fortuitous catalysts. Some may wield powers born from a singular accident, but they become fighters through regimen, training, and focus. Fighters are experts in one or more fighting techniques, often the martial arts or a particular type of weapon — usually archaic devices like swords or bows. They frequently rely on nothing more than their own skill, training, and perhaps a few special weapons, but they still overcome superhuman adversaries thanks to years of rigorous training.

**TABLE 2-6: COSTUMED FIGHTER LEVEL PROGRESSION**

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>ATTACK BONUS</th>
<th>REF</th>
<th>WILL</th>
<th>FORT</th>
<th>SPECIAL</th>
</tr>
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<td>+0</td>
<td>+2</td>
<td>Combat Technique (any)</td>
</tr>
<tr>
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<td>+2</td>
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<td>+2</td>
<td>Extra Defenses +1 rank</td>
</tr>
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<td>+2</td>
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<td>+4</td>
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</tr>
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</tr>
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<td>+5</td>
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<td>+6</td>
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<td>+9</td>
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</table>

COSTUMED WIZARD

Hit Dice: 2d6
Skill Points at 1st Level: (4 + Int modifier) x4
Skill Points per Level: 4 + Int modifier

While most heroes are powerful, the wizard is truly versatile and often capable of tremendous feats. The wizard's power may be magic, reality warping, subtle control of probability, or a magic ring fulfilling every wish. Wizards can accomplish a great deal within specific limits, and almost always possess the Dynamic Powers (page 23) or Power Flux (page 32) Attributes.

**TABLE 2-7: COSTUMED WIZARD LEVEL PROGRESSION**

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<thead>
<tr>
<th>LEVEL</th>
<th>ATTACK BONUS</th>
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<th>WILL</th>
<th>FORT</th>
<th>SPECIAL</th>
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<td>+3</td>
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<td>+4</td>
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<td>+2</td>
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<td>+4</td>
<td>+5 Power Points, Dynamic Powers or Power Flux +1 rank</td>
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<td>+5</td>
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<tr>
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<td>+5</td>
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<td>+8</td>
<td>+6</td>
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<tr>
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<td>+7</td>
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<td>+7</td>
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<td>+8</td>
<td>+5 Power Points, Dynamic Powers or Power Flux +1 rank</td>
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<td>+9</td>
<td>+5 Power Points, Dynamic Powers or Power Flux +1 rank</td>
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<td>+11</td>
<td>+9</td>
<td>+5 Power Points, Dynamic Powers or Power Flux +1 rank</td>
</tr>
<tr>
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<td>+6</td>
<td>+12</td>
<td>+9</td>
<td>+5 Power Points, Dynamic Powers or Power Flux +1 rank</td>
</tr>
</tbody>
</table>
**Gadgeteer**

Hit Dice: d6

Skill Points at 1st Level: (6 + Int modifier) x4

Skill Points per Level: 6 + Int modifier

The gadgeteer represents the ultimate savant in knowledge and its application. A gadgeteer uses, and often builds, fantastic devices through a union of three qualities: knowledge, imagination, and a knack for non-linear thought. Some gadgeteers possess a wide array of gadgets while others concentrate on a particular type, such as weapons. One popular take on the gadgeteer is the power-armour hero, who wears a high-tech battle suit that turns him or her into a powerhouse with various other abilities. Of course, nothing limits a gadgeteer to pure science; some gadgeteers may be enchanters who fashion magical items, or work with biotechnology far beyond the capacity of humanity.

<table>
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<th>Level</th>
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<th>Fort</th>
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<td>0</td>
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<tr>
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<td>0</td>
<td>+1</td>
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<td>+1</td>
<td>Enhanced Intelligence +1 rank, Highly Skilled +1 rank, Organizational Ties +1 rank</td>
</tr>
<tr>
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<td>+1</td>
<td>+5 Power Points, Gadgets +1 rank, Item of Power +1 rank</td>
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<tr>
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<tr>
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<td>+3</td>
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<td>+4</td>
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<td>+11</td>
<td>+6</td>
<td>Enhanced Intelligence +1 rank</td>
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<td>+6</td>
<td>+11</td>
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<td>+6</td>
<td>+12</td>
<td>+6</td>
<td>+5 Power Points, Power Flux (Technology — minor) +1 rank</td>
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</table>

**Powerhouse**

Hit Dice: d12

Skill Points at 1st Level: (2 + Int modifier) x4

Skill Points per Level: 2 + Int modifier

A comic book staple is the superstrong hero who is powerful and tough. He or she can lift tanks (or entire battleships) and bounce bullets, rocket shells, or even more powerful weapons, off his or her skin. Strongman are metaphoric tanks themselves, and tend more than any other type of hero to look odd, perhaps with strangely coloured skin or armour-plated bones.

<table>
<thead>
<tr>
<th>Level</th>
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<th>Fort</th>
<th>Special</th>
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<td>+1</td>
<td>+3</td>
<td>Armour +1</td>
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<td>+2</td>
<td>+5</td>
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<td>+6</td>
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<td>+3</td>
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<td>+15/+10/+5</td>
<td>+5</td>
<td>+5</td>
<td>+9</td>
<td>Armour +1 rank, +5 Power Points</td>
</tr>
<tr>
<td>16</td>
<td>+16/+11/+6</td>
<td>+5</td>
<td>+5</td>
<td>+10</td>
<td>Extra Attacks +1 rank</td>
</tr>
<tr>
<td>17</td>
<td>+17/+12/+7</td>
<td>+5</td>
<td>+5</td>
<td>+10</td>
<td>Special Attack +1 rank</td>
</tr>
<tr>
<td>18</td>
<td>+18/+13/+8</td>
<td>+6</td>
<td>+6</td>
<td>+11</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>+19/+14/+9</td>
<td>+6</td>
<td>+6</td>
<td>+11</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>+20/+15/+10</td>
<td>+6</td>
<td>+6</td>
<td>+12</td>
<td>Superstrength +1 rank, +5 Power Points</td>
</tr>
</tbody>
</table>
### Table 2-10: Psychic Level Progression

**Psychic**

<table>
<thead>
<tr>
<th>Level</th>
<th>Attack Bonus</th>
<th>Ref</th>
<th>Will</th>
<th>Fort</th>
<th>Special</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>0</td>
<td>+0</td>
<td>+2</td>
<td>+0</td>
<td>Mind Shield +1 rank, Telepathy +1 rank</td>
</tr>
<tr>
<td>2</td>
<td>+1</td>
<td>+0</td>
<td>+3</td>
<td>+0</td>
<td>Illusion +1 rank</td>
</tr>
<tr>
<td>3</td>
<td>+1</td>
<td>+1</td>
<td>+3</td>
<td>+1</td>
<td>Special Attack +1 rank</td>
</tr>
<tr>
<td>4</td>
<td>+2</td>
<td>+1</td>
<td>+4</td>
<td>+1</td>
<td>Sixth Sense +1 rank</td>
</tr>
<tr>
<td>5</td>
<td>+2</td>
<td>+1</td>
<td>+4</td>
<td>+1</td>
<td>+5 Power Points, Mind Control +1 rank</td>
</tr>
<tr>
<td>6</td>
<td>+3</td>
<td>+2</td>
<td>+5</td>
<td>+2</td>
<td>Defense Combat Mastery +1 rank</td>
</tr>
<tr>
<td>7</td>
<td>+3</td>
<td>+2</td>
<td>+5</td>
<td>+2</td>
<td>Telepathy +1 rank, Highly Skilled +1 rank</td>
</tr>
<tr>
<td>8</td>
<td>+4</td>
<td>+2</td>
<td>+6</td>
<td>+2</td>
<td>Mind Control +1 rank</td>
</tr>
<tr>
<td>9</td>
<td>+4</td>
<td>+3</td>
<td>+6</td>
<td>+3</td>
<td>Enhanced Intelligence +1 rank</td>
</tr>
<tr>
<td>10</td>
<td>+5</td>
<td>+3</td>
<td>+7</td>
<td>+3</td>
<td>+5 Power Points, Mind Shield +1 rank</td>
</tr>
<tr>
<td>11</td>
<td>+5</td>
<td>+3</td>
<td>+7</td>
<td>+3</td>
<td>Heightened Awareness +1 rank, Illusion +1 rank</td>
</tr>
<tr>
<td>12</td>
<td>+6/+1</td>
<td>+4</td>
<td>+8</td>
<td>+4</td>
<td>Defense Combat Mastery +1 rank</td>
</tr>
<tr>
<td>13</td>
<td>+6/+1</td>
<td>+4</td>
<td>+8</td>
<td>+4</td>
<td>Invisibility +1 rank, Telekinesis +1 rank</td>
</tr>
<tr>
<td>14</td>
<td>+7/+2</td>
<td>+4</td>
<td>+9</td>
<td>+4</td>
<td>Extra Defenses +1 rank</td>
</tr>
<tr>
<td>15</td>
<td>+7/+2</td>
<td>+5</td>
<td>+9</td>
<td>+5</td>
<td>+5 Power Points, Telepathy +1 rank</td>
</tr>
<tr>
<td>16</td>
<td>+8/+3</td>
<td>+5</td>
<td>+10</td>
<td>+5</td>
<td>Illusion +1 rank</td>
</tr>
<tr>
<td>17</td>
<td>+8/+3</td>
<td>+6</td>
<td>+10</td>
<td>+6</td>
<td>Mind Control +1 rank</td>
</tr>
<tr>
<td>18</td>
<td>+9/+4</td>
<td>+6</td>
<td>+11</td>
<td>+6</td>
<td>Enhanced Intelligence +1 rank</td>
</tr>
<tr>
<td>19</td>
<td>+9/+4</td>
<td>+6</td>
<td>+11</td>
<td>+6</td>
<td>+5 Power Points, Special Movement (any)</td>
</tr>
<tr>
<td>20</td>
<td>+10/+5</td>
<td>+6</td>
<td>+12</td>
<td>+6</td>
<td>+5 Power Points, Mind Shield +1 rank, Special Attack +1 rank</td>
</tr>
</tbody>
</table>

### Table 2-11: Skulker Level Progression

**Skulker**

<table>
<thead>
<tr>
<th>Level</th>
<th>Attack Bonus</th>
<th>Ref</th>
<th>Will</th>
<th>Fort</th>
<th>Special</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>0</td>
<td>+0</td>
<td>+2</td>
<td>+2</td>
<td>Highly Skilled +1 rank</td>
</tr>
<tr>
<td>2</td>
<td>+1</td>
<td>+0</td>
<td>+3</td>
<td>+2</td>
<td>Attack Combat Mastery +1 rank</td>
</tr>
<tr>
<td>3</td>
<td>+2</td>
<td>+1</td>
<td>+3</td>
<td>+2</td>
<td>Combat Technique (any), Special Movement (any)</td>
</tr>
<tr>
<td>4</td>
<td>+3</td>
<td>+1</td>
<td>+3</td>
<td>+3</td>
<td>Extra Defenses +1 rank</td>
</tr>
<tr>
<td>5</td>
<td>+3</td>
<td>+1</td>
<td>+3</td>
<td>+3</td>
<td>+5 Power Points, Enhanced Dexterity +1 rank</td>
</tr>
<tr>
<td>6</td>
<td>+4</td>
<td>+1</td>
<td>+4</td>
<td>+4</td>
<td>Defense Combat Mastery +1 rank, Heightened Awareness +1 rank</td>
</tr>
<tr>
<td>7</td>
<td>+5</td>
<td>+1</td>
<td>+4</td>
<td>+4</td>
<td>Extra Attacks +1 rank</td>
</tr>
<tr>
<td>8</td>
<td>+6/+1</td>
<td>+1</td>
<td>+4</td>
<td>+4</td>
<td>+5 Power Points, Special Movement (any)</td>
</tr>
<tr>
<td>9</td>
<td>+6/+1</td>
<td>+2</td>
<td>+5</td>
<td>+5</td>
<td>+5 Power Points, Special Movement (any)</td>
</tr>
<tr>
<td>10</td>
<td>+7/+2</td>
<td>+2</td>
<td>+5</td>
<td>+5</td>
<td>+5 Power Points, Special Movement (any)</td>
</tr>
<tr>
<td>11</td>
<td>+8/+3</td>
<td>+3</td>
<td>+6</td>
<td>+6</td>
<td>Combat Technique (any), Heightened Awareness +1 rank</td>
</tr>
<tr>
<td>12</td>
<td>+8/+3</td>
<td>+4</td>
<td>+6</td>
<td>+6</td>
<td>Extra Defenses +1 rank</td>
</tr>
<tr>
<td>13</td>
<td>+9/+4</td>
<td>+4</td>
<td>+6</td>
<td>+6</td>
<td>Attack Combat Mastery +1 rank, Defense Combat Mastery +1 rank, Tough +1 rank</td>
</tr>
<tr>
<td>14</td>
<td>+10/+5</td>
<td>+5</td>
<td>+7</td>
<td>+7</td>
<td>+5 Power Points</td>
</tr>
<tr>
<td>15</td>
<td>+11/+6/+1</td>
<td>+6</td>
<td>+7</td>
<td>+7</td>
<td>+5 Power Points</td>
</tr>
<tr>
<td>16</td>
<td>+12/+7/+2</td>
<td>+10</td>
<td>+8</td>
<td>+8</td>
<td>Highly Skilled +1 rank</td>
</tr>
<tr>
<td>17</td>
<td>+12/+7/+2</td>
<td>+10</td>
<td>+8</td>
<td>+8</td>
<td>+5 Power Points, Extra Attack +1 rank</td>
</tr>
<tr>
<td>18</td>
<td>+13/+8/+3</td>
<td>+11</td>
<td>+8</td>
<td>+8</td>
<td>+5 Power Points, Extra Attack +1 rank</td>
</tr>
<tr>
<td>19</td>
<td>+14/+9/+4</td>
<td>+11</td>
<td>+9</td>
<td>+9</td>
<td>+5 Power Points, Extra Attack +1 rank</td>
</tr>
<tr>
<td>20</td>
<td>+15/+10/+5</td>
<td>+12</td>
<td>+9</td>
<td>+9</td>
<td>+5 Power Points, Extra Attack +1 rank</td>
</tr>
</tbody>
</table>
**Step 5: Character Attributes**

Your character's basic abilities are represented by the six ability scores, but his or her more specific acquired or innate talents and abilities are known as Attributes. Any Power Points remaining after you have paid for your ability scores are available to acquire Attributes.

There are many different Attributes, each representing a particular talent or special ability. Each Attribute is rated with a rank from 1-10, though Attributes can be extended beyond rank 10 with the GM's permission. Acquiring an Attribute or increasing its rank requires the expenditure of one or more Power Points depending on the Attribute's Power Points cost per rank.

The selection of Attributes is one of the most important steps during character creation. Through Attributes, you define your character's unique capabilities compared to other individuals. Think carefully about the balance between a few high-rank Attributes and a large number of low-rank Attributes.

If you find yourself needing more Power Points than you have been assigned, consider burdening your character with one or more Defects (Step 7: Character Defects, page 44). Each Defect can provide you with additional Power Points, which can be used to acquire more Attributes or further increase your character's ability scores.

**Superhuman Characteristic Attributes**

Although Characteristic Attributes typically represent a talent or resource, high ranks in some Characteristics might be considered a superhuman phenomenon in your campaign. For example, a character with Extra Attacks at rank 8 could easily be considered inhumanly fast in combat. Similarly, the damage inflicted by a character with Massive Damage at rank 5 could be seen as superhuman. In most campaigns, Attribute ranks 1-4 are considered attainable for normal humans, while ranks 5 and greater might be viewed as superhuman achievement.

**Power Modifier Values (PMVs)**

Several Power Attributes can be modified by a variety of factors known as PMVs, referring to Table 2-13: Power Modifier Values. These modifiers allow players to customize their characters' Attributes, making each Attribute unique to the character. The description for each Attribute lists which Attributes have PMVs, if any, are available for the Power (Characteristics do not have PMVs).

**PMV Cost**

Each Rank in a PMV costs 1 Power Points.

**Area**

Area modifies the radius of influence of the Power, centred on either the character (for Powers with a Range of zero) or on a specific location (for Range rank 1 or higher).

**Duration**

Duration determines the maximum period of time that the Power's effect will influence a target. In most cases (with the exception of Mimic Powers, see page 29), this only applies when the character is using a Power to affect someone or something else. Duration does not apply when using the Power to affect him or herself, since the character can simply reactivate the Power at will. At the end of a Power's Duration, its effects will cease.

**Range**

Range determines the distance at which the Power may be used. Range is a measure of how far away the centre of a Power can be manifested; it does not determine the number of targets or the area affected by the Power (see Area and Targets). Powers with the Range PMV at rank 0 can only be used through contact with the target. Alternatively, if the Power has the Area PMV above rank 0, characters may centre the Power's effect upon themselves.

### Table 2-13: Power Modifier Values (PMVs)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Area</th>
<th>Duration</th>
<th>Range</th>
<th>Targets</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>pinpoint</td>
<td>instantaneous</td>
<td>touch</td>
<td>self</td>
</tr>
<tr>
<td>1</td>
<td>10 inch</td>
<td>1 round</td>
<td>10 yards</td>
<td>1 Person/100 lbs.</td>
</tr>
<tr>
<td>2</td>
<td>1 yard</td>
<td>5 rounds</td>
<td>100 yards</td>
<td>5 People/200 lbs.</td>
</tr>
<tr>
<td>3</td>
<td>10 yards</td>
<td>1 min</td>
<td>1 mile</td>
<td>10 People/1000 lbs.</td>
</tr>
<tr>
<td>4</td>
<td>100 yards</td>
<td>10 min</td>
<td>10 miles</td>
<td>50 People/ton</td>
</tr>
<tr>
<td>5</td>
<td>1 mile</td>
<td>1 hr</td>
<td>100 miles</td>
<td>100 People/5 tons</td>
</tr>
<tr>
<td>6</td>
<td>10 miles</td>
<td>12 hr</td>
<td>1,000 miles</td>
<td>1,000 People/10 tons</td>
</tr>
<tr>
<td>7</td>
<td>100 miles</td>
<td>1 day</td>
<td>10 k miles</td>
<td>10 K People/100 tons</td>
</tr>
<tr>
<td>8</td>
<td>1,000 miles</td>
<td>1 week</td>
<td>100 k miles</td>
<td>100 K People/1,000 tons</td>
</tr>
<tr>
<td>9</td>
<td>10 k miles</td>
<td>1 month</td>
<td>1 M miles</td>
<td>1 M People/10 k tons</td>
</tr>
<tr>
<td>10</td>
<td>100 k miles</td>
<td>6 months</td>
<td>10 M miles</td>
<td>10 M People/100 k tons</td>
</tr>
</tbody>
</table>
In short, the PMVs allow you to push Powers beyond their base, standard mechanics and use them in new and innovative ways. Some exceptions are: Block Power (without Duration, a character can still Block instantaneous Powers or Powers used against him or herself); Mimic Powers (without Duration, a character can still Mimic instantaneous Powers; Shrink (Duration only necessary to affect others); and Pocket Dimension (Duration only necessary to use Power offensively).

### Targets

Targets determines the maximum mass of objects and/or number of people, as is appropriate, that the Power can affect. A rank of zero indicates that only the character can be affected; a rank of 1 means that any single individual (including the character) or appropriate mass can be targeted. It should be noted that the target objects or people must still be within the Power’s Range and Area for the Power to have an affect.

### Zero Rank PMVs

What does it mean when a Power requires a specific PMV but has it at rank zero? Can the Power still work? How does it function?

For Area, it means the Power affects a pinpoint area even smaller than a grain of sand. Unless the character is using the Power on him or herself or on an incredibly small target, the Power’s effect is virtually insignificant, unnoticed to almost everyone. It is appropriate to take the Area PMV at rank zero if the character will only use the Power to affect him or herself.

Duration of zero means the Power has an instantaneous effect. Since the effect of the Power vanishes instantly, nobody but the most perceptive people will be aware that anything happened. Consequently, most Powers that list Duration as a requirement require it to be assigned, or the Power is virtually useless.

Some exceptions are: Block Power (without Duration, a character can still Block instantaneous Powers or Powers used against him or herself); Mimic Powers (without Duration, a character can still Mimic instantaneous Powers); Shrink (Duration only necessary to affect others); and Pocket Dimension (Duration only necessary to use Power offensively).

A Range of zero means that the Power can only be used when touching a target, or upon the character him or herself. This restriction is appropriate for many Powers that require contact to activate.

Targets at rank zero means the character can only affect him or herself with the Power — it cannot be used on other targets. Many superpowerous Heroes have rank zero Targets that only affect the character directly.

Consequently, if the character wishes to use this or her Power to affect other people than just him or herself, assigning PMVs at ranks 1 or higher is necessary. If, however, the Power’s Range and Area remain widely enough that it can only be used in a very small location, the character can still use the Power effectively.

### Changing Relevant Ability Score

Although each Attribute lists its most relevant Ability, the Game Master may allow you to use an alternate Ability if you have a good reason. For example, if your character specializes in tactics, you may want to base the Alternate Form, Damage Absorption, and Hyperspeed Attributes on his or her Intelligence rather than Constitution. This option also applies to Skills.

In rare cases, your GM may change an Attribute’s relevant ability to fit the situation rather than the character concept. For example, Sixth Sense is usually based on Wisdom, but the detection could require an Intelligence check, depending on the source.
character simply wishes to affect him or herself with the Power, PMVs may not be required for the Power at all.

### Attribute Progression

The effects of each Attribute improve as its rank increases. Most Attribute description indicates which column of Table 2-14: Progression Charts you should reference when determining the game effect of the Attribute. For example, Animal Summon/Control (see page 20) has a Progression of “Medium Progression Chart, starting at 1 animal (rank 1) increasing to 50,000 animals (rank 10).” When determining the game effect of Animal Summon/Control, the player looks at the Medium column of Table 2-14: Progression Charts and cross-references it with the value equal to his or her character’s rank in the Attribute. Thus, if his or her character had Animal Summon/Control at rank 6, the character would be able to affect up to 500 animals with the Attribute.

Some Attributes begin the progression at a higher rank on the Chart. For example, Flight (see page 24) has a Progression of “Medium Progression Chart, starting at 10 mph (rank 1) increasing to 50,000 mph (rank 10).” Thus, the rank 1 effect of Flight (10 mph) is equal to Level 3, or two levels higher than the rank of the Attribute. Therefore, if a character had Flight at rank 6, the player would reference level 8 on the Medium Progression Chart and see that his or her character could fly at speeds up to 5,000 mph.

### Descriptive Progression

If the Attribute indicates a descriptive progression, read the Attribute entry for more information.

### Linear Progression

If an Attribute follows a linear progression, check the values for rank 1 and rank 10 and interpolate the values for intermediate ranks. For example, the entry for Tough reads, “Linear, starting at +1d8 Hit Dice (rank 1) increasing to +10d8 Hit Dice (rank 10).” The progression is therefore +4d8 Hit Dice for each rank.

### Reversed Progression

A few rare Attributes require a reversed progression as the rank of the Attribute increases. For instance, a Production of “Time Progression Chart Reversed, starting at 6 months (rank 1) decreasing to 1 round (rank 10).” Thus, the rank 1 effect for Production is equal to rank 11 on the Time Progression Chart. For each additional rank of the Attribute, the progression value decreases by one until it reaches rank 2 (1 round) at rank 10.

### Attribute Restrictions

Players may wish to assign the Restriction Defect (see page 48) to one or more of their characters Characteristic or Power Attributes, thereby reducing the Attribute’s total cost by 1 to 3 points. The description of each Attribute lists some example Restrictions that are appropriate for the Attribute. GMs, however, are always the final arbiter of whether or not a Restriction is acceptable for an Attribute.
**Attribute Reductions**

In addition, players can assign the Reduction Defect (see page 47). Reductions decrease the Attribute’s cost per rank by a number of Power Points determined by the severity of the Reduction.

**Attribute Entries**

The Attribute entries in the following section indicate: the Power Points cost; whether the Attribute is a Power or Characteristic; the ability score most relevant to the Attribute’s use should a check be needed; the associated Power Modifier Values; the Attribute’s rank progression; several suggested limitations to the Attribute (for the Restriction and Reduction Defects); and, finally, the Attribute’s game effects.

**Adaptation**

Cost: 1 Point/rank
Type: Power
Relevant Ability: Constitution
Power Modifier Values: None
Progression: Linear, starting at 1 environment (rank 1) increasing to 10 environments (rank 10)
Restrictions: None
Restrictions: Time limit, no Armour; naked form only

The character can adapt to survive in a number of environments hostile to ordinary humans equal to his or her Adaptation rank. Examples of hostile environments include: acidic/basic liquids, extra dimensional, extreme pressure, intense cold, intense heat, noxious gases, radiation, underwater (the ability to “breathe” water), and vacuum (low pressure, not the absence of air). Adaptation does not apply to non-human characters whose natural environment is not the Earth’s atmosphere (such as a mermaid living in the ocean). In these cases, the character must assign Adaptation (Earth Atmosphere) to survive in normal human environments. Surviving in low- or no-oxygen environments is a Special Defense Attribute (page 37), not Adaptation.

The Attribute also provides 5 points of Armour or a +3 Fortitude save modifier against environmental conditions and attacks similar to the adapted environment. For example, Adaptation (Heat) provides Armour while in the desert heat and against fiery blasts, while Adaptation (Pressure) provides Armour while deep-sea diving and against a crushing gravity attack. In most natural Earth environments, this Armour provides complete protection against the elements. Adaptation can thus be viewed as a very limited form of the Armour Attribute in many situations. A character with even rank 1 Armour gains the benefits of Adaptation against environmental conditions. Armour does not protect against specific hostile environments that have less tangible damaging effects, such as extra dimensional, noxious gases, and underwater.

Once selected, the form cannot be altered. Alternate Form allows the character to possess a radically different body shape than his or her normal human form, and exhibit exotic physical features as well.

If a character only has a single, permanent, non-human form, this Attribute should not be applied. Instead, the character must acquire the relevant Attributes and Defects that best represent the form’s capabilities. A character with several different Alternate Forms should assign this Attribute multiple times. The Attributes gained in the character’s Alternate Form obviously cannot be dependent (see page 46) upon the Alternate Form Attribute. Different Alternate Forms can be built with different Attribute ranks as well. To create a character with unlimited additional forms, see the Dynamic Powers Attribute (page 25) with a Shapeshifting specialty.

**Partial-Powered Form (3 Points/Rank)**

The form is built from 10 Power Points for each Alternate Form rank, which can be used to acquire Attributes, Characteristic or Power Attributes, and Defects. The character’s ability scores all drop to zero and thus must be raised with the Alternate Form’s new Power Points. Calculated Values also must be recalculated. Additionally, the character’s regular Attributes, Skills, and Defects no longer function in the Alternate Form, though the GM may decide that some Characteristic Attributes (such as Gadgets, Henchmen, Organizational Ties, Wealth, and others) and some Defects (such as Achilles Heel, Bane, and others) still retain their effects. Defects can also be assigned to the new form to provide additional Power Points. Unless the GM indicates otherwise, normal clothing becomes part of the Alternate Form as well.

**Full-Powered Form (9 Points/Rank)**

The form is built from 10 Power Points for each Alternate Form rank, which can be used to acquire Characteristic or Power Attributes, and Defects. The character retains all the ability scores, Attribute ranks, Skill ranks, and Defect Bonus Points associated with his or her regular form. The newly acquired Attributes and Defects add to the character’s normal form. If the character’s Attributes are modified by the Enhanced (Ability) Attribute, the Calculated Values should be recalculated as necessary. Unless the GM indicates otherwise, normal clothing becomes part of the Alternate Form as well.

**Cosmetic Changes (2 Points)**

A “rank 0” option of the Alternate Form Attribute is also available at the cost of 2 Power Points. This rank allows a character to undergo cosmetic changes that confer no additional abilities on the target. This includes: a 10% size increase or decrease, change of gender, 50% age increase or decrease, colour change (e.g., skin, or hair), and minor physical changes (shape of ears, facial features, or bodily proportions). This can also add the Features (Appearance) Attribute or Physically Unappealing Defect.

**Other d20 Monsters**

If using other d20 source material containing monster write-ups, GMs may simply allow characters to adopt the form and abilities of a given monster using its Challenge Rating as a measure of its Power Points cost. Simply multiply the monster’s Challenge Rating by 10 and add 50 to determine the Power Point value of the given creature. For example, a CR 4 creature is roughly equal to 90 Power Points (4 x 10 = 40; 40 + 50 = 90). Thus, a character with rank 9 Alternate Form could assume the form of a CR 4 creature. GMs must remember that Silver Age Sentinels and other d20 products are not 100% compatible and thus some abilities must be translated to utilize other d20 source material in Silver Age Sentinels (such as natural armour bonuses for Armour Class, see page 49).

**Sample Alternate Forms**

The examples given below suggest some Attributes that may be appropriate for the Alternate Forms, but the GM can modify them if desired. Other types of alternate forms can include electricity, radiation, light, emotion, data, dream, sound, and many others.

**Animal Forms**

Many nature-based shapeshifters have one or more Partial-Powered animal forms. Suggested Attributes: any that are relevant to the specific animal form, such as Armour, Attack Combat Mastery, Features, Flight, Heightened Senses, Jumping, Natural Weapons, Special Movement, Tunnelling.

**Elemental/Chemical Forms**

This option covers a wide range of possible forms, including: acid, base, gold, granite, ice, mercury, water, sulphur, synthetic drugs, etc. Suggested Attributes: Adaptation, Armour, Duplicate, Elasticity, Enhanced (Ableity), Extra Arms, Mass Decrease (Insubstantial), Mass Increase, Massive Damage, Regeneration, Special Attack, Special Defence, Special Movement, Superstrength, Swarm, Tough, Water Speed.

**Flame Form**

The character is composed of fire, and can ignite flammable objects on contact. Any person near the character may suffer burn damage as well. Suggested Attributes: Adaptation, Creation, Extra Attacks, Flight, Heightened Awareness, Invisibility, Mass Decrease (Insubstantial; rank 2), Regeneration, Sixth Sense, Special Attack, Special Defence.

**Gaseous Form**

This form is less substantial than a liquid form. The character cannot pick up solid objects and can only exert the pushing force of a gentle wind. Suggested Attributes: Adaptation, Creation, Extra Attacks, Flight, Heightened Awareness, Invisibility, Mass Decrease (Insubstantial; rank 10), Special Defense.

**Incorporeal Form**

An Incorporeal is a form without physical substance (for example, a ghost or living shadow). The character can pass through walls, walk on air or water, and perform similar ghost-like feats. Suggested Attributes: Adaptation, Mass Decrease (Insubstantial), to meld), Teleport (Within melded object), Tunnelling.

**Superhuman Form**

Some characters maintain dual human/super identities and do not have access to all of their Powers until transformed into superheroes or supernovians. Suggested Attributes: any that are relevant to character’s superhuman form.

**Two Dimensional Form**

A 2-D character has height and width, but not depth. He or she can squeeze through the spaces between atoms, and is completely invisible when viewed from the side. An entire new two-dimensional universe may be waiting to be explored by such a character. Suggested Attributes: Adaptation, Mass Decrease (Insubstantial, rank 10), Pocket Dimension, Special Defense, Special Movement, Speed.
**Armour/Force Fields in Other d20 Games**

If converting a Silver Age Sentinels character to another d20 system game, or vice versa, Armour (and Force Fields) is handled very simply. In Silver Age Sentinels, Armour is treated as Damage Reduction of an amount equal to the protective value of the Armour while the rank divided by two indicates the type of weapon that can overcome the damage reduction. For example, a character with rank 6 Armour which provides 30 points of protection, would have Damage Reduction 30/2 in other d20 games. In most cases, this system will work in reverse. For example, a creature with Damage Reduction 20/2 would have rank 4 Armour in Silver Age Sentinels.

Some portions of a character/creature’s Armour Class in other d20 system games factor into its Armour rating, rather than Armour Class, in Silver Age Sentinels. If a creature gains a “natural,” “hide,” “armor,” or otherwise naturally-acquiring Armour bonus, that bonus is treated as protection provided via the Armour Attribute in Silver Age Sentinels. For example, a creature from another d20 system that has an AC of 28 (+2 size, +1 Dex, +19 natural), would, in Silver Age Sentinels, have an Armour Class Modifier (see page 49) of +128 less the +19 natural bonus minus the base of 10, but would have 19 points of Armour (effectively equal to rank 4 Armour with a 1 BP Restriction). A point attack that hit the creature would have its damage reduced by 19. Similarly, a character who was wearing chainmail armour, who had an Armour Class of 16 (+2 Dex, +4 armour) would have an Armour Class Modifier of +2 (10 — 4 for the chainmail armour minus the base of 10) and 4 points of Armour in Silver Age Sentinels.

**Armour**

Cost: 1 or 3 Points/rank
Type: Power
Relevant Ability: Constitution
Power Modifier Values: None
Progression: Linear, starting at 5 point damage reduction (rank 1) increasing to 50 point damage reduction (rank 10)
Reduction: Reduced Armour values
Restrictions: None

The Armour Attribute represents actual armoured plates, or simply skin or clothing that is superresistant to damage. It is most often found on combat vehicles, cyborgs, androids, giant monsters, and, of course, superbeings.

Armour reduces the damage that is inflicted on the character or structure. Armour reduces the damage of each attack by 5 points per rank (10/rank for Shield). The base cost for Armour is 5 Points/rank.

A number of options are available for the Armour Attribute, which alter the Attribute’s point cost or modify the Armour’s effectiveness. The minimum point cost of Armour, regardless of options, is 1 Power Points.

**PARTIAL**

The Armour has a small thin area (half Armour value, -1 to point cost) or an unarmoured area (no Armour value, -2 to Point cost) that can be targeted using a Called Shot (see page 54). Point cost reductions apply to the total cost of Armour, not the cost per rank.

**OPTIMIZED ARMOUR**

The Armour is focused against a particular uncommon attack form. Eligible attack forms include electricity, cold, laser beams, fire/heat, energy blasts, etc. Armour cannot be optimized against broad categories such as blunt impacts or piercing weapons, however. Optimized Armour provides doubled protection against the chosen attack form only, and no protection against other forms. A character can acquire both Optimized Armour and ordinary Armour by assigning the Armour Attribute twice.

**SHIELD ONLY**

The Armour does not cover the character’s entire body. Instead, it is a shield that the user must deliberately interpose in front of a melee or unarmated attack using a Block Defense (see page 57). The character must also possess the Combat Technique (Block Ranged Attacks) Attribute to use the shield in a Block defense against ranged attacks. If the character successfully defends, the shield’s Armour can protect against 10 points of damage each rank. This option reduces the cost of Armour to 1 Points/rank (rather than 3 Points/rank).

**ATTACK COMBAT Mastery**

Cost: 3 Points/rank
Type: Characteristic
Relevant Ability: None
Power Modifier Values: None
Progression: Linear, starting at +1 base attack bonus (rank 1) increasing to +10 base attack bonus (rank 10)
Reduction: None
Restrictions: None

Attack Combat Mastery denotes either an innate “killer instinct” or the character’s intimate knowledge of a wide range of offensive combat techniques covering all aspects of armed and unarmed encounters (including Special Attacks and ranged weapons). Individual Combat Skills (page 44) let a character specialize with particular weapons or specific styles, but Attack Combat Mastery allows a character to pick up any weapon (or use none at all) and be dangerous proficiently.

Each rank in this Attribute raises the character’s base attack bonus by one. This may provide a character with additional, secondary attacks should it increase the character’s base attack bonus above +5, +10, or +15.

**Block Power**

Cost: 1 or 6 Points/rank
Type: Power
Relevant Ability: Wisdom
Power Modifier Values: Area, Duration, Targets
Progression: Linear, starting at -1 penalty dice rolls to effect character using 1 specific Power Attribute (rank 1) increasing to -10 penalty dice rolls to effect character using up to 10 Power Attributes (rank 10)
Reduction: More than one but less than all
Restrictions: Under certain conditions; against broad or specific group of people; weak against a Power

Opponents have difficulty affecting the character with specific Powers because the Attributes’ effects are blocked. For 1 Point/rank the character can block one Power at each rank, which must be determined during character creation (or when Block Power is assigned as advancement). In the case of the Special Attack Attribute, only another character’s single, specific attack is blocked (which reduces an enemy’s chance to hit the character). For 6 Points/rank, the character can block all Powers, including all Special Attacks (they suffer a penalty to hit the character but if they do hit, they have full effect). The Duration PMV only applies when the character is using Block Power to stop specific Attributes from affecting a willing or unwilling target, rather than him or herself. Targets cannot be blocked from the effects of their own Attributes, however.

When an opponent targets the character, he or she must make a successful check against a DC of 10 plus the character’s Wisdom modifier with a -1 penalty for every rank of the target character’s Block Power Attribute. If the check fails, the Power does not affect the character (although a multi-target Power may still affect the other targets). The check’s ability modifier is determined by the “Relevant Ability” of the Power used. If no ability score is indicated, the Wisdom modifier is used as a default. If the check succeeds, the target character is affected by the Power as normal.

**Example**

**Example**

**Mister Matthews knows several secrets about mammals and is able to use that knowledge to summon and control them. He has the Attribute at rank 2, which enables him to normally summon up to five mammals from within his area of influence (Area 4, or 100 yards). Restricting the Attribute to a broad group of animals, Human control is covered by the Mind Control Attribute (page 29). The Attribute rank determines the maximum number of animals that can be summoned. If fewer animals are in the area of effect, only those will obey the summons. Additionally, the animals do not appear magically; they must find a way to travel to the character. After the Duration PMV has expired, the animals will return to their normal activities and habitats. Any animals still travelling to the summoning character will cease their journeys at that time as well.**

If the character limits the Summon-Control to a single broad group of animals, the Attribute functions at one rank higher. Broad animal groups include: mammals, insects, reptiles, amphibians, fish, avians, etc. If limited to a single specific group, the Attribute functions at two ranks higher. Specific animal groups include: dogs, cats, rodents, ants, bees, large reptiles, frogs, sharks, birds of prey, etc. If limited to a specific type of animal, the Attribute functions at three ranks higher. Examples of animal types include: poodles, tigers, rats, fire ants, crocodiles, tree frogs, hammerhead sharks, eagles, grizzly bears, etc.

For 3 Points/rank, the animals are summoned through supernatural means. The character can always summon the maximum number of allowable animals (as determined by rank), and the animals arrive within a single round. When the summoning Duration expires, the animals instantly return to their original location.

An alternate 5 Points/rank version of this Attribute — Demonic Summon/Control — allows the character to summon creatures from other dimensions or planes of existence. The creatures arrive within a single round. The creatures are built using 5 Power Points for each rank of Area PMV assigned. When the Duration expires, the creatures instantly return to their original location.

**Example**

Pan possesses Block Power at Level 2 (12 Points). This means that anyone attempting to affect the glittery gal with a Power incurs a -2 penalty to any Check Values. Thus, a character attempting to teleport her, for example, will suffer a -2 penalty to his or her Mind Stat check.
**Combat Technique**

- **Cost:** 1 Point/rank
- **Type:** Characteristic
- **Relevant Ability:** None
- **Power Modifier Values:** None
- **Progression:** Linear, starting at 1 technique (rank 1) increasing to 10 techniques (rank 10)
- **Reduction:** None
- **Restrictions:** Under certain conditions; against broad or specific group of opponents; with specific weapons or weapon groups

The Combat Technique Attribute allows a character to perform astounding feats with a wide variety of melee or ranged weapons, or special attacks. For a listing of penalties associated with some special combat manoeuvres, see page 56. Each rank gives the character one combat technique; the Game Master will determine if a specific manoeuvre can be assigned multiple times. The GM and players are encouraged to develop their own combat techniques as well.

**Accuracy**

The character suffers reduced dice penalties when attempting an accurate attack, such as striking at partial Armour, weak points, or vital spots, or shooting at longer-than-usual ranges. Accuracy is also used when attempting a special feat or trick shot, such as carving an initial on someone’s body or ricocheting an arrow off a wall to shoot a target around a corner. Each difficulty penalty is reduced by 2 (to a minimum of 0). For example, attacking a vital spot (-8 penalty) would become a -6 penalty, while firing at double range (-4 penalty) would receive a -2 penalty.

**ACV Knockback**

The character is proficient at maximizing the distance that he or she knocks opponents back after a successful hit (see Knockback, page 58). The character adds one half of his or her base attack bonus, in yards, rounded up, to the knockback distance inflicted upon the target of a successful hit.

**Blind Fighting**

The character does not suffer penalties associated with attacking or defending with melee weapons or while unarmed in poor light, absolute darkness, or against an invisible opponent.

**Blind Shooting**

The character suffers half penalties associated with attacking with ranged weapons in poor light, absolute darkness, or against an invisible opponent. This technique can be assigned twice to reduce the penalty to zero. The character must be capable of detecting the general presence of the target, however, through one of his or her senses (smell, hearing, sixth sense, etc.).

**Block Ranged Attacks**

Under normal circumstances, a character cannot use a Block Defense (page 57) against a ranged attack. With this technique, a character gains this defensive option.

**Concealment**

The character has an unearthly ability to conceal weapons about his or her person. As long as the character has something to hide the weapons (even if it only long hair or a light robe) the character’s weapons will not be noticed by anything short of an actual physical search, and such a search is conducted at a -4 penalty. A Special Attack weapon with the Concealable Ability is even harder to find: searches suffer a -12 penalty.

**Judge Opponent**

The character can judge his or her opponent’s approximate base attack bonus and weapon Skill rank from the foe’s attitude and manner even without actually seeing him or her fight. Additionally, the character can accurately estimate the opponent’s remaining Hit Points. For both of these advantages, the GM may decide to provide descriptive indications such as “your enemy is much better than you with a sword, but if you connect a few times with your eye blast, it will drop him,” rather than saying “the enemy’s base attack bonus is +16, with a Melee Attack (Sword) Skill of 4, and he has 120 Hit Points remaining.”

**Leap Attack**

The character can make leaping attacks with his or her melee weapon, delivering additional damage due to momentum. Any time the character has a higher Initiative than his or her opponent, he or she may attempt a leaping attack. If the strike is successful (it hits and the target fails a defense) the character gains an extra 1d6 bonus to damage and may additionally add his or her Acrobatics Skill rank (if any) to the damage. If the character fails to hit, however, or the opponent succeeds with his or her defense, the character is off balance and receives a -2 penalty to the character’s Armour Class until his or her turn to act in the following round.

**Lighting Reflexes**

The character reacts quickly in combat and frequently out manoeuvres opponents. Each time this technique is selected, the character gains +5 to all his or her Initiative rolls.

**One Shot Left**

The character will always have at least one projectile remaining for his or her ranged weapon, even after an extended combat. This might be a final bullet in a gun, arrow in a quiver, plasma unit in a wrist blaster, or stone in a sling. This option does not remove the need to reload weapons in a game that uses realistic ammunition rules, but rather assures that the character will not be forced to reload at a critical moment. One Shot Left does not affect weapons or attacks built using the Limited Shots Disability (page 57).

**Portable Armoury**

The character will always have easy access to any weapon required for a particular task, including illegal weapons and accessories not available to the general public. The actual weapons and accessories must still be acquired via the Gadgets Attribute (page 25), but remarkably, the character can access them whenever he or she needs them instead of being forced to return to where they are normally stored. Characters with Portable Armoury may also make field modifications on their weapons, switching options such as laser sights or scopes in a single round.

**Stealth Hand**

This is the ability to use Attack Combat Skills with ease while the character is moving quickly (running at full speed, flying at speeds over 100 mph, riding in a vehicle, etc.) or otherwise engaged in complex stunts. This greatly reduces the penalties a character normally suffers for attacking while in motion. Each penalty is reduced by 4 (to a minimum of 0). A character with this ability may also use weapons in conjunction with the Acrobatics Skill, and may aim while they are moving.

**Two Weapons**

The character can effectively fight with two melee or ranged weapons at once against the same or different targets, provided both weapons are designed for one-handed use. When using two weapons, the character can attack twice using the normal Two Weapons rules (page 54), but the penalty for doing so is reduced by 2 (to a minimum of 0). Alternatively, the character can attack with one weapon and defend with another receiving a -2 penalty to Attack checks he or she makes but adding a +2 bonus to his or her defense checks vs. melee or unarmed attacks. This bonus lasts until the character’s next turn.

**Weapons Encyclopaedia**

A character has the ability to recall the vital statistics and important quirks of practically all known commercially available weapons. This includes, but is not limited to, its general level of reliability, as well as all vital statistics — material composition, manufacturer, ammunition capacity, calibre, model year, possible outfitted accessories, etc. Characters without this ability will only have such information on weapons they actually own or use regularly and will need to successfully roll a Military Science (Hardware Recognition) Skill check to recall important details usually against DC 10-15. In addition, Weapons Encyclopaedia also includes knowledge on acquiring weapons, so characters will have a +4 bonus on any Street Sense or Business Management Skill checks needed to locate or buy legal or illegal weapons.

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**Computer Scanning**

- **Cost:** 2 Points/rank
- **Type:** Power
- **Relevant Ability:** Intelligence
- **Power Modifier Values:** None
- **Progression:** Fast Progression Chart, starting at 1 foot radius area (rank 1) increasing to 1,000,000 mile radius area (rank 4); then Fast Progression Chart, starting at 1 mile radius area (rank 5) increasing to 100,000 mile radius area (rank 10).

- **Reduction:** None
- **Restrictions:** Under certain conditions; in particular regions; specific types of computers or data

With a successful Intelligence-based check, characters with this Attribute can access, read, and understand data from all computers or “Silicon Age” technology in the surrounding area. The DC for the check is determined by the complexity of the computer; most computers are DC 10 while high-tech, secure machines are about DC 20 to 25. When attempting to access a computer built as an Item of Power, the character suffers a penalty to the check of -2 for each rank of the Item of Power. The Attribute rank determines the maximum area in which the computers can be scanned. To read multiple computers over a network, the area rank must be high enough to encompass the target computers. Since this Attribute can be a very powerful tool in a campaign, the GM and players should ensure it is used appropriately.

Characters who can control and manipulate computer data should acquire the Dynamic Powers Attribute. Alternatively, characters who can control machine technology such as automobiles and construction equipment might instead possess the Telekinesis Attribute (page 38), with a specific restriction.

**Example**

White Hat possesses Computer Scanning at rank 4, enabling her to read the information on any computer within 100 yards. She does not need to have direct data access to the computer — she is able to mentally scan the information stored in the computers’ harddrives as well as in their memory. She can even read information stored on a floppy disk or other storage media. If she attempts to read the memory systems an Item of Power such as Rain Killer’s armour (a rank 14 Item of Power), however, she suffers a -2 per rank of the item. Therefore, White Hat would suffer a -28 penalty to the attempt — the armour is heavily protected from this sort of invasion.

**Contamination**

- **Cost:** 2 or 4 Points/rank
- **Type:** Power
- **Relevant Ability:** Constitution
- **Power Modifier Values:** Area, Range, Targets
- **Progression:** Fast Progression Chart Reversed, starting at 1 area (rank 1) increasing to 10,000 area (rank 10); then Fast Progression Chart Reversed, starting at 2 area (rank 5) increasing to 100,000 area (rank 10).

- **Reduction:** None
- **Restrictions:** Partial effectiveness; Under certain conditions; specific targets; temporary age

This Attribute represents the character’s ability to transform other people (or animals, or objects) into entities like him or herself. Frequently, this victim can then contaminate even more people. The method should be specified when the character is created. It might be similar to myths behind the vampire legend — the character’s blood carries a “plague” that, normally, characters can be scanned. To read multiple computers over a network, the area rank must be high enough to encompass the target computers. Since this Attribute can be a very powerful tool in a campaign, the GM and players should ensure it is used appropriately.

Characters who can control and manipulate computer data should acquire the Dynamic Powers Attribute. Alternatively, characters who can control machine technology such as automobiles and construction equipment might instead possess the Telekinesis Attribute (page 38), with a specific restriction.

For 2 Points/rank, contamination is “difficult” — the victim must be willing, unconscious, or restrained for deliberate contagion to occur, or the target must perform an unusual activity (such as eating a morsel of the character’s flesh).
For 4 Points/rank contamination is “easy” — the contagion might be similar to a traditional werewolf attack, where a scratch or bite in a victim becomes a werewolf. The GM can add special conditions, limitations, or effects to ensure that becoming a monster is a curse and not a blessing.

The higher the rank of Contamination, the faster the transformation occurs. There should always be some means of curing or delaying the eventual mutation, however. Possible cures include the death of the creature that inflicted the contamination, radical surgery, blood transfusion, or a successful mystical healing.

The GM will decide whether a player character who is turned into a monster remains in the player’s control or is reclassified as an NPC. Any retention (dreams, memories, etc.) of the victim’s former existence depends on the nature of the contamination and whether the victim has been “transformed,” “devoured,” or “reborn” in the process. A person who has been successfully contaminated will usually gain a certain number of Points “paid for” with the Bonus Points acquired by assigning new character Defects (often including Cursed, Ism, Marked, Permanent, and Owned, the last one representing servitude to his or her new master).

Usually the mutation will result in a monstrous form similar to that of the character responsible. Thus, a spider alien that laid an egg in its victim may produce another spider alien, the victim of a vampire will grow fangs, etc. The GM should be wary of potentially undesirable possibilities such as a werewolf character infecting the entire group of characters, thereby creating an entire group of werewolves.

The Contamination Attribute usually allows the creator or mother some measure of control over the newly transformed character. In these instances, the rank of Contamination is added as a beneficial modifier to any Mind Control attempts performed against the subject.

A variation to Contamination inflicts the target with some sort of curse or disease, rather than transforming him or her into a different type of creature. Examples of these afflictions include rapid ageing, debilitating diseases, sensitivity to specific elements, etc.

**Example**

Vampires, who periodically surface in superhero campaigns, have the Contamination Attribute at rank 3. In many cases, when a vampire drains a target of his or her blood, the victim becomes Contaminated and turns into a Vampire as well. This process usually takes a day or two. Since the Vampire must drain all of the victim’s blood, which is difficult unless the target is willing, the Attribute costs 2 Points/rank. The Attributes and Defects gained by the contaminated victim are determined by the GM, but are usually the same as the master Vampire’s Powers and supernatural Defects.

**Creation**

Cost: 2 or 3 Points/rank
Type: Power
Relevant Ability: Intelligence or Wisdom
Power Modifier Values: Duration, Range
Progression: Medium Progression Chart, starting at 1 lb. (rank 1) increasing to 50,000 lbs. (rank 10)
Reduction: Very specific utility
Restrictions: Under certain conditions, creation is visually flawed; limited control over actual object created

This Attribute allows a character to create a non-living object (or set of connected objects, like clothing or a gun and its ammunition). Creation costs 3 Points/rank if the character can create anything (within the limits of his or her rank). It costs 2 Points/rank if the creation is limited to a general class of objects such as “metal,” “weapons,” “clothing,” or “food.”

The character cannot create new objects outside his or her experience. The character could create a book, painting or videotape, but the content must be something with which he or she was already familiar. Likewise, a character who had no familiarity with guns could not create one using Creation. The GM may choose to require a check (or relevant Skill check) if the character attempts a particularly complex creation with a DC appropriate to the difficulty of the rank. Failure may indicate the created object does not function properly, or is otherwise flawed; this is especially applicable when creating complex technological devices. Unless the GM decides otherwise, Creation is only able to make objects that could be classified as Gadgets; it cannot create items of Power.

The created object will remain in existence for a period of time indicated by the Duration PMV. The ability to change one object into another is covered by the Transmutation Attribute (see page 39).

**Damage Absorption**

Cost: 8 or 10 Points/rank
Type: Power
Relevant Ability: Constitution
Power Modifier Values: None
Progression: Linear, starting at up to 5 damage converted into Hit Points (rank 1) increasing to 50 damage converted into Hit Points (rank 10)
Reduction: Partial effectiveness
Restrictions: Under certain conditions; against specific attack types; when battling specific opponents

A character with this Attribute can absorb up to 5 points of damage received from physical attacks (such as guns, swords, punches, or energy blasts) for each rank, and change them into a corresponding number of Hit Points before damage is inflicted. The new Hit Points are added to the character’s current total immediately, which may temporarily raise the total above its normal maximum. Damage that is blocked by the character’s Armour or Force Field Attributes cannot be absorbed. For 8 Points/rank, the character’s Hit Point total can never rise above his or her normal maximum (extra points are lost). For 10 Points/rank, the character’s Hit Points total can be raised as high as twice their normal maximum value (for a duration of one hour). Damage can both be absorbed and converted (by the Damage Conversion Attribute, see below) at the same time.

Damage Absorption does not convert damage from non-physical or complex attacks, including Special Attacks with the following Abilities: Burning, Drain (Any), Flare, Incapacitating, Irritant, Mind or Soul Attack, Stun, Tangle.

**Damage Conversion**

Cost: 6 or 8 Points/rank
Type: Power
Relevant Ability: Constitution
Power Modifier Values: None
Progression: Linear, starting at 1 damage converted into Hit Points (rank 1) increasing to 10 damage converted into Hit Points (rank 10)
Reduction: None
Restrictions: Apply Power Points to specific Attributes; against specific attack types; bartling specific opponents

A character with this Attribute suffers damage from physical attacks (such as guns, swords, punches, or energy blasts) as normal, but receiving damage grants additional Power Points he or she can assign to Power Attributes temporarily. Points can be accumulated between attacks or combat rounds. Additionally, Power Points can only be assigned to Attributes the character already possesses at rank 1 or higher. Damage can both be converted and absorbed (by the Damage Absorption Attribute, see middle column) at the same time. Damage Conversion does not convert damage from non-physical or complex attacks, including Special Attacks with the following Abilities: Burning, Drain (Any), Flare, Incapacitating, Irritant, Mind or Soul Attack, Stun, Tangle. The extra Power Points gained through combat dissipate very shortly after the battle has finished, or before the next dramatic scene (GM’s discretion).

For 6 Points/rank, damage that is blocked by the character’s Armour Attribute cannot be converted. For 8 Points/rank, damage that is blocked by the character’s Armour Attribute can be converted. Damage blocked by the Force Field Attribute can never be converted.

At each rank, the character gains 1 Power Points for every 10 points of damage received from each single attack (round down). Most often, characters use these points to enhance the following Power Attributes: Armour, Regeneration, Special Attack, and Superstrength. Additionally, characters can also enhance the Extra Attacks, Extra Defenses, Massive Damage (focused option), and Massive Damage (all attacks) Characteristic Attributes. Damage Conversion cannot be used to increase Toughness — to increase the character’s Hit Points see Damage Absorption.

For example, a character with rank 5 Damage Conversion gains 5 Power Points for every 10 points of damage received. If an enemy blasted the character with a weapon that inflicts 47 points of damage, the character’s Hit total would reduce by 47 points, but he or she would gain 20 temporary Power Points (47 ÷ 10 = 4.7; rounded down to 4; 4 x 5 = 20). If the character possessed Superstrength at a minimum of rank 1, he or she could raise it by 5 ranks immediately (since 20 Power Points = 4 Power Points/rank = 5 ranks). Alternatively, the character could raise his or her other ability scores by a total of 40 through the Enhanced [Ability] Attribute (since 20 Power Points ÷ 2 Power Points/rank = 10 ranks).

With GM permission, Damage Conversion may be designed to convert forms of energy into Power Points, rather than converting damage. Examples of energy include: sound, light, radiation, mass, heat, and others. The progression of the Attribute in these situations must be discussed with the GM.

**Defense Combat Mastery**

Cost: 2 Points/rank
Type: Characteristic
Relevant Ability: None
Power Modifier Values: None
Progression: Linear, starting at +1 base Armour Class Modifier (rank 1) increasing to +10 base Armour Class Modifier (rank 10)
Reduction: None
Restrictions: None

Defense Combat Mastery denotes either an innate “danger instinct,” or the character’s intimate knowledge of a wide range of defensive combat techniques covering all aspects.
of armed and unarmed encounters (including Special Attacks and ranged weapons). Individual defense combat Skills (page 19) let a character specialize with particular weapons or specific styles, but Defense Combat Mastery allows a character to still proficiently defend him or herself all the time.

The character’s base Armor Class Modifier increases by 1 for each rank in this Attribute.

**DIVINE RELATIONSHIP**

- **Cost:** 1 Point/rank
- **Type:** Characteristic
- **Relevant Ability:** None
- **Power Modifier Values:** None
- **Progression:** Linear, starting at re-rolling 1 dice roll (rank 1) increasing to re-rolling 10 dice rolls (rank 10)
- **Reduction:** None
- **Restrictions:** Time limitation; combat checks; ability score/Skill checks

A character possessing a Divine Relationship may have powerful forces acting as his or her guardian, which can beneficially influence the outcome of important events. Alternatively, the character may be really lucky, have great karma, or can subtly influence his or her surroundings with thought alone. This relationship is represented through the re-rolling of undesirable dice rolls (this includes undesirable re-rolls as well). The player may choose to use the original roll, or any of the re-rolls, when determining the success of the action. The rank dictates the number of times dice can be re-rolled in a single role-playing session, though the GM can alter this time frame as desired.

**Example**

Mother Raven has Divine Relationship at rank 2. When Sam, a player using Mother Raven in a Silver Age Sentinels campaign, rolls a failure when Mother Raven is attempting to race after a fleeing villain, she may elect to re-roll the dice. On the second roll, Sam rolls a success but scores a Margin of Success of 3. Since the Margin of Success will be important in determining if Mother Raven has enough time to catch up to and stop the villain, Sam elects to roll again, hoping for a higher Margin of Success. On her next roll, she again rolls a failure. Frustrated at her unlucky rolls, Sam must hope that the Margin of Success of 3 (her best roll) is sufficient for the task.

**DUPLICATE**

- **Cost:** 6 or 8 Points/rank
- **Type:** Power
- **Relevant Ability:** Constitution
- **Power Modifier Values:** None
- **Progression:** Linear, starting at duplicates with 10 Power Points (rank 1) increasing to duplicates with 100 Power Points (rank 10)
- **Reduction:** Fewer Power Points awarded
- **Restrictions:** Under certain conditions; only certain Attributes are duplicated; shorter duration

A character with this ability can create one or more independent, self-aware duplicates of him or herself, each of which have a maximum number of Power Points dictated by the Attribute rank. The duplicate is not under the character’s control, but will act in a manner consistent with the original character. Multiple duplicates can be in existence at any time, but creating a duplicate requires one non-combat action.

Duplicates only remain in existence for a limited time, usually for a single scene or long enough to complete a single task. Since this Attribute has tremendous impact on a campaign if used too frequently, the GM should impose restrictions on its use as necessary. The player should consider what consequences, if any, will arise should an enemy kill the duplicate.

There are two different types of Duplicate: Customized (8 Points/rank) and Proportionate (6 Points/rank).

**CUSTOMIZED DUPLICATE**

The character can assign the duplicate’s Power Points as desired when this Attribute is first acquired, provided the duplicate does not gain any Attributes or Defects the original character does not possess. Additionally, Attributes and Defects cannot be raised to ranks that would exceed the original character’s ranks. The GM may waive this restriction if it seems appropriate. Once the Power Points are allocated to the duplicate in a specific pattern during character creation, the distribution cannot be changed; all duplicates ever made will be identical.

**PROPORTIONATE DUPLICATE**

If the Duplicate rank is not sufficiently high to create a duplicate with the exact same number of Power Points as the original, a less-powerful duplicate is created. In these cases, the reduced Power Points are distributed over the duplicate’s abilities, Characteristic and Power Attributes, Skills, and Defects proportionately with the original character. The one exception to this rule involves the Duplicate Attribute; the character may decide that his or her twin does not have the Duplicate Attribute.

**Example**

A 130 Power Points character has the Duplicate Attribute at rank 5 (30 points), which allows her to create duplicates with 50 Power Points. This means that any duplicate created would be scaled down to approximately 40% (50/130 = 0.385 or about 40%) of the original character’s values for all abilities, Attributes, Skills, and Defects (rounding appropriately). Thus, if the original character had 15 Dexterity; 10 Strength; 12 Constitution; 16 Intelligence; 19 Wisdom, and 14 Charisma, the duplicate would have a 6 Dexterity, 4 Strength, 4 Constitution, 7 Intelligence, 7 Wisdom, and 6 Charisma — all 40% of the original’s value. Similarly, if the character had the Teleportation Attribute at rank 5, her duplicate would only have it at rank 2 (5 x 40% = 2). In this situation, the twin would also have the Duplicate Attribute at rank 2. If, however, the character decided that her twin would not possess the Duplicate Attribute, any duplicates created would be scaled down to 50%, rather than 40%. This occurs because the 130 Power Points are first reduced by the 30 points allocated to Duplicate, giving 100 Power Points; a 50 point twin of a 100 point original character means a 50% scale down.

**DYNAMIC POWERS**

- **Cost:** 10, 15, or 20 Points/rank
- **Type:** Power
- **Relevant Ability:** Variable — Depends on Realm of Control
- **Power Modifier Values:** Area, Duration, Range, Targets
- **Progression:** Linear, starting at weak control approximating rank 1 Attributes (rank 1) increasing to primal control approximating rank 10 Attributes (rank 10)
- **Reduction:** One aspect of category
- **Restrictions:** Under certain conditions; use weakens character, specific targets

Dynamic Powers represent extensive control over an element, ideology, natural phenomenon, or sphere of influence. At low ranks, the character is an initiate, and can only effect minor changes in the Power. At high ranks, the character holds mastery over a Realm, and has an intimate understanding of all things relating to the Power. This is a very open-ended Attribute and should be discussed with the GM at length to determine the effects and limitations in his or her game. Proper use of Dynamic Powers will not unbalance the game, but rather can provide many opportunities for character innovation. As an alternative option to Dynamic Powers, see the Power Flux Attribute (page 32).

- **Example**

Kreuzritter’s magical armour grants him Dynamic Powers (Elemental Control) at rank 5. In a battle against an upstart group of heroes who are hoping to bring the mighty tyrant down, Kreuzritter decides to flex his magical muscles. With rank 5 Dynamic Powers, he is able to envoke up to 10 ranks of Powers with the maximum rank for any individual Power at rank 5. As the heroes rush in, hot for a fight, Kreuzritter commands the elements of air to swirl in a wicked vortex around him, picking up dust and debris and hampering movement — he is attempting to duplicate the effects of Block Power to hinder the heroes efforts to use their Powers against him. He assigns 4 ranks to this Power, thus imposing a 4 penalty on any of his opponent’s attempts to affect him with Powers and Special Attacks. He also uses the winds to mimic Nullify (Drain; Flight) at rank 5, in an effort to ground his opponents and take away their advantage of mobility. With the last, remaining rank, he generates a Force Field — the swirling debris creates a 10 point Force Field around Kreuzritter, protecting him from attacks. With his defenses set in place, he proceeds to dismantle the young upstarts and show them what true Power really is. As the battle unfolds, Kreuzritter recognizes that the team’s fliers are now all disabled so he no longer requires the 5 ranks of Nullify (Drain; Flight). He decides that it is now time to go on the offensive and put these upstarts down for good. He is happy with the winds hindering his foes ability to affect him so he keeps the Block Power in effect, but reduces it to rank 3. He decides to start bashing the puny heroes with Telekinesis (Earth) at rank 4 which will allow him to toss around 1,000 lbs. of earth and rock — more than enough. With the remaining 3 ranks, he creates a rank 3 Special Attack to cast gouts of magma at the heroes. He uses the Telekinesis to encase the heroes in rock, slowly crushing them and making it easier to bury them in magma. The heroes learn, too late, why Kreuzritter is the most feared villain in the world.
In addition, any effect that is an attack on another entity (one that is best represented by the Special Attacks Attribute, page 34) also requires a successful attack roll to hit. If the controlled area produces something that has a more indirect effect, the target should be allowed to attempt an appropriate ability check to resist its influence.

Alternatively, GMs may allow a player with Dynamic Powers to “cast” any spell from other d20 products of equal or lower level to the character’s rank in Dynamic Powers, so long as it thematically matches the character’s realm of influence. This system is less dynamic than the rules provided here, but some players may be more familiar with d20 spells and thus prefer this method.

**Elasticity**

<table>
<thead>
<tr>
<th>Attribute</th>
<th>Cost</th>
<th>Type</th>
<th>Relevant Ability</th>
<th>Power Modifier Values</th>
<th>Progression</th>
<th>Reduction</th>
<th>Restrictions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>2 Points/rank</td>
<td>Power</td>
<td>Constitution</td>
<td>None</td>
<td>Linear, starting at influence over 1</td>
<td>Time limit; naked form only</td>
<td>Power always used in same way stretching inflicts pain</td>
</tr>
</tbody>
</table>

The character can stretch or contract his or her limbs and/or body to a superhuman degree. Increased ranks not only provide greater flexibility, but also the control over fine manipulation (such as using a stretched finger to move specific tumbling mechanisms on a key lock). At high ranks, characters can squeeze under doors and through small holes, as well as mimic crude shapes. While stretched, the character receives a +1 AC Modifier bonus for each rank of Elasticity. Extremely malleable characters — who can contort their bodies into a virtually unlimited number of shapes to gain the benefits of other Attributes — should acquire the Dynamic Powers Attribute (page 23), rather than Elasticity.

**Extra Arms**

<table>
<thead>
<tr>
<th>Attribute</th>
<th>Cost</th>
<th>Type</th>
<th>Relevant Ability</th>
<th>Power Modifier Values</th>
<th>Progression</th>
<th>Reduction</th>
<th>Restrictions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>1 Point/rank</td>
<td>Characteristic</td>
<td>None</td>
<td>None</td>
<td>Slow Progression Chart, starting at 1 extra arm (rank 1) increasing to 500 extra arms (rank 10)</td>
<td>None</td>
<td>Extra arms are cumbersome; arms only function sometimes; arms are awkwardly placed</td>
</tr>
</tbody>
</table>

This Attribute reflects the character’s ability to use extra limbs and hands. By assigning this Characteristic Attribute, the character can acquire more. An “arm” is defined loosely as an appendage that can reach out and manipulate objects. A trunk, tentacle, or prehensile tail is an arm; an appendage that simply ends in a gun-barrel, melee weapon, stump, or tool mount is not. Legs with paws or feet are not usually considered to be “arms” unless the character has good manipulation ability when using them (such as the way chimpanzees can use their feet to grasp objects). Extra arms are useful for holding onto several things at once, but do not give extra attacks (for that ability, see Extra Attacks Attribute, below).

This Attribute is useful when a character should have one or more high ability score values, but the player wants to indicate that the elevated Attributes were gained after a supernatural event occurred. For most instances, assigning Power Points to the Enhanced [Ability] Attribute or to the ability score directly results in the same benefit: a character with a Constitution of 30 or a Constitution of 14 with Enhanced [Constitution] at rank 4 both have a Constitution of 30. Since Enhanced [Ability] is a Power Attribute, however, it can be subject to the effects of other Attributes such as Mimic Powers (page 29) and Nullify (page 30).

**Environmental Influence**

<table>
<thead>
<tr>
<th>Attribute</th>
<th>Cost</th>
<th>Type</th>
<th>Relevant Ability</th>
<th>Power Modifier Values</th>
<th>Progression</th>
<th>Reduction</th>
<th>Restrictions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>1 Point/rank</td>
<td>Power</td>
<td>Wisdom</td>
<td>Area, Duration, Range</td>
<td>Linear, starting at influence over 1 environment (rank 1) increasing to influence over 10 environments (rank 10)</td>
<td>None</td>
<td>Very specific influence effect, only under certain conditions, easy to counteract</td>
</tr>
</tbody>
</table>

The character can initiate minor influence over environmental conditions such as light, darkness, heat, cold, sound, specific weather conditions, etc., as determined by the GM. The control is not sufficient to inflict significant damage on individuals or objects within the Area PMV of influence unless the target is particularly susceptible to damage from that environment (such as delicate plants dying from cold air, or a vampire with a Bane Defect to bright light). For damaging environmental effects, the character should acquire the Special Attack Attribute (page 34) with the Dependent Defect (page 46). For enhanced influence over the environment (such as weather control), see the Dynamic Powers Attribute (page 23).

This Attribute reflects the character’s ability to use every defensive combat situation to his or her benefit. Each round, the character may make one or more additional defensive actions. Additionally, penalties for performing more than one defensive action each round (see page 57) only apply after the extra defenses are used. For example, a +2 penalty is applied to the fifth defense for a character with rank 3 Extra Defenses.

**Features**

<table>
<thead>
<tr>
<th>Attribute</th>
<th>Cost</th>
<th>Type</th>
<th>Relevant Ability</th>
<th>Power Modifier Values</th>
<th>Progression</th>
<th>Reduction</th>
<th>Restrictions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>1 Point/rank</td>
<td>Characteristic</td>
<td>None</td>
<td>None</td>
<td>Linear, starting at 1 feature (rank 1) increasing to 10 feature (rank 10)</td>
<td>None</td>
<td>None</td>
</tr>
</tbody>
</table>

This Attribute reflects the character’s ability to use extra limbs and hands. By assigning this Characteristic Attribute, the character can acquire more. An “arm” is defined loosely as an appendage that can reach out and manipulate objects. A trunk, tentacle, or prehensile tail is an arm; an appendage that simply ends in a gun-barrel, melee weapon, stump, or tool mount is not. Legs with paws or feet are not usually considered to be “arms” unless the character has good manipulation ability when using them (such as the way chimpanzees can use their feet to grasp objects). Extra arms are useful for holding onto several things at once, but do not give extra attacks (for that ability, see Extra Attacks Attribute, below).

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must maintain a minimum speed (at least 1/10 of his or her maximum speed) once airborne to avoid crashing. Flight costs 2 Points/rank if the flyer is either a Skimmer/Hovercraft or a Glider.

**Shimmer / Hovercraft**

The character is limited to shimmering no more than a yard or two off the ground or water. He or she may be riding on a cushion of air, magnetic lines of force, or even travelling along a magical weave.

**Glider**

The flyer can only become airborne if he or she launches from a high place (like a tree or rooftop) or from a fast-moving vehicle. Additionally, he or she can only gain speed by diving, or gain altitude by riding thermals.

### Force Field

**Cost:** 4 Points/rank  
**Type:** Power  
**Relevant Ability:** Intelligence  
**Power Modifier Values:** Area, Duration, Range  
**Progression:** Linear, starting at 10 point damage reduction (rank 1) increasing to 100 point damage reduction (rank 10)  
**Reduction:** Lower damage reduction  
**Restrictions:** None (see Limited Disability, below)

> A Force Field is an energy field around the character that protects against incoming attacks. Force Fields can represent magical barriers, telekinetic shields, or technological “screens.” The Area PMV is essential for the Force Field; Area rank 2 is required to make it a form-fitting Force Field for a character. Additionally, Duration is only required if the character wishes to create a Force Field that remains unattended. In this case, the Duration indicates how long the Force Field will remain in place before vanishing. Force Fields created in this way cannot move — they are static structures.

A typical Force Field is different from Armour, since it can be battered down by a sufficiently powerful attack. A Force Field can be “up” or “down.” When down, it does not stop any damage. Unless the Detectable Defect (page 156) is assigned, an up Force Field is invisible. Force Field status must be determined at the start of the character’s actions for the round and cannot be changed until his or her turn to act in the next round.

Attack damage is first applied to the Force Field, with any additional penetrating damage applied against Armour (if any). Thus, if a weapon hit successfully penetrates a Force Field, the Armour Attribute can still protect against it. A Force Field can be reduced or even knocked down by a sufficiently powerful attack. If an attack does more damage than the Force Field prevents (even if the rest of the damage is absorbed by the Armour), the Force Field temporarily loses one rank of effectiveness. The character can only regain ranks if the field is down and regenerating, unless the Regenerating Ability is assigned. A Force Field recovers one rank every round it is turned off and not in operation (“down”). A Force Field that is knocked down to zero ranks automatically shuts off to regenerate.

A Force Field can be given additional customized Abilities or Disabilities. Each Ability taken reduces the protection provided by the Field by 10 points, but gives it some special capability. Each Disability taken increases the protection of the Field by 10 points but adds some sort of weakness. See the sidebar Armour and Force Fields in Other d20 Games (page 20) for additional information.

### Force Field Abilities

**Air-Tight**

The field prevents the passage of gas molecules. While this is a beneficial defense against toxic gas attacks, a character in the field will eventually deplete all breathable oxygen.

**Blocks Incorporeal**

The field prevents the passage of astral, ethereal, or otherwise incorporeal characters through it.

**Blocks Teleport**

A character cannot teleport into or out of the field. This Ability cannot be used with the Shield Only Disability.

### Field-Penetrating

The Force Field can be used to interpenetrate other Force Fields while making attacks (or moving through them). If the character’s Force Field is in direct contact with an enemy Force Field, and can stop more damage than the foe’s, the enemy’s field offers no protection against the character’s attack, but it is still up. In this case, the character may actually move through the neutralized field.

### Offensive

The field delivers a powerful electric or energy shock to anyone who touches it. The damage equal 1.5d6 points for every 10 points of damage that the Force Field currently stops. Consequently, the damage delivered by an Offensive Force Field decreases as the Field becomes damaged and is knocked down in levels of effectiveness.

### Regenerating

If the character uses one non-combat action to regenerate the Force Field, it regains one lost rank of effectiveness. A character with the Extra Attacks Attribute (page 24) can regenerate multiples ranks each round.

### Force Field Disabilities

#### Both Directions

The Force Field blocks attacks moving in any direction, both inwards and outwards, thereby virtually preventing the user from attacking when the Force Field is up. This means that when the Force Field is active and the user makes an attack, the Force Field will affect their attack as it would an outsider attacker’s reducing the damage inflicted and going down in rank if its protection value is exceeded. This Disability cannot be used with the Shield Only Disability.

#### Full Impact

Whenever the character is hit with an impacting physical attack, he or she can feel the force of the attack though he or she may not receive any damage. Consequently, the character is affected by the attack’s full Knockback value (see page 58), before the damage is reduced by the Force Field.

#### Internal

The field is only usable inside a specific building or other structure. This can be used to represent a Force Field that protects a vital part of a building’s interior such as the power plant or dungeon cells, or a character who draws personal Force Field energy from some sort of power source inside his or her headquarters.

#### Limited

The field has a major or minor limitation. An example of a minor limitation would be a Force Field that is effective against ranged attacks but not melee, or one that offers full-strength frontal and rear protection but only half-strength protection from above. An example of a major limitation would be a Force Field that prevents the character from making any attacks during operation, one that is unstable in certain types of environments (such as sub-zero temperatures or near water), or one that only works against a very specific type of weapon (such as lasers). A minor limitation counts as one Disability, a major limitation as two Disabilities.

#### Shield Only

This option is only available for Force Fields with Area PMV of rank 1 or 2. The Field does not entirely surround the character’s body. Instead, it is a shield that the user must deliberately interpose in front of an attack using a Block Defense (see page 57). The character must also possess the Combat Technique (Block Ranged Attacks) Attribute to use the force shield in a Block defense against ranged attacks. If the character successfully defends, the Force Shield can protect against damage associated with the Attribute rank. This Disability cannot be used with the Block Teleport Ability or Both Directions Disability. It counts as three Disabilities.

### Static

The character cannot move when generating the field. He or she may still attack or otherwise act, but must stay in one place (or continue to drift if floating through space, continue to fall if falling, etc.).

---

**Example**

Red Phoenix’s magical armour not only provides inherent protection as armour, but also generates a magical Force Field that further protects her from harm. Her Force Field provides 20 points of protection from attacks as well as blocking incorporeal attacks. If an attack inflicts less that 20 points of damage upon Red Phoenix, the Force Field prevents her from all damage. If an attack inflicts more than 20 points of damage, it is reduced by 20 due to the protection the Force Field provides. The remaining damage hits Red Phoenix (though her Armour will further reduce the damage). When an attack gets past her Force Field, its protective ability is reduced by 10 points. Thus, when an attack inflicting more than 20 points of damage hits her, the Force Field drops to 10 points of protection against subsequent attacks. Therefore, an attack now only needs to inflict over 10 points of damage to affect her and further drop the effectiveness of the Force Field by 10 (dropping it to zero). To “recharge” the Force Field, Red Phoenix must “turn it off” for 1 round per 10 points of protection recovered.

**Gadgeteer**

**Cost:** 2 Points/rank  
**Type:** Characteristic  
**Relevant Ability:** Intelligence  
**Power Modifier Values:** None  
**Progression:** Slow Progression Chart, starting at 1x normal building rate (rank 1) increasing to 1,000x normal building rate (rank 10)  
**Reduction:** Very specific utility  
**Restrictions:** Under certain conditions, specific types of machines; requires expensive/consumable equipment

> The character has an innate knack for creating, modifying, and working with complex machines. Unlike someone who is merely well trained in a particular technical skill, a Gadgeteer is a natural, and is able to flip through a tech manual for an advanced tech in 30 seconds and figure out a way to repair the machine in an hour or so. Most Gadgeteers have high ranks in Electronics and Mechanical Skills as well.

A character with this Attribute can also build new and modify existing Gadgets at an astonishing rate, provided he or she has appropriate parts and facilities. In game terms, this means he or she can modify existing Gadgets or technology-based Items of Power by exchanging Attributes and Defects, as long as the overall point total is unchanged. A Gadgeteer can also build Gadgets and Items of Power, but their creation requires the character to allocate the appropriate number of Power Points.

Alternatively, the GM may describe this Attribute as “Mechanical Gadgeteer,” that allows a character to modify magical Items of Power by exchanging Attributes and Defects.

---

**Gadgets**

**Cost:** 2 Points/rank  
**Type:** Characteristic  
**Relevant Ability:** None  
**Power Modifier Values:** None  
**Progression:** Linear, starting at 1 major Gadget and increasing to 1,000 major Gadgets and 40 minor Gadgets  
**Reduction:** None  
**Restrictions:** Limited functioning; poor workmanship, consumable
The Gadgets Attribute represents a character’s access to useful equipment. Characters do not need to spend Power Points for items that are legal, inexpensive, and mundane in the campaign setting (such as clothing, a backpack, a knife, or consumer goods), unless taken in quantity (GM’s option). For example, “a complete tool box” would be a single minor Gadget; a single wrench is mundane. GMs may ask players to allot points to this Attribute, however, if their characters will begin the game with numerous pieces of equipment to which the average person might not have easy access such as weapons, body armor, or specialized professional equipment.

Gadgets cannot include magic items, secret prototypes, or equipment that is significantly more technologically advanced than what is standard in the setting (instead, see Item of Power Attribute, page 28). It can include common civilian vehicles appropriate to the setting (for example, a car, truck, light airplane, or motorbike in the present day). Less common or more expensive vehicles should count as several items of gear. The GM always has the final say on whether or not an item is available to the characters. Some examples of Gadgets can be found in Chapter 4; the GM can create thestatistics of other items. Costumes for superheroes that are merely designed to withstand the effects of the character’s Attributes and Defects (such as an outfit that stretches with a character possessing the Elasticity Attribute) are simply a mundane Gadgets without Power Points cost. At the Game Master’s discretion, such a costume may fill one minor or major Gadget slot, however.

Although characters may have items that are owned by the organizations to which they belong, they still must acquire these items as Gadgets if they will make regular use of them (though the Conditional Ownership Defect may apply, see page 45). Thus, a police officer would use Gadgets for a pistol, police car, or handcuffs, although these items are property of the police department. This rule is intended mainly for play balance and, naturally, the GM has final say on this issue.

Each rank in this Attribute permits the character to take one major and four minor Gadgets. Alternatively, the character can exchange one major Gadget with an extra four minor Gadgets, or vice-versa. Use the guidelines below to differentiate between major and minor Gadgets.

**MINOR**

The item is somewhat hard to get, or rather expensive. It is something available in a shop or store, or from a skilled craftsman, but it costs as much as an average person’s daily or monthly wage. Alternatively, the item can be less expensive but needs a license or black market contact to acquire. Non-standard items that modify or improve other items of gear (though the Conditional Ownership Defect may apply, see page 45). Thus, a police officer would use Gadgets for a pistol, police car, or handcuffs, although these items are property of the police department. This rule is intended mainly for play balance and, naturally, the GM has final say on this issue.

Modern examples of minor Gadgets include: weapon and vehicle modifications, handguns, premium medical kits, night vision goggles, full camping gear, burglarly tools, expensive tool kits, and personal computers. Ancient or medieval examples include quality weapons, light-weight armour (such as leather or a light mail shirt), lock picks, poisons, or a mule. Gadgets must be appropriate to the world setting — a pistol is a minor Gadget in a modern-day or future setting, but an Item of Power in a medieval superhero game!

**MAJOR**

The gear is usually illegal for civilians, but it may be issued to an elite law enforcement agency, an average soldier, licensed superhero, or a government spy. Modern-day examples of major Gadgets include machine guns, tactical armour, and grenade launchers. Major gear may also include quite expensive but commercially available equipment such as a workshop, car, or motorbike. Very expensive items (such as an airplane, big rig truck, science lab, or medical facility) counts as two or more items (GM’s discretion). Ancient or medieval examples of major Gadgets include a full suit of plate armour, a cavalry horse, a smith’s forge, an alchemist’s lab, or a wagon and team of draft animals.

---

**TABLE 2-17: GROW**

<table>
<thead>
<tr>
<th>Current Grow Level</th>
<th>Height Speed Range Multiplier</th>
<th>Weight</th>
<th>Superstrength Immovable Rank</th>
<th>Damage Bonus</th>
<th>AC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>10</td>
<td>1</td>
<td>+1</td>
<td>-1</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>30</td>
<td>2</td>
<td>+1d3</td>
<td>-2</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>60</td>
<td>3</td>
<td>+2d3</td>
<td>-3</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>100</td>
<td>4</td>
<td>+3d3</td>
<td>-4</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>200</td>
<td>5</td>
<td>+4d3</td>
<td>-5</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>400</td>
<td>6</td>
<td>+5d3</td>
<td>-6</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>1,000</td>
<td>7</td>
<td>+6d3</td>
<td>-7</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>20,000</td>
<td>8</td>
<td>+7d3</td>
<td>-8</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>50,000</td>
<td>9</td>
<td>+8d3</td>
<td>-9</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>500,000</td>
<td>10</td>
<td>+9d3</td>
<td>-10</td>
</tr>
<tr>
<td></td>
<td>+1</td>
<td>x10</td>
<td>+1</td>
<td>+1d5</td>
<td>-1</td>
</tr>
</tbody>
</table>

---

**Example**

**GROW**

*General Winter possesses Grow at rank 8. Since he stands at an immense 10’ tall normally, when he grows he can increase his height to a maximum of 200’ (10’ x 20) + 6’ in a single day. His running speed similarly increases by a factor of 20. Thus, while at normal size, his running speed is 24 yards per round (his Dexterity of 8 times 3 yards per round), it increases to 480 yards per round at his maximum height. His weight increases from a hefty 3,000 lbs. to an overwhelming 15,000 tons which easily explains him gaining Immovable at rank 8. He gains both Superstrength and Armour at rank 8 as well. In addition to the damage increase from Superstrength, General Winter’s attacks inflict an additional 7d3 points of damage at full size. His Armour Class, however, drops by -8 because of his size. General Winter truly is a moving mountain.*

---

**Healing**

| Cost: 4 Points/rank | Type: Power | Relevant Ability: Wisdom | Power Modifier Values: None | Progression: Linear, starting at +1 bonus (rank 1) increasing to +8 bonus (rank 5) | Reduction: None | Restrictions: Under certain conditions, weakened technique, adverse effects |

---

**Growth**

**Cost:** 10 Points/rank
**Type:** Power
**Relevant Ability:** Constitution
**Power Modifier Values:** None
**Progression:** Variable; see chart
**Reduction:** Associated Attributes not gained, or gained more slowly
**Restrictions:** Time limit on growth; naked form only; growth inflicts pain

This Attribute reflects the ability to increase the stature and mass of the character, giving him or her access to several other Attributes and effects (see chart). In addition, increased height and mass, the character gains a corresponding rank of the Armour, Immovable, and Superstrength Attributes. Also, the character’s running speed, weapon range, and damage inflicted by physical attacks and Special Attacks (physical, not energy-based) increase as the character grows. The damage bonus of +1d3 per Grow rank above rank 1 is in addition to those bonuses gained by Superstrength for muscle-powered weapons (see page 36). Finally, opponents attacking the character gain a bonus to their Attack checks equal to the character’s current Grow rank size.

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**Regeneration**

**Cost:** 1 Point/rank
**Type:** Power
**Relevant Ability:** Intelligence
**Power Modifier Values:** None
**Progression:** Linear, starting at +1 bonus (rank 1) increasing to +10 bonus (rank 10)
**Reduction:** None
**Restrictions:** Under certain conditions; situations detected by only one sense; use imposes Initiative penalty

The character possesses a high degree of situational awareness. He or she is usually very alert and receives a bonus to notice nearby hidden things, such as concealed objects, ambushes, or anything else related to sensory awareness. The bonuses of Heightened Awareness are cumulative with those of Heightened Senses (see below).

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**Heightened Senses**

**Cost:** 1 Point/rank
**Type:** Power
**Relevant Ability:** Intelligence
**Power Modifier Values:** None
**Progression:** Linear, starting at +1 sense or technique (rank 1) increasing to 10 senses or techniques (rank 10)
**Reduction:** None
**Restrictions:** Under certain conditions; weakened technique; adverse effects

A character with Heightened Senses has one or more senses that have been sharpened to a superhuman level of accuracy. It can represent either the preternatural sharpening of a specific sense honed by special training (such as a blind person’s trained sense of touch) or the enhanced senses of a paranormal or technologically augmented character. Additionally, several ranks of Heightened Senses reflect the capabilities of sensors built into spaceships and other commercial or military vehicles. For each rank of the Heightened Senses Attribute, the character will either gain one enhanced sense (Type I), one sense technique (Type II), or a combination of Type I and Type II senses. The character must make a successful Intelligence check against an appropriate DC to detect and pinpoint a specific target within a large area (for example, to listen to a specific conversation thought the background noise of the city).

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**Type I**

One of the character’s five senses — hearing, smell, vision, taste, or touch — is enhanced, and can operate over an extended area of detection. A character using a Heightened Sense has a 100% detection rate on checks that relate to using that sense to perceive things that someone with human-level senses might conceivably notice.

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**Type II**

The character has one Heightened Sense technique, which extends beyond human capabilities. Examples of techniques include: electric current detection, infravision, magnetic field detection; microscopic vision; radar sense; radio reception; sonar detection; ultrasonic hearing; ultraviolet, vibration detection; X-ray vision. Most techniques only work at short range, often requiring line of sight.
HENCHMEN
Cost: 1 or 2 Points/rank
Type: Characteristic
Relevant Ability: None
Power Modifier Values: None
Progression: Slow Progression Chart, starting at 1 henchman (rank 1) increasing to 500 henchmen (rank 10)
Reduction: Fewer henchmen available
Restrictions: Limited to specific type of henchmen; henchmen consume the character's resources; henchmen have further limited ability scores/Attributes/Defects/Skills

The HENCHMEN Attribute represents the extent of a character's loyal and dedicated human resources. HENCHMEN—sometimes known as groupies, stooges, toadies, or flunkies—are always eager to carry out the character's commands, and ask for very little in return. They always aim to please, even at their own expense.

For 1 Point/rank, the HENCHMEN are not warriors; they may get in the way of an enemy, or fight in self-defense, but will not attack. For 2 Points/rank, the HENCHMEN will take up arms at the request of their master. For specific talented and loyal battle-ready followers, see the Sidekick Attribute (page 55). Mercenaries who the character hires for specific tasks are not HENCHMEN, since they have an agenda and expect compensation.

Individual HENCHMEN are NPCs. All of the character's HENCHMEN normally have identical ability scores and Attributes, although skills may vary. A character may have followers with varied ability scores or Attributes, but each one counts as two HENCHMEN. Each HENCHMAN should be built on 15 Power Points (plus any Defects) and 50 Skill Points. The 1 Point/rank HENCHMEN should not possess the Attack Combat Mastery, Massive Damage, or Special Attack Attributes, nor should they have Combat Skills. HENCHMEN are not usually superpowered characters, either; players should use the Sidekick Attribute if they wish to create exotic companions for their characters.

HIGHLY SKILLED
Cost: 1 Point/rank
Type: Characteristic
Relevant Ability: None
Power Modifier Values: None
Progression: Linear, starting at +3 Skill Points (rank 1) increasing to +60 Skill Points (rank 10)
Reduction: None
Restrictions: None

A character with this Attribute is more experienced or better trained than an ordinary person, and as a result has more Skill Points than an average adult. Extending this Attribute beyond rank 10 provides 4 additional Skill Points per rank (for example, rank 15 would provide a total of 60 Skill Points). Acquiring several ranks of the HIGHLY SKILLED Attribute is the ideal method for creating a versatile character who may lack superhuman Powers.

HIGHLY TRAINED
Cost: 10 Points/rank
Type: Characteristic
Relevant Ability: None
Power Modifier Values: None
Progression: Linear, starting at +1 class level (rank 1) increasing to +10 class levels (rank 10)
Reduction: None
Restrictions: None

A character with this Attribute has been active for some time. His or her class level is increased by 1 level per rank in the Attribute and the character gains all applicable bonuses as appropriate for the increased class level (see Character Classes, page 11). This Attribute is only suitable during character creation—the character increases his or her class levels after character creation through normal adventuring and the application of Experience Points (see the Player's Handbook).

HYPERLIGHT
Cost: 2 Points/rank
Type: Power
Relevant Ability: None
Power Modifier Values: None
Progression: Fast Progression Chart, starting at 1 times the speed of light (rank 1) increasing to 1 billion times the speed of light (rank 10)
Reduction: Very specific utility
Restrictions: Restricted area of flight; character may suffer damage during flight; unpredictable relativistic time effects (GM's control)

This Attribute is intended for use in star-spanning campaigns, involving travel between solar systems or galaxies. A character with HYPERLIGHT can fly in the vacuum of space (not in an atmosphere) between planets, stars, asteroids, solar systems, and galaxies, at speeds equal to or exceeding the speed of light. The player can determine whether this Power represents warp technology, jump point formation, or the breaking of known physical laws. The Flight Attribute (page 29) is required to escape from the atmosphere and gravity of a planet similar to Earth. Without Flight, the character can only achieve HYPERLIGHT speeds by taking off when already in space.

ILLUSION
Cost: 1-4 Points/rank
Type: Power
Relevant Ability: Intelligence
Power Modifier Values: Area, Duration, Range, Targets
Progression: Fast Progression Chart, starting at 1 foot radius area (rank 1) increasing to 1,000 foot radius area (rank 4); then Fast Progression Chart, starting at 1 mile radius area (rank 5) increasing to 100,000 mile radius area (rank 10)
Reduction: None
Restrictions: Under certain conditions; illusions are flawed in some way; usage inflicts pain

The character can create mental Illusions that fool one or more senses. An Illusion appears to be real to the targeted observers, but is not really there; it has no solid substance at all, and characters who are not the target of the Illusion are unaffected. Comic book characters who can create Illusions are often sorcerers, demons, or people with psionic abilities. See the Projection Attribute (page 32) for the ability to create real images that anyone can detect, rather than mental illusions that target specific people.

An Illusion may be of a particular object or entity, or of a complete scene (such as a furnished room or crowd). It may also be created over an existing person, scene, or object to make it appear different than it really is. An Illusion that is intended is normally static, either remaining in one place or (if created over something) moving as the underlying object or entity moves. To give an Illusion the semblance of independent activity (such as an illusionary person or crowd that moves and speaks) the character must actively concentrate on manipulating the Illusion, and perform no other actions. The maximum amount of time an Illusion will remain in existence is dictated by the Duration PMV.

For 1 Point/rank the character can create Illusions that deceive one sense, usually sight (sense must be determined during character creation). For 2 Points/rank the Illusions can deceive two senses, usually sight and hearing. For 3 Points/rank they can deceive three senses, usually sight, hearing, and smell. For 4 Points/rank they can deceive all senses. No matter how realistic the Illusions, however, they never can cause physical sensations intense enough to inflict damage. An illusionary fire may feel hot, and a character may believe that he or she is burning, but the fire cannot actually deal damage. To create Illusions capable of injuring targets, the character should possess a Special Attack Attribute (page 34) which is tied to the Illusion Attribute through the Dependent Defect (page 46).

A character can normally maintain only a single Illusion at a time. The ability to maintain multiple Illusions at once costs the character an extra 1 point for every distinct Illusion the character can sustain simultaneously after the first. Thus, “Illusion rank 3 (sight only, four Illusions)” would cost six points: three points for rank 3 (one sense) and three more points for being able to sustain four Illusions at a time. A group of objects or entries within the Area PMV, such as a furnished room, a swarm of insects, or a horde of charging warriors, counts as a single Illusion rather than several. If a character is already sustaining his or her maximum number of Illusions and wishes to create another one, an existing Illusion must first be dispelled.

An Illusion may have two types of areas: the Area PMV, and the area determined by the Attribute rank. The Area PMV reflects the maximum area in which the Illusion may be created, while the rank-related area decreases the actual size of the Illusion. The Area PMV of Rank 6 (10 miles) with Attribute rank 3 (10 yards) means that any image up to 10 yards in radius (such as a school bus) can be created, and moved around within a location that has a 10-mile radius (such as a city’s downtown core).

In order for the character to create a convincing Illusion of something complex, the GM may require a Power Usage: Illusion Skill check against a DC appropriate to the complexity of the illusion, depending on how familiar or unfamiliar the character is with the scene that is being simulated. The GM may also give the character a +1 bonus for every rank he or she has in excess of the minimum rank needed to create an Illusion. For example, if a character with Illusion rank 5 decides to create an image with an area radius of one yard (rank 2 effect), a +3 bonus applies (rank 5 - rank 2 = +3). If the check fails, the character’s Illusion has some subtle flaw in it; the character creating it may not be aware of this until someone else points it out, however.

Whether or not an observer recognizes an Illusion for what it actually is depends on the circumstances and should be adjudicated by the GM. For example, if a character creates a visual-only Illusion of a tiger, it may easily fool everyone if it is a few hundred yards away, but if it comes close to the characters, the fact that it is not making any sounds will be obvious. Its lack of a tiger’s scent will probably only be a clue to someone who deliberately attempts to detect an odour, or who has Heightened Senses (Smell). The audio-only Illusion of a tiger roaring from behind a closed door, however, should fool just about anyone... at least until they open the door and see that there is nothing actually there. If appropriate, the GM can require a Will save against a DC of 15plus the illusionist’s Intelligence modifier plus the attacker’s rank in Power Usage: Illusion to “see through” an Illusion; if successful, the illusion disappears.

IMMUNE
Cost: 1 Point/rank
Type: Power
Relevant Ability: Constitution
Power Modifier Values: None
Progression: Linear, starting at 20 yard Knockback reduction (rank 1) increasing to 200 yard Knockback reduction (rank 10)
Reduction: None
Restrictions: Under certain conditions; against specific opponents; against one type of attack

Characters with this Attribute absorb physical impacts better than the average person, reducing the distance by which they are knocked back from impact attacks and forceful blows. If a Special Attack’s or melee attack’s Knockback distance is reduced to zero or below, the target has successfully absorbed the impact of the entire attack (but the attack still inflicts damage). For more information on Knockback, see page 58 (or page 36 for the Special Attack Knockback Ability).

EXAMPLE
Sentinal possesses the Immovable Attribute at rank 3. This means that his Knockback distance is reduced by 60 yards. If Dukel lands with a crushing blow from 150 points of damage (and thus 100 yards of knockback) Sentinal would only be knocked back 40 yards (less than his Constitution).
**Invisibility**

Cost: 2 or 3 Points/rank

Type: Power

Relevant Ability: Constitution

Power Modifier Values: Area, Targets

Progression: Linear, starting at invisibility to 1 sense or technique (rank 1) increasing to invisibility to 10 senses or techniques (rank 10)

Reduction: Partial effectiveness

Restrictions: Time limit; invisible to certain types of characters; naked form only

This Attribute, at 3 Points/rank, will completely hide the character from one or more senses or detection methods. The character may possess a supernatural concealment ability or a technological cloaking device, or have a psychic or magical talent that causes observers to overlook him or her. Alternatively, Invisibility costs 2 Points/rank for a character who is only partially obscured. Opponents attempting to pinpoint/identify a partially invisible character suffer a -4 detection penalty.

For each Invisibility rank, the player selects one sense or technique to which the character is “invisibility.” Senses include the human range for sight, hearing, taste, touch, or smell. Detection techniques include: astral; ethereal; infrared; mental; radar; radiation; sonar; spiritual; ultraviolet; vibration.

While the character may not be detected using specific methods, indirect evidence can still reveal the character’s presence. For example, a character who is invisible to sight will still leave footprints in muddy ground. Similarly, a vase that is knocked from a table by a character who is invisible to sound will still make noise as it smashes on the floor.

In normal combat situations involving human or nearly human opponents, a character who is invisible to sight has a great advantage. Once the invisible character gives away his or her hidden position (for example, by firing a gun, attacking with a sword, or shouting) he or she can be attacked, but there is a -4 penalty for anyone at melee range and -8 for anyone at a greater distance. Heightened Awareness and Heightened Senses can reduce this penalty, as can Combat Technique (Blind Fighting) (page 21). This penalty is halved if using an Area or Spreading attack on the invisible character.

**Item of Power**

Cost: 3 or 4 Points/rank

Type: Characteristic

Relevant Ability: Wisdom

Power Modifier Values: None

Progression: Linear, starting at an item built using 5 Power Points (rank 1) increasing to an item built using 50 Power Points (rank 10)

Reduction: Fewer Power Points awarded

Restrictions: Under certain conditions; limited functioning; item’s Powers are only partially conferred

This Attribute describes any exotic, usually portable item that directly enhances a character in some way (perhaps by conferring Attributes), or one that serves as a useful tool or weapon. An Item of Power represents advanced technology or a relic with paranormal or magical Powers. More ordinary but useful items (such as a car or gun) are covered by the Gadgets Attribute (page 34). Special weapons that others can use are often designed with Item of Power, with points allocated to the Special Attack Attribute (page 34).

Each item is built using up to 5 Power Points per rank of the Item of Power Attribute, which can be used to assign Power Attributes (but usually not Characteristic Attributes). For some character concepts, Items of Power above rank 10 are not unreasonable. Assigning Defects to the item earns Bonus Points, which are used to acquire additional Attributes for the item. Defects that cannot usually be assigned include: Conditional Ownership, Famous, Ison, Marked, Nemesis, Owned, Red Tape, Significant Other, Skeleton in the Closet, and Wanted. Players selecting this Attribute must have a discussion with the GM to determine what abilities the Item of Power possesses and how it works. The player, with GM approval, may also create specific abilities for Items of Power using the Unique Attribute (page 48). An Item of Power may be combined with a mundane, minor, or major Gadget (such as a car that can fly, or a sword that can teleport people).

The item costs 4 Points/rank if it is difficult for the character to misuse or for an enemy to sneak/knock away, or it is almost always with the character. Examples include jewellery, frequently worn clothing, or equipment the character carries with them always. The item costs 3 Points/rank if it is easier for the character to misuse or for an enemy to sneak/knock away, or it is often distant from the character. Examples include thrown weapons, armor that is stored when not in use, and vehicles or equipment that stay at the character’s home until needed.

Additionally, the total cost point (not cost per rank) for the Item is increased by 1 if it can only be used by a small subset of individuals (Restricted Use). For example: only characters with a superhuman Strength, only magicians, only members of a specific native tribe, or only gods. The total point cost is increased by 2 if the Item can only be used by the character (Personal Use); this restriction cannot be reconfigured by someone with the Gadgeteer Attribute.

Items that cannot be lost or stolen, such as objects that are implanted in or fused to the character’s body, are not Items of Power. In these cases, the items are considered part of the character and that the player should use Power Points to acquire the relevant Attributes directly. If a Power Requirement Defect (page 48).

**Rain Killer** possesses a suit of powerful, technological armour. It is a rank 14 Item of Power. Since it is exceptionally difficult to remove the armour from Gillan in combat and it is effectively always with her (she carries it in an attached case with her at all times), its costs 4 Power Points/rank. Additionally, since it can only be used by those for whom it is configured, but can be reconfigured with effort and skill, it has a +1 Point Cost modifier for a total Power Cost of 57 Power Points. The Item of Power is built using 70 Power Points. With those Points, she selects Armour at rank 28 Points, Flight rank 16 Points (with the Detectable Defect (1BP) and a Restriction 30 minutes of flight time before the fuel cell needs re-fueling; 2BP), a rank 7 Force Field (Area 3, 31 Points) with Detectable (1BP) and Undetectable () unable under water and in extreme cold; 2BP, Power Flux at rank 1 Duration 10, 16 Points), and rank 2 Superspeed (8 Points).
The attribute allows the character to mentally dominate other individuals. Sorcerers, some psionic adepts, and creatures with hypnotic Powers (such as many demons or vampires) are among those likely to have Mind Control. The Duration PMV Rank is automatically equal to the Attribute rank; the character does not spend points on Duration.

Mind Control costs 5 Points/rank if it can be used on any human or alien with an Intelligence of 3 or higher (animals are excluded). It costs 4 Points/rank if it works on broad categories of humans (“any American” or “any male,” for example). It costs 3 Points/rank if the category is more specific and less useful (“priests” or “people obsessed with beauty”). Finally, it costs 2 Points/rank if the category is very specific (members of the character’s family, or mutants with a specific gene). The effects of Mind Control should be role-played. If necessary, the GM can take over the character, although it is more fun if the player (with GM guidance) continues to play the character.

Initiating Mind Control requires a full round action. The character must successfully make a Power Usage: Mind Control Skill check (against multiple targets, roll only once) against DC 10 plus the Intelligence modifier of the target (use the highest modifier if targeting multiple people). At ranks 1, 3, 5, 7, and 9, the character receives a +1 bonus to his or her attempt to Mind Control a target. If the check is successful, the target must make a Willpower save against DC 10 plus the attacker’s Wisdom modifier plus the attacker’s rank in Power Usage: Mind Control. When controlling a large number of people, an average Will save for the entire group could be used. At ranks 2, 4, 6, 8, and 10, the target receives a -1 penalty to his or her save when attempting to defend against Mind Control (or when trying to break established contact; see below). At rank 7, for instance, the character gains a +4 bonus while the target suffers a -3 penalty. A character needs to defeat an opponent in Mind Combat (page 39), to toy with his or her emotions (for example, giving the opponent new fears or a preposterous gene). The effects of Mind Control should be role-played. If necessary, the GM can take over the character, although it is more fun if the player (with GM guidance) continues to play the character.

