

THE SUPER SUPPLEMENT!



CHAMPIONS II

Edited by BRUCE HARLICK



HERO GAMES



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CHAMPIONS II

Edited

by

Bruce "The Mad Jew" Harlick

Cover and Interior Illustrations

by

Mark "The Hack" Williams

Graphics

by

Mike "The Genius" Gray

This book is dedicated to:

Aaron "I am not a CHAMPIONS guru" Allston ,

Kathy "The Store Manager" Brown, and

Andy "The Galloping Galooper" Robinson

Additional Interior Illustrations by BRANDON WALZ and MIKE GRAY

**ON THE FRONT COVER: Dave Dawson (GARGOYLE), FLARE, and GOLIATH.
ON THE BACK COVER: ROSE and THE MARKSMAN.**

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For a free catalog please write to:

HERO GAMES, 92-A 21st Ave., San Mateo, CA 94402

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INTRODUCTION

Good evening and welcome to CHAMPIONS II, the super supplement for CHAMPIONS™, the Superhero Role Playing Game. This is the book you've been waiting for — all your wishes have been granted. It's all here: The new Powers, new Skills, and articles on how to run a campaign. I've included systems for building both headquarters and vehicles. I've even thrown in a set of powered armor for your agents to wear!

This book is loosely organized into two sections: One dealing with combat related subjects, the other dealing with campaign subjects. I have tried to arrange the book so that the write-up of any new Power or Skill comes before it is used in an article.

This book presents some slightly more complicated ways of handling combat, and ways to do other things that you could not do before (such as building vehicles). The book also presents some campaign suggestions, and some nice articles on how

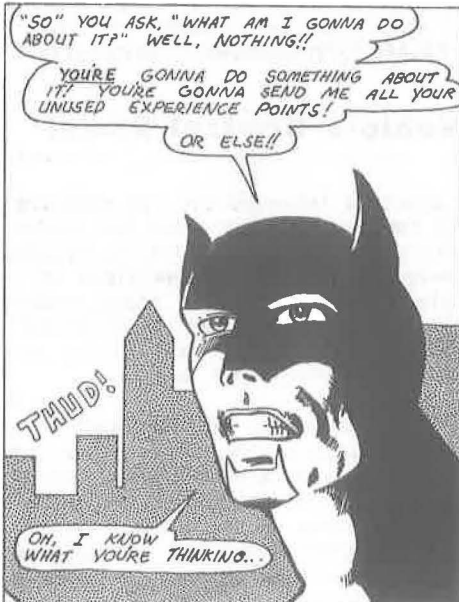
to keep your campaign consistent. These rule modifications and changes were made to give combat and campaigns more flavor.

Some of these systems and rule changes will slow combat down, but will provide more options for your players. The new Powers and Skills will also help increase variation when building characters, in combat, and in your campaign. If you are trying to run a quick game, or have lots of players, then you probably shouldn't use the options provided in this book. In fact, everything in this book should be regarded as strictly optional.

These changes were made for the more experienced players, so if you don't feel comfortable using them, then don't use them. The final say about what should be used lies with the GM. After all it's his (or her) campaign.

You are the reason that we have changed and modified the rules. Your cards and letters helped us find the weak points in our rules, and often gave us ideas for new powers and skills. To those of you who wrote us, thank you. To those of you who didn't write, but have some questions or comments on the rules, our address is listed on the bottom of the title page.

Now that I've told you about all the great stuff that is in this book, it's time for you to see for yourself. I hope you enjoy using this book as much as I enjoyed editing it. And now...bring on the bad guys. Well, a few words from FOXBAT, at the very least.



THE CENTER 8 PAGES

If you have glanced through this book before reading this page, you might be wondering "What is the use of all those silly sheets in the center of the book?" Well, now you can stop wondering. The center 8 pages of this book are designed as a pull-out section. Some of the systems in this book require extra bookwork. These sheets are provided to make that bookwork a little bit easier. Since the sheets themselves can be a little complicated, I thought that I'd provide a little explanation on how to use them. You have permission to photocopy these sheets for personal use only.

DNPC Information Sheet

This sheet is here to help you keep track of your DNPCs. After you (or the GM) have written up the DNPC, record the stats on the sheet. Fill out all the description spaces. Anytime anything unusual happens to the DNPC write it down in the Notes section. Remember, DNPCs earn experience too, just like superheroes and villains.

Character Background Sheet

This sheet is for keeping track of a character's Secret Identity, origin, and a brief record of heroes and villains met. Space is provided to record the character's address, job, friends, and personal statistics (height, weight, etc.). A place is also provided for a short record of your character's adventures. A sample entry would run like this:

New York; The DESTROYERS; Bank Robbery; we won, DESTROYERS in STRONGHOLD.

A simple entry like that will help jog your memory about past runs, and may explain why a villain is out to get you. This sheet is also useful for keeping track of your character's mental state, enemies, finances, etc.

Agent Control Sheet

This sheet is used much like the TURTLE armor control sheet, but the type of agent's stats and Skills must be recorded in the space provided. There is also a place for you to give the agents individualized abilities. Keep track of how much damage an agent has taken in the boxes provided for STUN and BODY.

Turtle Armor Control Sheet

This sheet is designed to help the GM run a squad of TURTLE armor (see the TURTLE armor article). When you roll up the agents and their armor, record their Skills and Powers in the spaces provided for each agent. The Characteristics and combat statistics that apply to all of the agents are already on the sheet.

Headquarters Control Sheet

This sheet is intended for use with the HIDEOUTS and HEADQUARTERS system. Spaces are provided for the headquarter's statistics. A place is provided on the bottom of the sheet for any agents, robots or powers the base might have. Points Available is the sum of the base's Disadvantages and the character contributions. Subtract the Total Cost of the Base from the Points Available to determine the Points Stored. Record your computer's statistics and Skills in the space provided. If your base is concealed, record this fact in the Concealment section. Any further penalties to Perception or Detective Work Rolls should be written in the places provided. And don't forget that the best way to describe a base is to map it out.

Adventure Record Sheet

This sheet is provided to help the GM keep track of the characters while they are in combat. If the players record their characters in order of DEX (high DEX first) the sheet is even more useful. The GM might also want to record his villains in order of DEX to help keep track of them.

The spaces labelled "rPD" and "rED" refer to resistant PD and ED, or that part of the character's defense that can be applied against killing attacks. The space provided for notes is useful for keeping track of things that the GM should be aware of, such as Danger Sense, Luck, Special Defenses, and Enhanced Senses.

Stronghold Guest List

This sheet is provided to help make the use of your ESCAPE FROM STRONGHOLD adventure a little easier. If your campaign is anything like ours, you have a lot of people in STRONGHOLD, with a lot of special equipment on their cells. When a villain gets sent to STRONGHOLD decide what cell he is put in. Record his (or her) name in the appropriate blank, and record any extraordinary security measures taken under the notes section. You might also want to note why the villain is here, and who sent him here. This sheet will also help you prepare and run scenarios using the ESCAPE FROM STRONGHOLD adventures.

Vehicle Control Sheet

This sheet is intended for use with the Vehicle System. The top part of this sheet has spaces for all of the vehicles statistics. A slot is listed for each mode of movement possible, regardless of how many your vehicle has. Just fill in those that apply to this particular vehicle. Space is provided for the vehicle's Disadvantages and Limitations, as well as any equipment the vehicle may have.

Next to the space for Disadvantages and Movement Limitations is a copy of the Hit Location Chart. This is provided for easy reference during combat. Next to the bottom of the Hit Location Chart is a place to record the vital stats of the driver. The hexgrid and graph paper are provided so you can draw a top and side view of the vehicle, as well as showing fields of fire.

NEW SKILLS

BUREAUCRACTICS: Character knows how to deal with bureaucrats, cut through red tape, who to talk to, how to reach them, extract information from bureaucracies. Base roll is 9 + (PRE/5) or less. Cost = 3 pts., +1 per 2 pts.

CITY KNOWLEDGE: Gives the character thorough knowledge of a city's layout, streets, meeting places, fine restaurants, shortcuts, criminal areas, etc. This skill can help during chases, and can cut down travel time within the city with a base roll of 11 or less. Cost = 2 pts. per city, +1 to roll for 1 pt.

DEMOLITIONS: The ability to use explosives. The character knows where to plant explosives for maximum effect, estimate the amount necessary to destroy structures, handle and wire explosives, defuse bombs, use shaped charges with a roll of 11 or less. Cost = 3 pts., +1 per 2 pts.

DRIVING: This is combat vehicle operation. This allows the character to add his CV to the vehicle's CV. The character may also attempt jumps, dangerous turns, pull out of skids, etc. The character may use this skill with any ground vehicle or means of transport he knows how to use (skis, for example). Base roll is 9 + (DEX/5) or less. Cost = 3 pts., +1 per 2 pts.

ESCAPE ARTIST: This gives the character the ability to contort his body so as to get out of ropes and similar bonds with a base roll of 9 + (DEX/5) or less. The character may also contort his body so that he could work on normally inaccessible locks binding him. The character must have Security Systems Skill and the tools to defeat the locks. Certain bonds would subtract from the character's roll (Wires would be a -3, for instance). This skill does not allow any mystic means of escaping bonds; the character must be able to explain how he will get out of his bonds. Cost = 3 pts., +1 per 2 pts.

FORENSICS: The character knows how to look for clues, dust for fingerprints, examine evidence, do ballistics tests, examine records, search through files, where to find information, soil tests, hair comparison tests, blood tests, etc. on a roll of 11 or less. Cost = 3 pts., +1 per 2 pts.



GADGETEERING: This skill allows the character to jury-rig controls, hotwire alien spaceships, alter his gadgets in the middle of an adventure, build world saving gadgets, etc. The base roll is 9 + (INT/5) or less for 5 pts., +1 per 2 pts. The Gadgeteering roll is modified by -1 for every 5 active pts. in the power being modified, if you're modifying something that points were paid for. The following is a list of modifiers for Gadgeteering.

Modifier	Circumstance
-1.....	per 5 active points
-1 to -3.....	alien device
-1 to -5.....	difficulty factor
-1.....	in combat
-1.....	each extra gadget
+1.....	extra phase
+2.....	extra turn
+3.....	1 minute
+4.....	10 minutes
+5.....	1 hour
+6.....	1 day

Here's what to do if you're trying to hotwire your sonar device into a sonic projector in order to nail the bad guy who takes double STUN from sonics. Assuming your sonar device was through an OAF, it cost 10 real points. You want 1 charge of sonic attack through the same OAF. For 10 real points, you would get 40 active points for Energy Blast or 8

dice. Thus you would take a -8 to your Gadgeteer roll, unless of course you took extra time. To do more damage, you could put more Limitations on the device (activation rolls, side effects), or add in another of your gadgets (-1 per each additional gadget). This skill is under the control of the GM, as far as allowing you to try various gadget modifications.

Cost = 5 pts., +1 per 2 pts.

LANGUAGES: Each character is considered to know his native language well. To learn other languages requires an expenditure of points. Consult the following chart for the cost of knowing a language.

Basic words.....	1 pt.
Simple conversation.....	2 pts.
Fluent, with an accent.....	3 pts.
Idiomatic, native accent.....	4 pts.

Some languages are more difficult to learn than others. Cantonese would require twice the point cost listed, for example.

LINGUIST: The character picks up new languages easily, at -1 to the cost. The minimum cost to learn a new language is still 1 point. Cost = 3 pts.

PARAMEDIC: The ability to stop bleeding, repair damage, keep someone alive with a roll of 9 + (INT/5) or less. When a character has taken more BODY than he has, he is dying. The character with Medic may keep him alive with a Medic roll - the number of BODY over total of the victim. To be a licensed doctor, the character must also buy Professional Skill: Medicine. Cost = 3 pts., +1 per 2 pts.

PILOT: The character knows how to fly light aircraft. Pilot skill includes the ability to fly single engine light aircraft. For an additional +1 pt. apiece, the character may have the following aircraft skills: 2 engine, multi-engine, jet aircraft, jets, military aircraft, and helicopters. For an additional +2 pts., the character may have Combat Pilot, the ability to add his CV to the CV of the aircraft. A pilot may attempt to fly an aircraft that he is unfamiliar with, taking a -3 on his Pilot Roll. Base roll is 9 + (DEX/5) or less. Cost = 3 pts., +1 per 2 pts.

PROFESSIONAL SKILLS: The character may buy more mundane skills such as Accounting, Management, Negotiator, Artist, Writer, Reporter, Broadcaster, Actor, Carpenter, Plumber, Electrician, etc. Proficiency with various sports and hobbies may also be purchased, such as Football, Golf, Baseball, Track, Soccer, Adventure Gaming, Fishing, Hiking, etc. One point in a field gives you a basic background in the field, general knowledge and familiarity. Two points means you have an 11 or less roll, and you're pretty good, enough to get a job in the field, +1 to roll per 1 pt.

SCIENCES: Each area of science that the character is skilled in will cost 1 pt. This gives the character a good background in that science. For 2 pts., the character may be considered well trained in that area of science and may roll 11 or less in that area to know or deduce things dealing with that area of science. The character must have at least 2 pts. in a science to be able to use his Inventor skill with that science. Some of the sciences are listed below.

Botany, Biochemistry, Physics, Organic Chemistry, Physical Chemistry, Metallurgy, Zoology, Pharmacology, Electrical Engineering, Mechanical Engineering, History, Psychology, Sociology, Theology, Mathematics, Topology, Ecology, Astronomy, Meteorology, Hydrology, Geology, Computer Science, Subatomic Physics, Genetics, Linguistics, Semantics, etc.

SCIENTIST: A person adept at picking up new fields of study. For 3 pts., the character is a Scientist, and may buy new sciences (after his first) at 1 pt. for having a roll in that science, and +1 per 1 pt. Cost = 3 pts.

STREETWISE: Knowledge of the seamy side of civilization. The ability to find the black market, talk to thugs, gain information, etc. with a base roll of 9 + (PRE/5) or less. Cost = 3 pts., +1 per 2 pts.

NEW POWERS

ENERGY ABSORPTION: This power enables the character to absorb the damage of an attack and transfer the energy to a specified power or characteristic. The character pays 15 pts. for 1D6 of Energy Absorption. The number rolled on the dice is the amount of BODY that the character absorbs from incoming attacks and turns into Power Points. The character specifies when the power is purchased where the Power Points absorbed go, either to a specific characteristic or a specific Power. The character may even choose to set up a ratio of Power Points between two characteristics or Powers (half the points go to END, half to STR, etc.).

Energy Absorption offers no defense against the attack; the attack is applied normally against the character's defenses after he has applied his Absorption. The character must specify whether his Energy Absorption works versus energy or physical attacks. Energy Absorption costs no END to use.

Example: TITAN buys 4D6 of Energy Absorption, which costs him 60 pts. He specifies that his Energy Absorption works versus energy attacks, and that the Power Points gained go to his STR. The very next day, OCULON hits TITAN with an energy attack that does 37 STUN and 11 BODY. TITAN rolls his dice and gets 13. Thus he absorbs 11 Power Points from the attack, and could absorb 2 more if he is hit by another attack before his next phase. The 11 Power Points become 11 STR points. TITAN will lose 1 STR each segment until he is back to normal. The attack is then applied against TITAN's defenses.

Cost = 15 pts. for 1D6 of Absorption. Minimum Cost = 15 pts. No END cost.

GADGET POINTS: This Power Modifier allows you to create a pool of Gadget Points which can be redistributed between adventures. Thus, Gadget Points act something like a Multipower, with the advantage that you can put anything into it (with the GM's permission), and the disadvantage that you can't change the point distribution during an adventure (unless you have Gadgeteering Skill and the GM's permission).

Gadget Points must always be run through some sort of a Focus, except with the GM's explicit permission. The cost for setting up a Gadget Point pool is 1 pt. for every 5 pts. in the pool. Thus, to have a 50 Gadget Point pool would cost 50 pts. for the Gadget Point pool, and 10 pts. for setting up the pool for a total of 60 pts.



The character may have one 50 point gadget, then next adventure have ten 5 point gadgets, then between adventures adjust his gadgets so he has four 10 point gadgets, a 7 point gadget and a 3 point gadget. Or he could leave some of the points unspent until he decides to use them later. The possibilities are limited only by the GM.

Cost = Pts. in Gadget Point pool + 1 pt. for every 5 pts. in Gadget Point pool. Minimum cost = 1 pt.

LIGHT ILLUSIONS: This Power produces light images. The images cannot cause any physical effects, and are totally intangible. The character may roll 1D6 for every 5 pts. in Light Illusions.

The character decides what image he wants to produce, what actions (if any) that image will perform, etc. He rolls the dice and compares the total to the chart below. If his total exceeds the INT multiple for the effect he wants, that person sees a believable image. If the total does not exceed the INT multiple for the particular person, that person sees the image, but some flaw or series of flaws in the image are apparent to him, and he knows that it is an illusion (or if he is not sophisticated enough to know about illusions, he at least knows that what he is seeing is not right).

Everyone who could see the area where the illusion is, sees the illusion. Of course, knowledge that the targets possess may enable them to realize they are seeing an illusion, even if their INT multiple was successfully exceeded. For example,

creating a successful illusion of a hero, but the bystanders seeing it know that hero is on the other side of town, so they would be inclined to suspect trickery. The chart below shows INT multiples needed to achieve various effects.

INT Multiple	Complexity
1x.....	Solid Images, stationary
2x.....	Simple movements, like an arm waving, a ball rolling etc., or multiple stationary images, 1 hex per 5 pts.
3x.....	Complex movements like walking, fighting, etc. or multiple, simple moving images
4x.....	Multiple complex moving images

The hexes in multiple images must be connecting, although connecting hexes do not necessarily have to have images in them (in other words, the connecting hexes count against your total even without images). The INT Multiple is the multiple of anybody viewing the illusion. If less than 1x INT is achieved, the image is translucent, and obviously an image.

Also, 1D6 of Light Illusions may be used simply to illuminate 1 hex, with a -1 to perception rolls for each hex out from there. If the character wishes to copy something with his illusion, he must make a INT Roll, or otherwise the copy contains imperfections which (unknown to the character) add +1x to the INT multiple needed to carry off the illusion. The illusion dice only have to be rolled at the start. A note should be made of the total, and that total will apply to any new person viewing the illusion. The illusion lasts as long as END is paid.

Cost = 5 pts. per 1D6, Minimum cost = 10 pts. Range = pts.

PRESENCE DEFENSE: This power adds to the character's ability to defend against Presence Attacks. The character gains 2 pts. of Presence Defense for every 1 pt. spent, minimum cost 5 pts. Presence Defense costs no END to use. The character subtracts his Presence Defense from the total rolled by an attacker's Presence Attack.

Example: MAGNETRON tries to scare Jimmy Dugan away with a Presence Attack. Jimmy has a 10 PRE and 10 pts. of Presence Defense. MAGNETRON rolls 18 on his Presence Attack. Jimmy subtracts his Presence Defense from the attack for a final Presence Attack of 8 (18 - 10 = 8). Jimmy sneers at MAGNETRON'S feeble attempt to intimidate the free press.

Cost = 1 pt. for 2 points of Presence Defense. Minimum Cost = 5 pts. No END cost.

REFLECTION: This Power enables the character to reflect a ranged attack back at the attacker. The character has a base chance of 18 or less for a cost of 30 pts., +1 per 3 pts. The character's chance to reflect is -1 for every 5 active pts. In the incoming attack. Each Reflection roll after the first is made at a cumulative -2 penalty (second Reflection -2, third Reflection -4, etc.). The character's DCV is 0 while he is reflecting an attack. If the attacker misses the character, the attack may not be reflected.

Once the attack has hit the character, the character rolls his adjusted Reflection Roll. If he fails, the attack is applied against his defenses as normal, and the character may make no further Reflection attempts that phase. If the character succeeds, he then rolls his normal Attack Roll against his attacker. If he hits, he rolls the damage that the attacker would have done to the character.

Example: HONEYBEE has Reflection on a 23 or less, which cost her 45 pts. While fighting the GUARDIANS, FLARE hits HONEYBEE with a 10D6 Energy Blast. HONEYBEE had reserved her action, and attempts to Reflect FLARE'S attack back. HONEYBEE needs a 13 (23 - 10) or less to Reflect the attack. HONEYBEE now attempts to hit FLARE. HONEYBEE is successful, and FLARE takes the damage from her own attack. On that same segment, THE MARKSMAN hits HONEYBEE with a 12D6 Energy Blast. HONEYBEE tries to reflect it. This time she needs a 9 or less (23 - 12 - 2). She misses her roll, and can make no further Reflection attempts.

Cost = 30 pts. for base 18 or less Reflection, +1 per 3 pts. Minimum Cost = 30 pts.

NEW CHARACTER DISADVANTAGES

ACCIDENTAL CHANGE: A character with this disadvantage will accidentally change into his superhero identity. The character defines the circumstances under which he changes, and how often under those circumstances he will change. The following charts show the points received for Accidental Change.

Circumstances	Pt. Bonus
Uncommon circumstance.....	0 pts.
Common Circumstances.....	+5 pts.
Very Common Circumstances.....	+10 pts.

Chance to Change	Pt. Bonus
8 or less.....	5 pts.
11 or less.....	10 pts.
14 or less.....	15 pts.

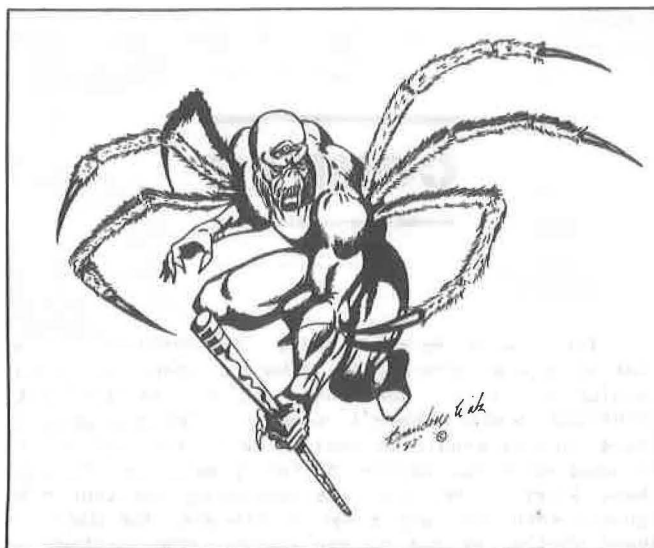
The GM decides whether a circumstance is Uncommon, Common, or Very Common.

Every phase that a character is in a circumstance where he would change, he should roll his chance to Accidental Change. Once he changes, the character may not change back until the circumstance causing his change has altered. This change is involuntary; if the character wants to be able to change voluntarily, he must buy Instant Change.

DEPENDENCE: A character with this Disadvantage must have a certain substance or item or he will die. The character may need water every hour, or a serum every day, to stay alive.

When a character is dependent on a substance, determine how often the character will encounter the substance. Then determine the effects the character suffers by being without that substance, and how long the character can be without it before taking damage.

Dependent Substance is	Pt. Bonus
Very Common.....	5 pts.
Common.....	10 pts.
Uncommon.....	15 pts.



Effect	Pt. Bonus
1D6 damage per phase.....	0 pts.
2D6 damage per phase.....	+5 pts.
3D6 damage per phase.....	+10 pts.

Time Before Taking Damage	Pt. Bonus
1 Turn (1 Minute noncombat)....	+10 pts.
1 Hour.....	+5 pts.
1 Day.....	0 pts.

The damage is taken exactly as for Susceptibility. Note that 1 Turn in CHAMPIONS is often equivalent to a minute in real time, allowing for all soliloquies, pauses, movements, etc.

The minimum bonus would be Very Common Substance, 1/day, 1D6 damage, for a total of 5 pts. The maximum bonus would be 1/minute, Uncommon substance, and 3D6 damage for 35 pts. An example of Dependence:

Example: AQUABOY takes a Dependence, that he can only stay out of water for one hour, or else he dies. Water is a Very Common Substance (5 pts.), 1 hour is (+5 pts.), and AQUABOY will take 2D6 damage each phase after his 1 hour time is up (+5 pts.), for a total of 15 pts.

VULNERABILITY: A character may take a Vulnerability to Mind Control, Mind Scan, Mental Illusions, or Telepathy. A character who takes 1 1/2x effect from Mind Control would multiply the total of the attacker's Mind Control roll by 1 1/2, and then apply the new total against his EGO to see how many levels of control were achieved. A character might also take a Vulnerability against Presence Attacks.

Example: MICROWAVE takes 2x effect from Mental Illusions (he's gullible). The CONTROLLER throws 8D6 Mental Illusion at MICROWAVE, for a total of 28 on the dice. Since MICROWAVE takes 2x effect, he doubles the 28 to 56 and compares that against his INT.

COMBAT

There were several parts of CHAMPIONS combat that were kept simple, in order to speed up combat resolution. Well, now that you're familiar with CHAMPIONS combat, here's some new systems to use. These methods should be considered as alternatives to be used when you desire better simulation. Most of these alternatives are time consuming and should be ignored when you have a lot of players. The decision about whether or not to use these combat systems is totally up to the GM.

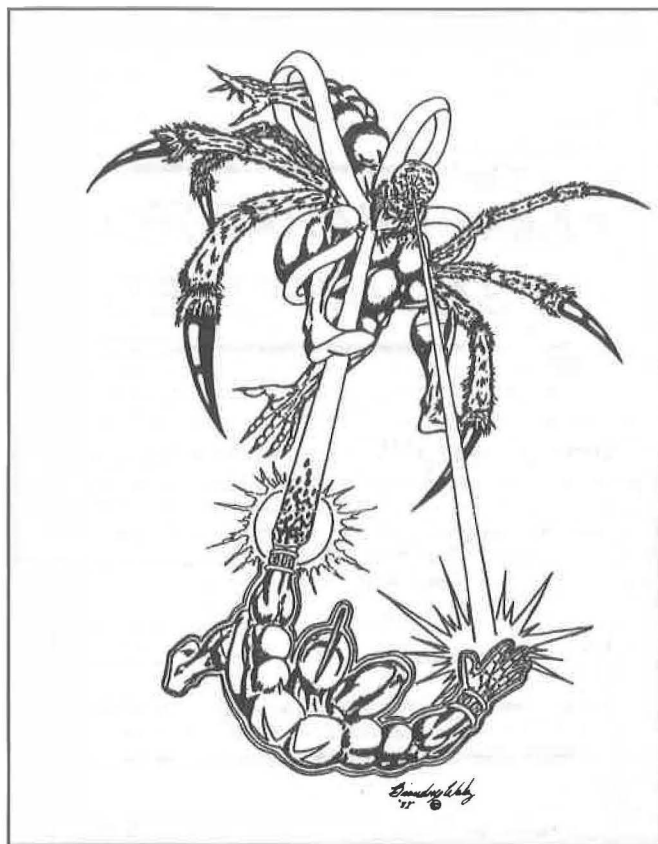
VELOCITY MODIFIERS

Characters have a Defensive Combat Value because they are moving unpredictably. Ordinary objects have not, up till now, not been given a DCV due to movement, only a modifier for size. The following chart shows the base DCV given to an object based on the amount of inches it moves per segment. Characters flying or otherwise moving "noncombat" may take their DCV from the chart, instead of (as in CHAMPIONS) having DCV 0. However, their OCV remains 0.

Inches/Segment	DCV
1-3	1
4-5	2
6-7	3
8-10	4
11-15	5
16-20	6
21-30	7
31-40	8
41-60	9
61-80	10
81-120	11
121-160	12
161-240	13
241-320	14
321-480	15

This chart is also applied to characters who are leaping. Leaping characters are in uncontrolled flight, so they take their DCV from the above chart.

Example: A baseball is pitched at 90 mph. Consulting the Segmented Movement Chart in CHAMPIONS, that's about 270" per turn, or 22" per segment. Consulting the chart above, the DCV of the baseball due to velocity would be 7. Of course, the baseball also gets size modifiers to its DCV. Since the baseball is about 1/16 the size of the normal object, the DCV bonus is +9. So the fastball has a total



DCV of 16. Of course, the batter is prepared, knows about where the ball is going to hit, and has several levels in batting.....

LEAPING

Characters making mighty leaps will take more than one phase to complete their leap. Any character making a leap should determine a target hex and make an Attack Roll, just as for an Area Effect attack (as per revised CHAMPIONS). Note that characters may not end up exactly where they intended, if they blow their Attack Roll. Long leaps take time according to the following chart.

Distance	Segments
1-3"	1
4-10"	2
11-23"	3
24-40"	4
41-63"	5
64-90"	6
91-123"	7
124-160"	8
161-203"	9
204-250"	10
251-302"	11
303-360"	12

The leaping character divides the distance he is leaping by the number of segments it will take him to complete his leap. This will give you the distance the character is moving per segment. Referring that number to the Velocity Modifiers chart will give you the character's DCV.

Example: GROND leaps 36". It will take him 4 segments to complete his leap (using the Leaping Chart). His velocity is $(36''/4) = 9''$ per segment. Referring to the Velocity Modifiers Chart, GROND will have a base DCV of 4 while he is leaping. GROND's levels and DEX do not affect this DCV, since GROND is in uncontrolled flight. However, GROND has 1 level of Growth, so his DCV is -1, for a DCV of 3.

The Leaping Chart can also be used to determine how long thrown objects take to reach their destination. This applies to Balanced, Aerodynamic objects only, since the other objects tend to fly in flat trajectories. Any leap requires half the forward distance in height, since leaping is in an arc. Thus, in a 2" high corridor, a character could only leap 4".

The effect of these new rules for Leaping is to make Move Throughs and Move Bys with leaps more difficult. A character may buy levels in Leaping for 3 pts. These levels could be applied to his range modifier, his OCV, or his DCV.

THE FASTBALL SPECIAL

This is a combination maneuver where one character hurls his partner (the "Fastball") at a target, thus enabling the partner to do a Move Through or a Move By on the target. This is useful, especially if there's no other way for the partner to get to the target.

The thrower uses the Unbalanced Object column of the Throwing Chart in CHAMPIONS. This will tell him how far he can throw his partner. The thrower chooses a target hex, and throws the "Fastball". Use the system in revised CHAMPIONS for Area Effect Attacks to see if he hits his target hex. The Range Modifiers are -1/2" for a Move Through, -1/1" for a Move By (don't apply the x1/2 Range Modifier called for under Area Effect Attacks).

Assuming that the "Fastball" hits the correct hex, the "Fastball" then makes his Attack Roll with the normal Move Through modifiers based on his velocity. If the "Fastball" was thrown with the correct Range Modifier, then he may elect to perform either a Move Through or a Move By.

If the "Fastball" misses, he takes damage as if he were Knocked Back (1D6 for each 1" velocity), unless he makes a DEX Roll (or Acrobatics Roll, whichever is higher) at -1/5" velocity, in which case he only takes half damage.

Example: GOLIATH throws CHAMPION at DURAK, who is 16" away. GOLIATH has enough STR (checking the Throwing Chart) to give CHAMPION a velocity of 20". CHAMPION will be doing a Move Through, so the Range Modifier is -1/2". GOLIATH takes a -7 on his chance to hit due to range. GOLIATH makes his Attack Roll anyway, and succeeds in putting CHAMPION in DURAK's hex. CHAMPION now rolls his Attack Roll for his Move Through, taking a -4 on his chance to hit due to range.

MISSING YOUR TARGET

When someone misses with a blow or with a ranged attack, the attack does not disappear. Roll 1D6 and check the following chart to see which direction a ranged attack goes when it misses.

1D6 Roll	Direction
1.....	Left
2.....	Up
3,4.....	Middle
5.....	Down
6.....	Right

"Left" means that the attack missed to the left of the target hex, as viewed by the attacker. "Up" means the attack missed somewhere above the target hex. "Middle" means the target dodged within his hex, and the attack ends up somewhere directly behind the target. "Down" means the attack impacted in the hex in front of the target, and "Right" means the attack missed somewhere to the right of the target hex.

If there's a potential target in the area, make an Attack Roll with an OCV of 0. The target has their normal DCV if they see the attack coming, half DCV if they're surprised while in combat, and DCV 0 if the target is not in combat and is totally surprised.

This system is also applicable when a character misses in hand-to-hand combat if his target is adjacent to a wall or other object (including another person).

Remember, if the attack misses everything, it'll still hit the wall and cause damage. Characters can cleverly maneuver in front of people or objects they don't like, so in case their opponent misses, something they don't like will get hit.

EGO COMBAT

This section presents several new systems for Ego Combat. These systems are more complicated, but add much more flavor to Ego Combat. The GM should be quite familiar with these rules before using them since they are more complex. Don't hesitate to drop these rules when fast play is necessary.

Any character using an Ego Power (Ego Attack, Mind Control, Mind Scan, Mental Illusions, Telepathy) acts in order of his EGO during his phase instead of his DEX. Thus, a character with DEX 20 and EGO 23 would act at DEX 20 when he's punching someone, or performing any normal action. However, when this character uses his Telepathy, he would act at 23, since that is his EGO.

Example: STAR KNIGHT has DEX 18 and EGO 14. When STAR KNIGHT uses his photon sword, he acts at DEX 18. When STAR KNIGHT uses his Mind Control, he acts at DEX 14, since his EGO is 14.

Ego Defense: Ego Defense costs END to use for this subsystem. This means that you have to declare

whether or not your Ego Defense is on, and it is a zero phase action to turn on your Ego Defense (see revised CHAMPIONS). Of course, you can always buy your Ego Defense to 0 END Cost, Always On. But this means you'll have problems when you want someone to contact you telepathically.

A character may Push his Ego Defense, for a cost of 1 END per 1 extra point of Ego Defense, up to 10 pts. This can come in handy when you know someone is trying to control your mind.

Force Field may also be apportioned to Ego Defense as well as PD and ED. The distribution of defense is decided when the Force Field Power is purchased, and may not thereafter be changed.

Combat Maneuvers: There are certain special Combat Maneuvers that may be used by characters engaged in Ego Combat. These maneuvers may only be used by a person with an Ego Power versus another person with the same Ego Power (i.e., Mind Control vs. Mind Control, but not Telepathy vs. Mind Control). The maneuvers are:

Maneuver	OECV	DECV	Effect
Mind Block	0	0	Stops the attacking Ego Power
Ego Evade	0	+3	---
Mindbar	-1	-3	Stops target from using that Ego Power

OECV = Offensive Ego Combat Value
DECV = Defensive Ego Combat Value

Mind Block: When successfully performed, a Mind Block prevents the attacker's power from affecting the defender. Mind Block is only usable when the defender has the same power as the attacker. Thus, when the defender has Ego Attack, he may attempt to Mind Block incoming Ego Attacks. However, the defender may not use his Ego Attack power to Mind Block any other mental power (such as Mind Control, Telepathy, etc.).

Ego Evade: An Ego Evade adds 3 to the defender's DECV. An Ego Evade may only be used when the defender has the same mental power that is being used to attack him. A defender whose only mental power is Mind Scan could do an Ego Evade against an attacker's Mind Scan, but could not perform an Ego Evade against Telepathy.

Mindbar: When successfully performed, a Mindbar prevents the target from using that particular mental power on anyone. This maneuver is the mental equivalent of a Grab maneuver, but the attacker may "grab" more than one power at a time. The attacker may only "grab" powers that he himself possesses. The attacker may choose to leave some of the defender's powers free. The attacker may only Mindbar one person at a time.

A Mindbar may be broken if the defender rolls more BODY on one of his mental powers than the attacker rolls on his similar mental power. Breaking out of a Mindbar takes a full phase.



THE GOODMAN SCHOOL of Cost Effectiveness

Are your characters lumbering 300 point monsters that can't punch their way out of a wet paper deathtrap? Do you find your characters gasping for END after a few short phases? Has your character been nicknamed 'Sleeper' by his comrades? Are your character's Disadvantages weighing him down? In short, is your character inefficient?

The Goodman School of Cost Effectiveness can help you! We'll trim those excess points from your character and make him a lean, mean, fighting machine. You'll be able to drop some of those pesky Hunteds or that nagging Susceptibility that's been keeping you awake at night. Think of how energetic you'll be with the weight of that Psychological Limitation removed from your mind! And all this is

yours for a low, low 5 Power Points or half of what you save (whichever is greater). Just send those Power Points to Steve Goodman at the Goodman School of Cost Effectiveness (located in downtown Metro-polis). Don't delay! The points you save could mean your life!

