

CHAMPIONS

BATTLEGROUND





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Epic Adventure in the Champions Universe

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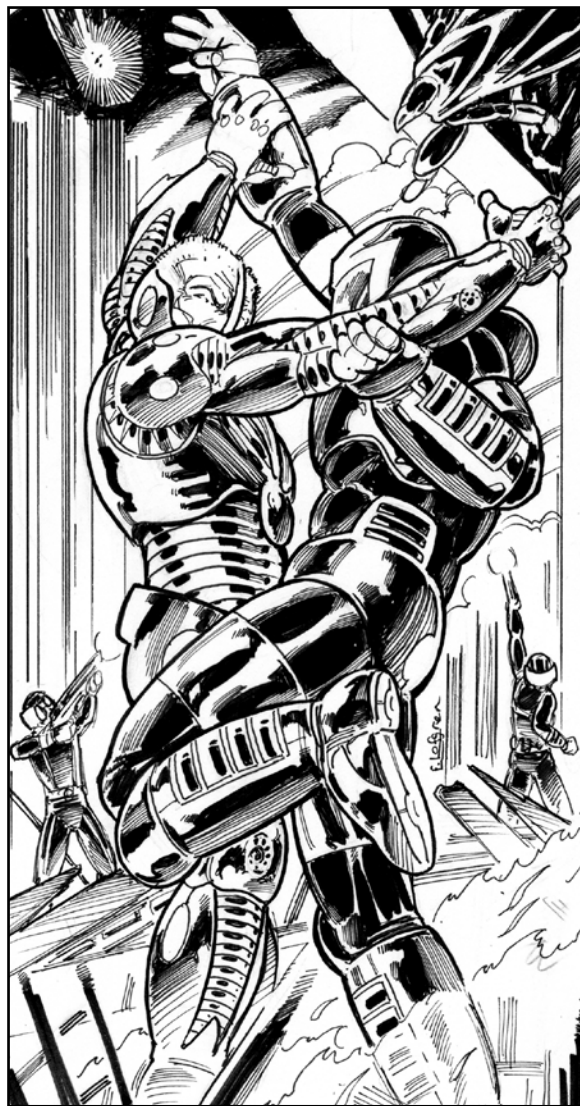
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A WORD OR TWO OF APPRECIATION

Dedication: The authors would like to dedicate this book to the various creators of the villains featured herein: Bruce Harlick, Steve Long, George McDonald, Steve Peterson, Glenn Thain, and Mark Williams.

Special Thanks:

Derek: To Doug Alger and Mike Harris for good ideas generously shared, and (as always) to Terry for patience and understanding above and beyond the call.

Andy: To God, Lyn, and Tim.

Allen: To the members of Operation M.O.V.E: Andy, Steve, Nate whose Navigation (Land) Skill saved the day, and especially my father, whose ability to remove a drive shaft at night during a thunderstorm while lying in a puddle of water is without equal.

Jason: To Tina.

Darren: To Allen for late-inning heroics, Diane for everything, and Tina and Ben.

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INTRODUCTION



An epic adventure in five parts, *Champions Battlegrounds* is the first adventure book for *Champions* and the *HERO System 5th Edition*. If you prefer, the individual chapters also make excellent stand-alone adventures with a little work, and each one has suggestions for how to use it independently of *Champions Battlegrounds*. As an added bit of value, each of the chapters also includes detailed maps and a complete description of a location you can use in other adventures as well — a city park, a shopping mall, and a construction site are all great places to stage a fight scene or dramatic encounter in many different types of games and genres.

The basic premise behind the adventures is simple: there's a new supervillain in town, a cyborg mastermind called Interface. He has a few contacts in the underworld already, thanks to his previous relationship with the high-tech villainous organization known as ARGENT, but now he's operating on his own. He has plans for a master weapon, a massive particle-beam cannon able to destroy satellites in orbit. But unlike most supervillains, Interface is cautious by nature. Having seen previous so-called "master criminals" brought down by the local superheroes, he wants to avoid making the same mistakes. Instead, he takes methodical steps to learn everything he can about the heroes, their tactics and powers, and *especially* their weaknesses.

ADVENTURE SUMMARY

In Chapter One, *A Walk In The Park*, Interface begins by hiring Utility, the well-known criminal gadgeteer, to put together a band of mercenaries to test the heroes with a "fake" bomb scare in an urban park. (The bomb's explosion, though not destructive, coats the heroes with difficult-to-detect, mildly radioactive particles that allow Interface to track them for the next several days.) Interface doesn't expect to defeat the heroes so easily; he just wants to size them up.

Continuing his plans in Chapter Two, *Let's Go To The Maul*, Interface manipulates the demented villain Foxbat and the sneaky break-and-enter team GRAB to rob a local shopping mall while he observes the proceedings through the mall's own security system. Once again, Interface assumes the heroes can survive his plot; he only wants to see how they handle the chaotic situation and the pursuit of the crafty thieves.

Working behind the scenes in Chapter Three, *Fatal Attractions*, Interface provides the madman Black Harlequin with equipment so everyone's favorite homicidal maniac can wreak revenge on the judges of the Daytime Soap Opera "Sudsy"

Awards. The judges have again failed to properly honor Black Harlequin's favorite villainous actress, and to teach them a lesson about villainy, the Terrible Toymaster sabotages Opening Day at a new amusement park based on the superhero-themed soap, *To Save The World*.

Interface wraps up his reconnaissance in Chapter Four, *Under Construction*. Wishing to observe how the PCs deal with raw power, the cyborg mastermind enlists the aid of the mutant villain Holocaust. Holocaust chooses a construction site for the location of his battle with the superheroes... but the Institute for Human Advancement takes steps of its own to protect the site and dispatches Minutemen robots to kill Holocaust, catching the PCs in a deadly crossfire.

Assuming the heroes survive all of the villainous activity he's sponsored in the previous chapters, Interface lets slip a few clues that lead the heroes to his secret base in an abandoned warehouse just outside of town. Unfortunately for the PCs, Interface has rigged the warehouse to deposit the heroes in a series of ghoulish death-traps specially designed to thwart their powers and exploit their weaknesses as he's recorded them recently. Can your heroes escape the fiendish fates Interface has planned for them?

INCORPORATING CHAMPIONS BATTLEGROUND INTO YOUR CAMPAIGN

Champions Battlegrounds works best in a campaign that's already begun — the heroes have to establish enough of a presence and reputation to make Interface want to eliminate them. Once the campaign is underway, you can introduce *Champions Battlegrounds* however you like.

One approach is to run the adventure as one overall story arc in five parts. The adventures proceed from one to the next over the course of as many game sessions as you need to resolve them.

Alternately, since the five adventures have no specific connections other than Interface, you can mix them into the other scenarios you have planned for your hero team. Run *A Walk In The Park* one week, *Let's Go To The Maul* a few game sessions later, and so on until the adventure reaches its conclusion. By splitting the parts of *Champions Battlegrounds* up with unrelated scenarios, you make it harder for the PCs to determine what's going on, but that may make it all the more fun. You could also insert your own Interface-backed adventures if necessary, or drop further hints about sinister behind-the-scenes machinations by a mysterious new master villain.

UNCOVERING INTERFACE'S INVOLVEMENT

Since *Champions Battlegrounds* involves an overall plot/story arc separate from the individual scenarios — Interface's efforts to study, and ultimately defeat or eliminate, the PCs — the adventure works best if you provide at least a *few* hints for the PCs about what's going on. It doesn't matter whether they discover them and try to follow up, but if possible the players shouldn't get the impression in Part Five that you've suddenly sprung Interface on them.

In Chapter One, two links to Interface exist. First, Utility and Mirage have both met him. They don't know his name and can provide only a sketchy description, but that's enough to alert the PCs that there's more going on than meets the eye. Second, the radioactive coating on the PCs hints at the possible ulterior motive of tracking them and gathering information about them.

In Chapter Two, the elaborate sensory gear Interface has installed throughout the Galleria provides a clue... if the PCs find it (see page 22). It's highly unlikely they'll have the opportunity and means to track the signals long enough to find

Interface (he's too smart to let that happen), but once again there's a hint of someone manipulating events behind the scenes.

In Chapter Three, the connection between Interface and the plot are the goons he infiltrates into Black Harlequin's gang. They don't know who they work for, but they do know they work for someone who wants to keep an eye on Black Harlequin and the events at the amusement park. If necessary, you could also have Interface plant sensory devices around the park as he did at the Galleria.

Chapter Four has only one primary link to Interface — Holocaust himself. As noted on page 90, Holocaust willingly reveals Interface's name and involvement to the PCs if captured; he cares nothing for the man. The PCs can also pry the fact of negotiations between the two villains out of Holocaust's mind with Telepathy, Mind Control, or other means. Additionally, they might find Interface's camera-bot (page 89).

Chapter Five, of course, pits the PCs directly against Interface. At this point they learn the truth, but hopefully they've at least deduced it already.





A WALK IN THE PARK



INTRODUCTION



“Hey babe — I’ve got a line on a great job. The money’s good and you’ll like the targets.” William Chow, the infamous mercenary also known as Utility, smiled at the attractive woman sitting across from him. The dingy bar smelled of smoke and barbecue sauce, and soft country music played in the background. He slid a PDA across the table.

“Mmmm... this does look fun.” Jesse Turnbull, better known to various law enforcement agencies as Mirage, smiled as she paged through the details of the proposed job. “Who’s paying for this?”

“I don’t know him,” Utility said, “but I know he paid half up-front. If you’re in — I can transfer this to your account.”

“Who else are you looking to recruit? Anyone I know?” Mirage handed the PDA back, her hand touching his for a moment longer than needed.

“I’m going to contract Ogre, Lodestone, and Herculan. That should give us enough muscle to do this. This job will put us in fancy drinks and sunshine for months.” He smiled at her again.

“Y’know, this working together thing is easier — why didn’t we get along for so long?” Mirage asked.

“I don’t know, babe — but you’re right, this is better.” Utility stood. “Wanna dance?” Mirage took his hand and they walked to the dance floor.

ADVENTURE OVERVIEW

A Walk In The Park begins with a bomb threat in idyllic Memorial Park, a large area crowded with families and young people relaxing and enjoying the nice weather. The bomb, large enough to blow up the park and harm everyone in it, mysteriously appears in the Statuary — a grassy hill atop which stand statues dedicated to the memory of those who fell in the service of city and country. Under the stony gazes of deceased heroes who sacrificed their lives defending others, the PCs race against time to defuse the bomb.

But in truth, the bomb isn’t intended to destroy anything — when it explodes, the PCs find themselves enveloped in a cloud of debilitating gas. And that’s when Utility and his team of mercenaries attack!

BACKGROUND

A mysterious client (actually Interface, but Utility doesn’t know his name or particularly care to know it) hired to Utility to pull off a job. The job is simple: engage a group of superheroes, coat them with radioactive particles, and test their capa-

bilities. For this service, the client paid him handsomely, enough money for Utility to pull together a first-rate crew. Utility appealed to Herculan’s love of combat and desire to always test himself. Lodestone is in it for the money. Utility brought Ogre on board with promises of money and the chance to beat up some bullies.

Mirage has been Utility’s personal project for some months now. Long feeling their friendly rivalry was costing him more money than it was worth, he began to seduce her and bring her onto his side. After some missteps and initial mistrust, Mirage came around and is now falling in love with Utility. For his part, Utility is not in love with her, but he knows he has to play this scheme out for now... at least until something better comes up.

The plan, though easily described, is devious. Utility plans to lure the PCs to the park with a bomb threat. The bomb itself is big and scary-looking but in fact largely harmless. When it explodes, it releases a small cloud of spores that cause mild weakness and flu-like symptoms, and simultaneously coats those nearby with invisible but detectable radioactive particles, making the victims easy to trace (with the right equipment) for the rest of the adventure. After it explodes and coats the PCs, Lodestone, Herculan, Ogre, and Mirage attack the heroes, while Utility harasses them from cover.

Hopefully, the superheroes conclude that the bomb was intended to weaken them for the villains’ attack. In truth, the whole thing is a ruse to divert attention from the real goal — coating the superheroes with trackable radioactive particles.

ADVENTURE INFORMATION

A Walk In The Park is an adventure designed to challenge a group of four to six PCs, built according to the guidelines for Standard Superheroic characters found on page 15 of the *HERO System 5th Edition* rule book. If the PCs fall outside these guidelines, you need to adjust the encounters accordingly. Since Utility has assembled a group of mercenaries, one easy way to increase the challenge is to add more villains. As a skilled tactician; Utility hires enough help to accomplish the job.

The adventure works well for all types of superhero groups, from dashing do-gooders to mercenaries to bloody-handed vigilantes — although if the PCs are vigilantes, Utility charges Interface a much higher fee!

AS A STAND-ALONE ADVENTURE

A Walk In The Park is simple to use independently of *Champions Battlegrounds*: just replace

INDEX OF VILLAINS

The villains appearing in *A Walk In The Park* are listed below. All page references are to *Conquerors, Killers, and Crooks*.

Villain	CKC Page
Herculan	page 156
Lodestone	page 170
Mirage	page 179
Ogre	page 187
Utility	page 211

One fact Utility either isn’t aware of or didn’t account for is that both Herculan and Ogre are Vulnerable to Mental Powers. This creates a significant Achilles’ heel for the villains if any of the PCs has psionic abilities. If this concerns you, either substitute Morningstar (*Conquerors, Killers, And Crooks*, page 182) for Herculan, or have Utility whip up some Mental Defense gadgets for either or both of the bricks.

TROUBLESHOOTING: TELEPORTING THE BOMB

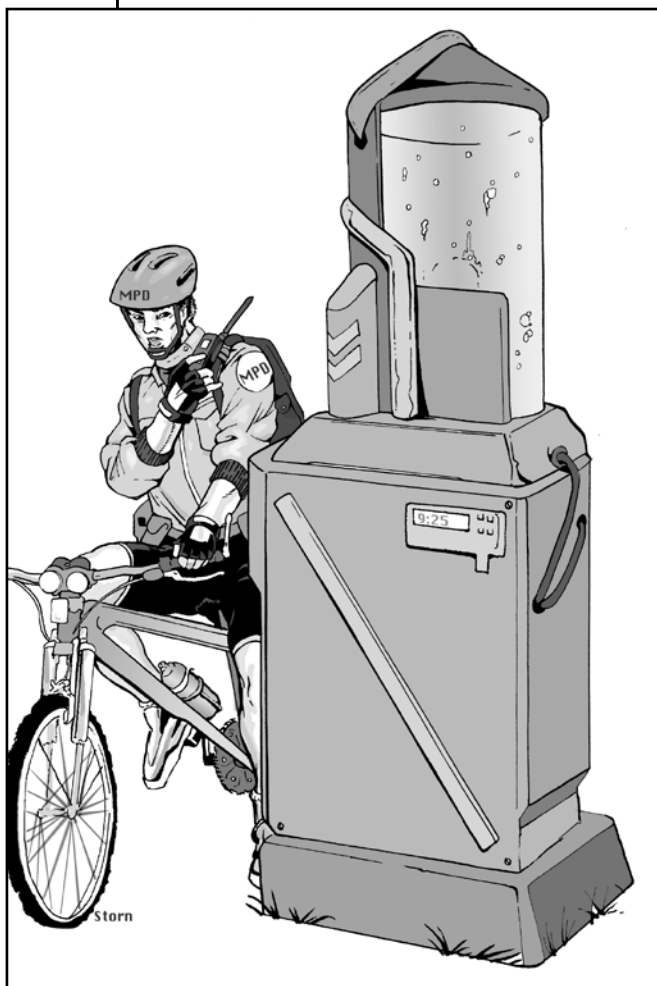
If one of your PCs can teleport the bomb away (no easy feat due to its mass!) you might want to do the following. Ask for a Deduction or Demolitions roll from your players *before* the attempt; if successful, the PC knows teleporting the bomb will cause it to detonate. While the bomb's explosion is mostly harmless, the PCs won't know this until they successfully defuse it, and teleporting the bomb far, far away might spoil the drama of dealing with the bomb.

Interface with a master villain of your choosing. Furthermore, the bomb doesn't have to release radioactive particles — it can release any sort of gas or material you want. Maybe Utility's client wants revenge on the heroes and exposes the PCs to a slow-acting poison (unbeknownst to Utility of course). Or perhaps the bomb is just a ruse meant to unsettle the heroes before Utility's revenge-seeking client delivers the *coup de grace*. Or maybe it's all just a distraction — the real crime is happening across town as the heroes struggle to defuse the bomb and overcome Utility and his team of mercenaries.

THE FIGHT

The scenario opens with a bang (or at least a potential bang!) and quickly moves to the fight — Utility, as suggested by his *nom de guerre*, does not waste time with intricate plots and overly-complicated death traps. Hired to do a job, the mercenary plans to accomplish his assignment efficiently while at same time limiting his exposure to capture.

From the moment the bomb appears in Memorial Park the adventure moves at a break-neck pace. For the first part of the game session (and depending on the length of your game sessions), you might want to spend time roleplaying important scenes with DNPCs or tying up loose ends from the last adventure.



Pre-Game Warm-ups

While Utility and Mirage set up the bomb under the cloak of Mirage's illusions, Lodestone (wearing a trench coat and hat over his costume as a shouldn't-be-effective-but-is-because-this-is-a-comic-book disguise) locks the three gates with his magnetic powers. For purpose of effect, each gate has been hit with a DEF 6, BODY 6 Entangle. With all the gates securely locked, Utility splits up the team; he handles the "party favors," while Mirage leads the primary assault.

Mirage, Herculan, Lodestone, and Ogre hide in and around the English Garden. Mirage covers them with a camouflaging illusion of ordinary trees and bushes before the heroes arrive. Utility himself hides in the fairly murky depths of the pond, using his rebreather and watching the action via cameras he's set up. (He builds these devices with his Variable Power Pool; see below.)

SPOTTING THE BAD GUYS

From the bomb's location (about the center of the Statuary), the bad guys are 75' from the heroes. Below are the PER penalties to spot each of them; apply the total penalty to a PC's PER Roll. This includes the modifiers for Range, Mirage's illusion, concealment for the hedge row and Concealment rolls (if applicable). The Range Modifier is -10. The modifier for full concealment is -6. Mirage provides a -5 modifier with her Hologram Generator.

Mirage	-24
Herculan	-18
Lodestone	-18
Ogre	-18

One piece of advice: make the PER Rolls for the PCs *before* the game session begins. If you ask the players for PER Rolls as their characters approach the bomb, they'll realize something suspicious is going on.

Big Ba-Da Boom!

After Utility assured Lodestone, Herculan, and Ogre the bomb only looks lethal, the team agreed to the plan. Mirage backs up Utility at every step.

The bomb weighs 3,000 pounds (1,361 kilograms) and is 3' wide by 2' high. Near the bottom of the steel casing is the access panel, a plate (DEF 7, BODY 5) attached with screws. Once the PCs open the access panel, they can attempt to disarm the bomb's security system and defuse its payload.

CALLING ALL HEROES! WE HAVE AN EMERGENCY!

"Yes! Hello! This is officer Nick Deans — I'm at the park." Officer Deans let go of his bicycle as he examined the bomb sitting before him. "We have a situation here at the park — in the Statuary. Someone has planted a bomb." He wiped the sweat off his brow. His partner, Charlie Barrett, started moving bystanders away. "NO! I have not touched anything yet," continued Dean. "The timer's on ten minutes... there's no way the bomb squad can make it here

by then. Call the Masks! Call the Masks!!” Officer Barrett moved people toward the gate, but try as he might, it would not open.

All over the city, police radio frequencies carry the above call for help. If your PCs make a habit of monitoring police bands, they hear the message and likely proceed to the park. Otherwise, if the heroes are publicly known or at least make themselves available to city and police officials, their contact with the city calls them.

If the PCs are more difficult to get hold of, you should use your imagination. The park is a frequent rendezvous point for friends and family whether during a lunch break, on a day off work, or on the weekend — all good reasons for a PC or two in their Secret Identities to be in the park when the police discover the bomb. Or maybe the team leader decides its time for a little R&R and arranges for a team baseball or basketball game at the Mathis Sports Complex (see page 14).

The huge bomb is as tall as most of the statues and the PCs spot it easily. Officer Deans stands near the bomb, staring at it in shock. His partner, Officer Barrett, stands at the gate with a crowd of panicking bystanders. Both officers tell the same story. They were patrolling the park when they heard a scream. They rushed to the Statuary. The witnesses all agree the bomb just suddenly “popped” into existence. The gates are mysteriously locked (held closed by Lodestone’s Entangle).

BEATING THE BOMB

When the police first found the bomb, Mirage activated its timer with her remote control and began the 10-minute countdown. Remember to deduct the travel time for the PCs from the countdown, based on whatever seems most dramatic. If the team has a speedster, this is an opportunity for him to shine and get some “stage time.” If nobody on the team has rapid movement, perhaps a hero or two can be fortuitously nearby, either patrolling or in their Secret Identities.

The Bomb’s Security Systems

The PCs *can* defuse the bomb, but it has a mercury switch so they cannot move it without causing it to detonate — anyone who makes a Demolitions roll (no modifiers) can determine this. If teleported, the bomb leaves the area safely but explodes upon arrival in its new location (see sidebar). Mirage has placed hidden lead weights inside the bomb’s mechanism to make it heavier and seem more dangerous; a conventional bomb of this size would destroy the park and badly damage most of the surrounding area. The bomb casing is made from steel. N-Ray Perception (Sight Group) or similar powers used on the bomb shows two canisters each marked “VX.”

Mirage and Utility worked on the bomb’s security system. Mirage has Security Systems 14- and Electronics 14-; Utility has Security Systems 13- and Electronics 13-. Mirage took a day to build the security system (a minimum time of 6 Hours), giving her a bonus of +1 to her roll. Bypassing the security system requires success in a Skill Versus Skill Contest in which the villains succeeded by 6

(thus imposing a -6 on the PCs’ roll; they have to make their roll by this much or more to win the Contest). If the PCs fail to bypass the security system, here’s what happens:

Failure by 3 or Less: The bomb does not explode, but the player knows it’s out of his league.

Failure by 4 to 6: Resets the bomb’s timer to 10 seconds. The PC can attempt a second roll, but since the minimum time to disarm the security system is 1 Turn, the second roll suffers a penalty of -3.

Failure by 6 or more: The bomb goes off automatically.

Disarming The Bomb

Once the PCs disable the bomb’s security system, the work of defusing the bomb can begin.

Mirage has Demolitions 14-. She used her KS: Chemistry as a Complementary Skill. Utility helped with his *Mechanics* Skill. She took 1 Day to build the bomb (the minimum time was 6 Hours), so she received a +1 to her roll. To defuse the bomb, the character must succeed in a Demolitions Versus Demolitions Contest in which the villains succeeded by 4 (thus imposing a -4 on the PCs’ roll; they have to make their roll by this much or more to win the Contest). The minimum time required is 1 Turn. If the PC fails his Demolitions roll, consult the following for the result:

Failure by 3 or Less: The character knows defusing the bomb is beyond his skill.

Failure by 4 or More: The bomb detonates immediately.

THE BOMB EXPLODES

If and when the bomb explodes, it sets off two simultaneous effects.

The first is a quiet, rather anticlimactic *poof* as it releases a mist of yellowish gas, a cloud of allergens with an 11” radius that causes choking and wheezing. Any PC with Physical Limitation: Allergies (to pollen or perfume) or Asthma has difficulty breathing. The allergens are chemically enhanced to cause an achy, flu-like condition to befall the heroes (and anyone else within the area of effect) if they are inhaled or come into contact with skin.

The second effect, an invisible coating of irradiated particles, applies to anyone in the bomb’s blast radius. Once irradiated, the heroes are easy to track for the remaining parts of the adventure.

Primary Effect — Allergen Cloud: *Drain Endurance 3d6, NND (defense is Life Support [Self-Contained Breathing] or appropriate Immunity; +1), Area Of Effect (11” Radius; +1), Delayed Return Rate (points return at the rate of 5 per Hour; +1), Trigger (when security system tampered with [see above]; +¼), Trigger (when bomb is moved; +¼) (135 Active Points); OAF Bulky (-1½), 1 Charge which Never Recovers (-4). Total cost: 21 points.*

Secondary Effect — Slightly Radioactive Coating: *Cosmetic Transform 10d6 (normal human or object into mildly-radioactive*

TROUBLESHOOTING: DETECTING THE RADIOACTIVE COATING

Although it’s unlikely, the characters may detect the fact that they’ve been covered with a nigh-undetectable radioactive coating. Perhaps one of them has Detect Radiation as a power, or they fear the bomb may have irradiated them and arrange for someone with a Geiger counter to scan them.

Interface’s ability to track the PCs when he needs to is important for most of the rest of *Champions Battlegrounds*, so if possible you should make sure the bomb works as intended. If you know the PCs have access to Detect Radiation, change the bomb so the coating works against some other sense (perhaps it’s a unique chemical, rather than something radioactive). However, if the PCs outsmart the device and you have no reasonable way to stop them, don’t even try. Interface just won’t be able to gather as much data, which may put him at a slight disadvantage in the fifth adventure — and the PCs may earn an extra Experience Point for clever thinking.

TROUBLESHOOTING: LACK OF SKILLS

If none of the PCs has the right Skills to disarm the bomb, have a handy policeman, PRIMUS agent, or UNTIL agent arrive in time to help them.



NPCs' ACTIONS

You can use the following rule to randomly determine how well NPC minions and bad guys follow the master plan.

Roll 2d6. On a roll of 11 or 12, the minion performs the best possible action. In this adventure, that can mean the villain ignores his arch-rival who is one of the PCs and acts according to Utility's plan, or a villain rather than thoughtlessly fleeing after 1 Turn helps cover the others' retreat. On a roll of 2 or 3, the minion does the worst possible thing. This can mean Ogre leaps into battle *before* the bomb is defused/explodes; or Herculan, driven by his Code of Honor, breaks Mirage's illusion and announces his presence to the PCs.

human or object, heals back after treatment with chemical cleaning agent), Area Of Effect (11" Radius; +1), Invisible Power Effects (Fully Invisible [detected with Detect Radiation]; +1), Trigger (when security system tampered with [see above]; +¼), Trigger (when bomb is moved; +¼) (175 Active Points); OAF Bulky (-1½), Linked (-¼), 1 Charge which Never Recovers (-4). Total cost: 26 points.

The Villains Attack!

Begin the first Segment 12 of combat the moment the bomb explodes, or when the PCs successfully defuse it. The sections below suggest tactics for the villains in either situation. You should adjust the tactics as you see fit to suit the circumstances and challenge your players.

IF THE HEROES DEFUSE/DISARM THE BOMB

Team A, Lodestone and Ogre, holds for two Phases after the bomb is defused to see what the heroes do, then spring the opening attack. If a hero goes to examine the front gate, Lodestone uses The Big Wrap-Up to entangle the hero (and whomever else he can get) with the gate. Ogre leaps into the air. Mirage's hologram cloaks Ogre's furious battle cry and powerful leap until he moves out of its Area Of Effect. The hologram's Area Of Effect is 32" and Ogre's Noncombat Leap is 46" — so he

becomes visible (and audible!) in mid-leap and in the middle of his battle cry. After his first landing, he leaps again, performing a Move Through on the nearest "strong" person he sees, and proceeds to lay down the smack.

Team B, Mirage and Herculan, move away from the English Garden under her *Cloak Of Illusion* power (allow her to apply it to Herculan by wrapping her cloak around him as a sort of "power stunt") during the distraction of Team A's attack. Utility now triggers several attacks inside the garden — turning it into a "death trap" of sorts.

After his initial Entangle attack, Lodestone moves away from Mirage and Herculan — trying to draw the heroes away from his teammates and into an area Mirage has prepped with tricks of her own.

Mirage de-cloaks Herculan and he moves into the melee, attacking first with Strength Leeching.

ATTACK: IF THE BOMB GOES OFF

All the villains attack without delay, following similar tactics to those described above. Ogre leaps into melee, and then starts pounding on the nearest "strong guy." Herculan Transfers someone's STR to his own. Mirage stays Invisible and uses Triggered or Indirect gadgets to attack. Lodestone's first job is to grab the metal gates and Entangle anyone he can. Then he looks to use his Ferrous Disruption to Dispel any ferrous metal-based powers. As a last resort, he attacks a PC giving Herculan or Ogre a hard time.

Plans Within Plans

All of the villains have instructions to test the heroes by attacking with everything they have. The plan calls for them to flee if things go poorly or after one full Turn. Six hours later, the villains are to regroup at a warehouse.

Utility and Mirage expect Ogre to go Berserk once combat starts. In fact, they count on the heroes needing to use everything they've got to stop Ogre from attacking anyone near by, civilians included. (Having Ogre menace some innocents is a great way to draw the PCs' attention so the other villains can escape.)

Lodestone and Herculan do not know this is likely to happen. When it does, the two villains may try — at your discretion — to help stop Ogre from rampaging across the park.

GETTING AWAY

After 1 Turn (or perhaps sooner if the battle goes badly), the villains start to withdraw.

Mirage uses her invisibility and illusions to avoid capture. She moves toward the Mathis Sports Complex and hopes to escape by Shape Shifting into an “ordinary bystander” and disappearing into the crowd. If she plays her cards right, no one knows she was ever there.

Lodestone simply attempts to fly away.

Herculan's task is to move south, escape, and evade.

Ogre is supposed to leave through the front door — and take with him as many of those “bossy policemen” as he can.

Utility, who if all has gone according to plan also hasn't been seen, just swims away as soon as his team is out — or if something compromises his position.

WHAT THEY KNOW

Lodestone, Herculan, and Mirage all know where Utility is. Lodestone gives him up with little effort; Herculan and Mirage take more convincing. Ogre knows Utility and Mirage hired him to fight, but does not know Utility's location; he tells the PCs he last saw Mirage was in the maze.

Only Utility and Mirage have met Interface and neither of them knows his name. They can provide a sketchy description of his appearance, but only if the PCs offer them a really good deal, since Interface promised to break them out of jail if they do not reveal his identity.

Whether these assurances are real is up to you. Interface does recognize the value of good help, and if the villains have behaved honorably and competently, he makes reasonable efforts to help them escape — though he does not put himself at risk. Whatever the case, Interface makes no move to free the villains until after his plan to eliminate the heroes succeeds.

FINDING UTILITY

Every time Utility sets off one of his triggered attacks, he risks detection. High Range Radio Perception or Radar picks up his remote signaling with a successful PER Roll. Additional successes allow the PC to track Utility to the boat house pond. But don't

forget — he's viewing events in the park. He flees if he thinks he's vulnerable to capture. Anyone who checks out one of his battlefield gadgets recognizes Utility's handiwork with a successful Electronics or Inventor or Demolitions Skill Roll *and* a successful appropriate KS roll (such as KS: The Superhuman World, KS: Supercriminals, or KS: Super-Technology).

KITTING OUT UTILITY

Utility has a 60-point Gadget Pool. For this mission, here's the points assignment:

Swim-Motor: With this special boot attachment, Utility can maneuver and move more quickly underwater.

Swimming +6” (8” total) (6 Active Points); OAF (-1). Total cost: 3 points.

Re-Breather: Utility adds this attachment to his mask.

Life Support (Expanded Breathing: Breathe Underwater) (5 Active Points); OIF (-½). Total cost: 3 points.

Battlefield Cameras: Utility can use these to watch and record what's going on around the park (Inter-

Continued from last page

If an NPC has a Psychological Limitation that would cause him either to deviate from the plan (*i.e.*, Reckless) or more tightly embrace it (*i.e.*, Slavishly Loyal), then apply appropriate modifiers to the roll. Do the same if an NPC has Skills like *Teamwork* or *Tactics*.



TRACKING THE PCS

If Interface's plan for this part of *Champions Battlegrounds* works, the PCs wind up coated with radioactive particles... and remain unaware of that fact. This requires some delicate handling.

The particles allow Interface to track the PCs anywhere in the city (say, within a ten-mile radius of his secret headquarters). Realistically, this would allow him to deduce their Secret Identities (if they have them) — they have to return, again and again, to their houses and jobs. If you want that to happen, you should review the information on page 50 of *Champions* regarding the appropriate outcome for this course of events. That way you can make Interface's possession of this treasured knowledge a fun campaign feature, not something the players bitterly resent (much).

If you don't want Interface to learn the PCs' true identities, you have to invoke some GM fiat. Perhaps the tracking device works over a much smaller radius — close to Interface's headquarters, and close to the sites of the adventures depicted in the other chapters (since Interface can plant sensors where he knows the PCs will be) — but nowhere else. Or perhaps the sensors work imperfectly and the PCs' jobs and homes just happen to occupy "dead zones." Last but not least, you could have Interface arrogantly choose not to gather data about the PCs other than their powers and combat abilities — that's all he needs to defeat them, after all.

face has secretly tapped into the cameras with his own equipment). Utility has one of the mini-sailboats on the Boat Pond rigged with a large antenna (disguised as the boat's mast) and has a hard line running from the bottom of the sail boat to his viewer rig.

Clairsentience (Sight And Hearing Groups), x16 Range (2,000") (50 Active Points); IAF (-½), Affected By Radio Group Flash (-¼), Concentration (½ DCV throughout; -½). Total cost: 22 points.

Micro-Bombs

Utility has seeded the battlefield with Micro-Bombs. Mirage knows the location of the bombs and tries to lead the PCs into them during the battle. The rest of the team does not know about the Micro-Bombs. Utility has added remote control switches to his left bracer and can set them off from his underwater location as needed. You should place two of Utility's knockout gas attacks in the English Garden. Place the rest as needed in and around the primary battlefield. Mirage creates images that draw the PCs into those areas.

Knockout Gas Mini-Grenades: Enemies who can withstand powerful energy bolts often have little resistance to Utility's knockout gas. Once a character is out of the 2" explosion of the gas, it stops affecting him.

Drain STUN 1d6, Ranged (+½), Explosion (+½), Continuous (+1), Trigger (radio signal; +¼) (32 Active Points); IAF (-½), 4 Continuing Charges lasting 1 Turn each (-½). Total cost: 16 points.

Mini-Depth Charge: Utility has made plans to escape, even if his team is taken down. This is his last line of defense.

Sight Group and Active Sonar Flash 3d6, Explosion (+½), Trigger (panic button, cannot use if entangled or otherwise using both hands; +¼) (35 Active Points); IAF (-½), 1 Charge (-2), Only Underwater (-1½). Total cost: 7 points.

KITTING OUT MIRAGE

Mirage has an 80-point Gadget Pool. Here's her primary kit for this mission; she has 22 points left unspent for you to do with as you see fit.

Air Cannon: Mirage's offensive capabilities degrade when she needs to keep her Cloak Of Illusion running most of the time. When she knows she can't rely on her standard offensive weapons, she packs her Air Cannon, which attaches to her right wrist. It fires a tightly-focused stream of air.

Energy Blast 9d6 (45 Active Points); OAF (-1), STUN Only (-0), 8 Charges (-½). Total cost: 18 points.

Bull Illusion: One of Mirage's favorite tricks is to have an illusion of a raging animal (e.g., a tiger, lion, alligator, or in this case, bull) charge a very real person. It creates panic and usually buys her a Phase or two to get away. She carries one of these

preprogrammed illusions with her at all times. Due to the complexity of the illusion, the observer gains a +4 PER Roll bonus to detect the illusion. With the -8 penalty from the power, the observer has a total penalty of -4 to his PER Roll.

Sight and Hearing Group Images, -8 to PER Rolls, 1" radius (39 Active Points); OAF (-1), 2 Continuing Charge lasting 1 Turn each (-1). Total cost: 13 points.

Paralytic Spray: This chemical spray attacks the target's nervous system through skin contact. It causes fear and panic to set in, paralyzing the subject.

Entangle 1d6, 2 DEF, BOECV (+1), Transparent To Physical Attacks (+¼), Works Against EGO, Not STR (+¼) (37 Active Points); OAF (-1), 4 Charges (-1), Mental Defense Adds To EGO (-½), Stopped By LS: Self Contained Breathing, Force Field, Or Force Wall (-¼). Total cost: 10 points.

Programmable Image Disc: Mirage's skill with illusion is unmatched. She has created image discs that are about one inch in diameter. She can load an illusion onto them (from a computer built into her battlesuit) and leave them as surprises for her victims. Here are some sample illusions she might program onto one of these discs:

- Hiding a moving vehicle, causing a hero or other person to not see it and get hit.
- Creating a bus about to hit a child, causing a hero to break off pursuit to save the child (who could be real or illusionary).
- Changing the road so it looks like it continues on, but in truth dead ends into a wall or crowd of people.

Sight and Hearing Group Images, -4 to PER Roll, Increased Size (2" radius; +¼), Trigger (proximity; +¼) (40 Active Points); OAF (-1), Extra Time (Full Phase; -½), 2 Continuing Charges lasting 1 Turn (-1). Total cost: 11 points.

Strobe Flash Disc: This silvery disc projects thousands of beams of pure white light into the air around it blinding those caught in the area.

Sight Group Flash 3d6, Explosion (+½), Trigger (switch; +¼) (26 Active Points); OAF (-1), 2 Charges (-1½), Extra Time (Full Phase; -½). Total cost: 6 points.

GADGET PLACEMENT

Mirage has placed most (if not all) of her gadgets with the Advantage *Trigger* ahead of time, and she uses them to best advantage. She hid a Strobe Flash Disc near her planned escape route and tries to bring her pursuers into its path. She keeps one of the Programmable Image Discs with her as an ace in the hole. If need be, she uses her illusions to threaten civilians around the park but does not put them in any real danger.

MEMORIAL PARK



Roughly 1,200 meters (600") wide and 1,600 meters (800") long, Memorial Park is the scene for the action in *A Walk In The Park*. A multi-use facility, the park includes a Statuary with memorials to great citizens killed in various wars; an athletic park with three baseball/softball fields, two soccer fields, and four full length basketball courts; an English floral garden; a pond with mini-sailboats; picnic areas; and extensive trails for walking, running, and biking. Old-growth trees cover much of the grounds. A staff of thirty city employees tend to the park and city police make regular patrols, most often while riding bicycles.

The park has three primary entrances: the Memorial Gate, Champions Gate, and Blue Gate. Each gate has a parking area with space for 50 to 300 cars, and public transportation has a drop off at Memorial Gate and another near Champions Gate. Surveillance cameras cover all parking lots at the park.

The park has more than eight miles of walking and biking tracks. Five miles of these are manicured earth and dirt paths; two miles are a cross-country track, complete with knocked-over trees and other obstacles; the last mile is paved. The park also has a 1.5 mile earthen walking circle. Only the Mathis Sports Complex, Aviary, and Park House have limited automobile access.

For purposes of combat, the park has three types of trees. Type 1 are large hardwoods with DEF 5, BODY 11. Only 10% of the trees in the park are Type 1. The majority (60%) of the trees are Type 2 with DEF 5, BODY 8. These trees are medium-sized hardwoods about three to four feet in diameter. The smallest trees are Type 3 with DEF 4, BODY 5 — 30% of the trees are small trees.

The park has several picnic tables. Most are concrete tables attached to a slab underneath, with wooden benches. The tables are DEF 5, BODY 4. Once a table takes 1 BODY, it comes loose from the ground. The benches have DEF 2, BODY 2.

A five-foot-high iron fence surrounds the park. The fence has DEF 8, BODY 10.

Memorial Gate And Parking Lot

The park's main entrance leads visitors into the Statuary area. The gate is about eight meters wide, five meters tall and has an arch that reads "We Honor Those Who Stood For Us. Memorial Park, Dedicated April 1, 1952." The entrance to the statuary has two large metal gates that can be locked if necessary. This entrance into the park has sculpted shrubs on both sides of the wide walkway.

The walkway leads across a finely manicured lawn and up a small hill to the Statuary. Trees border the walkway and streaks of sunlight shine through the foliage on sunny days.

The parking lot parks a hundred cars and has access to public transportation. Five surveillance cameras cover this parking lot. They catch activity on a 14-. A character can avoid them with successful use of Stealth (Security Systems is a Complimentary Skill) in a Skill Versus Skill Contest against the cameras' 14- PER Roll.

The Statuary

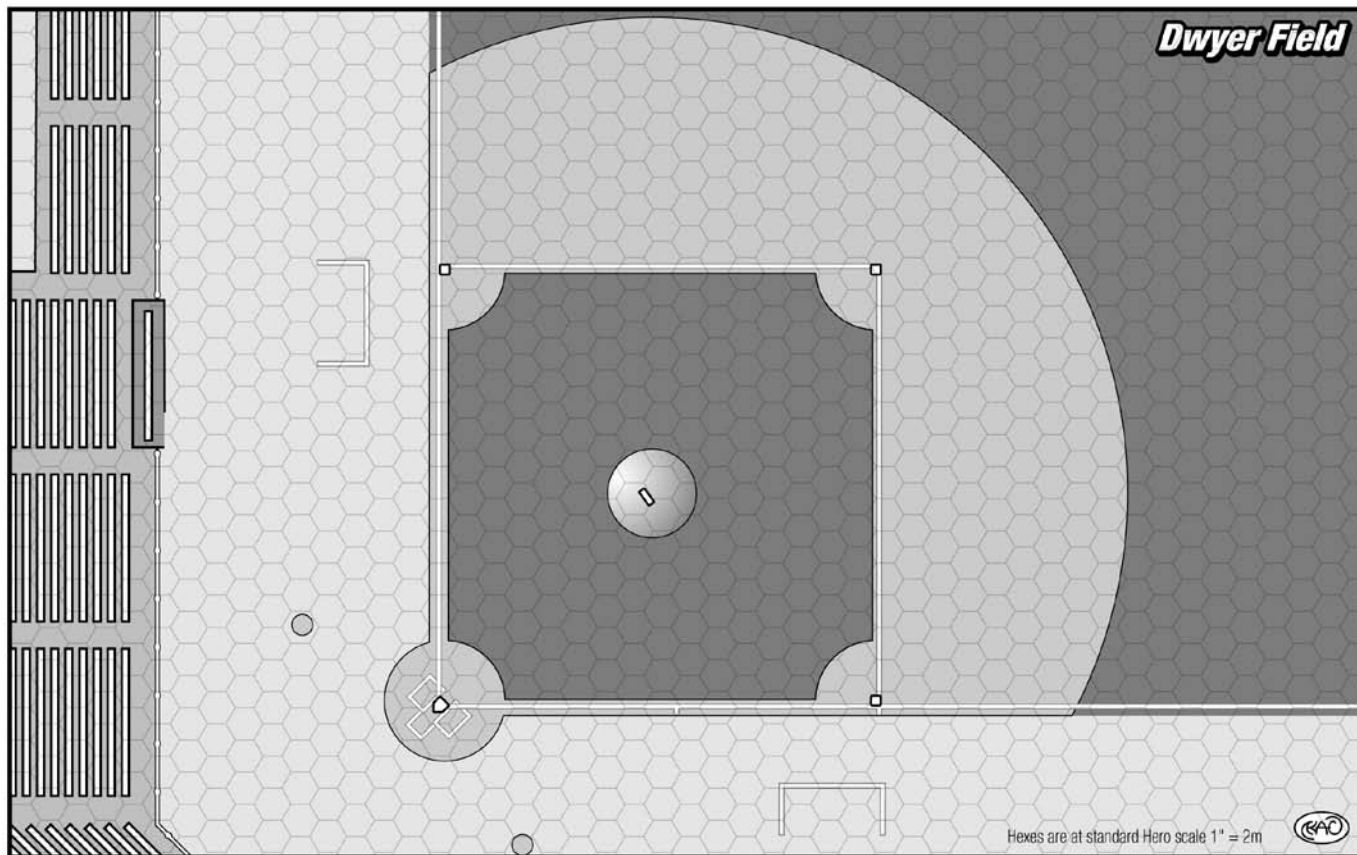
Here the city pays tribute to those who fought and died for the freedom of the city and the nation. There are seven statues, with 3" between each of them. A small bronze plaque on the base of each statue identifies it and briefly describes the person the statue depicts. You should flesh out and/or modify each description to fit your campaign setting. If stuck for ideas, you can use the following:

- 1) **General Donald George, American Civil War.** The first person from the city to attend West Point, he graduated with Robert E. Lee. When war was declared, the Union government sent him to take back ports along the Mississippi River. He fought and lost a leg during the battle of Vicksburg and spent the last two years of the war in Washington, D.C. at the War Department.
- 2) **Sergeant Major Belvedere Roberts, Spanish American War.** Roberts served with Colonel Theodore Roosevelt and charged up San Juan Hill with the Rough Riders. He was killed later that day. President Roosevelt gave the statue to the city in 1902. Roberts's statue shows him on his faithful horse, JB.
- 3) **Private Peter Stevenson, World War I.** Stevenson was one of the city's favorite sons and the single best ballplayer the city had ever seen. He could pitch, he could hit, and he could run. Everyone thought that he would play for the Yankees, but on April 6, 1917, Peter volunteered to go and fight in the "war to end all wars." He died in the defense of Paris during the second battle of the Marne in July 1918.
- 4) **Sergeant Ray Green, World War II.** Green served with the 101st and fought at Omaha beach and the Battle of the Bulge. He was killed at Bastogne.
- 5) **Captain Press Malkovich, Korea.** Doctor Malkovich was about the kindest man in town. He set broken bones, delivered babies, and would go to a patient's house. Drafted into the Korean conflict, he

RUNNING "A WALK IN THE PARK" IN MILLENNIUM CITY

If you want to run this adventure in Hero's Millennium City setting, Memorial Park should be the aptly-named Memorial Park (location 15 on the map on page 23 of the *Millennium City* sourcebook). In that case, the arch would read "We Honor Those Who Stood For Us. Memorial Park, Dedicated July 23rd, 1994."

In Millennium City, the Statuary would be the Memorial Grove, which contains just superhero statues. See page 25 of *Millennium City* for more details.



served in Korea as a MASH doctor until his death at an aid station on the first of December during the Battle of Chosin Reservoir.

6) Sergeant Harry Bruce, Vietnam. Bruce, a promising football player entering his junior year of college, left school and joined the Marines. He served two tours in Vietnam and was killed during the fall of Saigon on April 29, 1975.

7) Lightning Rod, a.k.a. Rod Bellar. He answered the alert and stood alone until more superheroes could arrive on the scene. But by himself, Lightning Rod was no match for the Crowns Of Krim, who killed him before help could arrive. Still, his sacrifice bought time for most of the museum-goers to get out alive. He died July 13, 1993.

Each statue, with the exception of Sergeant Major Roberts, is 2" tall; the statue itself is nine feet tall and it stands on a four foot pedestal. Each has a diameter of .75" (5 feet). The mounted statue of Sergeant Major Roberts is the same height, but has a footprint of 2.25" x .75" (15 by 5 feet). Each marble statue has DEF 6, BODY 13 per hex.

The Homer Long English Garden

The main path leads from the Statuary to an English garden maze. The shrubs that make up this maze are 1" tall (6.5 feet) and about .5" (3.25 feet) wide; they blossom in the spring and early summer. The maze itself is 30" (195 feet) square with one entrance in the southeast corner and one in the

western side. Within the twists and turns of the English garden, anyone unfamiliar with the maze has a 50% chance of taking the wrong turn. Bump Of Direction or Navigation (Land) reduces this chance to 33% (1 in 3).

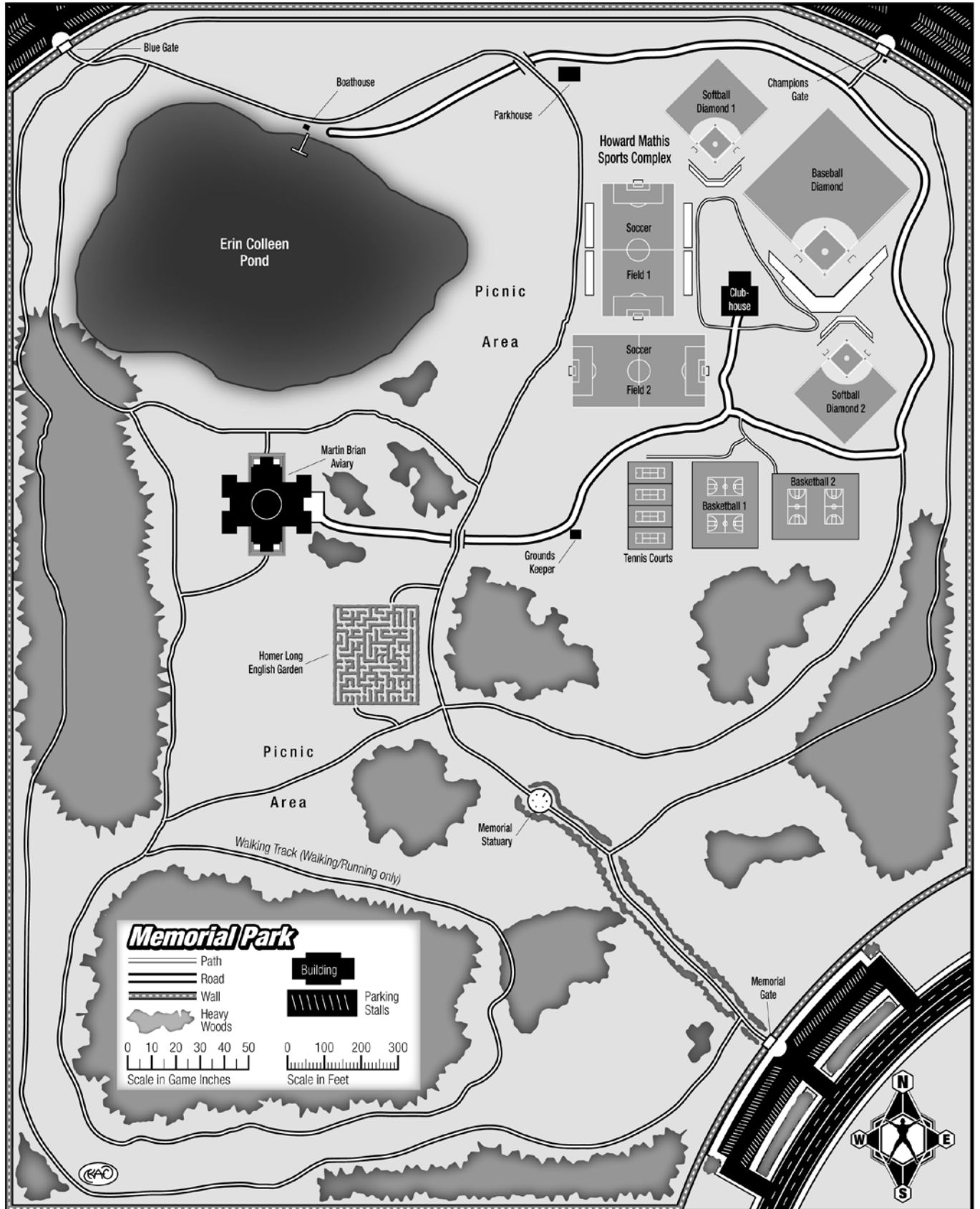
The shrubs themselves are DEF 2, BODY 3 per hex and have the Disadvantage, *Vulnerability: 2 x BODY from Fire-Based Attacks*.

The Howard Mathis Sports Complex

The most recent addition to the park, the Sports Complex was completed in April of 1969. It has one large baseball field and two smaller ones, four full basketball courts (normally used as eight half courts), two soccer fields, a club house with a concession stand, and a groundskeeper's hut. The Sports Complex is one of the few places where people can drive cars in the park. The Champions Gate has a parking lot with 300 spaces and an underground walkway that leads to a parking garage across the street. It has iron gates (DEF 5, BODY 8) and is locked after hours.

THE CHAMPIONS GATE

The Champions Gate, so-called because the city baseball championships are played here, leads directly into the Mathis Sports Complex. Small statues of Peter Stevenson (at the plate) and Jimmy Hunter, the city's most famous major leaguer, stand at the gates to the ball fields. The gate is big enough to drive a large truck through. On either side of the gate is a ticket window.



BREAKING STUFF

The dugout walls are made of cinder blocks and are DEF 3, BODY 5. The ceilings are made of plywood and are DEF 2, BODY 3.