Once Mind Control is established, it remains in effect until either the Duration PMV expires, or until the target breaks free from the control. A target may attempt to break control under two circumstances: whenever he or she is given a command that conflicts with the nature of the character, and whenever the GM deems it appropriate for dramatic effect. To break control, the target must make a successful Willpower save against DC 10 plus the attacker’s Intelligence modifier and Power Usage: Mind Control rank plus the modifiers based on the controller’s Mind Control rank.

**Against Target’s Nature**

If a Mind Controlled target is commanded to perform an action that he or she would not willingly do under normal circumstances, the target can attempt to break control. Additionally, the target may receive a bonus if the action goes against his or her nature. The more distasteful the target finds the command, the greater the bonus. For mildly distasteful actions (such as licking an enemy’s boots), no bonus is given. For highly distasteful or undesirable actions (such as stealing from an ally), a +4 bonus is given. Finally, for exceptionally distasteful or undesirable action (such as attacking an ally), a +8 bonus is given. Note that these bonuses are cumulative with penalties associated with the controlling character’s Mind Control rank.

**When the GM Deems Appropriate**

If the character commands his or her target to perform a number of mundane activities (clean the house, fetching a drink of water, etc.), the GM may decide the target does not receive an opportunity to break established control. Even a seemingly insensitive command such as “sit in the closet” or...
“go to sleep,” however, may have a drastic impact on the lives of others if a bomb is about to explode in the train station or if the target is piloting an airplane at the time. In these instances, the GM may give the target a chance to break free of the Mind Control even if the target does not regard a command as dangerous or distasteful (which would present an opportunity to end the control). This option puts the GM in direct control of the situation, which will benefit the campaign. Naturally, the GM can also apply modifiers to the save attempt that are cumulative with penalties associated with the controlling character’s Mind Control rank.

A character need not control every thought and action of his or her victims but can allow them to live normal lives until they are needed; these targets are known as “sleepers.” Additionally, people who have been Mind Controlled will not remember events that occurred during the time period they are controlled and will have a gap in their memories (unless a Restriction is assigned).

The GM may allow a character to temporarily boost his or her Mind Control Attribute by one or two ranks against a single individual who is either his or her captive by “working” on the subject for a day or more. This bonus can represent concentrated brainwashing techniques or dedicated study of a subject.

Player Characters should only be placed under Mind Control for extended periods of time in exceptional circumstances.

**DESIGNER’S NOTE**

**MIND CONTROL AND DURATION PMV**

You will notice that the Duration PMV for the Mind Control Attribute functions differently than all other entries: the Duration is automatically equal to the Mind Control rank, and thus does not require you to allocate Power Points to it. We designed Mind Control this way for two reasons. First, since the Attribute progression simply provides bonuses and penalties to Mind Control checks and Will saves, we wanted to reflect a specific comic reality: talented individuals can maintain Mind Control for long periods. Thus, the higher the Mind Control rank, the higher the Duration PMV.

Second, we were contending with play balance issues. Since increasing the Duration PMV requires far fewer Power Points than increasing the Mind Control rank (particularly the 5-Point/attribute version), we wanted to prevent low-powered Mind Controllers from disproportionately diminishing their enemies for weeks or months. By connecting Duration to the Attribute rank, we ensured that maintaining Mind Control for long periods of time would require many Power Points.

As a Game Master, you can make Duration for Mind Control a normal PMV if changing the rules suits your campaign better. Be aware, though, of the potential difficulties this may cause.

**EXAMPLE**

Doc Cimitiere, the terrifying and potent Voodoo priest, has Mind Control at rank 9 (the 5-Point/attribute version, thereby allowing him to control any being with a mind). He is therefore able to exert considerable control over anyone he encounters, forcing them to conform to his will. Whenever he attempts to control a target’s mind, he gains a +5 bonus to his Mind Control check. The target suffers a -4 penalty to his or her Willpower save when attempting to resist his commands. With rank 9, he is able to maintain control over a target’s mind for 1 month before his control fades. The target, however, may break the control before the month has lapsed if he or she is ordered to do something against the character’s nature or if the GM deems a resistance check appropriate. Otherwise, the character will attempt to accomplish any task ordered by Doc Cimitiere. If Doc Cimitiere ordered a target to leap in front of a moving bus, the character (who presumably does not want to leap in front of the bus) would make a Willpower save with a -4 bonus (a -4 penalty for Doc Cimitiere’s Mind Control Level; plus a +8 bonus for an exceptionally undesirable action since the results of the action can be deadly). If the save fails, the unlucky victim would leap in front of the bus.

**MIND SHIELD**

Cost: 1 Point/rank
Type: Power
Relevant Ability: Wisdom
Power Modifier Values: Linear, starting at +1 Willpower save (rank 1) increasing to +10 Willpower save (rank 10)
Progression:
Reduction: None
Restrictions: Time limit; against specific characters; against one type of intrusion

A character with Mind Shield is protected against psychic intrusion. This may be a reflection of his or her own psychic abilities, a protective spell, special training, or some innate ability. A character with Mind Shield gains a Willpower saving throw bonus. The bonuses also apply during telepathic mind combat (page 59), and against a Special Attack with the Mind or Soul Attack Ability (page 36). Additionally, each Mind Shield rank provides 3 points of “Mind Armour” that are used for defense during mind combat or against attacks with the Mind or Soul Attack Special Attack Ability.

**NATURAL WEAPONS**

Cost: 1 Point/rank
Type: Characteristic
Relevant Ability: None
Power Modifier Values: None
Progression: Linear, starting at 1 natural weapon (rank 1) increasing to 10 natural weapons (rank 10)
Reduction: None
Restrictions: Against specific targets; less damage; slow to use (Initiative penalty)

The character possesses one Natural Weapon per rank. Possessing more than one such natural weapon gives the character a wider variety of attack forms. Normal damage inflicted by a successful attack is outlined in Chapter 3 (page 57).

Hands, feet, a heavy tail, ordinary teeth, or hooves are not normally counted as Natural Weapons since they are (relatively) blunt, and thus only inflict normal unarmed damage (1d3).

**CLAWS OR SPIKES**

The character possesses sharp talons or spikes on his or her fingers, paws, or feet. In addition to regular damage, the claws inflict 1d3+2 additional damage points when used in melee combat. This attack uses the Unarmed Attack (Strikes) Skill.

**FANGS, BEAK, OR MANDIBLES**

The character has very sharp teeth, or alternatively, a beak or insect-like mandibles. This natural weapon inflicts only +2 points of damage above normal damage in melee combat, but a successful strike that penetrates Armour gives the character the option to maintain a biting grip and continue to inflict equivalent damage in subsequent rounds. These additional attacks are automatically successful, but the opponent can break the hold with a successful Strength check. While the attacker is maintaining a biting grip, his or her own ability to defend is impeded: the attacker cannot use weapons to defend, and suffers a -4 AC penalty against all attacks. This attack uses the Unarmed Attack (Bites) Skill.

**HORNS**

These are large horns on the head, used for butting or stabbing. Horns add +2 extra points of damage to normal damage in melee combat but are exceptionally ineffective if the character charges into battle. If the character wins Initiative against an opponent and has room for a running start, he or she can lower his or her head and charge. A successful attack will deliver normal attack damage, plus 1d6+2 (rather than the normal +2) points damage. If a charge fails to connect, the charging character will be balanced and suffers a -2 AC penalty for the remainder of the round and a -4 Initiative roll penalty on the following combat round. This attack uses the Unarmed Attack (Strikes) Skill.

**SPINES**

The character is covered in nasty spikes, quills, or sharp scales. Anyone who wrestles with the character automatically takes 2 damage each round. This damage is in addition to any attack damage delivered. During these struggles, the opponent’s clothes will also be ripped and shredded unless they are armoured.

**TALL STRIKER**

If the character has a combat-ready tail it can be equipped with spikes, a stinger, or other similarly nasty weapon. The attack inflicts +2 damage. This attack uses the Unarmed Attack (Strikes) Skill.

**TENTACLES**

One or more of the character’s limbs — or possibly his or her hair — are actually tentacles. A character with tentacles gains a +2 attack bonus to his or her own weapon attacks and a +1 to their natural damage. Tentacles are also difficult to avoid in combat (opponent suffers a -2 AC penalty).

**NULLIFY**

Cost: 7 or 12 Points/rank
Type: Power
Relevant Ability: Wisdom
Power Modifier Values: Area, Duration, Range, Targets
Progression: Linear, starting at rank 1 Power Attributes (rank 1) increasing to rank 10 Power Attributes (rank 10)
Reduction: None
Restrictions: Under certain conditions; against specific targets; against specific Attributes

With a successful Power Usage: Nullify Skill check against DC 10 plus the target Power’s rank (highest rank if targeting more than one Power), the character can temporarily render the Power Attributes (not Characteristic Attributes) of other characters unusable within the Area PMV. The Nullify Attribute can be ranked to increase the maximum Power rank that can be nullified. The character can nullify an Attribute as long as indicated by the Duration PMV, it is recommended that Duration not extend past rank 6 for Nullify.

For 7 Points/rank the character can only nullify one Attribute each combat action. Thus, a character with Extra Attacks rank 3 can Nullify four Attributes each round. For 12 Points/rank, the character can nullify all Attributes simultaneously at the appropriate ranks (as indicated above).

**NULLIFY (DRAIN)**

For an additional 3 Points/rank, this Attribute can be specified as a Nullify (DRAIN). At each Attribute rank, the target’s single Attribute (at 10 Points/rank) or multiple Attributes (at 15 Points/rank) are reduced by one rank, to a minimum of rank 0. For example, if a character with rank 5 Nullify (DRAIN) at 15 Points/rank targets a character who has rank 3 Armour, rank 8 Flight, and rank 10 Teleport, the target is reduced to rank 0 Armour (5-5=0), rank 3 Flight (8-5=3), and rank 5 Teleport (10-5=5). If, instead, the character only had regular Nullify, the Flight and Teleport Attributes would be unaffected since they are above rank 5 Attributes.

The character uses Nullify (DRAIN) on the Special Attack Attribute, only damage is reduced (-1d6-2 damage for each Nullify rank). None of the Attack Abilities are affected directly, though the effectiveness of Abilities that depend on the amount of damage delivered will be reduced.

To create a character that steals a target’s Powers for his or her own use, assign both the Nullify and Mimic (page 29) Attributes, linked through the Dependent Defect (page 56).
ORGANIZATIONAL TIES

Cost: 1-3 Points/rank
Type: Characteristic
Relevant Ability: Charisma
Power Modifier Values: None
Progression: Descriptive
Restrictions: Very specific utility

Organizational Ties represents a character’s close relationship with a hierarchy of some sort that grants him or her access to respect and privileges. Monetary advantages are usually conferred by the Wealth Attribute (page 40), while access to special equipment may be represented by the Gadgets Attribute (page 23). Examples of organizations include superhero leagues, powerful corporations, organized crime rings, secret guilds and societies, governmental positions, and some religions. For campaigns in which all players belong to the same organized group, the GM may decide that Organizational Ties are not required. Consequently, this Attribute is optional; the GM may prefer to treat organization membership as a background detail instead.

The value of Organizational Ties depends on its importance in the setting. An organization that exerts moderate power within the setting is worth 1 Point/rank, one that has significant power costs 2 Points/rank, and one that has great power in the setting costs 3 Points/rank. Players should not assign this Attribute to represent organizations that have very little power. The GM determines the extent of the organization’s influence. In a high school comedy superhero campaign, the school’s autocratic Student Council might wield “significant power,” while in most other settings it would be completely trivial and not worth any points. Similarly, a criminal organization like the Mafia or Yakuza might count as “great power” (3 Points/rank) in a traditional low-powered superhero game set in modern times, but merely as “moderate power” (1 Point/rank) in a high-powered villain game.

Normal organizations should be limited to a geopolitical area, such as a single country. Global organizations, or those that span multiple geopolitical areas, function at 2 ranks lower. Multi-planetary organizations function at 4 ranks lower, while multi-galaxy organizations function at 6 ranks lower. For example, the president of a global megacorporation needs to assign rank 12 to gain access to the Controlling Rank category (2 ranks lower). Similarly, a character who has Senior Rank in a universe-wide organization should have rank 14 Organizational Ties (6 ranks lower). Some organizations may be ostensibly limited to a single country, but still have global or multi-planetary influence. For example, the President of the United States is a Controlling Rank (rank 10). Since the US has great influence across the world, however, the position would be rank 12 (as if it was a global organization).

These far-ranging organization positions are only relevant, however, if the character can actually gain access to the resources of all branches of the group. If an Earth character is Connected to a multi-planetary organization, for instance, he can only interact with and be influenced by the Earth chapter of the organization, the group is only considered to be a global organization (2 ranks lower) for that character. The group is not categorized as multi-planetary (4 ranks lower), since the extensive resource benefits normally associated with an organization that size are not available to the character.

Though only five Attribute ranks are described, GMs can easily extrapolate intermediate or higher ranks as required.

Rank 2 Connected. Examples include a powerful political supporter, an ally to a group, or a valued corporate employee.

Rank 4 Respected Status. Examples include a Mafia “Wise Guy,” a junior executive in a corporation, a city council member, a member on a medical Board of Directors, or an enlisted army soldier.

Rank 6 Middle Rank. Examples include a Mafia “Captain,” a departmental vice-president in a corporation, a junior congressman, or a low-to-middle-ranking army officer.

Rank 8 Senior Rank. Examples include a senior vice-president in a corporation, a US senator, or a high-ranking army officer.

PLANT CONTROL

Cost: 2 Points/rank
Type: Power
Relevant Ability: Wisdom
Power Modifier Values: Duration
Progression: Fast Progression Chart, starting at 1 foot radius area (rank 1) increasing to 1,000 foot radius area (rank 4); then Fast Progression Chart, starting at 1 mile radius area (rank 5) increasing to 100,000 mile radius area (rank 10).

Functions at one rank higher. Broad plant groups include: trees, grasses, weeds, bushes, flowers, mosses, vegetables, ferns, vines, seaweeds, etc. If limited to a specific type of plant, the Attribute functions at two ranks higher. Examples of plant types include: oak trees, wheat, dandelions, raspberry bushes, sunflowers, club moss, carrots, etc.

To cause significant damage with controlled plants, the character should acquire the Special Attack Attribute (page 34) with the Dependent Defect (page 46).

POCKET DIMENSION

Cost: 2, 3, or 4 Points/rank
Type: Power
Relevant Ability: Wisdom
Power Modifier Values: Area, Duration, Range, Targets
Progression: Fast Progression Chart, starting at 1 foot radius area (rank 1) increasing to 1,000 foot radius area (rank 4); then Fast Progression Chart, starting at 1 mile radius area (rank 5) increasing to 100,000 mile radius area (rank 10).

Power always used in same way
Restrictions: Limited to specific types of dimensions; damage inflicted when passing through portal; opening portal weakens character

This Attribute allows the opening of a hole or doorway — a portal — into another dimension. In comic books, invading aliens, or sorcerers who create Pocket Dimensions leading from closets to other places sometimes possess this Power. A Pocket Dimension could also represent an object that is simply bigger on the inside than on the outside.

The rank of Pocket Dimension determines the maximum size of the dimension. The environment and furnishings of the dimension are up to the player within the GM’s limitations; extensive furnishings should be acquired as Gadgets (page 23). A dimension could even be partially unexplored or dangerous territory, providing adventuring opportunities to the characters.

The cost of Pocket Dimension is 2 Points/rank if it is limited to a single fixed portal (such as a house closed), 3 Points/rank if the portal is in a mobile location (such as inside a vehicle, or attached to an item), or 4 Points/rank if the character can use a particular class of objects as a portal (such as “any mirror” or “any pool of water”). The Range PMV cannot apply to the 2 Points/rank option; additionally, the Area PMV only applies to the 4 Points/rank version, or characters who can use the Attribute offensively (see below).

A character with this ability at 2 or 3 Points/rank cannot create new portals leading out of the dimension; he or she may only leave by the one that was entered. A character can usually only have a single portal opened to his or her dimension at a time, but additional apertures to the same dimension may be possessed for 1 extra Power Points each. At the 4 Points/rank version, the character can leave the Pocket Dimension through any other appropriate exit within the Area PMV of the entrance portal; the character is not required to leave through the same one he or she entered. For example, a character with Area 6 can leave his or her Pocket Dimension by any appropriate portal within 10 miles of the entry point.

Once opened, a portal can stay open for as long as the creator is in the dimension. The creator may also be able to “leave the door open” if he or she wishes to allow individuals to enter or leave while the creator is not present within the dimensional pocket.

Pocket Dimensions may optionally be designated as only one-way, restricting access in or out until the character or machine maintaining them is destroyed, or some other condition is fulfilled. This Attribute may be taken multiple times to give access to multiple different dimensions. If so, it may be taken at different ranks for each individual dimension.

USING POCKET DIMENSION OFFENSIVELY

Some characters may have the exotic ability of being able to suck or warp unwilling targets into their alternate dimension (at the 3 or 4 Points/rank version only). To indicate this, assign the Area, Duration, Range, and Targets PMV. Duration only applies when the character uses Pocket Dimension to trap an opponent in this way — a character can be held in a pocket dimension for a maximum amount of time indicated by the Duration PMV Rank. The character is released from the dimension once the Power’s Duration ceases. To hit a target with a Pocket Dimension, the character must make a Power Usage: Pocket Dimension Skill check against a DC equal to the character’s Armour Class. The target, if hit, may avoid the dimensional portal with a successful Reflex save against a DC of 10 plus the attacker’s rank in Power Usage: Pocket Dimension otherwise he or she is sucked into the pocket dimension.

Characters who have an ability to travel between dimensions should possess either the Dimension Hop Special Movement (few dimensions; page 58) or the Dynamic Powers Attribute (many dimensions; page 23) with the Dimensions category, depending on his or her ability to travel through dimensions.

EXAMPLE

Bloody Mary has a rank 4 Pocket Dimension that she can access via tinted glass or mirrors. Her dimensional pocket has a radius of 100 yards. With the Dynamic PMV at rank 3, she is able to trap a target within her Pocket Dimension for a maximum of 1 minute before they are expelled from the dimension. With the Targets PMV at rank 1, she is only able to attempt to trap one person at a time (though the dimensional pocket can hold multiple targets simultaneously). Thus, if she wishes to steal away three targets, she must make three attempts to capture the characters and they will remain trapped for a maximum of 1 minute. Before then, she will usually pull the characters out into a spot of her choosing, using another mirror or pane of tinted glass as the portal to her dimension.

POWER DEFENSE

Cost: 1 Point/rank
Type: Power
Relevant Ability: Variable
Power Modifier Values: None
Progression: Linear, starting at -1 Power-related save bonus (rank 1) to -10 Power-related save bonus (rank 1)

Reduction: None
Restrictions: Under certain conditions; restricts movement; Initiative penalty to use
Power Defense is acquired in conjuncton with another Power not normally used for defense. This Attribute allows a character to use the other Power to defend against attacks, possibly avoiding all damage entirely. The character must make a save (as appropriate for the situation/Power) against a DC equal to the attacker's hit roll minus one per rank in this Attribute. If successful, the character activates his or her Power in time to defend against the attack and avoids all damage (and effects) from the attack.

A character may only attempt one Power Defense per round unless he or she also possesses the Extra Defenses Attribute, in which case he or she may sacrifice one extra defense to attempt an additional Power Defense (the two may not be used in conjunction).

Characters must assign this Attribute once per Power they wish to use defensively.

**Power Flux**

Cost: 5, 10, 15, or 20 Points/rank
Type: Power
Relevant Ability: Variable
Power Modifier Values: Special (Duration Reversed; see below)
Progression: Linear, starting at 5 Flux Points or 2 Power Attributes (rank 1) increasing to 50 Flux Points or 11 Power Attributes (rank 10)
Reduction: One aspect of category
Restrictions: Under certain conditions; only raise or lower existing Attributes, limitations on ranks exchanged

Power Flux represents extensive control over an element, ideology, natural phenomenon, or sphere of influence. This is a very open-ended Attribute and should be discussed with the GM at length to determine the effects and limitations in his or her game. Proper use of Power Flux will not unbalance the game, but rather can provide many opportunities for character innovation. As an alternative option to Power Flux, see the Dynamic Powers Attribute (page 25).

A character with this Attribute has a pool of reserve Power Points (called flux points) that can be allocated to different Power Attributes (not Characteristic Attributes) as needed, within the thematic category chosen by the player. This often represents a magical or psionic ability, but it can also reflect a character who has several different powered forms, or a character who has little control over his or her range of Powers (in conjunction with the Unreliable Power Defect, page 48).

Power Flux uses a special PMV that follows the reverse of Duration, starting at 6 months (Rank 1) and decreasing to 1 round (Rank 10). The GM may limit the Duration PMV to Rank 8 (1 minute) to ensure that the flow of combat is not impeded by characters fluxing Powers too frequently. This PMV represents how frequently a character can change the allocation of flux points from one group of Attributes to a different group, and not how long a character can use Power Flux. At low Banks, the character will be forced to use the same group of Attributes for extended periods of time before he or she can use the flux points for alternates. At high Banks, the character can gain a complete new set of Attributes almost at will. Ability scores and Defects cannot be raised or lowered with Power Flux (though the Enhanced [Ability] Attribute may be altered). Characteristic Attributes cannot usually be assigned either without GM permission.

Minor or small thematic categories cost 10 Points/rank. Examples include: a classical element (water, fire, wind, earth), a limited concept or idea (love, protection, charity, pride), a minor aspect of nature (temperature, insects, sunlight, clouds, orbits, sea creatures), or a limited sphere of influence (silence, cats, writing, guns, a small locality, nutrition).

Major or large thematic categories cost 15 Points/rank. Examples include: a broad concept or idea (love, travel, strength), a major aspect of nature (weather, magnetism, gravity, electricity, animals), or a broad sphere of influence (cities, computer data, health, truth, manufacturing, fertility, weapons, drugs).

Primal or universal thematic categories cost 20 Points/rank. Examples include core concepts and primary spheres of influence: Time, War, Death, Life, Earth, Thought, Magic, Force, Math, Self, Law, Chaos, Creation, Heaven, Hell, Dimensions, Dreams, and others.

If the character makes a successful ability check (the relevant ability score is determined by the GM against DC 10, he or she can assign flux points to one or more Attributes that grant Powers that fit within the thematic category. A flux point is equal to one Power Points, which can be assigned to the cost of the Attribute directly, or to the cost of raising an Attribute's PMV Rank. Under normal circumstances, Power Flux cannot imitate the Transfer Attribute or the Dynamic Powers Attribute.

For example, a character with rank 6 Power Flux with a “cat theme” and Reversed Duration PMV of Rank 5 (12 hours) has access to a total of 65 Power Points to assign to the Attribute (6 ranks x 10 Points/rank + 5 Points for the Duration PMV). In return, he or she gains 30 flux points. At a minimum interval of 12 hours, the character can allocate the 30 flux points to any combination of Attributes that fit the cat theme. Perhaps in the morning, the character needs to prowl around the city on patrol and assigns the following Attributes: Armour rank 5 (9 flux points); Heightened Awareness rank 9 (9 flux points); Heightened Senses (Hearing, Smell, Vision) rank 3 (3 flux points); Jumping rank 5 (5 flux points); and Superstength rank 1 (4 flux points). Later in the evening (13 hours later), the character might need to track down and capture a specific target and thus reassigns all 30 flux points to different Attributes as follows: Animal Summon/Control (Cats) rank 4 with Area PMV Rank 4 and Duration PMV Rank 6 (14 flux points); Extra Attacks rank 1 (8 flux points); Invisibility (Sound; Partial) rank 4 (8 flux points).

**Limited Point Exchange**

An alternate method of Power Flux only costs 5 Points/rank, but limits the character to a small assortment of Power Attributes among which Power Points can be exchanged. At rank 1, Power Points can be exchanged in any way between the rank cost and PMV cost of any two Attributes, which are determined during character creation. From rank 2 through 10, each rank adds one additional Attribute to the list of Powers that can be fluxed (extending to 11 Attributes at rank 10). The character with rank 3 Power Flux and Rank 4 Duration (1 day) has allocated 47 Power Points to four fluctuable Attributes (Armour, Flight, Special Attack, and Teleport), he or she can redistribute the 47 points in any way over the four Attributes and their PMVs once every 24 hours.
may be created, while the rank-related area dictates the actual size of the projected image. Thus, an Area PMV of Rank 7 (100 mile) with Attribute rank 7 (1000 feet) means that any image up to 1000 feet in radius (such as a huge advertising billboard) can be created, and moved around within a location that has a 100 mile radius (such as a large country district).

In order for the character to create a convincing Projection of something complex, the GM may require a Power Usage: Projection Skill check against a DC appropriate to the complexity of the illusion, depending on how familiar or unfamiliar the character is with the scene that is being simulated. The GM may also give the character a +1 bonus for every rank he or she has in excess of the minimum rank needed to create a Projection. For example, if a character with Projection rank 8 decides to create an image with an area radius of 50 yards (a rank 6 effort), a +2 bonus applies (rank 8 - rank 6 = +2). If the check fails, the character’s Projection has some obvious flaw in it.

**REGENERATION**

Cost: 6 Points/rank
Type: Power
Relevant Ability: None
Power Modifier Values: None
Progression: Linear, starting at restoring 5 Hit Points each Round (rank 1) increasing to restoring 50 Hit Points each Round (rank 10)
Reduction: Fewer Hit Points restored
Restrictions: Under certain conditions; specific wounds; regeneration not automatic

Characters with this Attribute automatically heal their own injuries, whether the characters are awake, asleep, or unconscious. The character’s Hit Points cannot exceed their original total. At higher Healing ranks, the character’s body will revile itself if “clinically” dead but not actually brain-dead (rank 5+), repair massive trauma such as lost limbs or organs (rank 5+), or restore the character if cut into several pieces (rank 7+). The body cannot repair itself if it is blown to bits or disintegrated, however.

**REINCARNATION**

Cost: 2 or 4 Points/rank
Type: Power
Relevant Ability: Constitution
Power Modifier Values: None
Progression: Time Progression Chart Reversed, starting at 6 months (rank 1) decreasing to 1 round (rank 10)
Reduction: Very specific utility
Restrictions: Reincarnate after injury from specific weapons; alive for a limited time; limited to a specific group

If the character is destroyed, some of his or her essence may still survive. This may be in a spiritual or digital form, or it may be something that must be retrieved from the corpse. A robot whose memory can be copied or uploaded, a creature that leaves an egg in its body upon death, or an undead monster that will return a few minutes, hours, or days after its apparent death are all examples of this. If this remnant can be salvaged or otherwise recovered, in a matter of days or weeks and with proper care, it will develop a new body similar to the original. A reincarnated character starts with 1 Hit Point.

Reincarnation can be prevented in some way. This may be as simple as burning, blowing up, or dismembering a body, or as obscure as requiring a special ritual. For 2 Points/rank, the Reincarnation is easy to stop; for 4 Points/rank, the Reincarnation is difficult to stop. The GM and player must work together to determine the parameters involved in preventing the rebirth.

**SENSORY BLOCK**

Cost: 1 Point/rank
Type: Power
Relevant Ability: Intelligence
Power Modifier Values: Area, Duration, Range
Progression: Linear, starting at 1 blocked sense or technique (rank 1) increasing to 10 blocked senses or techniques (rank 10)
Reduction: None
Restrictions: Under certain conditions; against specific targets; time limit

A character with Sensory Block can cover an area with a field that blocks specific senses or detection techniques. This can represent a magical ability, technological enhancement, or paranormal effect. For each rank of the Sensory Block Attribute, the character can either block one sense or enhanced sense (Type I) or one detection technique (Type II), which is determined during character creation.

**TYPE I**

One of the five senses — hearing, smell, vision, taste, or touch — is partially blocked. This may mean that individuals within the Area PMV cannot see (vision), cannot hear well (hearing), etc. Checks made by these individuals when pertaining to the specific senses suffer a -8 penalty, which is cumulative with any Heightened Senses bonus (see page 26).

**TYPE II**

A detection technique is partially blocked. Examples of techniques include: electric current detection; homing weapons; infrasound; magnetic field detection; microscopic vision; radar detection; radio reception; sonar detection; a specific Sixth Sense technique; ultrasonic hearing; ultravision; vibration detection; X-ray vision. Ability score checks relating to these detection techniques suffer a -8 penalty.

**SHRINK**

Cost: 1 Point/rank
Type: Power
Relevant Ability: Constitution
Power Modifier Values: Area, Duration, Range, Targets
Progression: Variable; see chart
Reduction: None
Restrictions: Suffer pain/damage while shrinking; clothing/items do not shrink with character, double damage penalties

This Attribute reflects the ability to decrease the stature and mass of the character, while this can certainly be an advantage, it also creates many potential problems (see chart). In addition to decreased height and mass, the character who shrinks has reduced running speed and weapon range, and inflicts less damage through physical attacks and Special Attacks (physical, not energy-based; minimum of 1 damage). Although the character also suffers additional damage from normal-sized opponents, the enemies have a harder time hitting him or her with ranged weapons. The Duration PMV is only relevant when affecting others; a character can Shrink him or herself for an indefinite period.

**Table 2-20: SHRINK**

<table>
<thead>
<tr>
<th>CURRENT SHRINK RANK</th>
<th>SHRINK SIZE</th>
<th>RANGE MULTIPLIER</th>
<th>HEIGHT MULTIPLIER</th>
<th>DAMAGE PENALTY</th>
<th>ENEMY DAMAGE BONUS</th>
<th>AC BONUS VS. RANGE ATTACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Child/Dog</td>
<td>1/2</td>
<td>1/10</td>
<td>-1</td>
<td>+1</td>
<td>+2</td>
</tr>
<tr>
<td>4</td>
<td>Cat</td>
<td>1/5</td>
<td>1/100</td>
<td>-3</td>
<td>+1/3</td>
<td>+4</td>
</tr>
<tr>
<td>6</td>
<td>Rodent</td>
<td>1/20</td>
<td>1/100</td>
<td>-5</td>
<td>+2/3</td>
<td>+6</td>
</tr>
<tr>
<td>8</td>
<td>Bug</td>
<td>1/200</td>
<td>1/1000</td>
<td>-7</td>
<td>+3/3</td>
<td>+9</td>
</tr>
<tr>
<td>10</td>
<td>Cellular</td>
<td>1/20,000</td>
<td>1/10,000</td>
<td>???</td>
<td>???</td>
<td>???</td>
</tr>
</tbody>
</table>

Unlike most Attributes, Shrink only has entries for ranks 2, 4, 6, 8, and 10. If necessary, the GM can interpolate the intermediate ranks. At rank 10, the character has shrunk to the cellular range; at this size, normal combat rules cannot apply since the character is simply too small. At ranks exceeding 10, the character can shrink to the molecular, atomic, or sub-atomic scale — a size that requires GM guidance and permission. If the GM and players wish to make characters that can shrink to a “microverse” where they interact within an entirely new world, the Pocket Dimension Attribute (page 31) may be more suitable.

A character who is permanently shrunk should assign the Diminutive Defect (page 46), rather than Shrinking and the Permanent Defect.

Though only five Attribute ranks are described below, GMs can easily extrapolate intermediate or higher ranks as required.

**SIDEKICK**

Cost: 1 or 3 Points/rank
Type: Characteristic
Relevant Ability: None
Power Modifier Values: None
Progression: Linear, starting at a Sidekick built using 5 Power Points or 5% of the character’s point total (rank 1) increasing to a Sidekick built using 50 Power Points or 50% of the character’s point total (rank 10)
Reduction: None
Restrictions: Sidekick leads active life and is not always available; sidekick has conflicting agenda; communication barriers

The character has a Sidekick or companion entity. It serves as a familiar, pet, companion, or bodyguard. Examples of Sidekicks could include: a talking animal companion, a pet robot, a sorcerer’s apprentice, a fierce wolf, a bound demon or ghost, a dedicated and talented henchman, a mage’s familiar cat, or a vampire’s enslaved thrall. Sidekicks are NPCs controlled by the GM, but they will normally work toward the character’s best interests. Nevertheless, they should have their own personalities and may occasionally get into trouble of their own. Low ranks of this Attribute represent animal or mechanical Sidekicks; high ranks, including those above rank 10, are required to create competent human Sidekicks.

This Attribute costs 1 Point/rank if the character is limited to one particular Sidekick. If the character can dismiss the Sidekick and replace him or her with a different one between adventures or during an adventure with suitable effort (GM’s option, such as casting a summoning spell, training a new recruit, or taming a new animal), then the Attribute costs 3 Points/rank. A character can take the Attribute several times to have multiple Sidekicks.

Each rank of the Sidekick Attribute gives the player up to 5 Power Points with which to design the Sidekick; extending the Attribute beyond rank 10 is not uncommon. Alternatively, the Game Master may change the progression to 5% of the character’s point total for each rank (round up). Using this alternate progression, a 150 point character, for example, would have a Sidekick with the following number of Power Points: 8 (rank 1), 15 (rank 2), 23 (rank 3), 20 (rank 3), 58 (rank 5), 45 (rank 6), 53 (rank 7), 60 (rank 8), 68 (rank 9), 75 (rank 10).

The Sidekick is created exactly as a character (see page 9) with two exceptions. First, it may not possess the Sidekick Attribute. Second, some relationship-based Defects should not be assigned due to the Sidekick’s innate role as a character’s assistant. Thus, it is usually inappropriate for a Sidekick to have the following Defects: Famous, Involuntary Change, Owned, or Red Tape.
**SIXTH SENSE**

**Cost:** 1 Point/rank

**Type:** Power

**Relevant Ability:** Wisdom

**Power Modifier Values:** Area

**Progression:** Linear, starting at 1 Sixth Sense (rank 1) increasing to 10 Sixth Senses (rank 10)

**Reduction:** None

**Restrictions:** Under certain conditions; must actively use Sixth Sense; vague or partial detection

Some characters have the ability to detect things that may be hidden to normal senses or technological sensors, while others have affinities for specific objects or people. Sixth Sense typically represents psychic or magical ability, but can also reflect trained and acute senses or divine intervention.

The character may sense one particular category of phenomenon per rank. The player should define the category with the GM's approval (Sixth Sense is very much a GM-defined ability). As a guideline, the character is automatically aware of things in the same category as his or her Sixth Sense detects. Sixth Sense may be hidden to normal senses or technological sensors, while others have affinities for specific objects or people. Sixth Sense may be hidden to normal senses or technological sensors, while others have affinities for specific objects or people.

**SPECIAL ATTACK**

**Alternate Attacks**

Although a character often uses his or her highest rank “primary” weapon, alternate or backup ones may also be possessed. The point cost of these additional “secondary” attacks is the only one that costs the standard 4 Points/rank. Secondary attacks may each possess different damages, Abilities and Disabilities.

**SPECIAL ATTACK ABILITIES**

The following Abilities may be assigned to a Special Attack. The GM may disallow any inappropriate Ability combinations.

**Accurate**

The attack is unusually accurate, giving a +2 bonus to hit (or ability checks if the attack has the Mind or Soul Attack input) should determine what Skill and Specialization is appropriate for the attack. For most magical or superpowered ranged attacks, it will be the Ranged Special Attacks. Any weapon with a Muscle-Powered attack may create a Melee Attack or Unarmed Attack Skills, depending on its description. For example, Meele Attack (Sword) is appropriate for an energy sword, while Unarmed Attack (Striking) would be suitable for a character that drained energy by touch or used a ki-energized martial arts strike.

**Special Effects**

The special effects of Area Effect, Burning, Drain (Any), Flare, Incapacitating, Irritant, Quake, Spreading, and Tangle are determined by the base damage or inflicted damage of the attack only. Massive Damage, Superstrenghth, and critical hit multipliers are not included in the calculation. Additionally, Armour and Force Fields do not normally protect against Drain (Any), Flare, Incapacitating, Irritant, or Tangle. A character can choose to inflict less damage than the normal 1d6+2 damage per rank. Attack Abilities are not removed or negated, but their special effects may be reduced.

**Table 2-21: Special Attack Abilities**

<table>
<thead>
<tr>
<th>Ability</th>
<th>Effect</th>
<th>Based On</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drain Soul</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Enduring</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Flare</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Flexible</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Homing</td>
<td>1 or 2</td>
<td></td>
</tr>
<tr>
<td>Incapacitating</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Incurable</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Indirect</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Initant</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Knockback</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Linked (Attack)</td>
<td>2 or 4</td>
<td></td>
</tr>
<tr>
<td>Long Range</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Mind or Soul Attack</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Muscle-Powered</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>No Healing</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Penetrating (Armour)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Penetrating (Force Field)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Quake</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Spreading Sun</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Tangle</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Trap</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Undetectable</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Unique Ability</td>
<td>variable</td>
<td></td>
</tr>
<tr>
<td>Vampiric</td>
<td>2, 3, or 4</td>
<td></td>
</tr>
</tbody>
</table>
Ability). This ability can be assigned two or three times for a +4 or +6 bonus, but may not be combined with the Linked (Attack) Ability. This Ability is usually assigned to hand-held weapons created as Items of Power (page 28 only, since Attack Skills (page 44) better represent a character who is adept at using his or her Special Attack.

**Affects Incorporeal**

This attack will affect characters who have very low densities — or are currently astral, ethereal, or incorporeal — as if they were solid.

**Area Effect**

This is an attack, like an explosive blast, that affects not only the direct target, but also anyone in the immediate area. The area of effect is a sphere with a radius of 1 yard for every 1d6+2 of base damage. All affected characters are allowed a Reflex save (diving for cover, swerving out of the way) against DC 10 +1 per yard radius. Area Effect can be assigned multiple times; each Ability doubles the area radius.

**Aura**

Rather than having to make an actual attack, the character instead automatically damages anyone who touches his or her body. An example might be a character who was sheathed in flame or electrified. If this Ability is combined with the Area Effect Ability, it automatically damages anyone in the designated area around the character. Aura counts as two Abilities.

**Auto-Fire**

The attack consists of a burst of multiple shots like a machine gun or rapid sequence of energy bolts. Instead of scoring one hit when an attack is successful, the attacker scores hits (minimum of one, maximum of ten) equal to the difference between his or her to hit roll (including all modifiers) and the target’s Armor Class (including all modifiers) divided by five, rounded down. For example, if a character attempts to hit a target with an AC of 16 and rolls, after modifiers, a 27, he or she would score 2 hits (27 - 16 = 11; 11 ÷ 5 = 2.2; round down to 2). Each hit delivers separate damage (important when considering Armour and Force Fields). Bonuses from Massive Damage, Superstrength, and critical hit modifiers are only applied to the first hit in an Auto-Fire burst — all others only inflict the normal damage of the Special Attack. Auto-Fire counts as three Abilities.

**Burning**

This represents acid, flaming liquid, or similar attacks that deliver continuing damage over several rounds. If the initial attack damage penetrates the opponent’s Armour, the target will suffer an additional 1/10 of the inflicted damage (round up) for five rounds or until the effect is somehow neutralized (GM’s discretion; it should depend on the type of attack, and may require several rounds for full neutralization). For example, a character with a Burning Special Attack that inflicts 4d6+8 damage hits a target and inflicts 23 points of damage. For the following five rounds, the target automatically suffers an additional 3 points of damage (23 ÷ 10 = 2.3; round up to 3) each round.

Armour does not protect against the extra Burning damage in subsequent rounds. Alternatively, Burning can be defined as an “hourly burn,” which inflicts 1/10 of the inflicted damage each hour after the attack, or “slow burn,” which inflicts 1/5 of the inflicted damage each day (rather than round-by-round). This ability may best represent a disease or slow poison attack. Unlike a regular Burning attack, the hourly and slow burn damage will continue until the victim is dead or makes a Fortitude save with at -4 penalty against a DC of 15 (made on an hourly or daily basis). 

**Concealable**

This option is only available for hand-held weapons. The weapon is small enough to be used with one hand and concealed under clothing. Most pistol-sized or knife-sized weapons are Concealable. For more cinematic games, larger weapons such as swords and machine guns can be designed as Concealable as well.

**Contagious**

Some, or all of the attack’s damage or other effects will be passed on to others who touch (or otherwise contact) a victim. If mildly contagious, not everyone will be infected; a prospective victim must fail a save at a +4 bonus against DC 15 to be affected (the type of save should be appropriate to the type of effect though it is normally Fortitude — GM discretion). If taken twice, it is highly contagious; someone must touch the character (within 5 feet) against DC 15 in order to be affected, or possibly contagion may be automated under some circumstances. The GM should adjudicate effects and countermeasures. The Ability is usually combined with the Toxic Disability. Contagious counts as two abilities if mildly contagious or four abilities if highly contagious.

**Dread Body**

The attack causes the victim to suffer weakness and/or loss of consciousness for Strength or Constitution (chosen when the attack is designed) is reduced by 2 for every 5 points of damage the attack delivers (round up). The drain is in addition to any Hit Point losses from the attack. To design an attack that only drains the ability score, but inflicts no other punishment, the No Damage Disability should also be assigned. In this case, the character must roll the damage the attack would normally inflict to determine how effective it is, though it does not inflict any actual damage. For example, a rank 6 No Damage attack with drain body would normally inflict 6d6+12 damage. The attacker successfully hits the target and thus rolls 6d6+12 to determine how much Body is drained, scoring a result of 36. The target thus loses 18 (36 ÷ 5 = 7.2 rounded up to 8, 8x2=16) points of Strength or Constitution (as appropriate for the attack). Lost Ability Points are recovered at the rate of one per hour of rest.

**Dread Mind**

The attack causes the victim to lose his or her sanity. The attack may be a psionic attack, a tranquilizer or similar drug, or another form of attack. The victim’s Intelligence is reduced by 2 for every 5 points of damage the attack delivers (round up). This Intelligence drain is in addition to any Hit Point losses from the attack. To design an attack that only drains the Intelligence ability score, the No Damage Disability should also be assigned. In this case, the character must roll the damage the attack would normally inflict to determine how effective it is, though it does not inflict any actual damage. For example, a rank 4 No Damage attack with Drain Mind would normally inflict 4d6+8 damage. The attacker successfully hits the target and thus rolls 4d6+8 to determine how much Body is drained, scoring a result of 22. The target thus loses 10 (22 ÷ 5 = 4.4 rounded up to 5; 5x2=10) points of Intelligence. The drained points return at the rate of two every hour.

**Dread Soul**

The attack affects the victim’s spirit. This attack may be a wave of fear, despair, or some other willpower-depressing emotion. The victim’s Wisdom ability score is reduced by 2 for every 5 points of damage the attack delivers (round up). This damage is in addition to any Hit Point losses from the attack. To design an attack that only drains the Wisdom, the No Damage Disability should also be assigned. In this case, the character must roll the damage the attack would normally inflict to determine how effective it is, though it does not inflict any actual damage. For example, a rank 5 No Damage attack with Drain Soul would normally inflict 5d6+10 damage. The attacker successfully hits the target and thus rolls 5d6+10 to determine how much Body is drained, scoring a result of 28. The target thus loses 12 (28 ÷ 5 = 5.6 rounded up to 6; 6x2=12) points of Wisdom. The drained points return at the rate of two every hour.

**Enduring**

Enduring can only be assigned in conjunction with Area Effect. The attack remains active within the affected area over multiple rounds. Examples of this type of attack include chemical clouds, sheets of fire, electrical charges, or supercooled vapours. Anyone entering or remaining in the area is immediately subject to the attack, defense checks are outlined under Area Effect. Each time Enduring is assigned, the Area Effect attack remains active for 1 additional round.

**Fleam**

If the target is hit (or in the radius of an Area Effect weapon attack) the defending character may be blinded. Every target looking in the vicinity of the attack must roll a Fortitude save at a -1 penalty for every 5 points of damage inflicted, ignoring Armour against a DC of 10. To design an attack that only blinds opponents, the No Damage disability should also be assigned. In this case, the character must roll the damage the attack would normally inflict to determine how effective it is, though it does not inflict any actual damage. For example, a character who was blinded for a number of combat rounds equal to by how much the save was failed. Fleare may be taken multiple times; each time it is taken, add an extra -2 penalty to the ability score check. Fleare can also be generalized to cover other sense-overloading attacks. For example, an acoustic attack might cause deafness.

**Flexible**

This ability represents long, flexible, or extendible attacks. As a prehensile whip, energy lash, razor-robin, or similar attack mode. The target suffers a -2 AC against the attack. If the attacker is strong enough to physically lift the target, a successful attack can trip or disarm an opponent (snagging a hand-held weapon) in lieu of delivering damage. Such non-damaging attack stunts are made at a -2 penalty since they require great Skill to execute accurately.

**Homing**

The attack or weapon fires a projectile or energy bolt that can track and follow its target. The character receives a +4 bonus to hit or to hit, and if the attack misses or the target successfully defends, the weapon will return to try again (only one more time) in the next combat round. A Homing attack may be vulnerable to Sensory Block, however (see page 35). In a setting where electronic Sensory Blocks are not common (such as fantasy world campaign) Homing counts as two Abilities.

**Incapacitating**

This represents any form of attack that can instantly incapacitate a foe even if it does not inflict actual damage. This includes putting an opponent to sleep or turning him or her to stone. Regardless of whether the attack does physical damage, the victim must make a successful Fortitude save against DC 15 to avoid being completely incapacitated. The check is made at a +4 bonus with a -1 penalty for every 5 points of damage inflicted. For example, an attack that inflicts 20 damage would require a save at 0 penalty; one inflicting 5 damage would be made at a +3 bonus. When designing the attack, specify the form the incapacitation takes: asleep, awake but paralyzed, turned to stone, transformed into an inert doll, etc. The effects will wear off in several minutes, unless the Incapacible Ability is also taken. To design an attack that only incapacitates the target, the No Damage Disability should also be assigned. In this case, a penalty of -1 is assigned for every 1d6+2 damage the attack would have normally delivered. Incapacitating counts as three Abilities.

**Incurable**

The attack produces wounds or other effects that do not heal naturally, and are incurable by normal methods. Rather than recovering at a normal rate or being amenable to medical treatment, recovery cannot take place until some exotic event or treatment has occurred. This requirement must be specified when the attack is designed, subject to GM approval. Incurable counts as four Abilities.

**Indirect**

The weapon can fire shots in a high ballistic arc. Examples include grenade launchers and plasma artillery guns. This allows the attacker to shoot at targets hidden behind buildings, hills, or other obstacles (or even shoot over the horizon, if the Long Range Weapon Ability is also taken). Indirect fire is tricky, however. To effectively fire at an indirect location, the attacker must be able to “see” the target (sensors can be used), or someone else must spot the target and relay its position to the attacker. An attack with a -2 penalty to hit; firing at a target the attacker cannot “see” results in an additional -6 penalty (-8 total). A weapon with the Indirect Weapon Ability can be used under normal mid-range conditions without any penalty.

**Irresistible**

This represents pepper spray, a skunk’s musk, an itching spell, or similar effect. Whether or not damage penetrated Armour or Force Fields, the subject must make a Fortitude save against the attack’s penalty for every 1d6+6 points of damage that the attack delivers (or would have delivered if taken in conjunction with the No Damage Disability — the attacker still rolls damage to determine the effectiveness of the attack though no actual damage is inflicted). If the target fails, the
character is partially blinded and distracted (-2 penalty on all checks to do anything) for a number of rounds equal to the amount by which he or she failed the save. Irritant is usually taken in conjunction with the Toxic Disability to simulate an attack against which a gas mask offers protection.

**Knockback**
The attack impacts the target forcefully, knocking him or her back one yard for every point of damage delivered. Armor is ignored when determining Knockback distance; Force Fields without the Full Impact Disability do reduce Knockback, however. This Ability is for attacks that impact the character, and may not be appropriate for slashing or piercing attacks. The Knockback distance is doubled each time this Ability is assigned. One half of the character base attack bonus (for characters with the ACV Knockback Combat Technique), Massive Damage, Superstrength, and critical hit multipliers may be added to the attack damage when determining final Knockback distance; apply these after any doubling for multiple Knockback assignments. The effects of Knockback are described on page 58.

**Linked (Attack)**
An attack with this Ability is “attached” to another (or “master”) attack. The master attack may be an ordinary weapon (such as a Gadget, like a sword or a gun), a Natural Weapon or unarmed attack, or a different Special Attack. If that attack is successful, this “linked” attack automatically hits as well, but if it misses or fails to penetrate Armor, the linked attack automatically fails too. If the master attack hits and delivers enough damage to successfully penetrate Armor, then the Armor does not protect at all against the damage of the second linked attack. Damage bonuses from Massive Damage, Superstrength, and critical hit multipliers only apply to the master attack, not to each attack. An attack with the Linked Ability may not be given the Accurate or Long Range Abilities or the Inaccurate, Melee, or Short Range Disabilities; its range and accuracy are dependent on the attack to which it is linked. Linked (Attack) counts as two Abilities. If damage bonuses from Massive Damage, Superstrength, etc. are applied to both attacks, this counts as four Abilities.

**Long Range**
An ordinary attack has an effective range of about 500 yards (10 miles in space). This Ability extends the range to 5 miles (100 miles in space). It can be assigned multiple times: each time it is taken after the first doubles the actual range. Since the Earth’s horizon limits line-of-sight for characters standing on the ground, multiple Long Range Abilities are often combined with the Indirect Ability (see above). The Long Range Ability is incompatible with the Melee or Short Range Disabilities.

**Mind or Soul Attack**
The attack is not a physical attack but rather is a mental assault (Mind Attack) or context of spirit or will (Soul Attack). During character creation, the player must specify either Mind or Soul as the focus of the Ability. Instead of the attack using an ordinary weapon (such as a Gadget, like a sword or a gun), a Natural Weapon or unarmed attack, or a different Special Attack. If that attack is successful, this “linked” attack automatically hits as well, but if it misses or fails to penetrate Armor, the linked attack automatically fails too. If the master attack hits and delivers enough damage to successfully penetrate Armor, then the Armor does not protect at all against the damage of the second linked attack. Damage bonuses from Massive Damage, Superstrength, and critical hit multipliers only apply to the master attack, not to each attack. An attack with the Linked Ability may not be given the Accurate or Long Range Abilities or the Inaccurate, Melee, or Short Range Disabilities; its range and accuracy are dependent on the attack to which it is linked. Linked (Attack) counts as two Abilities. If damage bonuses from Massive Damage, Superstrength, etc. are applied to both attacks, this counts as four Abilities.

**Muscule-Powered**
This Ability normally is only appropriate for melee or thrown weapons. The character may add any damage modifier due to Strength to the attack’s basic damage. Note that ordinary melee weapons may rely on the user’s strength but might not have this ability because they are not durable enough for the user to take advantage of Superstrength (they will break). Also, for a Muscle-Powered Special Attack to inflict Knockback (page 58), the Knockback Ability (above) must be assigned.

**No Healing**
This is a lesser form of Incurable. The damage from the attack cannot be restored using the Healing or Regeneration Attributes but can otherwise recover or be repaired normally.

**Penetrating (Armor)**
Armor does not stop damage from these attacks as efficiently as usual. Each time Penetrating (Armor) is assigned, armor stops 10 less damage than normal from the attack (up to the armor’s maximum rating). For example, assigning Penetrating (Armor) to a Special Attack 3 times reduces the amount of damage the target’s Armor stops by 30 points.

**Penetrating (Force Field)**
The Force Field Attribute does not stop damage from these attacks as efficiently as usual. Each time Penetrating (Force Field) is assigned, the Force Field stops 10 less damage than normal from the attack (up to the Force Field’s maximum rating). For example, assigning Penetrating (Force Field) to a Special Attack 5 times reduces the amount of damage the target’s Force Field stops by 50 points.

**Quake**
This attack creates a linear shock wave in the ground, causing crumbling and fractures. The target “fault” will only be large enough for one person to fall into its depths unless it is combined with the Area Effect Ability. A victim may fall into the crevasse if he or she fails a Reflex save against DC 15 (the Acrobatics Skill will provide a bonus). The fissure will be approximately one yard deep for the first 5 points of damage delivered and doubled for every additional 5 damage points the attack inflicts. Thus, a 10 damage point quake would create a fissure two yards deep, while a 20 damage point quake would create a crevice eight yards deep. Despite the Massive Damage Attribute, the Quake, unlike the Earthquake Disability, does not gain his or her Dexterity bonus to AC. This Ability is most often associated with non-physical attacks such as ones with the Drain (Any), or Mind or Soul Attack Abilities. Unusual combinations count as four Abilities.

**SPreading**
This type of attack spreads to cover an expanding area like a cone of energy or a spray of projectiles or energy bolts. The defender receives a -1 penalty to his or her Armor Class. Multiple adjacent targets in the attack path may receive damage, and those lined up or in a dense formation, up to a maximum of one extra target for every 1d6+2 of base weapon damage. The Spreading Ability can be acquired multiple times; each one further penalizes the target’s AC by -1 and doubles the number of possible adjacent targets. Spread is often assigned in conjunction with the Short Range Disability.

**Stun**
An attack with this Ability inflicts temporary damage such as an electric shock that short out electronics and renders people unconscious. Lost Hit Points are recovered at one point every minute. Stun damage cannot kill. Although the attack does less damage than a regular attack of a comparable rank, it has the advantage that it may be used to incapacitate a foe without the risk of killing him or her.

**Trap**
The attack lays a mine, booby trap, or some other similar device, which “sits and waits” until someone triggers it. A successful Intelligence check against a DC of 10 plus the Intelligence modifier of the character that laid the trap will reveal the trap’s presence. The Trap Ability can be paired with the Melee Disability (page 57) to simulate a booby trap that must be carefully planted. Without the Melee Disability, the trap can be deployed at a range; a successful Attack check indicates that the Trap was fired or tossed into the correct area.

**Unique Ability**
The attack has some other unspecified Ability that is not listed, and is subject to GM approval. Examples can include an attack that alters the target’s memories, one that affects the appearance of the target, and many more. The number of Ability slots is determined by the GM based on the benefit the Unique Ability provides.

**Vampiric**
This Ability can be added to any attack that causes normal damage or one that drains ability score values. Upon a successful attack, the lost Hit Points or ability scores are transferred to the attacker. Vampiric counts as two Abilities if the attack can only restore lost points or ranks (thus, the character could heal him or herself). It counts as three Abilities if the attack can increase the character’s Hit Points above their normal maximum value (no more than twice normal, however). Finally, it counts as four Abilities if it can increase the character’s Attributes above their normal maximum value. Any values or points in excess of the user’s normal rank fade at a rate of 20 Hit Points or two ability scores value per hour. This Ability may not be combined with the Area Effect Ability. Vampiric costs 2, 3, or 4 Ability slots.

**Attack Disabilities**
Some, none, or many of these Disabilities may be assigned to a Special Attack. The GM may disallow any combination that seems inappropriate.

**Backblast**
The attack produces some sort of backblast or other side effect that affects anyone or anything standing directly behind the attacker (within 1-2 yards). An example is a rocket launcher that produces a hazardous backblast to anyone standing behind the gunner, but some spells or supernatural abilities might have similar risks. The damage of the backblast is normally one-fifth the damage of the actual attack. If this Disability is taken twice, it affects everyone in a 1-2 yard radius around it, including the attacking character (unless he or she also has Special Defense: Own Attributes, page 37). Backblast cannot be combined with the Area Effect and Aura Abilities at the same time.

**Drop Shields**
This Disability can be only taken if the character also has the Field Force Attribute. It requires the character to turn off all Force Fields before using the attack, and they must remain down until the character’s turn to act on the following round.

**Hand-Held**
Attacks usually emanate from the character, but they may be designated as hand-held. A hand-held weapon can be lost or grabbed by an enemy, or loaned to an ally. The character using the weapon must have at least one hand free to hold it. Optionally, this Disability takes up zero slots (for description only).

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The attack or weapon can only target objects that are on or in a particular limited environment, for example, “only in water” (representing a torpedo) or “only in space” (representing a powerful weapon that requires a vacuum to work). The environment should not be one that is ubiquitous in the campaign (for example, “only in air” is not valid unless a lot of the game action will take place in airless environments). If the environment is very rare in the campaign, the GM may allow this to count as two Disabilities.

**Self-Destruct**

Use of this attack destroys the weapon (characters obviously take this disability very rarely). This Disability is often combined with Melee and Area-Effect to represent an explosive self-destruct device. It may not be combined with Limited Uses. It counts as four disability slots.

**Short Range**

This attack is only usable at close range (effective range of about 50 yards). The Short Range Disability cannot be combined with the Long Range Ability or the Melee Disability.

**Slow**

The attacker must use one combat action to aim, charge, chant an incantation, load the weapon, or perform some physical action before the attack. Any weapon with the Extra Attacks Attribute (see page 24) can use one of his or her extra attacks to prepare the attack rather than wasting the entire round. The Slow Disability can be taken more than once to represent an attack that takes even longer to initiate. Assigning it twice increases the time to three rounds; three assignments increase the time to 10 rounds (about a minute); four increases the time to two-six hours; five increases the preparation to days. This Disability may not be used with the Linked (Attack) Ability.

**Static**

The attack cannot be used while the character is moving. This could be due to a need for precise aim or total concentration. The weapon might also require all power to be diverted to its energy supply, or might be static because of recoil, or another reason. The character is considered flat-footed while preparing to fire the weapon. Static is worth two Disabilities.

**Stoppable**

The attack fires a projectile or energy bolt that is massive or slow enough to be shot down and does not reach the target until Initiative zero. Consequently, the attack can be stopped in mid-flight. A cannon shell would probably not qualify, but a missile attack clearly would. Any weapon with an unused combat action against the same round may make a ranged or melee attack against the projectile. To stop the attack, a successful hit (or hits) must deliver 2 points of damage per 1d6+2 that the Stoppable attack delivers. Stoppable may not be combined with the Melee Disability. Stoppable may be purchased more than once to reflect an attack that takes even longer to reach the target. Each additional Stoppable rating grants one additional round where characters may attempt to intercept or otherwise stop the attack. Weapons using the Indirect or Long Range Abilities can take minutes or hours to reach their targets; in these cases, the Stoppable Disability is assigned a maximum of five times.

**Toxic**

The attack is a gas, toxin, biological weapon, sound, radiation, or other harmful effect that only damages living things. Non-living material or characters who have the appropriate Adaptation or Special Defense Attributes are immune to its effects.

**Unique Disability**

The attack has some other unspecified limitation, which is subject to GM approval. Examples could include a weapon that fires in a random direction, one that is extremely costly to operate, or an attack that drains Hit Points from the user, etc.

**Unstoppable**

Any time this attack is used and the attack roll is an unmodified (or “natural 1”), the attack fails to take place and the weapon or ability burns out, jams, overheats, or otherwise malfunctions. The Special Attack will not work again until some condition is fulfilled. For example, repairing a technical weapon with a skilled individual to make a successful Intelligence check (one attempt each round) against DC 15, and while the character is making repairs, he or she cannot carry out other activities. The same could apply to a magical attack with an Intelligence check needed to remember the correct words. Other remedies might be appropriate for recovering different attacks. For example, a supernatural monster whose breath weapon has “burned out” might have to eat a hearty meal first.

**Special Defense**

Cost: 1 Point/rank
Type: Power
Relevant Ability: Variable
Power Modifier Values: None
Progression: Linear, starting at 1 special defense slot (rank 1) increasing to 10 special defenses slots (rank 10)
Reduction: None
Restrictions: Under certain conditions; time limit; partial defense (for 2 Slots only)

A character with this Attribute is resistant or completely immune to a specific type of uncommon ailment or injury; normally one who effects are otherwise insidious in nature. Special Defense can be acquired multiple times to represent a character who is resistant or immune to different kinds of attacks/events.

If a category is assigned one slot, the character is partially resistant; for two slots, the character has complete or enhanced resistance. For ability to survive under harsh physical conditions, see the Adaptation Attribute (page 33). For characters who have defenses against particular Attributes, see the Block Power (page 20) Attribute.

Several examples of Special Defenses and their effects are shown below. The GM and players are encouraged to develop their own as well.

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**Table 2-23: Special Attack Disabilities**

<table>
<thead>
<tr>
<th>Disability</th>
<th># of Slots</th>
</tr>
</thead>
<tbody>
<tr>
<td>Backlash</td>
<td>1 or 2</td>
</tr>
<tr>
<td>Drop Shields</td>
<td>1</td>
</tr>
<tr>
<td>Hand-Held</td>
<td>1 or 0</td>
</tr>
<tr>
<td>Inaccurate</td>
<td>1</td>
</tr>
<tr>
<td>Internal</td>
<td>1</td>
</tr>
<tr>
<td>Limited Shots</td>
<td>1-3</td>
</tr>
<tr>
<td>Low Penetration</td>
<td>1</td>
</tr>
<tr>
<td>Melee</td>
<td>2</td>
</tr>
<tr>
<td>No Damage</td>
<td>1</td>
</tr>
<tr>
<td>Only In (Environment)</td>
<td>1 or 2</td>
</tr>
<tr>
<td>Self-Destruct</td>
<td>4</td>
</tr>
<tr>
<td>Short Range</td>
<td>1</td>
</tr>
<tr>
<td>Slow</td>
<td>1-5</td>
</tr>
<tr>
<td>Static</td>
<td>2</td>
</tr>
<tr>
<td>Stoppable</td>
<td>2-5</td>
</tr>
<tr>
<td>Stoppable</td>
<td>1</td>
</tr>
<tr>
<td>Unique Weapon Disability</td>
<td>1</td>
</tr>
<tr>
<td>Unreliable</td>
<td>1</td>
</tr>
</tbody>
</table>

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**Table 2-24: Special Defense**

<table>
<thead>
<tr>
<th>Effect</th>
<th>1 Slot</th>
<th>2 Slots</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aging</td>
<td>Age slowly</td>
<td>Does not age</td>
</tr>
<tr>
<td>Air/Oxygen to Breath</td>
<td>Survive in low-oxygen environment</td>
<td>Does not breathe</td>
</tr>
<tr>
<td>Disease</td>
<td>Half damage or effect</td>
<td>Half damage or effect</td>
</tr>
<tr>
<td>Hunger</td>
<td>Need to eat once</td>
<td>Never need to eat every 2-4 days</td>
</tr>
<tr>
<td>Poison</td>
<td>Half damage or effect</td>
<td>Immune</td>
</tr>
<tr>
<td>Sleep</td>
<td>Deep sleep every 3-7 days</td>
<td>Need to sleep</td>
</tr>
<tr>
<td>Specific Attack Ability</td>
<td>+3 AC Modifier and saves</td>
<td>+6 AC Modifier and saves</td>
</tr>
<tr>
<td>Specific Special Attack</td>
<td>Half damage</td>
<td>No damage</td>
</tr>
</tbody>
</table>

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**Special Movement**

Cost: 1 Point/rank
Type: Power
Relevant Ability: Dexterity
Power Modifier Values: Linear, starting at 1 type of movement (rank 1) increasing to 10 types of movement (rank 10)
Reduction: None
Restrictions: Under certain conditions; movement is exhausting to the character; involving particular surfaces

The movement abilities may be the result of genetics, mystical forces, supernatural talents, or intense training. The character may select one Special Movement Ability for every rank of this Attribute. Several examples are given below; the GM and players are encouraged to develop additional abilities as well. See Flight, Hyperflight, Jumping, Speed, Teleport, Tunnelling, or Water Speed, for other methods of movement.

**Balance**

The character never loses his or her balance, even when running on a narrow rope or beam.

**Cat-Like**

The character will take half damage (round down) from most falls and always lands on his or her feet.
**Dimension Hop**

Upon a successful Wisdom check against DC 10, the character can instantly travel between his or her home dimension to one other dimension, such as Asgard, Heaven, Hell, alternate Earth, the astral plane (the body is left behind), etc. Each time this method is assigned, the character can travel to another single dimension. Characters who can travel among many dimensions should probably have the Dynamic Powers (Dimensions) Attribute instead. The GM will determine if Dimension Hop is appropriate for his or her campaign.

**Light-Footed**

The character can skim over sand, snow or ice at full speed.

**Slithering**

The character can slither along the ground at normal walking/running speeds. This allows a character to move quickly while maintaining a very low profile.

**Swinging/Brachiating**

The character can swing through forests and cities (areas with natural or artificial structures above swinging height) using vines/ropes/webbing or simply his or her arms.

**Untrackable**

The character never leaves footprints, tracks, or a scent when he or she walks or runs.

**Wall-Bouncing**

The character can move at regular walking speed without touching the ground by bouncing back and forth between nearby vertical surfaces (walls). For example, he or she can proceed down hallways or climb an alleyway between two buildings (bouncing from wall to wall).

**Wall-Crawling**

The character can cling to walls or ceilings as though they were on the ground or floor. This counts as two Special Movement abilities.

**Water-Walking**

The character can walk or run over water as if he or she was on land. This counts as two Special Movement abilities.

**Zen Direction**

When the character opens his or her mind to the natural world, he or she will always move in the “right” direction. The “right” direction is not always the desired direction, however.

**Cost**

- Type: Power
- Relevant Ability: Dexterity
- Progression: Medium Progression Chart and Linear, starting at 100 mph and +2 Initiative (rank 1) increasing to 5 million mph and +20 Initiative (rank 10)
- Reduction: Very specific utility
- Restrictions: Under certain conditions; tune limit; ability score/Skill checks required to run safely

On average, a character can sprint up to 3 yards per round (1.4 mph) times his or her Dexterity. A Dexterity with Speed can move much faster than this, as well as perceive the world at an increased pace. At Speed rank 5+, the character moves quickly enough to run over any liquid surface as well.

In a superhero game, a fast-moving character can still interact with the world. This means that the character will not run into buildings along city streets because he or she can perceive them early enough and make sharp turns to avoid them. Speedsters can also read books quickly, write at incredible speeds, and perform normal chores and activities at enhanced rates. In addition to gaining +2 Initiative at each rank, the character is harder to hit when moving quickly due to the incredible speed at which the character is moving. For more information about Speed and its influence on combat, see page 56.

**Superpower**

- **Cost:** 4 Points/rank
- **Type:** Power
- **Relevant Ability:** Strength
- **Power Modifier Values:** None
- **Progression:** Linear, starting at +8 Strength (rank 1) increasing to +80 Strength (rank 10)
- **Reduction:** Very specific utility
- **Restrictions:** Under certain conditions; no extra combat damage; Superstrength in single limb only

While Enhanced Ability (see page 24) allows players to increase their character’s ability scores, it is somewhat limiting to superstrong characters. Comic book heroes and villains are well-known for possessing strengths well beyond mortal limits. Such characters possess the Superstrength Attribute.

**Swarm**

- **Cost:** 2 Points/rank
- **Type:** Power
- **Relevant Ability:** Constitution
- **Power Modifier Values:** None
- **Progression:** Linear, starting at 1 critter for every current Hit Point (rank 1) increasing to 10 critters for every current Hit Point (rank 10)
- **Reduction:** Power always used in same way
- **Restrictions:** Under certain conditions; fewer creatures; suffer damage when transforming

A character with this Attribute can transform into a swarm of small creatures: rats, bats, wasps, crows or other creatures or things (such as tiny attack robots). Vampires and demons most often possess this dramatic ability.

The type of swarm must be determined during character creation. The character can create one critter from his or her body for every current Hit Point, multiplied by the rank in the Attribute. Thus, a character with 130 current Hit Points who has Swarm at rank 4 could transform into a mass of 520 creatures (130 x 4 = 520).

When transformed into a swarm, the character cannot use any of his or her existing Attributes or Skills. The actions of the swarm are basically limited to three options: move, observe, and attack. Additionally, all the critters of the swarm must remain within close proximity of each other (within a radius of five yards per rank).

A swarm’s base attack bonus is equal to the Swarm Attribute rank + 4. It inflicts 1 point of damage for every 10 critters (round up; minimum one damage point) in the swarm. In many instances, the Armour and Force Field Attributes will protect the target character from all damage, since the Attributes stop sufficient damage from each critter attack. Against some creatures, even regular clothing may be enough to stop some or all damage. Each situation will be different; the GM must determine how much damage, if any, will penetrate the target’s defenses.

A swarm can be attacked normally, and each creature in it dies if it is hit (effectively it has 1 Hit Point). Unless an opponent is using an attack with the Area-Effect or Spreading Abilities (see pages 55 and 56), however, only a single member of the swarm can be killed per attack (GM’s discretion). Consequently, a swarm of 200 creatures requires 200 attacks to completely destroy, and each round, the swarm can inflict up to 20 points of damage by biting or stinging. If a swarm’s opponent lacks an effective weapon, he or she should consider running away very quickly.

A character who dissolved into a swarm may choose to revert into normal form during his or her Initiative in a combat round. To accomplish this, all available critters in the swarm (those not killed or trapped) must join together. Transforming back to normal form replaces a character’s action for that round. The character will return to normal form with Hit Points equal to the number of critters that recombined, divided by the Swarm Attribute rank (round down). For example, if a character with 130 current Hit Points and Swarm at rank 4 divided into 520 creatures, and after a battle, comboned with only 100 available critters, the character would then have a current total of 25 Hit Points (100÷4=25).

**Telekinesis**

- **Cost:** 2 or 4 Points/rank
- **Type:** Power
- **Relevant Ability:** Intelligence
- **Power Modifier Values:** Area, Range
- **Progression:** Fast Progression Chart, starting at 1 lb. (rank 1) increasing to 1 billion lbs. (rank 10)
- **Reduction:** Limited control
- **Restrictions:** Under certain conditions; tune limit; more specific matter limitation

The character can concentrate on an object and move it without physically touching it. Telekinesis may represent psionic ability, magic, or some form of tractor beam. Characters with the ability to magically control the movement of a particular element (Earth, Water, etc.) may also use Telekinesis to represent their particular ability.

A character using Telekinesis can lift him or herself, a character, an object, or group of adjacent objects and move it at a fast walking speed (10 yards/round) or manipulate it with the dexterity of a human hand. The higher the Attribute rank, the greater the fine motor control the character has when manipulating objects as well. The character can also levitate an object and have it strike another person as if it were a short-ranged thrown weapon. The weight Telekinesis can lift is reduced by a factor of 10 when throwing an object hard enough to inflict damage. For example, a character with rank 4 could lift up to 1,000 lbs. but could only throw objects massing up to 100 lbs. This is treated as a normal attack and thus can be negated by a successful defense. Damage depends on the weight of the object hurled: 1d4 points for an object massing up to 1 lb., 1d6+4 points for one up to 10 lbs., 2d6+4 points for one up to 100 lbs., 3d6+6 points for one up to 1,000 lbs. (one ton), etc. The same damage applies to the object being hurled. If Telekinesis is used to directly crush or construct a target, damage delivered equals 2 points for each Attribute rank.

A character who uses Telekinesis to grab another person and throw him or her uses the same procedure, but this requires a successful Power Usage: Telekinesis Skill check against a DC equal to the target’s AC to grab the target. Accurately tossing an opponent so that he or she hits another target requires a second successful Skill check. If attempting to disarm a character with Telekinesis, the subject should be allowed a Strength check to retain the weapon at a -1 penalty per rank of the disarming character’s Telekinesis Attribute. If a character wishes to flay at speeds exceeding 10 yards/round, he or she needs the Flight Attribute (page 24) rather than Telekinesis.

Ordinary Telekinesis (capable of moving anything physical, but not forms of energy) costs 4 Points/rank. At a cost of only 2 Points/rank, the character may have a more focused Telekinesis. This restricts the character to telekinetically moving (or sculpting) a particular type of matter. Some examples are given below.

**Air**

- **Cost:** 2 or 4 Points/rank
- **Type:** Power
- **Relevant Ability:** Intelligence
- **Power Modifier Values:** Area, Range
- **Progression:** Fast Progression Chart, starting at 1 lb. (rank 1) increasing to 1 billion lbs. (rank 10)
- **Reduction:** Limited control
- **Restrictions:** Under certain conditions; tune limit; more specific matter limitation

The character can only move air (or other gases). A cubic yard of air weighs about 2 lbs. Enough air to fill a 3 yard by 3 yard by 3 yard (roughly 1,000 cubic feet) room weighs 75 lbs.

**Earth**

The character can only move dirt, rock, stone, sand, etc. He or she cannot affect treated metals. A cubic yard of packed dirt weighs about 2 tons; the same volume of concrete weighs about 2.5 tons, while a cubic yard of solid granite weighs about 2.7 tons.

**Fire**

The character can only affect flames of an existing fire, or can possibly start them with his or her mind as well (GM’s discretion). Since fire does not have weight, the rank indicates the size of the flames that can be controlled and manipulated: small fires at rank 1 (like a candle or match flame), up to raging inferno that cover several city blocks at rank 10.
The character’s Telekinesis only works on metal. This may be a mystical limitation, or it may be the character’s Power is actually based in magnetism. A cubic yard of steel weighs about 8 tons.

Water
The character can lift and move water. A cubic yard of water weighs about 1700 lbs. (close to a ton). A gallon of water weighs about 8 pounds.

Wood
The character’s Power only works on wood (living or dead). This ability is usually mystical in origin and common to nature priests and spirits. A cubic yard of wood weighs less than a ton.

Telepathy
Cost: 1-3 Points/rank
Type: Power
Relevant Ability: Intelligence
Power Modifier Values: Area, Range, Targets
Progression: Descriptive
Reduction: Power always used in same way
Restrictions: Under certain conditions; time limit; usage weakens character

Telepathy is the classic psionic ability. Versions of telepathy may also represent other magical capabilities; demons that can tempt their victims often possess Telepathy, for example.

Telepathy costs 1 Point/rank if its utility is quite restricted (for example, “only works with canines” or “only with close friends”). It costs 2 Points/rank if its utility is somewhat restricted (for example, “only with humans” or “only with beasts”). It costs 3 Points/rank if it has universal utility.

This Attribute allows the character to read and transmit thoughts, and at higher ranks, to actually “invent” a person’s mind and probe their memories or alter their thoughts. Telepathy works only if a subject is in very close proximity, unless the Range or Area PMV Rank is 2 or higher. Pinpointing a single target in a crowd can be difficult; the GM may require a Power Usage. Telepathy Skill check against a DC appropriate to how hard it is to find the target (based on distance away from the character, number of people in the vicinity, etc.). Any ranks the character has in the Heightened Awareness or Heightened Senses Attribute (page 26) may serve as a bonus to this check.

A subject cannot detect a telepath reading thoughts or sensory impressions unless he or she has the Telepathy or Mind Shield Attributes at an equal or higher rank. If so, he or she can choose to block the telepath, in which case the only way to get through is via mental invasion. A subject will always be aware of a mental invasion (although a non-telepath may not understand exactly what is going on). See the Mind Combat rules (page 59) in Chapter 3 for details of mental invasions.

Once contact is made, a telepath at rank 6 or higher can temporarily gain a target’s specific knowledge that is associated with a Skill. The actual Skill is not learned in full, however. For example, a telepath can scan the mind of a nearby surgeon to learn how to perform a specific operation on an ally, but he or she does not gain the Medical Skill. The telepath will soon forget this newly learned Skill-based knowledge.

Unlike most Attributes, Telepathy only has entries for ranks 2, 4, 6, 8, and 10. If necessary, the GM can interpolate the intermediate ranks. When performing a Power Usage: Telepathy Skill check to determine if the Telepathy attempt was successful, the character receives a bonus equal to half the Attribute’s rank (for example, a rank 8 Telepathy makes his or her Skill checks with a +4 bonus).

Rank 2 The character can, by concentrating, use mind reading to pick up the “loud” surface thoughts of a subject. A “loud” thought is something about which the subject is thinking intensely or that has a very strong emotional content. The character can also transmit a single feeling, such as “fear” or “love” to another person.

Rank 4 The character can, by concentrating, use mind reading to pick up the ordinary surface thoughts of a subject. The character can only read what a person is actually thinking at the time. Two telepaths can communicate with one another at conversational speeds by reading each other’s thoughts. The character can also transmit a word, simple image, or simple concept (like “flower,” or a person’s face) to a non-telepath on which he or she concentrates. It requires an entire round of concentration to convey one concept, which makes telepathy to non-telepaths communication slow.

The character can easily read a subject’s surface thoughts and sensory impressions (for example, seeing through a subject’s eyes, feeling what the subject feels, etc.). The character can choose to ignore some senses if desired. The character can send and receive mental speech to a non-telepath at normal conversational speeds. If the Targets PMV is raised to rank 2 or higher, the character can broadcast the mental speech of one subject to others in the range/area as well.

Rank 8 The character has the same capabilities as at rank 6 Telepathy. In addition, he or she can invade another person’s mind. This counts as an attack, and if the subject is unwilling or unaware, the character will enter Mind Combat with him or her (see page 59). If the subject is willing or loses the mental combat, the telepath can probe his or her memory for information he or she needs. The character will also automatically read surface thoughts of anyone within the telepathy area.

Rank 10 The character has the same capabilities as rank 8 Telepathy. He or she automatically shares the sensory experiences of anyone within the telepathy area without need for concentration, unless he or she deliberately tries to block this ability. Additionally, a successful mental invasion can probe memories that the subject cannot no longer consciously remember, delete existing memories, and plant false ones.

When Teleport is first assigned, the GM may ask the player to decide if velocity (speed and direction) is conserved during travel. Alternatively, the character might adapt velocity to each Teleport individually. In many campaigns, the effects of velocity will simply be ignored.

Teleport
Cost: 5 Points/rank
Type: Power
Relevant Ability: Wisdom
Power Modifier Values: Area, Range, Targets
Progression: Fast Progression Chart, starting at 10 yards (rank 1) increasing to 1,000 yards (rank 3); then Fast Progression Chart, starting at 10 miles (rank 4) increasing to 10 million miles (rank 10).
Reduction: Power always used in the same way
Restrictions: Under certain conditions; teleport not accurate; naked form only

Teleport enables the character to transport him or herself instantly from place to place without crossing the intervening space. It is a common ability for psionic characters, sorcerers, and superhumans.

Teleporting is only possible if the character has visited the intended destination or can see or otherwise sense the destination (possibly through the Heightened Senses or Sixth Sense Attributes). The Game Master may allow characters to teleport to unknown destinations (such as “100 yards up,” or “to the other side of the door”), perhaps for an additional 1 or 2 Power Points total. Accidentally teleporting into a solid object may be fatal or simply cause a failed teleport at the GM’s option. A character can carry anything while teleporting that he or she could normally carry.

Upon a successful Power Usage: Transfer Skill check against DC 10, the character can temporarily grant the use of any one of his or her Power Attributes (not Characteristic Attributes) to any single willing target character within the Range PMV. Dynamic Powers and Power Flux cannot be Transferred under normal circumstances. The Transfer Attribute rank determines the maximum Attribute rank that can be granted. The rank of a transferred Attribute replaces the target’s corresponding Attribute (if applicable), which can be an increase or decrease. The target gains the benefits of a transferred Power as long as indicated by the Duration PMV. The GM may also decide that Attributes, Skills, and/or Characteristic Attributes can be given to a target when Transfer reaches rank 5 or higher. To grant Attributes to multiple targets, the Transfer Attribute can be assigned multiple times.

For 5 Points/rank the character can only transfer one Attribute at any single time. When the character grants a new ability, the target ceases benefiting from any currently transferred Power. For 10 Points/rank, the character can transfer all desired Attributes simultaneously to a single target. When an Attribute is Transferred, the receiving character is in complete control of his or her abilities.

Transmutation
Cost: 3-5 Points/rank
Type: Power
Relevant Ability: Wisdom
Power Modifier Values: Medium Progression Chart, starting at 1 lb. (rank 1) increasing to 50,000 lbs. (rank 10)
Reduction: Very specific utility
Restrictions: Under certain conditions; creation is visually flawed; limited control over actual object created

This Attribute allows a character to transmute one non-living object (or set of connected objects) into another. Transmutation costs 5 Points/rank if the character can transmute any object into another (within the limits of his or her rank). It costs 4 Points/rank if the character can only transmute (to or from) a general class of objects such as “metal,” “weapons,” “clothing,” or “food.” It also costs 4 Points/rank if the character can only transmute one object to another of similar mass, the types of objects are unrestricted.
Finally, the cost is 5 Points/rank if the character is limited to a transmuntation within a specific category and of similar mass, such as “regular clothes to battle costume,” “lead to gold,” or “spoiled food to edible food.” The GM may restrict any categories that seem overly broad or too powerful.

Few characters with the Transmutation Attribute will also possess the Creation Attribute (page 22). Since Transmutation allows a character to transform air, the earth, and buildings into anything else, this Attribute effectively “trumps” Creation. Only in rare circumstances will a character find him or herself in a situation in which nothing in the immediate area can be transmuted.

The character cannot transmute material into new objects outside the character’s experience. The character could transmute a weapon into a book, painting or videotape, but the content must be something with which he or she was already familiar. Likewise, a character who had no familiarity with computers could not transmute a television into one using Transmutation. The GM may choose to require an Intelligence check (or relevant Skill check) against an appropriate DC if the character attempts a particularly complex transmutation. Failure may indicate the new object does not function properly; this is especially applicable when creating complex technological devices. Unless the GM decides otherwise, Transmutation is only able to make objects that could be classified as Gadgets; it cannot create Items of Power. When attempting to transmute an Item of Power, the character suffers a penalty to his or her Power Usage Skill check of -2 for each rank of the Item of Power.

The object will remain transmuted for a period of time indicated by the Duration PMV.

**TUNNELLING**

Cost: 2 Points/rank
Type: Power
Relevant Ability: Strength
Power Modifier Values: None
Progression: Medium Progression Chart, starting at 10 yards/hour (rank 1) increasing to 1,000 yards/hour (rank 5), then Medium Progression Chart, starting at 5 mph radius area (rank 5) increasing to 500 mph (rank 10).
Reduction: Limited Control
Restrictions: Under certain conditions, in specific terrain, depth limitation

The Tunneling Attribute allows a character to move earth and/or burrow under ground. Tunneling assumes that the character is going through sand or packed earth; boring through solid rock is one rank slower. The tunnel the character leaves behind will either be permanent or will collapse immediately (must be specified during creation of each tunnel).

**UNIQUE ATTRIBUTE**

Cost: 1-10 Points/rank
Type: Characteristic or Power
Relevant Ability: Variable
Power Modifier Values: Variable
Progression: Variable
Reduction: Any
Restrictions: Any

This Attribute covers any and all Character Attributes (Characteristic or Power) not detailed in the rules. Often one single Point in a Unique Character Attribute is sufficient to give the character “flavour,” but more points can be allocated to enhance the effects on game play and must be added if the Attribute would be of considerable benefit. Discuss the Attribute with the GM to determine what specific game effects the Unique Character Attribute possesses.

The GM should assign a point cost per rank based on how the Attribute compares to other Attributes and how useful it is. An Attribute that is somewhat useful in the game should cost 1 Point/rank; one that is very useful should cost 2-3 Points/rank; one that is extremely useful should cost 4-6 Points/rank, and one that is exceptionally Powerful and useful should cost 7-10 (or more) Points/rank.

**UNKNOWN SUPERHUMAN POWER**

Cost: Variable
Type: Characteristic or Power
Relevant Ability: Variable
Power Modifier Values: Variable
Progression: Special (see below)
Reduction: Any
Restrictions: Any

In some campaigns, the characters may be unware of their superhuman Powers until they manifest at crucial moments. To represent this, the player can allocate some points to Unknown Superhuman Power when creating the character. The player does not purchase a rank in this Attribute—he or she simply spends a selected amount of Power Points. The GM takes those points and adds a bonus of 50% (rounding up) and uses them to assign other Characteristic or Power Attributes to the character. The GM does not tell the player which Attributes have been assigned; they are revealed to the player (and character) as the game unfolds and the Powers manifest. GMs are encouraged to reveal the character’s Powers slowly and when it is appropriate for the campaign’s story. The GM should never feel pressured to tell the player what his or her character’s unknown Attributes are before the time is right.

**Examples**

Julie is creating a character for a game that Laura is running. She works out her character concept and decides to play a character that just recently gained superhuman Powers in a freak accident at work. She selects a couple of Powers that she wants her character to have (Armour and Superstrength) but decides that her character has yet to discover all of her abilities; she assigns 40 Character Points to the Unknown Superhuman Attribute. The GM increases the total by 50%, to 60 Character Points, and selects 60 Points worth of Powers for Julie’s character. Laura does not tell Julie what the Powers are—she and her character will discover those abilities over the course of the game. In the first adventure, Laura has Julie’s character hit by a powerful punch. Though Julie’s character’s Armour protects her from most of the damage, she is still knocked back, off of the roof of a high-rise office building. As her character falls towards the pavement, Laura informs Julie that her character suddenly stops in mid-air, floating. A moment later, her character is climbing into the air, back towards the rooftop. Laura tells Julie that her character has the Flight Attribute, which she records on her character sheet. At some point later, Julie is going to have her character test how fast her character can fly to determine her Flight Attribute Level. Also, with 60 Character Points of unknown powers, there is a good chance that Flight is only the first Power she will discover.

**WATER SPEED**

Cost: 2 Points/rank
Type: Power
Relevant Ability: Dexterity
Power Modifier Values: None
Progression: Medium Progression Chart, starting at 5 mph (rank 1) increasing to 100,000 mph (rank 10)
Reduction: Limited Control
Restrictions: Under certain conditions; only surface travel, time limitation

A character with Water Speed can float and travel on or under water. Aquatic creatures or amphibians move such as mermaids usually possess this Attribute. The character can swim on the surface at high speeds and dive underwater for brief periods by holding his or her breath, or indefinitely if he or she has the Adaptation (Underwater) Attribute. To survive the pressure associated with deep diving, the Adaptation (Pressure) Attribute must also be assigned. Also, depending on the speed at which the character is moving, opponents may suffer a penalty to hit the character (see Attacking Moving Targets, page 56).

**WEALTH**

Cost: 3 Points/rank
Type: Characteristic
Relevant Ability: None
Power Modifier Values: None
Progression: Medium Progression Chart, starting at $500,000 (rank 1) increasing to $10 billion (rank 10)
Reduction: Very specific utility
Restrictions: Difficult to access funds; less non-liquid assets; spending limits on single items

The character is more financially stable (“liquid”) than an average person. This will allow him or her to easily acquire commercially available goods, and bribe or hire people. Note that having what are inherently loyal to the character should still be acquired through the Henchmen or the Sidekick Attributes. The character usually has non-liquid assets (like houses or real estate) commensurate with his or her wealth as well. In order to have access to things that are illegal or difficult to acquire without special licenses, the character should still acquire the Organizational Ties or Gadgets Attributes (pages 31 and 25).

**STEP 6: SELECT SKILLS**

The following outlines the rules for using Skills in Silver Age Sentinels. See the Player’s Handbook for the rules for acquiring Skill ranks.

**SKILL POINTS AND SKILL RANKS**

Characters have a number of Skill Points based on their class levels, as outlined in the class descriptions (page 11). Depending on a character’s class, some Skills are “class Skills” and some Skills are “cross-class Skills.” Cross-class Skills require 2 Skill Points per rank while class Skills require 1 Skill Point per rank. The maximum number of ranks a character can have in a class Skill is equal to that character’s level +3 plus the Skill’s relevant ability score modifier. The maximum ranks a character can have in a class Skill is half that number (rounded down). Since Combat Skills have no relevant ability score; their maximum skill rank do not receive an ability score modifier.

**USING SKILLS**

When a character uses a Skill, the character makes a Skill check to see how well the character performs the action.
The higher the result on the character’s Skill check, the more successful the attempt. Based on the circumstances, the character’s result must match or exceed a particular number to use the Skill successfully. The harder the task, the higher the number the character needs to roll.

Skill Checks

To make a Skill check, roll 1d20 and add the character’s Skill modifier for that Skill. The Skill modifier equals the character’s rank with that Skill plus the character’s ability modifier for that Skill’s key ability plus any other miscellaneous modifiers the character has. The higher the result, the better.

Combining Skill Checks

When more than one character tries the same Skill at the same time and for the same purpose, their efforts may overlap — they can work together and help each other out. In this case, one character is considered the leader of the effort and makes a Skill check while each helper makes a Skill check against DC 10 (the character can’t take 10 on this check). For each helper who succeeds, the leader gets a +2 circumstance bonus to his or her Skill check. In many cases, a character’s help won’t be beneficial, or only a limited number of characters can help at once. The GM limits co-operation as she sees fit for the given conditions.

Skill Synergy

It is possible for a character to have two Skills that work well together, such as Street Sense and Urban Tracking. In general, having 5 or more ranks in one Skill gives the character a +2 synergy bonus on Skill checks with its synergistic Skills, as determined by the situation and the GM.

Skill Description Format

Relevant Ability

This is the ability whose modifier most often applies to the Skill check. If two (or more) abilities are listed, it indicates that different abilities can often come into play, depending on the situation. The GM should select the one most appropriate to the circumstances. For example, the Boating Skill has the Relevant Ability: Intelligence or Dexterity. When a character attempts to pilot a large cruise ship, the GM should require a Skill check using the Intelligence modifier — the character’s knowledge of the boat’s controls is more important when driving such a massive ship. When the character hops into a small ski boat, however, his or her Dexterity is more important and thus the GM should require a Skill check using the Dexterity modifier instead of the Intelligence Modifier.

Specializations

A selection of Specializations are provided. When a character gains a new Skill, he or she may select one Specialization. Any time the character makes a Skill check (a character attempting to balance on a thin ledge using Acrobatics: Balance, for example), the character gains a +1 bonus to his or her Skill check. With GM permission, players may select a Specialization that is not listed if it fits with their character concept.

Description

The Skill name line is followed by a general description of what using the Skill represents.

General Skills

Acrobatics

Relevant Ability: Dexterity

Specializations: Balance, Flexibility, Jumps, Tumbling

The ability to perform feats of agility with minimal chance for injury. Includes jumping, flipping, contorting, and reacting quickly.

Animal Training

Relevant Ability: Charisma

Specializations: Any single animal such as dogs, dolphins, horses, etc.

The ability to teach and train animals with an intellect above that of instinctive animals. An animal usually has an Intelligence of 1-3.

Architecture

Relevant Ability: Intelligence

Specializations: Aquatic, Bridges, Fortifications, Small Buildings, Skyscrapers

Knowledge of construction methods, architectural drafting, etc. A successful use of this Skill can also find weak points in constructions or help in locating old structural plans.

Artisan

Relevant Ability: Intelligence or Dexterity

Specializations: Carpentry, Leatherworking, Metalworking, Plumbing, Tailoring, Woodworking

This Skill represents a character’s ability to work with a variety of materials to repair or produce useful or aesthetically pleasing objects not electronic or mechanical in nature.

Biological Sciences

Relevant Ability: Intelligence

Specializations: Bacteria/Viruses, Botany, Ecology, Genetics, Physiology, Zoology

This field covers scientific knowledge of how living things function.

Boating

Relevant Ability: Intelligence or Dexterity

Specializations: Hovercraft, Large Ships, Small Boats, Submarines

The ability to safely operate a watercraft.

Burglary

Relevant Ability: Intelligence or Dexterity

Specializations: Breaking-and-Entering, Hot-Wiring, Safe Cracking

The ability to open locks, quietly cut glass, hot-wire car ignitions, etc. The ability does not cover disarming electronic security systems, which is handled by Electronics (Security) Skill.

City Knowledge

Relevant Ability: Intelligence

Specializations: One specific area (district, neighbourhood, street) of a single city

Knowledge of the geography and people of a single city, and one specific area within it. The smaller the area, the more detailed and extensive the character’s knowledge. This Skill may be assigned multiple times to indicate knowledge of several cities. Alternatively, the word “city” can be replaced by other locations such as “village,” “forest,” “lake,” etc.

Cloning

Relevant Ability: Strength or Dexterity

Specializations: Natural Surfaces, Poles, Walls, Vegetation

The ability to scale vertical surfaces with or without the use of specialized climbing equipment.

Computers

Relevant Ability: Intelligence

Specializations: Artificial Intelligence, Databases, Intrusion/Security, Networks, Programming

Practical knowledge of computer use. Computer engineering (hardware) is covered by Electronics.

Controlled Breathing

Relevant Ability: Constitution

Specializations: Cyclic Breathing, Holding Breath, Slow Heart Rate

The ability to control respiratory functions in order to maximize breathing efficiency or to perform tricks such as “playing dead.”

Cultural Arts

Relevant Ability: Intelligence

Specializations: Archaeology, Art Appraisal, History, Literature, Urban Legends

Knowledge of aspects of human culture (or another species’ culture).

Demolitions

Relevant Ability: Intelligence

Specializations: Artificial Structures, Bomb Disposal, Natural Structures, Safe Cracking, Underwater

The ability to set explosive charges without getting hurt in the process or inflicting undesired collateral damage. It is also used for deactivating explosives set by someone else.

Disguise

Relevant Ability: Intelligence

Specializations: Costumes, Make-up, Prosthetics

The ability to change one’s personal appearance in an attempt to deceive others.

Domestic Arts

Relevant Ability: Wisdom

Specializations: Window Dressing, Cleaning, Cooking, Decorating, Home Budgeting

The ability to effectively organize and run a household.

Driving

Relevant Ability: Intelligence or Dexterity

Specializations: Any type of vehicle, including large tractor/trailer trucks, car, motorcycle, small truck (vans, pick-ups, hi-cubes)

The ability to operate a powered ground vehicle. Skill checks are only necessary in difficult situations such as performing vehicular stunts, avoiding hazards, etc.

Electronics

Relevant Ability: Intelligence

Specializations: Communications, Computers, Consumer Electronics, Robotics, Security, Sensors

The ability to maintain, repair, build, modify (and at high ranks, design) electronic equipment.

Etiquette

Relevant Ability: Intelligence or Charisma

Specializations: Lower Class, Middle Class, Upper Class

The knowledge of polite, proper, and inoffensive behaviour in social settings.

Foreign Culture

Relevant Ability: Intelligence

Specializations: One Specific Culture

Reflects knowledge of the history, religion, ethics, and lifestyle of one or more foreign countries or cultures: one foreign culture per two ranks in the Skill. Thus, multiple Specializations may be listed for Foreign Culture depending on the Skill rank.
### Forgery
**Relevant Ability:** Intelligence or Dexterity  
**Specializations:** Electronic Documents, Handwriting, Paper Documents  
The ability to counterfeit documents and papers. This skill can be used in conjunction with the Computers Skill.

### Gaming
**Relevant Ability:** Intelligence  
**Specializations:** Board Games, Computer Games, Gambling/Card Games, Military Simulations, Role-Playing Games  
The ability to play various games and simulations well.

### Interrogation
**Relevant Ability:** Intelligence or Charisma  
**Specializations:** Drugs, Psychological, Physical  
The ability to convince someone to provide information against their will. Can also be used to help withhold information when being interrogated by an enemy.

### Intimidation
**Relevant Ability:** Strength, Intelligence, or Charisma  
**Specializations:** Business, Political, Street  
The ability to convincingly project a "tough guy" image. A successful check means someone witnessing your performance is convinced you mean any threats you make. How they react after that will depend on how tough they are themselves in relation to the kind of threat you present — they may respond with respect, fear, hatred, or amusement.

### Languages
**Relevant Ability:** Intelligence  
**Specializations:** Any one language, Braille, Code Language, Sign Language  
Reflects an aptitude for languages and their historical usage. Additionally, a character will be able to speak and write one foreign language per rank in the Skill. Thus, multiple Specializations will be listed for Languages. Characters never have to take ranks in this Skill for their native language — it is only used for foreign languages.

### Law
**Relevant Ability:** Intelligence  
**Specializations:** Civil, Criminal, Customs, Family, International, Political  
Knowledge of legal procedure and practice. GMs may assume that anyone with rank 6 or more has a license to practice law. All Specializations, except International, are specific to one country or region only (for example, "Japanese Criminal Law").

### Management and Administration
**Relevant Ability:** Intelligence or Wisdom  
**Specializations:** Accounting, Banking, Executive, Fraud, Government, Marketing, Small Business  
The ability to organize, run, and understand part or all of an organization (such as a business, government, or association). For mercenary or superhero groups or private detectives, this Skill is useful for locating new employees.

### Mechanics
**Relevant Ability:** Intelligence or Dexterity  
**Specializations:** Aeronautical, Armourer, Automotive, Gunsmith, Locksmith, Micro, Traps  
The ability to maintain, repair, or build mechanical and electro-mechanical devices. This also includes knowledge of tool use, welding, etc. Armourer applies to heavy vehicle-mounted weapons while Gunsmith covers personal weaponry. Use Artisan for archaic weapons.

### Medical
**Relevant Ability:** Intelligence or Dexterity  
**Specializations:** Acupuncture, Dentistry, Diagnosis, Emergency Response, Homeopathy, Pathology, Pharmacy, Surgery, Veterinary  
Knowledge of how to heal the body. GMs may assume that anyone with rank 6 or more has a license to practice medicine. A typical general practitioner would Specialize in Diagnosis, while most police officers or paramedics Specialize in Emergency Response.

### Military Sciences
**Relevant Ability:** Intelligence or Wisdom  
**Specializations:** Hardware Recognition, Intelligence Analysis, Logistics, Strategy, Tactics, Teamwork  
The character has military-style tactical, staff, or leadership training. In addition, SWAT (or other tactical police units) often include individuals who pick up similar Skills (and often recruit ex-military personnel).

### Navigation
**Relevant Ability:** Intelligence or Wisdom  
**Specializations:** Air, Highway, Sea, Space, Urban, Wilderness  
The ability to read maps or use specialized navigation equipment. The Navigation Skill will help a character find the fastest/safest route to a destination.

### Occult
**Relevant Ability:** Intelligence  
**Specializations:** Astrology, Channeling, Numerology, Rituals, Spirits, Tarot, Wicca, Witchcraft  
Knowledge of the arcane and mystical arts, and their applications in both historical and modern society.

### Performing Arts
**Relevant Ability:** Charisma  
**Specializations:** Comedy, Dance, Drama, Music, Public Speaking, Singing, Fast Talking  
The ability to perform well before an audience, and to evoke an emotional response through the art form.

### Physical Sciences
**Relevant Ability:** Intelligence  
**Specializations:** Astronomy, Biochemistry, Chemistry, Engineering, Mathematics, Physics  
Scientific training in the way the universe works, including the necessary background knowledge.

### Piloting
**Relevant Ability:** Intelligence or Dexterity  
**Specializations:** Heavy Airplane (usually multi-engine), Helicopter, Jet Fighter, Light Airplane (usually single-engine), Lighter than Air Craft, Spacecraft  
The ability to operate air or space vehicles. Skill checks are normally only necessary when performing an unusual manoeuvre, avoiding a hazard, piloting an unfamiliar aircraft, etc.

### Poisons
**Relevant Ability:** Intelligence  
**Specializations:** Alien, Natural, Synthetic  
The ability to recognize, concoct, apply, and neutralize a variety of poisons and toxins.

### Police Sciences
**Relevant Ability:** Intelligence or Wisdom  
**Specializations:** Ballistics, Criminology, Forensics  
This is the science behind detective work. Ballistics is the study of the wounds inflicted by projectiles; criminology focuses on studies of criminal behaviour and strategies; forensics covers evidence gathering (including hair-and-fibre, fingerprint and DNA-based identification techniques).

### Power Usage
**Relevant Ability:** Based on Power’s Relevant Ability  
**Specializations:** One specific Power only  
Unlike other Skills, Power Usage only offers a bonus to any check for the use of one specific Power. To receive a bonus on multiple Powers, this Skill must be assigned multiple times, once for each Power. The Skill is useful to a character who may not have a high ability (such as Intelligence) that is associated with one of his or her Powers (such as Mind Control or Telepathy). When the character must make a check for the specific Power, the Power Usage Skill adds a bonus as though the check is actually a Skill check.

### Powerlifting
**Relevant Ability:** Strength  
**Specializations:** Bulky Objects, Free Weights, Humans, Moving Objects, Small Objects (Hand-Held)  
The ability to perform feats of strength with minimal chance for injury. Includes lifting or pushing heavy objects, stopping objects in motion, and supporting large masses.

### Riding
**Relevant Ability:** Dexterity  
**Specializations:** By species (Carnel, Horse, Tiger, etc.)  
This is the knowledge of how to care for a riding beast, how to saddle, mount, and dismount the animal, how to get it to perform difficult or dangerous manoeuvres safely and without balking, and how to best pace it for long distance rides.

### Seduction
**Relevant Ability:** Charisma  
**Specializations:** Alien, Female, Male  
A character with this Skill is adept at exploiting their sex appeal. A successful Skill check will convince another person that the character is genuinely interested in them. Whether or not the subject actually responds will depend on his or her own romantic inclinations and sexual preferences.

### Sleight of Hand
**Relevant Ability:** Dexterity  
**Specializations:** Card Sharking, Lock Picking, Pick Pocketing, Stage Magic  
A character with this Skill (also known as prestidigitation) has superior manual dexterity, greater than that suggested by his or her Dexterity. This includes the ability to perform "magic" tricks, palm small objects, cheat at cards, plant an item on someone, etc.

### Social Sciences
**Relevant Ability:** Intelligence or Wisdom  
**Specializations:** Anthropology, Geography, Politics, Psychology, Social Work, Sociology, Theology  
Understanding of the way people function in society as well as societal behavioural patterns.

### Sports
**Relevant Ability:** Dexterity, Strength, or Constitution  
**Specializations:** Baseball, Basketball, Cricket, Football, Hockey, Volleyball, etc.  
The ability to play well with others in a team or individual sporting event with specialized rules.

### Stealth
**Relevant Ability:** Intelligence or Dexterity  
**Specializations:** Camouflage, Concealment, Silent Movement  
The ability to disguise objects or people so that they blend into their surroundings. This also includes the ability to conceal small objects on one’s person and the ability to move silently.

### Street Sense
**Relevant Ability:** Intelligence or Wisdom  
**Specializations:** Gang Activity, Influential Individuals, Territorial Divisions (all by region)  
The knowledge of street activity within a particular region or city. This is a vital survival Skill for a person on the streets.

### Swimming
**Relevant Ability:**  
**Specializations:** Dexterity or Constitution  
**Specializations:** Competition, Deep-Sea Diving, Free Diving, Scuba, Snorkelling  
The character is skilled at swimming or diving. The GM may assume that any character in a modern setting can swim even without this Skill.