As your characters have probably found out by now, having too many Disadvantages can take a lot of the fun out of your character. Too many Disadvantages will destroy the conception you've built up for your character, and hamper his activities too much. The point of diminishing returns is reached between 270 and 300 points. After that, assuming the GM is handling the Disadvantages with proper vindictiveness, your character gets weaker instead of stronger.

Scattered throughout these pages you'll find character building techniques that should help your character do more while costing less. Of course, the primary consideration when building your character should still be character conception. If you make your character totally cost effective, designed to exploit weaknesses in the game system and the GM's style of play, you're doing something wrong.

Example: MIND MAID has the following mental powers: Ego Attack, Mind Scan, Mind Control, and Telepathy. She places a Mindbar on a villain called the CONTROLLER. The CONTROLLER has Ego Attack, Mind Scan, Mental Illusions, and Telepathy. The CONTROLLER can only use his Mental Illusions, since the other powers are all under Mindbar. MIND MAID cannot Mindbar Mental Illusions because she does not possess that power.

The CONTROLLER attempts to break out of the Mindbar. He picks one of his powers for his first attempt at breaking out, and he picks his Telepathy. The CONTROLLER has 12D6 of Telepathy. He rolls his 12D6 and counts the BODY (yes, I know Telepathy doesn't do BODY damage; count the BODY anyway), for a total of 12. MIND MAID rolls her Telepathy (she only has 10D6) and gets 11 BODY. The CONTROLLER has broken the Mindbar, and now may use any of his mental powers.

MIND CONTROL: Mind Control does not imply telepathic communication with the target. Any commands given to a Mind Controlled target must be heard and understood by the target. If the target doesn't hear or understand the command, he'll continue doing whatever he wants. Note that Telepathy can be used in conjunction with Mind Control to mentally instruct a target, thus allowing Mind Control to work in very noisy situations. The character may make one Ego Attack Roll for his combined Telepathy/Mind Control attack, paying the END for both attacks. Of course, if he misses, he still spends the END for both attacks. Instructions to a target have to get at least 1x INT multiple on the Telepathy chart to be understood.

In noisy combat situations, the GM may require the target to make a Perception Roll to hear the instructions. The longer the instructions, the more difficult it becomes to hear them correctly under noisy conditions. If the command is "Stop!", it's fairly easy to hear that under most conditions. If the target blows their Perception Roll, an interesting alternative is to only tell them part of the instructions.

Subsequent orders given to the target do not require a new Attack Roll or a new Mind Control Roll, as long as the orders are -1 level or less of the initial order.

Example: MIND MAID uses her Mind Control on RAY. She makes her roll, and gets 4x RAY's EGO. Her first order can be something that RAY is violently opposed to doing. Any subsequent orders MIND MAID gives RAY may be something that he is opposed to doing (3x EGO on the chart), and MIND MAID will not have to reroll her Attack Roll or her Mind Control Roll. However, she will have to continue paying END on her Mind Control. If MIND MAID wishes to give RAY another 4x EGO command, then she must reroll her Attack Roll and her Mind Control Roll. If she stops paying END for any reason (such as going unconscious), the Mind Control is broken.

The target of a successful Mind Control attack will lose 1 full phase if the Mind Control Roll

reaches the exact multiple of the command. If the multiple exceeds the requirement of the command by +1 level, then the target loses a half phase. If the multiple exceeds the command requirement by +2 levels, then the target loses no time whatsoever.

Example: MIND MAID attempts to Mind Control ARMADILLO, telling him to stop attacking. The GM determines that this command requires a 3x EGO multiple. MIND MAID makes her Mind Control roll, and gets 3x ARMADILLO's EGO. Because MIND MAID got exactly the multiple she needed, ARMADILLO will lose his next action phase receiving and understanding his instructions. If MIND MAID had rolled 4x ARMADILLO's EGO, he would only lose a half phase. And if MIND MAID had rolled 5x, ARMADILLO would lose no time at all.

Mind Control can be compared to Entangle for long term effects. Count the number of BODY rolled on the dice (yes, I know Mind Control doesn't do BODY damage; bear with me and count the BODY anyway). Half of that number will be the DEF, and half will be the BODY of the Mind Control. The target may now attempt to "chip away" at the Mind Control using his EGO as STR, i.e., rolling 1D6 for every 5 EGO, counting the BODY and applying it against the Mind Control. This costs END (1 END per 5 EGO), and your EGO may be pushed.

Psychological Limitations that negate the Mind Control will add 1D6, 2D6 if they cause Irrational actions, and 3D6 if they cause total collapse. If the Psychological Limitation enhances the Mind Control, then subtract 1D6, 2D6, or 3D6 from the amount of dice rolled. The amount of BODY done after the DEF is subtracted accumulates, and eventually the character can break free.

Example: MIND MAID puts SUNBURST under Mind Control, rolling 12 BODY on her 12D6. The Mind Control has DEF 6 and 6 BODY. SUNBURST has an EGO of 15, so he gets to roll 3D6 and count the BODY. He rolls 3 BODY, and so does not affect the Mind Control, since 3 is less than the 6 DEF.

MIND MAID later asks SUNBURST to save someone's life, which is against one of SUNBURST's Psychological Limitations causing Irrational actions (OK, so I made up a Psychological Limitation to illustrate a point. So sue me). SUNBURST decides to try again to break out, since he now gets to roll 5D6, 7D6 if he pushes his EGO. SUNBURST does push his EGO, and rolls 8 BODY on his dice, reducing the amount of BODY left in the Mind Control to 4. If SUNBURST can do 4 more BODY to the Mind Control, he'll be free of its effects, and MIND MAID will have to attack him again.

MIND SCAN: Mind Scan may be used to determine the number of minds in an area, and what type of Intelligence they possess. The number of minds in an area may be determined with a normal Mind Scan Attack Roll (using the modifiers for number of minds in an area). Determine what DECV you could have hit with your roll, and you have detected all minds with that DECV or less in the area.

The type of minds scanned may be determined by rolling 1D6 for every 5 pts. in Mind Scan and consulting the following chart. Compare the INT of each mind to the dice total, and the chart will show how much information you have about each mind. If you fail to get 1x INT, you learn nothing about the mind in question.

Mind Scan total is greater than	Effect
1x target's INT.....	Vague indication of the mental power of the target.
2x target's INT.....	Type of creature being scanned.
3x target's INT.....	Know INT and EGO of the target.

TELEPATHY: Telepathy is universal, but alien creatures with strange mental processes may require +1 or +2 levels on the Telepathy chart in order to communicate with them.

MENTAL ILLUSIONS: Some additions to the Illusion chart: 2x INT means that the target thinks an object is real. 3x INT means that the target's entire world view may be changed, such as making him think that he's floating in a gray, formless mist. This could also be used to alter the character's sense of balance, direction, weight, etc. 4x INT enables the attacker to make subtle changes in how the target perceives the world, i.e., making his friend look like his enemy, reversing directions, changing the words he reads, etc.

Mental illusions may be treated as an Entangle for long term effects, just like Mind Control. See Mind Control for details.

New Combat Maneuvers

DIVING FOR COVER: A Combat Maneuver used to get out of the way of explosions and area effect attacks. The character chooses a hex to dive to, and attempts to make a DEX roll at -1/1". If the roll is made, the character is in that hex when the attack goes off. If the roll is not made, the character is considered in the air in his starting hex. Diving for cover may also be used to protect someone from an attack, by jumping in the way of the attack. No other action may be made when you are jumping in the way of an attack (no Missile Deflection, no Martial Throw, etc.).

PULLING YOUR PUNCH: This combat maneuver allows a character to do less BODY damage to his target. This is particularly useful when you're trying to take out a normal or an agent without hurting them. Pulling your punch does half the BODY that the attack would normally do, and the knockback is calculated on that amount of BODY. The maneuver takes a -1 OCV for every 3D6 damage done with your punch. Thus, when you do a 10D6 attack, you'll take a -3 OCV modifier.

If the attacker makes his Attack Roll exactly, then he does full BODY to his target.

Example: DOVE files up to punch an agent with a Move By. DOVE's OCV (with the Move By modifiers) is 9. DOVE decides to do 9D6 damage to the agent, so DOVE will take a -3 on his OCV, for a final OCV of 6. The agent has a DCV of 4, so DOVE needs a 13 or less to hit the agent. DOVE rolls a 13, so he has hit the agent and done the full amount of BODY, since he rolled exactly what he needed to hit. If DOVE had rolled a 12 or less, he would only have done half the normal BODY to the agent.

ROLLING WITH THE PUNCH: This Combat Maneuver allows the character to take less damage from a punch or from a hand-to-hand killing attack. This maneuver is unique in that it may be performed after your opponent's attack has succeeded. A Block or a Dodge Maneuver may not be performed after your opponent has successfully hit you.

To roll with a punch, the character must make an Attack Roll with a -2 OCV against the attacker's OCV (not DCV). If successful, the character takes only half the STUN and BODY that would normally be done. The attacker rolls -1D6 less for knockback. The character also takes a -2 DCV for rolling with a punch.

COORDINATING ATTACKS: Two or more characters may coordinate their attacks and strike simultaneously on one target. Both characters must roll an 8 or less (plus any levels they care to add) to coordinate their attacks. Coordinating your attack is a half phase action. If a character fails his roll, his attack is rolled normally. If both characters successfully make their roll, their attacks are rolled normally. Any STUN that gets through to the target is added together from both attacks for the purpose of determining if the target is Stunned. Knockback is calculated normally, then added together.

Example: FLARE and MARKSMAN decide to coordinate their attack on GROND. They are attacking from the same side. They both successfully make their Coordination Roll (they're real good at rolling dice). FLARE then successfully makes her Attack Roll, rolling 43 STUN and 12 BODY for damage. MARKSMAN makes his Attack Roll, rolling 44 STUN and 13 BODY Armor Piercing. GROND's ED is 30, so he would take 13 STUN from FLARE's attack and 29 STUN from MARKSMAN's attack. Normally, neither attack would Stun GROND, since he has a CON of 40. However, with a Coordinated attack, the STUN that gets through is added together for the purpose of Stunning GROND. As it happens, 13 + 29 = 42 STUN, so GROND is Stunned.

FLARE rolled 3" of Knockback, and MARKSMAN rolled 5" of Knockback, so GROND is Knocked back 8". If FLARE and MARKSMAN had attacked from opposite sides, GROND would have taken twice the damage from the smallest Knockback (2 x 3 = 6D6), and been Knocked back 5" - 3" = 2" away from MARKSMAN, the source of the largest Knockback.

MULTIPLE MOVE-BYS: A character may perform more than one Move-By in a phase, on one target or on multiple targets. The character must be able to move adjacent to each target. A multiple Move-By takes a cumulative -2 OCV for each attack the character is making that turn. Thus, when a character decides to do a multiple Move-By on 4 agents, he would take a -8 OCV when attacking each agent. Once the attacker misses one of his Move-Bys, he gets no chance to hit with any of his subsequent Move-Bys. The character uses END for STR for each target, plus the END for his movement.

In the case of multiple attacks upon one target (i.e., running in a circle around someone and hitting them repeatedly), the character can only make an attack each time he returns to the first hex he attacked from. Thus, running in a tight circle around a character, the attacker would have to travel through 5 hexes before he returned to his original hex. The attacker could only attack the target each time he came back to the original hex.

New Combat Maneuvers Chart

Combat Maneuver	OCV	DCV	Damage
Diving for Cover	+0	+0	---
Pulling a Punch	-1/3D6	+0	x1 STUN, x1/2 BODY
Rolling with the Punch*	-2	-2	---
Coordinating Attacks**	+0	+0	---
Multiple Move By***	-2/target	-2	x1/2 + (Velocity/5)

* Take only 1/2 damage from the punch, Attacker rolls -1D6 for Knockback.
 ** Requires an 8 or less roll by each character, add the STUN that gets through the target's defenses to check if the target is Stunned.
 *** Miss any target, lose subsequent attacks.

REMEMBER: Goodman Says



"3 and 8 are very cost effective numbers"

Since figured characteristics gain the benefit of round-offs, there are certain numbers that are more cost effective than others. There are several characteristics that, to be cost effective, should end in the wonder numbers---3 and 8.

Constitution should usually end in 3 or 8, since there are two figured characteristics (ED and REC) based on CON/5. Therefore, a CON of 18, 23, or 28 is particularly efficient, unless you want the extra STUN and END.

An INT of 13 is a good investment, since for 3 pts you get a +1 to all INT based skills, as well as a +1 to your Perception Rolls and INT Rolls. Otherwise, the only reason to have INT values that don't end in 3 or 8 is because of Telepathy and Mental Illusions.

When buying EGO, consider the wonder numbers because they'll help your EGO Roll. However, EGO Combat Value is based on EGO/3, so this leads to different break points. An EGO of 18 is fairly cost effective for those characters specializing in Ego Powers (Ego Attack, Mind Control, etc.).

Strength is the exception. It's probably best to buy a STR ending in 0 or 5, since you'll avoid having to throw half dice. However, don't neglect STR's contribution to STUN and REC. When you're dealing with characters at the low end of the STR scale (10 to 20), STR 13 and STR 18 are very cost effective, especially when you're using Martial Arts.

WEIGHT CHART

This chart presents the approximate weights of common objects. Each item has its mass, resistant defense, BODY and DCV Modifier listed below. To find the true size of an item, reference the DCV modifier to the Vehicle Size Chart in the Vehicle rules. That chart lists an approximate real size for the item in hexes.

Some items are listed in weight per hex. A 1st CHAMPIONS hex is 1^{1/2} tall (2 meters). A CHAMPIONS hex is approximately 3.5 square meters in area and 7 cubic meters in volume. Buildings are 1 1/2nd to 2nd tall per floor. Thus, using the chart below a skyscraper that was 50 meters by 50 meters (25 x 25 hexes) would weigh 3,125 tons per floor. Similar calculations will allow the GM to figure out the weight and size of most items in an adventure.

Object	Mass	DEF	BODY	DCV
Small car.....	1.5 t	3	9	-3
Midsize car.....	2 t	3	9	-4
Luxury car/station wagon.....	2.5 t	3	9	-5
Limousine.....	3 t	4	9	-5
Armored Limousine.....	5 t	9	12	-5
Light pickup truck.....	2 t	4	9	-4
Heavy pickup truck.....	2.5 t	5	9	-5
Van.....	2 t	3	9	-5
Panel truck.....	3 t	4	10	-6
Large Panel truck.....	3.5 t	4	10	-6
Semi (unloaded).....	3.5 t	4	10	-8
Semi (loaded).....	10 t	4	10	-8
Tractor.....	2 t	5	9	-4
Small bulldozer.....	3 t	5	10	-4
Large bulldozer.....	6 t	5	11	-5
Crane.....	12.5 t	4	12	-6
Bus (empty).....	3 t	3	10	-7
Bus (full).....	7 t	3	10	-7
Cable car.....	2.5 t	3	9	-5
Small RV.....	2 t	3	9	-5
Large RV.....	3.5 t	3	10	-6
Small trailer (Auto pulled).....	800 kg	3	8	-2
Large trailer (House trailer).....	3 t	3	10	-11
Snowmobile.....	150 kg	3	5	-1
Motor boat.....	750 kg	3	8	-4
Sail boat.....	500 kg	3	9	-6
Large motor boat.....	1.5 t	4	10	-5
Small yacht.....	4 t	4	12	-6
Large yacht.....	20 t	4	14	-10
Small trawler.....	250 t	5	16	-17
Large trawler.....	750 t	5	19	-19
Cutter.....	1 kt	6	20	-20
Destroyer.....	3 kt	7	22	-23
Cruiser.....	10 kt	13	24	-25
Battleship.....	45 kt	21	26	-31
Aircraft carrier.....	80 kt	10	27	-32
Small submarine.....	1.5 kt	9	21	-21
Large submarine.....	7.5 kt	11	23	-25
Oil tanker (unloaded).....	71 kt	7	26	-33
Oil tanker (loaded).....	192 kt	7	26	-33
Small freighter (unloaded).....	12 kt	7	24	-28
Small freighter (loaded).....	27 kt	7	24	-28
Large freighter (unloaded).....	15 kt	7	25	-33

Object	Mass	DEF	BODY	DCV
Large freighter (loaded).....	100 kt	7	25	-33
Small drilling rig.....	1 kt	8	20	-17
Large drilling rig.....	20 kt	8	25	-25
Light plane (Cessna Skylane)....	800 kg	3	8	-8
Two engine plane (Beach Baron)....	2 t	3	10	-9
Large two engine plane.....	25 t	4	13	-12
Small jet (Learjet Century III)....	6 t	3	11	-10
Small passenger jet (737).....	28 t	3	13	-14
Large passenger jet (747).....	167 t	4	15	-18
Small cargo plane (C-130).....	34 t	3	13	-14
Large cargo plane (C-141).....	110 t	4	15	-18
Gigantic cargo plane (C-5A).....	250 t	4	16	-19
Helicopter (Jet Ranger III).....	660 kg	3	7	-6
Cargo copter (CH-47).....	9.5 t	4	11	-9
Small fighter (F-5).....	4 t	5	10	-9
Large fighter (F-15).....	17 t	5	12	-11
Small bomber (FB-111).....	21 t	5	13	-11
Large bomber (B-52).....	124 t	5	16	-15
APC.....	15 t	10	12	-6
Light tank.....	35 t	14	13	-6
Heavy tank.....	60 t	19	14	-7
Small rocket.....	22 t	3	12	-7
Boosters.....	587 t	4	19	-14
Large rocket.....	1.9 kt	4	26	-19
Space shuttle.....	100 t	6	15	-16
Small satellite.....	1 t	2	8	+2
Large satellite.....	3 t	3	10	-1
Train engine.....	100 t	8	17	-10
Box car (unloaded).....	20 t	6	14	-10
Box car (loaded).....	70 t	6	14	-10
Passenger car (unloaded).....	25 t	4	15	+10
Passenger car (loaded).....	30 t	4	15	-10
Small hovercraft.....	15 t	4	12	-7
Large hovercraft.....	50 t	4	14	-9
Small graysled.....	2 t	4	9	-4
Large graysled.....	6 t	4	11	-6
Small alien spacecraft.....	10 t	5	11	-4
Medium alien spacecraft.....	200 t	8	16	-12
Large alien spacecraft.....	4 kt	11	20	-21
Gigantic alien spacecraft.....	80 kt	14	24	-30
Small motorcycle.....	50 kg	4	4	+1
Large motorcycle.....	100 kg	4	5	0
Bicycle.....	10 kg	3	2	+1
Skateboard.....	1 kg	2	1	+6
I beam (Per 2 meter length)....	200 kg	9	8	+3
Telephone pole.....	300 kg	5	8	+2
Manhole cover.....	30 kg	9	5	+1
Mailbox.....	40 kg	4	5	-1
Fire hydrant.....	30 kg	7	4	+3
Dumpster.....	300 kg	4	5	-2
Concrete (per hex).....	16 t	6	14	
Concrete Building (per hex).....	5 t	7	12	
Wood Building (per hex).....	3 t	4	11	
Heavy Machinery (per hex).....	6.4 t	8	13	
Water (per hex).....	7 t			
Dirt (per hex).....	8 t			
Small boulder (1/2 meter).....	200 kg	5	8	6
Large boulder (1 hex).....	16 t	5	14	-2
Small bridge (2 lane, overpass)...	1 kt	8	22	-17
Large bridge.....	100 kt	9	27	-30
Roadway (.5 m thick, per hex)....	4 t	5	12	
Forklift.....	600 kg	7	9	-2
Garbage truck.....	3 t	5	10	-6
Subway car.....	15 t	5	14	-9
ICBM.....	200 t	3	16	-12
Small tree (10 meters tall)....	2.5 t	4	11	-5
Medium tree (20 meters tall)....	20 t	4	14	-9
Large tree (40 meters tall)....	150 t	5	17	-13
Giant tree (80 meters tall)....	1.3 kt	5	20	-17

kg = Kilogram t = Ton kt = Kiloton

LIVING IN A DANGEROUS WORLD

Characters in CHAMPIONS take damage from the most unusual circumstances. They get hit by cars, shocked by high voltage lines and dumped in vats of acid. Unfortunately for most GMs many of these attacks are not bought on points. They're just a product of a tough environment. In order to help weary GMs, I've come up with some handy charts of circumstances and the amount of damage they might cause.

Wheel Spinning, Car Smashing Action!

VEHICLE IMPACT

During his daring escape an unscrupulous villain might be tempted to use his getaway car as a weapon. Use the following charts to find out how much damage the car will do. The charts can also be used to find the damage caused by other large, fast moving objects (airplanes, trains, space shuttles, etc.) that hit unsuspecting characters.

Two different factors affect the damage a moving object will do: the object's velocity and mass. Therefore, using the damage charts is a two step process.

First, find the vehicle's velocity on Chart 1. Velocity is listed on the left hand side of the Chart in MPH, KPH, and Inches per Segment. Close examination will show that these numbers are slightly different from the Segmented Movement Chart in CHAMPIONS. The chart in CHAMPIONS is slightly off; this one is correct. Refer over to the base damage listed on the right hand side of the chart.

Second, find the vehicle's mass on Chart 2. Mass is listed on the left hand side of the chart. Refer over to the damage modifier on the right hand side of the chart. Add the damage modifier to the base damage to find the total damage that the vehicle impact will do.

These charts are designed to calculate damage from large objects hitting a character over a broad area. The damage is considered to be normal damage. If the GM is in bad temper and says that because the car has a long spike on the front end the impact will do a killing attack, divide the number of damage dice by 3 and call it a killing attack.

A character can attempt to brace and use his great strength to stop an oncoming vehicle. The character rolls 1D6 for every 5 pts. of his STR. If the character generated more BODY than the vehicle impact did, the vehicle stops and the character takes no damage. The vehicle may take damage from being caught if it is fragile. If the vehicle does more

BODY than the character generated with his STR than the character has been overwhelmed by the impact and takes the full damage.

CHART 1: Base Damage from Vehicle Velocity

MPH	KPH	Inches per Segment	Damage
2	4	1/2"	1D6
3	5	3/4"	2D6
5	7	1"	3D6
7	11	1 1/2"	4D6
9	14	2"	5D6
14	22	3"	6D6
18	29	4"	7D6
27	43	6"	8D6
36	58	8"	9D6
54	86	12"	10D6
72	115	16"	11D6
108	173	24"	12D6
144	230	32"	13D6
216	346	48"	14D6
288	461	64"	15D6
432	691	96"	16D6
563	900	125"	17D6
841	1346	187"	18D6
1125	2880	250"	19D6
1687	2699	375"	20D6
2250	5760	500"	21D6
3375	5400	750"	22D6

CHART 2: Damage Modifier by Vehicle Mass.

Mass	Damage Modifier
100 kg	even
200 kg	+1D6
400 kg	+2D6
800 kg	+3D6
1.6 ton	+4D6
3.2 ton	+5D6
6.4 ton	+6D6
12.5 ton	+7D6
25 ton	+8D6
50 ton	+9D6
100 ton	+10D6
200 ton	+11D6
400 ton	+12D6
800 ton	+13D6
1.6 kton	+14D6
3.2 kton	+15D6
6.4 kton	+16D6
12.8 kton	+16D6
25 kton	+17D6
50 kton	+18D6
100 kton	+19D6

kg = Kilogram
ton = ton (1,000 kilograms)
kton = Kiloton (1,000 tonnes)

A Shocking Experience: ELECTRICITY

Characters may get electrocuted in lots of different ways. They can be knocked into a junction box or accidentally grab the wrong wire. A fleeing villain could drop high tension lines on a hero to slow him down. A character could even be stupid enough to stand outside during a lightning storm.

Three things determine how much damage a character takes from such an attack. These things are the voltage of the attack, the current of the attack, and how well grounded the target is. Luckily, the voltage and current of most common wires are standardized so a simple chart will take care of most attacks.

The damage from an attack takes into account how well the target is grounded. Grounding refers to how easily electricity can flow through a character and into the earth, or ground. Well grounded characters will have more electricity flow through them, and will be more thoroughly zapped. For simplicity a character will be defined as either Partially Insulated, Poorly Grounded, or Well Grounded.

Sometimes, the state of a character is obvious. If a character is standing in a puddle of water, or holding on to a metal pipe that is sunk into the

earth, he is well grounded. If a character is flying, or standing on a rubber mat, he is partially insulated. Most of the time a character is considered poorly grounded. If the GM is unsure of how a character is grounded he can use the following chart.

1D6 Roll		Insulation		
1-2		Partially Insulated		
3-5		Poorly Grounded		
6		Well Grounded		

Attack Type	Character is:		
	Partially Insulated	Poorly Grounded	Well Grounded
Household plug	1D6 S	2D6	1D6 K
Heavy Household	3D6 S	5D6	2D6 K
Light Industrial	5D6 S	8D6	3D6 K
Heavy Industrial	7D6	11D6	4D6 K
High Tension Line	9D6	14D6	5D6 K
Auto Sparkplug	2D6 S	5D6	2D6 K
Lightning Bolt	5D6 S	10D6	4D6 K

S = Stun Only K = Killing Attack

All of the attacks listed are alternating current or AC. If the character is hit with an AC charge, his muscles will spasm and throw him away from the source of the attack. The character may, for some strange reason, want to hold onto a current source. If so, he must make an EGO roll -1 per 5 STUN that gets through the character's defenses. When a character is holding on to a current source he takes the listed damage every segment.

At a power plant, or in some strange laboratories, a character might run into direct current or DC. If a character is grabs a DC source his muscles will tend to lock themselves onto the current source so that the character will take damage every segment. To pull away the character must make an Ego roll, -1 per 5 STUN taken.

A Hot Time In The Town Tonight: FIRE

Raging fires and devastating heat blasts come from dozens of sources in a comic world. Unfortunately, the damage a fire does is based on many factors. So what we have done is list a set of common fires and heat blasts along with the amount of damage each will do.

Attack Type	Heat Damage (Energy)	Other damage
Wood or House Fire	0-2D6 K*	0-2D6 * Smoke NND
Oil or Chemical Fire	0-3D6 K*	0-3D6 * Smoke NND
Superheated Steam	2-3D6 K	10D6 Physical, if in blast
Molten Metal	4D6 K	14D6 Physical,
Blast Furnace	6D6 K	12D6 Physical, if in furnace
Rocket Exhaust	6-8D6 K	18D6 Physical,
Thermite Blob	2D6 K AP+	
Acetylene Torch	2D6 K AP	
Oxy-Hydrogen Torch	2 1/2D6 K AP	
White Phosphorus	1 1/2D6 K AP+	
Napalm	1D6 K+	

K = Killing Attack AP = Armor Piercing
NND = No Normal Defense



* In a burning structure the density of a fire will vary. The GM should lay out the fire in terms of the number of dice damage in each hex. If the GM is in a hurry he can vary the fire damage according to the following table:

1D6 Fire Damage in Hex	
1	0, Clear hex.
2	1 K plp, lightly burning.
3	1D6 K, heavily burning.
4	Max Damage less 1D6, roaring fire.
5-6	Max Damage, burning holocaust.

+ All three of these attacks are sticky and will do damage every segment until they burn out. Assume each attack does its full damage when it hits, 1/2D6 less in the next segment, 1D6 less in the next segment, and so forth. TK, Wind Blasts, Water Blasts, etc. could be used to blow the particles of burning material away from the character, but water will not put out Thermite or White Phosphorus.

The smoke damage in a hex is normally equal to the fire damage of the hex. Smoke damage is STUN only, No Normal Defense, defense is 10 pts. of Life Support. Once a character is unconscious he will take BODY from the smoke. Characters who breath through a wet cloth will take 1D6 less from smoke inhalation.

That Burning Sensation: CHEMICALS

Caustic chemicals are everywhere in laboratories and factories. Death traps can contain vats of acid or pools of caustic liquids. A villain's factory can have huge piles of dangerous waste products and open flasks of bubbling fluids. When these get dumped on characters, they take damage. I have split chemicals into several categories to simplify calculation.

The number of different dangerous chemicals is nearly infinite, but their basic combat effects are simple. Most chemicals are mixed in water to form solutions. The chemical itself is defined as either weak or strong. The solution of the chemical is either concentrated or dilute.

Weak acids and bases are used in huge quantities in industrial operations. Strong acids and bases are normally used in exotic industrial processes and laboratory experiments.

Damage from attacks are assumed to consist of a character being splashed with about 1 quart of the chemical. If the attack is much larger then add 1D6. If the character is flung into a vat of the chemical then add 2D6. The following is a list of the different qualities of caustic chemicals:

Chemical Type	Damage
Dilute, Weak Chemicals	1/2 D6 per segment
Dilute, Strong Chemicals	2D6 per segment
Concentrated, Weak Chemicals	1D6 per segment
Concentrated, Strong Chemicals	4D6 per segment

All chemical attacks are No Normal Defense attacks that do STUN and BODY damage. The defense is to be covered by something that the acid or base will not effect, or to have something like a Force Field or burning skin that keeps the acid from the character.

Characters doused with chemicals will continue to take damage every segment until the acid is washed off. Emergency showers are normally mounted on the ceiling of any laboratory or factory that uses acids or bases. The GM should be aware that certain special chemicals must be neutralized with their chemical counterpart (acid with base or base with acid) and should not be washed off with water. If these acids are mixed with great quantities of water an explosion of 4-9 D6 will result.

Chemicals attack by "burning" the skin of the defender. They can cause scars and disfigurement if allowed to burn too long. Assume the character loses 1 COM per BODY taken from the chemical. Unknown or strange chemical can cause changes in a character's super powers. Chemicals can also occasionally cause fumes that might hurt a character. Fuming chemicals do 2D6 No Normal Defense STUN (defense is 10 pts. Life Support) every segment the fumes are inhaled.

Most characters will never see an acid vat or caustic soda pile. But with the chart above the GM can now have a villain use a chemical for a death trap, or have a battle happen in a laboratory.

Watch Us Glow: RADIATION

Hard radiation is the essence of comic books. Gamma radiations cause green monsters, radioactive animals give people powers, and low level radiation can cause someone's children to be born mutants. This section will deal with comic radiations and their incredible effects.

Comic book radiation falls into two major categories. First, radiation can effect a character's mind. A character, NPC hero, villain, or normal can be changed. Such a change could be subtle, such as a slowly smouldering hatred against a character. Or such a change could be instant and obvious, such as a character exploding into a berserk madness. There are many scenario possibilities inherent in such effects.

The second major effect of comic book radiation is a change in a character's powers. Radiation can give a character enhanced powers, degrade an NPC hero's powers, give a normal superpowers, etc. The change in the character can be slow or instantaneous. The shock of such occurrences can provide a great deal of surprise in a scenario.

The true use of comic book radiation in a scenario is to provide surprise. Radiation is the perfect excuse to power up a hero and send him against his comrades. A classic scenario is where a normal is given incredible powers and abuses them, forcing the heroes to bring him down.

When a character's powers are affected by radiation the effect is normally drastic and temporary. A character may become incredibly tough, gain in SPD, gain high defenses, and do much more damage than

normal. Since most radiation victims must go it alone against their comrades they should be very powerful. The GM must remember that since the radiation effect is temporary that the powers will run out. A strong ending to an adventure often comes at the point where the character loses his extra powers.

Radiation is not always beneficial to a character. Sometimes a player character or NPC hero will be exposed to radiation and his powers will decrease. A player character will have to limp along with reduced powers while his comrades (and the villains) are at full power. Reducing a character's abilities should be used to prove the heroism of the character by having him save the day despite his handicap.

As a GM, let radiation be your key to new situations. Jumble your character's power levels and interactions to keep the players on their toes. Nearly anything can happen when a radioactive meteorite or an unshielded atomic pile enters into the game. Good GMs make something happen.

It's A Mad, Mad, Mad World:

EVERYTHING ELSE

I have only talked about a small sampling of the dangerous world that is all around us. A GM will often have to make up damages for many varied and bizzare attacks. This section provides a set of guidelines for the damage different effects might inflict on a character.

The first question is whether an attack is instantaneous or takes some time. If an attack takes time, then it should be figured in a number of dice per segment and the number of segments it will act. A way to stop the attack should also be figured. If an attack all acts at once the work is much easier, simply figure what kind of damage it does and how much.

There are 3 general kinds of damage, STUN only, Normal, and Killing. Several modifiers such as Armor Piercing and No Normal Defense, can be added to these attacks. These modifiers allow an attack to more closely represent its real life counterpart. The chart below gives the different type of attack combinations, and their game effects:

Attack Type	Possible Use
STUN only	Small shocks
STUN AP	Hits to Pressure points
STUN NND	Gasses
Normal	Attacks spread over an area
Normal AP	Attacks concentrated at a point
Normal NND	Corrosive or deadly gasses
Killing	Sharp objects
Killing AP	Ultrasharp hypervelocity objects
Killing NND	Intense Radiation

Once an attack has been classified as to what kind of damage it does, it must be given an amount of damage. The GM should define the lethality of the attack. Lethality comes in 4 general classes:

Annoying, Dangerous, Lethal, and Absolute. The chart below lists the range of dice of damage an attack should do from each category:

Lethality	STUN Damage	Normal Damage	Killing Damage
Annoying	1-4D6	1-3D6	1 pip-1/2D6
Dangerous	5-10D6	4-7D6	1D6-1 1/2D6
Lethal	11-16D6	8-12D6	2D6-3D6
Absolute	17D6+	13D6+	3D6+1+

Several things should be said about this chart. First, Armor Piercing and No Normal Defense attacks will normally be shifted up one column on the chart. A Dangerous No Normal Defense attack could be 3D6 NND. Second, the lethality names are simply convenient categories; a STUN only attack is never lethal. Finally, the category names are designed around normal people. Superheroes will probably scoff at the lower level attacks; only lethal or absolute attacks will hurt them.

The main point that a GM must take into account when figuring damage from circumstances is whether the damage fits into the scenario well. A character should not be overwhelmed by his surroundings. As a superhero he should rise above them. If a character has high defenses the GM can occasionally hit him with a large truck so that the bystanders can gasp "Oh my God! No one could have survived that!"

The fact that our hero pulls himself out from under the truck and goes off to vanquish the bad guys will only increase his possible reputation. If our hero has low defenses, be generous and let him dodge around most of the damage or find the hidey hole that covers him from the splashing acid. Be firm, but fair, and detail the surroundings enough so that the players and the villains can use it to fullest advantage.



HIDEOUTS AND HEADQUARTERS

Superheroes and supervillains, like everyone else, need a place to stay. Unlike normal people, supertypes need high-powered homes with security systems, communications, laboratories, and other expensive gimmicks. The hideout or headquarter is an important part of a campaign structure. Heroes will spend a lot of time in their own headquarters, with occasional visits to villain hideouts.

The hideout is the refuge of a certain type of villain: the mastermind. The mastermind usually hires other villains and agents to do his dirty work. Thus, the mastermind needs some place to store all these employees, and the various nasty weapons they have. Villain groups can also be found in hideouts. Sometimes, a solitary mastermind will have hideouts just so he has someplace to get away from it all.

Hero groups use their headquarters as a central meeting place, research center, and living area. The government, the public, the press, and the villains all know where to find the heroes when they need them. This is useful for the GM, since it becomes easy to get the heroes into an adventure when they all start in the same place.

Headquarters also give the players a sense of continuity, of belonging in the campaign. Spend some time each run with the day to day tasks associated with the headquarters, like relaxing, eating, cleaning, etc. Such easy interludes will help the players develop their characters. What does that character do when he's in a calm, restful situation, rather than a life-or-death battle? The answers will be revealing.

Using The System

Once you have gathered your points, the best way to start building a base is to go shopping. Pick out what items you want the base to include, and determine how much room you'll need. Then buy the size of the base, determine the concealment, external sensors, etc. Make sure you leave some room for corridors, access, etc. (normally about 10% extra).

The final step is to make a drawing of the base. Admittedly, this can be time consuming, but it should be a lot of fun. The drawing will tell you exactly where everything is, and give everyone a good image of where they are. A good map of the base will provide a great deal of inspiration to both the players and the GM.



The GM can use the map of the base to think of sneaky ways for villains to enter the base. The more detail the map has, the more ways to sneak in. There's a lot of strange powers available, and villains will find many ways to penetrate the security of the base. Generally, automatic security systems only stop heroes dropping by for tea. The characters themselves are the best defense against intruders.