The light poles that serve the various arenas are metal and are DEF 3, BODY 5 per pole. Each set of lights has three poles.

The outfield wall in the baseball field is wooden, and covered with about two inches of foam padding on the field side. They are DEF 3, BODY 4.

Each basketball court has two goals made of reinforced metal. They are DEF 6, BODY 2.

The bleachers at the various arenas are aluminum with a metal frame. They are DEF 3, BODY 5.

The steel frame of the soccer goals are DEF 5, BODY 2.

Five surveillance cameras cover this parking lot. They catch any activity in the area on a 14-. Characters can avoid them with a Stealth roll (Security Systems is a Complementary Skill) in a Skill Versus Skill Contest.

THE DIAMONDS

The large baseball field has bleachers for 500 spectators. This field is used for most city baseball games as well as Babe Ruth and Legion baseball games. It is 50" (325 feet) down the right field line, 48" (312 feet) down the left field line, and 58" (380 feet) in straight-away center field. There are sunken dugouts on either line. All the fields have lights on 5" (thirty feet) poles for night games.

There are also two smaller fields, used for softball and various little leagues, with bleachers seating about 100. Both are 31" (201 feet) feet down each line and 38" (250 feet) in center. They also have similar dugouts.

THE COURTS

The basketball courts have adjustable goals with chain nets. They're used for pick-up games as well as city recreation league and church league games. Each court has benches for players and spectators to sit on. None of the courts have bleachers or stands, and people usually sit in the picnic areas either on tables or on blankets. Two of the courts have lights for night games.

THE BEAUTIFUL GAME

The soccer fields are regulation size and kept as manicured as the baseball infields. The city's downtown high school soccer team practices and plays on the one field with the bleachers and lights. In the fall, people use parts of these fields for flag and touch football. The primary soccer field has lights for night games and the bleachers seat 400 people, 200 per side.

OTHER BUILDINGS

A club house and concession stand lies between the primary baseball diamond and soccer field. It has four dressing rooms, each with showers and lockers for the players, and a medical room with two examination tables and a well-stocked first aid kit. On the north side of the club house, a concession stand sells most kinds of "ballpark" food: hot dogs, chips and popcorn, and soft drinks.

The groundskeeper's hut is on the south side of the sports complex. The lawn tractor, three riding lawn mowers and other equipment are stored there. When games are not in progress, bases, soccer goals and other sports equipment are stored in another part of the hut.

THE MARTIN BRIAN AVIARY

Just past the English Garden is the Martin Brian Aviary, home to more than 300 exotic and 100 endangered birds from around the world. It's operated by the US Parks Department in conjunction with a local university. A frequent destination for elementary and middle school field trips, the Aviary has several teachers on staff. The Aviary is open Tuesday through Saturday from 8:00 AM until 4:00 PM. The Taveta Golden Weaver, a small, bright yellow bird from

Africa, is the Aviary's mascot. The Aviary's glass dome is one of the most famous pieces of architecture in the city.

TRAILS AND TRACKS

For the fitness enthusiast, the park has miles of trails for walking, running and biking. Most of the paths in the park are multi-use; but the park has a cross-country running course and a running/walking track. The cross-country course is two miles long and features hills, varying running surfaces (sand, grass, and dirt), and several fallen trees to leap over. It is considered one of the toughest courses in the area and hosts the local high school events.

A series of video cameras monitors about 90% of the course. They catch any activity in the area on a 14-. Characters can avoid them with a Stealth roll (Security Systems is a Complementary Skill) in a Skill Versus Skill Contest.

Inside the cross-country course is a 1.5 mile dirt track used mostly between the hours of 6:00 and 7:30 AM and 5:00 and 8:00 PM; it's closed after 8:00 PM. The infield on the course has benches and a water cooler.

THE POND

The man-made pond is about 300" (600 meters) long by 150" (300 meters) wide (at its widest and longest points), with an average depth of 4" (eight meters). On the north and south sides of the pond (about two meters below the surface) are water intake grates. These are 2.5 inches (500 cm) wide and 1 inch (200 cm) tall. At the bottom of the pond is a drain about one meter square. The water is clear for the first meter — but after that, algae and darkness obscure vision.

For most of the year, two families of ducks live on the pond; visitors and park employees feed them. To control algae growth some "maintenance" fish, such as small grass carp, inhabit the pond.

THE BOAT HOUSE

People can rent boats and purchase concessions at the Boat House, a small, covered structure (about 2" wide by 4" long) with an open window facing the pond. One half of the window handles sailboat rentals. Boats rent for \$6 for two hours or \$10 for the day, with a \$25 deposit. The park has fifteen mini-sailboats to rent. Non-park boats are allowed on the water — but no more than twenty boats are permitted on the water at any given time. The other half of the window sells concessions, and gives away stale bread for the ducks.

The Boat House has the only concession stand outside of the Sports Complex. Open from 11:00 AM to 5:00 PM, it does a brisk business during lunch time and is famous for its bratwurst and spicy mustard.

Run by the city's United Way, the Boat House is staffed by volunteers. All proceeds from boat rentals and concessions go directly to the United Way. Between one and four volunteers work at the house at any given time.

The Boat House has thin wooden walls that are DEF 2, BODY 3. At night, the open window is covered and locked by a standard piece of wall and a padlock (DEF 4, BODY 3).

The mini-sailboats are made of balsa wood and cloth, with small remote-control motors. Each is DEF 2, BODY 1. If broken, each costs \$50 to replace.

THE BLUE ENTRANCE AND PARKING LOT

The Blue parking lot has space for 50 cars, making it the smallest of the park's lots. It has a small gate, about five meters wide, with one iron door that is locked after hours.

Two video cameras monitor the parking lot. The cameras catch any given activity on a successful PER Roll 14-. Characters can avoid them with a successful Stealth roll (Security Systems is a Complementary Skill) in a Skill Versus Skill Contest.

THE PARK HOUSE

Located between the pond and the Sports Complex, a small, two-story brick house serves as the park's Public Safety house. Inside there's a first aid station and break room for the park's full-time employees. The police have a desk here with a full communications suite. The police and other park employees can monitor all the cameras in the park. The police also maintain their bicycles in the Public Safety house. At least one policeman and one emergency medical technician are always on duty during the park's operating hours. The EMT parks his emergency vehicle here too.

Park Employees

The Park employs a staff of four full-time park attendants, as well as several other part-time maintenance workers. Juan Jurado and Iris Sabol, the gardeners, spend most of their time keeping the manicured parts of the park looking perfect. Sam Matheny manages the sports complex, and Terry McAndrew is primarily responsible for keeping the park clean, mostly by coordinating the efforts of various part-time employees and volunteers. The part-time maintenance workers do some of everything and are employed on a seasonal basis (more in the spring and summer than in the fall, more in the fall than in the winter).

At least one pair of bicycle-mounted police officers patrol the park during its operating hours, with a third police officer stationed at the Park House. During what are considered high threat or high crime times, more police work here. The police store seven bicycles at the Park House, for a maximum of three two-man teams active at one time plus a spare bicycle in case one breaks down.

At least one Emergency Medical Technician staffs the park during operating hours, and the Sports Complex always has an ambulance parked nearby. The EMT has a 4-wheel ATV with a gurney rack mounted across the back.

The Park hires two dozen part-time employees to help with the more mundane tasks: picking up trash, cutting the grass, chalking the fields, repairing the basketball and soccer nets, and similar jobs. The park also uses volunteers to do some of the cleaning up, and the city pays charities such as the Boy Scouts, Girl Scouts, AWAKE, and Big Brothers/Big Sisters to work trash detail on Saturday mornings. On any given Saturday, between ten and forty volunteers pick up trash in various parts of the park.

STANDARD PARK BICYCLE OFFICER

Val	Char	Cost	Roll	Notes
10	STR	0	11-	Lift 100 kg; 2d6 [1]
11	DEX	3	11-	OCV: 4/DCV: 4
13	CON	6	12-	
10	BODY	0	11-	
10	INT	0	11-	PER Roll 11-
10	EGO	0	11-	ECV: 3
13	PRE	3	12-	PRE Attack: 2½d6
10	COM	0	11-	
				Total: 5 PD (2 rPD)
				Total: 5 ED (2 rED)
				Phases: 6,12
3	PD	1		
3	ED	0		
2	SPD	0		
5	REC	0		
30	END	2		
22	STUN	0		
				Total Characteristic Cost: 15

Movement: Running: 7"/14"

Cost Powers **END**

7	<i>Glock 29 Semi-Automatic Handgun:</i> RKA 1½d6; OAF (-1), STR Minimum (9, STR Minimum Doesn't Add To Damage; -1), Beam (-¼), Real Weapon (-¼), 2 clips of 10 Charges each (-0)	[10]
9	<i>Handcuffs:</i> See <i>Hero System 5th Edition</i> , page 109	[1rc]
3	<i>Light Body Armor:</i> Armor (2 PD/2 ED); IAF (-¼), Activation Roll -11 (-1)	0
4	<i>Collapsible Night Stick:</i> HA +2d6; OAF (-1), Hand-To-Hand Attack (-½), Real Weapon (-¼)	1
4	<i>Police Radio:</i> Radio Perception/Transmission; OAF (-1), Requires One Hand (-¼), Limited To Police Radio Bands (-½)	0
2	<i>In Shape:</i> Running +1" (7" total)	1
2	<i>Sharp-Eyed:</i> +1 PER with Sight Group	0

Perks
2 Fringe Benefit: Local Police Powers
2 Vehicle: Mountain Bike

Skills
3 Combat Driving 11-
2 CK: The City 11-
3 Criminology 11-
2 KS: Criminal Law 11-
2 KS: Hobby 11-
1 KS: Hobby 8-
2 PS: Policeman 11-
3 Streetwise 12-
1 TF: Two-Wheeled Muscle-Powered Ground Vehicles, Small Motorized Ground Vehicles
2 WF: Small Arms

Total Powers & Skill Cost: 56

Total Cost: 71

25+ Disadvantages

5	Distinctive Features: Uniform (Easily Concealed; Noticed and Recognizable)
10	Hunted: Police 8- (Mo Pow, NCI, Watching)
20	Social Limitation: Subject To Orders (Very Frequently, Major)
11	Experience Points

Total Disadvantage Points: 71

DR. ASHLEY WILLIAMS

5	STR	9	DEX
8	CON	8	BODY
17	INT	14	EGO
13	PRE	14	COM
1	PD	1	ED
1	SPD	3	REC
16	END	15	STUN

Abilities: Bureaucratics 12-; KS: Birds Of The World 14-; KS: Audubon Society History 12-; KS: Green Movement 12-; PS: Teacher 12-; SS: Zoology 14-; Contact: Greenpeace 8-; Contact: Terrance Graham, EPA 11-.

50+ Disadvantages: Psychological Limitation: Environmentalist; Reputation: environmental activist, 11-; Social Limitation: Criminal Record (three arrests for vandalism and disorderly conduct).

Notes: Doctor Ashley Williams, the Director of the Aviary, is a well-known contributor to the city's newspapers as a guest editorialist who writes about the environment. A member of the Audubon Society and Greenpeace, she often recruits Aviary patrons to walk with her in environmentalism-related protest marches. Though respected as a scientist, Dr. Williams is often looked on with scorn by the city's more conservative elements.

MOUNTAIN BICYCLE

Val	Char	Cost	Notes
0	Size	0	1" x .25"; -0 KB; -0 DCV
10	STR	0	Lift 100 kg; 2d6 HTH [0]
14	DEX	12	OCV: 5/DCV: 5
4	BODY	-6	
2	DEF	0	
3	SPD	6	Phases: 4, 8, 12

Total Characteristic Cost: 12

Movement: Ground: 11"/22"

Abilities & Equipment

Cost	Power	END
3	<i>Pedaling:</i> Ground Movement +5" (11" total); OAF (standard tires; -1½), Cannot Move Backwards (-¼), Velocity Cannot Exceed Twice Rider's Running (-0), Only On Appropriate Terrain (-¼), Costs Endurance (rider's END; -½)	1
4	<i>Search Light:</i> Sight Group Images, Increased Size (8" Line; +½), Reduced Endurance (0 END; +½); OAF (-1), Only To Create Light (-1), Set Effect (-1), No Range (-½)	0
-2	<i>Ground Vehicle:</i> Swimming -2" (0" total)	

Total Abilities & Equipment Cost: 5

Total Vehicle Cost: 17

Value Disadvantages

5	Physical Limitation: Two-Wheeled (Infrequently, Slightly Impairing)
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Total Disadvantage Points: 12

Total Cost: 12/5 = 2

Description: This is a standard mountain bike, painted black with police logo stickers. It weighs 20 kilograms.

STANDARD PARK EMT

Val	Char	Cost	Roll	Notes
10	STR	0	11-	Lift 75 kg; 1½d6 [1]
11	DEX	3	11-	OCV: 4/D CV: 4
12	CON	4	11-	
10	BODY	0	11-	
13	INT	3	12-	PER Roll 12-
10	EGO	0	11-	ECV: 3
11	PRE	1	11-	PRE Attack: 2d6
10	COM	0	11-	
2	PD	0		Total: 2 PD (0 rPD)
2	ED	0		Total: 2 ED (0 rED)
2	SPD	0		Phases: 6,12
4	REC	0		
24	END	0		
21	STUN	0		Total Characteristic Cost: 11

Movement: Running: 6"/12"

Cost Powers **END**

2	<i>Medical Kit:</i> +2 with Paramedics; OAF Bulky (-1½)
4	<i>Emergency Radio:</i> Radio Perception/ Transmission; OAF (-1), Requires One Hand (-¼), Limited To EMS Frequencies Only (-½)

Perks

1	Fringe Benefit: Emergency Medical Technician
9	Vehicle: Emergency ATV

Skills

3	Combat Driving 11-
2	KS: Hobby 11-
1	KS: Hobby 8-
2	KS: Medicines 11-
3	Paramedics 12-
2	PS: EMT 11-
0	TF: Small Motorized Ground Vehicles

Total Powers & Skill Cost: 29

Total Cost: 40

25+ Disadvantages

5	Distinctive Features: Uniform (Easily Concealed; Noticed and Recognizable)
15	Social Limitation: Subject To Orders (Frequently, Major)

Total Disadvantage Points: 45

ALL-TERRAIN VEHICLE

Val	Char	Cost	Notes
2	Size	10	1.6" x .8"; -2 KB; -1 DCV
25	STR	5	Lift 800 kg; 5d6 HTH [0]
15	DEX	15	OCV: 5/DCV: 5
12	BODY	0	
3	DEF	2	Does Not Protect Occupants (-½)
3	SPD	5	Phases: 4, 8, 12

Total Characteristic Cost: 37

Movement: Ground: 16"/32"
Swimming: 0"/0"

Abilities & Equipment

Cost	Power	END
10	<i>Motorized Wheeled Vehicle:</i> Ground Movement +10" (16" total); OAF (-1), 1 Continuing Fuel Charge (easily-obtained fuel; 6 Hours; -0)	[1cc]
4	<i>Heavy Tires:</i> (3 DEF, 3 BODY; see page 41 of <i>The Ultimate Vehicle</i>)	0
3	<i>Field Stretcher:</i> Clinging (25 STR); OAF Bulky (-1½), Only To Hold Stretcher Onto The ATV (-1)	0
2	<i>Stretcher Roll Cage:</i> Armor +4 PD; OAF Bulky (-1½), Limited Coverage (only applies to stretchers and their passengers carried on the rear or the vehicle; -½)	0
-2	<i>Ground Vehicle:</i> Swimming -2" (0" total)	

Total Abilities & Equipment Cost: 17

Total Vehicle Cost: 54

Value Disadvantages

10	Distinctive Features: Emergency Vehicle (Concealable, Noticed and Recognized)
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Total Disadvantage Points: 10

Total Cost: 44/5 = 9

Description: This is a standard four-wheel all-terrain vehicle that has been fitted with one stretcher on the back; a safety roll cage protects the stretcher and its passenger in the event of a collision or tip-over. The ATV weighs 400 kilograms.



**LET'S GO TO
THE MAUL**



INTRODUCTION



INDEX OF VILLAINS

The villains who appear in *Let's Go To The Maul*, as well as the book and page number where each is published, are listed below.

Black Diamond

Conquerors, Killers, And Crooks, page 81

Blue Jay

Conquerors, Killers, And Crooks, page 82

Cheshire Cat

Conquerors, Killers, And Crooks, page 84

Foxbat

Conquerors, Killers, And Crooks, page 150

Foxbatboy

Champions Battle-grounds, page 42

Foxbatgirl

Champions Battle-grounds, page 43

Hummingbird

Conquerors, Killers, And Crooks, page 86

High atop one of the city's tallest buildings, a muscular, spandex-clad shape emerges from the darkness and stands majestically, one foot upon a brick ledge. With his gliderwings billowing in the evening winds, the figure juts his jaw menacingly downward toward the dingy, trash-strewn alleys of the financial district. He strikes a series of dramatic poses: placing an elbow upon his leg with a fist curled upon his brow, he becomes "the thinker," then he raises his arms triumphantly above his head, transforming himself into "the conqueror" before dropping the left one forward into the curled "javelin-thrower" position, finishing up in a resplendent "swan lake" with his right leg in the air. Seemingly satisfied, the mysterious figure resumes his brooding "misunderstood urban avenger" stance on the edge of the roof.

Suddenly a stream of soft electronic music (a MIDI version of Carl Orff's Carmina Burana) sounds from the masked man's pants, disturbing his nocturnal vigil. Fumbling with his utility belt he removes a small brown cell phone with a gold monogrammed "F" on the outside.

"Greetings, citizen, Foxbat here!" he announces. "If you need a MASTER SUPERVILLAIN you've called the right place!" Foxbat looks concerned for a brief moment. "Hey, how did you get this number anyhow?"

A muffled voice answers inaudibly from the other end.

"Oh, fanclub.... I see." He scratches his chin, "Which fanclub.... My fanclub? I have a fanclub? Really? Gosh! So.... Oh, I see.... Uh-huh.... A contest? I see.... All the way from Walla Walla? And Winnemucca too? Wow! Oh.... I see. Well, where?.... Hummm — what's Cubic Zirconia? It is? That valuable, huh? Will it fit in with my Master Plan? It will? Oh good! Sure... sure... oh don't worry I'll be there! Thanks!"

Foxbat raises his index finger dramatically into the air.

"Now for the final step in my MASTER PLAN!" he announces enthusiastically to nobody in particular. "With my Foxbatallions of rabid Foxbatfans at my side, I can't possibly fail! The world shall soon be my oyster, while this city will even sooner become my... uh.... pearl? Pearl... in that oyster of world conquest! But no further time for idle banter, true believers! Those meddling heroes say I'm stupid. To which I reply....

"STUPID LIKE A FOXBAT!"

With this final soliloquy (apparently directed at a group of curious pigeons perched upon a nearby phone wire) completed, the mighty Foxbat springs over the side of the roof. Surprisingly, there isn't a SPLAT! sound a few moments later.

ADVENTURE OVERVIEW

Foxbat, one of the world's most ridiculous villains, has been charged by his loyal fan club with an important, death-defying mission. He must steal the not-very-coveted Annette Nichola Smythe Diamonelle (actually made of Cubic Zirconia) currently exhibited at the Fabulous Fake Jewelry From Famous Films show at the New Urbana Galleria, a recently constructed mall just outside of town. A display of costume jewelry used in the vintage black and white films of the 1920s and 30s, the Fabulous Fake Jewelry From Famous Films show has toured the United States for several months with comparatively little security... because, well, it doesn't contain any actual jewelry.

Nevertheless, Foxbat's fans at foxbattalion.com: "the Official Fanclub of Foxbat" are certain the Annette Nichola Smythe Diamonelle contains enough residual "star power" to energize a doomsday weapon. With the weapon operational, Foxbat can at last complete his Master Plan, lead his fans out of the social darkness of fandom, and take over the world. Assisted by Foxbatboy and Foxbatgirl, his two most fanatical admirers, Foxbat surely cannot fail!

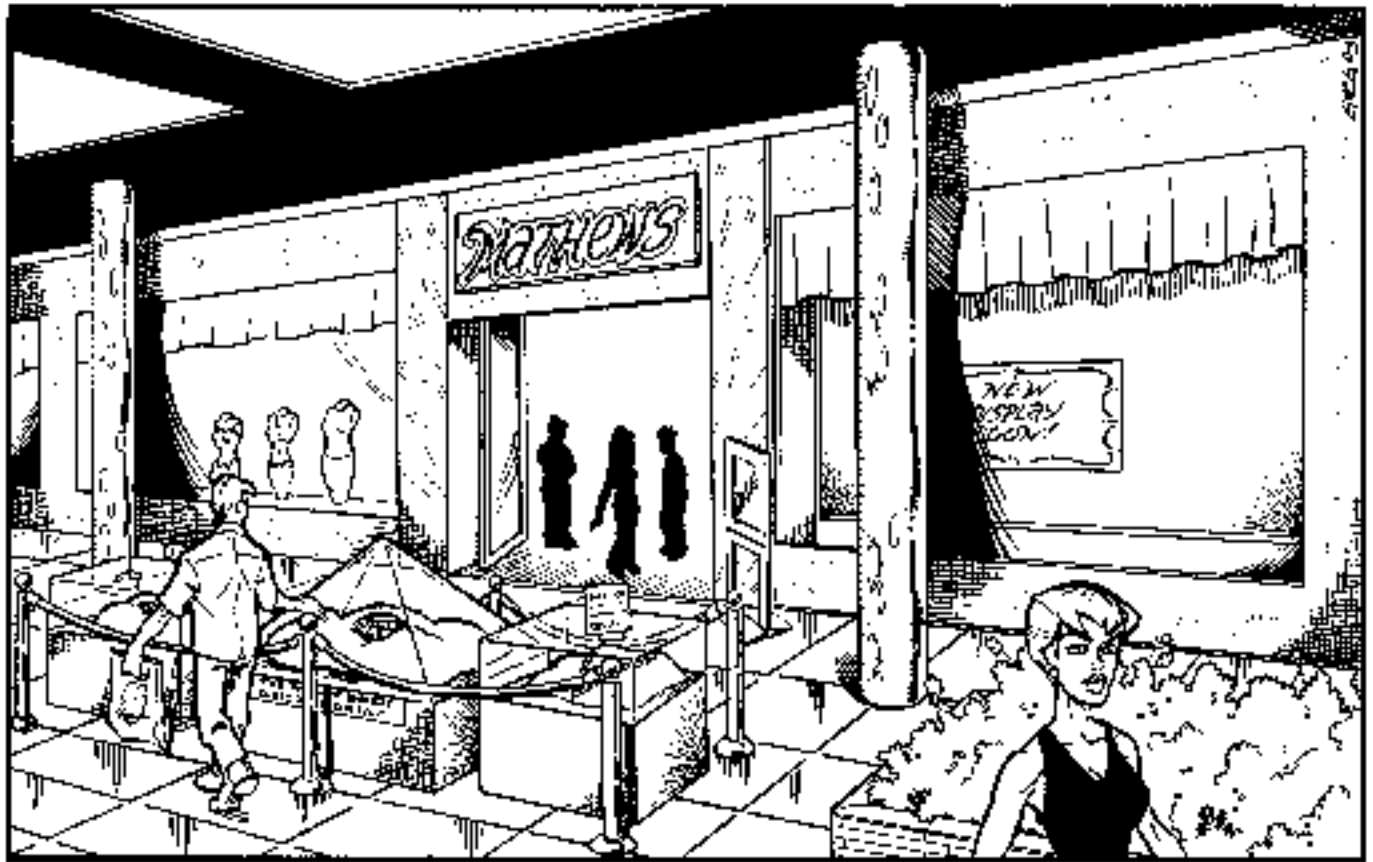
BACKGROUND

It isn't really all that difficult to trick Foxbat (since his elevator doesn't go all the way to the top), but it's genuinely difficult to get him to do EXACTLY what you want, when and where you want it done. Interface has resorted to some seriously strange psychology in an attempt to counteract Foxbat's natural flakiness.

Some six months ago his scheme to make use of Foxbat began, when he set up a fan website served from the infamous Russian city of Larisagrad. Through careful advertising on message boards, Interface managed to attract a fairly sizable number of people fascinated by Foxbat. Even more inexplicably, some of the website's regular readers fixate on Foxbat completely. Two of them actually want to *become* him.

Posing as the president of the Foxbat fan club, Interface convinced Foxbat he simply *has* to do things a certain way because his fans want him to do it that way. Foxbat knows that "master villains" in the comic books have enormous egos which must be flattered. He also knows he himself is a "master villain" in a comic book. Ergo, he must also have an enormous ego which needs flattering. Correspondingly, he has to please his fans or else he isn't a "master villain" anymore. Unthinkable!

Interface has e-mailed a "Master Plan" to



Foxbat via his Foxbatphone (a brown cell phone with a golden “F” on it) and supposedly the entire fan club has approved the “Master Plan.” (It’s a lie, of course — the fan club voted to have him steal the Empire State Building again.)

Tricking a lunatic into behaving like, well, a lunatic is one thing. Hoodwinking the more sophisticated super-thieves of GRAB into doing your bidding is an entirely different matter... though Interface doesn’t exactly have a high opinion of their intelligence, either.

Through sheer persistence Interface located and hacked into the Amsterdam-based website which serves as a secure communications link with GRAB’s patron, “the old man.” The cyborg mastermind monitored their communications for several months, and then carefully prepared a false mission for the small band of super-criminals. Written and illustrated in a matter identical to the ones GRAB usually receives, right down to the old man’s grammar, the fake mission generated absolutely no suspicion in Black Diamond whatsoever.

In addition, Interface interfered with the personal lives of two of GRAB’s members, Cheshire Cat and Hummingbird, to such an extent they do not behave normally during the course of the mission, falling instead into the trap of their respective Psychological Limitations.

Interface genuinely loathes all of the villains he selected for his special mall “test” of the PCs. He views this particular batch of pawns as singularly weak, emotionally unstable, and insufferably eccentric; he personally hopes the PCs go overboard and at least kill Foxbat, Hummingbird, and Cheshire Cat by accident.

Therefore he doesn’t want to miss any of the

entertaining violence certain to ensue when the two groups come into contact. To ensure he doesn’t, he hacked into the mall’s surveillance system several months back. Now he can watch the entire combat through a personal on-board wireless link his technicians bolted to the side of his head. The link gives him a good view of 80% of the mall, including its stores, hallways, service corridors, and loading docks... but 80% isn’t nearly as good as 100%. Interface has also mounted tiny webcams on the sides of Foxbatboy and Foxbatgirl’s “Foxbatgoggles,” and planted infrared video devices in all of the mall’s decorative plants (the devices look like fertilizer sticks), radar arrays in the hand railing, and a high range radio receiver on the roof. All of this data travels down the mall’s “dedicated” T1 line, out onto the web, then down through the link on the side of Interface’s head, giving him nearly instantaneous access to almost every spot in the complex (with a three-second time delay).

Once satisfied with his coverage of the mall, Interface began carefully dropping hints to the authorities. Via the Internet, anonymous phone calls, and other-hard-to-trace sources, he let the authorities know the criminal organization VIPER planned to take a serious number of hostages in a public place using superpowered mercenaries. In exchange for the hostages, VIPER would demand the release of the villain Ripper, recently incarcerated in Stronghold. Despite numerous arrests of suspected VIPER agents, neither the local police nor the FBI have ascertained which Nest is planning the crime — since none of them are. The lack of information has actually made the authorities more paranoid rather than less, so they have resolved to contact the PCs’ team as soon as a problem arises... exactly what Interface is counting on.

TROUBLESHOOTING: TRACKING INTERFACE'S BROADCASTS

If he looks directly at it for some reason, a particularly bright PC might notice some of the equipment Interface has installed in the mall. To spot the equipment, he must look in the right spot and succeed with a PER Roll at a -10 penalty. Also, High Range Radio Perception or similarly appropriate Enhanced Senses and Detects might allow a character to sense the radar emissions. With a successful Security Systems roll, the PC knows all of the mall's security devices, whether official or planted, stream their information via a wireless bridge into its computer network. With a successful Computer Programming roll, the PC knows it routs directly out to parts unknown on the web.

All of this data is carefully compressed, encrypted, and then routed through very security conscientious servers; it takes several days — as well as a successful Computer Programming roll at a -10 penalty — for a PC to learn the trail goes cold in (surprise, surprise) Larisagrad, Russia. If the PCs contact officials there, the authorities refuse to help in any way as the formerly top-secret Soviet city has recently declared itself an “information haven.”

If the PCs attempt to track the actual broadcast equipment itself, they learn it was stolen in robberies from electronics warehouses and stores all over the United States. The police have solved none of the robberies and have no suspects. In short, this is a dead end for the heroes' investigation.

ADVENTURE INFORMATION

Let's Go To The Maul is an adventure designed to challenge a group of four to six PCs, built according to the guidelines for Standard Super-heroic characters found on page 15 of the *HERO System 5th Edition* rule book. If the PCs fall outside these guidelines, you need to adjust the encounters accordingly. The adventure is more a trial of the superheroes' patience and perseverance than a knock-down, drag-out fight; keep this in mind when adjusting the villains' powers and abilities. Since the encounter resembles a chase scene more than a superpowered brawl, you should make the villains difficult to capture and quick on their feet — they do *not* need to be able to go toe-to-toe with the heroes in a contest of power.

The adventure works best for traditional superheroes and with a group of players who enjoy a little humor now and then. Dark avengers, haunted vigilantes, and angst-ridden outcasts might find themselves a little out of place in *Let's Go To The Maul* — although that's not to say such a contrast can't make for a good gaming session and fun change of pace!

THE STINGER



One warm and sunny Saturday afternoon, the inhabitants of the city are shocked (or more likely annoyed) when an emergency news bulletin broadcast on all major network channels interrupts their regularly scheduled professional sports programming. The broadcast shows a harried-looking anchorwoman, her bulky microphone clutched desperately in her right hand, reporting from a scene of obvious devastation inside the New Urbana Galleria. There is no sound, but the camera sweeps over her disheveled hairdo to capture a scene of pure suburban horror: villainous figures wearing gaudy armor with skull epaulets, enormous horned blood-red helmets, and long flowing black capes fire wicked looking assault weapons into a crowd of helpless soccer moms and children... but before the PCs can see anything more, the screen abruptly goes blank.

Then the emergency line in their base rings.

INVESTIGATING THE BROADCAST

It's all fake, of course. Satanic super-terrorists haven't really attacked the mall. Interface created the entire thing using actors, computer graphics, toy guns, and some old Halloween costumes. He jammed the local television stations' signals with a powerful but short range transmitter, sending

AS A STAND-ALONE ADVENTURE

You need to change a few things to use *Let's Go To The Maul* as a stand-alone adventure.

First, Foxbattalion.com just “kind of happened” as many Internet cult phenomena do, and Foxbat knowing the importance of fans decided to do as they asked and steal the Diamonelle. Foxbatboy and Foxbatgirl won the contest to see who would be Foxbat's sidekicks, and Foxbat equipped them himself.

GRAB, rather than being manipulated into robbing the exhibition, went there because “the old man” knows some collectors who want the costume jewelry. Cheshire Cat just got dumped by a woman because... well... he's Cheshire Cat, and a spurned fan rather than Interface has manipulated Hummingbird. That GRAB appears in the midst of Foxbat's Master Plan is just an unhappy coincidence.

Finally, Interface has not planted cameras and surveillance equipment throughout the mall; and he doesn't send the broadcast that opens *The Stinger*. The PCs are either at the mall when the hijinks begin, or they receive an “anonymous” tip something's going to happen — the tip comes from one of Foxbat's devoted fans, who wants to see his idol make fools of the stiff-necked heroes.

the police — half-expecting something like this, because of the anonymous tips about VIPER — into complete panic. The authorities immediately contact the PCs.

In reality, though, it's been an exceptionally pleasant day at the mall for everyone concerned. Sales have been brisk for the Galleria's many stores and restaurants, a quartet softly plays baroque music in the food court area, and a small flock of songbirds have somehow gotten inside of the complex and sing from various inaccessible perches on the second level. The atmosphere is so relaxed the mall's security guards even leave the inevitable plague of annoying skater kids who infest the parking lots each weekend alone. The skater kids are gleefully practicing “nosegrinds” and “ollies” when the PCs arrive.

Thanks to the festive atmosphere inside, people automatically assume the heroes have come to sign autographs or simply hang out. As the PCs move through the mall, happy children call them by name or wave at them. Merchants might offer them free samples of candy, perfume, and other products while teenage girls giggle, giving the PCs nervous glances. Nowhere is there any sign of violence or foul play. The entire scene is perfect “Norman Rockwell Americana” at its most idyllic.

THE VILLAINS

Foxbat has hidden up inside of the “Bell Tower,” a large stained-glass dome that rises to form an additional floor above the center of the mall. On a sunny day like today its mottled, mosaic-like panels cast kaleidoscope patterns about a central plaza formed by the intersection of the Galleria’s four wings. Concealed inside a crawlspace near the top of the structure, Foxbat feels particularly pleased with himself — he hasn’t moved, fidgeted, giggled, or made a loud soliloquy to nobody in particular for hours and hours! This is particularly impressive when you consider the fact that these activities comprise a majority of what Foxbat does with his time.

The Annette Nichola Smythe Diamonelle is encased in a “shatterproof” glass container on a table directly below Foxbat. Surrounding the Diamonelle, semicircular display cases contain other pieces in the Fabulous Fake Jewelry From Famous Films exhibition. Grouped by the star or starlet who wore them, the pieces lay upon a bed of autographed pictures, news clippings, ancient yellowing movie posters, and other such bric-a-brac from careers now long faded and lost. Massive four by eight foot black and white prints hang on slender chains from the ceiling; the prints show the long-gone celebrities adorned with the costume jewelry displayed. It’s a rather appealing exhibit and, when combined with the church window-like effect of light streaming down from the dome above, it draws the eyes of all who gaze upon it.

Which is exactly what Interface is counting on.

“Paging Mr. Foxbat!”

Foxbat’s utility belt holds a single extraneous object: a small black pager Interface sets off as soon as one of the PCs wanders below to have a gander at the exhibition. Set to self-destruct, the internal electronics of this device melt right after it activates, so inquisitive PCs can’t trace the signal back to the antenna Interface hid on the roof... though they might find it anyhow if they think to look.

This signaling pager, along with nearly identical copies located on Foxbatboy and Black Diamond, are frustrating clues that lead nowhere in particular. They’re simply meant to make the heroes uneasy, not to teach them anything useful.

Foxbat launches himself from his hiding place as soon as his signaling pager goes off, kicking off combat on Segment Twelve by gliding downward in a tight spiral within the Bell Tower as he cries, “Bwah hah hah hah, heroes! Would-be do-gooders! Your plans to stop me shall come to nothing — nothing! For I am winged doom.... I am The Foxbat!” Then he fires an Explodoball from his



Amazing Ping-Pong Ball Gun at the nearest target (er, PC) of opportunity.

On Segment 3 he descends another hex or two and exclaims, “Fools! You have no hope of stopping my MASTER PLAN! Your tiny flickering intellects wither in the bright glaring brilliance which is my MASTER PLAN! And I can FLY! FLY!” Then he fires a Smokeball from his Amazing Ping-Pong Ball Gun at another PC while flapping his arms ridiculously.

Assuming nobody has shot Foxbat out of the sky by Segment 5, he screams “Foxbatallion Attack!” then drops downward in a mad kamikaze dive, making strange, unsettling psycho-faces at the heroes as he does it. (You should make some disturbing faces at the players to demonstrate this.)

At this point, Foxbatboy and Foxbatgirl (who’ve already taken their Foxbat Booster Tablets and have been Holding their Actions) crash the Foxbatmobile through the glass double doors at the south end of the mall, sending pedestrians scattering in every direction. Foxbatboy is behind the wheel; Foxbatgirl is busy talking to the glove compartment. Moving at reckless Noncombat speed they drive in reverse all the way to within 1” of where the Annette Nichola Smythe Diamonelle is on display.

On Segment 8, the Daringly Dumb Duo keep the PCs busy with their Ping-Pong Ball Guns. Foxbat grabs the case with the Diamonelle in it, leaps into the trunk of the car, and locks himself in. (“Bwah hah hah hah — let’s see if they can find me now! All part of my Master Plan!”)

On Segment 10, Foxbatboy and Foxbatgirl drive off, Foxbatwheels squealing and Foxbatengine revving....

Of course, all of this assumes the Master Plan goes off without a hitch, which judging by Foxbat’s past exploits is highly unlikely. Even if the PCs

OBJECTS IN THE BELL TOWER AREA

For ease of reference, the DEF and BODY of objects in the Bell Tower area are listed on the chart below.

Object	DEF	BODY
Cement Bench	6	5
Display Case	2	3
Hot Dog Stand	4	5
Large Prints	3	2
Papercrete Wall	8	5
Stained Glass	2	1
Tile Floor	4	4



have been sitting on their hands for the past Turn (maybe stunned into complete inaction by the absurdity of the hijinks) the Daringly Dumb Duo crash the Foxbatmobile into a store.

GRAB

On Segment 4, GRAB appears through a teleport gate after receiving a signal from Interface (though of course they don't realize it's from him). To say the least, the GRABbers are in no shape to deal with the chaotic scene they find themselves thrust into.

Cheshire Cat

Cheshire Cat is at his manic-depressive, passive-aggressive best. A failed whirlwind relationship with a very attractive lady burglar (a complete set-up, courtesy of Interface) has left him feeling particularly bitter and insecure. If any of the PCs are martial artists, he immediately abandons the idea of stealing the costume jewelry in favor of luring the PCs off for some private combat. He has no idea, of course, that his Teleport Gate has been dampened by special equipment Interface installed under the mall's central fountain. When he realizes he's lost his ability to make a quick getaway, he panics. He abandons his teammates to their fate before pushing his Teleport ability, using STUN as END if necessary, in an attempt to get away.

Teleportation Suppress: Interface has installed special equipment designed to negate Cheshire Cat's ability to teleport (he activates it on Segment 5, after the Cat teleports GRAB into the mall). Located below the mall's central fountain, the device is large and cannot be moved without dismantling first the fountain, then the device into its component pieces.

Suppress Teleport 17d6 [standard effect: 51 points], Area Of Effect (18"; +1¼) (191 Active Points); IIF Immobility (-1¼), 1 Continuing Charge lasting 1 Minute (-1). Total cost: 59 points.

Hummingbird

For the last two months, Hummingbird has corresponded via e-mail with one of the PCs (pick a male with a high COM)... or so she thinks.

In reality, it's Interface hard at work again. Much to his personal disgust, Interface has found through careful research that both villains and heroes alike have a tendency to give out details about their personal lives on popular fan websites such as SuperRomance.com. Hummingbird, who particularly enjoys reading about herself on the Internet, has developed quite a passion for posting narcissistic personal observations on the site's message board under an assumed name. She has been neither discreet nor careful with her posts; it didn't take Interface very long to figure out what her personal e-mail address was so he could begin peppering her with carefully crafted love letters. By now she's so certain the PC in question is madly in love with her, she's actually looking forward to a

confrontation with him.

When combat with the PCs ensues, she attempts to lure the unsuspecting PC to some quiet location where he can stop playing superhero... and start playing Romeo. When (or possibly if) the hero rejects her advances, Hummingbird thinks the hapless PC has “played” her. Both hurt and angrier than she has ever been in her young life (Interface has been very, very flattering), she attempts to flee the shopping mall so she can begin plotting a suitable revenge against the confused hero.

Black Diamond And Bluejay

In Black Diamond and Bluejay’s case, Interface has not found any sort of psychological handle to grasp onto. Unlike their hapless and emotional teammates, both are calm, collected, and at their professional best. As soon as Cheshire Cat’s Teleport Gate opens, Black Diamond hops out, breaks through the protective “shatterproof” cases which hold the jewelry on Segment 4, stuffs them all into a black and silver courier bag on Segment 6, and expects the Teleport Gate to open again by Segment 8. She’s so focused on her work, she doesn’t even notice the enormous sign which reads “Fabulous Fake Jewelry From Famous Films” located directly above the display. Black Diamond only realizes something has gone when the Teleport Gate fails to open on time.

Bluejay’s task is simply to keep any sort of

security, super or otherwise, occupied so Black Diamond can pocket the loot. On Segment 4, she makes a Half Move 8” straight up (so she gains 4” altitude) before shooting the nearest threat with her Capturefoam Projector. She then uses her Atrophic Ray against any available opponent on Segment 6. She expects to swoop through the Teleport Gate on Segment 8. When she realizes things have gone terribly awry, she attempts to cover Black Diamond while the two of them make their escape through the Seabrook Store at the north end of the Galleria.

VILLAINOUS POSSIBILITIES

Part of the idea behind *Let’s Go To The Maul* is to have the villains take your PCs on a wild romp through the Galleria’s various stores, using objects they find along the way to obstruct pursuit and escape. There are any of a number of ways you can roleplay this to make it more exciting. The mall’s inhabitants have very different personalities: some try to help, some inadvertently hinder, most just try to get out of the way. Galleria security may attempt to help the PCs, probably doing more harm than good.

None of the villains in this scenario are murderous — indeed, most of them go out of their way to avoid hurting innocents — but nevertheless accidents happen. The PCs may need to spend an inor-

FOXBAT TARGET PRACTICE

Foxbat leaps from hiding on Segment 12. From that moment until Segment 3, he hangs in the air above the Annette Nichola Smythe Diamonelle... and until Segment 4 when GRAB appears, he stands alone against the superheroes... and for some PCs that sounds like target practice.

If you suspect Foxbat might not survive the first few Phases of his death-defying leap from the Bell Tower, you have a couple options. You can use every single d6 of his *Fortune Of Fools* power to ensure he survives. Or you can provide him with the following:

Foxbatshielding: This experimental suit of armor looks like round discs of various sizes (suspiciously similar in appearance to online service free CDs and the like), painted brown and gold and held together with twine. The armor is still in the testing phases and dramatically fails its first test. As it takes damage, the discs burst apart.

Armor (15 PD/15 ED) (45 Active Points); Ablative (-1), OIF (-½). Total cost: 18 points.

COMBAT SUMMARY CHART

The chart below briefly summarizes the actions taken by the villains during the first Phases of combat. Actions in *italics* happen regardless of the PCs’s actions (unless an action in a previous Segment, such as Knocking Out a villain, disrupts them); the others are suggested tactics, but the PCs might force the villains to alter the Master Plan.

Phase 12

- DEX 23 *Foxbat emerges from hiding. He glides down a short distance and fires an Explodoball at a PC.*
- DEX 15 *Foxbatboy and Foxbatgirl take their Foxbat Booster Tablets.*

First Turn

Phase 3

- DEX 23 Foxbat glides a little further down and fires a Smokeball at a different PC.

Phase 4

- DEX 25 *The GRABbers appear, Cheshire Cat teleporting them into the mall at the end of the Phase. Blue Jay moves 8” straight up and shoots a PC with Capturefoam Projector. Black Diamond breaks a display case.*

Phase 5

- DEX 24 *Hummingbird attempts to draw her “lover” away from combat, using Mind Control if necessary.*
- DEX 23 Foxbat glides down to the floor and lands near the case holding the Diamonelle.
- DEX 15 *Foxbatboy and Foxbatgirl crash the Foxbatmobile into the mall and come to a halt 1” from the Diamonelle. One of them pops the trunk.*

Phase 6

- DEX 25 *Cheshire Cat picks a fight with a PC martial artist.*
- DEX 23 Blue Jay uses her Atrophic Ray on a PC.
- DEX 20 Black Diamond stuffs jewelry into a sack.

Phase 8

- DEX 23 Blue Jay flees toward Seabrooks.
- DEX 23 Foxbat grabs the Diamonelle and leaps into the trunk of the Foxbatmobile.
- DEX 20 Black Diamond flees toward Seabrooks.
- DEX 15 Foxbatboy and Foxbatgirl fire ping-pong balls at the PCs.

Phase 10

- DEX 15 Foxbatboy and Foxbatgirl make their getaway.



dinate amount of time saving the Galleria's patrons from falling debris, collapsing walls, fires, and so forth. If combat drags, make the PCs take time out to rescue some children or housewives from some unexpected, inadvertent disaster.

Several of the mall's merchants are just waiting for an opportunity to get even with each other over various petty slights. They may attempt to use the chaos ensuing from combat to settle little scores with one another, inadvertently distracting the PCs from far more important work. Some possibilities include:

- Uncle Dylan from Zoots! (suite 12, page 32) sees the PC reject Hummingbird and decides to step in. He presents himself as the lady's knight in shining armor and at the same time insults the PC for his rudeness to the lady.
- Two employees from Geekoroma! (suite 19, page 34) decide now is the perfect time to prove Julie Rawaa, owner of Michelangelo's (suite 23, page 35), is really a vampire. When they pull out their stakes, Julie goes for her pistol... can the PCs intervene in time?
- Word has spread throughout the Foxbat fan-club, and many have made the pilgrimage to watch in person the completion of the Master Plan. They congregate at Cyber Caffeine (suite 17, page 33) and rush to the scene of the action when the chaos starts.

Before beginning the game session, you should come up with some ideas of your own to add to the chaos... particularly if you can think of some the PCs would pay particular attention to.

WRAPPING UP

Should any or all of the members of GRAB escape from this fiasco with a selection of the "valueless" costume jewelry from the Galleria, they are in for a pleasant surprise. To several unscrupulous collectors these bits of faux splendor are actually worth quite a lot. "The old man" who looks after GRAB knows how to locate these people, so the heist turns out to be much less ridiculous than Black Diamond feared it would.

If by some miracle of PC incompetence Foxbat and his sidekicks escape from the New Urbana Galleria, they have absolutely no idea what to do with the stolen Diamonelle. Within a week Foxbatboy and Foxbatgirl go home to their respective towns, while the once-coveted object collects dust on Foxbat's coffee table where it finds gainful employment holding down old copies of *Super Romance Magazine*. Interface has absolutely no interest in it and, should Foxbat actually escape from the PCs, gladly avoids contact with the wacky villain for as long as possible.

NEW URBANA GALLERIA



The New Urbana Galleria is an “X” shaped structure containing some 142,500 square feet of commercial space split between two different levels. Designed by visionary Italian architect Salvalor Salamme as a showcase for his “Neo-retro Victorian Renaissance” school of design, the Galleria’s ground floor is constructed from massive, hydraulically-compressed blocks of “papercrete,” an experimental mixture of pulped newsprint and Portland cement known for being light as well as having a prodigious load-carrying capacity. Engineers sunk large steel arches into the blocks, then covered them with enormous sheets of semitransparent, light blue fiberglass, giving the interior a vaguely “aquatic” feel.

Three of the four wings of the Galleria have large rectangular structures attached to their ends, with the fourth wing ending in the mall’s main entrance. Built entirely of papercrete, these outer structures have long, narrow windows constructed from the same fiberglass material as the wing’s roofs. The outer buildings house a Seabrook department store, the New Millennium Theater, and the Boho, a combination food court, bookstore, and plant nursery.

The center of the Galleria is a 4,800 square foot Italian style plaza capped by an enormous stained glass dome. The plaza’s centerpiece, perhaps the best-loved feature of the mall besides the Boho, is an enormous marble fountain containing some two dozen different movable water pumps. Linked to the Galleria’s main computer via enormous USB

cables, the water pumps move in sequence with the mall’s music (generally light opera or adult contemporary). When combined with tastefully orchestrated underwater lighting and the colored shadows cast from the dome above, the effect practically mesmerizes many onlookers. Young couples, artists, and lonely, wistful Goths have a special fondness for the plaza.

In addition to the two retail levels of the New Urbana Galleria, the mall also has a subterranean basement storage level. Two large freight elevators located out of sight on the south end of the mall provide access to the level. The two elevators feed directly to the north-south running access corridors which give all of the Galleria’s stores, large and small alike, both a common back exit and a way to bring goods in from the loading dock area. Since these corridors are not continuous, many of the mall’s tenants must restock their shops either before or after the Galleria’s standard business hours of 8:00 AM to 10:00 PM.

A large traffic circle fed by a variety of outlying roads, all constructed specifically for use by mall customers, surrounds the Galleria. The mall locates its large parking lots on both its northeast and southwest sides; the northwest side also has a dog walking park, the southeast a jogger’s park. The dog walking park, basically a giant hilly field with a few tiny groves of trees, is “leash optional” since it has a low fence to prevent any pets from easily running out onto New Urban Road. The jogger’s park features a winding footpath with marked stops offer-

LOCATIONS FOR THE NEW URBANA GALLERIA

Below are some possible locations for the Galleria in cities in the Champions Universe.

Atlanta: In East Atlanta, just off of I-20

Chicago: On North Michigan Avenue, but without its grounds

Los Angeles: In the heart of the prestigious Westside community

Millennium City: On the outskirts of the suburb of North Detroit.

New York: In Williamsburg (the Galleria would have no grounds in this locale)

San Francisco: On 19th Avenue near SF State University

Vibora Bay: To the north just outside of the Easton District





ing a wide variety of basic outdoor exercise suggestions on numbered wooden plaques. It also has a small field in the middle frequented by graceful Tai-Chi practitioners on most weekday mornings.

LARGE OUTER BUILDINGS

The outer buildings of the New Urbana Galleria house three businesses: the Boho, New Millennium Theater, and Seabrooks Department Store.

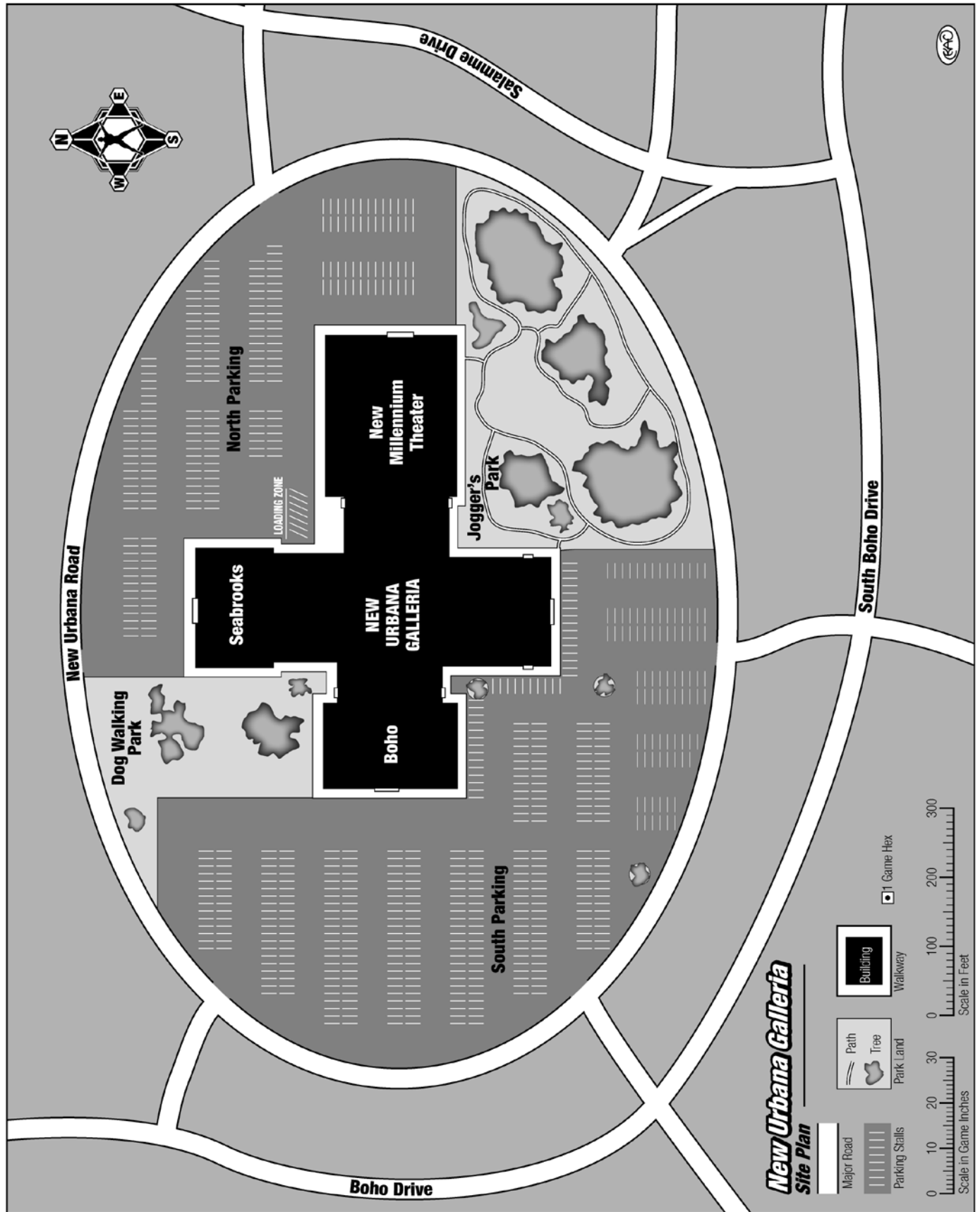
The Boho: Located in a specially-designed rectangular building on the west side of the Galleria, the Boho (short for Bohemian Office) is probably the most unusual feature Salvatore Salemme incorporated into his mall. A personification of his architectural concept of “multiple space usage,” the Boho combines a massive multiethnic food court with a plant nursery, a coffee shop, and a bookstore to create a completely unique shopping environment. Patrons can order literally hundreds of different dishes prepared by one of the two dozen tiny restaurants which form a “Casbah” in the center of the building. After ordering from a restaurant, a customer receives a white placard with a number on it. He then takes a seat at one of the long oak tables radiating outward from the building’s center like spokes from a wheel, or at one of the much smaller tables against the walls. A waiter or waitress employed by the Boho itself soon brings him his food.