### Visual Arts
**Relevant Ability:** Intelligence  
**Specializations:** Animation, Drawing, Flower Arranging, Painting, Photography, Sculpting, Video  
The ability to produce a work of fine or commercial art in a particular visual field.
# Table 2-26: Class Skills & Cross Class Skills

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* Class Skill — Cross Class Skill
Urban Tracking
Relevant Ability: Intelligence or Wisdom
Specializations: Academic, Corporate, Residential, Underworld

Urban Tracking is the ability to “shadow” someone (or follow a vehicle in another vehicle) through an industrialized, populated area or to find certain people in a particular subculture or environment by asking the right questions.

Wilderness Survival
Relevant Ability: Intelligence or Wisdom
Specializations: Aquatic, Arctic, Desert, Forest, Jungle, Mountain, Plains

The ability to find food and shelter in the outdoors, to avoid natural hazards, and to identify wild plants and animals.

Wilderness Tracking
Relevant Ability: Intelligence or Wisdom
Specializations: Aquatic, Arctic, Desert, Forest, Jungle, Mountain, Plains

The ability to successfully trail or track someone or something while outdoors in a rural or wilderness setting.

Writing
Relevant Ability: Intelligence or Wisdom
Specializations: Academic, Fiction, Journalistic, Poetic, Technical

The ability to communicate ideas or emotions in a written work.

Skill Descriptions — Combat Skills

The d20 rules for Silver Age Sentinels include combat Skills, unlike other d20 games. The Skill rank (plus any bonuses for appropriate Specializations) is added to a character’s base attack bonus (for offensive Skills) or to the character’s Armour Class Modifier (for defensive Skills) when appropriate. For example, Red Phoenix, who normally has a base attack bonus of +12 also has the Melee Attack (Sword) Skill rank at 1. Thus, when she attempts to hit an opponent with a sword, she makes the attack with a +14 bonus (12 +2 Skill at rank 1. Thus, when she attempts to hit an opponent with a sword, she makes the attack with a +14 bonus (12 +2 Skill at rank 1). The ability to avoid ranged attacks, but this does not enable a character to actually dodge bullies. Rather, it is a combination of situational awareness and tactical movement as well as knowing when to keep moving (to present a more difficult target) and when to drop for cover. This is a Defense Combat Skill.

Special Ranged Attack
Relevant Ability: None (Offensive Skill)
Specializations: One specific Special Attack

This Skill is used for weapons created using the Special Attack Power (page 34) that emanate from the character’s body, rather than a device or weapon. For example, eye beams, fireball fired from the hand, or sonic blast shot from the mouth would qualify, but a laser gun or a deadly boomerang would not. This is an Attack Combat Skill.

Thrown Weapons
Relevant Ability: None (Offensive Skill)
Specializations: Blades, Cards, Grenades, Rocks, Shields

The ability to accurately throw weapons or objects at a target. This is an Attack Combat Skill.

Unarmed Attack
Relevant Ability: None (Offensive Skill)
Specializations: Strikes, Holds, Throws, Grappling

The ability to attack without weapons. This is an Attack Combat Skill.

Unarmed Defense
Relevant Ability: None (Defensive Skill)
Specializations: Strikes, Holds, Throws, Grappling

The ability to block armed or unarmed melee attacks without using a weapon. This is a Defense Combat Skill.

Melee Attack
Relevant Ability: None (Offensive Skill)
Specializations: Axe, Baton/Club, Knife, Improvised Weapons (chains, lamps, ladders, etc.), Polearms (spears, naginata, etc.), Shield, Sword, Whips/Chains

The ability to attack effectively with a hand-to-hand melee weapon. This is an Attack Combat Skill.

Melee Defense
Relevant Ability: None (Defensive Skill)
Specializations: Axe, Baton/Club, Knife, Improvised Weapons, Polearms (spears, naginata, etc.), Shield, Sword, Whips/Chains

The ability to defend well with a hand-to-hand melee weapon. This is a Defense Combat Skill.

Ranged Defense
Relevant Ability: None (Defensive Skill)
Specializations: Personal, Air Vehicle, Ground Vehicle, Water Vehicle, Space Vehicle

The ability to avoid ranged attacks, but this does not enable a character to actually dodge bullies. Rather, it is a combination of situational awareness and tactical movement as well as knowing when to keep moving (to present a more difficult target) and when to drop for cover. This is a Defense Combat Skill.

Combat Skill Costs

Increasing a combat Skill costs triple what it would cost to increase a normal Skill to a similar rank.

Archery
Relevant Ability: None (Offensive Skill)
Specializations: Bow, Crossbow

The ability to accurately shoot with a bow or crossbow. This is an Attack Combat Skill.

Gun Combat
Relevant Ability: None (Offensive Skill)
Specializations: Auto-fire, Pistol, Rifle

The ability to accurately shoot with a hand-held firearm and to keep it properly maintained. Auto-fire applies to firing bursts of fully automatic fire from any gun, whether it is a small submachine gun, a big assault rifle, or a heavy machine gun. Pistol applies to firing single shots from a handgun. Rifle covers firing single shots from guns with a shoulder stock including rifles and shotguns. This is an Attack Combat Skill.

Heavy Weapons
Relevant Ability: None (Offensive Skill)
Specializations: Artillery (indirect fire weapons such as Howitzers), Gunned (heavy machine guns, tank guns and other vehicle-mounted direct-fire weapons), Launchers (rocket and missile launchers)

The ability to accurately fire vehicle-, shoulder-, or tripod-mounted weapons such as a tank cannon or heavy machine gun, and to perform routine maintenance. This is an Attack Combat Skill.

Silver Age Sentinels d20 Stingy Gamer Edition

Designer’s Note

My Overconfident, Lazy, Stubborn, Honourable Superhero

No, you don’t get any Bonus Points for creating overconfident characters in Silver Age Sentinels. Or truthful ones, or sadistic ones, or sly ones. Less desirable personality traits should appear in the game through role-playing, not Points on a character sheet. If your character is a coward, then portray him or her as cowardly. It’s just that simple.

Defects represent disadvantages over which your character has little or no control (i.e. no free will). One example is Phobia — a person with an irrational fear has no choice but to be afraid of the specific trigger. A Phobia is not a personality trait.

Defects and Dual Identities

If a character maintains a dual identity, either through the Alternate Form Attribute or the Skeleton in the Closet (Secret Identity) Defect, some other Defects may not affect him or her in one of the identities. For example, a masked vigilante may be wanted by the police on murder charges (the Wanted Defect), but his or her alternate identity may be a respected politician. In these instances, the character will receive BP at a reduced amount.

If either the character’s normal identity or secret/powered identity (but not both) suffers from a Defect, the BP granted are reduced by 1. If both identities suffer from the identical Defect, at the same or different BP ranks, the character is granted Bonus Points equal to the higher BP rank. If a character only has one identity, the Defects return BP as normal.

Achilles Heel

The character loses twice as many Hit Points as normal from a particular attack form, which must fit with the character concept. It might be something with appropriate mystic resonance, such as wooden stakes for vampires or silver for werewolves. It could also reflect the character’s nature such as a fire-based villain taking extra damage from water, or an alien’s weakness to weapons from his or her home planet. The GM must approve any Achilles Heel Defects. A character may have an Achilles Heel to either a common, uncommon, or rare attack form (in the context of the campaign).

1 BP
2 BP
3 BP

Example

Sentinel has the Achilles Heel (Extreme Cold) Defect at 1 BP. While cold-based attacks are common in a superhero game, and thus would normally be worth 3 BP, Sentinel is only vulnerable to truly extreme temperatures (-100°C/-148°F or lower). Only at these low temperatures does Sentinel begin to suffer increased damage. Thus the Defect is only worth 1 BP since that extreme temperature is very rare. Also, while most characters suffer damage at very cold temperatures, Sentinel suffers double damage. For example, the GM may decide that Caliburn suffers 1d8 points of damage per round of exposure to a horrendously cold chemical spill. Since this is Sentinel’s Achilles Heel, however, he suffers 2d6 points of damage per round.

Activation Time

Linked to Power Attribute. A character with this Defect cannot use one of his or her Attributes whenever desired because the Power requires a short time to activate. Once activation has started, only the character can stop it from becoming active when the appropriate time is up. This could represent a physical change that is not instantaneous, the collection of spiritual energies to perform a task, a device that takes time to “power up,” or an Attribute that only works when the character is mentally prepared (or angry, or overcome with another emotion).
Activation Time extends to rank 10 following the Time Progression Chart, starting at 10 Initiative (1 BP) and increasing to 1 month (10 BP). Additionally, the Defect may return an additional 1 or 2 Bonus Points to the character. 1 additional BP is granted if the activation can be interrupted temporarily, but restarted where it left off. One example of this is an Item of Power body suit that the character must put on. If the character stops activating the Power (i.e. stops dressing) to make a phone call, he or she can continue afterwards. 2 additional BP are granted if the activation must start again from the beginning if it is interrupted before the Activation Time has elapsed. An example of this is a spell that must be chanted completely before the Power activates; if it is interrupted, the spell must be started again from the beginning. The Concentration Defect (below) is often linked to these two applications of Activation Time.

**Awkward Size**
This Defect means the character is notably larger than an ordinary human. A character with Awkward Size may have trouble fitting through doors and moving through narrow hallways, and does not fit into many vehicles. A character with Awkward Size is also much easier to notice. The larger the character, the more BP this Defect will be worth. In most cases, Awkward Size above 1 BP is not appropriate for human characters, only for robots, aliens, giant monsters, or similar entities.

Awkward Size extends to rank 10 following the Slow Magnitude Chart, starting at 7 to 12 feet tall (k2 height; rank 1) increasing to 2000 yards tall (1000x height; rank 10). Weight increases proportionally as a cubed function of the height multiplier, starting at 0.8 tons (rank 1) increasing to 270 tons (rank 5), and finally to 100 million tons (rank 10). An elephant, for example, would be Awkward Size rank 2.

**Backlash**
Linked to Power Attribute. The character suffers from an unfortunate side effect whenever an associated Attribute fails to work. If the character fails his or her check when using the Attribute, the character is hit with the energy or essence that would have powered the Attribute’s use. The Backlash could be physical damage, memory loss, ability score drain, disorientation, or many other effects that make the character’s life more difficult. The player and GM should determine the game effect of the Backlash.

1 BP The backlash occurs if the character fails the check by 6 or more.
2 BP The backlash occurs if the character fails the check by 3 or more.
3 BP The backlash occurs if the character fails the check by 1 or more.

**Bane**
A character with the Bane Defect is vulnerable to an otherwise non-damaging substance such as water, sunlight, or a specific element, material, or object. The Bane should relate to the character’s background or Powers in some way. If the Bane only affects the character under specific conditions, such as Bane (Water) while a character is using the Alternate Form (Flame Attribute), the BP granted are reduced by 1.

The character suffers damage if his or her skin is physically touched by the Bane. If the Bane does not require direct physical contact (such as sunlight, seeing one’s reflection, hearing the noise of a church or temple bell, or having the Bane in close proximity), the damage is halved. Alternatively, if the Bane only affects the character when ingested, the damage is doubled. Finally, the damage rating assumes that the Bane is common, such as water, sunlight, steel, or wood. If it is less common such as a holy symbol, Buddhist scripture, or rare element, the damage is also doubled. If it is even more rare such as one particular artifact, the damage may be tripled or quadrupled.

1 BP The Bane causes minor damage (1d6+2 points/round of exposure).
2 BP The Bane causes moderate damage (2d6+4 points/round of exposure).
3 BP The Bane causes severe damage (3d6+6 points/round of exposure).

**Blind Fury**
Under specific conditions selected by the player (and approved by the GM), the character will enter a state of unhindered anger. While enraged, the character will furiously attack the closest person, whether that individual is a friend or foe. Once that person is defeated or flees, the berserker character will attack the next closest “threat.” Examples of conditions that might initiate Blind Fury include: receiving a certain amount of damage, sight of blood, a specific sound or smell, being outnumbered in combat, seeing a friend in mortal danger, confrontation with a specific opponent, etc.

The character can only return to a normal emotional state under another specific condition. This return could involve a Willpower save, or could be an automatic reversion. Examples of return conditions include: no opponents in the vicinity, a specific calming technique performed by an ally, solitude, injection of a particular drug, being knocked unconscious, etc.

1 BP Initiating the Blind Fury is difficult; reverting to normal emotional state is easy.
2 BP Initiating the Blind Fury is easy; reverting to normal emotional state is difficult.
3 BP The character suffers damage if his or her skin is physically touched by the Bane. If the Bane does not require direct physical contact (such as sunlight, seeing one’s reflection, hearing the noise of a church or temple bell, or having the Bane in close proximity), the damage is halved. Alternatively, if the Bane only affects the character when ingested, the damage is doubled. Finally, the damage rating assumes that the Bane is common, such as water, sunlight, steel, or wood. If it is less common such as a holy symbol, Buddhist scripture, or rare element, the damage is also doubled. If it is even more rare such as one particular artifact, the damage may be tripled or quadrupled.

actions, but cannot engage in combat or use other Attributes that also require Concentration.

2 BP The Attribute requires intense concentration. The character can move at a slow speed and talk with others while using the Attribute, but cannot perform any complex actions or use any other Attribute.

3 BP The Attribute requires full concentration. The character cannot do anything else while using the Attribute; he or she must remain still and devote full attention to the Power.

**Concentrational Ownership**
Linked to Characteristic Attribute. This Defect can only be acquired by a character who possesses either the Item of Power or Gadgets Attributes (pages 28 and 25). The character’s possessions granted by those Attributes actually belong to another person or organization. They are issued to the character, but the agency imposes “mild,” “severe,” or “severe” conditions on their use.

“Mild conditions” indicate that the character can use the objects for personal business (such as travelling), but if he or she is released from the organization or disobeys direct orders, the objects can be taken away. The character can also be assigned different objects at any time. For example, a police detective might have conditional use of an unmarked police car.
“Strict conditions” indicate that the character is only permitted to use the objects for activities as ordered by the organization. This is the way most military and police equipment is issued. If the character is caught using the objects for personal activities, he or she will receive a severe reprimand.

“Severe conditions” indicate that the character can only use the objects under specific orders. A government-owned time travel device would probably fall under these conditions. Using the objects at any other time results in incarceration, physical punishment, or even death.

1 BP  Mild conditions are imposed on the objects’ ownership and usage.
2 BP  Strict conditions are imposed on the objects’ ownership and usage.
3 BP  Severe conditions are imposed on the objects’ ownership and usage.

**Confined Movement**

This Defect prevents the character from leaving a narrowly defined area. This may represent an unleash villain that is cursed to haunt a particular place, an android that is programmed to follow a specific guard route, or a government-licensed superhero that is only registered for travel in a specific region.

1 BP  Restricted to a large area (100-mile radius), such as a single county or large city.
2 BP  Restricted to a small area (1-mile radius), such as a small town or large multi-structure complex.
3 BP  Restricted to a tiny area (100-yard radius), such as a small village or single building.

**Cursed**

A Cursed character has likely offended a great being of power in his or her past, or is the direct descendent of someone who did (Curses often pass through bloodlines). The Curse can take a near limitless number of forms, but should not provide a character with an obvious advantage (remember, it’s a curse!). The exact nature, background, and limitations of the Curse should be discussed with the GM.

1 BP  The character suffers from a slight disadvantage.
2 BP  The character suffers from a moderate disadvantage.
3 BP  The character suffers from a severe disadvantage.

**Dependent**

Linked to Power Attribute. The character cannot use the chosen Attribute without first using a second (or more) Attribute. If the character fails to activate the second Attribute, he or she cannot use the other one either. Examples of the Dependent Defect include: a character who can fly after activating his Force Field (Flight dependent upon Force Field), a character who gains additional Armor when invisible (Armor dependent upon Invisibility), a character that can run much more quickly after stretching his or her legs and activating his Force Field (Flight dependent upon Force Field), etc. The player must justify the Dependent Defect to the GM to avoid silly combinations.

2 BP  The Dependent Attribute cannot work until 1 other Attribute is activated.
4 BP  The Dependent Attribute cannot work until 2 other Attributes are activated.
6 BP  The Dependent Attribute cannot work until 3 other Attributes are activated.

**Detectable**

Linked to Power Attribute. While using a specific Attribute, the character can be pinpointed and possibly identified by others who have specific detection techniques. For example, the Attribute’s use may make a loud noise or a bright flash, send vibrations through the ground, or emanate mental shock waves. Detection techniques include: astral, ethereal, human sight, hearing, or sense of smell; infrared; mental; radar; radiation; sonar; spiritual; ultraviolet; vibration; and others. The Special Attack Attribute (page 54) is an exception to this Defect — characters must acquire an Attack Ability to make the attack undetectable.

1 BP  The Attribute’s use can be detected using 1-2 methods.
2 BP  The Attribute’s use can be detected using 3-5 methods.
3 BP  The Attribute’s use can be detected using 6-9 methods.

**Diminutive**

The character is permanently smaller than a human. Although a Diminutive character is physically weaker than an average human, he or she is able to get into spaces that a human cannot and may be small enough to hide in someone’s pocket. The rank progression is similar to the Shrink Attribute (page 53), but Diminutive is a disadvantage — the character does not have the option of shrinking to different ranks whenever desired, since the Defect is permanent.

Diminutive provides 2, 4, or 6 Bonus Points.

2 BP  The character is the size of a cat or small dog. His or her running speed and weapon range is reduced to 5/3, and he or she can only lift up to one tenth thousandth (0.00001%) normal capacity. Any damage the character inflicts using physical melee attacks is reduced by 1, while attacks from human-sized enemies inflict an additional +1 damage. Against ranged attacks, however, the character gains a +4 AC Modifier bonus. Finally, he or she suffers a -6 penalty on any Strength checks with objects larger than cat size.

4 BP  The character is the size of a rodent. His or her running speed and weapon range is reduced to 5/4, and he or she can only lift up to one tenth thousandth (0.001%) normal capacity. Any damage the character inflicts using physical melee attacks is reduced by 1, while attacks from human-sized enemies inflict an additional +2 damage. Against ranged attacks, however, the character gains a +6 AC Modifier bonus. Finally, he or she suffers a -12 penalty on any Strength checks with objects larger than cat size (-6 penalty for larger than rodent size).

6 BP  The character is the size of a bug. His or her running speed and weapon range is reduced one two hundredth (0.5%), and he or she can only lift up to one ten millionth normal capacity. Any damage the character inflicts using physical melee attacks is reduced by 1, while attacks from human-sized enemies inflict an additional +3d3 damage. Against ranged attacks, however, the character gains a +8 AC Modifier bonus. Finally, he or she suffers a -18 penalty on any Strength checks with objects larger than cat size (-12 penalty for larger than rodent size; -6 penalty for larger than bug size).

**Famous**

The character is recognizable by many people, and thus it is difficult for him or her to keep secrets or maintain a private life. Journalists and photographers may hound the character regularly, and report his or her actions on television, in newspapers, and on billboards. While being Famous may have some privileges (preferred seating at restaurants, daily special treatment, etc.), it is a significant disadvantage for a superhero or supervillain — especially one that maintains a secret identity.

1 BP  The character has regional fame.
2 BP  The character has national fame.
3 BP  The character has international fame.

**Incomplete Training**

The character’s training and development in his or her class was not as extensive as it should have been. The character does not gain one or more “Special” benefits associated with class progression upon gaining a new level. The cost of this Defect is equal to the Power Point cost of the specific benefit.

**Inept Attack**

This Defect reflects a character’s poor judgement in offensive combat situations, which makes it much more difficult to strike an opponent successfully. A character with the Inept Attack Defect suffers a penalty to his or her base attack bonus. Inept Attack provides 3, 6, or 9 BP.

3 BP  The character’s base attack bonus is decreased by -1.
6 BP  The character’s base attack bonus is decreased by -2.
9 BP  The character’s base attack bonus is decreased by -3.

**Inept Defense**

This Defect reflects a character’s poor judgement in defensive combat situations, which can often place him or her in precarious positions. A character with the Inept Defense Defect suffers a penalty to his or her Armour Class Modifier. Inept Defense provides 2, 4, or 6 Bonus Points.

2 BP  The character’s AC Modifier is decreased by -1.
4 BP  The character’s AC Modifier is decreased by -2.
6 BP  The character’s AC Modifier is decreased by -3.

**Involutary Change**

This Defect is only available to characters who have the Alternate Form Attribute. The character may accidentally change from human form to super form (or vice versa), or an external trigger (opponent, ally, natural force, etc.) may induce the change. This Defect may represent a character who: transforms between identities upon hearing or uttering a specific sound or word, reverts to normal form when a particular chemical in the body is in low quantities (such as sugar or salt), transforms when a button on a gadget or Item of Power is pushed, transforms in times of stress, etc.

This Defect is assigned once to indicate the character can accidentally change from human to super identity, or from super to human identity. The Defect is assigned twice if the character can transform both ways unintentionally.

1 BP  It is difficult to trigger the Involutary Change.
2 BP  It is moderately easy to trigger Involutary Change.
3 BP  It is very easy to trigger the Involutary Change.

**Ism**

Ism is discrimination based solely on one particular aspect of a character. Examples of Ism include: ageism, elitism, racism, sexism, or discrimination based on education, species, genetics, sexual preference, occupation, religion, physical features, etc. The players and GM are strongly encouraged to discuss these contentious discrimination issues, and their role in the game, before play begins.

1 BP  The character experiences a small degree of discrimination.
2 BP  The character experiences a large degree of discrimination.
3 BP  The character experiences a severe degree of discrimination.

**Limited Use, Instantaneous**

Linked to Power Attribute with an instantaneous effect. The character can only use one specific Attribute occasionally. This may result from a need to recharge the Attribute (or a device), an incredible drain on the character’s internal reserves, or a different form of limitation. Only under exceptional circumstances (and at a great sacrifice) can the character use the Attribute more often than indicated by this Defect.

1 BP  The character can only use the Attribute three times a day.
2 BP  The character can only use the Attribute twice a day.
3 BP  The character can only use the Attribute once a day.

**Limited Use, Ongoing**

Linked to a Power Attribute that can be used on an ongoing basis. After the character uses a specific Attribute, he or she cannot use it again for a specific period of time, the longer the Attribute is used, the longer the rest period must be. For example, the muscles of a character with Superstrength may need time to recuperate after use, or an Item of Power that grants Flight may need to be recharged between uses. Only under exceptional circumstances (and at a great sacrifice) can the character use the Attribute again before the waiting period has elapsed.

1 BP  For every minute the character uses the Power, he or she must wait 1 minute before the Attribute functions once again.
2 BP  For every minute the character uses the Power, he or she must wait 5 minutes before the Attribute functions once again.
3 BP  For every minute the character uses the Power, he or she must wait 10 minutes before the Attribute functions once again.

**Example**

Thunderclap’s Item of Power has the Limited Use Ongoing Defect at 3 BP. This means that for every minute of use, he must wait ten minutes before being able to use the armour again. When he dons his armour and begins using it, it starts to drain the power-cell of the suit. When he is finished with the armour, he must recharge it to replenish the suits power-cells for 10 minutes per minute he was using the suit.
MARKED
A character is considered Marked if his or her body hosts a permanent and distinguishing design that may be difficult to conceal. The design may be a family symbol, an identifying birthmark, a permanent scar, or a unique tattoo. If the mark is not considered out of the ordinary (such as freckles or a common tattoo), this Defect does not apply. Characters who are obviously non-human (robotic, demonic, alien, etc.) in a setting where most people are human (or vice versa) would also have the Marked Defect.

1 BP The mark is easily concealable because it is small or in an inconspicuous location.
2 BP The mark can be concealed, but this is difficult because it is large or in an obvious location.
3 BP Under most circumstances, the mark cannot be concealed because it affects the character’s entire body.

MAXIMUM FORCE
Linked to Power Attribute. The character cannot use a specific Attribute at the lowest end of its power range. This could represent a character who is too talented for his or her own good, an item that only functions within certain parameters, a powerful character who pushes the Attribute’s limits so often that he or she has forgotten how to use it at a low rank, or something different.

This Defect is only appropriate for the following Attributes: Animal Summon/Control, Creation, Dynamic Powers, Elasticity, Flight, Grow, Hyperlight, Illusion, Jumping, Mass Decrease (Insubstantial), Mass Increase, Plant Control, Projection, Shrink, Special Attack (applies to damage only), Speed, Teleport, Transmutation, and Water Speed.

Maximum Force extends to rank 10, providing 1 BP for each rank. The restriction on an Attribute’s use is given below, where X is the number of Bonus Points granted and (X+1) is one rank higher than the BP rank.

X BP The character cannot use up to rank X of the Attribute. The Attribute must be at rank (X+1) or higher.

MARKED

NEMESIS
The character has someone in his or her life that actively interferes with goal achievement on a regular basis. This Nemesis can take several forms. He or she could be a professional rival such as someone competing for the favour of a character’s boss. The Nemesis could also be personal; for example, a villain may be pursued by a specific superhero who devotes his or her existence to putting the character behind bars. The Nemesis may even be a romantic rival such as someone chasing the same person the character is pursuing.

The Nemesis should be someone who makes the character’s life difficult frequently (and cannot easily be removed), but the Nemesis does not need to portray the exact same events repeatedly, but the visions should be related in some way. The details concerning the subject matter of the nightmares and why they occur is the responsibility of the GM and the player to create.

1 BP The character has a slight phobia or one that is encountered infrequently.
2 BP The character has a moderate phobia or one that is encountered frequently.
3 BP The character has a severe phobia or one that is encountered constantly.

PHYSICAL IMPAIRMENT
The character has a physical impairment that makes aspects of everyday life more challenging. Possible impairments include: one or more missing (or unusable) limbs, loss of speech, constant sickness, nagging injury, severe headaches, an android that requires frequent repairs, etc. The player and GM should discuss the problems and limitations associated with the impairment.

1 BP The impairment is a slight inconvenience to the character.
2 BP The impairment is a moderate inconvenience to the character.
3 BP The impairment is a severe inconvenience to the character.

RECURRING NIGHTMARES
When a Recurring Nightmare Defect haunts a character, he or she has trouble sleeping at nights and functions at less-than- optimum performance during the day. The nightmare can be a memory of a tragic event or traumatic experience, or it might be something else such as a prophetic vision or warning. The nightmare may not occur every night but it will haunt the character on a regular basis. Additionally, the nightmares do not need to portray the exact same events repeatedly, but the visions should be related in some way. The details concerning the subject matter of the nightmares and why they occur is the responsibility of the GM and the player to create.

1 BP The nightmares occur infrequently and have a slight effect on the character’s lifestyle.
2 BP The nightmares occur frequently and have a moderate effect on the character’s lifestyle.
3 BP The nightmares occur constantly and have a severe effect on the character’s lifestyle.

RED TAPE
The character must negotiate his or her way through a complicated bureaucracy in order to accomplish tasks. This Defect is often associated with characters who are members of law-enforcement organizations or similar government agencies that require paperwork. A large criminal organization, however, may also require a character to receive permission from several levels of bosses before undertaking certain high-profile jobs.

Red Tape also includes whatever measures the character must take “after the fact” to appease the organization to which he or she belongs. For example, a supercop may need to fill out a report every time his or her weapon is fired or may have to follow a complicated series of steps to obtain a search warrant. A supervillain may be required to pay a percentage of his or her take to the regional crime organization or face some very strict penalties.

The Red Tape Defect is inappropriate for characters created via the Henchmen or Sidekick Attributes.

1 BP The Red Tape only impedes the character before or after a major action (but not both) and/or the Red Tape is easy to manage most of the time.
2 BP The Red Tape impedes a character both before and after a major action, and/or is difficult to manage most of the time.
3 BP The Red Tape impedes a character before, after, and during a major action, and/or is extremely difficult to manage most of the time.

REDUCTION
Linked to Characteristic or Power Attribute. One of the character’s Attributes is limited greatly, resulting in a Reduction of its Point cost per rank. This Defect offers a near-endless number of limitations, and consequently the player and GM should discuss the game ramifications and the Attribute’s new rank costs.

Each Attribute description provides one sample Reduction. This entry is only a suggestion, and does not represent the only Reductions available. A list of suggested Reductions are shown in Table 2-30: Sample Reductions.
SIGNIFICANT OTHER (S.O.)
A character with this Defect has someone for whom he or she will go to any lengths to keep safe from harm, even at the risk of his or her own life. The S.O. should be a regular fixture in the campaign. A one-night stand, or a cousin visiting the character can use the Attribute, he or she must make a

Special Requirement
This Defect forces the character to meet a Special Requirement before an action or task can be completed. The Special Requirement may involve a physical object, an event, an action, an environmental condition, or even a state of mind. Everyday activities, such as eating and sleeping, are not considered to be Special Requirements unless they must be carried out under unusual conditions or more frequently for some reason. This Defect covers a wide range of possibilities, and thus the details should be discussed with the GM.

UNRELIABLE POWER
Linked to Power Attribute. One of the character’s Attributes frequently does not function when desired. Before the character can use the Attribute, he or she must make a successful ability check. If the Attribute does not have a “Relevant Ability”, the character’s Wisdom should be used as a default. If the ability check fails, the character can try to use the Attribute again during the next round (when the character is in combat), or in a short period of time (when the character is not in combat).

UNAPPEALING
An Unappealing character may find it difficult to blend into a crowd because their appearance is distinctive. The term “unappealing” does not necessarily mean ugly but can also refer to a bad smell, manner of speech, or even an unpleasant habit that provokes a consistently negative reaction.

This Defect is often taken in conjunction with the Marked Defect (page 47). A monstrous, ugly creature is usually both Unappealing and Marked. On the other hand, a beautiful, winged superhero would be Marked (the presence of wings) and possibly Unappealing.

1 BP The character is slightly unappealing. He or she receives a -2 penalty on any Charisma-based checks.
2 BP The character is moderately unappealing. He or she receives a -4 penalty on any Charisma-based checks.
3 BP The character is severely unappealing. He or she receives a -6 penalty on any Charisma-based checks.

UNIQUE DEFECT
This section covers any and all possible Defects that a character might possess but are not detailed in the rules. The boundaries and limitations of the Defect should be discussed with the GM.

1 BP The Defect occurs infrequently and/or has a slight effect on the character.
2 BP The Defect occurs frequently and/or has a moderate effect on the character.
3 BP The Defect occurs constantly and/or has a severe effect on the character.

UNIQUE DEFECT EXAMPLE: ATTACK RESTRICTION
A character with the Attack Restriction Defect has limitations on whom he or she can attack due to a reduction of free will (such as “hard coded” commands). The attack restriction can only be overcome during exceptional circumstances and may result in harsh consequences, including unbearable guilt or punishment by superiors. This Defect obviously does not apply to heroic characters who will not “attack innocent people.”

1 BP The character’s restriction applies to very few people, or the character has slight reservations.
2 BP The character’s restriction applies to many people, or the character has strong reservations.
3 BP The character’s restriction applies to a large group of people, or the character has extremely strong reservations.

UNRELIABLE POWER
Linked to Power Attribute. One of the character’s Attributes frequently does not function when desired. Before the character can use the Attribute, he or she must make a successful ability check. If the Attribute does not have a “Relevant Ability”, the character’s Wisdom should be used as a default. If the ability check fails, the character can try to use the Attribute again during the next round (when the character is in combat), or in a short period of time (when the character is not in combat).

At the GM’s and player’s discretion, Unreliable Power can also represent an Attribute that does not always function in the manner desired. For example, a character with Grow might not always grow to the desired size, or a Force Field might not always appear in the correct place. For this alternative, the ability check determines if the Attribute operates properly; a failed check indicates that it activates in an unexpected manner.

1 BP The character must make the check against DC 14. In non-combat situations, the character cannot attempt to use the Attribute again for 1 to 10 minutes.
2 BP The character must make the check against DC 17. In non-combat situations, the character cannot attempt to use the Attribute again for 10 to 30 minutes.
3 BP The character must make the check against DC 20. In non-combat situations, the character cannot attempt to use the Attribute again for 30 minutes to 2 hours.
**Step 8: Calculated Values**

Now that the majority of character creation is finished, you can calculate your character’s Calculated Values.

**Armour Class**

Every character (and items in some circumstances) have an Armour Class (AC), which is a reflection of how hard a character is to hit in combat. Silver Age Sentinels utilizes the Defense Roll variant rule from the DnM (see the Attack Rolls section of Chapter 3). When a character defends against an attack, his or her Armour Class is equal to 1d20 + the character’s Base Armour Class Modifier plus any other applicable modifiers. If a character elects to not actively defend against an attack but is still moving in combat, his or her Armour Class is equal to 0 + the character’s Base AC Modifier plus any other applicable modifiers. If the character is not moving at all (by choice or because he or she is hindered), the character’s Armour Class is equal to zero. The Base AC Modifier is derived from the effects of dexterity and the Defense Combat Mastery Attribute.

**Dexterity Modifier**

Apply a character’s Dexterity modifier to defense rolls any time that character can physically react to an attack. Characters lose their Dexterity modifier when they are flat-footed, unaware of an attacker, or when they are restrained or otherwise rendered immobile.

**Vulnerability**

The character has a critical weakness to a specific object, environment, thought, activity, or condition. When in close proximity to the Vulnerability, it can temporarily strip the character of his or her Power Attributes. The Vulnerability should only affect the character rarely, however, since it impacts him or her so severely.

**Step 9: Background Points**

Now that the numerical component of your character is complete (ability scores, Attributes, Defects, and Skills), you should concentrate on fine-tuning his or her personality, while still leaving room for the character to grow in the future. One of the most effective ways to better visualize your creation is to provide detail through a background history, a character story, or a character drawing. Spending time to develop your character without a rule structure will enhance your role-playing greatly, and can give the GM a window into your character’s motivations. Additionally, your Game Master might give you a character quiz for you to answer. As a incentive, the GM will award you 1-3 Background Points for each contribution that you complete, which are then distributed among the Attributes.

This final step in character creation also serves as your last chance to answer important character questions before game-play begins. Why/how did he or she become a superhero? Where does he or she live? Work? Earn money? What are your character’s likes? Dislikes? What about family? Friends? Romantic interests? Enemies? Details add depth to your character, but you should not become obsessed with them. Leaving room for growth can provide numerous character development opportunities during the course of the adventures.

**Silver Age Sentinels**

A superhero is a person who has sovereignty over a specific city or family? Friends? Romantic interests? Enemies? Details add depth to your character, but you should not become obsessed with them. Leaving room for growth can provide numerous character development opportunities during the course of the adventures.

**Effects-Based Versus Power-Based**

Silver Age Sentinels is an effects-based system. This means that we provide the effects of an Attribute, and you define the specific application of those effects. For example, a character might achieve the capabilities of the Flight Attribute using: wings, magic, anti-gravity fields, psionics, force of will, reality-warping techniques, thermal riding, or many other methods. Similarly, a rank 2 Special Attack delivers 2d6+4 points of damage that could take the form of a near-infinite number of sources.

A power-based system defines both the effects and application of an Attribute. Many other d20 games detail magic attack spells such as Burning Hands, Fireball, Lightning Bolt, and Magic Missile. They all deliver damage, but the way in which they deliver damage is determined by the rules, not the players.

An effects-based system gives players more freedom to create, but a particular application might not make any sense if used without forethought. The Nullify Attribute (page 33) at the 12 Points/rank version allows a player to counteract all of an opponent’s Powers, regardless of their origin. In a campaign where Powers are derived from many different sources, this might not be feasible. If all Powers stem from genetic mutations, however, the use of Nullify is justified: the character has the ability to suppress the mutations’ effects. Talk with your GM if you have any questions regarding the special effect applications of your character’s Powers.
Modular Character Design

Silver Age Sentinels is, in most cases, a modular system that allows a tremendous amount of customization between characters of similar ideas. For example, two speedsters in Silver Age Sentinels can be extremely different in their abilities — not all speedsters are created the same. This means that players (and GMs) need to have a solid character concept in mind when creating a character and determine how to best express those ideas using the game system. Having a conceptual idea of the character’s Powers and how they work will make creating the character much easier.

As an example of the modular approach to character creation, let’s follow the creation of two different speedsters. The first one, created by Tom, is a speedster who is devastating in combat, using his speed to maximum advantage. The second, created by Sally, is more inventive in the use of her superspeed. Both characters will obviously possess the Speed Attribute to reflect their ability to move quickly. Tom’s speedster is able to attack numerous times in combat and thus assigns Extra Attack. He also decides Extra Defenses is also a good idea — if the character can attack multiple times in a round, she should be able to defend better as well. Tom wants his character to throw about 100 punches in a round — after all, he can move faster than the eye can follow. Taking Extra Attacks at rank 99, however, is both insanely expensive and just plain silly. Thus, he elects to have four attacks each round (Extra Attacks rank 3), and decides to take a rank 1 Special Attack: Rapid Punch to reflect the numerous punches thrown in an instant. He designs the Special Attack as an attack that delivers 1d6-1 points of damage, has the Accurate, Auto-Pre, and Knockback Abilities and the Melee and Low Penetration Disabilities. This, combined with his four attack rolls allows the speedster to hit opponents with a flurry of punches that can deliver devastating damage.

Sally, similarly, agrees that her speedster should be able to act often in a round, but her character has not mastered the ability to throw a blur of punches. Thus, she elects to take Extra Attacks at rank 4. While this is higher than Tom’s character, it simply allows her to act more often — his character is much more likely to throw more punches at an opponent due to his Special Attack. Sally also takes the Extra Defenses Attribute.

Tom’s character has also mastered the Hit and Run manoeuvre and decides to select a second rank 4 Special Attack to reflect this ability. He decides the attack, which he names the Velocity Punch, delivers 4d6+6 points of damage and has the Accurate and Knockback Abilities as well as the Melee Disability. Sally’s character does not have this ability due to the way her superspeed works and therefore Sally does not select a similar Special Attack. She feels that her character surrounds herself in a “speed warp field” that allows her to run at exceptional speed as well as the other abilities she will select. This field prevents her from being able to make velocity attacks like Tom’s character (unless she decides to simply run into the character, see Velocity Damage, page 57).

Sally decides that the “speed warp field” generates a rank 3 Force Field that protects her character from harm when moving at superspeeds. The Force Field provides 30 points of protection and has the Regenerating Ability and the Limited: Only when moving at superspeed Disability. Tom decides his character is not similarly protected (he does not generate a “speed warp field”). Additionally, Sally’s character has the ability to vibrate her molecules at incredible rates, allowing her pass through solid objects. She thus selects Mass Decrease (Insubstantial). Again, Tom does not feel that it is within his character’s repertoire of superspeed abilities.

Tom decides that, because his character moves so fast, the rest of the world comparatively moves in ultra-slow motion. His character should thus have Attack Combat Mastery and Defense Combat Mastery at high ranks, reflecting his character dodging bullets that move at a snail’s pace and hitting foes that resemble stationary statues. Sally agrees that her speedster probably perceive the world as it was moving in slow motion, but not to the same degree as Tom’s character. She selects Attack and Defense Combat Mastery as well, but assigns low ranks to both Attributes. Both players feel that their characters reaction time is incredibly increased and so they both select Combat Technique (Lightning Reflexes) multiple times to gain an initiative bonus.

The two players continue building their characters, using their character concepts to determine what Attributes they do and do not have. While assigning a Power may provide them with an advantage, if it does not fit within their character concept — if they cannot rationalize why or how their character would have the Power — they do not select the Attribute.

The above example clearly illustrates how two characters with a similar base Power can still differ greatly in ability. While both characters are playing speedsters, their ability to move at superhuman speed has provided each vastly different abilities.

**Generic NPC Statistics**

### Special Forces Member (Level 2 Adventurer; 55 Character Points)

<table>
<thead>
<tr>
<th>Rank PTS</th>
<th>Characteristic Attributes</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Attack Combat Mastery</td>
</tr>
<tr>
<td>2</td>
<td>Defence Combat Mastery</td>
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<tr>
<td>3</td>
<td>Gadgets (Weapons &amp; equipment)</td>
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<tr>
<td>4</td>
<td>Highly Skilled</td>
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<td>4</td>
<td>Organizational Ties (Special Forces)</td>
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<table>
<thead>
<tr>
<th>Rank</th>
<th>Skills</th>
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<tr>
<td>2</td>
<td>City Knowledge (Any)</td>
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<tr>
<td>2</td>
<td>Driving (Any)</td>
</tr>
<tr>
<td>1</td>
<td>Intimidation (Street)</td>
</tr>
<tr>
<td>1</td>
<td>Law (Criminal or International)</td>
</tr>
<tr>
<td>1</td>
<td>Medical (Emergency Response)</td>
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<td>Military Sciences (Any)</td>
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<td>Piloting (Any)</td>
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<td>Street Sense (Any)</td>
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<tr>
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<td>Gun Combat (Any)</td>
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<tr>
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<td>Melee Combat (Baton/Club)</td>
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### Haud Soldier-Drone (Level 1 Costumed Fighter; 70 Character Points)

<table>
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<tr>
<th>Rank PTS</th>
<th>Characteristic Attributes</th>
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<tbody>
<tr>
<td>3</td>
<td>Combat Technique (Lightning Reflexes)</td>
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<tr>
<td>2</td>
<td>Extra Arms</td>
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<tr>
<td>1</td>
<td>Extra Attacks</td>
</tr>
<tr>
<td>2</td>
<td>Natural Weapons (Claws, Tail)</td>
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<tr>
<td>2</td>
<td>Organizational Ties (Haud Empire on Earth)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rank</th>
<th>Skills</th>
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<tr>
<td>2</td>
<td>Adaptation (noxious gases)</td>
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<tr>
<td>3</td>
<td>Armour</td>
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<td>3</td>
<td>Heightened Senses (Smell, Taste, Infravision)</td>
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<td>3</td>
<td>Jumping</td>
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<tr>
<td>1</td>
<td>Regeneration</td>
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<tr>
<td>4</td>
<td>Special Defense (Ageing, Oxygen, Poison x2)</td>
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<tr>
<td>3</td>
<td>Special Movement (Car-Like, Stitting, Walk-Drawing)</td>
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<tr>
<td>2</td>
<td>Speed</td>
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<tr>
<td>3</td>
<td>Restriction (Speed; Maximum of 10 continuous minutes)</td>
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### Haud Soldier-Drone (Level 1 Costumed Fighter; 70 Character Points)

<table>
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<th>Rank PTS</th>
<th>Power Attributes</th>
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<tr>
<td>1</td>
<td>Animal Training (Any servitor species)</td>
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<tr>
<td>1</td>
<td>Climbing (walls)</td>
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<td>1</td>
<td>Intimidation (Physical)</td>
</tr>
<tr>
<td>1</td>
<td>Swimming (deep-sea diving)</td>
</tr>
<tr>
<td>2</td>
<td>Wilderness Survival (Any)</td>
</tr>
<tr>
<td>1</td>
<td>Unarmed Attack (Strikes)</td>
</tr>
<tr>
<td>1</td>
<td>Unarmed Defense (Strikes)</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Rank</th>
<th>Skills</th>
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<tr>
<td>1</td>
<td>Ism (Specism)</td>
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<tr>
<td>3</td>
<td>Marked (Haud)</td>
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<tr>
<td>3</td>
<td>Owned (Haud Empire)</td>
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<tr>
<td>3</td>
<td>Unappealing</td>
</tr>
<tr>
<td>3</td>
<td>Vulnerability (Cold)</td>
</tr>
<tr>
<td>3</td>
<td>Wanted</td>
</tr>
</tbody>
</table>

### PTS Defects

-1 Red Tape
Chapter 3: Game Mechanics

**Introduction**

In a role-playing game, most character or NPC actions do not require any particular rules. A player simply says his or her character enters a room, picks up an object, drives a vehicle, or talks to someone, etc., and if the GM agrees that it is possible, this simply happens. Personal interaction between characters or NPCs normally consists of the players and GM talking “in character” and describing what their characters are doing. In the GM’s case, he or she describes what the characters are seeing, hearing, smelling, touching, and tasting.

In the course of a game, circumstances may arise where specific rules can help determine what happens. This is usually the case when the outcome of an action or event is uncertain and the result is important to the story. If a character needs to fix a broken reactor pump to prevent a nuclear meltdown, can he or she do it in time, and if not, how badly will the crash injure the character? If two people fight, who wins?

A character’s ability scores, Attributes, Skills, and derived values help resolve these dramatic questions. In many cases, dice rolls can add additional hazard and drama to the action. The dice rolls represent elements beyond the direct control of the character or the uncertainty that results when opposing characters interact.

In some situations, the GM may elect to determine the results by simple fiat, without rolling dice (see Should I Make My Players Roll Dice?, page 52). The GM may do so if he or she thinks a particular outcome is certain or is dramatically necessary to the game.

One situation the rules cover in greater detail is combat. The rules for combat are extensive, giving players a greater sense that they are in control of their character’s every step. If they lose, they will know the GM has not arbitrarily killed or injured their characters. The GM can also follow a similar procedure with any other actions that affect a character’s fate: treat routine activities in passing and delve into more detail whenever an action influences the player character physically or emotionally.

**The Passage of Time**

In a role-playing game, time is fluid, just as in a comic book. In some situations, like a conversation between two characters, the movement of game time normally matches real world time. More often, the amount of time that passes depends on the characters’ activities as set by the players’ actions and dictated by theory of “comic time” — things happen as soon as dramatically appropriate. Climbing a high mountain takes about one splash page and two additional panels. It does not take several hours that climbing a mountain would really take. The GM should telescope time until something interesting happens: “Two weeks pass while you live the lives of your secret identities. Then Kreuzritter broadcasts a message to the world, announcing his plans to destroy the UN if his demands are not met....” Finally, in very dramatic situations such as combat, the GM may keep very precise track of time, using individual “combat rounds” (see Combat, page 53). GMs may go back in time as well to employ flashback scenes. A flashback is a useful tool to establish the background for a story without simply recounting the information in dry lecture fashion, allowing the player to work through the event.

**Scene, Round, and Initiative**

Three common measures of game time in Silver Age Sentinels are a scene, round, and Initiative. A scene is any situation where the events remain linked, moment-to-moment. Think of it in movie terms — a scene lasts until the camera cuts to an entirely new setting, potentially with new characters. If, for example, a character is speaking with an informant in a diner, intent on shutting him up before he could reveal any important information, the scene would not yet end when the character chased after the villain down a back alleyway. Since the events are still linked moment-to-moment, it is still a part of a scene although the setting has changed.

A round is a measure of time of approximately 1-10 seconds in length (usually averaged to 5 seconds), while an Initiative is one specific moment in time. When combat occurs, characters roll Initiative (see page xx) and each is allowed to act on his or her Initiative. The round is broken into a number of Initiatives equal to the highest Initiative rolled for the round. For example, in a combat between three characters who roll an 11, 19, and 24, the combat round has 24 Initiatives. The round remains 5 seconds in length, but for the purposes of action within the conflict, there are 24 potential individual moments — 24 instances where a character could decide to act. On the following combat round, when the characters roll 16, 23, and 29, there are now 29 Initiatives within the round.

**Taking Action**

Every character is capable of performing or attempting a nearly endless list of actions. These can be mundane activities (talking, breathing, thinking), skilled activities (building a suit of power armour, hacking into a computer, moving silently, climbing the side of a building), or combat activities (fighting, dodging, shooting). The Combat section covers Combat action in detail and thus is not discussed here. Additionally, players can assume that characters carry out routine skills successfully on a regular basis unless specified otherwise by the GM. For example, the GM can assume that characters with the Gun Combat Skill routinely keep their weapons clean, safely stored, and properly maintained.

Every GM has a preferred method for having players describe their characters’ actions. Usually this involves the GM moving from player to player asking, “What is your character doing?” Experienced GMs try to give each person equal role-playing time so that everyone is an important facet of the story (switching between characters as necessary). Conversely, players are responsible for relating their characters’ intended actions to the GM. In return, the GM will describe the results of those actions or request a ability score or Skill check to determine the outcome.

Consider the three action descriptions below:

**Action 1:** “My character, Red Phoenix, is going to search for Iron Duke.”

**Action 2:** “My character, Red Phoenix, is going to search for Iron Duke in the basement of the building.”

**Action 3:** “My character, Red Phoenix, is going to quickly search for Iron Duke in the basement of the building. She will fly through walls if she has to, in order to find him as fast as possible.”

All three accounts involve Red Phoenix looking for Iron Duke, but the level of detail is quite different. You should not be overly concerned with detail if it is irrelevant to your character’s actions (such as the exact speed at which Red Phoenix is flying in Action 3), but sometimes a little detail can greatly alter the GM’s interpretation of the event.
It is important for the GM to realize that not all actions require a dice roll. Obviously mundane character activities, such as hammering a nail, riding a horse down a road, or eating lunch, should never need dice rolls unless there are exceptional circumstances surrounding the character’s actions. In other situations, the necessity to roll dice is less obvious. If a character is virtually guaranteed to succeed at a task, then the GM should consider whether the check is really necessary. While it is true that the character might fail, having the player roll the dice will slow the game down. Thus, GMs should recognize when a character is almost certain going to succeed at a task and, in those situations, not request the check and allow game play to continue, uninterrupted.

Conversely, one might think that if a character only succeeds if the player rolls a 20, then the GM should similarly not request a check and, instead, state that the action fails. This, however, is not the case — player characters should always be given that one slim chance of success, even at difficult tasks that seem doomed to failure (with the exception of tasks that the GM deems impossible). While the dice roll may slow game-play down a bit, that slim chance of success allows characters to accomplish heroic feats that will be remembered for years. GMs may wish to allow only player characters to make this roll, even in the face of near-certain failure — since NPCs are not the stars of the comic book, they should not be allowed the same chance of pulling off superhuman feats.

The following is a list of situations when the dice should and should not be rolled. If a check is unnecessary, the character should gain an automatic success for the action.

**Roll dice when...**
- the unpredictability of dice adds to the excitement of the game
- the action is foreign to the character
- the action has been a weakness for the character in the past
- the character is distracted or cannot concentrate
- another character or NPC is working directly against the character
- the action is not of trivial difficulty
- outside forces influence the actions
- the player wants to roll the dice

**Do not roll dice when...**
- a roll would reduce the enjoyment of the game
- the action is routine for the character
- the action requires a trivial amount of talent compared to the character’s Skill rank

### Superpowers and Actions

In some situations, it is important to know how many superhuman Powers a character can activate at one time and how quickly he or she can activate the Power. Innate Powers, such as Armour or Superstrength, are considered always active, unless the character selects a Restriction (see page 48) whereby the Power is not always active. Powers which must be activated but do not usually require a dice roll, such as Force Field, can be activated at a rate of one per Initiative; these activations do not require the character to use an action. Powers that must be activated and do require a dice roll demand focus, and thus the character must spend one or more actions to activate the Power. A character can have any number of Powers active at any moment, though GMs may wish to impose penalties if the character is focusing on too many things. It is usually obvious which Powers fall into which category, but the final classification is at the Game Master’s discretion.

### Using Attributes at Reduced Ranks

Unless a character assigns the Maximum Force Defect (page 47) to an Attribute, he or she can voluntarily use the Attribute at reduced Attribute ranks and PMV ranks. For example, a character with rank 6 Teleport (maximum distance of 1,000 miles) could choose to teleport any distance up to 1,000 miles. Similarly, if the character also assigned a Targets PMV of rank 4 (50 people/1 ton) to Teleport, he or she could use the Power on any number of people or objects up to 50 people/1 ton.

### Fractional Power Use

The GM might also allow the character to use a fraction of an Attribute’s effect. A character with rank 10 Mass Decrease (Insubstantial), for instance, may only want to turn a single body part, such as a hand or head, incorporeal. The GM could decide that fractional Power use is more or less difficult than using a Power’s full effect, assigning appropriate modifiers to the Power’s use.

### Dice and Dice Rolls

The Silver Age Sentinels d20 RPG uses one twenty-sided die (1d20) to handle many aspects of the game mechanics. The core mechanic is a d20 dice roll plus modifiers against a number called the Difficulty Class (DC). If the dice roll plus modifiers is equal to or greater than the Difficulty Class, the attempted task is successful.

There are three major types of dice rolls, or checks, a GM or player may make during gameplay: an ability score check dice roll, a Skill check dice roll, and one of two combat checks (a “to hit” roll or a defense check). A player can announce the intended actions of his or her character, the GM must decide if a dice roll is necessary. Should a roll be required, the GM chooses which type of check is most appropriate.

In most cases, a player rolls dice to determine the success of an action his or her character performs, while the GM rolls the dice to determine the results of NPC actions when they impact the characters. In situations where NPCs are only involved with other NPCs, the GM should simply decide what happens rather than rolling dice.

In some circumstances, the GM may roll the dice to determine the results of a character’s action instead of having a player roll, keeping the actual dice roll — and the reason for rolling — secret. This is normally done when the player rolling would give away an event that should remain unknown to the character. If, for example, there is something hidden that the character may or may not notice, the GM can secretly roll dice to see if the character spots it. If the GM allowed the player to roll the dice, the player would know that a clue existed even if the character did not succeed in noticing it.

### Ability Score Checks

An ability score check is used when the GM believes that innate ability is more important than any learned expertise or combat capability. During an ability score check, the GM decides which ability score would be most relevant to the action in question. For actions that fall under the domain of an Attribute, the relevant ability score is usually given in the Attribute description (see page 16 of Chapter 2: Character Creation).

A successful ability score check involves the player rolling equal to or greater than the difficulty class for the given task with 1d20 + the character’s modifier for the applicable ability score. DCs usually fall between 5 (rather easy task) and 30 (very challenging task) though they can certainly be higher for exceptionally difficult or superheroic tasks.

The check is unsuccessful if the value is less than the DC. The greater the difference between the value and the DC, the greater the degree of success or failure (see Table 3-1: Degrees of Success).

### Task Difficulty Classes

The Difficulty Class (DC) is a number set by the GM that reflects how easy or challenging any given task is to complete. Providing a list of sample DCs is pointless because the DC of each task changes based on the situations involved. Walking across a tightrope may be a DC 15 task one time but may be a DC 12 task the next time (the GM decides the rope is thicker or more stable this time) or the DC may be 22 (a thinner rope with a stiff and erratic cross-breeze). The GM must take all variables into account when assigning a DC to a task and should endeavour to remain as consistent in selecting the DC of a task as possible. If the GM decides a “difficult” task has a DC of 20, then all “difficult” tasks should have a DC of 20. GMs should use Table 3-2: Task Difficulty Classes as a rough guideline when determining the DC of a task.

### Critical Success or Failure

Regardless of the actual DC, an unmodified or “natural” roll of 20 always succeeds (it is considered at least a “marginal success”), and an unmodified roll of 1 always fails (it is considered at least a “marginal failure”). This rule is important in a superhero game, because it reflects the extreme possibilities that even the most talented characters sometimes fail in their tasks, while even the most awkward characters can succeed.

### Contested Actions

If two or more characters are working directly or indirectly against each other (such as two people pulling on a contested object), each character must make a check. The
character with the greatest degree of success (or least degree of failure if both characters fail) is considered to have the advantage over the other character. In the event of a tie, the characters are locked in contest and may re-roll next round.

**Retries**

Often, a character can try a Skill check again if he or she fails, and can keep trying indefinitely. Some actions have consequences that must be taken into account, however, as determined by the situation and GM.

In some instances, the GM shouldn’t even bother to make the player roll dice (see Should I Make My Player Roll Dice?) and instead allow the player to Take 10 or Take 20.

**Checks without Rolls — Taking 10**

When the character is not in a rush and is not being threatened or distracted, the character may choose to take 10. Instead of rolling 1d20 for the Skill check, calculate the character’s result as if the character had rolled a 10.

**Checks without Rolls — Taking 20**

When the character has plenty of time, and when the Skill being attempted carries no penalties for failure, the character can take 20. Instead of rolling 1d20 for the Skill check, calculate the character’s result as if the character had rolled a 20. Taking 20 means the character is trying until the character gets it right. Taking 20 takes about twenty times as long as making a single check would take. Unless the GM deems the task is considered impossible (such as performing brain surgery without any training), the character automatically succeeds.

For example, a character who is attempting to break the coding on a computer disk to read the top secret files can take a 20 — nothing bad will happen if the character fails and the character has all the time in the world to slowly break the code. If the character had to break the code in ten minutes to learn the location of the bomb that is about to explode, however, he or she could not take a 20. The character is working against the clock and doesn’t have the luxury of slowly puzzling the coding out. Further, if the character was instead attempting to disarm the explosive, he or she similarly could not take a 20 since failure will probably result in the bomb exploding.

**Skill Checks**

A Skill check is similar to an ability score check, except it is used when the task is one that the GM decides would be governed by both a particular ability and a particular Skill. For example, if a task required general intellectual ability (such as remembering the name of a person the character had met), an Intelligence check would be made. Determining the origin of a rare alien species would also require an Intelligence check, but this task is governed by the Biological Sciences Skill (more specifically, the Zoology Specialization). In game terminology, this task would require a “Intelligence-based Biological Sciences (Zoology) Skill” check.

The DC of a Skill check is determined by the difficulty of the task (see page 52). If the character possesses the appropriate Skill (even without the exact Specialization), he or she receives a bonus to the Skill check. This bonus is equal to the character’s Skill rank (if the task does not fall under his or her Specialization) or one more than the character’s Skill rank (if his or her Specialization does apply). A successful Skill check involves the player rolling equal to or greater than the DC. The degree of the action’s success or failure is determined by the difference between the DC and the dice roll (see Table 3-1: Degrees of Success, page 52).

The GM is responsible for deciding which ability score, Skill, and Specialization are relevant to a particular task, using the ability score and Skill descriptions given in Chapter 2: Character Creation. Since these questions can often be tricky, the GM should listen to the player’s reasoning why a particular Skill or Specialization might apply. The final decision belongs to the GM, however.

**Unskilled Attempts**

Often, a character will attempt an action for which he or she does not possess the relevant Skill.

**Familiar Action**

If the character is undertaking a familiar action, the Skill check is unchallenged — the task is treated as a simple ability score check without a bonus from the relevant Skill.

The familiarity should have been established previously, such as in the character’s background story, or be consistent with the character’s role within the setting. The player should explain to the GM why his or her character is familiar with the current task. The GM, of course, has final say whether the character is sufficiently familiar to avoid an unskilled action penalty (see below).

For example, a student who attends university to study astronomy undoubtedly has at least a cursory familiarity with many academic fields. Similarly, almost all characters living in Empire City will be familiar with the process of driving a car, even if they do not possess the Driving Skill; in North America, attempting car-related actions is familiar to nearly everyone. A hermit living in the depths of the Amazon, however, is likely not familiar with motor vehicles and therefore driving would be an unfamiliar action.

**Unfamiliar Action**

If the character is undertaking an action with which he or she is unfamiliar, the task should be treated as a normal ability check with an unskilled penalty applied to the roll. This reflects how difficult it is for an unskilled character to accomplish the task. The unskilled penalty should range from -2 to -10, depending on how much the GM feels training is required and how background aspects of the character could affect the attempt. This unskilled penalty is in addition to any ability or bonus that is applied as a reflection of how easy or difficult the task itself is to accomplish.

For example, keeping a plane in the air after the cabin crew suddenly falls unconscious is a daunting task for anyone who is not trained in piloting a plane. An average character might therefore suffer a -8 penalty to the check. A character who is an aficionado of combat jets and aircraft documentaries might only suffer a -4 penalty... even if he or she has never actually piloted a plane before.

**Required Skill**

The GM may decide certain tasks automatically fail when performed by characters lacking the required Skill. Examples of required Skill activities include: performing brain surgery, deciphering ancient hieroglyphics, concocting an antidote for a poison, estimating the value of a rare piece of art, etc.

**Power Usage Skills**

Some characters may select the Power Usage Skill for one or more of their Powers. This Skill provides a bonus when the character makes any check involving the specific Power. Unlike other Skills, Power Usage does not provide an additional +1 bonus for Specializations. For example, a teleporter with an Intelligence of 16 and the Power Usage: Teleportation Skill at rank 3 makes Teleportation checks with +6 bonus.

**Combat Dice Rolls**

The combat check resolves any type of physical combat including armed, unarmed, martial arts, and ranged weapons attacks. The combat check is very similar to a Skill check except the DC is now the target’s Armor Class. A successful attack involves the player or GM rolling equal to or greater than the target’s Armor Class.

A character can attack or defend with a weapon (or unarmed) even if he or she does not possess the relevant attack/defense Skill (combat is a Familiar Action). Consequently, attacking characters lacking the appropriate Skill do not suffer a penalty; a character without the appropriate combat Skill simply does not receive a bonus.

Skills adjust the dice roll, but other Attributes may also provide modifiers as well. A natural dice roll of 20 is a critical success and cannot be negated by an opponent’s defense (the defender does not even have the opportunity to make a defense check).

**Combat Skills**

Unlike other most other d20 system games, Silver Age Sentinels uses combat Skills and Combat Techniques in place of combat Feats. Offensive combat Skills are treated exactly like Skills for any other action — they serve as a bonus to a character’s dice roll. Defensive combat Skills are applied to the character’s Armor Class Modifier when defending in an appropriate situation. For example, a character with Melee Defense (Sword) at rank 3 is wielding a sword and attacked by an opponent in melee combat. His Armour Class Modifier is normally +3 but when defending with his sword, his AC Modifier is increased to +7 (+3 plus 3 for the Melee Defense Skill rank plus 1 for the Sword Specialization), but only against melee or unarmed attacks. If another character attacks him with a gun, thus initiating a ranged combat attack, his AC Modifier is his normal value of +3 since he does not have the Ranged Defense Skill.

**Using Attributes**

If an Attribute does not specifically require an ability check, Skill check, or a combat check, GMs can assume they function automatically in most situations, though the Game Master may decide that a check is necessary in unusual circumstances. For example, a character with the Appearance (Appearance) Attribute always looks good, but the GM might require a Charisma check were he or she attempting to attract someone’s attention.

Certain Attributes occasionally require checks (sometimes Skill checks) to properly use the Attribute. Other Attributes provide favourable modifiers to ability checks or Skill checks. If an Attribute interacts with ability or Skill checks, this is noted in the Attribute’s description in Character Creation.

**Combat**

Conflict is an essential component of any role-playing game, and certainly of a superhero game. Physical conflict, or combat, is an important element of the Silver Age Sentinels RPG, but important is not the same as frequent. Combat should be a vital element of a scene, and not just a distraction that the GM uses to pass the time.

The combat rules for Silver Age Sentinels were designed to mimic dynamic, fast-paced combat. Whenever a character enters physical conflict with another character or NPC, the physical Combat Phase begins. Each round of combat covers 5 seconds of time from the characters’ perspectives, depending on the characters’ actions and the circumstances.

Characters are permitted to take one action (attack or non-combat action) each round. Should the conflict not be resolved at the end of the first combat round, subsequent rounds of combat will follow.

The Physical Combat Phase is subdivided into four parts: Initiative, Character Action, Defense, and Damage.

**Initiative**

Initiative determines the order in which characters act and is checked at the beginning of each round. Each player involved in the fracas rolls 1d20 plus the character’s Dexterity modifier and adds bonuses if the character possesses the Combat Tactics (Lightning Reflexes; page 21) or Speed (page 28) Attributes. The GM does the same for any NPCs engaged in the conflict. The GM may also grant bonuses or penalties if he or she believes the situations calls for it. Alternatively, the players and Game Master can roll once at the beginning of combat to determine their characters’ Initiatives for the entire battle (i.e. their Initiatives will remain the same for that round) as is normal for most d20 games.

The character with the highest total has “gained Initiative” and acts first, followed by others in descending order. Should two or more characters or NPCs have the same Initiative, their actions are simultaneous. This means both characters attack and deliver damage at the same time; if one character drops below zero Hit Points as a result, he or she still acts before falling unconscious.

A character may delay his or her action until any time later in the round to see what the other characters intend to do. If all his or her opponents also delay their actions waiting for something to happen, the round ends in a dramatic stand-off and a new one begins.

If a character holds one or more actions until the end of a round and does not act, he or she acts on the first Initiative in the next round. The character does not gain an additional action — he or she simply acts first regardless of Initiative rolls. All held actions occur during the first Initiative. If two (or more) characters hold their actions until the following
round, then both characters act simultaneously (assuming neither continues to hold their action) and then everyone else involved in the combat acts based on Initiative rolls.

**Character Action**

Characters act in the sequence determined by the Initiative roll. When it is time for a character to act, he or she may make one offensive action (i.e., attack) or one non-combat action, unless the character has the Extra Attacks Attribute (page 24). Attacks are normally against a single target, though some weapons or attack abilities may allow the character to engage multiple targets simultaneously.

Before rolling the dice, the player should clearly describe the method of attack, the weapon his or her character uses (if any), and the target. If the character is trying something unusual (such as a Called Shot or attacking with two weapons), he or she should specify this beforehand.

To successfully attack an opponent, the player (or GM for an NPC) must roll equal to or greater than the target’s AC as described under Combat Dice Rolls on page 53. Remember to include all relevant Attributes, Skill, Detect, and Weapon Abilities/Disabilities.

If the Attack check succeeds, the character is on target and will hit unless the opponent can defend against the attack. Refer to Defense checks, page 56, for more information. If the target fails the defense check or does not defend at all, he or she suffers the effects of the attack. This is normally damage and/or any other special effects associated with the attack. To reflect some of the brutally successful attacks demonstrated in superhero comic books, a natural dice roll of 20 is a critical success and cannot be negated by an opponent’s defense.

If an Attack check fails, the character has missed. The attacker’s action is over, and the attack has no effect, though a miss with a ranged weapon may cause collateral damage if the shot strikes somewhere else instead (this is up to the GM). A natural roll of 1 will always miss and may result in an exceptional failure, such as hitting an innocent bystander or a weapon malfunctioning.

**Multiple Attacks**

Characters with a base attack bonus of +6 or higher may make multiple attacks against a target. If the character decides to use these additional attacks, the character is assumed to be highly focused on combat and thus may only perform minimal other actions (move only a short distance, for example). Additional attacks gained through the Extra Attacks Attribute do not impose this restriction — only additional attacks gained via a high base attack bonus. Furthermore, additional attacks gained via a high base attack bonus occur after a character completes all bonus attacks gained through the Extra Attacks Attribute. Lastly, unlike standard attacks, these additional attacks may not be used for non-combat actions — they may only be used for extra attacks.

**Melee vs. Ranged Attacks**

Some attacks are useful at a distance, while others are limited to close, hand-to-hand fighting. For simplicity, ranges are grouped into the four categories listed below. It is up to the GM to decide whether he or she wishes to track ranges and distances, or abstract them.

The distance given for each attack range is the effective reach of that attack. Many may be fired out to twice that range at -4 penalty or five times the distance at -8, though the GM may decide that some attacks or weapons cannot exceed their listed ranges.

**Melee**

The attack is only usable against adjacent opponents within touching distance (usually one to five yards). This is the range for swords, melee combat, etc.

**Short**

The attack has an effective range out to about 50 yards. Most pistols, shotguns, grenades, submachine guns, and hurled weapons such as a thrown rock or throwing knife, are short-ranged.

**Medium**

The attack has an effective range out to about 500 yards. Most superhero energy blasts as well as bows, crossbows, rifles, and machine guns are medium-ranged. This is the default range for weapons if none other is listed.

**Long**

The attack is effective out to considerable ranges: about 5 miles (or more if specifically noted). A surface-to-air missile, an anti-tank rocket, or a tank’s main gun are examples of this.

**Special Combat Situations**

The following are special situations that can occur during combat.

**Attacks With Two Weapons**

A character with a one-handed weapon in each hand may use both at once against the same target or attack two different targets (even if he or she does not have Extra Attacks) but at a severe penalty to both checks. A two-weapon attack incurs a -8 penalty if the attacks are aimed at the same target or a -12 penalty if aimed at different targets. If a character has Extra Attacks, he or she can only use this option with one attack and not every attack.

**Called Shots**

An attacking character may opt to suffer a penalty to hit in exchange for a Called Shot that provides some special advantage. For example, a Called Shot may ignore Armour (by attacking a small, unarmoured spot) or strike a vital point, inflicting greater-than-normal damage results. Players must specify a Called Shot before rolling the dice.

**Called Shot — Disarming**

A character may attempt to shoot or knock a weapon out of another person’s hand. If using a ranged attack, this requires an attack at a -8 penalty. If the attack hits, the character knocks away the weapon (probably damaging it). If using a melee weapon or unarmored attack to disarm, the character only suffers a -4 penalty, but the target may make a Strength check to retain control of the weapon. If the check succeeds, the weapon’s user still suffers a -4 penalty on his or her next action with that weapon (since it is off balance), but he or she retains control of it.

**Called Shot to Partial Armour**

Some armour may provide partial protection, like a flak vest only protecting a person’s torso. An attack aimed at a thin or unarmoured area suffers a -4 attack check penalty and ignores the effects of the armour if successful.

**Called Shot to Vital Spot**

A character attacking a living being can specify he or she is aiming for a vital spot (heart, brain, spine, etc.) rather than simply shooting at the centre of mass as usual. He or she suffers a -8 attack check penalty, but, if successful, the attack inflicts full, 100% damage. Thus, a character with a rank 6 Special Attack, which inflicts 6d6+12 damage would inflict 48 points of damage (6 x 6 = 36; 36 + 12 = 48) if he or she made a successful Called Shot to Vital Spot.

**Called Shot to Weak Point**

If the character knows his or her enemy has a Weak Point Defect (page 49), a Called Shot can be made to hit it in combat. The attack check penalty depends on the size of the Weak Point: a tiny spot gives a -6 penalty, a small spot gives a -4 penalty, and a large spot gives a -2 penalty.

**Combined Attacks**

Sometimes, characters will find themselves facing an extremely tough opponent whose Armour or Force Field is tough enough to prevent the characters from inflicting harm. In these situations, characters will often coordinate their attacks, attempting to strike the same point at the same time in the hopes of overwhelming the target’s defenses. For each character attempting a combined attack after the first, the attackers each suffer a -2 penalty to their attack check. Each character must hold his or her attack until the slowest character’s Initiative (or later) before launching the attack. Each character makes an attack check to see if he or she hits the target. If the character hits, he or she determines how much damage is inflicted by the attack normally. All successful attackers combine their damage values into one total and this amount is inflicted upon the target as if from one attack.

If one attack fails to hit with the combined attack penalty but otherwise would normally hit, the character still hits the target but does not successfully coordinate with the other characters. Naturally, if only one character coordinates, a combined attack does not occur. The character determines how much damage is inflicted but reduces the damage delivered by half. If the character misses, no damage is delivered.

The target of a successful combined attack is only required to make a single defense check to determine his or her Armour Class against the incoming attacks. A penalty of -1 is applied to the roll for each opponent beyond the first who participates in the combined attack.

**Extra Aim**

A character making a ranged attack may deliberately take extra time to aim. If a character aims a ranged weapon for an entire round and does not move during that period, he or she receives a +2 attack check bonus, or +3 if he or she is using a scope. If an aiming character chooses to move or suffers any damage before he or she can fire, the character loses the
benefit of Extra Aim.

**Striking to Wound**

A character in combat can elect to reduce his or her delivered damage below the normal damage value to a minimum of 1 point (known as striking to wound). He or she may not attempt this with attacks possessing the Area Effect, Auto-Fire, or Searing Ability, however.

**Throwing Heavy Things**

A character with the Superstrength Attribute (or a high Strength) can throw heavy things — up to 10% of his or her maximum capacity — and throw them to deliver damage. It takes one action to grab and lift a large, awkward object, and another to throw it. Consequently, throwing objects is slower than firing most weapons. The advantage of throwing an object is that big things are harder to dodge than smaller ones. The GM should assign objects a number of BP of Awkward Size based on their size and weight; see Awkward Size on page xx. The attack gains a +1 bonus for each BP of Awkward Size of the object thrown (or equivalent). Damage delivered to both the target and the thrown object is 1d6, plus bonuses for Superstrength and Massive Damage, plus 1d6 for each BP of Awkward Size Defect of the throw object.

**Total Attack**

A character can take this option in conjunction with an attack. It means he or she focuses completely on an offensive action with no thought given to defense. The character may opt to forfeit defense to perform a Total Attack, gaining a +2 bonus to his or her attack check. The character’s AC Modifier decreases by 2 for the round in which he or she is making an Total Attack. Only one defense may be forfeited per attack, though a character with both the Extra Attacks and Extra Defenses Attributes can initiate more than one Total Attack each round.

**Touching a Target**

Some Attributes require a character simply touch his or her target. It is much easier to just touch a person than it is to physically strike him or her with enough force to cause damage. The attacker who is simply attempting to touch an opponent gains a +6 bonus to his or her attack check. Touching a specific part of a target’s body may require a Called Shot (page 54). This assumes the character is simply attempting to make physical contact with the target. If prolonged contact is required, the target must either willing or the character must grapple the target.

**Grappling**

Instead of striking to inflict damage in melee combat, a character can attempt to grab someone and pin him or her. This is a grappling attack, and a character must have at least one empty hand free. Grasping a small, inanimate object not in an individual’s Sphere of Control (see page 60) does not require a full action.

Game Masters resolve a grappling attempt like a normal attack with the applicable Unarmed Attack (Grappling) Skill. If the attack hits and the target’s defense (if any) fails, then the attacker successfully grabbed his or her opponent. The attacker gains a grappling advantage if he or she has more free hands than the defender. "Free" means not holding weapons or other objects, or not otherwise incapacitated. In this case, the defender suffers a cumulative -2 check penalty for each free hand the attacker uses to grapple in excess of the number of free hands the defender is using. The maximum penalty assigned for this disadvantage is -8. For example, if Slipstream (two hands) tries to escape from the grasp of a Haud worker (four hands), he suffers a -4 penalty (4-2 = 2; 2x -2 = -4). If the Haud is holding an object in one of its four hands, however, Slipstream only suffers a -2 check penalty (3-2 = 1; 1 x -2 = -2). Characters with the Elasticity Attribute (page xx) gain a bonus to attempts to grapple.

The attacker can hold a grabbed character relatively stationary. The target suffers a -1 penalty on all checks when performing other melee attacks (including grabbing, biting, kneeling, etc.) or -8 when attempting to perform other tasks (such as kneeling, etc.) or -8 when attempting to perform other tasks (such as kneeling, etc.) or -8 when attempting to perform other tasks (such as kneeling, etc.). The advantage of grappling an opponent is that the aggressor is using a Natural Weapons Attribute (Fangs, Beak, or Mandibles) and inflicts damage equal to 1d3+1 plus bonuses from Superstrength and Massive Damage. If the Haud is holding an object in one grasp of a Haud worker (four hands), he suffers a -4 penalty (4-2 = 2; 2x -2 = -4). If the Haud is holding an object in one of its four hands, however, Slipstream only suffers a -2 check penalty (3-2 = 1; 1 x -2 = -2). Characters with the Elasticity Attribute (page xx) gain a bonus to attempts to grapple.

The attacker can hold a grabbed character relatively stationary. The target suffers a -1 penalty on all checks when performing other melee attacks (including grabbing, biting, kneeling, etc.) or -8 when attempting to perform other tasks requiring freedom of movement like using hand-held equipment. Exception: if the grabbed character is much stronger (or more agile, at the GM’s discretion) than the opponent, his or her penalty is halved, and the character can still move freely. The GM may consider a character much stronger if his or her Strength is at least 8 points higher. Thus, a small child (Strength 4) could not stop a strong man (Strength 16) from pinning him or her while the strong man would be able to move freely if grabbed by the small child. It is, of course, possible for one character to grab an opponent who then grabs the character in return (this is what often happens when grappling).

**Grappling Manoeuvres**

Once a character grabs an opponent, he or she can attempt a grappling special manoeuvre (Lock, Throw, or Pin) as his or her next attack (see below).

**Lock**

Instead of attacking normally, a character who (on a previous attack) successfully grabbed his or her opponent can choke, crush, or strangle that foe. This attack automatically hits and inflicts damage equal to 1d3+1 plus bonuses from Superstrength and Massive Damage.

**Throw**

Instead of attacking normally, a character who has already grabbed an opponent and is standing can hurl the foe to the ground. A character must make an attack check at a +4 bonus, modified by the Unarmed Attack (Throws) Skill. If successful, a throw delivers 1d3 + 3 damage (as well as bonuses from Superstrength). Additionally, if the defender fails his or her defense check, the attacker may throw the character out a window or off a ledge, and the GM can assign extra damage based on the situation. If the attacker throws the opponent at another enemy, he or she may make an attack check. If the attack is successful, the grabbed opponent hits the target and both suffer equal damage. A throw normally breaks the grip on the target unless the attacker attempts to maintain a hold and succeeds in an Unarmed Attack (Grappling) check against a DC of 15 (which must be made whether the throw is successful or not).

**Pin**

A character who has grabbed someone may attempt to improve his or her hold during the next attack by completely immobilizing the opponent in a pin. Game Masters may treat this manoeuvre the same as the first grab attack. If the attack succeeds, then the foe is pinned, usually under the weight of the attacker’s body. Attackers may not attempt a pin if the opponent is much stronger (see easier for definition of much stronger). Once a character pins an opponent, the target suffers a -6 penalty on checks when attempting to escape. A pinned character cannot attack or move.

**Biting**

Since biting does not require the use of hands, it is an effective tactic when a character has either grabbed or been grabbed by an opponent. Game Masters should treat this as a normal attack that inflicts 1d3 damage, unless the aggressor is using a Natural Weapons Attribute (Fangs, Beak, or Mandibles).

**Escaping**

A grabbed character may attempt to escape free. On the character’s Initiative to act, he or she can attempt to escape instead of attack. Both characters roll a Strength or Dexterity check with modifiers for the Unarmed Attack (Grappling) Skill. The character with the highest degree of success (or least degree of failure) wins. If the grabbed character wins, he or she escapes, and may also attack or take another action. If the character ties, the grabbed character escapes, but forfeits his or her current action. If the grabbed character loses, he or she is immobilized and forfeits one attack action that round. If a grabbed character chooses to attack the person who grabbed him or her (with appropriate penalties) and inflicts damage equal to or greater than his or her foe’s Constitution, he or she escapes the grab.

**Fighting from the Ground**

Fighters thrown to the ground or who are otherwise forced to fight from a prone position make all attacks at a -4 penalty.

**Disarming via Grappling**

A character can try grabbing an opponent’s weapon instead of the opponent’s body. He or she makes the attack at a -2 penalty. The penalty increases to -4 if the opponent is holding onto the weapon with two or more hands. A successful attack might dislodge the weapon, but the defender is allowed a Strength check to maintain his or her grip. If the defender fails, he or she drops the item. If successful, the defender is at a -4 penalty to use the weapon until the end of his or her next action (after which time, the defender can use the weapon without penalty, unless the attacker attempts another disarm manoeuvre).

**Movement in Combat**

The GM decides whether he or she wishes to keep detailed track of movement, ranges, and distances. In most close-in combat situations, GMs should not worry about exact speeds and distances — a general idea of the overall situation is sufficient. Alternatively, GMs can measure ranges in a more abstract fashion: “you’re behind him and in melee range” or “you can reach her in three rounds, if you hurry.” The GM should judge how quickly range shifts from relative speeds to dramatic necessity. For example, in a race between two opponents with equal speeds, the GM can allow the character who keeps winning Initiative to increase the gap gradually between him or her and the other runner. A good way to resolve long distance chases is for the GM to establish a certain number of combat rounds between the starting point and the goal. It then becomes a simple matter of reaching the target first.

If the GM wishes to keep precise track of movement and distances, assume an average human adult can sprint approximately 3 yards per round times his or her Dexterity over short distances (one-half yard times dexterity if swimming or crawling). The speed is reduced when a character is running a long distance or moving with care (attempting to stay aware of the environment and events). This guideline assumes five-secs per round, but the GM can modify exact speeds when necessary.

**Movement in Other d20 Games**

Most d20 games use a “feet per round” measure of movement. Since the speeds possible in a superhero game can well exceed the normal speeds of most d20 games, Silver Age Sentinels recommends not using the standard combat movement system. GMs who wish to use this method of movement tracking may still do so with some quick calculations. Table 3-3: Movement Conversions shows the calculations necessary to convert most speeds presented in Silver Age Sentinels to feet per round. Obviously, when using a monster or character from another d20 game to Silver Age Sentinels, simply reverse these calculations to determine the mph or yards per round speed of the character.

**Jumping**

GMs can allow characters to jump as far as seems dramatically appropriate for the game. If distance is important, a person can jump about two yards forward, or one

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**Table 3-3: Movement Conversions**

| MPH to Feet Per Round | The character’s speed in mph multiplied by 5280
|-----------------------| Divided this by 12
| Divided this by 4     | This is the character’s spinning (“running x4”) speed
| This is the feet per round of the character |

| Yards/Round to Feet Per Round | The character’s speed in yards/round multiplied by 3
|------------------------------| Divided this by 4
| This is the character’s spinning (“running x4”) speed |
| This is the feet per round of the character |

| Yards/Round to MPH | The character’s speed in yards/round multiplied by 12
|-------------------| Multiply this by 60
| Divided this by 1760 | This is the mph speed of the character |
Circumstances are such that a character’s aim or concentration arises, moving about, etc. The GM should not apply any assumes characters are engaged in active combat — dodging players make an attack check. An attack action normally

**ATTACK CHECK MODIFIERS**

FIRING WEAPONS FROM MOVING VEHICLES

Characters who are inside a fast-moving vehicle fire their weapons at a penalty. Firing weapons when moving at moderate speeds incurs a -2 penalty, while moving very quickly earns a -4 attack check penalty. Game Masters should impose an additional -4 penalty for characters also piloting the vehicle while firing.

ATTACKING MOVING TARGETS

Attempting to hit a target that is moving at exceptional speeds is very challenging. When attempting to hit a target that is moving quickly, the character suffers an attack check penalty. See Table 3-5: Attack Check Modifiers for the appropriate penalty based on the target’s speed.

**ATTACK CHECK MODIFIERS**

The GM may impose appropriate modifiers when the players make an Attack check. An attack action normally assumes characters are engaged in active combat — dodging enemy attacks, making quick strikes when the opportunity arises, moving about, etc. The GM should not apply any penalties for this sort of normal combat-related activity. If circumstances are such that a character’s aim or concentration

seems likely impeded (such as shooting someone whom the character cannot clearly see or attacking a foe while hanging upside down), the GM may assign penalties to the Attack check. Likewise, in stress-free situations (such as whacking an immobile victim, or target range shooting with nothing riding on the outcome), the GM can apply favourable bonuses or assume automatic success.

A number of possible penalties or bonuses are described on Table 3-5: Attack Check Modifiers. The GM may adjust or ignore these modifiers if he or she prefers.

**ATTACK CHECK MODIFIERS**

**NON-COMBAT ACTIONS**

Rather than taking an offensive action during any combat round, a character may use a non-combat action on his or her Initiative. Such actions include untying a rescued captive, running, changing weapons, climbing into or out of a vehicle, writing a note, changing clothes, etc. Players may also use non-combat actions to safely withdraw from armed or melee combat, provided the opposition does not attack at a later Initiative number in the same round. Note that speaking a few words during combat, running about while attacking, or making a short dramatic speech does not constitute an action.

A non-combat action may succeed automatically, or the GM can require a ability check, or Skill check to determine whether it succeeds. Some non-combat actions may require several rounds to perform at the GM’s option.

### Table 3-6: Movement-Related Combat Penalties

<table>
<thead>
<tr>
<th>NORMAL CHARACTER</th>
<th>MOVEMENT ATTRIBUTE</th>
<th>PENALTY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jogging up to Dexterity x 1 yard per round</td>
<td>Up to Maximum Attribute rank -2</td>
<td>no penalty</td>
</tr>
<tr>
<td>Running Dexterity x 2 yards per round</td>
<td>Maximum Attribute rank -2</td>
<td>-2</td>
</tr>
<tr>
<td>Sprinting Dexterity x 3 yards per round</td>
<td>Maximum Attribute rank -2</td>
<td>-4</td>
</tr>
</tbody>
</table>

### Example

Sentinel has Flight rank 7 and a Dexterity of 19. He can fly at speeds up to 1,000 mph (rank 6 Flight and lower) without incurring any penalties for movement, between 1,001 and 5,000 mph (rank 6 Flight) with a -2 penalty, and between 5,001 and 10,000 mph (rank 7 Flight) with a -4 penalty. If running, he can move at up to 19 yards per round (jogging) without a movement penalty, between 20 and 38 yards per round (running) with a -2 penalty, and between 39 and 57 yards per round (sprinting) with a -4 penalty.

**Hit and Run Maneuver**

Speedsters and fast flyers are well known (and often feared) for their speed. GMs do not need to keep exact track of movement rates unless they wish; they may simply keep movement abstract.

**Table 3-5: Attack Check Modifiers**

<table>
<thead>
<tr>
<th>Attack Situation</th>
<th>Modifier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attacker:</td>
<td>Taking an action to aim +2, or +3 with scope</td>
</tr>
<tr>
<td></td>
<td>Attacking with two weapons (same target) -8</td>
</tr>
<tr>
<td></td>
<td>Attacking with two weapons (different targets) -12</td>
</tr>
<tr>
<td></td>
<td>Attempting a Combined Attack -2 per attacker after the first Attempting to Touch the Target +6</td>
</tr>
<tr>
<td></td>
<td>Making a Total Attack +2</td>
</tr>
<tr>
<td></td>
<td>Firing personal weapons from a moving vehicle -2 to -4</td>
</tr>
<tr>
<td></td>
<td>Firing personal weapons while piloting a vehicle -4 to -8</td>
</tr>
<tr>
<td></td>
<td>Firing personal weapons while swimming or performing acrobatics -4 to -8</td>
</tr>
<tr>
<td></td>
<td>In an awkward position (on the ground, etc.) -4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Attacker:</th>
<th>Jogging:</th>
<th>Dexterity x 1 yard per round or lower</th>
</tr>
</thead>
<tbody>
<tr>
<td>Running:</td>
<td>Dexterity x 1 yard to Dexterity x 2 yards per round</td>
<td></td>
</tr>
<tr>
<td>Sprinting:</td>
<td>Dexterity x 2 yards to Dexterity x 3 yards per round</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Target is Moving at:</th>
<th>Modifier</th>
</tr>
</thead>
<tbody>
<tr>
<td>up to 99 mph (Flight 1 or 2)</td>
<td>no modifier</td>
</tr>
<tr>
<td>100 to 499 mph (Flight 3: Speed 1)</td>
<td>no modifier</td>
</tr>
<tr>
<td>500 to 999 mph (Flight 4: Speed 2)</td>
<td>no modifier</td>
</tr>
<tr>
<td>1,000 to 4,999 mph (Flight 5: Speed 3)</td>
<td>no modifier</td>
</tr>
<tr>
<td>5,000 to 9,999 mph (Flight 6: Speed 4)</td>
<td>no modifier</td>
</tr>
<tr>
<td>10,000 to 49,999 mph (Flight 7: Speed 5)</td>
<td>no modifier</td>
</tr>
<tr>
<td>50,000 mph or more (Flight 8+: Speed 6+)</td>
<td>no modifier</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Target beyond melee range, on:</th>
<th>Modifier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concealed by trees or brush</td>
<td>-2</td>
</tr>
<tr>
<td>Concealed by darkness, fog, or smoke</td>
<td>-4</td>
</tr>
<tr>
<td>Taking cover</td>
<td>-2 to -6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Range Modifiers:</th>
<th>Modifier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attacking up to twice range</td>
<td>-4</td>
</tr>
<tr>
<td>Attacking up to five times range</td>
<td>-6</td>
</tr>
</tbody>
</table>

### Other Actions

Some actions do not count as attack or non-combat actions. A character can perform either of the following activities in addition to an attack or non-combat action:

- Move a short distance or manoeuvre his or her vehicle.
- Say anything that fits within the span of 5 seconds.
- Perform Defensive Actions in response to any attacks against him or her. Note that if the character performs more than one defensive action in a round, subsequent defensives after the first (or later, if he or she has the Extra Defenses Attribute, page 24) in the same round suffer penalties.

### Defense

If a character is the target of a successful attack (any attack check that is equal to or greater than the character’s base AC Modifier), he or she may attempt to defend against it with a Dodge/Parry defense (avoiding the attack by moving out of the way, or using a weapon to push the attack to the side or “off-line”), a Power defense (see page 61), or a Block defense (interposing an object between the attack and the target). Defensive actions are not dependent on Initiative order but resolved immediately after the attack before the attack damage is calculated or revealed.

To successfully defend, the player must roll equal to or greater than the attacker’s modified attack roll. The
character's defense roll (or Armour Class) is equal to 1d20 + the character's AC Modifier + any additional appropriate modifiers. Each opponent against a particular attack (including grapples). A character may defend against more than one attack in a round, but with an appropriate penalty to each defense after the first (unless the character has the Extra Defenses Attribute; the penalty then applies to each defense after the final bonus defense). Should the opponent not defend (perhaps in anticipation of a more powerful attack still to come), he or she cannot change that decision later in the round.

If a vehicle is the target of an attack, its driver or pilot makes the defense checks. If a vehicle is unable to manoeuvre (trapped in a confined space, for example) the GM may rule that it cannot defend at all. Likewise, a vehicle cannot normally defend against attacks made by a character who is riding in or on it.

A defense combat check of a natural 1 is an automatic failure, regardless of the modifiers. In this case, the GM may decide the character automatically suffers full damage from the attack or perhaps even double damage.

### Defending Against Multiple Attacks

When defending against multiple attacks in a single round, each defense after the first incurs a cumulative Armour Class penalty of -2 penalty -2 for the second defense, -4 for the third, -6 for the fourth, etc. This means that even the greatest fighter may be overwhelmed if badly outnumbered. Remember to include all relevant Attribute, Skill, and Defect modifiers. If successful, the defender blocks, dodges, or otherwise negates the attack, and suffers no damage.

### Relevant Defense Skills

When a character defends against a ranged attack, the relevant Skill is Ranged Defense. For a hand-to-hand or other melee attack, the relevant Skill is either Unarmed Defense (if the character is dodging, or blocking the attack with his or her body), or Melee Defense (if the character is using a weapon to parry).

### Block Defense

Rather than attempting to avoid an attack with a Dodge/Parry defense, the character may instead choose to block the attack with a shield or other suitably large and resistant object (a Block defense). When a character attempts to block, he or she gains a +2 bonus to his or her Armour Class Modifier. If the attack is unsuccessful (and thus blocked), the character has interposed the object in front of the attack. The object's Armour Rating provides protection to the character. Thus, a plank of wood can be used to block a powerful energy blast but, if the attack does more damage than the wood's Armour Rating, it will still strike the character, inflicting reduced damage. See Breaking Objects (page 64) for suggested Armour Ratings of common items or Table 4-7: Suits of Armour (page 71) for shields. If the attack delivers five times the object's Armour Rating, the object is destroyed. Characters may only attempt to block melee or unarmed attacks unless they have the Block Ranged Attack Combat Technique (see page 21).

### Indefensible Attacks — Flat-Footed

A character may not attempt a defense check if he or she is completely unaware of the attack, unable to move, or is struck with a Critical Hit (see page 58). If a character is caught unprepared but who is aware of the attack (such as when surprised), however, he or she is considered flat-footed and may still attempt a defense but does not gain any bonuses from a high dexterity score or the Defense Combat Mastery Attribute.

### Total Defense

A character can elect to forgo any attempt to act and focus solely on defense. Instead of attacking or engaging in another activity, he or she concentrates completely on defense. A character performing a Total Defense may still move normally, but may not take or make non-combat actions; the character is dodging and weaving, parrying franticly, ducking, and hiding. The character receives a +4 bonus to AC Modifier for the round for each full attack sacrificed, starting on the character's Initiative, lasting until the character acts again next round. Extra attacks gained from a high base attack bonus may not be sacrificed to gain an AC Modifier bonus. Additionally, a character who is employing Total Defense reduces any Knockback suffered (see page xx) by half, representing the character bracing for the attack. Total Defense is a good tactic for anyone retreating, or someone buying time until his or her allies arrive.

### Damage

Characters suffer damage through combat, accidents, or other hazards. Damage ratings indicate the dice roll required to determine the amount of damage inflicted. The target character subtracts any damage inflicted from his or her Hit Points if the attack successfully penetrates Armour.

### Amount of Damage Inflicted

Each attack has a damage rating, which is equal to the base damage of the attack (which includes a weapon's damage value) plus any bonuses from Massive Damage, and Superstrength, as is appropriate for the attack. When the character successfully strikes an opponent, he or she rolls the number of dice indicated, plus any bonuses, to determine the amount of damage the attack inflicts (always round fractions up).

Characters may choose to inflict less damage than the dice roll indicates, if they desire. Thus, a heroic character who scores a crushing blow against an opponent on his last legs can reduce the damage inflicted to ensure that he does not kill the villain by mistake, rendering him unconscious instead. For example, a character attacking with an 8d6+16 Special Attack that scores 52 points of damage may elect to only inflict 40 points of damage if he or she sees the target is about to collapse.

### Unarmed Combat

The attack's damage is equal to the character's bonuses for Superstrength, and Massive Damage + 1d3+1.

### Melee Weapons

The attack's damage is equal to the weapon's damage value, plus bonuses for Superstrength and Massive Damage. If the weapon has Abilities or Disabilities, refer to the relevant section (pages 34-37) for their effects. See Table 4-2: Personal Weapons (page 66) for damages delivered by various melee weapons.

### Ranged Weapons

The attack's damage is equal to the weapon's damage value, plus bonuses for Massive Damage. A Superstrength bonus may also be added when appropriate (such as for thrown weapons). If the weapon has Abilities or Disabilities, refer to the relevant section (pages 34-37) for their effects. See Table 4-2: Personal Weapons (page 66) for damages delivered by various ranged weapons.

### Special Attacks

The attack's damage is equal to the Special Attack's damage value, plus bonuses for Superstrength (as appropriate), and Massive Damage.

### Impact Damage

Damage may also result from a non-combat action such as crashing a speedboat into land or falling from a tree. Naturally, some non-combat actions may result in an NPC's death, but these events should only kill a player character in exceptional circumstances.

### Crashing

During the course of an adventure, a character's vehicle may accidentally (or deliberately) crash into objects along the road, in the sky, in or on water, or in space. GMs should assess whatever damage they deem appropriate upon both the vehicle and occupants in a crash. The Armour and Force Field Attributes may protect against this damage. Similar damage can be applied to a character who jumps or is pushed from a speeding vehicle, or is struck by one.

Table 3-7: Crashing and Falling Damage assists the GM in determining the damage for hitting the ground, water, a building, or some other immovable object based on how fast the vehicle was moving during that round. If a speed falls between two damage values, use the greater of the two.

### Falling

A character who falls a great distance will suffer damage depending on the height he or she plummeted. He or she may also make an Acrobatics Skill check with success halving the sustained damage to indicate a proper break fall (DC of 15 + 1 per foot fallen above 10 feet). The Armour and Force Field Attributes may protect against this damage (GM's discretion).

### Armour or Force Fields and Damage

If a character has Armour (page 20) or a Force Field (page 25), this reduces the delivered damage from each successful attack by an amount equal to its rating. The character suffers any damage not negated by the Armour or Force Field.

### Designer's Note

### Why is Block Defense Easier?

Of the two defense options — Block Defense or Dodge/Parry Defense — we have decided to make the Block Defense easier for two reasons. First, we believe that interposing an object, like a sword or shield, between your own body and an attack is indeed easier than completely avoiding any contact (a dodge). We also think it’s easier than using your own weapon to parry, which requires some skill.

Secondly, we assigned the +2 bonus for Block Defense for balance reasons. With a successful Parry/ Dodge Defense, the defender avoids all damage completely. Powerful attacks can potentially break the object the defender uses in a Block Defense, however, still inflicting partial damage. In exchange for a higher-risk defense manoeuvre, we are awarding your character a +2 Check Value bonus.

### Table 3-6: Defense Check Modifiers

<table>
<thead>
<tr>
<th>DEFENSE SITUATION</th>
<th>AC MODIFIER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dodge/Parry Defense</td>
<td>No Modifier</td>
</tr>
<tr>
<td>Block Defense</td>
<td>+2</td>
</tr>
<tr>
<td>Total Defense</td>
<td>+4 per attack sacrificed</td>
</tr>
<tr>
<td>Defending Against Multiple Attacks</td>
<td>-2 per additional attack (cumulative)</td>
</tr>
<tr>
<td>Defending Against Undetectable Assailant</td>
<td>-8</td>
</tr>
<tr>
<td>Defending When Surprised</td>
<td>Flat-Footed, No Dex Bonus</td>
</tr>
<tr>
<td>Defending Against Critical Hit</td>
<td>No Defense Possible</td>
</tr>
</tbody>
</table>

### Table 3-7: Crashing and Falling Damage

<table>
<thead>
<tr>
<th>SPEED</th>
<th>FALLING DISTANCE</th>
<th>DAMAGE DELIVERED</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 mph</td>
<td>up to 9 feet</td>
<td>1d6+1</td>
</tr>
<tr>
<td>30 mph</td>
<td>10 to 29 feet</td>
<td>2d6+4</td>
</tr>
<tr>
<td>50 mph</td>
<td>30 to 69 feet</td>
<td>3d6+6</td>
</tr>
<tr>
<td>100 mph</td>
<td>70 to 179 feet</td>
<td>4d6+8</td>
</tr>
<tr>
<td>150 mph</td>
<td>180 to 449 feet</td>
<td>5d6+10</td>
</tr>
<tr>
<td>200 mph</td>
<td>450 to 1499 feet</td>
<td>6d6+12</td>
</tr>
<tr>
<td>300 mph</td>
<td>1500 feet (or greater)</td>
<td>7d6+14</td>
</tr>
<tr>
<td>1,000 mph</td>
<td>1500 feet (or greater) +1d6+1</td>
<td></td>
</tr>
<tr>
<td>2,500 mph</td>
<td>+1d6+2</td>
<td></td>
</tr>
<tr>
<td>each additional 2,500 mph</td>
<td>an additional 1d6+2</td>
<td></td>
</tr>
</tbody>
</table>

CHAPTER 3: GAME MECHANICS
When characters are capable of moving at incredible speeds, they are also capable of inflicting tremendous amounts of damage. The problem, however, is that they also suffer the velocity damage that they inflict upon their targets. When a speedster smashes into an opponent, both the attacker and the defender suffer damage as if crashing at the speed at which the speedster was moving (see Table 3-7: Crashing and Falling Damage, page 57). Thus, a speedster racing at 1,000 mph who hits an opponent will inflict 8d6+16 points of damage but will similarly suffer the same amount of damage. The attacker may not voluntarily reduce this damage. Hitting someone at high speeds is incredibly dangerous. Note: GMs should probably not allow characters who have both the Speed and Reanimation Attributes to use this combat technique. These Abilities allow them to run into a target as a suicide attack, only to reincarnate a couple minutes later. As in all situations, GMs should deal with the characters potentially until the next game play.

The Game Master may decide that speedsters cannot run towards a target and let go of an object, just before reaching the target, in the hopes of delivering massive velocity damage. This technique is best represented by a Special Attack (see page 34). The restriction prevents speedsters from becoming incredibly powerful and dangerous foes in combat — if they want the dangerous attacks (that do not inflict damage upon themselves), they need to assign Power Points to them like everyone else, via Special Attack. There are numerous ways of explaining this limitation. For example, the speedster may surround him or herself in a “velocity field” that protects him or her from wind shear. Once the character releases an object, it is no longer protected by the “velocity field” and thus drops to “real speed” — it moves as it intended by a normal person running at top speed, and thus it inflicts no velocity damage. There are many other plausible rationales why the character is unable to perform this attack manoeuvre.

As previously mentioned, the character can overcome this limitation with a Special Attack. One example could be a rank 3 Special Attack: Fastball Pitch. The speedster runs at a target holding a baseball-sized object and lets it go just before impact, delivering 3d6+6 points of damage (as is normal for a rank 3 Special Attack). The attack does not inflicts the velocity damage based on the speedster’s movement rate — the “velocity damage” of the attack is determined by the rank of the Special Attack.

Similarly, a speedster may develop Special Attacks that allow him or her to inflict increased damage due to velocity without suffering the same damage in return. For example, the character may develop a rank 4 Special Attack: Run-By That allows the speedster to deliver 4d6+8 points of damage when the character punches a foe at supersonic. As above, the speedster’s movement rate does not increase the damage inflicted — the Special Attack rank determines the damage delivered.

**Effects of Damage to a Character**

Total loss of Hit Points can cause a character to pass out or die. Should a character or NPC’s Hit Points ever drop below zero, he or she suffered a severe wound and is rendered unconscious. If a character is reduced to the negative value of his or her Hit Points, he or she has suffered a mortal wound and will die (or fall into a coma, depending on the tone of the game) unless medical attention arrives immediately. The GM may allow the character to linger long enough to say a few last words or perform some other final, heroic action.

Unlike most d20 system games, characters in Silver Age Sentinels do not die when they reach -10 Hit Points (unless they only have 10 Hit Points normally). Silver Age Sentinels characters are a heroic genre that rarely inflict lethal wounds. If the GM wishes to have a grittier, more realistic game, they may use the standard d20 rule for Hit Points — when a character drops to -10 Hit Points, they die. Since damage values in Silver Age Sentinels can get quite high, however, GMs are encouraged to consider this option carefully as it can easily result in character death.

**Death in Comics**

Death in comics can occur rarely, often, or never, depending on the tone and theme of the story in question. The default rule in Silver Age Sentinels is that death is a real consequence of extreme actions; it happens rarely, but is the end result of deadly force or careless negligence. Characters are responsible for keeping their Powers in check, and not laying waste to their targets haphazardly.

Not all comic stories should have the possibility for death, or the chance of accidental death, however. Many people regard the Silver Age of comics as more pure and innocent than today’s stories, as a time when a hero could never accidentally cause death. In these games, characters may hit an enemy full force and be comfortable that the GM won’t announce they’ve unwittingly decapitated the supervillain. Wounds may require medical attention, and knockouts, concessions, and comas are all possible, but death occurs only when a player announces that his or her character has had enough, and finally steps over that line. Playing with this rule gives players the freedom to let loose a little, but still maintains the option for intense role-playing, if a character is ever driven so far as to make that choice.