Gathering The Points

Installations are built using Power Points, much like a character is. These points may be donated by one or more characters (player and non-player), or come from grants by public and/or private institutions.

The first step in building a base is gathering the points. Heroes can gather the points for their base in several ways. Taking several disadvantages on the base will result in enough points to build a reasonable headquarters. A truly powerful base would require some kind of contribution from each member, which could be handled several different ways. Each member could contribute a flat rate (such as 5 Power Points), or a fixed percentage (10% of all Experience Points), or each member could just build his own parts of the base. At least some parts of the base will need cooperative effort.

Villains may choose to employ the mastermind option; pay 50 points (not subject to Multipower, Elemental Control, or any Limitation whatsoever) and get an amount equivalent to your own character points to build bases with. A villain built on 300 points, with 50 points spent on the mastermind option, would

get 300 points to build bases. Every Experience Point he gets gives him another point for his base.

The mastermind option is not open to player characters except with the explicit permission of the GM. The GM should make sure that everyone, player character or non-player character, uses the mastermind option carefully, not overspending the points on enormous weapons or killer robots.

Villains may also donate their own points as well as exercise the mastermind option. Villain bases sometimes have disadvantages, though rarely very many. Some nasty corporations will finance a villain base, but normally with very tight controls (11 or 14 or less Interference Roll). Supervillain groups normally take a contribution from the members, and may have a mastermind. Two masterminds in one group would be nearly impossible, since they would both want control, and would fight bitterly.

Disadvantages

INTERFERENCE: Points donated by player characters usually have no strings attached, but grants from NPCs and organizations will have some requirements. These requirements are expressed as an Interference Roll.

Interference Roll	Pts.
14 or less.....	15 pts.
11 or less.....	10 pts.
8 or less.....	5 pts.

The points may be used for any part of the organization. Different organizations may earmark some of the points to be spent on certain parts of the base. Records should be kept if equipment is donated directly, in case the donor withdraws support. The GM should decide if the donor will give the organization any equipment, as well as a donation of points. For example, the Government might well offer use of an old building for a group's headquarters, or a computer company might offer a computer. Of course, if the group loses its Government support, the Government would take back the building.

Occasionally, even more specialized equipment might be loaned to heroes for special purposes. Pursuant to an investigation of an underwater base, the government might loan the heroes a submarine, underwater gear, special sonar equipment, etc. Or if the heroes are trying to analyze some alien creatures, the government might send out a special Biology laboratory, and possibly a biology expert or two to help analyze the results. The chance for the government to provide unusual assistance is up to the GM, or equal to the Interference Roll if the GM can't decide.

The Interference Roll is a Index of how often the donor will call upon the organization's services, and/or how much information and control he has over the organization.

Roll	Interference
8 or less.....	Reports, information on villains encountered, occasional services requested
11 or less.....	Complete reports, info on members, emergency response required
14 or less.....	Control over membership, may want Secret ID of all members, response required to all missions requested

There are two main sources for the points: the Government, and NPC corporations or individuals.

The Government will in all cases insist on a good communications link between the headquarters and the Government. The Government will also provide a security clearance equivalent to the Interference Roll (i.e., on a 14 or less Interference, the characters can gain Government information on a 14 or less). The Government will also request aid in dealing with certain problems (getting the characters into scenarios), and will insist on information about each member. If the Interference Roll is 14 or less, the Government will have approval rights over any member, and may station a liaison agent at the headquarters to monitor the group's activities.

A character with Bureaucratics Skill might be able to alter the Interference Roll on occasion. However, the more often he modified the Interference Roll, the more difficult it would get, and the greater the chance of the Government stepping in and investigating possible misappropriations.

The Government will also provide the heroes with police powers (see the Justice article) and authorization as Federal agents. Of course, the Government will also insist on detailed reports of all group activities, especially detailed descriptions of all villains encountered. Any unusual technologies or equipment "found" by the group will be turned over to the Government for examination by "top men in the field". "Who?" "Top men. Don't worry, it's all being taken care of."

The Government will require that such objects be turned over to them, subject of course to the GM's decision. In general the chance of the Government requiring these objects will be equivalent to the Interference Roll. If the Government knows about something, the Government wants it. And what the Government doesn't know about, it doesn't want. Of course, the Government might get peeved if it thinks that the heroes have been consistently keeping secrets from it.

Corporations would support hero groups in return for the tax write-off and possibly attendant publicity. Of course, sometimes the corporation might have ulterior motives for supporting the heroes, and might try to misuse the heroes. The GM could get very subtle with this plot line. Don't forget that the corporation's first priority is usually to make a profit...

Non-player characters could support a hero group with donations or an outright gift of points and/or equipment. The range of possibilities here is tremendous. The NPC could be a rich philanthropist, a superhero in his Secret Identity, a villain with long-range plans to use and then discredit the heroes, etc. The GM should use the NPC's potential for Intrigue to its full capacity.

DEPENDENT NPC: The headquarters has a person who can get into trouble and require heroic assistance, such as a butler, mailman, receptionist, secretary, etc. The frequency depends on how often the NPC actually gets involved in a scenario. A butler might be around the headquarters all the time, but only get involved on an 8 or less. The points for a DNPC are given by the following charts.

The NPC gets involved:	Pt. Bonus
Infrequently (8 or less).....	+5 pts.
Occasionally (11 or less).....	+10 pts.
Frequently (14 or less).....	+15 pts.
The NPC is:	
Competent (A normal person, with about +50 pts. in characteristics and skills).....	+0 pts.
Normal (A normal person, no extra points, but possibly some points are shifted around).....	+5 pts.
Incompetent (A normal person with -20 pts. in characteristics).....	+10 pts.

PUBLICITY: The headquarters was constructed with great publicity (TV and radio coverage), and people know a lot about it. Villains have no problem finding out about the headquarters, and gain more detailed information by making the Publicity Roll. Such detailed information would include some facts about the heroes, what kind of security measures the base has, what sort of things are being kept in the base, etc. Points are gained according to the following chart.

Publicity	Pt. Bonus
Little known (8 or less).....	+5 pts.
Well known (11 or less).....	+10 pts.
Household Word (14 or less).....	+15 pts.

UNLUCK: The base itself is a nexus for unfortunate events. Equipment malfunctions, windows break, the computer starts printing out poetry, the AID gets hooked on video games, visitors get stuck in the high-speed elevator, etc. The Unluck works for bases the same as for characters. Roll 1D6 for every 5 pts. of Unluck. The maximum is 15 pts. of Unluck.

Location

The standard hero headquarters is located in the city where they do most of their campaigning.

Sometimes, especially if the heroes have adventures in several parts of the country, they may want to put the base out in the country. Villains will usually want their bases in out of the way places, sometimes very out of the way places. The following chart gives a point cost for the various locations.

Location	Pts.
City.....	0
Suburb.....	1
Country.....	2
Distant.....	3
Wilderness.....	4
Orbit.....	5
Deep space.....	6

City: The base is located in the major city of the campaign, easily accessible to heroes, villains, authorities, ordinary people, etc.

Suburb: The base is close to the city, within 50 km or so. It may take some time for heroes to get from the base to events happening in the city.

Country: The base is 100 km. or more away from the city. This results in more privacy, but makes it harder for heroes to respond quickly to emergencies in the city.

Distant: The base is several hundred kilometers away from the city. Such isolation makes the base very private and secure from roving reporters. However, the heroes can't respond to emergencies unless they have a very fast transportation system.

Wilderness: The base is located in a remote portion of the planet, like the Arctic, the Amazon jungle, a mountain top in the Himalayas, etc. This location is great for solitude, but the night life is very dull. Some Life Support may be needed for the more remote locations, especially on the bottom of the ocean.

Orbit: This location has a great view and very stable weather. However, getting anywhere requires spaceships or teleportation machines, or just very tough members.

Deep Space: If you really want to get away from it all, put your base on the moon, or Mars, or out of the Solar System altogether.

Listed below are some modifiers to the location cost.

Modifiers	Pts.
Island.....	+3
Floating in water.....	+5
Floating in air.....	+8
Underwater.....	Buy the Size again, at x1/2 cost
Underground....	Buy the Size again, at normal cost

Parts of a base may be under ground, and part above ground.

Example: HEXMASTER wants to buy a 640 hex base, with 80 hexes of that underground. Consulting the Size Chart, the 640 hexes costs 7 points. To make 80 hexes of that underground would cost the same as buying 80 hexes, or 4 more points. HEXMASTER's 640 hex base with 560 hexes aboveground and 80 hexes belowground would cost a total of 11 points.

If HEXMASTER wanted to buy an underwater 320 hex base, that would cost him 6 points for the basic 320 hexes, and $(6 \times 1/2) = 3$ pts. to put all 320 hexes underwater.

Size

The size of your installation is measured in hexes, and the point cost for those hexes is listed below. The shape of the base, number of stories, etc., is left up to the designer. A square containing approximately the correct number of hexes is listed next to the area. The Area Cost Multiple (abbreviated ACM) applies to the cost of Armor, Sensors, Security Systems, Powers, and other functions.

Points	Hexes	Square	ACM
1.....	10	3x3	x1
2.....	20	4x5	x1 1/4
3.....	40	6x7	x1 1/2
4.....	80	9x9	x1 3/4
5.....	160	13x13	x2
6.....	320	18x18	x2 1/4
7.....	640	25x25	x2 1/2
8.....	1250	35x35	x2 3/4
9.....	2500	50x50	x3
10.....	5000	71x71	x3 1/4
11.....	10,000	100x100	x3 1/2
12.....	20,000	140x140	x3 3/4
13.....	40,000	200x200	x4
14.....	80,000	280x280	x4 1/4
15.....	160,000	400x400	x4 1/2
16.....	320,000	560x560	x4 3/4
17.....	640,000	800x800	x5
18.....	1,250,000	1120x1120	x5 1/4
19.....	2,500,000	1600x1600	x5 1/2
20.....	5,000,000	2200x2200	x5 3/4
21.....	10,000,000	3200x3200	x6
etc.			

The internal arrangement of the installation is left up to the designer. Feel free to put in doors, walls, etc. as your creativity dictates. Extra walls and doors have no cost. The GM should make sure that the installation has all the facilities required (such as bathrooms).

The area of the base may be distributed vertically as well as horizontally. In fact, many bases have several floors, especially in skyscrapers. Elevators would take up 1 hex per floor, with an extra hex for machinery at the top and bottom. Stairs take up 2 hexes per floor.

The area that you buy for the base does not have to be all enclosed. You may designate that 9,000 of the 10,000 hexes is the land around the base, and that the base itself is only 1,000 hexes. Thus, when you buy armor, sensors, etc. for the base, you only have to use the area cost multiple for 1250 hexes, so

your cost is less. You might want to buy concealment on the whole 10,000 hex area (it's a wooded lot, and it's hard to see the base).

You may also designate that some of the hexes are in a different location. For example, you might want to have a waterfront warehouse that contains your vehicles, separate from your base in a prominent New York skyscraper. Thus, you would buy 640 hexes, and say that you have a 40 hex warehouse and a 600 hex base. The warehouse could then have lots of concealment modifiers for a very low cost, for example. The GM should make sure that the player doesn't just split the base up into 10 hex chunks and build them next to each other. When some of the hexes are in a different location, they have to be at least several kilometers away, if not on the other side of the world.

Armor

To Armor an area, buy the Armor at the cost of 1 DEF for 1 pt., and 1 BODY for 1 pt. Multiply that cost by the special ACM given below for the area you wish to armor. For example, putting +8 DEF on a 10 hex room will cost $(8 \times 1/4) = 2$ pts. The cost of additional BODY works the same way. All walls and doors are considered to have 3 DEF and 3 BODY to start with (light interior construction).

Points	Hexes	Armor ACM
1.....	10	x1/4
2.....	20	x1/2
3.....	40	x3/4
4.....	80	x1
5.....	160	x1 1/4
6.....	320	x1 1/2
7.....	640	x1 3/4
8.....	1250	x2
9.....	2500	x2 1/4
10.....	5000	x2 1/2
etc.		

Laboratories

Laboratories are very important to most headquarters, providing a means of analyzing data about those mysterious events, glowing meteorites, strange aliens, etc. Each laboratory costs 1 pt. and takes up 5 hexes. Machine shops or mechanical work shop areas take up 10 hexes. This allows the character to make a Science Roll for that particular science, whenever the occasion occurs (assuming they have the Science).

Normally, a Science Roll can be made without a lab only for purposes of background information and knowledge. Extensive analysis of the properties of an object requires a laboratory. For example, suppose the heroes discover a glowing meteorite, and wish to analyze it in their Chemistry Lab. One of the heroes has Chemistry and makes his Roll, discovering that this glowing meteorite has strange powers against a certain superpowered hero.

Laboratories may be improved by adding 1 pt., giving a +1 to the Science Roll, and adding 3 hexes in size. A +1 to the Science Roll costing 2 pts. does

not add to the size of the laboratory. A character may not add more plusses to his Science Roll due to the lab than he has a bonus to his own Science Roll.

Example: ICESTAR has Cryogenics as a Science, but only with a base 11 or less roll. The Cryogenics Lab allows ICESTAR to make a Science Roll about supercold items, questions concerning effects of cold, etc., that he wouldn't be able to answer without making laboratory tests.

If the Cryogenics Lab was +2, then ICESTAR might decide to buy a bonus to his Science Roll. If both ICESTAR and the Lab were +2, the ICESTAR would get a +4 to his Science Roll while working in the Lab. If ICESTAR had a +1 to his Science Roll, he could only add +1 for the Lab for a total of +2 to his roll.

Computers and AIDs may also be given control over the laboratories, though of course the computer or AID must have the requisite science to use the laboratory. The computer needs either an Extra Limb, a robot, or a person in the lab to help the computer use the facility.

Laboratories enable characters to revise (or add points to) their gadgets without having Gadgeteering Skill. Of course, such revision takes time, and is accomplished at the rate of 1 real point per day. The laboratory has to be appropriate to the gadget in order to revise the gadget. A chemical laboratory doesn't help you modify your radio hearing.

Laboratories may be general or specific. An electronic laboratory would be general, and a radio laboratory would be a specific type of electronics laboratory. Specific laboratories take up only 3 hexes initially, and +1 hex per +1. A list of some different laboratories follows. This list is not intended to cover all the types of laboratories possible, just a sampling.

LABORATORY	TYPE
Astronomy.....	General
Biology.....	General
Genetics.....	Specific
Radiation Effects.....	Specific
Chemistry.....	General
Cryogenics.....	Specific
Electronics.....	General
Computer.....	Specific
Radio.....	Specific
Geology.....	General
Medical.....	General
Radiology.....	Specific
Machine Shop.....	General
Vehicle Repair.....	General
Physics.....	General
Subatomic Physics.....	Specific
Force Fields.....	Specific
Sonics.....	Specific
Parapsychology.....	General

Labs may also need some area for testing new devices. A testing area of 1 hex is needed for every 5 active pts. in a gadget. The space already devoted to the lab counts toward this testing space. Testing space may be shared by several laboratories, though you may have to move the gadgets in and out to make room.

Note that "laboratory accidents" are a common occurrence in the comics. The GM can use laboratory accidents to generate new heroes or villains, as well as causing problems for the owners of the base. Laboratory accidents should only happen when the GM has some ulterior motive, because random explosions aren't terribly heroic.

Computers

There are two types of computing devices available for headquarters: Computers and Artificial Intelligence Devices (or AIDs). Both computers and AIDs must have an INT, purchased at the rate of 2 pts. of INT for 1 pt. The INT of a computer or AID divided by 5 is the number of separate functions that the computer can perform simultaneously.

All computers and AIDs are SPD 12, DEX 0. DEX may be purchased for 1 1/2 pts. per 1 pt. of DEX. Computers have no volition, and must be instructed with a Computer Programming Roll for each action. The computer may have one preset program for each 1 pt. of INT the computer has. This preset program (something like closing all doors, memory search for information on a given villain, etc.) may work without a Computer Programming Roll, and is usually activated by pressing a button.

Computers can initiate no actions of their own, and are immune from all mental powers (such as Ego Attack, Mind Control, etc.). A self-motivated computer is an AID, and must have an EGO. Whenever the AID wants to perform a non-programmed action, or must make a decision or an intuitive leap, the AID must make an EGO Roll. The AID must also make an EGO Roll to avoid being trapped in paradoxes or impossible orders, such as "I'm lying to you now", or "Compute to the last decimal place the value of pi". AIDs are vulnerable to all mental powers, since they do possess an EGO. EGO costs 1 pt. per 1 pt. of EGO. AIDs may take voice commands, and need not be programmed, as they are self-programing.

AIDs may be given Psychological Limitations, although this can be dangerous. Psychological Limitations for AIDs are worth x1/2 the normal value.

Computers and AIDs may buy skills and powers at a base +1 bonus. Without the proper Science, for instance, a computer will only be able to answer a scientific question with reams of data, and a scientist would have to interpret the answer. Also remember that computers (and especially AIDs) are not infallible; they will give correct information only if they have correct information. Sometimes the computer will answer "insufficient data", other times the computer will have incorrect data in its memory, and will give you incorrect information.

Computers take up a total of 5 hexes, 1 hex for the computer itself, and 4 hexes for peripherals like printers, display screens, data banks, etc.

Computers may be "hooked in" to the various

systems of the base, like the doors, locks, lights, air conditioning, windows, etc. The cost is 1 pt. times the ACM. The computer (or AID) may then open and close doors, turn on the lights, etc.

Concealment

Normally, heroes don't conceal their installations, but villains usually do. The concealment of an installation occurs both when a character is trying to find the location, and when he's trying to find the installation while at the site. The following charts provide the builder with a way to both conceal the installation's existence, and camouflaging it at the site.

Concealing the location is dealt with as a modifier to the character's Detective Work Roll, and camouflaging the site is treated as a modifier to the character's sight Perception Roll. Concealment of the location costs 3 pts. basic, meaning that a Detective Work Roll is required to find the base.

Concealment of the base itself costs 3 pts. (plus any additional modifiers) times the ACM. Concealing the base itself means that a Perception Roll is required to see the base (or realize it is a base) when you're standing nearby. Internal Concealment may also be purchased for a base, meaning that the interior fixtures, doors, weapons, sensors, etc. are not obvious, and require a Perception Roll to find. Buy concealment yet again (with the ACM).

The following costs are for additional modifiers to the Detective Work or Perception Roll.

Detective Work	Pts.
-1.....	1
-2.....	2
-3.....	3
-4.....	4
etc.	

Perception Roll	Pts.
-1.....	1
-2.....	2
-3.....	3
-4.....	4
etc.	

Concealment may be bought to different levels on different parts of a base. Other senses may also be fooled by buying concealment again at the same cost.

If your building is normal, it looks normal, and it's not necessary to buy concealment (unless you want to conceal the very existence of the building). After all, DEF 3, BODY 3 walls are standard construction, so they won't look unusual unless you put a big sign up saying "VIPER Secret Headquarters. No Admittance". Of course, if the walls of the base are armored up to 20 DEF, 20 BODY, the place looks like a bank vault unless you buy concealment.

Power Plants

Bases are considered to be hooked up to the normal power grid for no point cost. This is sufficient to run all normal lighting, air conditioning, and laboratory needs. If the base has weapons and/or wishes to be independent of the local power grid, an independent power plant may be purchased.

The Power Plant will put out END every segment. The cost is 1 pt. for each 1 END per segment. The standard functions around the base have the following END/segment cost:

System	END Cost/Segment
Heating, lights, & sensors....	1 x ACM
Computer (AID).....	1 per computer
Danger Room.....	1 per character
Laboratory.....	1 per 3 labs
Weapons.....	As per weapon
Traps.....	As per trap

The Power Plant can also be used to recharge any Power Batteries built into weapons, traps, etc. around the base. Whoever is running the Power Plant decides exactly how many END he channels towards the Power Battery per segment. Note that characters may define their personal Power Batteries as recharging from a source, and a Power Plant is a perfectly reasonable source.

The base may have batteries built in for extra power in an emergency. Batteries contain 10 END per 1 pt., and occupy 1 hex per 25 END in the battery.

The Power Plant takes up a number of hexes according to its END generation.

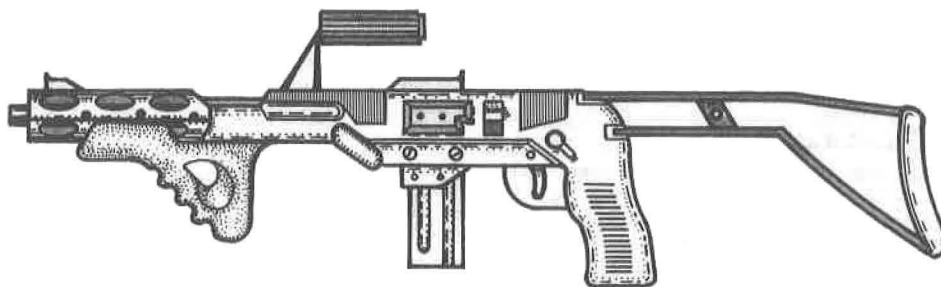
END/segment	Hexes
1.....	1
2.....	2
4.....	3
8.....	4
16.....	5
32.....	6
64.....	7
etc.	

Weapons and traps may be hooked up to the Power Plant, but this requires some sort of power cable. The power cable is usually hidden inside the wall, so it has the wall's DEF and BODY. If the power cable is cut, the weapon will not function.

Weapons & Traps

Most hideouts and many headquarters will want weapons and traps for unwanted visitors. Such weapons and traps may be built using the Powers and Limitations from CHAMPIONS. All weapons and traps built into a base are given a +1 bonus to start with, and then any Focus, Limited Uses, etc. Limitations or Advantages the builder desires. An Inaccessible Focus

BONUS GADGET



6D6 -1 per 5" 30 shots selective fire 31 pts.

Is defended by the DEF and BODY of the wall, floor, or ceiling. All weapons and traps must be bought with some kind of Focus Limitation.

Each weapon or trap will use the overall OCV purchased for the base. Each point of OCV costs 3 points. If no OCV is purchased, the base has an OCV of 0. If the weapons or traps are connected to a computer or AID, they will use the base OCV plus any additional OCV provided by the computer's DEX/3. If the computer has no DEX or is not connected to the weapons and traps, the weapons or traps of the base are considered DEX 0.

Traps

The Infamous Gas Trap: This is a NND trap, the defense being 10 pts. Life support. It is usually bought area affect to fill a corridor or room. It may be on an activation roll, and is normally a IIF. A sample gas trap:

3D6 NND - 10 pts. Life Support - in an 6 hex area Cost - 10 pts. (45 Active)

Disadvantages: IIF (Gas projectors in walls, Act. 14 or less, 1 Charge of a x8 Power Battery, Set area

The Nefarious Invisible Gas Trap: This is much like the IGT above, but the gas is silent as well as invisible to normal sight. The only way to detect this one is to have a real good sense of smell, or to have a funky vision power. Danger Sense would also help.

3D6 NND - 10 pts. Life Support - invisible power affects, in a 6 hex area Cost - 12 pts. (53 Active)

Disadvantages: IIF (Gas projectors in walls, Act. 14 or less, 1 Charge of a x8 Power Battery, set area

The Turner Snap-Down Auto-Blaster System: This unique system (patent applied for) is hidden behind a wall panel. When the unsuspecting hero (excuse me, I mean dupe) walks past line X on the floor, the auto-blaster snaps down, and lets him have it. Once

again, this trap may be on an activation roll, and it is usually computer controlled. If not, then it is completely automatic. This trap runs off the base's Power Generator.

10D6 Energy Blast (Blaster), Autofire Cost - 18 pts. (53 Active)

Disadvantages: OAF (Blaster), Act. 14 or less

Powers

Powers may be bought for the base at a +1 bonus to start with, and then any additional bonuses the builder gets for added Limitations. Generally, all powers will have to have some sort of Focus bonus, unless they are provided by a magical spell.

A medical lab may have Regeneration for the characters, costing 5 pts. for 1 BODY per hour Regeneration. This takes a skilled Medic to supervise. Such a lab takes up 10 hexes. Additional patients may be cared for at the same rate for +5 pts. for every 2x the number of patients, +3 hexes per additional patient.

Life Support is one of the more common Powers bought for bases. A good way to get an extra +1/2 bonus for Life Support is to say that it costs END to use. The effect of this Limitation would be requiring someone or something to turn on the Life Support. A computer or AID could handle this function. Life support should be bought with the area cost multiple.

Special defenses may also be purchased for the base, such as Lack of Weakness, Power Defense, Ego Defense (though this would require good Justification), and Hardened Defenses. All these defenses would be bought at +1 bonus and are subject to the area cost multiple.

The Area Effect Power Advantage need not be bought for powers in a base. All powers bought for the base are assumed to be Area Effect already. Elemental Controls may not be purchased for a base. Multipowers may be purchased for a base only with the permission of the GM. The GM should make sure that there is a good reason for the Multipower (different shells for the same gun, for example).

Some other Powers that might be purchased for a base would include Force Field, Force Wall,

Invisibility, etc. The generators for any powers bought for the base take up 1 hex per 10 active pts., with a minimum of 1 hex.

A base may buy Movement Powers like Running, Swimming, Flight, or Tunneling. The basic cost for being able to purchase Movement Powers is 1/4 the cost of the base. Once this price has been paid, movement may be purchased with the ACM applied. Use the Vehicle Building system for additional cost modifiers and information.

Some of the Powers that shouldn't be bought for a base: Damage Resistance, Desolidification, Density Increase, Danger Sense, Growth, Shrinking, Superleap. Of course, the GM has full control over what powers should and should not go into a base.

Communications

All bases are assumed to have telephone and television communications for free. More advanced communications are purchased according to the following chart.

Function	Cost	Area
Hi-range radio reception	..5 pts.	2 hexes
Telephone	.....1 pt.	1 hex
TV/Radio broadcast	.....3 pts.	5 hexes
Satellite link	.....3 pts.	2 hexes

Coding a transmission requires a computer function (see Computers). Any Government funded base will automatically have a direct communications link with the appropriate department (probably a visual link). The Government would provide an INT 2 computer built into the radio gear to code and decode transmissions. The computer must have Cryptography to encode a transmission.

Sensors

External visual sensors (TV cameras) for the base may be bought for 10 pts. Apply the +1 Limitation for the base plus the appropriate Focus Limitation (+1/4 to +1, depending on how obvious and accessible the camera is), then apply the ACM. External sensors look out from the edge of the base. Normal Perception Roll modifiers (including range) apply. These sensors do not cover the interior of the base.

Not all the area of the base has to be covered with sensors. Some areas might not have sensors to save points. The builder of the base should place the TV cameras in appropriate positions on the outside of the base. The designer of the base should only place enough sensors to cover the area required. Large amounts of redundant sensors should be rejected by the GM. There may well be blind spots in the coverage, especially if the sensors have to traverse through an arc to cover their entire area. Any external concealment modifiers that the base has will also apply to the external sensors.

The TV cameras have a Perception Roll equal to the viewer's, or equal to the computer's Perception

Roll if the computer is scanning for intruders. Enhanced Senses may be bought for these sensors at the +1 base bonus, plus other appropriate Limitations (such as Focus), plus the ACM. External audio sensors cost 5 pts. with the same bonus, Limitations, etc. as TV cameras.

Internal sensors cost the same as external sensors, and the ACM applies. Enhanced Senses may be bought for any of the internal sensors as well.

Sensors may be hooked up to the computer or AID. The computer could only scan 1 sensor per 5 pts. of INT it has every segment, if it's doing nothing else. A list should be made up of the standard sensor check run by the computer. Of course, if a villain got a hold of this list, he could walk right in. A random sensor check (using a die roll) system could also be used.

Sensors can function as Security Systems, and may be disabled with a successful Security Systems Roll. The sensors may be made more difficult to dismantle by -1 to the attacker's Security Systems Roll for +1 pt. times the ACM. A sensor may be hooked up to an alarm instead of having someone watch it. The sensor will then activate on a base 11 or less chance, +1 per 1 pt. times the ACM.

Agents

Agents are often hired by supervillains for general fire support and other nasty uses. To purchase agents, build your average agent, working from base characteristics of 10 (just like a player character). You get 2x as many agents for every +5 pts. spent. Thus, 65 points would get you eight 50 point agents, or four 55 point agents, or two 60 point agents, or one 65 point agent. Each individual agent may be different, as long as they're built on the same number of points. Agents should be given disadvantages if they're built on more than 50 points.

Some agents are more loyal than others. Agents with no loyalty (like technicians) will run away at the first sign of danger. Fanatic agents will fight to the death. The general caliber of your agents may be purchased with the following chart.

Loyalty	Cost
None	.....0
8 or less	.....3 pts.
11 or less	.....5 pts.
14 or less	.....8 pts.
Fanatic	.....10 pts.

The roll should be used to check morale for the agents. Fanatics never need to make morale rolls. If they're winning, or seem to be, then the roll is +1 to +3. If they're losing, the roll is -1 to -3, depending on how badly they're getting whopped. The Loyalty Roll can also be used to see if the agents will give the heroes information, with appropriate modifiers for threats, promises, etc.

Each agent requires at least 1 hex of personal living space. Agents also require 1 hex of bathroom for every 2 agents, 1 hex of dining area per 2 agents

(with 1 hex of kitchen per 5 agents to provide the food), 1 hex of living area, and 1 hex of storage. The living area may be the same as the dining area. Thus, each agent requires about 3 hexes of space overall. That's assuming the agents all live at the base, and the base is fairly well self-contained.

Danger Room

Danger Rooms are a classic part of heroic headquarters, the place where the team works out. Danger Rooms are usually heavily reinforced because they contain a lot of dangerous weaponry. These weapons have a range of damage, and even at the high end they are designed to knock out, not to kill, except in unusual circumstances. A Danger Room costs 1 pt. per team member (or per 5 agents) using the room, with a base size of 10 hexes, +5 hexes per additional member.

Danger Rooms allow characters (and agents) the following things:

1) The ability to buy off Vulnerabilities and Susceptibilities by working out with those specific attacks in the Danger Room. The Danger Room weapons can be reworked to produce those specific kinds of attacks, so that the character learns to resist them. This is, of course, only with the GM's approval.

2) The ability to buy new Powers and Skills, based on workouts with teammates. For example, if one of your teammates has Find Weakness, it would be reasonable that your character might learn Lack of Weakness to resist this attack. Or perhaps one of your teammates will teach you Stealth. It's much easier to justify buying new Powers and Skills to the GM when you have someone to learn from, and a place to work out frequently.



3) Knowledge of your teammates, their abilities, strengths, and weaknesses. This knowledge is available with an INT Roll in a combat situation, with the month bonus shown under #5. Of course, if a character keeps a certain ability or disadvantage hidden, then there's no way anyone could know about it. The Knowledge Roll is merely to see if your character remembers something they already know. The workout bonus described in section 5 applies to the Knowledge Roll.

4) The ability to buy specific levels in combat actions with your teammates. For example, a +1 to throwing your buddy (as a Fastball Special) would only cost 2 pts.

5) The ability to work out battlefield tactics and team coordination. Such preplanned combat actions would require the leader to shout out the instruction in combat, and each character would have to make an INT Roll (with the practice modifiers) to properly remember the instructions, details, etc. Of course, whether or not the character follows the instruction is up to them.

Working out in the Danger Room also gives characters a bonus when Coordinating attacks. The bonus chart is given below.

Bonus	# Months
+1.....	1
+2.....	2
+3.....	4
+4.....	8
+5.....	16
+6.....	32

In order to get the bonus, the character must work out at least 4 times a month in the Danger Room. The character takes a -1 for every month that he fails to work out in the Danger Room. The amount of time a character works out in the Danger Room is difficult to control, so the GM should be prepared to be flexible. If the character is using his Danger Room abilities in combat, this would help count toward practice sessions.

6) Specific workouts against specific opponents or types of attacks. The GM might even allow characters to buy special attacks or levels only against a certain opponent, if the characters had a great deal of knowledge about their opponent.

7) Familiarity with different environments, meaning that characters wouldn't take a penalty in that environment. Such environments as zero-gee, vacuum, underwater, high altitude, extreme heat, extreme cold, different atmospheres, different gravities, etc. Familiarity with an environment would cost 1 pt. Some penalties would include subtracting from the character's DEX based Skill Rolls when in zero gee, charging extra END for actions in high altitude, extreme heat, or extreme cold, etc. Of course, sufficient Life Support would negate some of those penalties.

8) Allows buying Powers against specific materials or overcoming Disadvantages against specific materials. Example: Attack only affects iron, so the character works out against other materials to expand his range of effect.

9) Allows training under specific sensory conditions, like darkness, IR or UV, etc. A good way to train up new Enhanced Senses, or figure out how to screw up someone's Enhanced Senses.

Robots

Robots are very popular among supervillains, since they never ask questions, don't require food, never check morale, and rarely form unions. Robots must be built totally from scratch (no base value for any characteristic). Robots have no EGO, and thus are not subject to the effects of any Ego powers. Robots have no volition, and must either be remotely controlled or have built in programs.

All robot characteristics and Powers are bought at a +1 bonus. No figured characteristics are gained from STR, and the STR costs no END to use and may not be pushed. The only figured characteristic that does occur is SPD. Robots are not affected by STUN damage, so they need no Stun Pips. Any ranged attack that the robot has must be bought to 0 END Cost, bought with a Power Battery, or with Limited Uses. Hand to hand killing attacks must be bought to 0 END Cost.

Robots start with no movement, no manipulatory limbs, and no sensors. Any movement costs the normal cost. Visual sensors may be bought for 6 points, and audio sensors for 4 points. Manipulatory limbs are bought for 10 points apiece, although the robot does not get a +1 OCV until the third manipulatory limb is bought. Legs are free when the robot has Running. Extra robots may be bought as extra agents were purchased, i.e., 2x as many robots for every +5 points.

Robots require 1 hex apiece for storage (unless, of course, the robot has Growth) and 1 hex apiece for a maintenance area. A robotics lab should be required for a base that has robots, and someone (a technician, perhaps) should have Robotics as a Science in order to repair the robots.

Programs for the robot require that the robot have some points of INT devoted to the program. Some standard programs are:

Program	INT required
Attack hand to hand.....	2 pts.
Attack at range.....	2 pts.
Sensor search.....	2 pts.
Sensor analysis.....	2 pts.
Capture.....	2 pts.
Guard.....	2 pts.
Cook.....	1 pt.
Driver.....	2 pts.
Butler.....	1 pt.
Circuit check.....	1 pt.

Control programs that allow the robot to choose between programs cost 1 pt. per program they choose between. Thus, a control program that allows the robot to choose between "Attack hand to hand" and "Attack at range" would cost 2 pts.

PD and ED are bought as Armor, but the cost doubles after 9 PD or 9 ED. The cost of BODY doubles every 2 BODY, so the first 2 BODY are at normal cost, the next 2 BODY cost double, the next 2 BODY cost quadruple, etc.

General Notes

Bases may be repaired or modified at the rate of 1 pt. modified or repaired per day. The time required may be halved for every 5 points spent that are not used toward anything else. Yep, those 5 points are gone.

Vehicles need garage space equivalent to 2x the amount of hexes of the vehicles. A vehicle maintenance area is a laboratory that takes up 10 hexes.

Heroes and villains will generally want about 8 hexes for their private living quarters. This includes a bathroom. Some other types of rooms that don't cost any points, but should be in a livable base: Living Room, Library, Recreation Room, Dining Room, Kitchen, Reception Area. These general rooms should take up 1 hex per character in the group for a comfortable area, and twice that much to be luxurious.

GOODMAN Says:



END Users Anonymous

If you're one of those compulsive END spenders who always pays full END for his powers, take a look at Reduced END Cost. One level of Reduced END Cost is especially efficient when a power uses an odd number of END. For instance, that 9D6 Energy Blast costs 9 END to use. With one level of Reduced END Cost, that same 9D6 only costs 4 END to use!

HEADQUARTER EXAMPLE

THE GUARDIANS, New York's premier supergroup, decide to build a base. Since they operate out of the top 5 floors of the Henderson Electronics Building in New York City, they pay 0 pts. for their base's location.

THE MARKSMAN, leader of THE GUARDIANS, decides to see what the group wants in their base before determining how big it is.