Comprised entirely of greenhouse glass, the Boho’s roof allows an immense amount of natural light to reach the ground within. This provides adequate sunlight for the nursery’s plants, most of which it scatters throughout the entire structure.

Although the nursery proper lines the south wall of the building, it places a majority of its larger stock (such as small trees, enormous free-standing ferns, and other large household plants) around the dining area to give the court a forest-like feel. Nursery personnel constantly cruise the Boho’s dining area, answering questions about the plants while generally keeping an eye out for potential customers.

Also scattered amongst the benches and tables of the Boho are slim “chapter books” available for customers to peruse at their leisure. These volumes contain the first one or two chapters from a currently popular novel as a “tease” to entice diners into purchasing the full version (in either print or digital format) from the bookstore located along the northern end of the building. Bookstore employees, known as “Lit waiters,” wander among the tables in much the same manner as the nursery’s employees, dispensing advice or arranging for the purchase of new books.

The Boho has a high band wireless connection, so any patron with a wireless-capable laptop or a personal digital assistant can log onto the net. While Salemme sold this service to the mall with the idea that it would give customers the ability to purchase e-book versions of their novel of choice from the bookstore or pay for purchases from the nursery online, it has attracted all manner of odd, alternative intellectual types to the Boho (Salemme’s actual goal). Thus, heated yet good-natured arguments on a wide variety of political, artistic, and philosophical topics often erupt from the wooden tables and benches of the Boho at nearly any time of the day or night.



GROUND LEVEL PLOT SEEDS

Actor John Torson didn't just play a monster back in the 1960s movies — he actually *was* one. As the years went by, however, he lost his ability to transform himself into a horrible slobbering giant... until now. Lacking the control he had as a younger man, Torson has gone on a rampage through the Galleria. The PCs have to stop him before he actually hurts someone.

The supervillain Ogre, having regained a bit of his former personality as Jack Stevens, has asked Manpower's Maurice Brown to help him find a job in construction or demolition. With his super-strength Ogre could easily become a financially independent, socially respectable citizen once again — but can Maurice trust him? He asks the PCs to help him ascertain the truth.

An anonymous tipper has informed both the PCs and PSI of the ties between Weight Witness and IHA — while also informing each group that the other knows about this as well! Can the PCs stop PSI before innocent lives are lost? Do they protect the IHA or help PSI try to destroy them?

Noted villain Gargantua (described on page 152 of *Conquerors, Killers, And Crooks*) frequents the Boho. Even when reduced to his "normal" size of 7'1", the good-natured supervillain's metabolism requires an enormous amount of food to function — a need which the food court's excellent cuisine more than satisfies. Since the Boho also satisfies his equally healthy appetite for reading serious literature, the Boho makes a great place for "the thinking man's brick" to while away his leisure time drinking coffee, reading Russian literature (in translation), and consuming tremendous amounts of baklava, pot stickers, and barbecued spare ribs. Interface has no idea Gargantua has chosen the Galleria as his stomping ground — not that he would have been anything less than delighted if he did know. At your discretion, Gargantua may be in the Boho at the same time as the PCs and choose to interject himself into any conflict which takes place within his beloved mall, generally siding with whomever seems to do the least damage to the Galleria... or, if the battle has already done a lot of damage, taking on both sides at the same time.

The New Millennium Theater: Located at the east end of the Galleria, the New Millennium Theater is a glitzy, neo-Jazz Age structure with red velvet walls, gold braid, and attendants in crisp traditional uniforms... complete with the little dancing monkey hat. It has nine full sized standard theaters, two enormous IMAX special format theaters, and one tiny repertory theater primarily used for independent film releases. Each IMAX theaters can show both 2D and 3D films to over 600 customers on a massive 80 by 100 foot screen.

The New Millennium's lobby, an impressive two story structure, features hanging Victorian chandeliers, ten-foot-tall movie posters, and marble statuary of various famous stars in alcoves along its walls. A circular food kiosk dominates the center of the lobby; it even serves alcohol as well as standard movie snacks (an unusual practice for an American cinemplex). A small room for video games and a couple of restrooms extend from the lobby along the north wall.

Seabrooks: Founded by Mr. and Mrs. Orion Seabrook in 1917, Seabrooks was originally a family general store which issued a yearly catalog to keep its customers informed about newly available goods. Soon the Seabrooks expanded; by the 1930s, they owned an entire chain of stores stretching across the continental United States. By the twenty-first century, Seabrooks became a string of three to four dozen high-end department stores located only in the showiest malls and galleries. Selling a wide variety of useful (if expensive) tools and equipment, they are best known for their Kraftwerk tools and Jackmore home appliances. The store also sells designer apparel, cosmetics, jewelry, watches, children's clothing, home entertainment systems, cutting edge personal computers, and high-priced European sporting good supplies.

This particular Seabrooks occupies a 28,000 square foot rectangular structure on the north side of the Galleria. A single large glass elevator some

.75" x 1.5" (5 x 10 feet) in size with a maximum safe load of eight people connect its departments (which it splits between two stories). A uniformed attendant operates the elevator — quite a novelty in this day and age. The ground floor departments include sporting goods (golf clubs, tennis, and so forth), menswear, tools, appliances, lawn and yard care equipment (lawnmowers, weeders, and so forth), home entertainment, and computers. The second floor departments include women's fashions, linens, cookware, jewelry, children's clothing, and cosmetics.

Seabrooks separates each floor into sections with small dividing walls. Each section has a separate staff with its own manager and guard. Well-known for its meticulous security system, Seabrooks has secret cameras hidden all over the store both in the display cases as well as in the ceiling. In addition, all Seabrooks personnel can communicate with each other via tiny microphones on the lapels of their uniforms — they quickly report suspected theft to their central security dispatch, located in a tiny concealed booth next to the north entrance of the store.

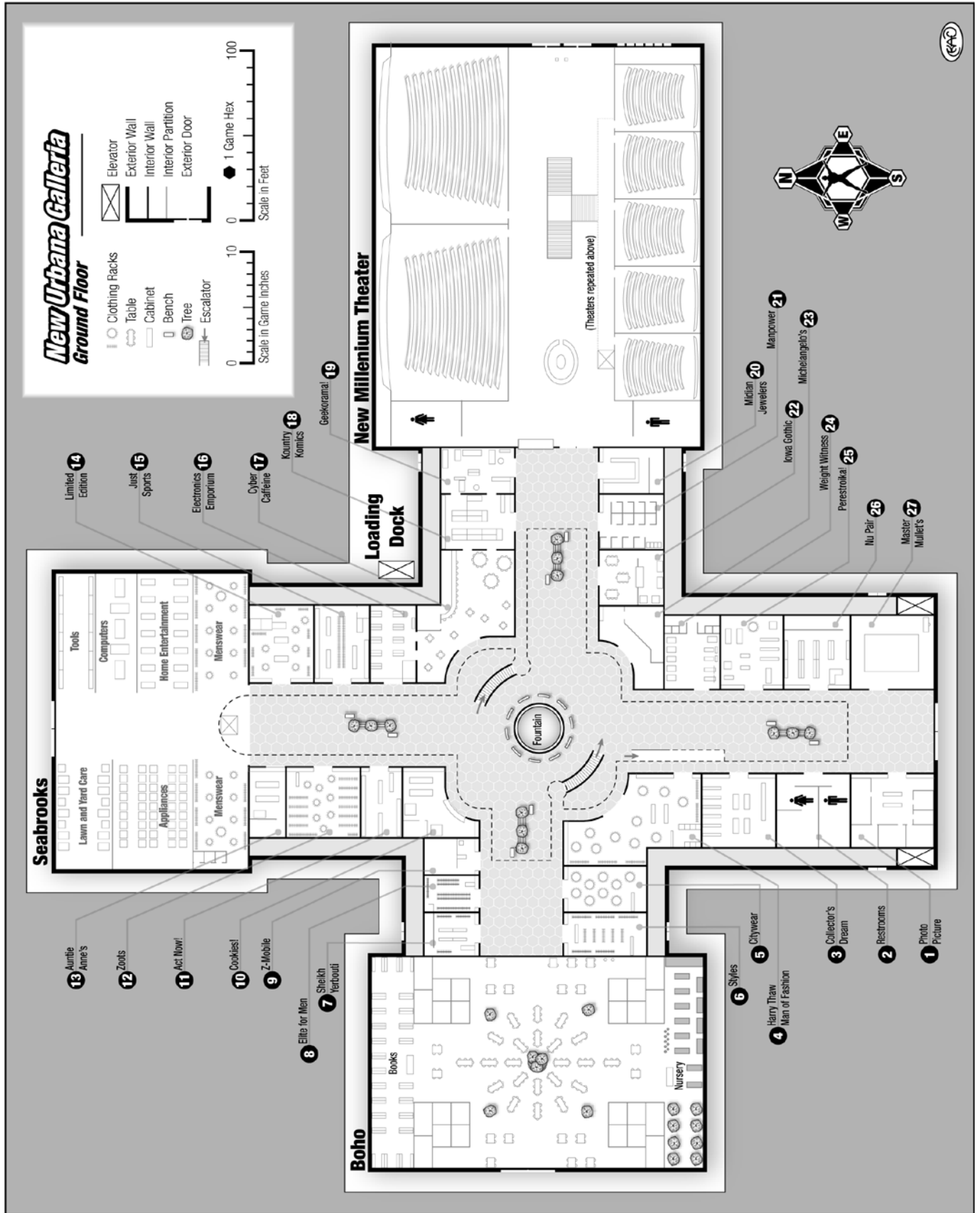
GALLERIA RETAIL STORES AND OFFICES

The main body of the New Urbana Galleria consists of some 43 separate commercial spaces, two bathrooms, and a security center split between two levels. Its stores, set along eight different 7.5" (fifty foot) wide high-ceilinged walkways, meet in the middle to form an open area known as the Bell Tower, which contains two escalators as well as a ramp for the handicapped. The tiled floors display abstract patterns of light blue, aquamarine, and sea green with lots of small potted trees to give the mall a more friendly, natural feel.

Galleria Ground Level

Described below, suites 1 to 27 occupy the ground level of the New Urbana Galleria.

- 1) Photo Picture**, a medium-sized professional portrait studio operated by recent Turkish emigrant Mahir Calagri, specializes in taking pictures of families, infants, and teens. He also offers one hour photographic development, picture enlargement, framing, and digital imaging. The store consists of a reception area, four small studios, an office, a dark-room, and a small locked storage space.
- 2) The Men's and Lady's Restrooms** are both clean and well-lit. Provided for the comfort of the Galleria's customers, the restrooms are discreetly monitored by the mall's security staff through some hidden cameras located in the ceiling. Both include a diaper changing station.
- 3) Collector's Dream** offers a range of collectable toys and memorabilia for the discriminating fan of film, television literature, and comics including action figures, posters, clothing, coffee table books, autographed



OBJECTS ON THE GROUND LEVEL

The chart below lists the DEF and BODY of objects found on the ground level of the Galleria.

Object	DEF	BODY
Boom Box	1	2
Computer	2	2
Cubical Wall	2	3
Display Case	2	1
Dummy	3	3
Exercise Machine	5	4
Gaming Table	4	5
Industrial Oven	7	6
Shelves, Metal	4	3
Shelves, Wooden	4	5
Toilet	2	3

pictures, first editions, and film cells. It's owned and operated by hulking former B-movie actor John Torson, who left a promising wrestling career to work as a monster in a series of cheaply-made horror and science fiction films during the 1960s and 70s. John remains friends with a wide variety of actors from his days on the silver screen; every once in a long while customers can find famous figures from the glory days of horror hanging out behind the counter with the balding shopkeeper.

4) Harry Thaw Man Of Fashion provides styles for the fashion conscious man of the twenty-first century. This large store regularly carries a full line of men's apparel including suits, shirts, ties, shoes, hip hop gear, and leather outerwear, including brands like Showman and Stanford White. Well-stocked and spacious, the store mainly (though by no means exclusively) gears itself toward African-American and Hispanic customers.

5) Citywear offers a full selection of young women's clothing including sweaters, jackets, pants, dresses, skirts, and other accessories. Although rather small, the store has suffered from a recent outbreak of shoplifting. Customers can expect store clerks Jan and James to keep an unusually close eye on them as they peruse the circular, dinner table-sized racks that fill most of the shop's interior.

6) The popular Styles is a small boutique offering bright, fashionable apparel displayed on tightly-packed racks for women sized zero through 13.

7) Sheikh Yerbouti sells high fashion footwear for young men and women, as well as a selection of ethnic urban athletic sportswear. The "Shoe Sheikh," Abdul-Wadud al-Rahman (better known as Big Al), a chubby but charismatic recent immigrant from Pakistan, cheerfully plies fashionable athletic shoes. His two teenage sons, Rabah and Najih, often assist him, though with somewhat less enthusiasm. Clothing hangs from racks along each wall; Big Al keeps the shoes in a series of low two-tiered shelves along the floor. The back of the store includes a small storage area behind a door.

8) Elite For Men sells a full selection of men's casual and sports wear from Nark, Phat Albert, and several other brands. Clothing is neatly arranged on four racks which run north-south along the length of the store, leaving only enough room for a tiny register up front and a single closet-sized dressing room in back. Clerk Allen DeSalvo genuinely seems to dislike the presence of women in his store, going out of his way to ignore exasperated housewives looking for a little something for their husbands.

9) Z-Mobile offers digital wireless voice, messaging, and data services via several different state-of-the-art model cell phones. The store has a tiny but pleasant reception area where customers can wait for help (only a single employee works here at any given time); it comes equipped with free coffee for adults as well as a video game console for the kids. The wall has a single easy-to-understand display detailing various models and service plans currently offered, and an attractive, well trained female employee who stays in constant contact with Z-Mobile's corporate office

in Chicago. A well-stocked storeroom out of sight of the customer occupies half of this retail space.

10) The pleasant smell wafting down the corridor tells shoppers that Cookies! serves soft and chewy homemade cookies straight from the oven (yummy!), many of them chock-full of chocolate and nuts. The shop also bakes brownies, bagels, muffins, and biscotti fresh on the premises each day, with a "no-day-old" policy in full effect. Unfortunately, there's nowhere to sit and enjoy the pleasant scents emanating from this establishment; the counter reaches right out to the mall's walkway to maximize cooking space. Shoppers can watch them bake away if they like, however, and the Cookies! staff gives all goods not consumed by closing time to the local homeless shelter.

11) Located on the ground level near the center of the Galleria on the north wing, Act Now! specializes in goods normally available only through late-night television ads. The shop's products include: fishing poles that collapse to fit inside of one's pocket; plastic pouches for vacuum sealing clothing; dehydrators; jerky making machines; soaps which clean absolutely anything (or your money back) as well as acting as your toothpaste, salad dressing, detergent, or shampoo; gadgets with which to decorate clothes with rhinestones; various mechanical devices to chop, slice, puree, or otherwise mince vegetables; orange juicers; knife sets; food processors; super-absorbent towels; collections of 1980s, 70s, and 60s music from obscure musicians (on tape only); numerous bizarre exercise machines which operate on a series of levers, pulleys, bows, or ramps; glow-in-the-dark children's crafts; and adhesives used to fix tennis shoes.

The store's owner and manager, Samuel Gallup, waits for a targeted product's advertisement to stop appearing on late night television. Then he finds out if the manufacturer has any left in a warehouse somewhere, and if so purchases them at incredibly reduced prices to sell in his store to a nostalgia-hungry public for prices higher than the ones previously advertised on TV. ("You should have acted then, get it?") Sam's store is fairly small, with a counter by the left-hand wall and a series of shelves running up and down the length of the store. Sam is less concerned with security than most of the Galleria's inhabitants: after all, he spent so little money on most of his goods that it would cost more to install cameras than to periodically replace shoplifted products.

12) Zoots! offers a selection of dressy mod suits and apparel for men from small to large (up to size 56!). This includes sharkskin suits, shirts, pants, and vests with matching shoes, as well as a wide assortment of pegged and baggy pants, high-rolled collared shirts, short flashy ties, long colorful jackets, key chains, gloves, dark glasses, and two-tone shoes with spats. Although modest in size, this establishment is positively *stuffed* with merchandise hanging from racks mounted on every conceivable surface right up to and including the ceiling (the owner has refused to pay the Galleria for storage space in the basement level).

The store's owner and only employee, a large, tattooed Scottish man who goes by the name "Uncle" Dylan Morrison, is far more interested in striking up a conversation with any attractive woman who happens by than selling clothing — but he's quite a good salesman when he puts his mind to it. Much to the incredible annoyance of his neighbors, Uncle Dylan recently splurged to install a truly enormous sound system in his little store. The lilting sound of 50s rock-a-billy is now inescapable in his portion of the mall.

13) Auntie Anne's Hand-Rolled Soft Pretzels serves salty, savory, sweet or tangy pretzels — rolled by hand, baked to a golden brown, and never kept longer than 30 minutes. Much like its neighbor up the hall, Cookies! (suite 10), Auntie Anne's locates its counter at the front of the store, offering no seating space for customers. The canny owners installed several high-powered fans to blow the scent of fresh baking pretzels directly into the doorway of the nearby Seabrooks department store, luring shoppers to their establishment by the hundreds each day.

Auntie Anne's is a franchise store (there are fifty worldwide) owned by an extremely hard working family of Chinese immigrants who have developed a particular dislike for their loud, lazy, and flashy next-door neighbor "Uncle" Dylan Morrison (he barely notices). The Galleria's management has done a poor job of defusing this particularly explosive situation, and it could turn ugly with very little provocation at this point.

14) Limited Edition sells private label, reasonably-priced clothes and accessories for women. The relaxed yet sophisticated styles include casual, active, and business-casual wear sizes XS to XL. The store's owner Mrs. Rodriguez (nobody has any idea what her first name is), a heavysset lady, has a mission: to provide attractive business clothing for "oddly shaped" women too thin, tall, or bulky to shop at many of the City's other women's clothing stores. To accomplish this she has produced an entire line of clothing sold only at her store in the Galleria and her sister's shop on the other side of town. This requires a considerable investment of both time and money, but the returns have justified her hard work; she's enjoyed financial and critical success. Like her neighbors across the hall, Mrs. Rodriguez would happily strangle Uncle Dylan if she thought she could get away with it.

15) Just Sports has authentic and replica sports apparel, including hundreds of styles of sport caps and accessories from team flags to shot glasses with team logos. It sells brands including Nike, NHL, NFL, NBA, MLB, and College. An enormous double rack of sports jerseys from every franchise in all four major leagues, as well as many minor and college league teams, bisects the store. Sports memorabilia (including old trophies, team pint glasses, signed pictures, signed collectable cards, and signed balls, bats, and sticks) dominates one wall. The other wall features a wide variety of high-quality sports shoes, name brand equipment, and collectable "bobble-head" dolls. Hundreds of baseball hats hang from the ceiling from a series of specially

designed racks. The cash register is near the dressing room in back.

Former minor league players in need of a job when their careers ended staff Just Sports. Store manager Orion Hartley played six seasons as a starting pitcher in the Dodgers system, while shoe salesman "Wild" Bill Wolfe had a good run as a middle infielder for several Triple-A teams during the 90s. Hulking 250-pound weekend-shift clerk Paul Mandel had only one season with the Arena Football League's Dallas Desperados before his knee went out, while fill-in man "Toothless" Gino Valente played right wing for the Lowell Lock Monsters for many happy years before he lost most of the feeling in his left arm. In spite of their varied fortunes, or perhaps because of them, the staff of Just Sports has a well-earned reputation as being both scrupulously professional and some of the nicest guys who work at the Galleria.

16) The ever popular **Electronics Emporium** specializes in the sale of video game hardware including consoles, controllers, games, and player's guides, game software for both the PC and Mac, and entertainment related accessories such as action figures, shirts, and limited edition collectable items. Store manager Shawn "Cupcake" Teasle, a tall, good-natured Pawnee Indian, is beloved by video game fanatics from around the city for having, and (when asked) holding, high-demand titles that tend to go out of stock quickly. He even keeps free sweets baked over at Cookies! (suite 10) behind the counter for valued customers.

Surprisingly spacious and organized for a store of its type, Electronics Emporium organizes its games into six foot shelved sections based on category (roleplaying, strategy, action, first person shooter, and so on), then by subsection based on format (PC, console, or Mac.) A large display at the rear of the store holds non-electronic products. Cupcake Teasle sits in a raised, fully enclosed booth by the front entrance of the store with his assistant/business partner Murray "Mumbles" Smith, an extremely soft spoken man who runs their online store. Electronics Emporium's website features detailed product reviews, game previews, new release schedules, product notification services, and industry news.

Several double-door sized openings along the southern wall of this store connect Electronics Emporium with its neighbor, the Cyber Caffeine coffee shop (suite 17). Another "multi-space usage" experiment, the openings link together a comic book shop, a video game shop, and a traditional "pencil 'n' paper" game shop with a large cyber café in an effort to encourage relaxing yet continuous spending by customers. Like The Boho, the experiment has succeeded — middle school, high school, and college-age young people flock to these four businesses nearly every afternoon.

17) Galleria patrons in the mood for surfing the net on a seriously adult coffee buzz go to **Cyber Caffeine**. Decorated in a neo-western style with a heavy dose of varnished oak and polished steel, this fairly large café features an enormous wooden



saloon-style coffee bar (complete with stools) stretching half way down its northern wall. Serving pint and a half-sized containers of double-filtered Puerto Rican Blend house coffee, beer glass-sized lattes, and shots of espresso which will make your eyes pop out of your head, the Cyber Café's staff of exceptionally attractive, punk-looking young women regularly sharpen their wits on their generally less socially skilled customers... and are well tipped for doing it.

The main floor of the café contains three long oak tables, each of which has a half dozen relatively state-of-the-art personal computers accessed by swiping a credit card (as a lot of unhappy parents have found out) through a special unit mounted to the front of their cases. All of the computers connect to a router linked to the Internet through a T3 line, giving users the ability to linkup with friends in the café as well as other locations (including the staff of Electronics Emporium, who share the same connection). Needless to say, your average weekend at Cyber Caffeine tends to devolve into a truly killer LAN party, with up to twenty video game aficionados buzzed on coffee and playing until mall security kicks them out.

The café also includes three large, round tables which can seat up to ten for more traditional gaming use. Generally this means pick-up games of Magic, Ogre, or Battle Cattle, but on Friday, Saturday, and Sunday nights six very serious long-standing roleplaying game groups reserve these tables in advance. This has occasionally led to some unpleas-

ant confrontations between the "Homers" (who consider the tables their very own personal property) and the "Munchkins" (who consider them a perfect place to flop down fifty pound backpacks filled with books), but generally the café staff has little problem handling these situations.

Cyber Caffeine links to its neighbors (suites 16, 18, and 19) via a series of two double door-sized archways on either side. Financially, the coupling of a video game store, a RPG game store, and a comic book store to an extremely "fanboy-friendly" cyber-café has worked well for all concerned. Customers often purchase a product from one of the three retail stores, then promptly head to the café to read or play while getting a cup of java.

18) Kountry Komics is an extremely successful chain of stores based out of Millennium City. Religiously following its founder's motto of being a business which is "run by comic book fans for the satisfaction of comic book fans," this cluttered shop is as much a museum to the phenomenon of comics as a commercial enterprise. Rare signed first editions from the 1940s, 50s, and 60s line the walls (just out of reach) in sealed plastic containers, posters of various heroes cover the ceiling, and limited production action figures adorn a single continuous shelf running around the entirety of the establishment. The store displays recently released comics on eight-foot-tall wooden display racks as long as the room, while storing older editions in massive sliding wooden drawers built into every available surface. With space at a premium (Salemmé's "multi-space usage" concept sacrifices wall capacity), the entire place needed a lot of masterwork carpentry to maximize efficiency.

Kountry Komic's proud half-owner and manager is, fortunately, a part time carpenter named Todd Martinez. Good-natured, loud, and possessed of a biting wit, Todd has the unenviable unofficial job of settling all of the arguments that break out in Cyber Caffeine. (Examples include: What does Ironclad's real name *Drogen Lar* mean in Dorvalan? Where did Golden Age hero Bulletproof get his powers from? Which episode of *Walking Gods* was written by Quentin Tarantino? How does Linked work?) When not deflating the egos of half-educated young geniuses, he's more than willing to make serious recommendations to customers. Todd possesses an excellent mind and has memorized the tastes of nearly all of his regulars, many of whom rely on him to make their selections for them.

19) The infamous Geekorama! makes no bones about being a store entirely dedicated to war- and roleplaying games. With a selection of both unpainted as well as pre-painted figurines, enormous candy jar-sized containers of polyhedral dice, a selection of over fifty different collectable card games, and a used section which includes over a thousand different titles, "The Geek" is known throughout the area as the single best place to spend one's hard-earned gamer dollar. Staffed entirely by arrogant gothic-rock nerds in their early 20s, the store has remained at least marginally profitable despite its employees. They continually

abandon their posts in favor of a long-running LARP (Live Action Role Playing) game which has annoyed Galleria security for well over a year (“Officer, come quickly! I just saw a young man in black stab someone with a big wooden stake!”).

Not the most organized of businesses, Geekorama! is a narrow store crisscrossed by a series of shelves of assorted shapes and sizes, constructed out of whatever was for sale at the furniture liquidation outlet at the time. Though the store’s employees have only a limited idea of what’s in stock at any given moment (nearly anything since they over-purchase all the time), they gladly place special orders for hard-to-get books or figurines. If the customer is a marginally attractive woman, they fall all over themselves in an attempt to be helpful; if the customer is a man, they ignore him for at least ten minutes before rendering any assistance.

20) Median Jewelers offers a full line of men’s and women’s imported fine jewelry, including products made with 10k, 14k, 18k, and 21k gold. These include wedding rings, tennis bracelets, earrings, and watches all tastefully arranged in glass and redwood cases with gold filigree. A majority of the store’s stock comes from either Brussels or Luxembourg City, where skilled Old World craftsmen make them by hand. Manager Brent Median is an older, balding man with the calm demeanor and artistic tastes of a European aristocrat who spends a significant amount of his time traveling between America and the Low Countries. Brent made his fortune years ago in the equities market, so his business is more or less a hobby, but he’s a conservative soul who treats even his hobbies with a deadly seriousness. His clerk, the shy, retiring William Southey, treats his employer with a strange mixture of fear and respect. Both are absolute experts on the jewelry the shop sells.

Median Jewelers has a security system of standard, infrared, and nightvision cameras, second to none, backed up by its own secured computer system which links, via an insanely well-encrypted satellite connection, to Brent’s high-end PDA. In fact, this is the only location within the Galleria Interface has not acquired complete surveillance of. (Though he does have a good view of the front doorway.) Should any combat between PCs and villains spill into this store he will take it as a *personal insult* that they’ve interrupted his viewing.

21) Manpower is an experimental non-profit employment agency with the mission to bring together the government, job seekers, and businesses in the interest of advancing the economic well-being of the region’s poorer inhabitants. The services it provides include free usage of computers for resume production, Internet access for job search purposes, telephones, fax machines, and copiers. Coordinating Manager Maurice Brown does his very best to help a largely hapless, unstable, and unemployable clientele get, and then keep, jobs.... but the incredible frustration of his work wears on him.

Charismatic and affable, Maurice is well liked by the other inhabitants of the Galleria, even

though the employees he sends them seldom work out. A tireless advocate of the disadvantaged, he’s worked for years to bring more of the handicapped into the city’s workforce. In this regard Manpower has had considerable success, with a long string of productive placements to its credit.

Manpower’s office contains roughly a dozen cubicles, each with a slightly out of date computer and a dot matrix printer, an inexpensive fax machine, and a small library of books explaining the ins and outs of job hunting. Maurice’s office is a simple cubicle with slightly better equipment, a bookshelf, and some plants.

22) Iowa Gothic serves solid Midwestern cuisine at reasonable prices. A relatively tiny restaurant covered with American gothic prints and scenes from the Great Depression, it seats customers on benches at long oaken tables, where they eat whatever the cook wants to serve them. The menu, scrawled on a chalk board, is fixed at the beginning of each day by the cook, waiter, owner, and only employee Jason Boer — a man who delights in cooking extra-heavy cuisine with a minimum of interruption by pesky customers.

Part of the charm of Iowa Gothic, its meticulously clean hardwood and steel kitchen, is clearly visible from its small dining room, giving customers a bird’s eye view of Jason while he cooks. As his culinary method involves a lot of knives chopping through things, pots and pans flying this way and that, and an extraordinary amount of under-the-breath cursing, many Galleria regulars consider “the show” (as it’s jokingly called) the best part of the dining experience at this odd establishment.

23) In the Galleria women come and go, dreaming of shopping in **Michelangelo’s**, an outlet for a custom line of romantically hand-tailored women’s suits and evening wear. All crushed velvet, ruffles, lace, and cravats, this store’s fashions are created on-site by noted local fashion eccentric Julie Rawaa. Her expensive, yet totally unique, creations have captured the imagination of a loyal cross-section of the city’s more affluent women. She calls her fashions “neo-romantic,” a look consisting of tight-fitting velvet slacks or dresses worn with knee-high riding boots, embroidered dark colored velvet vests worn over eccentrically tailored white shirts, and various Victorian neckwear.

Julie herself looks something like a miniature female Lord Byron — extremely attractive in a handsome sort of way with curly hair cut short and swept challengingly backwards. She has an absolute aura of command about her (considered provocative by some, arrogant by others) resulting from her six-year career as a petty officer in the Navy. The clerks from Geekorama! (suite 19) have a fixation on Julie, and a lot of their annoying games involve creating excuses to head across the hall and spy on her. Several of them believe she’s a, ahem, *real* vampire. (She most certainly isn’t.)

The store itself contains two smallish sections. The first is a glass-windowed showroom filled with finished products displayed exclusively on specially-created headless dummies with long

SECOND LEVEL PLOT SEEDS

The New You isn't just giving women cosmetic surgery, it's also tampering with their genetic structures. After a string of powerful but unbalanced female villains appear in the city, the PCs trace their common origin back to this medical boutique. But can they prove it... and how will the owners defend themselves?

In spite of her Public Identity, Black Diamond has begun frequenting This Beautiful World, where her big spending ways have gotten her a reputation as heretofore of a Robin Hood. The police have asked the PCs to arrest her while she has her hair done. Can they pull it off without straining the City's race relations?

A series of explosions in the city have been traced to The Masjid As-Sabur Islamic Center, but all of Mullah Abdul's neighbors insist he's innocent of wrongdoing. The FBI, unconvinced, has detained him for questioning. The PCs must track down the real terrorists and clear the name of an honest man.

The Warlord has decided his War Machine needs a new member: Gargantua. But when the powerful villain declines his offer, The Warlord orders his team attack The Galleria and kidnap Gargantua's girlfriend Christine. Gargantua must work with the PCs if he wants to rescue his girlfriend.

necks. (See! A vampire!) Julie's business partner, saleswoman Tammy Vandyke, a small, curvy woman with punkish jet-black hair, large dark eyes, and an engaging smile, runs this part of the store. (See! Another vampire!) Besides the display dummies set at various heights, the shop contains a small antique desk with a nineteenth century cash register on it. The rear section contains Julie's workshop — a cluttered room with battered wooden tables, bolts of fabric, dozens of boxes of antique buttons, several sewing machines, and all sorts of cutout patterns. Ever pragmatic, Julie actually keeps an antique .22 caliber ivory-handled revolver in a sewing table drawer in case of a robbery.

24) For over 20 years the **Weight Witness** chain of gyms has helped hundreds of thousands of people reach their personal weight loss goals while working out with others. Weight Witness sells a "complete lifestyle package," including a simple but strict regiment of exercise, an enormous number of motivational CDs, specially designed foods, and weekly group meetings. Although this "package" involves a great deal of indoctrination, it does seem to work for a large majority of people who try it. Weight Witnesses (as they're known) have sometimes dropped huge amounts of body fat while gaining an intense amount of self confidence, often turning their lives and/or careers completely around.

The gym itself consists of a single room, a hardwood-floored area with a variety of stationary bikes, weight machines, and treadmills lined up against the walls. All activity within is visible from the Galleria through a single large plexiglass window which comprises the entire front wall. The staff sets aside an open area in the center for group exercise; usually a staff member leads the group, but occasionally the Weight Witness company president leads the exercises from his mansion/spa in Aspen, Colorado via a big screen, high definition TV. Weekly Witness meetings involve a lot of military style chanting and sloganeering.

Weight Witness strongly encourages its members to proselytize to their friends with the vigor of Mormon Amway salesmen. This is because the entire business is little more than a successful front for the ever-ambitious Institute for Human Advancement (or IHA), which uses fairly time-honored methods to create a better, more athletic sort of "true" human. There's nothing particularly sinister about the methods themselves, which mix exercise and good diet with a heavy dose of self-actualization propaganda, but when the time is right the IHA plans to take its Weight Witness minions in a totally different direction. Interface has just recently become aware of this entire plot by monitoring the Galleria's Internet communications. He has filed both groups away in his extensive "kill them later when I have the time" folder.

25) **Perestroika** has imported the best of Russian arts and crafts since the fall of the Soviet Union a decade ago. It has a full selection of original paintings, reproductions, orthodox icons, dolls in traditional dress, lacquer boxes, Soviet military flasks,

nesting dolls, pocket watches, jewelry, reproduction Faberge eggs, hand carved chess sets, Zhostovo trays, women's shawls, and framed first edition Russian newspapers available to both the curious, casual shopper as well as the serious collector. Store owner/operator Alexander Pushkin makes an effort to bring in a steady flow of new material while circulating his stock between his storage space in the Galleria's basement level and his store to give the establishment a constant sense of freshness.

Cluttered and chaotic like some weird variety store in a Middle Eastern bazaar, Perestroika is crammed with the artistic debris of a once proud culture fallen on hard times. Pushkin mixes in real antiques with reproductions, historically significant surplus with junk, and all manner of hand crafted artwork with cheap, mass-produced imitations. Anyone with knowledge of antiques, art, or history would have a field day in this medium-sized store. Alexander's tiny, antiquated cash register has all of its lettering in Cyrillic, making it impossible for anyone but himself to understand what he charges, or why.

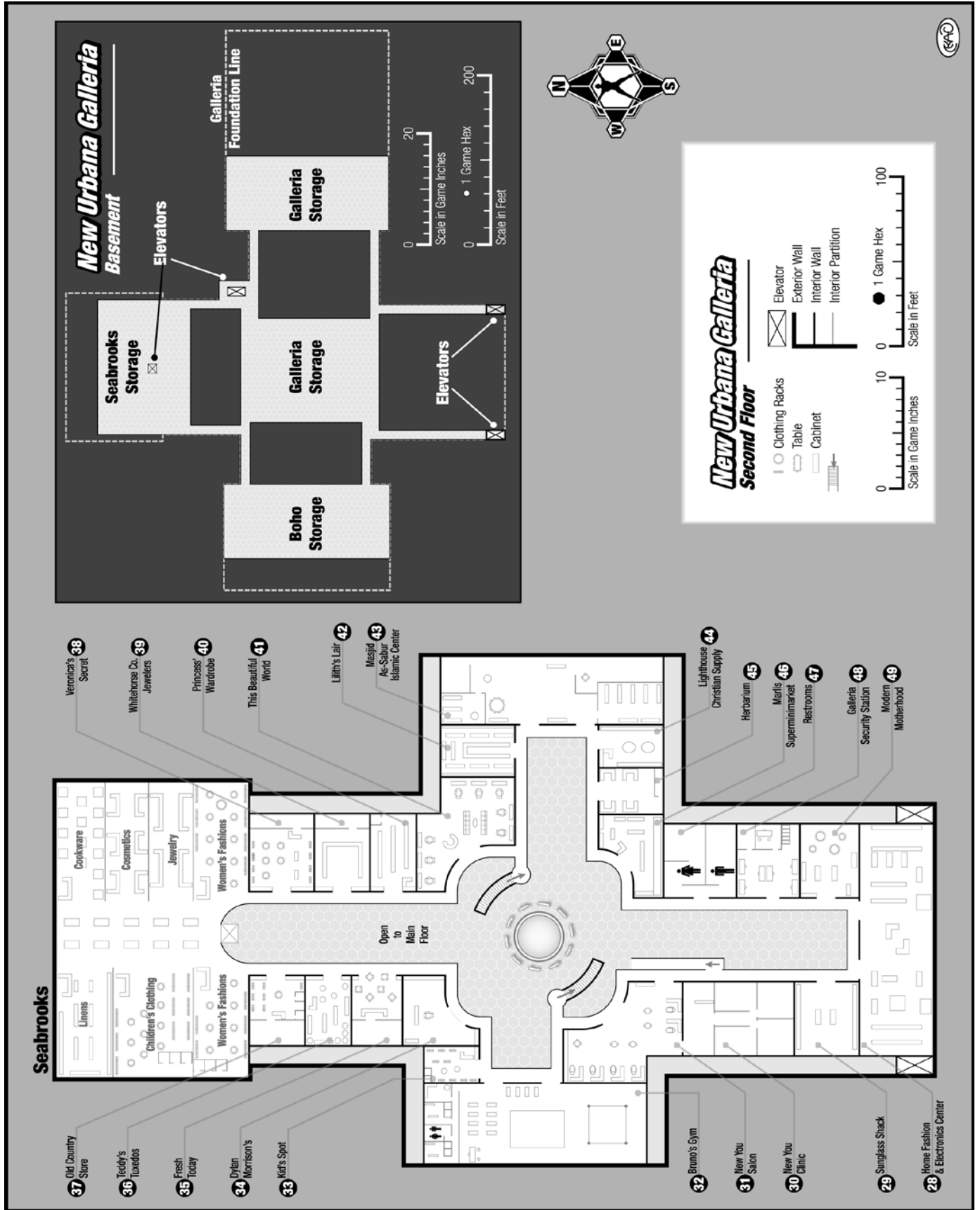
26) You can get a **Nu Pair** of stylish shoes for women sizes five to ten from this store in the southeastern corner of the Galleria. Carried brand-names include Curtis, Starr, West, Pardon, and Ayanna; it also sells a variety of socks, stockings, and hose from a prominently-displayed rack above the cash register. Display models of each pair of shoes sit on a tiny numbered stands all around the store so a customer can give the clerk her shoe size and the product number before taking a seat in one of three large salon-style reclining chairs to enjoy a free smart drink while waiting for service.

Nu Pair has two generous sections, with the show room in front and a smaller, cramped but well organized, storage room behind it. The two women who run the store, Jenny Connelly and Evan Habermann, work hard to make their boutique succeed, but in spite of their efforts times have been hard. They recently had to lay off all of their staff and return to running the entire operation by themselves.

27) **Master Mullet's Martial Arts Studio:** Master Jake Mullet (pronounced *mo-lay*, dammit), a short tempered ex-Marine, has taught Karate to young men and women for over twenty years. While not known for his detachment, serene calm, or "*chi* powers," Master Mullet is remarkably proficient at the art of teaching people to punch, kick, and throttle one another... uh, in a caring environment you can enroll your entire family in.

Jake's studio is a Spartan single room establishment with a padded floor, a wall rack of basic Asian practice weapons, and several larger-than-life posters of the man himself beating up people dressed as muggers. A single metal desk in one corner serves as his "office." He also keeps a Glock 9mm pistol locked in one drawer... just in case.

All five of Master Mullet's ex-wives remain absolutely convinced his engine doesn't fire on all six cylinders. They're right, too. Jake's grasp of reality hasn't been all that good since he took a blow



OBJECTS ON THE SECOND LEVEL

The chart below lists the DEF and BODY of objects found on the second level of the Galleria.

Object	DEF	BODY
Barber Chair	5	5
Coffee Table	3	3
Coffee Grinder	4	3
Computer	2	2
Couch	4	5
Display Case	2	1
Dummy	3	3
Shelves, Metal	4	3
Shelves, Wooden	4	5
Television	2	3
Toilet	2	3
Weight Machine	5	4

to the head during the Persian Gulf War in '91. At your discretion, he attacks any supervillain that crosses his path.... or anyone who even looks like he might be a supervillain.

Galleria Second Level

Described below, suites 28 to 49 occupy the second level of the New Urbana Galleria.

28) The Home Fashion and Electronics Center is a mini-department store carrying furniture, mattresses, art decor, wide screen TVs, and other home accessories. Its products include French provincial furniture (not as popular as it used to be), leather sofa sets, dinette sets, curios, high definition televisions, lamps, CD and DVD players, large wall mirrors, and paintings. Housed in a comparatively large 4,200 square foot open space, the HF&E (as its employees call it) is basically a clearing house for whatever European and Asian imports its owner can pick up inexpensively. Although not neatly arranged, the store has many modest bargains — nearly any middle income family can afford to shop here. The store's staff of five hard-working Middle Eastern men consistently try to create order out of the chaos of their jumbled workplace, but their boss's constant scheming — which involves importing, shipping, exporting, and using the store as a warehouse in addition to a retail outlet — seems to thwart their attempts to simply put similar items in the same location.

In addition to its reasonable prices, the HF&E offers free same day home delivery via two moving vans it keeps parked near the loading dock on the north eastern corner of the Galleria.

29) Whether the light outside is too bright or you simply want to look cool, the **Sunglass Shack** can provide you with many varieties of sport and fashion sunglasses from the world's top designers and manufacturers. It sells brand name sunglasses including Killer Loop, Terminator, and Tommy Monahan, as well as a variety of cases and cleaning products. The store is literally covered in sunglasses, with racks running up and down the length of both the north and south walls to a height of six feet. A series of long mirrors on the back wall located next to life-sized pictures of various shade-wearing Hollywood stars let customers compare themselves to their big screen heroes.

The store's cash register, counter, and clerk are located on a small isle in the middle of the showroom. This allows him to keep an eye on customers while they shop, since sunglasses are particularly easy to steal. In addition, each pair has a tiny sensor that sounds if it leaves the confines of the store without being deactivated.

30 and 31) The New You specializes in permanent cosmetic makeup, a surprising new method which involves applying micro-insertions of natural pigments into the dermal layer of the skin. This revolutionary, medically-proven technique allows for a variety of permanent cosmetic enhancements, such as permanent eyebrows, eye liner, and lip color. New You also offers procedures to correct vitiligo,

remove stretch marks, and camouflage scar tissue. Areola restoration and hairline enhancement are also available, as are complete services for nail care, hair styling, skin care, waxing, massages, and permanently tattooed-on makeup. Women can also purchase complete lines of expensive, high-end nail and skin care products here.

The New You is expensive, frenzied, and crowded with customers — as well as the enormous staff it takes to effectively run it. Basically a combination beauty parlor and medical facility, The New You conducts its more standard retail and beauty business in suite 30, which is visible to the Galleria's customers through its large glass front wall. It contains six state-of-the-art fully articulated chairs which feature the latest "magic fingers" electronic massage technology. After a customer chooses which procedures she wants and takes her seat, a small army of Vietnamese and Thai women immediately manipulate her into position and work on her like she's a race car that just pulled into the crew pit. This group includes a manicurist, a hair stylist, a beautician, and a massage therapist — all skilled at working on the same customer at the same time while staying out of each other's way. A floor manager constantly paces among the chairs, checking on quality of her employee's work, while a janitor cleans, sweeps, and fetches nonstop throughout the entire day.

Semi-medical procedures, such as permanently inserted and tattooed-on makeup, are performed within the closed confines of suite 31. Identical in all ways with a doctor's office, it has a modest, wood-paneled waiting room with women's magazines, a receptionist, and three small, sterile operating rooms. After a customer has made and paid for her selections the staff takes her to one of these rooms and straps her comfortably but firmly into a specially designed operating chair. A team of medically trained beauticians, including an anesthesiologist, do the work. The facility also has a recovery room available at the customer's request, as these procedures can be both painful and traumatic.

32) Bruno's Gym provides an extremely traditional workout atmosphere for adult men and women who want to construct the best body possible, then learn how to fight with it. Owned and operated by slow-speaking onetime Golden Gloves winner Bobby "Bruno" Barnett, this suite contains a boxing ring, a sauna, showers, lockers, massive old-school weight benches, exercise bicycles, punching bags, EZ-bars, and tricep extension machines. It also has an open area for jumping rope, aerobic exercises, and special one-on-one training from the staff. An administrative office located in the rear southwest corner of the gym contains a few desks, a computerized filing system, and half-dozen belts and trophies from Bruno's glory days.

Bruno's Gym is a remarkably good, no-nonsense place to get into shape or learn traditional western boxing. There's no pretentiousness, nobody is egotistical, and they don't want your money badly enough to put up with attitudes from their customers. Anyone who joins looking to "meet people" is quickly refunded their membership fees and asked

to leave. If, however, a PC wants to meet someone who REALLY knows his boxing, Bruno is the man. A lot of would-be professional fighters choose this location over fancier places in the downtown area.

33) The Kid's Spot offers a selection of boutique children's apparel including shoes, shirts, pants, and sweaters. An unusually cheerful, brightly-colored store by the Galleria's odd standards, the Kid's Spot is run by Jessica Lawrence, an exuberant blond woman who genuinely seems to be interested in children's fashions. She especially seems to enjoy selling complete children's outfits, such as sailor suits, western wear, and "Holly Hobby" style girl's clothing.

Squeezed in between the gym and barber, Jessica's store contains clothing hung on bars suspended by tiny gold chains from the ceiling at various lengths. The rear of her store has two tiny dressing rooms, each with its own full-length mirror. Her cash register is located near the front of the store by the east wall.

34) Although it's hard to imagine why, **Dylan Morrison's Hairstyles For Men** is located in the corner suite which faces outwards towards the Galleria's beautiful stained-glass Bell Tower. Owned (though not operated) by the lower-level's least popular shopkeeper (described above in suite 12), this completely traditional barbershop consists of a single ancient barber's chair surrounded by shelves and shelves of every conceivable men's hair product made in the last hundred years. Besides the pompadour, which is the house specialty, available styles include the crewcut, buzzcut, flattop, ivy league, taper, fade, high and tight, Caesar, and military cut. A traditional barber's pole swirls outside the shop on a mount in the hallway.

The resident barber, one Nathaniel Cooter, is an interestingly weathered old fellow with a full head of white hair and some very set ideas about men's fashions. He has been "Uncle" Dylan Morrison's barber for years, so when Nathaniel's previous place of business folded up a desperate Uncle Dylan (who gets his hair cut about once a week) seized upon the opportunity to set up the old man with his own shop. Even though the business barely makes a profit, this situation has worked out fairly well for both men: Uncle Dylan gets his hair cut weekly (*for free laddie!*) without having to leave the Galleria, while Nathaniel gets to lecture anyone who will listen about the evils of long hair on men.

35) Fresh Today, a "sit down" kosher deli, has an excellent view of the center of the Galleria. Its Victorian-style metal chairs and tables spill out into the Galleria hallway, giving it a Parisian café feel. The store's menu includes bamba, bagels, bissli, hummus, falafel, zaatar, bundt cakes, cheese cakes, and chicken dishes, as well as many other Israeli and Middle Eastern foods. Marks of Kashrut are included on each item sold.

Fresh Today's counter, cash register, and refrigerated display are located about half way into the store, with the front portion of the establishment cleared out to allow for seating. A good-natured stocky Orthodox Jew named Steven Rosenstock

runs the deli (his brother Ezekiel runs an apothecary in the nearby eastern section of the Galleria). A majority of the deli's food is delivered fresh each morning by a kosher butchery and food warehouse on the other side of the city.

36) You can rent or buy what you need to get dressed up from **Teddy's Tuxedos**, which offers a full line of men's formal wear for rental and sale ranging from a tiny boy's size 3 to an enormous men's 60 X-Long. Brand names offered include Perry Ellis, Ralph Lauren, Holiday Man, and After Six, as well as a variety of dress shoes, socks, and wedding knickknacks. The store has a rear storage/clothes rack area and a display area with two dressing rooms.

37) The Old Country Store is a specialty gift store exclusively carrying arts and crafts manufactured in the Ozark Mountains. These include handmade baskets, brooms, pottery, quilts, and dolls as well as more exotic items such as ornate rocking chairs, hand-lathed wheat scythes, lye soap, rustic wood carvings, and even odd musical instruments like the soprano ukulele and the ocarina. The manager and owner of the Old Country Store is an elderly woman named Suki Smith, who makes a biannual pilgrimage to the American South each year to stock up on crafts for her store.

38) Located on the second level next to the entrance to Seabrooks, **Veronica's Secret** is a successful lingerie store catering to women (or those who dress like women) with an appetite for "tasteful yet tartish" evening wear. Their selection includes camisoles, garter belts, negligees, thigh high stockings, corsets, teddies, and other such exciting unmentionables.

The store clerk, one Christine Bautista, an attractive, high-strung young Filipina, has a penchant for tall heels and even taller men. Her store's reasonable prices, combined with her profound understanding of women's "nighttime fashion" needs, have gained Christina something of a cult following in the city.

Although she doesn't know it, Christine's boyfriend Thomas Russell is actually the powerful (if not particularly evil) supervillain known as Gargantua. He's seldom found at her store, but his normal hangout is the Boho so he remains close by. If he's in the Galleria, any hint of a disturbance in or next to Veronica's Secret brings him running to protect Christine.

39) The Whitehorse Company Jewelers has operated since 1892, although obviously not at the same location. A leading national specialty retailer of fine jewelry, Whitehorse combines a unique formula of reduced price and increased service, selling upscale rings, necklaces, bracelets, watches, and earrings at a lower than market price. Store founder Isaiah Whitehorse, who had been unscrupulously overcharged when buying a ring for his wife, set the store's basic principles, which his family has adhered to ever since. His great-grandson Jackson Whitehorse, a prim man in his early forties, now runs the operation.

The store is sparsely white, with silver-lined cases of lockable shatterproof glass housing its

stock in a U-shaped counter around the inside. All of Whitehorse's jewelry is displayed on white crushed velvet cushions with a tasteful "W.C.J." monogrammed on them. The store maintains tight security: a series of six constantly rotating security cameras allow the Galleria's security to keep a constant eye on the comings and goings within the store. The clerks are extremely cautious (and extremely judgmental) about whom they allow to physically handle their stock. Player characters who are less than wholesome are asked to leave the store with little explanation.