**Critical Hits**

In the event of a natural attack dice roll of 20, the attacker inflicts a critical strike. Unlike other d20 games, the character is not required to make a second to hit roll to see if the critical is, in fact, delivered. A roll of 20 always inflicts a double-damage critical hit. For example, a 6d6+12 attack inflicts 12d6+24 points of damage when a critical is scored.

**Other Knockback Effects**

If a character is knocked high into the air, off a building, or some other similar situation, additional damage may be suffered when the character falls to the ground. The Special Movement (Cat-Like) Attribute and Acrabatics Skill can mitigate damage (GM’s discretion). If a character is knocked up into the air, reduce his or her Knockback distance by half; the character falls back to the ground and suffers full damage from the fall. A character that falls to the ground as a result of Knockback only suffers damage from the fall (see Table 3-7: Crashing and Falling Damage, page 57), not the Knockback impact damage outlined above.

**Environmental Damage**

Superhero characters often suffer damage from the surrounding environment, or attacks from enemies not covered by the Special Attack Attribute. Since the conditions under which this damage is inflicted varies greatly from scene to scene, strict damage values cannot be listed for each event.

The entries in this section should help GMs and players determine the appropriate damage values, but are only a general guideline. The important question to ask oneself when determining damage is “how quickly do I think an average human would be knocked unconscious or die under this condition?”

**Knockback Impact Damage**

Characters who are knocked back usually tumble along the ground or sail through the air, but do not suffer any additional damage. When a character is knocked back into an object, however, he or she suffers 1 point of impact damage for each yard of knockback, up to a maximum of five times the Armour rating of the object into which he or she is knocked (see Breaking Objects, page 64).

**Knockback Distance (in yards)**

Add:
- Damage inflicted

Subtract:
- One half target’s Constitution
- Target’s Immovable Attribute rank x 20
- Target’s Force Field Attribute rank x 20 (only for Force Fields without the Full Impact Disability)

**Example**

Iron Duke obliterates Sentinel for 82 points of damage. Knockback is calculated as 82 (damage) -15 (half Sentinel’s Constitution) -40 (Immovable) -7 yards. Sentinel tumbles through the air, crashing into a metal dumpster with an Armour rating of 9. Sentinel receives an additional 7 damage when hitting the dumpster, but since he has Armour Level 6 (stpes 30 damage), he receives no further injury. The dumpster, which also suffers 7 points of damage, is partially crushed from the impact but is not destroyed (9x45 points of damage needed to destroy it).

If Iron Duke had instead scored a critical hit on Sentinel and inflicted 164 points of damage, Knockback would be 89 yards. When Sentinel tumbles into the dumpster, he is blown right through it — the 89 damage destroys the metal frame. Sentinel receives an additional 45 damage from the dumpster impact (maximum of five times the dumpster’s Armour), which is reduced to 15 after his Armour stops 30 damage. Sentinel was hurt badly from the attack: 134 damage from Iron Duke’s punch (164 - 30 Armour = 134), plus another 15 from Knockback. Sentinel’s 220 Health Points are reduced by 149 points to 71 by a very solid hit from Iron Duke.
Characters may make a Fortitude save against a DC ranging from 10 to 20 (depending on the strength of the environmental effect) to reduce damage inflicted by one half.

**Acidic/Basic Chemicals**

Acids (such as sulphuric, hydrofluoric, and hydrochloric) and bases (such as sodium hydroxide, bleach, and potassium hydroxide) can cause extreme burning and can kill within several rounds. Since many chemicals are viscous, they will stick to the body and continue to burn until washed away thoroughly. Particularly nasty chemicals will penetrate deeply into the body immediately and destroy living tissue within.

An average chemical exposure localized to a small area will inflict 1d3 points of damage each round until washed away, with maximum damage capped at about 10 points. Extreme exposure will inflict 1d6+4 to 4d6+8 points of damage each round, depending on the strength of the chemicals.

**Cold**

Under normal circumstances, a human body can survive in cold environments for long periods (hours) before severe damage (including frostbite — the freezing of body tissue) or death occurs. Damage will depend on the air temperature: for every 15 °F below 30 °F, the character receives 1 point of damage every 10 minutes. For example, a character exposed to -45 °F temperatures will suffer 3 points of damage every 10 minutes, or 30 points an hour. Strong wind chill factors can double or triple this damage, while warm clothing can reduce it significantly. Exposure to cold liquids will result in even greater damage: for every 15 °F below 30 °F, the character receives 1 point of damage every round. The DC for the save is equal to 10 plus 1 per point of damage inflicted.

**Electricity**

The voltage and current of an electric shock varies greatly, from common household outlets, to high tension wires, to powerful lightning strikes. The damage is directly related to the amount of electricity that flows through the character’s body, and thus grounded characters (with good connections to the Earth) will take 5 times more damage than insulated characters (with a weak or no connection to the Earth). Approximate damage inflicted each round (damage indicated is for grounded characters; divide damage inflicted by 3 for insulated characters) and DC to save against the damage: residential current 2/DC 10; average commercial laboratories 1d3+1/DC 10; vacuum cleaners, such as outer space, characters suffer 1d6+2 points of damage each round with a Fortitude save vs. a DC of 15. In near-complete vacuums, such as outer space, characters suffer 1d6+3 points of damage each round with a Fortitude save vs. a DC of 20.

**Fire**

Like acid/base damage, fire can burn and scar a character’s skin very quickly, but death is only likely after long exposure. The damage values listed in this section relates only to heat damage, either through direct skin contact or heated air; secondary damage, such as smoke inhalation or lack of oxygen, can inflict additional damage. Small fires with localized damage can rarely exceed 2d6+4 points. Approximate damage inflicted each round and DC to save against the damage: candle flame 1/DC 10; small fire 1d2/DC 11; medium fire 1d3+1/DC 14; large fire 1d6+2/DC 17; blazing inferno 2d6+4/DC 20.

**Oxygen Deprivation**

The body’s lungs, heart, and brain need a constant supply of air (or oxygen) to continue to function. Should that supply be removed, the body will quickly die. A character can hold or his or her breath, without suffering damage, for approximately 5-10 seconds (1-2 rounds) multiplied by his or her Constitution. After that point, the body will be starved for oxygen and the character will receive damage. Should the character’s lungs fill with gas or liquid other than air, such as water or chemicals, he or she will not only be deprived of oxygen, but also cannot breath again until the offending substance is removed. For each round of oxygen deprivation, the character will receive 1d3 points of damage. This damage is doubled if another liquid or gas enters the character’s lungs as well.

**Pressure**

The human body can withstand a wide range of pressures (often measured in “atmospheres”), but bones will break and lungs will collapse under extreme conditions. The amount of pressure applied to the body is difficult to intuitively estimate unless the character is underwater: pressure increases about one atmosphere for every 33 feet of water depth. Characters do not suffer any pressure damage up to 10 atmospheres; additional atmospheres of pressure inflict 1 point of damage each round. For example, a character who is teleported 150 feet underwater (40 atmospheres) will suffer 30 points of damage each round (40 - 10 = 30). The character can attempt a Fortitude save vs. a DC of 10 plus 1 per point of damage inflicted to reduce this damage.

**Radiation**

In comic books, high-energy radiation will either harm a character (as it does in real life) or give him or her superhuman Powers. Harmful radiation, such as that emitted by nuclear reactors and radioactive chemicals, causes extreme damage to the human body. The majority of the damage inflicted by nuclear bombs or at near ground zero results from heat and shock wave rather than the nuclear fallout. Exposure to extreme radiation has very little immediate effect upon a character. Within hours or days, however, the cellular damage becomes painfully clear; humans will usually die within a week as the body shuts down. Low levels of radiation exposure will eventually cause radiation sickness, cancer, and death, but these effects can take months or years to develop.

**Vacuum**

A vacuum is a low-pressure area with little or no air to breathe, such as the vast infinite of space. In comic book reality, the following damage can be experienced by a character in a vacuum: unconsciousness, frozen eyeballs, frostbite, boiling blood, and even exploding limbs. In partial vacuums, such as those artifically created in Earth laboratories, characters suffer 1d3+2 points of damage each round with a Fortitude save vs. a DC of 15. In near-complete vacuums, such as outer space, characters suffer 1d6+2 points of damage each round with a Fortitude save vs. a DC of 20.

**Shock Value and Critical Injury (Optional Rule)**

The rules for Shock Value and Critical Injuries are only appropriate for dark and gritty superhero games (or other genre games using these rules) and are not recommended for a four-colour superhero game.

If a character suffers an amount of damage equal to his or her Shock Value, there is a danger that the character will be stunned. If the attack penetrates the skin (such as from a bullet or knife), the Shock Value also represents the damage necrotic (or a burn) will inflict before the character is unconscious. The Shock Value is equal to the character’s maximum Hit Points divided by 5. (Hit Points ÷ 5).

**Shock**

If a character suffers more damage from a single attack than his or her Shock Value, he or she must make a Fortitude save vs. a DC of 15 + 1 per five points of damage inflicted above the character’s Shock Value (round down). If the check fails, the character is stunned and will collapse. The character will also let go of anything he or she is holding. The character’s incapacitation will last for a number of rounds equal to the amount by which the save was failed. An incapacitated character is effectively out of action, either knocked out or awake but immobile by pain or shock. He or she may not take any offensive, defensive, or non-combat actions. The duration of incapacitation from multiple failed saves from several injuries occurring in a short period of time is cumulative.

**Critical Injury**

A character that suffers more damage than his or her Shock Value from an attack that breaks the skin (such as from a bullet, knife, or grenade fragment, etc.) has taken a critical injury. A character who suffers a critical injury loses one additional Hit Point every round (every minute, if out of combat) until given successful first aid. Just stopping the bleeding through first aid is not enough, however — it only slows the loss of Hit Points. A character that has undergone successful first aid will lose one Hit Point every 10 minutes until he or she undergoes successful surgery (best performed in a hospital). Thus, a character who is badly hurt might die because of shock and internal injuries before he or she can be stabilized. A character can suffer multiple critical injuries. If so, each must be treated separately, and Hit Point losses are cumulative.

**Medical Treatment for Critical Injuries**

If a character suffered a critical injury, he or she will lose one Hit Point every round (or every minute if out of combat) until treated via first aid. This requires a successful Medical (Emergency Response) Skill check against a DC of 15 + 1 per critical injury suffered. Each attempt takes 10 rounds (or one minute); several tries can be made until successful. If the character is trying to perform first aid on him or herself, apply a -2 penalty. If the character does not have an actual first aid kit handy but is forced to improvise dressing, etc., apply an additional -2 penalty.

As mentioned before, a critical injury that is treated will still result in the loss of one additional Hit Point every 10 minutes until the character undergoes surgery. This requires a Medical (Surgery) Skill check against a DC of 15 + 1 per critical injury suffered. There is no penalty if performed with a full staff in a local hospital, but a -1 penalty applies if it is performed with a full staff in a local hospital or by a doctor (for example, a doctor’s office or a poor third-world hospital) or -8 if performed with completely improvised equipment. Each attempt will take at least 10 minutes. Success stabilizes the patient while failure causes him or her to lose additional Hit Points equal to twice the margin of failure. Another try is possible, however.

Optionally, a character who has been badly injured (negative Hit Points) because of cumulative Hit Point loss may also require treatment, even if he or she did not suffer a critical injury. This may be dependent on the nature of the injuries — someone who was badly burned may be in worse condition than someone who was beaten up. The GM can rule that keeping the character alive until adequate medical attention is available requires a successful Medical (Emergency Response) Skill check and that full recovery (at doubled healing rate) will require a Medical (Surgery) Skill check.

**Mind Combat**

Mind combat is a special type of conflict, that uses the Telepathy Attribute (page 39) to forcibly invade another’s mind. Most telepaths make mental attacks using the Special Attack Attribute with the Mind Attack Ability. This mental conflict, however, is a clash of two psyches, each struggling to subdue the other — it is akin to two people getting into a physical fist fight. Mental combat can become lethal if either person begins tearing down neural pathways, erasing memories, or destroying brain cells. Physical strength does not play a role in this battle, only the power of the mind. Each round of mind combat covers from 5 seconds of time from the characters’ perspectives, the same amount of time as one round of physical combat.

Mind combat can only be carried out once mental contact has been established, usually using the Telepathy Attribute. Once two minds have touched, the initiator of the contact may withdraw at any time. Alternatively, physical damage to the initiator or perhaps use of an appropriate Item of Power can break the contact. For the target to break unwanted mind contact, the player cannot initiate any other actions for one round and must make a successful Willpower save against a DC of 15. If the check is successful, the aggressor is forced from the character’s mind and the mind combat ends immediately.

If any character in mental contact forfeits all physical actions for the round, he or she can attempt through mind combat. A successful attack requires the player to make a successful Wisdom check against a DC of 10 plus the target’s Wisdom modifier (plus any bonuses from Mind Shield or other appropriate abilities). The GM has the option of modifying the DC should the attack be particularly easy or difficult.
The psychic damage of a successful attack is equal to the attacker’s Intelligence modifier (thus, only characters with a high Intelligence modifier can inflict damage in mind combat). The damage is removed from the character’s Hit Points. If a character is ever reduced to zero Hit Points while in mind combat, his or her mind has been broken and is now at the mercy of the opponent. The victor can then take the character’s life, search through memories, plant powerful suggestions, erase thoughts, or simply render the character unconscious. Any changes to a character’s mind (other than death) will remain until reversed by another character skilled in the Telepathy Attribute. The GM should decide exactly how this must be accomplished. Role-playing a character whose mind has been altered is challenging but can also be very rewarding when played with consistency.

A telepath who wishes to alter a target’s mind after winning a mind combat battle must spend a great deal of time to alter it. Minor changes such as removing unimportant memories or implanting unessential false memories can take a couple of hours. Massive changes, such as instilling (or removing) a prejudice or phobia, rebuilding a large portion of the target’s memories, or similar large scale remodelling should take days to complete. Characters may rush the procedure, if pressed, but there is a risk of the alteration failing over time. The target may notice a gap in his or her memory and question what happened, or a personality adjustment (new phobia, for example) may weaken over time. If the character wishes to perform a change quickly, the character may perform minor changes in a matter of rounds while the character can accomplish massive changes in about an hour.

When a character attempts to alter a target’s mind, he or she must make a Social Sciences (Psychology) Skill check against a DC appropriate for the extent of the change; 10 for minor changes, 20 for major changes, 30+ for massive changes. The GM may impose a penalty if the alteration is particularly severe or drastic. The character’s margin of success determines how long the modification lasts, measured in years if the character took his or her time with the procedure or measured in days if rushed. GMs should decide how long the modification lasts, measured in days if the character rushed things. GMs should provide the villain with plenty of time to bring down the Guard.

A mentalist villain rips apart a senator’s mind and decides to change the character’s personality, as part of his master plan. He needs the senator as a part of a long-term manoeuvre against the Guard, and therefore imprint a serious hatred of the Guard as well as unquestioned loyalty towards the villain. He has plenty of time to make the change since he attacked the senator while he was away on vacation. He is not expected back for a week, plenty of time to reprogram his mind. He sets about making the changes. The GM decides both changes are severe—the senator has been a long-time supporter of the Guard and would never want to follow the villain’s orders. Thus, the GM imposes a -4 penalty on the mentalist’s Social Sciences (Psychology) Skill check against a DC of 20. The villain scores a Margin of Success of 2. Since the villain took his time, the changes in the senator’s personality will last for about 2 years before he returns to his normal state of mind. This should provide the villain with plenty of time to bring down the Guard.

A character who suffers lost Hit Points due to damage may heal naturally (or be repaired, for mechanical characters).

Recovery

Hit Points regenerate at a rate equal to one half the character’s Constitution for each day (or hour for less “realistic” campaigns) of rest. For example, a character with a Constitution of 10 rejuvenates 5 Hit Points every day while resting. The healing rate doubles if the character is in the care of someone with Medical Skill but halved if he or she does not spend time resting.

Repairing Equipment

Equipment, such as weapons, vehicles, or other gadgets can become damaged in the course of fighting crime. Characters can repair damage to equipment by making a Mechanics Skill check. If the object has Hit Points, each Skill check repairs 10 Hit Points. Each Skill check should take approximately one day of work (approximately six to ten hours), depending on the extent of the repairs required.

Using Powers in Combat

In some situations, players will want to use various Powers in inventive ways in the middle of a fight. The following rules outline the use of Powers in combat. In many instances, the appropriate Power Usage Skill (page 42) can influence the chances of success.

Using Powers Against Opponents

Creative characters can use a number of seemingly ineffective Powers in very effective ways in the middle of combat. Special Attacks are obviously designed for offensive use against an opponent, but what aboutTeleportation? Could a character not teleport an opponent in front of a moving truck or simply out of a fight entirely? When a character wishes to use a normally ineffective Power against an unwilling opponent, the character must give up a non-combat action and make a Power Usage Skill check. If the check is successful, the target is allowed a save (whichever is most appropriate) to defend against the Power’s effect. The DC of the save is equal to 10 + 1 per rank of the Power being used against him or her.

Characters must have PMVs at a rank sufficient to be able to accomplish their desired effect. If a teleporter does not have the Targets PMV, for example, he or she cannot use the Power against an opponent.

Sphere of Control

If a character attempts to use a Power on an object within the sphere of control of a character, the character is allowed to make a save to resist the effect as though he or she was the target of the attack. For example, a teleplorer who wishes to teleport the bullets out of an opponent’s gun would still be required to make an Intelligence check against the target’s AC (the appropriate DC for the action) and the person holding the gun would be allowed a Willpower save to resist the effect. Other common objects usually in a target’s sphere of control include: the ground beneath the target, air around the target, objects the target holds or carries, etc. The GM determines what objects are under the defender’s sphere of control.

All-or-Nothing or Partial Effects

When a Power is used against a group of targets, GMs may use one of two options for resolving the resistance check. When a character with Super Strength uses his or her Power to lift something, how much of the target does it resist the effect of a Power, the GM makes one save, using the average save modifier of the targets. Important characters (player characters or key NPCs) should be allowed to make individual rolls for themselves to prevent villains from teleporting a group of 50 people, including the players characters, thereby using up one of the GM’s valuable opportunities to avoid the player characters’ higher saves. In this way, either all of the targets are affected by the Power (on a failed save) or none are affected (on a successful save).

Alternatively, the GM may wish to use one dice roll which is used as the same roll for each character’s check. Characters with high saves within the group may successfully resist the effects of the Attribute while characters with low saves are affected.

Power vs. Power

When two characters pit their Powers against each other, who wins? In most situations, the character with the highest rank wins. For example, a villain is attempting to make the hero fall from Flight. The hero grabs the villain and tries to hold the character back, preventing him from flying away. The hero has Superstrength at rank 5 while the villain has Flight at rank 3. The hero, therefore, is strong enough to prevent the villain from escaping.

If the two Powers are close in rank (usually the same or differing by one rank), the GM may request an opposed check to see who wins the contested action. Using the above example, if the villain’s Flight rank was 4, instead of 3, the GM could request an opposed check to determine who makes a Dexterity check (since Dexterity is the relevant ability for Flight) and scores a result of 16. The hero must now make a Strength check (since Strength is the relevant ability for Superstrength) and score a result of 16 or higher to prevent the villain from escaping.

What if a character has two or more Powers that can be used in the opposed check? What if the villain, in the first example, also has Superstrength at rank 4? In a situation like this, the GM should simply add the two Attribute ranks together to determine who wins the opposed action. Thus, the villain has Flight rank at 5 and Superstrength at rank 4 for a total of 7 which is much higher than the hero’s Superstrength rank of 5. The villain is therefore able to make his escape (possibly lifting the hero into the air or simply breaking free of his hold, depending on the GM’s discretion).

Using Powers as Attacks

In comic books, characters regularly use seemingly passive, non-hostile Powers to attack opponents, causing harm. A character who can teleport may disorient foes by teleporting them repeatedly within one combat round or selectively teleporting portions of non-living villains away, causing massive trauma, for example. The list of possible attack applications of a Power is endless — heroes and villains alike are well known for pushing the bounds of innovation. Most Powers, however, do not account for these offensive applications — they are accomplished using Special Attacks. A Special Attack is not limited simply to powerful energy blasts — it can be any “attack” that causes harm or detriment to an opponent. The teleporter who repeatedly teleports a target in a combat round may have a Special Attack.

Dynamic Powers vs. Normal Powers

What happens when a character with Dynamic Powers uses his or her Power to counteract another character’s Power? Is a character with Dynamic Powers at rank 5 powerful enough to prevent a character with Superstrength at rank 7 from lifting a train, for example? Since Dynamic Powers allows a character a Power to create any Power effect (within his or her realm of influence, see Dynamic Powers, page 23), the character can counteract most Powers through a multitude of ways: using telekinesis to push down on an object; changing the molecular composition of the object to make it heavier; etc. When Dynamic Powers is used to generate a Power, the GM simply compares the rank of the Power with the opponent’s Power rank as normal (see Power vs. Power, above). If a character with Dynamic Powers rank 5 attempted to prevent a character with Superstrength at rank 7 from lifting an object, the maximum Power rank the character could create is rank 5 (as per Dynamic Powers). Thus, he or she is not powerful enough to prevent the character from lifting the train. Multiple Power effect ranks created with Dynamic Powers are not added together, only the highest rank effect is considered.

The possible exception to this is if the character’s realm or influence allows him or her to use the Nullify/Drain Attribute. In this case, the character may simply reduce the opponent’s Power rank sufficiently that he or she is no longer capable of accomplishing the desired task. For example, a train engine masses approximately 100 tons. Thus, a villain with Superstrength rank 7 is just barely strong enough to lift the train engine. If a character with Dynamic Powers (Magic) casts a Nullify/Drain spell to drain the villain’s Superstrength, he or she would only require Dynamic Powers at rank 1. Since the villain’s Superstrength would be reduced to rank 6 below what is required to lift the train engine — the target could not lift the engine. If the villain had Superstrength at rank 8 (or higher), however, the character’s rank 1 Dynamic Powers would be unable to drain the villain’s strength sufficiently. The character would need to find another way to prevent the villain from lifting the train engine. The character may (if the realm of influence permits it) make the train engine inessential to simply prevent the villain from grabbing hold of it, or some other creative application of Dynamic Powers.
with the Drain Body Ability and the No Damage Disability, reflecting the sudden disorientation the target feels after the attack and the fact that no engulfing or magical harm is inflicted on the opponent. Alternatively, if the teleporter is capable of teleporting just a select portion of a target away causing harm to the opponent, the Special Attack may be designed to do an incredible amount of damage. By using the Attack Abilities and Disabiliites, players can create any sort of attack, which will account for the numerous and creative ways that heroes and villains utilize their abilities. Some Special Attacks designed this way will have the Dependent Defect (see page 46)—the character must first activate his or her Teleportation before being able to use his or her Special Attack: Teleportation Disorientation, for example.

Using Powers Defensively

Just as characters can find imaginative ways to use their Powers against opponents, they are just as likely to think of ways to use their Powers to defend themselves from harm. For a character to utilize such a Power defensively, he or she must select the Power Defense Attribute (page 31). If the character does not select this Attribute, he or she does not have the experience required to use the Power defensively. Thus, a character with Teleportation who does not have the Power Defense: Teleportation Attribute may be able to teleport but he does not have the training or knowledge needed to teleport at a moment’s notice and avoid an incoming attack.

Defending with an Attack

By holding an action until attacked by an opponent, a character can defend him or herself with the offensive use of a Power. This simultaneous attack and defense option combines the advice under Using Powers Against Opponents and Using Powers Defensively into a single action. To succeed, the character must activate the Power with an appropriate check and also make a successful save (for the Power Defense Attribute) to activate the effect properly. For instance, when a hero attacks a villain who has a held action remaining, the villain might attempt to use Teleportation to place a bystander between him and the hero’s power blast. The villain must first make a successful Intelligence check to see if the Teleportation works. If the attempt is successful, and the bystander fails to resist, a Reflex save determines if the villain activates the Teleportation in time. This method can also be used to defend others with a Power—if an ally (or innocent bystander, etc.) is attacked, the character can attempt to Teleport (for example) the target out of the way of the attack with a successful use of Teleportation and Power Defense.

Pushing Your Power

To encourage players to develop their characters through role-playing, superhero characters may push themselves beyond their normal abilities, sometimes exerting their Powers beyond their normal limits and other times pushing them in ways they have never done before.

Any time the character wishes to push him or herself, the player spends 100 XP times his or her class level and attempts a check using the relevant ability against a DC of 15 to 30 (depending on how difficult the GM deems the attempt). If the check is successful, the character has pushed his or her Power beyond its or her normal limits (increased an Attribute’s rank by 1; accomplished a new, yet relatable Power with an Attribute; or whatever else the GM deems acceptable).

At the GM’s discretion, the character may spend more XP to push a Power even further, such as by 2 ranks or even more. The spent XP’s count toward the cost of purchasing the new Power in Power Points equal to 1 per 100 XP times the character’s level. For example, if Slipstream uses Speed to vibrate through a wall, he will assign the converted Power Point to the future acquisition of the Mass Decrease (Insubstantial) Attribute. If the check fails, the character fails in the attempt and may suffer some sort of mishap, such as taking some damage—pushing yourself can be risky. Even if the character fails to push a Power, the Power Points are still allocated to the new Attribute rank or new Power; even a failure can teach a character something, if only what not to do the next time.

Players should consult the Player’s Handbook, which explains the possible ramifications of decreasing a character’s XP total.

Though characters can normally only push their Attributes, under special circumstances, GMs may allow characters to push their ability scores. Additionally, if a character attempts to repeatedly push his or her Power in the same way (such as a speedster pushing the Speed Attribute to accelerate his or her metabolism to induce regenerative healing), the GM may reduce the check penalty by 2 after each successful attempt—representing the stum becoming easier for the character—until enough points are spent to fully acquire the new Attribute or Attribute rank.

Character Advancement

Character advancement is unnecessary in a short adventure, but during a lengthy campaign, players may wish to improve their characters. Advancement is not a requirement, but it can reflect the characters’ learned knowledge through conflicts with the environment, with other characters or NPCs, or even with themselves.

The GM is encouraged to award all characters experience points (XP) at the end of each game session. The amount of the award should depend on the events of the game session as well as the quality of the role-playing of the player. Use the following as a guideline for determining the XP award for each player.

See the Player’s Handbook for rules on the application of XP.

Base Award

All players who participate in a game session should earn a number of XP equal to 100 times the average character level (not class level, see page 11) of the characters in the hero group.

Overcoming Conflict

When determining the XP awards for conflict, GMs must remember that conflict does not necessarily mean combat. While combat is a type of conflict, it is not the only form. Solving a mystery, saving someone from a raging fire, escaping a villain’s death trap, negotiating the release of hostages, or other similar situations where the character is pitted against an opposing force, is considered conflict. Any situation where there is a consequence for the character failing his or her attempted course of action is conflict.

For conflicts of note, GMs should award a number of XP, which represents the characters learning from the events. All characters involved in a conflict earn the XP, regardless of their involvement. For example, the superstrong Powerhouse who went toe-to-toe with the main villain while his scientifically attempted to diffuse the bomb while the third member of the team flew the innocent bystanders to safety all earn the same number of XP for the conflict. Each character played a role in successfully resolving the situation.

The quantity of the award depends on how much of a challenge it was for the characters to overcome. If the characters are virtually guaranteed of success, the GM should provide a bonus XP award — it is essentially a mundane award equal to the base award. Lastly, if the conflict is superior to the characters, such as defeating a superior villain, thwarting a world-threatening plot, or something similar, the characters should earn a bonus award equal to 1.5 to 2 times the base award.

This award should be provided per conflict overcome but GMs should keep in mind that the average 4- to 6-hour game session usually has one or two conflicts-of-note—most situations are covered through the base XP award.

Failing in Conflict

Characters can learn something even when they fail—what not to do. When characters fail to overcome conflict, GMs should provide a bonus equal to 30% of the base award for a minor conflict, 25% of the base award for a moderate conflict, or 30% for a superior conflict (round down).

Exceptional Role-Playing

Exceptionally talented or active players (those who remain true-to-character, encourage other players to participate, help advance the plot of the game, etc.) may earn a bonus XP award. When a player does a good job role-playing his or her character, the GM should provide a bonus equal to half the base award. For strong role-playing, a bonus equal to the base award should be provided. For exceptional role-playing, a bonus equal to 1.5 to 2 times the base award should be provided. GMs should not feel obliged to provide this award if it is only for role-playing that stands out. The base award covers players who simply show up for the game and role-play adequately.

Destroying Buildings

Characters usually gain automatic successes when they target a building in a melée or ranged attack. Most buildings, whether they are mainly comprised of stone, brick, wood, or steel, have a base award for structural damage. The following table shows the base award for structural damage.

Table 3-11: Buildings

<table>
<thead>
<tr>
<th>Type of Building</th>
<th>Awkward Size</th>
<th>Armour Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone Booth</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Wood Shed</td>
<td>2</td>
<td>10</td>
</tr>
<tr>
<td>Three-Bedroom House</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>Small Office Building (6 Fls)</td>
<td>4</td>
<td>20</td>
</tr>
<tr>
<td>Mid-Sized Office Building (12 Fls)</td>
<td>5</td>
<td>25</td>
</tr>
<tr>
<td>Large Office Building (24 Fls)</td>
<td>6</td>
<td>30</td>
</tr>
<tr>
<td>Skyscraper (50 Fls)</td>
<td></td>
<td>35</td>
</tr>
</tbody>
</table>

This award should be provided per conflict overcome but GMs should keep in mind that the average 4- to 6-hour game session usually has one or two conflicts-of-note—most situations are covered through the base XP award.

Weapons without the Area Effect or Spreading Abilities are much less effective against large structures such as buildings: any damage that penetrates the building’s Armour is halved, representing the attack only damaging a small area of the structure.
**Example of Combat**

The following dialogue illustrates many of the rule mechanics associated with combat. Since this example is intended to instruct the reader, the combat is more complex and "forced" than normal play. The scenario involves two players — Mark (Slipstream) and Lucien (Caliburn) — and the Game Master (GM). Jese, who will role-play their two opponents: Mister Matteo’s mutant grizzly bodyguard, Montgomery, and Alice, Queen of Hearts. Character sheets for all four participants are found on pages 133-150.

The example opens during the middle of a game session. It’s early dawn, just as the sun is cresting the horizon, and Caliburn has been tracking Alice for a few hours after she stole a briefcase of bearer bonds from the Empire City Bank. He finally catches up with her at Pier 3 on the harbor front, while she meets with the giant Montgomery. Caliburn radios Slipstream for back-up, and the speedster arrives in mere seconds from the other end of the city. After discussing strategy briefly, they conclude that engaging the two villains is the best solution; neither Alice nor Montgomery are likely to surrender peacefully. Knowing that Montgomery is a tough opponent, Caliburn hands Slipstream a stock baton (2d6+4 stun damage).

### First Combat Round

**GM:** Ready? Roll Initiative.

**Mark:** (rolls dice) Slipstream rolls a 9. He’s moving at 1,000 mph or rank 4 Speed, which gives him a +8 bonus, plus he gets a +10 for Lightning Reflexes x2. With his Dex bonus of +5, the total is 32.

**Lucien:** (rolls dice) Caliburn rolls a 14. His Dex bonus is +7, for a total of 21.

**GM:** (secretly rolls; final results are 28 for Alice and 13 for Montgomery)

**Slipstream is first with 32. I prefer to divide multiple actions over the entire round, when possible. You have 4 actions, so you’ll go on about 32, 24, 16, and 8. What are you doing?**

**Mark:** I’m going to zip up to the duo in a flash and execute a Hit and Run Maneuver on Alice first, and then Montgomery. I’ll grab both with the bottom Caliburn gave me, and run behind one of the dock cranes. Since they are close together, can I go twice on Initiative 32 and discard my action on 24?

**GM:** That’s fair. You’re moving at one rank below your maximum Speed, so you suffer a -2 penalty. Roll.

**Mark:** (rolls dice twice) I got a 10 on Alice and an 8 on Montgomery. Since Slipstream doesn’t have any combat Skills, I just add my base attack bonus of +12 with the -2 penalty — a 20 on Alice and an 18 on Montgomery.

**GM:** Since you surprised them both, they cannot defend against your attack. Roll your damage.

**Mark:** (rolls dice twice) I rolled a 10 on Alice and 12 on Montgomery.

**Slipstream doesn’t have any Combat Skills, so the base Knockback distance is only 10 and 12 yards. Half of Alice’s Constitution is 9 so there’s only 1 yard of Knockback — nothing major. Montgomery’s Con is 31 to be even budge. They’re both shocked by your attack, though, and Montgomery roars in anger. You make it behind the cranes before they can react, however. (10 damage reduces Alice to 74 Hit Points; Montgomery is reduced to 20 Hit Points after his 10 points of Armour are accounted for.) Caliburn, Alice turns in your direction, holds her arm slightly to the side, and stands ready. (on Initiative 28, Alice activates her Force Field shield and holds her action) Your turn, Caliburn.

**Lucien:** Damn. I think she activated her shield. I’m going to start running towards the two to eventually engage them hand to hand. While I’m moving, I’ll toss my bolos at them, trying to entangle them both with one shot.

**GM:** Oh. I’ll allow it but with a -4 penalty. Give it your best try.

**Lucien:** (rolls dice) I rolled an 8. I have the Thrown Weapon Skill at rank 3, plus my base attack bonus of +7 and the -4 penalty gives me a 14.

**GM:** Good shot. (rolls a Block Defense for Alice — a +2 bonus — to see if she interpolates her shield in time; rolls a 12 plus her base AC modifier of +10 and +3 for Ranged Defense Skill with the +2 Block Defense bonus equals an Armor Class of 27) Alice easily raises her force shield in time to deflect the blow away from her body, and draws a pistol from her jacket with her other hand. (rolls a Parry/Dodge Defense for Montgomery; rolls a 15, plus his base AC modifier of +10 gives him an AC of 15) And amazingly, Montgomery just barely dodges the spinning weapon to the side with his mighty paws. Your attack has failed.

**GM:** Great. Are they both going to attack me now?

**Lucien:** I guess it, and I’m going to resolve both of Alice’s attacks now to speed things up. Alice levels a modified Glock 21 at your chest and fires two shots as she dives behind some wooden crates. (rolls a 4 and 13 plus her base attack bonus of +12 and her Gun Combat Skill (Pistols) Skill of rank 6 gives her 23 and 32) Caliburn, she’s going to hit you unless you make a single defense roll.

**GM:** No problem. I’ll dive into a roll to the right, closer to the pier’s edge. I’ll stop just before I tumble into the water. (rolls dice) I rolled a 12 for the first defense plus my base AC modifier of +12 gives me an AC of 24. (rolls dice) I got a 10 for my second defense. With the -4 penalty for a second defense, though, my AC is only 18.

**GM:** You barely avoid the first attack but the second one bits. (rolls 1d8+1 to check for damage; scores a 7 plus 2d3+4 since Alice has Massive Damage for a total of 15 points of damage) You feel the tearing but lead rip through your flesh just below your left collar bone. Take 15 damage.

**GM:** I curse at the pain and concentrate on avoiding Montgomery’s pending attack. (15 damage reduces Caliburn to 41 Hit Points)

**GM:** First, Caliburn has dropped below 75% of his original Hit Points, right? Remember that we are using the optional damage difficulty penalty rules. Due to your injuries, you suffer a -2 penalty on all rolls. If you drop below 50%, that will increase to -4. (rolls 8 plus Montgomery’s base attack bonus of +5 which is less than Caliburn’s base AC modifier of +12 — the attack misses) Your attentiveness pays off. The bulging grizzly takes a swipe at your head, but you’re too quick for him and avoid the blow. (to Mark) What is Slipstream doing?

**Mark:** Since Alice and Montgomery are distracted, I’ll try two more hit and runs. This time, I’ll knock them both over the head and once again speed away behind a small storage warehouse. I still suffer the -2 penalty for speed. (rolls dice) I rolled a 1 on Alice and...
Chapter 3: Game Mechanics

Example (continued)

GM: "Wait! If you rolled a natural 1, you fumbled and can't attack for your last action. Your timing is off as you race by Alice, and you lose your footing. By the time you regain your balance, you're already behind the warehouse. Sometimes, you can be too fast for your own good...."

Second Combat Round

GM: Roll Initiative.
Mark: (rolls dice) I rolled a 17, which gives me a 40 total.
GM: I'll engage Montgomery in hand-to-hand to distract him from Caliburn, going for body hits. He's a powerhouse, so avoiding being hit is more important than successfully attacking. I'll up my speed to the full 10,000 mph. I now have a -4 penalty because of speed.
GM: You can get two shots in before anyone else acts. Roll.
Mark: (rolls dice twice) I rolled an 2 and an 18 on Alice and an 18 on Montgomery. With the modifiers, that's a 10 and 26.
GM: (Since Alice's base AC modifier is +10, she automatically avoids the attack while Montgomery's base AC modifier is +0 — he can't possibly avoid the attack) Montgomery's too slow to avoid your lightning fast attack, and you connect the club with his left side. Roll damage.
Mark: (rolls dice) I rolled 13 points of damage.
GM: Impressive! (13 damage reduces Montgomery to 17 Hit Points after Armour reduces the damage; at less than 75% of maximum Hit Points, he now suffers a -2 penalty to all rolls) You bear a rib crack as Montgomery roars, "Ab'll tabr yohb abhabt, paasbme mahn!" (to Lucien) Caliburn is out of harm's way temporarily, but Alice still has lots of bullets left. What are you doing?
Lucien: I'm going on total defense so I can get behind one of the forklifts. That gives me a +4 to my base AC for this round. I'm a sitting duck out here. Roll damage.
GM: (rolls dice) I rolled an 7 plus my base AC modifier and the +4 bonus gives me an Armour Class of 23.
GM: A bullet zips by your head and ricochets off the forklift. Finally, you're behind cover. (Alice holds her second action) (to Mark) Slipstream gets his third action.
Mark: Montgomery's on the ropes so I'll press the attack. (rolls dice) I rolled a 2. That's a 10 again.
GM: (rolls a final AC of 11) You miss Montgomery. "Nohu yobh pace!" he growls, and swipes at you. (rolls to attack and gets a natural 20) Critical hit! His claws rake up your chest, digging deep into your shoulder as he knocks you into the water with a shoulder tackle. You tackle the monstrosity, kneecapping him with your torn shoulder. He teeters on the edge, trying to keep his balance. (rolls a 12 for a Reflex save against a DC of 15; 10 plus the difference between Slipstream's attack roll and Montgomery's AC) Seething with rage in his eyes, Montgomery slips off the edge and plummets deep into the darkness. Seconds later, you hear a splash from the water below.
Mark: Excellent!
GM: Caliburn, your move.
Mark: I'm taking Alice out with my glue grenade. Once she's tangled, we can subdue her easily. (rolls dice) I rolled a 15. With my modifiers, that's a total of 26.
GM: Nice shot. Before it connects, however ... (With Alice's held action, GM decides to give her the Power Defense Attribute to make the combat more interesting. She pushes her Telekinesis by 1 rank to pick up Slipstream and move him in front of the glue grenade; this normally spends XP, but this is irrelevant for an NPC; rolls an Intelligence check against a DC of 13; 10 plus the difference between Slipstream's attack roll and Montgomery's AC) Suzanne with rage in his eyes, Montgomery slips off the edge and plummets deep into the darkness. Seconds later, you hear a splash from the water below.
Mark: What if I use an action to size him up? It's kind of like aiming. Will this help?
GM: If you spend two extra actions judging his stance, or three actions total, then I'll give you a +2 bonus for since it's like aiming.
Mark: Okay, I'll do it. (rolls dice) I got a 14 plus my base attack of +12 and the other modifiers gives me an 18!
Lucien: Nice shot, Slipstream!
GM: Montgomery tries to avoid the blow. (rolls dice) He only gets a 15 — you hit. You tackle the monstrosity, kneecapping him with your torn shoulder. He teeters on the edge, trying to keep his balance. (rolls a 12 for a Reflex save against a DC of 15; 10 plus the difference between Slipstream's attack roll and Montgomery's AC) Suzanne with rage in his eyes, Montgomery slips off the edge and plummets deep into the darkness.
Mark: Slipstream! No! Damn you, Alice!
GM: (to Lucien) You have two choices. You can try to stop me from escaping, or you can save your pathetic friend from drowning. What'll it be, hero?
Lucien: Next time you're mine, Alice. (to GM) Caliburn races to the edge of the pier and dives into the darkness....
WEAPONS AND VEHICLES

What would a superhero world be without the sleek vehicles and high-tech toys that so many of the costumed characters wield in their adventures? It would be incomplete.

The following section provides quick and simple rules that help players and Game Masters create a plethora of weapons and vehicles with which to outfit characters, adding their battles against crime (or their efforts to perpetrate those crimes). The equipment created with the following rules is intended for use with the Gadgets Attribute (see page 25). If a character requires a more powerful item, such as power armour or a magical ring, it should be created using the Item of Power Attribute (page 26). Item of Power reflects magical or supertech items that are exceedingly difficult to create. Gadgets, however, may be high-tech or incredibly expensive, but are within the ability of modern science. While a character's vehicle may be the best car on the road, anyone with enough funding and skill could build one. The power armour worn by the supersoldier, however, requires far more than money and skill to create. Ensure that the desired item is, in fact, a Gadget before attempting to build it with the rules herein.

BREAKING OBJECTS

Battles between superpowered foes often result in a great deal of collateral damage. How effective is a manhole cover as a shield? How much damage can a telephone pole deliver before it breaks?

Objects are divided into two main categories: static and operational. Static objects are those that exist without working parts, such as most melee weapons, furniture, buildings, etc. Operational objects are things that have moving parts that work together in some way to accomplish a task. Examples include firearms, vehicles, computers, and other similar objects.

STATIC OBJECTS

Static objects possess an Armour Rating. This is an amount of damage that the object is capable of stopping. If the object is hit with more damage than this, it suffers damage up to its Armour Rating and any remaining damage passes through it (possibly injuring characters behind it). Though the object is damaged, it still maintains its structure but will require repairs later. If an object suffers repeated damage, roughly 5 to 10 times within a short period of time (GM discretion), it has suffered sufficient damage to break. If the object suffers five times its Armour Rating in damage in one attack, it is completely destroyed — it is beyond repair and must be completely rebuilt or replaced.

OPERATIONAL OBJECTS

Operational objects have both an Armour Rating and Hit Points. If the object suffers more damage than its Armour Rating, the excess damage is deducted from its Hit Points. If its HP are ever reduced to zero, it ceases to function in its given task; a car will no longer run, a gun will no longer fire, etc. The object is not destroyed — it is simply rendered non-functional. It can be repaired later and returned to normal. Additionally, as with Static objects, if the item suffers five times its Armour Rating in damage in one attack, regardless of how many Hit Points it has remaining, it is completely destroyed — it is beyond repair and must be completely rebuilt or replaced.

Penetrating (Armour) vs Objects

When a character uses a Special Attack with the Penetrating (Armour) Ability (see page 36), the attack is more likely to destroy an object. Each assignment of Penetrating (Armour) reduces the multiplier required to destroy an object by 1. For example, if a character attacks a steel girder, he or she must inflict over 100 points of damage (Armour Rating of 20 times 5) to destroy it. If the character had special claws with Penetrating (Armour) assigned three times, however, the character only needs to inflict over 40 points of damage (Armour Rating of 20 times [5 minus 3 due to three assignments of Penetrating: Armour = 2]).

ARMOURED RATING OF OBJECTS

The Armour Rating of an object indicates how much damage the object can stop and it is dependent on the material from which the object is made, the size of the object, and how well it is constructed. A hollow, aluminium pole will be far weaker than a solid aluminium pole of the same size. Table 4-1: Static Object Armour Ratings provides rough Armour Ratings for common Static objects. GMs are encouraged to use this chart as a basis when determining the Armour Rating of other objects encountered in their games, adjusting for the material from which the object is made, the thickness of the material, the quality of construction, and other similar factors. The Armour Ratings and Hit Points for common operational objects are listed in Tables 4-2: Personal Weapons and 4-5: Vehicle Templates. In most cases, the Hit Points of an operational object is equal to 10 plus five times the object’s Armour Rating.

DAMAGE TO WEAPONS

When a superstrong character uses a melee weapon against an armoured foe, there is a risk of the attack’s force breaking the object. The damage from an attack must either be delivered to the target, or (if the target is armoured) delivered to the weapon itself. If the target’s Armour prevents damage equal to five times the weapon’s Armour Rating in one attack, the weapon breaks, snapping under the strain. Each rank of Immovable counts as 10 points of prevented damage when determining whether an object breaks or not. When a character scores a critical hit (see page 58), his or her weapon will not break, regardless of any damage prevented.

BREAKING ITEMS OF POWER

Items of Power are treated as if they possess an additional 3 points of Armour per rank of the Item of Power when determining whether or not they break.

For example, a character with a long sword that is a rank 4 Item of Power attacks the Iron Duke. The character strikes a fantastic blow, delivering 42 points of damage. The

<table>
<thead>
<tr>
<th>OBJECT</th>
<th>ARMOUR RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bench/Table, Metal</td>
<td>4</td>
</tr>
<tr>
<td>Bench/Table, Wood</td>
<td>2</td>
</tr>
<tr>
<td>Cement Barrier</td>
<td>15</td>
</tr>
<tr>
<td>Door, Wooden</td>
<td>4</td>
</tr>
<tr>
<td>Door, Vault</td>
<td>25</td>
</tr>
<tr>
<td>Dumpster, Metal</td>
<td>9</td>
</tr>
<tr>
<td>Furniture, Wood</td>
<td>3</td>
</tr>
<tr>
<td>Ladder, Metal</td>
<td>4</td>
</tr>
<tr>
<td>Manhole Cover</td>
<td>12</td>
</tr>
<tr>
<td>Steel Cables</td>
<td>4</td>
</tr>
<tr>
<td>Steel Girder</td>
<td>15</td>
</tr>
<tr>
<td>Superman</td>
<td>3</td>
</tr>
<tr>
<td>Telephone Pole, Metal</td>
<td>10</td>
</tr>
<tr>
<td>Telephone Pole, Wood</td>
<td>8</td>
</tr>
<tr>
<td>Tree, Giant</td>
<td>20</td>
</tr>
<tr>
<td>Tree, Large</td>
<td>15</td>
</tr>
<tr>
<td>Tree, Medium</td>
<td>10</td>
</tr>
<tr>
<td>Tree, Small</td>
<td>5</td>
</tr>
</tbody>
</table>

Melee Weapons

<table>
<thead>
<tr>
<th>ITEM OF POWER</th>
<th>MELEE WEAPON</th>
<th>ARMOUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equal to weapon’s maximum damage</td>
<td>see Table 4-2: Personal Weapons</td>
<td></td>
</tr>
<tr>
<td>Buildings</td>
<td>See Table 3-11: Buildings</td>
<td></td>
</tr>
<tr>
<td>Planetary Objects</td>
<td>See Table 3-12: Blowing Up Worlds</td>
<td></td>
</tr>
</tbody>
</table>
Iron Duke has 45 points of Armour as well as 7 ranks of Inmovable. Under normal circumstances, a typical long sword, which can inflict a maximum of 8 points of damage, would break if 40 points of damage were prevented (5 times it’s Armour Rating of its maximum damage value of 8). Since the character’s sword is an Item of Power, however, it will only break if 140 points of damage are stopped by an attack (8 points of Armour Rating + 3 points per rank of Item of Power = 28; 28 x 5 = 140).

PERSONAL WEAPONS

Table 4-2: Personal Weapons lists the damage values and other characteristics of common weapons. If a weapon is not listed, the GM should assign a damage value based on one that is similar in form and function.

Some weapons possess Abilities and Disabilities to reflect their unique capabilities. Full descriptions of these modifiers are on pages 34-37. Note that special or magical weapons might cause additional damage or possess unique abilities beyond those listed here.

The Armour Rating and Hit Points of operational weapons such as firearms are indicated in the table as well.

IMPROVISED WEAPONS

In combat between superpowered characters, it is not uncommon for someone to pick up a manhole cover or car and wield it as a weapon. It is impossible to account for every conceivable weapon that the player characters may decide to throw at the villains, but Table 4-4: Improvised Weapons provides commonly encountered examples of improvised weapons and their statistics. GMs are encouraged to use this table as a guideline should their players decide to grab weapons and their statistics. GMs are encouraged to use this table as a guideline should their players decide to grab weapons and their statistics. GMs are encouraged to use this table as a guideline should their players decide to grab weapons and their statistics.

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Table 4-4: Improvised Weapons

<table>
<thead>
<tr>
<th>OBJECT</th>
<th>DAMAGE</th>
<th>ABILITIES</th>
<th>DISABILITIES</th>
<th>STRENGTH REG.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bus</td>
<td>2d6+1</td>
<td>Area Effect</td>
<td>Inaccurate</td>
<td>56</td>
</tr>
<tr>
<td>Car</td>
<td>2d6+3</td>
<td>Area Effect</td>
<td>Inaccurate</td>
<td>42</td>
</tr>
<tr>
<td>Dumpster</td>
<td>2d6+2</td>
<td>Area Effect</td>
<td>Inaccurate</td>
<td>40</td>
</tr>
<tr>
<td>Manhole Cover</td>
<td>2d6+3</td>
<td>Low Penetration</td>
<td>Inaccurate</td>
<td>28</td>
</tr>
<tr>
<td>Park Bench</td>
<td>1d6+1</td>
<td>Low Penetration</td>
<td>Inaccurate</td>
<td>32</td>
</tr>
<tr>
<td>Steel Grider</td>
<td>2d6+1</td>
<td>Spreading</td>
<td>Inaccurate</td>
<td>46</td>
</tr>
<tr>
<td>Telephone Pole</td>
<td>2d6+1</td>
<td>Spreading</td>
<td>Inaccurate</td>
<td>40</td>
</tr>
<tr>
<td>Stop Sign</td>
<td>1d4+1</td>
<td>Low Penetration</td>
<td>Inaccurate</td>
<td>13</td>
</tr>
</tbody>
</table>

CUSTOMIZING FIREARMS

When you can project lasers from your eyes capable of melting a tank into a puddle of molten metal, why would you care about simple firearms? Well, not all heroes have the benefit of awesome superhuman Powers; many street-level vigilantes use exceptional skill, training, and equipment to dish out their truth and justice. The following options can be added to different types of weapons to enhance performance or otherwise alter them. Each accessory or feature normally counts as a minor Gadget. Some options are considered "mundane" (their advantages and disadvantages cancel), and do not cost points.

Options for weapons are classed as either accessories or features. A feature is a change to the basic weapon template that reflects a particular factory model, or extensive after-market customization. This requires the Mechanics (Gunsmith) Skill to install, and may require several hours or more. An accessory is something that can be easily attached or removed from the weapon within a few seconds to several minutes. Weapon options are available for any class of weapon unless otherwise noted.

ACCURIZED

Modification Type: Feature

The weapon has been specially modified (custom grips, improved sights, polygonal rifling, heavier barrel, etc.) to improve its accuracy. This is typical of target pistols and competition or sniper rifles. This modification grants a +1 bonus to any attack check when firing single shots, but no bonus if used with Auto-Fire. An accurized weapon must be in excellent condition with its sights precisely aligned — it will lose its bonus if knocked about, dropped, or otherwise mistreated.

BAYONET

Modification Type: Accessory

The weapon is fitted with a lug to accept a bayonet (included with this option). When attached, the weapon is a bit more awkward, but it can be used in melee combat as a spear. When detached (requires one round), the bayonet is also usable as a knife. A bayonet is available for any rifle.

BIPOD ATTACHMENT

Modification Type: Accessory

When the bipod is unfolded, the weapon is treated as if it is Accurate (cumulative with any other Accurate bonuses) and Static. The weapon must be fired at rest with the shooter lying prone behind it. Folding or unfolding the bipod requires one round. A bipod is available for any rifle.

BRASS CATCHER

Modification Type: Accessory

This attachment collects cartridges as they are fired out of the weapon, and thus either saves them for hand-loading or prevents any incriminating ballistics evidence from being left behind. A brass catcher is available for any rifle or assault weapon.

BRIEFCASE-FIRING

Modification Type: Accessory

The weapon is designed to be concealed in and fired from a briefcase or attack case without removing it, using a hidden trigger in the case handle. The weapon must be an auto-loading pistol, machine pistol, or a submachine gun. The weapon suffers a -2 penalty to the attack check when fired from within a brief case. The gun can usually be unclamped from the case and used normally (takes one round). GMs may use similar rules for umbrella guns or other disguised weaponry.

CARBINE-FORMAT

Modification Type: Mundane Feature

The weapon has a shorter barrel and stock. A carbine format subtracts 1 point from damage but allows the weapon to be concealed under a long coat (see Concealable Ability, page 35) as if it were a submachine gun. A carbine-format weapon is available for any rifle.

FLASH SUPPRESSOR

Modification Type: Accessory

The hot gases produced when a bullet is fired are quite visible at night. A flash suppressor is a long device that can be attached to the end of a weapon, masking this signature. A weapon with a flash suppressor attached is easier to detect if hidden (+1 bonus). A flash suppressor is not available for a grenade launcher, LAW, raser, or minigun.

FLASHLIGHT ATTACHMENT

Modification Type: Accessory

This attachment allows any weapon to be used with a flashlight, and permits illumination of targets at short range so that they can be targeted by attackers without any penalties for darkness. Of course, someone using a flashlight at night can also be detected at a greater distance.

FOLDING OR TELESCOPING STOCK

Modification Type: Feature

The stock on the weapon can be folded or telescoped down, making it handier and more concealable. Unfortunately, a weapon with this feature also suffers from the Inaccurate Disability (-2 penalty) when firing at targets at over half its effective range. It requires one round (one attack of the character has the Extra Attacks Attribute) to fold or unfold the stock. If the weapon is also carbine-format, sawed-off, or a submachine gun, there is an extra -1 penalty to any check to spot the weapon while concealed, which is cumulative with other modifiers. This feature can be assigned to any rifle, shotgun, or assault weapon.

LASER SIGHT

Modification Type: Accessory

A laser sight projects a small, bright dot of laser light exactly where the weapon is pointing, which helps the attacker determine whether or not he or she is on target. In game terms, the attacker receives a +1 bonus to their appropriate attack check in situations where they can see the laser dot on the target (usually up to Short Range unless combined with a scope). Laser sights with an infrared beam (visible only to people with night vision scopes or goggles) are also available.

NIGHT VISION SCOPE

Modification Type: Accessory (counts as 2 minor Gadgets)

This scope uses thermal imaging or light intensification technology to "turn night into day." This functions exactly like a regular scope, except that it also eliminates any penalties for darkness.

SAWED-OFF BARREL

Modification Type: Feature

This modification is for shotguns only. Sawing off the barrel of a shotgun means that it is easier to conceal, but it also shorter ranged. A sawed-off shotgun can be concealed under a long coat (see Concealable weapon Ability, page 33) as if it were a submachine gun. At up to Melee Range (5 yards or less) it has a wider spread of pellets (+1 bonus on attack checks), but suffers -1 penalty to damage at ranges beyond Melee Range.

SNUB-NOSE

Modification Type: Mundane Feature

A snub-nose is a shorter-barrel versions of any auto-loading pistol, revolver, or machine pistol. The weapon suffers a -1 attack check penalty at any range greater than 5 yards and delivers less damage (-1 to damage), but is substantially easier to conceal (-1 penalty to spot the hidden weapon, cumulative with other bonuses or penalties of the weapon).

SCOPE

Modification Type: Accessory

A telescopic sight mounted atop the weapon gives the shooter an extra +1 bonus to his or her attack check when taking an entire turn to aim at a target (see page 54). This bonus only applies to targets further away than Melee Range (over 5 yards). Scopes are available for all guns.
<table>
<thead>
<tr>
<th>Weapon</th>
<th>Damage</th>
<th>Abilities</th>
<th>Disabilities</th>
<th>Skill</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bladed Weapons</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Axe</td>
<td>1d8</td>
<td>Muscle-Powered</td>
<td>Inaccurate</td>
<td>Melee (Axe)</td>
</tr>
<tr>
<td>Broadsword</td>
<td>1d10</td>
<td>Muscle-Powered</td>
<td>Melee</td>
<td>Melee (Sword)</td>
</tr>
<tr>
<td>Knife or Dagger</td>
<td>1d4</td>
<td>Concealable</td>
<td>Melee</td>
<td>Melee (Knife)</td>
</tr>
<tr>
<td>Long Sword</td>
<td>1d8*</td>
<td>Muscle-Powered</td>
<td>Melee</td>
<td>Melee (Sword)</td>
</tr>
<tr>
<td>Short Sword</td>
<td>1d6</td>
<td>Muscle-Powered</td>
<td>Melee</td>
<td>Melee (Sword)</td>
</tr>
<tr>
<td>Spear</td>
<td>1d8</td>
<td>Muscle-Powered</td>
<td>Melee</td>
<td>Muscle (Polearm)</td>
</tr>
<tr>
<td>Blunt Weapons</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bo, Staff or Pipe</td>
<td>1d6*</td>
<td>Knockback</td>
<td>Melee</td>
<td>Melee (Polearm)</td>
</tr>
<tr>
<td>Club, Baseball Bat</td>
<td>1d6</td>
<td>Knockback</td>
<td>Melee</td>
<td>Melee (Club)</td>
</tr>
<tr>
<td>Nunchaku or Chain</td>
<td>1d6</td>
<td>Flexible</td>
<td>Melee</td>
<td>Melee (Whips/Chains)</td>
</tr>
<tr>
<td>Whip, Rope, or Belt</td>
<td>1d4</td>
<td>Flexible</td>
<td>Low Penetration</td>
<td>Melee (Whips)</td>
</tr>
<tr>
<td>Bows (1 Armour, 20 Hit Points)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Crossbow</td>
<td>1d10</td>
<td>none</td>
<td>Slow, Limited Shots (1)</td>
<td>Archery (Crossbow)</td>
</tr>
<tr>
<td>Long Bow</td>
<td>1d8</td>
<td>none</td>
<td>Limited Shots (1)</td>
<td>Archery (Bow)</td>
</tr>
<tr>
<td>Guns</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pistols (2 Armour, 30 Hit Points)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Light Pistol</td>
<td>1d6+1</td>
<td>Concealable</td>
<td>Low Penetration</td>
<td>Gun Combat (Pistol)</td>
</tr>
<tr>
<td>Heavy Pistol</td>
<td>1d8+1</td>
<td>Concealable</td>
<td>Short Range</td>
<td>Gun Combat (Pistol)</td>
</tr>
<tr>
<td>Machine Pistol</td>
<td>1d8</td>
<td>Auto-Fire</td>
<td>Inaccurate</td>
<td>Gun Combat (Auto-fire)</td>
</tr>
<tr>
<td>Magnum Revolver</td>
<td>1d8+2</td>
<td>Concealable</td>
<td>Limited Shots (6)</td>
<td>Gun Combat (Pistol)</td>
</tr>
<tr>
<td>Medium Pistol Revolver</td>
<td>1d8+1</td>
<td>Concealable</td>
<td>Limited Shots (6)</td>
<td>Gun Combat (Pistol)</td>
</tr>
<tr>
<td>Rifles (3 Armour, 35 Hit Points)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assault Rifle</td>
<td>1d8+2</td>
<td>Auto-Fire</td>
<td>Limited Shots (6)</td>
<td>Gun Combat (Auto-fire)</td>
</tr>
<tr>
<td>Heavy Assault Rifle</td>
<td>2d6+2</td>
<td>Auto-Fire</td>
<td>Inaccurate</td>
<td>Gun Combat (Auto-fire)</td>
</tr>
<tr>
<td>Hunting Rifle</td>
<td>1d8+2</td>
<td>Auto-Fire</td>
<td>Limited Shots (6)</td>
<td>Gun Combat (Rifle)</td>
</tr>
<tr>
<td>Light Rifle</td>
<td>1d8+1</td>
<td>none</td>
<td>Limited Shots (6)</td>
<td>Gun Combat (Rifle)</td>
</tr>
<tr>
<td>Sniper Rifle</td>
<td>2d8+1</td>
<td>Accurate</td>
<td>Limited Shots (6)</td>
<td>Gun Combat (Rifle)</td>
</tr>
<tr>
<td>Shotguns (3 Armour, 35 Hit Points)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shotgun</td>
<td>2d6+2**</td>
<td>Spreading</td>
<td>Limited Shots (6)</td>
<td>Gun Combat (Rifle)</td>
</tr>
<tr>
<td>Heavy Shotgun</td>
<td>2d8+2**</td>
<td>Spreading</td>
<td>Limited Shots (6)</td>
<td>Gun Combat (Rifle)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Weapon</th>
<th>Damage</th>
<th>Abilities</th>
<th>Disabilities</th>
<th>Skill</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assault Weapons (0 Armour, 35 Hit Points)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Light Mini-Gun</td>
<td>1d8+1</td>
<td>Accurate</td>
<td>Limited Shots (6)</td>
<td>Gun Combat (Auto-fire)</td>
</tr>
<tr>
<td>Heavy Mini-Gun</td>
<td>2d8+2</td>
<td>Auto-Fire</td>
<td>Limited Shots (6)</td>
<td>Gun Combat (Auto-fire)</td>
</tr>
<tr>
<td>Machine Gun</td>
<td>2d8+1</td>
<td>Auto-Fire</td>
<td>Limited Shots (6)</td>
<td>Gun Combat (Auto-fire)</td>
</tr>
<tr>
<td>Submachine Gun</td>
<td>1d8+1</td>
<td>Auto-Fire</td>
<td>Limited Shots (6)</td>
<td>Gun Combat (Auto-fire)</td>
</tr>
<tr>
<td>Heavy Weapons (2 Armour, 30 Hit Points)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>66 mm LAW</td>
<td>3d8+6</td>
<td>Area Effect</td>
<td>Inaccurate</td>
<td>Heavy Weapons (Launcher)</td>
</tr>
<tr>
<td>Light Anti-Tank Weapon</td>
<td>1d10+1</td>
<td>Area Effect x3</td>
<td>Limited Shots (1)</td>
<td>Thrown Weapons (Grenades)</td>
</tr>
<tr>
<td>Throwed Weapons</td>
<td></td>
<td></td>
<td>Limited Shots (1)</td>
<td>Thrown Weapons (Blades)</td>
</tr>
<tr>
<td>Non Lethal Ranged Weapons (2 Armour, 25 Hit Points)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tear Gas Grenade</td>
<td>2d10+1</td>
<td>Area Effect x2</td>
<td>Inaccurate</td>
<td>Heavy Weapons (Grenades)</td>
</tr>
<tr>
<td>Taser</td>
<td>1d8+1</td>
<td>Sun</td>
<td>Limited Shots (1)</td>
<td>Slow Stun Toxic</td>
</tr>
<tr>
<td>Pepper Spray</td>
<td>1d8+1</td>
<td>Concealable</td>
<td>Low Penetration</td>
<td>Gun Combat (Pistol)</td>
</tr>
<tr>
<td>Ordnance (5 Armour, 60 Hit Points)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>120 mm Heat</td>
<td>5d6+10</td>
<td>Area Effect</td>
<td>Limited Shots (1)</td>
<td>Heavy Weapons (Launcher)</td>
</tr>
<tr>
<td>(M1 Abrams Tank)</td>
<td></td>
<td>Burning</td>
<td>Heavy Weapons (Launcher)</td>
<td></td>
</tr>
<tr>
<td>120 mm Sabot</td>
<td>6d6+12</td>
<td>Area Effect</td>
<td>Limited Shots (1)</td>
<td>Heavy Weapons (Launcher)</td>
</tr>
<tr>
<td>(M1 Abrams Tank)</td>
<td></td>
<td>Long Range Penetrating x2</td>
<td>Only Air Targets</td>
<td>Self-Destruct</td>
</tr>
<tr>
<td>Stinger Missile</td>
<td>4d6+8</td>
<td>Area Effect</td>
<td>Backblast</td>
<td>Heavy Weapons (Launcher)</td>
</tr>
<tr>
<td>Tomahawk Missile</td>
<td>7d6+14</td>
<td>Area Effect x4</td>
<td>Limited Shots (1)</td>
<td>Slow Stun Slow</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Long Range x8</td>
<td>Limited Shots (1)</td>
<td>Static Stoppable</td>
</tr>
</tbody>
</table>
**TABLE 4-3: PERSONAL WEAPONS NOTES**

*“Damage” is how much punishment the weapon inflicts (the base damage of the attack).*

*“Abilities” or “Disabilities” are any special capabilities or limitations the weapon possesses. See pages 34-37. Unless noted otherwise, a weapon has Medium range.*

**Silencer**
Modification Type: Accessory

A silencer, or more technically, a sound-suppressor, is a tube that attaches to the weapons barrel and reduces the noise the weapon makes while firing. A silenced weapon cannot be heard at a range of greater than 5 yards unless a nearby character makes a successful perception check. The GM should modify this distance/check for conditions such as ambient noise, range, and Heightened Senses. Auto-loading pistols, machine guns, machine guns, and rifles may be fitted with silencers. A silenced weapon cannot be concealed or holstered until the silencer is removed, which requires one round.

**Speed Loader**
Modification Type: Accessory

A speed loader is a device that holds a number of revolver cartridges and permits them to be rapidly inserted into a cylinder. If a character has this minor Gadget, he or she can ignore the Limited Shots disability of any revolver.

**Trigger Lock**
Modification Type: Mundane Feature

An integral lock that prevents the gun from being used without the right key or combination. It takes an extra round to unlock the gun before it can be ready to fire. In some areas, trigger locks may be required by law on some or all firearms.

**Types of Ammunition**

It is assumed that characters have access to ammunition of whatever type they need for their standard weapons. Standard ammunition for auto-loading pistols, revolvers, rifles, and machine guns is a lead bullet; this type of bullet is called “ball” in military parlance. Standard ammunition for shotguns is shot. If characters have more than one type of ammunition, each extra type that is carried counts as a minor Gadget.

**Armour Piercing (AP)***

This is a bullet specifically designed to punch through Armour, using a steel or tungsten core rather than jacketed lead. Some brands of Armour-piercing ammunition are Teflon-coated, but contrary to myth, the coating on AP bullets has nothing to do with the Armour-piercing qualities — it simply helps protect the rifling inside the gun from the tougher material from which the bullet is made. Weapons using AP bullets are assigned the Penetrating (Armour) Ability (page 56). AP bullets are somewhat less lethal against flesh, and thus the actual damage is always halved (round up) after the effects of Armour are considered. These bullets are available for auto-loading pistols, machine guns, shotguns, revolvers, and rifles. AP pistol or revolver ammunition ("cop killer bullets") is usually illegal.

**Bird Shot**

The statistics given for shotguns assume they are using buckshot, which is the usual combat load. If using birdshot (with a greater number of smaller pellets) damage is reduced by 4 points but the attacker gains a +1 bonus to his or her attack check. Bird shot is only available for shotguns.

**Blanks**

A blank is a cartridge without the bullet that also has a reduced powder load. A blank normally does not deliver any damage when fired, but if the gun’s muzzle is directly in contact with someone, the hot gasses expelled can still be dangerous or fatal. When a character is using a blank-firing gun in combat, the gun is treated as if it is firing a rubber bullet, but range is limited to Melee Range. Blanks are available for auto-loading pistols, machine guns, revolvers, rifles, and shotguns.

**Hollow Point (HP)**

This is a bullet designed to expand after entering a target, therefore doing greater damage. Hollow Point bullets are known by various trade names, and include bullets described as “expanding,” “dum-dum,” or pre-fragmented rounds such as “safety slugs.” HP ammo is standard issue in many police departments, since the rounds are better man-stoppers and are less likely to pierce walls and injure bystanders on the other side. The Hague Convention prohibits HP bullets for military use in international conflicts. Hollow Point bullets have less Armour-penetrating power: Armour protection is doubled against the bullets. These disadvantages are cumulative with any Low Penetration modifiers. If even one point of damage succeeds in penetrating Armour, however, or if the target was unarmoured, 1d4 bonus points are added to the damage that a living target suffers (the bullets “mushroom” inside living tissue), but only if the base damage penetrates the target’s Armour. No extra damage is inflicted on machines or structures by HP bullets. HP bullets are not available for auto-loading pistols, machine guns, revolvers, and rifles.

**Rubber**

These are bullets encased in rubber or plastic, which are designed to be “less lethal.” A weapon using rubber bullets automatically suffers from the Low Penetration Disability (page 37) and delivers 4 fewer points of damage. Rubber bullets are available for auto-loading pistols, machine guns, revolvers, and rifles, and for shotguns firing slug ammunition.

**Shotgun Slugs**

A shotgun can fire big bullets instead of shot. Police will often use slugs to stop cars or blow open barricades. When using slugs, a shotgun loses both the Spreading Ability and the Low Penetrating Disability. Slugs are available for shotguns only.

**Incendiary Shells**

Special shells are also available for shotguns; these shells contain phosphorous chemicals that convert the shotgun into an improvised flamethrower. Damage is reduced by 4 points, but if any damage penetrates Armour, the target receives fire damage, and suffers 1/10 (round up) the basic damage per round for the next five rounds. This damage is also very painful, imposing a -2 penalty on all checks. The ammunition tends to foul the gun after use, however. Any further shots fired before the gun can be carefully cleaned suffer a -1 attack check penalty, and the gun will jam on any roll of 1 or 2 (requiring cleaning before the gun can be reused). These shells are available for shotguns only.

**Grenades and Explosives**

The user throws these hand-held explosive weapons at a target. Their use uses the Thrown Weapons (Grenade) Skill. All of these explosives count as minor Gadgets except a satchel charge, which is treated as a major Gadget.

**Concussion Grenade**

This grenade is filled with high explosives. 2d10+1 points of damage are delivered to everyone in a six-yard radius who fails a Reflex save vs DC 15 (those who make the save take half damage).

**Tear Gas Grenade**

This grenade bursts to fill a room-sized area (three-yard radius) with (usually) non-lethal irritant gas. Damage is the same as concussion grenade (2d10+1 points with a Fortitude save, instead of a Reflex save), but is “stun only” — it wears off after a few minutes, and it does not affect non-living things or anyone wearing a gas mask. Anyone exposed to the gas also suffers a -2 penalty on all checks due to irritation if they fail Fortitude save. This penalty lasts for a number of rounds equal to the amount by which the save was failed. Tear gas grenades also release a lot of smoke and may occasionally (GM’s option) start fires if they explode next to paper or other flammable substances.

**Flash-Bang Grenade**

These special grenades produce a super firecracker effect, stunning people with sound and light. This weapon is a favourite of hostage-rescue teams. No physical damage will be suffered, but the victims must make a Fortitude save against a DC of 20 or be blinded and deafened for a number of combat rounds equal to the difference between the save DC and the roll. The character suffers a -1 save penalty if he or she is right next to the grenade when it explodes. Characters wearing anti-flare goggle (such as a welding mask) and ear protectors will receive a -6 bonus to their save to avoid the grenade’s effects.

**Smoke Grenade**

This grenade fills a room-sized area (three-yard radius) with non-toxic chemical smoke for 3 to 8 rounds (depending on wind). Anyone without night vision goggles or a night vision scope will suffer a -4 attack check penalty when attacking a target obscured by smoke.

**Dynamite Stick**

This explosive functions like a concussion grenade, except the blast covers only a three-yard radius, and the damage is 28d1+1 points with a save DC of 13.

**Satchel Charge**

This is a knapsack full of plastic explosive or multiple dynamite sticks. The explosion is treated as a concussion grenade, but the blast covers eight yards and the delivers 5d6+6 points of damage with a save DC of 18. Unlike a grenade, a satchel charge is too heavy to throw far, so its range is limited to melee range for average humans — the attacker will be caught in the charge’s blast unless it has a timer.

**Timed or Remote Detonator**

This device is used to explode a satchel charge (or other bomb) from a distance, either at a specific time or in response to an electrical or radio signal. Attaching the detonator to the explosive and properly setting it requires a Mind-based Demolitions Skill check, with failure indicating a late or premature blast.

**Vehicles**

Along with their specialized weaponry, many street-level heroes use rigged and modified vehicles in their fight against crime. Additionally, many powerful superheroes and superhero groups use high tech vehicles in their quests to keep the world safe.

This section describes the standard vehicles likely to appear in a modern-day superhero game. Some vehicles are suitable for use as personal vehicles by characters or villains, while a desperate hero or villain may commandeerm others (such as a city bus) when no better transportation is available. This section concentrates on general types that are in common use, rather than providing individual statistics for specific models.

All costs are approximate US dollar (USD) values, which can vary greatly.

Each vehicle counts as a major Gadget, with the exception of the motor scooter and ultra-light (minor Gadgets). These basic templates can be modified using the Customizing Vehicles guidelines (pages 69-71). Using the customization options, the vehicle can be further modified to match the character’s personal vision (adding options such as supercharged engines or armoured glass windows) with each option normally considered to be as a minor Gadget.

**Automobile**

The basic motor vehicle of the 20th century. Automobiles have four wheels and are normally powered by a gasoline internal combustion engine. Standard features on modern vehicles include headlights, seat belts, air bags, and air conditioning.
### Table 4-5: Vehicle Templates

<table>
<thead>
<tr>
<th>Vehicle</th>
<th>Speed</th>
<th>MB</th>
<th>Size</th>
<th>People</th>
<th>Cargo</th>
<th>Armour</th>
<th>Hit Points</th>
<th>Skill</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Automobiles</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compact Car</td>
<td>160</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>200 lbs.</td>
<td>4</td>
<td>50</td>
<td>Driving (Car)</td>
</tr>
<tr>
<td>Passenger Car</td>
<td>160</td>
<td>-</td>
<td>5</td>
<td>4</td>
<td>400 lbs.</td>
<td>5</td>
<td>60</td>
<td>Driving (Car)</td>
</tr>
<tr>
<td>Pickup Truck</td>
<td>160</td>
<td>-</td>
<td>6</td>
<td>3</td>
<td>1 ton</td>
<td>6</td>
<td>70</td>
<td>Driving (Car)</td>
</tr>
<tr>
<td>Race Car</td>
<td>300</td>
<td>+1</td>
<td>1</td>
<td>-</td>
<td>5</td>
<td>5</td>
<td>60</td>
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</tr>
<tr>
<td>Sports Car</td>
<td>200</td>
<td>-</td>
<td>2</td>
<td>2</td>
<td>400 lbs.</td>
<td>4</td>
<td>50</td>
<td>Driving (Car)</td>
</tr>
<tr>
<td>Sport/Utility</td>
<td>160</td>
<td>-</td>
<td>6</td>
<td>1</td>
<td>400 lbs.</td>
<td>6</td>
<td>70</td>
<td>Driving (Car)</td>
</tr>
<tr>
<td>Stretched Limousine</td>
<td>160</td>
<td>-1</td>
<td>2</td>
<td>6</td>
<td>1000 lbs.</td>
<td>5</td>
<td>60</td>
<td>Driving (Car)</td>
</tr>
<tr>
<td>Van</td>
<td>150</td>
<td>-1</td>
<td>3</td>
<td>2</td>
<td>1 ton **</td>
<td>7</td>
<td>80</td>
<td>Driving (Van)</td>
</tr>
<tr>
<td><strong>Motorcycles</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dirt Bike</td>
<td>140</td>
<td>+1</td>
<td>1</td>
<td>2</td>
<td>-</td>
<td>3</td>
<td>40</td>
<td>Driving (Motorcycle)</td>
</tr>
<tr>
<td>Scooter</td>
<td>120</td>
<td>+1</td>
<td>0</td>
<td>1</td>
<td>50 lbs.</td>
<td>2*</td>
<td>30</td>
<td>Driving (Motorcycle)</td>
</tr>
<tr>
<td>Motorbike</td>
<td>180</td>
<td>+1</td>
<td>1</td>
<td>2</td>
<td>100 lbs.</td>
<td>3*</td>
<td>40</td>
<td>Driving (Motorcycle)</td>
</tr>
<tr>
<td><strong>Oversized Vehicles</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Big Rig</td>
<td>150</td>
<td>-</td>
<td>4</td>
<td>2</td>
<td>10 tons</td>
<td>10</td>
<td>110</td>
<td>Driving (Big Rig)</td>
</tr>
<tr>
<td>Bus</td>
<td>120</td>
<td>-</td>
<td>4</td>
<td>30-50</td>
<td>1 ton</td>
<td>9</td>
<td>100</td>
<td>Driving (Big Rig)</td>
</tr>
<tr>
<td>Heavy Truck</td>
<td>150</td>
<td>-1</td>
<td>3</td>
<td>2</td>
<td>5 tons</td>
<td>8</td>
<td>90</td>
<td>Driving (Van)</td>
</tr>
<tr>
<td><strong>Helicopters</strong></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Combat Helicopter</td>
<td>300</td>
<td>+1</td>
<td>4</td>
<td>2</td>
<td>2 tons</td>
<td>10</td>
<td>80</td>
<td>Piloting (Helicopter)</td>
</tr>
<tr>
<td>Light Helicopter</td>
<td>200</td>
<td>+1</td>
<td>2</td>
<td>3</td>
<td>500 lbs.</td>
<td>4</td>
<td>50</td>
<td>Piloting (Helicopter)</td>
</tr>
<tr>
<td>Utility Helicopter</td>
<td>200</td>
<td>-</td>
<td>3</td>
<td>2</td>
<td>2 tons **</td>
<td>7</td>
<td>80</td>
<td>Piloting (Helicopter)</td>
</tr>
<tr>
<td><strong>Airplanes</strong></td>
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<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Light Airplane</td>
<td>350</td>
<td>+1</td>
<td>2</td>
<td>4</td>
<td>500 lbs.</td>
<td>4</td>
<td>50</td>
<td>Piloting (Light Airplane)</td>
</tr>
<tr>
<td>Heavy Airplane</td>
<td>300</td>
<td>-3</td>
<td>5</td>
<td>4</td>
<td>40 lbs **</td>
<td>11</td>
<td>120</td>
<td>Piloting (Heavy Airplane)</td>
</tr>
<tr>
<td>Ultra-Light</td>
<td>100</td>
<td>+1</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>2*</td>
<td>30</td>
<td>Piloting (Light Airplane)</td>
</tr>
<tr>
<td><strong>Speed Boats</strong></td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Off-shore Racer</td>
<td>180</td>
<td>-</td>
<td>6</td>
<td>1</td>
<td>1000 lbs.</td>
<td>7</td>
<td>80</td>
<td>Boating (Small Boat)</td>
</tr>
<tr>
<td>Recreational Boat</td>
<td>80</td>
<td>+1</td>
<td>2</td>
<td>3-4</td>
<td>200 lbs.</td>
<td>4</td>
<td>50</td>
<td>Boating (Small Boat)</td>
</tr>
<tr>
<td><strong>Military Ground Vehicles</strong></td>
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<td></td>
</tr>
<tr>
<td>Armored Personnel Carrier</td>
<td>70</td>
<td>-</td>
<td>4</td>
<td>13</td>
<td>2 tons</td>
<td>20</td>
<td>120</td>
<td>Driving (Tank)</td>
</tr>
<tr>
<td>Heavy Tank</td>
<td>80</td>
<td>-2</td>
<td>4</td>
<td>4</td>
<td>2 tons</td>
<td>30</td>
<td>200</td>
<td>Driving (Tank)</td>
</tr>
</tbody>
</table>

### Passenger Car

An ordinary compact or mid-sized automobile. Cars are available in coupe (two doors, often with a hatch back and extra cargo space), sedan (four door), or station wagon (extra room in back, but reduced rear visibility for driver) body styles. Year 2001 cost: $12,000+ USD. For an expensive luxury car, add custom options such as Big Engine and Luxury Interior.

### Sub-Compact Car

A small, somewhat cramped passenger car. It seats four, but with a lot less comfort than a comparable mid-sized vehicle. It is easier to park, but not as robust. Year 2001 cost: $10,000+ USD.

### Pickup Truck or Sport/Utility Vehicle

A light truck with cab seating (2-3 people), off-road suspension, and four-wheel drive and either an open cargo bed (pickup truck) or extra passenger capacity (sport/utility vehicle). Year 2001 cost: $20,000+ USD.

### Race Car

A dedicated race car (such as a Formula 1 racer or funny car) with an aerodynamic body, a single seat and very powerful engine. Such a vehicle is not “street legal.” Race cars are “hangar queens” that require periodic maintenance every few hours just to keep their finely-tuned engines and transmissions in working order. Year 2001 cost: $100,000+ USD.

### Sports Car

A car with good aerodynamics, a powerful engine, and superior transmission and suspension. Some sports cars carry two people, while others sacrifice already-meagre cargo space to carry an extra person or two in cramped back seats. Year 2001 cost: $50,000+ USD.

### Stretched Limousine

An oversized passenger car. It will usually have a number of posh features, such as a luxury interior. Year 2001 cost: $50,000+ USD.

### Van

A light panel truck or mini-van, with one or two big rear doors and sliding side doors. Use this template with appropriate customization for ambulances. Year 2001 cost: $15,000+ USD.

### Motorcycle

A two-wheeled bike powered by a gasoline engine. Standard features include headlights and rear-view mirrors.

### Motorbike

A big bike with a reasonably powerful engine. A second person can usually be carried without much difficulty. Year 2001 cost: $5,000+ USD.

### Scooter

A small bike with an anemic engine. Scooters are suitable for a single rider only. A minor gadget. Year 2001 cost: $2,000+ USD.

### Dirt Bike

A motorbike designed for off-road operations. Dirt bikes include the Off-Road Suspension option (page 70) at no extra cost. Year 2001 cost: $4,000+ USD.

### Oversized Vehicle

A big ground vehicle with six or more wheels, usually powered by a diesel engine rather than gasoline engine (diesel fuel is cheaper, and less flammable). Standard features include headlights, seat belts, airbags, and air conditioning.

### Big Rig

An 18-wheel tractor-trailer combination, with a powerful tractor cab designed to tow a big trailer. With trailer, a big rig may be 20 yards long. Pick one of these options for the cargo area: flat bed (open cargo), van (enclosed cargo), refrigerated (“reefer”), tanker. If the trailer is unhooked from the “fifth wheel” (this takes at least two rounds outside the vehicle to do this), the rig’s speed can increase by 10-20 mph. Year 2001 cost: $60,000+ USD.

### Bus

A city, school, or excursion bus. In action comics, these usually make their appearance when someone hijacks or plants a bomb on them. A typical bus seats 35-45 people (with plenty of standing and cargo room) and is about 10-15 yards long. Year 2001 cost: $50,000+ USD.

### Heavy Truck

A large truck, bigger than an ordinary van. Pick one of these options for the cargo area: flat bed (open cargo), van (enclosed cargo), refrigerated (“reefer”), tanker. A heavy truck may also be a cement mixer, dump truck, street cleaner, fire engine, etc. Year 2001 cost: $50,000+ USD.

### Helicopter

A rotary winged vehicle. Modern helicopters are usually powered by a gas turbine engine, and require a pilot’s license to operate. They have a horizontal main rotor that provides lift and (by tilting the helicopter) propulsion, and a small vertical tail rotor to act as a stabilizer. A helicopter is capable of executing vertical takeoffs or landings, and hovering. Standard features include landing lights (treat as headlights), seat belts, and often air conditioning.

### Combat Helicopter

A devastatingly offensive helicopter (such as the AH-1W Super Cobra), typically used in battle against combat forces and either very powerful or very large supervillain threats. A combat helicopter counts as three major Gadgets. Year 2001 cost: $10,000,000+ USD.

### Light Helicopter

A small helicopter that can carry a couple of people. This is a typical news or police helicopter. Year 2001 cost: $100,000+ USD.

### Utility Helicopter

A larger helicopter that is often a civilian version of a military troop-carrying model. These choppers are designed to carry a dozen people or a decent cargo load. Helicopters of this sort are often used as air ambulances. Year 2001 cost: $1,000,000+ USD.
### Table 4-6: Vehicle Template Notes

<table>
<thead>
<tr>
<th>Type</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speed Boat</td>
<td>Boat designs come in a variety of shapes, depending on their desired function. Speed boats have sleek hull designs and powerful engines in order to travel at high speeds. Standard features include a VHF radio (treat as a CB radio), convertible tops, running lights, and lifejackets.</td>
</tr>
<tr>
<td>Recreational Speed Boat</td>
<td>A medium-sized powerboat, usually with an outboard engine. These boats are often used for water-skiing. Year 2001 cost: $10,000 + USD.</td>
</tr>
<tr>
<td>Off-shore Racer</td>
<td>These large race boats, usually measuring between 10 and 18 yards in length, are used in offshore racing. Smugglers often utilize these sleek, fast boats to transport illegal goods. Year 2001 cost: $80,000 + USD.</td>
</tr>
<tr>
<td>Reliant Personnel Carrier (APC)</td>
<td>A lightly armoured, full-tracked, air-transportable personnel carrier designed to carry and protect personnel and certain types of cargo. Year 2001 cost: $500,000 + USD.</td>
</tr>
<tr>
<td>Heavy Tank</td>
<td>Heavy tanks (such as the M1 Abrams) are the backbone of military forces. They provide strong mobile firepower while providing heavy protection for its crew in almost any environment. A heavy tank counts as three major Gadgets. Year 2001 cost: $4,000,000 + USD.</td>
</tr>
<tr>
<td>Customizing Vehicles</td>
<td>Options can be added to different types of vehicles to enhance performance or give them additional capabilities. Unless otherwise noted, each accessory counts as one minor Gadget and can only be taken once.</td>
</tr>
<tr>
<td>Airfoils</td>
<td>An aerodynamic feature (air dams, spoilers, etc.) that improves traction by increasing the downward force on a car. Gives a +1 bonus to any Driving (Car) Skill check at speeds over 100 mph. Airfoils are available for any automobile and some exceptionally fast boats.</td>
</tr>
</tbody>
</table>
Armour

The vehicle is retro-fitted with armoured panels, Kevlar inserts, and bullet proof glass on the windows. Each time the armour is assigned, the extra weight reduces top speed by 10 mph but increases the vehicle’s Armour Rating by 3. Armour is available for any vehicle except an ultra-light aircraft, and counts as two minor Gadgets.

Big Engine

An upgraded engine, such as a big V8 in a passenger car, or a V12 in a sports car. The engine often differentiates an ordinary passenger car from a luxury model, or a basic sports car from a racer. A big engine adds 20 mph to the top speed of any vehicle.

Burglar Alarm

If a door, trunk, or window is opened without the proper key, an alarm will sound to alert (and annoy) everyone in the vicinity. Defeating the alarm requires a Security Skill check against a DC of 20. Marginal failure means the thief realises he or she cannot disarm it while a worse failure means will trigger the alarm.

Citizen’s Band (CB) Radio

With a range of a few miles, truckers favour CBs for exchanging information on road conditions, speed traps, and general gossip. Unlike a personal cell phone, a CB broadcasts to everyone in the area — it is not useful for private communication, but is great for distress calls. A similar option can be taken for taxi dispatcher radios. A CB radio can be installed in any vehicle.

Consumer Electronics

These electronic gadgets include small TV sets, a vehicular computer, fax machines, etc. A cassette or CD player in a car can be considered a fairly mundane item. Electronics can be added to any vehicle, provided the size seems reasonable.

Convertible Top

The vehicle with this option has a removable or retractable plastic, fibreglass, or fabric top. Removing the top gives a better view and nice breeze, but also means that the driver and passengers are now partially exposed, and are at the mercy of the weather. Exposed occupants are also completely unprotected from overhead attacks and can be attacked (bypassing vehicle Armour/Hit Points) more easily from the side or rear -2 attack check penalty to ignore the car’s Armour). On the plus side, those occupants can also fire out of the vehicle without any difficulty, and jump in or out more easily. This feature is available for automobiles; recreational speed boats and most offshore racers automatically possess this option.

Door Mount

This option is a post and bracket for mounting a light or heavy machine gun out a helicopter’s or van’s open side door.

Electronic Countermeasures

This advanced defense system enables the vehicle to avoid detection by radar and other sensors. Any attempt to mechanically detect the vehicle (except through the basic senses such as sight or hearing) incurs a -6 penalty.

Engine Rebuild

A rebuild is major custom upgrade to the engine, rather than just simply increasing its size. In a car, this may involve removing and completely cleaning the existing system (including ‘hot tanking’) the engine block in a chemical bath to remove grime), then adding various modifications (known as ‘blueprinting’). Other engine ‘buzz-words’ include forged dome pistons, tuneable fuel injection, strengthened rods and bearings, adjustable or hot cam socket, tubular headers, custom intake manifolds, big valves, and a bored-out throttle body. This option adds 20 mph to the top speed of any vehicle.

Furnishings

Furnishings include a mini-bar, mini-fridge, kitchenette, chemical toilet, bunk bed, etc. For larger furnishings (kitchenette, bunkers, etc) each one added also requires replacing one or two seats, depending on the size. Furnishings can be added to any vehicle with free 2 or more.

Global Positioning System (GPS)

This option uses satellite systems to provide precise navigational co-ordinates, which prevents the driver from becoming lost. Naturally, it is still possible to miss a turn through human error. A GPS can be added to any vehicle.

Hidden Cargo Space

This space is often used in vehicles that are designed to smuggle goods across borders or past highway patrols. Up to 10% of the vehicle’s cargo capacity can be considered hidden under fake panels and bogus fixtures. Hidden space can be added to any vehicle with cargo capacity.

Improved Brakes

This option includes high quality brakes, drag chutes, or spiked tires that allow the vehicle to stop faster than normal. Those breaks provide a +2 bonus to Driving Skill checks on any manoeuvre where sudden, sharp deceleration is important. Improved breaks can be added to any ground-based vehicle.

Improved Shocks

Some vehicles have high quality or adjustable shock absorbers or springs, which provide an extra +1 bonus to Driving Skill checks in any circumstance where the suspension would be important (such as crossing over obstacles).

Lights and Siren

Any vehicle can be fitted with a noisy siren and flashing lights. This option can also provide a powerful spot search light.

Luxury Interior

Leather upholstery, lots of chrome, extra head room, or other items on a vehicle are a sure way to impress someone special. A plethora of luxury options are available for most vehicles.

Manual Transmission

There are two types of transmissions: manual and automatic. An automatic transmission is assumed to be standard issue for automobiles (but not other vehicles), and means that the gear mechanism changes by itself. In a manual transmission, the driver must shift the gears on his or her own, usually with a stick and the clutch pedal. In the case of automobiles, a manual transmission gives an additional -1 penalty to characters who are trying to do something else while they drive, such as shoot a gun. If, however, a vehicle has an automatic transmission and one with a manual transmission are competing in a race, the GM should give any driver who has both the Driving Skill and a manual transmission an extra +1 bonus to reflect the greater speed control the manual transmission provides. This is a mundane option for automobiles.

Nitrous Oxide Tank

This option adds a nitrous oxide tank and push-button injection system. Nitrous oxide (‘laughing gas’) can be injected into the engine, which releases more free oxygen and improves cylinder pressures and engine temperature. This action allows extra fuel to be burned in a more controlled fashion, resulting in a quick power boost for a short sprint. A single injection adds 30 mph to speed and +1 to Initiative on any round it is used. A tank can be used for up to five rounds before depleting the nitrous oxide bottle. This performance enhancer is available for any vehicle except helicopters.

Off-Road Suspension

A raised suspension and special tires allow the vehicle to drive cross-country at two-thirds of the on-road top speed. The extra suspension weight also means -5 mph to road speed. For airplanes, this option corresponds to Rough-Field Landing Gear that lets the aircraft land without a proper runway. Off-road suspension is available for any ground vehicle or light aircraft.

Police-Band Radio

This radio allows the driver to listen to, and communicate on, police and emergency frequencies. If the cops find one of these in a vehicle, they may be a little suspicious, however. This radio is available for any vehicle.

Pontoons

Pontoons allow an aircraft to land in, or take off from, water. The extra air drag reduces the aircraft’s top speed by 3 mph. Pontoons are available for any helicopter or light airplane.

Rocket Engine

The vehicle is outfitted with a rocket engine (either replacing propellers for an airplane or as a booster rocket for ground vehicles). The engine drastically increases the speed of the vehicle by an additional 100 mph but the expensive modification counts as a major Gadget. Additionally, for ground based vehicles, the driver incurs a -2 penalty on all Driving Skill checks while the rocket booster is activated.

Rotating License Plate

With a flick of a switch, the license plate can flip to reveal an alternative identity for a vehicle. This illegal modification is available for any automobile or oversized ground vehicle.

Sidercar

Sidescars are attached to motorcycles, allowing an extra person to ride. This option reduces the top speed by 10 mph. A motorbike sidecar requires three rounds to attach or detach.

Slick Tires

A vehicle may be outfitted with flat racing tires (no grooves) for better traction. Slicks give a +1 bonus to any Driving checks on smooth, dry tracks, but unfortunately have a poor grip on wet roads: an additional -2 penalty is assigned to any penalties suffered by a vehicle for the weather conditions. Slicks are available for any ground vehicle.

Smoke Screen/Oil Slick

This option releases smoke behind the vehicle, obscuring view in a cloud about 10 yards in diameter. The screen will last for 1-6 rounds depending on the wind. Alternatively, it could act as an oil slick, which creates a slippery area that hampers the control of any vehicle driving through it. A driver may avoid the oil slick if he or she spots it in time. At GM’s option, a character caught in a smoke screen/oil slick might be required to make a successful Driving Skill check to avoid an accident. A fully charged smoke screen/oil slick is good for three rounds of use, and is available for any automobile or oversized ground vehicle.

Special Tires or Puncture-Resistant

Tires may be designed with various special abilities. These include solid puncture-resistant tires that run while flat (halve penalties for losing a tire) or special snow tires (reduce or negate any penalties that the GM may assign for manoeuvring on snow or ice). Any ground based vehicle can be equipped with special tires.

Stretchers and Medical Equipment

This option differentiates ambulances from regular vehicles. Each stretcher replaces two seats for passenger capacity purposes. Medical equipment can be added to any van or utility helicopter.

Stripped

These vehicles are carefully stripped down to improve their power to weight ratio. In a car, this might mean removing glass from side windows (replacing them with nets), taking out the headlights, stripping out the doors (the driver will now climb through the window), modifying the seats, and otherwise removing items that are required for regular driving but unnecessary or unsafe for a high-speed race. Stripping a vehicle will add 20 mph to top speed if the vehicle is still street legal or 30 mph if enough stuff is removed so that the vehicle no longer meets minimum safety standards. All vehicles, except an ultra-light, can be stripped.
Sun Roof
A sun roof is an open hatch in the top of the vehicle, which can be added to any car or van. Characters who lean out the opening can be attacked, but receive a benefit for partial cover (-2 penalty to the attacker’s check). A sun roof is available for any automobile or oversized ground vehicle.

Supercharger
A supercharger is designed to increase an engine’s power. The supercharger uses a belt-and-pulley mechanism linked to an engine’s crankshaft. It functions by forcing extra air and fuel into the engine’s combustion chambers. A supercharger adds 20 mph to top speed and the extra acceleration gives a +1 initiative bonus. Superchargers count as two minor Gadgets, and are available for any vehicle except a helicopter or ultra-light.

Tow Winch
A winch allows the vehicle to tow other vehicles of equal or smaller size (similar to pulling a trailer — see Trailer below). A winch is available for any pickup truck or oversized ground vehicle.

Trailer
A trailer lets the vehicle tow extra cargo. A typical trailer is designed for a car or van and can hold a half-ton (for a car-sized trailer) or 1-2 tons (for a larger trailer). The vehicle’s top speed will be reduced by 25 mph and it will have a -2 initiative penalty while towing the trailer. Trailers can be added to any automobile or oversized vehicle.

Turbocharger
This device uses the engine’s exhaust stream to drive an air compressor, which increases the engine’s power output. This extra power adds 20 mph to top speed, but there is no extra initiative bonus, due to “turbo lag” — the delay it takes for the turbocharger to respond. Turbochargers are available for any vehicle except a helicopter or ultra-light.

Weapon Mount — Light
A weapon mount is a bracket or pintle for mounting a light or heavy machine gun on the vehicle’s roof, deck, or the underside of a wing.

Weapon Mount — Heavy
This weapon mount is used for mounting heavy weapons such as rockets.

Body Armour and Protective Devices
There are two main kinds of body armour used on the mean streets: soft body armour and tactical armour. Either type of armour only covers some of the body, leaving the face and often other extremities unprotected. An attacker can aim for an unprotected spot in exchange for suffering a penalty on his or her attack check (see Called Shot to Partial Armour, page 54).

Ancient Armour

<table>
<thead>
<tr>
<th>Type</th>
<th>Value</th>
<th>Penalties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light Mail</td>
<td>3</td>
<td>-2 on physically-oriented checks</td>
</tr>
<tr>
<td>Partial Metal</td>
<td>5</td>
<td>-4 on physically-oriented checks</td>
</tr>
<tr>
<td>Full Metal</td>
<td>6-8</td>
<td>-6 on physically-oriented checks</td>
</tr>
</tbody>
</table>

Modern Armour

<table>
<thead>
<tr>
<th>Type</th>
<th>Value</th>
<th>Penalties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leather Jacket</td>
<td>1</td>
<td>None</td>
</tr>
<tr>
<td>Soft Body Armour</td>
<td>4</td>
<td>-2 on physically-oriented checks</td>
</tr>
<tr>
<td>Tactical</td>
<td>8</td>
<td>-4 on physically-oriented checks</td>
</tr>
</tbody>
</table>

Shields

<table>
<thead>
<tr>
<th>Type</th>
<th>Value</th>
<th>Penalties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buckler</td>
<td>4</td>
<td>None</td>
</tr>
<tr>
<td>Standard Shield</td>
<td>6</td>
<td>Requires one free hand to use</td>
</tr>
<tr>
<td>Heavy Shield</td>
<td>8</td>
<td>Requires one free hand to use, -4 on physically-oriented checks</td>
</tr>
<tr>
<td>Tactical Shield</td>
<td>10</td>
<td>Requires one free hand to use, -2 on physically-oriented checks</td>
</tr>
</tbody>
</table>

Table 4-7: Suits of Armour

<table>
<thead>
<tr>
<th>Armour Type</th>
<th>Armour Value</th>
<th>Penalties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ancient Armour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Light Mail</td>
<td>3</td>
<td>-2 on physically-oriented checks</td>
</tr>
<tr>
<td>Partial Metal</td>
<td>5</td>
<td>-4 on physically-oriented checks</td>
</tr>
<tr>
<td>Full Metal</td>
<td>6-8</td>
<td>-6 on physically-oriented checks</td>
</tr>
<tr>
<td>Modern Armour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leather Jacket</td>
<td>1</td>
<td>None</td>
</tr>
<tr>
<td>Soft Body Armour</td>
<td>4</td>
<td>-2 on physically-oriented checks</td>
</tr>
<tr>
<td>Tactical</td>
<td>8</td>
<td>-4 on physically-oriented checks</td>
</tr>
<tr>
<td>Shields</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buckler</td>
<td>4</td>
<td>None</td>
</tr>
<tr>
<td>Standard Shield</td>
<td>6</td>
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<tr>
<td>Tactical Shield</td>
<td>10</td>
<td>Requires one free hand to use, -2 on physically-oriented checks</td>
</tr>
</tbody>
</table>
Superhero Gaming

Chapter Two offers you the framework for creating every sort of hero imaginable for a Silver Age Sentinels game, but more is needed to bring that hero to three-dimensional life. What fuels your hero’s passions to pursue justice? What instills a heart with the unyielding will to persevere, or the keen insight to perceive the world like no other? The hero bears qualities extant within all humans, but often honed to near perfection. More so, the hero is not simply numbers and a list of qualities; the superhero represents the best of the reader, and, in this case, of you the player. Fans of the Silver Age ideology follow the adventures of those heroes with whose characteristics they best identify. As a player, you will want to emulate those qualities for your character, thus building a personality instead of a two-dimensional cut-out.

This chapter examines the methods of instilling heroes with life, of making characters both interesting and well-playing, you may find some useful suggestions here for not considered yet. Even if you are an old hand at role-character. It may offer you some ideas and potential you have remain flexible. Do you want your hero strong and tough like American Sentinel or fast and agile like Slipstream (or a little of both)? What are your hero’s thematic powers and the American Sentinel or fast and agile like Slipstream (or a little of both)? What are your hero’s thematic powers and the American Sentinel or fast and agile like Slipstream (or a little of both)?

The development steps offered here may fill in many facets of your hero, but their greatest purpose is helping you create direction for your character’s future development. The suggestions offered herein expand the potential for the hero’s growth during the campaign.

Secret Origins: Creating a Hero

Creating a hero requires a theme surrounding the character’s origin, style, and motivations. Polish the following eight facets of your hero to ensure he or she has what it takes to fight villainy in the world of Silver Age Sentinels.

Facet One: Character Outline

As covered in Chapter Two, the character outline is your basic character concept or skeleton. It should not be overly detailed at this stage; it’s usually better if your concepts remain flexible. Do you want your hero strong and tough like the American Sentinel or fast and agile like Slipstream (or a little of both)? What are your hero’s thematic powers and abilities? What are his or her strengths and weaknesses?

Superheroes generally fit into several broad categories or archetypes. Examine the following suggestions for inspiration. Don’t worry if your concept does not fit any of these archetypes or if it fits several; many heroes embody multiple traits. The archetypes are just guidelines to start you on your way and help you describe your character.

Acrobat

The acrobat is a combat dancer, moving with such fluidity that they slip around, over, and under attacks with ease. An acrobat is quick and agile, and capable of running, jumping, tumbling, swinging, and similar maneuvers. Acrobats rely on their quickness and agility for defense rather than on blocks. They are often trained in a martial art (like a fighter, below), but their blows rely on accuracy rather than power. See Lady of the Lantern, page 154.

Suggested Attributes: Combat Technique, Defense
Combat Mastery, Extra Attacks, Extra Defenses, Jumping, Special Movement
Suggested Skills: Acrobatics, Climbing, Stealth, Most Combat Skills

Elemental

Elementals embody a natural force both in form and in temperament. They usually wield power over an energy type, such as fire, electricity, radiation, magnetism, light, etc., or other natural elemental forces, including wind, water, ice, the weather, and so forth. With near mastery over an element, their powers are often only bounded by imagination. They can usually shoot energy blasts at a distance (a Special Attack, see page 34), fly, surround themselves in a protective barrier, or even transform into pure energy. See Muzhuk, page 152.