THE GUARDIANS have an AID computer, named SIMON. SIMON has an INT of 24, which costs 12 pts., and an EGO of 8, which costs 8 pts. Since SIMON does not control any kind of automated weapons, THE MARKSMAN decides not to give SIMON any DEX. SIMON costs 20 pts. so far. SIMON also has Medic skill (so he can oversee the use of the AutoDoctor) which costs 1 pt. SIMON is also tied into the base, so he can open doors, close windows, etc. Since we don't know what the ACM of the base is, we don't know how much it costs yet. SIMON costs 21 pts. so far, and takes up 5 hexes.

THE GUARDIANS are a very science-oriented group, and have a lot of labs. They have 8 general labs (8 pts., 40 hexes), 3 specific labs (3 pts., 9 hexes), a Med Lab with a +2 to the Medic Roll (3 pts., 11 hexes), an Auto Doctor (5 pts., 10 hexes) and a Machine Shop (1 pt., 10 hexes). The total cost of all the labs is 20 pts., and they take up a total of 80 hexes.

THE GUARDIANS' base is run by a Power Plant. They need to produce about 5 END per segment to run SIMON, the lights and air conditioning, and 3 labs. This costs 5 pts. and takes up 4 hexes. THE MARKSMAN decides that their base has no need for stored END, so they don't buy any batteries.

Since THE GUARDIANS want everybody to know where they are, they buy no concealment for their base. THE MARKSMAN decides that they do need communications equipment, and buys Hi-Range Radio Reception, Visiphone capability, and a Satellite Link for the base. This equipment costs 9 pts., and takes up 5 hexes.

The group also need a Danger Room. Since they have 9 members, it costs them 9 pts. for the Danger Room, and it takes up 55 hexes.

That takes care of all the stuff that takes up space, so THE MARKSMAN can now decide how much room the base needs. The equipment and capabilities above take up a total of $5 + 80 + 4 + 5 + 55 = 149$ hexes. But since there is more to life than just labs, computers, and Danger Rooms, and since the members of the group all have living quarters at the base, THE

MARKSMAN decides that the base should take up 640 hexes. This costs the group 7 pts., and has an ACM of $x 2 \frac{1}{2}$. Multiplying $2 \frac{1}{2} \times 1$ pt., we find it costs 2 pts. to tie SIMON into the base.

The walls of the base are made out of Questonite, and are somewhat tougher than ordinary walls. They have a DEF of 13, and 7 BODY. This costs 14 pts. By multiplying 14 by the ACM for armor ($x 1 \frac{3}{4}$, in this case) they come up with a cost of 24 for the base's armor and BODY.

Since everybody knows where the group's HQ is, it needs some kind of security system. The first item the group buys are external Visual Sensors, because the base has TV cameras along the outside. This costs 10 pts. normally, but is bought through an OAF (TV cameras), which brings the cost down to 5 pts. Now they multiply the ACM ($x 2 \frac{1}{2}$) by the 5 pts. to come up with a cost of 12 pts. for the TV cameras. The group also buys internal Visual Sensors for exactly the same cost. THE GUARDIANS have spent 24 pts. on their security systems.

Since living quarters, kitchens, libraries, and the like don't cost points, it's time to total up the cost of the base. All the stuff listed above comes to a total of 118 pts. THE GUARDIANS must now find the points to pay for all of this.

The base has several disadvantages. The first is that everybody knows where it is, and can find out about it on a 14 or less roll. This is worth 15 pts. Next, the government sometimes interferes with the group by sending them out on missions. This only happens occasionally (on an 8 or less roll) and is worth 5 pts. Lastly, the group has a DNPC who hangs around their base (Linda the receptionist). Linda is a competent normal, who only gets involved in THE GUARDIANS' affairs on an 8 or less roll. This is worth another 5 pts. for a total of 25 pts. in disadvantages.

THE GUARDIANS must come up with another 93 pts. to pay for their base. This is done through player-character contributions. Each member of the group contributes 11 pts. toward the cost of the base for a total of 99 pts. This pays for the rest of the base, and leaves 6 pts. to buy their Gyroplane.

VEHICLE BUILDING

Vehicles are an important part of a CHAMPIONS campaign, and serve several different purposes. Heroes usually use vehicles as transportation, while villains often use vehicles as weapons. The following rules for vehicle movement, combat, and vehicle building provide a better simulation of vehicles in CHAMPIONS. These rules are applicable to all types of vehicles: cars, planes, boats, rockets, etc. There are several optional rules provided to help represent certain types of vehicles; these optional rules can be ignored in the interest of simplicity.

The defining Characteristics of a vehicle are presented first, followed by a listing of common vehicle equipment, vehicle Disadvantages, vehicle Advantages, and vehicle Limitations. Then an explanation of how vehicles move in CHAMPIONS is presented, along with vehicle combat. Several vehicle examples are given on pages 74-75.

BUILDING A VEHICLE

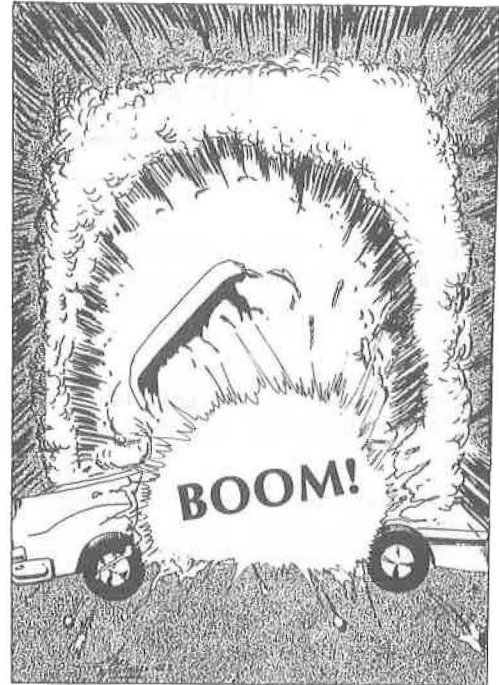
Power Points are used to build vehicles in much the same ways as they're used for characters. A character spends 5 character points to have a vehicle. The vehicle is built on a base of 75 points. The character may also throw in some more of his own Power Points, or take Vehicle Disadvantages to increase the amount of points in the vehicle.

The character may then spend these points on vehicle Characteristics, equipment, or Powers. The character may also choose to take certain vehicle Advantages or Limitations. The vehicle should then be approved for use by the GM, and then it's ready to go!

Vehicle Characteristics

Vehicles are defined by 13 different Characteristics. These are listed on the following chart, with their cost. The explanations of the Characteristics are given after the charts.

Characteristic	Cost
Maximum Velocity (MAX) 1" per segment:	
Flight.....see Chart	
Ground.....x1/2	
Tunneling.....x3	
Teleport.....see Chart	
Water.....x1	



Acceleration (ACC).....	x5
Deceleration (DCC).....	x2
Turn Divisor (TURN).....	x2
Strength (STR) Flight.....	x1
Ground.....	x1/2
Teleport.....	x1
Tunneling.....	x1/2
Water.....	x1/4
Defense (DEF) For 1 side.....	x1/4
Body Pips (BODY).....	x1
Interior Size (ISZ) per hex.....	x1
Damage (DMG) per +1D6.....	x3
Carrying Capacity (CAP).....	(no cost)
Passengers (PAS).....	(no cost)
Exterior Size (SIZ).....	(no cost)
DCV Modifier (DCVM).....	(no cost)
Mass (MASS).....	(no cost)
Knockback Modifier (KNB).....	(no cost)

Flight MAX Cost Chart

Flight MAX	Cost pts.	Flight MAX	Cost pts.
1"	2	64"	26
1 1/2"	4	96"	28
2"	6	125"	30
3"	8	187"	32
4"	10	250"	34
6"	12	375"	36
8"	14	500"	38
12"	16	750"	40
16"	18	1000"	42
24"	20	1500"	44
32"	22	2000"	46
48"	24	3000"	48
		4000"*	50

* Vehicle may achieve orbit if it's not an Air Breather.

Teleportation Cost Chart			
Maximum Range	Cost (pts)	Maximum Range	Cost (pts)
24"	10	24 km	30
48"	12	48 km	32
96"	14	96 km	34
187"	16	187 km	36
375"	18	375 km	38
750"	20	750 km	40
1.5 km	22	1500 km	42
3 km	24	3000 km	44
6 km	26	6000 km	46
12 km	28	12000 km*	48

* Sufficient to get anywhere on the Earth

MAX: The maximum velocity a vehicle can have. Velocity is always listed in inches per segment. A vehicle can have five different modes of movement: Flight, Ground Movement, Teleport, Tunneling, and Water Movement. A vehicle can move in any environment for which it has a MAX. Each MAX must be bought separately and each has a different cost. Each extra movement mode after the first costs 5 pts. This cost merely gives the vehicle the ability to use a different movement mode, and does not give the vehicle any inches of movement in that mode.

Example: A car with a Ground MAX of 20" costs 10 pts. A flying car with a Ground MAX of 20" and a Flight MAX of 48" costs $10 + (24+5) = 39$ pts. An amphibious flying car with a Ground MAX of 20", a Flight MAX of 48", and a Water MAX of 7" costs $10 + (24+5) + (7+5) = 51$ pts. A flying, tunneling, amphibious car with a Ground MAX of 20", a Flight MAX of 48", a Water MAX of 7", and a Tunneling MAX of 5" would cost $10 + (24+5) + (7+5) + (15+5) = 71$ pts.

ACC: How fast a vehicle can add to its current velocity. The vehicle can add its ACC to its current velocity every segment. One point of ACC costs 5 pts. Vehicles have one ACC rating for all movement modes.

DCC: How fast a vehicle can slow down. The vehicle can safely subtract its DCC from its velocity every segment. One point of DCC costs 2 pts. Vehicles have one DCC rating for all movement modes.

TURN: This defines how often a vehicle can change its facing 60 degrees or 1 hexside. The faster a vehicle is traveling, the less often it can change facing. One point of TURN costs 2 pts. Vehicles have one TURN rating for all forms of movement. The average vehicle has a TURN of 3. See Vehicle Turning, Pg 45.

STR: The strength of the vehicle, defining how much it can carry without being overloaded. Vehicle STR has the same scale as a character's STR. The cost of STR depends upon how the vehicle moves. If a vehicle has one mode of movement, find its STR cost on the chart above. If the vehicle has multiple modes of movement, use the most expensive of the modes listed.

DEF: The defense the vehicle has against attack. A vehicle has 6 separate DEF scores, one for its Front (F), Back (B), Right Side (R), Left Side (L), Top (T), and Underside (U). One point of DEF for 1 side

of a vehicle costs 1/4 pt. The average vehicle has a DEF of 3 on all sides.

BODY: The amount of damage a vehicle can take before falling apart and a general representation of how tough the vehicle is. One point of BODY costs 1 pt. The average vehicle has 10 BODY.

ISZ: The amount of interior room a vehicle has for passengers and cargo. The ISZ is listed in hexes. ISZ is found on the Vehicle Strength chart. Each +1 hex of ISZ costs 1 pt.

DMG: A modifier on the amount of damage a vehicle will cause when it hits something. DMG is a function of the MASS of the vehicle. Damage is calculated from the vehicle's MASS and is found on the Knockback and Damage Modifier Chart. Each +1D6 DMG costs 3 pts.

The following characteristics have no cost listed, because they are all calculated from other characteristics and may not be purchased directly.

SIZ: The number of hexes the vehicle takes up on the tactical map. The SIZ is always given in hexes. SIZ is always $(2 \times ISZ)$, unless the vehicle has taken the Stall Speed Limitation. In that case, SIZ is $(3 \times ISZ)$.

DCVM: A modifier on any Attack Rolls made against the vehicle and is based on the SIZE of the vehicle. DCVM is based on the vehicle's SIZE and is found on the DCVM Chart.

MASS: The weight of the vehicle in Kilograms or Metric Tons. MASS is calculated from SIZE, Total DEF, and BODY.

KNB: A modifier to the amount of Knockback a vehicle takes when hit, based on the MASS of the vehicle. KNB is calculated from the vehicle's MASS and is found on the Knockback and Damage Modifier Chart.

CAP: The amount of mass the vehicle can carry without being overloaded. CAP is always listed in Kilograms or Metric Tons. CAP is found on the Strength Chart from the vehicle's STR rating.

PAS: The number of passengers the vehicle can carry comfortably. Vehicles can carry quite a few passengers, if you're not concerned with comfort. Six passengers per hex may be stacked in bunks, four passengers per hex are cramped, and three passengers per hex is comfortable. Two passengers per hex is quite roomy, and putting only one passenger in a hex gives you plenty of room to walk around.

Vehicle Equipment

Once a vehicle has its basic Characteristics, you can add weapons and equipment. Unless otherwise specified, all equipment is built using the Powers listed in CHAMPIONS. All equipment will have its costs modified by the limitations on the next page. The list below is the equipment that is specific to vehicles, has a different cost, or has a different effect when used on a vehicle.

Common Radio: This lets a vehicle transmit and receive on AM, FM, Police, or CB frequencies. Cost = 5 pts.

Ejection Seats: This allows any passengers to eject from a vehicle. In an emergency, a character must make a DEX roll to eject in time. Ejection seats cost 3 pts.

Electronic Countermeasures: This will attempt to stop a Radar search. Electronic Countermeasures (ECM) have a base roll of 11 or less on 3D6. When a Radar Perception roll is made to find the vehicle, it may make an ECM roll. The ECM roll is -1 for every 1 pt. that the searcher made his perception roll by. If the target makes his ECM roll, the Radar lock is broken, and the searcher must then make a Radar Perception Roll at a -1 for every 1 pt. that the ECM roll was made by to find the vehicle again. ECM on 11 or less costs 5 pts., +1 per 1 pt.

Extra Limb: This power has the same cost as in CHAMPIONS and gives the vehicle a robot arm that can be controlled from inside. Such an arm starts with STR 0. STR must be bought separately for a vehicle's limbs, at 1 STR per 1 pt.

Fire Extinguishers: These will snuff out vehicle fires on a roll of 11 or less on 3D6 each segment. Cost = 3 pts, +1 per 1 pt.

Floats: These allow a flying vehicle to land on water. Cost = 3 pts.

High Altitude: This allows a vehicle to operate at altitudes of 3,000' to 10,000'. Cost = 5 pts.

Orbital: This allows a vehicle to operate at any altitude. Cost 20 pts.

Power Jacks: Jacks can throw a vehicle through the air. Power jacks are rated in STR. Find the lifting capacity of the jacks on the Strength Chart and relate it to the weight of the vehicle. Use the Throwing Charts to see how far the jacks can throw the vehicle. Superleap will double how far the jacks will throw the vehicle. Power Jacks cost 1 pts. per 2 STR.

Radar Reflectors: This makes a vehicle harder to see with Radar. Each -1 to Radar Perception Roll costs 1 pt.

Radio Control: This allows a character to drive the vehicle with a remote control. Cost = 10 pts.

Skis: These allow a flying vehicle to land in snow or on ice. Cost = 3 pts.

Watertight: This allows a vehicle to operate underwater. Cost = 5 pts.

Each piece of equipment is used like a Power and must be activated by the character controlling it on one of his phases. Only defensive Powers or Powers at 0 END cost need not be activated.

Weapon And Equipment Limitations

All weapons and equipment for vehicles should be bought with the powers in CHAMPIONS unless otherwise specified under Vehicle Equipment. Such weapons and equipment can use the limitations in CHAMPIONS and the ones listed below. All equipment that would require END to use must be bought either to 0 END cost, bought with an END Battery, or bought with Limited Uses.

FOCUS: Focus bonuses are used when buying all vehicle weapons and equipment but not when buying vehicle characteristics. The bonus for Focus and the effects of each different kind are listed below.

Inobvious, Inaccessible Focus: A hidden piece of equipment that doesn't have to be exposed to be used. The equipment, like the rest of the vehicle, is protected by the vehicle's DEF. Limitation: +3/4

Obvious, Inaccessible Focus: A piece of equipment whose placement is obvious, but that still is protected by the DEF of the vehicle. Most equipment on a vehicle falls into this category. Limitation: +1

Inobvious, Accessable Focus: A disguised piece of equipment that is exposed. It does not have the DEF of the vehicle, and if it is hit it will be destroyed. Limitation: +1 1/4

Obvious, Accessable Focus: A piece of equipment that is exposed and whose placement is obvious. It does not get the DEF of the vehicle, and will be destroyed if hit. Limitation: +1 1/2

The equipment bought with one of the bonuses above is considered to be attached directly to the vehicle. If the equipment can be detached and used by an individual character use the lower focus bonuses from CHAMPIONS.

LIMITED ARC OF FIRE: This represents a weapon, sensor, etc that only tracks targets in a limited arc (See Diagram). An additional limitation is the ability to only track airborne or ground targets but not both.

Arc of Fire	Bonus to Weapons
Straight Ahead	+1
60 degree	+1/2
180 degree	+1/4
Limited to targets on same level	+1/2

SLOW TRAVERSE: This represents a weapon mount that slows the firer's reactions, but stabilizes his shots. Such mounts make short range shots at fast moving targets difficult, but make long range shots much easier. A mount has two factors: Range Mod Multiple, and OCV Multiple. The OCV from such a weapon is calculated from the following formula:

$$\text{Final OCV} = (\text{OCV from DEX} \times \text{OCV Mult.}) + \text{Levels}$$

Range Mod Multiple	OCV Multiple	Bonus to Weapon
2x Range Mod	x1/2	+1/2
4x Range Mod	x1/4	+3/4
8x Range Mod	x1/8	+1

PREPARATION TIME: This limitation represents a weapon that has a complex firing procedure. The weapon can not be fired until after the listed amount of time is taken to prepare it. The weapon must be prepared after each shot.

Preparation Time	Bonus to Weapons
+1 Segment	+1/4
+1 Phase	+1/2
+1 Turn	+1

Movement Limitations

Movement is generally bought with no Limitations. If a movement mode has special Limitations, that particular MAX can get one of the bonuses listed below. The bonus only applies to the cost of the MAX for that particular mode of movement.

POSITION UNCERTAINTY: This represents vehicles that are unstable when moving. After each move there is a chance that the vehicle will not have gone exactly where you wanted. Uncertainty consists of the chance to miss its target and the distance the vehicle will miss its target. Aircraft are good example of vehicles with Position Uncertainty.

Uncertain Distance	Bonus to Movement
1/10 current velocity	+1/4
1/4 current velocity	+1/2
Uncertain on 8 or less (Base Chance)	No Bonus
Uncertain on 11 or less	+1/4
Uncertain on 14 or less	+1/2

Move the vehicle to its intended hex. If the uncertainty roll is made roll 1D6. Consult the chart below to find the direction that the vehicle is displaced. Move the vehicle its Uncertain Distance in that direction to find its final position.

1D6	Direction of Displacement
1	Up
2	Right and forward
3	Right and backward
4	Down
5	Left and backward
6	Left and forward

EXHAUST: This limitation describes a vehicle whose drive produces an exhaust, or has a propeller, that is dangerous to be around. Exhaust acts like an explosion in a 60 degree cone behind a vehicle. The damage from an exhaust or propeller is dependent upon the vehicle's ACC.

Damage	Bonus to Movement and Acceleration
Exhaust does (ACC/2) in D6 Killing Damage	+1/2
Exhaust does (1 1/2x ACC) in D6 Normal Damage	+1/2
Propeller does (ACC) in D6 Killing Damage	+1/4

LIMITED MOVEMENT: Several different kinds of movement have special kinds of restrictions. Some examples of Limitations to MAX are listed below.

Limit	Bonus to Movement
Ground Movement usable only on good roads (Off road causes 1D6K per 5" of speed)	+1/2
Ground Movement usable only on Rails or tracks	+2
Flight that can not climb (Hovercraft)	+1/4

STALL VELOCITY: Flying vehicles may have a Stall Velocity. Under the Stall Velocity they can not fly

and must run along the ground. If they go below the Stall Velocity while in flight the pilot must make a Control Roll.

Stall Velocity	Bonus to MAX
2"	+1/4
4"	+1/2
8"	+3/4
16"	+1
32"	+1 1/4
64"	+1 1/2

Vehicle Advantages

The following are advantages that can be used on different parts of vehicles. They increase the cost of the vehicle's characteristics.

NOT AIR BREATHING: This advantage to MAX means that the vehicle's engines are totally self contained and don't require outside air to work. Spaceships and Submarines need this advantage. +1/4 Advantage.

SILENT MOVEMENT: A vehicle can normally be heard automatically as it approaches. Silent Movement is an advantage to MAX that makes the vehicle more difficult to hear.

Minimum to hear vehicle	Advantage to Movement
Need PER roll to hear	+1/4
Need Ultrasonic Hearing and PER roll to hear	+1/2
Vehicle can not be heard (Invisible to sonar)	+1

SMALLER THAN NORMAL: This Advantage to STR represents a vehicle that has been made more compact. The advantage shrinks ISZ and SIZ to 1/2 listed. This Advantage may be taken several times to make a vehicle 1/4, 1/8, 1/16 size, etc., so long as a vehicle's SIZ is more than 1 hex use the first advantage cost. When a vehicle's SIZ gets to be 1 hex or below use the second, higher, advantage cost.

Vehicle is 1/2 ISZ and SIZ	Advantage to STR
Down to 1 hex in SIZ	+1/4
From 1 hex SIZ on down	+1/2

Vehicle Disadvantages

These Disadvantages give the character more points for building his vehicle. The GM should make sure that these Disadvantages cause the characters some problems, for that is the purpose of Disadvantages, after all. Each Disadvantage is given a description and the number of points it is worth. The same Disadvantage is worth x1 pts. the first time, x1/2 pts. the second time, and x1/4 pts. the third time.

VULNERABILITY: As in CHAMPIONS, except that vehicles can only be vulnerable to BODY.

SPECIAL LICENSE: This represents a vehicle that is especially complex to drive. Such vehicles can require that the character receive training in the use of the vehicle, or even pay points for a special qualification (see New Skills).

Complexity	Points
Complex Vehicle (Must be explained verbally)	1 Point
Very Complex Vehicle (Need 1 pt. Skill)	3 Points
Overwhelmingly Complex (Need 3 pt. Skill)	5 Points

LIMITED ACCESS: This disadvantage means that vehicle is difficult to get in and out of. This time delay can include the time necessary to get a vehicle started or the time to get into or out of G-Suits or Space Suits. In general the time is the delay getting the first person or piece of cargo in or out of the vehicle.

Delay before Entry or Exit:	Points
1 Segment Delay	1
1 Phase Delay	3
1 Turn Delay	5
1 Minute (5 Turn) Delay	8
10 Minute Delay	10

Vehicle Size And Mass

The ISZ and CAP of a vehicle are based its STR. The chart below lists the vehicle's STR, and the resulting ISZ and CAP. ISZ can be increased; each +1 hex of ISZ cost 1 pt. Remember, SIZ is 2xISZ for most vehicles, and 3xISZ for vehicles with a Stall Velocity. A hex is equivalent to a 2 meter (1 game inch) CHAMPIONS tactical hex.

Vehicle Size Chart		
STR	ISZ (hexes)	CAP
5	1/8	50 kg.
10	1/4	100 kg.
13	3/8	150 kg.
15	1/2	200 kg.
18	3/4	300 kg.
20	1	400 kg.
23	1 1/2	600 kg.
25	2	800 kg.
28	3	1.2 ton
30	4	1.6 ton
33	6	2.4 ton
35	8	3.2 ton
38	12	4.8 ton
40	16	6.4 ton
43	24	9.6 ton
45	32	12.5 ton
48	48	18.7 ton
50	64	25 ton
53	96	37.5 ton
55	125	50 ton
58	187	75 ton
60	250	100 ton

kg. = Kilogram
ton = 1000 kg. = 1 metric tonne

DCV Modifier (DCVM)

A vehicle's DCVM is based on its SIZ. The chart below lists the vehicle's SIZ and DCVM.

DCVM by SIZE			
SIZ (hexes)	DCVM	SIZ (hexes)	DCVM
1/2	0	17-25	-11
3/4	-1	26-32	-12
1	-2	33-50	-13
1 1/2	-3	51-64	-14
2	-4	65-100	-15
3	-5	101-125	-16
4	-6	126-200	-17
5-6	-7	201-250	-18
7-8	-8	251-400	-19
9-12	-9	401-500	-20
13-16	-10	501+	-21

Vehicle Mass

A vehicle's mass is determined from its total DEF, its BODY, and its SIZ. The vehicle's mass determines its resistance to Knockback and the amount of damage it does hitting something.

Finding the mass of a vehicle is a four step process.

1) Add up all of the vehicle's DEF scores (Front, Back, Right, Left, Top, and Underneath).

2) Find the total DEF on the chart below and refer over to the Mass Multiplier.

3) Multiply the Mass Multiplier, Vehicle BODY, and Vehicle SIZ together to find the vehicle's weight in Kilograms. Divide by 1,000 to find the vehicle's weight in Tons.

4) If the vehicle Flies, halve its Mass.

$$\text{Total Mass} = \text{Mass Multiplier} \times \text{BODY} \times \text{SIZ}$$

Mass Multiplier Chart			
Total DEF	Mass Multiplier	Total DEF	Mass Multiplier
0-10	75	111-120	500
11-20	87	121-120	600
21-30	100	131-120	700
31-40	125	141-120	800
41-50	150	151-120	1000
51-60	175	161-120	1200
61-70	200	171-120	1400
71-80	250	181-120	1600
81-90	300	191-120	2000
91-100	350	201+	2400
101-110	400		

Agent Control Sheet

Group: _____ Type: _____

Skills & Equipment

STR _____

DEX _____

CON _____

BODY _____

INT _____

EGO _____

PRE _____

COM _____

PD _____

ED _____

SPD _____

REC _____

END _____

STUN _____

CHA Cost _____ +Skill Cost _____ = _____ Total Cost

Disadvantages

OCV _____

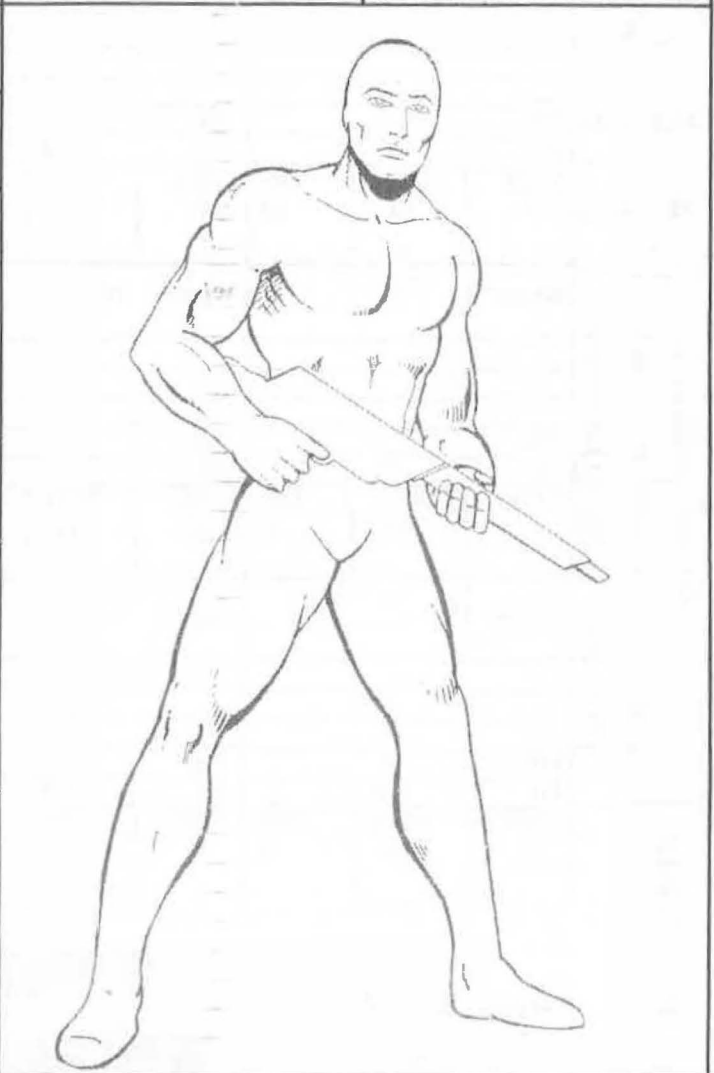
DCV _____

ECV _____

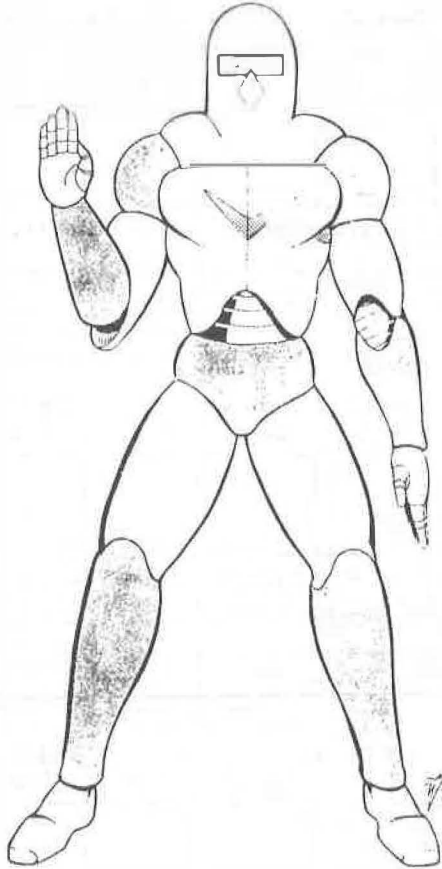
PHA _____

Agent 1			Agent 2		
Stun	End	Body	Stun	End	Body
Extra Skills/Equipment			Extra Skills/Equipment		
_____			_____		
_____			_____		
_____			_____		
Agent 3			Agent 4		
Stun	End	Body	Stun	End	Body
Extra Skills/Equipment			Extra Skills/Equipment		
_____			_____		
_____			_____		
_____			_____		

Agent 5			Agent 6		
Stun	End	Body	Stun	End	Body
Extra Skills/Equipment			Extra Skills/Equipment		
_____			_____		
_____			_____		
_____			_____		
Agent 7			Agent 8		
Stun	End	Body	Stun	End	Body
Extra Skills/Equipment			Extra Skills/Equipment		
_____			_____		
_____			_____		
_____			_____		
Agent 9			Agent 10		
Stun	End	Body	Stun	End	Body
Extra Skills/Equipment			Extra Skills/Equipment		
_____			_____		
_____			_____		
_____			_____		

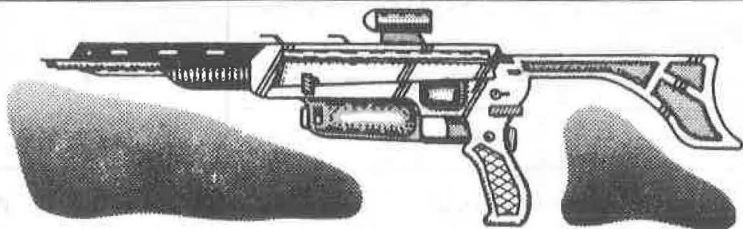


TURTLE ARMOR CONTROL SHEET

VAL CHA 20 STR 17 DEX 15 CON 10 BODY 10 INT 10 EGO 15 PRE 4 COM 10 PD 10 ED 3 SPD 6 REC 30 END 30 STUN	Agent 1	Agent 2	Agent 3	Agent 4	
	Agent 5	Agent 6	Agent 7	Agent 8	
	OCV = 6 DCV = 6 ECV = 3	PHA PD STUN 30 BODY 10 END 30	PHA PD STUN 30 BODY 10 END 30	PHA PD STUN 30 BODY 10 END 30	PHA PD STUN 30 BODY 10 END 30
	MOVE Run 6" Jump 4"	Agent 9	Agent 10		
	INT Ro11 11	Agent 11	Agent 12		
	DEX Ro11 12	PHA PD STUN 30 BODY 10 END 30	PHA PD STUN 30 BODY 10 END 30		
	PER Ro11 11	Agent 13	Agent 14		
	COPYRIGHT © 1982 by HERO GAMES PERMISSION GRANTED TO PHOTOCOPY FOR PERSONAL USE ONLY	Agent 11	Agent 12		
		Agent 13	Agent 14		
		PHA PD STUN 30 BODY 10 END 30	PHA PD STUN 30 BODY 10 END 30		
PHA PD STUN 30 BODY 10 END 30		PHA PD STUN 30 BODY 10 END 30			

BONUS GADGET

8D6 AP EB,
16 Shots
30 pts.



HEADQUARTERS CONTROL SHEET

41

Pts	Location			
Pts	Size	ACM		
		x		
Pts	Concealment			
	Basic Concealment			
	- to Detective Work Roll			
	- to Perception Rolls			
Pts	Communtications		Hexes	
Pts	Sensors/Security Systems			
Pts	Armor	Pts	BODY	Hexes
Pts	Labs:		Hexes	
Pts	Danger Room		Hexes	

<u>Disadvantages</u>	<u>Pts</u>
<u>Point Contributions</u>	<u>Pts</u>
<u>Points Availible =</u>	

<u>STAT</u>	<u>PTS</u>	<u>COMPUTER Skills</u>	<u>Pts</u>
	INT		
	EGO		
	DEX		
12	SPD	0	
<u>Total:</u>			<u>Total:</u>
<u>Computer Disadvantages</u>			<u>Pts</u>
<u>Disadvantage Total:</u>			<u> </u>
<u>Computer Cost:</u>			<u> </u>
<u>Total Cost:</u>			<u> </u>

<u>Hexes</u>	<u>Power Plant</u>	<u>Pts</u>
	<u>Generator: Produces</u> <u>END per Segment</u>	
	<u>Batteries: Stores</u> <u>END</u>	
<u>Total Cost of Base =</u>		<u> </u>
<u>Points Stored =</u>		<u> </u>

<u>Agents, Robots, Weapons and Traps</u>	<u>Pts</u>

ADVENTURE RECORD SHEET

CHARACTER	DEX	SPD	1	2	3	4	5	6	7	8	9	10	11	12	OCV	DCV	ECV
1) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

NOTES

CHARACTER	PD/rPD	ED/rED	Move	Notes
1) _____	/	/	_____	_____
2) _____	/	/	_____	_____
3) _____	/	/	_____	_____
4) _____	/	/	_____	_____
5) _____	/	/	_____	_____
6) _____	/	/	_____	_____
7) _____	/	/	_____	_____
8) _____	/	/	_____	_____
9) _____	/	/	_____	_____
10) _____	/	/	_____	_____
11) _____	/	/	_____	_____
12) _____	/	/	_____	_____

Vehicle Control Sheet

CHAR	VALUE	UNITS	COST	PTS	PTS	EQUIPMENT
MAX	_____	In/seg	x1/2	_____	_____	Ground
MAX	_____	In/seg	See Cht	_____	_____	Flight
MAX	_____	In/seg	x1	_____	_____	Water
MAX	_____	In/seg	x3	_____	_____	Tunneling
MAX	_____	In/Km	See Cht	_____	_____	Teleport
ACC	_____	In/Seg	x5	_____	_____	
DCC	_____	In/Seg	x2	_____	_____	
TURN	_____		x2	_____	_____	
STR	_____		By Mode	_____	_____	
DEF	_____	Front		_____	_____	
	_____	Back		_____	_____	
	_____	Left		_____	_____	
	_____	Right		_____	_____	
	_____	Top		_____	_____	
	_____	Under	x1/4	_____	_____	
BODY	_____		x1	_____	_____	
ISIZ	_____	hexes	(x1)	_____	_____	
DMG	_____	D6	(x3)	_____	_____	
SIZE	_____	hexes		_____	_____	
DCVM	_____			_____	_____	
MASS	_____	kg/ton		_____	_____	
KNB	_____			_____	_____	
CARRY	_____	kg/ton		_____	_____	
PASS	_____	seats		_____	_____	
Characteristic Cost.....				_____	+	_____
				_____		Equipment Cost = Total Cost _____

Hit Location Chart

Roll	Location Hit	Body Multiple	To Hit Modifier
3-6	Front Wheels/Controls	x1	-7
7-8	Engine	x1	-6
9	Chassis	x2	-7
10	Passengers	x1/2	-6
11	Body and Equipment	x1/2	-6
12	Cargo	x1/2	-7
13-14	Fuel Tank	x1/2	-6
15-18	Rear Wheels/Controls	x1	-7

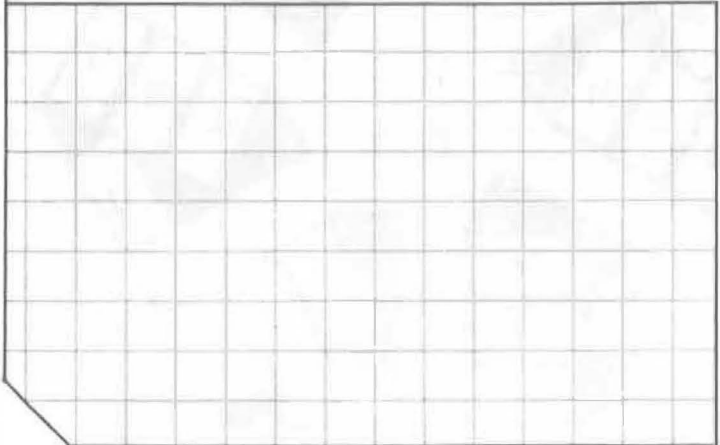
Disadvantages 75+

Total Points= _____

Movement Limitations: _____

Attack from Side: Roll 3D6
 Attack from Front: Roll 2D6+1
 Attack from Rear: Roll 2D6+6

Driver's Control Roll.. _____
 Driver's PER Roll..... _____
 Driver's CV..... _____



Stronghold Guest List

1. Name: _____
Notes: _____

2. Name: _____
Notes: _____

3. Name: _____
Notes: _____

4. Name: _____
Notes: _____

5. Name: _____
Notes: _____

6. Name: _____
Notes: _____

7. Name: _____
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8. Name: _____
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10. Name: _____
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11. Name: _____
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12. Name: _____
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14. Name: _____
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15. Name: _____
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16. Name: _____
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17. Name: _____
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18. Name: _____
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19. Name: _____
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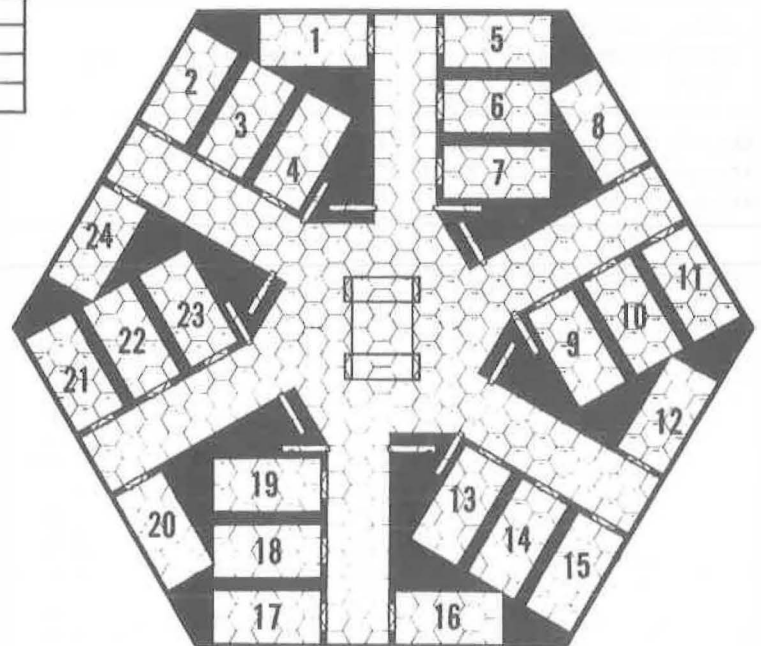
20. Name: _____
Notes: _____

21. Name: _____
Notes: _____

22. Name: _____
Notes: _____

23. Name: _____
Notes: _____

24. Name: _____
Notes: _____



Level: _____

Example 1: A car has DEF F:3, B:3, L:3, R:3, T:3, U:3 for a total of 18. It has 10 BODY and a SIZ of 2. The car's mass is $87 \times 10 \times 2 = 1,740$ kg.