40) The Princess's Wardrobe sells fashion-oriented clothing, accessories, and grooming products for extremely pretentious girls from seven to twelve years old. Geared to the wealthy pre-teen who actually wants to dress like a princess, the boutique offers ball gowns, pink fantasy fairy dresses, sequined encrusted shoes, tiaras, riding pants, beauty pageant sashes, bridesmaid costumes, and other sundries. These are arranged on a series of three eight-foot-tall shelves which run east-west along the length of the store; the store has two small dressing rooms at the rear. Enlarged images of famous child starlets at their most glamorous cover the shop's walls, positioned next to mirrors so the girls can compare themselves after they've changed.

41) This Beautiful World caters exclusively to the hair care needs of African-American women. Its employees offer high quality styling, effective products, free coffee, and, if asked, a dollop of common sense advice to their customers. The atmosphere here is far more relaxed and casual than over at The New You, with beauticians and customers drifting in and out throughout the day. A sizable waiting area with comfortable sofas and magazines has an almost clubhouse atmosphere to it, while the eight old-fashioned salon chairs which more or less dominate the entire establishment are seldom full at once.

Both the employees and customers of This Beautiful World dislike the fact that their business occupies the same wing as a New Age witch's store, a mosque, a fundamentalist Christian bookstore, an apothecary run by an Orthodox Jew, and a Druze market. No problems have arisen with or between their neighbors in suites 42 - 46, who all seem to perversely enjoy being located next to one another, but the ladies feel it's only a matter of time. They're currently negotiating with the Galleria's management company to move to the next available space which opens up.

42) If you need advice about the occult, a protective talisman, or just an interesting book, **Lilith's Lair** is the place you want to go. A cramped yet surprisingly well-lit little establishment, it serves as both a supplier to, and hang-out for, the local Wiccan population. A U-shaped counter dominates the store space; it leaves only a narrow walkway for customers down the middle. Behind this counter a series of oak shelves run ceiling to floor throughout the entire space. The staff also has an alphabetized container storage system beneath the counter tops.

Not an inch of counter, container, or shelf space goes unused in this establishment. Available items include an astounding number of books, spell components, ceremonial daggers, medallions, herbs, crystals, candles, oils, statues, poppets, and nearly any other occult item imaginable.

Store owner and Wiccan high priestess Elaine "Lilith" Pagels, a handsome, aquiline woman in her early forties, is incredibly knowledgeable on all matters occult, supernatural, and magical. Player characters who need sage advice on these topics would be well advised to consult her, though she may lock up her shop for privacy's sake if the topic is demonic or somehow dangerous. Surprisingly, Lilith gets along quite well with her extremely religious neighbors, having earned their respect with her wit, learning, and intelligence. Both Mullah Abdul-Ghaffar (suite 43) and Reverend J.C. (suite 44) make a weekly point of trying to convert her (they have a secret bet).

43) The Masjid As-Sabur Islamic Center occupies a 2,800 square foot space on the eastern wing of the Galleria. Founded by Mullah Abdul-Ghaffar (meaning "Servant of The Forgiver"), this mosque serves a good portion of the city's Sunni Muslim community, both converted Americans and Middle Eastern immigrants alike. Mullah Abdul, a man of some considerable learning, has a degree in theology from the University of Iowa and prides himself on preaching a compassionate, intelligent version of Islam. His arguments are thoughtful, his behavior moderate, and he's a strong proponent of living by example.

The main room of Masjid As-Sabur is laid out in the traditional "courtyard" manner with the direction of Mecca clearly indicated by mosaics along one wall, a *mihrab* (or prayer niche), and a separate women's section. Like most American mosques, it does not operate strictly as place of worship alone but also as a public gathering spot. The mosque teaches a children's Islamic school on the weekend, has a small library in its northwestern corner, and operates a bookshop in another small room in its southwestern corner. Only the bookstore entrance is open to the public.

Player characters needing advice on matters relating to the Muslim faith, the Middle East, or more general ethical questions would do well to consult Mullah Abdul. Though a passionate believer in his religion, he has developed a certain amount of respect for Lilith Pagels (suite 42), Marlis Swayd (suite 46), and Ezekiel Rosenstock (suite 45), while embarking upon an actual friendship with Reverend J.C. from the neighboring Christian bookstore (suite 44).

44) Lighthouse Christian Supply is a small, clean establishment devoted to providing inspirational literature to the city's born-again Christian community. Run by retired minister Jonathan Carter (or Reverend J.C. to his friends), a small pink-faced man with startlingly white hair, the Lighthouse sells various Bibles, hymnals, biographies, and histories as well as appropriate Christian fiction by authors such as C.S. Lewis. It also sells various church sup-

plies including choir robes, pulpit robes, church envelopes, sheet music, and gospel music CDs. An enormous print of Vogel's *Christ with Children* overlooks the store from the south wall; two six-foot-tall wooden shelves which run north to south along either side flank the shop. Two massive wooden tables in the middle of the store have additional stock, and a cash register is located near the exit on the west side.

Reverend J.C. was quite the "Bible-thumper" in his younger days, with a large congregation, a nationally broadcast radio program, and several books on Protestant history to his credit. Yet as he grew older, he tired of the aggressive tone of modern born-again Christianity, and has sought refuge in adopting a more intellectual, passive method of continuing his work. He still loves a good argument, though, so the close proximity of his obviously spiritually doomed neighbors absolutely delights him. He has an especial fondness for the well-educated Mullah Abdul (suite 43). The two of them have become so close that Abdul has actually named one of his sons after him.

45) The Herbarium is run by the devoutly orthodox, infinitely patient Ezekiel Rosenstock, brother of the owner of the Fresh Today deli around the corner. A *Merkabah* practitioner of the mystical arts of the Kabbalah, Ezekiel possesses a mastery of herbal medicine, remedy, and lore. His store is an absolutely pure apothecary selling exclusively herbs or the distillation of herbs to a small but loyal following of people seeking alternative medical answers to their various real or imagined problems. He arranges his goods on a massive U-shaped series of floor-to-ceiling shelves covered in jars, vials, bags, bottles, and containers of every sort imaginable. Various measuring devices, books, and mortar and pestle sets cover the counter at the back of The Herbarium; the counter also serves as a work space for Ezekiel.

Player characters needing information about herbal lore, Jewish mysticism, or medieval history can learn a great deal by consulting with Ezekiel Rosenstock, who happily answers any questions they might have. If he feels a question falls out of his area of expertise he refers them to his friend Lilith Pagel across the hall (suite 42).

46) The Marlis Superminimarket is run by the Swayd family, immigrants from southern Lebanon. The Swayds are Druzes, a Middle Eastern minority group who are perhaps one of the least understood religious sects in the world. Like any good Druze, family head Marlis Swayd wears a distinctive fez and a dark business suit to work every day (even though he's a grocer). His modest shop sells all of the familiar corner store items

such as soft drinks, chips, and candy, as well as a selection of foods that adhere to strict Jewish, Muslim, and Druze dietary laws. Marlis arranges these on neat white metal shelves inside a long display refrigerator along the store's south wall. A small freezer containing ice-cream treats is set right below the cash register in front.

Marlis does not consider himself an especially educated man, but he is well respected in the tiny local Druze community as a pious, hardworking fellow. A small table in the front of his store serves as the unofficial meeting place of the Galleria's variously devout inhabitants, including Lilith Pagels (suite 42), Mullah Abdul (suite 43), Reverend J.C. (suite 44), and Ezekiel Rosenstock (suite 45), who enjoy taking their lunches together so that they can endlessly argue the finer points of faith, history, and spirituality.

47) The Second Floor Men's and Lady's Restrooms are as clean and well-lit as those on the first floor. Provided for the comfort of the Galleria's customers, they are discreetly monitored by the mall's security staff through some hidden cameras located in the ceiling. The lady's restroom also includes a diaper changing station.

48) The Galleria Security Station is the nerve center from which the mall's dozen armed security personnel operate. A room filled with desks covered with computer surveillance and communication equipment is flanked by two small offices. One office contains the mall's powerful main file server; the other serves as head of security Alan Watson's private office. Watson, a heavyset, bearded giant of a man, spends much of his day observing the comings and goings of mall patrons via more than a hundred carefully placed security cameras, dispatching his guards to trouble spots as the need arises.

The main responsibility of the Galleria's security is to keep an eye out for shoplifting, a task they perform competently (so do many of the mall's storekeepers). Other less common security problems include rowdy teenagers, skateboarders, graffiti "artists," and the odd pickpocket. In general being a New Urbana Galleria security guard is a fairly easy and not particularly dangerous job. Only a few times in the establishment's history have any of them drawn their service revolvers; never have any of them actually fired.

49) Modern Motherhood carries a wide variety of plus-sized maternity clothing for the mother-to-be including sun dresses, intimate apparel, career wear, and evening wear, all arranged on specially-made mannequins. Cheerful pictures of infants, as well as expectant mothers and fathers, adorn the walls of this store.

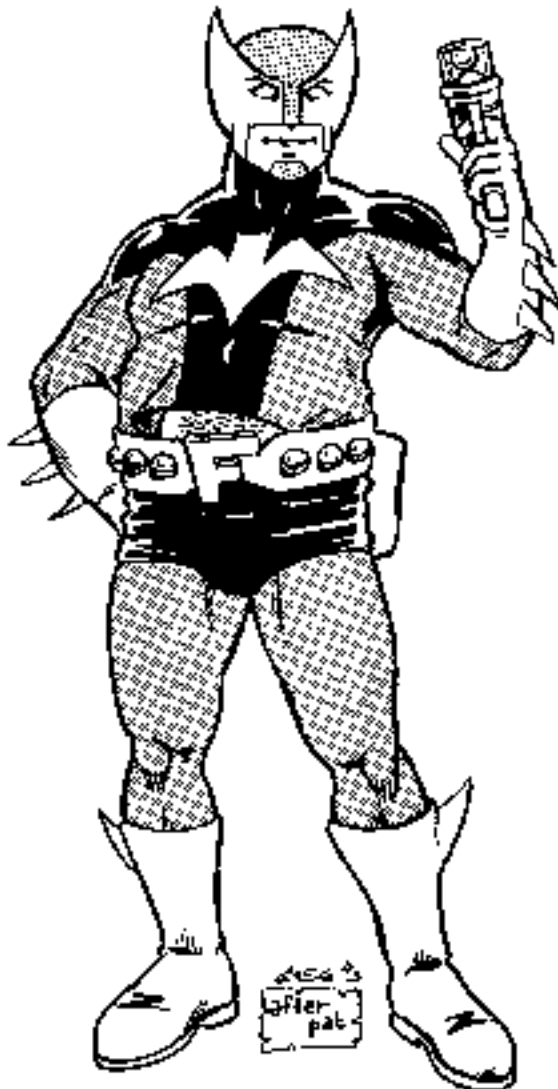
THE FOXBAT FANCLUB



FOXBATBOY

Val	Char	Cost	Roll	Notes
10	STR	0	11-	Lift 100 kg; 2d6 [1]
15	DEX	15	12-	OCV: 5/DCV: 5
15	CON	10	12-	
15	BODY	10	12-	
13	INT	3	12-	PER Roll: 12-
10	EGO	0	11-	ECV: 3
10	PRE	0	11-	PRE Attack: 2d6
10	COM	0	11-	
8	PD	6		Total: 18 PD (10 rPD)
8	ED	5		Total: 18 ED (10 rED)
2+3*	SPD	0		Phases: 6, 12/3, 5, 8, 10, 12
7	REC	4		
30	END	0		
36	STUN	8		Total Characteristics Cost: 61

*: Includes effect of Foxbat Booster Tablet



Movement: Running: 8"/16"
Swimming: 2"/4"
Leaping: 2"/4"

Cost	Powers	END
12	<i>Ping-Pong Ball Gun:</i> Multipower, 50-point reserve; Independent (-2), OAF (-1)	
1u	1) <i>Radiationball:</i> Energy Blast 5d6, Area Of Effect (One Hex; +½), Armor Piercing (+½); OAF (-1), Independent (-2), 1 Charge (-2)	[1]
1u	2) <i>Magnetoball:</i> Energy Blast 5d6 Area Of Effect (One Hex; +½), Armor Piercing (+½); OAF (-1), Independent (-2), 1 Charge (-2)	[1]
1u	3) <i>Freezoball:</i> Energy Blast 5d6, Area Of Effect (One Hex; +½), Armor Piercing (+½); OAF (-1), Independent (-2), 1 Charge (-2)	[1]
1u	4) <i>Electrobball:</i> Energy Blast 5d6, Area Of Effect (One Hex; +½), Armor Piercing (+½); OAF (-1), Independent (-2), 1 Charge (-2)	[1]
17	<i>Foxbat Booster Tablet:</i> +3 SPD; 1 Continuing Charge lasting 5 Minutes (-¾)	[1cc]
20	<i>Foxbatboy Costume:</i> Armor (10 PD/10 ED); OIF (-½)	0
4	<i>Fast Like A Foxbat:</i> Running +2" (8" total)	1
3	<i>Foxbatgoggles:</i> Infrared Perception; OIF (-½)	0

Skills

6	+2 with Ping-Pong Ball Gun
5	Breakfall 13-
7	Combat Driving 14-
5	Computer Programming 13-
6	CuK: Foxbat 15-

Total Powers & Skills Cost: 89

Total Cost: 150

75+ Disadvantages

25	Psychological Limitation: Obsessed With Foxbat (Very Common, Total)
20	Psychological Limitation: Code Versus Killing (Common, Total)
15	Social Limitation: Secret Identity (Aaron "Hackie" Hackman) (Frequently, Major)
15	Vulnerability: 1½ x Effect from Presence Attacks (Very Common)

Total Disadvantages Points: 150

Background/History: Somewhere in the quiet suburbs of Walla Walla, Washington, a doorbell rings. After a bit of shuffling, a portly redheaded figure wearing a brown and yellow T-shirt with an ambiguous yellow flying creature on the front opens the

door. Covering his eyes with one hand to protect them from the seldom-seen glare of natural sunlight, he's shocked to find a large box shoved into his hand by a powerful-looking delivery man who promptly tips his hat and leaves.

The outside of the box reads: *For Aaron Hackman ONLY. Please open IMMEDIATELY. Prompt response REQUIRED. Courtesy of Foxbattalion.com: the Official Fanclub of Foxbat.* With trembling hands, the chubby little man eagerly tears open the mysterious container...

Personality/Motivation: Aaron "Hackie" Hackman is the quintessential psychotically-fixated fanboy — which is to say he has the personality of a polite, well-groomed stalker. Like many bright but socially alienated comic book aficionados, Hackie feels a great deal of personal empathy for Foxbat. What man worth his collectable copy of Steve Short's *Justice Squadron* #106 (the one where the Black Rider was at last revealed as Flashover's long-lost father) could fail to feel a little tug in his heart or wipe a tear from his eye every time he hears of the sad plight which so dramatically transformed Frederick Foswell? Why, it could have happened to anybody really. If only life were a little different, any fanboy could have become Foxbat... he could have become Foxbat instead of just being a fanboy... a Foxbat fanboy... A FOXBATBOY!

Quote: "Bwah bwah hah hah <giggle, cough> bwah hah hah <smirk, cackle> hah hah!!! Hey, did I get that right, boss?"

Powers/Tactics: Foxbatboy's powers come primarily from his "sidekick level" four-shot ping pong ball gun. Designed by Interface to test the abilities of the PCs, the gun fires its specialized projectiles in the following order: *radiationball* (radiation special effect), *magnetoball* (magnetic special effect), *freezeoball* (cold special effect), and *electrobball* (electric special effect). Constructed as a "one off," the gun becomes worthless until it's reloaded with special ammunition... which neither Foxbatboy nor Foxbat himself have any idea how to make.

Additionally, Interface designed several other items specifically to help Foxbatboy stay on his feet long enough (hopefully) to get off all four shots. His costume is reinforced with a significant amount of armor while his mask comes equipped with a set of infrared goggles. Best of all, Interface provided a special pill which accelerates Hackie's metabolism for a brief period of time, giving him increased speed.

Campaign Use: Foxbatboy has but one purpose in this scenario, which is to shoot the PCs with his special gun a few times before being beaten to a pulp. He is weak, cowardly, and smells funny too. Should Foxbatboy somehow inexplicably escape from this scenario, make every player subtract two Experience Points from their character's sheet. They deserve it.

Appearance: Foxbatboy looks something like a shorter, tubbier version of his idol. His costume is nearly identically to Foxbat's, except that it doesn't have any wings for gliding. He is about five feet tall, weighs some two hundred pounds, and has a tendency to giggle hysterically at inappropriate moments.

FOXBATGIRL

Val	Char	Cost	Roll	Notes
10	STR	0	11-	Lift 100 kg; 2d6 [1]
15	DEX	15	12-	OCV: 5/DCV: 5
15	CON	10	12-	
15	BODY	10	12-	
13	INT	3	12-	PER Roll: 12-
10	EGO	0	11-	ECV: 3
10	PRE	0	11-	PRE Attack: 2d6
13	COM	2	12-	
8	PD	6		Total: 18 PD (10 rPD)
8	ED	5		Total: 18 ED (10 rED)
2+3*	SPD	0		Phases: 6, 12/3, 5, 8, 10, 12
6	REC	2		
34	END	2		
34	STUN	6		Total Characteristics Cost: 61

*: Includes effect of Foxbat Booster Tablet

Movement:

Running:	8"/16"
Swimming:	2"/4"
Leaping:	2"/4"

Cost	Powers	END
12	<i>Ping-Pong Ball Gun:</i> Multipower, 50-point reserve; all OAF (-1), Independent (-2)	
1u	1) <i>Flameball:</i> Energy Blast 5d6, Area Of Effect (One Hex; +½), Armor Piercing (+½); OAF (-1), Independent (-2), 1 Charge (-2)	[1]
1u	2) <i>Shrapnoball:</i> Energy Blast 5d6, Area Of Effect (One Hex; +½), Armor Piercing (+½); OAF (-1), Independent (-2), 1 Charge (-2)	[1]
1u	3) <i>Chemball:</i> Energy Blast 5d6, Area Of Effect (One Hex; +½), Armor Piercing (+½); OAF (-1), Independent (-2), 1 Charge (-2)	[1]
1u	4) <i>Screamball:</i> Energy Blast 5d6, Area Of Effect (One Hex; +½), Armor Piercing (+½); OAF (-1), Independent (-2), 1 Charge (-2)	[1]
17	<i>Foxbat Booster Tablet:</i> +3 SPD; 1 Continuing Charge lasting 5 Minutes (-¾)	[1cc]
20	<i>Foxbatboy Costume:</i> Armor (10 PD/10 ED); OIF (-½)	0
4	<i>Fast Like A Foxbat:</i> Running +2" (8" total)	1
3	<i>Foxbatgoggles:</i> Infrared Perception; OIF (-½)	0

Skills
6 +2 with Ping-Pong Ball Gun

5	Breakfall 13-
7	Combat Driving 14-
6	CuK: Foxbat 15-
5	Streetwise 12-

Total Powers & Skills Cost: 89

Total Cost: 150

75+ Disadvantages

25	Psychological Limitation: Obsessed With Foxbat (Very Common, Total)
20	Psychological Limitation: Weirdo Schizophrenic (Common, Total)
15	Social Limitation: Secret Identity (Natasha Deadrick) (Frequently, Major)

15 Vulnerability: 1½ x Effect from Presence Attacks (Very Common)

Total Disadvantages Points: 150

Background/History: In an urban park near downtown Winnemucca, Nevada, a pretty young woman in a brown and yellow running suit jogs alongside of her dog (a golden retriever), stopping occasionally to speak to imaginary people seated on park benches. With a wide, seemingly permanent smile affixed to her face the young woman then stops to have a conversation with a fire hydrant before bouncing back to her modest apartment. Yet before she can have her usual morning chat with the mailbox something odd brings her to a sudden halt.

On the doorstep sits a mysterious container with a note attached: *For Natasha Deadrick ONLY. Please open IMMEDIATELY...*

Personality/Motivation: Sometimes, when the world (or Nevada) is especially painful, people retreat from the universe in which other people live, so they can exist exclusively in a private reality. These people are known as schizophrenics. There aren't a lot of role models available for your average young schizophrenic, as most people who believe exclusively in their own reality tend to get run over by cars or locked into rooms which have mattresses on the walls.

No, wait, maybe there IS someone you can look up to after all....

Quote: "Hello Mr. Telephone Booth, are you feeling foxbat-terrific today? I know I am!"

Powers/Tactics: Foxbatgirl's equipment is nearly identical to Foxbatboy's except her Ping-Pong Ball gun

fires a different series of single-hex explosive ammunition: *flameball* (special effect: heat), *shrapnball* (special effect: metallic attack), *chemball* (special effect: chemical blast), and *screamball* (special effect: sonic attack). She is wearing the same armor, the same mask, and popping the same pills. Shiny, candy-like pills....

Campaign Use: Foxbatgirl makes Foxbat himself look like Defender; she's really out to lunch. She too has but one purpose in this scenario: to shoot the PCs with her special gun a few times before they knock her silly. Her grip on reality is so poor she actually thinks Foxbat really is some sort of messiah, following him blindly until she (predictably) gets distracted. Should Foxbatgirl somehow slip through the player's clutches (remember, she stops to talk to houseplants), make every player subtract three Experience Points from their character's sheet. Then fire them so you can find new players.

Appearance: Natasha actually looks very attractive in her form fitting, pseudo-Foxbat outfit of two-tone brown and yellow. Athletic and trim, she initially looks the very picture of a young sidekick.... until she opens her mouth to begin speaking with her Ping-Pong Ball Gun.

FOXBATMOBILE

Val	Char	Cost	Notes
4	Size	20	2.5"x1.25"; -4 KB; -2 DCV
30	STR	0	Lift 1,600 kg; 6d6 HTH [0]
15	DEX	15	OCV: 5/DCV: 5
14	BODY	0	
3	DEF	2	Limited Coverage (not on windshield/windows; -¼)
3	SPD	5	Phases: 4, 8, 12

Total Characteristic Cost: 42

Movement: Ground: 25"/100"
Swimming: 0"/0"

Abilities & Equipment

Cost	Power	END
16	<i>Motorized Wheeled Vehicle:</i> Ground Movement +19" (25" total), x4 Noncombat; OAF (standard tires; -1½), Only On Appropriate Terrain (-¼), 1 Continuing Fuel Charge (easily-obtained fuel; 6 Hours; -0)	[1cc]
-2	<i>Ground Vehicle:</i> Swimming -2" (0" total)	

Total Abilities & Equipment Cost: 14

Total Vehicle Cost: 56

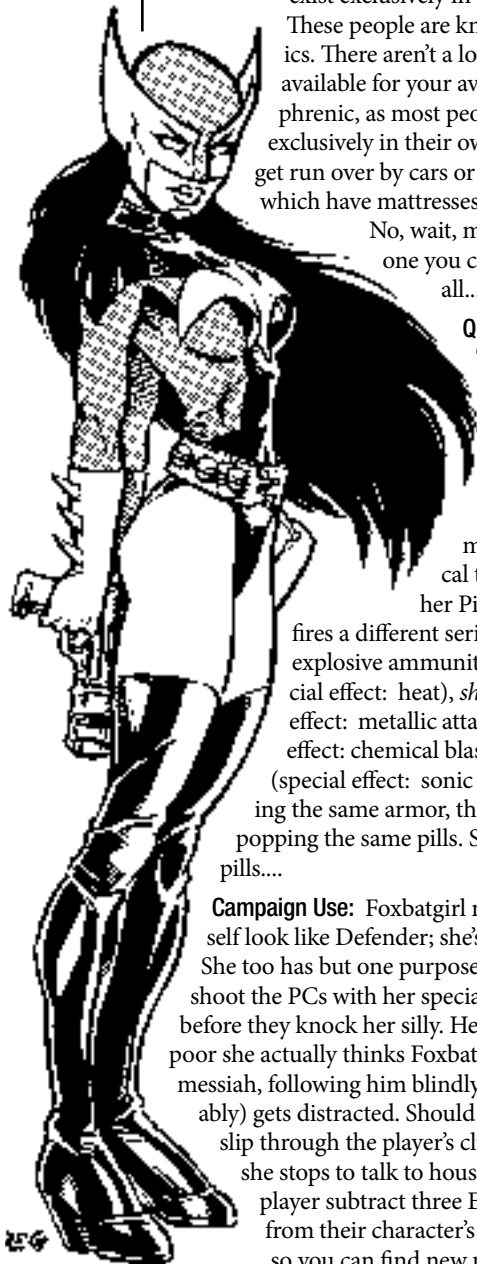
Value Disadvantages

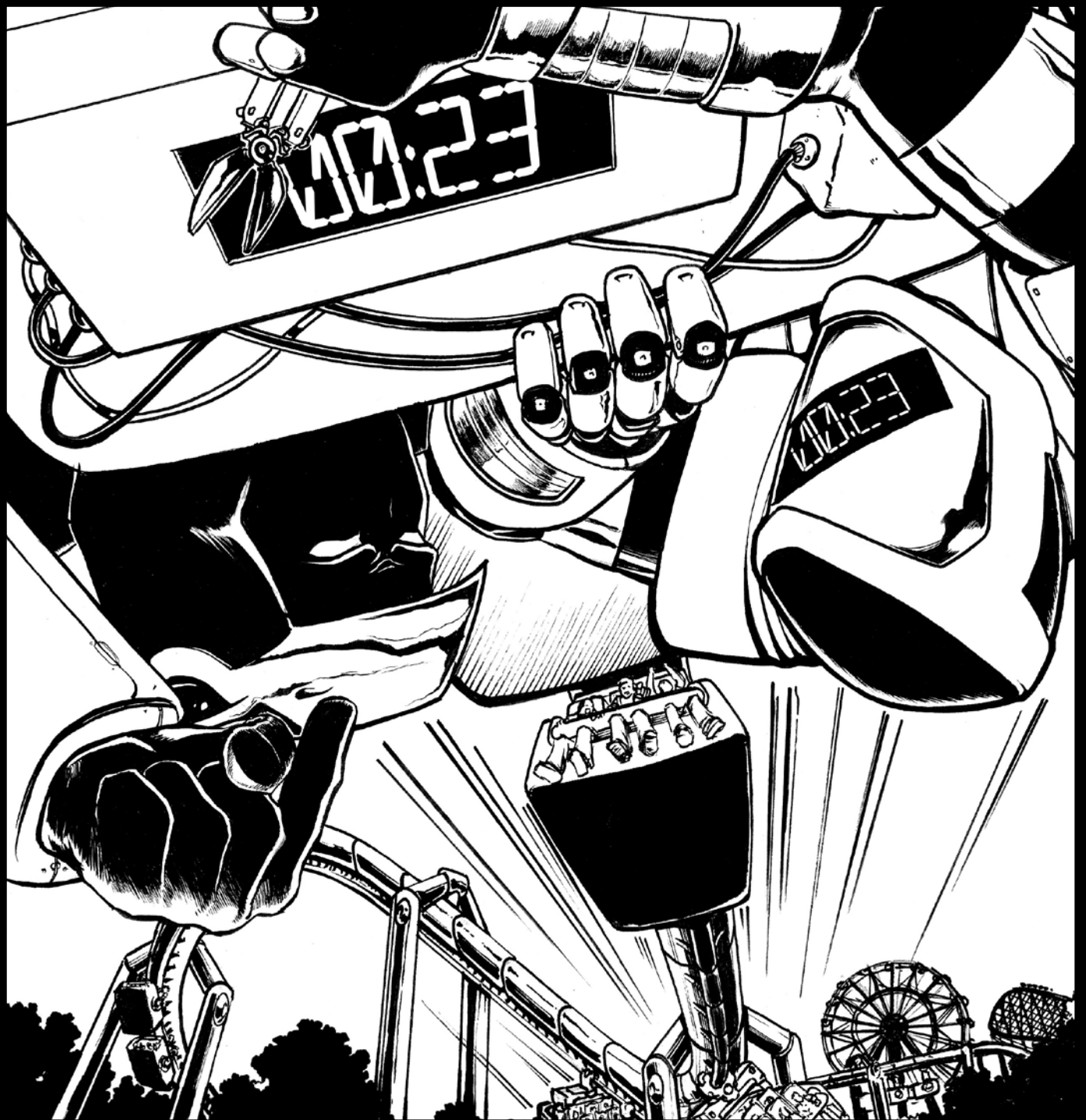
None

Total Disadvantage Points: 0

Total Cost: 56/5 = 11

Description: The Foxbatmobile is actually a Honda Civic painted brown with gold trim. A pair of magnificent "Foxbat" ears have been attached to the roof while a golden "F" has been painted on the front hood. The car, while both clean and nicely detailed, is a normal vehicle in every respect.





FATAL ATTRACTIONS



INTRODUCTION



“So Charisma, that vapid little wench, thinks *she’s* going to have Templar’s heir, does she? Shall two thousand years’ planning and preparation be destroyed, just because that foolish knight can’t keep his libido in check around the minx? No! Baphomet **will** be reborn in our age. It’s Templar’s legacy, whether he wants to embrace it or not. I’ll not stand idly by while the fool ruins all I’ve worked for! Selune!”

“Yes, Mistress Hecate?”

“Go to my study. Bring me the Tome of Darkest Enchantments.”

“Th... th... the Tome, m-my lady?”

“Yes, dolt! The Tome! **Now!**”

“Yes, my lady!”

“The Templar **will** sire Baphomet... not some do-gooder’s runny-nosed brat. The knight and I are destined to spawn the Dark God once again. If that means I have to slay my sister and her unborn child... **SO BE IT!**”

(applause — camera cuts back to auditorium stage)

“...And the Sudsy for “Best Performance By A Supporting Female You Love To Hate” goes to...

Penelope Prince as “Hecate” on “To Save The World!” (enthusiastic applause)

“Oh my gosh! I’m simply overwhelmed! Wow! This means so much to me because the Sudsies are voted on by the only people who matter... our fans!” (applause)

“No, really! I mean it! Without you, there would be no “To Save The World,” and there’d be no Hecate.”

(a voice from the auditorium) “We hate you, Hecate!” (laughter)

“Ha, ha, ha! I hate you all too!” (more laughter)

* * *

(click)

“Hmph. “Female You Love To Hate,” indeed! What a travesty! What an outrage! Hecate should definitely have been up for “Female You Love.””

The Black Harlequin turned to Bruno and sighed. “Of course it’s all rigged. These awards shows are just so political, you know.”

“If you say so, Boss. I ain’t never been much for those soap operas.”

“The nominations committee just goes all icky-gooey over those insipid **“superheroes,”** and they get nominated in the all the leading categories. Doesn’t the committee know those humorless dunces are just **reacting** to Hecate and Pharaoh and the others? Can’t they **see?**”

“Uh, I guess not, Boss,” Bruno replied carefully.

“It’s all rigged,” the Harlequin repeated darkly. He brooded, scowling at the lifeless television screen, as he absently turned the yo-yo in his hand. Then a sinister light arose in his eyes, and a wide grin split his garishly painted face.

“If those know-nothing nincompoops who call themselves fans insist on hating Hecate, then we’ll just have to win them over with some escapades and grand amusements! And what better place for amusements than an amusement park! Don’t you think so, Bruno?”

“Well, umm, I don’t know, Boss...”

Bruno’s voice gurgled abruptly into silence as his head slid off his neck and landed with a thud on the floor by the couch. The Black Harlequin shook his head sadly as he carefully re-wound the razor-sharp yo-yo line.

“Why yes, Boss. I think that’s a great idea! You’re so **clever!**” The Harlequin sighed with mock regret. “Lines, Bruno. If you share the stage with me, you must remember your **lines.**” A deft putt from the Black Harlequin’s cane sent Bruno’s head rolling between the legs of a nearby chair.

“A hole in one! Ha, ha, hahaha! Ah... heh heh hee. Ahhh. Okay, enough frivolity. Down to business! Let’s see now,” the Black Harlequin mused, “How can I get my hands on the plans for that new To Save The World amusement park...?”



ADVENTURE OVERVIEW

Fatal Attractions features a frantic effort to save innocent lives and avoid the Black Harlequin's fiendish deathtraps, all in a superhero-themed amusement park named Omegaworld. The park's name and theme come from the popular superhero soap opera, *To Save The World* (see *Champions Universe*, page 52). The famous heroes of Justice Force Omega, and their equally famous adversaries such as The Pharaoh and Hecate, come to life in Omegaworld.

The Black Harlequin, angry that the soap opera's villains aren't considered the stars of the program, decides to show the unenlightened public the error of its ways by staging some "fun" escapades at the theme park. The heroes must save the innocent park visitors from the Harlequin's deadly sabotages, and save themselves from the insidious snares he's planned to stop their interference.

Interface learns through his criminal connections the Black Harlequin is planning something big at Omegaworld. After planting some of his own men among the Harlequin's hired thugs, Interface takes advantage of the opportunity to assess how the heroes deal with the clown's diabolical traps.

In addition to the details of the Black Harlequin's nefarious scheme, *Fatal Attractions* also includes a thorough look at a typical amusement park. You can re-use the maps and descriptions for future scenarios, or convert it into a "generic" amusement park with no connection to the Champions Universe.

BACKGROUND

After watching his beloved Hecate win a Sudsy award in the "wrong" category, the Black Harlequin sets his plan in motion. He uses his criminal connections to steal maps and plans for the nearly completed Omegaworld theme park. Starting about a month before the park opens, the Harlequin infiltrates his own hirelings into positions on the park staff. They covertly lay the groundwork for an array of traps for the Harlequin to spring on the day of the park's grand opening.

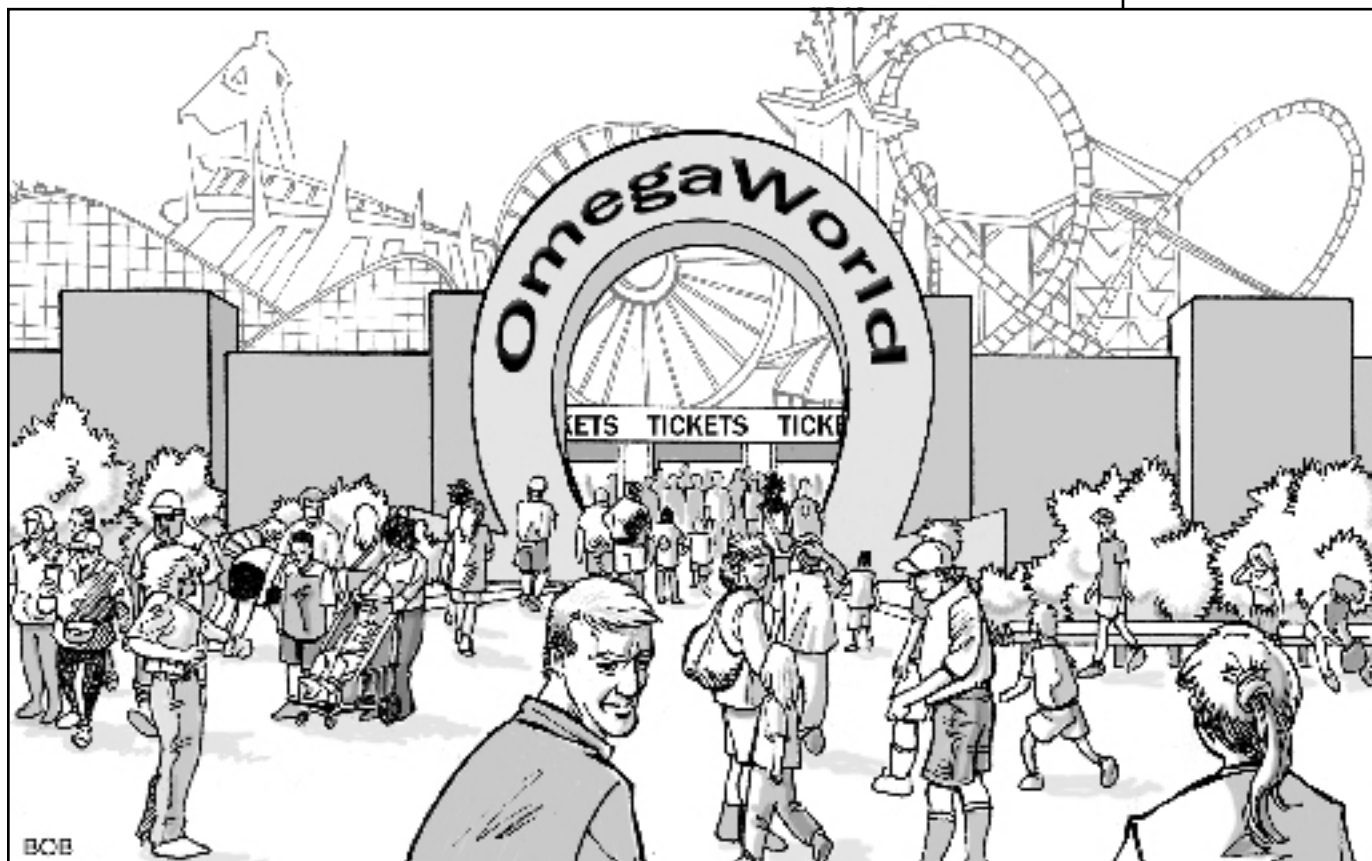
Also during this time, unbeknownst to the Black Harlequin, Interface places some of *his* men as moles within the Harlequin's own plants at Omegaworld. Knowing how unpredictable the mad clown is, Interface thinks it prudent to have agents in a position to keep an eye on the Harlequin for him.

Shortly before the opening, the Black Harlequin has his henchmen kidnap the members of the Sudsy Awards nomination committee. They are his guests of honor for the festivities at Omegaworld. He believes forcing the nominating committee to watch the heroes fail to save the lives of thousands of innocents will sour them on the so-called "superheroes," and allow his favorites to be nominated in the major categories next year.

On opening day, crowds overrun Omegaworld. The cast of *To Save The World* attends as honored guests, reporters and photographers from throughout the region cover the event for the press, and thousands of lucky *To Save The World* fans and amusement park enthusiasts (winners of a contest

INDEX OF VILLAINS

The Black Harlequin is the star of the show in *Fatal Attractions*. You can find his character sheet in *Conquerors, Killers, And Crooks* on page 123.





BEYOND THE CHAMPIONS UNIVERSE

Fatal Attractions takes place in the Champions Universe, featuring the Black Harlequin as the primary adversary, and using the fictional characters of the soap opera *To Save The World* as the theme of the Omega-world amusement park. However, an enterprising GM can certainly transplant the scenario to another setting if needed.

Rather than *To Save The World*, you can base the theme of the park on a different group of fictional supers. In fact, you could even base them on “real world” supers of your campaign if you wish to deal with the possible legal ramifications. Perhaps a superhero team licenses its names and likenesses for commercial purposes

Continued on next page

for tickets) eagerly press into the park to ride the new rides and rub shoulders with the television celebrities. One hour after the park opens, Black Harlequin’s escapades begin....

To Save The World

This popular soap opera is briefly described on page 52 of *Champions Universe*. Since its cast of heroes and villains plays a large role in the background of this adventure, you should know a little bit about them.

JUSTICE FORCE OMEGA

The heroes of *To Save The World* join forces as Justice Force Omega, the protectors of New York City. None of the “real world” superteams of the Champions Universe’s New York City (the Justice Squadron, the Sentinels, and Nova) exist in *To Save The World*. Justice Force Omega protects New York alone, with only occasional help from recurring guest-heroes.

Templar: The Templar leads Justice Force Omega. Although he is the scion of a centuries-old line of dark wizards and conspirators devoted to absolute rule of humanity, Gareth Sinclair rejected the evil intentions of his forerunners. Instead, he uses the powers of his enchanted knight’s armor and sword, his own innate magic talents, and his knightly combat skills in the cause of justice... to the dismay of Hecate and others with much invested in his bloodline. He is currently romancing his teammate Charisma. He does *not* yet know that she is car-

rying his child, or that she is Hecate’s sister. Travis Garver has won two Sudy awards for his portrayal of the Templar.

Charisma: Charisma is a beautiful, young, sweetly sexy charmer — almost the exact opposite of her evil sister, Hecate. She possesses the power to sway people’s emotions and beliefs, although she takes great care in using said power. She believes people must ultimately choose their own destinies, and she would not permanently interfere with that. Whether her otherworldly persuasions influenced the Templar’s choice of her as his beloved is a hotly debated topic among fans of *To Save The World*. Kristine Hancock stars as Charisma.

The Bullet: Justice Force Omega’s resident speedster and prankster, The Bullet possesses mutant power of superspeed. He talks very quickly, and often allows his tongue to run ahead of his brain; his frequent spoonerisms are a running gag on the show. On the more serious side, Christopher Lucas’s mutant powers are burning his body out. Not using his powers would halt the advance of the problem, but Christopher knows that Justice Force Omega needs The Bullet. When not selflessly fighting to save the world, Christopher searches the world over for a cure. Johnny Schultz is a fan favorite as The Bullet.

Shooting Star: Valiex Karne was an alien gladiator on a distant planet ruled by an autocratic emperor. When she fell into imperial disfavor, she fled to Earth to escape the emperor’s agents. Going by the code name Shooting Star, Valiex now uses her

powers of cosmic energy generation to protect the people of her adopted homeworld. Fitting into Earth society is difficult for her, so she values her teammates highly. Romantic feelings for Christopher have begun to awaken in Valiex, but she isn't prepared to acknowledge them yet. Charisma urges her to explore them, but Valiex resists. Holly Holbert endures two hours each day in the makeup chair to play Shooting Star.

Adamantine: The muscle and scientific mind of Justice Force Omega, William Walls invented a revolutionary process for molecularly fusing steel and stone to create a hybrid substance that looks like rock, but is almost indestructible. Unfortunately, a laboratory accident caught Walls in a testing chamber while the process was underway. Miraculously, he survived and gained incredible strength and resistance to harm as his body acquired many of the traits of the steel-stone material. He feels freakish now, but also driven to use his powers to help humanity. Jonathan Jason Dell plays the lonely titan Adamantine.

J.F.O. RECURRING VILLAINS

The valiant heroes of Justice Force Omega face many miscreants who would thwart the cause of truth. Most of these misguided folk wind up in super-prison when their story arc finishes, but a few return to bedevil the heroes again and again.

The Pharaoh: As the reincarnated spirit of the ancient and evil Egyptian pharaoh named Urukekushma, The Pharaoh returns to Earth in the twenty-first century to reclaim his position as king and god over the known world. He resides in

the host body of Egyptologist Dr. Howard Kates, and plots to conquer the world. Or, failing that, to destroy it.... Travis Mayhew brings the diabolical Pharaoh to life on the small screen.

Hecate: The elder sister of J.F.O. member Charisma, Hecate oozes evil as much as her sister radiates charm. Hecate is devoted to bringing a demonic hierarchy to power here on Earth. The plan was to culminate with the birth of a human-demon cross-breed named Baphomet, whom Hecate would bear by The Templar. Her sister neatly foiled that little plot by the simple expedient of wooing The Templar herself. Penelope Prince is the woman America loves to hate as Hecate.

Captain Thunder: Charles Malone loved his country, and had no reservations about volunteering for the super-soldier program that made him a step beyond human. He fought for the cause of justice for several years, even joining Justice Force Omega for a while, but he eventually started to change. Radical fascist elements in and around the government gradually steered Captain Thunder away from true patriotism and toward a belief in intolerance and bigotry. Now he fights against anyone and any cause that he brands "Un-American." Unfortunately, that seemingly includes everyone and every cause except his neo-Nazi friends. Arthur Whitmer, who plays Captain Thunder, is the exact opposite of his on-screen persona; he donates hundreds of hours and thousands of dollars every year to minority-friendly causes and charities.

The Powermonger: Garbed in ultra-tech steel-mesh powered armor of his own ingenious design, the Powermonger is something of a mystery to the

and makes a deal with the park. This raises the intriguing prospect of high confusion during the adventure, as the heroes must determine which people in the park are their actual teammates, and which are just park greeters in realistic costumes!

If the Black Harlequin doesn't exist in your campaign world, you can substitute a similar villain as the antagonist. As long as your villain possesses a twisted sense of humor, the ability to build deadly traps and puzzles (or hire those who can), and very little regard for human life, he should work out well.



INTERFACE'S MOLES: DAMAGE CONTROL

The Black Harlequin is an extremely dangerous enemy. Given the opportunity, he absolutely will kill. His activities at Omegaworld can easily turn into a bloodbath... for the heroes as well as the hapless bystanders. Interface seeks to learn the heroes' weaknesses for the purpose of defeating them, so he probably doesn't care if the Black Harlequin defeats them for him. Dead is dead, no matter who does the killing.

However, you as the GM may not wish to see the characters killed in this scenario. You might run an optimistic game where a hero actually dying in a deathtrap is inappropriate, or you might plan to run the whole storyline of *Champions Battlegrounds* and not want the PCs to die before confronting Interface in the climactic adventure.

Either way, you can use the moles placed by Interface among the Black Harlequin's thugs in a "damage control" function. Perhaps Interface wants to destroy the heroes himself. If one of the Harlequin's treacherous toys or traps genuinely threatens a PC's life, one of Interface's agents can "pull the plug" on it and prevent the hero from dying.

On the other hand, the Black Harlequin is a murderous maniac, and it may be just as appropriate for events to take their course and let the chips fall where they may....

J.F.O. None of them know who he is, or what set him on the road to supervillaindom (a subject much discussed by TSTW fans). But there's no mistaking his intention: to rule the world, no matter how many disasters he has to create or people he has to kill to keep his objective. Striking from behind the shield of diplomatic immunity because he rules the tiny South American nation of Oros-tela, the Powermonger uses not only his armor but hordes of robots, weapons platforms, clones, and other ultra-tech weapons in his schemes. Walter Jasons won a Sdusy two years ago for his portrayal of the armored mastermind.

ADVENTURE INFORMATION

Fatal Attractions is an adventure designed to challenge a group of four to six PCs, built according to the guidelines for Standard Superheroic characters found on page 15 of the *HERO System 5th Edition* rule book. If the PCs fall outside these guidelines, you need to adjust the encounters accordingly.

In truth, the adventure works well for a wide variety of power levels without any changes at all. The scenario involves problem-solving and rescuing innocents — not necessarily fighting supervillains in combat. One piece of advice: before running *Fatal Attractions* take a careful look at your PCs' Enhanced Senses and Movement Powers. Powers like Clairsentience, Teleportation, and N-Ray Perception might spoil the fun of solving problems with ingenuity and skill, and if the heroes possess these sorts of abilities, consider adjusting the traps to hinder their powers.

AS A STAND-ALONE ADVENTURE

Fatal Attractions requires almost no alterations to use it independently of *Champions Battlegrounds*. Only one aspect of the adventure's background changes: Interface does not have moles planted among Black Harlequin's agents.

HOW TO RUN THIS ADVENTURE

Fatal Attractions differs from most published scenarios in that there's not really a "storyline" in the normal sense. There's no flowchart of which encounters come in what order, there's no major mystery to solve, and there's no story-driven objective for the heroes to chase other than stopping the Black Harlequin's rampage.

In a sense, this adventure resembles a superhero version of the classic "dungeon crawl" from fantasy RPGs. In a dungeon crawl, the heroes enter an outlandish environment where danger lurks around every turn, they explore the environment in whatever way seems best to them, they try to defeat the guardians of the environment's treasures, and they carry the treasures home. In *Fatal Attractions*, the outlandish environment where danger lurks is

the Omegaworld amusement park booby-trapped by Black Harlequin, they can go through the park in whatever order seems best to them, they try to defeat Black Harlequin's traps, toys, puzzles, henchmen, and (ultimately) Black Harlequin himself, and the "treasures" they try to win are the innocent park visitors they try to save.

Each area description includes suggestions on possible ways to beat it. However, *these are only possible solutions!* Enterprising players always think of unexpected ways to defeat traps or solve puzzles. That's great! If a character comes up with a novel solution to a problem and it seems feasible, by all means let it work.

All you really need to do is get the heroes to the park, set the stage for them, and let them go. The description of each encounter area also includes notes on some possible consequences if the heroes "beat" that area, as well as some possible ramifications of it *not* being beaten. To an extent, each area stands alone; the heroes can encounter them in any order.

One word of advice: you can have the encounters happen sequentially or simultaneously; but if the encounters happen simultaneously (*i.e.*, the Speeding Bullet roller coaster goes out of control; seconds later the Grand Carousel begins to spin faster and faster) the party likely splits up to deal with the multiple crises. If you don't want your PCs splitting up, have the encounters occur in sequence. For example, the PCs stop the Speeding Bullet, saving the lives of the roller coaster's passengers — but before the heroes can catch their breath, they hear screams from the Grand Carousel.

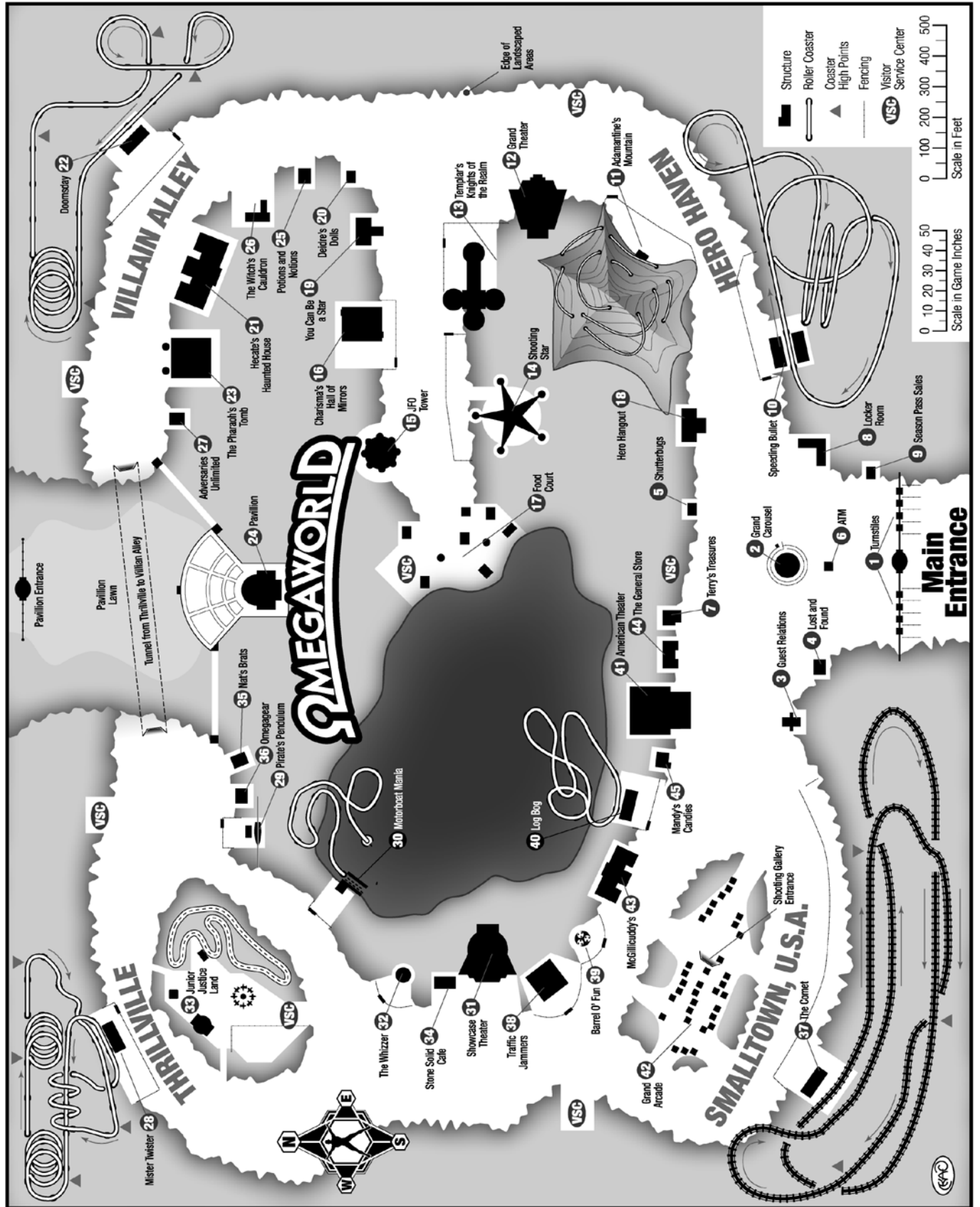
GETTING THE HEROES INVOLVED

The easiest way to involve the heroes is to simply invite them to the grand opening. The Black Harlequin certainly tries to arrange this if the heroes are public figures who seem likely to attend. If the whole group of PCs wouldn't attend by invitation, perhaps some would. A PC who watches *To Save The World* might want to meet the stars like any other fan.