Suggested Attributes: Alternate Form, Creation, Dynamic Powers, Environmental Influence, Power Flux, Demolitions, Physical Sciences, Power Usage, Special Ranged Attack

Suggested Skills:...

Fighter

Fighters often epitomize directed and deliberate training to reach their level of proficiency. They are rarely haphazard heroes created in the moment or through fortuitous catalysts. Some may wield powers born from a singular accident, but they become fighters through regimen, training, and focus. Fighters are experts in one or more fighting techniques, often the martial arts or a particular type of weapon — usually archaic devices like swords or bows. They frequently rely on nothing more than their own skill, training, and perhaps a few special weapons (which may be Gadgets or Items of Power, see pages 25 and 28), but they still overcome superhuman adversaries thanks to years of rigorous training. See Caliburn, page 133.

Suggested Attributes: Attack Combat Mastery, Combat Technique, Extra Attacks, Gadgets, Heightened Awareness, Highly Skilled
Suggested Skills: Any Skills, especially Combat Skills

Gadgeteer

The gadgeteer represents the ultimate savant in knowledge and its application. A gadgeteer uses, and often builds, fantastic devices through a union of three qualities: knowledge, imagination, and a knack for non-linear thought. Some gadgeteers possess a wide array of gadgets while others concentrate on a particular type, such as weapons. One popular take on the gadgeteer is the power-armour hero, who wears a high-tech battle suit that turns him or her into a powerhouse (see below) with various other abilities. Of course, nothing limits a gadgeteer to pure science; some gadgeteers may be enchanters who fashion magical items, or work with biotechnology far beyond the capacity of humanity. See White Hat, page 152.

Suggested Attributes: Computer Scanning, Gadgeteer, Gadgets, Item of Power, Power Flux
Suggested Skills: Computers, Electronics, Mechanics, Gun Combat, Heavy Weapons

Metamorph

Many heroes can transform themselves. They may be able to grow or shrink, stretch like rubber, shapeshift into different people or creatures, or even transform into different substances such as steel, sand, or water. Metamorphs have abilities that are reliant on the type of form assumed, but they are generally flexible, versatile characters. See The Magistrate, page 152.

Suggested Attributes: Alternate Form, Elasticity, Grow, Mass Decrease (Insubstantial), Mass Increase, Shrink
Suggested Skills: Controlled Breathing, Disguise, Unarmed Attack, Unarmed Defense

Psychic

A psychic possesses various mental powers — sometimes called psionic abilities — such as Mind Control, Telepathy, or Telekinesis. Psychics are often physically weak but mentally powerful (high Intelligence and Wisdom). Psychics can be extremely effective against weak-minded opponents or those without mental defenses, but they are likewise often vulnerable to more physically powerful foes. See Britannia, page 119.

Suggested Attributes: Illusion, Mind Control, Mind Shield, Sixth Sense, Telekinesis, Telepathy
Suggested Skills: Etiquette, Interrogation, Languages, Social Sciences, Special Ranged Attack

Skulker

Skulkers specialize in stealth. Their costumes are usually black and have abilities such as invisibility or darkness manipulation to cover their movements. They are masters in sneaking and hiding, and often skilled in picking locks and overcoming security systems. Skulkers make excellent scouts. Although many have abilities similar to fighters (above), their strengths lie in surprise attacks and ambushes. See Legacy, page 152.
Suggested Attributes: Attack Combat Mastery, Combat Technique, Invisibility, Special Attack, Special Movement

Gimmick
The hero’s powers stem from one or more gimmicks in his or her possession (usually an Item of Power, see page 28). The gimmick can be anything from a high-tech battle Suit, to a book of magic spells, to a mystical weapon. The hero might use the gimmick’s powers or it may transform the character into another, superpowered form. Some rival agencies may be after the gimmick, losing it will rob the hero of his or her powers. See Red Phoenix, page 137.

Mutant
Comic book mutants are usually people born with genetic differences that endow them with superpowers, which often emerge during periods of stress (puberty, for instance). Some mutants may consider themselves a separate and even superior race from humanity, and normal humans may fear and mistrust mutants. See Skybreaker, page 152.

Non-Human
Comics are full of non-humans of all kinds, including aliens, variant human races, extradimensional beings, deities, and more. A hero may be of a non-human race, with superhuman abilities when compared to ordinary humans. Are the hero’s abilities typical for a member of that race or unusual? Also consider why the hero left home and came to Earth, and why he or she stays among humans rather than returning home (assuming returning is an option). See Slipstream, page 139.

Wizard
Powerhouse
A comic book staple is the superstrong hero who is powerful and tough. He or she can lift tanks (or entire battleships) and bounce bullets, rocket shells, or even more powerful weapons off of his or her skin. Strongmen are metaphorical tanks themselves, and tend more than any other type of hero to look odd, perhaps with strangely coloured skin or armour-plated bones. See Sentinel, page 138.

Suggested Attributes: Armour, Immovable, Massive Damage, Superstrength, Toughness

Suggested Skills: Artistic Controls, Intimidation, Powerlifting, Sports, Unarmed Attack, Unarmored Defense

Powerhouse
While most heroes are powerful, the wizard is truly versatile and often capable of tremendous feats. The wizard’s power may be magic, reality warping, subdue control of probability, or a magic ring fulfilling every wish. Wizards can accomplish a great deal within specific limits, and almost always possess the Dynamic Powers (page 25) or Power Flux (page 32) Attributes. See The Baron, page 152.

Suggested Attributes: Animal Summon/Control, Dynamic Powers, Gadgeteer (Magical), Power Flux, Special Attack

Suggested Skills: Cultural Arts, Foreign Culture, Languages, Poisons, Power Usage

Facet Two: Origin
Heroes all have stories concerning how they gained their amazing powers. Consider the source of your hero’s strengths and how it fits your character concept. Some of the common origin stories are outlined here but, as with archetypes, they are not intended to limit your options. Use them as a springboard when developing the beginnings of your own hero.

Altered
The hero was a normal human until an encounter with something unnatural altered his or her physical or genetic makeup. The alteration may be accidental or intentional. If intentional, it could be something the hero sought deliberately, or perhaps an outside agency was responsible for the change. The alteration’s cause may be radiation, chemicals, genetic engineering, surgery, cybernetics, or any number of other catalysts. The hero may owe the person responsible for the change a debt of gratitude (or revenge) for his or her powers. See Lady Starbright, page 152.

Created
What if someone did more than just give the hero powers, actually creating the hero whole cloth? Comic book heroes can be artificial beings such as androids, robots, A.I. computers, golems and other magical constructs, or undead creatures (zombies, vampires, etc.). The hero’s creator, who could have different intentions than the hero, may be an ally or a nemesis. See Hellion, page 153.

Design
Some people lack into their powers, but for others it is a matter of hard work and determination. The hero gains powers through deliberate effort, perhaps by designing a suit of powered armour, by training for years to become a martial arts master, or by studying a mystical craft. Such heroes are usually determined and motivated. See Caliburn, page 133.

Facet Three: Ability Scores
Once you have constructed your hero’s outline and origin, it is time to plug in some numbers, starting with the six basic Ability Scores: Strength, Dexterity, Constitution, Intelligence, Wisdom, and Charisma. The scores determine much about a character’s abilities, so choose carefully, and remember to stay within your character outline and your GM’s requirements for the game.

The benchmarks on page xx and the various characters from the Empire City world setting may be helpful in assigning scores for your character. A score of 24 is the maximum level of “normal” human achievement; a higher value is definitely superhuman, and your Game Master should be cautious about admitting characters into the game with too many superhuman Ability Scores.

Facet Four: Attributes
Your character’s Attributes include all the various abilities not covered by the basic Ability Scores; along with Defects, they allow you to fine-tune your character in the manner you desire. Using your character outline, peruse the list of Attributes in Chapter Two and work out every one you think applies to your character. Then go back through the descriptions to understand the Attribute rank progressions before assigning ranks to each one.

Total the Attribute Point costs and compare the value to the number of Power Points your Game Master assigned to your character. You can adjust the total by adding or dropping Attributes to bring you closer to the right Power total, while still adhering to your character outline. If your character simply cannot be created at the Character Point total your GM provided, you must alter your concept.

When assigning Attributes, do not forget about Power Modifier Values (page 16). Your Attributes may not function as you desire without them. For example, a Force Field Attribute without the Area PM covers an insignificant area and provides no protection.

Facet Five: Skills
Skills are often very important when designing your character. Once you have solidified the character’s Attributes, go through Chapter Two and list all the Skills applicable to your character. Remember, even one rank in a Skill indicates a high degree of training and study. Do not assign a Skill if your character only has a slight or passing interest, or has not received some training. Many people drive cars, for example, but few are actually skilled, trained drivers, beyond the everyday routine. Examine the Empire City characters to better understand appropriate Skill ranks.

Once you determine your character’s Skills, total the Skill Point costs to ascertain whether he or she needs the Highly Skilled Attribute (page 27) or the Unskilled Defect (page 49).

Facet Six: Defects
Now comes the hard part. Look through the Defects in Chapter Two and consider which of them suits your character concept and outline. Defects are as important to your hero as any other character aspect. While it is possible to design an effective character in Silver Age Stalemate with no Defects at all, such individuals are not likely to be believable, interesting, or in the comic book spirit. A few flaws add depth and provide GMs with useful plot hooks. Do not overload your hero with Defects just for the Bonus Points, however. Assign the Defects that correspond to your original design, and no more.

Facet Seven: Motivation
Cool powers alone don’t make a hero. Heroes must have a reason for being, something that drives them, especially when the going gets tough. A hero’s motivation may be all that separates him or her from the villains. Of course, heroes are not all cut from the same cloth, and each assumes the mantle for different reasons. Look at the samples described here and consider your hero’s motivations.

Curiosity – The Explorer
The universe is a place of endless mystery, and the hero wants to solve as many of them as possible. Curious heroes range from scientists exploring new fields of study (often stumbling upon the most amazing things) to detectives driven to unravel mysterious crimes and bring the criminals to justice. Sometimes curiosity overrides the hero, leading to rash decisions; for example, a hero may tamper with things better left alone and accidentally unleash danger upon the world.
Excitement — The Thrill-Seeker
Life is an adventure ... or at least for some seeking excitement and intrigue. What better place to find it than in the world of costumed heroes and villains? These heroes brave the game for the sheer excitement and challenge of fighting superpowered criminals. Some might consider it a shallow motive but there is no denying these heroes do good, and where is the harm in enjoying your work, they ask? These characters are always looking for (or creating) trouble, to distract them from the mundane humdrum of everyday life.

Humanity — The Student
Compassion, self-sacrifice, and heroism are by no means qualities limited to human beings, especially in a comic book world. Some heroes may seek their own humanity, whether as immortal gods questing for humility or androids dreaming of understanding human emotions and fitting into the world. Often, the least human characters have the most human personalities and foibles.

Idealism — The Champion
Great power should benefit everyone for the better. Some heroes dedicate themselves to a higher calling, whether it is belief in truth and justice or a particular personal, spiritual, philosophical, or even political ideology. There are intensely patriotic heroes, supporting their nation and culture, but religious heroes are generally rare in the world. Heroes may be haunted by past traumas, such as a suit of power armour or an armour-cloth uniform — are acquired with the Item of Power or Godges Attributes.

Justice — The Judge
They say justice is blind, but some heroes see the need for equity clearly, even if the law does not. The law has limits and the police can only accomplish so much, where due process falters, however, the hero steps in. From grim vigilantes to good Samaritans, these heroes help to move the process of justice along and ensure that no one is beyond its reach. These heroes walk a tightrope, straying close to becoming that which they fight against, since they believe that to uphold justice, sometimes one must bend (or even break) the law.

Leadership — The Shining Beacon
The world needs leadership and direction, and there are those willing to take up the burden and serve as examples to others, to guide, to teach, and to lead. They may do so reluctantly or gladly, but they understand the need and work to fulfill it. Perhaps they try to embody an ideal or to lead others or they may be martyrs to the next generation of heroes to come. They may try to bring out the hero they believe is within everyone, needing only a spark to light the flame.

Peace of Mind — The Haunted
Heroes have problems, too ... sometimes serious problems. More than a few use heroism to escape their personal demons, or at least put them aside for a while. Such heroes may be tormented by powers they do not want or control. They live with a terrible burden — the unending thirst of a vampire, or the animal nature of a bestial metamorph. They may be haunted by past traumas, such as the loss of loved ones or the horrors of war. Rather than giving in to their troubles, however, they fight to rise above them and do some good along the way, seeking the peace of mind that has eluded them.

Redemption — The Wayfarer
Not all heroes start out that way. Sometimes people make the wrong choices in life and end up paying for them down the road. Some heroes may have stumbled along the way, but now seek to make good on their past mistakes and redeem themselves to the world and, most importantly, in their own eyes. Such heroes have a hard road to walk, facing mistrust and prejudice at every turn. They hold fast to the belief that people should be judged by their actions, and that theirs will show them to be true heroes.

Responsibility — The Promise-Keeper
Having power can be fun but it also carries a serious responsibility. Heroes cannot turn their backs on the world, knowing that they have the power to make a difference. Some learn about this burden the hard way by trying to ignore their responsibilities; ultimately, there is a price to pay. Others know it from the start, and shoulder the responsibility their power gives them. There are heroes who honour and respect the opportunity fate affords them and a few, who, in the difficult moments, wish they could lay their burden down. They may not have asked for it, but they choose to do their best with what they have, and that is what makes them heroes.

Facet Eight: Style
Once you have selected your hero’s abilities and motivation, give some thought to the character’s style. Your outline should have given you ideas about this already, but now it is time to consider them in more depth. Style is what helps separate your hero from all the others with similar powers. While two characters may have identical numbers on the character sheets, they may be very different people in every other way. Style makes your character distinctive and memorable. Here are some style elements to consider:

Costume
If your character is going to be a superhero, he or she probably wants a costume. A hero’s costume can be flashy or simple, colourful or dark, form-fitting or loose and flowing — the possibilities are endless. Some characters’ costumes — such as a suit of power armour or an armoured cape uniform — are acquired with the Item of Power or Godges Attributes.

A hero’s costume does not usually interfere with his or her powers (and is not affected by them). That means the costume shrinks, grows, stretches, and transforms as your character does; tossing energy bolts or bursting into flames does not harm the costume either.

Emblem
Heroes’ costumes often feature a particular emblem or logo, usually on the chest. If this is something you would like for your hero, design a unique emblem and sketch it for the GM and other players to see. A distinctive emblem can help make your hero more memorable and recognizable. A group of heroes may even have a team emblem they all wear somewhere on their costumes.

Motif
Is there a particular “theme” to your character? For example, Caliburn (page 133) has an Arthurian legend motif: he gained his powers from the Lady of the Lake, he named himself after King Arthur’s sword, etc. A motif may suggest certain things about the character and can give you role-playing ideas. Take a hero with a “swashbuckling pirate” motif. Immediately, images spring to mind of swords and swashbuckling, chandeliers. Maybe the hero wears an eye-patch that covers a bionic eye with Enhanced Senses, or has a flying ship at his command. Perhaps the hero uses other weapons, such as a whip, or a pistol that looks like an ancient flintlock. It is unlikely that a pirate hero would spin spider webs or throw thunderbolts (although heroes with spider or weather motifs might).

Special Effects
What are the special effects of your hero’s powers? The Attributes described in Chapter Two tell you what the hero can do but do not tell you what effects accompany the Attributes. What form does the hero’s Special Attack take? Is the hero’s Force Field invisible, transparent, translucent, coloured, glowing, or shimmering? When the hero teleports is there a burst of smoke and a loud “pop” or something more like a flash of light, a sparkling effect, or simply a gradual “fade out?” These extra details make your descriptions of the hero’s actions more vivid and easier to visualize during a game.

Tags
Another way of making a character distinctive is to assign a few “tags,” unique aspects about the character other people may notice. Examples include: catch phrases, personal habits, distinguishing marks (perhaps enough to qualify for the Marked Defect on page 47), “signatures” like always leaving a flower or a copy of a particular poem behind with a defeated villain, etc. One or two distinctive tags can help your hero to stand out from the crowd.

Great Power, Great Responsibility: Being a Hero
What is a hero? Is it just someone with powers and abilities far beyond those of mortals, or is there something more that makes one person stand out and become a symbol of all that is right and good in the world? Although a hero’s powers and abilities are an important part of character creation, you should also give thought to the qualities that really make someone a hero instead of someone who just got lucky with a dose of radiation or mutagenic chemicals.

Charity
Heroes already give freely of their time and dedication. They devote themselves to the cause of justice and public service without thought of reward or compensation. They believe in the ideals of service that comes from the responsibility of having great power. Heroes may accept material and financial support that helps them get the job done (after all, things like high-tech bases, vehicles, and new costumes are not free), but any financial rewards beyond the hero’s basic needs are better given to people who really need them. Heroes donate excess funds to worthy charities, foundations, and the like to benefit people in need. Heroes likewise carefully consider before allowing anyone to license
they stop and capture criminals, heroes don’t take the law into their own hands. It is up to society to punish criminals as it sees fit. Vigilantes who appoint themselves judge, jury, and sometimes executioner, have overstepped the bounds of a true hero.

**MERCY**

A hero’s desire to see justice done must always be tempered by mercy. Heroes often enjoy fences willing to kill them or anyone else who gets in their way, but heroes have to take the moral high road. They don’t kill their opponents or take it upon themselves to punish criminals, nor do they risk the lives of innocent people. They take no pleasure in the suffering of others, although they can appreciate poetic justice when it befalls their villainous foes.

Most heroes are also hopeful that even the worst criminals can be reformed and made into decent members of society. Even cynical heroes or those confronted with irredeemable evil consider life precious. Their opponents may not deserve any mercy, but (if you ask for it) the heroes must be willing to grant it.

**Responsibility**

The first and most important quality of a hero is responsibility. It is not having extraordinary powers or abilities, but what you do with them that counts. Heroes feel a responsibility to use their gifts for the benefit of everyone, not for personal gain or glory (or at least not just personal gain or glory). They dedicate themselves and their powers to the cause of justice and a better world for everyone.

In the comics, the people who do not act responsibly, and who refuse to take into account the needs of others, inevitably suffer. Either their lives are hollow and empty — they have material success, but nothing more — or tragedy strikes that could have been prevented, if only they had acted more responsibly. Those who ignore responsibility altogether and become criminals end up with a lot of time to consider the error of their ways in prison.

Responsibility means that heroes don’t turn away when they are needed, no matter how great the challenge. They never see a problem and think, “let somebody else handle it;” they leap into action and take care of it themselves.

**Sacrifice**

Heroes willingly sacrifice their time and energy to the service of the greater good. They sacrifice much of their normal lives to take up their cause. When people are in danger, they willingly offer themselves up in exchange for hostages, or walk into a villain’s trap to safeguard innocent lives. They are willing to do whatever it takes to get the job done and save innocent people.

Heroes regularly stand between the rest of the world and terrible threats as the first and last line of defense. They know that the lives and hopes of many people, sometimes the entire world, depend on them. They cannot afford to fail ... no matter what.

Although death in the comics is rare, heroes regularly face danger, and sometimes it proves too great for them. Heroes are usually prepared to make the ultimate sacrifice in the name of all that they believe in.

**Secret**

The other side of the great fame of heroes is their need for privacy, and the desire to live something that resembles a "normal" life. Heroes have great concern for family and loved ones who are not as able to deal with the dangers a hero faces. Many heroes thus conceal their true identities from the public.

Most people accept the idea of a "secret identity" out of respect for a hero’s privacy. The government does not always share this view, but it usually makes provisions, especially for respected and known heroes. For infamous heroes already held in suspicion, a secret identity may make matters worse. People wonder what the hero may be hiding behind that mask.

Heroes are sometimes entrapped with secrets too dangerous for the public to know. These range from the existence of alien life to superscience devices and techniques that society cannot comprehend. It is up to them to exercise their best judgement to keep the world safe from information that could prove disastrous if it became public. Respected heroes may also be entrusted with secrets of national or world security, to keep them safe from potential threats.

**Teamwork**

Heroes need to be independent and able to take the initiative, but they also need to be able to work as part of a team ... especially since most Silver Age Sentinels games will feature a hero team of player characters. A group that makes the best use of teamwork, playing to each others strengths covering for each other’s weaknesses, and using team tactics, is much more effective than a group of heroes who each go off and do their own thing.

Teamwork extends outside of a hero’s immediate group as well. Heroes try to co-operate however they can with the legitimate authorities and the government. Some heroes are less trusting of authority, but most recognize its importance and the value of work undertaken by public servants such as police officers, emergency workers, and elected officials.

And that is what being a hero is all about.

**United We Stand: Superhero Teams**

Silver Age Sentinels is most often played with a group of players, so your hero is probably going to be a member of a larger team of heroes. This section looks at hero teams and some things you and your fellow players may want to think about when creating your characters and getting them together as a team.

**Parts of a Whole: Character Design**

A team should ideally feature a range of different abilities and specialties. You rarely see a superhero team made up entirely of big, strong characters with no other abilities. Therefore it is usually best if players try to create individual characters with unique abilities. This not only helps each character stand out more, but also makes the team stronger and more diverse. You and the other players may want to discuss character ideas with each other before the game to see how they might fit together as a team.

**Lone Wolves**

A “team” of lone wolves is a contradiction in terms. Five loners all wanting to go it alone and do their own thing can work in certain games (usually with heavy political machinations), but it is not typical of the superhero milieu, and tends to be more disruptive to the group spirit.

That said, the occasional lone wolf can spice up a team tremendously. The loner is often willing to bend the rules the most, and sometimes is the only one who will do what needs to be done. The GM must remember, however, that such diverse moralities may lead characters to spark conflict. This can provide a great opportunity for role-playing, but can also completely wreck a group if characters (playing by different GMs) are unwilling to compromise.

If your GM agrees to let you design a lone wolf, you might need to make small compromises to your character concept for the good of the game. You can’t always be doing your own thing, since it tends to monopolize the GM’s time and keeps you from interacting with the other characters. You should consider if your character really needs to follow a lead alone, or if he or she should share information with the other characters, and possibly invite one or two along.

Although you may wish to keep your character “pure,” there’s nothing wrong with metagaming occasionally, and making those compromises ensures everyone has a good time. Perhaps your character was a loner before he or she joined this team, but is now starting to care about teammates, and thus will be sure to watch out for them. If you really miss the loner aspect, you can always ask your GM to run a short solo adventure to keep in practice.

**Team Origin**

Where does the team come from? While it is certainly possible for a diverse group of heroes to meet up and decide to band together, it is far from the only origin for a supers team. Consider some of the following possibilities, and talk with the other players and the GM about the origin of the team.

**Common Origin**

The heroes may have all gained their powers from the same source. It could have been an accident in which they were
TEAM OBJECTIVE AND OPERATIONS

Teams often form to pursue common goals. While these are crime fighting and public safety for most hero teams, the characters may have additional goals in common. Perhaps they all particularly support youth causes and help to run a school for wayward youth (with or without superpowers). Maybe they are focused on environmental causes, and consider fighting polluters and despoilers of the environment part of their fight for justice (which may place them at odds with the authorities). Maybe they all want to investigate the mystery of their origins (which may be connected in some way).

COMMON PATRON

An outside force (usually an NPC) may choose to assemble a team of heroes and direct them toward particular goals. The team’s patron can range from a heroic teacher or mentor to a government agency, cosmic being, wealthy sponsor, or anyone else the GM deems suitable. Usually the patron is reasonably trustworthy, but sometimes the heroes may have misgivings, particularly if the patron is mysterious or secretive. Sometimes teams break with their patron and go off on their own direction, starting a new chapter in the campaign.

FAMILY TIES

Some or all of the members of a hero team may be related, giving them strong ties. As they say, you choose your friends, but you can’t choose your family. The heroes may be siblings or cousins; two (or more) of them might be married. They might all be descended from heroes of previous generations who have grown up together, or could even be multiple generations of the same family, with older heroes mentoring and teaching their younger protégés (and learning a few things from them in the process).

COMBINATIONS

Finally, some teams feature a combination of the above factors. They may be family members with a common origin, united by an elder member of their family for a common purpose, for example. Players should look for opportunities for their characters to get together, and should consult the Game Master on any requirements of the campaign in that respect.

TEAM NAME

Just like your hero’s name, a team’s name is important. It embodies the essence of the team’s spirit and since you are going to hear it over and over again during the campaign, the name should be meaningful.

Team names are often short and punchy, labelling who the heroes are or what they do. For example, the Guard is a premier hero team that safeguards the world from various threats. On the other hand, the Unouchables are renegade heroes who operate outside the law. Their name refers to their ‘outsider’ status as well as to the way in which they always seem to slip away when the law closes in on them. The Order is a team that works for the government; its name speaks of law and discipline over safety and protection.

In the comics, heroes and teams often get their names from the media, but you cannot count on that happening in your game. It helps to talk over some ideas for team names with the other players and the Game Master in advance and at least develop some ideas on which you can all agree. Of course, it can also be fun discussing what the team’s name will be in character amongst the heroes!

TEAM OBJECTIVE AND OPERATIONS

What is the team’s purpose and, just as importantly, how is the team going to achieve that goal? Most superhero teams get together to fight crime and injustice, but there are many different ways of doing so, and not all methods suit all characters equally.

Will the team have any particular objectives beyond fighting crime? Will the team focus its efforts on a geographic area (such as a city, state, or nation) or go wherever they are needed? The latter might raise some questions of jurisdiction and interfering in the affairs of foreign governments. Will the team seek the sanction of a government or organization like the United Nations?

RULES AND REGULATIONS

For a group to function properly, it needs rules. A team may have anything from a formal charter and bylaws to informal agreements about how certain things are handled, depending on the preferences of the members. A group that operates under the auspices of an official organization like the government is more likely to require formalized rules than an informal alliance or gathering of heroes.

What are the group’s rules? Is there a formal ‘honour code’ of conduct? Certainly, the heroes are expected to respect and uphold the law, but what about when they don’t? What are the group’s views on actions such as using lethal force, interfering in political or social matters, accepting rewards, and dealing with defected or captured criminals? Do not let discussion of the group’s rules turn into a dull debate on the pros and cons of lethal force, but keep some of these questions in mind, since the group may face them in the course of the campaign.

TEAM PROPERTY

One of the prime reasons for establishing a team is the pooling of resources. A team of heroes can more easily establish a headquarters, as well as build or acquire group equipment, vehicles, crime files, computer systems, and other useful tools. Of course, these things require money. Do any of the heroes in the group have significant ranks of the Wealth Attribute? If not, then the heroes may have to look elsewhere for charitable giving. The GM may provide a wealthy NPC patron, or the team might go looking for one. Alternatively, the government might offer to fund it (possibly in exchange for making sure it operates ‘by the book’). The group might even take over a villain’s old lair and equipment!

If the team has the option of choosing its own headquarters, where will it be? Many superhero teams have their headquarters in or near a major city, like the Guard’s Olympus Tower in Empire City. This has the advantage of being close to the action and easy to reach for the heroes to travel anywhere in an instant.

Other teams do just the opposite, and place their headquarters as far from civilization as possible: atop a mountain, in the Antarctic, at the bottom of the ocean, in orbit, or even on the Moon. This gives the team a measure of privacy and security and the public additional safety, but also means that the members are farther away in a time of crisis. Of course, this may not be a problem for heroes who can travel great distances quickly.

Transportation is a team’s next concern. How does it reach trouble spots around the world (or perhaps even farther) from headquarters? For local matters the heroes probably don’t have much trouble patrolling, though it may be tricky for those without any special movement abilities of their own. A group may have a member capable of transporting the others, but that is not always convenient. Relying on one hero may prove problematic if the group’s ‘taxi service’ gets knocked out or decides to leave the team.

A hero team often has one or more vehicles for getting around quickly, such as a state-of-the-art supersonic jet or hovercraft. It might even have a starship capable of faster-than-light travel. Additionally, the team may have teleportation platforms or even transport portals that allow the heroes to travel anywhere in an instant.

Your team should also consider more basic equipment than bases and vehicles. For example, tiny radio communicators allow team-members to stay in contact and co-ordinate over a distance. Palmtop computers can store information and provide access to the team’s information resources. Members might wear armoured uniforms or special protective gear, even headgear in combat. The GM may require the characters to assign ranks of the Gadgets Attribute (page 25) to cover any team equipment it wishes to use, or may provide it to the team without cost.

TEAM TACTICS

One of the other main benefits of a team is its ability to work collectively and co-ordinate its efforts. Sometimes in the comics, the only way the heroes can overcome the villains is through superior teamwork and tactics — tracts the unruly alien villains usually lack.

Hero teams often use code words to designate tactics and manoeuvres they develop in advance. Your team members can do the same, creating special manoeuvres and sign language to confuse and frustrate the villains. Some possible team tactics to consider include:

COORDINATED ATTACK

Multiple team members hit the same opponent in the same location simultaneously, hoping to overwhelm him or her defenses. This tactic is a great way to gain an advantage over a villain who has exceptional defensive powers. See page 54 for game mechanics information.

FASTBALL

A strong character throws a team member at the opponents as a ranged attack, allowing a hero who cannot fly to enter melee combat with a flying or distant opponent.

FIRE IN THE HOLE

A warning code word to let teammates know your character is about to unleash an attack that affects everyone in the vicinity, such as an area attack.

PILEDRIVER

A fast character grabs an opponent and flies or runs him into the attack of another character. A variation is teleporting an opponent to the air and dropping him, or teleporting the enemy directly into the path of a teammate’s attack.

SNARE ATTACK

Part of the team keeps the villains distracted while the sneaky characters, or ones with indirect attacks, get the drop on their opponents from a hiding place.

TEAM ARCHETYPES

Like heroes, teams in the comics tend to fall into broad categories. Examine the ones included herein and give some thought to what category best suits your team.

FANTASTIC VOYAGERS

While the heroes fight powerful menaces and alien invasions, they are primarily explorers and adventurers rather than crime fighters. They visit lost lands and explore alien dimensions, travel through space and encounter civilizations at the centre of the Earth. Along the way, they frequently encounter threats to their world and must work together to stop them since they are the only ones who know about it. At least some of the heroes in this team are scientists, fascinated by the unknown.

GOVERNMENT OPERATIVES

The team works for the Man. It might be attached to a government agency like the FBI, CIA, or the Army or it may belong to a special agency like the Order (page 153). The government sponsorship may create a world in which the national “superpowers” are not based on nuclear capacity, but by the size of their superteams. In some campaigns, the team may extend beyond one nation. Perhaps the United Nations has its own superteam to enforce international law and help create world peace.

HEROES FOR HIRE

Who are you gonna call? They may be working for charity or for profit, but these heroes are for hire. The team may be organized like a mercenary unit or a high-priced law firm, accepting almost any task, from freeing a third-world nation from a superpowered dictator to appearing at major black-tie media function (either as security or celebrities themselves). More altruistic heroes look down on them as mercenaries, but nobody can deny that these individuals get the job done … with a money-back guarantee!

HIGH SCHOOL HEROES

The heroes are young — teenagers or twenty-somethings — and usually rookies at the hero game. They have just recently gained their powers and are not taken seriously by adults (including adult heroes). They often hide their true abilities from adults and seek the company of their peers,
which brings them together. They may deal with street-level threats while muddling through the difficulties of high school, although the fate of the cosmos might one day rest in their hands.

### 5. Be a Team Player

Silver Age Sentinels focuses on the adventures of a team of superheroes: the player characters. It is a lot easier and more fun for everyone if (not all) of the player characters are team players. There can still be room for the occasional loner or antisocial character, but it is difficult to create a team of them. If you want to play a character you think will have difficulty working in a team, talk to the GM about it, and be prepared to change your concept if necessary.

### 6. Don’t Get Caught up in the Rules

The rules of Silver Age Sentinels exist to give you a common language for playing the game — not a topic for arguments. Learn the basics of the rules, but let the GM worry about the exact modifiers and rulings. If another player has a rules question, let the GM answer it. If you have a rules question or an issue with the way the GM handles something, try and wait until a break or after the game to ask about it, to avoid disrupting the flow of the game. Focus on your character and enjoying yourself, not the rules.

### 7. Don’t Take Things Personally

Bad things sometimes happen to the heroes. It may be an unlucky roll of the dice or part of a villain’s scheme. Heroes in the comics often come into conflict with each other as well, by either competing to hone their abilities or due to a misunderstanding. None of this action is directed personally at you, although it may come from the Game Master, another player, or a fellow player. If you believe that a fellow player or the GM is being malicious toward you, talk to him or her about it.

### 8. Trust the Game Master

There is an unsaid agreement between the players and the Game Master: the GM agrees to provide a challenging and entertaining story for the players and, in return, the players agree to trust the Game Master’s judgement. Don’t second-guess your Game Master, argue with him or her during the game, or assume that the GM is out to get your character. Even when the GM assumes the role of the bad guys, he or she is still on your side.

### 9. Provide Constructive Feedback

Discuss the progress of the campaign with your fellow players and the Game Master regularly. Don’t be rude or mean, but be honest about how you feel. If you think something works well or is particularly fun, let the GM know so he or she can include it in future games. If you dislike an aspect of the game, it is better to bring the matter up in discussion and reach a resolution than getting angry and stewing over it. Your GM and fellow players cannot improve unless you provide helpful criticism. Conversely, be willing to accept constructive feedback from others and work together to make the game more fun for everyone.

### 10. Network with Other Players

Many thousands of gamers around the world play superhero RPGs and we provide several ways for you to discuss ideas with them. You can join our Silver Age Sentinels email list by sending a blank message to silverage-subscribe@yahoogroups.com. You can also visit our company message boards (featuring an Empire City Shared

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### Shields of Justice

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GAME MASTERING SUPERHEROES

As Spider-Man once said, “With great power comes great responsibility,” and the greatest responsibility in a Silver Age Sentinels game is the job of Game Master (or GM). As Game Master, you create the villains, plots, and situations that challenge the heroes. You take on the roles of all of the other characters in the story, resolve actions using the game rules and adjudicate rules questions that arise during play. This chapter provides the suggestions and guidelines you need to be a Silver Age Sentinels Game Master and run dynamic and exciting games of your own.

GAME MASTERING BASICS

You, as Game Master, fill many roles, handling all the parts of the game that the players do not. These roles can be broken down into four main areas: creator, actor, narrator, and referee.

CREATOR

You are responsible for creating the world in which the heroes have adventures, from the villains and supporting characters to history, geography, and current events. It requires great effort, but many superhero worlds are similar to our own, and so a lot of the setting information already exists. We have also given you a head start by providing a ready-made superhero world — the Empire City world setting — in Chapters Eight through Ten. You can use this world as a setting for your Silver Age Sentinels adventures, or just as an example of how to create your own superhero world.

For more on creating superhero worlds, see World Building (page 50).

ACTOR

You play the roles of the various non-player characters (or NPCs) in the game, including the major villains, the mayor, the police chief, the heroes’ love interests, and anyone else the heroes might encounter. Keep the NPCs’ goals and motivations in mind, but also focus on keeping the game fun for everyone.

NARRATOR

You also narrate events in the game, describing to the players everything that their characters see, hear, touch, taste, and smell. A good GM provides players with enough descriptive information for them to understand their characters’ surroundings, but not so much that it slows down the game and turns it into a droning monologue of “flavour text.” For example, you might say to one player:

“You mighty patrol has been uneventful. The city is peaceful, its glittering lights shining downtown. You pause for a moment on a low rooftop, some ten stories up, watching the city skyline. Suddenly, an alarm rings out and you hear the distant sound of gunshots coming from several blocks away!”

You have explained to the players where they are, what they are doing, and placed them in an active situation. The players may ask for clarification about your description. How many gunshots do they hear? Where exactly in the city are they? How late at night is it? Answer their questions to the best of your ability, while encouraging them to take action.

While providing narration for the players, try to avoid assuming actions or feelings on the part of their characters. For example, in the above description, do not end with “…the sound fills you with fear, so you leap into action, rushing toward the commotion!” Each player must decide their own character’s actions. Similarly, do not tell players how their characters feel about a particular NPC unless there is some outside force imposing those feelings. Rather than saying, “you take an instant dislike to him,” when a character is dealing with an unpleasant NPC, you might try “he just does not seem very likeable.” Better yet, simply play the NPC as unpleasant and rude, and the characters will start to dislike him naturally, without any prompting from you.

REFEREE

Finally, you apply and interpret the game rules and answer any rules questions that arise during play. You make the necessary rolls for NPCs, apply the effects of characters’ Attributes and actions, and use the rules given in Chapters Two through Four to resolve conflicts during the game.

DESIGNING ADVENTURES

As Game Master, you are responsible for creating and running adventures for the players. A Silver Age Sentinels adventure can feature any story you can imagine, although there are certain common elements you will probably want to include. When you are designing an adventure, take a look at the different components in this section to see if you have covered them all.

PRE-ADVENTURE CHECKLIST

Before you even begin planning the adventure, take a moment to review the selected pre-adventure item in this section:

GETTING THE TEAM TOGETHER

If this is your group’s first Silver Age Sentinels adventure, you must consider how you are getting the player characters together as a team. Is this adventure that team’s origin story? If so, what force motivates them to band together (and, more importantly, to stay together if you are going to run a campaign)? It can be something as simple as various solo heroes teaming up to fight a powerful menace or as complex as a series of events that draw the characters together by playing on their individual interests and goals. Eventually, the heroes realize that they have a common goal they can achieve by working together.

If the heroes are already a team at the start of the first adventure, you do not need to bring them together. You can either make the team’s origin part of the campaign’s backstory, or you can tell it later as a flashback (see Flashbacks, page 85).

This option helps start the campaign quickly, although it can deprive players of the experience of their heroes meeting for the very first time.

In comics, when heroes first meet, there is often a fight (see Classic Bits, page 96). Some fun inter-group rivalries can arise out of the team’s initial get-together.

DANGLING PLOT THREADS

If this is not your first adventure, examine your notes from the previous sessions and highlight any dangling plot threads or unresolved actions. Are some of the heroes still looking for the villain who escaped a couple of adventures ago? Perhaps they can pick up on some leads. Is one of the characters still searching for her missing father? Is the team still having trouble with their government security liaison? Moving these plot threads along can give a sense of continuity to your campaign and keep players interested in coming back for the next game, just so they can see what happens next.

If you ended your previous adventure on a cliffhanger (see Cliffsingers, page 81), you need to decide how you are going to resolve it. Alternatively, you can leave it up to the players to devise a solution. It is usually best to have some backup in mind, just in case the players are stumped by your cleverness and do not have a way out.

HERO DEFECTS

Review the heroes’ character sheets and take note of any Defects they have that might influence the current plot or spark ideas for a new adventure. Has it been a while since someone’s Nemesis showed up? Maybe it is time he or she put in an appearance. Is one hero literally a “fish out of water?” Consider an underwater adventure to spotlight the hero’s abilities or, conversely, an adventure set in a desert to challenge the character to use his abilities in new and creative ways.

NOW FOR SOMETHING DIFFERENT

Finally, look over your previous adventures for patterns. Are you running a lot of stories where the heroes get into slugfests with a group of villains? Are the adventures all about stopping plots for world-domination? If so, look for something different with which to confront the heroes, such as an alien invasion, a visit to a far-off and exotic place, or a more low-key “day in the life” type of story. Adding variety helps keep the campaign fresh and interesting for the players.

Keep track of any requests your players make for particular kinds of adventures. A player may specifically ask you to run a scenario focusing on some aspect of the player’s hero, or they may simply bring up ideas in the middle of a game, saying “hey, wouldn’t it be cool if?…” Any time players say that, whether they know it or not, they are asking for a particular type of adventure; you should consider including a related plot in a future session.

THE THREAT

The centre of most Silver Age Sentinels adventures is the threat the heroes must overcome in order to keep the world safe. The threat is most often a villain, but it may also be a natural disaster, an alien invasion, a political situation, or some other event that endangers the safety and well being of the people under the heroes’ protection.
A supervillain typically hatches a plot and the heroes must put a stop to it. The exact nature of the plot depends on the villain and the villain’s motivations (see Bring on the Bad Guys, page xx, for more on villains). Some villains may seek world-domination while others are motivated by greed, vengeance, or even the desire to systematically destroy everything around them.

Other threats are less personal, but no less dangerous. Heroes may be asked to protect a city from fire or flood, or to help with the relief efforts following a natural disaster. Some threats also lead into others; a natural disaster may only be the prelude to a villain’s plot to blackmail the world, for example.

If you are stumped for ideas, check over your previous adventures and confront the players with a threat they have never faced. Some sample threats are included below, with an indication of which Empire City setting villain could be the source of the trouble.

**Assassination**
Someone — likely an important social or political figure — is targeted for assassination. The assassin may be a supervillain or even a group of supervillains, hired to do the job or acting according to their own beliefs and goals. The assassin could also be a brainwashed innocent, a shapeshifter, or a double agent. For a twist, it may turn out that the target is the position of protecting one villain from death at the hands of another. Villain behind it all: Bloody Mary.

**Cosmic Crisis**
The threat affects the very fabric of the universe. It may be a dimensional portal, a temporal disturbance, escalation in a war between Heaven and Hell, a major space battle fought in Earth’s solar system, or even the impending destruction of the universe. Anything the GM dreams up can fit in this category, so long as it is big. Villain behind it all: Red Minstrel.

**Disaster**
A not-so-natural disaster, usually caused by a villainous force, threatens an area. This can include avalanches, earthquakes, fires, floods, hurricanes, landslides, tornadoes, volcanic eruptions, etc. Disasters can also include man-made disasters such as oil or chemical spills, nuclear reactor meltdowns, scientific lab accidents, and others. The heroes must avert or contain the disaster. Alternatively, the disaster may strike without warning, and the heroes are left to deal with its aftermath. For example, after an earthquake, trapped victims need rescuing, buildings need stabilizing, and fires need extinguishing. Villain behind it all: General Winter.

**Invasion**
An army invades a peaceful city or nation. It might be a hostile foreign country (perhaps under the control of a supervillain), aliens from space or another dimension, creatures from deep under the Earth or from the depths of the ocean, demonic hordes, or any other force the GM can imagine. The heroes have to hold off the army and put a stop to the invasion. Alternatively, the villain army may infiltrate society slowly, and undermine the safety and security of a nation or the world. Villain behind it all: Jade Naga.

**Kidnapping**
A victim is kidnapped, either for ransom or because of something that they possess or know. The victim may be someone important to one of the heroes, like a Significant Other (see page 48). The kidnapper may be a villain or team of villains hired to do the job or working for their own purposes. Villain behind it all: Bloody Mary.

**Theft**
A supervillain typically hatches a plot and the heroes must put a stop to it. The exact nature of the plot depends on the villain and the villain’s motivations (see Bring on the Bad Guys, page xx, for more on villains). Some villains may seek world-domination while others are motivated by greed, vengeance, or even the desire to systematically destroy everything around them.

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**Personal Danger**
The threat is directed specifically at one or more of the heroes. It might be an old nemesis out for revenge, an assassination or kidnapping attempt on the hero, or a vindictive politician or media personality. You could devise the threat from the hero’s background, Defects, or Attributes. Villain behind it all: Jonas.

**Rampaging Monsters**
Similar to an invasion, but usually smaller-scale. A creature or swarm of creatures go on a rampage. It may be a single giant monster (see page 96) or a horde of smaller monsters (like doomsday robots or zombies). The monster’s sole purpose is usually destruction, but they may only be a diversion for some other threat. In some cases, the monsters’ intentions are misinterpreted. They may normally be peaceful, but spurred up by the actions of the supervillain or human negligence, such as the pollution of their home environment. Villain behind it all: Iron Duke.

**Terrorism**
Terrorists target a place, usually one of cultural, financial, or political significance. They may plan to blow up a building or monument, release a biological or chemical weapon, or perform some other act of terror. The wake of a terrorist attack is a disaster with which the heroes must cope. Villain behind it all: White Banner.
A villain plots to take over the world. This may be through mind control (subtle or overt) or blackmail, often using some kind of “doomsday weapon” to force the entire world to surrender. Other threats, like disasters and rampaging monsters, may be “tests” of the villain’s power, while assassinations, kidnappings, and thefts may be preludes to the ultimate plot. Villain behind it all: Kreuzritter.

**The Plot**

The plot is the series of events that happens in the adventure, revolving around the central threat and conflict with it. Naturally, only some of the plot can be known in advance, since the actions of the players and their heroes define much of what happens in the adventure. Do not become too attached to a particular scene or event in your plot, because it is quite likely the players will do something completely unexpected. Think of the initial plot as an outline for a comic book story that you and your players are going to create together at the gaming table.

You should firmly understand the threat, as well as the motivations and goals of the various NPCs involved in the adventure. Know what will happen if the heroes do nothing or otherwise fail to intervene. Then consider some contingency plans for how the NPCs do when the heroes do interfere, and allow the rest of the plot to unfold during the game, based on the heroes’ actions.

Do not rest your plot too heavily on players making the “right” decision. For example, if the players are presented with certain clues that point toward a particular villain’s involvement, they might jump to the wrong conclusion and go rushing off in another direction. The key is to gently put them back on the right track without forcing their actions (see Troubleshooting, page xx, for some tips on this). Conversely, you can retroactively rewrite your plans, decide that the conclusion reached by the heroes is actually correct, and proceed from there.

**The Call to Action**

In order for the heroes to deal with the adventure’s threat, they have to become aware of it. A threat that gives no warning before it strikes is not a suitable threat. Instead, the real threat of such an adventure is dealing with the aftermath.

Heroes can learn about a threat in a number of ways. They might pick up clues or hints in their own routine investigations and patrols. For example, one hero might run across the theft of certain high-tech components, while another is investigating the disappearance of a prominent scientist. Putting their facts together they discover the components belong to a powerful weather-control device the scientist was working on, leading them to uncover the real threat of a weather-controlling supervillain (perhaps even the scientist, who faked his own kidnapping).

Alternatively, the authorities may alert a hero team to a threat based on information they uncover or as the threat happens. They may get warning from victims who believe they are targets of the threat, or even learn about it from the villain, who drops hints and clues to taunt the heroes and prove his or her own cleverness. Some villains will even announce their intentions openly, such as delivering an ultimatum to the government demanding they surrender or face the villain’s wrath.

Give some thought to varying the way that the heroes discover the threat in the adventure. If they have been waiting around their base getting calls for help for the past few adventures, maybe it is time they discover a threat or two on their own, or have a villain directly challenge them.

**Character Goals**

While designing an adventure, consider the personal goals of the player characters and use them as “hooks” to get the characters involved. The main hook you can use is that heroes will generally try to avert any threat to public safety, protecting the innocent from harm, but it helps if you can sometimes give an adventure a more personal touch.

What if an orphaned hero wants to find out more about his origins, and suddenly a mysterious villain shows up with the exact same powers as the hero? Could this be a relative of some sort, or the subject of a similar experiment or accident? What if the villain drops hints that he or she knows something about the hero’s origins? Most likely, the hero’s player is going to be a lot more interested in pursing that villain! Likewise, a heroine who has strong personal feelings about drug abuse is going to pay close attention when words reaches her about a new designer drug that is making the rounds on the street.

If you find that the heroes in your game do not have any personal goals beyond “truth, justice, and freedom,” you might want to talk with the players and encourage them to develop some. Characters will develop and change goals so be sure to adapt with them as the campaign progresses.

**Challenges**

The main challenge of an adventure is overcoming the threat, but there may be many smaller challenges to overcome along the way. An adventure that consists of the heroes stopping a single crime or catastrophe is not likely to take long. To provide a full few hours of entertainment, you need to stretch out the main threat by putting other obstacles in the heroes’ path along the way.

Challenges in an adventure can range from confrontations with other villains (or the main villain), mysteries, obseinate bureaucrats or government officials, minor accidents or disasters (possibly leading up to a bigger one), scouts for an invasion force, etc. Sometimes the heroes are only aware of the lesser challenges at first and learn about the main threat along the way. Remember the three basic conflicts: Man versus Man; Man versus Nature; and, most important for a dramatic superhero game, Man versus Himself.

Overcoming smaller challenges may be a part of developing a greater challenge. For example, a villain has built mind-
control transmitters in several places around the globe, intending to blanket the world with mind-control rays. He has also arranged to have his minions guard the secret projectors. The heroes must discover where the projectors are located (the first challenge) then deal with each of them in turn (the next several challenges), before finding the master villain’s secret lair and dealing with him or her (the main and final challenge).

**Important NPCs**

Maintain records that describe the non-player characters important to the adventure. This includes the villain(s), henchmen, supporting characters, and anyone else the heroes are likely to meet. You do not need to provide detailed game statistics for everyone, just the characters whose Ability Scores and Attributes are likely to be important, like the villain and anyone else with whom the characters will come into direct conflict. For the rest of the NPCs you can have some “generic” stats on hand, or just make up stats as needed during the game. Ability Scores of 10 are standard for average people. See the sidebar NPC templates in the appendix and the back of the book.

**Action!**

An important element of superhero adventures is action. If all of the challenges in an adventure involve the heroes just thinking or talking to people, it is likely to be a pretty dull adventure. There needs to be action to keep the adventure moving at a brisk pace and keep the players interested.

Action does not have to be combat, although, in the comics, it often is. It can be any physical challenge that gets heroes moving. Stopping a runaway train or chasing after comics, it often is. It can be any physical challenge that gets heroes moving.

Often the epilogue features the heroes standing together with the police, their government liaison, or some other NPC outside the ruins of the villain’s headquarters, recapitulating what happened and explaining any last little bits about the story.

You can play out an epilogue or use narration to tell the players what happens immediately after the climax of the adventure. For example, you may say, “After you defeat Alice, Queen of Hearts, the authorities show up to take her into custody. The identity of her employer remains unknown, but her target is safe, for the time being.” This particular epilogue leaves open the possibility that Alice’s mysterious employer will try again. Maybe the heroes can investigate who he or she is in a future adventure.

**Offbeat Adventures**

Occasionally it is a good idea to insert an offbeat or non-traditional adventure into the campaign, to keep things from getting stale. It might be a light-hearted comedic adventure to break up a run of serious plot arcs or a “day in the life” story that focuses on the heroes’ secret identities and their supporting cast. Perhaps the heroes’ minds are switched, allowing players to take the roles of each other’s characters for one story. It could be an opportunity for the players to assume the guise of some of the supporting cast members or even the villains for an adventure.

These kinds of adventures can be a welcome change of pace, so long as they are not overdone. In your pre-adventure planning, take a look over the sorts of stories you have run recently and see if you need to do something different for a change.

**Kepting Notes**

When running your Silver Age Sentinels campaign, keep notes about what happens during the adventure and write yourself a quick summary of events afterwards while they are still fresh in your mind. Make sure to include any dangling plot lines, subplots, and rules issues or questions that came up (and how you handled them).

Having detailed notes can prevent problems down the road, since they will help you keep all of your plot lines straight and remember what happened in previous adventures.

You can consult your notes during pre-adventure planning and, after a while, you will have a record of your entire campaign to read any time you feel like revisting the “back issues” of your game!
you can do to correct the situation. Sometimes players have bad days or just do not care for a particular adventure, but other times their expectations for the game are not being met.

The Character Story
Every character should have a “character story” — an overall theme that provides a plot hook for the character, getting him or her involved in adventures and offering the opportunity for growth and development. For example, Red Phoenix (page 137) has a character story about how she inherited her powers and her role as a spirit of justice. She is still adapting to her role, trying to live up to the legacy of those who came before her. There is the mystery of her missing armour and weapons. As she develops, she may become more comfortable in her role, more confident in her abilities. She may discover some of her missing armament (magnifying her Attributes or gaining new ones) and she may have to overcome certain challenges to prove herself worthy of the power she has been given. All these elements provide adventure hooks and chances for the character to grow.

What are the stories of your players’ characters? Encourage players to build their heroes with adventure hooks and room to grow, then use them in your adventures. The campaign will then be foremost about the heroes — the main characters in the campaign.

Spotlight the Heroes
If a Silver Age Sentinels campaign is like a comic book, then the player characters are the heroes of that story. Therefore, the focus of attention in the campaign should be on the heroes and their actions. This advice might seem like common sense, but a campaign can easily get caught up in events over which the heroes have little control, taking the focus away from them and putting it on the plans and actions of NPCs. If you have created a detailed and interesting setting, you are going to want to show it off, but do not do so at the expense of the heroes. The story is supposed to be about them. Likewise, be careful not to allow a particular player or character to dominate the plot. Some players may be more forceful than others, but try to give everyone equal time. In particular, make sure the specialities of the various heroes in the adventure. There should be objects for the strong characters to lift and break, shadows in which the skulkers can hide, mysteries for the detectives to solve, etc.

If you are finding a particular hero dull or uninteresting, mention this to the player and work together to develop the hero’s story further. Find hooks that make for interesting adventures or build a subplot around that hero to inject some more life and colour.

Challenge the Heroes
You should not make conflicts too easy for the heroes to overcome or else the players will end up just as bored as if you were ignoring them. The characters in Silver Age Sentinels are heroes, so they should encounter serious threats and overcome great obstacles. Think big and be sure to give the heroes a challenge. A bank robbery or other routine crime may be a challenge for a group of street-level or low-powered heroes, but it is only an appetizer for a group of more powerful characters.

Overcoming these conflicts is what being a hero is all about. If you make adventures challenging, then the players will have a real sense of accomplishment when they do finally succeed, rather than believing you handed their victory to them.

Let the Heroes Win
There should come a time in every adventure when the heroes have a real chance of winning. When it comes, you should be graceful enough to let them enjoy it.

Sometimes you may get too caught up in playing the villains … so much so that you start rooting for them. You create a masterful, fiendish plan, only see it dashed by a group of meddling heroes. When players unravel your clever idea, or concoct an equally clever one, there is a temptation to snatch victory away from them. When your favourite villain is on the ropes, you may wish to ensure he gets away or is not actually defeated. Do not give in to it! While the players must be challenged, do not cheat them of their rightfully earned victories. If you deny the players even the occasional victory, then the campaign becomes tedious since the heroes face nothing but setbacks all the time.

Take a Break
If you find yourself “burning out” because of stress, the demands of everyday life, or simply because you have run the game for too long, you only have one clear choice: take a break. Know that the campaign “has hiatus” for a while and run something else or, better yet, let a player run a new game and give you a chance to play! When you feel like your creative batteries have been recharged, come back to the game with renewed energy. This solution is much better than allowing the campaign to drag and become a chore.

Handling the Rules
Part of the Game Master’s job is handling and interpreting the various rules in a game of Silver Age Sentinels. The rules of the game are fairly simple — of the “rules light” variety — but players have a way of putting their heroes in situations the game’s designers did not contemplate. No rules system can take every possible situation into account; Silver Age Sentinels purposely leaves many aspects of the rules open for interpretation. You, as GM, ultimately must make the calls.

Rules Questions
Questions about the rules will arise during games and you must resolve them. They may be questions about how a rule works, what rules apply in a particular situation, or how to handle an unusual situation or application of a rule.

Become as familiar with the rules of the game as you can. Do not commit them to memory, although they will become familiar to you in their own way there the more frequently you play and run the game. Read through the rules thoroughly at least once before running the game, however. If you can, run a couple of solo test combat using the characters in this book or ones of your own creation to better understand how the game plays.

When a rules question arises, take a moment to handle it and make your answer as clear as possible to the players. Whether you play the game, you are likely going to need to consult the rules more often, until you and the players understand the D20 System and its nuances. You may prefer to ask one of the players to look up rules for you during the game so you can focus on the story.

Most situations in Silver Age Sentinels can be adjudicated without dice, or with a simple ability score or Skill check against an appropriate DC. When in doubt, ask a player to make a ability check for the character and that suits the situation.

Sometimes during the game you will make a “GM’s call,” where you say, “this is how I want to handle it for now.” Ask the players to respect your ruling and move on with the game. If necessary, you can talk after the game about the ruling and how to best handle similar situations when they arise in the future.

House Rules
Every gaming group tends to develop its own set of "house rules" over time. These are modifications (or clarifications) of the game’s rules or specific rules about conduct at the gaming table. House rules should make the game a more pleasant and enjoyable experience for everyone, and the players and the Game Master should agree upon them in advance.

Let the players know if you have changed any of the game’s rules (see Changing the Rules, see right column or if you are using any of the optional rules in your campaign. If the players have any concerns about these rules changes, discuss them and come to a compromise, if necessary. Record any rule changes and make a handout for the players, so everyone knows the rules, which will minimize disputes.

RPGs, like any other rules-based activity, have "house rules" that are understood by the players. House rules must be created and decided upon by the players and the GM. House rules should make the game a more enjoyable experience for everyone.

Making Mistakes
Sometimes you may make a mistake, whether it is misinterpreting a rule or not recalling an important fact about an NPC. If the mistake occurs during the game, own up to it, do what you can to correct it, and move on. It is much better to tell your players, “oops, I made a mistake,” than to try and cover it up or, even worse, refuse to admit it and allow the game to suffer because of it.

Most mistakes are not likely to make much difference in the game. If a mistake does result in serious consequences
(such as the death of a player character), you can either choose to reverse the problem — changing history and saying it never happened — or you can redrape it in a future adventure. Perhaps the heroes get an opportunity to fix the mistake, or even to travel back in time and change history themselves, in order to “right the cosmic balance” by preventing an event that should not have happened.

**Conflict Between Players**

Although Silver Age Sentinels is a game about teamwork and co-operation, conflict may arise between players in your group. Note this is not conflict between characters, which can be interesting and fun, but a conflict between the players that threatens to spoil everyone’s enjoyment of the game. If a conflict develops between two or more of your players, discover what it is and settle it through some mutually agreeable compromise. Make it clear to the players that they should keep their personal disputes out of the game. If they are incapable of doing so, or settling matters, then ask one or more of the difficult players to leave the game. Most problems can be solved long before that becomes necessary, however.

In the case of conflicts over events happening in the game, remind the players that it is just a game and the goal is for everyone to have fun. If an in-game conflict is not enjoyable for a player, try modifying or eliminating it. If there is conflict between groups in the game, find out what it is and settle it by changing the campaign’s plot or adding some house rules that address the issue.

**Power Abuse**

Characters in Silver Age Sentinels have tremendous powers. Oftentimes, they can literally move mountains and change the course of history. In the comics, heroes almost always act with the utmost responsibility and restraint, but there is no guarantee that players will do the same. Sooner or later, someone will decide to see just how far he or she can go with their character’s superhuman powers. While you should encourage player creativity, there are some uses of powers that are either inappropriate to the superhero genre or likely to ruin everyone’s enjoyment of the game, if they are permitted. In some cases, you need to step in and politely, but firmly, refuse to allow them. For example, it is certainly possible to create a character able to control the minds of everyone on Earth with sufficient rank of the Mind Control Attribute and the Area, Range, and Targets PMVs. Does that mean you have to allow such a character in your game? No. In fact, you probably should not. Tell the player “I do not think that idea works for our game” or “I do not think that Captain Amazing would really do something like that, do you?” A gentle reminder is usually enough to dissuade most players, especially if it is for the good of the campaign as a whole.

In cases where players create abusive powers or characters, you can simply ask them to drop or redesign them to fit the campaign. There is nothing wrong with saying, “your interpretation of that Attribute is simply too powerful for this game” and setting limits on what the heroes are capable of accomplishing. Alternatively, when an abuse of power happens in the game, you can confront the players with the consequences of their actions. How do the NPC heroes in the world react to a “hero” who uses his powers for personal gain, or who kills villains with cold blood? The cold disdain (or open hostility) of respected NPC heroes may encourage players to alter the way they play.

**Getting Back on Track**

No adventure plan survives unchanged after contact with the players, who do the most unexpected things … some of which can derail a planned adventure. Sometimes all you can do is go with the flow and follow where the players lead you. If you have a good grasp of the setting and characters for your game, you should be able to improvise and deal with most digressions from your plot. The players may even provide you with some ideas and opportunities you had not originally considered.

Other times, when an adventure is diverging wildly from the story, you may need to nudge things towards the best direction. The trick is to do this without the players realizing, since the ideal adventure leads the players as little as possible. Fortunately, there are a number of ways to guide wayward players back in the right direction.

**Give Them a Clue**

Villains are notorious for taunting heroes with clues about their fiendish master plans. If the heroes wander away from the plot, have the villain drop them a hint like a riddle, a sudden attack, or a threatening message. A decent clue can put the heroes hot on the villain’s trail again.

**Suddenly Insight**

Provide a more direct clue using the heroes’ abilities. A psychic or mystic hero might have a vision or flash of insight, or a skilled detective might piece together certain clues. Heroes with enhanced senses may pick up on clues others failed to notice, while a telepathic hero might sense a stray thought or “psychic impression.”

**NPCs**

If all else fails, you can have an NPC guide the heroes in the right direction. The best way to enact this is to have the heroes come to the NPC’s rescue, rather than the supporting character solving the problem. For example, a reporter friend of one of the heroes follows up on some leads and stumbles across a vital part of the villain’s plan. She has just enough time to get off a panicked phone call to the hero before being captured by the villain’s minions. Suddenly, the heroes are off to the rescue and the adventure is running smoothly again.

**Creating a Campaign**

Creating a Silver Age Sentinels campaign may be as simple as running one adventure after another. There is an almost limitless number of different stories you can tell with Silver Age Sentinels, and some campaigns are better suited to some gaming groups than others. This section looks at the major choices that go into building a successful adventure series.

**Connecting Worlds**

Gaming groups might play more than one Silver Age Sentinels campaign, even gaming in multiple settings each week! These campaigns can be set in different worlds and times, or they can all take place in the same setting — a “shared world” similar to the worlds of the major comic book companies.

For example, you might start a campaign, outline the world to the players. Eventually one of the players decides to run a campaign as well. Instead of creating a new world, he or she can take a different part of the setting and, with the group’s permission, sets her new campaign there. Eventually, a second player may start another campaign in a third city. You may decide to put your campaign on hiatus and do a mini-campaign set in yet another city, and so forth. In this way, the group reaches out the world and the various campaigns can build off of each other. Heroes in one city can hear about the activities of those in another city, and villains and NPCs (or even player character “guest stars”) can move between campaign, just like in the comics.

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**CAMPAIGNS, MINI-CAMPAIGNS, AND ONE-SHOTS**

A role-playing game can range from a brief one-shot adventure that takes a few hours to play to a lengthy campaign that can run over many sessions for a period of months or years. The story pacing and plot depth of a campaign is different from that of a mini-campaign, which in turn differs from that of a one-shot adventure.

**Campaigns**

A campaign usually has a vast or epic scope with a number of shorter plot arcs that weave together to reveal the greater story. The characters have time to develop unique personalities as they are faced with challenges to their bodies, minds, and souls. The characters can also learn new Skills and Attributes and establish lasting relationships with NPCs. In a campaign, the players have ample time to explore the various aspects of the world that the GM has created. Additionally, antagonists will come and go over the course of a campaign as they are defeated, destroyed, or reformed by the characters.

The GM should establish the outline of a plot for the beginning of the campaign before play begins, but the middle and the end of the story will be largely determined by the interests and actions of the characters.

**Mini-Campaigns**

A mini-campaign is a single story arc that usually takes place over 4-8 gaming sessions. The characters may not develop much over the course of a mini-campaign since the plot only spans a few days to a few weeks. The antagonists are often present in every session with the major villain, if any, usually surviving at least until the final climactic conclusion to the story arc. Mini-campaigns require a greater plot structure than an open-ended campaign, and thus the players are required to focus more on the story and less on their own characters.

The GM should know where the characters will start (the beginning) and where they should go (the middle), but the closure at the end of the story is heavily dependent on the choices made by the player characters during the game.

**One-Shot Adventures**

A one-shot adventure covers one single story idea in a 3-8 hour gaming session. These adventures are frequently run at conventions and for demonstrations at game stores. The characters are unlikely to develop much during an adventure because the story only spans a few hours to a few days. To maintain a high level of intensity during the game, the role-playing of character personalities is often sacrificed for dramatic action and conflict. In order to finish the adventure in one session, one-shots are often highly structured and only offer the characters a limited number of choices for each dilemma that they face. Most GMs usually script the plot to establish the beginning and middle of the story, and have a rough outline of the story ending that can be influenced by the players’ actions (for example, will the villain win, lose, or escape?)

The GM’s decision on whether to run a campaign, mini-campaign, or one-shot adventure should hinge on a number of important factors:

- Does the scope of the GM’s ideas require a minimum number of game sessions to complete?
- How much time are the players willing to commit to the game?
- Is the game introductory in nature, or is it for experienced players? Will it run at a gaming convention with people who have never met before or with players and a GM who are familiar with each other?
- How much role-playing and characterization is desired for the game?

**Scale**

The “scale” of a campaign describes the importance of the heroes to the world as a whole, from relatively obscure to vitally important. Heroes are the most important people in the campaign, but not necessarily the world.

**Major Heroes**

The player characters may be the most powerful, the most experienced, or the most respected heroes in the world — or all of the above! They may also be the only heroes in the
world, or the only ones capable of really making a difference. Everything these heroes do matters, and they are likely to die doing so — a lot of them might do so because they are so important. Likewise, a great deal of responsibility rests with them. If they cannot handle a problem, then there is nobody else who can.

**STANDARD HEROES**

As the name suggests, the characters are not the only ones in the world, although they may be the only ones in their region. Perhaps they are defenders of a major city or small nation. Their actions are important and their absence is sure to be noticed, but there may be other heroes who can take over if they fail or something happens to them.

**MINOR HEROES**

These folks are the “farm teams,” often made up of younger or less-experienced heroes, trainees, and those just starting out. They have not earned a major reputation, though they have the respect of some people. They may be up-and-coming heroes of tomorrow or possibly heroes who are past their prime and fading into obscurity.

**OBSCURE HEROES**

These heroes are best reserved for tragic or humorous games. These are the real “second-stringers” to which nobody pays much attention. It may be because their powers are nearly useless (like becoming invisible only when nobody is looking), because their costumes and code-names are silly, or because they simply do not have what it takes to be major heroes. A group of obscure heroes trying to make a name for themselves is a staple of comedic superhero stories. Obscure heroes can also show up as has-beens or washouts in a more gritty and realistic superhero campaign.

**SETTING**

Comic books have used settings from ancient history, the modern day, the far future, and distant worlds. Silver Age Sentinels games can take advantage of all these settings and more. Nearly any place or time is a potential setting for your campaign.

**FANTASY WORLD**

The opposite of the futuristic setting is the fantasy world, where technology is primitive (usually medieval at best) but wizards command powerful magic. This world might be Earth in the distant past, when magic ruled, or it could be the distant future, after the collapse of technological civilization and the rise of magic to replace it. Alternatively, it might be an Earth-like world in another dimension altogether, possibly connected to a more modern superhero world (for crossover purposes). Heroes in this setting may be a member of one of the many traditional fantasy races: elves, dwarves, hallings, dragons, etc.

**FAR FUTURE**

The far future offers a ray of hope. Humanity has spread amongst the stars, possibly encountering many alien races. An interstellar civilization travels between worlds at faster-than-light speeds. Heroes in the far future are often from alien worlds. They may be protectors of a particular planet or star system or they might travel the universe on board a spaceship, righting wrongs and giving aid where it’s needed.

**GOLDEN AGE**

The Golden Age setting is roughly from 1935-1945 — the end of the Great Depression to the Second World War. This is the era where comic book heroes got their start in 1939, before they pleased thrilled to the adventures of heroes in pulp magazines. Golden Age heroes are not usually as powerful as their modern day counterparts (although there are some notable exceptions) and the tone is generally more heroic and straightforward.

**HISTORICAL, VICTORIAN AND GASLIGHT**

The Victorian era, strictly speaking, spans from about 1837 to 1901. While “superheroes” did not exist, per se, there were great detectives (Sherlock Holmes), wondrous fairy stories (the Brothers Grimm fairy tales, and Alice in Wonderland), and dark horror (such as Edgar Allen Poe’s macabre tales), any of which can provide tremendous inspiration for your campaign. The characters could be typical heroes of the time, or you could run an alternate history (such as Victorian Steampunk) where strange powers and unusual inventions abound. You can also easily span outwards from the Victorian age to early turn-of-the-century gaslight stories. Characters can be heroes — or villains! — of some of the greatest literary characters of things-best-left-unmentioned (like H.P. Lovecraft’s Cthulhu Mythos) to the mystery men of the early pulps. DC Comics has used these ideas extensively as fresh backdrops for their iconic characters, in their Elseworld line.

**HISTORICAL, WILD WEST**

Comics have told the stories of many Wild West heroes and gunfighters. Some heroes have costumes and fancy powers (usually minor magical abilities or clever tricks), but most are just extraordinary men and women out on the frontier. West heroes are typically even more low-powered than Golden Age heroes. On the other hand, you can create a truly “Weird” West game by allowing for more powerful Attributes and adding bizarre elements such as aliens (alien bounty hunters, gamblers, gunslingers), magic (Native American, stage magicians), and “steampunk” technology.

**MODERN DAY**

By far the most common setting is a modern world, but with the addition of superheroes, supervillains, and all that comes with them. A modern-day setting offers many advantages, not the least of which is familiarity. There is no need for you to explain to the players details concerning various nations and cities, since everyone is already familiar with them. All you need to do is highlight the differences between the superhero world and the current world, such as the addition of fictional cities and countries, or any effect heroes and villains may have had on history. The world setting of Empire City is ideal for a modern day campaign. See World Building (page 30) for some ideas.

**NEAR FUTURE**

In the comics, the future within a hundred years of current day is often plagued with trouble. Technology is more advanced, but Earth still faces many threats and needs heroes to overcome them. The threats may include ecological disasters, plagues, greedy megacorporations, corrupt governments, alien invasion, the after-effects of a devastating war, and others. Into this troubled world comes a new breed of heroes ready to tackle it. Near-future heroes are often outcasts, working outside society and the law in order to help make things better.

**COMBINED WORLDS**

One of the great things about comics is that nearly anything can show up in the story. Mutant cyborg sorcerers grappling with alien vampires from the 10th dimension over mystical artifacts from sunken Atlantis or Lemuria is not an unreasonable idea. Elements from other genres mix-and-match easily.

In these worlds, you can borrow your favourite fictional or RPG setting and use it for your Silver Age Sentinels game. Have a favourite science fiction or fantasy setting? Try it out in a Silver Age Sentinels campaign. Some of the most popular settings for this can be found in Building (page 90) for some ideas.

**TONE**

The tone of a campaign is how serious or light-hearted it is and how it deals with mature issues such as violence, death, pain, suffering, and other “adult” themes. Tone can have a significant impact on both the feel of a campaign and the types of characters and stories that are appropriate for it. A gun-toting vigilante who hunts and kills criminals, for example, might be considered a villain in a four-colour campaign, but a viable player character in a graphic or mature campaign and commonplace in a dark and gritty campaign.

Like other aspects of a campaign, the GM and players should discuss the tone of the game before play begins to make sure they are in agreement.

**COMIC**

A comedic campaign is very light-hearted, played entirely for laughs. Heroes and villains are campy, cartoonish, or comical (often all three). Violence is common, but no one ever really gets hurt. Most NPCs are buffoons and stereotypes, and anything is possible so long as it is funny. Comic examples include: Howard the Duck, Plastic Man, Tank Girl, The Tick, Tip Top.

**DARK AND G RITTY**

The division between good and evil is gone, and everything is presented in shades of grey. There are no real heroes, only antiheroes and grim vigilantes. Anyone claiming to be a true and upright hero is probably a liar covering up a secret. Villains are often psychotic or depraved; violence is both common and bloody, with death the most frequent outcome of combat. Governments and other major organizations are corrupt and untrustworthy at worst, incompetent at best. Comic examples include: Judge Dredd, Hellblazer, Preacher, Punisher, Spawn.

**FOUR COLOUR**

This is the “default” tone of Silver Age Sentinels. It tries to capture the feel of the Silver Age of comics in a modern setting. Heroes are good and villains are evil. There are some anti-heroes and a few noble or misunderstood villains, but otherwise the division between the two is mostly clear. People expect heroes to do the right thing and evil to be certain. Among other things, heroes do not kill, and even villains are loathe to kill out of hand, so violence is cinematic and death virtually unknown; any time a villain seems to be dead it usually turns out not to be true. Usually the heroes win in the end and things are resolved happily. Comic examples include: Action Comics, Amazing Fantasy, Astro City, Avengers, Ultimate Spider-Man.

**GRAPHIC NOVEL**

The graphic novel style is more realistic and intense than four-colour. Stories tackle mature themes and heroes are both human and fallible. The villains exhibit shades of grey, more misguided than evil in some cases. Violence is often realistic, and may result in death or serious injury. The division between good and evil is mostly clear, but with some ambiguity in between. Some aspects of the Empire City campaign setting more closely resemble this style than that of four-colour. Comic examples include: Authority, Planetary, Powers, StormWatch, Ultimate X-Men.

**SAMPLE ADVENTURES**

This section outlines eight possible game concepts. You can use these ideas as “game seeds” from which a single adventure or entire campaign can unfold.

**COLD WORLDS**

Scale: Major Heroes Setting: Historical (Cold War) Tone: Four Colour

In the 1960s, the world is divided between two sides: East and West. The Western nations, led by the United States, stand for capitalism, democracy and freedom; The Eastern Bloc, led by the Soviet Union, seeks to spread their communist regime throughout the world. It is not an overt conflict, but a cold war, one best fought by secret warriors. For years both governments have been conducting experiments to create supersoldiers, the newest in a long series of weapons. Some of them have been successful, and those campaigns struggle against each other. For some, the struggle is overt, with costumed American champions fighting off the aggression of the Reds in Eastern Europe and on the home front. For others,
it is covert — working against Soviet spies in exotic places around the world. Can the heroes keep the world safe from the Red Menace? Can the Soviet heroes overthrow the bloated and debase unhymed American government?

**GAME MASTERING TECHNIQUES**

Once you are comfortable with the basics of running games and creating adventures, you may want to try some of the techniques suggested here. Do not introduce them all in a single adventure, though. Used sparingly, these techniques can add depth and detail to your *Silver Age Sentinels* game.

**BLUEBOOKING**

A useful tool for dealing with subplots and much of the “behinds the scenes” material in a campaign is bluebooking. Gaming author and novelist Alan Allston coined the term in his book *Streets Force*. Each player has a notebook — Allston’s players used blue-covered college exam books, thus the name “bluebooking.” Whenever a player wants to communicate something privately to the GM or another player (in character), he or she writes it down in the bluebook and passes it to the other person, who can write a response, and so forth. Entire conversations or scenes can be played out in this way.

Bluebooking offers several benefits. First and foremost, it is private, allowing players to handle subplots and other matters “off stage.” This can give the characters a greater feeling of realism since they have private events going on outside the regular. It allows you to convey information to certain players without telling everyone else about it. The privacy of the communication is also liberating for some players when it comes to role-playing. Players may be more comfortable playing out a romantic scene, for example, in a bluebook rather than live at the gaming table.

Bluebooks also offer the advantage of permanence and record keeping. When a notebook is filled, it can be saved for future reference. This way, you and your players know exactly what took place in a particular conversation. Some players may even be interested in writing expanded stories based on their bluebooks or making them available for others to read, giving the other players a new insight on the campaign.

There are some drawbacks to using bluebooks, however. First, they are time consuming. It takes much longer to play out a scene in writing than it does live, so bluebooks are best reserved for short scenes or conversations. Otherwise, they can take time away from the regular game. Bluebooks also require a lot of your attention and thus should not be used too often during a game; otherwise, the other players must sit idly while you write in one player’s bluebook. Your group should set limits on bluebook use in game.

**DREAM SEQUENCES**

In a superhero world, dreams can be much more real than they seem. Dream sequences can include actual dreams (or daydreams), hallucinations, nightmares, visions, or even stories told in the game. For example, a hero might tell a bedtime story to his or her child, about fairy-tale versions of the players’ characters, and you may actually let the players through the story as an offbeat kind of adventure, playing fantasy versions of their regular characters.

Dream sequences offer the advantage of flexibility, since nearly anything can happen in a dream. Dreams often are not even linear, jumping from one scene to the next. Used wisely, this can give dream sequences the proper surreal feeling. It can make for an interesting adventure where you can undertake actions you normally would not in the campaign, such as killing the player characters or major NPCs, or destroying the world. Players can feel cheated when you say, “and then you wake up, it was all a dream,” at the end of an adventure, however, so use this method cautiously.

Additionally, villains may engineer dream sequences for many reasons. One villain might craft particular dreams for the heroes in order to siphon the psychic energy they generate while struggling against dream threats. Another villain might use dream scenarios to torment or trap the heroes, placing them into dream versions of their ideal lives; that is, until they start to pick up on the little inconsistencies that tell them what they are experiencing is not real. A psychic or mystical villain may be able to invoke the dreams of others and prove that when you die in your dreams, you die in reality, too.

Dream sequences are a great excuse for “imaginary stories” where the heroes or their world behave differently, from the aforementioned fairy tale world post-apocalyptic to alternate history.

**DIFFERENCES ENGINES**

**Scale:** Minor Heroes
**Setting:** Historical, Victorian
**Tone:** Four Colour

It is an Age of Wonders where the sun never sets on the British Empire. The never-ending march of Science has created marvels such as the world has never seen, from steam-powered robots to calculating engines. Mysticism is far from gone, only banished to the shadows. Secret lodges of magicians meet even in the city of London, while people hold seances in their homes and consult with gypsies and mediums. Into this age come men and women with astounding powers. Some are created by science, from secret serums, vitality rays, exotic elements, and technological gadgetry. Others owe their abilities to rare herbs from Darkest Africa, training in the occult arts, ancient artifacts and talismans, or the Secrets of the Mysterious Orient. Some are devoted to virtue and justice, while others use their powers for evil. Sinister masterminds plot the overthrow of nations while crime lords command legions of followers to loot and plunder. Stalwart adventurers and heroes stand between them and their goals, fighting in the name of Queen and Country.

**FAST TIMES AT HERO HIGH**

**Scale:** Obscure Heroes
**Setting:** Modern Day
**Tone:** Comic

As a teenager, you have enough problems: school, parents, work, getting a date, etc., etc., etc. The last thing you need to worry about is being burst into flames or growing to the size of a house any time you get nervous. Unfortunately, that is exactly the kind of situation you are in. Sure, having superpowers is fun sometimes — being able to do homework without breaking a sweat, being able to flash a group of hot girls without breaking a sweat, being able to lift a car and throw it in someone’s face if he makes a pass at you. However, sometimes these powers can get a bit out of hand.

In this world, students have substantial powers, just their training, their dedication, and the fact that they have been accepted to Hero High are enough to keep them at the top of the evolutionary pyramid by the end of high school. Usually, the students of Hero High are heroes, leaders, and mob bosses were eliminated. Now the mobs are filled with the present of the hostile, Krim Empire on the edge of known space. The Krim and their client worlds have conquered all within their path and have now set their sights on the Alliance. Fortunately, the Stellar Alliance has the protection of the Star League, an elite team of heroes gathered from the many worlds within the Alliance, each with a unique power or ability. In the past, the Star League has prevented planetary disasters, broken interstellar criminal cartels, stopped space pirates, and defeated would-be conquerors. They face their greatest challenge with the Krim and their combination of science and sorcery. There are troubling rumours of a traitor, a Krim collaborator, within the ranks of the League itself. Can they be true?

**STREET JUSTICE**

**Scale:** Standard Heroes
**Setting:** Modern Day
**Tone:** Mature

The streets of the city — controlled by gangs, mobsters, pushers, and other... — are not safe any more. Criminals have bought off the police and blackmailed the politicians so nobody can touch them. The criminals in the city think they have won and the streets are theirs for the taking. They are wrong. Someone has to fight back, and there are heroes willing to work outside the law and do whatever it takes to cure the cancer out of the city’s heart and ensure that it never comes back. When the first few drug deals or arms shipments were busted, nobody worried, but panic ensued when the first gang leaders and mob bosses were eliminated. Now the mobs are hiring extra muscle of their own. Most of the heroes do not have any substantial powers, just their training, their dedication, and a few fancy gadgets. A few of them have abilities beyond those of ordinary people, but it remains to be seen if it will be enough to clean up the city.

**GLORY DAYS**

**Scale:** Major Heroes
**Setting:** Golden Age
**Tone:** Four Colour

It is 1941 and the world is at war. On the battlefields of Europe, Hitler’s Ubermensch, supermen, have made their first appearance. They are capable of lifting tanks, blowing gunfire off their chest, and more. From the South Pacific come reports of fantastic warriors of the Japanese Empire. True American heroes oppose these Axis supersoldiers, alongside allies from Britain. Rumours abound that mysterious superheroes aid the French Resistance. Can the heroes of the Allies turn the tide of the war, keeping the world safe for freedom and democracy?

**PROTECTORS OF REALITY**

**Scale:** Major Heroes
**Setting:** Combined Worlds
**Tone:** Graphic Novel

The cosmos seems like an efficient machine but it is not that simple. There are aspects of the universe that are guarded by Powers beyond the comprehension of mortal man — embodiments of cosmic forces such as Death, Time, Order, Life, and others. These beings are the appointed Protectors of their aspect of reality. Normally, they exist in harmony, but Protectors occasionally reveal and place the importance of their aspects above all others. When this happens, the other Protectors must band together to restore the balance. There are also threats from beyond reality as well... ancient and titanic forces that would corrupt or tear apart the universe for their own purposes. The Protectors stand at the watchdogs of reality, keeping these forces at bay. When a plot by a rogue Protector results in the destruction of several others, certain mortals are chosen as replacements to take up their new mantles and fill the roles. Can the new Protectors rise to the occasion in time to stem cosmic catastrophe? Which of their fellow Protectors are responsible for the deaths of their predecessors?

**STAR LEAGUE**

**Scale:** Major Heroes
**Setting:** Future Earth
**Tone:** Four Colour

A thousand years in the future, the Stellar Alliance spans hundreds of star systems and civilized worlds, including representatives from dozens of different species. The Alliance has enjoyed generations of peace, but the dark spectre of war looms with the presence of the hostile Krim Empire on the edge of known space. The Krim and their client worlds have conquered all within their path and have now set their sights on the Alliance. Fortunately, the Stellar Alliance has the protection of the Star League, an elite team of heroes gathered from the many worlds within the Alliance, each with a unique power or ability. In the past, the Star League has prevented planetary disasters, broken interstellar criminal cartels, stopped space pirates, and defeated would-be conquerors. They face their greatest challenge with the Krim and their combination of science and sorcery. There are troubling rumours of a traitor, a Krim collaborator, within the ranks of the League itself. Can they be true?

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**GAME MASTERING TECHNIQUES**

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FLASHBACKS

Flashbacks take a step back in time to tell about events that have already happened. The most common flashbacks in the comics concern the history or origins of heroes and villains, although other types of flashbacks are possible.

The primary difficulty in playing out a flashback scene is that certain elements are predetermined. For example, the hero obviously does not die in the retelling of his first solo adventure (unless he somehow came back to life), since he is still alive years later. This can cause problems if actions do proceed correctly during the flashback. You may have to nudge the story more than usual to keep it on the right track.

Flashbacks may exclude some player characters, so they should be kept as short as possible unless everyone has something to do during the flashback. That does not necessarily mean playing regular characters, however. The players might temporarily assume the roles of characters from the flashback, freeing you to set the scene without keeping track of all the NPCs.

Flashbacks can also create non-linear adventures. For example, the heroes encounter a villain who fights them briefly, then vanishes in a blinding flash of light that leaves the heroes momentarily dazed. They return to their headquarters and their normal routine having vague dreams about committing crimes. Unfortunately, when they awake, they discover they actually had committed those crimes. They either run from the law or are arrested and taken into custody. That is when the other group of heroes shows up, looking exactly like the player characters, and accusing them of being fakes!

Flash back to immediately after the fight with the villain. The heroes come out of their daze trapped in the villain’s lair. He gloats, revealing he has created magical duplicates of them. The duplicates have been sent back in their place, which will further the villain’s schemes and ruin the heroes’ good names simultaneously. After they escape from the villain’s death trap and rush to confront their dopplegangers, they will return to the point where they show up to make the accusation seen in their dreams!

FORESHADOWING

Foreshadowing involves providing clues or hints to the characters (and players) about what is still to come in the adventure or campaign. Your goal is to tantalize the players and pique their interest without giving away too much and spoiling the surprise. One example of foreshadowing is the linking of minor events that make up part of a master villain’s larger plot. As the heroes pursue each crime, they discover clues and hints that connect the crimes together. Once they know there is something more going on, they can begin an investigation that will lead them to the master villain’s plot just in time to intervene.

If you have mystical or precognitive characters in your campaign, you can use them to provide hints about the future in the form of visions or dreams. Perhaps a precognitive hero gets regular visions about a mysterious man standing over the defeated heroes, laughing. Then, in her secret identity, she is introduced to the same man at a society party! Who is he, and does he pose a threat to the heroine and her teammates? Perhaps he is really a villain, but it is also possible that the man in the vision is not him but a shapechanger or disguised villain. He might be possessed or some other explanation, giving you reason to plot.

Finally, you can insert “aside” into your adventures. These are short scenes you describe to the players ... not their characters. This is just like the comics, in which the scene shifts to a mysterious shadowy figure, who gloats about his plans for the heroes, often watching them from afar. It is intended to foreshadow events for the reader (i.e. the player), even though the heroes are unaware of it.

HUMOUR

It is not a coincidence that comic books contain the word “comic.” Originally, comic books were supposed to be funny; the adventure stories about superheroes came later. You may enjoy injecting humour into your game occasionally—speed, combat, magic, strength, etc. — within the rules. Sometimes, players will want to use their Powers in ways that are not covered by the rules. Consider the following three solutions to this problem.

USING POWERS UNEXPECTEDLY

Sometimes, players will want to use their Powers in ways that are not covered by the rules. Consider the following three solutions to this problem.

1. **Pushing Your Powers Rules**

   On page 61 you will find useful guidelines about Power pushing. Players spend Advancements Points to push their characters’ Powers in specific ways. This method creates a mechanic to circumvent the rules for each Attribute, and is a great technique to keep a balanced game.

   **Low Ranks of Dynamic Powers**

   Suggesting that all players assign low ranks of the Dynamic Powers Attribute (page 23) to their character during creation offers you a safety net when players want to do the unexpected. Since Dynamic Powers is such an open-ended Attribute, players can explore their characters Power themes — speed, combat, magic, strength, etc. — within the rules.

   **Just Fake It**

   When in doubt, make it up. If a character uses an Attribute in an unexpected way, adjudicate on its use and move on with the game. This technique avoids the rules completely, and does not impede the flow of your game session.

   **SOURCES OF INSPIRATION**

   Sources of ideas for Silver Age Sentinels adventures are everywhere in the real world. Game Masters looking to feed their creative fires should consider the following:

   **Books**

   You can get many story ideas from reading both fiction and non-fiction books — mystery, fantasy, SF, biographies, real science, true crime, history, etc. When you come across a particularly interesting character or idea, ask yourself, “how would this work in my campaign?” or “what would this be like in a superhero world?”

   **COMICS**

   Naturally, comic books are a prime source of inspiration, since they are the source upon which Silver Age Sentinels is based. Your local comic book shop may have dozens or hundreds and relics in stock, covering all of the various topics and stories discussed in this chapter, and more. Don’t forget about the fifty-plus years of back issues! You may set your campaign in a world based on an existing comic line or you might just get some general ideas from reading them. Beware of copying plots exactly from the comics, however, since your players may have read the same story. The same can be said of borrowing plots from books, TV shows, or movies as well.

   **INTERNET**

   The internet is a source for nearly every type of information. You can find websites dedicated to various comic book characters (some of them astoundingly detailed) as well as sites devoted to superhero role-playing in general, or Silver Age Sentinels: role-playing specifically.

   **REAL LIFE**

   You can also draw inspiration from everyday life. Take inspiration from current events and news items, or turn your last vacation or visit to a museum into an adventure idea.

   **RPGs**

   Other role-playing games (superhero or otherwise) can provide ideas and inspiration for your campaign. Superhero RPGs are full of ideas that are easy to use; just change the game stats to work with Silver Age Sentinels. You can also grab ideas from other games. A space station from a sci-fi RPG may be the ideal secret orbital base for a hero or villain team. A monster from a fantasy RPG may be unleashed on an unsuspecting city. Alien races can visit (or invade) Earth, gadgets can show up in a hero or villain’s arsenal, and so forth.

   **TELEVISION AND MOVIES**

   TV shows and movies, particularly ones about superheroes, can give you ideas for characters and plots. They are useful for plots because they tend to have simple, self-contained stories that can be told in a short period of time. Many of your favourites may be available on video or DVD to rent or buy.

   **TECHNOLOGY AND GAMING: A CHANGING LANDSCAPE**

   The face of role-playing today is drastically different from that of the ’70s and ’80s. Technology has had a significant impact on gaming, broadening the definitions of “campaign” and “game” to include a plethora of options available to households with computers and internet connections. Even if you are a traditionalist and prefer keeping role-playing as weekly face-to-face interactions with your local group of friends, computers can still augment your gaming experience in unsophisticated ways. You can greatly enrich your Silver Age Sentinels campaign by taking advantage of even a small fraction of what computers can offer to you and your players.

   **WWW.YOUR-CAMPAGN.COM**

   Establishing a website for your campaign showcases your creativity to the gaming public and is an ideal way to keep players up to date between sessions. Additionally, by posting important documents on the site, you can ensure the players always have access to vital gaming records — session logs, character backgrounds, world history and timeline, cast of NPCs, maps, and perhaps even their own character sheets and advancements. Documents posted on your webpage have several advantages over printed paper ones as well: they save on photocopy/printing costs, they can be updated frequently without reprinting, and the players can access your website from any computer (even while on vacation).

   If you do not have your own website already, one of your players or friends may be willing to host it for you. Perhaps a player will even design and programme your site in exchange for Background Points! If you don’t have these options, many
companies will host your webpages for a small fee, or even for free. Search the internet for "web hosting" for more information.

**Private Emails**

Email provides you with a fast and easy method to communicate with your players between sessions concerning campaign meta-issues: where and when the next game will be held, who is going to run the game, and any special events you plan to do before or after the session, etc. It is also a great medium for one-on-one role-playing between sessions, for both player-GM and player-player interactions. A player's character might wish to pursue a lone thread from your campaign, but since no other character is involved, you may decide there is not enough time to role-play it during the normal session. So email role-playing, while not as dynamic or exciting as face-to-face interactions, can supplement your campaign by giving that player a chance to pursue his or her goals. This method of role-playing is also useful to further develop the backgrounds of the players' characters, rather than simply treating them as historical footnotes.

With your approval, email can also keep your players' characters connected between sessions. Players can discuss strategy and tactics, develop bonds that cannot be role-played during the sessions due to time constraints, or simply get to know one another's characters better. If the players copy you on the emails, you can comment on the players' messages when required or desired.

**Email Lists**

Email lists (also known as listserves) are similar to private emails, but all people on the list receive each and every message. This communication method is useful for game announcements and document distribution, especially if you don't have a website. Your internet service provider (ISP) might offer listserv creation as a feature (often handled by a program called a "listserver") so you can use one of the many free mailing list services offered by companies on the web. One of the best free services is Yahoo Groups (http://www.yahoogroups.com), which has an intuitive interface and many customizable options. You can set up your email list to allow only approved members (i.e. your players) to join, or open your list to allow anyone to sign up. This latter option is not usually a good idea for a closed campaign, since only a small group of people are involved in the game.

Guardians Of Order hosts many email lists for our fans, including one for Silver Age Sentinels. To learn more about our official internet support, see the Get Connected page.

**Play-by-Email**

While a traditional gaming group of one Game Master and handful of players meets weekly or biweekly to play, it is perhaps the best way to enjoy a role-playing campaign, forming and maintaining such a group is not always possible (or desired). An alternative to this is a game played over email with players across the city, or even around the world. Play-by-email games trace their roots to the '70s and '80s when play-by-mail games and handful of players that meets weekly or biweekly to play is an engrossing 24/7 campaign. In-character phone calls are a popular option, allowing you to start the game right away. One major drawback, however, might arise from one player's desire to have a different character. For example, if you give a teenage telepath character to a player who wants to play a venerable martial arts master instead, you have a problem.

Between the previous two option lies a third: a partly pregenerated, partly created character. You may give the players 75 or more template characters, for instance, and ask them to add another 50 Points to develop and customize the designs. This method can save valuable time compared to players creating characters from scratch, but still provides flexibility in character concepts.

**Be Prepared**

You should assume that the players will show up to your game completely unprepared, and consequently make preparations for them. Be sure to have enough dice, paper, character sheets, and pens for each player, in case they forget to bring their own. Wear a watch so you can keep track of time. If you can manage it, bring one or more extra copies of the Silver Age Sentinels core rulebook for players to reference before/during the game. If that's not possible, bringing copies of the Fast Play Rules is a good idea. Purchase all the drinks and snacks you will need during the game, to avoid disturbing the flow of the story later. Encourage players to do the same. If it's important, ensure your gaming friends know where you are during the adventure they need to reach you.

**Props**

Props can greatly add to the atmosphere of your game adventure! Paint them effectively and sparingly. Since you often only have a limited time to play, and you might not have met any of the players before the game, using props can convey your ideas more intensely than words alone.

Consider how you can use the following props in your convention scenario: deluxe character sheets in specially designed folders, short history documents for the setting, city maps, headquarter floor plans, illustrations of NPC heroes and
villains, trinkets that players will find during the game, pre-recorded sounds or discussions and a portable stereo so you can play them, costumes, and miniatures and a battle map if your adventure is more tactical in nature.

K.I.S.
Keep It Simple. Your one-shot adventures should have a single, clear focus, with a linear plot and clearly defined endgame outline — the exact opposite of a well-rounded campaign. You must ensure that your players do not have too much to accomplish; it will take them time to adjust to the game and consequently they will not be as quick to resolve the plot conflicts as your normal gaming group. After all, the players are interacting with a group of people they have never met before and may be a little uneasy. You must ensure the players do not get distracted chasing unimportant plot tangents if you want them to finish the adventure.

Four Short Hours
Players arrive 10 minutes late (3:50). Introduce yourself and hand out character sheets and other information (3:40). Answer questions (3:25). Wait until Joe Gamer returns from the men’s room (3:20). Answer more questions (3:10). Set the scene (3:00). Now you only have three hours left to play the game and it hasn’t even started yet! Knock off another 30 minutes minimum if you want players to create new characters. 2:30 and time’s wasting...

Oh yeah — don’t forget that half the players will be leaving 15 minutes early so they can grab a bite to eat before their next game begins.

Something for Everyone
Perhaps one of the most difficult parts of running a con game is balancing time and action amongst the players. In your home campaign, you can fix the mistake of giving one player less time during one session by giving him or her additional role-playing opportunities the next time the group meets. At a convention, you do not have that support and consequently must get it right the first time.

Players want you to present them with opposition where their strengths can shine: players with strong or combat-oriented characters want to fight enemies; players with smart characters want to solve mysteries; and players with spiritual characters want to explore funny, non-traditional occurrences. Take a close look at the composition of your player characters and ensure the plot has something for each character to accomplish, both as a group and as individuals.

Wrapping Up
By keeping an eye on your watch, you can predict whether your scenario will finish during the “correct” scene or not. If it looks like the adventure will be unfinished at the end of the scheduled time, you must adjust the action slightly to draw the plot to a conclusion before times run out. Perhaps that means skipping a planned encounter, or having the enemy leave additional clues that direct the group to the climax of the story. The players will be very unsatisfied if you run out of time in the middle of battle, with the conclusion no where in sight.

If you can manage it, finish the game a few minutes early so you can gather your belongings and answer questions that the players might have. They will likely want to know what really happened, who was really behind the plot, and what the players might have. You must ensure the players are interacting with a group of people they have never met before and may be a little uneasy. You must ensure the players do not get distracted chasing unimportant plot tangents if you want them to finish the adventure.

Did I Win?
Role-playing games are not competitive by nature, but you can establish a scenario where some players are considered to have done better than others (i.e. “won”). This is prevalent in tournament-type scenarios, where the top-players from one event advance to the sequel event where they play with others who advance under similar circumstances. It is also important to determine the winners if prizes are provided by the convention.

You know better than anyone else who did the best. “Best” might mean “defeated the most enemies,” but it could also mean “solved the most riddles,” “saved the most people,” or simply “role-played the character most accurately and intelligently.” You can decide who won by yourself, but polling all the players in secret (get them to write a name or two on a piece of paper and give it to you) can give you additional insight.

Shared Game Mastering
If you are attending the convention with some of your local gaming friends, you might consider asking one of them to share the Game Mastering with you. Although this is perhaps best suited for games with large numbers of players (12 and up), sharing the responsibility can also benefit the pacing and intensity of an adventure for 4-8 people. If you want to really demonstrate your creative talents, try running a Silver Age Sentinels con scenario for 24 players, with 4 Game Masters: you serve as the head GM, while your friends help as assistant GMs. Aside from possible logistical nightmares, the main problem with shared Game Mastering involves the GMs’ different styles of play and task resolution. If you decide to run an adventure co-operatively, talk to the other GMs an hour before play begins to set some ground rules — how specific events should be adjudicated, how the Mastering duties will be divided, how the strengths of each individual GM can best be used, etc.

Crossover Games
The crossover game is one of the best character creation alternatives for a convention scenario. For these games, players bring their superhero characters from their home campaigns to the convention and play them in your ‘parallel Earth’ adventure. Obviously, the players will need to know in advance so they remember to bring their characters, and thus it is vital that you give the convention organizers a suitable description of the game for their preregistration booklet. Crossover games ensure that each player assumes a role with which he or she is comfortable and familiar, and allows you to jump into the action of the scenario right away.

You need to decide whether the characters can be played in the adventure as they are — with any number of Character Points and no restriction on Attributes and Defects — or whether each character needs to be slightly retooled to fit certain specifications (for example, all 150 Point characters, with no Mind Control Attribute allowed). Either choice will work, although the first method is perhaps best suited for more advanced or experienced players who will not be distracted by a Character Point spread amongst the group.

Freeform Gaming
Freeform superhero gaming emphasizes the role-playing aspect of an RPG more than the game aspect. The game environment is quite different; rather than sitting at a table and mixing player talk with character talk, freeform games encourage players to walk around, making use of the entire room (or perhaps even building), and remain in-character for nearly the entire game. The players — and for much of the time, the Game Masters — take the roles of actors, playing their parts in a superhero improvisational theatre. You, as head Game Master, also undertake the director’s position, using NPCs to loosely guide the characters through the events of the scenario.

A freeform scenario obviously requires more forethought than a regular adventure and often features a more restrictive plot and setting. For example, the adventure could focus on the events of a supernatural murder or grand theft, set in the characters’ headquarters or on a small island. Some Game Masters take freeform gaming in a slightly different direction known as a LARP, or Live-Action Role-Playing. LARP participants frequently wear costumes appropriate for their characters, which could prove very interesting for a Silver Age Sentinels scenario (ever wear your underwear outside your clothing in public?). The most ambitious LARPs at the Origins and GenCon conventions are played over the entire weekend and support hundreds of participants.

Freeform games work best with a large group of players and multiple Game Masters. They also benefit from an environment away from the gaming tables that are standard at many gaming conventions. Consider hosting your game in more comfortable surroundings, such as the convention’s hotel lobby or university lounge. You must also set specific ground rules before the game starts, stating very clearly to the participants that:

• no real or replica weapon props are allowed in the game;
• combat will be resolved using the game rules, and not acted out;
• no one should grab, hold, hug, or make physical contact with another participant; and
• everyone should stop what they are doing when a GM says, “freeze.”

Contributions and Bonus Points
A great way to encourage player participation in your campaign is to offer Bonus Points for player contributions. Read the Background Points section in the character creation chapter (page 49); player contributions extend that concept throughout the entire campaign. Every player can participate in contributions, since they are not dependent on any single talent or ability.

The number of Bonus Points you assign to players who provide contributions should depend on the amount of work, effort, and/or resources devoted to the task. The number of Points should not exceed the number of Advancement Points you award, however. Players that undertake several contributions should earn additional Bonus Points. Some contributions, such as a diary or game log, require weekly participation; others, such as a character sketch or special contribution, are single efforts. Several players may wish to rotate responsibility for a weekly contribution.

Some examples of contributions are briefly outlined below:

First Person Diary
The player recounts the events of the sessions in a first-person narrative.

Game Log
The player records a third-person description of each session’s events.

Character Sketch
The player draws pictures of the player characters, NPCs, or scenes from the campaign.

Campaign Comic
The player creates a comic related to the campaign characters and events. A comic is an ideal contribution for several players, with each person responsible for one part: pencils, inks, writing, colouring, layout/typesetting, etc.

Video Presentation
The player directs a short film of a scene from the campaign (or perhaps some background information), and records it with a camcorder. Many players could contribute to this project.

Website Updating
The player is responsible for maintaining, and perhaps hosting, the campaign website.

Munchies
A player who has more money than time could provide munchies and/or drinks for all the players. This contribution should probably be rotated between several players.

Special Contribution
The nature of a contribution is only limited by your players’ imaginations! Players could sculpt images of the characters, provide props for the game, organize special events for the group ... the options are limitless.

Moving Beyond d2O
Once you have perfected the art of Game Mastering Silver Age Sentinels, what do you do next? Move beyond the confines of the d20 System presented in this book.

Remember back to your childhood when you played “Heads, Cops and Robbers,” (and perhaps even “Doctor”) with your friends. There were no Character Points, no rules, no dice, and no character sheets at that time. All that mattered was the role-playing. Capturing the essence of those games you played long ago should be your ultimate goal: just role-playing, and nothing else.

We believe that you are holding the best d20 system ever created for role-playing superhero characters, but that doesn’t mean we believe using the system is the best way to actually role-play. We have outlined some brief suggestions below how you can move beyond the game.
ADVICE SUMMARY FOR THE GM

1. READ LOTS OF COMICS

There is no better way to understand good superhero stories than reading good comic books... and lots of them. If you are not already an avid comic book reader, check out your local comic store and browse through the current titles as well as the back-issue bins. Many classic stories have also been released in collected editions that are available in major bookstores. Check out various genres and styles to get a better idea of what you want your Silver Age Sentinels game to be.