Example 2: A tank has DEF F:16, B:10, L:12, R:12, T:10, U:10 for a total of 70. It has 16 BODY and a SIZ of 8. The tank's mass is $200 \times 16 \times 8 = 25,600$ kg.

Knockback And Damage Modifiers

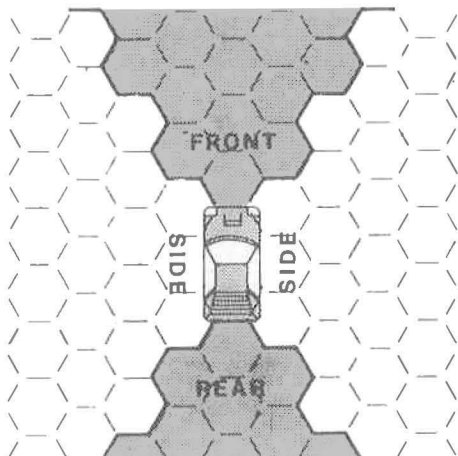
The Mass of a vehicle determines its KNB and DMG. Find the Mass of the vehicle on the chart below and refer over to the KNB and DMG. DMG may be bought up for +1D6 per 3 pts.

MASS	KNB	DMG	MASS	KNB	DMG
100 kg.	-0	0	100 ton	-10	+10D6
200 kg.	-1	+10D6	200 ton	-11	+110D6
400 kg.	-2	+2D6	400 ton	-12	+12D6
800 kg.	-3	+3D6	800 ton	-13	+13D6
1.6 ton	-4	+4D6	1.6-kton	-14	+14D6
3.2 ton	-5	+5D6	3.2 kton	-15	+15D6
6.4 ton	-6	+6D6	6.4 kton	-16	+16D6
12.5 ton	-7	+7D6	12.5 kton	-17	+17D6
25 ton	-8	+8D6	25 kton	-18	+18D6
50 ton	-9	+9D6	50 kton	-19	+19D6

Vehicle Movement

A vehicle's movement is very different than a character's movement; a vehicle moves every segment, not every phase. Also, changes in a vehicle's direction and velocity are much more restricted than the movement of a character. Because of these restrictions, it will be important to keep track of the exact facing and velocity of a vehicle as it moves.

The front of a vehicle will always face one specific hexside. When the vehicle is moving forward it must move into the 60 degree arc defined by its Front (See Diagram).



A vehicle will have a velocity in inches per segment. The vehicle must move a number of inches equal to its velocity. At the beginning of each segment, the driver of a vehicle may accelerate and increase his velocity by the vehicle's ACC, or brake and lower his velocity by the vehicle's DCC. A vehicle's velocity may never exceed its maximum velocity.

Example: A vehicle has a current velocity of 7 inches per segment, thus, it moves 7" forward each segment. The driver decides to accelerate on segment 3, and since he has an ACC of 2, he moves 9" on segment 3. The driver decides to brake to a stop starting on segment 4. The vehicle has a DCC of 4, so he slows by 4" per segment and travels 5" on segment 4. Segment 5 he slows to 1" per segment, and finally on segment 6 he comes to a complete stop.

Generally, a vehicle can also move backwards. Its maximum velocity backwards is $x1/4$ its MAX.

Optional Rules

Half Point Acceleration: ACC can be purchased in half point increments. One half point of ACC costs 3 points. A vehicle with a half ACC can accelerate 1 on even segments (2,4,6,8,10, and 12), and 0 on odd segments (1,3,5,7,9, and 11). A vehicle with 1 1/2 ACC can accelerate 2 on even segments and 1 on odd segments, and so on.

Variable Acceleration: In real life, the faster a vehicle goes, the slower it accelerates. If you wish to simulate this, halve the ACC of any vehicle when its velocity exceeds half of its MAX. Round up to the nearest half.

Vehicle Turning

Vehicles change facing 60 degrees or 1 hexside to turn. Vehicles can't turn anytime they want to; they must meet certain restrictions.

Vehicles may change facing in different directions without restriction. It could turn right on one segment and left, back to its original facing, on the next segment, regardless of its current velocity.

A vehicle's first facing change after starting from a full stop is unrestricted; it may be made at any time. Once a vehicle has made its first facing change it is covered by the restrictions of its TURN.

A vehicle can only change facing twice in the same direction at certain intervals. The intervals are determined by the vehicle's current velocity and its TURN. If the vehicle's velocity is $1x$ TURN or less it can change facing every segment; if its velocity is $2x$ TURN or less it can change every 2 segments, and so on. The effect of TURN are summarized in the chart below.

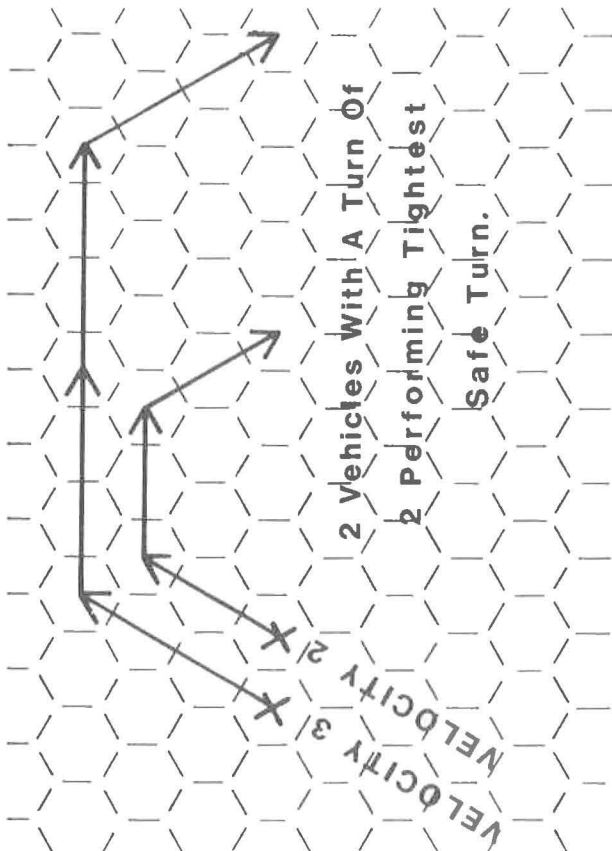
Turning Chart

The Vehicle's Velocity is: The Vehicle May Turn:

up to 1x TURN"	Every Segment
up to 2x TURN"	Every 2 Segments
up to 3x TURN"	Every 3 Segments
up to 4x TURN"	Every 4 Segments
up to 5x TURN"	Every 5 Segments
up to 6x TURN"	Every 6 Segments
etc.	

Example: Two vehicles with TURN values of 2 are side by side. The outermost vehicle has a velocity of 3, and the innermost vehicle has a velocity of 2. On segment 1 both vehicles move straight ahead and then start turns to the right.

At the beginning of segment 2 both vehicles can turn 60 degrees freely as they have not changed facing before. Both vehicles then travel ahead at their velocities. On Segment 3 the outermost vehicle must travel forward and may not turn again because his velocity is more than 1x his TURN. The innermost vehicle may change facing because his velocity is equal to 1x his TURN. On Segment 4, the outermost vehicle can finally change facing, as he can change facing every 2 segments.



Climbing And Diving

Flying vehicles can climb and dive to gain and lose altitude. A flying vehicle can dive 1" for every 1" of velocity it has. It loses no forward movement to dive. At the end of each segment, the vehicle gains 1" of velocity for every 2" it dived.

A flying vehicle may also climb. To climb, a vehicle trades velocity or distance for altitude. For every 1" a vehicle climbs, it may lose 2" of forward movement and keep its velocity. Or, for every 1" a vehicle climbs, it may lose 2" of velocity. Thus a vehicle moving 100" could gain 45" of altitude by losing 30" of velocity and 60" of movement ($30/2+60/2=45$).

Optional Movement Rules

FLYING TURNS: Flying vehicles can bleed off some of their velocity and use the energy to turn tighter. During any segment, a flying vehicle can reduce its velocity by its DCC and add that amount to its TURN. The vehicle may continue to slow down and increase its TURN each segment until its TURN is double its base value. TURN may not be increased above double its base. The extra TURN is used up any time the vehicle turns, or on any segment that the vehicle doesn't slow by its DCC.

Example: An airplane with a velocity of 50, DCC of 5, and a TURN of 10 is trying to turn right. Normally the plane would have to fly forward for $50/10=5$ Segments before turning. But, with a flying turn, the plane can turn faster.

On Segment 1 the plane slows to 45 and increases its TURN to 15. The plane could turn now in $45/15=3$ segments, but has only flown forward for 1 segment. On Segment 2 the plane slows to 40 and increases its TURN to 20. The plane can turn in $40/20=2$ Segments and now makes its turn. After the turn the plane has a velocity of 40, but its TURN has dropped back to 10.

OVERLOADING VEHICLES: If you put more cargo into a vehicle than its CARRY it will slow down and handle poorly. The chart below shows the effect of overloading a vehicle on its MAX, ACC, DCC, and TURN. Teleporting vehicles will not teleport if overloaded.

Cargo weight is	MAX, ACC, DCC, TURN are:
Up to 1x CARRY	Normal Values
Up to 2x CARRY	x3/4 of Normal Values
Up to 3x CARRY	x1/2 of Normal Values
Up to 4x CARRY	x1/4 of Normal Values
Over 4x CARRY	Vehicle won't move

DOUBLE TURNS: If a vehicle has a velocity less than or equal to half of its TURN, it may make two turns per Segment. The vehicle must move a minimum of 1/2 of its move between turns.

Example: A sports car with a velocity of 2 and a TURN of 4 could turn 1 hexside, move 1 hex forward, turn another hexside, and then move another hex.

OVERDIVING: A flying vehicle may normally dive 1" altitude for each 1" it goes forward. For every 2" of altitude it loses it gains +1" of velocity. A flying vehicle may also "overdive". An overdrive is when the vehicle attempts to lose more altitude than it has inches of velocity. For each extra 1" of altitude lost the vehicle loses 1" of forward movement. A vehicle can, therefore, lose up to twice its current velocity in altitude by diving straight down. A plane that overdives has to pull out. The segment after a plane overdives it must dive its full velocity before entering level flight or climbing.

TELEPORTATION: A teleporting vehicle moves differently from all other vehicles. It must be set up and then engaged by the driver, so it only moves on the driver's phases.

The driver must first spend 1/2 phase setting up the vehicle's target location to operate a teleporting vehicle. The target location must be either in line of sight, or a memorized (or floating) location.

Once the teleporting vehicle's target is set, it may be engaged with a 0 phase action by the driver. The vehicle disappears from its current location, and instantly appears at its target.

Teleporting vehicles have a maximum range limit. The vehicle will not teleport farther than its maximum range. The maximum range is listed in the characteristic cost chart.

The vehicle can also have specific locations programed into its memory. A vehicle can teleport to any location within its range, even if that location is not within line of sight.

There are two kinds of locations a teleporting vehicle can have: permanent locations that are wired into the vehicle, and floating locations that can be changed at any time. Permanent locations cost 1/2 pt. apiece, and are set when the location is bought. Floating locations cost 2 pts., and can be changed by setting the vehicle to memorize its surroundings. The vehicle's scanners take 1 full turn to memorize a location.

Permanent Memorized Locations....Cost 1/2 pt.
Floating Memorized Locations.....Cost 2 pts.

Losing Control

Under certain conditions a driver will have to make a Control Roll to keep control of his vehicle. All characters can drive a car, and have a Control Roll of 8 or less. Characters with Driving or Piloting have a Control Roll of 9 + DEX/5. The conditions under which a character must make a Control Roll are listed below:

When to Make a Control Roll

Car takes a Wheel or Chassis hit Car hits bad conditions (ice, pothole, etc.) Car runs into something. Something runs into the vehicle Driver takes damage Attempting facing change before TURN allows Flying slower than Stall Speed

The Control Roll can be modified by the conditions of the emergency. The chart below lists different modifiers to a Control Roll.

Modifiers to Control Rolls

-1 per 1 BODY vehicle is under 0 BODY -1 per 2 BODY driver has taken -1 per 1 TURN lost from Chassis or Wheel hits -3 per segment vehicle changes facing early -2 for driving on bad roads or flying through storms -1 per 3" flying vehicle is under Stall Speed.

If the driver fails his Control Roll the vehicle goes out of control and moves in a random direction. Flying vehicles dive at their maximum speed. At the beginning of every segment roll 3D6 on the chart below to find the vehicle's new direction.

Out of Control Movement

3D6	Direction of Movement
3-8	1 hexside to the right
9-12	Straight Ahead
13-18	1 hexside to the left
+3 if attempting left turn	
-3 if attempting right turn	

Face the vehicle in its new direction. If the driver makes a Control Roll he may accelerate or brake as he wishes. If the driver fails the Control Roll, the vehicle keeps its old speed. Move the vehicle its speed straight ahead. A vehicle may change facing more often than its TURN allows while out of control.

A driver may regain control of a vehicle with a Control Roll. This roll has the same modifiers the original roll had. The driver may roll at the beginning of the segment after losing control, and once each time his phase comes up after that.

A driver in a ground vehicle can attempt a controlled slide by putting his vehicle "Out of Control". This is done by changing facing early and not even attempting a Control Roll.

At the beginning of each segment the vehicle is deliberately out of control, the driver makes a Control Roll to modify the Direction Of Movement Roll. The driver can modify the Direction of Movement Roll by 1 pt. for every 1 pt. he makes his Control Roll. The Direction Of Movement Roll is still modified by +3 or -3 depending on the direction of the original turn.

VEHICLE COMBAT

Vehicles have a DCV just like characters. A vehicle's DCV can come from one of two places, the vehicle's speed, or the skill of its driver.

If a driver has Driving or Piloting he may use his personal DCV as the base DCV of the vehicle. This DCV is modified by adding the DCVM of the vehicle. This will give the final DCV.

If a driver does not have Driving or Piloting, or his vehicle is moving so fast that it has a higher DCV for velocity than the driver's DCV, the DCV of the vehicle will be based on its velocity. Find the vehicle's base DCV on the chart below and subtract the vehicle's DCVM to get the final DCV.

Base DCV by Velocity			
Velocity Inch/Seg	Base DCV	Velocity Inch/Seg	Base DCV
1-3	1	121-160	12
4-5	2	161-240	13
6-7	3	241-320	14
8-10	4	321-480	15
11-15	5	481-640	16
16-20	6	641-1000	17
21-30	7	1001-1250	18
31-40	8	1251-2000	19
41-60	9	2001-2500	20
61-80	10	2501-4000	21
81-120	11		

Characters take a minus to their OCV when firing from a vehicle due to the vehicle's movement. Characters are -1 OCV for every 2 pts. of Base DCV a vehicle has. So, if a vehicle is traveling at 10 inches/segment, all characters firing from it will take -2 ($4/2 = 2$) on their OCV.

When a driver of a vehicle tries to hit something (or someone) with his vehicle he must make an Attack Roll. If he has Driving or Piloting he has a base OCV equal to his own OCV. If the driver doesn't have Driving or Piloting his base OCV is 0. The driver's base OCV is modified by subtracting the vehicle's DCVM to get the final OCV.

Vehicle Collisions

A vehicle does a normal attack when it hits something. Find the vehicle's Base Damage from its velocity on the chart below. Add the DMG to the Base Damage to get the final damage the vehicle does to its target.

Velocity Inch/Seg	Base Damage	Velocity Inch/Seg	Base Damage
1/2"	1D6	51-64	15D6
3/4"	2D6	65-100	16D6
1"	3D6	101-125	17D6
1 1/2"	4D6	126-200	18D6
2	5D6	201-250	19D6
3	6D6	251-400	20D6
4	7D6	401-500	21D6
5-6	8D6	501-800	22D6
7-8	9D6	801-1000	23D6
9-12	10D6	1001-1600	24D6
13-16	11D6	1601-2000	25D6
17-25	12D6	2001-3200	26D6
26-32	13D6	3201-4000	27D6
33-50	14D6		

The above chart is used when a vehicle hits something head on. When a vehicle side-swipes something, it does 1/2 damage.

Vehicle Damage

Vehicles take damage only from the BODY of any attack. The DEF of a vehicle depends upon the direction of the attack. A vehicle has 6 DEFs: one for its Front (F), Back (B), Right Side (R), Left Side (L), Top (T), and Underside (U). When the vehicle is hit in combat, subtract the appropriate DEF from the BODY of the attack. When the vehicle has taken twice its total BODY it falls apart.

Hit Location

If you want to have more detailed combat results, use Hit Location when a vehicle takes damage. Several special effects will be represented with the Hit Location Chart.



GOODMAN SAYS:

Levels--The Great Equalizer

Levels are an inexpensive way to compensate for a low DEX or long range. One or two 5 pt. levels with your multipower are particularly effective. If you have a lot of skills and powers, try overall levels. At 10 points apiece, they're expensive, but very useful.

First, find out if the vehicle was hit from an attack from the front, side, or rear. The chart below shows the dice to roll and the position hit by the attack.

Hit Location Chart			
Roll	Location Hit	Body Multiple	To Hit Modifier
3-6	Front Wheels/Controls	x1	-7
7-8	Engine	x1	-6
9	Chassis	x2	-7
10	Passengers	x1/2	-6
11	Body and Equipment	x1/2	-6
12	Cargo	x1/2	-7
13-14	Fuel Tank	x1/2	-6
15-18	Rear Wheels/Controls	x1	-7
Attack from Side: Roll 3D6			
Attack from Front: Roll 2D6+1			
Attack from Rear: Roll 2D6+6			

Once the position of the hit is known, the effect is determined. If the attack hit the wheels or controls, the vehicle's DEF is ignored. If it hit the passengers, the DEF is ignored on 1-3 on a D6. Otherwise subtract the appropriate DEF from the BODY of the attack.

Compare the attack to the full BODY of the vehicle. Find the Damage Check on the chart below. Roll 3D6; if less than or equal to the Damage Check, the position is damaged. Finally, multiply the attack by the Body Multiple on the Hit Location Chart and subtract it from the vehicle's current BODY total.

Damage Check Chart	
BODY that penetrates Defense is	System is damaged on 3D6 roll of
less than 1/4 vehicle's BODY	8 or less
from 1/4 to 1/2 vehicle's BODY	11 or less
More than 1/2 vehicle's BODY	14 or less

If one system is damaged then there is a chance for other systems to be damaged. Roll another damage check at -3. If another system is damaged, roll another Hit Location to see what system is damaged.

A vehicle that has taken all of its BODY has a chance to break up. The driver must make a Control Roll every time the vehicle attempts to change facing or Accelerate, and each time the vehicle takes damage. If the driver blows his roll, the vehicle falls apart.

When any Wheel or control is damaged the driver must make a Control Roll. The vehicle loses -1D3 off of its TURN. If the TURN ever drops to 0, the vehicle can only go straight.

When the vehicle takes Engine damage it loses 3D6 from its MAX and 1/2D6-1 from its ACC. If the MAX or ACC drops to 0 the vehicle won't run.

When the vehicle takes Chassis damage the driver must make a Control Roll.

When the vehicle takes a Body and Equipment hit, one piece of equipment will be destroyed. Throw dice to randomly determine which piece of equipment gets hit.

When the vehicle takes a Passenger hit, one of the passengers will take damage. Throw dice to randomly determine which passenger gets hit. Apply the attack to the passenger normally. If the driver was hit, he must make a Control Roll.

If the Cargo is damaged, apply the attack to one of the pieces of cargo the vehicle was carrying.

If the fuel tank is damaged a fire has started. On the first segment after the hit the vehicle will explode for 15D6 on 1 on a 1D6. On the second segment on a 1-2, and on the third segment on a 1-3. If the vehicle has not exploded by then it will not explode.

Example: A Sedan with DEF 3 and 10 BODY gets hit by a Energy Blast for 9. The Hit Location Roll is 8, an Engine Hit. 6 BODY get through the vehicle's 3 Defense. The hit is for more than 1/2 of the vehicle's BODY so the engine is damaged on Damage Check of 14-. A roll of 11 damages the engine. The vehicle loses 3D6 from its MAX and 1/2D6-1 from its ACC. The rolls show the vehicle losing 8 from its MAX and 1 from its ACC.

Chases

If one vehicle is being chased by another vehicle, the front vehicle should move first each segment regardless of the driver's DEXes. The front vehicle is defined either as having the enemy in his rear arc, or by being in the enemy front arc. If both vehicles could be front (as in a head on situation) then neither is considered in front. If neither vehicle is in front then the vehicles should move on the driver's DEXes. Regardless of when the vehicle moves, the passengers can fire anytime after their personal DEXes.

CAMPAIGNING CHAMPIONS

Anyone experienced in gamemastering role-playing games can tell you that it's no cinch. RPGs can be difficult to manage; and the more interesting and cohesive a campaign is, the more work (and trouble) it is for the GM.

CHAMPIONS is no exception to that generalization. The game has strengths and weaknesses all its own for the Game Master. This article will deal with those strengths and weaknesses -- how to enhance the former and diminish the latter in order to create a world, a campaign within that world, and separate adventures within the campaign.

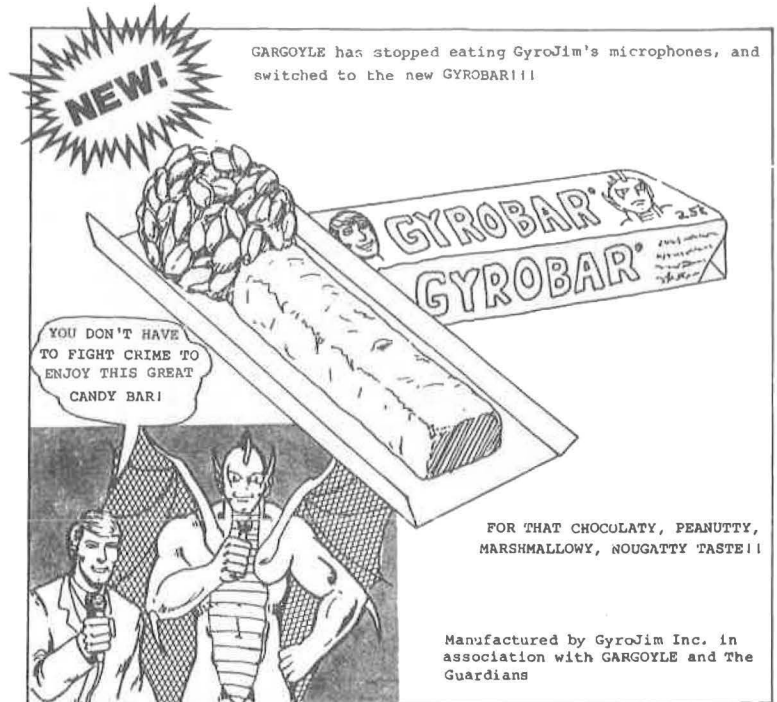
Part I: Preparation

The whole purpose of role-playing games is to entertain people within a certain adventure milieu -- superheroics, in the case of CHAMPIONS. And the Game Master is the host -- he's invited several people to a game to entertain them and be entertained.

What this means is that the GM assumes the responsibility of entertaining his players; he can create or destroy anything within his game-universe, but that means practically nothing if no one is having fun.

As Game Master, you're faced with many of the same problems a novelist faces. The story, or campaign, must possess characters with which the readers (or participants) can relate. The world in which they operate must be concrete and believable. The adventures must be well reasoned out and entertaining. You should only leave plot strings hanging if you intend for the characters to pick them up later.

And, since this game is a simulation of four-color comic book superheroics, you need to follow certain conventions of that genre. Player characters seldom die; when they do, never forget that it's a momentous event. If you don't see the villain's body, he's probably half way to Acapulco. There are lots of fights. Property damage is generally ignored by heroes and villains. And Murphy's Law is King.



With Great Power

Comes Great Responsibility

So you want to make a superhero world. Well, you've got a lot of things working for you. Most people will want to create a world roughly equivalent to contemporary era Earth, with the added complication of the presence of superbeings. There are other approaches; You could create a campaign set during WWII (Nazis make such good villains, and there's never any end to them); you could make the setting a millenium in the future, so that you can throw in a greater quantity of high-tech situations; you can make a pulp-oriented campaign set in the crimebusting 1930s; or you can take the standard option and set your storyline in the convenient '80s.

In any case, you have to settle on a campaign theme and orientation before the first character is created, and then set about making that world real and visual for the players. This is why the contemporary era campaign is best for beginning CHAMPIONS GMs. You don't have to go into too much detail describing a Holiday Inn or a Boeing 747; you won't need to recite a full-scale introduction to the Arab-Israeli wars; you won't have to spend too much time explaining where Wheaties come from. The players have a certain amount of data already stored away, which can ease your lot.

Occasionally, though, it can also get in your way. If you set a story in Manhattan and you've never been east of Little Rock, the New Yorker in your group is likely to pick up on your mistakes. There are things you can do about this. First, if you're going to be using a setting repeatedly, learn what you can about it. Buy a tourist map; if one of your players is from the area, pump him for information. Don't be afraid to alter things once you know what they would be altered from -- if you've made it part of your history that Alcatraz was stepped on and sunk in '67, fine, but be sure to tell the characters about it before they notice it's not on the skyline.

You'd be surprised, by the way, at how players react to a campaign history. When I worked up my first campaign, I ran amok when creating the world, using lots of well-known comic book characters but tampering with their careers and histories. After reciting the world history once to my players, I was besieged at the start of each subsequent adventure by new players who wanted to hear about it. Finally (in desperation), I typed the thing up, xeroxed it, and passed it out. After that, whenever the mood struck me, I would write up another chapter of the super-heroic history -- WWII, the McCarthy era, Known Space, and so on. These systematic additions to the world have been well-received by the players, who see it as a gradual fleshing-out of their world.

When you do decide on a theme and tentative history for your campaign, you might want to address yourself to these questions:

(1) How are your campaign's characters likely to be regarded? Will your history vilify some types of heroes (mutants, aliens, magicians)? Will the player-characters be the first costumed heroes in the world's heroes in the world's history, or will there have been others around for years? Has the government taken any action concerning supertypes? What about the press?

(2) Is there sentient life on other worlds? (If not, you're depriving yourself of one hell of a lot of plotlines.) If so, what sort of contact does Earth have with these life-forms? Does the most advanced Earth government have spaceflight capacity yet? Have there been Terran manned expeditions to other worlds?

(3) What about magic? You'll have to decide something about the state of the supreme beings at each end of the moral spectrum who deal with magic and supernatural.

(4) Just for kicks, how about Atlantis and Lemuria? Are there indeed lost civilizations somewhere on Earth? Or, if they're not lost any more, what status do they have among the other civilizations of the world?

The player-characters don't have to (and shouldn't) know any more about any of these than what they could pick up from the papers and their own capabilities and contacts.

Who Knows What Evil

Now you have the raw data you need for your world. Next, you need someone to operate within it -- namely, the player-characters. The point of the whole game. The Good Guys.

I'm not going to go into the details of character conceptions here, but I would like to discuss how some character conceptions work within the course of a campaign.

CHAMPIONS is a social game. You're going to find out that it's difficult to run adventures where characters are separated from one another for great lengths of play-time. But you need to keep in mind that role-players, being a notoriously romantic and ornery lot, may come up with characters who will be difficult to work with in the extended campaign.

The best example is The Loner: He's bought Stealth and Detective Work and several weapons and lots of little gadgets, and he looks real nifty in his jet-black outfit, and he has lots of Psychological Limitations like Antisocial and Misogyny and Overconfidence. If you bring together six of these guys, they won't mesh into a team. And teamwork is an important part of the game. The GM will have to face the fact that, unless he's catering to only one or two players of similar leanings, the campaign will more resemble a hero-team comic book than a loner's series.

So, when the players start offering up their characters for your approval, take a hard look at each one, asking yourself this question: Will this character work well in the group, and in the context of the campaign?

If the answer is no, hand the character back and tell the player to work him over or try another character. That sounds a little unbending, but I've learned from harsh experience that non-team adventures aren't as much fun as team adventures.

Groups composed of loners gathered together by chance tend to be short-term; someone makes a snide remark about someone else's katana, and everyone splits to follow his own destiny, and the bad guys take over the world.

Once you've assembled a group of characters who look like they can work together, check over their character conceptions and origins. For convenience, I usually demand a writeup on the character's origin and personality from the players; that way I can review the player's perception of the character at leisure. Find out which heroes have identical Hunteds; maybe you can suggest that these heroes' backgrounds are more interrelated than the players would have thought. If characters have similar Secret Identities, perhaps they know one another professionally, even if they don't know about each other's hobby.

Get a good handle on each character; you'll need it. Stories occasionally revolve around one character or another. If a player is a little reluctant to go to the effort of humanizing his character, tough. In a campaign where most of the characters are well-rounded, with identifiable personalities, the cardboard superhero isn't too popular.

Now we need to look at the other side of the tracks.

Criminals Are A Superstitious, Cowardly Lot

Yes, it's time to talk about Them. The villains. The bad guys. The blokes in the black hats. The reason for becoming a superhero in the first place (other than the opportunity to cruise around in a skintight outfit). I'll be discussing how supervillains work in scenario conception a little later; for now let's talk about how the villains can be played.

As the original CHAMPIONS rulebook notes, superheroes and villains aren't too terribly different. They have the same improbable origins, the same gaudy outfits, the same high-sounding hyperbole; they differ mainly in their outlooks. That's an easy enough concept to think through; implementing it in a game can be more of a problem.

The problem you might face as a prospective GM is that many of your players will have participated in fantasy-oriented role-playing games. I've no objection for FRPGs; I play in one regularly. But a lot of FRP campaigns are of the hack-'n'-loot variety: Destroy the monster fast, take the treasure, move on to the next room. Unfortunately, some players take the same attitude to CHAMPIONS. Snuff the armored weirdo as fast and as hard as possible, snuff his minions, rescue the hostages, and grab the first jet outta here.

This attitude can hurt the game. I've found out that a lot of the enjoyment players receive from the game comes from the characters' panache. Wise-cracking, Errol Flynnery, dramatic pauses — these help separate superhero tales from other genres. Encourage interchanges between player-characters and NPCs. If the heroes burst into the villain's command center to find him sitting there, awaiting them, with an oily smile upon his lip and the beginnings of a villainous threat upon his tongue, and they immediately blast him to fragments, something is drastically wrong. That kind of haste and non-genre playing should lead to hostages being killed and heroes having their reputations smeared. Enforce the genre. That's important. The GM must keep a firm grip on the theme of the game, or it will disintegrate into a smash-'em-up with a minimal similarity to the source material.

There are some more things you can keep in mind when creating the villains. Minor villains, the muscle, can be loaded down with more disadvantages than you'd give a player-character; this makes them tougher and more vulnerable, in whatever balance the GM wishes. Remember that the villain bonus you give a major bad guy is essentially his experience total; the higher his experience, the more likely it is that he had a reputation, allies, enemies, and a recognizable MO.

Established villains will have established personalities and goals. Generally, you should work up a few of the major bad guys before the campaign ever starts; you'll create new ones as needed.

Zee-Zee-Zee

In terms of characters, you're edging toward completeness. The only type of character you don't yet have is the normal NPC; the dependent, the mailman, the attorney, the girlfriend, the aging relative, the police commissioner, etc. Some of these will be characters' dependent NPCs; some will be involved with the campaign as a result of their preferences or professions.

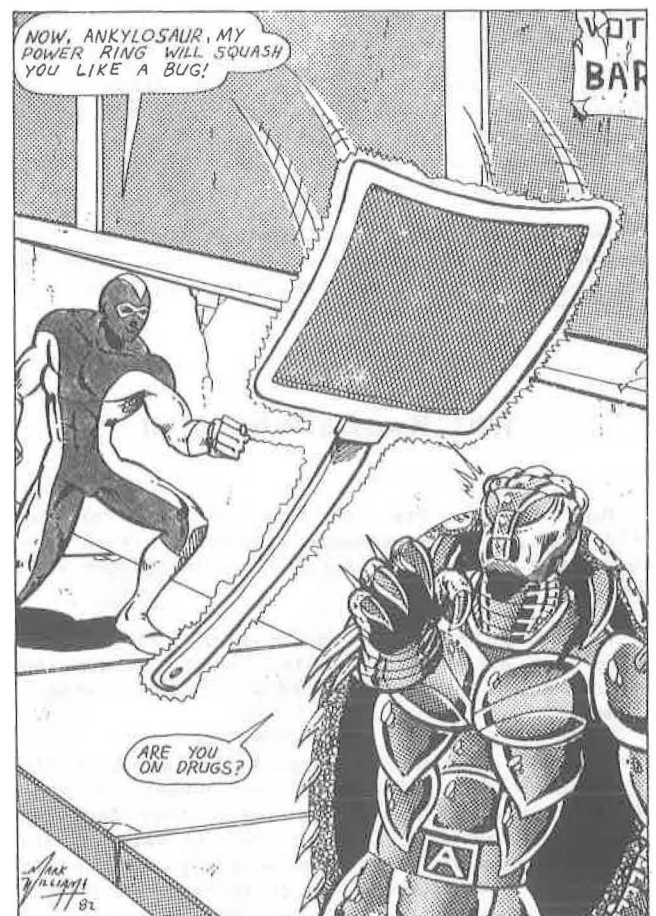
It is entertaining to work up dependent NPCs who aren't obvious as such. The talented NPC is easiest to integrate rationally into a campaign; if one of the characters' romantic interests is a detective, perhaps the detective's caseload involves him/her in the superhero world on a regular basis.