The heroes may also learn of the nominating committee's kidnapping and become involved that way. The Black Harlequin makes no effort to conceal his responsibility for the kidnapping. Quite the contrary; if the kidnapping leads the heroes to Omegaworld, all the better.

Another option: the heroes become involved only after things go awry. Calls to emergency services tell of chaos and violence in the park, and heroes who monitor such calls would surely respond.

Lastly, Interface can always arrange for the plan to "leak" to the heroes. After all, if they don't show up, he can't gather intelligence on them! Of course, such a leak would only come in time for the heroes to *respond* to the problems at the park... and far too late for them to *prevent* the problems.



OMEGAWORLD



VISITOR SERVICE CENTERS

Also known as “VSCs,” several of these multi-function stations appear around Omegaworld. Similar in concept to Millennium City’s information kiosks, VSCs bring several useful services together in one convenient place. Each VSC includes four pay telephones, two large restrooms equipped with complete baby changing stations, an ATM machine from National Union Bank, an entrance to the Infrastructure Complex, and an Omegaworld customer service desk manned by a real person. This customer service representative has park maps and first aid gear, can answer general questions, and so on.

Omegaworld is a brand new amusement park with a theme based on *To Save The World*. It covers approximately 275 acres, not including parking. The park contains five zones: the Main Entrance, Hero Haven, Villain Alley, Thrillville, and Smalltown U.S.A.

Unless the description of an area or attraction indicates Black Harlequin tampered with it, assume it is not sabotaged or altered. Booby-traps do not await the unwary in every tiny nook and cranny of the park. These unaltered areas also provide you with the perfect location for your own fiendish devices and lethal traps, to include with those described below.

MAIN ENTRANCE

Visitors encounter this part of the park first. Beyond the turnstiles, it contains some basic shops and services, and the Grand Carousel.

1. TURNSTILES

A row of ticket booths and turnstiles serves as the gateway to Omegaworld. Normally, visitors purchase admission to the park here. For the grand opening, only invited guests and contest winners are on hand, so no tickets are actually being sold. Upon entering, each visitor receives a hand stamp to show that he’s allowed in the park for this special occasion.

The Black Harlequin replaced the standard hand stamp ink with altered inkpads. The altered ink contains a stimulant that works through skin contact, and causes the victim to experience heightened panic when exposed to stress. The Harlequin wanted to make sure everyone attending his grand escapade was in the right frame of mind to fully enjoy it.

For the PCs, this means that as things begin to go awry, the park-goers panic even more than the situation warrants. The effect causes them to resist efforts to calm them or direct them to safety (in game terms, it provides extra PRE to resist Presence Attacks or Persuasion). Characters with KS: Chemistry or KS: Biology can easily devise a counter-agent once they identify the stimulant (which requires an appropriate laboratory and about three hours’ work). However, the relatively short duration of the stimulant’s effects, combined with the logistical difficulty in administering an antidote to the thousands of park visitors, may make neutralizing the toxin more trouble than it’s worth — by the time the PCs can neutralize it, it’s begun to wear off on its own.

Panic Ink: *Aid* PRE 3d6 (standard effect: 9 points), *Delayed Return Rate* (points return at the rate of 5 per 6 Hours; +1¼), *Reduced Endurance* (0 END; +½), *Trigger* (stressful conditions; +¼) (90 Active Points); *IAF* (ink; -½), *Only To Resist Non-Fear-Based Presence Attacks And Persuasion* (-1), *Requires Ink-To-Skin Contact* (-¼), *Does Not Work On Characters With Life Support* (Immunity: Neurotoxins), *Alien Physiology, Or Other Non-Human Physiologies* (-¼). Total cost: 30 points.

2. THE GRAND CAROUSEL

A large turn-of-the-twentieth-century-style carousel sits at the three-way junction where the park’s main path splits. Fanciful animals glide up and down twisted poles in this classic design.

When the escapade begins, the carousel has 4d6 riders, mostly children. Suddenly, the carousel increases the speed of its rotation to about twice normal and the controls stop working so the operator can’t turn it off! That’s the only change to this attraction, and there’s no particular danger to the riders as long as they stay aboard (though most riders won’t realize this in their panicked state). The ride spins at a velocity of 15”. Leaping off the ride results in 7d6 Normal Damage (physical), the same as if the character took 15” of Knockback and landed on the ground. A character succeeding with a Breakfall roll at -4 avoids this damage. A Breakfall attempt at 15” velocity normally suffers a -7 penalty, but the PC receives a +3 modifier for good conditions to perform the Skill. (The carousel moves at a

SUMMARY OF THE GRAND CAROUSEL TRAP

The below summarizes Black Harlequin’s sabotage of the Grand Carousel; for more details refer to the text.

- Jumping to the ground from the spinning carousel results in 7d6 Normal Damage. Breakfall rolls to avoid damage suffer a -4 penalty (-7 while carrying someone).
- A PC who reaches the controls at the center can deactivate the carousel with a successful Electronics or Mechanics roll.
- A PC can use STR to stop the carousel (which has 35 STR); stopping it for 1 Turn burns its motor out.
- Landing safely on the carousel requires a DEX Roll at -2; failure means the character takes 7d6 Normal Damage.

predictable and constant speed, and there is ample room for landing on level ground.)

Characters can find the controls for the carousel in a cylindrical chamber at the center of the ride. A character can deactivate the carousel with a successful Electronics or Mechanics roll, or any other Skill you deem appropriate; the sabotage is not sophisticated.

High-STR characters can slow and stop the rotation by simply forcing the carousel to cease turning. Apply the rules on pages 238-239 of the *HERO System 5th Edition* rule book for using STR to oppose moving objects. For purposes of determining whether it can break free from a character's Grab, the carousel has a 35 STR. If a character can bring the ride to a complete stop and hold it there for 1 Turn, the motors burn out.

Rescuing riders without stopping the carousel is trickier. A character must succeed with a Breakfall roll at a -7 penalty to leap to the ground and have neither the character nor the person he's rescuing take damage (the -4 penalty described above, plus an additional -3 for carrying another person). If a character chooses to protect his charge by not protecting himself, then the Breakfall attempt only suffers the -4 penalty. If successful the person suffers no damage, but the rescuing character suffers 7d6 normal physical damage. Essentially, the character uses his own body to cushion the impact. All of this applies only if the character must physically jump from the carousel to the ground, of course. Flying characters can simply carry passengers to safety.

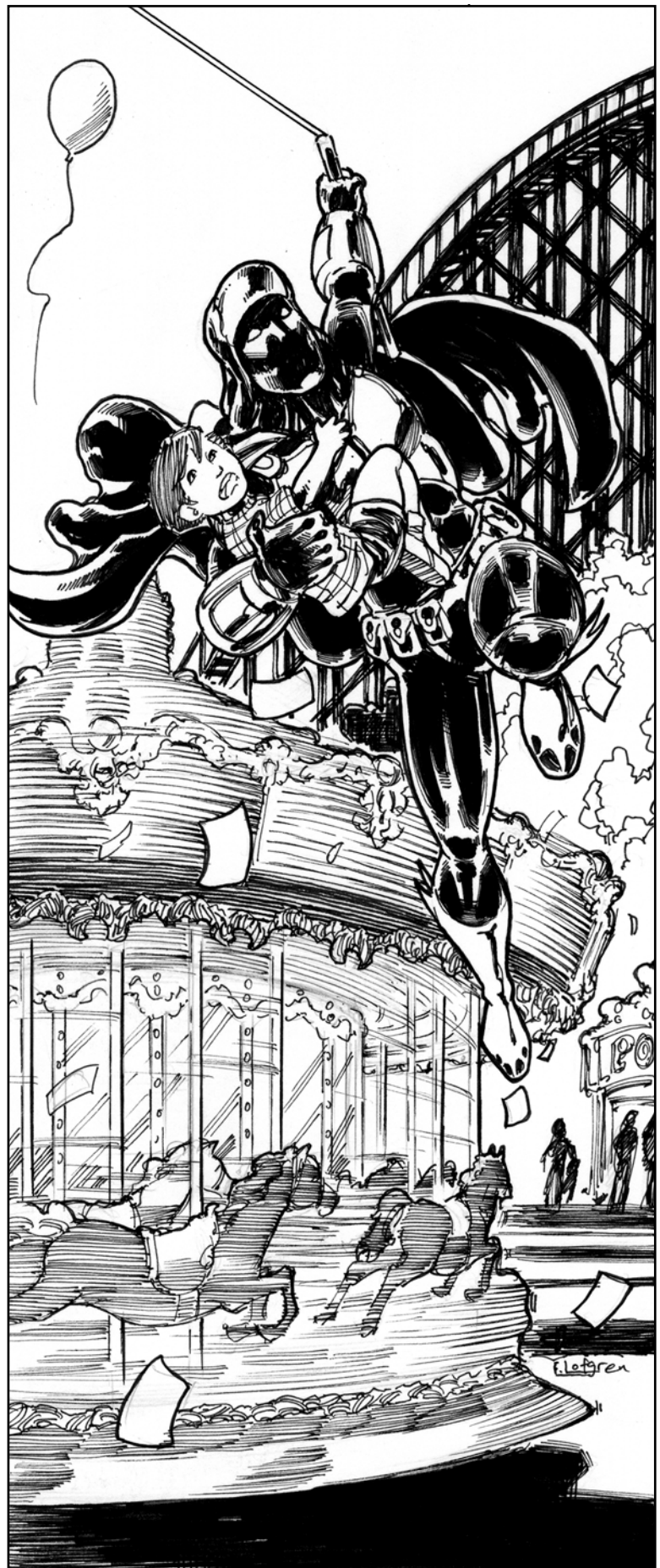
Characters who fly, leap, or teleport onto the fast-moving carousel (or who fly close enough to grab a passenger) must make a DEX Roll at -2 to do so safely. If the roll succeeds, they make it onto the carousel without any problem. If the roll fails, the character's "approach" was wrong and he takes 7d6 Normal Damage from being hit by part of the carousel. If he takes Knockback, he flies off the ride and hits the ground for another 7d6 damage. If he takes no Knockback, he remains on the carousel.

The carousel generally has DEF 4 for the animals and so on. Individual pieces (such as the animals) take 7 BODY before breaking off. If attacked as a whole, the carousel is DEF 4, BODY 16 and weighs five tons.

3-9. SHOPS AND SERVICES

Guest Relations: This office takes visitor complaints, helps accommodate special needs, and so on. The same building houses the administration offices, although characters cannot access these from the public area of the park. One of the Black Harlequin's men infiltrated the office staff, and does what he can to prevent the Guest Relations crew from helping contain the chaos when the escapade begins.

Lost And Found: Park staff and visitors bring lost items and children here to be claimed. Since the park just opened, the park has no lost belongings yet, but one staff member is on duty.



Shutterbugs: This store sells cameras and film for visitors who forgot to bring their own. Two employees work here.

ATM Kiosk: Five National Union Bank ATMs give visitors access to more spending money. The throng of guests for opening day already emptied two of them.

Terry's Treasures: A cozy souvenir shop featuring handcrafted *To Save The World* pieces in addition to the usual mass-produced paraphernalia. Avid *To Save The World* fan Terry Vandelay owns and operates Terry's Treasures.

Locker Room: For a refundable deposit, visitors can rent a locker to store bags or other belongings. Patrons can also rent strollers, manual wheelchairs, and motorized carts here. Black Harlequin's men rigged ten of the motorized carts to lose the ability to turn or slow down reliably once the escapade begins. An encounter with a runaway cart might serve to complicate matters for the PCs when appropriate (such as when someone rolls Unluck). You can intersperse these with other events as desired, or ignore them. Impact with one of these vehicles does a mere 2d6 Normal Damage; they just serve to increase the chaos.

Season Pass Sales: Visitors can purchase season passes to Omegaworld at this window just beyond the turnstiles. Business is brisk for the two employees working here, as eager *To Save The World* fans and enthusiastic amusement park aficionados line up to buy passes.

HERO HAVEN

Home of the rides and attractions based on members of Justice Force Omega, Hero Haven fills the southeast corner of Omegaworld. Most of the action occurs here when Black Harlequin's plans unfold.

10. The Speeding Bullet

As befits the signature attraction for Justice Force Omega's resident speedster, The Speeding Bullet is the fastest roller coaster in the world. With a top speed of over 125 miles per hour, the approach to this steel coaster abounds with signs warning those with physical ailments to stay away. Unlike other ultra-fast coasters, The Speeding Bullet doesn't rely on a massive drop to supply its speed. Most coasters begin with a steep hill and descent, and use the momentum provided to carry the cars through the rest of the ride as they gradually slow down. The Speeding Bullet uses electromagnetic current to power its train constantly. It accelerates rapidly at the beginning of the ride, decelerates rapidly at the end of the ride, and maintains an incredible speed the entire rest of the time as it plunges around its track. The track is roughly a mile-and-a-quarter in length, and one circuit takes about 36 seconds (3 Turns) to complete. The Bullet itself is 15" long by 2" wide.

THE SPEEDING BULLET

Val	Char	Cost	Notes
9	Size	45	8" x 4"; -9 KB; -6 DCV
45	STR	-10	Lift 12.5 tons; 9d6 HTH [0]
10	DEX	0	OCV: 3/DCV: 3
19	BODY	0	
6	DEF	8	Limited Coverage (not above mid-torso level on sides and top of passengers; -½)
3	SPD	10	Phases: 4, 8, 12

Total Characteristic Cost: 53

Movement: Flight (on rails): 28"/112"
Ground: 0"/0"
Swimming: 0"/0"

Cost	Powers	END
28	<i>The World's Fastest Roller Coaster:</i> Flight 28", x4 Noncombat, Rapid Noncombat Movement (+¼), No Turn Mode (+¼); Restricted Path (-2), Only In Contact With A Surface (-¼)	0
15	<i>Passenger Safety Harness:</i> Entangle 3d6 (standard effect: 3 BODY), 5 DEF, Entangle And Character Both Take Damage (+¼), Reduced Endurance (0 END; +½); Does Not Prevent The Use Of Accessible Foci (-1), No Range (-½), Target Must Be Willing (-½), Cannot Form Barriers (-¼), Susceptible (pressing of the harness release control at the station; -¼), 1 Recoverable Charge (-1¼)	0
25	<i>Passenger Safety Harnesses:</i> 29 more Passenger Safety Harnesses	0
-12	<i>Cannot Move On The Ground:</i> Ground Movement -6" (0" total)	0
-2	<i>Land-Based Vehicle:</i> Swimming -2" (0" total)	0

Total Abilities & Equipment Cost: 54

Total Vehicle Cost: 107

Value Disadvantages

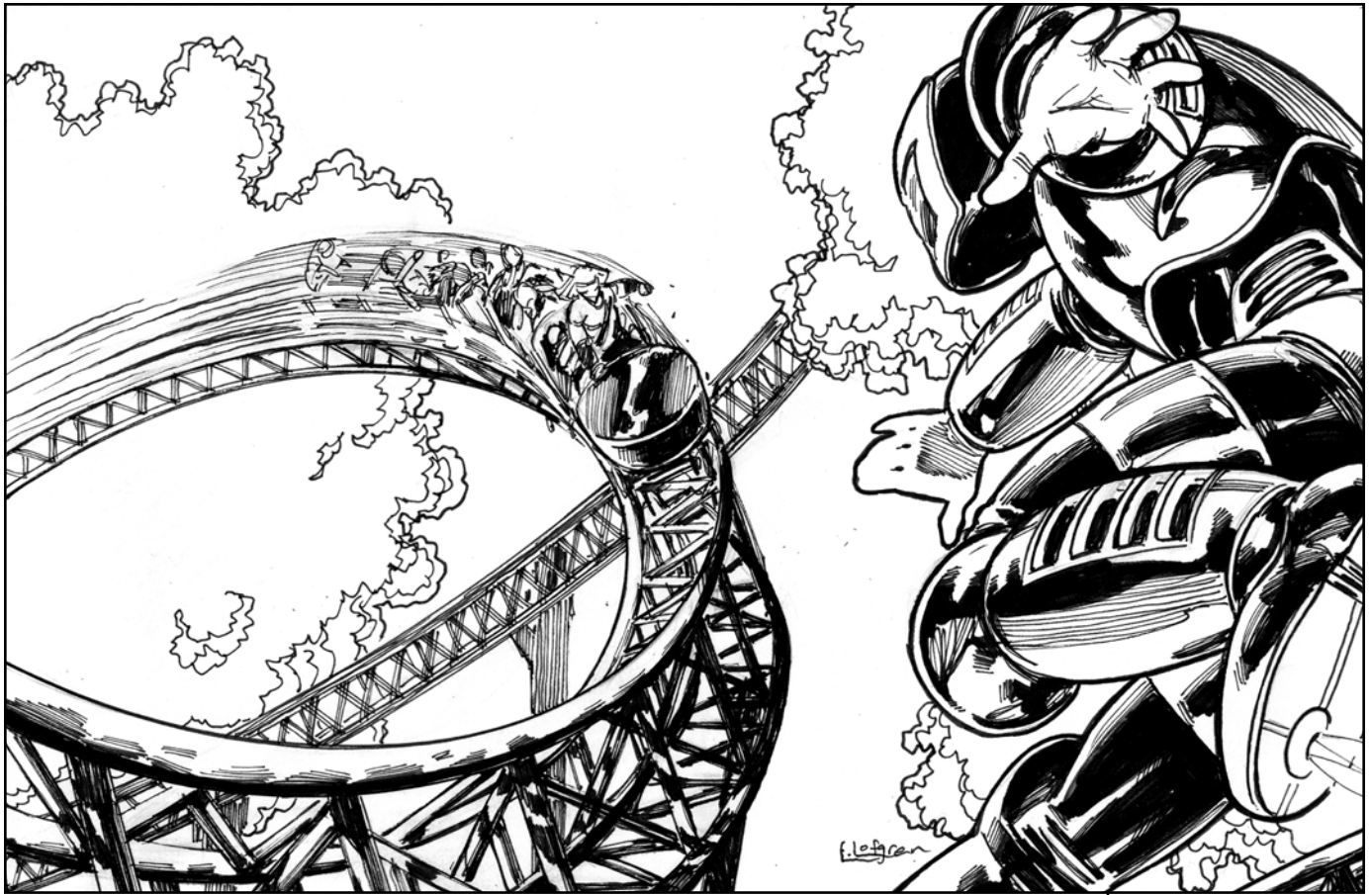
5 Physical Limitation: Shuts Down When External Power Source Is Turned Off (Infrequently, Slightly Impairing)

Total Disadvantage Points: 5

Total Cost: 102/5 = 20

The Black Harlequin provided one of his most fiendish traps for this ride. Once he activates the trap, a powerful bomb on board the train explodes if the train's speed gets below 120 MPH (107"/Phase) or if anyone removes the passengers in the third row of seats.

The Bomb: *Energy Blast* 20d6, *Explosion* (-1 DC/2"; +¾), *Trigger* (speed under 120 MPH; +¼), *Trigger* (less than 100 pounds in third row; +¼) (225 Active Points); *OIF Bulky Expendable* (Very Difficult to obtain; -2), *1 Charge* (-2) (total cost: 45 points) **plus** *Detect Speed Under 120 MPH* 14- (Radio Group), *Sense, Transmit* (12 Active Points); *IIF* (-¼), *Only For Use With Trigger* (-1) (total cost: 5 points) **plus** *Detect Weight Under 100 Pounds* 14- (Radio Group), *Sense, Transmit* (12 Active Points); *IIF* (-¼), *Only For Use With Trigger*



(-1) (total cost: 5 points). Total cost: 55 points.

The bomb itself is located in the middle of the train of cars, firmly attached beneath a car (pulling it loose automatically detonates it). The speed sensor is located about one-third of the way from the front of the train, mounted next to the wheels of one of the cars.

To make things even more interesting, the Harlequin also adjusted the ride's settings so activating the trap causes the train to continue around the track perpetually instead of stopping after a complete circuit. Additionally, as it completes each circuit, the train gets faster and faster. As the booby-trapped train rushes around the track, it adds roughly 5 MPH to its speed during the course of completing one circuit. The first time the train runs, it tops out at its normal speed of just over 125 MPH. After the second circuit, it moves at 130 MPH; after the third, at 135 MPH, and so on. Use the accompanying chart for determining the train's velocity as it increases.

Unfortunately, the train can only handle a speed of approximately 160 MPH before it's in danger of breaking free from the track. Once the speed passes 160 MPH, roll 1d6 Unluck at the beginning of each circuit for each 5 MPH above 160 (1d6 at 165 MPH, 2d6 at 170 MPH, and 3d6 at 175 MPH). If a 1 shows up on any roll, the train derailed during that circuit. In any event, the train derailed if it exceeds 175 MPH. (See below for information on catching the derailed train, and damage caused by derailment.)

This element adds urgency to the PCs' efforts to disable the trap. They can't simply allow it to continue while they think of a solution. If they try to stop the train, the bomb explodes as the train slows down. If they do nothing, the train soon jumps the tracks from speeding up too much.

Luckily, the Black Harlequin doesn't *just* want to see people die. He *also* wants the heroes to squirm as they try vainly to save the threatened innocents. When the heroes discover that something is awry on The Speeding Bullet, the Harlequin taunts them (remotely, of course) with the knowledge everyone will die if the train's speed drops below 120 MPH. However, he does *not* tell them the speed is increasing, or the danger of letting the speed rise above 160 MPH. The heroes must learn that on their own. Watching the coaster for two circuits or more makes the increase in speed obvious. Astute characters can gauge the speed change sooner with a successful PER Roll at -3.

THE ENGINEERS

Jeff Mosley and Joe Madden, two of the roller coaster's designers on hand for the grand opening festivities, look on in horror as realization of the dilemma dawns. They frantically try to help the heroes if given any opportunity to do so, and also volunteer the information that the train derailed at speeds above 160 MPH. If the designers examine the computer control system for the coaster (located in a small building next to where passengers board the coaster), they quickly discover the Black Harlequin sabotaged the programming. Commanding the computer to slow the train at all

OPTION: G-FORCES

The Speeding Bullet slings its riders along at an impressive clip, even before the Black Harlequin's meddling. If you're willing to deal with a bit of added complexity, you can take this into account.

The Speeding Bullet's velocity technically equates to six "gees" according to the G Forces Table on page 186 of *Star Hero*. However, this would cause almost any normal person riding it to pass out long before the ride ended. The Bullet's special cushions, aerodynamic design, and other factors bring the effect down to only 2 gees. At this level, the riders take 1d6 of STUN damage on each of their Phases. Using the Standard Effect rule, this comes out to 6 STUN per Turn for a 2 SPD normal

Continued on next page

Continued from last page

person. Their 4 REC will bring some of that back, and they'll end the 36-second thrill ride down about 6 STUN... woozy but exhilarated.

Unfortunately, the design fails to accommodate the extra speed of the Black Harlequin's trap. The tricks it uses to lessen the G forces quickly stop being effective. In game terms, increase the gee force by one (and the damage by 1d6) for each 5 MPH the coaster gains above 125. If the ride exceeds 140 MPH or so, most of the passengers pass out from the strain.

causes the computer to stop the train *entirely* and, therefore, causes the bomb to explode. Five minutes' work and a successful Computer Programming roll at -5 bypasses this sabotage and allows the characters to control the train's speed without stopping it. This gives the characters the option of keeping the speed between 120 and 160 MPH while they search for a more permanent solution. However, the difficulty of the Computer Programming attempt increases if it's made by one of the designers. The sabotage cunningly blends in with the existing programming, and the designers are actually *too* familiar with the system to spot the problem quickly. They have to succeed with a Computer Programming roll at -8 to bypass the sabotage. The designers each have Computer Programming 13-. The results of failure are up to you — maybe with a failure of 6 or more the terminal locks up, or the roller coaster velocity increases by 10 MPH instead of 5 on its next circuit.

POSSIBLE SOLUTIONS

Here are some notes and guidelines for characters' approaches to resolving this trap.

Cutting The Power

Although it's counterintuitive (deliberately so), killing the power to the ride is the best and safest way to defeat the whole trap. Since this slows down the train, the heroes might logically assume it triggers the bomb. It doesn't. The bomb itself draws no power from the ride, but the sensor measuring the train's speed and feeding that info to the bomb *does*. If the sensor loses power, the bomb believes the train jumped the tracks, and therefore it no longer needs to explode.

Characters can learn that valuable tidbit of information in one of several ways. Examination of the sensor aboard the train by a character using Electronics reveals the fact with a successful roll. Similar examination by a character with Demolitions reveals the fact if the roll succeeds by 3 or more. However, in both cases, characters can only gain this information if they specifically state they're trying to figure out how the sensor (not the bomb, the sensor) is powered (otherwise, it becomes far too easy to stop this trap). Additionally, a character monitoring the power consump-

tion gauges in The Speeding Bullet's control room notices a tiny, unaccounted for power drain, and the knowledge something is draining power might help the heroes put two and two together.

Shutting off the power to the ride is possible only from the main power station for the park, in the master power control room. Anticipating that meddlesome heroes might seek to interfere with his escapade by tampering with the power, the Black Harlequin prepared a little surprise for them at the power station as well (see description in the *Infrastructure Complex* on page 68).

False Signals

Characters with appropriate Radio Senses and Sense-Affecting Powers might detect the sensor's transmissions to the bomb, or even fool the bomb with false signals. High Range Radio Perception is the most likely choice, but the GM should decide based on special effects. Communication between the sensor and the explosive device is encrypted, however, so successfully feeding the bomb false signals requires a successful unmodified Cryptography roll, or a Security Systems roll at -5.

Disarming The Bomb Or Sensor

To disarm the bomb at the device itself requires success with a Demolitions roll at a hefty -10 total penalty. The sophistication of the device gives a -2 penalty, and the extreme difficulty of doing such delicate work aboard a speeding, twisting, turning roller coaster supplies the other -8. Electronics and Mechanics are Complementary Skills to the Demolitions Skill in such an attempt. Failure by 3 or more causes it to explode immediately.

Example: *A character bravely decides to try to disarm the bomb. He has Demolitions 15- and also has Electronics 15-. The base Demolitions attempt suffers a penalty of -10. First he rolls Electronics and gets a 10 result. This gives him +3 to his Demolitions attempt, bringing the penalty down to -7. He now rolls Demolitions and needs an 8- to succeed. If he rolls 11 or higher, he not only fails to disarm the bomb, he causes it to explode.*

The same penalties apply to attempts to disarm or shut off the speed sensor.

Rescuing The Passengers

Rescuing the riders aboard the train poses many difficulties. To start with, DEF 5, BODY 3 safety harnesses hold them firmly in place. A button at the station releases the harnesses, but it does not function while the ride is in operation. And if a hero removes a passenger's harness, the passenger it was protecting falls out unless somehow restrained with at least a 35 STR.

Deliberately removing riders after eliminating the harnesses, such as rescue by flying characters, brings its own danger. Knowing the so-called superheroes would try such stunts, the Black Harlequin rigged the bomb to explode if the third row of seats in the train became empty. Heroes can remove other occupants safely, but removing the occu-

ACCELERATION OF THE SPEEDING BULLET

MPH	Inches/ Phase	Segments/ Circuit	Phases/ Circuit
125	112	36	9
130	116	35	9
135	121	33	9
140	125	32	8
145	130	30	8
150	134	29	8
155	139	27	7
160	143	26	7
165	147	25	7
170	152	23	6
175	156	22	6

pants of those seats triggers the bomb. The seats themselves conceal a pressure sensor, so unless the heroes look for such a device specifically (or have some kind of Enhanced Senses to detect it), they won't see it. Unlike the speed sensor, the pressure sensor does not constantly send signals to the bomb — it signals only if the weight in the third row of seats drops below 100 pounds. Therefore, characters with Radio Senses cannot detect it as they can the speed sensor.

If a character with Demolitions examines the bomb, he uncovers the presence of another sensor (this requires no roll), but not its location or function. If the characters find the pressure sensor, they can disarm it in three ways:

- with a Demolitions roll at no penalty
- with an Electronics or Mechanics roll if they make the roll at a -2 penalty
- with an INT Roll *and* a DEX Roll, both made at a -4 penalty.

This device is not extremely sophisticated; the challenge lies mostly in finding it rather than defeating it.

Catching The Train

If the train jumps its tracks, the characters might try to catch it. The train weighs 8,250 kg including the riders, or 6,000 kg empty. Hitting the train's meager DCV is no problem. Of course, the heroes still must have the STR to lift its weight. Riders still strapped in when the train derails will be shaken up if the train is caught, but otherwise no worse for the wear. Riders *not* strapped in when the train derails each have an 8- chance to stay in the train. You should roll for each rider not strapped in, and on a 9 or higher, that rider is thrown from the train 1d6" in a random direction (determined by the diagram on page 248 of the *HERO System 5th Edition* rule book). The track's height above ground level varies throughout the ride. Use your dramatic sense to determine the track height at the time of derailment; or set it randomly at 3d6" above ground level. Riders thrown from the train and not saved before impact take Falling damage based on that height (plus some extra damage due to velocity, at your option).

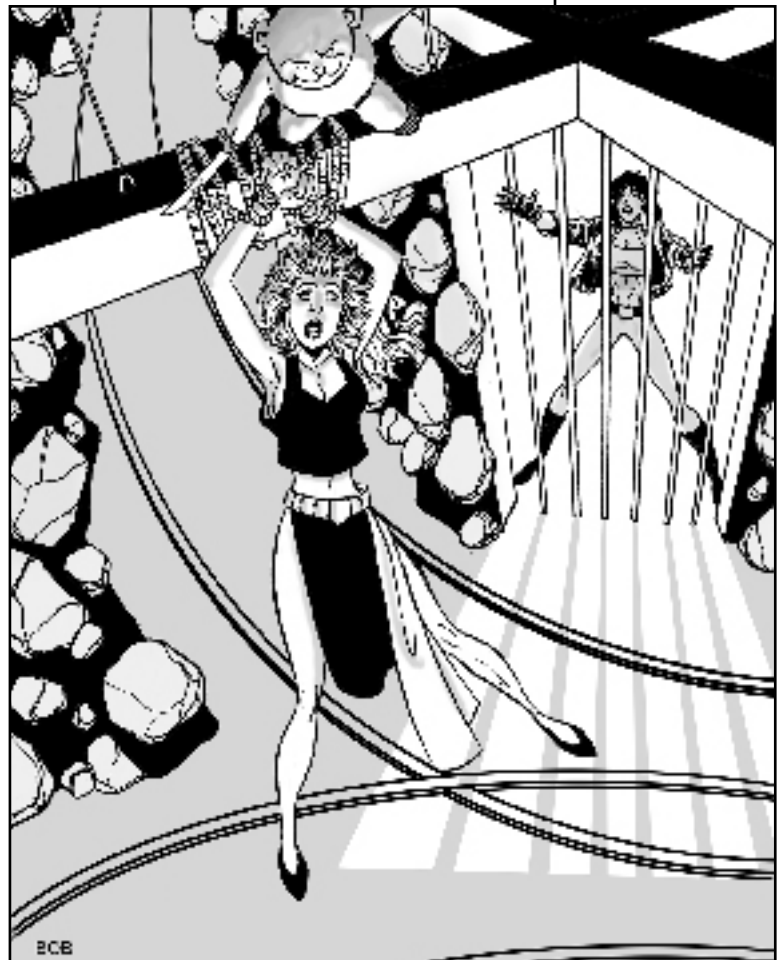
If the heroes fail to catch the train, it crashes into the ground and likely into the crowd. Roll 3d6. On a result of 3-8, no bystanders are struck by the falling train, on a result of 9-13, 1d6 bystanders are struck, and on a result of 14-18, 2d6 bystanders are struck. When the train hits, any riders still aboard take the Falling damage for the distance fallen, plus 8d6 for the train's mass. If strapped in, they can apply the safety harness's DEF 5, BODY 3 as "defense" against this damage. Bystanders struck by the falling train take the same amount of damage, but of course do not get the benefit of a safety harness. Lastly, there is an 8- chance the impact of the train striking the ground cause the bomb to detonate if not previously defused.

11. Adamantine's Mountain

A man-made mountain, Adamantine's signature ride rises high above the Omegaworld pathways. Compact four-rider cars climb and swoop around and through the mountain structure on this indoor-outdoor roller coaster. As steel coasters go, Adamantine's Mountain isn't notably fast and doesn't have tremendous drops. Instead, its thrills stem from many sharp and unexpected turns — several times giving riders the sudden impression they're about to fly off the mountain into the park below. The ride begins with an ominously slow ascent to the top of the mountain, then takes off with gravity supplying the momentum as it winds its way down to the bottom.

This ride houses one of Black Harlequin's typically devious traps, though it actually has nothing to do with the roller coaster itself. He draws in the heroes with a holographic illusion of a screaming woman tied to the tracks, threatened by onrushing coaster cars, on a ledge on the side of the mountain. Images to Sight, Hearing, and Radio Groups hopefully lures a PC into a rescue attempt. A PC can detect the illusion with a PER Roll at -2 (+2 because the Image moves and -4 because of Black Harlequin's sophisticated hologram generator), or if he has some Sense the hologram doesn't affect.

If a character gets within 5" of the Image of the woman, he springs the trap. The illusion vanishes, and a thick steel-like wall slams down rapidly behind him, cutting him off from the outside. If



he was taken in by the illusion, then this turn of events Surprises him, and he cannot Abort to Dive For Cover or some similar ploy to escape before the wall closes. If he has an applicable Danger Sense, he can avoid the Surprise effect.

A trapped character finds himself in a 2" x 2" room. The east and west walls are made of the same faux rock as the mountain, the thick steel-like wall that slammed down behind him is to the south, and a wall of bars like a prison door is on the north. On the wall next to the door of bars lies a big red push-button. A label above it reads, "Cage Door Release." No other features adorn this room.

Beyond the bars, the character can see inside the mountain, where he could not see before. He sees a woman suspended by a rope. This appears to be the same woman seen in the illusion. She dangles just above the roller coaster tracks at a junction where two sets of tracks intersect. The cars whiz below her, nearly hitting her each time, and with each near-miss she screams again. One of Black Harlequin's infamous knife-wielding teddy bears hangs from one paw on the rope above the woman, while it saws methodically through the rope with its knife. Clearly, the rope will soon snap and drop the woman into the path of the oncoming cars.

Characters can escape this trap in one of three ways (and, of course, clever players might think of other ways). First, they can use any one of a number of Powers to bypass the bars or walls. Obvious possibilities include Desolidification, Shrinking (two levels or more allows characters to fit between the bars), Teleportation, or Tunneling (if the DEF of their Tunneling is high enough). They can also use Powers such as Stretching or Telekinesis to affect events outside the cell without escaping. The Skill *Lockpicking* is not useful, as the barred door is not locked *per se*. However, a successful Security Systems roll allows the character to

trigger the door's release without opening the cage door (see below).

Second, they can try to break out. The south wall and the cell bars consist of an extremely durable high-tech steel alloy and are DEF 18. The massive south wall has 14 BODY, while the bars can take 6 BODY before opening a man-sized hole. Breaking through the false rock on the east and west walls requires much less force. Those walls are only DEF 5, BODY 5. The Black Harlequin obviously hopes the heroes focus on the door they can see or the wall they came through, rather than considering the other walls.

Third, they can push the red button. Perhaps surprisingly, pushing the "Cage Door Release" button does indeed open the barred door on the north wall. However, it also releases *another* cage door at the same time....

Outside the trapped hero's field of vision sits a cage with five more of the Black Harlequin's killer toys. The woman *can* see the cage from her vantage point, but she's too panicked to mention it unless asked specifically what she sees. If the character escapes by pushing the "Cage Door Release" button, it releases the door to *this* cage too. The toys immediately converge on the captured woman; she's no illusion this time. They do their best to kill her before the hero can stop them, attacking the hero only after they succeed in murdering the woman.

If the character fails to rescue the victim within 2 Turns of arriving in the trap, then the teddy bear finishes cutting the rope. At this point, if the hero has any Luck, roll it. If they get at least one 6, then the woman has time to scramble off the track before the next car screams by. If not, then an onrushing car strikes the woman for a 15d6 Move Through. In either case, her dropping from the rope frees the caged toys; they enter the cell and attack the hero.

The woman held hostage is actress Bonnie Thorn. Several years ago, she appeared a few times on *To Save The World* as Azure Flare, a troubled superheroine struggling with a drug problem. She got tickets to the grand opening courtesy of the *To Save The World* production company, but isn't participating in autograph signings and such... her character was quite minor. The Black Harlequin, deranged *To Save The World* fan that he is, recognized her and made her the victim of honor here at Adamantine's Mountain.

SUMMARY OF ADAMANTINE'S MOUNTAIN

The below summarizes Black Harlequin's sabotage of the Adamantine's Mountain; for more details refer to the text.

- PER Roll to detect the illusion suffers a -2 penalty.
- Approaching within 5" of the illusion springs the trap.
- PC trapped in a 2" x 2" room.
 - The south wall is DEF 18, BODY 14.
 - The bars in the north are DEF 18, BODY 6.
 - The east and west walls are DEF 5, BODY 5.
- A successful Security System roll (but *not* Lockpicking) opens the bars.
- Pushing "Cage Door Release" opens the bars and releases killer toys.
- After 2 Turns:
 - The victim falls to the tracks.
 - Killer toys released.
 - Victim suffers 15d6 Normal Damage when struck by an onrushing car.

12. The Grand Theater

This opulent theater brings a touch of classic elegance with a modern spin to Omegaworld. Since it has a seating capacity of 2,000, plans call for the Grand Theater to host national touring productions of major stage shows. Of course, it can also house Omegaworld productions, concerts, and so on. Although most attractions at Omegaworld are included in the price of admission, shows at the Grand Theater usually require separate purchase.

The Harlequin has placed no traps in the Theater.

13. Templar's Knights Of The Realm

The Templar's signature attraction, Knights Of The Realm, combines state-of-the-art 3D imagery and an advanced motion system to recreate the medieval combat experience. Riders feel the jolt when a lance strikes the Templar's shield, jump when an enemy's sword comes too close, and live the exhilaration of fighting for their lives. Far more than just another theatrical ride, Knights Of The Realm brings the world of shining knights and noble steeds into modern day reality.

At this attraction, heroes encounter park visitors fleeing the ride in terror and shouting about knights hacking people to bits inside. Observant characters may notice that none of the fleeing guests themselves appear injured or have any blood on them.

In truth, no one inside has been attacked. Black Harlequin fooled the visitors by replacing the normal knightly battle film of the attraction with a more detailed and gruesome piece in which 3D images seem to attack other riders and those riders react accordingly. The Panic Ink in the visitors' bloodstreams did the rest.

But once a hero enters the ride, armed knights do come out of the woodwork. All entrances and exits to the ride seal up (DEF 13, BODY 9 to break through them) and the character confronts five robotic knights bearing swords and shields, looking for all the world like giant toy knights. At the far end of the ride, beyond the knights, an obviously frightened woman is stretched across a chopping block and a hooded and fully-cloaked headsman with a battle axe stands by prepared to launch a killing blow.

Black Harlequin's voice blares out from a speaker somewhere, "You have to win her freedom in combat, brave Sir Knight! Gallantry shall win the day! Cowardice shall make her pay!" If the hero tries to get out of the ride or otherwise avoid combat with the knights, the headsman prepares to swing his axe. As long as the hero engages the toy warriors, the executioner stays his hand. Throughout the combat, Black Harlequin calls out random phrases over his loudspeaker, mostly just to annoy the hero: "Have at thee!" "Telling blow!" "Defend thyself, sir!" and so on.

Combat abilities for the toy knights appear in the accompanying sidebar, *Toy Knights*. The headsman is just a normal person, though that's not obvious due to his hood and cloak. Use the stats for a Skilled Normal from page 224 of *HERO System 5th Edition*. He's just one of Black Harlequin's hired thugs; characters assuming otherwise may launch an attack at him with messy results.

If the hero defeats all five toy knights, the headsman frees the woman and then attempts to run away, intending to shed his hood and cloak and blend into the crowd outside the ride. The heroes, of course, may wish to give chase. If they capture and interrogate the thug, he readily reveals that the Black Harlequin is doing all this because he's upset with the Sudsy award voting, and that the mad clown seems obsessed with Hecate. The thug does *not* know the Black Harlequin's current hiding place.

The woman is Brandi Bosworth, *To Save The World's* head writer. Again the Black Harlequin uses someone he has a grudge against as the cheese in one of his mousetraps.

14. The Shooting Star

Featuring the world's farthest vertical drop at nearly 350 feet, The Shooting Star serves, unsurprisingly, as Shooting Star's signature ride. Five seating platforms surround the star-shaped central tower, and riders sit with their feet dangling over the edge as they're slowly hauled far into the sky, then shot downward at an initial speed of over 60 MPH. The usual amusement park warning signs are particularly stern at The Shooting Star, cautioning potential riders against boarding unless they're in excellent health.

Black Harlequin's booby trap of this ride has the virtue of brutal simplicity. Whenever he decides it's time, the braking mechanism and safety catches for the northernmost carriage simply explode. The platform begins dropping unrestrained, and hits the ground 50" below, doing 20d6 Normal Damage (physical) to the carriage and the thirty people within. The drop takes four Segments. All heroes in Hero Haven or Villain Alley easily hear the telltale

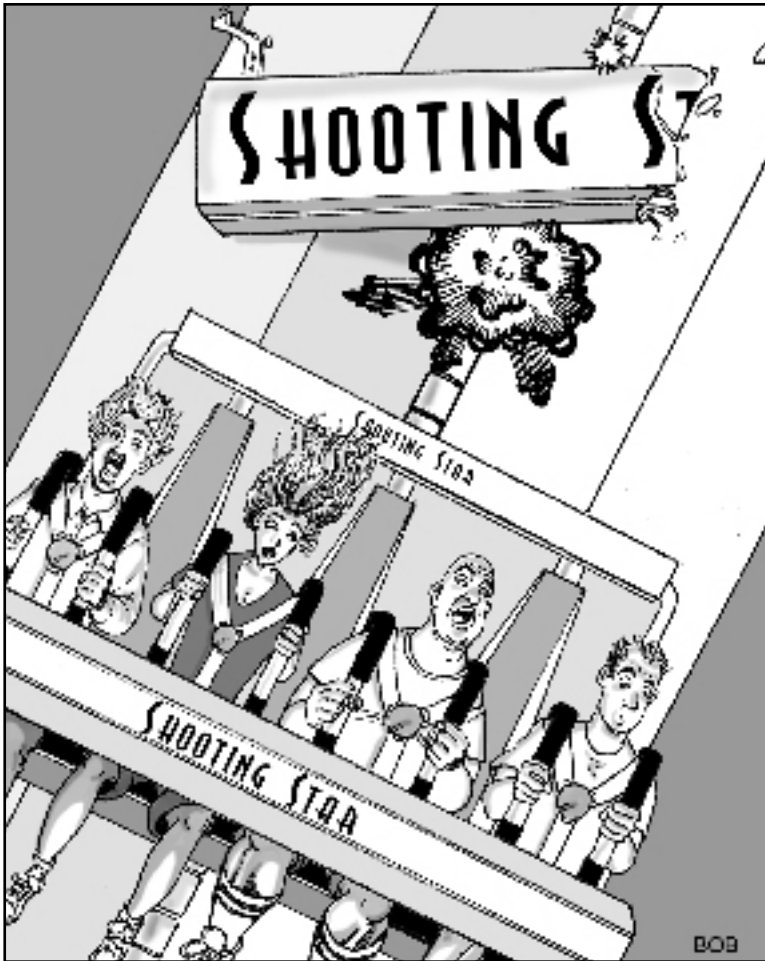
TOY KNIGHTS

30 STR	14 DEX
10 CON	10 BODY
10 INT	0 EGO
10 PRE	10 COM
10 PD	10 ED
4 SPD	8 REC
0 END	— STUN

Abilities: Takes No STUN; HKA 2d6 (4d6 with STR), 0 END, OAF (sword); +2 DCV, OAF (shield); Damage Resistance (10 PD/10 ED); Running: +1" (7" total), +5 OCV with Sword.

75+ Disadvantages: Physical Limitation: Affected By Cyberkinesis (has EGO 15 for purposes of cyberkinetic powers, and can be affected by cyberkinesis-based Presence Attacks) (Infrequently, Slightly Impairing)





whine of the platform falling, no Perception Roll required.

The heroes must devise some way to catch or cushion the platform before impact. It weighs 3,200 kg including the carriage and the riders. Possibilities include high STR (either normally or via Telekinesis), creating an “airbag” using appropriate Force Wall or wind powers, or removing all the riders before the carriage hits the ground.

15. J.F.O. Tower

Modeled after Justice Force Omega’s headquarters in *To Save The World*, the J.F.O. Tower stands, at 756 feet, as one of the tallest free-standing observation towers in the United States. The interior faithfully re-creates the entire base of Justice Force Omega, from the war room to the living quarters. Thompson Toys, makers of the authorized *To Save The World* toy line, provided life-sized action-figures of each of the show’s major characters. The figures of J.F.O. members adorn various places in the base, while the figures of their main adversaries — The Pharaoh, Hecate, Captain Thunder, and Powermonger — spend time behind bars for once, stationed in the base’s “cells.” The Tower is also home to Megan’s Place, a four-star restaurant with seating for 100, named after Justice Force Omega’s chef, Megan Wilkey.

The celebrity stars of *To Save The World* greeted fans this morning at Megan’s Place, and can still be found here when the escapade begins. They do not

appear to be threatened or harmed in any way.

Given Black Harlequin’s attitude toward them (dislike for the heroes and near-adulation of Hecate), their safety may strike the PCs as odd. And so it should....

A powerful, slow-acting poison tainted the breakfast treats at the “heroes” table. They show no symptoms now, but they will weaken and die within a week if they do not receive the antidote. This is his “gift” to Hecate and the other villains of the show. Black Harlequin figures with the heroes out of the way, Hecate and the others will get more screen time.

If this possibility occurs to any PC, the stars are easily tested and receive the antidote in plenty of time. If not, then this may turn into a delayed consequence of the Harlequin’s rampage... and discovering the antidote in time to save the stars makes a good plot seed for further adventures.

16. Charisma’s Hall Of Mirrors

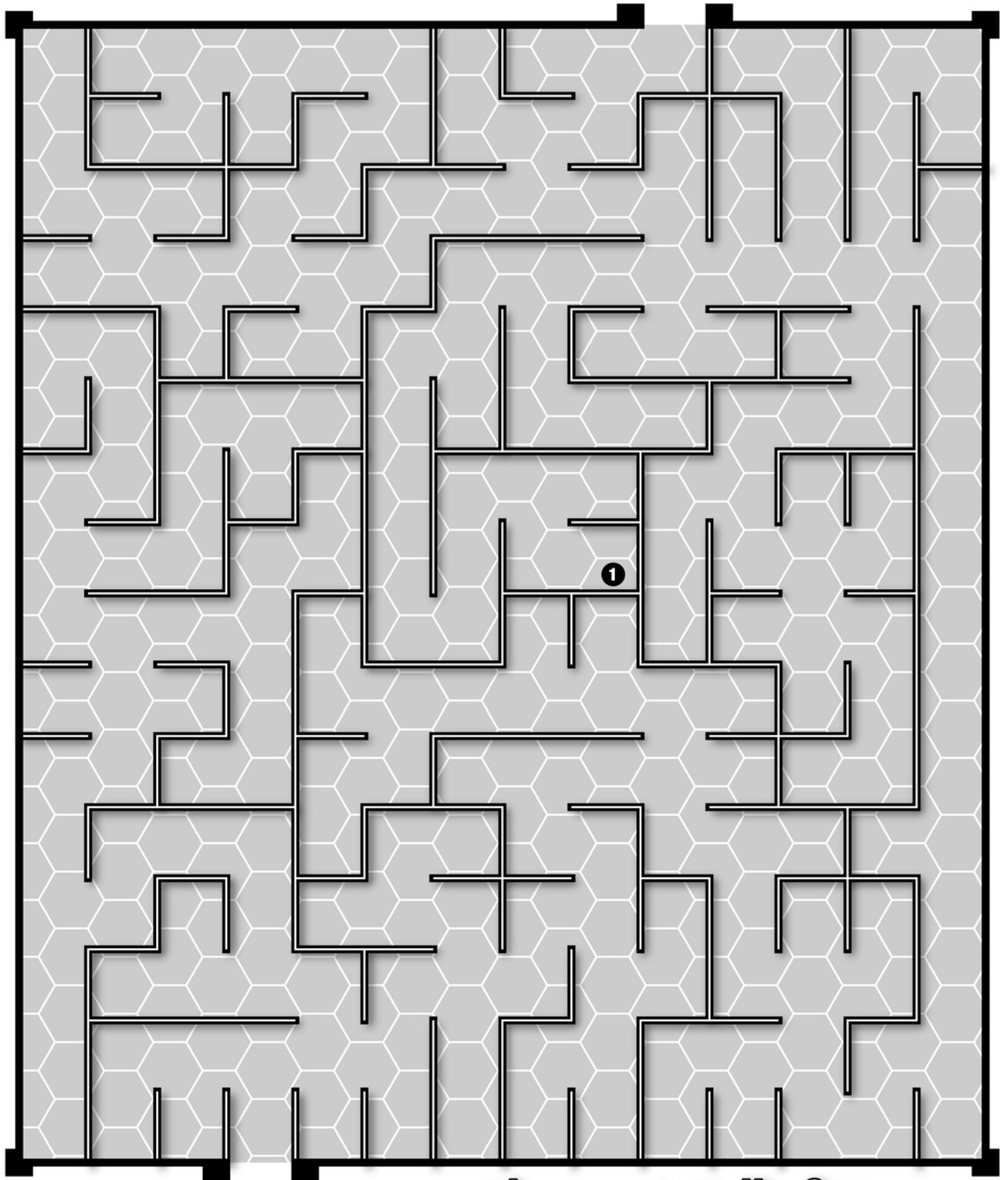
Charisma’s signature attraction takes the usual carnival or county fair “hall of mirrors” to a whole new level. The fully mirrored walls remain, but *this* mirror maze adds motion and sophistication. The floors rise and lower, the lighting changes angles, and the walls shift and reconfigure the maze, all contributing to the visitor’s sense of disorientation. Kristine Hancock isn’t exactly pleased at the implication of vanity inherent in making her character’s attraction a hall of mirrors, and may use her influence over the fans to lobby for a change.

A hero nearing this attraction sees Black Harlequin dash inside. This is actually yet another illusion. Like the illusion of the woman on Adamantine’s Mountain, this is an Images to Sight, Hearing, and Radio Groups, but using much more sophisticated hologram generators — PCs perceiving the Image suffer a -6 penalty to their PER Rolls to realize what it is.



Assuming a hero chases the hologram (or enters for any reason), he’s now in the Harlequin’s deadliest snare. No park guests are inside, as this attraction hasn’t yet opened due to some technical bugs. However, more Images to the Hearing Group make it *sound* as though there are people screaming deeper within the maze, encouraging the hero to go further inside. The reflected image of Black Harlequin also pops up on mirrors periodically, teasing the hero to keep looking for him.

Navigating the maze should challenge most characters. Unless they have Bump Of Direction or some other applicable means of sensing beyond the norm, the shifting walls and lights prove quite disorienting. For simplicity’s sake, assume the map itself doesn’t change, but each time a character moves within, there’s a two in six chance (1-2 on 1d6) he loses his bearings and travels in a direction other than the one he intended.

A powerful laser periodically fires from somewhere in the maze. The mirrors quickly spread its effect throughout, attacking anyone within.