2. DEFINE THE WORLD

As the GM, you define the world for the players. Clearly defining the game setting, tone, and scale helps the players create characters that suit the game well. Be careful not to define the world so much that it restricts the players’ imaginations or becomes more important than the player characters, however.

3. MAINTAIN THE GENRE

If you want to run a comic book superhero game, you have to make sure all elements of the game fit that vision. Be willing to tell players when you feel their ideas or character actions are not in keeping with the spirit of the comics and encourage ideas and characters to fit your plans.

4. THE HEROES ARE THE MAIN CHARACTERS

The game is about the player characters. Since they are the heroes of the story, they should be treated accordingly. Try to give all heroes equal time and do not let the NPCs upstage them.

5. IT IS NOT ALL ABOUT FIGHTS

Although there is a lot of combat in the comics, make sure that fighting is not the only event taking place in your game, unless that is what you and the players want. Silver Age Sentinels is about telling superhero stories, and combat is only a part of the package. When fights erupt during the game, make them dynamic and exciting just like the battles in the comics.

6. KEEP DICE ROLLING TO A MINIMUM

Only roll dice (or ask the players to roll dice) when absolutely necessary. If an action is not especially important to the overall adventure or its outcome is not really in doubt, then just make a judgement call; tell the players what happens, and move on with the game. Too much dice rolling can slow the pace and bog things down in numbers and rules rather than focusing on the events of the story. See page xx for useful suggestions on when to roll dice.

7. BE FLEXIBLE

No set of rules can, or should, cover every possible contingency, especially when it comes to the action in the comic books. Situations will arise in your game that are not covered by the rules. Decide how to adjudicate the situation quickly, and then proceed with the story. Do not discount player ideas simply because they do not conform to the rules as written.

8. USE CHARACTER DEFECTS TO CREATE SUBPLOTS

Encourage your players to assign some Defects to their characters, and create subplots around them. Part of heroism is overcoming obstacles and a flawed hero is far more interesting than a paragon of virtue that is perfect in every way. Defects help to define the character; subplots not only add depth to the characters but also involve the player in the unfolding story. Do not use a character’s Defects to torture or “defeat” the character. That is a sure way to lose players.

9. ALLOW THE HEROES THEIR VICTORIES

When the heroes have overcome the obstacles you have placed in their path, when they have fought the good fight and everything comes together, give them the payoff of a satisfying victory over the forces of evil. Do not make things easy on them, but do not snatch victory away at the last minute, either.

10. ENCOURAGE IMAGINATION

Role-playing games are all about imagination. The rules are merely guidelines and suggestions to serve as a vehicle for your imagination, not the other way around. If you dislike a particular rule in Silver Age Sentinels, then discard it or modify it to suit your needs. If you have an idea that does not fit into the existing rules, go with it and change the rules to fit your vision.
**World Building**

You can use the *Silver Age Sentinels* world described in this book (page 98) as a setting for your adventures, even if your campaign is set somewhere other than Empire City. Alternatively, you may prefer to create your own superhero world, or tinker with an existing one, such as the Empire City world, a major comic book setting, or another RPG setting.

This section looks at the various decisions you need to consider when building your own superhero world or modifying one to suit your needs.

### SOURCES OF POWERS

Why do superpowers exist in your world? Most comic book worlds have a wide range of different origins and power sources for their characters. You might want to allow any plausible origin that players create, or you may decide to limit the sources of superpowers. For example, you might decide that there is no magic in your world. Therefore, any character with magical powers or a magical origin would not be appropriate, unless the character merely thinks that his or her powers are magical. In reality, that character’s abilities are actually based on psionics or sufficiently advanced technology.

The default assumption in most comic book worlds, and in the *Silver Age Sentinels* setting, is that there are a number of different sources for superpowers.

Some worlds limit characters to one source of powers, although that does not necessarily have to limit the diversity of powers available. Some common single sources of powers include:

- **Aliens**
  - Everyone with superpowers is an alien, or was exposed to some alien influence. Perhaps aliens are abducting people for experiments that give some of them superpowers (and drive some subjects insane, creating a ready source of supervillains).
  - Why are the aliens doing this? They might want to create an army of supersoldiers for a distant interstellar war, or perhaps they are simply curious about human genetic potential. People could be exposed to an alien organism (like a virus) or to strange alien technology, causing them to gain superpowers.
  - Perhaps a meteor shower bathes people in strange radiation, triggering superhuman abilities in them. Alien refugees might land (or crash) on Earth and try and blend in with the human population, possibly interbreeding with them.

- **High Technology**
  - All powers come from various gadgets, or from technological procedures that can be performed on people, ranging from cybernetic augmentation to radiation exposure to genetic engineering. This option is ideal for a futuristic setting that already has advanced technology. The source of the technology could be a single genius inventor or organization, an alien civilization, or perhaps even a salvaged technology.

- **Magic**
  - The arcane arts are the ultimate source of all superpowers. Some may be overtly magical, from sorcerers who cast spells to magical creatures such as demons, golems, elementals, spirits, and ghosts. Others may be subtle: people exposed to magical energies, ancient spells or curses, or similar events that transform them in various ways.

Some may have magical items that give them their powers while a few may be latent sorcerers channeling their powers into gadgets or inventions, making them "technomancers." Maybe every superhero or villain who gains powers from a near-death experience (like being bathed in radiation or toxic chemicals) is actually possessed by a spirit, demon, or angel without knowing it!

### WHAT ARE THEY CALLED?

In the Empire City world setting, individuals with superpowers are most frequently called “metahumans.” What do you want to call them in your campaign? Do you differentiate between beings with superpowers and skilled individuals who might have some gadgets and wear a mask?

Some of the more common names for such beings are listed below. You can select one of these terms, or create one of your own.

<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
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<tbody>
<tr>
<td>Abnormals</td>
<td>Gods</td>
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<tr>
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<td>Alphas</td>
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### OUTLINE THE DIFFERENCES

How much does the world you have in mind differ from your own (apart from the existence of superheroes and villains)? A world that is very similar to the real world is less work, since you only need to describe the differences in detail. A world that is very different from the real world is more work to create, but offers more freedom to make things exactly the way you want them. Both approaches have their advantages and drawbacks; which approach suits your ideas best?

Once you have decided how different you want the world to be, and you have considered setting and tone, outline the differences so you can detail them and consider their ramifications.

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**Psionics**

Superpowers come from the unleashed power of the mind. Since the mechanism for psionics is unknown, this explanation is similar to magic except with the trappings of science rather than the occult. Psionic abilities may be a potential latent in everyone, brought out by stress, trauma, and the stuff of secret origins, or they might arise from a particular mutation, either natural or induced. If superpowers
are genetic in origin, there may be a tendency to consider superhumans a separate race or sub-species of humanity. Some spacers may view the gene manipulation as a race issue, and try to prevent it if they believe it to be a threat to their culture. Since psionic powers are based in the mind, the power of belief may be a strong factor in how they work. Heroes and villains may have various motives and limitations simply because they believe that they have them.

**History**

What is the history of superhumans in the world, and what effect has their presence had on the flow of recorded history? Have people with superpowers been around for a long time or are they a recent development? In most comic book worlds, superpowers have existed throughout history, although some cultures prefer to keep their existence secret. Some may have developed due to genetic experiments or for both sides may try to stir up racial conflict. Since psionic powers are based in the mind, the power of belief may be a strong factor in how they work. Heroes and villains may have various motives and limitations simply because they believe that they have them.

In a long-running campaign, you should consider how you intend to handle the passage of time. Game time will differ from real-world time, an adventu e that takes two game sessions to play over the course of a few weeks may only cover a few days (or hours) of time in the game world or it might cover months. Some options to consider:

**Game Time = Real Time**

Game time passes at roughly the same rate as real time. If two weeks go by between game sessions, then it has been two weeks for the characters as well. This may vary in a few instances, such as if there is a cliffhanger between sessions, but the extra time gets made up during a game session (such as an expedition to a new planet or race's capital). With this method, the players always have a good idea of current events in the world and it can allow the game to include current holidays and other seasonal events on a regular basis. It can cause some scheduling difficulties, however, and players may not care for skipping over large chunks of time. In a long-running game that is not played often, time may pass too quickly for some players’ tastes.

**Independent Game Time**

Game time is independent of real time and passes at its own rate. This means that the game world may be behind or ahead of the actual calendar, anywhere from days to years. The GM keeps track of the passage of time in the game and keeps the players informed.

This allows you to tailor the passage of time to suit your game, but it can cause difficulties with the world being out of sync with real time. For example, if current events in the real world have not happened in the game world yet, it may throw off your future plans.

**Irrelevant Game Time**

Time passes in the campaign world, but the pacing is irrelevant. The characters do not age and things stay pretty much the same. Events happen when they happen and any incongruities are ignored. This is the technique many comics used for years, and it can work in a game as well. It makes it difficult to use time-dependent stories or to have young characters grow up during the course of the campaign, however.

**Slowed Aging**

A compromise between comic book time and real time is to have time pass in the campaign, but make a variety of slowed aging options available to the player characters (and NPCs). Examples include mutants or aliens with vastly extended life spans, immortal mystical beings, advanced medical treatments, and others. That way some characters can age while others remain the same, even if the campaign spans years or decades.

**Society**

How has society adapted to the presence of superhumans and villains? The society in most comic book worlds closely resembles modern day, to keep events familiar for the readers. Superhumans can potentially have a far-reaching impact on society, how far is up to you.

**Law**

Society needs laws to deal with both supercriminals, and superheroes. There is sure to be an increase in the types of crimes possible with the existence of superpowers. Is trying to take over the world a crime? If so, who tries and punishes the offender? Once supercriminals are captured and convicted, how are they imprisoned? These and other questions need to be answered in your campaign.

Real world laws should adapt to your campaign. Mind Control, for example, may be classified as a crime similar to assault or kidnapping, while use of telepathy on an unwary subject may be considered akin to trespassing or invasion of privacy (or worse, depending on how serious a message the law wants to send to possible offenders). Transforming people into demon slaves is probably considered a more serious crime than raising the dead as a zombie army, unless the necromancer obtained those bodies by killing them personally.

Superheroes may face some legal restrictions as well. While the laws of some countries allow people to make “citizen’s arrests,” it tends to blur the line of what is legal. Will lawmakers make exceptions for superheroes? Do heroes need to be licensed or sanctioned by a law-enforcement agency to carry out their duties? If so, are they subject to the same restrictions regarding searches, arrests, and so forth? The comics usually assume that heroes are either civilians given a great deal of latitude or specially sanctioned government agents with wide-reaching powers. The second option allows them to ignore most of the legal entanglements with which police officers must contend.

What are the legal rights of superheroes and villains? A criminal in the United States has the right to face his or her accuser in a court of law. Are heroes allowed to testify in court without revealing their true identity for the record, or is this considered a violation of the rights of the accused? If so, then criminals cannot be convicted solely on the testimony of a costumed hero. The law may bend the rules for heroes, or it might not, allowing some criminals to slip through the net.

What about civil matters concerning super? Do heroes have to register their costumes and names as trademarks? If they do not, what is to keep an unscrupulous company from using them for promotional purposes? Can a hero license his or her likeness and collect royalties without a legal identity? The law makes it clear that heroes are not criminals without revealing their real names, but what about civil courts? Can heroes sue people or be sued? Are superheroes responsible for the damage done to a city during their fights with villains, or is there some kind of “superinsurance” or government relief fund that handles it?

The existence of various aliens, mystic beings, and extradimensional creatures can certainly complicate legal matters. Do Earth authorities (or any nation) have the right to try and punish these entities, or should they simply try to “extradite” them? Do non-human beings like androids, robots, undead, and spirits have any legal rights at all? Can the Earth charge the leaders of an alien invasion with war crimes? These are usually isolated cases, but you can make an interesting story surrounding a corporation that created an android hero and going to court to claim that he is their property, for example.

Finally, there is the question of what is done with supercriminals once they are convicted. Most comic book worlds have some sort of “superverse” capable of holding supervillains (although not always for long). Cells may be made of special materials, equipped with force fields, power dampeners, and similar technology to prevent escapes. Prison guards design suits of non-magical, magical, or superpowers of their own. A prison-break makes for a good story, as does the player characters being framed for a crime and placed in the superverse where many of their enemies are also incarcerated.

The means used to restrain supercriminals may be controversial. Unless painless universal “power neutralizers” exist, some extreme measures may be needed, such as keeping dangerous criminals comatose (fed drugs intravenously), or using heavy restraints, or other means of preventing their escape. Such methods may be condemned as “cruel and unusual” punishment, or seen as necessary evils.

Perhaps supercriminals are exiled rather than imprisoned, sent to a parallel universe or another dimension where they can do no further harm. Only when their “sentence” is up can they return to Earth. Of course, it may turn out that this other dimension has unusual properties, or is inhabited by the inh abits who appreciate the supercriminals and Earth sending its worst supervillains there. You can get a lot of mileage out of the intricacies of the law in your campaign, but do not allow things to get too bogged down in legal minutia. If the heroes are afraid to do anything because they might open themselves up to legal liability, or they endlessly debate the legality of specific situations, then you are probably still allowing the legal system to have too much of an influence over your campaign. Of course, if the players like that sort of thing, you can run an offbeat campaign where the characters are all part of a law-firm that specializes in cases involving super, kind of a cross between your favourite courtroom drama and the comics.
Politics

In addition to saving the world from being taken over by supervillains, heroes can have an impact on politics and the political process. Certainly, lawmakers are forced to deal with the issue of superheroes sooner or later. Superheroes also raise a number of other political issues.

The first is government sanction of superheroes. Does the government grant special law-enforcement powers to certain superhero teams? What, if anything, does the government expect in return? Sanctioned hero teams often have to deal with government liaisons, who may be cooperative or demanding, as you prefer. Such a government representative would be a great tool to rein in a hero team that is out of control. The government may only sanction hero teams that work directly for them, creating a distinction between the government’s official hero team(s) and any civilian teams that spring up (assuming they are tolerated at all).

Lawmakers may decide to pass certain laws involving superhumans, such as requiring everyone with superpowers to register with the government (and possibly reveal their true identity). Would superheroes oppose this measure as an invasion of privacy? How do they respond to politicians who say that the innocent have nothing to fear from such a registration process? Or has a registration law already been passed, so the player characters have to live with it (and decide whether or not to defy it)?

There is also the possibility of supers getting into the political process. An endorsement from a popular superhero could make a political candidate’s career, while a condemnation could end it. For that matter, maybe a superhero decides to run for office. Some might find the idea of Max Liberty as their mayor, governor, or even president, quite appealing. Others may worry that it will only attract the hero’s enemies and cause trouble for everyone. Supervillains can also get into the act, trying to influence the political process.

You may also consider having some legal actions brought against super heroes rather than fictional ones. Of course, they may have to take a certain amount of “dramatic license” with the actual stories, which may cause friction with the heroes.

Business

The potential effect of superpowers on the business world is tremendous, although in the comics it usually is not. Heroes do not use their abilities for personal gain, and villains who use their powers to make a fortune in the business world rather than through crime are nearly always exposed in time. You may decide to allow some superpowers to find useful niches in the professional world, however. Certainly a doctor with healing powers and x-ray vision would have a considerable advantage, as would a stock trader with precognition, or a construction worker with Superstrength.

The more common superheroes are in the setting, the more likely they will be found in mundane professions rather than using their powers to become heroes or villains. This is also true for campaigns with a more realistic tone.

Technology

Comic books are full of amazing technology and gadgets, including: power armour, giant robots, planet-busting doomsday weapons, and weather control devices. All of this amazing technology usually does not affect the world significantly. Although a large enough city or team might have flying cars, the average citizen would not.

Superscience gadgets are readily just a special effect of the powers of heroes and villains. You should not have to worry about the larger implications for the world if a villain invents a time machine or a government lab develops some supermetal. They are just background elements that make good adventures.

Of course, you may want to explore implications of superscience in your own campaign. Allowing superotechnology into the marketplace is likely to transform the world. Imagine if the military had superpower armour, carmakers built hover-cars, and teleportation booths replaced air travel. It is very different from the current world, but certainly no less engaging.

The government can serve as a great plot device to keep the abundance of technological gadgets in check. Perhaps federal agents confiscate prototype gadgets before they can be replicated, or develop a unique sonic weapon that causes a specific piece of technology to self-destruct. If you are a fan of conspiracy theories, perhaps the government in your campaign guards a secret warehouse at Area 51 that contains thousands of suprematards seized from both hero and villain organizations over the past few decades.

Locations

If you are using a world other than Earth as the setting of your campaign, you have to create everything from scratch, starting with a map of the important geographic features, the location of cities, etc. If you are starting out with Earth (modern day, recent past, or near future), then there is a lot less work in terms of location, since most of the world is already mapped out. Of course, certain areas may not be available, at least not in the form they are available, at local bookstores and libraries, or on the internet. In either case, there are some particular locations you should consider in detail before your campaign begins.

The City

Unless your heroes are a world-spanning organization based in a headquarters high in orbit or on the Moon, they probably have an operations base in one particular city. In the comics, heroes tend to patrol large cities, either real ones like New York and Los Angeles, or fictional cities that bear striking similarities to ones in the real world. Empire City (page 126) is a mixture of the real, based on New York City, and the fictional, taking elements from classic comic book cities.

Decide whether you want to base the heroes in a real city or a fictional one. Naturally, real cities tend to be less work, but a fictional city offers the opportunity to tailor things exactly as you want them. Also, you do not have to worry about the players knowing the city better than you do, since it is your creation.

Give some thought to the places in the city featured in your adventures, such as government buildings, landmarks, major parks and recreation areas, banks, colleges or universities, certain restaurants, museums, etc. A large city offers dozens of adventure hooks and opportunities for villains to strike. If you are using a real city as your setting, travel guidebooks can offer useful information. If you are creating your own city, the books can offer you ideas.

Lairs and Bases

Heroes and villains usually maintain a public base of operations, or a secret lair. Consider places in your world where you can put them, from underground tunnels to caves or hideouts.

Designer’s Note

Why Empire City?

As a GM, one of the first questions you will need to answer is: where is your campaign going to take place? It could focus on a small town, or encompass the depths of a big urban sprawl, it could be a cross-country adventure, righting wrongs wherever they are found, or your group could travel between the stars, defending the light against the darkness. For the Silver Age Sentinels campaign world, we decided a major metropolis would be the nexus. The reasons were two-fold. First, a big city is a tremendously exciting place, filled with all sorts of strange people, and thousands of potential adventure ideas. Second, although there are comics that use other setting-types to good advantage, most of the greatest heroes establish themselves around a fixed geographical locale. In other words, they have a hometown.

The next question is: what do you want to do with this city? Some comic companies try to faithfully detail a real world city, and only change things when necessary. It may be as simple as swapping the logo on a skyscraper, or as symbolic as using supremacist to stand for racism. Other companies invent imaginary cities. They may have a resemblance to a real city, such as New York or Toronto, but the companies use their creative freedom liberally. There are strengths in both options.

For Empire City, we leaned more towards the former, although we stole a few ideas from the latter. Empire City is clearly New York City — we don’t try to hide it in any way. We wanted to model it on an actual place because we felt it would be easier for players and GMs to get a handle on the city; anyone who pays a little attention to North American media knows what NYC is like. It sits in the same geographical place as New York, it has the same neighbourhoods, and even has many of the same people. Why then call it Empire City? Because it is a fictional place. We’ve taken one step away from the reality, where every difference must be justified; that name differentiation allows us to say it’s very close to New York. It is almost New York. But it’s not quite. We can bend the rules here. The Guard and Marvel’s Fantastic can exist and co-exist, and New York should have a problem with that. If Empire City was completely imaginary, we would have had to define it in much greater detail for you to see the whole picture. By laying a map over New York, however, all we need to detail are the things that are different and unique.

Finally, you need to decide what you are going to take from the world around you to incorporate in your superheroes’ metropolises. If the city is completely fictitious, you can invent anyone and everyone. Even if you are modeling a true city, or bending it slightly as we did, you could consider making all the NPCs from scratch. In Empire City, however, we’ve chosen to try and stay as close as possible to real-world events. This is pretty rare in comics, but that’s okay. Silver Age Sentinels is a super-powered role-playing game, not a comic book. That gives us a different mandate. We chose to use real names and faces because, again, those are the people with which you and your players are most familiar. You don’t have to remember that Mac Kinnon was a chemist before he became mayor… or was it judge? You know that Giuliani is in charge (the setting starts in January, 2001). We don’t have to build the entire city brick by brick, but only show you where things differ, like the MTU, GainTech, or the Olympic Tower, etc.

Not everyone wants to play in the real world. You or your players may have preset notions about some of these people, and you may not want to deal with them in character (or may not be able to shake your personal beliefs for the sake of the game). There’s nothing stopping you from keeping everything about Empire City, but changing the mayor or the police chief. Real names populate Empire City because these people play a role in New York, but we do have plans to empower, or vilify, or transform them into hideous beasts. Characters that make for good stories are those we invent; the others just keep the place running, and turn the lights off at night.
skyscrapers to stately mansions. Where will the heroes be headquartered? You can provide them with a potential base, with the assistance of a wealthy patron (possibly a player character) or the government. It can be a great challenge to let the players figure out on their own where their headquarters is going to be and how they are going to finance and construct it. Maybe alter they defeat some villains they can take over the enemy’s headquarters!

LOST WORLDS

What are the secret, wondrous places in your world? Comic book worlds have hidden cities, lost ruins, prehistoric valleys, underground and underwater civilizations, and more tucked away on Earth. They are home to both heroes and villains and serve as exotic settings for the player characters to visit. Do you want any of these types of places in your world? If so, where are they? You can use the comics and mythology for inspiration, starting with legendary places like Atlantis, Lemuria, Shangri-La, El Dorado, and Avalon, and adding in places of your own creation.

What relations, if any, do these places have with the outside world? Is their existence widely known, or a well-kept secret? The island nation of Thule (page 119) is an example of a fantastic place that is publicly known.

BEYOND EARTH

Consider the question of outer space and the uncounted planets and stars beyond Earth’s solar system in your campaign. Is there life on other planets? If not, then you are missing out on many potential game stories. Are there aliens, or even humans, living on any of the other planets or moons in Earth’s solar system? What about in other star systems? Are there alien civilizations with the capabilities to reach Earth, and what do they think about our planet? Are aliens living on Earth and do people know about the existence of alien life?

What about what lies beyond the bounds of the universe? In the comics, there are alternate, mirror, and various mystical dimensions ranging from Asgard and Olympus to Heaven and Hell. There may be universes of anti-matter or higher dimensions, or beings capable of manipulating three-dimensional reality at will. What sorts of dimensions exist, and how do the beings interact with Earth, if at all?

THE SUPPORTING CAST

Part of the Game Master’s job is creating and portraying the various supporting characters in a campaign. The players will provide you with some ideas of the important people in their characters’ lives through their Defects and backgrounds. Give some thought to the classic comic book supporting characters, and see if there are any you think should be included in your campaign.

ADVISOR

Even superheroes do not know everything; sometimes they need someone to consult for advice or expertise. The person might be an expert in science, mystics, law, politics, or some other area of knowledge the heroes lack. An advisor is also a good way for you to give some guidance to the players about a suggested course of action, subtly pointing them in the right direction.

BEST BUDDY

The buddy fulfills much the same role as a love interest (see below), but usually without the sex. He or she is a friend or associate of the hero who often gets into trouble and needs the hero’s help. A buddy may be able to help the hero on occasion, too, perhaps filling one of the other roles described here.

GOVERNMENT LIAISON

Like the police, the government will certainly take an interest in the heroes. They may be a state or federally sponsored team with a regular government liaison, who conveys the government’s wishes and requirements to them. They may have a less formal relationship with the government, perhaps entirely unofficial, with a contract or two within organizations like the FBI (or one like the Order, see page 153).

THE INTREPID REPORTER

Where there are superheroes, there is news being made; you can be sure that the reporters are not far behind. Some reporters become associated with heroes, either because it is their “beat” or because they develop friendships or even romantic relationships. Reporters also tend to stumble upon villainous plots, making them targets for villains and in need of a heroic rescue.

LOVE INTEREST

Heroes often have a love interest (girlfriend, boyfriend, or spouse) who may or may not be aware of the hero’s true identity. A love interest can become a target for the hero’s enemies, and a useful hook for you, bringing the hero rushing to the rescue.

LOCAL ASSISTANT

Some heroes are fortunate enough to have a faithful assistant: butler, manservant, secretary, or all-around helper. The assistant deals with the mundane tasks with which the hero cannot be bothered, and is also on hand to help the hero occasionally. An entire hero group may also have a loyal assistant working for them.

MAYOR

The mayor might be the heroes’ voice on city council. It is not uncommon for a setting to portray the mayor with much more power over the city than reasonable; he or she makes all decisions without input from councillors. In your campaign, the mayor could even be the direct superior of the police chief or commissioner.

OTHER HEROES

Consider the existence of other heroes and hero teams in the setting. Although the focus of the campaign should certainly be upon the player characters, that does not mean they have to be the only heroes. Where do other heroes operate? How powerful and respected are they? What do they think of the player characters? Team-ups or rivalries with other heroes can add depth to your campaign.

POLICE CHIEF

Heroes are likely to deal with the chief of police (or police commissioner) frequently, particularly if they are sanctioned law-enforcement officers themselves. The police chief will value the heroes and their help or find it intrusive, bothered that the heroes do not always go “by the book.”

ORGANIZATIONS

A particular type of supporting cast is the Organization. Some are good, some are evil, while others are neutral and might be seen in either light. Organizations can be a source of adventure ideas, villains, hero origins, and other material for your campaign.

THE AGENCY

In the comics, the government (either the US government or the United Nations, or both) often has an agency dedicated to dealing with superpowered threats to world security. The agency may cooperate with heroes and view them as a valuable resource, or look on all superhumans with suspicion. The agency may recruit or train its own superteam (perhaps even the player characters).

THE CONSPIRACY

The conspiracy is dedicated to acquiring power, usually by undermining and overthrowing governments, or seizing control of them from within. Secrecy is the conspiracy’s greatest weapon. Its agents may be shapeshifters, and it may use Mind Control as one of its tools.

THE CULT

Similar to the conspiracy, the cult uses magic and mysticism. It may serve evil or demonic beings from other dimensions, a powerful occult artifact, long-forgotten gods, or powerful sorcerers. It performs secret rituals to further its goals, which usually involve gathering magical power to dominate or destroy the world.

THE INSTITUTE

The institute studies superhumans and their powers, trying to learn more about them. It may be an independent think-tank dedicated to pure research and the betterment of humanity, or a cover for a sinister organization that wants to exploit its subjects. Some institutes focus on a particular type of superhuman (mutants, psionics, aliens) while others are interested in all kinds.

THE SYNDICATE

A vast criminal organization can make the Mafia look small. Where the conspiracy is interested in conquest, the syndicate is only interested in profit. It has its tentacles in criminal enterprises from smuggling and hijacking to extortion, kidnapping, and more.

BRING ON THE BAD GUYS: CREATING VILLAINS

They say that you can measure someone by the quality of his or her enemies. That is certainly true in the comic book world, where heroes all have colourful collections of bad guys bringing to justice. A good nemesis can serve as a foil and dark reflection of a hero, adding depth. A villain the players really love to hate can keep them coming back for the opportunity to see him or her behind bars. Since villains are important to a Silver Age Sentinels game, give as much thought to them as you do to the heroes. This section offers some guidelines for creating villains and using them in your campaign.

VILLAIN MOTIVATIONS

Perhaps the most important thing about villains is what motivates them. While it is certainly important for a villain to have a catchy name, interesting powers, and a cool costume, those things are all secondary to what really makes the villain tick, what makes him or her a villain in the first place.

Motivation is most important to the main villain characters in your campaign, not the various superpowered minions or goons the master villains employ. You can get away with giving them fairly shallow motivations, like money or the need to work for a strong leader. Consider giving some of your minor villains more in-depth motivations occasionally. For example, perhaps the strong bodyguard of the master villain is doing it for the money, but why does he want that money? Maybe it is to pay for the care of a sick or elderly relative or for the operation that will restore his normal appearance or remove his unwanted powers. Such small twists can make your villains more human and three-dimensional.
Adventures often feature a villain going after a goal and the heroes trying to thwart the villain's plans. A villain's motivation gives you an idea of the sorts of goals and actions that are appropriate for that villain, and it establishes the villain in the minds of the players. There is a difference between a villain planning world conquest because he believes that he is best suited to rule and a villain to whom conquest is nothing more than a game, or one who wants to conquer the world to average beings being rejected by society. They are all quite different from the villain who wants to destroy the world rather than conquer it.

The entries herein provide some common motivations for villains.

**Corruption**

Corrupters delight in bringing down everything good and exposing goodness as the ‘sham’ that it is. They spread evil through subtle and insidious means and the ultimate goal of a corrupter is to bring about the fall of a truly noble and good hero. Corrupters often work behind the scenes through various minions and proxies, revealing themselves for the final confrontation with their “prey.” See Bloody Mary, page 143.

**Greed**

Simple greed is a common motivation for villains. They want wealth and all the pleasures it can bring and are willing to do whatever it takes to get it. Most greedy villains either become thieves, robbing banks and other sources of wealth, or they become mercenaries, selling their services to the highest bidder. Greedy villains tend to be cowards. If there is no profit in it, they are not likely to stick around for long. Of course, repeated defeats may shift a greedy villain’s motivation more toward revenge. See Thug, page 154.

**Ideology**

Some villains are dedicated to a particular ideology or belief system. Most of them do not even consider themselves “villains,” when they bother with what society thinks at all. To their villain’s ideology might be a twisted or distorted version of a real-world ideology (Communist villains in the ’60s being a prime example). It might be a belief unique to the superhero world, usually in the supremacy of a particular type of life, from mutants to aliens, plants, robots, or dinosaurs. Either the ideology itself is evil, like the belief in wiping out all organic life to replace it with machines, or the villain’s devotion to it is so fanatical that any crime can be justified, so long as it furthers “the cause.” See Kreuzritter, page 149.

**Knowledge**

Some villains have a twisted devotion to science and the quest for knowledge. They ignore the boundaries of morality and decency in their quest for more and more knowledge, performing unethical experiments, stealing, and more, justifying it all in the name of ‘science.’ Mad scientist types that are not out for revenge or to prove their pet theories usually fall into this category. See Artificer, page 153.

**Madness**

Many villains are just crazy. They range from fairly harmless loons played for laughs to true psychopaths that are horriﬁc in their madness. A lot of other villains may be considered crazy, but villains who fall into this category are deﬁned by their madness. Usually the villain has some deﬁning delusions or particular “method to the madness” in keeping with the villain’s style. See Janus, page 148.

**Nihilism**

This is a particular type of ideology or madness (depending on your point of view) that deserves special attention. The villain wants nothing more than to destroy. Nihilist villains range from mindless engines of destruction to cunning and intelligent foes who want to destroy for a reason (ranging from population control to a desire to remake the universe over again in the villain’s own image). Nihilist villains are among the most dangerous simply because they are so ruthless in the pursuit of their goals. See Red Minstral, page 153.

**Power**

The villain wants power, which usually means conquest of a city, nation, world, or even the universe. Power-hungry villains take every opportunity to increase their personal power and are always developing schemes to gain power over others.

What the villain intends to do with the power once he or she has it varies from one villain to another. Some believe they will rule benevolently (but ruthlessly) while others want the ability to indulge their every whim. See Green Ronin, page 153.

**Pride**

Prideful villains have something to prove, to themselves or to the world. They usually have a particular area of expertise in which they want to show supremacy, or a particular theory or idea they want to prove. For example: a villain who lives for the hunt may choose to take on more and more dangerous prey in order to prove herself the greatest hunter in the world, a martial arts villain may challenge other fighters to show his mastery of the art of combat, a mad scientist may be out to show those fools who laughed at his theories at university, etc. See the General Winter, page 145.

**Revenge**

Someone wronged the villain the past (or at least the villain thinks so) and now that person is going to pay, and pay dearly. The villain’s revenge may take the form of kidnapping, murder, harassment, or worse. Vengeful villains often focus their schemes on the heroes who have thwarted them, and more than a few villains take up this motivation after being defeated a few times. See Mister Matthews, page 150.

**Survival**

The villain is motivated by nothing more than self-preservation. The problem is that either the villain goes to extremes — smashing cities when feeling threatened, for example — or what the villain needs to do to survive makes him or her a threat. A vampire that needs to drink blood is certain to draw the attention of the good guys, along with villains who steal life force, eat elements like gold or radium, or devour entire planets to sustain themselves. These villains are often tragic, since they may not have any choice in what they do. Heroes may seek other ways for the villain to survive that do not endanger innocent lives. See Iron Duke, page 146.

**Thrills**

Finally, some villains are simply bored and need to have some fun. Unfortunately, their idea of “fun” causes trouble, often serious trouble, for everyone else. A thief or mercenary might enjoy the thrill of the chase. Masterminds may crave the intellectual challenge of pitting their wits against the police and the heroes. The villain might like playing elaborate practical jokes, or just wants to make the heroes jump through hoops. See Alice, Queen of Hearts, page 142.

**Villain Design**

After deciding upon the villain’s motivation, give some thought to his or her motort and abilities. Most of the material given in Chapter Five for heroes applies equally well to villains. Consider the villain’s origin (and how that is tied into his or her motivation), and what powers the villain needs to be a credible challenge to the heroes.

Villains generally come in one of several power levels: less powerful than the heroes, as powerful as the heroes, more powerful than the heroes, and cosmically powerful.

**Less Powerful**

Less powerful villains are useful as cannon fodder for more powerful master villains and to give heroes the opportunity to flex their abilities a little on an easy opponent as a warm-up or short scene in a larger story. They can also be useful for comedic relief. Is there a villain in your campaign that just makes the players laugh because he or she is so pitiful? If not, maybe there should be.

**As Powerful**

The majority of villains should be about as powerful as the heroes. Villains often have more Defects (page xx) or at least more pronounced ones. This has the dual effect of making the villains more powerful (from the extra Bonus Points) and more vulnerable, since smart heroes should be able to exploit their weaknesses. Villains at this level can take the heroes on one-on-one and often band together into villain teams to do so.

**More Powerful**

The true master villains, ones capable of challenging an entire team of heroes by themselves, are usually more powerful than an individual hero. That does not mean that all master villains must have tremendous physical power. A villain’s advantage may be a sharp and cunning mind, a near-endless array of technological gadgets, hordes of obedient minions, or other abilities they can use against the heroes. Still, a master villain often has the power to take on an entire team single-handedly. The heroes have a teamwork advantage that lets them overcome the villain in the end.

**Cosmic Power**

Finally, some rare villains are so powerful that they are virtually invincible, at least in a physical confrontation. You may wish to use these villains as plot points, rather than actual antagonists. They may command cosmic power, able to bend reality at will. They always have a weakness, however, and heroes can overcome them by cleverly exploiting that weakness rather than uselessly pounding away at the villain. The weak point may be an Item of Power the heroes can take away, a magic word the villain must be tricked into saying, or the villain’s inability to resist a game of chance (which the heroes might even rig in their favour).

**Death Traps**

In the comics, when a villain captures a hero, the villain never simply kills the hero outright. Instead, villains create elaborate death traps to prolong the hero’s agony or to show how clever they are. The villain might enjoy the thrill of the chase. Masterminds may crave the intellectual challenge of pitting their wits against the police and the heroes. The villain might like playing elaborate practical jokes, or just wants to make the heroes jump through hoops. See Alice, Queen of Hearts, page 142.

**Closing Walls**

The heroes are trapped in a room in which the walls are closing in, or perhaps the room is slowly ﬁlling with sand, water, poison gas or something equally fatal. The walls will also be armed with spikes or heated to extreme temperatures. The heroes have to escape from the room before they are crushed or suffocated.

**Controlled Teammate**

The villain brainwashes a powerful hero into thinking his or her teammates are enemies who must be destroyed. The team must convince the brainwashed hero not to attack. If you place a character under Mind Control, consider letting that player assume the new role as an enemy. Encourage the other players to role-play helping their comrade break free, rather than reducing it to just a campaign of Mind or Soul rolls.

**Countdown**

The heroes are sitting on top of a bomb (or similar deadly device) which is counting down to destruction. Of course, the heroes are restrained to prevent them from escaping or easily detonating the bomb.

**Decoy Villain**

A decoy that looks like the villain (a robot duplicate or simply a dummy) triggers a trap when it is attacked. The decoy might explode or release a toxic gas when struck, or it might trigger trapdoors or cages containing dangerous creatures.

**Gauntlet**

The heroes must make their way through a corridor or maze ﬁlled with deadly traps — automated weapons, ﬁghting robots, creatures, pit traps, swinging blades, and others. There may also be a time limit for the heroes to make it through the gauntlet before something else happens, such as the building exploding or the villain escaping.

**Psychodrama**

The heroes are trapped inside a mindscape or illusion that involves something drawn from their own memories or worst fears. They may all see the same thing, or each hero might experience something different. For example, the claustrophobic hero feels the walls closing in, the hero afraid of drowning sees the room ﬁlling with water, etc. The heroes must overcome their fears to defeat the trap.
Sawmill

"Do you expect me to talk, Goldfinger?" The heroes are strapped down, helpless, while a deadly attack draws near. The threat might be a laser, molten metal, a buzz saw, a rampaging monster, or some specific weakness or vulnerability. The heroes must escape before the attack reaches them. Alternately, a friend or loved one of a hero may be placed in a similar situation (bound and lying on a railroad track?), forcing the hero to come to the rescue.

Tiger Pit

The heroes are placed in a trap where dangerous animals — lions, sharks, piranha, poisonous snakes or even more exotic creatures like alien monsters, mutants, or cyborgs — can attack them. Usually, something is keeping both the creatures and the heroes trapped together, like a pit, pool, or force field. The heroes may also need to overcome the creatures' home-field advantage, such as having to fight sharks or giant squid underwater or dealing with mutant creatures with night vision while in pitch darkness.

How the Villain Gets Away

First, consider carefully whether or not the villain should get away (see Let the Heroes Win, page 82, for more information). Assuming that the villain should escape at the end of the adventure, or as a cliffhanger for the next adventure, consider the following possibilities:

Blackmail

This technique is similar to the distraction method (below), except the villain threatens the heroes with something unless they let him go. It could be anything from a delicate phial of a deadly virus or toxin, knowledge of the hero's secret identities, hostages, or any other credible threat. If you know in advance that your players never bargain, this is obviously not a good option.

Distraction

The villain distracts the heroes with a more important task to accomplish than capturing him or her. It may be something planned in advance ("You can capture me or try and stop the bombs I've planted throughout the city."), or an impromptu act, such as blasting the structural supports of a large building or bridge, igniting an oil tanker, or creating a landslide or other disaster. The distraction must be big enough to require the whole team to handle it, otherwise the heroes may split up, sending some to handle the distraction while the rest apprehend the villain.

Escape Route

The villain has one or more pre-planned escape routes, usually involving a secret door or passage and a vehicle to whisk the villain away faster than the heroes can follow. This is particularly effective if the escape route makes it difficult for the heroes to follow. Examples include a trapped tunnel, a sealed hatchway, a vehicle that travels underwater, or one that tunnels through the Earth (collapsing the tunnel behind).

Fake-out

When the heroes win it turns out that the villain is not really the villain at all. It may be a robot double, a hologram, a shapechanger, or even an innocent civilian hypnotized and dressed up as the villain. This last option can have tragic consequences if the heroes simply bust in and blast the "bad guy" with their lethal attacks.

Mysterious Death

If all else fails, the villain can seemingly go out in a blaze of glory. Usually the villain's headquarters or vehicle explodes in a spectacular fashion, forcing the heroes to flee and leaving serious doubt whether or not the villain survived. No body is found, of course, and if it is, it is a decoy or trick. The villain usually returns later to surprise the heroes.

Teleportation

This escape can be a cop-out if used too often, but otherwise it is effective. The villain simply disappears when capture or defeat is imminent. Unless the heroes devise a way to either track the villain or defeat the teleportation, they are likely to become very frustrated, however (see Let the Heroes Win, page 82).

Player Characters as Villains

In most Silver Age Sentinels campaigns, the players will assume the roles of the heroes. You could design an interesting campaign, however, in which the players take up the mantle of supervillains instead. One possibility involves the player characters as supervillain-type convicts, either blatant criminals or falsely accused victims. They are offered a deal, usually by the government: if they agree to work for their benefactor and the good of society, they get parole and either reduced time on their sentence or a pardon. Naturally, steps must be taken to ensure that the ex-cons co-operate and do not flee. This may range from tracking implants, or mind control or survival devices, that can explode if the characters do not follow orders.

Alternatively, parole campaigns can range from an oft-heard group of supervillains looking to redeem themselves in the eyes of the world to a grim and gritty "black ops" team of deniable supernerds to send to do the government's dirty work, depending on your and the players' preferences. Another option is for the player characters to be true supervillains. They may be part of a villain team or have their own agendas. This kind of campaign differs from the norm because the player characters are forced to be more pro-active. They must hatch their own villainous plots and death traps, while the heroes play the villains trying to thwart them.

Of course, you and the players should set ground rules for a villainous campaign carefully, considering what acts the player characters should be allowed to get away with, and whether or not the players should expect the villains to win. If the villains are not allowed to win, the players may get frustrated; if they are allowed too much free rein, the campaign may become too dark and no longer enjoyable.

Simulating the Comics

The primary goal of Silver Age Sentinels is to allow players to re-create the feel of comic book superhero stories in their games. While the game rules are slanted toward that requirement, do not concern yourself with how many events you read in the comics.

Comic Book Conventions

No, not the places where you can hunt for those rare back issues and meet your favourite artists and writers. In this case, comic book "conventions" are the norms of comic book superhero worlds. If you want to make your Silver Age Sentinels game feel more like the comics, do not disregard comic tradition.

Action

Comic books are primarily about action. Although subplots and dialogue have an important place, stories involve a lot of activity. When planning a Silver Age Sentinels adventure, keep in mind that the heroes should not spend most of their time sitting around waiting for things to happen. Keep the action moving, keep the heroes involved and give them a dynamic pace. If the plot starts to lag, throw in some action. The event might be connected with the plot, or could simply be a momentary distraction to keep the heroes busy.

Consistency

Originally, comic book stories were self-contained, and characters from one book did not interact with characters from other books. As comic book universes developed, they became more and more intertwined, with characters crossing over from one series to another. This led to the development of comic book "crossovers," rich histories, and backstories to the established superhero worlds. Continuity has not always been consistent in the comics, but you can ensure it is in your campaign. Consistency between adventures helps make the world seem more real to the players and gives you additional inspiration to create adventures. For example, a mysterious crime the heroes investigate a few sessions earlier may tie into the master plot of a villain you are currently developing.

Morality

In the Silver Age of comics, morality was often black-and-white. The heroes were decent, upstanding, and moral, while the villains were downright evil, with a few misunderstood characters somewhere in the middle. Modern comic lines from all major production houses have added many shades of grey. While Silver Age Sentinels encourages players to take the roles of heroes, fighting the good fight and using their powers to uphold truth and justice, moral ambiguity surrounding specific events may add depth to your campaign.

Translating Characters

You may be interested in taking established comic book characters and translating them into Silver Age Sentinels terms. Although Guardians Of Order cannot provide stats for Superman, Wolverine, Spider-Man, Batman, or other existing characters in this book, there is nothing to stop you from including them in your own game.

When translating an existing character to the Silver Age Sentinels game, first make a brief list of the character's abilities. How strong, fast, and smart is the character and what powers does he or she have? Many established comic book characters have been described in considerable detail, although there are always vague areas, especially for characters with long histories.

Next, assign the character's Ability Scores by comparing the information on your list to the benchmarks given for scores in Chapter Two. Remember that few characters have more than one ability score above 24.

Now examine the list of Attributes and Skills, and decide which ones fit the character. Some will be obvious, like Flight for a character who can fly (the character's previous comic appearances may have even defined exactly how fast). Other Attributes may be more subtle or open to interpretation. For truly bizarre abilities, you may need to combine Attributes, or assign the Unique Attribute to the character.

Finally, read the list of Defects and assign the relevant ones to the character. Again, some will be obvious (Awkward Size, for example), while others are defined less specifically. Unless you are attempting to adhere to a specific Point Total requirement, do not concern yourself with how many Character Points you need; your goal is to create a reasonable simulation of the original.

Lost in Translation

Some established elements of the comics do not work quite as well in a role-playing game. You should be aware of these elements from the beginning, since they can pose problems and make the game less enjoyable for everyone.

Capture

In the comics, heroes get captured frequently, and usually end up in clever death traps (see Death Traps, page 94). In an RPG, however, some players equate "capture" with "losing" and are willing to do whatever it takes to avoid it. It will be difficult for you if the players absolutely refuse to participate in their captures.

The solution to this problem is twofold. First, discuss the matter with your players. Inform them that captures are a part of the genre and may happen from time to time, but that there will always be an opportunity for the heroes to escape. Additionally, try to limit the number of character captures. You may desire to make them "you have no chance to react" situations, where the trap is sprung so suddenly that it simply overwhelms the characters. Players will feel cheated if this happens too frequently, however.

Escapes

Villains often manage to execute last-minute escapes (see How the Villain Gets Away, page 95), but some players are not willing to let the villain go since they perceive this as "losing." They will pursue the bad guy to the ends of the Earth, if need be, grappling with him as his secret lair tumbles down all around them, in order to ensure that he does not escape.

Again, discuss this with the players and let them know that sometimes the villain gets away. Also, consider carefully whether or not the villain should escape. If escape is not vital to your plot, then let the players have the satisfaction of landing the bad guy to jail. After all, you can always stage a jailbreak later, when you need to use that villain again.

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Chapter 7: World Building
**Silver Age Sentinels &20: Stingy Gamer Edition**

**Guest Stars**
Comics often feature ‘special guest stars’ to boost sales by having a popular character star in a less popular series. Frequently, the guest star is as interesting (or even more interesting) than the main characters; in an RPG, “guest star” usually equals “NPC,” and players hate having their characters upstaged by your creation. If you absolutely must have guest heroes in your adventure, try to keep the attention focused on the player characters rather than the NPCs. If the characters can rescue a powerful NPC hero from the villain’s clutches, they will feel empowered by the guest’s appearance, not overshadowed.

**Lethal Force**
Silver Age Sentinels differs from the “kill-evil-things-and-steal-their-stuff” RPGs because the heroic player characters are not allowed to resort to lethal force. This may be an adjustment for your players, who are used to life-or-death. Neither heroes nor villains use killing force often in comics and people rarely die.

If some players still choose to use lethal force against their opponents, you can handle this in several ways. First talk to the players and tell them whether or not lethal force is considered permissible in the campaign. If the players understand that anyone who uses lethal force is considered a villain, they will be less likely to do so.

Even if you consider lethal force permissible in your campaign, consider confronting vigilante heroes with the consequences of their actions. For example, the criminals they have killed may have family members (some of them vengeful). Public opinion of the heroes may shift if they are known killers, especially in comparison to heroes who are not. The police are not likely to co-operate with a known killer and will put a warrant out for the hero’s arrest. Innocent people may get caught in the crossfire, and heroes who immediately resort to lethal force may be caught unprepared when a situation is not what it appears. For example, what happens when the master villain places an innocent victim, dressed in the villain’s costume, in the heroes’ path... and the heroes immediately strike to kill?

**Lone Rangers**
You find them in the comics all the time: heroes who wear all black, skulk around in the shadows, and work alone. Comics were rife with dark and brooding loners at one time and they are still popular today. Unfortunately, loners are not well suited to the team atmosphere of a superhero group. Eventually, a villain in your campaign will take hostages — the heroes can negotiate and which they cannot. Conversely, if negotiations can solve every problem, the heroes have little reason to take action. Some villains should be trustworthy enough to honestly negotiate, but some clearly cannot be trusted.

**Problem Powers**
Superheroes can have amazing powers; the Attributes given in Chapter Two allow heroes to do anything you permit. Just because the players can create a hero who can transform every villain in the city into a toad, however, does not mean that you have to allow it.

Some powers and character concepts can pose problems for your game, or just do not fit in. Players may point to characters with similar powers in the comics, but that still does not mean they fit your campaign. Comic book characters do whatever the writer expects, and thus there is no danger of them using their powers in an unusual or inappropriate way to spoil the story or ruin everyone else’s enjoyment. This possibility is quite real in an RPG, however.

The easiest action you can take involves banning any powers or character concepts you think will prove problematic. If an Attribute later turns out to be trouble in the campaign, ask the player to change the character’s powers to eliminate the problem. You can then work the power change into the campaign.

**Rewards**
In the comics, heroes are motivated by the desire to do good with their abilities, not by material wealth. In Silver Age Sentinels, heroes earn Experience Points to improve their characters over time, but do not usually receive the kinds of “treasures” or “toys” character in other RPGs do. Although your players may be content with this, you might consider alternative rewards to give the characters a replacement for money. For example, you can emphasize the public goodwill and adoration the heroes receive. Have the city throw a parade or dedicate a statue or monument in their honour. Give them the annual police officer’s ball so they can receive an award (and what villain can resist a target like that? Have their mailman deliver fan letters by the truckload. Not only do these rewards give the players a good feeling about their characters, but they also provide excellent role-playing opportunities and give you something with which to encourage heroic behaviour. When heroes step over the line, the invitations and the fan mail stop and things can turn ugly.

One way you can give material rewards to the heroes occurs whenever they defeat a villain — the heroes can confiscate all the villain’s cool stuff! From high-tech gadgets to powerful weapons to a secret island headquarters... if the villain has it, the heroes can have it. This reward can either compliment Advancement Points, or replace them completely.

**Splitting the Team**
Hero teams in the comics often split into smaller groups to handle problems, regrouping at the end of the story for the finale. While this allows the story to focus more on individual characters, it tends to be more difficult to do in an RPG, in which the rest of the players sit around waiting their turn while one or two of them have the spotlight.

If you cannot avoid splitting the team, cut quickly from one group to the next. Do not let any one group of players sit idly for too long. If you can occasionally arrange it, cut away at a cliffhanger or important moment. For example, you might say, “You batter down the heavy steel door and a bright light floods the room as you enter. Silhouetted against the glare is a dark figure who says, ‘Welcome, heroes, I’ve been expecting you.’ Meanwhile, on the surface...”

**Varying Power Levels**
Teams in the comics often feature heroes with widely differing power levels (not necessarily Power Point totals, although those may vary as well). Unless your players are particularly comfortable with other characters in the group being more powerful, or because keeping the heroes on even footing. Start everyone with the same number of Power Points to create their characters and keep watch for heroes with Attributes that greatly exceed everyone else’s. Suggest guidelines to the players regarding appropriate Ability Scores and Power ranks for your campaign. If you are going to allow Point differences between the characters, you should perhaps limit it to a range of ±25 Points from the average: 75-125 (100 average), 100-150 (125 average), 125-175 (150 average), 150-200 (175 average), or 175-225 (200 average). You should be aware, however, that a Power Point difference of 50 Points often represents a substantial difference in power level.

**Classic Bits**
In the comics, there are certain elements that appear on a regular basis. Some have become cliché but, used sparingly, they can contribute to making a campaign feel more like the comic books adventure. You can find examples of many of these classic bits in the setting described in Chapters Eight through Ten as well.

**Aliens**
Most comic book universes are teeming with life, and alien regularly visit (or invade) the Earth. The planet may be considered anything from a comic backwater to a site of great strategic importance, or both. Many comic book aliens are humanoid, even identical in appearance to humans, while others can be quite strange, since comics (like RPGs) do not have a limited special-effects budget. Aliens are usually more technologically advanced than humans, and either very warlike or peaceful. A race of shapeshifters, aliens capable of blending in with humanity for a “secret invasion” is a common idea.

**Atlantis**
The sunken city-state of Atlantis (or Lemuria, Mu, Lyonesse, or some other mythical, sunken civilization) often exists in comics, populated by mer-people and water-breathing humanoids. Atlantis has advanced technology and magic but its greatest wonders were lost during the cataclysm that sank it beneath the ocean. The Atlanteans are a source of aquatic heroes and villains, invasions of the surface world, and oceanic giant monsters.

**Cosmic Beings**
More powerful than the mightiest heroes and villains are the cosmic forces in the universe, nearly omnipotent and capable of affecting change on a vast scale. These cosmic beings range from impossibly advanced aliens to actual gods or conceptual beings that embody an entire concept like Death or Infinity. Cosmic beings may be good, evil, or beyond human concepts of morality. When faced with beings of such overwhelming power, heroes must be clever and use means other than brute force to overcome or outwit them. Cosmic beings do not need game stats, since they can do anything the GM needs them to do.

**Costumes**
Distinctive costumes are all but required for heroes and villains, and they nearly always adapt to their wearer’s powers. Consequently, flaming auroras, growth, shapeshifting, shrinking, stretching, etc., does not destroy them. This feature may have originated when the costume was exposed to the same conditions that granted the wearer his or her powers, or because costumes are made from a special material (discovered on Earth or perhaps alien in origin). Sometimes, it is just the way powers work and nobody questions it.

**Exclamations**
Heroes (and often villains) have colourful battle cries and exclamations of surprise, such as “Great Scott!” “Meroth Mineral!” “It’s Clobberin’ Time!” or even “Spoon!” Some also have “magic words” they say to activate their powers (whether they need to or not).

**Giant Monsters**
A common threat in the comics is a giant monster, either a normal animal or insect grown to enormous size or a vaguely humanoid creature, spawned by radiation or visiting from outer space. There are occasionally giant robot monsters (or mecha) as well, which may not obviously be machines until a hero tears through the outer skin. Giant monsters are nigh-unstoppable juggernauts of destruction. Often they have a particular weakness heroes can exploit to stop them, or to lure them somewhere they cannot harm anyone (like the bottom of the ocean or into space). Occasionally they are just misunderstood, in need of TLC.
Genetic mutation, either because of outside influences like radiation, may be part of a character's origin. Magic can also be a source for superpowers, and exposure to unleashed magical forces may be part of a character's origin. Magic can accomplish virtually anything, limited only by the will and knowledge of the magician, often represented by the Dynamic Powers (page 23) or Power Flux Attributes (page 32).

From table-top bottle cities to entire solar systems comprised of subatomic particles, comics have presented many versions of “inner space” as well as outer space. Modern-day comics tend to explain micro-worlds as alternate dimensions or “folds” in space-time reachable through shrinking (see Shrink, page xx), rather than actual tiny or sub-atomic places, but the effect is still the same. The first visit to a micro-world nearly always occurs by accident.

A common explanation for superpowers in the comics is genetic mutation, either because of outside influences like radiation or some sort of natural evolutionary process. Mutants are normal people until their powers emerge (often at puberty); this frightens humans, since anyone could be a potential mutant. You can use mutants to explore themes of prejudice and morality in your campaign.

Parallel Worlds
A parallel world is similar, but not identical, to the “real” Earth where the comics’ stories take place. Such parallel Earths are often given designations using numbers or letters (for example, “Earth-2” or “Earth-X”) to differentiate them from the real Earth (usually called “Earth-Prime,” “Earth-1,” or simply “Earth”). Dimensional travel, intentional or accidental, can transport the heroes to these other Earths. Parallel Earths offer tremendous crossover potential, since they can contain almost any setting or characters imaginable. A parallel Earth may feature parallel versions of the heroes; a popular setting is the “mirror universe” where good and evil are reversed (the heroes are villains and vice versa).

Psionic Talents
Amazing powers of the mind are common in comics, especially Telepathy (page 39) and Telekinesis (page 38). They may harness some unknown form of energy or “psion” particles. Psionic abilities are often seen as a more “advanced” stage of evolution. They are most often found among aliens and mutants, and mystics.

Radiation
Exposure to radiation is a common source of superpowers in Silver Age comics, since fictional radiation is more likely to cause strange mutations than induce radiation poisoning. Radiation may come from Earthly sources such as atomic energy or from strange, alien materials (usually meteorites). The effects of radiation exposure may be temporary (lasting only for one session or adventure) or permanent (in the case of most origin stories). Radiation’s modern cousin is genetic engineering or biotechnology, which currently serves a similar role in the comics.

Secret Identities
Heroes and villains often wear costumes and masks to conceal their true identities. Although a hero’s secret identity is often threatened, the flimsiest disguises and excuses are enough to protect it. Even a simple mask or a pair of eyeglasses is enough to prevent a hero’s close friends and family from recognizing him or her (a thin disguise somehow makes a hero’s voice unrecognizable as well). Some stories put heroes in situations where they must confront a problem without revealing their true identity, such as when a hero in his or her secret identity stumbles across a crime in progress.

Superalloys
Virtually invulnerable metal alloys often appear in the comics to provide a challenge for heroes who can rip steel apart like tissue paper or melt it with a glance. Superalloys range in strength from extremely tough (but breakable, given enough force) to nigh invulnerable. You may introduce a superalloy or two, but be guarded against the heroes getting hold of too much of it. It is best if you make the material rare, expensive, or otherwise difficult to obtain.

The Space Patrol
In a comic book universe with aliens and alien civilizations, there is often an interstellar (or even intergalactic) organization devoted to maintaining law and order. Officers are selected from many different races and may have powers of their own or special equipment that gives them the powers they need to carry out their duties. A Space Patrol officer (or several) may be stationed on Earth, or Earth may be “off limits” for them, given that it remains a relatively “primitive” world. An officer on Earth may be a human chosen by the Patrol or an alien stationed on the planet.

Underground
Much activity occurs below ground in a superhero world. Sewer tunnels and storm drains are always big enough to move around in, and often feature underground mutants, giant alligators, hordes of rats, and similar things. Further down are subterranean tunnels and caverns with mole people, goblins, lava men, underground giant monsters, and perhaps even entire lost worlds. These places may really be underground (perhaps very deep underground) or they may only seem to be underground, but are actually “dimensional pockets” or parallel worlds connected to Earth by an underground dimensional gate.

Silver Age Sentinels Game Master’s Screen
Everything you need to play — in one location. #13-005; ISBN 1-894525-59-0
**CHAPTER 8: CAMPAIGN INTRODUCTION**

**INTRODUCTION & HISTORY**

Welcome to the dusk of the Twentieth Century, and the first incandescent rays of tomorrow. A hundred years is small time in the reckoning of history, but the world has changed, grown, and matured rapidly in the last century. Pandora’s Box has opened, and matured rapidly in the last century. The world has changed, grown, and matured rapidly in the last century. The dreams of mankind, once untouched by the cold logic of rational law, prove fertile ground for the birth of the Hero. The dreams of mankind, once untouched by the cold logic of rational law, prove fertile ground for the birth of the Hero. The dreams of mankind, once untouched by the cold logic of rational law, prove fertile ground for the birth of the Hero.

Welcome to the world of Empire City, a place that feels familiar, yet constantly surprises. Imagine, for a moment, what it would be like to wake up in a brownstone at the corner of East 86th St. and Fifth Ave. and catch a glimpse of the Sentinel flying high across Central Park in the first dawn light. He has been at work for hours, perhaps all night, ensuring that someone is on watch. It is reassuring that in a world so complex and fantastic that there are heroes, “good guys” who stand tall against the dark.

An elderly couple takes an evening stroll through Central Park, but passing by Cleopatra’s Needle they are swarmed by a gang of blue-clad Crips. The punks kick the old man’s cane away, and tear his wife’s handbag from her, but suddenly pause when they hear a gust of rushing wind. In an eyeblink two have been knocked to the ground while another three are blown five feet in the air. A second later, the remaining six are battered, bruised, and bound together, before Slipstream helps the gentleman to his feet and returns the woman’s purse.

The street kids that congregate along the dilapidated walkways of Coney Island huddle around trashcan fires at night for warmth, telling stories about Pan and Belle to the street kids that congregate along the dilapidated walkways of Coney Island huddle around trashcan fires at night for warmth, telling stories about Pan and Belle to the street kids that congregate along the dilapidated walkways of Coney Island huddle around trashcan fires at night for warmth, telling stories about Pan and Belle to the street kids that congregate along the dilapidated walkways of Coney Island huddle around trashcan fires at night for warmth, telling stories about Pan and Belle.

Tommy Gun was a rogue Englishman who operated on the continent throughout the later years of the Great War. First spotted in France in February, 1916, the lone-two-gun Brit crossed the front so often he seemed to constantly dance across No Man’s Land. The vague whisper that his Union Jack mask had been spotted would strengthen the resolve of the boys in the trenches, while his dramatic entrances, twin guns blazing, would send the Huns scurrying back into their holes. The British command staff was never completely comfortable with Tommy Gun, always fearing he would cause untold harm by his interference. Yet, at the same time, they clearly recognized he was becoming a powerful image; many theorists have suggested the only way some soldiers maintained the will to fight was because of such role models.

When Dover Angel made her first appearance in France, at the Battle of Third Ypres in 1917, the British government made a hurried decision to accept the science-novice as an unofficial symbol of the cause. David Lloyd George issued a personal invitation to Dover Angel to discuss sponsorship. She would maintain independence in movement and action, but take advice and limited direction from the British command. The agreement was never put in the books, but all British officers were made aware that Dover Angel would receive strategic information and resources in exchange for making appearances where they thought she was most needed. Dover Angel maintained her autonomy, and is said to have bluntly refused several suggested missions, but the co-operative effort was seen as advantageous to all.

It was as seen as so advantageous, in fact, that other governments began scrambling to field their own mascots. In Germany, Manfred von Richthofen’s skill as an aviator was adored, establishing him forever as the Red Baron. Soon after, Kaiser William II promoted Rittmeister Hermann Koenig for his valiant leadership during the withdrawal of Passchendaele. Koenig became Germany’s first Futurist-soldier, code named Herr Cryptic. Meanwhile, in the United States, two masked adventurers were reported operating in the nation’s capital. Archer Gold was a brilliantly clad swashbuckler who fought with a Tommy Gun, always fearing he would cause untold harm by his interference. Yet, at the same time, they clearly recognized he was becoming a powerful image; many theorists have suggested the only way some soldiers maintained the will to fight was because of such role models.

While no direct link existed between any of the masked adventurers of the Great War, contemporary sociologists generally agree that each masked adventurer made it easier for subsequent men and women to feel not only comfortable but justified in taking up the cause. The champions of the 20s and 30s were independent, mysterious, and full of optimism.
**TIMELINE**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1906</td>
<td>Parousian flyer and Haud destroyer crash-land on Earth</td>
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<tr>
<td>1906</td>
<td>Ema’Ge goes into suspended animation in Japan</td>
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<tr>
<td>1906</td>
<td>Haud survivors go into suspended animation across Asia</td>
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<tr>
<td>1908</td>
<td>Debut of Frisco Flyer</td>
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<tr>
<td>1908</td>
<td>Meteor crashes at Stony Tunguska River valley, Siberia</td>
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<tr>
<td>1914</td>
<td>Tommy Gun fights unseen at Battle of Marne</td>
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<td>1916</td>
<td>Tommy Gun first spotted at Verdun</td>
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<tr>
<td>1917</td>
<td>Dover Angel debuts in France</td>
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<tr>
<td>1917</td>
<td>Herr Cryptic is Germany’s first Futurist-soldier</td>
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<tr>
<td>1917</td>
<td>Archer Gold debuts in Washington, D.C.</td>
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<tr>
<td>1918</td>
<td>Corbae first spotted in Washington, D.C.</td>
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<tr>
<td>1918</td>
<td>Archer Gold enlists, goes to France</td>
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<tr>
<td>1918</td>
<td>Lt. Maxwell Liberty shot down</td>
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<tr>
<td>1919</td>
<td>Herr Cryptic seemingly killed in fight with Tommy Gun</td>
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<tr>
<td>1919</td>
<td>Bloody race riots give birth to Red Summer</td>
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<tr>
<td>1920</td>
<td>Thompson company ships gift of guns to Tommy Gun</td>
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<tr>
<td>1923</td>
<td>Red Summer battles Imperial Wizard of KKK</td>
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<tr>
<td>1929</td>
<td>Reverend Temperance appears, fights Chicago Mafia</td>
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<tr>
<td>1930</td>
<td>Alien pod recovered from Tunguska River valley</td>
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<tr>
<td>1931</td>
<td>Japan builds experimental robotics facility on Okunoshima</td>
</tr>
<tr>
<td>1939</td>
<td>Milo Rauchenberger discovers lost island of Thaiu</td>
</tr>
<tr>
<td>1940</td>
<td>Archer Gold stops two German saboteurs</td>
</tr>
<tr>
<td>1940</td>
<td>Tommy Gun assists Operation Dynamo</td>
</tr>
<tr>
<td>1941</td>
<td>US tries Project Spearang for one year; considered failure</td>
</tr>
<tr>
<td>1941</td>
<td>The Manhattan Project and Project Amodyne both begin</td>
</tr>
<tr>
<td>1941</td>
<td>Lt. Liberty becomes the American Sentinel</td>
</tr>
<tr>
<td>1942</td>
<td>American Sentinel debuts with Flying Tigers</td>
</tr>
<tr>
<td>1942</td>
<td>Kreuzritter first seen at Malta</td>
</tr>
<tr>
<td>1942</td>
<td>Russians initiate Operation Red Star</td>
</tr>
<tr>
<td>1942</td>
<td>Iron Duke unleashed at Germans</td>
</tr>
<tr>
<td>1942</td>
<td>Iron Duke goes berserk</td>
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<tr>
<td>1943</td>
<td>Japanese field first Kikai Samurai soldiers</td>
</tr>
<tr>
<td>1943</td>
<td>Hitler fields supersoldier Black Crow</td>
</tr>
<tr>
<td>1944</td>
<td>Hitler forms Ubermensch</td>
</tr>
<tr>
<td>1944</td>
<td>Lt. Anton Dragan becomes Russian supersoldier, Muzhik</td>
</tr>
<tr>
<td>1945</td>
<td>Second generation Kikai Samurai debut, including Tolkotar</td>
</tr>
<tr>
<td>1945</td>
<td>Dover Angel accidentally kills Black Crow</td>
</tr>
<tr>
<td>1945</td>
<td>Unnamed French hero in scarlet cloak spotted</td>
</tr>
<tr>
<td>1945</td>
<td>Iron Duke kills Dover Angel</td>
</tr>
<tr>
<td>1945</td>
<td>Iron Duke seemingly destroyed by American Sentinel</td>
</tr>
<tr>
<td>1945</td>
<td>Kreuzritter fights American Sentinel and Muzhik, reportedly killed in power backlash</td>
</tr>
<tr>
<td>1945</td>
<td>Tolkotar battles American Sentinel, and vanishes at sea</td>
</tr>
<tr>
<td>1945</td>
<td>American Sentinel flies escort as Hiroshima and Nagasaki are bombed</td>
</tr>
<tr>
<td>1946</td>
<td>Ema’Ge awakens, adopts identity of Johnny Smith, travels to America</td>
</tr>
<tr>
<td>1947</td>
<td>American Sentinel battles Haud in Colorado</td>
</tr>
<tr>
<td>1949</td>
<td>Ema’Ge debuts, battling Haud in Florida</td>
</tr>
<tr>
<td>1950</td>
<td>American Sentinel confronts Muzhik over Berlin Airlift</td>
</tr>
<tr>
<td>1950</td>
<td>Senator McCarthy targets “superheroes” in H.U.A.C.</td>
</tr>
<tr>
<td>1950</td>
<td>Corbae vanishes from public eye</td>
</tr>
<tr>
<td>1950</td>
<td>Archer Gold testifies, but thereafter, retires</td>
</tr>
<tr>
<td>1950</td>
<td>McCarthy tries to summon American Sentinel, and is condemned by Senate</td>
</tr>
<tr>
<td>1951</td>
<td>CIA initiates MK-ULTRA</td>
</tr>
<tr>
<td>1951</td>
<td>Ema’Ge saves Marnie Eisenhower and Nautilus submarine</td>
</tr>
<tr>
<td>1955</td>
<td>Captain John Douglas pilots space-rocket Victory Redstone towards Moon</td>
</tr>
<tr>
<td>1955</td>
<td>Contact with Victory-Redstone lost en route to Moon</td>
</tr>
<tr>
<td>1958</td>
<td>Russian Space Projects Unit replicates Haud hibernation chamber</td>
</tr>
<tr>
<td>1960</td>
<td>Space Projects Unit launches Korabl 4C Mars train</td>
</tr>
<tr>
<td>1961</td>
<td>Starship crashed near Cape Canaveral, covered up by military</td>
</tr>
<tr>
<td>1961</td>
<td>First appearance of the Artificer</td>
</tr>
<tr>
<td>1961</td>
<td>Lady Starbright appears over Empire City saving airliner</td>
</tr>
<tr>
<td>1961</td>
<td>Korabl 4C arrives on Mars, exploration begins</td>
</tr>
<tr>
<td>1961</td>
<td>Contact lost with Mars explorer train</td>
</tr>
<tr>
<td>1961</td>
<td>Zachary King terrorizes London, becomes Janus</td>
</tr>
<tr>
<td>1961</td>
<td>Adam Sinclair becomes Caliburn</td>
</tr>
<tr>
<td>1961</td>
<td>Debut of vigilante, Wrath</td>
</tr>
<tr>
<td>1962</td>
<td>Sentinel and Starbright stand by during Cuban Missile Crisis</td>
</tr>
<tr>
<td>1962</td>
<td>Janus kills Wrath</td>
</tr>
<tr>
<td>1962</td>
<td>Caliburn captures Janus</td>
</tr>
<tr>
<td>1963</td>
<td>Sentinel and Starbright attend John F. Kennedy’s funeral</td>
</tr>
<tr>
<td>1963</td>
<td>Starbright and Slipstream fight Artificer and White Banner at Bonneville, Utah</td>
</tr>
<tr>
<td>1965</td>
<td>General Winter stops Czechoslovakian revolution</td>
</tr>
<tr>
<td>1967</td>
<td>Rise of Thule in North Sea, appearance of new “Thule”</td>
</tr>
<tr>
<td>1968</td>
<td>Creuzritter establishes Egide Ubiquiste</td>
</tr>
<tr>
<td>1969</td>
<td>Alliance of Serps is condemned by Senate</td>
</tr>
<tr>
<td>1972</td>
<td>Strasbourg: Red Phoenix is born, as is Green Ronin; Iron Duke reawakened</td>
</tr>
<tr>
<td>1972</td>
<td>Red Phoenix helps Lady Starbright fight Kreuzritter’s Ghost Fleet</td>
</tr>
<tr>
<td>1972</td>
<td>Samuel Matthews’s mother is a casualty of Artificer</td>
</tr>
<tr>
<td>1972</td>
<td>Ascension Institute established</td>
</tr>
<tr>
<td>1975</td>
<td>Many heroes openly criticize Vietnam War</td>
</tr>
<tr>
<td>1975</td>
<td>Doc Cimitière appears in New Orleans; serial killings stopped by the Baron</td>
</tr>
<tr>
<td>1976</td>
<td>Doc Cimitière returned from dead as zombie</td>
</tr>
<tr>
<td>1978</td>
<td>Janus kills Caliburn’s fiancée and badly wounds Caliburn</td>
</tr>
<tr>
<td>1978</td>
<td>Seawolf tries to steal AI submarine; defeated by Sentinel and Caliburn</td>
</tr>
<tr>
<td>1978</td>
<td>Seawolf conviction overturned by appeal; new trial ordered</td>
</tr>
<tr>
<td>1978</td>
<td>Seawolf escapes</td>
</tr>
<tr>
<td>1978</td>
<td>Caliburn relocates to Empire City</td>
</tr>
<tr>
<td>1978</td>
<td>Magnusite appears in Ottawa, defeating a Haud cell</td>
</tr>
<tr>
<td>1978</td>
<td>Samuel Matthews opens Matthews GenTech</td>
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<tr>
<td>1978</td>
<td>Ema’Ge and Starbright rescue collided oil tankers in Caribbean</td>
</tr>
<tr>
<td>1978</td>
<td>Congress passes Metahuman Crime Control Bill (Super Crime Act)</td>
</tr>
<tr>
<td>1978</td>
<td>UN creates Working Group on Metahuman Issues</td>
</tr>
<tr>
<td>1979</td>
<td>Nuclear disaster at Three Mile Island averted by American Sentinel</td>
</tr>
<tr>
<td>1979</td>
<td>US Airforce recovers a crashed Nimbus starcraft</td>
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<tr>
<td>1979</td>
<td>Kreuzritter causes Mt. St. Helens to explode, killing Lady Starbright</td>
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<tr>
<td>1979</td>
<td>Guard forms to defeat Kreuzritter, Iron Duke, and Mister Matthews</td>
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<tr>
<td>1980</td>
<td>Ema’Ge officially rechristens himself Slipstream</td>
</tr>
<tr>
<td>1980</td>
<td>A second Corbae appears in Washington, D.C.</td>
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<tr>
<td>1982</td>
<td>Amber Prince, the hero of Detroit, debuts, fighting Tom Foolery</td>
</tr>
<tr>
<td>1982</td>
<td>Ghost Lions formed in UK</td>
</tr>
<tr>
<td>1982</td>
<td>Anasazi and Drifter appear on West Coast</td>
</tr>
<tr>
<td>1983</td>
<td>Iara reported in Amazonian rainforests</td>
</tr>
<tr>
<td>1983</td>
<td>Guard nearly defeated by ELITE Operations</td>
</tr>
<tr>
<td>1984</td>
<td>Iron Duke besieges Empire City with iron walkers; defeated by Guard</td>
</tr>
<tr>
<td>1984</td>
<td>Mayor Koch gives Guard key to Empire City</td>
</tr>
<tr>
<td>1984</td>
<td>Ghost Lions dissolved; Alice, Queen of Hearts, flees</td>
</tr>
<tr>
<td>1984</td>
<td>Dark Empire invades Empire City; Guard drives them back</td>
</tr>
<tr>
<td>1985</td>
<td>Guard given Empire State Building to restore; reopened as Olympus Tower</td>
</tr>
<tr>
<td>1985</td>
<td>Alice, Queen of Hearts, appears in Empire City, captured by Slipstream</td>
</tr>
<tr>
<td>1986</td>
<td>UN creates metahuman intelligence and monitoring division, called Aegis</td>
</tr>
<tr>
<td>1986</td>
<td>White Banner establishes Egide Ubiquiste</td>
</tr>
<tr>
<td>1987</td>
<td>Janus comes to Empire City</td>
</tr>
<tr>
<td>1987</td>
<td>Tom Foolery kills hostages, including Gillian River’s parents; defeated by Amber Prince</td>
</tr>
<tr>
<td>1987</td>
<td>ELITE Operations loses Stasis and Helion, gains Legacy and Rain Killer</td>
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<tr>
<td>1988</td>
<td>Torque appears, working for Empire City Mafia</td>
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<tr>
<td>1989</td>
<td>Red Minstrel appears</td>
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<tr>
<td>1989</td>
<td>Kreuzritter, Alice, Iron Duke fight ELITE; crippled Sleeper, kill Grey Wolf</td>
</tr>
<tr>
<td>1989</td>
<td>Guard rescue ELITE, defeat villains</td>
</tr>
<tr>
<td>1990</td>
<td>Guard given “special status” with US government; ELITE is disbanded</td>
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<tr>
<td>1990</td>
<td>Bloody Mary’s kidnapping spree stopped by Pan &amp; Belle and the Baron</td>
</tr>
<tr>
<td>1992</td>
<td>Rain Killer kills Golden Angel, fights Caliburn</td>
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<tr>
<td>1992</td>
<td>Temple of Mars steals Olympus Diamond from secret US space program</td>
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<tr>
<td>1992</td>
<td>Anasazi begins forming the Untouchables</td>
</tr>
<tr>
<td>1993</td>
<td>Rain Killer kills Winchlight</td>
</tr>
<tr>
<td>1993</td>
<td>Rain Killer kills the American, fights Caliburn</td>
</tr>
<tr>
<td>1993</td>
<td>Aegis splits into intelligence and peacekeeper training divisions</td>
</tr>
<tr>
<td>1994</td>
<td>Red Minstrel steals Olympus Diamond from Temple of Mars</td>
</tr>
<tr>
<td>1994</td>
<td>Red Minstrel transformed into an avatar of wild, chaos forces</td>
</tr>
<tr>
<td>1994</td>
<td>Untouchables help victims of L.A. earthquake; flight Mister Matthews’s link-men and Alice</td>
</tr>
<tr>
<td>1994</td>
<td>The Order established by FBI, as metahuman flying squad</td>
</tr>
<tr>
<td>1995</td>
<td>Lady of the Lantern debuts, fights Triad metahuman, Wyatt Lee</td>
</tr>
<tr>
<td>1995</td>
<td>Untouchables fight Red Minstrel in Empire City; birth of Prometheus</td>
</tr>
<tr>
<td>1996</td>
<td>Empire City initiates Marvels Tactical Unit (MTU)</td>
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<tr>
<td>1996</td>
<td>Sentinel humiliates Janus on live TV, and then unmasks himself before the world</td>
</tr>
<tr>
<td>1996</td>
<td>Aegis JTF, UN metahuman peacekeepers, begins development</td>
</tr>
<tr>
<td>1997</td>
<td>UN enters into force International Convention on the Rights of All Metahumans</td>
</tr>
<tr>
<td>1998</td>
<td>Triads arrange for Red Child to assassinate Lady of the Lantern; Baron saves her</td>
</tr>
<tr>
<td>1998</td>
<td>Kreuzritter, Alice, Jade Naga try to summon Haud fleet; stopped by Guard</td>
</tr>
<tr>
<td>1999</td>
<td>Guard given “special status” by UN</td>
</tr>
<tr>
<td>1999</td>
<td>Aegis JTF finally initiated</td>
</tr>
<tr>
<td>1999</td>
<td>Kreuzritter forms White Rooks, including Iron Duke, Mister Matthews, Janus, and Alice</td>
</tr>
<tr>
<td>2000</td>
<td>Tokkotai was recovered from Pacific Ocean, and revived</td>
</tr>
<tr>
<td>2000</td>
<td>White Rooks launch biological weapons at major Western cities; stopped by Guard</td>
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</tbody>
</table>
There was little common ground except they were each fighting the good fight. No one knew how the public would react or what the future held. By downplaying their societal status they protected their identities and daily lives, but this kept them apart from each other as well as the people they helped. Red Summer, in his clashes with the Ku Klux Klan, never encountered Reverend Temperance in his crusade against bootleggers. Gorbie and Archer Gold both operated from Washington, DC, but they sighted together twice in all their years of duty, and they never held press conferences. Compared to today’s sky duels and street-wrecking brawls, the legends from yesterday were tempered by a limited scope and suffered considerably less media scrutiny.

Masked adventurers who operated in the intermediate years were regarded somewhat like anachronistic dilettantes, as men and women who liked to play dress-up. Several semi-retired after the war, such as Tommy Gun and the Flyer, while Herr Cryptic and Black Crow remain of great fame in Germany. This is not to suggest these men and women did not have important struggles, or worked any less diligently, but their efforts during these two decades are often forgotten between the bookends of world wars. While Archer Gold and Dover Angel achieved status of societal darlings, heroes like Red Summer faced the grim reality of an imperfect world.

The summer of 1910 turned ugly in the heart of July when race riots broke out throughout Chicago, spreading across the nation. Red Summer was spotted most often intervening in Lynchings of African-Americans in the Chicago area, but he would also rescue helpless whites from black gangs. Over the next few years his greatest battles would be against the Ku Klux Klan, with no opponent more dangerous than their masked Imperial Wizard.

Red Summer’s struggle to find acceptance throughout the 1920s was especially difficult because the nature of race relations was so volatile. Similarly, Reverend Temperance ran the gamut of praise from police and Prohibitionists to curses from almost everyone else. The Reverend was a self-proclaimed hero for teetotallers everywhere, a position seen unfavorably by those who enjoyed strong spirits. Reverend Temperance worked hard to shut down speakeasies and humiliate corrupt officials. His crusade engendered antagonism among organized gangs from Empire City to Chicago. When the 21st Amendment was ratified in 1933, repealing Prohibition, Reverend Temperance quickly faded from sight.

**Second World War**

The Second World War changed everything, of course. While the world’s new face formed, global-power struggled to define its shape. The greatest players understood what was at stake and expended tremendous resources to gain any conceivable advantage. New technologies redefined the battlefield while enemy states waged total war. WWII’s nationalist powers re-emerged, most prominently Britain’s Tommy Gun, Dr. Dover Angel, America’s Archer Gold, and Germany’s Herr Cryptic, but they seemed outmoded and inapt in the midst of a conflict of such magnitude. The chaos and strife were too big for any one man or woman to measure against, so the nations sought to create new symbols of their might.

**Birth of the Superhero**

In October of 1939, President Roosevelt appointed the Advisory Committee on Uranium to consider the unlimited potential of nuclear chain reactions. Albert Einstein had written a letter warning him that German scientists were already working on a uranium bomb. Although Roosevelt wanted nothing more than to steer clear of the war, he recognized America might not be able to avoid it. Two years later, in October 1941, Roosevelt gave the green light to two top-secret proposals.

The United States researched the potential of the atom in twin projects, both under the directorship of Major General Leslie R. Groves. The total budget was almost $4 billion, and involved four huge complexes: Oak Ridge, Tennessee; Richland, Washington; Los Alamos, New Mexico; and the Beech Island Atrl, Robert Oppenheimer spotted and led the Manhattan Project, with the goal of designing a superbomb, while Dr. Vannevar Bush headed Project Anodyne, which sought to infuse a man with limitless atomic energies. Both operations were cloaked in such secrecy that even President-Vice President was kept unaware until Roosevelt’s death.

The December 7th attack on Pearl Harbour accelerated research to a frantic pace to achieve success before the Germans. Anodyne bore fruit far before Manhattan, but with limited success. The atomic bomb would not be successfully tested until July, 1945, three years later, while Bush achieved his radical vision within a scant three months.

The American Sentinel was the first documented metahuman, although that term would not come into common usage until the warring years of the Waffen-SS, and were found throughout Germany. This is not to suggest these men and women did not have important struggles, or worked any less diligently, but the efforts of these two decades are often forgotten between the bookends of world wars. While Archer Gold and Dover Angel achieved status of societal darlings, heroes like Red Summer faced the grim reality of an imperfect world.

The nuclear reaction failed to shut down properly, and a destructive event occurred. The find was kept secret to give them time to sift through the ruins. The German chief, however, was forced to halt due to the war in the seas. Before they suspected the dig, however, Rauchenberger retrieved fragments of a mystic suit of armour. Soon thereafter, with support from the SS, he appeared on the battlefield as the elemental wielding Kreuzritter.

In direct response to the Allies’ costumed heroes, Hitler formed the Übermensch, an elite force of supersoldiers. They were under the auspices of the Waffen-SS, and were formed wherever most needed. Among their ranks were Kreuzritter, Herr Cryptic, and Black Crow, a former member of the Einsatzgruppen extermination squads. Kreuzritter and Black Crow often clashed politically and strategically, each trying to influence their superiors. In time, Dover Angel would kill Black Crow, allowing Herr Kreuzritter to become the uncontested battlefield commander.

Other reports from the front lines varied from reasonably probable to wildly outrageous. In 1942, the British transformed an artifact from the ironclad days into a walking war-machine. The automaton wrecked havoc in the German’s lines until it went berserk due to a short-sighted programming error, and soon Kreuzritter and Herr Cryptic learned to lead it toward the Alliez. The automaton would ravage former allies. Iron Duke nearly broke the French 1st Army at Strasbourg, killing Dover Angel. The American Sentinel arrived to assist the troops, and reportedly destroyed Iron Duke.

Meanwhile, Russian spies from the NKVD had infiltrated Project Anodyne in its early days, and managed to smuggle many secrets back to Moscow when it disbanded. The appearance of the American Sentinel convinced Premier Stalin they needed to replicate the process. He ordered the secret facility in Arzamas-16 to improve upon the American’s supersoldier. By the end of 1942 the Soviets were ready to initiate Operation Red Star under Marshal Nikolai Rodimsev and Doctor Rodion Derrabin.

The Soviet scientists convinced themselves the greatest American error was to use wounded soldiers. They believed such men would not normally have enough strength to endure the atomic energies. Thus they assembled a team of 50 of their physically and mentally best soldiers to subject to the process. Sadly, like the Americans, they had but one triumph. Many of their finest officers were sacrificed for one supersoldier.

Lt. Anton Dragan, a survivor of Stalingrad, was sent to Arzamas-16 in December of 1942. Dragan commanded the 1st Company, 1st Battalion, which held the main railroad station against the German forces, where they were finally forced out of Stalingrad. His soldiers delayed and harassed the Germans for days, finally retreating when only six remained alive. For his heroism, Dragan was selected to participate in Operation Red Star. Tragedy beset Red Star in its final stage. In their haste to assemble the facility, certain safeguards were not instituted. The nuclear reaction failed to shut down properly, and a terrible explosion tore through the complex.

Dragan emerged from the inferno of the nuclear chamber, remade beneficially by the radiation. The fires were eventually contained, but many lives were lost and much equipment was damaged beyond repair. The other men who survived the process suffered grotesque transformations. Rodimsev ordered these powerful aberrations sealed in deep vaults.

Rodimsev and Derabin then turned to Dragan to determine exactly what had happened. There would be others. An unnamed hero, wearing a black mask and scarlet cloak, was rumored to be appearing throughout France, helping the French Resistance. He (or she?) could supposedly walk through walls, and had a voice that would shatter glass. No further sightings were reported after the liberation of Paris, however.

In the Pacific, the Imperial Japanese Navy also sponsored an enhanced soldier program, although it did not produce results until late in the war, and was scrapped shortly thereafter due to limited resources. The ace of special attacks earned the code name Tomboka; the last surviving mechanical soldier, he single-handedly sunk two submarines and one destroyer, and helped destroy the carrier Bunker Hill at Okinawa. He was eventually lost at sea in a battle with the American Sentinel.

The Axis and Allied supersoldiers duked almost gracefully, as had the fighter pilots of the Great War. The American Sentinel and Kreuzritter fought repeated stand-offs, struggling to win perhaps the most symbolic confrontation of the war. Their final battle occurred at the Elbe River, when Kreuzritter tried assassinating American General Courtney Hodges and Ukrainian Marshal Ivan Konev. The Übermensch assault was launched from Kreuzritter’s sweetheart, the Brand Tiger, but the American Sentinel and Muzhik joined forces to shatter the Nazi attack.

The fight ended when Kreuzritter’s mystical energy backlash, supposedly killing him after a river of magma swallowed his Brand Tiger. Herr Cryptic was also lost in that encounter; the powers he had stolen from Dover Angel at her death worked through the void left by the soldier’s great authority. Well. The remaining Ubermensch scattered or surrendered, while the Allies gleefully savoured a lucky victory.

With Berlin’s fall, the war was nearly over. The American Sentinel was ordered on one final mission, to escort the B-29 Enola Gay as it dropped an atomic bomb on Hiroshima, and then again at Nagasaki. At the end of the war, President Truman recognized Liberty’s contributions by granting him secret honours—awarding him the Medal of Honour for saving thousands of lives.

**Post-War ERA**

The war’s finale, twin atomic bombs, seemed to echo the message that began with the American Sentinel’s creation — mankind had opened the door to the infinite, and it could not be shut again. The post-war years were initially quiet and hushed, as the horrors were still being accounted and the immensity of reconstruction realized. The surviving heroes did not vanish back into the shadows as many did after the First World War. Instead, they continued to work hard, helping to rebuild what was destroyed. Their enduring presence, and the void left by so many deaths, inspired others to join their ranks.

The explosion at Hiroshima was strong enough to disturb the Earth’s geomagnetic field, lifting the monument of Emperor Ninotoku. Ema’Ge 412 of the Second Region, a humanoid from planet Parousia, woke from his regenerative sleep to explore his new world. He would not be the only alien from the Alpha Centauri system to appear on Earth in the late 1940s; rather, he would soon encounter pockets of the vile reptilian Haud, the oppressors of his people, scattered around the world.

A new balance of power emerged at the end of WWII. The United States and the Soviet Union each saw the other as its greatest, and perhaps only rival. A Cold War developed, as each country struggled for political, military, and economic dominance. Many masked adventurers in this period identified strongly with national ideology, and former war-time allies now found themselves at odds. With the Iron Curtain stretched across Europe, few in the West had any real knowledge of emerging Eastern metahumans.

SILVER AGE SENTINELS d20 STINGY GAMER EDITION

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America was regarded as the land of the masked hero, for she had not only given birth to the first superman, but encouraged to the reckless daring and braving that led to costumed vigilantism. The developing suspicions accompanying the Cold War, however, led some to question and doubt these adventurers. American paranoia threatened to reach epidemic proportions when Senator Joe McCarthy released his “subversive list” in 1950, and accused people from all walks of life as being members of the Communist Party.

The House Un-American Activities Committee (H.U.A.C.) was originally formed in 1938 to investigate Communist threats. Although it later underwent periods of inactivity, it was reactivated in the late 1940s when Senator Joseph McCarthy accused United States officials and politicians of being communists or sympathetic to communism. In 1954, the committee was disbanded. 1950 was a year of many anti-communist witch hunts. McCarthy targeted individuals and organizations suspected of being communists or sympathetic to communism. The committee was dissolved in the late 1950s.

Meanwhile, in Russia, Muzhik fought for the spirit of the poor, he called upon the loa spirits to provide help for the needy. In 1953, the CIA initiated MK-ULTRA, a project so top secret only the highest tier of government knew of its existence. The Agency operated to rescue crews of collided oil tankers, the Atlantic Missile Crisis. With regret, they also appeared together at John F. Kennedy’s funeral at Arlington National Cemetery.

In London, England, masked crusaders and costumed vigilantes warned an individual of an impending nuclear strike, but so were often labelled treasonous. People found themselves blacklisted or jailed for Communist tendencies, whether real or fabricated. Then, in 1950, Senator McCarthy went after the superhero.

It was a dark time as America turned inwards, attacking some of her bravest. Attorney Irving Saposok said, “We in the government are not oblivious to the sinister attempts to undermine us and shall continue aggressively and forthrightly to vindicate our laws and protect our country,” if undermined us and we shall continue aggressively and forthrightly to vindicate our laws and protect our country.

The energy for change was subdued by the indefat fat that these great men and women could not save everyone. The American Sentinel and Lady Starbright mounted John F. Kennedy, Martin Luther King, Jr., and Robert Kennedy. Ema’Ge was spotted doing what he could to help when riots broke out in Detroit, Memphis, and Chicago. Even the most patriotic champions like Sentinel and Archer Gold (the original son’s stay well away from the war in Vietnam)

CIA MK-ULTRA

On April 13, 1953, the CIA initiated MK-ULTRA, a project so top secret only the highest tier of government knew of its existence. The Agency operated to rescue crews of collided oil tankers, the Atlantic Missile Crisis. Wild whenever they were spotted. Together they stood by President Kennedy during those terrible 13 days of the Cuban Missile Crisis. With regret, they also appeared together at John F. Kennedy’s funeral at Arlington National Cemetery.

In London, England, masked crusaders and costumed vigilantes warned an individual of an impending nuclear strike, but so were often labelled treasonous. People found themselves blacklisted or jailed for Communist tendencies, whether real or fabricated. Then, in 1950, Senator McCarthy went after the superhero.

It was a dark time as America turned inwards, attacking some of her bravest. Attorney Irving Saposok said, “We in the government are not oblivious to the sinister attempts to undermine us and shall continue aggressively and forthrightly to vindicate our laws and protect our country,” if undermined us and we shall continue aggressively and forthrightly to vindicate our laws and protect our country.

Meanwhile, as the American involvement in the Vietnam war drew to a close, the American Sentinel, Archer Gold, and even the mysterious new heroine, Red Phoenix, all strongly advocated peace. Over the last several years, a number of masked adventurers shifted from silently opposing US policy to openly criticizing the use of mines, napalm, defoliants, and “carpet-bombing.”

World Shifts

1971 began with a crisis that threatened to overwhelm Europe. An enormous eruption occurred in the North Sea, generating a powerful earthquake and an accompanying hurricane as a new island burst from the cold waters off the coast of Norway. The island of Thule emerged from the dark depths of history as storm winds battered Denmark, Germany, the Netherlands, Belgium, and the eastern coast of the United Kingdom. As the waters ran off, ruined cities encased in volcanic rock were revealed — and standing at the centre of the maelstrom was a man calling himself Kreuzzritter, after the last German soldier. Claiming to be the son of Milo Rauchenberger, the first Kreuzritter, Ernst Rauchenberger announced Thule’s status as an independent and sovereign nation.

The world’s heroes rushed to deal with the environmental disasters. The American Sentinel and Lady Starbright struggled to quell the tidal waves, while Ema’Ge rescued drowning sailors, and Caliburn helped evacuate Newcastle. As the masked adventurers strove desperately to contain damage and save lives, a delegation of powerful diplomats entered the United Nations buildings in Empire City, and declared Thule to be an independent kingdom with full sovereign rights.

While the tempest finally died down, Kreuzzritter offered to negotiate payment for damages to those most directly injured. The rise of Thule unearthed valuable cultural and historical artifacts, lost for millennia. Kreuzzritter kept tight control over what the world was allowed to see, but by doling out a fragment here and there, he established burgeoning treaties with a number of governments. Within a few months, Thule was recognized by a few world countries, including the USSR, China, Singapore, and South Africa. By the end of the year, the United Nations acknowledged its existence (although it was not given formal membership). In 1972, the Ascension Institute was established. It was a philanthropic foundation dedicated to the peaceful understanding of metahumans. Al worked with the Disaster Research Center to study the effects of Thule’s rising on neighbouring countries. The groundbreaking analysis helped shape future relations within the European community.

Meanwhile, as the American involvement in the Vietnam war drew to a close, the American Sentinel, Archer Gold, and even the mysterious new heroine, Red Phoenix, all strongly advocated peace. Over the last several years, a number of masked adventurers shifted from silently opposing US policy to openly criticizing the use of mines, napalm, defoliants, and “carpet-bombing.”

Once again, the decade saw a significant rise in the number of metahumans in the world. The aforementioned Red Phoenix, a young woman with deadly weaponry, helped Lady Starbright battle a phantom navy near Thule. Kreuzzritter, as monarch of that island, refused to comment. The Iron Duke, thought destroyed during WWII, returned in Red Phoenix’s wake, even stronger than before. He wrecked havoc in Europe before making several appearances in the US. A third figure, Green Ronin, was occasionally spotted near Red Phoenix or Iron Duke were active; while Green Ronin bore some resemblance to Red Phoenix, her actions were notably more suspicious and nearly hostile.

Meanwhile, in New Orleans, a rash of murders perpetrated against Haitian refugees was halted by the Baron. Whispers along Bourbon Street described the Baron as an international master of evil, but it was 1971. The American Sentinel was not nearly as familiar as their American counterparts. Tommy Gun’s descendants kept the press and public on their toes. A Jack-the-Ripper impostor, Zachary King, scared decent Londoners into their homes, while the vigilante, Wrath, waged a war against the city’s lowlifes, and drove them underground. After narrowly escaping the authorities, King destroyed his civilian identity, and became a master of the masquerade. Wrath’s body was left as a challenge to other heroes; Janus, however, was soon defeated by the modern knight, Caliburn.

Newspapers were flooded with reports of more and more ostentatious and sinister criminals, or so-called supervillains. Major Blake White turned traitor by stealing a top-secret experimental weapon, he became the Artificer, clad in futuristic armour and wielding unheeded of weaponry. Artificer was sometimes accompanied by the mercenary, Whistle. When their US contacts suspected Artificer genetically enhanced her with his stolen technology, transforming her into a master of martial combat. Meanwhile, General Winter, a Russian monster, emerged from the icy heights of the Ural Mountains to put down the Czechoslovak revolution in 1968.

The superheroes of the 1960s maintained much of their distance and solitude. The energy for change was subdued by the indefat fat that these great men and women could not save everyone. The American Sentinel and Lady Starbright mounted John F. Kennedy, Martin Luther King, Jr., and Robert Kennedy. Ema’Ge was spotted doing what he could to help when riots broke out in Detroit, Memphis, and Chicago. Even the most patriotic champions like Sentinel and Archer Gold (the original son’s stay well away from the war in Vietnam)
Kaiser's Ace Brings Liberty Down

The US Air Service suffered a great loss today when Lt. Maxwell Liberty was shot out of the sky by none other than Germany's Red Baron. Lt. Liberty was on a reconnaissance mission, flying a Sopwith Camel over the Aisne river, when a pair of Fokker Triplanes descended from the clouds. Lt. Liberty managed to down the first plane, crashing it into the river, but this allowed the Red Baron to sweep around and riddle the Camel with gunfire. Lt. Liberty disengaged, retreating behind French lines and the safety of anti-aircraft guns, but crashed landed. Lt. Liberty was removed from the wreckage and taken to a nearby hospital for immediate treatment of spinal injuries.

Lt. Maxwell Liberty is the son of Senator Charles Liberty, the noted industrialist, and Dana (nee Gibson) Liberty. Senator Liberty served as an officer in the Spanish-American War, and has supported President Wilson's stance throughout this Great War. Lt. Liberty attended flight school in Tours, France, before transferring to the U.S. Air Service, 17th Aero Squadron. In less than a year he proved himself as an Ace with 13 kills. He will be transferred home as soon as possible.

Frisco Flyer Saves Many from Mollasses Wave, 21 Die

The Frisco Flyer made a surprising appearance in Boston today, his first in many months, which was lucky for several dozen people. A 50-foot-high iron tank of molasses exploded, releasing a two-million-gallon tidal wave of molasses. The 15-foot-high tide killed 21, and injured at least 40. Additional injuries resulted from flying scraps of metal. The Frisco Flyer appeared on scene immediately after the explosion. He pulled many trapped men, women, and children from the viscous swamp to safety, and his flying rig shielded the injured from debris. He helped a number of trapped firemen to safety when their firehouse flooded, and also rescued a number of horses.

The tank was owned by the Purity Distilling Company, located in the North End of the city.

Us Arrow Strikes True

MARNE RIVER, FRANCE — While the doughboys of the First Division drove the Germans out of Cantigny, the Second Division held Chateau-Thierry against the German Seventh Army. American soldiers have not experienced such terrible fighting since the Civil War. Soldiers faced mass shelling and poison gas, which killed and wounded hundreds. The Fifth Marines of the Second Division engaged in the bloodiest hand-to-hand fighting near the village of Bureches, where the German shock troops, the Stosstruppen, held out the longest.

The Americans had an ace, however. Archer Gold made his debut with the Fifth Marines, clad in full mask and costume, bow in hand. He did elect to don a French helmet that had been given to him as a gift upon his arrival. The Hans had never faced such a peculiar foe, and although his bright costume drew heavy fire, his well-placed arrows quickly sent the Germans running!

Archer Gold is a fully enlisted soldier, although his identity remains classified and protected by means of a special commission of Congress. When asked how the first weeks had been, Gold replied, "Tough. The Kaisers put up a good stink, but they're no match for our boys. Just you wait...."

Jack Shadows

Reviewed by Astor Moore

Alain Locke's The Negro Hero is a tremendous work in the history of the American Negro. It includes verse, non-fiction, and fiction by many of Harlem's most prominent writers, including Langston Hughes, Nella Larsen, C. L. R. James, Walter White, Jessup Fauset, and the venerable James Weldon Johnson. One of the major themes of the collection is an examination of the masked avenger, Red Summer. The writers question Red Summer's identity, not caring so much who he is as what color skin is beneath the mask. His tendency to intervene in racial conflict, most often in Negro neighborhoods or when Negroes are at risk, suggests that he is black.

Included is a Chicago Tribune article that proclaimed him America's first Negro hero, without any corroborating evidence ("Red is First Black Mask", October 3, 1919). In chapter one, "The Negro Hero?" Locke contests this claim. He states even if Red Summer is a black man, and his deeds definitively heroic despite white supremacist rhetoric, it makes a lie of the many great sacrifices of Negroes throughout American history.

Locke's writers argue that whether Red Summer is white, black, or mulatto, is irrelevant; what is important is his appearance in Chicago, Empire City, in Oklahoma, and Texas when things were at their worst.

The concluding piece, "Looking into America's Shadows," written by Johnson, considers how Red Summer has given up any ability to pass by donning an outfit that forces him to stand apart from the crowd. Additionally, by assuming a bloodstained name, he constantly reminds proponents of racial hatred what they have done. He has never taken a life and has stopped many Negroes from murdering whites -- such equality is never seen at lynchings. Johnson ends by saying he would be honored if Red Summer was a black man, yet at the same time, the color beneath the mask is irrelevant. The man's deeds are the important thing, and he would be just as honored if Red Summer were white.
he destroyed a secret Haad cell beneath the Parliament buildings in Ottawa. On the home front, Congress finally passed the Metahuman Crime Control Bill 1979 (the Super Crime Act), and converted the federal penitentiary at Rock Springs, Wyoming, to incarcerate metahuman offenders (in time it would develop the nickname, “the Carousel,” for its apparent inability to hold metahumans in lock-up, and its similarity to a merry-go-round).

Finally, a nuclear disaster at Three Mile Island was narrowly averted by the American Sentinel’s quick intervention when he entered the hot reactor and prevented a meltdown.

1980 would end, however, in tragedy. A top-secret US Airforce operation, code named Project Sunbird, was investigating a recovered Nimbus scout ship. The study occurred at USAF Vulcan, a clandestine military research centre located at the nearly extinct Mount St. Helens volcano in Washington State. Kreuzritter desired the alien technology to transform Thule's military into one of the world’s most dangerous armed forces. He enlisted the co-operation of Mister Matthews, who was young and eager to glean new secrets in his war against superheroes; and Iron Duke, who agreed to help in exchange for Kreuzritter’s aid in restoring his lost memories. Together, they invaded Vulcan, and took the personnel hostage.

Lady Starbright rushed to intercede, but was ambushed by the villains. Kreuzritter drew upon the Earth’s power to battle Starbright, and inadvertently destabilized the volcano. Clearly outmatched, Starbright called for help. Although badly injured, she could not wait, nor retreat, for the trio would certainly escape with the Nimbus craft. The villains launched the starship, and Kreuzritter unleashed the volcano to cover their tracks. Starbright marshalled her strength, however, and shielded the region from the worst of the eruption, while directing the blast at the escaping starship. It crashed back to Earth, nearly destroyed. Starbright toppled to the ground, as the villains emerged from the wreck, intent on vengeance. At that moment, help arrived in forms of the American Sentinel, Slipstream (Ema’Ge’s new identity), Mother Raven, Caliburn, and Red Phoenix. Together they battled the evil triumvirate across the lava flows, ensured the hostages were saved, and protected the region.