Professions which NPCs can gravitate toward to insert them in hero adventures include detective work, experimental science, journalism, police work, criminal law, and so on. Talented normals are the most entertaining to deal with because player-characters can never truly be sure of what they are doing or capable of doing.

Cut Off One Limb And Two Shall Take Its Place

Another thing which should not be overlooked is The Organization. Throughout the milieu of comic worlds, you'll find lots of types of organizations: criminal syndicates, scientific labs, detective firms, law firms, superhero groups, supervillain groups, groupie groups, the armed forces, and much more. Most of these sorts of organizations will eventually interact with your heroes, perhaps on a regular basis.

These are important when a supervillain needs a mercenary crew for a job, when a non-technological hero needs a Nuclear Bifurcator disassembled, when the GM needs a lab for a atomic monster to break out of, when someone needs to hear fast news reports from Kuwait, etc. It's not necessary to map out the memberships of each peculiar group the heroes may encounter; just keep in mind the fact that they may need or borrow an experimental rocket sometime, and they may know where to find it.



Part II: Creating The Adventure

Now you have -- partly on paper, a lot in your head -- a firm grasp on the world that you've created. Your prospective players have all created characters and you have found them good. Now comes the fun part: Creating the adventures for those garish loons to fight and think their way through.

The first things you should probably do when casting around to create a scenario are (1) Check for loose ends and (2) Roll for Hunteds and Dependent NPCs.

If this isn't your first adventure, then you'll want to think back over the last episode and see what questions the characters will probably want to resolve this time. I routinely ask players to write up what investigations, communications, and contacts that they wish to initiate between adventures; at the beginning of the next scenario, I have their answers -- either written out for them or inherent in the scenario. Players have long memories for inconsistencies and hanging threads -- be prepared.

Also, you'll want to roll and see whose NPCs and Hunteds are likely to show up. Remember that an appearance by a Hunted doesn't have to dominate the adventure, or even result in a fight. A hunter could leave a cryptic note, a severed hand, a bomb, a clue, a Christmas card, whatever. In a campaign which is heavy with Hunteds, if you make characters fight it out at every appearance of a Hunted roll, that disadvantage will dominate the whole campaign.

However, Hunteds can lead to nice storylines -- or even be storylines. On one occasion, when I was preparing for a scenario, practically every character's Hunted rolled a show. The adventure was therefore constructed around that: The heroes were invited to report on their last adventure before a government panel, and several different groups and individuals attacked them at the event. It made for a nice, unpredictable running battle.

You shouldn't have to worry about an excess of Dependent NPCs showing up, as long as the dependents are interesting. A dull NPC, though, is a waste of time, no matter how infrequently he/she shows up.

Cast an eye over your last few adventures (if you've had a last few) and make a conscious note of what theme they've had; if the last seven have been outer-space SF adventures, it's probably time for something more terrestrial or mystical.

Take a look over your stock of villains; if one of your favorites hasn't shown up lately, it may be time to bring him out of the closet.

If you are making your characters list their upcoming investigations and activities, look over those lists and see if any character's actions inspires a story. Characters who routinely patrol the city, or come from peculiar and exotic backgrounds, or engage in mystic or scientific research, are sure shots for an occasional story: the experiment that goes awry, the odd string of murders in lower Manhattan, the spaceship from Home, and so on.

If vestigial thoughts for plots aren't starting to seep in now, something is wrong. Is there some science fiction or fantasy program/series you want to pay tribute to? (The adventure we had with all the superheroes of Earth combatting ten base stars from Battlestar: Galactica was a tearing success.) Have the characters become too complacent -- do they need to have their confidences shaken? (The story where a master villain casually and obviously maneuvered the heroes into killing an innocent man brought a lot of drama into the campaign -- and, afterwards, everyone agreed that a little logical thought on anyone's part would have averted the tragedy.) On the other hand, are things too tense -- is it time for a silly adventure, a release from pressure? (The scenario where two members of the hero team Strike Force butted heads over policy ended with the group splitting in two, and could have been a real downer. But someone suggested a free-for-all in the backyard to celebrate, and the heroes pounded each other into mash, and all the characters parted on better terms than they'd been on in eight months.)

Some adventures may be required for the GM to get something accomplished. This occurs a lot when new players have to be introduced; and the first story in a campaign generally is the one which brings the characters together in the first place. If that's the case, and this is a first adventure, the GM will have to decide how he can overlap the lives of the beginning player-characters. It helps if they are geographically close; if this is a New York campaign and one character is adamant about his California beach house, it's going to be difficult.

There are some simple ways to get everyone together for the first time: Giant Monster Attacks City and Every Hero Within A Mile Swoops In to Combat It. Government Sources Send Out Distress Call for Heroes -- Film at Eleven. Mad Villain Invites New Heroes to Mass Murder -- Black Tie, Dancing. More complicated -- and sometimes more satisfying -- is the Peculiar Sequence of Events that Brings Everyone Together: Hero 1 meets Hero 2 in the bar fight in Vienna, where they discover evidence of the assassination plot against Heroine 1. Heroine 1's private detective is murdered; that detective's best friend, Hero 3, flies in to investigate. Hero 4's psychic prowess gives him visions of a knifing-murder -- the death of the private eye. And so on. With this approach, it's easiest to write each character a page or so on the odd things that have happened to him before the players sit down together; this gives them a storyline to act on immediately.

Still no ideas? There's hope yet. I glossed over the Hunteds before, but it's time to consider them. Most campaigns will have at least one hunter embellish most adventures (instead of dominating them), but it's easy and sometime advisable to write the scenario around the hunter. As long as you make the hunters interesting, imaginative, unpredictable sorts, they'll be assets to a campaign. Everyone enjoys the villain you love to hate.

Let's march on with the assumption that you have some idea of what your next adventure should be about.

The Sleeper Wakes

The motto I most often toss off to my players is, "When all else fails, complicate matters." The occasional adventure which is a simple knockdown-dragout can be satisfying, but a steady series of them doesn't make for much of a campaign.

Let's say the basic plot elements for the adventure you've chosen are these: You want to use Gobble the Giant Turkey on rampage. Nell the Generic Girlfriend is due to show up, and Silver Star's hated nemesis Blackfeet has rolled up an appearance. The simplest plot you can hatch from these elements goes something like this: Blackfeet finds the sleeping Gobbler, stomps him into raging wakefulness, the Gobbler goes berserk, and Nell's car breaks down in front of the fearsome fowl. Ho hum.

This is where you can start to complicate matters to make a more interesting story. Let's go back to square one — Blackfeet has just discovered the somnolent bird. Sensing in Gobbler a means to strike at Silver Star, he lures the bird into a cavern complex with handily-provided giant seeds. Meanwhile, Nell's editor has assigned her the story of tracking down the originator of the giant pellets that have been found all over the country side; tracking Gobbler to the caverns, she manages to get off one distressed CB call before Blackfeet kicks her unconscious. Now the heroes are informed of the situation — of the distress call by the DNPC, of Nell's story by her editor. Arriving at the caverns, they find the time-lined coop empty, spot the getaway 'copter, and get a radio message from Blackfeet: "You can capture me or save downtown — Gobbler's on the Interstate." Lurid chuckle.

Here's where we can really diversify the complications: Is Blackfeet really in the helicopter, or is he actually hiding around, waiting for the crack at Silver Star sure to come up in the approaching battle? Is Nell with Blackfeet, or already escaped, or tied to Gobbler's beak, awaiting death at his first enraged peck? Is Silver Star really such a jerk that he'd fly off after the helicopter, leaving Gobbler to devour the market district? Could Blackfeet's craft also be carrying away a sinisterly huge egg?

The above example is, of course, obnoxiously tongue-in-cheek, but it shows the kind of thought process that can go into scenario development. There are all sorts of opportunities for plot complications, not to mention loose ends for the next adventure: If Nell stays kidnapped, or if Silver Star gets kidnapped, there's motivation for an adventure right away; if Gobbler is killed, the heroes could have to deal with an infuriated SPCA, an uncooperative city sanitation department, or a gleeful Colonel Sanders; perhaps Blackfeet got away without anyone knowing it was him; and there's always that giant egg.

By now, you've plotted out the beginning of the adventure. Oftentimes, the initial sequence of events in an adventure will lead you to imagine all sorts of scenes which could happen in the course of the scenario. Unfortunately, sometimes you'll fall in love with a particular scene, or a specific ending — this is unfortunate because, fully 75% of the time, an imagined reaction or response from the characters

will not be what the GM expected. The players are often too smart for such plot manipulations, are occasionally not bright enough for others, and will often surprise you with new ideas or approaches. If a shapeshifting, hypnotizing villain is disguised as an arcade game, and you expect that one of the heroes will be hypnotized and controlled by the dastard — indeed, your whole scenario depends upon it — and you suddenly discover that someone's just-remembered Danger Sense foils the plan, then you may have to do a lot of improvising, fast. Plan around this sort of thing. A good GM will not try to force his players into a sequence of events that has suddenly become obvious, illogical, or stupid.

Well, now. Let's presume that you've had your idea for an adventure, and you've complicated it and chromed it and thought it through to several possible endings, but have not irrationally weighted it toward just one. It's time for the paper.

Part III: Mechanics

It's possible to improvise good, solid adventures off the top of your head, once you've become accomplished at games-mastering the game. It's even possible to become good enough at it that your players won't realize that the adventure is totally improvised. However, looking back over your improv scenario, you'll curse yourself for lost opportunities; you generally won't have had time to complicate matters to acceptable levels; and your role-playing may be hampered by the lack of time involved to create characters' personalities and reactions.

Until you feel you're experienced enough to improvise an adventure start to finish and have people enjoy it, I'd advise that you set the following pieces of information to paper for every adventure you run:

(1) Character record sheets for all villains and all major NPCs of the "talented" category or better.

(2) A note on important equipment carried by thugs, goons, SWAT teams, etc., so you don't forget that Muscle 5 through Muscle 14 carry grenades.

(3) A map for every scene that will need to be laid out in detail in the course of the adventure. The little coffee shop the heroes stop in won't necessarily require this treatment, but the large underground training complex the characters use probably will.

With these in hand, you should be able to Game Master faster and more confidently that without; and you won't be taking irritating amounts of time away from playing to work out the enemy's minion forces.

It's Clobberin' Time

Here are several things you probably want to do when actually GMing your adventure:

(1) Enforce the genre. I've already gone over this. If the scenario isn't a comic-book story, what's it doing in a comic-book simulation game?

(2) Make sure there's something for everyone to do. If your bricks are having a fine time but your skulkers have nothing to do, something is wrong.

(3) Make sure the characters are thinking; if every adventure requires nothing more than knee-jerk role-playing, here again something is wrong.

(4) Let the characters know what their surroundings are like. Be explicit, but don't drone. If it's a moody, moonlit riverside warehouse with shattered windows and musty odors and faint lights flickering inside, say so; the characters can envision that better than "It's a building on the docks, and it's night, and what do you do?"

(5) Try not to let the player-characters get separated for great lengths of time; while this happens all the time in the comics, when it happens in the game, players feel constrained and don't interact as well or as animatedly.

(6) Make sure that all your materials for the adventure are on hand. A combat sequence runs 50-100% slower if the GM's papers are scattered.

(7) If the adventure is a long one, call a break at an opportune point in the story -- when the heroes are back at HQ arguing, or something -- and grab refreshments, stretch, etc. This lets players relax, converse in an unstrained atmosphere, and assimilate impressions.

(8) Don't be afraid to cheat, as long as you cheat fairly (that is, cheat for the heroes as often as you cheat against them, and never maliciously). This can occur when the heroes and villains are feeling their oats and go for something dramatic or swashbuckling; The swing on the chandelier you'd thought earlier would be weaker, the sudden arrival of ten more thugs from the villain's basement barracks, a technological hero's sudden fathoming of a device which has earlier confounded him. Treat this as almost a Luck roll; it's just another way of simulating the comic-book genre. If you are going to alter probabilities, though, don't do so in such a way that you'll be angering players -- and don't do it constantly, as the players would never know what to depend on.

When you've completed an adventure, sit back and think on it for a few minutes in the light of the above recommendations; that will arm you with fresh ideas for the next adventures.

And I Shall Shed My Light Over Dark Evil

When you have a few adventures under your belt, and the characters are leaving you notes saying what they want to be doing between adventures, and new heroes are arriving on the scene, you'll realize you've been saddled with a genuine Campaign.

A campaign is more than a series of adventures; it also involves the gradual development of characters, the characters' actions between adventures, the NPC's actions between adventures, the situations in the world, and so on. The other side of a campaign's coin involves the real people: Dealing with players week after week, adding new ones, losing old ones, keeping people from souring an entertaining afternoon with shrill demands, gritting your teeth at the eleventh hour to finish up the adventure, pizza money, and laughter and entertainment.

There's not a lot I can tell you about being a regularly successful GM. You have to be both writer and host at the same time. If you're not cut out for one or the other, you won't cut it as a GM. But you have help in both capacities: The players write half the story, and they're as interested in having a good time as you are.

Set the theme of your campaign, and maintain it. Expose yourself regularly to new ideas from comics, novels, history, and current events; ideas for stories will become the least of your difficulties. Keep in mind what you're doing, and you'll never have to worry about being a good CHAMPIONS GM; it'll happen as a matter of course.

GOODMAN Says:



The Joy of DEX

The best defense may be a good offense, but you have to use your offense on him before he uses his offense on you. That's where DEX comes in. A higher DEX not only improves your chance to hit and increases your SPD, it allows you to act before people with lower DEXes and play video games like a pro.

The DEX you want depends on what type of character you are. Bricks spend a lot of points on STR and defenses, so they usually don't spend many points on DEX. A Brick can get by with a DEX of 18, though he may want to go to 20. An interesting variation is DEX 21, which enables you to go before all those people at DEX 20.

Most other characters should consider DEX 23, probably the best all around DEX. DEX 23 gives you a base CV of 8, and also is the break point for having a DEX Roll of 14 (all DEX related Skills, too). Of course, you should consider a DEX of 24 so you can beat all those cost effective people at 23.

Beyond 23 gets quite expensive, so normally only people whose main defense is DEX buy DEX 29 or DEX 33. Remember that having a high DEX is only really useful if you want a high SPD, and a high SPD can give you problems with END usage. It's usually more cost effective to spend points on Skill Levels than to buy an exceptionally high DEX. Skill Levels allow you more flexibility in combat.

THE CARE AND FEEDING OF DNPCs

The Dependent Non-Player Character is a vital part of a CHAMPIONS campaign. DNPCs are an important mirror for the superhero to observe himself, as well as a conduit for the GM's comments, ideas, and suggestions. The DNPC can thereby lead to many good adventures, as well as good role playing.

A well developed DNPC will have a job, a description, a personality, a specific relationship with the hero, and any other details that occur in the course of play. The more detailed the DNPC is, the more the players will enjoy him, and the easier it becomes for the GM to develop adventures around the DNPC.

It's important to remember that a DNPC is a disadvantage for the character. The DNPC should be the cause (usually indirectly) of the hero getting in trouble, falling into traps, or just generally getting messed up (perhaps with the government or the press).

The first step towards developing a good DNPC is determining the relationship between the character and the DNPC. There are many types of DNPCs, each type with its own peculiarities. Some DNPCs can fall into more than one category, leading to greater complexity and possibly greater interest.

The classic relationship is the boy/girlfriend. The GM should decide just what emotional relationship exists between the character and the DNPC. The personality of the DNPC can be very easygoing and accepting of the hero's Secret Identity, or impatient and angry with the frequent absences and unusual excuses. Alternately, the DNPC could be in love with the hero and despise the Secret Identity, leading to interesting complications for the character.

The boy/girlfriend traditionally is threatened by villains, kidnapped, held hostage, or just generally annoyed by unusual circumstances that require the hero's attention. These incidents should have an effect on the relationship between the characters. If the hero keeps rescuing the girl from vile evildoers, she'll probably become emotionally attached to the hero.

Relatives can offer even more interesting complexities than friends. Perhaps the character doesn't like his relative, but helps him/her out of a sense of duty. This can be especially true of parent/child relationships, which can easily involve love and hate at the same time. A character torn by conflicting emotions is a lot more interesting.

Sibling rivalry is a classic plotline in all literature. Perhaps the brother/sister is developing super powers, or involved in a villain organization unwittingly. Maybe the brother/sister is the hero's twin, which could lead to some confusion, or even a plot by a villain to impersonate the hero.

DNPCs can also be just friends of the hero, or even the hero's employer or fellow workers. For a really devious twist, don't tell the hero who his DNPC is! This will keep the hero guessing, and create lively interest in the various people he meets. Don't forget that a hero can add new DNPCs in the course of a campaign, though not for any point bonus. Adding new DNPCs to the hero just gives the GM more of a handle on the character and adds more depth to the campaign.

The DNPC should be built when the character is being built. The GM should approve of the DNPC before the character is played. The GM should also add some details to the DNPC's background and personality, to help him and the player get a better feeling for the character. DNPCs may be given disadvantages, though these should be rare. The Competent DNPC is normally built on 50 points, but may be built on more with the GM's permission.

The GM should consider allowing characters to take full-fledged villains as DNPCs (Competent, of course). This can lead to very interesting conflicts, as the hero tries to stop his parent (sibling, loved one) from committing crimes. Sometimes the DNPC villain is mentally disturbed or mind controlled, leading to even greater conflicts. Only a few characters in the entire campaign should have this type of DNPC, since proper handling of the disadvantage requires a great deal of the GM's time. However, properly employed, this type of DNPC creates a lot of character development, exciting plotlines, and snappy dialogue.

What do you do when a DNPC dies? Much as the GM tries to keep them alive, DNPCs do get into very dangerous situations, and sometimes don't come back out. The first thing to do is what the GM should do in the event of any death by an important character: Make the death uncertain. Always try to leave your options open by having the character die in a massive explosion, off in a hidden laboratory, or somewhere else where the death can't be directly observed. This leaves things open for you to bring back the character at a future time.

If the character is dead beyond possibility of easy retrieval (intruding superscience, mystical events, etc.), then turn the points the character gained for having a DNPC into a Psychological Limitation. The character will probably perform irrational acts because his DNPC has died. Running off to be alone, becoming suicidal, overprotecting normals, going on a revenge quest, being more savage to villains: there are many possibilities. Eventually, the character should use the opportunity to buy off his disadvantage with Experience Points. Essentially, he's getting over the shock of his DNPC's death.

If the character wants to buy off his DNPC without having the poor guy killed, the GM can gradually dissolve the relationship between the two, until there is no emotional connection left. Of course, this may be difficult or impossible to do in some cases. There are some Character Disadvantages which are central to the personality of the character, and these should never be removed.

Do your best as GM to personalize the DNPC. Give him some special quirks, catch phrases, likes and dislikes. Try to have the DNPC interact with the hero at least once every adventure, even if it's only a phone call or a note. Make the DNPC seem real to the players, and your CHAMPIONS game will be more fun.

JOHN Q. NORMAL

There are several types of bystanders that heroes can interact with in some way; they include children, teenagers, men and women, and senior citizens. Several more athletic types of normals are included for use as policemen, agents, troops, athletes, thugs, henchmen, etc.

Normals are very useful in CHAMPIONS games. Perhaps their most important function is to make the heroes look good. Normals give the heroes an ego boost by thanking them profusely, often the only reward that the heroes receive. Heroes look good next to normals because normals are so weak. Both of these effects increase the players' enjoyment of their characters.

Children

The statistics given below are an average value for children about age 6 or 7. Younger children would have a lower STR (down -3 to -10) and fewer BODY (down to 2 or 3). Very young kids would have less Running, and no movement at all if they're babies. The astute GM will notice that children are very fragile. Players who toss 10D6 attacks at kids will have dead kids on their hands.

Small Child

VAL	CHA	Cost	Cost	Powers
0	STR	-10	12	Shrinking Always On (3" Running, +3 Knockback, -2 to other's Perception Rolls, 1/8 normal mass)
5	DEX	-15		
5	CON	-10		
4	BODY	-12		
5	INT	-3		
8	EGO	-4		
3	PRE	-7		
12	COM	1		
0	PD	0		
1	ED	0		
1	SPD	0		
1	REC	0		
10	END	0		
7	STUN	0		

CHA Cost=-62+ 12 = Power Cost Total = -50

OCV = 2
DCV = 4
ECV = 3
PHA = 7

Teenagers

These characteristics are for preteens and young teenagers. Older teenagers approach (and sometimes exceed) the characteristics given for men and women. Teenagers may well have a much higher INT than that listed, but will rarely have a higher PRE.



Teenager

VAL	CHA	Cost	Cost	Powers
5	STR	-5	-2	-1" Running
8	DEX	-6		
8	CON	-4		
6	BODY	-8		
8	INT	-2		
8	EGO	-4		
5	PRE	-5		
8	COM	-1		
1	PD	0		
2	ED	0		
2	SPD	2		
3	REC	0		
16	END	0		
13	STUN	0		

CHA Cost=-33+ -2 = Power Cost Total = -35

OCV = 3
DCV = 3
ECV = 3
PHA = 6, 12

Average Man

The statistical average man on the street. The average man might have a professional skill or two, and perhaps familiarity with a gun. More athletic men are covered under the three Thug categories.

Average Man

VAL	CHA	Cost	Cost	Powers
10	STR	0		
10	DEX	0		
10	CON	0		
10	BODY	0		
10	INT	0		
10	EGO	0		
10	PRE	0		
10	COM	0		
2	PD	0		
2	ED	0		
2	SPD	0		
4	REC	0		
20	END	0		
20	STUN	0		
CHA Cost= 0+ 0 = Power Cost Total = 0				
OCV = 3				
DCV = 3				
ECV = 3				
PHA = 6, 12				

Senior Citizen

VAL	CHA	Cost	Cost	Powers
5	STR	-5	-4	-2" Running
5	DEX	-15		
5	CON	-10		
6	BODY	-8		
13	INT	3		
12	EGO	4		
10	PRE	0		
10	COM	0		
1	PD	0		
1	ED	0		
1	SPD	0		
2	REC	0		
10	END	0		
12	STUN	0		
CHA Cost= -31+ -4 = Power Cost Total = -35				
OCV = 3				
DCV = 3				
ECV = 3				
PHA = 6, 12				

Average Woman

The average woman on the street. More athletic women would be found in Thug 1 or Thug 2. Normally, the average woman would have one or more professional skills.

Thug #1

This category includes athletic men and women, people who are in good physical shape. Women would tend to have 1 or 2 less BODY than men, due to size. These people have some combat training and a good CON, to keep going. It's not unreasonable to give them a Skill Level with a knife or a firearm, especially if the person is a criminal. A criminal might have Stealth or Security Systems, perhaps only on an 8 or less. This category includes the average policeman or soldier.

Average Woman

VAL	CHA	Cost	Cost	Powers
8	STR	-2		
10	DEX	0		
11	CON	2		
8	BODY	-4		
10	INT	0		
11	EGO	2		
10	PRE	0		
10	COM	0		
2	PD	0		
2	ED	0		
2	SPD	0		
4	REC	0		
26	END	2		
18	STUN	0		
CHA Cost= 0+ 0 = Power Cost Total = 0				
OCV = 3				
DCV = 3				
ECV = 3				
PHA = 6, 12				

Thug #1

VAL	CHA	Cost	Cost	Powers
10	STR	0	3	1 Level w/firearm
11	DEX	3		
13	CON	6		
10	BODY	0		
10	INT	0		
10	EGO	0		
10	PRE	0		
8	COM	-1		
4	PD	2		
3	ED	0		
2	SPD	0		
5	REC	0		
26	END	2		
22	STUN	0		
CHA Cost= 12 3 = Power Cost Total = 15				
OCV = 4				
DCV = 4				
ECV = 3				
PHA = 6, 12				

Senior Citizen

This category includes very old or very sick people. Senior citizens can be much healthier than this, closer to the average man or average woman characteristics.

Thug #2

These are much tougher people, including those people who have had some combat training. These would be professional athletes, well trained police (SWAT team members), specially trained soldiers (Rangers or Special Forces), FBI or CIA agents. Better quality criminals are also found in this category.

Thug #2

VAL	CHA	Cost	Cost	Powers
13	STR	3	3	1 Level w/firearm
11	DEX	3		
13	CON	6		
10	BODY	0		
10	INT	0		
10	EGO	0		
10	PRE	0		
8	COM	-1		
5	PD	2		
3	ED	0		
3	SPD	9		
5	REC	0		
26	END	0		
24	STUN	0		
CHA Cost= 22+ 3 = Power Cost Total = 25				
OCV = 4				
DCV = 4				
ECV = 3				
PHA = 4, 8, 12				

Thug #3

These are the toughest people you're likely to encounter on the street. These people have been highly trained in combat and are in prime physical condition. Elite troops, very tough criminals, and professional fighters (perhaps with the addition of Martial Arts) all fit into this category.

Thug #3

VAL	CHA	Cost	Cost	Powers
15	STR	5	3	1 Level w/firearm
14	DEX	12		
13	CON	6		
10	BODY	0		
10	INT	0		
10	EGO	0		
10	PRE	0		
8	COM	-1		
6	PD	3		
4	ED	1		
3	SPD	6		
6	REC	0		
26	END	0		
25	STUN	0		
CHA Cost= 32+ 3 = Power Cost Total = 35				
OCV = 5				
DCV = 5				
ECV = 3				
PHA = 4, 8, 12				

General Notes

The categories given a very broad, and specific people would vary quite a bit from the characteristics shown. These notes about characteristics apply to normal people, and superheroes are beyond such petty restrictions. Some notes on each characteristic:

STR: The STR range for normal people is from about -10 for babies, up to 20 for professional weight lifters. Football players will have a STR of 15 at least, and can have a STR of 18 or 20. A weight lifter might have a STR of 20 or 23, possibly even 25.

DEX: Most people would have a DEX of 8 to 10, since DEX reflects a person's general combat ability. Good physical training (like professional sports or martial arts) would result in a higher DEX, perhaps 11 to 15. Only a very skilled fighter or superb athlete would have a higher DEX, perhaps up to 18. Very skilled Martial Artists could go higher, but they would be in a class with some superheroes at that point.

CON: Athletic training and endurance conditioning would increase a person's CON beyond 10. A marathon runner would probably have a CON of 15 or maybe 18. The major function of CON is resisting stunning, so highly trained fighters would tend to have a higher CON.

BODY: A character's Body Pips can reflect will to live, as well as sheer size and mass. A 400 lb. person would probably have 18 or 20 BODY. A small person with a very strong will to live might have 15 BODY.

INT: Intelligence in CHAMPIONS is mostly a measure of the character's perception and quick-thinking ability. Other kinds of Intelligence (like memory, creativity, knowledge of a science, etc.) are not really represented by INT. Only scientists who are very quick thinkers would have a very high INT, possibly up to 30. A scientist who works slowly and methodically would have an average INT, even though he might be a Nobel prize winner.

EGO: This represents a person's strength of will, their mental toughness. It's not unusual for a normal person to have an EGO of 13, and very strong-willed people (leaders of various types, military commanders, etc.) might have an EGO of 15 or 18.

PRE: The vast majority of normal people will have a PRE of 8 or 10. Only those people of great charisma and leadership ability (including some actors) would have a PRE of 15 or 20. PRE also reflects a person's resistance to shock, surprise, and fear, so combat veterans, animal trainers, etc. would tend to have a high PRE.

COM: The average person on the street has a 10 COM. This is highly variable, since COM is an amalgam of appearance, manner, speech, dress, style, etc. A person's COM can increase although their physical appearance has not changed. A COM of 14 or 16 is not unusual, and very beautiful or handsome people will have a COM of 20 (movie stars, for example).

PD: An average man will have a PD of 3 or 4, and a prizefighter might have a PD of 8 or 9. People used

to fighting (like martial arts students, street toughs, etc.) will have a PD of 5 or 6.

ED The average ED is lower than the average PD, since people don't make a habit of toughening themselves with flames. A normal man would have a 2 ED, and very healthy people would have an ED of 3 or 4.

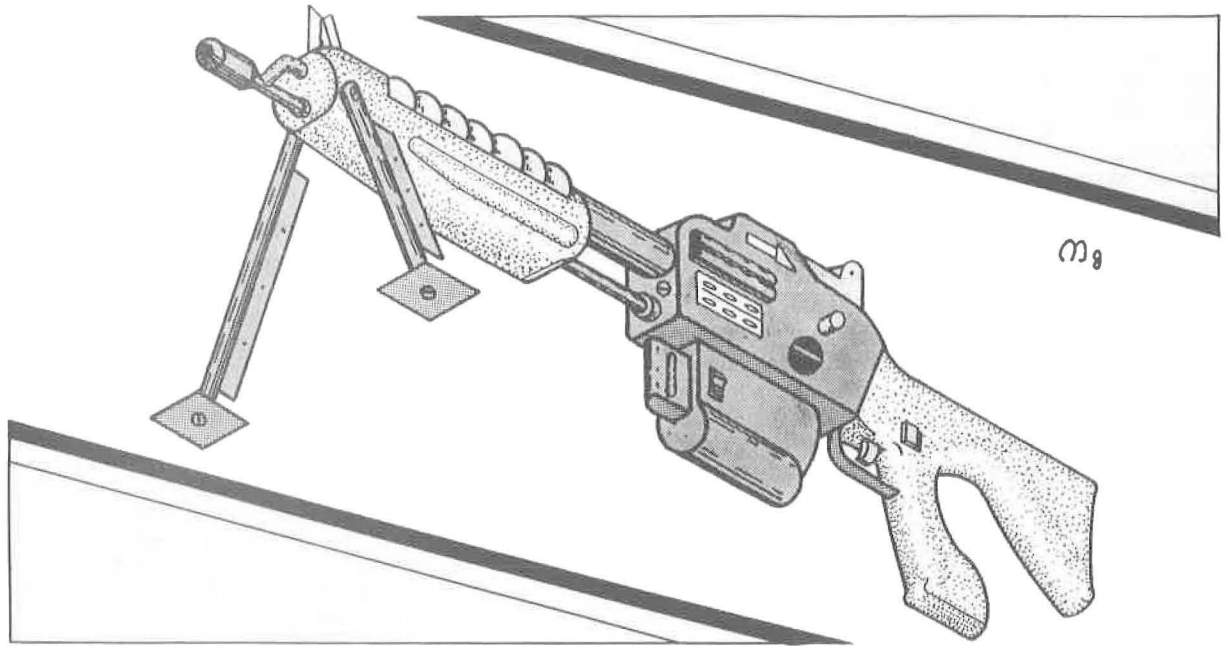
SPD: Exceptionally slow-thinking individuals will have a SPD of 1, since they are so flustered by unusual situations like combat or emergencies that they can only think of one thing to do every twelve seconds. A more average SPD is 2, and only good combat training will bring a person's SPD to 3. SPD 4 is about as high as a normal person will go without incredibly intensive training.

REC: Most people have the base REC figured from their STR and CON, though some athletes (especially endurance trained) would have an extra 1 or 2 points of REC.

END: Most people get by with the END as figured from their CON, but again some athletes would have a higher END due to extensive training.

STUN: Most people would have the normal amount of STUN figured from their STR, CON, and BODY. Combat trained people (like police, soldiers, etc.) might have a few more STUN.

BONUS GADGET
INVADER HISW-L M-1



2D6 RKA Range Mod $\approx -1/4''$ 250 Charges Autofire Only 39 pts.

EXPERIENCE BUILDS CHARACTER

Why should characters in CHAMPIONS gain Experience Points? Well, CHAMPIONS is intended to simulate comic book action and characters. The combat system simulates comic book combat quite well. However, those of you familiar with comic books may feel that beginning characters in CHAMPIONS are not as tough as your favorite comic characters. You're right; this was a deliberate design consideration. A careful study of the oldest comic book characters shows that they started out with very few points. They got stronger, faster, and more skilled as time went on. Some of them even got more handsome.

Nowadays, the average comic book character is built on 400 or more points. However, there's a big difference between a character built on 400 points and a character built on 200 points plus 200 Experience Points. A 200 point character with 200 points gained by Experience should (and usually will) have a much broader range of capabilities than a straight 400 point character. The 400 point character will probably have a larger attack, but the 200 + 200 point character will be able to do a lot more. The 200 + 200 point character will be much more useful and enjoyable than a 400 point character, especially if the game is a well-run campaign.

Many people seem to have difficulty spending the Experience Points their characters have accumulated. There are many choices to consider: improve old Powers or Skills, improve characteristics, buy new Powers or Skills, buy off Disadvantages, etc. What guidelines should you consider when you're adding new abilities? More than that, there's the question of **when** to spend the points. Do you spend the points as fast as you get them, or do you save up 50 or more and have a radiation accident? And how much influence should the GM have in how you spend your Experience Points?

The most interesting and most popular heroes in the comics have a wide range of capabilities rather than just one power. Characters with one power get dull after a while because you have very little choice about what to do. You can either blast the villain, or not blast him. Ho hum. When the GM puts you up against a villain that's too tough to hurt, you're up the proverbial creek. It's a lot more fun to have options, to be able to choose what to do to the bad guy. Maybe your powerbolts can't hurt him, but your seldom used vitality drain (Power Drain; STUN) will take him out. Better yet, use your wits, take advantage of his psychology or perhaps the surrounding gadgetry to beat him.

Comic book heroes generally don't win by outmuscling their opponents. In fact, their opponents are usually well aware of the hero's main powers, and are designed to defeat that power. The hero wins by going around the side; instead of meeting the villain's strength head on, the hero uses his brains and/or some tricky power he has to hit the villain's

weakness. Villains are usually constructed to be pretty one-dimensional; they have one or two big powers designed to beat the hero, and a lot of disadvantages to help pay for the powers. If the hero is stupid enough to just stand there and pound on the villain, the hero will get beaten into fertilizer.

So where should heroes spend all their Experience Points? Use the Experience you gain to expand your hero's capability. Usually, your hero has started out with enough offense and defense to survive. If not, it's pretty obvious to everyone by the time you've gathered some Experience Points. If necessary, spend your points there. Otherwise, start looking for ways to expand your capabilities. Perhaps there were times when you wished for a certain power or skill. Think about the conception of your character, and what other powers might possibly derive from his abilities.

Before you spend your Experience Points, make a list of the possible places you've thought of to spend them. Then ask your friends for some suggestions. Their perspective on your character can usually give you lots of good ideas. Finally, show the GM your list and talk to him about it. He may veto some of your ideas, and he'll probably add some ideas of his own. Remember that the GM has the final word about the characters in his campaign.

Some places to add Experience Points:

1) **Skills:** Has the character been spending a lot of time with someone who could teach him new Skills (Martial Arts, Computer Programming, etc.)? Or the character might improve his chance to perform the Skills he already possesses.

2) **Characteristics:** Maybe you've discovered that your character's DEX is only 18 when everybody else has a DEX of 23. Now's the time to improve those characteristics that have proven inadequate in the course of play. But be very careful that you don't go overboard, and increase a characteristic beyond the initial conception of the character. Sure, your martial artist only has a PD of 14; but it doesn't make sense for him to spend 10 Experience Points and get a PD of 24. The martial artist is supposed to avoid damage, not suck it up. Those Experience Points would be better spent on his DEX or his SPD.

3) **Forgotten Characteristics:** Remember that PRE characteristic that you skipped, back when you were first building the character? Having a PRE of only 10 can be embarrassing, especially if you're supposed to be an impressive hero. What about buying some EGO; don't you think your character is strong willed, and not easily persuaded? Buy a few points of COM; it never hurts to look good, especially now that you've been getting all that TV coverage.