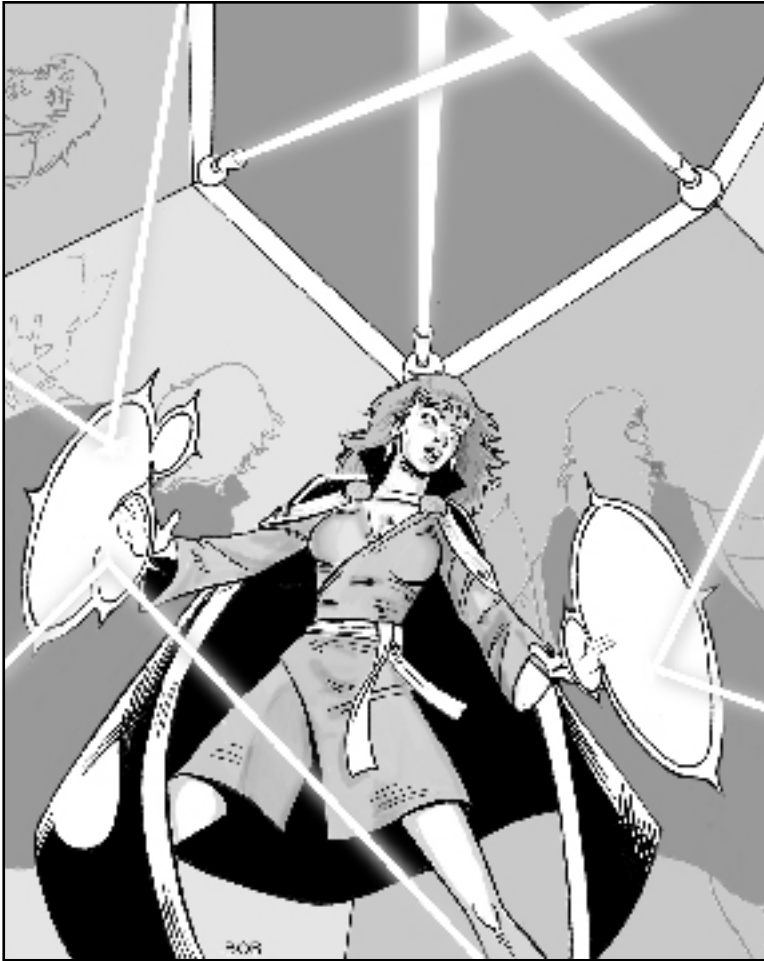


Charisma's Hall of Mirrors

	Exterior Wall
	Mirror Wall

Hexes are at standard Hero scale 1" = 2m





Mirror Maze Laser: *Energy Blast 8d6, Armor Piercing (+½), Area Of Effect Nonselective (10" Radius; +¾), Indirect (can come from the direction of any mirror in the maze; +¾), Personal Immunity (does not damage mirrors and does not rebound on shooter; +¼) (130 Active Points); OAF Bulky (-1½), No Knockback (-¼), 16 Charges (-0). Total cost: 47 points.*

One of Black Harlequin's thugs operates the laser. He views a monitor to track the hero through the maze (Clairsentience with Targeting), allowing

SUMMARY OF CHARISMA'S HALL OF MIRRORS

The below summarizes Black Harlequin's sabotage of Charisma's Hall of Mirrors; for more details refer to the text.

- PER Roll to detect the illusion suffers a -6 penalty.
- EB 8d6, Armor Piercing effects everyone within the hall of mirrors. The attack has 6 OCV and occurs on Segments 4, 8, and 12 until it's fired 16 times.
- Breaking a mirror releases poison gas: 2d6 RKA, NND, Does BODY, Explosion, lasting for 1 Minute.
- Two in six chance (1-2 on 1d6) characters travel in the wrong direction while in the maze.

him to fire the gun with his full OCV 6. As a Skilled Normal, the thug has SPD 3; he fires the laser on each of his Phases unless he has no targets or the gun runs out of Charges. When the power pack expires, he tries to escape, though the maze makes that difficult if heroes are still about. If captured the thug — like the one from the Knights Of The Realm — provides the information that Black Harlequin is obsessed with Hecate. He does *not* know the Black Harlequin's current location.

The mirrored maze walls have hollow spaces behind them, and Black Harlequin has booby-trapped these as well. If anyone breaks a mirror, a canister behind it releases highly toxic gas.

Poison Gas: *RKA 2d6, No Normal Defense (defense is LS [Self-Contained Breathing], LS [Immunity to Neurotoxins], or holding one's breath; +1), Does BODY (+1), Explosion (+½), Continuous (+1), Trigger (when mirror broken; +¼) (142 Active Points); OIF Immobile (-1½), 1 Continuing Charge lasting 1 Minute (gas dispersed by fanning it away or similar action; -1). Total cost: 41 points.*

17. Food Court

Omegaworld's main gathering of eateries lies in Hero Haven between The Shooting Star and J.F.O. Tower. This area consists entirely of places where visitors can grab food fast, though the park has some finer restaurants at other locations. Food court establishments include:

Royal Burger: Known for quality burgers at surprisingly reasonable prices, Royal Burger is a favorite. Its fries, shakes, and other side dishes are only adequate, but the burgers keep customers coming back for more.

Taco Loco: A typical Americanized-Mexican taco stand, Taco Loco offers fairly tasty fare on a budget.

Darren's Pizza: Although Darren's Pizza restaurants outside Omegaworld are more traditional sit-down pizza parlors, this one sells pizza by the slice with no waiting. Devotees of the main Darren's Pizza chain sniff disdainfully that the pizza sold here is inferior to that sold at other locations, but in truth, it's exactly the same and owned by the same family.

Swift-T Chicken: Its famous blend of secret seasonings gives Swift-T Chicken its unmistakable taste. Their well-known slogan, "Roosters'll lay eggs before we give up our secret recipe!" appears on the side of every box of chicken.

Uncle Wu's: This Chinese food stand specializes in General Tsao's Chicken. Only a few on the staff know that the secret ingredient in their renowned recipe is a store-bought American barbecue sauce.

Monorail Sandwiches: A knockoff of a more famous national sandwich chain with a mass transit theme, Monorail offers submarine sandwiches in the usual assortment of varieties.

Souperb Salads: For the health conscious, Souperb

OPTION: LET'S RUMBLE!

Some players dislike adventures without at least one super-brawl. If you think your group won't be happy without a big fight scene, here's a good way to add one.

Black Harlequin replaces the life-size action figures in J.F.O. Tower with combat androids mocked up to look like simple life-sized action figures. The androids feature powers whose special effects look similar to the characters they're based on, though of course Hecate's android doesn't really use magic, Shooting Star's android doesn't really have alien mutant powers, and so forth. The number and power levels of PCs playing through the scenario should determine how many of the action figures attack. Character sheets from various characters in *Champions*, *Champions Universe*, and *Conquerors, Killers, And Crooks* supply the combat abilities for the androids, with minor changes as described in the accompanying list. The androids lack any Skills and Disadvantages these characters have that relate to their backgrounds.

The Pharaoh: Use the powers and abilities of Anubis (*Conquerors, Killers, and Crooks*, page 118). Remove his *Curse Of Scorpions*, *Pathway Of The Gods*, and *Armies Of The Dead* Powers. Change his *Curse Of Blindness* Power so it heals back normally instead of healing by his command or a special ceremony.

Hecate: Use the powers and abilities of Talisman (*Champions*, page 211). Remove her *Foul Sorcery* Multipower.

Captain Thunder: Use the powers and abilities of Captain Patriot (*Champions Universe*, page 86). Add a *Thunder*

Punches Multipower containing a sonic Energy Blast 6d6 NND (defense is Hearing Group Flash Defense) with No Range, and a Hearing Group Flash 12d6 with No Range.

Powermonger: Use the powers and abilities of Ankylosaur (*Conquerors, Killers, And Crooks*, page 116), but increase all attacks by 4 DCs.

The Templar: Use the powers and abilities of Black Paladin (*Conquerors, Killers, And Crooks*, page 126). Increase the killing damage of his *Blade* Power to 2d6, but remove the Transform aspect of it. Remove these Powers: *Blinding Fog Spell*; the Teleportation from his *Armor Of Arcane Pathways*; *Eye Of Souls*; and *Premonitions*.

Charisma: Use the powers and abilities of Talisman (*Champions*, page 211). Remove her *Mastery Of Hellfire* Multipower.

The Bullet: Use the powers and abilities of Kinetik (*Champions Universe*, page 80).

Shooting Star: Use the powers and abilities of Sapphire (*Champions*, page 189).

Adamantine: Use the powers and abilities of Ironclad (*Champions*, page 184). Reduce his STR to 55 and increase his PD and ED to 30.

Even though they begin in J.F.O. Tower, Black Harlequin can dispatch these androids to anywhere in the park. So if you decide to add a grand melee, it can occur anywhere you think would be dramatically appropriate.

Salads presents fresh salads, soups, and fruits. They also have a sit-down restaurant in Smalltown U.S.A. that has more variety than the pre-prepared quick meals available here.

Sweet Dreams: Sweet Dreams satisfies the sweet tooth with ice cream, frozen yogurt, and other desserts.

Groovy Smoothies: This 1960s-themed chain offers fruit smoothies and assorted fruit drinks.

18-20. OTHER SHOPS AND SERVICES

Hero Hangout: One of the many souvenir shops at Omegaworld specializing in superhero merchandise generally, and *To Save The World* merchandise specifically. This one focuses particularly on clothing, selling everything from simple logo t-shirts to complete costume re-creations. Four employees, including owner Richard Woodman, keep on their toes doing a brisk business.

You Can Be A Star: Aspiring singers visiting the park come to this miniature recording studio to sing popular songs to pre-recorded background music. Then, of course, they can buy the resulting recording. Although You Can Be A Star is primarily intended for the amusement of the untalented masses, owner Bobby Bracken *does* have an arrangement with music producer Marvin Jackson to bring particularly talented customers to Jackson's attention.

Deidre's Dolls: Proprietor Deidre Looper features a selection of fine dolls in this gift shop. Shelf space allotment runs about 50-50 between superhero and *To Save The World*-related dolls

and "normal" dolls. Visitors do *not* find mass-produced action figures or the like here; Deidre's sells upscale dolls meant for display rather than the rigors of child play.

VILLAIN ALLEY

Home of the rides and attractions based on enemies of Justice Force Omega, Villain Alley fills the northeast corner of Omegaworld. Observant readers will note that neither Captain Thunder nor Powermonger have a signature attraction, since park designers simply couldn't think of a tasteful way to base a ride on a noisy bigot or an armor-wearing megalomaniacal would-be world conqueror.

Black Harlequin left Villain Alley free of traps and mischief. Remember, in his warped imagination, he wants the public to associate the deaths and chaos with the *heroes*, not villains. Therefore, he's slated no deaths to occur here.

21. Hecate's Haunted House

An imposing Gothic manor transplanted to the modern world, Hecate's Haunted House looms stark and foreboding. The three-story mansion treats visitors to a ghastly exhibition of foul magic, headless phantoms, and misshapen horrors, all meant to shock, terrify, and delight. Penelope Prince provides the voice-over narration for the attraction. The third floor contains the House's control room.

THE HARLEQUIN'S HIDEOUT

Today, the third floor also houses the Black Harlequin. From his command post here, the Harlequin directs the mayhem plaguing Omegaworld, using CCTV monitors and intercoms. Here he keeps close to him the captive members of the Sudsy awards nominating committee: Amelia Emerson, Melanie Gustin, Steve Kaplan, Harold Lowman, and Michelle Shanahan. Bound to chairs, they face the monitors with their eyes propped open so they have no choice but to watch the horror unfold. Three of the Harlequin's hired goons stand guard over them, though it's not really necessary.

If the heroes confront Black Harlequin, he marshals his usual array of gags and toys against them. The hired musclemen quickly decide the Harlequin's not paying them enough to tangle with superheroes, and flee if given the opportunity (over Black Harlequin's howls of protest). If the fight turns against him, the Harlequin's reaction depends on the reputation of the PCs.

If they're known to uphold the law and generally act in a four-color manner, he attempts to kill the committee members. Knowing (or thinking he knows) the heroes won't try to kill *him*, and knowing the courts will never find him sane enough to incarcerate, he figures he might as well rid these irritating Hecate-haters of their worthless lives while he still can.

If the PCs sometimes take matters more into their own hands, so to speak, and Black Harlequin knows this, he simply tries to escape. If necessary, give him some extra gadgets to help him get away,

but don't worry about it too much. He's not the main villain of *Champions Battlegrounds* and has no idea who Interface even *is*, much less the cyborg master villain's covert involvement in this particular "escapade."

22. Doomsday

Another of Omegaworld's massive roller coasters, Doomsday features one of the highest vertical drops of any coaster in the world — a heart-stopping 300 feet. This huge steel "hyper-coaster" sports the classic coaster design of the long slow ascent, followed by the steep sloping drop providing the momentum for the rest of the ride. A top speed of over 90 MPH and a track length of nearly a mile and a quarter make Doomsday a coaster to be reckoned with.

23. The Pharaoh's Tomb

Ancient Egypt comes to life in this theatrical ride. It tells the story of The Pharaoh's death at the hands of his conniving underlings, ending his first life as the sorcerer-king of the Nile. The technology of this attraction isn't state-of-the-art — it's just a straightforward movie-with-moving-platform ride — but the film's quality and the platform's tight synchronization with the film work quite well.

24. The Pavilion

This open-air amphitheater hosts Omegaworld's summer concert series, where some of the



biggest names in popular music come to play in the park. It seats 4,000, with room for another 5,000 on the lawn area behind the seating. The lawn actually stretches over the concourse connecting Villain Alley and Thrillville, as that pathway gently dips to tunnel under the lawn above. Gates to the north of the lawn area make The Pavilion accessible from outside Omegaworld, allowing for the sale of tickets to concertgoers who aren't visiting the park. As with the Grand Theater, visitors purchase admission to concerts at The Pavilion separately from park admission.

25-27. Shops And Services

Potions And Notions: A souvenir shop in the style of a witch's cottage, Potions And Notions sells assorted magicky bric-a-brac aimed mostly at children. Typical items include canisters of creepy (but harmless) goo, glow-in-the-dark ceramic skulls, pre-made magic tricks, and so forth. Shopkeeper (and retired magician) Howard Chancey loves to keep the children who visit his shop both entertained and unnerved.

The Witch's Cauldron: This theme café features such unappetizing menu items as "Beheaded Foul" (chicken), "Rotting Vegetation" (salad), and "Wings Of Smelly Herd Beast" (Buffalo wings). Despite the gruesome titles, owner and chef Yolanda Feldman seems to have no shortage of customers.

Adversaries Unlimited: Omegaworld's only toy and souvenir shop devoted primarily to villains, Adversaries Unlimited sells action figures, apparel, toys, and other gear with supervillain themes. Adversaries from *To Save The World* comprise the bulk of the merchandise, but a few "real world" Champions Universe criminals appear as well. Owner Justin Zorn knows the Foxbat and Lady Blue action figures are technically illegal, since he has no permission to use their names or images. He's betting they won't call the police to file a complaint. Zorn sells no items from Black Harlequin or other murderous villains, however. He doesn't want to feel like he's promoting maniacs.

THRILLVILLE

Thrillville fills the northwest corner of Omegaworld. The *To Save The World* theme fades into the background on the west side of the park, and both Thrillville and Smalltown U.S.A. have a more straightforward amusement park feel.

28. MISTER TWISTER

Mister Twister holds no records. It's not the fastest roller coaster in the world, nor the tallest, the longest, or the most steeply-dropping. It's simply the *best*. Coaster enthusiasts worldwide awaited Omegaworld's grand opening eagerly, wanting the chance to tame the new park's five excellent new coasters. But they awaited Mister Twister the *most* eagerly.

Mister Twister is an inverted steel roller coaster totally awash in corkscrews, loops, dives,

and general assorted twists. Only a few times during the ride does Mister Twister allow riders to regain their equilibrium and perspective, and then only so it can snatch them away again. Despite the mad path it follows, the coaster is unusually smooth for the riders. Within minutes of taking the first ride, coaster fiends proclaimed it the world's greatest roller coaster and lined up to ride again.

29. PIRATES' PENDULUM

Omegaworld's version of the classic "swinging ship" ride, Pirates' Pendulum looks like a Caribbean pirate ship crossed with a Viking longboat, all attached to a big pendulum. Offering the stomach-dropping sensation of free-fall at each end of its swing, it serves as a good choice for visitors looking for a bit of thrill, but too timid to ride one of the roller coasters.

30. MOTORBOAT MANIA

This innovative water attraction combines powered, human-guided motorboats with a traditional log flume style ride. Guests drive the two-person boats within a small lake. If they wish, they can also steer their boat over to a lift hill, which disengages their motor and turns their craft into a normal water ride boat. They then coast through the channels to the big, wet, satisfying drop at the end.

31. SHOWCASE THEATER

This modern theater presents most of Omegaworld's original entertainment. Variety shows, musical productions, and dance ensembles enliven the stage all day and all evening long. It boasts seating for 1,750 and is available for company meetings, organizational conferences, and so on during the off-season. Unlike the other Omegaworld theaters, admission to events in the Showcase Theater generally *is* included in the park's admission price.

32. THE WHIZZER

A larger, more robust version of the classic carnival tilt-a-whirl, The Whizzer provides high-G excitement for guests unafraid of a little motion sickness. As an added twist, the floor beneath the rider's feet drops away when The Whizzer reaches its full spinning velocity. Of course, centrifugal force keeps the person from falling.

33. JUNIOR JUSTICE LAND

This "island" in the grand concourse houses several rides and attractions for children too small to be safe on the more extreme rides. Here, children can enjoy:

Balloon Bounce: A thick-walled, inflated "building" partially filled with colorful rubber balls. Much jumping, laughing, and squealing occurs here.

The Speedway: Small vehicles with an Indy-car appearance travel slowly around a well-defined circuit.

Sparky's Big Adventure: An interactive multimedia attraction, Sparky's Big Adventure brings the kids along on the misadventures of Justice Force Omega's mascot, Sparky the Wonder Dog, as he bumbles

into rescuing the J.F.O. from an alien invader. Children love its engrossing story and the fact they can make decisions to help determine how events unfold. Parents love its ability to keep the children seated and engaged for a few minutes.

Air Fair: A simple above-the-ground ride where parent and child share a plane attached to a rotating cylinder. The cylinder turns; the planes “fly.” Another mild ride for the youngsters.

Petting Zoo: Children everywhere love animals, and young visitors to Omegaworld are no exception. The Petting Zoo in Junior Justice Land gives kids the opportunity to get up close and personal with goats, llamas, ponies, and so forth.

34-36. SHOPS AND SERVICES

Stone Solid Café: This rambunctious eatery sports a rock-and-roll theme. Rock posters and memorabilia line the walls, and classic tunes play in the background. Retired R&B rocker Martin Styles is the host.

Nat's Brats: This shop features trendy accessories, temporary tattoos, and other quasi-rebellious paraphernalia aimed at the teen set. It offers no actual body piercings or tattoos, due to park management concerns that parents might view such activities in a dim light. Owner Natasha Krieger also runs a piercing and tattooing establishment in the city, and simply refers determined customers there for the more advanced work.

Omegagear: Yet another souvenir store, Omegagear is the only shop in the park specializing just in Omegaworld-branded curios. If you're looking for the obligatory “My friends went to Omegaworld, and all I got was this lousy tee shirt” shirt, then Omegagear is the place to go. Proprietor Albie Pinkham squeezes every penny he can wring out of the hapless visitors to his store. A monument to greed without an honest bone in his body, Albie greets customers with an oily smile and a hungry leer at their pocketbooks.

SMALLTOWN U.S.A.

Smalltown U.S.A. fills the southwest corner of Omegaworld. All the charm of classic carnivals, seaside boardwalk roller coasters, and cozy main street shops comes to life here.

37. THE COMET

With a circuit length of almost a mile-and-a-half, The Comet stands as the world's longest wooden roller coaster. Loving attention to detail makes The Comet a true homage to the grand coasters of days gone by. Riders rattle and clack along the rickety-looking structure at a top speed of nearly 70 MPH. Roller coaster purists salute The Comet as a sterling example of a traditional wooden coaster done right.

38. TRAFFIC JAMMERS

The old carnival favorite, bumper cars, comes to Omegaworld with Traffic Jammers. Larger and sturdier than typical traveling carnival bumper car attractions, Traffic Jammers provides riders with higher speeds and more satisfying crashes than its smaller cousins can offer.

39. BARREL O' FUN

Another traditional favorite thrill ride, spinning barrels shows up in Omegaworld as Barrel O' Fun. Riders sit in barrel-shaped compartments and manually spin their barrel with a central steering wheel, while the barrel as a whole (along with all the other barrels) is swung around and spun. Warning signs caution nausea-prone guests to avoid this one, but many riders still exit Barrel O' Fun with a somewhat greenish tinge to their faces.

40. LOG BOG

Omegaworld offers one of the world's largest and highest log flume rides with the massive Log Bog. No less than three huge lift hills and three accompanying steep dives make Log Bog a thrill for the water ride enthusiast. The enormous splash at the end of the third drop often reaches unwitting pedestrians on the concourse completely outside the ride. Unlike many log rides, the wide log boats in Log Bog seat four people across rather than the typical one or two.

41. AMERICAN THEATER

In an unusual move for a theme park, Omegaworld includes a movie theater. The American Theater recaptures the timeless beauty of the great movie palaces of the 1920s and 30s, and combines it with modern sound and picture technology for a truly magical moviegoing experience. The theater seats 1,000, and shows films from park open to close. The American typically shows classic pictures in the mornings and late evenings; major first-run movies take the screen in the afternoon and early evening. Admission to films at the American Theater requires purchase of a ticket separate from the standard park admission.

42. THE GRAND ARCADE

No amusement park is complete without a gallery of games of chance and skill where bold young men (try to) win stuffed animals for their suitably impressed ladies fair. The Grand Arcade sits in an “island” in the main concourse, and offers the usual ring tosses, tests of strength, dart throws, water-balloon-fill contests, whack-a-moles, shooting galleries, and so forth. Visitors frequently spend more money winning the prizes than the prizes themselves are worth, but they're not supposed to notice this fact.

The Arcade's shooting gallery exceeds the other games in sophistication. Rather than a simple booth where visitors shoot light beams at fake ducks, guests descend to an underground chamber with life-size animated targets in various themed rooms. Choices include the obligatory duck hunting room, a cops-and-robbers room, a skeet shoot-

ing room, and a PRIMUS-agents-and-supervillains room. (The agents don't literally look like PRIMUS personnel, of course — the agency would never allow such a thing — but the resemblance is obvious and intentional.) Guests in the agents-and-supervillains room take up a rifle resembling a PRIMUS Plasma Rifle (*Champions Universe*, page 44) and face off against mobile characters moving about a cityscape. The goal: to fire at the bad guys before they fire at you, but avoid firing at innocent citizens and fellow PRIMUS agents who also inhabit the scene.

Heroes approaching The Grand Arcade hear the whine of energy pulse rifles and the screams of panicked park visitors. Guests scurry away from the Arcade in general, and out of the tunnel leading to the shooting gallery in particular. The disturbance clearly comes from the gallery below. The frightened park-goers babble about PRIMUS agents on a shooting spree.

After entering the shooting gallery, the heroes quickly discover the Black Harlequin has tampered with the agents-and-supervillains room. It seems he replaced the animated dummies who normally populate the scene with more advanced robots armed with real weapons. Three faux PRIMUS agents train their weapons on an obviously real and obviously wounded child, weakly struggling against the bonds holding him to a lamppost. A generic superhuman wearing a gray costume with a skull motif looks on.

A force barrier activates as soon as even one hero enters the room, and separates the hero from the agents, child, and super. On a rack in front of the hero is the normal shooting gallery rifle. A power display on the gun clearly indicates the weapon has only one shot left. When the hero enters the room, Black Harlequin speaks (from afar, of course) and says, "Bad guys always lie and good guys always tell the truth. One of these agents is about to kill that helpless child. You have one shot to stop him. Good luck, hero."

The agent closest to the child says something, but it sounds like the android has been damaged, and whatever he says comes out as an unintelligible burst of static. The next agent says, "He said he's a bad guy." The third and final agent indicates the second agent with an incline of the head and says, "He's lying." All three of the agents then begin slowly lifting their rifles, preparing to fire the killing shot at the captive child.

Unless the hero has a way to confer with his teammates, you should try to ensure the players do not brainstorm the solution to the puzzle together. You might also consider using some kind of real-time time limit, such as 30 seconds, since the hero must decide quickly before the agents shoot. The riddle has two possible solutions, and which one is correct depends on how devious you want to be. If you're feeling generous, you can also allow *either* solution to work.

The first solution assumes Black Harlequin told the truth when he said bad guys always lie and good guys always tell the truth. In this case, the bad guy is the second agent. The second agent says the first agent claimed to be a bad guy. If bad guys always lie, then the first agent *couldn't* have said that. Had the first agent truly been a bad guy, he would have

lied and said he was a good guy. If he'd been a good guy, he'd have told the truth and said so. Either way, the first agent would have said he was a good guy, therefore the second agent's claim that he said he was a bad guy is a lie, automatically making the second agent the villain.

The second solution assumes Black Harlequin, being a bad guy, lied when he said bad guys always lie, that good guys always tell the truth, and (most importantly) that *one of the agents* is about to kill the hostage. In this solution, it's impossible to tell which of the agents lie and which tell the truth, since the idea that bad guys always lie and good guys always tell the truth was itself a lie. But it's irrelevant, because the real threat is the costumed super — the Harlequin's statement that one of the agents was going to kill the child was a lie... *the super* is going to kill the child! If the hero fires at one of the agents, the costumed super moves to kill the child. However, in a final twist, Black Harlequin (and the rifle display) also lied when they said the rifle had only one shot left. This gives the hero a chance to rectify his error and fire on the super.

Which solution you choose to be the "correct" one (assuming you don't want to allow either to work) depends on your reading of Black Harlequin's psychology. In his twisted world view, supervillains are the "good guys." So, since he considers himself a good guy, he would tell the truth, and the first solution is the correct solution. On the other hand, Black Harlequin loves making heroes look foolish and seeing innocents die. So he might well add the twist that the whole riddle is a lie, making the costumed super the real threat.

Truly devious GMs might decide the Black Harlequin is first and foremost a murderous maniac (certainly true), and that all four of the characters in the gallery will try to kill the child, regardless of what the hero does with the riddle. This may be the most accurate to the Harlequin's mindset, but be careful not to spring this option on a player who dislikes "no-win scenarios"; he may feel betrayed if there's no way to solve the puzzle.

Assuming you use one of the two "real" solutions, firing the rifle at the "bad guy" (either the second agent or the costumed super) deactivates all the characters and drops the force barrier, allowing the heroes to rescue the child. Firing at an incorrect character causes the other agents or the super (depending on the solution you've chosen) to attack the child while the barrier remains in place. Combat begins on Segment 12 as normal; the hero(es) still retain his/their action (the act of firing at the wrong character did not use up the character(s)' Phase(s) in Segment 12). The "agents" and "super" are DEX 10, SPD 3, OCV 3, and DCV 3. The child is DCV 0; he's bound to a fake lamppost by a 3 DEF, 1 BODY Entangle that Takes No Damage From Attacks. A single hit on the child kills him, as he is already wounded and has only 1 BODY remaining.

The force barrier actually surrounds the part of the room the hero is in, not the part of the room the hostage and characters are in. It's a Force Wall (20 PD/20 ED), Hardened (x2), Affects Desolidified, with Backlash. The rifles carried by the agents

PLACING OMEGAWORLD IN MILLENNIUM CITY

Fatal Attractions assumes Omegaworld is in the Champions Universe, but otherwise doesn't set it in a particular place. If you use the *Millennium City* setting book, you can put Omegaworld in the City of the Future. It lies northeast of Millennium City University, near Harper Woods, but within the Millennium Highway loop.

If a part of Millennium City, Omegaworld is more high-tech than the amusement park described here. Many stores and attractions in the park are automated rather than staffed by people. Instead of people in costume, park greeters might be simple androids or holograms. All of the thrill rides (especially the roller coasters) are faster, higher, and safer (though the added safety isn't apparent in this scenario).

Many places within Omegaworld as presented here, including eateries, banks, and so on, already use business names from Millennium City for the sake of convenience. So if you're using Millennium City, these fit right in; otherwise, feel free to change them.

are Energy Blast 8d6 weapons just like normal PRIMUS Plasma Rifles. If you use the costumed-super-as-the-real-bad-guy option, he attacks with a 40 STR. Any successful attack on any character deactivates that character. The force barrier, not their own innate defenses, protects them.

43-45. SHOPS AND SERVICES

McGillicuddy's: Omegaworld's largest restaurant, McGillicuddy's offers traditional American cuisine in a relaxed, family-friendly atmosphere. Chef Larry Basso once catered to the nouveaux riche in one of Manhattan's trendiest upscale cafes, but he wanted to have more fun with his work. No one named "McGillicuddy" is associated with the operation; the name just evokes a feel of hometown Americana.

The General Store: Although it also offers the ubiquitous souvenirs, The General Store mainly sells miscellaneous items of interest for vacationers. Their stock includes over-the-counter medicines, toiletries, diapers, and so on. Owner Lorraine Caylor's family have been storekeepers for three generations, and she understands customer needs well.

Mandy's Candies: A true old-fashioned candy store, Mandy's Candies sells a staggering array of sweets. Fudge, jellybeans, fine chocolates, and hard candies are just a few of the cavity-inducing treasures found here. Mandy Dillman is a jolly, plump lady of middle age with a bright pink apron and a ready smile.

INFRASTRUCTURE COMPLEX

To avoid disrupting the illusion of Omegaworld as a place where fantastic things occur, the park's designers concealed much of the mundane activity necessary for the park's operation in an underground complex of rooms, corridors, and tunnels. Park staff, maintenance crew, delivery people, and so forth move from place to place in Omegaworld via these tunnels rather than through the crowds of guests above. All of the major attractions and the Visitor Service Centers have access points for the underground system. In this scenario, the Complex also allows Black Harlequin's men a way to move about the park unseen.

MAIN POWER STATION

Omegaworld maintains its own independent power station, concealed underground. It supplies all of the park's power needs, so Omegaworld is "off

the grid," and doesn't depend on the surrounding community for its power. From the master power control room, engineers can supply power to (or cut it off from) any ride or building in the park.

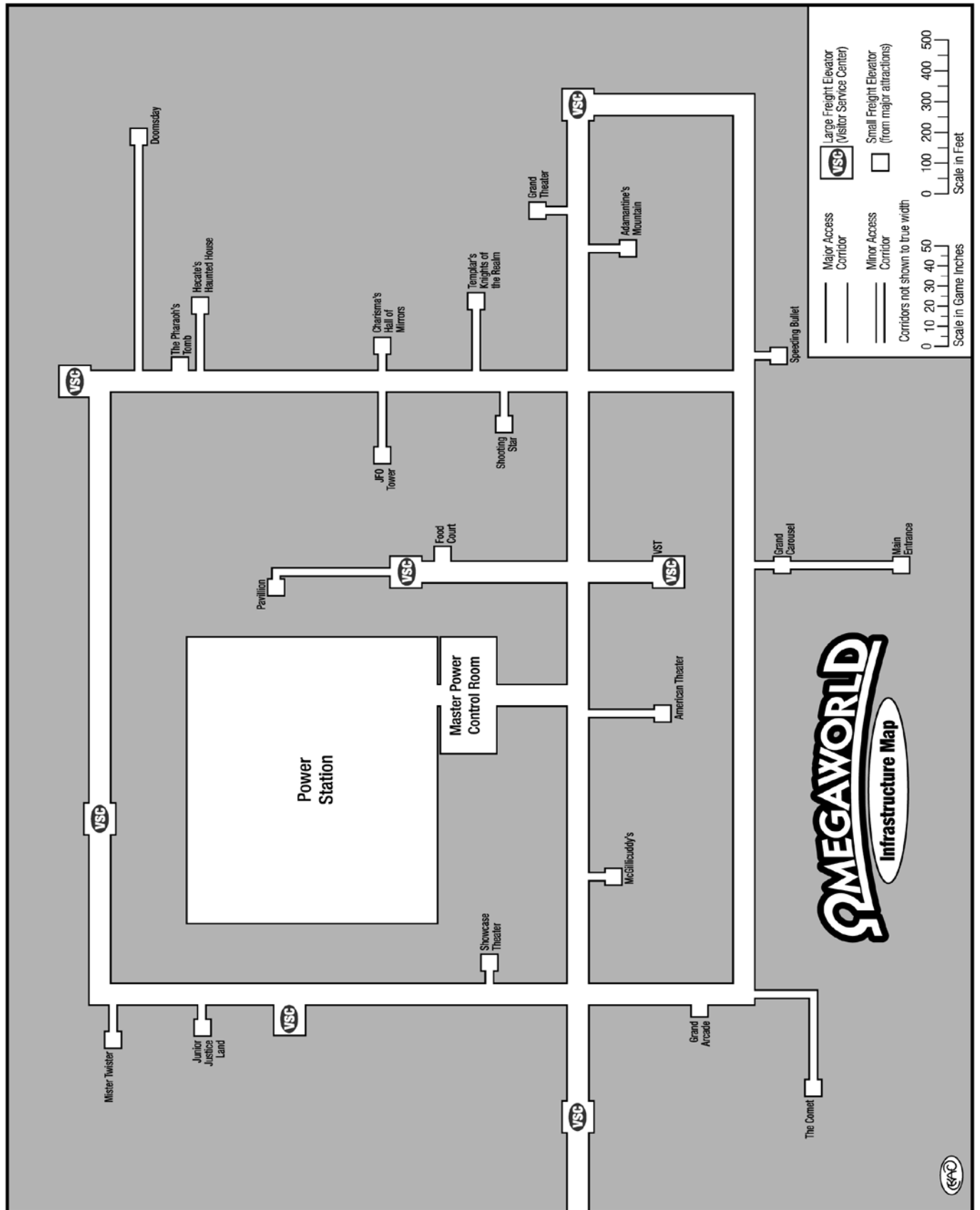
Anticipating that clever heroes may try to defeat his booby trap on The Speeding Bullet by coming here to shut off the power, Black Harlequin prepared a little surprise for them. Only one corridor leads into the master power control room, and the Harlequin set up a neat little diversion in that corridor.

A sophisticated, invisible energy feedback field spans the corridor outside the master power control room. When a hero in the corridor approaches within 5" of the door to that room, he enters the field and it affects him. The field multiplies incoming velocity by five, and applies that force against an incoming character as STR pushing in the opposite direction. So for example, a character rushing in at a rate of 15" meets 75 STR of resistance pushing him away from the door. The faster the heroes try to reach the master power control room, the harder the field pushes them away.

To make matters even trickier, a character actively resisting the pushing effect with his own STR intensifies the effect. A character in the field can apply only his Casual STR without increasing the force of the field. The field also reacts to any STR used above Casual STR, multiplying it by five and adding it to the effect. For example, a 50 STR character moving at 7" faces 35 STR resistance. Using 35 STR to counter the effect actually causes the effect to increase to 85 STR (35 STR exceeds his Casual STR of 25 by 10; 10 multiplied by 5 equals 50, which adds to the original 35 for a total of 85).

The secret to passing through the field is to do it slowly. Even a normal STR character can make it through the field if he moves at only 1" per Phase. Stronger characters can move a bit faster, but rapidly reach a point of diminishing returns. Black Harlequin hopes figuring out how to pass through the field delays the heroes enough to allow the train on The Speeding Bullet to derail while they waste time here.

Obviously, resourceful heroes can reach the master power control room in many ways without going through the field. You should use common sense when adjudicating such attempts. The field is invisible to all senses except those that detect power generation in some way. The field draws power from the power station; characters can deactivate it from the master power control room. (Not useful in helping *reach* that control room, but it does mean that if one hero can bypass the field, he can lower it for the others.)





**UNDER
CONSTRUCTION**

INTRODUCTION



Digitized and slightly garbled, the voice from the speaker phone said, “Do we have a deal?”

Sitting behind the desk, Geoffrey Haganstone pursed his lips and considered the offer. He answered, “Yes, I believe we do.”

“I will forward the information once you have fought the —”

“Do you wish them alive?”

The voice was silent.

“These superheroes... must I allow them to live?” He explained, “Those who stand against me rarely survive, so I ask again.... Do you wish them alive?”

“I leave that to you.”

Haganstone laughed.

The voice continued, “How will I know the details of what you plan? I have my own devices —”

Again Haganstone interrupted, his contempt obvious, “Oh, you will know... I assure you, the whole city will know.”

The voice began to speak of some quibble or petty concern, but Haganstone ignored him — the worries of lesser men were no concern of his. He concluded the conversation without a word, pressing the hang-up button on the speaker phone.

He sat forward in his black leather chair. Before him, a helmet rested at the center of the broad mahogany desk. The helmet was purple with a yellow lightning bolt on top. With both hands he picked up his helmet. He said, “None shall be ignorant of the coming of Holocaust!”

ADVENTURE OVERVIEW

In this chapter of *Champions Battlegrounds*, Interface enlists the aid of the mutant villain Holocaust. The battleground is a construction site — a partially completed skyscraper that when finished will house offices for the Institute for Human Advancement. With a skeletal frame of steel towering eight stories above, the superheroes face off against the mutant master of energy... but Holocaust isn't the only threat confronting the PCs!

The IHA protects its own and dispatches two Minutemen Robots to deal with the situation. Having no love of mutants and other human deviants, the IHA gives the deadly robots simple orders: kill Holocaust.

But the IHA wants more than to kill the mutant. It has deemed Holocaust's ultimatum the perfect opportunity to convince the world of the threat posed by mutants and other superhumans. The IHA manipulates the city's news agencies until Holocaust's ultimatum becomes a media circus with the PCs caught in middle.

Will all the media attention distract the PCs from the true threat, Holocaust? Will the Minutemen not only kill Holocaust but also the PCs? And in the end will the skyscraper the PCs hope to protect still be standing? All these questions and more are answered in the climactic conclusion of *Under Construction*, where the PCs confront two evils... neither of which is the lesser!

BACKGROUND

Already wealthy, Holocaust has little interest in financial gain, so Interface offered him information instead. In exchange for fighting the PCs on behalf of Interface, Holocaust will receive a list of last year's top ten contributors to the Institute for Human Advancement. In recent months, Holocaust has realized the threat posed to him and his “future subjects” by the IHA; eager to obtain more information about the human supremacists, he agreed to Interface's offer.

Never one to waste an opportunity, Holocaust plans the fight with the superheroes to serve a dual purpose. Through his government and high society Contacts, he has learned a skyscraper currently under construction will house offices for the lobbying arm of the IHA. He plans to issue an ultimatum to those in charge of the construction — tear down the building or else he will. He knows the ultimatum will get the superheroes' attention, and in the end, he will fight the PCs for Interface and at the same time deal a blow to the IHA. Holocaust deems it a plan worthy of the future ruler of the world.

But there's one hitch....

More than just a lobbying group, the Institute for Human Advancement is secretly a quasi-military organization bent on the extermination of mutants. Its members won't let some deviant humans threaten their investment. To matters worse, one of the partners in charge of the construction firm, Thomas Jaye, belongs to the IHA and fervently believes in its goals and purpose. Jaye has a twofold plan: first; contact superheroes and enlist them to protect the construction site; second, prove the superheroes can't protect normal men and women from the likes of Holocaust... but the IHA and its Minutemen robots can.

As Holocaust's deadline nears, the IHA dispatches two of its latest model Minutemen to deal with the mutant menace. And if a superhero team gets caught in the crossfire, that's just one less threat to humanity.

INDEX OF VILLAINS

The villains who appear in *Under Construction* and the book and page number where they appear are listed below.

Holocaust

Conquerors, Killers, And Crooks, page 159

Minuteman Robot

Champions Universe, page 145

Stormfront

Conquerors, Killers, And Crooks, page 200

Zephyr

Conquerors, Killers, And Crooks, page 216



The City Center Building

Located downtown on the site of a former parking garage, the City Center Building has been under construction for several months already. When completed it will stand 62 stories tall, but at the time of the adventure the skyscraper is only a skeleton of steel columns and girders eight stories tall. Currently the general contractor's initial estimate remains on target; he should complete the building in less than two years — barring its destruction at the hands of Holocaust!

The City Center Building will house numerous offices and serve as the workplace for over 3,000 people. City officials feel the building will enhance the city's economy and infrastructure, since from start to finish the skyscraper's construction employs numerous local sub-contractors and almost a thousand people. You should keep this in mind when roleplaying civic authorities; they support any effort to protect the building from Holocaust.

CCB Limited Partnership

Although construction started a little over five months ago, the history of the City Center Building actually begins three years earlier when three gen-

eral partners (detailed below) and numerous limited partners formed the CCB Limited Partnership. The general partners oversee all matters related to the building; limited partners are investors with no say in day-to-day operations.

Outside of the general partners, CCB directly employs nine people who serve in an administrative capacity: a receptionist, an office manager, two part-time accounting clerks, two administrative assistants, and three executive assistants. The partnership leases offices in a skyscraper near the construction site. Each general partner has his own office; the remaining employees work in cubicles. In the reception area, a five-foot-tall scale model of the City Center Building depicts the skyscraper as it will appear when completed. The architectural design shows a heavy Art Deco influence with a limestone curtain wall, a top that tapers to a slender broadcast antenna, and windows of green glass.

The three general partners are all wealthy, well-known in commercial real estate, and well-respected in the financial community. Any PC local to the city with business related Skills or Contacts has at least a passing knowledge of them. Investigation reveals nothing more than CCB is a legitimate partnership, funded by the personal wealth of its partners and loans from accredited lending institutions. However, investigation of the

three general partners might lead to more interesting discoveries....

ROBERT NELSON ADAMSON

The son and grandson of real estate men, Robert Adamson (who expects the PCs to call him Mr. Adamson) has spent his entire career developing properties and brokering real estate deals. In his late sixties, is gray-haired, thin, and always dressed in a well-tailored suit and silk tie, he considers the City Center Building his last major real estate deal before he retires.

Roleplaying Adamson

Adamson speaks with proper diction and formal courtesy using Mr., Ms., Mrs., or another title as appropriate. He's not "silly" about it though. If a superhero has a Public Identity, Adamson uses that when addressing him (*i.e.*, Mr. Smith, Ms. Johnson, and so on). Otherwise he uses the superhero's moniker without a form of address (although his discomfort with such familiarity is evident). In conversation he is business-like and straightforward, but never rude or overly aggressive.

The Dirt

Using High Society or similar Skills, the PC learns Adamson is never anything less than proper.

In fact, he's rather dull. With successful use of KS: Business World or through investigation, the PC turns up one interesting incident. Ten years ago Adamson was involved in a real estate deal under scrutiny for corruption, and several of his colleagues are still serving sentences in various prisons. No charges were brought against Adamson — although with successful use of PS: Accountant (or the like), a PC considers it unlikely Adamson didn't know what was going on.

Adamson testified against his colleagues in

exchange for immunity. While never made public, his testimony led investigators to solid evidence used to get convictions against his colleagues. The PCs probably can't discover this without a Contact in the prosecutor's office, though.

THOMAS HOWLAND JAYE

The son of a bricklayer, Thomas Jaye is a self-made man who has proven his real estate acumen in several recent deals. Short, stout, and cordial, he's always smiling and laughing even when interacting with those he despises (a large number of people, including superheroes). He either wears stylish suits, or dresses informally when he wants to appear as just "a regular guy." In his mid-forties, he has brown hair peppered with gray. He has been instrumental in getting commitments from businesses to lease office space in the City Center Building.

Roleplaying Jaye

The most engaging of the three partners, Jaye tells the PCs to call him Tom, pokes fun at Adamson's stiff courtesy or Smith's nervous demeanor, and always laughs with gusto at the PCs' jokes. In conversation, he makes quite a bit a small talk, and the worst one can say about him is he might be too forward. He comes across more as a salesman than a wealthy real estate mogul. He styles himself as everyone's friend and does a good job of it since he's a talented liar.

The Dirt

Upon investigation two things about Jaye become immediately obvious.

First, he's incredibly well-connected in both business circles and the city government. Everyone who's anyone knows Thomas Jaye. You should make sure he has better Contacts than any PC. If a PC considers himself well connected, Jaye's connections immediately make him suspicious. No one is that well-connected without actively cultivating Contacts, and those who do usually have a use for their Contacts.

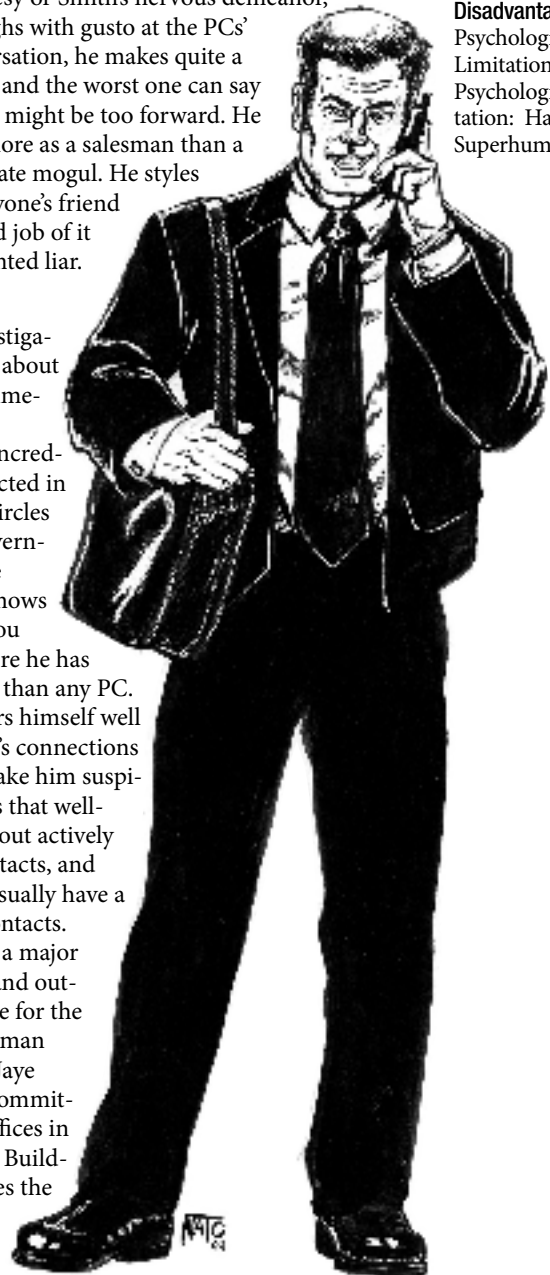
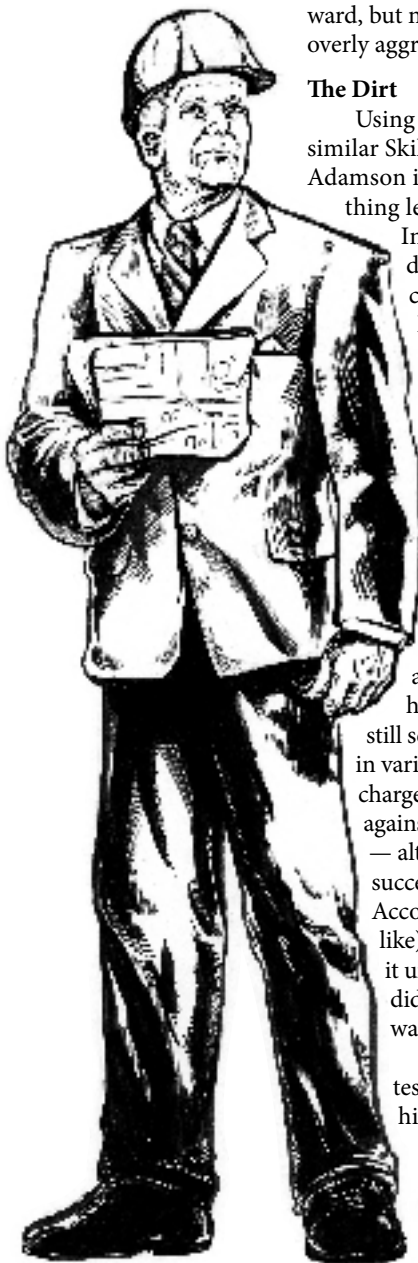
Second, as a major contributor to and outspoken advocate for the Institute for Human Advancement, Jaye secured IHA's commitment to have offices in the City Center Building. He discusses the IHA openly if asked about it

THOMAS JAYE

7 STR	10 DEX
8 CON	8 BODY
15 INT	15 EGO
18 PRE	14 COM
1 PD	2 ED
2 SPD	3 REC
16 END	16 STUN

Abilities: Bribery 13-, Bureaucratics 13-, CK: Campaign City 15-, Conversation 15-, KS: City Politics 13-, KS: The Mutant Menace 11-, KS: Superhuman World 11-, Oratory 13-, Persuasion 15-, PS: Finance 11-, PS: Real Estate 13-, Money: Wealthy, numerous Contacts (in city and state politics, IHA, and the city police department).

Disadvantages: Psychological Limitation: Greedy, Psychological Limitation: Hatred Of Superhumans.



by the PCs (he does not bring it up himself). When discussing IHA, he does his best to conceal his hatred of superhumans. He admits some members are radicals and prejudiced, but the organization's true purpose is to protect the common man from the likes of Dr. Destroyer and Gravitator. If pressed about the IHA's position on superheroes, he points out superhumans like Shrinker (heroes who later became villains), and argues the common man also needs protection from those like her — and anyone else who has such great power that he poses a danger to society even as he supposedly “serves and protects” it. (If strongly pressed, he may even call on incidents from the PCs' own past, if appropriate [such as a fight they provoked or caused that resulted in massive property damage].)

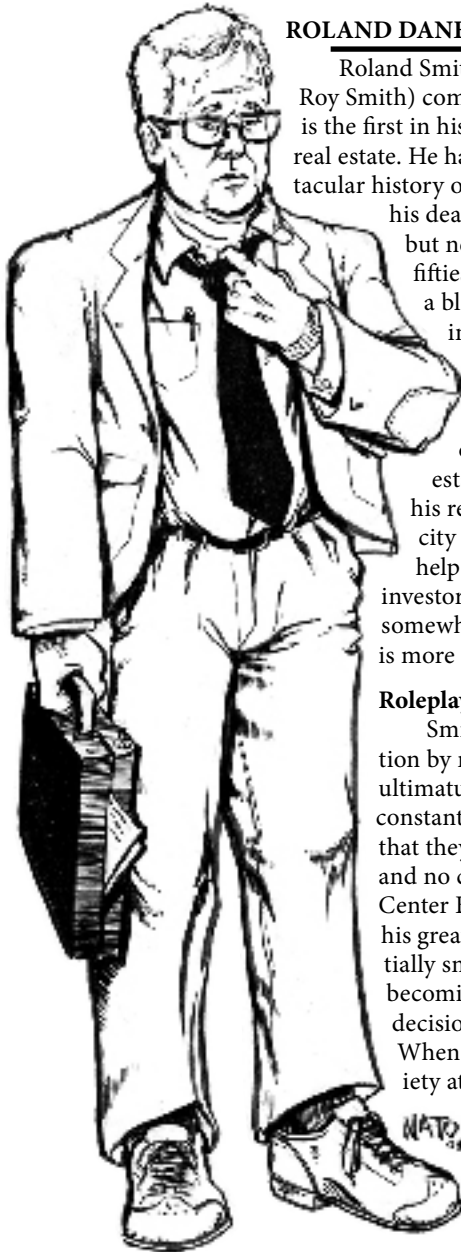
The root cause for much of the trouble in *Under Construction*, Jaye leaks news to the press, antagonizes Holocaust, and arranges for the Minutemen to deal with the supervillain (and potentially the superheroes). Of course the PCs hopefully don't discover the last until after the robots appear at the construction site.

ROLAND DANE SMITH, SR.

Roland Smith (he introduces himself as Roy Smith) comes from old money, but he is the first in his family to get involved with real estate. He has a respectable but unspectacular history of business deals; in the end, his deals always turn a small profit but never a large one. In his early fifties, he is medium height, has a bland appearance with receding gray hair and blue eyes, and wears a suit while at the office. His involvement with CCB lends it credibility outside the real estate world, since many of his relatives have been active in city politics and banking; he's helped attract old money as investors. His involvement is also somewhat out-of-character since it is more risky than his past deals.