In the end, the villains were defeated and captured. Nearly 60 people died in the disaster, but if Starbright had not contained the 120 megaton blast, the casualties would have been devastating. By the time the heroes arrived, Starbright had died ... but they swore to live up to her memory, and never let evil go unchecked. They banded together on that day as the Guard.

For the first three years, they operated on a casual basis. There was no permanent headquarters, and meetings were informal and at times tense. Most
often each member lived his or her own life, and only gathered when a crisis emerged. In those years, they fought and triumphed over the god-beasts of Mister Matthews; Iron Duke; Jade Naga and the Haud; Kreuzritter’s Thulian army; Doc Cimitière; General Winter; and many more.

The Guard was an inspiration for other heroes to take up the call, and by the mid ’80s a number of American cities found they had gained local champions. Not all regarded this as a blessing, but most costumed heroes did more good than harm. Washington, D.C., saw the return of Corbae, again focused on organized crime. While none could confirm a different man was beneath the mask, most assumed a younger man had taken up the mantle. The Amber Prince called Detroit his home (as did his regular nemesis, Tom Foolery). Anasazi travelled with Drifter along the West Coast, helping people and simultaneously avoiding publicity.

In 1983, the Guard almost disbanded after a near-defeat at the hands of ELITE Operations, a CIA directed black project. Certain forces in government believed the Guard was too dangerous to be left free, and ordered ELITE to “bring them in.” ELITE was composed of: Deadly Silk, Green Ronin, Grey Wolf, Hellion, Sleeper, and Stasis. The Guard eventually broke free (with help from the rebellious Stasis), and turned the tables on their captors.

The clash with ELITE refuelled their desire to work together as a team, and the Guard recommitted itself to their principles. Shortly thereafter, they defeated Iron Duke’s army of iron walkers, and Empire City welcomed them in whole-heartedly. Mayor Ed Koch gave them the key to the city.

A year later, Empire City was invaded by an army from the other side of the looking glass. A gateway to a parallel dimension opened within the Empire State Building, and the occupying force threatened to conquer Empire City. The Guard defeated them, and drove them back to their world (christened “Dark Empire”), but Empire State was heavily damaged in the conflict. Mayor Koch talked City Council into offering it to the Guard as their new headquarters. The Guard were deeply touched, and quickly set about renovating the building to new specifications. Max Liberty invested heavily in the project, and helped secure funding from numerous wealthy sponsors. Within six months, the building was completely rebuilt and renamed the Olympian Tower.

The late ’80s saw White Banner lead a new mercenary group, Egide Ubiquiste (“the World’s Shield”), in numerous hotspots around the world. ELITE Operations lost Stasis (he fled) and Hellion (he proved to be a Soviet spy), but gained Rain Killer, and Legacy. The Red Minstrel, a French thief, tried his luck in Empire City (without success). The Empire City Mafia began putting metahuman enforcers, such as Torque, on their payroll. Sometimes special help would be required, like hiring Alice, Queen of Hearts, to assassinate a number of informants. And yet another killer graced Empire City when Janus crossed the Atlantic to plague Caliburn once more.

In 1988, Kreuzritter, Iron Duke, and Alice took control of the Fermi National Accelerator Laboratory, in Illinois, threatening to sell its secrets around the world. ELITE Operations was sent in, but the results were a fiasco. Sleeper was crippled and Grey Wolf was killed (though Legacy gained his powers), while Green Ronin and Deadly Silk were captured, and Rain Killer went AWOL. The Guard came to their rescue, and managed to chase away the villains with minimal damage to the facility. The government was so grateful that the Guard members were granted “special status;” they were recognized and had the full co-operation of all Federal law enforcement agencies. ELITE Operations, meanwhile, was disbanded in controversy and allegations of scandal, corruption, and misuse of funding.

The last decade has been a turbulent time for most of the world. The fall of the Soviet bloc meant a hundred hotspots ignited around the globe. New, menacing figures emerged to challenge the forces of good. Eastern European heroes, like Muzhik, travelled more freely, but so did threats of black market weapons, mercenary metahumans, and organized criminal syndicates. The US government returned to the idea of a Federally directed superteam, and put together the Order under the FBI. The Order was led by a Vietnam veteran, the Iron General, and responded to national-level threats and crises.

In the US, street kids from L.A. to Miami told stories about the dreadful Bloody Mary, and the heroic tricksters, Pan & Belle, but it was a nation-wide kidnapping spree in 1990 that made the general public aware. The FBI rescued a dozen children with help from Pan & Belle, and the Baron. All three would soon lose the public favour once more, however, due to their mysterious and troubling ways. Although they occasionally clashed with heroes, normally the conflicts resulted from misunderstandings.
TOP SECRET
MEMORANDUM
Office of Scientific Research and Development
1530 P Street, NW.
Washington 25, D.C.

To: President Roosevelt
From: Major General Groves
Subject: Anodyne, the good and the bad
Date: Dec 24, 1941

Dear Mr. President,

Dr. Bush has finally concluded Phase One of Project Anodyne with extremely mixed results. In fact, the bad is so terrible that I am considering shutting the project down immediately...

Dr. Bush, although I stress, I do not believe he acted wantonly or with undue haste. He planned to expose the men to a controlled reaction, infusing their bodies with the potential to generate internal, controlled reactions. They fasted for 24 hours, and at 0800 drank a cadmium solution. This would help absorb excess neutrons, Bush explained, reducing the chance that they would be injured. At 0700 hours on December 22, the twelve men assembled in the reactor's antechamber. They passed one final review, and were led inside. Each man was strapped to a station within the reactor-chamber's core; the stations were lead-lined cells that would contain and focus the released energies. The men were given six final injections of a variety of cocktails, before the doctors and attendants vacated the chamber.

Fissioning of the occurred within the core, bathing the men in fire for several long minutes.

The energy was so powerful many of the monitoring devices failed. We had no idea what we would find once the doors opened. Bush unlocked the chamber to find a figure standing in the doorway... Maxwell Liberty had torn free of his restraints and walked across the room! His body crackled with energy, which faded quickly. Lt. Liberty appeared dazed, and attendants led him to the recovery room.

Much to our dismay, Lt. Liberty was the only success. I have included a summary report for the other men. Several died outright, while others were crippled by the radiation, and two are just gone! Bush is at a loss to explain the results, and suggested the radiation literally disintegrated them. I strongly propose the other eleven men be consigned as casualties of the war effort, and posthumously awarded the Distinguished Service medal.

We continue to keep Lt. Liberty under observation. He seems fine. Incredible, in fact. The procedure somehow revitalized Liberty's body, restoring him physically to the prime of his life, and quickening his body's capacity to heal. Liberty regained complete use of his legs, and while they are somewhat weak from disuse, the doctors believe they will strengthen quickly. His upper body seems much stronger, even bigger, and the doctors claim his mass has substantially increased. Liberty's hair returned to coal black, when it had been salted four days ago, and all his scars have vanished.

Mr. President, I confess I am unsure. Restoring a patriot to health and vitality seems inestimable, but if the cost is then it is too high. Bush wants to scout for a second batch of volunteers to enter the program in three months. Currently I have suspended that notion indefinitely. I will remain at for several more days to observe Lt. Liberty, after which time I will make my final recommendations.

Respectfully yours,

L. R. Groves
MAJOR GENERAL, USA
To: President Roosevelt
From: Major General Groves
Subject: monumental achievement
Date: Dec 25, 1941

Dear Mr. President,

I wish I could simply say ignore my last letter. I wish the cost had not been so ghastly. Of course I cannot dismiss the horrible transformations the casualties underwent - but simultaneously we had no idea what we'd achieved. I do not believe Project Anodyne should be repeated, but I must tell you of our success.

Lt. Liberty has not slept much since the operation, although he does not appear hampered by the lack of sleep. This morning doctors began his physiotherapy at 0600 with an intense swim in Bikini Lagoon. Finishing his swim in record time, Liberty surfaced, breaking the water and floating in mid-air. I repeat, he floated in mid-air.

The station was quickly raised, and Mr. Bush ran a long battery of tests. Liberty has gained the ability to fly under his own power. Additionally, Bush conducted the first full tests on Liberty's rejuvenated body. He is not just a man in the prime of life; he is a superman! His strength is inconceivable - he quickly lifted the heaviest weights in the gym, and then moved on to lift a sailboat, and then a truck. Nothing was too heavy - he finally hefted a B-30 Douglas cargo plane above his head, with minimal effort. When asked how he felt Liberty replied, "I think I can lift a great deal more, sir."

There are still many, many unanswered questions. How does he fly? How fast, how high, and for how long? How strong is he? Is there any explanation for the strange energy that infrequently flares over his body?

My formal recommendation is included, but in brief I propose that Project Anodyne be terminated. Specific funds and select personnel should be set aside for a dedicated project, while surplus funds and personnel should be transferred to Opheimaz.

The plan I have in mind would see Liberty retrained as an elite soldier. I would like to contact Rear Admiral Abraham Shaw to take charge of Liberty's training in Project Sentinel, outlined herein.

We wanted a symbol to mobilize the troops, and God has given it to us.

Respectfully yours,
AMERICA'S TRUE FLYING TIGER

America has beaten the German's to the punch by creating the first superman! Colonel Claire Chennault just deployed the red, white, and blue's newest symbol against totalitarianism, a man who can fly under his own power, without plane or aeronautical rig. "This is it boys," Chennault announced, "this is where we win the war."

Rear Admiral Abraham Shaw arrived at Rangoon last night with his staff, and one mighty specimen hidden beneath an overcoat and officer's cap. His name and rank were classified, and a section of the infirmary was cordoned off for his use.

The Flying Tigers of the 3rd Squadron, the Hell's Angels, assembled for take-off before sunrise. Shaw's men gathered on the tarmac with several cameras, focused solely upon their mystery man. He shed his overcoat and cap, handing them to a waiting private, and revealed a brilliant costume visible even in the pre-dawn. A long blue cape fastened at his shoulders, and a blue eagle stood emblazoned on his white shirt, while a red half-mask hid his identity. One could see he was ruggedly handsome under the mask, and tremendously fit. He clapped his gloved hands once, and then leapt up into the sky, soaring well above the ground to everyone's astonishment. He was flying! He circled once, saluted the officers, and then flew off so quickly he was soon lost in the clouds overhead.

A dozen P-40s took off, chasing after that streaming blue cape. Shaw only released the top-secret soldier's code name to correspondents, calling him "the American Sentinel." Shaw would not answer any questions about the man's abilities, only tersely stating, "Believe what you see."

The American Sentinel returned to R.A.F. Mingaladon a full hour before the P-40s. He dropped out of the sky suddenly and without formality, entering Shaw's command post immediately. When the P-40s came home, however, it was a different story. The pilots tripped over each other telling anyone who would listen how incredible the American Sentinel had been in the air. "Amazing." "bloody incredible," and "fantastic" were just a few words of praise lauded upon the silent marvel.

Apparently the pilots lost sight of him immediately and assumed him lost. Two hours later they engaged a flight of Japanese bombers near Lashio. "We thought we had them dead to rights, outnumbering them by four planes, when suddenly another squadron of Zeros dropped in on us," commented Frank Adkins, Flight Leader for the 3rd Squadron, Hell's Angels. "We were in a bad spot. Then, from nowhere, our mystery man streaks over my cockpit right for those Zeros. I lost sight of him, but Tex calls over the radio that the mask flew by the lead plane and tore a wing straight off!"

Within minutes, the men report, the American Sentinel had disabled or destroyed a full squadron of Zeros. He literally ripped the planes apart with his bare hands. Between his strength and the machine guns of the Hell's Angels, not a single Japanese plane returned that day. The Flying Tigers are certainly impressed, and that is high praise indeed.
Unit 909 was officially named the Kinzoku Bokko Samurai Unit, though often referred to as Kikai Samurai, "mechanical soldiers." It was directed by Navy Medical Admiral Suzuki Saburo, the Japanese Navy’s foremost authority on prosthetics, and a pioneer of robotics. He proposed to unite man and machine, creating a fusion-soldier able to operate independently at sea or on land, each imbued with the strength of an entire squadron.

Suzuki's robotics research fell under the experimental warfare designation, classified top secret by the military. Its main research facility was built in 1937 on Okunoshima, a small island in the Inland Sea. The island was shrouded in secrecy, since it was also the location for large-scale poison gas production. Security was so tight the Japanese military removed the island from Japanese maps in 1938. It did not officially reappear until 1947.

Many of the earliest subjects were unwilling victims. Most often these were prisoners from China, although rumour said Allied POWs would find themselves at the mercy of Japanese scientists. The mortality rate was extremely high with the subjects’ bodies rejecting the foreign implants. Mutilation was also common; scientists would operate routinely on eyes, ears, hands, and feet.

By late 1942, a process had finally been developed that resulted in successful transplants 76% of the time. Suzuki announced it acceptable, and they prepared their recruits. The first unit, 909-A, consisted of 25 men who survived the surgery; unfortunately in the field they often experienced problems ranging from minor malfunctions to entire system shutdown. Few saw real combat, yet the casualty rate of unit 909-A was 99%.

The Navy questioned the program’s high cost in resources for little palpable gain. Suzuki convinced them to fund one more test-group. They reluctantly agreed, but limited the unit to only 10 men. 909-B saw tremendously improved results, but too late in the war for the Navy to allocate any more resources. Suzuki’s 10 Kikai Samurai earned a devastating reputation, although all were dead by the end of the war.

In Empire City, gang wars broke out between different crime syndicates. Lady of the Lantern, the new defender of Chinatown, found herself targeted by Triads, Wiseguys, and Russian mafia. She’d often clash with the honourable “Gun Fu” enforcer, Wyatt Lee, and desperately battled the demonic Red Child on several occasions. The Empire City Police Department, meanwhile, put the first official metahuman officer on the streets; Officer Prometheus maintained his sterling reputation, and became the EPD’s spokesman. He was additionally backed up by the first tactical squad devoted to metahuman conflicts, the EPD’s Marvels Tactical Unit (MTU).

Janus eventually tried to challenge the Sentinel, plotting to drive him mad and expose him on national television. Janus had learned Sentinel’s secret identity, and attacked him obliquely, through his personal life, loved ones, and enterprise. Yet Sentinel persevered, and turned the tables on Janus ... on live TV. Before Sentinel handed Janus back to the authorities, he unmasked himself. He showed the world he was Maxwell Liberty, in an attempt to become more accessible to those he was sworn to protect; and the world loved him for it.

By the end of the 1990s, the Guard had helped the United Nations on several occasions, and entered into an informal arrangement with them. While not an officially sanctioned UN organization, the Guard was granted "special status," and accredited as an ally and observer of the UN. They, in turn, transformed themselves into a more global organization, and made plans to expand their ability to serve.
BIological WEapony TARGETED AT EIGHT WESTERN CITIES

Early yesterday morning, NASA and the European Space Agency confirmed sightings made by the International Space Station concerning an unidentified space platform. Observers aboard the ISS had noted peculiar transmissions for several days, starting on December 26, before spotting an unknown satellite on December 30.

NASA scientists co-operated with the ESA to locate the rogue satellite, which was in geosynchronous orbit over Greenland. Both reported their findings to their respective national security agencies, and world leaders were immediately briefed. "We are in constant communication with NASA and the ESA," White House spokesman, Secretary of State Madeleine Albright stated, "and will let you know as soon as an identity is confirmed. It is possible that this is a hostile force; the President is in a closed meeting, deciding what precautions should be made."

Before any action could be taken, the satellite sent out a world-wide transmission, in a dozen languages. "People of the West, too long have you heaped hatred on the innocent nations of the world, forcing your political agenda and imperialistic views. Too long have you used technological and industrial advantage to coerce, exploit, and compel different cultures to adopt your ideologies, decrying it 'morally superior' and 'socially enlightened.' You style yourself 'superpowers,' but have no true proper sense of responsibility, and too much hubris. We will show you how vulnerable you are, and give the rest of the world room to breathe, finally, and allow them the chance to make their own decisions. The next millennium will not be your playground!" It is suspected that the speaker may have been Kreutzritter, King of Thule.

The next few hours were chaotic, as wide-spread panic hit different parts of North America and Europe. Millennium fever heightened as spots of violence broke out. Luckily, before the crowds got out of control, the Guard was spotted taking to the skies in their Mercury flyer. The Bedlington UN superteam, Aegis JTT, assembled in Geneva. "My team is standing by to help out as needed," Commander Deva told reporters. "We will back the Guard up however we can." The world waited... a new day dawned on Pit Island, New Zealand, Australia, Japan, but there were still no answers.

At 11:00 a.m., Greenwich Mean Time, a new, bright star could be seen over the Denmark Strait. The ESA announced this was the rogue satellite. Intense bioluminescence flooded around the satellite for approximately fifteen minutes. Suddenly four missiles streaked towards the European side of the Atlantic, while four other missiles shot towards America's shores. The Mercury chased the Europe-bound rockets, and in mid-flight, Slipstream leaped from the Mercury's wing onto the first missile. He disarmed it, dropping it harmlessly into the Norwegian Sea, and reboarded the Mercury in 19 seconds; he caught the second missile, and with the UK's Blitzkreig, forced it into the English Channel. Slipstream then pushed himself as never before recorded, racing to Berlin in mere minutes to intercept the next missile, hoping that the UN's team could handle the one flying toward Geneva. As a flash of white lighting, he neutralized the third weapon, while the Aegis JTT managed to dismantle the last rocket over the North Sea.

Meanwhile, Max Liberty raced after the missiles targeting Washington, D.C., Empire City, Miami, and Toronto. He shattered the propulsion system of the first one over Labrador with the Magistral's help, and flew on knowing that the Canadian had the situation under control. Over Empire City, he removed the missile's warhead, and let the bomber crash harmlessly into the sea. He disintegrated it with his Atomic energies, and then was off to Washington. The exact events in Washington are unclear, but reports suggest that another superteam was attempting to deal with that missile. Liberty fought briefly with the Order, so they would not retain the weapon's technology.

Liberty flew on to Miami, but had lost precious seconds. He could not reach the missile before it detonated. He blasted it with his Atomic energies, but the missile exploded, spreading bioluminescent trailers throughout the sky. A moment later, however, the Honour Pan & Belle were in the air with him. Pan magically contained the poisonous gas, while Belle transformed the lethal ash into harmless, glowing pinwheels, which fell among the streets of this New Year's Eve, bringing magical light to the poor as well as the rich.

Back upon the satellite, Red Phoenix, Mother Raven and Caliban were hard pressed to deal with these new, self-styled equalizers of the world. It is still unclear what forces perpetrated this incident, and no persons have been taken into custody. The Guard have all been seen since, braided and battered, but standing tall. Whispers abound as to who the villains were, suggesting a group known as the White Storks. NASA and the ESA both report the rogue satellite is now gone. Toby Glenn of the ESA stated "The skies are clear now. The lovely lady Red Phoenix called us up, and said that all hazardous materials had been made inert, and that Liberty chaps were dealing with the satellite." As with many of these secret wars, too many facts never surface. We must hope that the Guard will always be on watch.

ONLY THE END OF THE WORLD AGAIN

by Catherine d'Alroy
We survived the millennium. Again. Or another millennium, I can't really be sure. While not divinely ordained, we did pass a bit too close to Anosognosia for my tastes; I admit being more than a little frightened when we actually witnessed the missile salvos launched toward us from orbit. No one has officially stated what the warheads contained, but anonymous sources in the military (who now have possession of the weapon) suggested that they may have been armed with biological agents. Military personnel have confirmed that Washington, D.C., Empire City, Miami, Toronto, London, Paris, Geneva, and Berlin were all targeted in the initial wave. There may have been as many as six salvos in the satellite. The in-flight missiles were destroyed, however, and Max Liberty, the Sentinal, spoke briefly to assure us that the remaining rockets had also been dismantled.

Sipping champagne and making resolutions, I wondered what our guardian angels wish for? Peace on Earth and goodwill towards Men, of course, but beyond the idyllic, how do they really feel, up there amongst the stars? Do they feel that they contribute and make a difference, or do they feel, like Atlas, that some days the weight of the world is far too much?

We sometimes forget what they sacrifice for our lives, seeing them so far above us. Our enemy becomes jocular, fears and anger, none of which do us any good. We must remember that these superfriends are made up of people, like you and me, and that sometimes we make them feel very alone. A great deal is asked of them — to be perfect role models, more than any celebrity, politician, or sports star — and yet they are almost never thanked for putting everything on the line. I would like to personally thank them for making the world a better place, one that is not perfect, but where my children can dream, and aspire to a better day.
CHAPTER 9: GEOPOLITICAL OVERVIEW

THE HISTORY OF METAHUMAN LAW IN THE UNITED STATES OF AMERICA

The Law is often slow to adapt, and for three decades after the American Sentinel’s appearance, it changed little to adjust to the presence of metahumans. Until the passing of the Metahuman Crime Control Bill in 1979, masked adventurers were dealt with on a case-by-case basis. Vigilantism was generally discouraged by official agencies, but on the side, police officers and politicians alike were pleased by the help they received. This was doubly true when dealing with grand or bizarre threats, from prototype weapons of mass destruction to terrifying Haud monstrosities. As long as the heroes did not get overzealous, local authorities were happy to help and look the other way.

The first officially sanctioned hero was Archer Gold. The Empire City Police Commissioner, Arthur Woods, deputized him after Archer Gold successfully captured a ring of German-saboteurs. In exchange for entrusting the city officials with his true identity, Archer Gold was given the power to arrest, and to testify in court while masked.

This ruling would be challenged, and eventually upheld by the Supreme Court (United States v. Weber, 247 US 403 (1918)), in which Hans Weber argued his Sixth Amendment right to confront the authority who would receive a measure of justice, even if it was not delivered by the state. These masked adventurers struck the fear of God (and often the more palpable fear of themselves) into villains, ensuring they could never hide. Criminals faced risk of bodily harm, confiscation or destruction of property, and no sympathy from the authorities. In some cases, after dealing with a villain, these dark avengers would not bother to turn him or her over to the police. Yet these vigilantes had to respect some boundaries. If they ever stepped over the line, those same officers who looked the other way would be forced to intervene. Thus was struck a delicate balance that endures to this day.

Official sanction could take many forms. Archer Gold, with the strong federal governmental support, argued and won the right to keep a secret identity while enlisted with the US Army, during WW1. He was initially recognized as Private Gold, Archer, with his records available only to the Army’s Military Intelligence Branch. He kept his costume, rather than wear the standard issue uniform. Archer Gold received no special treatment from being singled out (and probably had a rougher time because of it), but he rightly believed that news of his presence on the battlefield would boost men’s morale.

Little changed for the next decades. When the American Sentinel returned after WWII, however, a few farsighted individuals realized society would eventually confront the supercriminal, and wondered how would or be she dealt with? The system, of course, would not change without being forced to, and thus was caught unprepared when Sentinel would capture Haud soldiers, or science-criminals. The laws were grudgingly adapting, but in the meantime, Sentinel called in favours with the military to confiscate deadbodies and mind-control helmets, or to cage mindless and destructive beasts. The politicians needed to decide important issues: Was it illegal to read someone’s mind? What jurisdiction’s criminal laws were violated when one tried to destroy the world? Whose jurisdiction reigns supreme when someone is acting in multiple jurisdictions at once?

In the ‘60s, the justice system finally began to recognize that specific measures might be needed to deal with metahuman criminals (“supervillains”). Metahumans presented special problems at trial: masked witnesses; strange powers; unusual abilities; and jurisdictional issues all had to be dealt with. A completely separate set of issues concerned the incarceration of convicted criminals.

The Artificer was apprehended and convicted several times, but no matter that his advanced weaponry was confiscated, or how carefully he was searched, he always managed to escape with some hidden futuristic tool, and reclaim his armour. The issue became more complex when his partner-in-crime, White Banner, was incarcerated. She had been surgically altered to be much stronger and faster than a normal human; while she could not tear steel the way Sentinel could, she certainly tested her jailers to the limit.

The public began to question whether local law enforcement could handle these superhuman threats. There were legal issues, such as: How should society regard an “eye-blast”? Was an eye-blast any less dangerous than a gun? Or was it of greater concern, because the “owner” could not be disarmed? Was a metahuman automatically considered to be carrying a concealed weapon? Even if they had no choice?

There were also logistical issues. Prison officials would trip over themselves whenever a supervillain was sent their way. How could they ensure he or she could be controlled, and would not cause injury or escape?

In 1974, Iron Duke was finally captured and deactivated after an attempt to destroy the Brooklyn Bridge. The local authorities did not really want to deal with the automaton, and the various federal law enforcement agencies could not resolve differences of opinion on jurisdiction and competence. The courts eventually ruled that, since the machine appeared intelligent, self-aware, and possessed free will, it was therefore a sentient creature (and ruled to be a “he,” based on Iron Duke’s self-identification), with the same set of basic rights as any human being.

In the end, because, as best as anyone could ascertain, he was technically a citizen of a foreign power (the United Kingdom of Great Britain and Northern Ireland), he was handed over to agents of the US Department of Justice’s Immigration & Naturalization Service (INS). INS became something of a dumping ground for any person, creature, or thing that could be labelled “foreign.” Whether they were foreign nationals, or interdimensional travellers, INS took charge of these illegal immigrants, often holding them indefinitely in administrative detention if extradition proved impossible.

This effectively passed on some of the headache to INS, who had to determine how to detain these superpowered individuals. Attorney General William B. Saxbe helped INS arrange a deal with the Bureau of Prisons, where Prisons designated one federal penitentiary as the holding pen for INS’s “special detainees.” With assistance of Wyoming Senator Louis Stedman, funding was obtained to modify one wing of the federal penitentiary at Rock Springs, Wyoming, for new technology and staff training, in order to handle these cases.

While a partial solution, it did not, of course, resolve the question of native-born metahumans. In 1978, Charles D. Dagon, an American citizen code named Seawolf, used his metahuman powers in an attempt to steal a prototype nuclear submarine, the Nemo, developed by the Ascension Institute. Before the American Sentinel and Caliburn were able to capture Seawolf and his crew, five people were killed and
hundreds of thousands of dollars in property damage was inflicted. The local authorities had proven completely incapable of containing a threat of such magnitude, and once the crisis was over, the state was at a loss for how to deal with Seawolf. The prosecution was jeopardized on many levels, including issues of mishandling of evidence and allegations that Dagon’s right to effective assistance of counsel was denied by his drugging. For security reasons, the local authorities, unable to restrain him due to his immense strength, had heavily sedated him for the duration of the proceedings.

Despite these apparent flaws at trial, Seawolf was convicted, and sentenced to life imprisonment, although everyone knew Empire City’s penitentiary, the Tombs, could not hold him. His lawyers appealed on the grounds that his rights under the Fifth and Sixth Amendments had been violated, and that he had been unconstitutionally denied the ability to mount an adequate defense due to his constant, heavy sedation. A unanimous panel of the Court of Appeals for the Second Circuit agreed, reversing the conviction and remanding for a new trial with instructions that the dosage of sedative be reduced to a level allowing effective participation in his own defense. Unfortunately, there was no precedent for Seawolf’s physiology, and once the dose was lessened Seawolf escaped his restraints, broke free, and vanished into the East River.

The public reacted with a tremendous outcry of fear and anger, demanding the federal government deal with the situation. The Department of Justice worked with Congress and the White House to hammer out the Metahuman Crime Control Bill 1979 (The Super Crime Act). After being hotly debated in both the Senate and the House of Representatives, the Super Crime Act was signed into law by President Jimmy Carter.

The Super Crime Act 1979 stated, that when an individual commits a crime of violence with the use of superpowers, it was deemed the use of a weapon of mass destruction, violating federal law. Such cases therefore fell under the purview of federal law enforcement agencies, chief among them the FBI and the ATF. Underlying this result were several rationales: local authorities were often perceived as ill equipped and untrained to deal with metahumans; normal citizens could not be expected to differentiate between a deadly metahuman and a harmless metahuman when threatened with superpowers; and convicted metahumans were extremely difficult to detain, requiring expense and expertise far beyond that available to most local justice systems.

The Super Crime Act 1979 still holds true today, and has been the basis for metahuman criminal litigation in several other countries, including Canada, the Republic of Costa Rica, the French Republic, and the United Kingdom of Great Britain and Northern Ireland. In the US, however, local municipalities faced with a disproportionately high number of metahuman incidents have initiated emergency response units trained to deal with superpowered individuals. The longest running, and most successful, is the Empire City Police Department’s Marvels Tactical Unit (MTU), although the Los Angeles Police Department has initiated the CAPE Units (Crisis Assist for Parahuman Entities), and Miami’s Metro-Dade Police Department recently started the SuperBlue division of SWAT.

**Personalities at Ascension Institute**

The Ascension Institute is run by a devoted, passionate staff. Although some of their work can be dangerous, it is a constantly challenging environment filled with exciting opportunities, and a real sense of tangible accomplishment at the end of the day.

**Crispin Jacobs**

Crispin Jacobs grew up in Geneva, living through WWII. As a child he was awestruck by the American Sentinel and Dover Angel, and morbidly fascinated by the Axis Ubermensch and Kishan Samara. He desperately wanted to follow his heroes, don a uniform, and help protect the night. He was a brilliant child, with a sharp understanding of science and a strong compassion for the arts. He also trained regularly, running, playing sports, and learning to box. Unfortunately, at age 15, Jacobs contracted polio, and was permanently paralyzed from the waist down. Although he would never wear a mask, he dedicated his life to studying metahumans.

Jacobs first studied law and physics at ETH Zurich, followed by doctorate work at the Institute for Theoretical Physics of the ETH Zurich. He received his Ph.D. with a dissertation on “The Quantum Field and Metahuman Evolution.” Jacobs then took monies he inherited and won from academic prizes, and travelled the world, observing the metahuman landscape whenever he found it. He even married a like-minded woman, Sacha Escher. During this time, Jacobs began outlining the institution he desired to create; he conceived of an academy that would co-operate with metahumans to help them understand and cope with their abilities. A broader goal of this project was to investigate the ways in which metahumans fit within the larger global society.

Jacobs’s proposal was endorsed by both ETH Zurich and Empire University, and the Ascension Institute was established in 1972.

Jacobs still works diligently to protect his vision of AI, and personally approves all members of AI’s excellent staff. Tragically, Sacha was killed in 1987 during Keizer’s attempt to steal AI’s classified prototype technologies. Since then, Jacobs has raised their twin daughters, Alessia and Katja, by himself. Both girls, now 18, are very intelligent, beautiful, and extremely faithful to their father’s vision.

**Alessia Jacobs**

Alessia is following her father’s footsteps as a scientist, and has already completed her Master’s of Science (with a specialization in Organic Chemistry) at UI. While doing her doctoral work, she works at the labs at AI headquarters. Alessia is strong willed, organized, and dedicated to her pursuits. Unlike her sister, Katja, Alessia is somewhat shy around strangers, whether or not they are metahumans. Jacobs is grooming her to eventually lead the research department of AI.

**Katja Jacobs**

Katja is Jacobs’s wilder, more adventurous daughter. She has always been the curious one, the traveller and explorer. Like her sister, Katja is extremely smart and advanced for her age; she has just completed a Master’s of Arts (with a specialization in Organic Chemistry) at EU. While doing her doctoral work, she works at the labs at AI headquarters. Alessia is strong willed, organized, and dedicated to her pursuits. Unlike her sister, Katja, Alessia is somewhat shy around strangers, whether or not they are metahumans. Jacobs is grooming her to eventually lead the research department of AI.

**Devinder Singh**

Devinder Singh is Jacobs’s top researcher, and the head of Research & Development at AI. Although born in India, Singh was educated in London, received his B.S. (with honours) from Cambridge, and his Ph.D. from Oxford. Singh is an elected member of the National Academy of Sciences, the Indian Academy of Sciences, and the Royal Society of London. Singh’s dual specializations are in metahuman genetics, and quantum physics.

**Timeline of the Ascension Institute**

- Founded in 1972
- Worked with Disaster Research Centre (DRC) to study the effects of Thule on neighbouring countries
- Developed first working Nullifier model for the US Government in 1974
- Recovered Haud hibernation pod in 1976
- Examined the American Sentinel after his intervention at the Three Mile Island nuclear disaster; ensured his complete health
- Recovered a fragment of a Nimbus starcraft in 1980
- Advised federal penitentiary at Rock Springs, Wyoming (“Carousel”) on procedures to detain Doc Camnieri
- Helped the Guard close a portal into the parallel universe of “Dark Empire,” consulted with the Guard on the security of the new Olympian Tower
- Advised federal penitentiary at Rock Springs, Wyoming on methods to incarcerate the escape artist, Witchlight
- Analyzed several of Iron Duke’s “iron-walkers,” in conjunction with US Military and British Royal Navy, leading to the creation of the Hellion-prototype units
- Consulted by Empire City’s Police Department on the creation of the Marvels Tactical Unit, helped design more mobile Nullifiers
- Assisted United Nations development of “Peacekeepers” international law enforcement agency

**Egide Ubiquiste**

In 1992, White Banner helped co-found a mercenary organization called Egide Ubiquiste (roughly translated as “the World’s Shield,” or the “everywhere shield”). Her partner was a man called Brunet, a former French Foreign Legionnaire. Brunet was the administrative and strategic head of Egide, while White Banner served as trainer and tactical field commander.
The World Today

Today’s world is a rapidly changing place, where dramatic technological advances, passionate political movements, and an infinite variety of metahuman abilities compete to influence the shape of tomorrow. The Aegis World Factbook is a guide to international affairs, politics, economic and cultural history, and recent events, covering the 189 member states of the United Nations, plus 29 other countries. It is designed as a resource for private individuals and governments alike.

The Aegis World Factbook is published annually by the United Nations, prepared by the UN/Aegis Department of Public Information, in association with Aegis Intel Corps, and the Office of the Spokesman for the Secretary-General of the United Nations.

Intelligence Cycle

The “Intelligence Cycle” is the process by which raw data is gathered and transformed into a usable form (“intelligence”) for policymakers. Basic information is simply raw data that may come from any source. It is often: fragmentary, unreliable, ambiguous, contradictory, misleading, or even wrong. Once this information has been examined, organized, analyzed, and interpreted, it becomes “finished intelligence.”

“Finished intelligence” is classified into one of three types: basic, current, and estimative. Basic intelligence, the least ambiguous sort, lays the foundation of knowledge, built from factual reference, on an issue. Current intelligence forms the most up-to-date reports on new developments, and monitors changes as they happen. Estimative intelligence analyzes predictable and probable outcomes.

Each type of intelligence supports and strengthens the others. Basic intelligence forms the building blocks used in the construction of current and estimative intelligence; current intelligence continually adds to the basic level, updating the database of knowledge; and estimative intelligence comprehensively examines what is believed to be known, and offers alternative interpretations to revise basic and current intelligence. The Aegis World Factbook is an example of basic intelligence, the UN Security Council’s World Report is an example of current intelligence, while the 24 Hour, 48 Hour, and 8760 reports are all examples of estimative intelligence.

World Overview: The Metahuman Report

Since the United Nations came into existence in 1945, it has actively monitored the issue and presence of metahumans in international affairs. It has worked hard for the protection of basic human rights for all humans, especially where minority groups are concerned. “Metahumans” have been classified as a worldwide minority group, a phenomenon that may occur within any race, ethnic group, culture, or strata of society.

Because metahumans appear so infrequently, and are most often isolated even from their own community, the United Nations has paid close attention to their situation as individuals, and as a people.

Working Group on Metahuman Issues (1979)

In 1979, the United Nations established a special working group devoted to monitoring the metahuman issue. It reached several broad conclusions, suggesting:

- Metahumans, while a fraction of the population, do not appear to be an isolated event; the world needs to prepare itself for the appearance of more metahumans.
- Metahumans, simply because they have extraordinary abilities, must not be exploited by any private group or state government.
- A convention to guarantee the rights of metahumans globally must be enacted.
- State bodies should be monitored in regards to how they deal with emerging metahumans.
- The United Nation must consider how metahumans may affect peacekeeping.

Aegis

In 1985, an active monitoring and intelligence gathering division was created under the Special Committee on Peacekeeping Operations. Called Aegis, its focus was the status of metahumans worldwide. It maintained a confidential database on incidents of human rights abuses against metahumans, and worked to mobilize local human rights organizations to aid metahumans in distress.

In 1993, Aegis expanded into an intelligence division (Intel Corps), and a training division (Metahuman Crisis Intervention Training, or MCIT), which ran a series of courses advising UN Peacekeepers on how best to handle metahuman incidents. While generally well regarded, the supervisory Committee realized Aegis was not doing enough, and in 1996, Aegis was reorganized again. The Intel Corps and MCIT programs were maintained, but a new, proactive response force was developed: the Aegis Joint Task Force (Aegis JTF).

Aegis JTF, which took over two years to organize properly, finally opened its doors in 1998. It was a small, dedicated unit of metahuman peacekeepers from around the globe. The Aegis JTF would intervene in situations desperate for UN intervention, but where normal peacekeeping operations proved ineffective.


The International Convention on the Protection of the Rights of All Metahumans and Members of Their Families, which had been adopted in 1992, entered into force in 1997 when the requisite number of States (60) deposited their instruments of ratification with the UN. The Committee on the Rights of All Metahumans, established under the Convention, held its first meeting in December, 1997. This “treaty body” is composed of 19 independent experts who monitor the implementation of the human rights provisions contained with the treaty. The committee members are of recognized competence in the field of human rights and are nominated and elected by State parties. The Committee is serviced by the Office of the High Commissioner for Human Rights (OHCHR) in Geneva.
AFRICA: COUNTRY REPORT

Africa is a widely chaotic continent, still heavily troubled by appalling poverty, regional and tribal wars, racism, sexism, high crime, corruption, and political instability. Most countries have been struggling for decades, since the withdrawal of colonial powers.

Political instability is endemic to the Continent. Border wars as well as civil wars have resulted in the deaths of millions, and have additionally created a vast population of refugees. Corrupt leaders have stolen national riches, and exploited natural resources to fund their regimes, while simultaneously ignoring their peoples, who are often suffering from widespread famine caused by recurrent droughts and crop failures. Pandemics, such as AIDS, run unchecked in many countries.

Metahuman activity is extremely scarce, due to intense discrimination, high death rates, and rampant abuse. Local experience with metahumans is very rare, and while names of North American heroes may be as common as Coca Cola, most who encounter a metahuman have no context for the experience; emotions like fear, anger, and hatred run high. When a metahuman is discovered, he or she is normally expelled from home, or drafted into military service, if not both.

FOCUS: SOUTH AFRICA (REPBULIEK VAN SUID-AFRIKA)

BASIC INTELLIGENCE

South Africa is Africa’s most developed economic power. It is a capitalist industrial society, with enormous commercial interests. It has fully developed manufacturing, mining, agricultural, and service sectors, is the world’s largest producer of gold, and is a vital source of chromium, adamantine, and gem-quality diamonds.

In the past 10 years, South Africa has undergone revolutionary changes with the abolishment of apartheid, and the transformation to a multiracial democracy. Although reports of metahumans had been very rare, they were still more common than anywhere else in Africa. During the apartheid years, non-white metahumans were outlawed in South Africa, and if discovered, they were forced to serve an indefinite jail term.

The South African Bill of Rights, adopted by President Nelson Mandela’s new government in 1996, guarantees some of the broadest liberties in the world, protecting freedom of speech, movement, political activity, the right to adequate food, housing, water, education, and health care, to all citizens, no matter their colour, background, sex, or whether they are metahuman.

CURRENT INTELLIGENCE

South Africa is not free from troubles, of course. There is still deep racism, rising inflation, high incidence of crime, and a serious AIDS crisis. The new government has welcomed metahuman refugees from elsewhere in Africa, realizing their potential for the country.

There has been some concern over the international mercenary organization, Egide Ubiquiste, which has a headquarters in Johannesburg. Reports of heavily armed soldiers, and possible metahuman recruits, however, have proved unfounded to date.

ESTIMATIVE INTELLIGENCE

South Africa still has a long road ahead in the upcoming days. Metahumans throughout Africa may flock there, due to its extremely liberal and welcoming immigration policies (where they are concerned). The government is relatively stable, but crimes of history may resurface.
Asia, today, consists of several tiers. At the top are the “great Asian dragons,” of China and Japan, followed by the established and still-climbing “little dragons” Taiwan, South Korea, Hong Kong (although returned to China, it is still estranged), and Singapore. Finally, there are the up-and-coming “little tigers” Thailand, Malaysia, Indonesia, and the Philippines. Each tier, and of course, each country, has its own agenda concerning the metahuman issue, but only the highest echelons have had the resources to actively pursue a course of action.

Metahumans, as a general rule, are regarded differently in Asian society. As the people tend to be more shy and withdrawn, so too are metahumans, even in countries with open policies. They downplay their abilities and maintain a low profile. Certain governments have also introduced extremely oppressive measures, which also keeps the visible metahuman population hidden. Because of this, and due to the remoteness and rural conditions prevalent in many countries, it is hard to estimate with any certainty how many metahumans exist throughout Asia.

NOTE: The broad scope of this report does not allow for differentiation within even such a vast category as “Asia.” Clearly, Asia also encompasses the Indian subcontinent, sections of the Pacific Rim, and much of the region described as the Middle East. Metahumans are often regarded with caution and suspicion, and most states have strict policies in dealing with them. Both independent and state-sponsored metahumans are most frequently found in major urban centers, resource rich areas, or in military hotspots. Please see the reports, Aegis: Middle East FOCUS, and Aegis: Pacific Rim FOCUS, both available through the UN/Aegis Department of Public Information.

FOCUS: Bekaa (Jumhuriat al-Bekaa)

Basic Intelligence

Bekaa, Islam’s contemporary Camelot, was initially a part of Lebanon as the Bekaa Valley. The predominantly Shiite population, however, fought to join Islamic Syria rather than remain part of Maronite-ruled Lebanon. During Lebanon’s civil unrest in 1958, Bekaa seceded before American troops landed to quell the fighting. Lebanon, already weakened, realized that forcing Bekaa to rejoin would only aggravate the already volatile situation between local Christians and disfranchised Muslims. They allowed Bekaa’s secession. Surprisingly, Bekaa did not join Syria. Uncomfortable with Syria’s recent socialist-appointed government and her ties to Russia, Bekaa became a new Islamic state ruled from the capital, Ba’Labak.

Current Intelligence

Although an initial proponent of the Jihad, Bekaa has recently embraced the pursuit of knowledge as championed during Islam’s Golden Age. Ba’Labak, filled with its ancient Roman and Greek sites, is a perfect backdrop for a renaissance in Islamic law, art and sciences. Bekaa’s attitudes towards metahumans runs counter to that of many fundamentalist nations. Rather than support Iran’s strong anti-metahuman doctrine (expressed in a fatwa), the scholars of Bekaa’s Qarawiyyin school, who are in the process of exploring and redefining Islam against a contemporary context, support metahumans on two grounds:

1) The Koran speaks of jinn, beings created from smokeless fire. Like man, they can be good or evil, believers or heretics. While Bekaa theologians do not consider metahumans to be jinn, they do believe the jinn were the precursors of metahumans. As such, the Koran provides for their existence and treatment as individuals and not a species.

2) A growing trend in Bekaa is reviving the precepts of the Mutazila. Islam preaches the notion of maktub (“it is written”) or predetermination where Allah knows a man’s fate through the course of his life. This thought fuels many terrorists who believe their actions are known and sanctioned by Allah. Therefore it is not them committing murder, but Allah’s will that they be His instrument of destruction. The Mutazila, however, argued that if Allah knew the fate of men, then men were not free because Allah had already judged them. This establishes a contradiction in Islam, which doesn’t believe in the original sin. The Mutazila held that man’s fate is not predetermined, and thus, is not capable of sin until he consecrates his crime. To the Bekaa enclave, this means that metahumans are not evil either, because being evil by virtue of existence implies they lack free will.

Estimative Intelligence

Bekaa is, and will continue to be, a haven of sorts for metahumans throughout the Middle East. As such, it also becomes a political hotspot, and potential target, for more militant fundamentalists.

Bekaa will soon convene an Islamic summit of scholars, imams and theologians to hammer out a unified decision on the existence of metahumans. Leading the conference are Waraqa ‘al-Amin’ Sa’ad (the Trusted One), Chadi Thomas (Islamic advocate from Canada), and Magen Yisrael (the Shield of Israel).
FOCUS: CHINA (ZHONGHUA RENMIN GONGHEGUO)

BASIC INTELLIGENCE

China has never shown favourable policies towards metahumans. It has dealt with them through secret decrees and hidden military action in most cases. Although China has no official public policy where metahumans are concerned, factual evidence has been collected of covert metahuman education centres, located deep in the countryside. Many humanitarian agencies believe metahumans in China must either work for life for the military, or are executed.

There is limited information concerning the organized crime societies of the Chinese, the Triads. They are believed to seek out metahumans for various roles in their organizations, using them as couriers, enforcers, and assassins.

Although China officially endorses no religion, much of society is Confucianist, Buddhist, or Taoist; these philosophies lend to an ideology that considers metahumans not mutations or aberrations, but blessed (such as by Buddha), or empowered through mysticism. Unfortunately, the state regime ensures the people do not display such feelings openly.

CURRENT INTELLIGENCE

Metahumans are feared and oppressed in China. There is a small human rights movement working to bring their plight to the attention of the international scene. China has been very resistant to the formation of the Aegis JTF, and has not provided any direct support.

There have been numerous descriptions of Haud sightings in China over the years, but the government has never officially reported any of them. It is suspected that several important pieces of Haud technology have been recovered and are being studied.

ESTIMATIVE INTELLIGENCE

It does not seem likely that China’s policies will change in the near future. There is some concern that China may be amassing a metahuman special forces unit, to use both in defense and for an aggressive agenda (especially where Taiwan is concerned). If this is the case, they are being highly secretive, for no hard evidence has been reported. Information is extremely suspect, however, and must be assumed to be highly inaccurate.

FOCUS: JAPAN (NIHON)

BASIC INTELLIGENCE

Japan, since its industrial rebirth in the latter half of the 20th century, has been one of the most economically influential countries in Asia. Japan has a long history of dealing with metahumans, and conducted several experiments during WWII to try to reap the benefit of having enhanced soldiers. Their special attack units (the Kikai Samurai) were an immensely costly endeavour, however, and none survived their highly dangerous missions. Thus, in the immediate post-war period, Japan had no metahumans.

The economic resurgence in the 1960s and 1970s led many sectors, both private and governmental, to once again consider the question of the training and development of metahumans. There were a few, scattered reports of citizens displaying metahuman abilities in the 1970s, and they were tolerated in the society. Japan has never had forced service for metahumans, although there is legislation requiring registration of all metahumans. Societal pressure causes most metahumans to comply (although it is suspected some, possibly due to fear and shame of having such abilities, hide and repress their powers).

CURRENT INTELLIGENCE

Today, there is strong acceptance of metahumans. They are seen as a valuable commodity, and many private organizations are conducting metahuman research. The government is vigorously debating what checks and restrictions should be put on this type of development work. Few successes have been reported, and the failure rate is quite high.

A research vessel recently discovered the most famous Kikai Samurai soldier, Tokkotai, in stasis, but alive. He was retrieved from within a strange technological device, and has made an astounding recovery. The government is currently touting him as the reborn warrior-son of Japan, but he has said very little since his revival.

The younger generation is in love with metahumans, whether local or international. They are a new pop icon, as popular as the hottest movie or music celebrities. There is a large consumer market for licensed merchandise, as well as cheap knock-offs imported from the rest of Asia. The two most popular heroes are Shinseki ("the New World electric man") and Zoge no Kitsune (Ivory Fox).

ESTIMATIVE INTELLIGENCE

While very progressive and extremely cutting edge, Japan’s haste may lead to dangerous results. There have been several incidents where companies did not comply with even minimum safety standards, both at the private and governmental level, resulting in terrible disasters. Japan is currently wrestling with issues of limits; how far should such research be pushed, and should it be controlled?
The countries of Central and South America have been plagued by corruption, strife, poverty, underdevelopment, and civil unrest for decades. Imperial powers, guerilla wars, military coups, and the drug trade have left most of these countries scarred and unstable. While there has been a shift in recent years towards fair and free elections, there is history of oppression and exploitation to overcome. Most regimes looked unfavourably at the emergence of metahumans, and many countries still have discriminatory laws, sentencing metahumans to mandatory military service, or a lifelong prison term, or permanent expulsion. There are a few countries where this is not the case, such as Argentina or Costa Rica, where metahumans are well regarded. States with the most unforgiving laws, like Colombia or Haiti, have simply driven metahuman heroes into the underground.

**FOCUS: BRAZIL**

**(REPÚBLICA FEDERATIVA DO BRASIL)**

** BASIC INTELLIGENCE**

Brazil, the largest and most populous country in South America, experienced more than five decades of military intervention and dictatorship before reinstating a civilian president in 1985. Brazil is one of Latin America’s leading economic powers, but it is marked by a terrible disparity between a very rich minority, and an overwhelmingly poverty-stricken majority. Recent years have been plagued by high unemployment, urban labour conflicts, spiralling crime rates, and land seizures by poor peasants.

Brazil has never had an official metahuman policy. Unofficially, however, the military has always been extremely afraid of the power they posses. Sanctioned paramilitary forces used to patrol the countryside for any signs of metahuman activity; when encountered, metahumans would most often be disappeared. Simultaneously, private police forces were employed by private companies as “street cleaners,” a thinly veiled euphemism for arbitrary imprisonment and murder of poor and homeless metahumans (especially street children) throughout the cities.

**CURRENT INTELLIGENCE**

The situation in Brazil has not improved much, even today, but there is change. While the private security forces still menace both the urban and rural landscapes, there have been strong movements calling for protection of the defenseless, the poor, the homeless, the indigenous, the metahumans, and the environment.

There are also several notable metahumans who continue to fight against the odds, in a society that gives almost no support. Escaramuça (Skirmish) is a protector of the people of Campo Grande, who is never seen, but often heard. Iara, a goddess of the rainforest, has been spoken of for years; she teaches children the secrets of the world, and then returns them to civilization in order to pass on the knowledge. Finally, the government has received much criticism for the first officially sanctioned superhero, Vortex, the protector of São Paulo.

**ESTIMATIVE INTELLIGENCE**

Brazil is on the cusp of potential reform, but it is a process that could easily be derailed. Pessimistic observers suggest that it is nearly impossible for the poor of Brazil to raise their standards of living in the foreseeable future. On the other hand, the government of President Fernando Henrique Cardoso has given large tracts of land to the indigenous peoples, and has reversed certain anti-metahuman policies. It is now trying to battle inflation, corruption, class discrimination, and racism.
FOCUS: COSTA RICA
(REPÚBLICA DE COSTA RICA)

BASIC INTELLIGENCE
Costa Rica is one of the success stories of Central America. Since an early civil war, the country has had no national army, only a small civil guard. In the 1980s, President Oscar Arias Sánchez settled escalating strife with both Nicaragua and El Salvador, for which he was awarded the Nobel Peace Prize. Afterwards, Arias instituted a number of policies to protect native metahumans, in addition to an open-door policy for metahuman refugees.

CURRENT INTELLIGENCE
In order to address growing violence at home, and in neighboring countries, in the early 1990s, the government established an education and training center for metahumans. Designed as a branch of the Fuerza Publica (the Ministry of Public Security), it created a small, organized task force to help provide general peace and security. The force was called the Special Support Police (although it is often referred to as the Mountain Force, because its main facility is located atop an extinct volcano), and consists of approximately half-a-dozen metahumans at any given time.

The Mountain Force was instrumental in helping with the clean-up after Hurricane Caesar, in 1996. It has also regularly clashed with a number of metahumans involved with the international drug trade.

ESTIMATIVE INTELLIGENCE
Costa Rica will continue to stand as an example to how humans and metahumans can live together peacefully. As more metahumans emerge in this part of the world, greater numbers will be drawn to Costa Rica in an attempt to escape societies that are learning acceptance far too slowly. The State may also become a target, due to its permissive ideology, or because of its aid to the US against drug traffickers.

FOCUS: HAITI
(REPUBLIK DAYTI)

BASIC INTELLIGENCE
Haiti is one of the poorest countries in the Western hemisphere, having been crushed by three decades of dictatorship, followed by a series of military coups. Under President François “Papa Doc” Duvalier (ruled 1957 - 1971), a tremendously racist anti-metahuman policy emerged. Duvalier claimed metahumans were an affront to the Voodoo religion, and had his secret police (the Tontons Macoute) imprison or execute all metahumans. His son and successor, Jean-Claude “Baby Doc” Duvalier, maintained similar policies of fear and terror. President Jean Bertrand Aristide, the first popularly elected President after the flight of Baby Doc to France, was initially forced from office by military coup d’état. After he was finally reinstalled in 1994, however, he instituted major social and economic policy changes. Although Haiti has never shown much metahuman activity, it has been a hotspot for strange occurrences, perhaps best defined as “supernatural.” Unusual energies and unexplained events have been recorded, and these phenomena have been increasing in number since the end of the Duvalier rule. It is believed that the Baron and the villainous Doc Cimitière (both of whom operate in the US), hail from Haiti.

CURRENT INTELLIGENCE
Haiti appears to be a nexus for faith-based abilities, although whether these are a simple manifestation of metahuman powers, or “real magic” is beyond the scope of this document. A handful of supernatural individuals have been identified, including: Georges Bien-Aimé (Hougan Asye, the Blacksmith Voodoo), a renowned steel drum sculptor who shapes metal by will; the Invisible Scorpion King (rumoured to be ex-secret police), a cult figure living in the mountains, who claims to channel the new loa; and Toy Soldier, an older folk hero, who makes children’s toys from pieces of scrap, and then breathes life into them.

ESTIMATIVE INTELLIGENCE
Haiti will be in dire straits for the foreseeable future; there simply are not enough resources, or sufficient international interest, to stabilize the country quickly. There are many factions wrestling for political control, and the spirit of “Papa Doc” Duvalier still lingers over the people. There is, however, a hope with this new regime that has not been felt in years. It remains to be seen if Aristide can garner the trust and loyalty of his people, and whether he recognizes the potential good that metahumans can do for this impoverished country.
Europe is still split between West and East, although with every passing year this difference is becoming more muted. Western Europe has often heralded metahumans as wonders and heroes, much as they are regarded in North America, although there is a greater propensity for government-sponsored adventurers. The Eastern European bloc maintained utmost secrecy on metahuman information throughout the Cold War. Real numbers are still almost completely unknown, since many of those records have yet to surface. With the opening of borders, however, metahumans from Eastern Europe have begun to emerge, some travelling far from home for the first time, while others do what they can for their families and countrymen.

Focus: Russia

(Bossiyskaya Federatsiya)

Basic Intelligence

Russia, no longer the parallel superpower to the US, has struggled economically and politically for the past decade, but still has vast impact on the world scene. Through the Cold War, Russia, as the USSR, struggled to keep pace with the US, including the sponsorship of a top-secret metahuman weapons race. Dozens, if not hundreds, of state sponsored experiments were conducted, including secret space programs, rampant chemical testing, and early genetic manipulation, however, very little confirmed evidence remains linked to these programs. Most were failures, and almost all attempts by international forces, as well as grass-roots human rights organizations, to secure evidence has failed.

It is known that metahumans living within the USSR were compelled to register with the government, and then serve in a military capacity for a 10-year term. Those who refused were often imprisoned indefinitely in penal mental institutions. This atmosphere lasted until Mikhail Gorbachev became General Secretary of the Polit Bureau of the Central Committee (and later become President of the Soviet Union); amongst his many changes was a lifting of the registration act.

Current Intelligence

Muzhik has been a champion of the new order, and has encouraged many young metahumans to take up the roles of protector and defender for their people. He works tirelessly for the success of the new Russia, and his actions have inspired several new heroes, like Snow Girl, and the technomancer, Saturn.

President Vladimir Putin, elected in 1999, is known to keep detailed records on known metahumans. He is normally accompanied by three metahuman bodyguards: Skymarshal Khristian Antares, Skymarshal Kayl Antares, and Skymarshal Iosif Grey. It is also believed that he has strong connections to a pool of KGB-trained metahumans, including the spy who infiltrated the CIA's ELITE Operations (once called Hellion, he is now known as Ugrian).

Estimative Intelligence

Russia may have lost much of her status, but she still is still a country to be reckoned with. Putin will try and consolidate his resources, and may use any means necessary to control chaos within Russia’s sphere of influence (such as the war with Chechnya), and stabilize the economy. Putin will, of course, be watching the future Bush administration very closely; he has been cautiously supportive of the Aegis JTF program.
FOCUS: THULE
(KÖNIGREICH VON THULE)

BASIC INTELLIGENCE

The nation of Thule came into existence in 1971, at the centre of a terrible storm, and it has been the heart of turmoil affecting Europe and the rest of the world since its inception. The lost island of Thule was raised from beneath the ocean by Ernst Rauchenberger, the second Kreuzritter. As soon as the island had stabilized, Kreuzritter moved a large population to inhabit it, while he simultaneously engaged in a diplomatic struggle within the United Nations for Thule to be recognized as a sovereign state.

A dozen countries recognized Thule’s independence immediately, including China, Singapore, South Africa, Switzerland, and the USSR. Thule opened its doors to anyone of Germanic or Nordic ancestry, and quickly established a number of industrial sectors. Within a year, the United Nations acknowledged Thule as a nation, and allowed it to send a permanent observer, which is the status it maintains to this day.

While no official anti-Semitic policy has ever been confirmed, for many years it was believed that Ernst Rauchenberger, son of the Nazi Übermensch, Kreuzritter, upheld his father’s Aryan ideology. This may have lessened in recent years, as Thule has opened its borders to more and more immigrants. After the fall of the Berlin Wall in 1989, a flood of former Soviet scientists and ex-military officers flocked to new opportunities on Thule. Thule has always welcomed metahumans, although it is believed the government keeps detailed records on all visitors and immigrants, especially where metahuman are concerned.

CURRENT INTELLIGENCE

Today, Thule is home to a number of private companies involved in production of electronics and chemicals. Thule does not enforce many of the restrictions that most world-nations have in place to safeguard against the research and development of advanced technologies or metahuman exploration. Likewise, Thule has always been a site of strange happenings; although Kreuzritter has only allowed a handful of national treasures outside of his country, those that have been examined demonstrated unusual energies. Thule may be a hotspot for meta-radiations.

Over the years, a large number of terrorists and paramilitary organizations have received funding, equipment, and training from Thule. Kreuzritter maintains that these are but a small, renegade faction of his people, and that none of them have official sanction or support. When such criminals are discovered and caught, Thule has always paid reparations to all injured parties.

Thule’s most eminent metahuman is certainly Kreuzritter. Thule has been home and shelter to many metahumans over the years, most as personal guests of the King of Thule. Recently, a man known only as Miolner has been identified, and is believed to have some connection to Kreuzritter. Similarly, Kreuzritter recently provided refuge to a number of European pagan eco-terrorists, called the Sisters of the Wolf.

ESTIMATIVE INTELLIGENCE

Thule will continue to play an important part in the role of metahumans throughout the world. While Kreuzritter remains in power, it is unlikely that Thule will become part of the European Union. Should he or a subsequent leader choose to fall into alignment with the Continent, however, the European community would probably embrace Thule for its historical and scientific knowledge. For the foreseeable future, Thule will continue to be a rogue state, trying to learn where it fits in a well-organized world.

FOCUS: UNITED KINGDOM
(UNITED KINGDOM OF GREAT BRITAIN AND NORTHERN IRELAND)

BASIC INTELLIGENCE

The United Kingdom has had the longest history of metahuman activity, next to the US. Some further argue that masked adventurers and “weird science” first appeared in Britain, such as hambord Kingdom Brunel’s fantastic Iron Duke. With the first appearances of Tommy Gun and Dover Angel, the people fell in love with the superhero. Dover Angel was the first state sanctioned masked adventurer, initiating a practice that the government has maintained with variable success over the years.

In 1981, the government initiated a clandestine metahuman special operations unit, codenamed the Ghost Lions. Then, in 1982, Prime Minister Margaret Thatcher officially sanctioned a special metahuman group to be attached to the Royal Navy, named the Sea Kings. The Sea Kings accompanied a Royal Navy force sent to quell an invasion of the Falklands by the Argentinian military. Unfortunately, the Ghost Lions would be dissolved in 1984, and criminal charges laid, once light of their illegal activities was made public. The Sea Kings disbanded after the death of Jeremiah Storm (Kraken), in 1986.

CURRENT INTELLIGENCE

The government has tried to maintain several official heroes at any given time. The concept of registering metahuman abilities has come up in Parliament on several occasions, most often after a crisis is initiated by an empowered individual. While no such law has been passed, the UK does have a very strict policy against vigilantism; only sanctioned heroes are welcomed. The most prominent heroine operating in the UK today are Britannia, the renowned psychic, and Stone Angel; both often work with New Scotland Yard.

ESTIMATIVE INTELLIGENCE

Prime Minister Tony Blair has indicated a willingness to support the Aegis JTF, although there is currently no representation from the UK. Likewise, Blair has been involved in discussions with the EU concerning a European Defense Force — all developments will be carefully monitored.
**North America: Country Report**

North America is home to the greatest percentage of metahumans, with about 43% of the world’s metahuman population. More than 70% of these dwell in the US. On average, metahumans in North America are considered to have amongst the most freedoms and highest standards of living of the world. The US and Canada have always held very similar beliefs and policies concerning metahumans. In Mexico, however, this has not been the case; until July 2000, Mexico’s treatment of metahumans has paralleled the majority of Latin American countries, with fear and exploitation running rampant.

**Focus: Canada**

**Basic Intelligence**

Canada is even more protective of metahuman rights and freedoms than the US. There is only a very small documented population of metahumans throughout Canada, however, mostly concentrated in large urban centres such as Toronto, Vancouver, and Montreal. Interestingly, although firearms and other weapons are far more heavily restricted in Canada than the US, the question of registering metahumans because of their abilities rarely comes up in Parliament, perhaps due to the low rate of incidents.

**Current Intelligence**

Canada is home to several prominent superheroic metahumans, including Livewire, the Magistrate, and Mother Raven (of the Guard). Although the border with the US is normally very open, in times of crisis known or suspected metahuman travellers face much stricter scrutiny. Canada’s peacekeeping forces work closely with Aegis, and the Department of Defense runs a training program at the Pearson Peacekeeping Centre, in Clementsport, Nova Scotia.

**Estimative Intelligence**

The federal government is currently debating a proposal for a joint North American metahuman penitentiary. The Liberal government, under Prime Minister Jean Chrétien, has introduced the notion of locating this prison on Resolution or Bylot Island.
FOCUS: MEXICO
(ESTADOS UNIDOS MEXICANOS)

BASIC INTELLIGENCE

Metahumans in Mexico have not had the same freedom or safety as elsewhere in North America. For the past several decades, metahumans have generally been persecuted and forced to serve in the military; those who avoided military service were often discovered by the drug cartels, and pressed into a different kind of service. The most notorious organizations were those of Amezcua-Contreras, Guzman-Loera, Tijuana, Cali, and Medellin. Metahumans were used to smuggle drugs, act as enforcers, assassinate rivals, and wage war on law enforcement agencies and other cartels.

Some metahumans have found sanctuary with the Zapatista National Liberation Army (EZLN) in Chiapas, including the Silver Saint (El Santo de Plata), and Obsidian Butterfly (Iztzapalotl). They struggle with their revolutionary brothers and sisters against the corrupt forces of Mexico, whether military, paramilitary, or organized crime.

A few others have crossed the US border illegally, such as Paulo Ramirez (the first El Gigante), or Marcelo Dimas (Rapier); they then often try to hide, or are caught and usually returned to Mexico.

CURRENT INTELLIGENCE

Vincente Fox was elected in 2000, and is the first sign of change to come to Mexico in decades. He promised to be open to all honest people, no matter their political allegiance, and claimed to have no tolerance for corruption. He has spoken at length of instituting pro-military forces. Fox has been involved in discussions to create a joint North American military police agency, with limited success. Their most recent attempt, the FBI's Guard — groups that are easily accessible and considerably transparent to scrutiny.

The largest drug cartels have been reduced in power and their leaders arrested or killed, but it is believed that dozens of smaller organizations have sprung up in their place. Many are still using, hiring, or blackmailing metahumans when the opportunity arises. The Tijuana cartel is believed to employ at least two, El Gigante (the second of the name), and Nagrita (Black King Snake). While the drugs and violence still have an enormous impact on the country, these organizations have much less influence on the new government.

ESTIMATIVE INTELLIGENCE

Mexico will continue to struggle to become a more significant part of North America, while trying to shed its Latin American roots. Fox’s position is admirable, and he has made much progress with the Zapatistas. Fox’s stance is also precarious, however, and if he does not make strong moves to solidify his power base, he may find himself ousted by pro-military forces. Fox has been involved in discussions to create a joint North American metahuman penitentiary, and has expressed considerable interest in this idea.

The cartels have not given up, and while generally smaller, they have become more specialized. Many have even increased their operations, and will undoubtedly struggle to reassert their supremacy over the next year.

FOCUS: UNITED STATES OF AMERICA

BASIC INTELLIGENCE

The United States of America has always been one of the most open and welcoming countries towards metahumans, in part because, with the loyalty of the Sentinel (formerly the American Sentinel), they have always led the “metahuman race.” Government attempts to regulate or restrict the rights of metahumans have been hotly contested by numerous civil rights groups, and have never proven very successful. The metropolis of Empire City seems to draw a disproportionate number of metahumans, but outside of Empire City, the population is evenly spread throughout the country, with slighty higher concentrations located at major urban centres.

The US has the longest running history of dealing with metahumans of any country, and has the most established metahuman oriented legislation and procedures in place. In general, law abiding metahuman citizens are left in peace; on the other hand, metahuman criminals are considered federal offenders, and incarcerated at the federal penitentiary at Rock Springs, Wyoming, known as “the Carousel.”

CURRENT INTELLIGENCE

The federal US government has excellent relations with organizations such as the Canadian and Mexican governments.

ESTIMATIVE INTELLIGENCE

George W. Bush won the 2000 Presidential election and will take office on January 20, 2001. He plans to raise certain questions. Should metahumans be sold to the military? What are the limits of genetic experiments regarding metahumans? Should metahumans be registered because of their abilities? Can a greater military budget be introduced to both respond to metahuman crises, and to establish a special force of metahuman soldiers? What are the limits of genetic experiments regarding metahumans?

The Department of Justice has acknowledged many problems with the federal penitentiary at Rock Springs, Wyoming, and is discussing a new facility designed exclusively for metahuman prisoners. Due to the extreme cost, and low numbers, a proposal for a jointly operated prison is under discussion with the Canadian and Mexican governments.
Pacific Islands & Australia: Country Report

Metahuman activity is nearly unheard of through the islands of the South Pacific, only being reported in the largest population centres. Australia tends to dominate the region politically and economically, but the area is also heavily influenced by Asia. There are a high number of incidents of metahumans fleeing more repressive governments, and making a new home for themselves in Australia.

Focus: Australia (Commonwealth of Australia)

Basic Intelligence

Australia has been very open with regards to metahumans of a European descent. North American and European heroes are very popular, and well received when they chance to visit. The general populace is more suspicious and wary of Asian metahumans, many of whom are refugees seeking asylum. The government has welcomed a number of these, however, in exchange for service with a special crisis unit, a division of the SASR, called the Metahuman Tactical Assault Group (M-TAG). Finally, there is the aboriginal population in Australia, which continues to face appalling discrimination; the few metahuman aboriginals are doubly discriminated against.

Current Intelligence

In addition to the government sponsored M-TAG division, a small, private group of metahumans has recently made their name in Melbourne. Known as the Southern Cross, the team has helped in a number of environmental disasters, as well as focused on crime throughout the region.

The northeastern state of Queensland has recently become home to a liberation movement, called the Queensland Tigers. Made up of metahumans, primarily of aboriginal background, the group has stated that they are fighting for the rights of native peoples, and for the protection of the environment. Their activities have included attacks on industry, and they have clashed with M-TAG on several occasions.

Estimative Intelligence

Due to the remoteness of Australia, much of the Western world leaves it alone. This will probably continue into the foreseeable future, however, the Aegis JTF should prepare to assist Australian peacekeepers in regions such as East Timor and North Korea, as situations warrant.
In 1971 terrible floods and windstorms wracked the North Sea. Storms and earthquakes threatened northwestern Europe, from Norway to Belgium. Untold damage was inflicted by winds roaring at more than 435 kph, and a series of earthquakes that measured 7.0 on the Richter scale. At the centre of the tempest was a new island, risen from the depths. The ancient land of Thule was restored.

**A BRIEF OVERVIEW**

**Location:** Thule is a small island located in the North Sea, between the United Kingdom and Norway.

**Geographic co-ordinates:** 57.00 N, 5.45 E

**Area:**
- Total: 1,399 sq km
- Land: 1,399 sq km
- Water: 0 sq km (some small lakes and streams)

**Area (comparative):** Eight times the size of Washington, D.C.

**Land boundaries:** 0 km

**Coastline:** 1,117 km

**Maritime claims:**
- Continental shelf: 200 NM or agreed boundaries or median line
- Exclusive fishing zone: 200 NM or agreed boundaries or median line
- Territorial sea: 3 NM

**Climate:** Mild winters, cool summers; usually overcast; foggy, windy

**Terrain:** Rugged, rocky. cliffs along most coast, high peaks towards centre

**Elevation extremes:**
- Lowest point: North Sea 0 m
- Highest point: Mount Seeleverbannen 2,900 m

**Natural resources:** Fish, hydropower

**Land use:**
- Arable land: 6%
- Permanent crops: 0%
- Permanent pastures: 0%
- Forests and woodland: 0%
- Other: 94%
- Irrigated land: 0 sq km

**Environmental issues:** Waste disposal (both household and industrial); transboundary air pollution

**PEOPLE OF THULE**

**Population:** 79,997 (January 2000, est.)

**Age structure:**
- 0 - 14 years: 12% (male 4790; female 4630)
- 15 - 64 years: 73% (male 37473; female 21123)
- 65 years and over: 15% (male 8388; female 3593)

**Population growth rate:** 0.28% (2000, est.)

**Birth rate:** 7.2 / 1,000 population

**Death rate:** 6.1 / 1,000 population

**Net migration rate:** 1.7 / 1,000 population

**Life expectancy at birth:** Total population: 86.4 years; Male: 81.5 years; Female: 91.3 years

**Nationality:**
- Noun: Thulian (singular and plural); Adjective: Thulian

**Ethnic groups:**
- German 84%, Norwegian (Nordic, Alpine, Baltic) 12%, Swedes 3%, Other 1%

**Religions:**
- Protestant 33%, Roman Catholic 30%, Evangelical Lutheran 15%, unaffiliated and other 22%

**Languages:**
- Three official: German, English, Faroese (derived from Old Norse); Norwegian

**Literacy:** Total population: 100%
CHAPTER 9: GEOPOLITICAL OVERVIEW

GOVERNMENT OF THULE

Country name: Kingdom of Thule
Conventional short form: Thule
Government type: Enlightened Monarchy
Capital: Thulestag
Administrative divisions: None; there are no first-order administrative divisions as defined by the US Government, but there are four quarters (or Ballei): Danzig, Torún, Kulm and Königsberg.
Independence: 1971, when Thule was raised from the sea
National holiday: November 29 (Thule’s Rebirth)
Legal system: Civil law system with Roman law origin; judicial review of legislative acts by the Supreme Court; separate administrative and civil/penal supreme courts; has not accepted compulsory International Court of Justice (ICJ) jurisdiction; has not ratified the Rome Treaty, and does not acknowledge the jurisdiction of the International Criminal Court (ICC)
Suffrage: 18 years of age; universal
Executive branch:
Chief of state: King Ernst Rauchenberger (Kreuzritter)
Head of government: Minister of State Lukas Hertzog
Cabinet: Council of Government is under the authority of the monarch
Elections: None; the monarch is hereditary; minister of state appointed by the monarch
Legislative branch:
Unicameral National Council (18 seats; members are elected by popular vote to serve five-year terms)
Judicial branch:
Supreme Court (judges appointed by the monarch, with recommendations by the National Council)
Diplomatic representation in the US:
Thule does not have an embassy in the US; the Thulian Consulate General is in Empire City
Diplomatic representation from the US:
The US does not have an embassy in Thule; the US Consulate General is in Thulestag
Flag description:
Black field with a red cross that extends to the edges of the flag; the vertical part of the cross is shifted to the hoist side (like the other Nordic countries); with a golden eagle atop the centre of the cross

ECONOMY OF THULE

Economy overview:
The Thule economy has had a strong performance since it first opened its doors to business in 1973. Thule is blessed with a highly developed and successful free-market economy, a remarkably open and corruption-free business environment, and stable prices. Exports, particularly in electronics and chemicals, and services are the main drivers of the economy. Mainly because of robust exports, especially electronic goods, the economy grew a roughly estimated 10% in 2000. While Thule has nearly no tourism or natural resources, sitting outside the European Union has allowed it to remain a “tax haven” both for individuals who have established residence and for foreign companies that have set up businesses and offices. The state retains monopolies in a number of sectors, including government-linked companies (GLCs) — particularly in manufacturing — that operate as commercial entities. Living standards are extremely high, amongst the highest in Europe. As Thule looks to a future increasingly marked by globalization, the country is positioning itself as a technology haven and high-tech hub. Thule does not publish national income figures; the estimates below are extremely rough.

GDP:
Purchasing power parity: $54 billion (2000 est.)
Population below poverty line: NA%
Inflation rate (consumer prices): NA%
Unemployment rate: 2.1%
Budget:
Revenues: $6.5 billion
Expenditures: $6.2 billion, including capital expenditures
Industries:
Electronics, chemicals, financial services, biotechnology
Currency:
Thulian mark (TM)
CHAPTER 10: EMPIRE CITY

EMPIRE CITY

How does one take the measure of Empire City? Long term residents unquestionably realize it to be unique in the world, while even a nonchalant visitor will see and sense that it is different. Its buildings soar higher, sparkling pristine with their polished glass, steel, and chrome faces. Its pace and hum are quicker, the streets and sidewalks busier, and it is more crowded than most other cities.

Then there are the metahumans. No other place in the world has such a congregation or diversity of the superhuman, fantastic, and esoterica. This is not to suggest you will run into metahumans on every street corner. The percentage of metahumans is a mere fraction of one percent; yet these men and women walk tall as giants. Observers who spend a week, or even a simple afternoon, gazing skyward are rarely disappointed.

As a model, it is the least American of cities, while as a symbol, it is America.

MANHATTAN ISLAND, OR “THE CITY”

Empire City is made up of five boroughs (The Bronx, Brooklyn, Manhattan, Queens, and Staten Island), and stretches for 10 to 20 miles. The central point is the island of Manhattan, called simply, “the city.” The island is 13.4 miles long and 2.3 miles wide at the centre.

Manhattan can roughly be divided up into six large districts (containing many smaller neighbourhoods): Lower Manhattan, the Lower East Side, Midtown, the Upper East Side, the Upper West Side, and Harlem. Southern Manhattan tends to be narrow and twisting, laid out in the earliest days of the city. A detailed grid plan was used for later expansion, and everything north of Houston to the northernmost tip of the island is laid out in a waffle-iron pattern.

While there are certainly exceptions, in general:

• Avenues run north to south.
• Streets run east to west
• East vs. West: the dividing line is Fifth Avenue. All addresses on the east side of Fifth begin at 1 East, while those west of Fifth run from 1 West.

LOWER MANHATTAN

The famous Financial District of Empire City covers the lower tip of Manhattan. Amongst its many institutions are the World Financial Center, the Empire Stock Exchange (ESE), the Federal Reserve Bank, City Hall, and the courthouse district on Center Street. The region also includes the Brooklyn Bridge, the commercial and residential complex of Battery Park City, and Battery Park proper.

FINANCIAL DISTRICT

In many ways, this is the economic capital of the Western world. The ESE, at Wall and Broad Streets, is the principal securities market in the US. Iron-willed bankers and traders with nerves of steel keep the money flowing, even in the face of crisis and calamity. They keep odd hours, often working from dawn to mid-afternoon, or starting late and working through the night. Lunches are rarely taken, except in celebration of “the deal,” while after-hours martinis are regularly swilled at bars like the Bridge Café (279 Water Street), Harry’s Hanover Square (1 Hanover Square), or the Hudson River Club (250 Vesey Street).

PUBLIC TRANSPORTATION

There are three public transportation systems in Empire City.

SUBWAYS

Subways, the native choice, are the fastest way to get around. They are quite safe, although you should always be alert (especially for pickpockets at rush hour, and late at night). $1.50 will take you the length of the city, including stops at both baseball stadiums, the two city airports, and Coney Island. The subway system operates 24 hours a day, 365 days a year.

BUSES

Buses are much slower than subways, but more frequent stops allow for greater coverage. Buses cost the same as the subway, and give you a better view of the street scene.

TAXIS

Taxis are faster than buses, and weave more easily through choked traffic. There are taxi stands at the airports, bus, and train stations; taxis also cruise looking for customers. Yellow cabs are regulated by the city (meter starts at $2), and are thus a safer bet than unmarked gypsy cabs (which may or may not offer a better fare).

To hail a cab, stick your arm out and all the way up, and yell, “Taxi!” if needed. This is Empire City — no one will look at you oddly for shouting.

HELICOPTER FLIGHT SERVICES

Helicopter Flight Services charges $585 (higher outside of normal business hours; call for current fares) to reach any of the three local airports. Each helicopter can carry four people with one checked bag, and one carry-on each. Arrangements should be made a day in advance. Travel time is approximately 10 minutes. Helicopters leave from West 30th St, East 34th St, and the Wall Street heliport.

FEDERAL RESERVE BANK OF EMPIRE CITY

(The Tombs; 100 Center Street)

A few blocks north of the ESE lies the Federal Reserve Bank of Empire City. This government bank regulates US currency, supervises commercial banks, and exerts tremendous influence on money supply and interest rates. It also stores approximately 40% of the world’s gold supply (or about $100 billion in gold ingots) for 80 countries in its vast, underground vaults, five stories beneath Liberty Street.

Three thousand employees work out of the rusticated limestone building. It was built like a Florentine Renaissance palazzo, and covers a trapezoidal city block.

CIVIC CENTER

The Civic Center lies on the northern side of Lower Manhattan, south-west of Chinatown. It includes: City Hall; Police Plaza Headquarters; US District Courthouse; US Southern District Court; US Court of Appeals; Empire County Courthouse; Empire City Criminal Courts; and the Manhattan House of Detention (“the Tombs”).

CITY HALL

(Broadway and Chambers Streets)

The City Hall building was completed in 1812, as an amalgamation of French Renaissance and Federal design. Its cupola once commanded spectacular views of the countryside, but surrounding towers now dwarf the building. The mayor and the city legislature currently use it for offices and legislative chambers only. Atop City Hall is a statue of Lady Starbright. City Hall Park, across the street, leads to the entrance of the Brooklyn Bridge.

Mayor Rudolph Giuliani does maintain a hotline to Guard headquarters, although it is only used in the most dire emergencies. Giuliani has done much to promote good will towards superheroes whose methods are not too extreme. His office has excellent relations with the Guard, and has vouched for Archer Gold and Livewire; however, relations with mysterious loners, like the Baron or Lady of the Lantern, are much more icy.

MANHATTAN HOUSE OF DETENTION

(The Tombs; 100 Center Street)

Built in 1902 (on the site of an earlier prison that had sunk into swampy landfill), and styled after an Egyptian mausoleum, the Tombs is a ghostly prison, forced to deal with the city’s convicted criminals. Recent renovations have done little to improve the dank and miserable state of the prison, except to increase its capacity to more than 400 inmates.

Metahumans are almost never incarcerated in the Tombs, although the US Marshals Office has arranged for several cells to be equipped to restrain metahuman prisoners detained during trial proceedings (they are even equipped with zappers — Nullity; Drain, Level 6). Staff and correctional officers have considerable experience dealing with masked adventurers from non-powered criminals to the superheroes who turn them in.
1 POLICE PLAZA

1 Police Plaza is the headquarters of the Empire City Police Department (EPD). Police Commissioner William Branton’s office is here, and it is the central office for the 75 precincts of Empire City. Press conferences, awareness programs, and safety workshops all take place here, and locals and tourists are welcome to visit. There is a small police museum, recounting the tumultuous history of the EPD. It includes exhibits on: leadership, forensics, tools and weapons of famous criminals (such as Willie Sutton’s lockpicks, the machine gun used by the Al Capone gang to murder Frankie Yale, and a pair of now-harmless Iron Walkers), and transportation (with a 1972 Plymouth Fury Radio Car, one of the last squad cars to be painted black, green, and white, and a new model of the Marvels Tactical Unit (ERV)).

Officer Prometheus is based out of 1 Police Plaza, and the Marvels Tactical Unit is also headquartered here. Although metahuman offenders are rarely detained here for long, there are two holding cells equipped with zapppers (Nullify: Drain, Level 6), which can double as interview rooms.

UNITED STATES COURTHOUSE

(SOUTHERN DISTRICT 40 CENTER STREET)

The US Courthouse was built in the 1930s, a Classical Revival skyscraper topped with a golden pyramid. It is the most important federal court in Empire City, and governs affairs over the southern half of the state. Over the course of its history it has governed cases covering: obscenity and indecent materials; accidents at sea; corporate law; antitrust law; bankruptcy; tax evasion; patent law and copyright infringement; sedition; perjury; and espionage. Fritz Kuhn was prosecuted here, as was the perjury trial of Alger Hiss, and the espionage trial of Julius and Ethel Rosenberg.

Since the passing of the Metahuman Crime Control Bill 1979, the US Courthouse has been the site of numerous supervillain trials. During the course of a metahuman trial, if the defendant is detained, the US Marshals bed them at specially designed cells in the Tombs, and transport them to and from the courthouse in the heavily armoured truck, equipped with a nullifier (see MTU, above).

WEEKLY Watchers ChroniCle BUILDiNG

(25 PARK PLACE)

Empire City’s premier weekly tabloid was founded in 1946, when the American Sentinel returned to the US, and appeared to make Empire City his home. From conception, its focus was the strange and headache world of masked adventurers, full of galvanizing tales of peril and righteousness. The writing was characterized by breeziness, puns, and phony satires, but quickly succumbed to exploitive stories and sensational headlines. The heroes of the city were generally reserved and difficult to approach for information, so the Chronicle simply made things up. This spread misinformation and scandal, and vocal critics attacked the Chronicle. Much of the city was exceptionally curious about its most remarkable few, however, and circulation has almost always been strong. It suffered heavily in the early ’90s when gimmicks and variant editions were used to inflate sales, but under the careful touch of a new chief editor, Joe Q. Knight, it has regained its weekly circulation of 1.5 million.

Statue of Liberty (LIBERTY ISLAND)

Lady Liberty, as she is known, is perhaps the most enduring image of what Empire represents. She is associated especially with immigrants, and as the protector of a new world of opportunity and safety.

The statue, standing 151 feet from her toes to the top of the torch, rests on a 150-foot-high pedestal. 354 steps lead to the statue’s crown, commanding a sweeping view. The statue was built by Bartholdi in France (renamed Liberty Island), and completed in 1886. The American Museum of Immigration is located in the statue’s base. Sentiment is often seen here, passing for a moment to watch the sun rise.

Greenwich Village

Greenwich Village is one of the most historic neighbourhoods in lower Manhattan. Early on, residents wanted to preserve the feel of the area, and successfully resisted the grid plan of 1811, keeping many of the streets narrow and curving. Through the middle decades of the 19th century, the area was home to wealthy members of recognized society, as exclusive as the elite sections of London and Paris. The nature of the area changed significantly at the end of the century, as German, Irish, and Italian immigrants moved in to work in the warehouses, breweries, and coal and lumber yards near the river. Older residences were subdivided into smaller and smaller units, and the gentrile crowd moved upown.

As early as WWI, Greenwich Village was seen as a bohemian enclave with affordable rents, quiet and secluded side streets, and a tolerance for unfamiliar customs, radicalism, and strangeness. While the population remained heavily working class, artists and writers arrived, bringing small press publishing houses, art galleries, and experimental theatre. The economic situation of the area changed rapidly, becoming very well-to-do after the Great Depression. Over the next decades a strong historical preservation movement sprang up, forcing the city to maintain and protect many of its landmarks.

MarvelS Tactical UnitY

The 1980s and 1990s were filled with administrative nightmares on how best to handle a metahuman threat. Initially, the Empire City Police Department Emergency Services Unit (ESU) was hands down the task of dealing with costumed criminals because no one else wanted it. Tragically, poor funding and insufficient training for the complexities of a metahuman crisis resulted in several bungled incidents. In 1985, the mayor’s chief of staff, William Branton acquired the funding for a new attempt at metahuman crisis management.

The Marvels Tactical Unit is a division under the aegis of ESU designated to handle distress calls involving metahumans and/or masked adventurers in any aspect. The primary areas of duty involve: metahuman conflicts, barricaded suspects, hostage situations, and major catastrophes caused by metahuman activity up to and including building collapses, bridge destabilization, and airline or train crashes.

MTU is headquartered at 1 Police Plaza. There are currently three squads of MTU officers— each in Brooklyn, Manhattan, and the Bronx. Each squad consists of 30 officers divided into 10 man shifts, all under the direction of a Captain and Vice-Captain.

There is no recruitment program for the MTU; all candidates are volunteers. Potential applicants must have a perfect record spanning at least two years of service with the EPD, and then must pass a series of interviews, psychological and medical tests, and then physical tests. If approved, applicants must then wait on stand-by until vacancies occur or their specialties are required. All newly assigned MTU officers receive a four-week basic training course at the FBI Metahuman Crisis Research and Training Center (MCRTC), at Quantico, Virginia. This is followed by intensive on the job training and formal classes on a daily basis, in such areas as rappelling, gas and electric emergencies, ice and water rescue, crowd control, firearms training, acrobatics instruction, radiation testing, tear gas operations, and advanced first aid. Once a year, all MTU members return to the MCRTC for a weeklong refresher and update training course.

MTU Equipment

MTU officers are the best equipped in the city, because sometimes top-notch gear is the only thing saving their skin. All officers are outfitted with standard issue riot armour; the standard sidearm is the Hecker & Koch USP Tactical .45 caliber pistol, while some officers carry an HK MP-5 in 9mm. Officers also have access to HK S3 and Co2 M-16 rifles in 223 caliber. Sniper agents use Remington 700 rifles chambered for .308 and 300 Win Mag. Meanwhile, the ERV assault truck carries 37mm launchers for teargas rounds, and other non-lethal munitions.

Currently, the MTU is field-testing portable zappers. These are designed by Bofors Defense, based on technologies developed by the Asseniscio Institute. The portable zappers have an extremely heavy power pack, and generate a limited charge. Previous to this, officers had to rely on the zappers built into the protector trucks (which only generated a field inside the truck, so one had to get a metahuman into the truck before he or her powers would be affected). Zappers, ERV Transport: Nullify (Drain) rank 5

Zappers, Portable Nullify (Drain) rank 4

Area 2, Duration 4, Rang 1, Targets 1, Limited Use (instantaneous) 1 BP

WASHINGTON SQUARE PARK

Once a marsh, used as a potter’s field and for public hangings until 1826, the city acquired the land in 1827 and decreed it a public park. It was very well improved in the last decades of the 19th century, with a Central Fountain, monuments to Giuseppe Garibaldi and Alexander Lyman Holley, and the large, marble Washington Memorial Arch, commemorating George Washington’s inauguration.

The park was closed to street traffic in the ’60s, and is a public meeting place for folk musicians, performers, local residents, and scores of students from Empire University. Chess tables are set up in the south-western corner of the park, and see some of the city’s best players; matches are often bet on, either by players, or by nearby observers.

ProfessorS of Note at EU

Bloom, Harold — Professor of English (Shakespeare, originally, gnosticism, poetry)

Burow, William E. — Professor of Journalism and Mass Communication; Director of Science and Environmental Reporting Program (air, space, national security reporting)

Gehlert, Sarah — Professor of History (ancient European, modern Germany)

Keeley, Laird — Professor of Physics (applied mathematics, magnetohydrodynamics, plasma (physics)

Martin, Emily — Professor of Anthropology (science and power)

Centaurus, Ralph — Assistant Professor of Psychology (metahuman psychology and behaviour)

Smith, Johnny — Physics Department Head (theoretical physics, biomechanics)

Stone, Jane — Assistant Professor of Journalism and Mass Communication (investigative reporting, legal journalism, television writing and production)

Szuk, Wendy A. — Professor of Neural Science (brain basis for memory function)

Yap, Chai K. — Professor of Computer Science (numerical robustness, computational geometry, computer algebra, visualization, algorithmic robotics)
There is something of a haunted feel to the park, late at night, when it is deserted. There are numerous stories about the supernatural haunting the park, from the Baron of New Orleans, to the fairytale Pan & Belle. The gallow tree still stands, and many of the old graves have remained undisturbed.

Ascension Institute (Silver Towers; 110 Bleeker)
The Ascension Institute (AI) is a philanthropic foundation devoted to studying and accepting the metahuman evolution. It was established in 1972 by Grissip Jacob, with funding from ETH Zurich and Empire University. Its headquarters (colloquially known as the Silver Towers) is located in Empire City, near the EU campus in Greenwich Village. Three narrow skyscrapers house labs, research facilities, offices, lecture halls, test chambers, and some of the world’s most technologically advanced developments.

Several thousand employees work out of the three, 50-story towers, and many work peculiar hours; some of the brightest apparently staying over several days for critical projects. The Silver Towers each have a cafeteria, locker room and shower facilities, a small gym, and several lounges. Visitors range from big shot field trips and EU graduate projects. The Silver Towers each have a cafeteria, locker room and shower facilities, a small gym, and several lounges. Visitors range from big shot field trips and EU graduate projects. To top military officers and superheroes from around the world. Security in many sections is extremely tight, and no sections are ever completely open to the public. Each rooftop supports a small heliport, and there is an extensive underground parking lot for staff, and for deliveries.

Lower East Side
The Lower East Side is not just one neighbourhood, but a collection of diverse cultures and communities, encompassing the East Village, Chinatown, and Little Italy. The first tenements went up in 1833, and by the 1880s there was a huge influx of European immigrants: Italians, Jews, Russians, Romanians, Hungarians, Ukrainians, Slovaks, Greeks, and Poles. Unfortunately, the constant population increase and the lack of wealth turned the area into a large slum. Tens of thousands continued to pour in through the early decades of the 1900s, despite unprecedented crowding and terrible outbreaks of tuberculosis and cholera.

Following WWII, this was the first racially integrated section of the city, as thousands of blacks and Puerto Ricans moved in. In the ’50s and ’60s, many of the Jews and eastern Europeans moved out to the suburbs, slowly diluted as Italians moved elsewhere in America or returned home. The homogenous neighbourhood of Little Italy, little more than an overpopulated slum at the turn of the century, turned into a respectable working-class area by the ’30s. Little Italy would grow smaller through the ’50s and ’60s, however, continually losing ground to the swelling community of Chinatown. The old Canal Street boundary has long vanished.

By the 1980s, more than half of the one million Italian residents of Empire City lived in Brooklyn and Queens, ensuring no matter how small “Little Italy” proper becomes, the Italians will continue to play a big part in the life of Empire City.

Little Italy
South of Houston, east of Broadway, west of Mulberry, and ever shrinking north from Canal Street lies Little Italy. The Italians first came to Empire in the later half of the 19th century, dominating the Lower East Side and Greenwich Village. Over the next decades, the Italian population of Empire rose sharply, reaching half a million by 1910, but then slowly diluted as Italians moved elsewhere in America or returned home. The homogenous neighbourhood of Little Italy, little more than an overpopulated slum at the turn of the century, turned into a respectable working-class area by the ’30s. Little Italy would grow smaller through the ’50s and ’60s, however, continually losing ground to the swelling community of Chinatown. The old Canal Street boundary has long vanished.

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La Cosa Nostra
La Cosa Nostra, or the American Mafia as it’s garishly known, grew to prominence during the Prohibition years. Its origins lie in the first generation of Italian and Jewish gangsters who dominated the streets at the turn of the century. One of the first, and most notorious, gangs of Empire was Paul Kelley’s Five Points Gang, whose membership included Al Capone, Lucky Luciano, Frankie Yale and Johnny Torno. During the Prohibition years of the ’20s, crime became much more sophisticated, as local bosses became national leaders of racketeering operations that spread throughout the country. Five families rose to power in Empire City, and they all exist in some form today: Bonanno, Genovese, Gambino, Lucchese, and Profaci (now known as Colombo).

Over the decades, the power and influence of Cosa Nostra has waxed and waned. Their heyday was in the ’30s and ’40s, buying politicians and legitimate business outright, or frightening them to powerlessness with groups like Luciano’s gang of hitmen, Murder Incorporated. In the ’50s and ’60s, organized crime was targeted by local and federal authorities, and suffered many setbacks and losses. Leaders were arrested, informants finally broke the code of silence (the omerta), and the gangsters killed each other. There has been no shortage of replacements, however, and new leaders have consistently emerged to maintain control over Empire City.

The current leaders of Cosa Nostra have proven themselves smart, intelligent, and capable. All of these are vitally important in the struggle to guard their domains against the influx of Chinese, Hispanic, and black gangs, as well as the more and more regular interference of superheroes. A truce and co-operation pact lies between the families, but no one ever knows how long it will last.

Borrow
The Borrow is Empire’s, and perhaps the country’s, most infamous skid row. The street runs for about one mile through lower Manhattan, and was once part of the highway to Boston. For the first half of the 1800s it was wealthy and successful, with many theatres, taverns, and restaurants. After the Civil War, however, Broadway became the main commercial zone, while 5th Avenue was the new fashionable place to live. The Borrow was now home to cheap museums and sideshow freaks, to cheap lodgings, missions, late-night bars, and an overabundance of brothels.

Into the 20th century, the Borrow continues to be a place of sequalor and wretchedness, so vile at times that even

Organized Crime in China Town

On Leong Triad
On Leong is led by Dai Lo Simon Chan, known as the unofficial mayor of Chinatown. It is believed On Leong is the most powerful Triad in Empire City, although very little is known about their day-to-day operations. They generate the largest revenues from gambling and opium sales. They often use money laundering and other forms of racketeering to hide their illegal income. They have a large network of associates and members throughout the country. They are particularly strong in New York City, Chicago, and Los Angeles. They are said to have a large number of members in the Triad, and their influence is said to extend to other areas of the United States. They are often involved in drug smuggling, human trafficking, and other criminal activities.

Ghost Shadows Triad
The Ghost Shadows, led by Yaow Wing Young Chan, are considered one of the most powerful organizations in Chinatown. They are known for their involvement in drug trafficking, gambling, and other criminal activities. They have a large network of associates and members throughout the country. They are particularly strong in New York City, Chicago, and Los Angeles. They are said to have a large number of members in the Triad, and their influence is said to extend to other areas of the United States. They are often involved in drug smuggling, human trafficking, and other criminal activities.

Flying Dragons
The Flying Dragons are a street gang led by Shui Bao. They will work for whoever pays highest, and have often changed allegiances over the years. They are often involved in drug smuggling, human trafficking, and other criminal activities.

Green Dragons
The Green Dragons, a notorious violent street gang, heavily traffic in heroin and cocaine. They are known for their involvement in drug trafficking, gambling, and other criminal activities. They have a large network of associates and members throughout the country. They are particularly strong in New York City, Chicago, and Los Angeles. They are said to have a large number of members in the Triad, and their influence is said to extend to other areas of the United States. They are often involved in drug smuggling, human trafficking, and other criminal activities.

White Tigers
The White Tigers are a street gang with close ties to the Ghost Shadows. They tend to work as enforcers, messengers, “tax-collectors,” and on occasion, hitmen. Karen Chan leads them.

Peking Duck House (22 Mott Street)
The Empires Times praised the Peking Duck House (and its sister restaurant, the Maple Garden Beijing Duck House) as having “one of the world’s most spectacular Peking duck preparations.” Unlike the Maple Garden, the Peking Duck House does not appear extraordinary, or even fancy, on the outside. It is very crowded and definitely non-Western — great for the authentic feel.

The backrooms of the Peking Duck House are also alleged to be the unofficial offices of the On Leong Triad, the most powerful criminal organization in Chinatown. Dai Lo Simon Cheng reportedly conducts all of his business from here.

Harmony Palace (98 Mott Street)
Harmony Palace is an extravagant dim sum restaurant, designed in the Chinese pagoda-style. It seats 400 in its enormous red and gold dim sum rooms, and specializes in Cantonese cuisine, with a focus on seafood.

Yeung Wing Chan, the Dai Lo of the Ghost Shadows Triad, owns Harmony Palace. His upstairs offices overlook the dining room through one-way mirrors. Additionally, rumours suggest a large gambling parlour is operated out of the basement.

Little Italy
South of Houston, east of Broadway, west of Mulberry, and ever shrinking north from Canal Street lies Little Italy. The Italians first came to Empire in the later half of the 19th century, dominating the Lower East Side and Greenwich Village.

By the 1980s, more than half of the one million Italian residents of Empire City lived in Brooklyn and Queens, ensuring no matter how small “Little Italy” proper becomes, the Italians will continue to play a big part in the life of Empire City.
the prostitutes have moved on. In 1907 the population, on an average night, throughout the dispensaries, hostels, and missions, was estimated at 25,000 lost souls. Empire has continuously fought to reclaim the area, but rarely is the effort sustained to effect real change. In the last few decades, many of the homeless have been pushed out, and the Bowery has taken on the feel of a ghost town. Some say Bloody Mary lurks the area, so it is not a popular hangout for the homeless.

Genovese

Although smaller than the Gambino family, the Genovese have historically been the richest family in Empire City (if not the country), and only slightly less powerful. Currently, they have a membership of nearly 250.
The Genovese don, Michelangelo ("Mickey the Saint") Saracino, is relatively young at 38, but extremely sharp and well bred. While he enjoys luxury, he maintains a subdued and reserved demeanor. The Genovese were the first family to employ metahuman enforcers, like Torque.

Luigi Saracino is Mickey's right hand and the family's most feared assassin. He recently recreated the legendary Murder Incorporated. The new group of hitmen is made up of elite soldiers and street hardened metahumans.

East Village

In the '60s, the East Village saw a rush of intellectuals, musicians, artists, and radicals, moving from Greenwich Village in search of cheap rents. The population was extremely diverse, and many coffee shops, poetry houses, and bookstores sprang up. The '70s, conversely, saw a significant decline in the standard of living and a tremendous spike in crime. Some say Bloody Mary lurks the area, so it is not a popular hangout for the homeless.

Fierce turf wars have broken out over the years, most often between police and the seedy elements, including the squatters who lived in Tompkins Square Park until recently. The gentrification of the past two decades has driven the standard of living up, with former crack houses transformed into upscale bakeries, and tenements broken up into yuppy apartments (closet-sized studios wired for high speed internet connections). The East Village has become a kind of post-punk neighborhood, where one can get a tattoo while sipping a cappuccino.

Midtown

Midtown Manhattan spans three distinct areas, north of the lower neighborhoods of the island, and beneath Central Park. It runs the gamut of commercial and residential zones, and from elegant luxury to terrible poverty. Midtown East is home to the jet set and international clique of the United Nations, while Midtown West is home to the corporate headquarters of many of the world's largest companies. The historic Grand Central Terminal remains one of the world's busiest train stations, with half a million travelers daily. The Chrysler Building, the Citigroup Center, the Seagram Building, the GenTech Building, and the Waldorf-Astoria Hotel are all here, as are St. Patrick's Cathedral and the United Nations. Many view it as the center of Catholic life in America. It was based on the great cathedral in Cologne, Germany, and the structure blocks much of the Park Avenue view, previously was added to the UNESCO World Heritage List in 1980.

GenTech Building (200 Park Avenue)

This 59 floor (870 feet) building, whose enormous structure blocks much of the Park Avenue view, previously was the corporate headquarters of Pan Am, and then MetLife. Metropolitan Life Insurance bought the building from the financially troubled Pan Am in the 1980s, but the MetLife logo was eventually removed from Manhattan's skyline when Matthews GenTech purchased the building from them in 1992.
The GenTech Building may be Empire's most detested skyscraper, hated since it first went up and cast Park Avenue in shadow. It is, however, a model of robust engineering in the way in which the main lobby connects with Grande Central Terminal. The lobby features unattractive, polished granite panels, but also hosts a wonderful gilded wire sculpture. Escalators in the main lobby lead to the second floor elevator banks. Ada Huxtable, writing for the Empire Times in 1965, called it “gigantically second-rate.”
The office floors are larger than normal, to minimize shutting between levels. Two major mechanical floors house the bulk of the heating and air-conditioning equipment. The roof features a large heliport, where a private helicopter is normally stationed.
The 56th floor holds the Sky Club, a private dining facility with a spectacular view. GenTech hosts dinners, occasional lectures, and its annual Christmas party there. Behind the main bar is a large, glass-enclosed habitat, which often features exotic and unique animals from Mister Matthews's personal menagerie.

GenTech is a major research facility, which employs thousands. It is broken down into several major divisions, each of which contains a fully staffed laboratory and research department, including: the Radiation and Genome Stability Division, the Mammalian Genetics Division, and the Medical Research Division. These divisions combine to form a unique centre for multidisciplinary research in mammalian genetics and genome stability. GenTech offers a wealth of specialized services and facilities to its staff, such as: comprehensive library and information services; confocal microscopy and flow cytometry; histology and electron microscopy; fluorescence in situ hybridisation (FISH); image analysis; high bandwidth links to JANET and SERC supercomputers; on-line access to gene data banks; mechanical and electronics engineering workshops; and advanced digital recording equipment for photography, illustration, and computer graphics. There are 15 lower levels to GenTech, which are jokingly referred to as "the menagerie" (although never in Mister Matthews's presence). Officially called the "Experimental Farm," it is a series of large, artificial habitats for an amazing variety of creatures. Some of the habitats are several stories high, and may span the entire length of the hall. City inspectors are aware that GenTech deals with live animals, but for the most part they are unaware of the full extent of Matthews's successes (or of his failures).