4) **Buying off Disadvantages and Limitations:** That Hunted has been very annoying. Perhaps it's time you bought them off with your Experience Points. How? Well, find a good reason for the Hunted to stop hunting you. Pay the points, and the GM can arrange a run to get rid of the Hunted. This method works for any Disadvantage. The GM should always do this in the course of a run, for greater dramatic effect. After all, these Disadvantages have been very important to the character, and shouldn't be dismissed lightly. Make the character sweat a little bit.

What's a good justification for buying off a Disadvantage? Perhaps the police have finally

discovered that the hero didn't really kill that old man. Maybe the hero has worked hard at overcoming his fear of heights. With some love and attention, that nasty berserk rage has been eliminated. There are many reasons to get rid of a Disadvantage.

Limitations can also be bought off, though this is harder to justify. Making a milkshake out of your focus and drinking it usually doesn't give you the powers of the focus. However, buying off your Increased END Cost on a power that you've used a lot is reasonable.

Remember in all cases that there are certain Disadvantages and Limitations that are central to the character's conception. These Disadvantages and Limitations should never be eliminated. The GM should be consulted heavily about buying off any Disadvantage or Limitation.

5) Bases and Vehicles: Now that there's systems for building bases and vehicles, it might be a good idea to help contribute to the new headquarters that your group is constructing.

6) Powers: Take a good look at how useful your powers have been. Could your Energy Blast use another 1D6? What about some Reduced END Cost for your STR? Are there some unusual powers you've thought of that you think your character should have?

For Instance: You have a character who flies and has Energy Blast. His Energy Blast you've defined as solar rays, and he ultimately derives his power from the sun. You've got some Experience Points saved up, and you want to buy some new powers. What do you buy?

Since you have solar powers, it seems reasonable that you might have some resistance to Flash attacks. While you're at it, you might even develop a Flash Attack, by putting your Energy Blast in a Multipower. Perhaps you have higher defenses against light based attacks, so you buy Energy Defense or Force Field with a +1 Limitation: only usable against light based attacks.

Let's get even further out. Perhaps you have Darkness, defined as a field of blinding light (+2 bonus; doesn't work versus people with Flash Defense). Or perhaps you can negate a Darkness field with bright light (Power Drain: Darkness). Have you looked at Energy Absorption (+1 Limitation: only works against light based attacks)? Power Transfer Energy Blast (+1 bonus, only solar powers) to END?

As you can see, there's a number of possibilities. Admittedly, most of them won't come into play very often; but when they do, it'll sure help. You can help by maneuvering yourself into situations where these powers are more likely to be useful. Be smart, and work towards your strengths and away from your weaknesses.

There's a strong temptation to spend your Experience Points as soon as you get them. It makes sense; after all, if some villain is about to fry you with an energy blast, your Experience Points aren't helping you. However, if you spend your Experience Points this way, you won't be able to buy more expensive powers. Also, you miss out on one of the most exciting experiences of **CHAMPIONS**: the radiation accident.

If you can resist temptation long enough to save up 50 or 100 Experience Points, the GM might arrange

for your character to have a "radiation accident". A radiation accident can be any unusual incident affecting the character, such as an explosion, a special serum he's developed, alien experimentation upon the character, etc. These incidents change the

character radically, infusing him with the Experience Points he's been saving and perhaps even changing his old powers. Here's a perfect chance for the player who's bored with his character to change things. The GM has to be consulted heavily on the proposed changes, since the GM has control over what's going on in the campaign.

The player can rewrite the character and present the new version to the GM. If the GM approves of the character, leave it up to the GM as to when and how the change takes place. It's so much more fun to be surprised. The GM should do his best to weave a good plot around the character's transformation. For a real surprise, let the GM rewrite your character, perhaps with a few hints on what you'd like to see. The GM should keep the new abilities secret from the character, until he discovers in the course of play exactly what his abilities are.

However you decide to add points, always remember to work within the character's conception. You should have a plan for expansion based on the conception when you build the character. Of course, this will change in the course of the character's career, but at least you have some guidance. The GM should have a lot to say about how your character can add Experience Points. Don't worry about it; just make sure you have good justification for what you're doing.

Oh, by the way: Don't forget that villains get Experience Points too.....



ENCOUNTER CHARTS

When running a CHAMPIONS game, it's a lot of fun to give each character a little special attention before the main encounter. Just a few minutes spent allowing the hero to rescue a drowning man or capture a mugger gives the player an enormous sense of satisfaction. These encounters can be very short, or they can evolve into a scenario, depending on what the GM decides.

The best way to use these charts is to ignore the dice rolls and choose the encounter you want the character to have. If you just roll the dice, you're likely to get results that will be silly or just plain difficult to fit into the adventure (tidal waves in Arizona, for instance). In general, minor crimes are the easiest for a superhero to handle quickly. Choose the type of encounter that suits the adventure; if possible, tie in the encounter with the adventure. The robbery might be to steal parts for the insidious Dr. Lirby Koo's Mind Control Machine.

The encounter charts can be really interesting if you roll twice and combine the two encounters. Some of the combinations may seem quite strange, but think of it as a challenge to your creativity. Add your own encounters to the charts; there's a lot that haven't been included.

The encounters should be tailored to the individual hero's particular Powers and Disadvantages. The character will feel very heroic if the GM gives him a chance to overcome his weaknesses. Use these encounters to help explore the character's personality, to build up his character conception.

The GM should never put a hero in a situation where he's totally helpless, like a martial artist facing a tidal wave. The hero will feel quite unheroic. Although, come to think of it, there are times when this is just the thing to humble an overproud hero. In either case, the GM should carefully choose which encounters to use, and have some idea of what the encounter will mean to the character.

The Encounters

When you have become familiar with the encounters listed here, you'll be able to choose the right encounter for a particular hero. Choosing the encounter to fit the hero is preferable to random dice rolling, since you'll have a tighter story line and more tension in the plot. Use the encounters to accentuate and enhance the scenario. If encounters will slow down your scenario, or if they don't fit, **don't use them!**

All of these encounters can be dealt with in one of two ways; preventing the situation or fixing the situation. Thus, when you roll up an auto accident, the hero could either notice the accident before it happens, and be given a chance to prevent it, or could arrive on the scene after the accident, and



rescue someone from a burning car. In general, it's more heroic for the character to prevent an accident than to clean one up.

If the GM really can't decide whether or not to throw in an encounter, consult the following chart. The chance of having an encounter is based on what the character is doing. Roll 2D6 and consult the following chart.

Character is	Encounter
On Patrol.....	6+
At Headquarters.....	7+
In Secret ID.....	9+

A character is "On Patrol" when he is flying (running, leaping, whatever) around the city looking for trouble. "At Headquarters" assumes that the character has a headquarters to be at. If he's not a member of a supergroup, ignore this classification. "In Secret ID" covers all other situations. The frequency of encounters will naturally vary depending on the character's Secret ID. If the character is a policeman in his Secret ID, then he's more likely to have encounters than a mortician.

Next, roll 2D6 and consult the chart below to determine the type of encounter. The type of encounter is analyzed in each section.

2D6 Roll	Type of Encounter
2.....	Special
3.....	Natural Disaster
4.....	Man-Made Disaster
5-6.....	Major Crime
7-9.....	Minor Crime
10-12.....	Accident

If you want a simpler encounter that takes less time, add a +1 to a +3 to the 2D6 Roll. Minor Crimes and Accidents will then be the majority of the encounters, and they are much easier to handle. If you're looking for a longer, more intricate encounter that may be the basis for a scenario, subtract -1 to -3 from the 2D6 roll. Or just choose the type of encounter that fits with the adventure you're planning.

Next, determine when the hero arrives at the scene of the encounter. Some encounters only work when the hero arrives before the event. Other encounters work better when the hero arrives after the event. Roll on the following chart.

1D6-	1D6+	2D6	Time to Encounter
	1	2	+1 Day
	2	3	+1 Hour
	3	4	+10 Minutes
	4	5	+1 Minute
	5	6	+1 Turn
6	6	7	Exactly
5		8	-1 Turn
4		9	-1 Minute
3		10	-10 Minutes
2		11	-1 Hour
1		12	-1 Day

Roll 1D6 and consult the first column when you want the hero to enter the encounter after the event has occurred. Roll 1D6 and consult the second column when you want the hero at the scene before the encounter happens. If you don't care whether the hero arrives before or after, roll 2D6 and use the third column. In each case, if you want the hero to arrive closer to the encounter, add +1 to +3 to the dice roll.

The number of people involved in the event is important. The more people involved, the longer the encounter will take to resolve. Some of the encounters will seem silly with only one or two people involved. The specific encounters may contain notes on the number of people likely to be involved. Use these notes and your own judgement in deciding how many people should be in an encounter.

1D6 Roll	Number of people
1-3.....	1
4-5.....	2
6.....	3

If you feel the encounter requires anywhere from 1 to 36 people, roll 2D6 and multiply them together. Thus, if you roll a 4 and a 5, there are 20 people involved. If you want anywhere from 1 to 216 people, roll 3D6 and multiply them together.

Special

SPECIAL: This section covers anything that might have been neglected in previous charts. The GM is encouraged to think of something unusual. If you're out of ideas, roll on the following chart.

2D6 Roll	Encounter
2.....	Space Disaster
3-4.....	Alien Involvement
5-7.....	Hunted
8-9.....	DNPC
10-11.....	Public/Secret ID
12.....	Origin

Space Disaster: Something funny is happening in space. A solar flare disrupting communications, a comet on a collision course with Earth, a meteor swarm imperils a space station, a Space Shuttle malfunctions in orbit, strange lights appearing on the Moon, etc. Some of these possibilities could lead into a long adventure (what are those strange lights on the Moon?).

Alien Involvement: The aliens are among us in one way or another. The hero encounters a scout for an alien civilization, or is he a spy? An alien is trying to fix his ship and get home, or buy trinkets, or find a host for its eggs, or steal valuable materials, etc. The hero could be called in by some person or group who's seen the alien, or the hero could run into the alien directly. The alien may be friendly or hostile, and usually the hero discovers the alien's attitude the hard way.

Hunted: The character's main Hunted (if he has one) shows up or makes itself known in some way. The hunters may not try to blow the character away, they may just capture his DNPC or give false information about the character to the press.

DNPC: The character's DNPC (if he has one) gets into trouble or causes trouble for the hero. Some DNPCs get in the way of the hero's actions (reporters, for instance). Other DNPCs (the incompetent ones, usually) find themselves menaced by villains, captured by criminals, or threatened by accidents. Perhaps the hero gains a new DNPC.

Public/Secret ID: The character's Public ID (if he has one) gets him in trouble, perhaps a lawsuit brought by an injured bystander at the hero's last battle. Or the character gets interviewed for a TV show, or is beset by his fan club, or has to make a speech for charity. If the character has a Secret ID, this encounter means that somehow his Secret ID is in danger of being revealed; someone suspects or guesses who he is, and the hero has to try to allay their suspicions.

Natural Disaster

NATURAL DISASTER: This refers to a storm, earthquake, etc., that puts a large number of people or property in danger. Natural Disasters are difficult for heroes to deal with, and sometimes there's nothing they can do. The following chart gives some different types of Natural Disasters.

2D6 Roll	Type of Disaster
2.....	Tidal Wave
3-4.....	Flood
5-8.....	Storm
9.....	Landslide/Avalanche
10.....	Forest Fire
11.....	Earthquake
12.....	Volcano

Tidal Wave: This one doesn't happen very often, especially in inland areas. Tidal waves are caused by undersea earthquakes, or by very large undersea explosions (possibly caused by supervillains?). Tidal waves are very difficult to prevent. A hero could, given some minutes of warning, evacuate people from the affected area. Or he could put up some sort of a breakwater by piling up large objects (ships, for instance) or massive amounts of earth. The following chart provides some figures on tidal waves. Effective STR is used when the tidal wave may push an object such as a building.

Width: 1D6 x 100 hexes
 Height: 1D6 hexes
 (If you roll a 6, reroll and add)
 Speed: 2D6 inches per segment
 Damage: (Height + Speed)D6
 Effective STR: (Height + Speed) x 10

Flood: This occurs near rivers, and is normally caused by unusually heavy rainfall. Heroes would have a tough time stopping rainfall unless they have some type of weather control. Flooding can be prevented by piling up earth or diverting the course of the river. Some statistics on floods:

Width: 1D6 x 10 hexes
 Height: 1D6 hexes
 Speed: 2D6 inches per segment
 Damage: (Height + Speed)D6
 Effective STR: (Height + Speed) x 10

Storm: Storms cause property destruction by lightning, heavy rainfall, and high winds. Consider tornadoes, hurricanes, etc. to fall into this category. Winds associated with tornadoes reach velocities of up to 200 mph. Some statistics on storms:

Tornado Winds: 60 + (1D6 x 10) inches per segment
 Hurricane Winds: (1D6 x 10) inches per segment
 (Winds subtract inches per segment/5 from flying characters Flight)
 Rain: -1D6 to all Perception Rolls, DEX Rolls, and DEX based Skill Rolls (roll once, applies to all characters)
 Lightning Bolts: Happen on an 11 or less each turn in a storm, hit the highest point available. Flying characters have a chance of being hit, roll an attack with an OCV of 4. See the Damage article for appropriate numbers.

Landslide/Avalanche: A large mass of mud and rock moving down a hillside can have rather impressive results on whatever's at the bottom of the hill. Where there's snow, there's a potential for devastating avalanches. Normally, a heroic operation in these circumstances would consist of rescuing people from the path of the landslide or avalanche. A landslide or an avalanche could conceivably be diverted with a very large object placed in its path.

Speed: (7 + 1D6) inches per segment.
 Width: (1D6 x 1D6 x 1D6) inches.
 Damage: (# inches per segment)D6, per segment.
 Height: 1D6 inches.
 Depth: 1D6 inches.
 Effective STR: (# of dice x 5)

Forest Fire: These are caused by lightning or by careless people. Forest fires are fanned by high winds, and can move at very high speeds depending on the wind velocity. Firebreaks or counterfires are the best ways to stop forest fires. For damage, see the section on Fire Damage. See the chart below for other facts.

Area: 100 x 1D6 x 1D6 hexes
 Height: 3D6 hexes
 Speed: 1D6 inches per segment (dependent on wind)
 Perception: -1D6 to all Perception Rolls (roll once for all characters)

Earthquake: This will result in a lot of falling buildings, bridges, etc. that the hero could try to save. Fires are a common result of earthquakes. Falling debris may cause damage to normals or to heroes. All characters take a -1D6 to all DEX Rolls and DEX based Skill Rolls during the earthquake.

Volcano: This isn't going to happen very often, but perhaps more frequently in the future as tectonic activity steps up. Old volcanoes could erupt (Mount St. Helens), causing forest fires or hot mud flows. The side effects can also be floods, dense ash clouds, heavy rainfall. Lava flows are also a possibility. Occasionally, a new volcano builds itself from scratch, as happened in a cornfield in Mexico. See the damage charts for molten rock damage. Some statistics on volcanoes:

Ash clouds: cause Darkness in a very large radius, 1D6 x 10 kilometers, perhaps requiring Life Support (11 or less chance).
 Flying rocks: (2D6) of D6 normal damage. These occur during some kinds of explosive eruptions, and would attack over several hundred hexes with OCV 0.
 Smoke: (1/2 D6) of D6 NND (defense is 10 pts. Life Support, Force Field) per phase.
 Lava: 4D6 Energy Killing Attack per segment in contact.
 Lava or Mud flow: Width (1D6 x 10 inches), speed 1D6 inches per segment.

Man-Made Disasters

MAN-MADE DISASTERS: These are disasters resulting from industrial accidents, or large accidents involving technology. The following chart lists some Man-Made Disasters.

2D6 Roll	Type of Disaster
2.....	Train accident
3-4.....	Airplane accident
5-6.....	Freeway accident
7-8.....	Fire/Explosion
9-10.....	Structural/Power Failure
11.....	Chemical Spill
12.....	Nuclear accident

Train Accident: Train derailment at high speeds can cause a great deal of damage. This can happen when the train is moving at up to 80 mph. Some trains go even faster, up to 175 mph. Ouchi Trains threatening cars stalled at crossings is another possibility, and who can forget the girl tied to the tracks....

For weight of trains, see the Weight charts. Use the Velocity Damage charts to determine how much damage the train does. Note that train wheels do a Killing Attack (divide the number of normal dice by three).

Airplane Accident: This can include light planes as well as commercial jets. Accidents most often occur at takeoff and landing (engine failure, downdrafts, landing gear failure, etc.) The hero could help the plane land or takeoff using his Flight and STR to support it. The plane could also be on fire, which would add to the confusion. Once the plane has crashed, there's generally not much one can do except pick up the pieces. See the Weight Chart for the weights of various planes.

Freeway Accident: This would be a large scale smashup. Multiple cars, gasoline tankers, busses plunging, etc. Even nastier is an accident inside of a tunnel, since there's less room to move around. Freeway accidents can lead to fires, explosions, and structural failures. See the Weight Chart for the weights of various vehicles and their structural strength.

Fire/Explosion: These two are connected because often fires at manufacturing plants can cause explosions, and vice versa. Large scale fires at manufacturing plants are very hot (see Fire Damage Chart), and endanger the lives of plant personnel. Explosions often center on a number of hexes, rather than just one hex. Flying fragments from explosions can be deadly, as well as offering the hero something to catch. For a random sized explosion, roll 3D6, and that total is the number of dice in the explosion. If the shrapnel is particularly deadly, divide that number by three to make the explosion a Killing Attack.

Structural/Power Failure: Large blackouts can occur because of storms, substation failures caused by wind or lightning, earthquakes, or villainous actions. Blackouts can endanger people in hospitals undergoing

surgery or intensive care, airplanes landing at airports, elevators in large buildings, etc. Remember that sight Perception Rolls at night take a -3, with -1 per 1".

Structural Failure includes such things as large buildings falling apart due to earthquakes, etc. New construction can be faulty, in danger of collapse, or possibly being used as a front for a secret hideout. Note that power failures encourage looting (see Minor Crimes). A blackout could be the perfect time (or have been arranged) for a large criminal action by an organization or supervillains.

Chemical Spill: This includes oil spills, pollution leaking from industrial plants, contaminated wells, nerve gas escaping, broken train cars full of chlorine gas, liquefied natural gas tankers breaking up, etc. Containing such spills requires weather powers, force walls, or other similar area effects. See the Damage Charts for the various effects of certain chemicals. The area covered by gas from a broken train tanker would be dependent on the wind, say 10 to 100 hexes.

Nuclear Accident: The China Syndrome, nuclear waste spillage, any kind of radiation escape or problem. This is very rare, and should be used with extreme caution. Nuclear accidents or terrorism are very dangerous, and it's a lot easier on your campaign to let the heroes prevent such incidents. This can, of course, potentially cause new heroes or villains.

Major Crime

MAJOR CRIME: For game purposes, major crimes are those involving more than three or four people. Major crimes are much more difficult for single heroes to handle, and even several heroes can have a tough time. The problem lies in the fact that there are so many people to protect. It's often easy to take out the bad guys, but to do it so that nobody gets hurt is another story. Use 2D6 multiplied together for the number of people involved, or even 3D6 multiplied together. Roll on the following chart to determine which type of major crime is committed.

2D6 Roll	Type of Crime
2-3.....	Hijacking
4-6.....	Hostage Situation
7-9.....	Robbery
10-11.....	Extortion
12.....	Special

Hijacking: One or more people (usually terrorists) take over a plane. Their intent may be to make a political statement, to use the passengers as hostages to get the release of prisoners, demand money and/or passage to some foreign country. The hero could be a passenger on the plane in his Secret Identity, or the hero (or group) could be called in to solve the hijacking problem. Many people's lives are involved, so the hero should be very careful how he proceeds. Usually the hijacker(s) have 1D6 pistols, or some sort of explosive device (a briefcase bomb, 10-16D6) to threaten the hostages.

Hostage Situation: A hostage situation can arise out of several other crimes, like bank robbery, hijacking, bombing, etc. The main ingredient is one or more thugs with a weapon (guns, usually automatic weapons) threatening to kill innocent people unless their demands are met. The demands are usually for money and safe conduct away from the scene of the crime, and no police involvement. Usually, the hero or heroes come upon the hostage situation already happening. Once again, subtlety is called for, or else innocent people will lose their lives. The heroes need to gain the element of surprise, perhaps by donning disguises or entering the situation in unusual ways.

Robbery: Major robberies involving several people. The favorite targets are banks (possibly leading to hostage situations), armored car robberies, high technology thefts (advanced weapons, armored suits, etc.), plutonium, etc. The robbers usually have pretty good weaponry and equipment, and may in fact be agents from or under contract to a villain organization.

Extortion: An attempt to get money out of a city or an organization by threatening some form of violence. A standard plot here is a bomb planted somewhere in the city (the bomb might even be nuclear). The problem here is to find and eliminate the threat, whether it's a bomb, dangerous bacteria, poison in the water supply, or whatever.

Minor Crime

MINOR CRIME: Generally, crimes that only involve one or two people. These are the easiest for the hero to aid since there aren't too many people to worry about. It's usually better for the hero to prevent the crime than for him to come around and pick up the pieces. The number of people involved in these crimes will normally be 1 to 3. There are many more small crimes possible than the ones listed here, but these will cover the major categories.

2D6 Roll	Type of Crime
2-3.....	Drugs
4-6.....	Robbery
7-9.....	Assault
10-11.....	Burglary/Theft
12.....	Arson/Bombing

Drugs: The hero finds someone peddling drugs, or possibly an addict who has overdosed. The hero would have to make some moral judgements about the pushers, whether or not he should take them in or try to find their supplier. Should the hero bust the addict just for taking the drugs? Or is the addict more in need of medical help? Here's the opportunity for the characters to explore some social issues.

Robbery: This covers theft from a person, usually (but not always) involving a weapon. Purse snatching, armed robbery, muggings, etc. The hero could show up in time to prevent the crime, or just in time to go after the criminal. Use the Thug #1 statistics, or the Thug #2 for a really fun time. Arm the thugs with a 1D6 Killing Attack knife, or a pistol. The criminals should only number one or two, but sometimes they might belong to a gang.....

Assault: This is part of many other crimes, and includes rape, muggings, and homicide. Assault can be pretty brutal, so the hero should be given the opportunity to prevent the crime. An assailant will usually be armed with a 1D6 Killing Attack, either ranged (a pistol) or hand-to-hand (a knife). Again, use Thug #1 or #2.

Burglary/Theft: Burglary is breaking into a building to steal something. Often, the burglar that the superhero encounters will be connected with some unusual theft. Perhaps the burglar is breaking into a top secret research institute, or some government building. The hero can catch the burglar in the act, or find out about the crime after the fact (thus leading to some Detective Work). Theft can be shoplifting, purse snatching, auto theft, pickpocketing, etc.

Arson/Bombing: Treat this like a Fire/Explosion, except that someone is caught in the act of setting the fire or explosive device. Or perhaps the hero finds a clue at the site of a fire/explosion that leads him to suspect arson. The arson/bombing may have hidden motives, like a war between rival villains, insurance fraud, plot to conquer the world, etc.



Accident

ACCIDENT: An accident for CHAMPIONS purposes is any small accident, like a car crash, a suicide attempt, an elevator failure, etc. Accidents usually only involve a few people. It's more heroic if the hero can prevent the accident, than if he has to fly the person to the hospital. Roll on the following chart to find out what type of accident occurs.

2D6 Roll	Type of Accident
2-3.....	Medical
4-7.....	Automobile
8-9.....	Industrial
10-11.....	Falling
12.....	Special

Medical: This involves some person having an emergency medical problem, such as a heart attack, seizure, diabetic coma, etc. The key here is usually one of the onlookers saying, "We'll never get him to the hospital in time!" Of course, the hero with his great mobility should be able to do this. The victim will die in 106 turns, and the hospital is 106 x 10 inches away (half the distance if the character makes a Luck Roll). In some cases the hero's powers might help the victim, but you shouldn't stress this one (after all, if the hero can use his powers to help someone's medical problem, why doesn't he do this for everybody with a similar problem?).

Automobile: The classic one or two car smashup. Usually a minimal number of people are hurt, enabling the hero to deal easily with the problem. Familiar bits are the victim trapped in the car that's about to catch fire, the car plunging off a cliff, the car headed for a little girl in the street. Preventing the accident is the preferred encounter here, as it's much more satisfying and heroic. The time delay once the hero arrives on the scene would be 206 segments before the car explodes, falls off the cliff, person drowns, etc. See the Damage and Weight Charts for relevant numbers about burning cars.

Industrial: There are a number of nasty accidents that can happen to people working with heavy machinery. Falling into machinery, injuring someone with machine tools, machinery or crates falling onto

someone, etc. Prevention is again the more heroic option. Do a "Grab" on the victim to get him out of the way. Or, if the hero tries to stop the falling material, make sure that it's heavy enough to strain the hero's capabilities.

Falling: There are a lot of tall buildings in big cities, and there's always people falling, jumping, or being pushed. The people do have to get caught, otherwise it's thoroughly unheroic and very messy. See the Falling Chart in CHAMPIONS for the length of time it takes to hit the ground. The hero would usually arrive on the scene as the person starts their fall. If the hero has Flight, he would have to dive down (assuming he starts from above), catch the person, and then pull out. Pulling out is normally the most difficult part of this operation, as the hero often miscalculates. Make sure you give the hero the option of being on the top or the bottom when they hit the ground (the hero better choose to be on the bottom, or he ain't much of a hero!)

Special: This is an unusual accident, like someone getting bitten by a radioactive animal, exposed to a gamma bomb, standing next to a rack of chemicals and getting hit by a lightning bolt, etc. Let your mind run wild with this. Create a hero (usually a temporary infusion of powers, but sometimes permanent), destroy a hero's powers (usually an NPC), bring in an alien, do something weird. Or insert some type of accident we didn't cover.

GOODMAN Says:



Run For Your Life

If you have an extra 2 points, buy 1" of Running. That may not seem like much, but it means you have a 4" half move instead of a 3" half move. That's because of the roundoff (half of 7" is 4"). That extra inch can make a big difference when you're trying to hit that certain someone.

In fact, any inches of movement that you have should end in an odd number, so that you take advantage of the roundoff for your half move. For instance, 17" of Flight is particularly efficient, since you slide under the END breakpoint (at 17", you'd pay 3 END; at 18", you'd pay 4 END), you get the half move break (half move of 9"), and you hit a noncombat Flight multiple breakpoint.

MONEY IN CHAMPIONS

Determining your character's salary is an important part of establishing his Secret Identity. We've chosen to be somewhat vague about exact salary amounts, mostly to avoid tremendous amounts of bookkeeping.

Money and Power Points can overlap in their definitions, creating confusion about what can be bought with money, and what has to be bought with points. In brief, anything that can be bought with points, should be bought with points. The GM may well decide to let characters own a car or a gun without paying points for it, and this is fine as long as the object in question rarely comes into combat. However, if the character plans to use his pistol as a superhero, he should pay the points for it.

Each character should choose his salary from the following ranges of salaries.

Poor: The character has very little or no steady income, and no savings or other assets. This usually results in the character being a wanderer, searching for work. Sometimes the nature of the character prevents him from getting a steady job (Unusual Looks, for instance). Poor characters have fewer responsibilities, and thus are easier to move from place to place, and there's usually no one to worry about their long absences. The GM can also motivate poor characters fairly easily by holding money or a job in front of them.

The poor character has the disadvantage of limited resources, so he is not able to buy plane tickets, or hobnob with high society. The loss of his possessions can be a great blow, since he doesn't have the money to replace them easily. Also, a poor character can disappear without a trace if he doesn't have a DNPC or a friend or two.

Medium Income: The character has a steady job with enough income so he doesn't worry about paying the rent. His job might be free-lance (reporter, photographer, etc.) which would mean his income would be less steady, thus creating more tension and interest in the character. A medium income means the character would have to strain to buy any large purchase, such as a new car, a trip abroad, a stereo, etc.

Characters with a medium income have less flexibility than poor characters because they are usually tied to a steady job. These characters are also the most vulnerable to economic emergencies, since their income allows for little savings.

Well-Off: The character has a well-paying job or source of income that gives him a comfortable life style. The character can easily afford an occasional trip, a new car, buying a house, etc. The GM should note that this tends to make the character less easy to manipulate in an everyday situation, but his wealth is still vulnerable to large expenses (buying a new home after his old one was ruined by villains, for instance).

The character might still be interested in switching jobs to find a better paying career. This allows the GM to move the character around somewhat, manipulating the character by dangling well-paying jobs in front of him. Well-off characters tend to have more acquaintances and belong to more organizations than poorer characters. This allows the GM to introduce them to scenarios by picking on the character's acquaintances.

Wealthy: The character has large amounts of disposable cash. He is a millionaire, able to give large charitable donations, take long trips, fund supergroups, etc., but probably not all of those at the same time. Having such large amounts of money makes his Secret Identity a target for money making schemes, IRS investigation, litigation, charities, etc.

The character can do a lot with his wealth, but his wealth must be managed. If the character does his own managing, this is a considerable responsibility, leaving him less free time and less freedom of movement. If the character decides that he's living off of an inheritance and he leaves the money management to someone else, the GM should feel free to subvert or replace the money manager. Imagine the character's surprise when he wakes up one morning to find that his trusted money manager has absconded to Brazil with his fortune.

Disgustingly Rich: The character is a multi-millionaire, with vast financial holdings. All the problems described in the last category are multiplied by a factor of 2 or 3. Yes, the character has extraordinary amounts of power and influence, but his actions are watched very closely by all sorts of people, and keeping a Secret Identity becomes very difficult.

Certain professions are associated with certain salary levels. Students (high school and college) tend to be poor or medium income. Scientists are usually medium income or well off, unless they are unusually good (+3 or better with their Science). Such high caliber scientists can become wealthy from patents or running their own corporation based on their discoveries. Reporters, writers, and photographers tend to be poor or medium income, rarely becoming well off. Doctors and lawyers tend to be well off or wealthy. Being disgustingly rich is a profession in itself, because of all the time it takes up.

Players should choose a salary range consistent with their character's profession. The GM should help the player choose the right profession and salary range. The descriptions under each salary category are intended to help the GM decide how to manipulate each character. Each salary range has its own advantages and its own problems. If a player seems to be abusing the profession and salary of his character, it's time for the GM insert some uncertainty. Make the player sweat a little when his financial empire begins to totter because of his easy spending. The poor character can be picked up for loitering or vagrancy, or maybe the loan company is repossessing his car. The medium income character might get laid off, or be transferred.

The salary ranges are intended to give each character more background and definition. The GM should use the character's job and salary as a tool for exploring the character's personality as well as getting the character into adventures.

TURTLE ARMOR

DanCo is proud to announce a totally new concept in high powered security: TURTLE Armor. With TURTLE armor your security agents can take on the most powerful enemy, and WIN!

Look what TURTLE can do for you. An agent in TURTLE Armor is four times stronger than a normal man, able to bounce .357 Magnum rounds off his chest, carry the largest available weapons, and still move swifter than normal. The patented Positive Reflex Power Enhancers built into every suit of TURTLE Armor make all of this possible.

TURTLE Armor is the first of an entire new generation of security equipment available from DanCo. Everything you need is here: a self contained battle suit with integral strength and speed enhancers, armor protection against shells and lasers, and weapons mounts that allow a wide selection of very effective armament.

By itself the armored suit would be a fantastic breakthrough, but the TURTLE system offers so much more! TURTLE Armor comes with exterior connectors so that the customer can custom fit his security forces. DanCo offers an entire line of TURTLE compatible equipment. This equipment includes weapons, sensors, and special enhancers of all kinds. Properly equipped, a man in a TURTLE suit can run up a wall, tunnel through the earth, or even fly through the air! YOU decide what is best for your needs!

DanCo provides a complete service and training package designed to acquaint your people with the amazing TURTLE Armor. We will come to your organization, train your people, and answer your questions so that you can get the most from your new armor. You will be joining a group of over 200 happy, secure owners who have purchased over 5,000 TURTLE Armor suits. Get yours today!

DanCo has been a major manufacturer for over 50 years. With TURTLE Armor we put that experience to work for you. Our background in consumer goods promises you that TURTLE suits will be easy to use and defect free. DanCo maintains no political or social alignments, but recognizes its responsibilities to the world community. We are willing to work with any responsible organization in developing a total security plan. DanCo has the full backing of the Danish Government and is listed on all major European Stock Exchanges.

The Armor

TURTLE Armor suits give their wearer the characteristics and equipment listed below. The GM should use the charts below to find out what the agents will be carrying. By rolling once on charts 1 and 2, and then either once on chart 3 or twice on

chart 4, the agents and their suits will be worth 100 pts.

There are several common tactics that agents use with Turtle Armor. A group with a Flash Rifle should use it first, so as to blind incoming targets. Take care not to blind other agents with the large radius Flash. Blind targets will have lower DCV's, and be unable to counter-attack.

Once the battle is joined, agents with Armor Piercing Blasters should fire at enemies with very high defenses. The Energy Explosion Rifles should be used against Martial Artists, and other characters with high DCV's. The Entangle is useful against characters with Accessable Foci, for they must normally break out before they can use their Foci effectively. Do not use the Selective Fire Blaster on targets with high defenses; such shots are often wasted. The Selective Fire Blaster is often useful though, against high DCV characters at short range. The proper use of the weapons mix will vastly increase the effectiveness of a squad in Turtle Armor.

Name: TURTLE ARMOR

VAL	CHA	Cost	Cost	Powers
20*	STR	7		Chart 1 Agent Training (1D6)
17*	DEX	14	10	1) Acrobatics 12 or less
15*	CON	7	10	2) 2 Levels w/ Armored Suit
10	BODY	0	10	3) +1 SPD
10	INT	0	10	4) +5 DEX, no SPD Bonus
10	EGO	0	10	5) Find Weakness 11 or less
15*	PRE	3	10	6) +5 EGO
4*	COM	-2		Chart 2 Gun (1D6)
10*	PD	4		
10*	ED	5	30 # 1)	6D6 Selective Fire EB, 60 Shots
3*	SPD	2	30 # 2)	12D6 EB, 16 Shots
6*	REC	-1	30 # 3)	8D6 Energy Explosions, 16 Shots
30*	END	0	30 # 4)	8D6 AP EB, 16 Shots
30*	STUN	1	30 # 5)	6D6 Entangle, DEF 6, 16 Shots
			30 # 6)	6D6 Flash, 6" Radius, 16 Shots.
OCV =	5			Get
DCV =	5			10 * 1/2 Damage Resistance
ECV =	4			
PHA =	4, 8,			
	12			Then Roll 1D6, on 1-3 get 1 roll on Chart 3, on 4-6 get 2 rolls on Chart 4
				Chart 3, 1 Roll (1D6)
				10 * 1) Clinging 15 STR
				10 * 2) 6" Flight, 0 END
				10 * 3) +6" Running, 0 END
				10 * 4) 3" Tunneling, Defense 3
				10 * 5) Telescopic Vision, 10x
				10 * 6) 1D6 HtH Killing, 2D6 w/ STR
				or
				Chart 4, 2 Rolls (1D6)
				5 * 1) Ego Defense of 10
				5 * 2) Power Defense of 8
				5 * 3) +4 PD, +4 ED
				5 * 4) Infrared Vision, +1 Sight
				5 * 5) Radio Hearing and Transmition, +1 Sight
				5 * 6) Flash Defense of 8
				* OIF Turtle Armor Suit
				# OAF Gun
				CHA Cost= 40+ 60 = Power Cost Total = 100

GOODMAN Says:

Constitution Builds Strong Bodies Five Ways



Constitution is a characteristic frequently overlooked when building a character. CON doesn't help you to hit people or do more damage, so it's often ignored. But CON not only keeps you from being Stunned, CON increases your ED, REC, END, and STUN.

Take a look at your character after you've built him. Did you spend points buying up the character's ED, REC, END, and STUN? If you've bought up any two of those characteristics, you should seriously think about increasing your CON. If you've bought up three or all four of those characteristics, you should definitely increase your CON instead. You'll save yourself points.

Example: FORCE buys a 20 STR and an 20 CON. His CON cost him 20 points. FORCE has the following figured characteristics based on CON.

Value	CHA	Cost
20	STR	10
20	CON	20
10	BODY	0
4	ED	0
8	REC	0
40	END	0
30	STUN	0
Total = 30		

FORCE buys up his ED to 12, and his END up to 50.