Roleplaying Smith

Smith has a nervous disposition by nature, and Holocaust's ultimatum only makes it worse. He constantly seeks the PCs' assurance that they'll stop the mutant villain and no cause no harm to the City Center Building. Losing money is his greatest fear. Thomas Jaye essentially smooth-talked Smith into becoming a general partner; it's a decision Smith has often regretted. When not on the verge of an anxiety attack, he seems distracted since his wife and children are a never-ending source of problems and embarrassments.



IN YOUR CAMPAIGN

You can change several of the background elements to make the City Center Building and CCB unique to your campaign.

- You can change the name of the skyscraper to honor a historical personage (*i.e.*, the John Hancock Building) or its location (*i.e.*, the Empire State Building). (If you do, change the name of the partnership accordingly.)
- A wealthy PC or NPC in your campaign might be a limited partner in CCB, or you can add someone familiar to the superheroes as a fourth general partner.
- Friends or family can work at the site as employees of the general contractor or one of the many sub-contractors, or might work in CCB's offices as a temporary or permanent employee.
- A company owned by a PC or NPC might have committed to leasing office space in CCB.

The Dirt

The Smith family has some issues, an open secret among social acquaintances. His wife, Vivian, is addicted to prescription painkillers — whichever is most popular at the time. His twenty-two year old son, Roy Junior, has been in and out of addiction clinics for the last five years. His eighteen-year-old daughter, Margaret, recently married a local band member and Smith had to “buy” an annulment for the couple. Arrested several times for drunk driving, Smith isn't without his own problems.

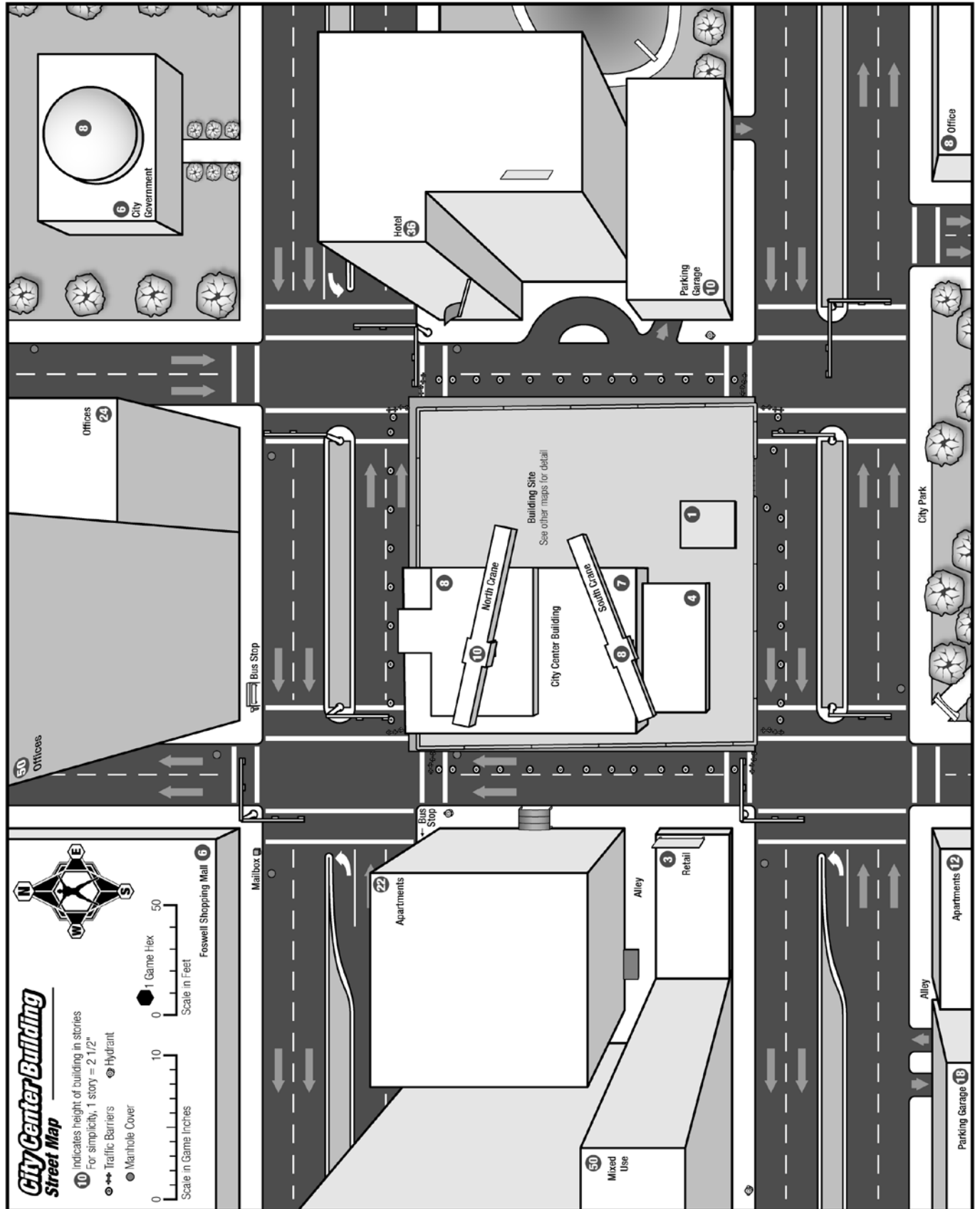
ADVENTURE INFORMATION

Under Construction is an adventure designed to challenge a group of four to six PCs, built according to the guidelines for Standard Superheroic characters found on page 15 of the *HERO System 5th Edition* rule book. If the PCs fall outside these guidelines, you need to adjust the encounters accordingly. The text has suggestions for tailoring the encounters to the PCs; refer to the villains' character sheet descriptions for advice about altering their power levels.

The adventure is intended for a group of traditional superheroes — heroes primarily motivated by a desire to right wrongs and do good. If your group has a more mercenary bent, simply have those in charge of the construction offer the superheroes a retainer to protect the site from Holocaust. If your group feels killing a supervillain is acceptable, the drama at the conclusion of the adventure might be lacking, but the fight remains a challenge — just make sure the Minutemen threaten the lives of the PCs as well as those of Holocaust and his minions.

AS A STAND-ALONE ADVENTURE

You can use *Under Construction* independent of *Champions Battlegrounds* if you wish. The only change you need to make: Holocaust attacks the skyscraper after learning it will house offices for the IHA. He does not receive a list of IHA's top ten contributors for fighting the superheroes.



CONSTRUCTION SITE



Included in this section are maps and descriptions of the construction site, the location for much of the action in *Under Construction*. The construction site is located in a downtown area (as shown on the *Street Map* on page 75), but you can easily insert the site into whatever urban area you choose. Furthermore, the sidebars contain plenty of tips to help you customize the site to different kinds of cities, from high-tech urban areas to the bustling metropolises of yesteryear.

FEATURES OF THE SITE

The construction site takes up one city block (although the skyscraper will only occupy half that when completed) — an area equal to 22" (143 feet) x 22" (143 feet). A fence made of particleboard surrounds the site. The fence is 3" (20 feet) high with DEF 2, BODY 2. In the south, two chain-link gates (DEF 5, BODY 1) open to allow vehicles access; with both gates open the entrance is 4" (26 feet)

SKYSCRAPERS OF THE PAST

The history of skyscrapers is one of concrete and steel, and while much has changed since the Golden Age of superheroes, all skyscrapers begin as a framework of steel girders and columns. Because of this and its particular layout, you can use the City Center Building in any era of superhero gaming. Regardless of the similarities between then and now, construction has advanced since the Golden Age so you might want to consider the following changes:

- More ironworkers would work at the site in the past. For instance, when working on the Empire State Building, three people worked to rivet girders to columns: one heated the rivets, one delivered the hot rivet, and one hammered the rivet in place. To reflect this, double or even triple the number of workers.
- Materials have improved considerably over the last 60 years, so you might want to lower the DEF and BODY of the materials. You shouldn't lower the BODY of the building itself though — oftentimes early builders overbuilt due to a lack of knowledge about wind load and other stresses on the building.
- Today's society is much more safety conscious. Workers in the early days of skyscrapers went without hardhats and safety regulations intended to protect them were less restrictive. To reflect this, you might want to remove the decking from many of the top floors and devote some time to describing the derring-do of the ironworkers.

wide. When the site is closed, the gates are locked with chains and a large padlock (DEF 5, BODY 5). Covered walkways run along the outside of three sides of the site and provide pedestrians with a temporary sidewalk.

Construction Vehicles: Two construction vehicles are on the site: a bulldozer and a truck crane. A subcontractor should have removed the bulldozer weeks ago, but he filed for bankruptcy and no one has come to take it away (it's a frequent source of irritation for the general contractor). The truck crane is used to lift the weekly deliveries of materials — at this stage of construction mainly decking material and steel girders — from flatbed trucks.

BULLDOZER

Val	Char	Cost	Notes
5	Size	25	3.2" x 1.6"; -5 KB; -3 DCV
50	STR	15	25.0 tons; 10d6 HTH [0]
8	DEX	-6	OCV: 3/DCV: 3
18	BODY	3	
10	DEF	16	Does Not Protect Occupant (-½)
2	SPD	2	Phases: 6, 12
			Total Characteristic Cost: 55

Movement: Ground: 10"/20"
Swimming: 0"/0"

Abilities & Equipment

Cost	Power	END
6	<i>Motorized Tracks:</i> Ground Movement +4" (10" total); Only On Appropriate Terrain (-¼), 1 Continuing Fuel Charge (easily-obtained; 6 Hours; -0)	[1cc]
13	<i>Blade:</i> +9 DEF; Limited Coverage (60 Degrees on front of vehicle; -1)	0
-2	<i>Ground Vehicle:</i> Swimming -2" (0" total)	

Total Abilities & Equipment Cost: 17

Total Vehicle Cost: 72

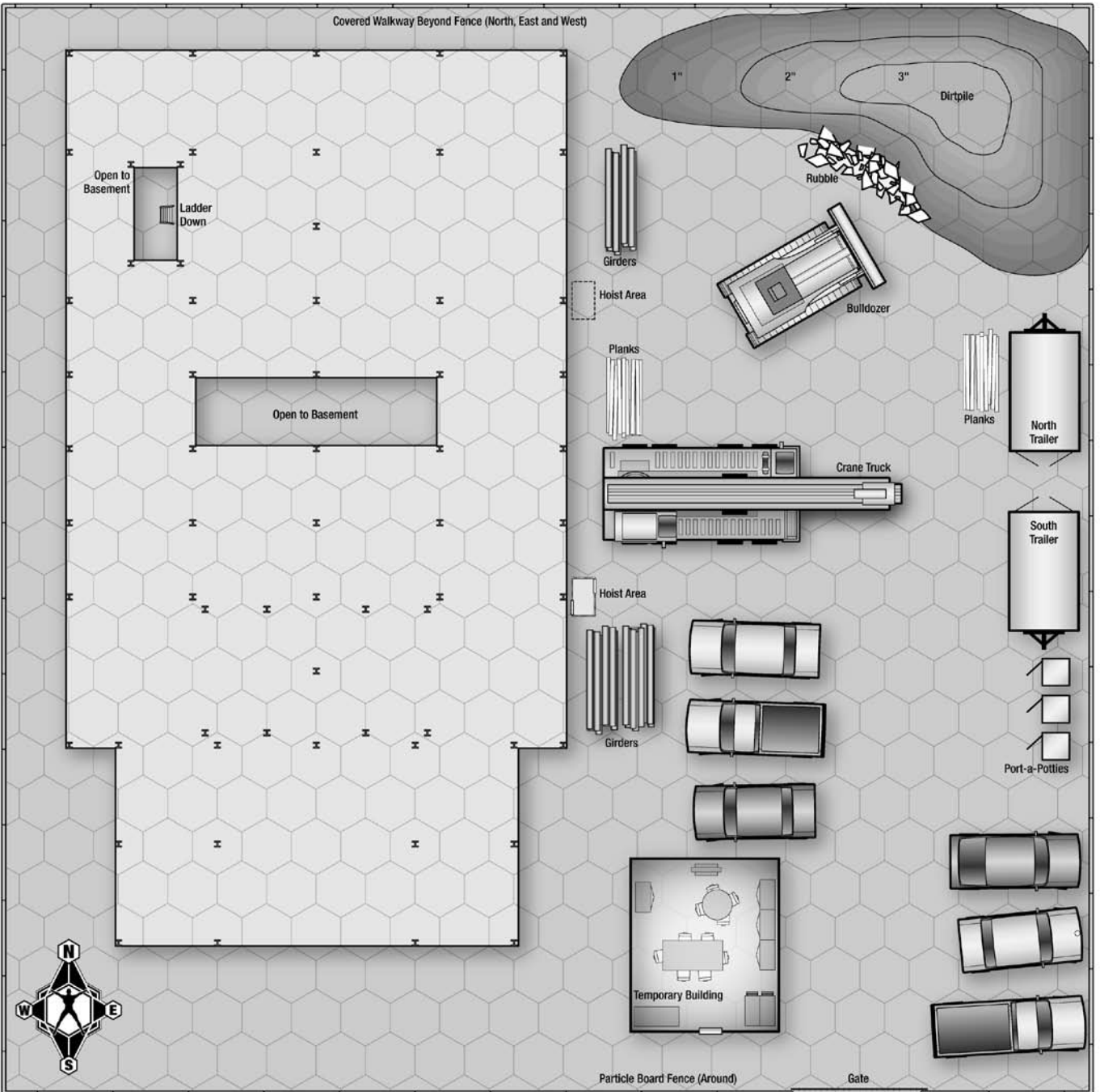
Value Disadvantages

15 Physical Limitation: Constant Malfunctions (Frequently; Greatly Impairing)

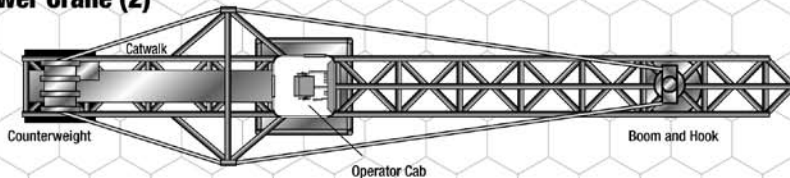
Total Disadvantage Points: 15

Total Cost: 57/5 = 11

Description: The bulldozer weighs approximately 26,000 kg. The driver can raise the blade to protect himself from attacks from the front. The bulldozer is an old piece of equipment and has sat idle for several months, so it suffers from the *Constant Malfunctions* Disadvantage.



Tower Crane (2)



**City Center Building
Site Map**

Including Ground Floor and Tower Crane

Hexes are at standard Hero scale 1" = 2m

TRUCK CRANE

Val	Char	Cost	Notes
7	Size	35	5" x 2.5"; -7 KB; -4 DCV
50	STR	5	25.0 tons; 10d6 HTH [0]
10	DEX	0	OCV: 3/DCV: 3
20	BODY	3	
6	DEF	10	Limited Coverage (not on windshield/windows; -¼)
2	SPD	0	Phases: 6, 12

Total Characteristic Cost: 53

Movement: Ground: 20"/80"
Swimming: 0"/0"

Abilities & Equipment

Cost	Power	END
13	<i>Motorized Wheeled Vehicle:</i> Ground Movement +14" (20" total), x4 Noncombat; OAF (all-terrain tires; -1), Only On Appropriate Terrain (-¼), Limited Maneuverability (-¼), 1 Continuing Fuel Charge (easily-obtained fuel; 6 Hours; -0)	[1cc]
4	<i>Eight Wheels:</i> +4 wheels (total of 8)	0
4	<i>Boom:</i> Extra Limb (1); Limited Manipulation (-¼)	0
34	<i>Boom And Hook:</i> Stretching 17"; Reduced Acceleration (5" per Phase; -½), No Noncombat Stretching (-¼), No Velocity Damage (-¼), Limited Body Part (Boom; -¼), Only To Lift Or Hit (-¼), 1 Continuing Fuel Charge (easily-obtained fuel; 6 Hours; -0)	[1cc]
-2	<i>Ground Vehicle:</i> Swimming -2" (0" total)	

Total Abilities & Equipment Cost: 53

Total Vehicle Cost: 106

Value Disadvantages

None

Total Disadvantage Points: 0

Total Cost: 106/5 = 21

Description: The truck crane is an eight-wheeled vehicle. The driver sits in the cab; the boom operator sits in a compartment toward the back and to the left of the boom. Both areas are enclosed with windows on three sides. The Boom And Hook extend and retract at approximately 100 meters per minute (5" per Phase) when not lifting anything.

Dirt Pile: In the northeast corner against the fence, workers have piled up the dirt and rubble from digging out the skyscraper's foundation. The western

portion of the heap is sloped and easily climbed; the remaining sides are steep and moving to the top requires a successful Climbing roll. At its highest point in the northeast, the heap is 3" (20 feet) high. The broken concrete and rubble ranges in size from fist-sized rocks weighing ten kilograms (DEF 6, BODY 4) to man-sized boulders weighing hundreds of kilograms (DEF 6, BODY 13).

Girders: Set on the ground, two piles of girders are located to the east of the building. For simplicity's sake, each girder is 2" (13 feet) long with DEF 9, BODY 9 and weighs 800 kg (STR 25 to lift). Girder have an I-shaped cross-section; the flat parts at top and bottom are a ¼" wide. Each pile has 12 girders.

Temporary Building: A temporary building houses the general contractor's office. The contractor keeps his copies of the blueprints, invoices, and purchase orders here, and file cabinets, tables, and chairs fill the southern half of the building. The building also contains hard hats, machine parts, and sundry other supplies. Located inside the building at the north end, a transformer is connected to the city's main power grid and provides electricity for the site. The building's walls are flimsy (DEF 3, BODY 3) and the entrance is in the south.

Trailers: Two trailers sit close to the eastern fence. Trailers are DEF 6, BODY 12. The northern trailer contains welding equipment used for cutting girders to size and welding joints, bolts for joining the girders to columns, nail guns, and other miscellaneous equipment used by the ironworkers.

Welding Torch: *RKA 1d6, Armor Piercing (+½), Penetrating (+½) (30 Active Points); OAF Bulky (-1½), No Range (-½), Real Weapon (-¼), 1 Continuing Fuel Charge (easily-obtained fuel; 6 Hours; -0).* Total cost: 9 points.

The southern trailer holds materials and equipment used by the cement finishers to lay floors.

Wooden Planks: The workers use wooden planks to provide temporary flooring on some of the levels, and stacks of planks are scattered throughout the site. Assume each stack has ten planks (two-by-sixes) with DEF 3, BODY 4.

The Construction Crew

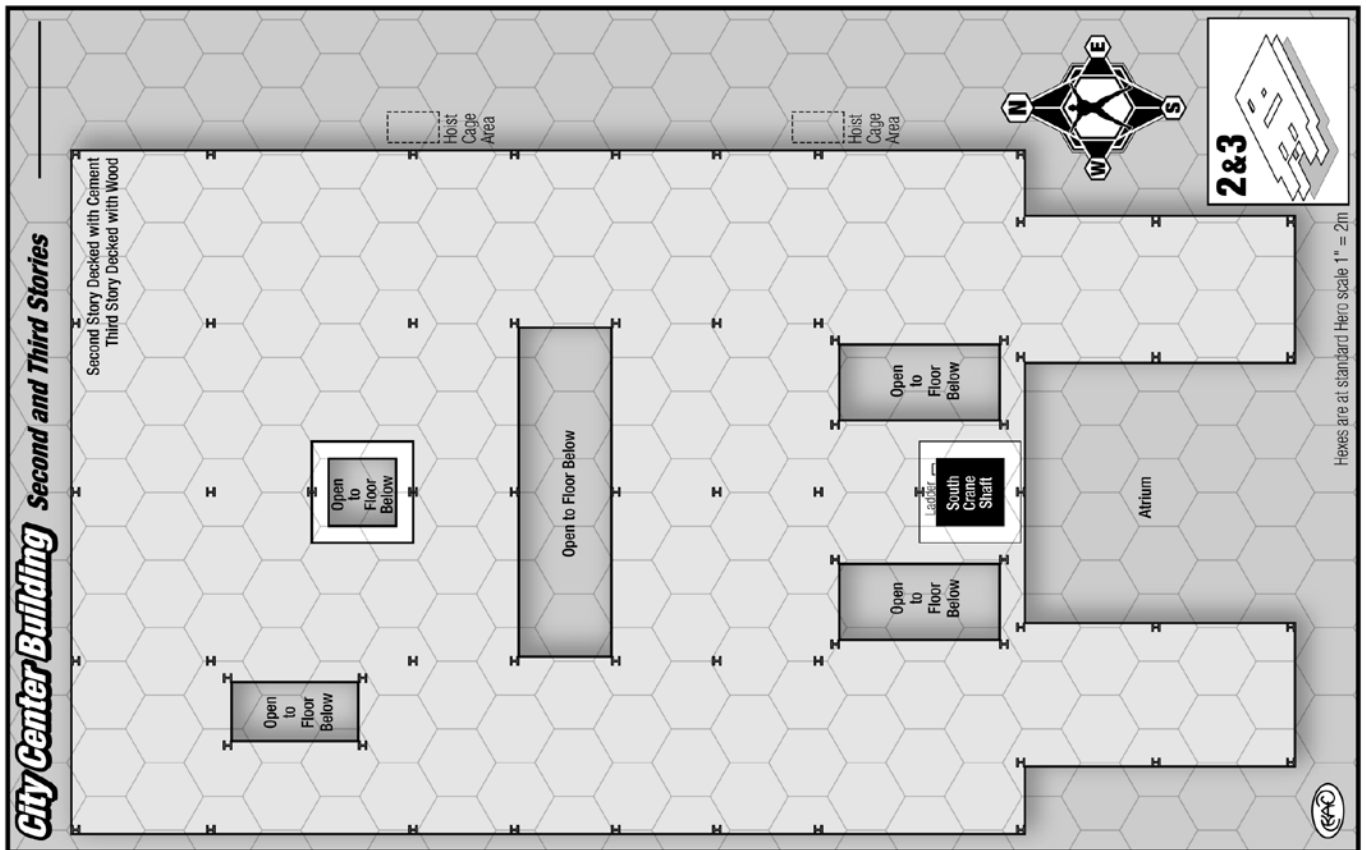
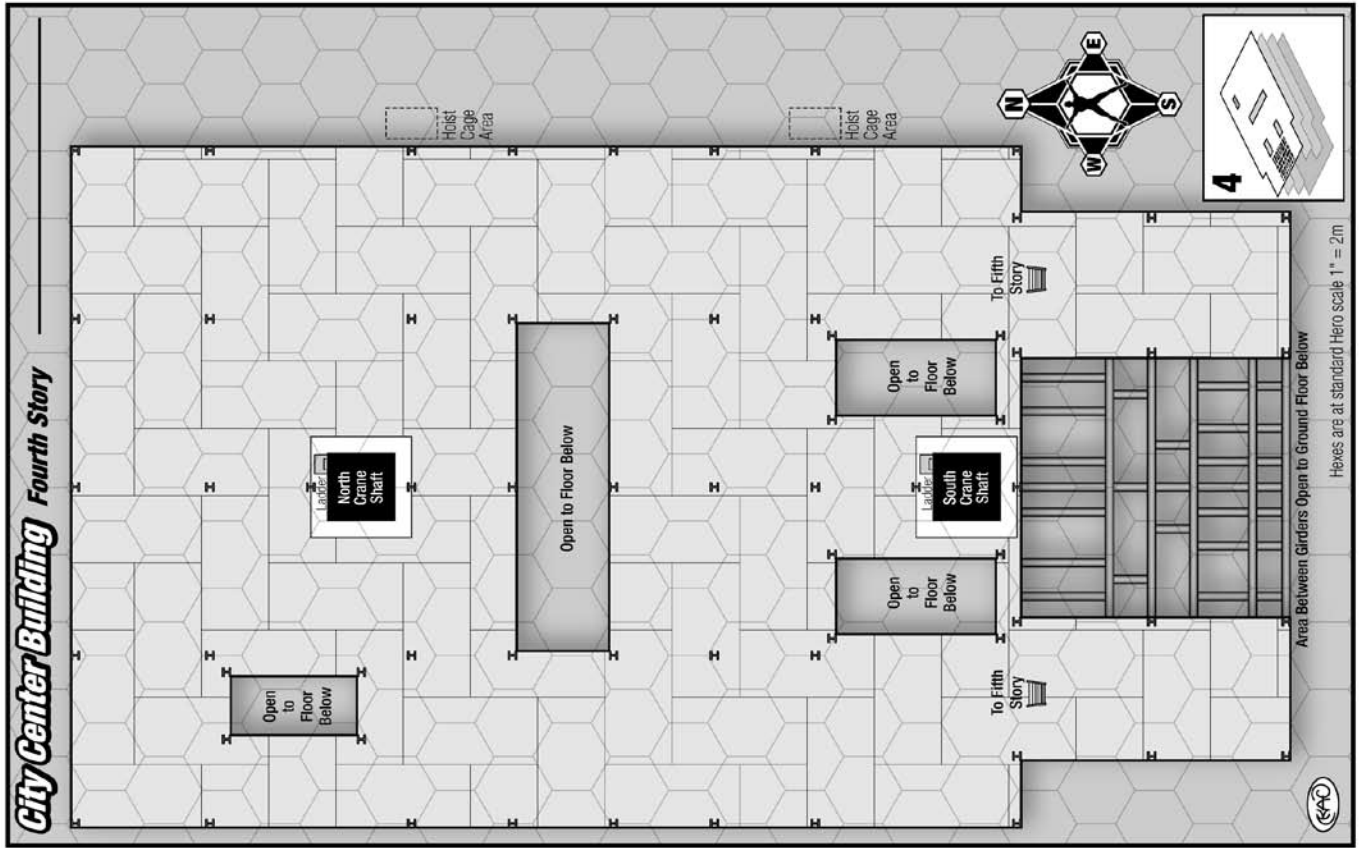
The construction crew consists of many workers with different functions: ironworkers to assemble the skyscraper's framework, a skeleton crew of electricians to lay phone and power lines, cement finishers to lay floors, and even security personnel to make sure no one steals materials or tools. Engineers and architects come and go as necessary, and usually make an appearance at least once a day to check the progress and oversee the work.

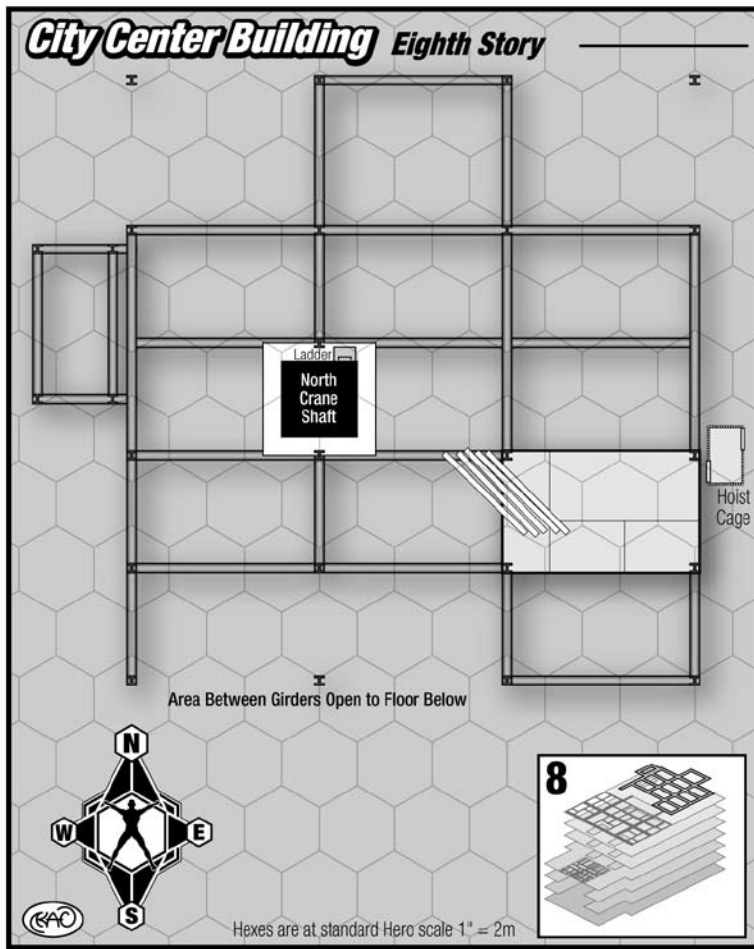
In *Under Construction*, the ironworkers are important to the Time Line; the remaining crew doesn't become involved in the action. Forty ironworkers are on site from 6:00 AM to 3:00 PM with an hour for lunch at noon. Some of the prominent ones are:

NOT UP, BUT OUT...

Not every city has Chicago or New York's crowded sky line. Rather than build up, some cities build out. If you set *Under Construction* in a more "spread out" city, such as Atlanta or Phoenix, you can double the area of the site and also the building itself. Currently the building is only eight stories high, but will reach 62 stories when complete; you can reduce the final height to a modest 10 or 20 stories to fit better with surrounding architecture.

If you double the area of the building, remember to increase the number of tower cranes accordingly. Also, due to limited space, construction in the city requires careful control of how much material contractors keep on a site — most often material deliveries occur on a weekly basis, thus raising the cost of construction. Larger sites have more materials on hand, so add some piles of girders and the like, or double the number of girders in a pile.





Marshall Brown: Brown is the working foreman for the crew. He doesn't like being the foreman, but accepted the position for the extra money. But he's good at the job and generally well-liked by his co-workers. If the PCs want the ironworkers to do something, they should talk to Brown first.

Bill Summers: Summers is the "ring leader" of the vigilante ironworkers (discussed in more detail on page 87). A tall, stout man with brown hair and eyes, he's a "salt of the earth" type. When the PCs interact with the vigilante ironworkers, Summers speaks for the entire group.

Brian Yablonski: Yablonski is the union steward. Unhappy with CCB's decision to continue work, he has filed a grievance with the union so his objection is on record in case death or injury results from Holocaust's attack. He goes out of his way to tell the PCs that.

FEATURES OF THE BUILDING

The building itself takes up almost half the site (10" x 18"). The skyscraper is essentially two parts: the atrium and the main building. The atrium is four stories high and will hold the lobby area for the building. The main building is currently eight stories (20", or 130 feet) high, but work on the eighth story has only just begun. Each story is 2.5" above the one below. The entire building is DEF 9, BODY 27.

Floors: Cement finishers lay the floors as the building rises. The first and second stories have concrete floors (DEF 5, BODY 14). Most of the floor space on the third through sixth stories is decked with sheets of metal (DEF 5, BODY 7); half of the seventh story is also decked. Two stacks of decking are located at the south edge of the seventh story. Each stack has five 2" x 1" sheets.

Girders and Columns: At the time of the adventure, the City Center Building is little more than girders (horizontal I beams) and columns (vertical I beams); in other words, it has no walls. You should keep this in mind during the fight with Holocaust and his minions; all of the villains have Flight and take advantage of cover provided by girders and columns by ducking in and out of the building.

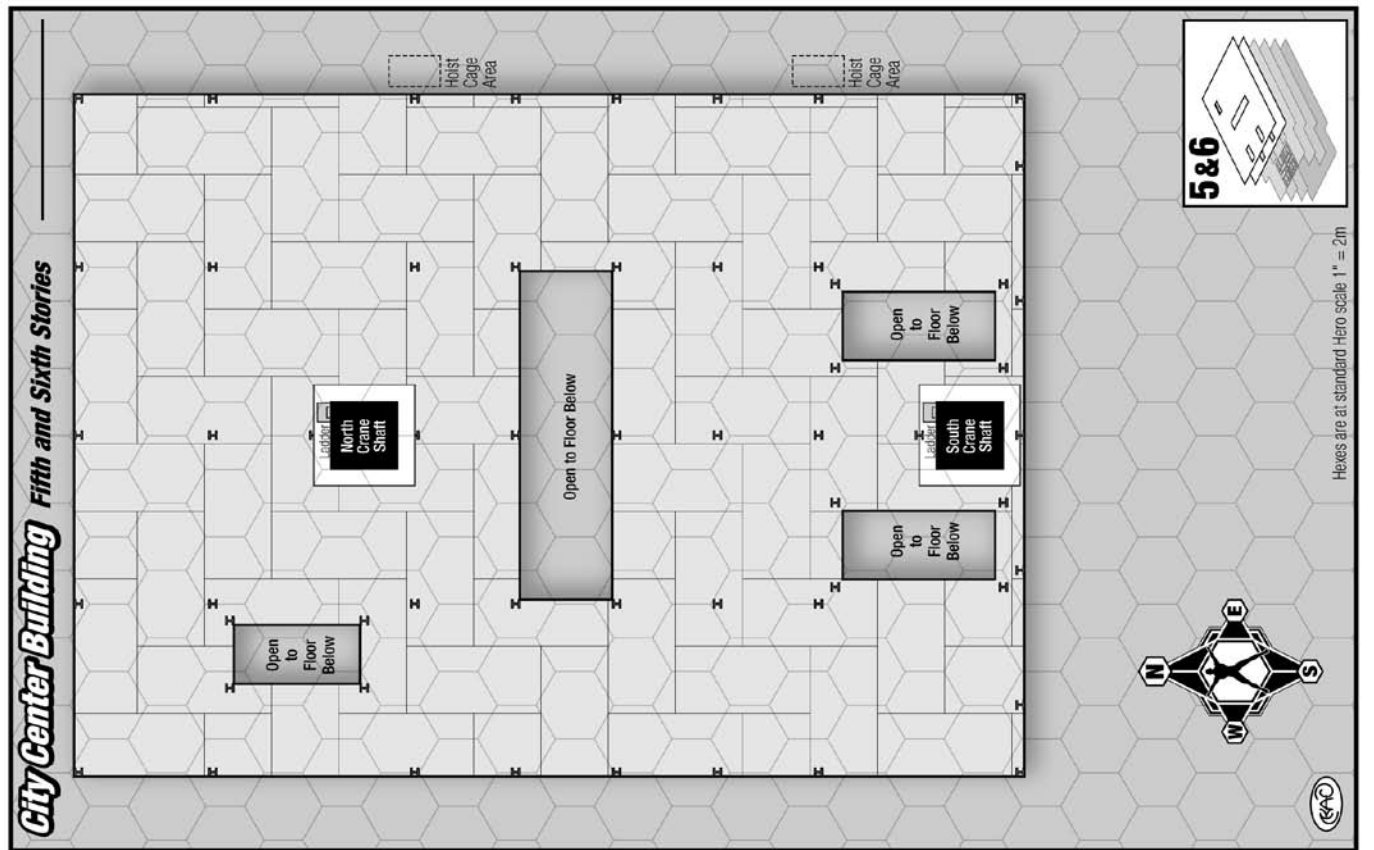
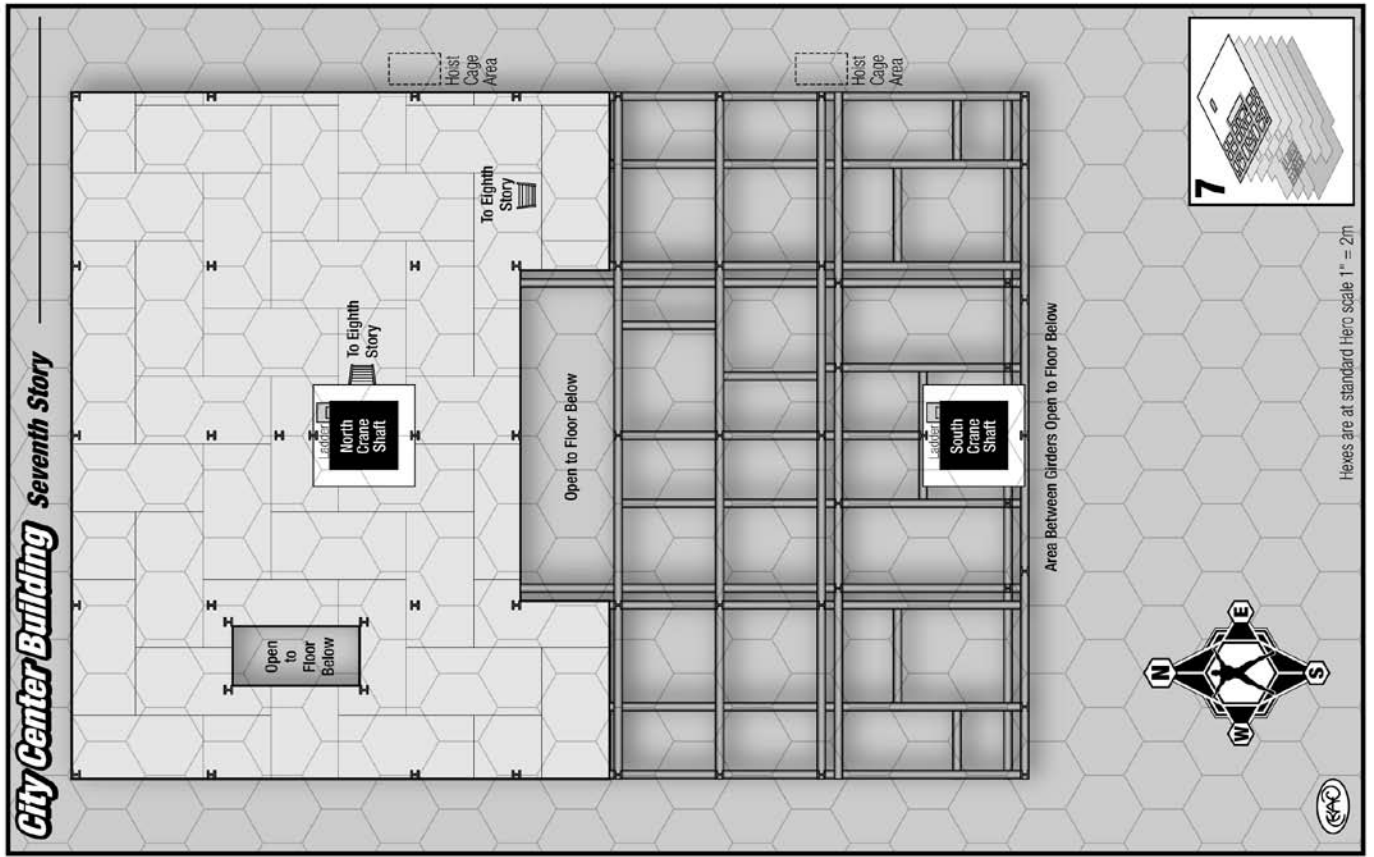
The individual girders and columns forming the framework each have DEF 9, BODY 9. Destroying one column isn't enough to collapse the floor above, but you should use your best judgement concerning the destruction of multiple columns in the same area.

Anyone can move across a girder at normal movement and ½ DCV. Retaining full DCV requires a successful Acrobatics roll. Failure means the character loses his balance and falls from the girder.

IN A CORRUPT CITY

In fiction (and real life!), construction sites often become hotbeds of corruption and crime. If you set *Under Construction* in a city where criminal figures rule the city council and shady dealings are only to be expected, you may want to add the following:

- No construction goes on without approval of the Mafia, and you can add Mafia connections to the dirt on a partner. Perhaps the scandal Adamson was involved with had ties to organized crime; maybe Smith's family or the man himself is somehow indebted to a prominent underworld figure. And of course Thomas Jaye has organized crime Contacts as part and parcel of his influence with those who run the city.
- Kickbacks, rigged bidding, and graft... all this and more go on at construction sites. Inspectors receive bribes to overlook glaring safety or zoning violations. Sub-contractors get jobs not because they submitted the lowest bid, but because they leaned on (or paid off) the right person. Contractors ask for lots of money for materials, but then purchase cheap, shoddy ones and pocket the difference; everyone profits but the people put in harm's way. As the PCs investigate, they should uncover corruption at every turn, and any PC with PS: Architect quickly finds plenty of reasons to crusade against the City Center Building after inspecting the construction.
- As stated above, a simple ploy is to record paying top dollar for poor materials and the buyer or seller pockets the difference (or maybe even split it between them). To reflect this, reduce the DEF and BODY of many of the materials on the site. Destroying a single column causes the floor above to collapse, and any PC should count himself lucky if he lands on decking and it actually bears the brunt of his fall.



Hoists: Two hoists run up the east side of the building. The dimensions of the hoist's cage are eight feet high, five feet wide, and three feet deep (1.25" x .75" x .5"); a cage can hold two normal-sized people. Made of steel mesh, the cage is DEF 3, BODY 5. The hoist's motor is located atop the cage. The cage travels up and down a framework of steel pipes; a character can climb the framework with a successful Climbing roll (the framework as a whole has DEF 4, BODY 10). The hoist in the south stops at the fourth story; the one in the north at the eighth story. Operated from inside by keeping a button (also called a deadman's switch) depressed, a hoist travels one story per two Segments (in other words, 1.25" per Segment). If a character takes his finger off the button, the hoist stops.

Tower Cranes: Two tower cranes (DEF 5, BODY 13) top the structure. Located at the bottom of each crane's framework, hydraulic lifts raise a crane but the process is slow — for combat purposes the cranes are immobile. The northern crane is 6" above the eighth story for a total of 26" (159 feet) high, making it the highest point on the site. The southern crane is 2.5" above the seventh story and level with the eighth story, a height of 20" (130 feet).

The top of each crane has a small square cab where the operator sits. The four sides of the cab are clear plastic (DEF 2, BODY 3). A metal framework extends four stories below the cranes; a ladder runs along the north side of the framework up to the operator's cab.

Each crane's arm is 8" long and extends 3" beyond the western and eastern edges of the building; the hook can easily reach the ground. The cranes are STR 50; a character with TF: Construction & Agricultural Vehicles can operate them.

MATERIALS SUMMARY

Object	DEF	BODY
Building, entire	9	27
Cement Floor	5	14
Decking	5	7
Fence	2	2
Gate, Chain Link	5	1
Girder	9	9
Hoist Cage	3	5
Hoist Framework	4	10
Padlock, Heavy	5	5
Port-A-Potty	2	4
Rubble	6	4-13
Support Column	9	11
Temporary Building	3	3
Tower Crane, overall	5	13
Tower Crane, cab windows	2	3
Trailer	6	12
Wood Plank	3	4

The Basements

The City Center Building has two basements — but the sub-basement, the deeper of the two, is secret. The walls, floor, and ceiling of each basement are cement. Support columns are made of cement poured around a steel column (DEF 9, BODY 11).

People can reach the upper basement by a ladder propped up in the future service elevator shaft located at the north end of the first story. The building's main column extends into the basement. Strangely, the contractor has left the main column space open, and a break in the north wall of the column allows entrance. With a successful PS: Architect or PS: Construction roll, a PC knows this is unusual. Rather than a concrete floor like the remaining area, the center of the main column is decked with metal (also unusual). If asked, the contractor answers he doesn't know why it was done that way — he just followed the blueprints. The head architect acts surprised if confronted with the information, blames the contractor, and promises to look into it.

The truth of the matter is: the decking will provide IHA operatives with easy access to the secret sub-basement once the building nears completion.

The sub-basement resembles the basement, but a large section of the southern wall is metal. Behind that section, workers have dug out the beginning of a tunnel. The IHA plans to lengthen the tunnel to reach the sewers, then seal the main column and have its personnel use the tunnel to come and go from the sub-basement without being detected.

The contractor's copies of the blueprints (located in the temporary building on the site) show the sub-basement, but those on record with the city do not. Of course, there are nearly 600 blueprints for the building, so going through them all is no easy task.

IN THE CITY OF THE FUTURE

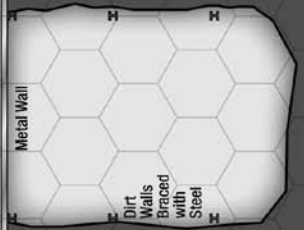
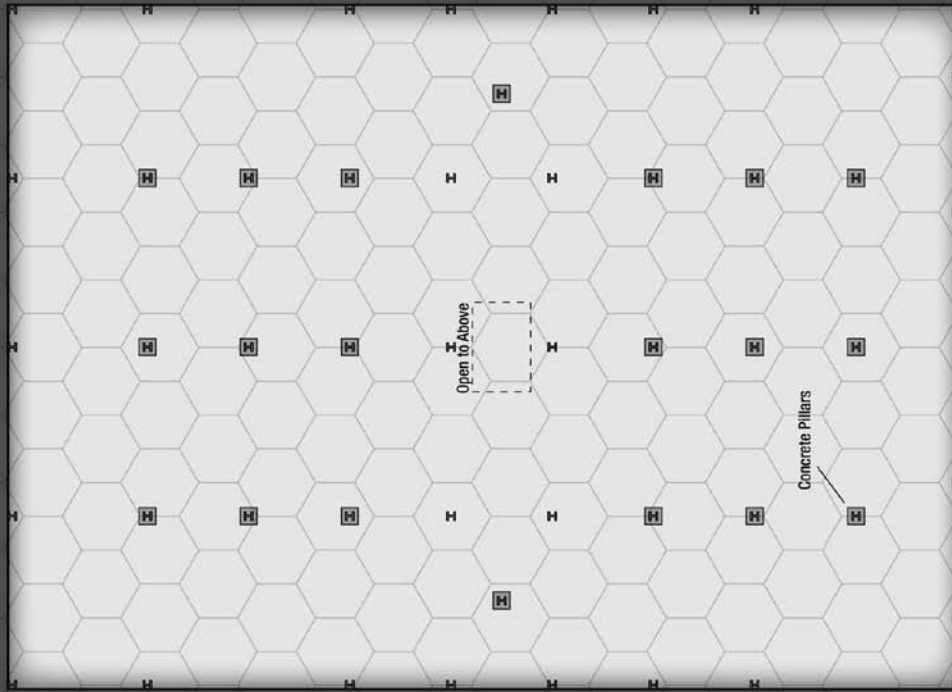
In high-tech urban areas like Millennium City, you can add several features to the site to "modernize" it. Unions likely block replacing human labor with robots, arguing that human workers identify problems with materials and structural flaws in the construction, whereas robots only perform as programmed and overlook such flaws. But unions aren't able to block high-tech safety features. Some possible technology is listed below:

Regulators on Engines: Workers must wear small black boxes that emit a specific signal frequency. When a construction vehicle moves within 1" of a worker, the engine automatically shuts off.

Danger Sense Hard Hats: Hard hats are equipped with small radar devices. When an object accelerates toward the wearer at 9.8 m/s², an alarm goes off. Effectively the wearer has Danger Sense, Only Versus Falling Objects.

Safety Nets: Telescoping arms and a control box are located along the edge of each story at the juncture of a column and girder. When a receiver detects the signal (emitted by the same box which shuts off the construction vehicles) of a falling worker accelerating at 9.8 m/s², the arms extend and open a net below the worker. It requires an Activation Roll 11- to open a net in time, but the nets at each floor receive a separate roll. Retrieving a worker from the net requires attaching a platform to a crane and lifting the platform up to him.

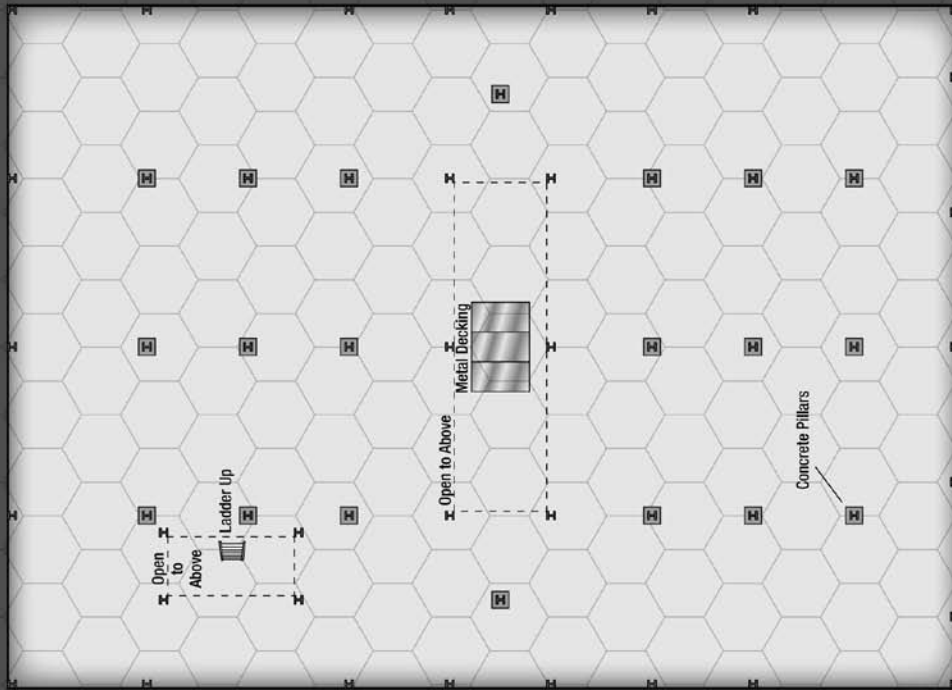
City Center Building Sub-Basement



Hexes are at standard Hero scale 1" = 2m



City Center Building Basement



Hexes are at standard Hero scale 1" = 2m



TIMELINE



The text below lists the events leading up to Holocaust's attack on the City Center Building. Some take place off-stage and do not involve the PCs directly; they're included to provide you with a better understanding of the sequence of events in *Under Construction*. The list also includes specific times for each event. Change these as necessary to suit your campaign — while the sequence of events is important, the precise timing is less so.

Troubleshooting

Some of the PCs' actions or questions could potentially derail the adventure. These actions could happen at most any time during the Time Line. Here are some possible responses before running *Under Construction*. You should modify these suggestions as necessary to suit your campaign.

“Where Are The Police?”

If the PCs try to get local law enforcement involved, explain to them police officers simply aren't equipped to deal with threats like Holocaust — that's what superheroes are for! — and sending the police to stop Holocaust verges on suicidal. If the PCs persist, Thomas Jaye uses his Contacts to make sure the police do *not* become involved; he knows having a policeman killed in the crossfire between the Minutemen and Holocaust would not be good PR for the IHA.

At most, police officers cordon off the construction site the evening Holocaust plans to attack and have emergency teams standing by in case of a fire or injury.

“But The IHA Are Bad Guys.”

If the PCs learn the IHA is a future occupant of the City Center Building and refuse to help, you should explain IHA isn't the only organization with plans to have offices in the completed skyscraper — far from it in fact.

Also remind the PCs: though the IHA espouses controversial views, holding unpopular opinions is not against the law. To all appearances the organization is simply a lobbying group and not involved in anything illegal. A true hero will protect the building, then go to the public and make a case against IHA, using the good PR generated by saving the building to increase the PCs' visibility and credibility.

If the PCs learn of the IHA's plans for the secret sub-basement, bringing this to the attention of the authorities and defeating Holocaust is a better idea than allowing the supervillain to commit property destruction on a massive scale.

City officials would be unhappy to learn of the secret sub-basement. Pressure from those officials will force the IHA, regardless of its influence, to change its plans.

“We Try To Find Holocaust.”

The PCs might decide to be proactive rather than reactive and find Holocaust before he attacks the construction site. Unless you are open to making major changes to *Under Construction*, they can't find him. If the PCs possess abilities, such as a high level of Mind Scan, that make it difficult for Holocaust to hide, just provide the villain with appropriate defenses. Holocaust is Filthy Rich and has many Contacts; he can equip his helmet or hideout with psionic shields and similar defenses if necessary.

If the PCs do a good job searching for his whereabouts — whether good roleplaying, good ideas, or a high degree of success with appropriate Skill Rolls — you should reward their efforts with information and extra Experience Points. If you don't, you encourage your players to sit around and wait for the fight to come to them — not just in this adventure but future ones also, and that can lead to some boring game sessions.