St. Patrick's Cathedral (Fifth Avenue at 51st Street)

St. Patrick’s, or "St. Pat's" as it is affectionately known, is the Roman Catholic cathedral for the Archdiocese of Empire. Many view it as the centre of Catholic life in America. It was based on the great cathedral in Cologne, Germany, and the 330 feet spires were finished in 1888, additions were added over the years, including the central portal’s great rose window, bronze doors of the 5th Avenue side, and a choir loft elevator. The cathedral, 400 feet long and 174 feet wide, seats approximately 2,400.

United Nations (First Avenue from 42nd Street to 48th Street)
The UN headquarters and grounds are on a strip of international territory, running along the East River. John D. Rockefeller, Jr. donated the 7-hectare (17-acre) site in 1946. The headquarters are actually made up of three interconnected buildings: the boxy Dag Hammarskjold Library, the glass tower of the Secretariat Building, and the adjoining domed General Assembly. Flags from all member states are flown along First Avenue.

There are 189 member states with missions to the UN, as well as several missions from non-member states. Empire City provides police protection for, and grants tax exemptions to, diplomats. The grounds are not considered part of the US, and thus not bound by any federal, state, or city law. The UN has its own police, fire department, and postal service.

Times Square (Midtown West; Broadway and 7th Avenue, and Broadway and 42nd Street)

Originally known as Long Acre Square, a commercial center and site of William H. Vanderbilt's American Horse Exchange, Times Square has seen its highs and lows over the years. Through the middle of the 19th century it was a posh neighborhood, invaded slowly by discreet, "silk hat" brothels. When the Empire Times moved into a building on 43rd Street, in 1904, the area was renamed Times Square. The paper's publisher staged a New Year's Eve extravaganza, to commemorate the new site, and the tradition has continued ever since, a fabulous celebration at the crossroads of the world.

By WWI most theatres had moved from the Bowery to the new theatre district along the Square, running along Broadway (and "off-Broadway"). It was the centre of Empire during the 1920s, as throngs of tourists and locals packed into restaurants, dance halls, cabarets, and bars. The stock market crash of 1929 radically changed the district, however. No new theatres were built, and many older ones were turned into "grinder" houses during the Depression. The peep shows and "nude" films. Movies replaced the theaters, and the streets filled with cheap diners, penny arcades, and dime museums. When WWII interrupted Broadway productions, nothing was left to check Times Square's slide into pure vice. Servicemen on leave came to the Square looking for erotic entertainment, while hustlers (both men and women) called it home.

Nothing really changed for the next 40 years. Times Square was the source for sex and debauchery. By the early 80s, however, things began to change. As the Guard moved into Olympia Tower, the pcall began to lift. Porn stores started to close and the dealers vanished from the streets. Unfortunately, many of them simply moved west, into Hell's Kitchen, but Times Square was clean and prosperous again. New businesses moved in, and the locals and tourists returned.

Now, Times Square is a favoured spot for people watching. Buskers, gawking-out-of-towners, and hand-boiled

Chapter 10: Empire City

La Cosa Nostra — The Ruling Families
Olympian Tower
(Former Empire State Building; 350 Fifth Avenue)

The building formerly known as the Empire State Building was, and continues to be, the most famous skyscraper in the world. At 1250 feet, it was the world’s tallest building until 1970. It was built at record speed and under budget. On October 1st, 1929, they demolished the existing building, the Waldorf-Astoria Hotel, and by May 1st, 1931, they held their opening ceremonies. The Depression killed the market, however, and the building remained half-empty (derogatorily named “Empire State”) until after WWII.

The skyscraper, described as 102 stories tall, contained 85 stories of usable space, plus the equivalent of another 16 stories used for an observation deck, and a metal-and-glass spire, intended as mooring mast for dirigibles. In 1983, the Empire State Building became a gateway into what some described as a parallel world, called “Dark Empire.” An invading force used the building as a base from which to launch an assault upon all of Empire City. The Guard defeated the armies of Dark Empire, but the building had been gutted. Mayor Ed Koch and City Council offered the real estate to the Guard for a permanent headquarters. Max Liberty was the primary investor to the new project, in association with several large contributors, and within six months the Olympian Tower was completed.

Hell’s Kitchen (Clinton)

Technically, the neighbourhood west of Times Square has been named Clinton since 1959, but it’s never shaken its original description as Hell’s Kitchen. In 1851, the railroad opened the area to settlement, and slumhuggers, lumbymen, and tenements quickly sprung up. The largest immigrants were the Irish, but there were also many Scots, Germans, and blacks. It was always working class and tough. The area was always working class and tough. It was always working class and tough.

However the name came about, no one questioned the rule of the vicious gangs. They lorded over the tenements, grungy shops, abattoirs, railroad yards, and gas works. The Irish had to make room for Greeks and eastern Europeans in the early 1900s, and southern blacks and Puerto Ricans in the 1940s, but it never became any less poor or desperate.

Today, warehouses, Irish bars, and dilapidated tenements see a mix of just about everyone. It is one of the poorest and most violent areas of the city, and it has degraded in the last fifteen years as the seedier elements of Times Square took the more visible and more violent parts. The area had to make room for Greeks and eastern Europeans in the early 1900s, and southern blacks and Puerto Ricans in the 1940s, but it never became any less poor or desperate.

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UPPER EAST SIDE

The Upper East Side is home to a tremendously diverse population: Christians, Jews, and Muslims; Hispanics, Asians, blacks; east and west Europeans. What so many have in common is wealth. When Central Park opened in 1860, it drew the virtual reality and well-to-do into the area. Mansions sprang up along 5th Avenue and Park Avenue, while respectable brownstones lined the side streets.

Wealthy industrialists and magnates strove to outdo each other, and left a legacy of opulent townhouses and palatial homes. The post WWII years saw apartments become fashionable, but the brownstones were left for immigrants. In the 70s and 80s, however, skyrocketing prices made everything desirable in the Upper East Side, and even the brownstones commanded record prices. The last decade has seen a new rash of extremely wealthy immigrants to Empire City, and many have ended up here.

The Upper East Side is home to some of the best-known cultural institutions in the world. “Museum Mile” is a section of Fifth Avenue where the Metropolitan Museum of Art, the Solomon R. Guggenheim Museum, the Jewish Museum, and El Museo del Barrio can all be found.\n
Grace Mansion (88th Street at East 65th Avenue)

Grace Mansion was completed in 1804 for Archibald Gracie, as a country-style home that was distant from the noise of the city. In 1942, it became the mayoral residence. It is open to the public two days a week.

Temple Emanu-El (1 East 65th Street)

The Temple Emanu-El holds the largest Jewish congregation in the US, and is one of the largest synagogues in the world. This stunning temple is a fantastic limestone Moorish-Romanesque building, completed in 1929. It surpasses many European cathedrals by sheer size, and magnificent beauty. The sanctuary is decorated with brilliant stained glass windows, colourful mosaics, and has a luminous bronze ark. The temple seats 2,500.

Consulate General of the Kingdom of Thule (800 United Nations Plaza)

The Consulate General of the Kingdom of Thule in Empire City is the official representative in Empire of the Thule Ministry of Foreign Affairs. It is the only permanent mission from Thule in the United States, offering assistance to Thulian citizens on American soil. It also serves members of the public in matters pertaining to travel and residence in Thule, provides information on Thule, and promotes the development of trade with the US.

The current Consul General is Lukas Albrecht. The Consulate General of the Kingdom of Thule, Empire is open to the public Monday through Friday, 10:00 a.m. until 2:00 p.m., but is closed for US and Thulian Holidays.

Central Park

Central Park is Empire’s greatest (but not largest) public park. It covers 340 hectares (843 acres), and was the first landscaped public park in the US. The park’s construction was perhaps the most extensive public works project achieved in Empire during the 19th century. 1,600 residents were displaced from shantytowns (many ended up in what would become the Upper West Side), and 20,000 workers blasted ridges, removed 3 million cubic yards of soil, and planted 270,000 trees and shrubs. The park opened in the winter of 1859.

The architects, Frederick Law Olmsted and Calvert Vaux, created the illusion of an immense, tailored countryside, by carefully constructed vistas and curving paths. From no side of the park can you see any other. Every square foot was planned to mimic nature, and some have described the park’s virtual reality as a model for Walt Disney’s parks. Today, Central Park is both a symbol of urban revival and of counter-culture. It is used daily by thousands, including: bicyclists, joggers, roller-bladders, softball players, birdwatchers, children, dogs, and nature lovers. While it is a safe place most of the time, visitors are strongly encouraged not to travel through the park alone at night. Many of the city’s gangs like to use the park to troll for unsuspecting targets, or to conduct business away from the eyes of the city. The gangs are regularly disturbed by Caliburn, Shifstream, and Officer Prometheus, however, and are slowly shifting away from the park, towards the poorer neighbourhoods like Harlem, Hell’s Kitchen, and the Lower East Side.

Balto (East Drive at 66th Street)

This bronze statue is the only one of an animal in the park. Balto was a heroic Siberian husky who travelled through a blizzard to bring diphtheria antitoxin to Nome, Alaska.

Belvedere Castle (Mid-park at 79th Street)

Belvedere Castle is pure Victorian, gothic fantasy. It has a commanding view of the park and houses the Henry Luce Nature Observatory. Its primary function, however, is as the home of the Empire Meteorological Society, founded in 1868. They watch the skies for any disturbances, and have produced several theoretical papers on life beyond Earth.

Central Park Wildlife Center (Central Park Zoo; East Side 63rd to 66th Streets)

The Central Park Zoo was created in the 1860s as a menagerie to house animals given to the park. There are three regions — Arctic, rain forest, and temperate — where each feature animals in naturalistic settings. Of special note are the polar bear lair, where you can view them swimming underwater through an observation room. Matthews GenTech sponsors the polar bears and temporary animal exhibits.

Cleopatra’s Needle (The Obelisk; East Side at 81st Street)

Cleopatra’s Needle is a 3500-year-old stone obelisk that originally hailed from the city of Heliopolis, Egypt. A large, bronze sea crab (massing several hundred kilograms) sits at each corner, supporting its monument.

Loeb Boathouse (East Side, 74th to 75th Streets)

The Loeb Boathouse is a congregation point for bird watchers. A loose-leaf notebook is left out for people to record their sightings. Wildflowers have grown here to attract butterflies, and more than 26 species visit. Inside is an elegant restaurant, Park View at the Boathouse.

Ramble (Mid-park 73rd to 79th Streets)

The Ramble is a 15-hectare (38-acre) sprawl of paths, cliffs, trees, and streams designed to be a “wild garden.” Perhaps the best place for birdwatching in the park, it is also the easiest place to get lost.

Starbright Memorial (East Side at 84th Street)

A graceful fountain bears a small plaque, inscribed to the memory of Lady Starbright. This small garden features flora from a dozen different worlds and dimensions, all provided by the Guard and the Ascension Institute. It is also home to a bird sanctuary.

Strawberry Fields (West Side, 72nd Street)

Yoko Ono established this one-hectare (2.5-acres) garden as a memorial to John Lennon. The “Garden of Peace” has plants from every member state of the UN, as well as a star-shaped mosaic with the word “Imagine,” which was a gift from Naples, Italy.

UPPER WEST SIDE

The Upper West Side is one of the newest neighborhoods of Empire City, having slowly transformed from farmland into urban sprawl. When Central Park was under construction in the 1850s, 5,000 - 10,000 squatters were driven into the region. They set up shantytowns where packs of men and packs of dogs fought for territory. Over the ensuing decades the area was cleaned up, and the West End blossomed into a tree-lined neighbourhood between Central Park to the east, Riverside Park to the west, and Morningside Park to the north.

It would not last, however, as prominent families moved out after the Depression. From the ’40s through the ’70s, parts of the neighborhood succumbed to crime, poverty, drugs, and disease. Finally, an economic reinvestment in the ’80s paid off, leading to the completion of mixed-income housing complexes, the Empire Coliseum, and the Lincoln Center for the Performing Arts (which encouraged a cultural renaissance). Real estate prices rose, and pre-war apartments and elegant brownstones drew in the affluent. Today, the Upper West Side has both wealthy and poor sections, although the area is primarily inhabited by middle-class families, facilitated by a large number of immigrants from the Dominican Republic.

Columbia University (116th Street and Broadway)

Columbia University’s main campus was built on the site of a former insane asylum. The Low Library is the focus of the campus, situated in the central quadrangle, surrounded by offices, classrooms, and dormitories. The monumental stone staircase leading up to the library is a favourite meeting place during good weather. Columbia is regarded as a major research university, and has established a partnership with the Ascension Institute, creating a new program for the study of the metahuman experience.

Phoenix House Foundation (164 West 74th Street)

Phoenix House is a non-profit institution devoted to treating teenagers and adults with problems of drug abuse. Founded in 1967, it was one of the first to probe the underlying causes of addiction. Phoenix House’s methods included medical supervision, as well as psychological, educational, and vocational counselling. It has 10 treatment centres throughout Empire, and provides: residential and outpatient services; education workshops; after-school drug intervention programs; and programs for adults, prisoners, and the homeless.

Rose Center for Earth and Space (79th Street and Central Park West)

The Rose Center opened in February 2000, at a cost of $210 million. It explores concepts of space, time, and the mysteries of the cosmos. As a museum, it offers fantastic exhibits to visitors, exploring questions of how the universe began, and how planets, stars, galaxies, and even universes are formed. The complex spans seven floors, and includes the Hayden Planetarium, the Culman Hall of the Universe, and the Gottesman Hall of Planet Earth.

The technicians and researchers of the Rose Center collaborate regularly with the Ascension Institute, and are available whenever the heroes of the city need assistance. The designers have a wondrous celestial playground, with several supercomputers, a Zeiss star projector, an advanced laser system, and a gigantic database, and are more than eager to help.

Harlem

Harlem was developed substantially from the 1880s onwards, as were the neighbouring areas of the Upper West Side and East Harlem. German brownstones gave way to new tenements and spacious apartment buildings, which attracted eastern European Jews trying to escape the Lower East Side, and blacks looking for less racist and violent areas in which to live. Through the early 1900s, there was a huge influx of Jews and blacks, leading to severe overcrowding and a general decline. The Jews moved out after WWII, and sold their large synagogues to churches during the ’20s and ’30s.

From about 1925 to 1939, Harlem was the site of a literary and artistic revolution, known as the Harlem Renaissance. Blacks from all across America were attracted by economic and cultural opportunities. Writers like Langston Hughes, and Countee Cullen, painters such as Romare Bearden, and William H. Johnson, and the early jazz pioneers, Louis Armstrong, Duke Ellington, and Bessie Smith all flocked to Harlem.

The Depression destroyed the local economy, however, and although work was scarce, blacks continued to move in. Apartments were constantly subdivided into smaller units until the population density of the neighbourhood was twice that of the whole city.

Through the ’40s and ’50s, population was down, but crime, heroin addiction, and social problems were all on the
EL BARRIO
(WEST 139TH STREET)
DUNBAR APARTMENTS
STRIVERS' ROW
HARLEM'S ELITE
(132 WEST 138TH STREET)

embodied by the Gap, Disney Store, and Starbucks. and crime is one of the most common professions. Some say rises. Poor, single mothers, many still teenagers, are the norm, schools fail to teach students, and the unemployment rate rise. Black cultural life began to move towards areas like
for blacks.
a courtyard. Completed in 1928, it was the first such complex Apartments, six garden apartment buildings arranged around the Apollo."

in Black Culture, and the Dance Theatre of Harlem.

brownstones that were developed in the late 1890s. These high property value and an air of prestige renowned again serve as a venue for live performances. Concerts are a '40s with performances such as: Bill "Bojangles" Robinson's tap dancing, Billie Holiday's singing, and Duke Ellington's jazz orchestra.

The Apollo was converted into a movie theatre in 1975, for nearly ten years, and then renovated again in 1983, to once again serve as a venue for live performances. Concerts are a regular feature, as are broadcasts of the series "Show Time at the Apollo."

Harlem's Elite
While Harlem is primarily a poor neighbourhood, it does have sections where successful and wealthy blacks have made their homes. Strivers' Row, the Dunbar Apartments, and Sugar Hill are the most exclusive spots, maintaining a high property value and an air of prestige renowned throughout the city.

Strivers' Row
(WEST 139TH STREET AND 13TH AVENUE)

Strivers' Row was a model of fine housing, 130 brownstones that were developed in the late 1890s. These spacious row houses became the most elegant residences for successful blacks in the neighbourhood, after WWII, and remain so to this day.

Dunbar Apartments
(WEST 139TH STREET)

John D. Rockefeller, Jr. originally financed the Dunbar Apartments, six garden apartment buildings arranged around a courtyard. Completed in 1928, it was the first such complex for blacks.

Sugar Hill
Sugar Hill is a neighbourhood within Harlem named for the "sweet life" of those living there. Duke Ellington named it in his song, "Take the A Train (up to Sugar Hill in Harlem)." Although there are both strong working- and middle-class populations, it is known as a haven for the wealthy.

Cultural Institutions
Although Harlem is primarily a poor neighbourhood, it does have several important cultural institutions, including: the Harlem Opera House, the Studio Museum of Harlem, the National Black Theatre, the Schomburg Center for Research in Black Culture, and the Dance Theatre of Harlem.

El Barrio
Just to the east of Harlem lies the neighbourhood of East Harlem, also known as Spanish Harlem or El Barrio. Initially an Italian neighbourhood, many Puerto Ricans moved in during the 1920s, and after WWII, the region experienced a tremendous influx of Latin Americans from Central and South America. The area contains many churches, including very active Protestant, Evangelical, and Roman Catholic denominations. There are also numerous bodegas, substandard tenements, and public housing projects.

Private Clubs

Exclusive clubs were established in the early days of the neighbourhood, catering to their wealthy clientele. These private clubs are housed in historical buildings, though many have moved several times in their earliest days.

Colony Club (62nd Street and Park Avenue)
The first social club for women was formed in 1903, modeled after the private men's clubs. The building is twelve stories, and contains many bedrooms, a swimming pool, a roof garden, a gymnasium, squash courts, a card room, a smoking room, a cocktail bar, several dining rooms, servant's quarters, and a room for pets. While men are now welcome to visit, membership is extended only to women of high society.

Harmonic Club (6 East 60th Street)
Harmonie Gesellschaft founded this club in 1852, for a select German Jewish membership. Its official language is German. It was the first men's club to invite women to dinner.

Knickerbocker Club (2 East 62nd Street)
The Knickerbocker Club was formed by 18 of the most powerful men of Empire in the late 1800s, unhappy with the mood and policies of the Union Club. Its original founders included: August Belmont, John Jacob Astor, Alexander Hamilton, and Moses Lazarus. It was only open to men descended from the colonial families of Empire — known as the Knickerbockers.

These men believed the Union Club was trying to influence the development of Empire too slowly, and too subtly. The Knickerbocker stood for active change, and all had significant impact on the history of Empire.

Today, there are approximately 600 members. The current club president, William Conner Belmont, was ecstatic to learn that longtime member Maxwell Liberty was actually the American Sentinel! The club's status has increased tremendously, although Liberty has always been a most infrequent

Lotos Club (5 East 66th Street)

This is one of the oldest literary clubs in the country, and continues to host readings, art exhibitions, musical recitals, and guest speakers. Women were not admitted until 1876, but now contribute heavily to the benefit of all club members. Many of Empire's literati are either full time members, or, at worst, occasional visitors.

Metropolitan Club (11-1 East 60th Street)
J.P. Morgan initiated the Metropolitan Club for his friends who could not attain membership in other circles. The club's $2 million building was paid for by its seven hundred initial members, including the Morgans, Vanderbilts, Hamiltons, and Rockefellers. Both men and women were eligible for membership. The club has several dining rooms, a library, 34 bedrooms, and a bowling alley in the basement.

Union Club (69th Street and Park Avenue)
The oldest men's club in the city, formed in 1836. Its membership is the most exclusive of any of Empire's private clubs, and former members have established many of the city's younger clubs.

The Union Club, in some form or another, has actually been in existence almost as long as Empire. Much of the city's old money has a linkage to this group, and no new families have been accepted since 1920. The Representative Committee, led by a Chairman, runs the club and they hammer out policies, regulations, and general goals. There are rumours that the Representative Committee is, in fact, a much more sinister and focused group, and that the Chairman is the most powerful member of the Union Club through blackmail and extortion. Non-members are not allowed in, and the identities of the Representative Committee are not known outside of the club.

Outter Boroughs of Empire City

Brooklyn
Brooklyn, situated on the south-western tip of Long Island, is the most heavily populated borough of Empire. It lies across the East River from Manhattan, and still remains a strong metropolitan centre. Brooklyn has experienced periods of phenomenal growth, and been devastated by dizzying decline. These sharp changes have allowed it to grow in peculiar ways, maintaining much of its heritage. Currently, Brooklyn is home to many immigrants, including a huge Hispanic population. It is in an economic upswing, in part due to an infusion of big business over the last decades. In the mid 1990s, Matthews GenTech opened a huge research complex (GenTech Centre), employing thousands of workers downtown. Brooklyn's institutions and attractions include: the Brooklyn Botanical Garden; the Brooklyn Children's Museum, which the Guard visits several times a year; and the Brooklyn Academy of Music.

The Bronx, the most heavily trafficked area of the US, is the most northern region of Empire, with Long Island Sound east of the Bronx River. It population is about a third black, a third Latin American, and a third white and Asian. Some academics believe salsa comes from here. Still, it is the first social club for women was formed in 1903, modeled after the private men's clubs. The building is twelve stories, and contains many bedrooms, a swimming pool, a roof garden, a gymnasium, squash courts, a card room, a smoking room, a cocktail bar, several dining rooms, servant's quarters, and a room for pets. While men are now welcome to visit, membership is extended only to women of high society.

The current president of the club is the woman described as the Empress of Empire Society, Diana Krandall (who has been 35 for the past five years). Other prominent members include Carly Fiorina, Alesia and Katja Jacobs; Karen Katen; Sarah Geihm; Martha Stewart; and Louise Kitchen.

Queens
Queens is the largest borough of Empire, making up 57 percent of the greater city. It is the farthest point from Manhattan, and reachable from there only by the Staten Island Ferry, a 25 minute ride. The Verrazano Narrows Bridge connects the island to Brooklyn. Staten Island is home to: the Port Authority's Hook Marine Terminal; Historic Richmond Town; Gateway National Recreation Area; the Greenbelt, Empire's largest municipal park; Clay Pit Ponds State Park Preserve; and the landfill site, Fresh Kills.

Staten Island
Staten Island has long been the most geographically distant, economically homogeneous (white, middle-class families), and politically anomalous region of Empire. It is the farthest point from Manhattan, and reachable from there only by the Staten Island Ferry, a 25 minute ride. The Verrazano Narrows Bridge connects the island to Brooklyn. Staten Island is home to: the Port Authority's Hook Marine Terminal; Historic Richmond Town; Gateway National Recreation Area; the Greenbelt, Empire's largest municipal park; Clay Pit Ponds State Park Preserve; and the landfill site, Fresh Kills.
Chapter 11: Major Personae

Caliburn
Costumed Fighter lvl 1, Skulker lvl 3; 150 Power Points

Identity: Adam Sinclair (Secret)
Occupation: Crime-fighter, archaeologist
First Appearance: Amazing Presentations, Vol. 2, #1
Former Aliases: None
Place of Birth: Cardiff, Wales
Affiliation: The Guard
Territory: Empire City
Height: 6’1” (185 cm)
Weight: 250 lbs. (114 kg)
Eyes: Brown
Hair: Black

Adam Sinclair was the child of an upper, middle-class family. When Sinclair was 10 his father passed away, leaving Sinclair to care for his mother, who was bedridden with cancer. Between school and caring for her, his only solace was in the heroic figures of myth, especially the chivalric Arthurian knights.

His mother’s death, though unfortunate, ended her pain and finally liberated Sinclair. His high grades enabled him to attend Oxford for archaeology and medieval history, where he involved himself in team sports like rugby, and even joined the fencing team. Classmates knew him as serious and quiet, but extremely sharp. He continued on to do his doctorate at Oxford, investigating archaeological sites for historical evidence of King Arthur; he wanted to prove the legends were real. This was also the time when he met Jennifer Randall, a young detective at New Scotland Yard, at a fencing match. The two shared a similar lifestyle of hard work and long days, and soon found themselves engaged.

Sinclair was often in the field, investigating ancient sites. Meanwhile, Jennifer was appointed as junior detective to a case where the Ripper murders were being repeated. Sinclair was away when the case broke, and the detectives learned the killer’s identity: Zachary King, an independently wealthy dilettante.

Janus was himself an independently wealthy dilettante, and the detectives learned the killer’s identity: Zachary King, an independently wealthy dilettante. Sinclair, in the countryside, dreamt fevershly and unknowingly of King. He saw King ambush the detectives and hurt Jennifer badly. Sinclair awoke before dawn, filled with dreadful knowledge. His camp, however, was gone, and the forest obscured by a heavy mist. He was at the edge of a strange lake. Feverishly thirsty, Sinclair drank from the lake’s water and saw a woman’s face beneath the surface. “Why do you seek justice in the past?” was all she asked. The waters had a profound effect on Sinclair, clearing his mind and focusing his purpose. He awoke again in camp, not knowing if it had been a dream.

Sinclair rushed to London to see Jennifer, who had been stabbed in the abdomen and slashed across the face. He resolved to help her, and explained his newfound purpose. No longer would he simply study heroes—he would become one. Sinclair dressed as a modern, masked knight and called himself Caliburn (another name for Excalibur), before hunting for the missing King. Caliburn helped solve crimes when Jennifer was bound by due-process, and Jennifer taught him to be an excellent detective. King, meanwhile, had become Janus, the costume-hunter. Caliburn eventually tracked Janus down after the murder of the vigilante, Wrath, and delivered Janus to the Metropolitan Police. Caliburn became a staunch ally of Britain’s police, and a role-model for younger heroes.

Unfortunately, King managed a daring escape and returned to murder Caliburn. They clashed many times, until finally, Janus snapped completely. He escalated the engagement, breaking all gentlemanly rules. Janus uncovered Caliburn’s identity, captured Jennifer, and lured Caliburn through London. The trail ended at Whitechapel, with Jennifer’s corpse. In the ensuing battle Janus beat Caliburn badly, scarring his face with a fireplace poker. Caliburn fled only to bind his wounds and acquire a new, metal mask. In the rematch Caliburn bested Janus, but would not kill him. Scotland Yard had enough evidence to lock him away for many, many years.

The memories of London were too painful, but Sinclair could not abandon his calling as a defender of justice. He had met costumed allies in the past, and most were found in America. After a final farewell to Jennifer’s memory, he flew to Empire City, where he eventually joined the Guard.
Michelle was born to a prestigious family in Hong Kong, in 1977. Her father, Lee Kar-Fai, was a Triad leader, the Dai Lo (“Elder Brother”) of the White Lotus Society. Samantha Banks, Michelle’s mother, was a British fashion model who ignored much of Lee’s business. Although involved in illegal activities, the White Lotus Society was seen as a “good Triad,” more businessmen than gangsters.

Michelle showed much promise as a child, and was sent away to private school. She studied Wu Shu and Tai Chi Chuan, excelled at both, and won many competitions. The early ‘90s were a bad time as many fled Hong Kong, and White Lotus became vulnerable due to the instability. Lee planned to send Michelle to America so his enemies would not learn about her powers. Unfortunately, Lee’s right hand and confidante believed Lee intended to abandon Hong Kong, which he could not abide. Wong Siu Tung, the Yee Lo (“Second Elder Brother”) of White Lotus decided to usurp the Dai Lo.

Wong acted quickly and struck on the eve of Michelle’s departure. Wong’s men attacked the Lee household, killing Lee’s guards and Samantha. Lee was grievously wounded, but escaped and warned Michelle. He gave her money and instructed her to leave immediately. Michelle’s escort, Master Cheng, promised Lee she would ensure Michelle’s safety; with that reassurance, Lee died.

Wong’s men chased Michelle and Cheng through the city, culminating in a spectacular battle outside of Hong Kong International Airport. Michelle was forced to use her powers to blind the gangsters, then Cheng led them astray. Michelle bought a ticket and boarded a plane for Empire City, often looking over her shoulder.

When Lee learned of his daughter’s abilities he grew concerned. The early ‘90s were a bad time as many fled Hong Kong, and White Lotus became vulnerable due to the instability. Lee planned to send Michelle to America so his enemies would not learn of her powers. Unfortunately, Lee’s right hand and confidante believed Lee intended to abandon Hong Kong, which he could not abide. Wong Siu Tung, the Yee Lo (“Second Elder Brother”) of White Lotus decided to usurp the Dai Lo.

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Michelle was met at JFK International by her grandfather, Lee Kar-Leung. He had learned what happened, and comforted Michelle as best he could, assuring her she was now safe. He helped Michelle deal with the tragedy, and she slowly adjusted to life in Empire City. Her fear abated, she enrolled at Empire University in English Literature.

One month after her arrival, Wong’s men found Lee Kar-Leung and demanded to know about Michelle and the “lantern woman.” Michelle overheard, and realized they did not know she was the one with powers. Quickly disguising herself, she attacked the men and drove them away, warning them White Lotus had no sway here. The Lees were under protection of the Lady of the Lantern.

Since then, Michelle has taken up the mantle regularly, finding she cannot sit back when innocents are threatened. She defends the people of Chinatown, primarily, but will act wherever required. She battles the local Triads, but understands most are not evil; yet no matter how honourable they may be, their actions are often wrong. One day, she will return to Hong Kong to deal with Wong for good.
**Mother Raven**

**Adventurer LV 6; 175 Power Points**

**Identity:** Katherine McCloud (Secret, known to Anisinabe)

**Occupation:** Teacher, speaker, writer, painter, adventurer

**First Appearance:** Amazing Presentations, Vol. III, #45

**Former Aliases:** None

**Place of Birth:** Sunset Lake Reservation, Ontario, Canada

**Affiliation:** The Guard

**Territory:** Empire City

**Height:** 5’8” (173 cm)

**Weight:** 160 lbs. (73 kg)

**Eyes:** Brown

**Hair:** Black

The old ways had been abandoned in Sunset Lake Reserve by the time Katherine McCloud was born; it was a familiar story in Northern Ontario. The Ojibwa sank into despair, suffering from poor diet, sedentary lifestyle, and rampant diabetes. The ancestors and spirits of the world were all but forgotten to gambling and alcohol.

Katherine excelled in school, but the instability of her home life took its toll. Her father was often gone for months, and they had to take in her mother’s mother. Both parents were alcoholics, but her mother would try putting life in order each time father left. Yet whenever he returned Katherine’s mother would take him back, beginning anew the cycle of abuse.

By high school, Katherine turned to drinking and drugs as a panacea for the pain and anger she felt, and for the strange visions that plagued her dreams. She dismissed her grandmother’s foolish talk of spirits, and refused to admit she was spiralling out of control; Katherine could no longer ignore life when she discovered she was pregnant at 16. She exhibited a supreme effort of will to finally live clean, which her grandmother noted proudly.

Without the alcohol, her grandmother made sense, and Katherine turned to her grandmother’s spirits to ease her burden. Drumming circles and sweat lodges brought the image of the Raven, growing ever stronger. As she neared her delivery date, grandmother sent her on a vision quest into the wilderness. The Great Raven appeared, speaking of the need for change. Katherine’s role was to become a symbol for her people, for her daughter, for all Anisinabe — the people of the land. She awoke in her grandmother’s lands, accessible through any shadow; Area 5

She exhibited a supreme effort of will to finally live clean, which her grandmother noted proudly.

During Katherine’s 20th summer, Lady Starbright pursued General Winter across Ontario, until Winter knocked the hero unconscious and deep into Sunset Lake. Katherine desperately struggled to save her while the General’s wake turned the village from summer to winter. Raven helped Katherine save Starbright, before both women co-operated to drive Winter off.

Starbright liked Katherine immediately, and offered to teach her. Katherine accepted, knowing she had a greater responsibility. She left her daughter with her grandmother, and let Starbright show her the world. Starbright introduced Katherine, now Mother Raven, to the American Sentinel, Slipstream, and others, while Raven guided Katherine’s abilities, teaching her to draw from his power, to create shadows, and cast visions.

An early mission with Starbright against Artificer resulted in tragedy; Artificer lashed out indiscriminately and killed a young Ms. Matthews. Her son, Samuel, forever blamed the women, calling them false heroes; his hatred grew over the years, turning him into Starbright’s frequent enemy.

Raven still whispers secrets in his hoarse caw; Katherine learned to take strength from sorrow, and thus faced Starbright’s death by joining the Guard. Raven even taught Katherine to touch the sun, as he once did to bring fire to mankind, but only at great need, and at great cost. Now, she travels to protect and teach, but always returns to the one who needs her most: her daughter.
### Officer Prometheus

**Costumed Fighter LV 5; 200 Power Points**

**Identity:** Steven Davis (Publicly known)

**Occuption:** Police officer

**First Appearance:** The Untouchables #29

**Former Aliases:** None

**Place of Birth:** Empire City

**Affiliation:** Empire City Police Department

**Height:** 6’0” (183 cm)

**Weight:** 200 lbs. (91 kg)

**Eyes:** Brown

**Hair:** Black

Steven Davis grew up in Harlem in the 1970s. His father, Luther, was an infantryman in Vietnam who volunteered for a classified CIA-run supersolider program. The process was a marginal success in Luther’s case; he emerged with slight increases to his strength and speed, but never told anyone.

Luther returned to his young wife, Nancy, and in 1970 Steven was born. Luther took his army experiences and put them into law enforcement, becoming an excellent beat-cop. Steven saw his Dad as the greatest hero, even compared to the most powerful masked adventurers.

In 1983, Luther gave his life in the line of duty. Iron Duke’s army of iron-walkers plunged Empire City into chaos, resulting in wild panic and relentless firestorms. Luther helped hundreds survive the rain of fire by guiding them into the shelter of the Abyssinian Baptist Church, but himself collapsed to smoke and heat; he never awoke.

Steven was determined to follow in his father’s footsteps. He studied criminology in school, and enrolled in the Police Academy when he turned 21. Officer Davis strove to live up to the “serve and protect” motto of the department. He made an effort to befriend the residents of his beat, and was liked and respected. Steven could be strict and fierce, but was exceptionally fair and understanding. He knew the system was sometimes wrong and went to great lengths to help people pull themselves together, rather than just sending them to jail.

In 1995, Steven was the first on scene at a climatic battle at the Apollo Theatre between Red Minstrel and several members of the Untouchables: Anasazi, White Hat, and Drifter. Ushering the crowd to safety, Steven was caught in a wave of Red Minstrel’s chaos energies, and blacked out in pain from the witchfire.

Steven awoke, moments later, still burning, but no longer in any pain. The glowing flames danced with his own movements, rising and falling with his breaths. He ran into the theatre to see if anyone was trapped; Steven noticed as he brushed burning areas he was absorbing the fire. Inside, Red Minstrel had the upper hand, but Steven discovered how to unleash the energy he had stored, and soon the heroes were victorious.

The department was thrilled with Steven’s performance. The commissioner propositioned him to become the first public metahuman officer, acting as a role-model and spokesman for the police. Steven briefly considered resigning, but realized it was more important to continue in his father’s path. He believed he could do more good with the force, helping them deal with superhuman crimes, and teaching society to accept metahumans.

The department helped Steven practice the use and control of his powers, and he earned a promotion to Sergeant. The Public Affairs office developed his look and the code name Prometheus. Steven’s role was one of the most stressful, sent to the worst incidents coupled with being on call for public events. While sometimes overwhelmed by the job, Steven regularly saw good things come about from his actions, giving him the courage to continue.

Prometheus maintains a sterling reputation, and has earned the respect of numerous heroes in Empire City. Last year, at the Policeman’s Ball, he met a young architect, Elizabeth Ray. They have recently become engaged.
Sarah Gebhart, a bright and exceptionally athletic girl, was plagued by never-ending nightmares when she turned 16. She continually dreamed of birth through fire, or death in darkness. It affected her studies and health, and no doctor or medication seemed able to help. Eventually, her parents took her on an extended vacation to a friend's country estate in southern Bavaria.

In late summer, when Sarah felt stronger, several classmates visited and took her on day trips. The last excursion was to Strasbourg, and a ruined castle from when the French crossed the Rhine in WWII. Dover Angel was killed there when the American Sentinel and she clashed with Iron Duke and Herr Cryptic.

That night, Sarah’s dreams returned. She rose in a dreamlike trance, dressed, and left the hostel. She walked to the ruin well past midnight, followed by a shadow. Her waking dream revealed a hidden shaft, leading to a lost, underground chamber. Looming above her was a huge, iron man, covered with dust. A shining bayonet protruded from the automaton’s chest. Sarah slowly advanced, while the shadow following her descended.

Sarah cautiously touched the blade, and was overwhelmed by an explosion of memories: it was nameless and ageless, passed through generations of sister-warriors; each was a champion of justice in her own time, shaped from contemporary dreams; as one died another was born. The last hero had been Dover Angel, slain by Iron Duke.

Rachel Wilde, a relic thief long hunting for this mystic weapon, landed beside Sarah and rushed to grab the blade. Sarah realized her intent and wrestled for control of the weapon. The artifact suddenly began to melt! Liquid silver flowed over them while they fought for power and dominance. The tie was broken when Iron Duke’s thunderclap threw them apart. Sarah had gained the greatest portion, partially motionless body absorbed the last fragment of the weapon.

Sarah emerged, filled with fragments of past lives. She knew she had been Red Phoenix befriended Lady Starbright and the American Sentinel in Europe. Sarah soon travelled to America to study history at EU, in part because the city was a centre of metahuman activity. She has lived there for many years, and eventually became a professor of history. Sarah strove to learn more about her incarnations, and tried several times to retrieve the stolen armour from Wilde. Iron Duke was a constant nemesis, and Wilde, as Green Ronin, became an infrequent but difficult opponent. Red Phoenix joined the Guard as a full member in remembrance of her close friend, Lady Starbright.
Maxwell Liberty (Publicly known)

**HIT POINTS**

- INT: +10
- DEX: +10
- CON: —
- CHA: +5

**WILL:**
- 26

**FORT:**
- 22

**BASE TO HIT MODIFIER:**
- +5

**BASE AC MODIFIER:**
- +5

**WEAPONS:**
- 1 (9) Superstrength
- 8 (32) Special Attack “Atomic Thunder” (5d6+10 Damage, Area Effect x2, Flare, Long Range, Penetrating Armour x2, Penetrating Fields x2, Backblast, Inaccurate x2, Limited Shots, Slow)
- 8 (32) Special Attack “Atomic Gaze” (4d6+8 Damage, Accurate, Burning, Penetrating Armour x2, Short Range)
- 6 (30) Special Defense (Disease x2, Hunger, Own Attributes x2, Oxygen, Poison x2, Sleep)
- 9 (32) Superstrength

**SKILLS**

- 3 Acrobatics (Flexibility)
- 2 Biological Sciences (Physiology)
- 3 City Knowledge (Empire City, Manhattan)
- 3 Cultural Arts (History)
- 6 Demolitions (Artificial Structures)
- 3 Etiquette (Upper Class)
- 3 Infiltration (Street)
- 3 Languages (English, Cantonese, French, German, Russian)
- 3 Law (International, US Criminal)
- 5 Leadership (Executive)
- 2 Medicine (Emergency Response)
- 10 Military Sciences (Strategy)
- 9 Navigation (Stars)
- 5 Performing Arts (Public Speaking)
- 3 Ranged Defense (Pistol)
- 4 Special Ranged Attack (Atomic Fire)
- 5 Unarmed Attack (Stikes)
- 5 Unarmed Defense (Stikes)

**DEFECTS**

- -2 Vulnerability (Extreme cold attacks)
- -1 Base Temperature (Extreme cold, -100˚C or lower)
- -3 Familiar
- -2 Nemesis (Kreuzritter)
- -2 Nemesis (Wise Blood)
- -1 Red Tape (Suspension from the Guard)
- -1 Special Requirement (Radiation/sunlight needed to recharge)
- -2 Vulnerability (Extreme cold)

If any one hero defines the struggle against tyranny and fear, it is the Sentinel. He has always stood for the mythic America, an ideal land of freedom, safety, and opportunity. He strives for peace, and is its foremost defender.

Maxwell Liberty, a young Ace in WWI, was tragically shot down and crippled by Manfred von Richthofen, “the Red Baron.” Paralyzed below the waist, Liberty returned home to manage business properties inherited from his father. When WWII broke out, however, he turned away from commercial enterprise and became a civilian instructor for the military, where his sharp and tactical mind earned the respect of colleagues and students. His patriotism, heroism, and sincerity led Major General Groves and Dr. Vannevar Bush to select him for the top secret Project Anodyne, an attempt to create a universal panacea by atomically energizing the human body.

The project injected chemical cocktails into a dozen patriotic men, no longer able to serve, then subjected them to atomic fire. Liberty alone walked out, cracking with energy, physically and mentally unscathed. His body had healed and rejuvenated to prime condition; he looked half his age. Further experiments revealed tremendous abilities: flight; superstrength; increased mass density; invulnerability; and the ability to generate atomic energy, harmful and benign.

Liberty was transferred to Project Sentinel and trained by Admiral Shaw to become an elite soldier. Shaw garbed him in a brilliant costume to inspire the troops and code named him the American Sentinel. Initially, Sentinel flew with the Flying Tigers in China. In Europe he encountered his first strong opposition, metahumans and weird weapons produced by desperation and Nazi ingenuity. No enemy was more vicious or stalwart than Kreuzritter. They fought to repeated stand-offs until Sentinel, weaving in and out of the fray, emerged as the victor.

After Germany’s defeat, Sentinel escorted the B-29 Enola Gay on its atomic bombing runs against Hiroshima and Nagasaki. As the President’s eye-witness, he was the first American to see the destruction, but after reporting to Truman, Sentinel requested a discharge — the devastation had been too terrible. Sentinel could not be responsible for more death, and knew that as a soldier he would be commanded to act against his beliefs. Truman recognized Liberty’s contributions and granted him a secret honourable discharge.

Liberty decided to start again. He transferred most of his holdings to Empire City, relocating to the greatest of metropolises. Several trusted managers ran his business while he explored the world. Through the ‘50s, Sentinel learned the streets and made alliances with adventurers such as Slipstream and Lady Starbright. He opposed Soviet agents globally, even clashing with former ally Muzhik. The ‘60s and ‘70s brought a wave of menacing metahuman villains. The nation of Thule rose under direction of the second Kreuzritter, and Lady Starbright died. Sentinel helped find the Guard to protect Starbright’s memory, and keep the dark forces at bay. By the ‘80s Sentinel was an international hero, and officially dropped the “American” from his moniker. Finally, in the ‘90s, the difficulty maintaining a civilian life reached a climax when Janus discovered Sentinel’s identity. Sentinel not only embarrassed Janus on live television, but unmasked himself as Max Liberty, in the hope of becoming more accessible to the common man.
SLIPSTREAM
SPEEDSTER LVL 8; 225 POWER POINTS

IDENTITY: Johnny Smith (Secret)

OCCUPATION: Adventurer, scientist, physics professor at EU

FIRST APPEARANCE: Science Unbound #2

FORMER ALIASES: Ema'Ge 412 of the Second Region, Ema'Ge

PLACE OF BIRTH: Alpha Centauri system, planet Parousia, Gal'Leal City

ASSOCIATIONS: The Guard

TERRITORY: Empire City

HEIGHT: 6’5” (196 cm)

WEIGHT: 220 lbs. (100 kg)

EYES: Pale blue

HAIR: Brown

Early in the 5th Century, two starships from the Alpha Centauri system ventured into Sol space. High above Earth, the attacking Haud destroyer crippled the fleeing Parousian flyer. Preferring death to recapture, the Parousians rammed their ship into the destroyer, and both plummeted through the planet’s atmosphere to destruction, crashing into what would become Japan.

Ema’Ge 412 of the Second Region was the sole surviving refugee from planet Parousia. He sought safety deep underground and passed into a regenerative sleep for over a thousand years. Ema’Ge awoke as atomics exploded at Hiroshima. He emerged from his protective cocoon to find a bizarre and peculiar world moving in slow motion. His Parousian metabolism was highly accelerated compared to an Earthling’s, and he realized he moved much faster than the people around him. He had to force himself to slow down in order to interact with others.

US military personnel found Ema’Ge while he was trying to decipher his new environment, and transferred him to a military hospital for injured soldiers and rescued P.O.W.s. Ema’Ge learned quickly, picking up a working vocabulary of both English and Japanese. As comprehension grew, he realized he had to see America. It promised to be everything his home planet was not: free and accepting. He adopted the name Johnny Smith and took leave of the military’s hospitality. Johnny journeyed to Empire City where he fell in love with the myth of America. Yet in his travels he also saw cruelty, animosity, oppression, and tragedy.

Johnny knew in his heart that he could help; he looked to the American Sentinel as a beacon of hope and realized he too must aid wherever he could. As Ema’Ge, cloaked in a white bodysuit, he fought crime, disasters, and the abuse of power. He was infrequently seen, but well-liked during these early years. Sometimes his passions would get the better of him, especially when the strong oppressed the weakest of society. His occasional allies, Sentinel and Lady Starbright, were a calming influence, helping him keep perspective. Whenever he encountered the Haud on Earth, however, he became relentless.

Johnny established himself as a professor of theoretical physics at Empire City University. His research revealed he was slipping out of time as Earthlings knew it because his speed was increasing. As his time diverges from Earth-time it becomes harder and harder to interact with the normal world. Johnny retired to develop a suit that could withstand the widening timeslip effect.

The Sentinel encouraged Johnny to return to duty after he had fashioned a temporary solution (he needs to wear the time-suit to slow down to “normal speed”). Rechristened Slipstream, Johnny officially joined the Guard at Lady Starbright’s death, and was granted American citizenship by the President for his service.

Recently, Slipstream has been targeted by the femme fatale Alice, Queen of Hearts. They have battled several times due to her association with the Jade Naga. As the only hero to actually apprehend her for the authorities, however, he has earned her complete enmity and hatred.
Pan (& Belle)

Acrobat lv. 1, Costumed Wizard lv. 3; 200 Power Points

Identity: Unknown

Occupation: Adventurer, trickster, defender of children

First Appearance: Tales from the Street #1

Former Aliases: None

Place of Birth: Unknown, believed to be somewhere in the USA

Affiliation: Belle (sidekick)

Territory: Wanders, most often Eastern seaboard of USA

Height: 4’10” (147 cm)

Weight: 90 lbs. (41 kg)

Eyes: Violet

Hair: Blonde (often dyed)

In a world of wonders, children still have the capacity to imagine the most fantastic dreams. Between piano lessons and street hockey, they tell tales about a girl who never grows old. The stories swell both among the privileged and the impoverished, all wishing to catch a glimpse of the forever child who stands up against the forces of evil and adulthood.

Born with powers, the girl called Pan flew to the stars and stole a handful of stardust, filling a pocket with magic and eternity, or so one story goes. She would never tell, for that would ruin the mystery. Pan has always been a trickster, a daring thief and bold-faced liar, cheered by her peers while enduring the scowls and anger of authority. Yet she was never malicious, nor cruel, and was honest after a fashion; she claimed to represent the helpless, the young, the innocent and the no-longer innocent, that too many forget.

The first credible reports of Pan’s existence were made in winter, 1990, when a nationwide child-kidnapping epidemic was finally broken. The FBI documented assistance from the Baron in locating the kidnapper, the vicious Bloody Mary, who had taken a dozen children from across the country to an abandoned lighthouse in the Florida Keys. During the battle, a terrible storm tore apart the building, yet when the FBI finally reached it, they found the children safe. They had been freed, and were smiling and laughing, as a young girl cheerfully floated amongst them. As soon as she noticed the FBI she vanished.

Over the years, a girl of the same description would appear time and again. Most often the stories painted her as a young heroine, trouncing wrongdoers and saving boys and girls from horrible ends. Some reports were more troubling, however, when a child she visited often would suddenly vanish, never to be heard from again. Perhaps, in those cases, the danger lay within the home or from inside a guardian.

Pan encountered several superheroes over the years, and although most simply shook their heads in frustration, a few tried to capture her (but none have succeeded). They describe a girl who has not aged a day in twenty years, always seeming about 11 or 12.

Pan is often accompanied by a younger girl, named Belle. As often as the moon is blue, Pan will “adopt” a rescued girl who has nowhere to return. Pan takes the girl under her wing and gifts her with a piece of magic; sometimes Belle can fly, shrink, glow, turn invisible, or anything else! The two flit from posh suburban condominiums to inner-city ghettos, engaged in their personal crusade.

The stories speak of different Belles over the years. One Belle, Belle-Dani, gave her life to save 100 children from Bloody Mary and the Temple of Mars. The current Belle, Belle-Catherine, was rescued when Pan led child-workers in a revolt against a sweatshop owner. Unlike Pan, Belle will grow up ... though what happens once these girls become teenagers is unknown. Perhaps they become crime-fighters in their own right, or pass into a world of eternal youth, finally able to enjoy childhood.
Rain Killer

Adventurer lv. 1, Gadgeteer lv. 4; 150 Power Points

Identity: Gillian Rivers (Secret, known to US government)
Occupation: Vigilante, adventurer
First Appearance: Caliburn #48
Former Aliases: None
Place of Birth: Detroit, Michigan
Affiliation: None (Formerly with ELITE Operations)
Territory: Empire City
Height: 5’10” (179 cm)
Weight: 140 lbs. (64 kg)
Eyes: Brown
Hair: Black

Gillian Rivers has felt like a victim throughout her life; only recently has she taken control, and with a vengeance. Her mother used to say rain was the tears of Heaven crying for all the bad in the world. Gillian became Rain Killer in order to punish those who cause the tears.

Gillian’s powers stem from her father’s history. Keith Rivers, an unemployed factory worker, left Detroit in 1967 for Vietnam. For two years he dumped Agent Orange II (“super orange”), and the experimental Orange III, into the jungle. Constant proximity to the powerful defoliants caused several bouts of sickness, and he was sent home in 1969.

Rivers married his high school sweetheart, Denise Beaulieu, and in 1970 Gillian was born. Gillian was a sickly child, often in hospital, but no one linked her condition to Rivers’s service until years later. Her parents cared deeply for her, but money was a burden. Gillian struggled to make her parents proud. They were overjoyed with Gillian’s acceptance to the University of Michigan; she would be the first Rivers to go to university.

Tragedy struck in Gillian’s final year. Tom Foolery, Detroit’s worst supervillain, attacked the First National Bank, and killed the hostages, including Gillian’s parents, as a display of his psychotic lunacy. Gillian took no solace in Tom Foolery’s capture by the Amber Prince, for such evil seemed to return with frightening regularity. On the brink of success, Gillian’s life crumbled. She hated those who committed crimes, especially the arrogant hubris of the “supervillain.” She could not decide if the “superheroes” were any better, for the criminals constantly returned to ruin more lives. Gillian collapsed, furious at the imbalance in the world.

Gillian awoke in a private hospital ward to find a CIA official waiting to speak with her. Martin Hughes offered condolences. He then explained her illness resulted from Keith’s war-time exposure. She was born metahuman, but could not properly metabolize her own energies; when they built up too much, she got sick.

Hughes offered her a position in a new government program to train and help metahumans. Gillian agreed on the condition they were proactive . . . she wanted to hurt the world’s bastards. Hughes transferred Gillian to the burgeoning ELITE Operations. Their scientists explained she was a power-dampener, but unable to achieve full potential. Medication helped control her sickness, and a prototype suit of power armour was configured to amplify her powers.

Yet Gillian, now Rain Killer, chafed under the administration, and felt ELITE was used too rarely and ineffectively. Criminals were stopped, but status quo was maintained and no real change occurred. She rarely got along with teammates, and often clashed with superiors. Finally, when ordered to bring in a ruthless killer alive, Gillian had enough. She vanished during the mission, taking the armour with her.

Rain Killer, now in hiding, emerges regularly to prey on the underworld. She will assail “normal” criminals, but prefers to target supervillains, for she is particularly effective against their ilk. She does not kill needlessly, but believes in an eye-for-an-eye, and punishes accordingly. Rain Killer is believed to have killed Wiclight and Golden Angel, and crippled The American. She has also clashed with several heroes, such as Lady of the Lantern, Prometheus, and Caliburn, who oppose her philosophy.
**ALICE, QUEEN OF HEARTS**

**ACROBAT LVL 2; COSTumed FIGHTER LVL 5; 225 POWER POINTS**

**IDENTITY:** Alice Kitterling (Known to British security agencies)

**Occupation:** Former operative of Ghost Lions, now mercenary for hire

**FIRST APPEARANCE:** Slipstream #77

**FORMER ALIASES:** None

**PLACE OF BIRTH:** Liverpool, United Kingdom

**AFFILIATION:** White Rooks

**TERRITORY:** Mobile

**HEIGHT:** 5’9” (175 cm)

**WEIGHT:** 130 lbs. (59 kg)

**EYES:** Green

**HAIR:** Black (dyed)

Alice Kitterling was born in Liverpool, England, to a struggling, working-class family. Although she demonstrated tremendous talent in painting and dance, her parents did not encourage such nonsense. Through childhood, Alice was afflicted with migraines. By high school, Alice would drift into daydreams, or even black out, to escape the pain. Sometimes she would awaken like a sleepwalker in strange places. Neither parents nor teachers could cope, and she soon fell in with a delinquent crowd.

At 15, Alice was assaulted by an older teenager at an after-hours rave. Her head exploded with pain, and she somehow smashed a bottle into the boy’s face ... with her mind. Alice was arrested and taken to Liverpool jail, where she lit her cell on fire exploded with pain, and she somehow smashed a bottle into the boy’s face ... with her mind. Alice was arrested and taken to Liverpool jail, where she lit her cell on fire. Weirdness followed her; guards would forget about her for hours, or fail to see her sitting in her cell, and everyone but Alice was relieved when a government man arrived with papers authorizing her transfer.

Sir Robert Freeman, the director of the Defense Evaluation and Research Agency (DERA), recognized Alice was an awakening metahuman. Although raw and unfocused, she had tremendous potential and Sir Robert offered to train her. She would become a well-paid secret operative in defense of England, and her record would be cleared. Alice said yes.

Alice became the youngest member of the Ghost Lions, a clandestine metahuman group operating for Queen and country. Classified as a low-level omni-psycho, Alice was taught to augment her physical prowess with her powers. Physical and mental training shaped Alice into an accomplished martial artist and a deadly marksman. As her powers developed so did her focus; her headaches even vanished. Although young, Alice strongly complemented the team.

Scandal erupted when a Parliamentary commission reviewed the activities of the Ghost Lions; Sir Robert, the commission found, had acted for his own interests rather than for England. Reports of his pet metahuman black-ops were leaked to the media, which described a long list of crimes in detail. Sir Robert was arrested, and warrants issued for the members of the Ghost Lions. Alice killed several police officers from the squad sent to arrest her, and fled England.

Alice was alone again, but now had confidence in her ability to survive the world. She travelled constantly, hiring herself out as a mercenary for virtually any job. Her deadly skill and preference for subtlety kept her a step ahead of the authorities. Alice gained a world-renowned reputation as a hitman ... but the British government continued to dog her.

In time, Alice arrived at Empire City, where she was hired to assassinate a witness testifying against the Mafia. The attempt was foiled by Slipstream, however, the only hero to capture her. During her incarceration at the Carousel, Alice developed a hatred for the speedster.

Alice escaped with Kreuzritter’s help, and through him has become associated with the White Rooks, often battling the Guard. She also works for any who will pay, including Jade Naga and Artificer, but her ultimate goal, of course, is to best and humiliate Slipstream once and for all.
Child hunter, would-be conqueror of spirit world

INT
CHA
CON
18
44
WIS
13
INT
9
FORT
7
T ales from the Street #1
CON
8
7
WIS
13
9
INT
5
DEX
4
BASE TO HIT MODIFIER

HIT POINTS
5
WIS
10
12
DEX
DEX
DEX
3
7
INT
INT
11
+3
11
6
+5
2
CON
CHA
WILL

5'6" (168 cm)

HAIR:
EYES:
WEIGHT:
HEIGHT:
AFFILIATION:
TERRITORY:

None
Miami, Hell dimension

There are many strange and terrible things in the world, but few target innocence so ruthlessly or cruelly as the monstrous Bloody Mary. She has been known to create demons, and even a vampire, but is she truly otherworldly, or just an example of human capacity for evil?

Bloody Mary was first reported as the perpetrator in a nation-wide kidnapping case, where a dozen children from across the United States were abducted. Street kids were whispering, “Bloody Mary got ‘em,” weeks before the FBI had a name. The Baron recognized something supernatural was involved, and helped the FBI. Mary’s plans to use the children as livestock were upset by the Baron, the FBI, and the appearance of Pan & Belle. Mary was defeated, but escaped.

The story of Bloody Mary, however, was told by street kids for years, but no one ever believed them. She was first called La Llorona by children of Mexican immigrants, and known to stalk children through mirrors. Haitian kids knew she could reach through the tinted windows of Jeeps. She was a demon, or a spirit possessing an evil woman, or even a corruption of the Virgin Mary; she fought with angels, and used children for slaves, living off their blood and fears.

Bloody Mary has been seen several times since then. Mother Raven and Lady of the Lantern teamed up when Mary invaded Empire City, once more chasing her away. Some children say she is building an army of demons, a hellish war machine powered by the souls of children, to conquer the spirit world. Others believe Mary is mad, perhaps driven insane at the loss of a child, and simply trying to restore her old life. Finally, a few believe she is pure evil, hunting children because she loathes their innocence and can feed off their souls. Many children believe once she’s seen your face, Mary can track you to the ends of the Earth. In 1997, a doomsday cult in San Francisco, the Temple of Mars, summoned Bloody Mary to tear apart the dimensional veil. They offered 100 refugee children as sacrifice. Whatever they intended, few seemed to realize the horror they were dealing with. Mary died as Mary opened a hellgate, but Pan & Belle appeared and drove her back. Meanwhile, Mother Raven and Slipstream arrived and dealt with the demons ... but during the fight, one...
Lucas Duvalier left Haiti in 1960 to study law and medicine in France. Although raised in a house that mixed Catholicism and Voodoo, while in Europe he abandoned religion for science.

When Duvalier returned in 1967, President François “Papa Doc” Duvalier, his cousin, awarded him a special advisory position to the secret police, the Tonton Macoute. He was initially displeased that Papa Doc played the part of a Voodoo spirit, Loa Baron Samedi, to control his people. Duvalier scoffed at the fetishes and drumming until Papa Doc proved it was more than chicanery.

The Tonton Macoute had killed a guerilla during interrogation, and at a midnight mass, Papa Doc animated the corpse, turning him into a zombie in front of an astonished Duvalier. To further convince his cousin, Papa Doc summoned the snake loa Simbi to mount Duvalier, revealing the spirit world. Tasting such power converted Duvalier instantly.

Duvalier chafed at the notion of always being subservient to the gods. He became drunk on the energy, but simultaneously hated the gods possessing him ... Duvalier wanted to dominate the spirit world. He secretly used the Tonton Macoute to learn more about Voodoo, pilfering relics and interrogating priests. The people feared “the White Doctor,” so called for his foreign education; it was said those who refused him in life were killed, and raised as subservient zombies. They whispered Duvalier wanted to chain the loa, a notion most Haitians found abhorrent.

Jean-Claude “Baby Doc” became president when his father died in 1971. Duvalier struggled to survive a political war, as Baby Doc replaced his father’s men with his own. Duvalier tried to poison the new President, and fled when the attempt failed.

Duvalier escaped to New Orleans in the United States. He hunted exiled Haitians, especially Voodoo priests and mambo priestesses. Duvalier questioned them, often mesmerizing them with luxuries they could no longer afford. When their answers proved insufficient, however, he would abuse them physically and mentally until they gave in, confessing their secrets.

Duvalier eventually found a descendant of Marie Laveau, Voodoo Queen of New Orleans. Marie-Michelle knew little of her ancestor’s power, but Duvalier did not need her knowledge. He kidnapped her and spilled Marie-Michelle’s blood to raise Laveau’s spirit. The loa were furious at Duvalier’s vainglory and appalled by his obscene actions. They sent the Baron, an untried but powerful mystic, to intervene.

The battle was furious, each hougan calling upon the loa for his own ends, but in the end the Baron triumphed. Duvalier was killed, and Marie-Michelle saved when the Baron asked loa Ghede to bring her back from death’s door. The Baron refused to release Duvalier’s spirit, however, animating Duvalier as a zombie in punishment.

Duvalier writhed in agony, yet his proximity to the spirit world taught him much. He learned to force certain loa to his will ... and broke his spiritual shackles. He escaped the Baron, plotting vengeance. Duvalier’s body was still dead, however, frozen in a permanent state of decay. Now known as Doc Cimitière, he continues to seek dominion over the spirit and physical world, and to take revenge on all who have opposed him.
**GENERAL WINTER**

ADVENTURER Lvl: 8; 275 POWER POINTS

**IDENTITY:** General Winter (Generally considered a myth)

**OCCUPATION:** Self-proclaimed master of Russia

**FIRST APPEARANCE:** Lady Starbright #34

**FORMER ALIASES:** Grandfather Frost, General Frost

**PLACE OF BIRTH:** Unknown, claimed to be somewhere in the Ural Mountains

**AFFILIATION:** None

**TERRITORY:** Russia

**HEIGHT:** 10’0” (305 cm)

**WEIGHT:** 3,000 lbs. (1,364 kg)

**EYES:** Dark blue-grey

**HAIR:** Silver-white

The greatest Russian general was said to have defeated not only Hitler’s Wehrmacht, but also Napoleon’s Grande Armee more than a hundred years previously. The people called him General Winter, Grandfather Frost, and the spirit of the Russian winter. They told stories of a terrible giant, living alone in a beautiful ice castle.

A furtive figure throughout this century, Winter claimed he knew the first Romanov’s, four hundred years ago. His actions during WWII were never properly documented, and most thought him nothing more than a myth. In August of 1968, however, incontestable proof was acquired when Soviet tanks rolled into Prague to quell an uprising in Czechoslovakia. Before shots could be fired, a tremendous blizzard swept through the town, burying buildings and armour alike in a mountain of snow.

Lady Starbright is believed to have sparred with Winter to a stand-off. She reluctantly agreed to leave him free when he promised to stop any bloodshed. When the winds died down, a tremendous giant, 200 feet tall, was seen striding across the streets of Prague. He spoke in a gruff voice, stating they were all his people, and these actions were fruitless ... when the winds cleared the tanks of snow, the soldiers found the revolution had ended. Although glad no one was hurt, Starbright was unsatisfied with the encounter, and would challenge Winter several more times.

While Winter was seen as a hero to some Russians, many more found him an unstoppable and insufferable tyrant. He was as constant and unyielding as his namesake. His actions may have indicated a fondness for “his” people, but he protected them like an owner would guard chattel. His definition of identity seemed to shift with Russia’s influence, and a recent study published by the Ascension Institute speculated he actually was the spirit of Russia, tied inexplicably with the geography and ideology of the country.

Winter always acted on his own, without counsel or consideration for others. He always paid scant attention to the government of Russia, except to inform them when they acted contrary to his wishes. The government, however, regarded him as a constant aggravation and regular menace. He usually kept within the sphere of the Soviet Union, and was almost never spotted outside of Russia. Even then, his only explanations were by direct action: destroying an ill-planned facility; attacking foreign intruders; or even coming to blows with the Red Army. Winter was rumoured to be responsible for the crash of a foreign, civilian aircraft in 1978, followed by a clash with the American Sentinel.

While Winter claimed he would never harm his own people, his code of honour seemed extremely flexible and as slippery as ice. He would fight if attacked, and while he has never directly killed his own people, casualties have been left in his wake. In 1980, Winter interfered with a number of KGB agents in the city of Azramas-16. Muzhik meddled, and the two fought until several deep cells, holding mutations from Project Red Star, were accidentally uncovered. They grudgingly co-operated to deal with this new crisis, until Winter decided he had enough, and left Muzhik to cope with the aftermath.

Winter makes his home, a magnificent palace of ice and snow, somewhere deep in the Ural Mountains. He can be, in equal measures, charming, cruel, amicable, or rude; and while he may show gratitude, he never expresses indebtedness.
Isambard Kingdom Brunel, the last secret engineer for the Victorian British Navy, theorized he could build a functioning mechanical brain. This analytic engine, developed from Charles Babbage’s designs, could be designed to replicate the human mind. Unlike Babbage, Brunel worked in miniature, fashioning as many logic gates as possible to reconstruct the complexity of human thought. The Navy’s proposal was to insert the analytic engine into the frame of a giant automaton, a huge, metal man to work heavy labour in the dockyards.

The automaton, 10 feet tall and fashioned from four tonnes of iron ore, was powered through a coal furnace, and had the strength of ten men. The analytic engine was a wonder — nothing so intricate had ever been built. Self-impressed with his creation, Brunel’s intentions changed. The machine-man would not be the Navy’s servant... it would instead become Brunel’s new body, ensuring his mind would live forever. Brunel hooked himself to an apparatus that would record electrically stimulated brain patterns upon the engine, and then applied tremendous current to his temples.

It worked, partially. Brunel died, yet the automaton could move, react, and think. Brunel miscalculated the intricacies of the human brain, however, for the analytic engine could utilize less than a tenth of Brunel’s brain. Brunel lived on as little more than a simpleton in a gargantuan’s body. The Navy took charge of the automaton, and found they could utilize less than a tenth of Brunel’s brain. Brunel worked at the Royal Portsmouth Dockyard, helping build the great ironclads. The workmen nicknamed him “Iron Duke, master of engineering.”

During the Second World War a British think-tank was established to brainstorm radical ideas to oppose the Nazi threat. One involved Iron Duke. The analytic engine was reset to wipe out Brunel’s personality, and reprogrammed to respond to threat; in addition, he “learned” the profile of German weaponry and was instructed to seek and destroy. Iron Duke was inserted in France, and worked wonderfully as a walking dreadnought, until a terrible accident occurred. Iron Duke, encountering confiscated German artillery, could not determine that operators were French and attacked them. Observers reported Iron Duke had run amok; attempts to stop him only incited retaliation.

In time, Kreuzritter and Herr Cryptic learned they could simply lead Iron Duke towards the Allies, for chaos would ensue. Iron Duke almost broke the French push across the Rhine, killing Dover Angel. In that encounter, however, he was seemingly destroyed by the American Sentinel.

Years later, Sarah Gebhert and Rachel Wilde discovered Dover Angel’s mystical weapon imbedded in the derelict Iron Duke. As they battled for control of the weapon, part of the mystical energy flowed into Iron Duke. It supercharged the analytic engine, reinstating many of the forgotten protocols of Brunel’s personality. Much of his genius and morality were lost, but his arrogance, ego, and desire to survive lived on. It created a magic mirror matrix around the engine, allowing it to run numerous parallel applications — in essence, gaining sentience and free will.

Awake again, with a near-limitless supply of power and strength enhanced 1,000 fold, Iron Duke walks the Earth like some derelict war machine of H.G. Wells’ fancy. He has often battled Red Phoenix (Gebhert) and Green Ronin (Wilde) for the mystic armour, believing it will restore his genius. Although most often alone, he occasionally sides with the White Rooks for his own self-interest.
Zin’Ser Jahn of the Fifth Ring (Publicly known)

HIT POINTS
Empire)
25
INT
Science Unbound #2

CHA

FORT

BASE TO HIT MODIFIER
36
+10
Admiral in Imperial Army, former Master Colonizer,

DEX
120
WIS
Art)

CON

TERRITORY:
Haud Empire

HAIR:
Green scales

EYES:
Red-gold

PLACE OF BIRTH:
T tetragone ile, Fifth Ring

FIRST APPEARANCE:
Science Unbound #2

FORMER ALIASES:
Lizard King, Smiling Lizard

Zin’Ser Jahn of the Fifth Ring was feared as a brutal warmaster in the Haud Empire. He was born to the noble Jahn family, and excelled as a military strategist. He made his name as Master Colonizer, breaking the will of native populations, and earned a quick promotion to admiral. His reputation was put at risk, however, when a group of Parousian slaves escaped in a stolen starship. Zin’Ser had no choice but to give chase.

The pursuit was long and gruesome. The fleeing Parousians flew through a jump point in their attempt to escape, but Zin’Ser followed them to the farthest reaches of the Empire, to the Sol system. The Parousians were finally caught above Earth, yet they refused to surrender even though their ship was damaged. The Parousians rammed the Haud ship, causing both crafts to plummet through the atmosphere and crash, hundreds of miles apart.

Many of the Haud survived, including Zin’Ser, six of his noble brothers, several Pin’lo harem concubines, and a handful of soldier-drones, although many were badly injured. While the craft was severely damaged, many of its internal components survived, and the crew slid into hibernation chambers for restorative sleep. They would awaken every few years, but no help ever came to their signal beacon. As the decades passed, Zin’Ser realized they might never be found. He knew the primitive peoples surrounding them would be of no use in repairing the craft, but he reasoned more advanced civilizations might be found elsewhere.

Zin’Ser spawned soldier-drones with the surviving members of his harem, to explore the planet. He sent out many small groups, seeding the world with pockets of Haud. They would hibernate as needed, and years could pass before they reported or returned. Every few decades, Zin’Ser would repeat this process and send out another cell.

The soldier-drones lived and died, watching human civilization develop. Zin’Ser stayed asleep, and only fully awoke in the 20th Century. He watched the technological progress of the war machine, the rocket, and the atom. He thought perhaps they could advance civilizations might be found elsewhere.

Zin’Ser railed at each defeat, furious so limited a people continually thwart him. The extensive network of cells spread across the globe has given him limitless fallback positions, however, and many noted the impossibility of completely eradicating the Haud. Zin’Ser Jahn’s minions are scattered over the Earth, and will one day succeed in contacting the Haud Empire. When that day comes, the Earth shall tremble at the sight of their warships, and finally be subjugated as a colony world.
Empire City, unaware that Janus would soon be free to follow. Caliburn left London for Janus unmasked Caliburn and badly scarred his face with a fireplace poker. Caliburn continued to abuse the Shirpa guides, however, left the Kings stranded in the barren cold, without food or proper shelter. Although they found a cave, the cold and hunger worsened, and James feared they would not survive — he planned to eat his own son to stay alive. King, however, got the better of his father and killed him. When rescuers found King, he was silent and withdrawn, but suspiciously healthy. He whispered only that his father had gone off one day, to look for help, and never returned.

King became as cold as the mountains. He thrilled at the bloodletting, and enjoyed the role of “master of the house.” Over the next few years, his insanity and brilliance grew hand in hand; a series of “accidents” followed, ensuring he was the last King descendant. He inherited everything.

Delighted by his wit but bored without challenge, King decided to test London society. He became a copy-cat of the most infamous jack, Jack the Ripper. Although successful in frightening Londoners, King failed to erase his traces completely, and the investigators discovered his identity. Having planned for all contingencies, however, King ambushed the investigating detectives, grievously wounding Detective Jennifer Randall before fleeing.

Still free, King believed he had “won,” and it was time to move on. He eradicated all records of his existence — the family estate was burned, bank accounts liquidated, and files vanished. He would build himself anew.

King needed a new type of challenge, and turned to the masked adventurers appearing more often in the headlines. What was the Ripper compared to the American Sentinel or Lady Starbright? He adopted a god’s name, Janus the two-faced Roman, but appearing more often in the headlines. What was the Ripper compared to the American

Janus debuted with spectacle, slaying the British vigilante, Wrath. Immediately thereafter, he was attacked by the heroic knight, Caliburn, whom King had unintentionally helped create. Bested by Caliburn, Janus was arrested and jailed ... but prison could not hold him. Janus and Caliburn clashed many times, in a vicious, unbreakable cycle, until Janus managed to discover Caliburn’s identity. He would force the game to change.

Janus drew Caliburn into a trap by kidnapping, and killing, Jennifer Randall. Janus unmasked Caliburn and badly scarred his face with a fireplace poker. Caliburn died in death, and returned to defeat Janus and lock him away. Caliburn left London for Empire City, unaware that Janus would soon be free to follow.
KREUZRITTER
ADVENTURER Lvl. 10; 325 POWER POINTS

IDENTITY: Milo Rauchenberger (Publicly known, presumed dead)

OCCUPATION: Former archaeologist, former Nazi metahuman soldier, monarch of Thule, would-be world conqueror

FIRST APPEARANCE: The American Sentinel #1 (Returned)

FORMER ALIASES: Ernst Rauchenberger

PLACE OF BIRTH: Nuremberg, Germany

AFFILIATION: White Rooks

TERRITORY: Thule

HEIGHT: 6’2” (188 cm)

WEIGHT: 375 lbs. (170 kg)

EYES: Black

HAIR: Black

Milo Rauchenberger was a founding member of the Thule Society, a Germanic organization comprised of Bavaria’s social and intellectual elite. The Thule Society formed after WWI in response to the Treaty of Versailles; it espoused theories of Nordic superiority as exemplified by the mystical island of Thule, the Aryan equivalent to Atlantis. Although Thule’s mix of occult and racial superiority would influence some echelons of the Nazi party, Hitler disbanded the society as a threat to his power base.

Milo, a renowned archaeologist with the Thule Society, and a near-mentor figure to Heinrich Himmler, survived thanks to the SS whose support he enjoyed. In turn, the SS funded his expeditions to uncover Thule in the North Sea, which Milo eventually accomplished. During the subsequent underwater dig, Milo discovered a partial suit of armour virtually untouched by the freezing saltwater. Covered in Nordic runes, the armour seethed with power — Milo was forced to don it, lest the SS or demagogue Hitler claim it for themselves. Milo became the elemental-wielding Kreuzritter (“Crusader”), a hero of the Nazi regime.

Kreuzritter was promoted to the front lines as the first metahuman SS-soldier. It was only inevitable he would face the American Sentinel, fighting a hundred wars across the battlefields of the Second World War. Kreuzritter often teamed with Herr Cryptic to lead the Übermensch into battle. The pair was also responsible for leading the rogue Iron Duke on many rampages.

Just prior to the fall of Berlin, Kreuzritter led one last assault on the Russian and American forces, trying to assassinate General Hodges and Marshal Konev. He was opposed by Sentinel and Muzhik, the Hero of Russia; in the battle Kreuzritter’s elemental powers backlashed and he seemingly died when a magma fountain engulfed his Brand Tiger.

Kreuzritter, however, lay dormant deep within the earth, sustained by his armour while the world passed him by. His body was permanently transformed to survive the elements. He reawoke two decades later, but remained hidden, re-acclimating to this new world. He gathered his strength, resources, and support from secret Nazi caches and SS survivors. In 1971, before the world could react, he used a tremendous portion of his armour’s energy to raise Thule from the depths of the North Sea. As neighbouring countries contended with massive flooding, Kreuzritter’s envoys registered the island with the United Nations as the new nation-state of Thule. Kreuzritter, claiming to be Milo Rauchenberger’s son, Ernst, declared himself monarch.

Kreuzritter stated he is not a Nazi, but supports certain Nordic ideals. From Thule’s founding, Kreuzritter opened its shores to anyone of Germanic or Nordic ancestry, but with the fall of the USSR, he extended the invitation to many former Soviet scientists and military forces. Thule has become a major industrial power, especially for companies wishing to remain close to Europe yet be unhindered by EU restrictions.

Raising Thule cost Kreuzritter far more power than he cares to admit. Partially because of this, he maintains a fairly low profile. He has clashed with Sentinel and the Guard at various times since his return, although even with the White Rooks he often stays behind the scenes,plotting for more power. Sentinel and several government officials believe “Ernst” is really Milo, but so far have been unable to bring him before the world court.
Samuel Andrew Matthews was born in a small cottage near Yellowhammer, Alabama. In 1959 his mother, Betty Matthews, was something of a rebel as an unmarried, single woman who wrote for a living. She disliked cities and distrusted the government. She was a bright lady who chose to home-school Samuel rather than subject him to the mediocrity of the school system.

Samuel demonstrated exceptional intelligence from a very early age. By three he was reading, and by ten had read everything in the Yellowhammer Library. Betty realized he would need opportunities to broaden his knowledge, and sent him to a private institution for gifted children in Huntsville, two hours away.

At 13, everything changed. Samuel received an acceptance letter to the Massachusetts Institute of Technology, on the day Betty was murdered in a metahuman battle. Artificer and White Banner had stolen top-secret blue prints from the Marshall Space Flight Center, but were pursued by Lady Starbright and an inexperienced Mother Raven. The adventurers eventually disabled Artificer's Spectre-jet, but his indiscriminate missile fire carved a deadly swath through the countryside. The women tried unsuccessfully to contain the damage.

Samuel got off the bus to find Betty killed and the house destroyed. He refused to call for help, knowing the adventurers would not care. Samuel turned the wrecked cottage into a funeral pyre, burning it to the ground, before walking back to Huntsville. He bought a train ticket to Boston, angry that his one friend had been taken from him by these so called “heroes.”

Samuel earned a Ph.D. in inorganic chemistry at 17, and a second Ph.D. in mammalian genetics by 19. In addition to his academic studies, he also grew fascinated with the fringe science of alchemy, and delved into unorthodox research.

Samuel, now Dr. Matthews, started an advanced genetics research company, Matthews GenTech, to study the effects of metallic gene-inhibitor concoctions on the predisposition of mammalian behaviour. A failed experiment with a grizzly bear, where the metallic serum increased the bear’s aggression and strength, resulted in a loose beast that mauled Matthews’s face. The reconstructive surgery put his face back together, but the metallic serum increased the bear’s aggression and strength, resulting in a loose beast that mauled Matthews’s face. The reconstructive surgery put his face back together, but he was permanently scarred and aged prematurely. Public reaction to his research was not favourable, and the Board of Directors at M.I.T. publicly reprimanded Dr. Matthews for irresponsible research. Samuel rejected his two Ph.D.s and refused to consider himself a Doctor.

Mister Matthews became a 25 year old billionaire when GenTech went public. Now in a position of power, Matthews privately orchestrated revenge on the “superheroes” of the world. Many resources were channelled into radical science, spawning monstrous hybrids and obscure homunculi. He rarely enters battle personally, preferring to hire mercenaries or organize strike forces, such as White Banner’s Egide Ubiquiste. If personally threatened, however, Matthews normally has several powerful serums at hand (for example, giving himself a chimpanzee’s agility, a cheetah’s speed, or even the combined strength of 10 grizzlies). Additionally, Matthew’s mutated grizzly bear bodyguard, Montgomery, is usually nearby. Although he hates all false heroes, Matthews especially loathes Mother Raven and despises the memory of Starbright.
**WHITE BANNER**
**SKULLER lvl 9; 200 POWER POINTS**

**IDENTITY:** Chisa Amano (Publicly known)

**OCCUPATION:** Mercenary

**FIRST APPEARANCE:** Lady Starbright #3

**FORMER ALIASES:** None

**PLACE OF BIRTH:** San Francisco, CA

**AFFILATION:** Egide Ubiquiste (Also with Executive Outcomes, and Sandline International)

**TERRITORY:** Operates worldwide

**HEIGHT:** 5’7” (170 cm)

**WEIGHT:** 130 lbs. (59 kg)

**EYES:** Black

**HAIR:** Grey

White Banner, a professional soldier for 40 years, is a renowned strategist and tactician. Long ago, she gave up all ties to nation and family, preferring to work against governments rather than for a ruling regime. Although she harbours special hatred for America and Japan, in truth White Banner has become lost in her role as the guerrilla fighter, and her battle never seems to end.

In 1937, the Amano family emigrated from Japan, in opposition to their country’s military actions in China. They travelled to San Francisco and began a new life in “Little Tokio.” In 1938, Chisa was born into a society that would soon turn on the Japanese. Executive Order No. 9066, signed by President Roosevelt on February 23, 1942, empowered the US military to remove all persons of Japanese ancestry from the Pacific Coast. The Amano family, forced to abandon possessions and property, was relocated to the internment camp at Manzanar, California, built in the Mojave Desert.

Chisa grew up in the communal poverty of Manzanar, where her family worked hard for little pay and less freedom. She was a tomboy, playing and fighting in the desert, or waiting out dust storms in the barracks. By the time the order was rescinded in 1945, her parents had lost everything they previously owned, and received paltry compensation from the government.

As Chisa got older, her disgust of America grew, as did her intolerance of her people. Too many continued to praise the government loudly, even though it treated her family poorly. Finally, her anger at America, and at those who accepted abuse, drove her to leave home. Chisa dropped out of school at 16, and hitchhiked down the coast, learning to survive on the streets of L.A., San Diego, and Tijuana.

In Indonesia, Chisa met the technosmith, Artificer. In a pact of mutual cooperation, Artificer agreed to genetically enhance her with alien technologies, if she agreed to serve as his bodyguard. The surgery was excruciatingly painful, but Chisa never cried. Artificer augmented Chisa’s skeletal and musculature structure with a weave of biosteel, making her stronger, faster, and harder to kill. His pièce de résistance was replacing her eyes with synthetic lenses, wired to her neural pathways and central nervous system. Chisa would temporarily learn any physical action she witnessed, transforming observation into reflexive instinct. Chisa became White Banner, a flag representing no nation or ideology.

White Banner and Artificer attempted to steal a prototype supercar, the Spirit of Grey, Black. Chisa disagreed and returned it to the government. However, Artificer was captured, and White Banner was forced to leave the country. She returned to the United States, where she worked for numerous mercenary units, including Executive Outcomes and Sandline International, but most often returns to a company she helped found, called Egide Ubiquiste.
The Baron

The Baron is a mysterious figure who primarily operates along the southeast coast of the United States. Often regarded as sinister and suspicious, those who can see beyond his ghoulish façade realize his actions are just and honourable. He champions the causes of his “family,” practitioners of Voodoo, and on days he feels generous anyone can be a little brother or little sister.

Baron was born William Cross, son to a strict Protestant Minister — but William was chosen by the Voodoo God Ogoun, gangster hero; and many others, for the sake of his “family.” Champions the causes of his “family,” practitioners of Voodoo, as sinister and suspicious, those who can see beyond his rhythm of the gods in “Amurca.” As the Baron he channels all aspects of the voodoo god Ogoun: the death of all things. He is the lord and king of the cemetery. Samedi, judge of the soul; Ogoun, gangster hero; and many others, for the sake of the people.

Lady Starbright

Lady Starbright debuted in a splash of energy, catching a crippled DC-8 with her energy web and slowly bringing it to Earth. She was the first new superhero to appear after the McCarthy hearings ended, and she was accepted with cheers and open hearts. Her mercy, compassion, and beauty won over people throughout the world.

Angela Douglas was born in 1945 to a mixed family. Her childhood in Florida was difficult, but she learned proper decorum from her mother while her father, John, taught her to fight. John’s service in WWII with the Tuskegee Airmen landed him a test-pilot position in a secret rocket program based at Cape Canaveral in 1949. In 1955, John vanished during a mission and was presumed dead; Angela was 10. He returned five years later, riding the tail of a falling starship.

Angela discovered the crash-site near Canaveral, where John lay dying. John explained he was chosen by an ancient race that dwelled amongst the stars, the Nimbus, who strove to protect all life. There were many evils on Earth and in space, such as the invading craft he had just stopped. The Nimbus made John into a universal champion, but now Angela had to take up his duty, to keep the darkness at bay.

As John died his powers passed to Angela. She learned to control starlight, shaping semi-solid shields, tools, and weapons as needed. She flew through the sky and space, and to the stars. Lady Starbright has defended the Earth time again from alien threats like the Haad, Red Minstrel, and from human menaces like Artificer and Kreuzritter.

Starbright’s death at the hands of the White Rooks was as tragic as Kennedy’s, Monroe’s, or King’s. America mourned and felt lost. The heroes who survived her formed the Guard in her memory, promising never to let the light burn out.

Magistrate

Magistrate is a man somewhat out of his time. He lost 25 years to alien surgery, which transformed him into a metanomorph, able to mould his body into any shape or form. Now, he struggles to adjust to his new life, living the superhero role he envied as a child.

Daniel Fischlin grew up in Montreal, and attended McGill University for criminology and law. He then joined the Royal Canadian Mounted Police, to be one of the good guys. In 1954, Fischlin was posted far north, to the town of Akvakiv, Northwest Territories. Fischlin often acted as policeman, postman, and judge in the region. Many of the people lived far outside of town, coming to Akvakiv for supplies or to sell furs. The natives told stories about strange lights and mysteries about the Mackenzie River, but most townies assumed it was local superstition.

That winter, Fischlin went to check on the missing Lane family. He found them trapped in the snow, struggling to survive. Without warning, the area, Fischlin crashed through the ice. He discovered the entrance to an underground alien enclave, completely protected from the elements. Unfortunately, the Haad found him, too....

Captain Zin Tor Jahn experimented on humans to determine their worth as a vassal race. Fischlin was impressed and operated in harmony with the humans. They rewrote his genetic code, redesigning him hundreds of ways. They built him out of lithium, sodium, and potassium; nickel, silver, and mercury; chlorine, bromine, and iodine.

Somehow, Fischlin survived, and retained each form. He mastered the ability to change states, and finally escaped, destroying the base. Returning to the world was difficult, but he chose to return as a hero and start anew. No longer a Mountain, he still protects Canada, in the cities and the wild north, always on guard.

Muzhik

Lt. Anton Dragan was a hero, and more importantly a survivor, of Stalingrad. He proved himself an inspired commander, and a valiant guerrilla fighter, tying up the German forces. He was chosen for the secret Operation Red Star, in December, 1942.

At Arzamas-16, the project leaders, Marshal Nikolai Rodimstev and Doctor Rodion Deriabin, subjected the men to a process based upon the American supersoldier program Anodyne. This project also ended in tragedy. Dragan was trapped by debris until a strange force lessened the weight of fallen beams, allowing him to easily free himself. The radiation changed Dragan, enabling him to sense and control gravitational forces.

Dragan felt blessed, for surviving, and immediately accepted his responsibility as the Soviet supersoldier. Dragan made only one request, that his code name be “Muzhik,” a Russian peasant. He did not voice inner thoughts, but he did not want the people to associate him as a weapon of the Red Army. The secret police. He vowed to be a hero of and for his people.

Muzhik fought the Germans on many fronts until they fell at Berlin. For the next forty years he would struggle to maintain his vow. Throughout the Cold War he would face off with former allies, but remained honoured and just, while at home he would refuse immoral or unethical orders, keeping his actions just shy of treason. With the fall of the USSR, Muzhik has found new freedoms, and simultaneously new responsibilities.

Not only an excellent warrior and strategist, he is also the physical and spiritual centre of the Untouchables.

Anasazi

Anasazi appears wizened, but is still very strong and sinewy, with a remarkable amount of dexterity and endurance. He has the power of density manipulation, able to make himself strong and heavy, or light and nimble. He can even meld into the ground, phasing through objects.

Drifter

Drifter has travelled with Anasazi the longest; his old friend is Drifter’s only constant anchor to this Earth. Drifter has side-steps across dimensions, brilliant scarves streaming, and returns with wondrously strange gadgets. He refuses to speak about his past, although one can see a great sadness in his eyes (on those rare occasions he removes his mask and scarves). While Drifter maintains an upbeat demeanour, his friends realize he carries a great burden upon his soul.

Skybreaker

Skybreaker, Paulo Ramirez, was born with the ability to grow enormously tall. The authorities in Mexico have a strong anti-metahuman policy, and once his powers became publicly known, he was wanted equally by drug cartels, as an enforcer, and by the Mexican army, as a soldier. He did the only thing he could, and sneaked across the border into the US, heading toward Los Angeles. He lived by his wits and as a fugitive for some time, engaging in petty larceny to survive. Ramirez made a few friendly acquaintances with other homeless and runaways, keeping his powers to himself, until forced to reveal himself to save a friend. Before he knew what was happening, a local cartel leader had pressed him into service. His brief involvement with the Mexican mafia resulted in only one good thing: a custom set of storm-bracelets designed by the Artificer. Things were spiralling out of control when he met Anasazi; when offered a new life, Ramirez jumped at the chance.

White Hat

White Hat, Tammy Wiseberg, is wanted in her home of Austin, Texas, for numerous computer crimes. She is a natural technomancer, gifted with an unearthy mastery over technology; Tammy is able to communicate with machines, and jury rgb components by asking them nicely. She constructs and tinkers with a wide array of highly sophisticated tools, used to enhance her abilities. At 18, Tammy hacked into the FBI’s headquarters and discovered certain top-secret programs being bankrolled by organized crime. Unfortunately, the government’s own watchdogs caught sight of her — she barely got out of her apartment before agents were breaking down her door. On the run, and unable to turn to any of the authorities, she was comforted and reassured when Anasazi found her, and invited her to join a new family.

Legacy

Legacy, an older war veteran and one-time member of ELITE Operations, joined after helping Skybreaker and White Hat escape the Order. His tactical knowledge combined with enhanced strength and speed he inherited from the deceased Grey Wolf, make him second only to Anasazi. Legacy appears youthful and strong, although both his words and his wisdom make people assume he has seen and done more than he admits. Although Drifter may look more like a contemporary of Anasazi’s, Legacy is better able to relate to the old man’s life.

Raze

Raze, Andrea Bhalla, is the newest member, named for her destructive and wild kinetic energy bolts. She was born in Las Vegas, to an East Indian animal trainer, and a Portuguese cocktail waitress. A rebellious teen, Andrea’s petty crimes became more serious when her powers manifested, chaotic energies that allowed her to fly and hurl powerful blasts. When she was arrested at 16 for breaking and entering, she was smart enough to conceal her powers. Her juvenile record was sealed at 18, but that taste of jail was enough for her. Anasazi found her and was able to convince her not to begin a true life of crime. Now, she is trying to make a difference, even though her impatience and temper get the better of her.
The Order

The Order is America’s newest official response to the “metahuman issue,” a fully sanctioned body under the direction of the FBI. It finally came into existence in 1994 as a special squad, or “flying squad,” within the National Security Division. The Order was in the active arm of the NSD, responding to crisis-level threats related to national security and international terrorism.

Initially, the Order was intended to be a transparent organization in touch with the public, in order to distance itself from the CIA’s scandalous ELITE Operations team of the 1980s. Assistant Director Hank Cohn, however, argued relentlessly for secrecy on grounds of national security, and an unrestricted mandate. When Attorney General Janet Reno finally initialized the Order, few supporters of either side were happy. The details of day-to-day operation, including membership, abilities, and budget, remained highly classified. Their jurisdiction, however, was tightly controlled, to ensure proper accountability and direction.

While the Order was created to correspond to a military special forces unit, members, as FBI agents, can make arrests, testify in court, and are instructed in the legal and constitutional implications of their actions. As a flying squad, charged in capturing unusually dangerous federal criminals across the country, they are based out of FBI Headquarters in Washington, D.C., able to travel as needed.

The current roster of the Order includes seven full time members, all employees of the FBI.

Iron General

The leader of the Order, Ryan Charleston established himself in the jungles of Vietnam as a Green Beret, working in the most vile conditions. Charleston was a dracolion leader, earning the nickname “Iron General,” but he got his men in and out of some of the most godawful situations ever in the history of the Order. Charleston remained enlisted after the war, continuing on several tours of duty wherein he performed black operations all through the ‘80s. From the early ‘90s on, he found himself behind a desk, teaching other soldiers what he had done. When the Order was conceived after the debacle concerning ELITE Operations, the top brass immediately wanted him considered as operations leader. Charleston had the background, attitude, and leadership qualities.

Charleston adopted his old nickname, the Iron General, as a code name for field operations. Additionally, he used extensive contacts in the military to acquire certain top-secret prototype equipment and weaponry. The Iron General customarily outfits himself with: a power-gauntlet, a laser prototype equipment and weaponry. The Iron General is a master of the Iron Duke, a treasure device that controls the ability to hurl destructive chaos blasts.

Agent Zero

Kurt Dawson, a former bank robber, volunteered for CIA’s MK-Ultra to obtain early parole. He gained fantastic powers, manipulating the realm of order. Dawson served in ELITE Operations, as Stasis, but hated the life. During a fight with the Guardian, he fled and went into hiding with his family. Dawson was eventually tracked down, and reluctantly agreed to serve with the Order. To ensure his good behaviour, the government has disappeared his family for the term of his service.

Grey Ghost

Amanda Donatelli, a test pilot in the US Air Force, was stationed at Cape Canaveral when an alien ship crashed to Earth in the ‘50s. Although much of the ship was destroyed, White’s team salvaged what they could. White was fascinated by their recovery, and studied it secretly while waiting for orders from his superiors. White accidentally discovered a metallic sphere that activated upon human touch. It was a mnemonic thought archive, holding information on a plethora of wonders.

Green Ronin

Rachel Wilde was a long time student of archaeology and searching for mystic artifacts, from the Holy Grail, to the Babylonian Tablets of Destiny. Touching it gifted her with superstrength, invulnerability, flight, and the ability to hurl destructive chaos blasts.

Sister Tiamat

Sister Tiamat is the powerhouse of the Order, and the deputy field leader. Starkon Gold, an Israeli archaeologist, discovered the Babylonian Tablets of Destiny. Touching it gifted her with superstrength, invulnerability, flight, and the ability to hurl destructive chaos blasts.

Artificer

Blake White, a former major with the US Airforce, was stationed at Cape Canaveral when an alien ship crashed to Earth in the ‘50s. Although much of the ship was destroyed, White’s team salvaged what they could. White was fascinated by their recovery, and studied it secretly while waiting for orders from his superiors. White accidentally discovered a metallic sphere that activated upon human touch. It was a mnemonic thought archive, holding information on a plethora of wonders.

Artificer

Artificer, however, does not discriminate in his abilities. Artificer back. He ended up in jail regularly, defeated by the protective case, it unleashed something terrible, a force of chaos and insanity that completely overwhelmed Hamelin. Something dark and awful possessed him, and now uses Red Minstrel as its avatar to sow the seeds of Pandemonium.

Seawolf

Charles D. Dagon is the son of Hank Dagon, a Master Chief in the US Navy during WWII. Hank volunteered for Project Spearng, a mostly failed experiment to develop aquatic assault troops. Charles, however, was born a bit strange. Not only was he a tremendously strong child, but he frightened his parents badly on numerous occasions when he appeared to drown in a bathtub or pool; their nervousness only worsened when they realized he could breathe water.

Navy scientists tried their best to help, but caused more harm in the process. Unfortunately, Charles grew up as a test subject, although he learned to master his abilities with the Navy’s help. Superstrong and extremely tough, he was resistant to heat and cold extremes, navigated instinctively underwater, and could live beneath the surface indefinitely.

Highly skilled in the use of his powers, he and his fellow members of the Order have proven to be an anarchistic crowd, and any who catch his eye are invited to his home.
### Silver Age Sentinels d20 Stingy Gamer Edition

#### Police Officer (Lvl 1 Adventurer; 45 Power Points)

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<tr>
<th>STR</th>
<th>DEX</th>
<th>CON</th>
<th>INT</th>
<th>WIS</th>
<th>CHA</th>
<th>Fort</th>
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<th>AC</th>
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<th>Attributes/Defects</th>
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**Notes**

1. The Attributes/Defects column does not list obvious animal abilities, such as those represented by the Features and Natural Weapons Attributes.
2. The Base Damage indicated is for the animal’s most common attack form and does not include modifiers for Strength.

### Thug (Lvl 1 Adventurer; 35 Power Points)

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<th>CHA</th>
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**Rank Points Characteristic Attributes**

1. Attack Combat Mastery
2. Defense Combat Mastery
3. Gadgets (Police kit, car)
4. Highly Skilled
5. Organizational Ties (EPC)

**Rank Skills**

1. City Knowledge (Empire City, underworld)
2. Intimidation (Street)
3. Powerlifting (Any)
4. Street Sense (Any)
5. Gun Combat (Pistol)
6. Unarmed Attack (Any)

**Pts Defects**

-1 Marked (Any of tattoos, scars, piercings, etc.)
-1 Owned (By any one criminal organization)
-1 Red Tape (Permission from criminal organization)
-2 Skeleton in the Closet (Evidence of criminal activity)
-1 Unappealing
-1 Wanted

### Generic NPC Statistics

#### Table A-10: Animal Stats

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CONVERTING SILVER AGE SENTINELS D20 TO SILVER AGE SENTINELS TRI-STAT

If you wish to convert the d20 version of a Silver Age Sentinels character to the Tri-Stat edition, it is quite simple. While the two systems are not 100% comparable with each other, their foundation is exceptionally similar, making conversions very easy.

STEP 1: ABILITY SCORES TO STATS

The first thing that must be converted over is Ability Scores to Stats. Before proceeding to the following calculations, players should remove the ability score bonuses provided by the Enhanced [Ability] and Superstrength Attributes.

**BODY STAT**
The base Body Stat is derived by adding Strength, Dexterity, and Constitution together and dividing by six.

Base Body = (Strength + Dexterity + Constitution) ÷ 6

**MIND STAT**
The base Mind Stat is derived by adding Intelligence and Wisdom together and dividing by four.

Base Mind = (Intelligence + Wisdom) ÷ 4

**SOUL STAT**
The base Soul Stat is derived by adding Wisdom and Charisma together and dividing by four.

Base Soul = (Wisdom + Charisma) ÷ 4

**ADJUSTING FOR CHARACTER CONCEPT**

Players should not hesitate to adjust these results so that they match the character concept for each character should the values not translate perfectly. Do not be a slave to the math. For example, a character with an exceptionally high Willpower save should have a high Soul Stat regardless of what the numbers indicate. If his or her Charisma decreases the character’s Soul Stat below what it should conceptually be, the player is encouraged to increase the Stat and assign the character the Less Capable Defect for a Charisma-based aspect of Soul. In most cases, the number of Character Points assigned will be comparable to the number of Power Points assigned to the character.

STEP 2: CHARACTER CLASSES

Since Tri-Stat does not utilize character classes, players do not need to convert this portion of the character — it will merely serve as background information about the character.

**STEP 3: ATTRIBUTES**

Most Attributes translate on a 1 rank for 1 Level basis. If a character has rank 4 Flight in d20, he or she will have Flight Level 4 in Tri-Stat. Since Tri-Stat uses metric measurements while d20 uses imperial, players may be tempted to convert based on effect values. For example, a Speedster may be able to run 10,000 mph in d20 but when translating on a Rank for Level basis, he or she will only run 6,214 mph (10,000 kph) in Tri-Stat. Since all characters are being adjusted similarly, however, it is best to translate based on the ranks of the power rather than the effect level of the power — all characters will have their powers’ effects adjusted by the same degree.

**STEP 4: DEFECTS**

Defects, like Attributes, translate on a one for one basis. If a character has a Defect at 2 BP in d20, he or she will have the same Defect at 2 BP in Tri-Stat. In some cases, players should assign additional Defects that are not found in the d20 edition, such as Less Capable. In most cases, the number of Character Points assigned will be comparable to the number of Power Points assigned to the character.

**STEP 5: SKILLS**

The conversion of Skills often requires the player to adhere to the spirit of the character since the character creation process for Skills is quite different between the two systems. The best method is to determine how many Skill Points the character has in d20 compared to how many he or she has in Tri-Stat. For example, if Thunder Strike has 64 Skill Points as a d20 character compared to how many he or she has in Tri-Stat. The player should then multiply the number of Skill Points assigned to each Skill by this value to serve as a guide. For example, if Thunder Strike’s player assigned 4 points to a Skill in d20, he should assign approximately 5.6 Skill Points to the same Skill in Tri-Stat.

Once the player determines how many Skill Points are assigned to each Skill, he or she should then multiply the number of Skill Points assigned to each Skill by this value to serve as a guide. For example, if Thunder Strike’s player assigned 4 points to a Skill in d20, he should assign approximately 5.6 Skill Points to the same Skill in Tri-Stat. If the Skill had a 4 Point/Level cost and Thunder Strike’s player assigned 5.6 points to it, he should increase the number of points assigned to 8, making it a Level 2 Skill. Similarly, if the Skill had a 5 Point/Level cost, the player should decrease the number of Points assigned by 5.

Once the values have been rounded, the player should adjust any values that do not accurately fit the character’s concept, up or down, as necessary. Also, the player should remember that Skills have a maximum Level of 5 in Tri-Stat. At this point, the player should then balance the points to the nearest value of 10 while removing within the character’s concept. If necessary, the player should increase or decrease the character’s Highly Skilled Attribute Level as needed.

**STEP 6: BALANCING THE NUMBERS**

With the initial translation complete, players should determine the character’s new Character Point value. In almost every situation, the total will be less than the d20 edition’s Power Point total, largely due to the lack of character classes in Tri-Stat since the class progression includes points for game elements which do not exist in Tri-Stat (such as save bonuses). Once the new Character Point total is determined, players should balance the character to the nearest 10 points. In most cases, it is best to adjust the points assigned to the Highly Skilled Attribute in order to balance the character. Other Attributes that can be adjusted in an effort to maintain the character’s concept while balancing Character Points are Attack Combat Mastery, Defense Combat Mastery, and Tough.

**STEP 7: DERIVED VALUES**

With the foundation of the character completed, the player should calculate the character’s Tri-Stat specific derived values (Health Points, ACV, and DCV) as outlined in Silver Age Sentinels Tri-Stat Edition.
### Character Information
- **Player's Name:**
- **GM's Name:**
- **Superhero Identity:**
- **Former Aliases:**
- **Character Name:**
- **Class:**
- **Level:**
- **First Comic Appearance:**
- **Group Affiliations:**
- **Occupation:**
- **Territory:**
- **Age:**
- **Gender:**
- **Height:**
- **Weight:**
- **Physical Description:**

### Statistical Information
- **Power Points:**
- **Skill Points:**
- **Experience Points Earned:**
- **Hit Points:**
- **Strength**
- **Dexterity**
- **Constitution**
- **Intelligence**
- **Wisdom**
- **Charisma**

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### Defects

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### Gadgets/Items of Power/Notes

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Welcome to the ultimate d20 system superhero role-playing game. *Silver Age Sentinels* pushes the boundaries of the d20 system with exciting and innovative new rules.

Liberty
Justice
Security
Peace

Every age has its Heroes — men and women who refuse to believe that humanity has a limit for kindness and compassion. These heroes understand the power that an individual holds to change the direction of society. Through their actions, they inspire others to reach beyond their own perceived limitations and strive for greatness.

Believe. It will come true.