Value	CHA	Cost
20	STR	10
20	CON	20
10	BODY	0
12	ED	8
8	REC	0
50	END	5
30	STUN	0
Total = 43		

At this point it's not cost effective to buy CON. To buy a CON of 23 would cost 6 extra points, and would only save you 4 points in the figured characteristics you have bought. However, FORCE decides that he wants a REC of 10.

Value	CHA	Cost
20	STR	10
20	CON	20
10	BODY	0
12	ED	8
10	REC	4
50	END	5
30	STUN	0

Total = 47

At this point, buying a 23 CON is equivalent to buying the figured characteristics below, and you get 2 more STUN pips, as well as being harder to Stun.

Value	CHA	Cost
20	STR	10
23	CON	26
10	BODY	0
12	ED	7
10	REC	2
50	END	2
32	STUN	0

Total = 47

If FORCE had also bought up his STUN, then buying a 23 CON would be even more efficient.

A good rule of thumb is to buy up your CON so that at least one of the four characteristics based on CON (ED, REC, END, or STUN) is at the value you want. If you're buying up three or four of those characteristics, you should have a higher CON.

Generally, an 18 CON is adequate for martial artists, a 23 CON is good for most everybody, and people who use a lot of END should consider a 28 CON.

TO SERVE AND PROTECT

The mechanical questions of law and order may never come up in a CHAMPIONS campaign. Often players are very happy to upset the master plot of the supervillain, beat him up, and deliver him to the "proper authorities". This saves a great deal of work for the GM. He doesn't have to mess with the complex problems consistent justice systems can cause. So when the mastermind is set free on a technicality, the exact reason the villain "walks" need never be specified. Thus, the heroes won't be wasting half the game testifying in court cases when they should be out on the street fighting crime.

In the long run, staying away from the questions of overlapping police jurisdiction and the fine points of plea bargaining will add to the enjoyment and playability of the game. There are, however, some basic concepts of the justice system that must be understood in order for society and law enforcement to accept vigilantes as "official" doers of good.

1) **Bring 'em back alive:** This is the expected code of ethics that applies to any law enforcer in the apprehension and transportation of an alleged criminal. The minimum amount of force needed to control the situation should be used.

This means you shouldn't hit a henchman with your 1006 attack. Attacks of this kind will hospitalize normal opponents. Beating confessions out of criminals has been out of fashion in the United States for many years. Villains are to be brought to trial, not summarily judged and executed by the heroes (however deserving the villain is of this treatment). To do otherwise makes the good guys every bit as rotten as the bad guys.

2) **Hey! That's my car:** When saving the city from giant space cockroaches, a case can be made for "accidental" destruction of private property. If heroes are sponsored by the government or a wealthy foundation, they can be protected from law suits by having the damage repaired or the owner reimbursed. Anyone who destroys private property not in an official capacity (a recognized law enforcement agent in the line of duty) is liable for the damage.

The rule, then, is to keep major superbattles away from inhabited areas. Better yet, have your battle in the villain's base (he probably won't show up to file a complaint with the police). Please use discretion the next time a hero throws a bus at the Cheese Monster. If there were other ways of handling the situation, charge him with grand theft auto and malicious property damage with intent to kill. GMs may also consider offering superhero insurance to cover the damages. "It's expensive, but to save the world it's a small price to pay".

3) **He's guilty! I can feel it in my bones:** Anywhere in America, an average citizen can stop a crime in progress or apprehend a criminal leaving the scene of

a crime by making a "citizen's arrest". All non-government sponsored heroes work under this clause. Members of the "official" law enforcement community can stop and question people on the suspicion of criminal activity. However, because they are considered professional, minor mistakes in the handling or obtaining of evidence can get cases dismissed.

Citizens are not held to those rigid standards. However, they are held accountable if they make a mistake and act without sufficient proof. Citizens or superheroes without official authority can be charged with false arrest, assault charges, false imprisonment, etc. Also, peace officers must identify themselves as such and allow criminals to surrender peacefully. Heroes are under the same restriction if acting in a public place. Taking the time to identify yourself may give the villain the momentary upper hand, but then everyone is aware that the hero is a "good guy", and not another costumed creep committing random acts of violence.

4) **You did what?:** The use of some superpowers may well be against the law in various parts of the country. This is reasonable if you remember that the good of the general public should be considered first. For instance, traveling faster than the speed of sound through the city streets will cause sonic booms capable of pulling windows from walls.

The use of information gained by Telepathy is not admissible in court due to unusual invasion of privacy. An invisible hero might be considered a danger to the public as an unseen hazard and be forced to wear a beeper to warn of his presence. It may be illegal to be "exposed" in a skintight costume. Most laws are made for good reasons even if the reasons become dated. A few crazy laws add color to a campaign.

In CHAMPIONS, as in the comic books, it is the spirit of the law that is important, not the letter of the law. If the above "basic concepts" are taken to heart, great quantities of detail can be made up as needed and still be kept true to the genre. There are always questions a GM isn't prepared to answer. Do AID's get to vote? Is owning an android considered slavery? Do aliens have world wide diplomatic immunity? My only answer is this: If it works, do it.

Time is another important consideration. If the campaign is set in a time when superheroes haven't been around long, the legal system won't be geared up to handle them. If there have been supertypes around for years, some laws may have evolved to account for crime fighters and super criminals. Special SWAT units would develop and there would be some deputized supertypes the police could call on in times of need.

Government backing (see Hideouts and Headquarters) could allow the heroes to act as "official" members of law enforcement with the rights and responsibilities of police or federal agents. This government backing has many strings attached, but can keep heroes safe from most lawsuits.

Remember that all law enforcement agencies have specific jurisdictions. Federal agents range nation wide, but are generally confined to a set of objectives set into law by Congress (the I.R.S. covers tax evasion, Treasury agents cover counterfeiting, the Secret Service protects the President, etc.). State police are just like city police but have powers extending state wide. These

agencies are generally very understaffed in comparison to their city and county counterparts.

In the real world, there are no International agencies officially, but in a CHAMPIONS campaign an agreement between nations or planets is possible. Also, honorary rank can be given with all privileges (say military rank or honorary police commissioner, fire chief, etc.)

For a better understanding of the justice system, look over a copy of your state penal code at a public library. An easier way is to watch a few of the old police shows on TV to see how justice works in the lives of the normals, then expand the system outward to work for supertypes.

CHAMPIONS is not a game for legal eagles. Take the spirit of crime busting to heart before condemning heroes for breaking the law. If it was done in a good cause, let it slide.



SAMPLE VEHICLES

Name: F-15 Eagle (Jet Fighter Plane)				
CHAR	VALUE	UNITS	COST	PTS
MAX	*375	In/seg	(36)	12
ACC	5	In/Seg	x5	25
DCC	10	In/Seg	x2	20
TURN	20		x2	40
STR	38		x1	38
DEF	5	Front		
	5	Rear		
	5	Left		
	5	Right		
	5	Top		
	5	Bottom	x1/4	7
BODY	14		x1	14
ISZ	12	hexes	(x1)	0
DMG	+8D6		(x3)	0
SIZ	36	hexes		
DCVM	-13			
MASS	25.2	tons		
KNB	-8			
CAP	4.8	tons		
PAS	#1	seats		
Characteristic Cost.....156				
* Position Uncertainty of 1/10 on 11 or less, Stall Speed of 32, Exhaust of 2 1/2D6 K.				
# Pilot sits in 1/2 hex, rest of the room is on the wing pylons				
Span 7 hexes				
Length 10 hexes				
Equipment (All OIF) Pts				
Radio Trans/Rec, (5) 2				
Radar 14 or less, -1 per 1000", 60 degree (79) 35				
ECM 17 or less (11) 6				
2 1/2D6 K AF, 20 mm Vulcan Cannon, 250 Shots, +4 To Hit, 1/4 OCV, -1/12" RM, Ahead, Same Level (102) 25				
Equipment Cost.....68				
Under Wing Weapons are:				
3D6 KEX Radar Guided Missiles, 8 Shots, OAF (101) 34 or				
3D6 KEX Bombs, 32 Shots, OAF (78) 31				
Total Cost.....255 or 257				

Name: Boeing 747 SP (Commercial Jet Airliner)				
CHAR	VALUE	UNITS	COST	PTS
MAX	*125	In/seg	(30)	10
ACC	1	In/Seg	x5	5
DCC	2	In/Seg	x2	4
TURN	3		x2	6
STR	55		x1	55
DEF	3	Front		
	3	Back		
	3	Left		
	3	Right		
	3	Top		
	3	Under	x1/4	4
BODY	15		x1	15
ISZ	125	hexes	(x1)	0
DMG	+11D6		(x3)	0
SIZ	375	hexes		
DCVM	-19			
MASS	244	tons		
KNB	-11			
CAP	50	tons		
PAS	500	seats		
Characteristics Cost.....99				
* Position Uncertainty 1/10 on 8 or less, 1 1/2D6 N Exhaust, 32" Stall Speed				
Span 26 hexes				
Length 28 hexes				
Equipment (All OIF) Pts				
Radio Trans/Rec (5) 2				
Equipment Cost.....2				
Total Cost.....101				

Name: Learjet Century III (Corporate Jet)				
CHAR	VALUE	UNITS	COST	PTS
MAX	*125	In/seg	(30)	11
ACC	3	In/Seg	x5	15
DCC	6	In/Seg	x2	12
TURN	6		x2	12
STR	33		x1	33
DEF	3	Front		
	3	Back		
	3	Left		
	3	Right		
	3	Top		
	3	Under	x1/4	7
BODY	8		x1	8
ISZ	6	hexes	(x1)	0
DMG	+5D6		(x3)	0
SIZ	18	hexes		
DCVM	-9			
MASS	6.2	tons		
KNB	-5			
CAP	2.4	tons		
PAS	10	seats		
Characteristic Cost.....98				
* Position Uncertainty of 1/10 on 8 or less, Stall Speed of 16, Exhaust of 4 1/2D6 N.				
Span 5 hexes				
Length 7 hexes				
Equipment (All OIF) Pts				
Radio (5) 2				
Equipment Cost.....2				
Total Cost.....100				

Name: Bell Jet Ranger III (Commercial Helicopter)				
CHAR	VALUE	UNITS	COST	PTS
MAX	*32	In/seg	(22)	18
ACC	3	In/Seg	x5	15
DCC	4	In/Seg	x2	8
TURN	8		x2	16
STR	23		x1	23
DEF	2	Front		
	1	Back		
	2	Left		
	2	Right		
	0	Top		
	2	Under	x1/4	2
BODY	7		x1	15
ISZ	1 1/2	hexes	(x1)	0
DMG	+3D6		(x3)	0
SIZ	4 1/2	hexes		
DCVM	-6			
MASS	1.2	tons		
KNB	-3			
CAP	600	kg		
PAS	5	seats		
Characteristics Cost.....97				
* 3D6 K Propeller				
Rotor 5 hexes in diameter				
Length 6 hexes				
Equipment (All OIF) Pts				
Radio Trans/Rec (5) 2				
Equipment Cost.....2				
Total Cost.....99				

Name: Cessna 152 (Personal Airplane)				
CHAR	VALUE	UNITS	COST	PTS
MAX	*32	In/seg	(22)	9
ACC	1	In/Seg	x5	5
DCC	2	In/Seg	x2	4
TURN	3		x2	6
STR	18		x1	18
DEF	3	Front		
	2	Back		
	1	Left		
	1	Right		
	2	Top		
	2	Under	x1/4	3
BODY	7		x1	7
ISZ	3/4	hexes	(x1)	0
DMG	+2D6		(x3)	0
SIZ	2 1/4	hexes		
DCVM	-4			
MASS	685	kg		
KNB	-2			
CAP	300	kg		
PAS	2	seats		
Characteristic Cost.....52				
* Position Uncertainty of 1/10 on 8 or less, Stall Speed of 16, Propeller 1D6 K.				
Span 5 hexes				
Length 4 hexes				
Equipment (All OIF) Pts				
Radio (5) 2				
Equipment Cost.....2				
Total Cost.....54				

Name: Datsun 310 (Small Car)				
CHAR	VALUE	UNITS	COST	PTS
MAX	22	In/seg	x1/2	11
ACC	1	In/Seg	x5	5
DCC	3	In/Seg	x2	6
TURN	3		x2	6
STR	18			9
DEF	3	Front		
	3	Back		
	3	Left		
	3	Right		
	3	Top		
	3	Under	x1/4	4
BODY	9		x1	9
ISZ	3/4	hexes	(x1)	0
DMG	+3D6		(x3)	0
SIZ	1 1/2	hexes		
DCVM	-3			
MASS	1175	kg		
KNB	-3			
CAP	300	kg		
PAS	4	seats		
Characteristic Cost.....				50
Width 1 hex				
Length 2 hexes				
Equipment (All OIF) Pts				
Radio (5)				2
Equipment Cost.....				2
Total Cost.....				52

Name: Corvette (Sports Car)				
CHAR	VALUE	UNITS	COST	PTS
MAX	31	In/seg	x1/2	15
ACC	2	In/Seg	x5	10
DCC	4	In/Seg	x2	8
TURN	5		x2	10
STR	20			10
DEF	3	Front		
	3	Back		
	3	Left		
	3	Right		
	3	Top		
	3	Under	x1/4	4
BODY	9		x1	9
ISZ	1	hexes	(x1)	0
DMG	+3D6		(x3)	0
SIZ	2	hexes		
DCVM	-3			
MASS	1566	kg		
KNB	-3			
CAP	400	kg		
PAS	2	seats		
Characteristic Cost.....				66
Width 1 hex				
Length 2 hexes				
Equipment (All OIF) Pts				
Radio (5)				2
Equipment Cost.....				2
Total Cost.....				68

Name: Armored Car				
CHAR	VALUE	UNITS	COST	PTS
MAX	19	In/seg	x1/2	9
ACC	1/2	In/Seg	x5	3
DCC	2	In/Seg	x2	4
TURN	2		x2	4
STR	25		x1/2	12
DEF	10	Front		
	8	Back		
	8	Left		
	8	Right		
	8	Top		
	8	Under	x1/4	12
BODY	14		x1	9
ISZ	2	hexes	(x1)	0
DMG	+6D6		(x3)	0
CC	800	kg		
PAS	2	seats		
SIZ	4	hexes		
DCVM	-5			
MASS	8.4	tons		
KNB	-6			
Characteristic Cost.....				53
Width 1 1/2 hexes				
Length 3 hexes				
Equipment (All OIF) Pts				
Radio (5)				2
Equipment Cost.....				2
Total Cost.....				55

Name: Ford Country Station Wagon (Family Car)				
CHAR	VALUE	UNITS	COST	PTS
MAX	25	In/seg	x1/2	12
ACC	1	In/Seg	x5	5
DCC	3	In/Seg	x2	6
TURN	3		x2	6
STR	23			11
DEF	3	Front		
	3	Back		
	3	Left		
	3	Right		
	3	Top		
	3	Under	x1/4	4
BODY	10		x1	10
ISZ	1 1/2	hexes	(x1)	0
DMG	+4D6		(x3)	0
SIZ	3	hexes		
DCVM	-5			
MASS	2610	kg		
KNB	-4			
CAP	600	kg		
PAS	6	seats		
Characteristic Cost.....				54
Width 1 hex				
Length 3 hexes				
Equipment (All OIF) Pts				
Radio (5)				2
Equipment Cost.....				2
Total Cost.....				56

Name: GMC Twin Axle Truck (Cargo Hauler)				
CHAR	VALUE	UNITS	COST	PTS
MAX	21	In/seg	x1/2	10
ACC	1/2	In/Seg	x5	3
DCC	2	In/Seg	x2	4
TURN	2		x2	4
STR	28		x1/2	14
DEF	4	Front		
	4	Back		
	4	Left		
	4	Right		
	3	Top		
	3	Under	x1/4	5
BODY	13		x1	13
ISZ	3	hexes	(x1)	0
DMG	+6D6		(x3)	0
SIZ	6	hexes		
DCVM	-6			
MASS	9.7	tons		
KNB	-6			
CAP	1.2	tons		
PAS	2	seats		
Characteristic Cost.....				53
Width 1 1/2 hexes				
Length 4 hexes				
Equipment (All OIF) Pts				
Radio (5)				2
Equipment Cost.....				2
Total Cost.....				55

Name: M-2 Bradley Armored Fighting Vehicle				
CHAR	VALUE	UNITS	COST	PTS
MAX	10	In/seg	x1/2	5
ACC	1	In/Seg	x5	5
DCC	2	In/Seg	x2	4
TURN	3		x2	6
STR	30		x1/2	15
DEF	12	Front		
	8	Back		
	10	Left		
	10	Right		
	8	Top		
	10	Under	x1/4	14
BODY	15		x1	15
ISZ	4	hexes	(x1)	0
DMG	+7D6		(x3)	0
SIZ	8	hexes		
DCVM	-8			
MASS	21	tons		
KNB	-7			
CAP	1.6	tons		
PAS	11	seats		
Characteristic Cost.....				64
Width 2 hexes				
Length 4 hexes				
Equipment (All OIF) Pts				
Radio Trans/Rec (5)				2
UV Vision (10)				5
2" R Smoke Projector, 8 Shots, Ahead (20)				6
3D6 K AF, 25 mm Cannon, 120 Shots, 180 deg, 1/2 OCV, -1/6" RM (90)				32
Equipment Cost.....				45
Total Cost.....				109

TELEPORT

A character who can Teleport can cause problems in any campaign. What happens if the character tries to Teleport to a place he can't see, or into a solid object? The systems described herein will help the GM deal with these problems.

There are many different ways to Teleport. This is apparent by the different special effects that people use when Teleporting. One character may say that he Teleports by passing through another dimension, while another might say that her character Teleports by opening up a portal between the place she is, and the place she wished to go. But no matter what a character's special affects may be, the systems given below will work for him (or her).

The GM should remember that characters who have Teleport are fun to play with. The GM should arrange for Teleport to malfunction every now and then, sending the character to another place, dimension, or even another time. The characters should have an interesting time thinking their way out of such a situation.

TELEPORTING BLIND: When a character cannot see his location, and doesn't have it memorized, any attempt to Teleport is considered "blind". The character makes an Attack Roll at -3 and 1/2 Range Modifier for the Area Affect/Explosion system. If the roll is missed the character scatters using the normal system taking any damage for teleporting into a solid object.

TELEPORTING INTO SOLID OBJECTS: If the character is unlucky enough to scatter into a solid object the T-Porter's "natural" safety system kicks in, getting the character to the closest space from the target hex in a random direction where the character will fit. The system shock is terrible, and may be fatal. The damage is random, determined by certain T-Port factors. Consult the following chart:

2D6 Roll	Effect
2-7	3D6 of D6 Stun Only Damage
8-11	2D6 of D6 Normal Damage
12	1D6 of D6 Killing Damage

Modifiers: Safe hex is further than the normal Teleport range: +2 to effect roll
Over double T-Port range: +4 to effect roll

The teleporting character gets no defenses of any kind against this damage. The damage is applied straight to the character's STUN and BODY, just like a NND attack. This is one of the few cases where a NND-type attack can do BODY damage.

Optional Teleport Powers

EXTRA DIMENSIONAL T-PORT: For 1/2 cost a character can bridge the gap between dimensional space and/or alternate time-lines. The character must make an INT roll modified by a difficulty factor assigned by the GM (+1-3 if Character has been there before or has access to a way of scanning the desired location, -1-6 if character is disoriented in surroundings or doesn't know much about desired dimention.) If the roll is failed the character still goes "somewhere", but there can be no telling where that may be (GM's discretion).

FLOATING TELEPORT LOCATIONS: This power allows a character to memorize 1 teleport target location per 5 pts. Thus, the character may teleport to that location even if it's not within his line of sight, as long as it's within his range. The character may change the location memorized anytime he wishes. The character simply spends 1 full turn at the site, doing nothing else, to memorize a new Floating Location. Only Floating Locations may be changed; normal, permanent locations cannot be changed.

Cost = 1 Floating Location for 5 pts.



THE JIMMY DUGAN STORY

Jimmy Dugan can be helpful in starting off an adventure, leading the characters right into the middle of rough, tough situations. Of course, Jimmy won't hang around long, but he will check in at the hospital to see how the characters are doing, and maybe get some good quotes for his next exclusive article.

Jimmy has written some startling stories in his time. Some of them even had grains of truth in them. But what his readers want is excitement and action, an upfront exclusive look into the world of superheroics as told by a man who's been there and

back again. Jimmy has saved the lives of several superheroes with his brave, decisive actions. At least that's the way the articles he wrote told the story.

Among his other talents, Jimmy makes an excellent Dependent NPC, have an infallible talent for finding trouble in the most innocuous places. Use Jimmy as a model for the intrepid NPC idiot in your campaign, the one with just enough skill to get into real deep trouble, and the lack of brains to think he can handle any situation.

Name: **JIMMY DUGAN**, Ace Reporter

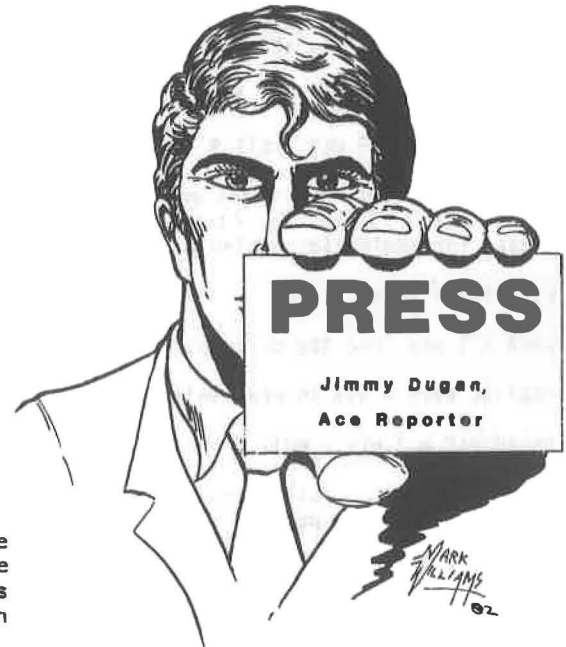
VAL	CHA	Cost	Cost	Powers	END	50 + Disadvantages
13	STR	3	13	Martial Arts (4D6	20	Overconfidence
15	DEX	15		punch, 5D6 kick)	15	Curiosity
10	CON	0	7	Stealth 13 or less	15	3D6 Unluck
12	BODY	4	11*	GyroJet pistol - 2D6		
13	INT	3		RKA, 6 charges		
13	EGO	6	10	2D6 Luck		
15	PRE	5	4	Journalism 13 or less		
16	COM	3	8#	Kevlar Vest - +3 PD,		
5	PD	2		+3 ED Armor,		
3	ED	1		11 or less		
3	SPD	5				
5	REC	0				
20	END	0				
24	STUN	0				
OCV = 5				* OAF - GyroJet Pistol		
DCV = 5				# IIF - Kevlar Vest		
ECV = 4						
PHA = 4, 8, 12						

CHA Cost = 47 + 53 = Power Cost Total = 100 100 = Disadvantage Total

Jimmy Dugan is an ace reporter for the Washington Daily. He covers the toughest stories, the rough assignments that no one else will touch. He gets shot at, beaten, captured, threatened, and is grievously underpaid. All this and more, Jimmy will tell you if given half a chance.

Jimmy covers the supervillain stories as well. Oh, those supertypes aren't so tough; Jimmy will tell you how he's saved a couple of them from time to time (the superheroes tell the stories somewhat differently).

Why does he carry a gun? Listen, sister, if you were out there on the streets mixing with the kind of scum that Jimmy deals with day to day, you wouldn't ask that question. It's a dirty job, covering the seamy side of the supervillain scene, but somebody's got to do it. Jimmy's the only man with the guts, the integrity, the skill, and the overwhelming modesty to handle the job. Just ask him. He'll tell you.



CONDENSED POWERS LISTING

Skills

- ACROBATICS** = 10 pts., roll 9 + (DEX/5), +1 per 2 pts.
- BUREAUCRATICS** = 3 pts., roll 9 + (PRE/5), +1 per 2 pts.
- CLIMBING** = 5 pts., Roll 9 + (STR/5), +1 per 2 pts. Base speed 2" per phase, +1" per 2 pts.
- CITY KNOWLEDGE** = 2 pts. per city, roll 11 or less, +1 per 1 pt.
- COMPUTER PROGRAMING** = 5 pts., roll 9 + (INT/5), +1 per 2 pts.
- DEMOLITIONS** = 3 pts., roll 11 or less, +1 per 2 pts.
- DETECTIVE WORK** = 5 pts., roll 9 + (INT/5), +1 per 2 pts.
- DISGUISE** = 5 pts., roll 9 + (INT/5), +1 per 2 pts.
- DRIVING** = 3 pts., roll 9 + (DEX/5), +1 per 2 pts.
- ESCAPE ARTIST** = 3 pts., roll 9 + (DEX/5), +1 per 2 pts.
- FIND WEAKNESS** = 10 pts., roll 11 or less, +1 per 5 pts. -1 per 3", one attack only.
- FORENSICS** = 3 pts., roll 11 or less, +1 per 2 pts.
- GADGETEERING** = 5 pts, roll 9 + (INT/5), +1 per 2 pts.
- LANGUAGES** = 1 pt. for Basic words, 2 pts. for Simple conversation, 3 pts. for Fluent, with an accent, and 4 pts. for Idiomatic, native accent.
- LINGUIST** = 3 pts.
- LUCK** = 5 pts. for 1D6 of Luck.
- MARTIAL ARTS** = STR In pts. +x1/2 damage for (STR/2).
- PARAMEDIC** = 3 pts., roll 9 + (INT/5), +1 per 2 pts.
- PILOT** = 3 pts., roll 9 + (DEX/5), +1 per 2 pts. Combat Pilot for 2 pts.
- PROFESSIONAL SKILLS** = 1 pt. for basic knowledge, 2 pts. for 11 or less roll, +1 per 1 pt.
- SCIENCES** = 1 pt. for basic knowledge, 2 pts. for 11 or less roll, +1 per 1 pt.
- SECURITY SYSTEMS** = 5 pts. roll 9 + (INT/5), +1 per 2 pts.
- SKILL LEVELS**
- 3 pts. Specific Level +1 with one power, skill, or attack.
- 5 pts. Group Level +1 with a group of related Offenses, Defense, Powers, Skills, or any two specific things.

8 pts. General Level +1 with any two groups, or three specific things.

10 pts. Overall Level +1 with any skill, power, attack, or action.

STEALTH = 5 pts. roll 9 + (DEX/5), +1 per 2 pts.

STREETWISE = 3 pts., roll 9 + (PRE/5), +1 per 2 pts.

SWINGING = 5 pts. Swing 1" per 1 pt.

Powers

ARMOR = 3 pts. of resistant defense for 5 pts.

CLINGING = 10 pts. for ability to exert up to 20 STR, +10 STR for 5 pts.

DAMAGE RESISTANCE

Half Defense versus	Cost
Hand-to hand killing attacks	5 pts.
Hand-to hand and physical ranged killing attacks	10 pts.
Energy killing attacks	10 pts.
All killing attacks	15 pts.

DANGER SENSE = 10 pts. for base 11 or less roll, +1 to roll for every 3 pts.

DARKNESS = 10 pts. for 1" radius Darkness. Impervious to normal sight, +5 pts. Impervious to Ultraviolet, +5 pts. Impervious to Infrared vision, +5 pts. Impervious to Radar, +5 pts. Impervious to X-ray vision, +5 pts. +1" radius for +10 pts.

DENSITY INCREASE = 10 pts. for +5 STR, +5 CON, +3 fully resistant PD and ED, +1 BODY, and -1" knockback, and 2x mass.

DESOLIDIFICATION = 40 pts. Move through +1 BODY of wall for +5 pts.

EGO ATTACK = 1D6 damage for every 10 pts. No range modifier, requires line of sight.

EGO DEFENSE = 1 pt. for +1 Ego Defense, base Ego Defense INT/5.

ENERGY ABSORPTION = 1D6 of Energy Absorption for 15 pts. Minimum Cost = 15 pts. No END cost.

ENERGY BLAST = 1D6 for every 5 pts. in Energy Blast. Minimum Cost = 10 pts. Maximum Range = 5 x pts. in inches. Range Modifier is -1 for every 3".

ENHANCED SENSES =

- Enhanced Vision** = +1 per 3 pts.
- Infrared Vision** = 5 pts.
- Ultraviolet Vision** = 10 pts.
- Telescopic Vision** = 15 pts.
- Microscopic Vision** = 10 pts.

X-ray Vision = 20 pts.
N-ray Vision = 30 pts.
Enhanced Hearing = +1 per 3 pts.
Ultrasonic Hearing = 10 pts.
Parabolic Hearing = 15 pts.
Active Sonar = 20 pts.
Passive Sonar = 25 pts.
Discriminatory Smell = 5 pts.
Tracking = 15 pts.
Radio Hearing = AM, FM, and Police bands for 3 pts.
High Range Radio Hearing = All the radio communications bands for 10 pts.
360 Degree Vision = 20 pts.
Radar Sense = 20 pts. 2x range per +5 pts.

ENTANGLE = 1D6 of Entangle, DEF 1 for every 10 pts.
 Range = 5 x pts. in inches. Range modifier = -1 per 3".

EXTRA LIMB = 10 pts. for each Extra Limb. Extra Limb costs no END, but using STR with the Extra Limb incurs the normal END cost. Extra Limb gives the character a +1 OCV in hand to hand combat

FTL = 10 pts. 2x FTL speed for +5 pts.

FLASH = 1D6 of Flash in a 1" radius for 10 pts.
 Maximum Range = 5 x pts. Range modifier = -1 per 3".

FLASH DEFENSE = -1 phase Flashed for every 1 pt.
 Flash Defense costs no END.

FLIGHT = 2 pts. for every 1" of Flight. Minimum Cost = 10 pts. END cost is 1 END for every 5" of Flight.

FORCE FIELD = +1 resistant defense for every +1 pt.

FORCE WALL = +2 pt. resistant defense for every 5 pts. Protects 1 side of a hex per 5 pts. Range = pts. in Force Wall in inches.

GLIDING = +4" of Gliding for every 5 pts. Gliding costs no END.

GROWTH = 1 meter taller, +5 STR, +2 BODY, +5 PRE, +1 PD, +1 ED, +2" of ground movement, +1" climbing, +1 OCV in hand-to-hand combat, -1 DCV, -1" when knocked back, +1 to other's Perception Rolls, 2x normal mass for every 10 pts.

INSTANT CHANGE = 10 pts. for any clothes. 5 pts. for the last thing you were wearing. Instant Change costs no END.

INVISIBILITY = 20 pts. for invisibility, +5 pts. for invisibility to Infrared Vision, +5 pts. for invisibility to Ultraviolet Vision, +5 pts. invisible to X-ray Vision, +5 pts. invisible to N-ray Vision, +5 pts. invisible to Radar, +x1/2 cost no fringe effect.

KILLING ATTACK (hand-to-hand) = 1D6 Killing Attack for every 15 pts. No Range.

KILLING ATTACK (Ranged) = 1D6 Killing Attack for every 15 pts. Range = 5 x pts.

LACK OF WEAKNESS = 5 pts. -1 to Find Weakness roll per 1 pt.

LIFE SUPPORT =

5 pts...Character may breathe underwater.

10 pts...Character does not have to breathe, immune to inhaled gas.

15 pts...Character is immune to gasses absorbed through the skin.

20 pts...Character may survive in space or under high pressure.

25 pts...Character need not eat or excrete.

30 pts...Character may survive under conditions of extreme heat, cold, radiation, etc. although he still takes damage from attacks of these types due to shock.

LIGHT ILLUSIONS = 5 pts. for 1D6 of Light Illusions.
 Minimum cost = 10 pts. Range = pts.

MENTAL ILLUSIONS = 1D6 of Mental Illusions effect for 5 pts. Range is line of sight, no range modifier.

MIND CONTROL = 1D6 for every 5 pts. Range is line of sight, no range modifier.

MIND SCANNING = 1D6 Mind Scan for 5 pts. +1 to Attack Roll for every +3 pt. Line of sight is not necessary, and there is no range modifier.

MISSILE DEFLECTION = 10 pts. to deflect thrown objects, 15 pts. for bullets and thrown objects, 20 pts. for energy blasts, bullets, and thrown objects, roll 9+(DEX/5).

POWER DEFENSE = 1 pt. of Characteristic Defense for 1 pt. No END cost.

POWER DRAIN = 1D6 for 10 pts. times cost multiple of characteristic to be drained. Power has no range.

POWER TRANSFER = 1D6 for 15 pts. times cost multiple of transferred characteristic. Power has no range.

PRESENCE DEFENSE = 1 pt. for 2 pts. of Presence Defense. Minimum cost = 5 pts. No END cost.

REFLECTION = 30 pts. for base 18 or less Reflection, +1 per 3 pts. Minimum cost = 30 pts.

REGENERATION = Recover 1 BODY each recovery for 10 pts. No END cost.

RUNNING = +1" of Running for every +2 pts.

SHRINKING = +2 DCV, -2 sight Perception Rolls by others, x Running, +3 to knockback, half size, and 1/8 mass for every +10 pts.

STRETCHING = +1" of stretching for every 5 pts. (2" noncombat stretch).

SUPERLEAP = 2x distance for every 10 pts. Minimum Cost = 10 pts.

SWIMMING = +1" of Swimming for every +2 pts.

TELEKINESIS = 10 pts. of STR for 10 pts. Range = pts. in Telekinesis.

TELEPATHY = 1D6 for 5 pts. Range line of sight, no range modifier.

TELEPORTATION = 30 pts., +1" for every +2 pts., 2x mass for +5 pts., 2x distance for +1 phase and +5 pts., 1 location for +1 pt.

TUNNELLING = 1" per phase thru DEF 1 for every 5 pts.

Power Advantages

AREA EFFECT (hexes): Multiplier = +1

AREA EFFECT (radius): Multiplier = +1

ARMOR PIERCING: Multiplier = +1/2

ATTACK WITH NO NORMAL DEFENSE: Multiplier = +1

BASED ON EGO COMBAT VALUE: Multiplier = +1

EXPLOSION: Multiplier = +1/2

INVISIBLE POWER EFFECTS: Multiplier = +1/2 for normally invisible, +1 for fully invisible.

HARDENED DEFENSES: Multiplier = +1/4

POWER AFFECTS DESOLIDIFIED OBJECTS: Multiplier = +1/2

USABLE ON OTHERS: Multiplier = +1/2

RANGE: Multiplier = +1/2

Power Limitations

ACTIVATION:

Activation Roll	Bonus
8 or less.....	+2
11 or less.....	+1
14 or less.....	+1/2

ALWAYS ON: Bonus = +1/4

ENDURANCE BATTERY:

Battery Multiple	Bonus
x1.....	+1 1/2
x2.....	+1
x3.....	+3/4
x4.....	+1/2
x6.....	+1/4
x8.....	No Bonus

Recharge at	Level
1/10 minutes.....	-0
1/1 minute.....	-1
1/1 turn.....	-2
1/1 phase.....	-3
1/1 segment.....	-4

FOCUS:

Type of Focus	Bonus
Inobvious, Inaccessible (IIF).....	+1/4
Inobvious, Accessable (IAF).....	+1/2
Obvious, Inaccessible (OIF).....	+1/2
Obvious, Accessable (OAF).....	+1

INCREASED ENDURANCE COST:

Endurance Multiple	Bonus
x1 1/2.....	+1/2
x2.....	+1
x3.....	+2
x4.....	+3
x5.....	+4

LIMITED POWER:

Bonus	Power Limitation
+1/2.....	Power has no range (only works with Powers that normally have a range).
+1/2.....	Power costs END to use (only works with Powers that normally cost no END to use).
+1/2.....	Power is based on another Power (Smaller point cost Power is based on higher point cost Power so that the smaller Power only works when the larger Power is on. Only smaller Power gets the Bonus).
+1/4 to +2.....	Power only works in a given situation (Bonus is based on how often the situation occurs).
+1/4 to +2.....	Power does not work in a given situation (Bonus is based on how often the situation occurs).

LIMITED USES:

Number of Uses	Bonus
1.....	+2
2.....	+1 1/2
3.....	+1 1/4
4.....	+1
6.....	+3/4
8.....	+1/2
12.....	+1/4
16.....	No Bonus

**THE PULSE-POUNGING,
SENSES-SHATTERING
SUPER SUPPLEMENT TO**

CHAMPIONS



HER008