The PCs can learn the information below by investigating Holocaust's whereabouts and recent doings. All of these help the PCs later in *Under Construction* without causing major changes to the adventure. How the PCs learn the information is up to you, but Underworld Contacts and the use of the *Streetwise* Skill (KS: *Supervillain World* is a Complementary Skill) are appropriate.

Successful Streetwise Roll: Lately Holocaust has been asking around about the IHA.

Success by 3 or Better: Holocaust has recently recruited the mutants Stormfront and Zephyr.

Success by 6 or Better: Rumor has it Holocaust plans to fight the superheroes although no one knows why. This rumor was going around prior to Holocaust's ultimatum to destroy the City Center Building.

“I Use Telepathy On Jaye.”

The general partner, Thomas Jaye, knows quite a bit about what's going on, and while cunning and an accomplished liar, he's still a normal human. A PC using Telepathy on Jaye could easily discover the plan to have Minutemen Robots deal with Holocaust and spoil the surprise at the climax of *Under Construction*. If you'd prefer that not happen, here are two possible options:

First, the IHA equips Jaye with a psionic-baffling device. Often disguised as a cell phone or PDA, this small device emits the mental equivalent

of white noise and protects the wearer from mental intrusion. The effects are subtle; the frustrated mentalist usually believes his efforts have failed rather than the target has protection against his attacks.

Mental Defense (10 points + EGO/5) (10 Active Points); IAF Fragile (-3/4). Total cost: 6 points.

Second, you can adjust the plot slightly so Jaye has no knowledge of the Minutemen. Basically, Jaye calls his friends in the IHA and tells them the situation. They promise to take care of it, but don't tell him how. This way the PCs learn the IHA is up to something, but not what it has in store. In addition, Jaye does not leak the news of Holocaust's ultimatum to the press; either the IHA or Holocaust himself does.

Third, if the PCs read Jaye's mind without his consent, they commit assault against him. If he knows they did it, he uses his influence and wealth to have them arrested, sue them, and otherwise make their lives miserable... and he's well within his rights to do so, since it's blatantly illegal to use Telepathy on someone without permission.

DAY ONE

For the PCs, the adventure begins at 10:00 PM when the news broadcasts Holocaust's ultimatum. The timeline includes events leading up to the broadcast; during the adventure, the PCs might learn some or all of the details about these through good investigation.

4:45 PM: THE ULTIMATUM

Each partner receives an e-mail from ultimatum@wahoooo.com. Attached to the e-mail is an mpeg. The movie is brief, barely a minute long. In it Holocaust's helmeted head appears against a backdrop of black fabric. He states:

"You have exactly 48 hours to cease construction on the City Center Building and prove to me you intend to tear it down. If you do not comply, I will immediately tear down the building myself."

Investigation: Waho000.com provides e-mail accounts to anyone who wants one; they have no verified personal information on their users. With successful use of Computer Programming, the PC determines the e-mails were sent from a local library's computer lab, but can uncover no further information about the user. The mpeg is not doctored in any way; as far as anyone can tell, the speaker is Holocaust and not someone disguised as the villain (the voiceprints match ones on file, if the PCs have access to police, FBI, PRIMUS, or UNTIL records). The heroes cannot determine where Holocaust recorded the ultimatum. With successful use of Conversation or Deduction, the PC believes Holocaust means 48 hours literally (note his use of "exactly" and "immediately") so his attack likely takes place around 4:45 on Day Three.

The Partners' Decision

The partners have a meeting after receiving

the e-mail. Smith wants to cease construction and open negotiations with the villain — perhaps offering him money to leave the building alone. Jaye and Adamson oppose this idea because it might rattle the limited partners, scare away potential tenants, and probably wouldn't work anyway. Adamson suggests calling in "outside consultants" — namely the PCs. After a brief discussion, Smith and Jaye approve this course of action. Jaye offers to contact the superheroes in the morning. The other partners agree he's the best man for the job and the meeting concludes.

Jaye leaves the office with plans of his own but does *not* share them with his partners.

8:00 PM: JAYE CONTACTS THE IHA

Jaye calls the IHA and tells them his plan. After gaining approval for his plan, Jaye forwards Holocaust's ultimatum to the local news. Later, members of the press refuse to reveal their source.

The Plan: Jaye, in the tradition of true businessmen everywhere, plans to turn a bad situation to the IHA's advantage. First, he wants the public aware of the grave threat posed to mankind by mutants. Second, he wants to prove superheroes cannot protect the populace but the ingenuity of "true" humans can. The plan is as follows:

Via the press, Jaye builds up a buzz around the fight between the PCs and Holocaust. On the day of the fight, he stations Minutemen nearby to deal with the situation. Dispatched to the scene after the fight between the superheroes and Holocaust begins, the Minutemen stop the mutant villain and



THE PRESS

The Timeline uses the general terms, “the press” and “reporters.” If you have named the campaign city’s newspaper or television stations, you should substitute those instead.

Furthermore, at your discretion, Jaye could arrange an exclusive with a single news outlet — ever the opportunist, Jaye would not hesitate to make a little money from Holocaust’s ultimatum and the crisis at the City Center Building — and one reporter is assigned to cover the story. This puts a face and name to the press and provides the PCs with someone they can confront about newspaper articles they might find frustrating.

If Jaye does arrange an exclusive, the reporter refuses to reveal his source.

at the same time make sure the superheroes can’t. The IHA waits until after the fight to make their involvement known and claim credit — this way if things take a turn for the worse, the organization isn’t implicated.

10:00 PM: THE EVENING NEWS

Local television stations broadcast Holocaust’s ultimatum during the evening news. The news report concludes with a statement that the partners in CCB have been unavailable for comment. You should make sure at least one of the PCs sees the newscast or at least hears about it later that evening; this foreshadows tomorrow’s headlines.

DAY TWO

Construction continues on the City Center Building and Thomas Jaye contacts the PCs in the morning (he can always contact them earlier if the PCs’ actions upon hearing the news make this the proper course of action for the scenario to unfold properly). Smith and Adamson don’t know who leaked the ultimatum; they believe Holocaust sent it to the press himself (a perfectly logical assumption) and Jaye encourages this supposition.

Most agree Holocaust’s 48 hour deadline is literal, and the villain will attack sometime during the afternoon of Day Three between 3 and 5 o’clock. No actual evidence shows this to be the case, but most assume it’s true by the end of Day Two. (The heroes may, of course, reach some other conclusion.)

During Days Two and Three, Smith and Adamson make themselves available to the superheroes and are generally helpful (although neither appreciates being questioned about the embarrassing incidents in his background described in the *Introduction*). But if the superheroes “pester” a partner — meaning contact him numerous times throughout the day, even if only briefly — he eventually tells his executive assistant to deal with the PCs, preferably by directing their calls to Jaye.

5:00 AM: THE MORNING HEADLINE

The morning newspaper’s headline reads: “HEROES TO AVERT HOLOCAUST!”

Below the headline are two photos: one of Holocaust’s head taken from the mpeg; the other of the PCs in a recent public appearance. The article discusses the ultimatum from Holocaust, reprinting the message in its entirety. It states a spokesman for CCB informed the press the PCs would guard the construction site. It concludes with a brief history of the PCs’ publicly known exploits.

What’s Going On: Just a typical business miscommunication, the headline is not indicative of a deeper conspiracy. Smith, hounded by reporters late last night, told them the superheroes would prevent Holocaust from carrying out his threat, before Jaye contacted the PCs and secured their “services.” In the morning, Smith admits to spilling the beans to the other partners so Jaye knows who leaked the news when he talks to the PCs.

9:15 AM: JAYE CONTACTS THE PCS

First thing in the morning, Thomas Jaye contacts the superheroes.

If one or all of the PCs are publicly known or the location of their base is common knowledge, Jaye shows up in person to discuss the matter.

If the PCs are difficult to find because of Secret Identities and the like, Jaye uses his Contacts and calls in a great many favors to get in touch with them. He goes so far as to appear on early morning talk shows and even airs a flurry of short commercials on television. The IHA’s plans and Smith’s unwise disclosure to the press make it imperative the superheroes agree to protect the City Center Building.

Once in touch with the PCs, Jaye makes a simple request: he asks the superheroes to stop Holocaust while causing as little damage to the construction site as possible. Furthermore, he asks them to make visible public appearances at the sight. If the PCs demur, Jaye argues that their presence might deter Holocaust from appearing and save everyone a lot of trouble. If necessary, he’ll offer appropriate cash payments, effectively turning the PCs into hired troubleshooters (literally).

(When roleplaying Jaye, keep in mind his charm. His arguments, whether he believes them or not, always appeal to reason and common sense and he is cordial even when disagreeing.)

If the PCs agree to make appearances, Jaye informs them he has scheduled a press conference for 3:00 PM at the construction site and would like them there to answer questions from the press. He adds they should arrive a half-hour early for make-up and to meet the other partners, Adamson and Smith.

The PCs Refuse To Help

If the PCs refuse to help, Thomas Jaye drags them through the muck.

He appears at the 3:00 PM press conference with his partners and relates his conversation with the PCs to the reporters. His account is, of course, favorable to himself but not blatantly false. He quickly concludes the conference by stating he has secured the services of individuals more interested in the welfare of the public. While Jaye says he cannot divulge any details at this time, he claims these mysterious individuals will deal with Holocaust if the villain shows up to carry out his threat.

In every appearance thereafter, Jaye continues to remind the public of the superheroes’ refusal. By that evening, the public probably has a very poor opinion of the PCs — and definitely have a much better opinion of whoever agreed to protect the site.

Who Jaye gets to protect the site is up to you. If the PCs are rivals with another superhero team, those rivals are perfect candidates to protect the site. Or maybe Jaye hires a villain team like the Ultimates. He claims the mercenaries have had a change of heart and wish to prove their sincerity to the world by protecting the City Center Building.

3:00 PM: MEET THE PRESS

The press conference gets underway at 3:00

PM. Jaye makes a brief introductory statement confirming Holocaust's ultimatum and stating the partners' position, then he introduces the superheroes. After his introductory remarks, he opens the conference to questions.

The first question is directed to Jaye and his partners:

"Some residents are concerned about their safety and feel you should open negotiations with Holocaust. They think this is more about your profit than anything else. Any response?"

Jaye answers:

"Our people have carefully researched Holocaust and his past activities. This mutant is a megalomaniac and a violent one at that. If we even seemed to give in, he would take it as a sign of weakness and his plans would only grow more bold — likely bold enough to threaten this entire city. No, negotiating with a madman is not an option. We will make our stand here and now — not just for the City Center Building, but for the whole city.

"As for the residents' concerns about their safety, I'm confident these superheroes can handle the job."

The reporters address their remaining questions to the PCs. Possible questions are listed below:

— "Are Jaye and his partners right to have faith in you and your team?"

— "Have you encountered Holocaust before? And if so, what can you tell us about him?"

— "Do you know why Holocaust would target the City Center Building?"

— "In 1983, Holocaust battled the Justice Squadron to a stand-still... Are there enough of you to defeat the villain?"

— "How will you prevent property destruction — specifically the destruction of the City Center Building — when superhumans and their fights are so notorious for destroying property?"

To personalize the press conference to your campaign, you should come up with some questions of your own. For instance: if the PCs were involved in a fight that leveled a city block or two, the reporters bring up that past encounter and ask if it will happen again when they fight Holocaust. If any rumors are circulating about the PCs, reporters might ask questions related to those rumors (*i.e.*, "Is it true you're intimate with Sapphire, and if so, why don't you ask the Champions for help?") even if the subject matter is somewhat off-topic.

Superhero Public Relations: Before the press conference begins, you should inform the PCs, either through Thomas Jaye or another NPC, this is an excellent opportunity for them to increase their "approval ratings." Many people at home or work

watch the press conference, and various news media play clips and sound bites throughout the evening — the showdown with Holocaust is shaping up to be a major media event.

If the PCs come across as heroic, brave, or compassionate, people know about it and remember later. On the flip-side, if they come across as arrogant, conceited, or aloof, people also know. Whatever the case, a press conference is a good place for roleplaying and can have an impact on future encounters with the public even after *Under Construction* has concluded.

Afterward...

After the press conference concludes, the reporters mingle with the departing ironworkers and ask them questions. If any of the PCs are still around, ask for a PER Roll. With a success, the PC hears a reporter ask one of the ironworkers his thoughts on the matter.

The ironworker, Bill Summers described on page 80, replies:

"If Holocaust thinks he can come around here and take away our jobs, he's got another think coming."

Then he quickly walks off. The reporter raises an eyebrow and looks for another interview.

The implied threat in the Summers's comment is unmistakable.

What's Going On: Seven of the ironworkers have decided to take matters into their own hands. They plan to bring firearms to work tomorrow and defend the construction site from the supervillain. Regardless of the questionable legality of their actions, this is suicidal. If a PC confronts Bill Summers, he's gruff and stubborn. Convincing him and his buddies to change their plans requires good roleplaying and judicious use of persuasive Presence Attacks. Intimidation is less effective than assurances the superheroes will take care of Holocaust; but ultimately you should decide whether the PCs convince him to change his mind.

DAY THREE

Holocaust's ultimatum and the fight with the superheroes are the talk of the town. Many of those who work downtown take the day off, and a couple of businesses near the construction site close for the day.

Jaye asks the PCs to be at the construction site all day if possible, or at least to make frequent appearances.

If the PCs insist CCB close the site for the day, Jaye argues that if they do that, Holocaust might not show up because he thinks construction has ceased, and then asks what the villain will do when workers show up the day after. Better to confront the situation head-on while they're ready for it. Sending the workers home early is the best the PCs can get out of Jaye — if this is the case, you should move up his 2:30 speech as appropriate.

If the PCs have refused to help, the events below occur as described — just substitute the

BULLDOZER

"The 'Dozer's rrrready to rumble! Let's get this throwdown with Holocaust started!"

What's a construction site without a bulldozer... or even *the* Bulldozer? At your discretion, one of the vigilante ironworkers is friends with the former construction worker, Bulldozer, and asks for his help. Not one to pass up an opportunity to beat up on a wimp, Bulldozer agrees and comes to work with his friend.

If he does, he doesn't do a very good job hiding his presence. Throughout the day, he makes loud proclamations concerning his plans for Holocaust. "Where's that fashion disaster at already? I got his medicine right here! Can you smell what the 'Dozer's got cooking?" and "I've got just the right pile-driver for helmet head! Just you wait!" If one of the PCs is female, Bulldozer soon takes off his shirt (revealing his "Bulldozer" tattoo for all the world to see) so she can check him out while he's "pumping iron the way real men do and not like some pretty boy body builder."

You can find Bulldozer's character sheet on page 133 of *Conquerors, Killers, And Crooks*.

NPCs who agreed to protect the site for the PCs. When the fight begins at 5:10 PM, Holocaust, his minions, and the Minuteman Robots quickly overwhelm the NPCs, and only the PCs can save the day! (You may need to increase the initial number of Minutemen to make this believable — when the PCs arrive at the site, only two remain standing.)

5:00 AM: THE MORNING HEADLINE

The morning headline reads: “HOLOCAUST FULL OF HOT-AIR.”

The article is decidedly inflammatory. After the press conference yesterday, a reporter interviewed Thomas Jaye via phone, and Jaye made some choice comments about Holocaust’s character and manhood. (If any PCs have made similar comments to the press, they’re re-printed here.) Just as Jaye intended, the newspaper article enrages Holocaust.

6:00 AM: WORKERS ARRIVE

At six in the morning, the ironworkers arrive for work. How many show up depends on the PCs and their behavior the day before. If the superheroes were confident and self-assured, the majority come to work. If the opposite is true, the majority calls in sick. Whatever the case, the ironworkers don’t get much work done — they spend far too much time scanning the skies for Holocaust.

Unless the PCs prevented it, Bill Summers and six other ironworkers arrive in the morning with gym bags in addition to their coolers. They have shotguns inside the gym bags. A successful PER Roll or Concealment roll tells the PCs something is up with the gym bags.

A Defining Moment: How a PC deals with the vigilante ironworkers can be a defining moment for the superhero.

A man of the people might have a heart-to-

heart with the men, who only want to protect their livelihood. A dark avenger might intimidate the heck out of them and tell them to leave threats like Holocaust to the professionals. An aloof hero might call the police and have the ironworkers arrested for carrying concealed weapons rather than dirty his hands with the matter.

None of the above examples is the *wrong* way of dealing with the situation — but you would do well to note the PC’s actions, since they provide insight into the hero’s motivation and methods, and you can put this kind of insight to good use in later adventures.

8:00 AM: PROTESTERS ARRIVE

Protesters begin to gather outside of the park south of the site, and soon nearly fifty concerned citizens stand on the sidewalk across the street in protest of CCB’s no-negotiations policy. They wave placards that read: “Life Not The Bottom Line”, “Greed Is A Sin”, and “Better In The Red Than Dead.”

Dealing with the Protesters: Most cities require a permit for lawful assembly — the protesters don’t have one. After an hour or two, the police come and require the protesters to disperse.

Before that occurs, a PC could make a speech. Proper use of Oratory and/or a good reputation convince the protesters to go home and enjoy their sick day. Again you should take note of how a PC chooses to deal with the situation. As with the vigilante ironworkers, this can be a defining moment for the superhero.

8:30 AM: THE PRESS ARRIVES

Throughout the day members of the press arrive on the site. If the PCs are available for comment, the reporters ask them questions. In addition to whatever questions you come up with, the same



two questions come up over and over again. “Do you think Holocaust will show up? And if so, do you think it’s wise for these workers to be here?”

Getting Rid of the Reporters: Since the ironworkers are on the site, the police will not force the reporters to leave the general area. But the construction site is private property, so the authorities will force reporters to leave the grounds at the request of the PCs. (If Jaye has arranged an exclusive, he allows that reporter to remain regardless of the PCs’ protests unless they go around Jaye and convince Smith or Adamson to arrange for his removal.)

10:00 AM: HOLOCAUST CHECKS IN

Holocaust and his minions check into an expensive hotel located several blocks away from the construction site. He has a reservation for the penthouse suite under a false identity. He reserves the room for three nights, but has no intention of staying after destroying the City Center Building. The mutant villains stay in the room all day. At 5:00 PM they exit by means of the balcony under cover of Stormfront’s storm.

If you feel you need more villains to challenge the PCs, add them; they check in at this time, too, though they may need additional rooms.

2:30 PM: JAYE GIVES A SPEECH

Thomas Jaye arrives to give a speech. Nominally the speech is to thank the ironworkers for coming to work — of course the press is present and TV cameras are rolling. The accompanying text box contains Jaye’s speech.

Afterwards, Jay speaks with the PCs in private. (If pressed, he insists on it being in private without reporters and TV cameras. He wants to focus the press on the plight and heroism of “normal” men and women, not superheroes.) He thanks them again for protecting the site, gives them a pep talk, and then quickly leaves.

If the players don’t catch the sub-context of Jaye’s speech, allow them to make Conversation rolls. If successful, two things strike the PC as strange. What exactly does “normal people” mean, and why didn’t Jaye make a distinction between superhuman superheroes and superhuman supervillains? If pressed on this point, Jaye claims he was just trying to speak as starkly as possible to create “sound bites” for the media and that he didn’t mean anything by it.

Workers Clock Out

After his speech, Jaye tells the ironworkers to go home. The vigilante ironworkers, unless convinced otherwise, stay downtown. They go to a nearby bar and grille to eat dinner and have a few drinks. They return later at 5:00 PM.

3:00 PM: A SPECIAL DELIVERY

A plain white tractor-trailer truck arrives downtown and circles the construction site. The truck avoids the streets bordering the site, but stays within a quarter mile of it. In the cab are two IHA agents: one agent drives, the other watches a mutant detector calibrated to Holocaust’s energy signature.

The mutant detector is disguised as a GPS device attached to the dash. In the trailer are two Minutemen. The top of the trailer slides back, allowing the Minutemen to exit.

Discovering The Truck

Noticing the truck is difficult — traffic downtown between 3:00 and 5:00 PM is heavy and includes many similar trucks, and the truck is unmarked — but if the PCs continually observe streets in the vicinity of the construction site and they specify they’re looking at vehicles, they might have a chance. After an hour or so of observation, allow them a PER Roll at -5. If successful, they realize the truck has driven down a nearby street at least three times, and two people are in the cab rather than the usual one.

If the PCs stop the truck, the IHA agents claim to be lost. The driver explains he’s still in training, and the other guy is his instructor. Both have proper licenses for driving tractor-trailer trucks, though the agent claiming to be a trainee has a full-fledged license. They won’t let the PCs examine the contents of the trailer (against company policy); the manifest reads “electronics” and other than a lack of detail seems to be in order. The delivery address is the building where CCB’s offices are located; the firm receiving the “electronics” doesn’t exist though.

If the PCs open the trailer doors (or have powers like Clairsentience or N-Ray Perception that allow them to see inside the truck), the Minuteman Robots activate as soon as they’re detected and attack. In this case you might want to move up the timetable, and have Holocaust attack the construction site while the PCs fight the Minutemen. If you do, be sure to have the mutant detector start buzzing loudly. Its screen shows one red blip (Holocaust) approaching the construction site.

4:55 PM: INTERFACE’S CAMERA-BOT ARRIVES

Interface has sent a small robot of his own design to observe the fight. If the heroes have learned anything at all about Interface in the previ-

JAYE’S SPEECH

“I just wanted to thank all of you for coming to work today. Some folk might think you’re nuts — I know better. Maybe my words aren’t the ones you’d use, but I think I can speak for all of us...”

“We cannot allow superhumans to frighten us, the normal men and women of this city. We must show them that their threats and powers do not frighten us, that they’re nothing more than one more danger, and people — normal people just like you and me — have faced danger throughout history and done just fine. Just fine indeed!

“Predators, plagues, natural disasters... normal folk have suffered through them all and come out the other side just fine. Mutants, superhumans, whatever they want to call themselves, are just one more calamity. And I want you all to know — like we always have, we’ll come out the other side just fine.

“So go home and be proud. By coming to work today, you’ve done the right thing. You’ve let them know: normal people aren’t afraid. And when payday comes around, you’ll get a more tangible thank-you from CCB.”



ous scenarios, they may be on the lookout for signs of his involvement here as well. If so, give them an opportunity to spot this small (18 inches high) flying gizmo during the fight. Due to the camera-bot's small size, a PC suffers a -6 penalty to his PER Roll. The 'bot has DCV 10, DEF 2, SPD 6, and Flight 15"; any hit that does at least 2 BODY damage to it irreparably damages it.

If it realizes it's been noticed, the camera-bot tries to escape. The images it records are broadcast to a collection node in the Heine Street warehouse (see Chapter Five), and gadgeteer heroes who have the means to track the signal can discover the address with a successful Electronics or Systems Operation roll.

If the PCs do not discover the device until during or after the fight, Interface and his robots still receive their additional Combat Skill Level when fighting the PCs. If the PCs find and destroy the camera-bot before the fight, Interface and his robots do not gain their CSLs (see page 97).

If the PCs examine the device, it proves to be made of stolen parts, just like the sensors in Chapter Two.

5:00 PM: IRONWORKERS RETURN

The vigilante ironworkers return with their gym bags and shotguns. They plan to hide in the northern trailer until Holocaust shows up. At this point, they are bound and determined to stop the villain; convincing them otherwise is difficult.

If the PCs interact with the workers, you should keep careful track of the time. Holocaust's attack is only ten minutes away and the clock is ticking if the PCs want to get the workers out of harm's way.

Still There?

If the ironworkers are still around when Holocaust shows up, you can use the character sheet for an Average Person on page 223 of *HERO System 5th Edition*. For their shotguns, use the 12 gauge open choke described on page 332 of the rulebook.

Their actions during combat are up to you, but after their first Phase or two, one or more ironworkers is likely near death from supervillain counterattack. At that point the remaining men are more concerned with their own safety and getting their injured co-workers to the hospital than firing shotguns at supervillains.

5:00 PM: A STORM'S BREWING

The downtown is struck by a strange storm. The storm forms in minutes and only affects a small area, a circle with a radius of four kilometers. The storm is appropriate to the season and climate — snow if a northern clime during winter, rain otherwise.

What's Going On: Stormfront causes the storm using his Broad Weather Control, and Holocaust intends it to cover his approach. Although the superheroes likely suspect the storm is unnatural, only a successful use of SS: Meteorology can confirm this. The storm lasts for at least the duration of the fight and causes the PCs to suffer a -2 penalty to Sight PER Rolls.

THE FIGHT



Finally, after two days of dealing with the press and public, Holocaust arrives to destroy the City Center Building at 5:10 PM. Are the PCs ready for him, and if so, are they ready for the added menace of the Minutemen?

THE HEROES' OBJECTIVES

Most of the heroes' primary objectives are obvious: stop Holocaust, make sure innocent bystanders don't get hurt, bring the villain to justice. One objective that the heroes might overlook, or forget about in the heat of battle: make sure the fight doesn't destroy the City Center Building. You should keep careful track of damage, whether from Knockback or stray Energy Blasts, done to the building.

DAMAGING THE BUILDING

The building is DEF 9, BODY 27 (the individual girders and metal plates comprising the structure add up to considerably more than 27 BODY, but that much damage to the overall structure is enough to cause it to collapse, effectively destroying it). Whenever the building is specifically targeted, or a large area of it suffers damage, when the total reaches zero, the building is ruined and work must begin anew — basically the PCs might as well have allowed Holocaust to destroy the place.

Use common sense and your best judgement to determine when the building takes damage. If a hero is Knocked Back into a column, the I-beam takes damage but the building probably does not. If someone uses an Area Of Effect attack within the building, both the whole building and the individual girders caught in the area take damage. In more ambiguous situations, it's up to you to make a judgment call. For example, if a hero is Knocked Back and destroys a long line of columns, you should probably apply some or all of the damage to the whole building too.

Whenever the building loses BODY, describe the damage done to the players and make sure they understand the potential consequences.

VILLAIN MOTIVATIONS

Before the fight begins, you should consider the relationship between Holocaust and his mutant minions, Stormfront and Zephyr.

Part of his plans for world conquest, Holocaust has recently decided to style himself the "king of mutants." His interest in the IHA stems from this new outlook; so does his recruitment of Stormfront and Zephyr.

Stormfront's reason for joining Holocaust is simple: Holocaust is powerful and offered Stormfront protection from his enemies. But when push comes to shove, Stormfront is selfish and self-serving. If the fight takes a turn for the worse — and the appearance of the Minutemen could constitute a turn for the worse! — Stormfront heads for the hills. He doesn't pause to help Holocaust or Zephyr; he just flees.

Zephyr's reason for joining Holocaust is more complex. Holocaust has offered her power, and she feels this is a way of turning the tables on the authority figures who have plagued her all her life. But a conflict in methods exists. Holocaust is a Casual Killer; Zephyr has a Code Versus Killing. Until now, Holocaust hasn't had an opportunity to reveal his attitude about killing. Zephyr knows he's egotistical, arrogant, and maybe a little insane — but not that he's a murderer. The superheroes provide Holocaust with the opportunity to reveal his true colors. If a PC is helpless, Holocaust goes for the kill. If Zephyr is nearby, she is disgusted by his actions and might even — at your discretion — save the superhero. At this point, Zephyr quickly rethinks her decision to join with him and flees the battle at top speed.

If you don't think that Holocaust and two villains are enough to challenge the PCs, you could add other mutant villains such as Brainchild, Gargantua, or Lodestone. None of them are likely to react well to Holocaust's murderous impulses, either, and may flee if things go wrong — though Gargantua, at least, would enjoy mixing it up with the Minutemen for at least a few Phases.

TACTICS

Here are some suggested tactics for Holocaust and his villainous minions. Since the PCs have plenty of time to make plans of their own, you should adjust as you see fit.

ADJUSTING POWER LEVELS

Page 160 of *Conquerors, Killers, And Crooks* provides several ways of increasing Holocaust's power. Another option, without changing his character sheet, is to have Stormfront feed Holocaust's Absorption VPP with his lightning bolts prior to arriving at the construction site.

When considering the villains' power levels, remember: none of the villains have Mental Defense or Power Defense. Depending on the PCs' powers, this might be a serious disadvantage and you should think about this before adjusting the villains' power levels. Perhaps an underworld gad-

RECOMMENDED READING

You might want to read up on the following rules, before running the fight against the mutant villains and the Minuteman Robots. All page references are to *HERO System 5th Edition*.

Breaking Things on page 302. The construction site offers plenty of cover and weapons of opportunity, and Holocaust's ultimate goal is "break" the whole skyscraper.

Coordinated Attacks on page 249 and Multiple Attackers on page 251. Holocaust and Zephyr open the fight with a Coordinated Attack on multiple PCs. The Minutemen always seek to benefit from both of these Combat Modifiers.

Spreading An Attack on page 251. Holocaust has an Energy Blast 20d6 and when facing a PC with a high DCV, he uses this Combat Modifier to good effect.

Surprised on page 252. Holocaust and his minions attempt to surprise the PCs at the beginning of the fight. The Minutemen might also gain the benefit of surprise when they attack.

Variable Advantage and Variable Special Effect on page 178. The Minutemen have these Power Advantages on many of their attacks.



geteer like Wayland Talos or Brainchild can sell the villains some defensive gadgets.

One final consideration before increasing Holocaust's power: at the end of the first full Turn of combat, two Minutemen arrive on the scene. If the PCs have too much trouble with Holocaust and his minions early on, they might be in *serious* trouble when you add killer robots to the mix!

PC AMBUSH

The PCs have had plenty of time to plan a course of action and might try to ambush Holocaust. If so, the villains possess a few Powers you should keep in mind: Holocaust has Detect Physical Objects And Energy 14-; Zephyr has Spatial Awareness.

THE APPROACH

The villains attempt to approach the construction site via stealth and under cover of the storm whipped up by Stormfront. All three villains fly. Holocaust approaches from the north, Stormfront from the west, and Zephyr from the east. Whether they succeed depends on a Skill Versus Skill Contest; all of the villains have Stealth and the PCs suffer a -2 penalty to Sight PER Rolls due to the storm.

Opening Attack

Two possibilities exist. The first requires the villains to move unhindered to the construction site and surprise a group of three or more PCs. The other is more general and assumes neither side is

surprised. If necessary, alter these to suit the circumstances and challenge your players.

SURPRISING A GROUP

The three villains surround the clustered PCs: Holocaust in the north, Stormfront in the west, and Zephyr in the east. Holocaust and Zephyr Hold their Actions until DEX 20. They allow Stormfront to go first, and the villain uses his Local Weather Control II. Immediately afterwards, Holocaust attacks with his Cone Eyebeam and Zephyr uses her Tornado Blast. Holocaust and Zephyr attempt to Coordinate their attacks. Both are Area Of Effect attacks, and Stormfront's Local Weather Control requires the PCs to make a DEX Roll at an additional -4 penalty if they attempt to Dive For Cover.

Chances are the PCs expect the villains to arrive (unless maybe one or more is deeply engrossed in a dispute with the vigilante ironworkers), so they do not suffer x2 STUN from the villain's attacks.

WITHOUT SURPRISE

The text below lists the villains' actions by DEX, the same order as they take their actions in the first Segment 12 of combat. You can also use these actions in the Turn after the opening attack if the villains have surprise.

Zephyr (DEX 30)

Zephyr's first choice of target is a PC with flame powers. She opens with a Multiple-Power Attack: Fire Starvation and Out Of Air. Otherwise, she attacks a known mentalist with Out Of Air (or Wind Blast if the target has obvious Life Support).

Holocaust (DEX 27)

Holocaust's first choice of target is either the leader of the superheroes, or a PC who made disparaging comments about him over the last two days. He opens with his Power-beams, and if facing a quick or dexterous opponent, he spreads the Energy Blast for a bonus to his OCV.

Stormfront (DEX 20)

Stormfront only attacks a lone PC or fights in conjunction with one of the other villains. Far from brave, he does not face multiple PCs. If attacking in conjunction with another villain, he tries Miniature Blizzard. If alone against a single PC, he uses Projected Lightning. If not attacking, he uses Local Weather Control I and attempts to keep his presence hidden until the opportunity to strike presents itself.

SUBSEQUENT TURNS

All three villains have Flight with Reduced Endurance; they keep to the air and avoid being grounded if at all possible.

If pressed, Holocaust retreats into the City Center Building. He uses Stealth, Detect Physical Objects And Energy, and his Homing Eyebeams to attack around corners and from various levels without being subject to counter-attack from the PC. If none of the PCs pursue Holocaust, he begins to destroy the City Center Building from the inside,

trusting his defenses to protect him when it collapses.

Zephyr tries to avoid being surrounded and uses a Full Move if necessary to reposition herself. She's quite fast and has the *Combat Acceleration/Deceleration* Advantage, so she can probably outmaneuver most PCs. Using her Flight and Spatial Awareness, she makes full use of cover, ducking in and out of the skyscraper whenever possible.

Stormfront continues with the tactics above and avoids confronting multiple PCs alone.

ARRIVAL OF THE MINUTEMEN

For the sake of simplicity, you should assume the Minutemen arrive on DEX 20 in Segment 12 of the first full Turn. At the beginning of that Segment, ask the PCs for PER Rolls (remember, they suffer at least a -2 penalty to Sight PER Rolls due to Stormfront's Broad Weather Control). Those succeeding notice two large figures flying toward the construction site. Barring Enhanced Senses, the details are hard to make out but the figures are definitely larger than human-sized.

The Minutemen In Combat

Make it clear to the PCs the Minutemen are heartless (both literally and figuratively!) killers with no interest in bringing the villains to justice. The IHA programmed them to serve as judge, jury, and executioner. Nothing makes this more clear than a devastating and bloody attack on one of the combatants.

Stormfront is the obvious sacrificial lamb — he's the least powerful villain, and so the least important for keeping the battle a challenge for the PCs. He's also Hunted by the IHA.

The Minutemen open with their Multicannon II attack (2½d6 RKA) with the Variable Advantage set to Armor Piercing. They use their Combat Levels to gain +1 to the BODY damage of the attack. They Coordinate their attacks (and if successful benefit from Multiple Attackers); they may also get bonuses from surprise. Ultimately, after the Minutemen's first attack, Stormfront should be at death's door... or maybe even dead depending on the tone of your campaign. Describe the attack in gruesome detail (*i.e.*, broken bones, blood flying everywhere, and so on).

It's important to show the Minutemen as killers. They are *not* superheroes who uphold the laws of the land in the interest of protecting life, liberty, and the pursuit of happiness; they are ruthless vigilantes programmed to judge — and kill — based on prejudice. Presenting the Minutemen appropriately illustrates the difference between the traditional superhero and the bloody-handed vigilante and allows the PCs to define themselves as superheroes.

The Minutemen also serve as your safety net. The IHA has ordered them to kill Holocaust and prevent the superheroes from saving the day (kill-

ing them if necessary). If the battle goes badly for the PCs, have the robots attack the villains thus provide the PCs with a chance to take Recoveries or move to a better strategic position. If the opposite occurs, use the Minutemen to give the villains similar advantages. In keeping with this, the Minutemen needn't arrive on Segment 12 — they can arrive on any of their five Phases.

Holocaust Versus The Minutemen

Holocaust is more than a match for two Minutemen — he's probably the combatant least threatened by them. When running the fight, keep this in mind... Holocaust concentrates his attacks on the PCs even after the Minutemen arrive. He does not consider the robots a significant threat and acts accordingly. Whenever you feel it's time to remove a Minuteman from the fight, Holocaust obliterates it with an attack.

ONBOARD WEAPONRY CONFIGURATIONS

The Minutemen have weapons with the Advantages, *Variable Special Effects* and *Variable Advantage*, plus extensive data banks on superhumans and their powers. Below are some possible tactics and weapon configurations to help you run the combat quickly and smoothly. You should also come up with some of your own, designed to take advantage of Vulnerabilities and the like, previous to the battle.

Special Effects

The special effect of the Minutemen's Energy Blasts perfectly matches that of Holocaust's eyebeams. This way, if a PC dies during the fight, the evidence points to Holocaust as the killer rather than the Minutemen. The Minutemen only reconfigure the special effect if necessary to counter Holocaust's Absorption VPP (*i.e.*, he's Absorbing electrical attacks but not fire) or a PC's powers.

HUNTED: IHA

If a PC has the Institute for Human Advancement as a Hunted and has made it know he'll defend the construction site, don't even bother rolling the dice. In this fight, the IHA is gunning for more than just Holocaust, it's after the PC too!

In this case, a couple of options present themselves. You can add a third Minuteman to the other two. The third robot has explicit instructions: kill or capture the Hunted PC. If a third Minuteman is too much for the PCs to handle, you can assign human IHA agents to the task. Standard IHA soldiers are described on page 144 of *Champions Universe*. Finally, you can just add the PC to the two Minutemen's list of targets.

Whatever you do, the PC should realize by the end of *Under Construction* the IHA knows who — and what — he is, and is out for blood!

JUGGLING MULTIPLE VILLAIN FACTIONS

Running multiple villains in combat is a difficult task... and it's even more difficult when the villains fight among themselves. Here are three tips for speeding up combat when a mutant faces a Minuteman or vice versa. (You should also refer to *Nine Ways To Speed Up Combat* on page 252 of *HERO System 5th Edition* for further advice.)

- Use the Standard Effect rule described on page 72 of the *HERO System 5th Edition*. When fighting the PCs, using Standard Effect can decrease the uncertainty and thus tension in a fight and diminish the players' enjoyment of the game. But when it's villain versus villain that uncertainty is not nearly as important; using Standard Effect eliminates time spent rolling and counting dice.
- Roll only one die for Attack Rolls and assume an average result of 3.5 for the other two. Basically, you add the result of one die to 7 for a villain's attack on another villain and this saves you the time of adding up three dice.
- Ignore the dice entirely. Players don't usually appreciate having their characters subjected to your cinematic flair without regard for the dice rolls... but are the villains going to complain? If an outcome strikes you as dramatic, just describe the actions to the players and don't bother rolling the dice. (Of course don't disregard what the villains can actually do as described by their character sheets!)

However you handle the combat, the single most important thing to remember is: the PCs are the stars of the show — not the villains. Don't let yourself become so preoccupied with the villains that you neglect your players.



Advantages

If the onboard combat analysis computer judges hitting a target a sure thing, the Minuteman sets the Advantage on his Multicannon II to *+2 Increased STUN Multiplier (+½)* with hopes of taking the target out of the fight.

If the target seems close to Knocked Out, the Minuteman uses Penetrating on its weapons.

Against a difficult to hit opponent, the Minutemen work together. Both set the Advantage on their attacks to *Area Of Effect (One Hex; +½)* (or *Explosion [+½]* if neither robot is in the area of effect) and stagger their attacks. The first attack forces the target to Dive For Cover. The second attack comes after the target has already used his Action. (They use the same tactic with their Paste Projectors.)

If in pursuit of a fleeing target, the Minuteman sets his attack to *No Range Modifier (+½)*.

ENDING THE FIGHT

The fight ends when all of the villains are defeated or captured, but for the sake of drama you should try to make sure, when all is said and done, the PCs face off against Holocaust in the final Phases of the battle.

Despite all the complications, Holocaust remains the big bad guy — and the one hardest to defeat. Being a megalomaniac, he fights until the bitter end (unless a dramatic escape seems more appropriate, of course — he's not stupid enough to let himself get captured if he can avoid it). Even if he destroys the City Center Building, he probably sticks around to "punish" the PCs for standing against him.

After the fight, Thomas Jaye arrives on the scene with his partners and a veritable army of reporters. When he sees the PCs still standing, his face drops and he is noticeably disappointed.

He won't say what he finds disappointing — but the PCs can probably make a good guess!

He quickly recovers though and graciously thanks the superheroes for their help. And like always, the press has a million and one questions for the exhausted PCs to answer.

ROBOTIC REMAINS

As described in *Champions Universe*, the IHA keeps its more militant activities a secret. The evidence of two 10-foot-tall robots makes that difficult. If you think it's time

the public discovered the truth about the IHA, then no problem. Otherwise you might want to equip the Minutemen with the following:

Self-Destruct Mechanism: When a Minuteman is disabled, its remains disintegrate in a blinding explosion of plasma. The charge is shaped in such a way that it only affects the robot itself, although those witnessing the effect suffer from the nova-bright flash of light.

RKA 14d6 (standard effect: 42 BODY), Trigger (reduced to 0 BODY or less; +¼) (262 Active Points); Self Only (-1), 1 Charge which Never Recovers (-4) (total cost: 44 points) plus Sight Group Flash 6d6, Explosion (+½) (45 Active Points); No Range (-½), Linked (-½), 1 Charge which Never Recovers (-4) (total cost: 7 points). Total Cost: 51 points.

CONCLUSION



Assuming the best possible result, the heroes stop Holocaust, prevent the Minutemen from killing the mutant villains, and save the City Center Building... which will later house offices for those human supremacists, the Institute for Human Advancement. Not an entirely happy ending, but not a horrible one either.

After the battle at the construction site, you should give the PCs a chance to stop IHA's imminent arrival in the city. Allow the superheroes to make public appearances — after such a media build-up, reporters request post-fight interviews with the PCs — and due to the favorable PR from the fight, the PCs' statements about the IHA influence public opinion. If public outcry becomes loud enough, CCB must tell the IHA it can't have offices in the City Center Building, and the IHA abandons its secret plans for the sub-basement. (Despite Jaye's personal opinions, he still believes first and foremost in making a profit.)

This rewards the PCs for their good deeds by allowing them to turn the tables on Jaye and the IHA. It also lets them know: there are more ways to defeat an enemy than just fisticuffs.

On the other hand, if the tone of your campaign is darker than the standard four-color comic book and the overall morality tends toward shades of grey, maybe the superheroes putting their lives on the line to defend the IHA's interests is just one more cause of angst...

CAPTURED VILLAINS

Of the villains, only Holocaust had any contact with Interface. After the previous three chapters in *Champions Battlegrounds*, the PCs might be suspicious of Holocaust's motivations. If questioned, Holocaust informs the PCs that Interface arranged the fight. The villain only knows the cyborg's name — they communicated via email and telephone.

Holocaust knows nothing of Interface's history, plans, or even that he's a cyborg.

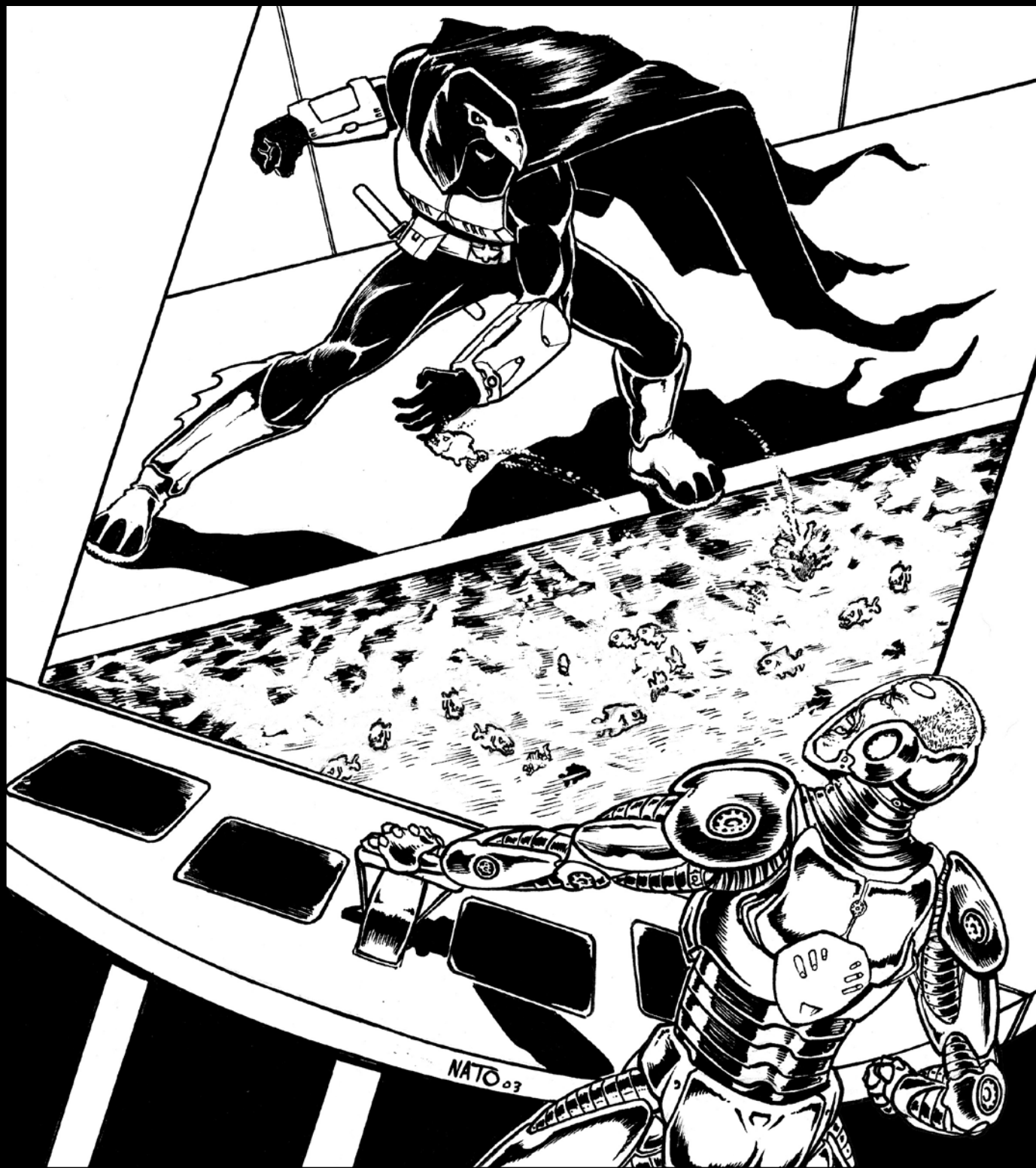
FURTHER ADVENTURES

In addition to running *Under Construction* as a part of *Champions Battlegrounds* and one stage in Interface's devious plans to defeat the PCs, you can develop several other plots from the events presented here:

Justice For All: If the PCs don't prevent the IHA from coming to town and taking up residence in the City Center Building, in two years the organization has a command center for "direct action" concerning the mutant problem. When mutant supervillains start turning up dead and all evidence points to a PC's Energy Blast as the cause of death, will the superheroes remember the Minutemen and their Variable Special Effect weapons?

VITS: Even if Holocaust loses, he still receives a list of the IHA's top ten contributors for last year (in other words, a list of Very Important Targets). Holocaust starts at the bottom and works his way up. He's no skulking assassin; his actions are highly public — limos blasted in the middle of rush hour, entire levels of a building gutted with his eyeblasts. But what happens when the next target is a proxy for the Warlord?... or Dr. Destroyer?

IHA Sympathizers: Holocaust isn't the only mutant supervillain with a grudge against the IHA... both Gravitar and Menton have no love for the human supremacists. Since the PCs took it upon themselves to defend IHA, either of the master villains might decide to teach the superheroes a lesson about whose side they should choose in future attacks on the IHA. Both villains are ruthless enough as it is — how much more ruthless if attacking superhuman turncoats?



DOWN IN THE HOLE



INTRODUCTION



*But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy
young blood.*

—*Hamlet*, Act 1, Scene V.

ADVENTURE OVERVIEW

After the events in *Under Construction*, the heroes track Interface to his lair, an abandoned warehouse with a notorious history. Within the warehouse, formerly a front for the high-tech organization ARGENT, a secret passage leads down to Interface's command center... and the location of the nearly complete particle beam cannon Interface plans to use to blackmail the world's governments.

Once the PCs arrive at the warehouse, the action begins immediately when mercenaries attack the heroes. Just as Interface intended, the PCs make quick work of the mercenaries — they're only meant to lull the heroes into a false sense of security. The cyborg mastermind has far more nefarious — and deadly! — plans for the heroes.

Below the warehouse, in what Interface likes to call his Slaughterhouse, death traps await the unsuspecting heroes. Using the information gathered in previous chapters of *Champions Battlegrounds*, Interface designed each death trap to exploit the weaknesses of its intended victim. And even if the heroes thwart Interface's devious devices, defeating the cyborg is no easy task. The villain has obsessively studied the PCs in action, and has prepared to meet them *mano-a-mano*. In the conclusion of *Down In The Hole*, the PCs match flesh and sinew against steel and lightning when they fight an opponent who knows their strengths and weaknesses as well as they do!

BACKGROUND

In the adventures described in the previous four chapters, Interface tested the mettle of Our Heroes with a series of arranged encounters with supervillains. A student of recent superhuman history, he knows superheroes in general (and probably the PCs in particular) have an excellent track record against most so-called "criminal masterminds." His current theory to explain that fact is that other supervillains are unforgivably sloppy in their preparations. The key to victory in battle, according to Interface, is knowledge about your opponent, both his weaknesses and his strengths. Interface believes his greatest advantage over

other villains is his ability to process and use vast amounts of information.

INTERFACE'S ADVANTAGES

This advantage manifests itself in the cybernetic programs Interface stores both in his own personal memory core and also in the vast database in his headquarters. For each encounter in *Champions Battlegrounds* successfully videotaped (or otherwise observed), he has analyzed the battle and created combat profiles. Each combat profile provides both him and his computer system (as well as the robots it controls) an extra 8-point Combat Skill Level, only usable against the PCs. As GM, you should describe the effects of these levels to the PCs; in close quarter combat Interface and his robots actually seem able to predict the moves the heroes make, no matter what they are.

Also remember: any hero caught in the fake bomb's "explosion" in Chapter One is still coated in the fine radioactive particles and therefore detectable by Interface's instruments, unless the PCs have somehow discovered and neutralized the effect. (Ordinary bathing and hygiene does not remove the radioactive signature, though a thorough "chemical decontamination" bath will.) Interface's base security systems can detect any affected character trying to sneak around or escape no matter how stealthy that character is.

Finally, keep in mind Interface has access to any additional public or semi-private information about the heroes' strengths and weaknesses, even if not manifested in the previous four chapters. If Mighty Man loses his powers in the presence of strange radioactive rocks, and pretty much anyone has noticed that weakness before (regardless of whether it came up in the previous encounters), Interface's vast library almost certainly contains that information and Interface has spent the "down time" between chapters acquiring said rocks for his death traps in the Slaughterhouse (see below).

If any of the players have successfully figured out some of the plot before the final encounter, and have attempted to either avoid being videotaped during any of the previous battles or keep from revealing their weaknesses, you should let them succeed in some way at this (such as by reducing the Combat Skill Levels Interface and his robots can use against that character). This rewards clever thinking, and Interface is a tough customer even without the advantages detailed above.

INTERFACE'S FUTURE PLANS

True to form, Interface has other irons in the fire. He's made contact with several villains and organizations, including VIPER and PSI, as well

INDEX OF VILLAINS

The villains who appear in *Down In The Hole*, as well as they page where they appear, are listed below. All page references are to *Champions Battlegrounds*.

ARGENT Agent	page 112
Guardbot	page 113
Interface	page 110

as his old allies at ARGENT. Once he eliminates the superheroes, he intends to offer his services to these contacts for outrageous prices as a professional mastermind/assassin, working similar plans against superhuman targets causing them difficulties. Furthermore, he's developed a new project for himself, a massive particle-beam cannon capable of knocking out even heavily-shielded vehicles or satellites in orbit from his underground headquarters. With the local heroes out of the way, he intends to destroy a couple of illegal spy satellites as an example, then blackmail the various governments of the world with threats to destroy more. He actually hopes the governments turn to various other superhero teams for assistance, as he can use the same plans he expects to work against the PCs against them.

ADVENTURE INFORMATION

Down In The Hole is an adventure designed to challenge a group of four to six PCs, built according to the guidelines for Standard Superheroic characters found on page 15 of the *HERO System 5th Edition* rule book. If the PCs fall outside these guidelines, you need to adjust the encounters accordingly. Adjusting Interface is discussed in his character sheet on page 110, and for many of the encounters you can simply increase the number of human mercenaries or robotic guards. The death traps in the Slaughterhouse are key to successfully running *Down In The Hole* — they should challenge not only the characters' powers, but the players' ingenuity — and *The Trap Rooms* discusses balancing those traps in detail.

AS A STAND-ALONE ADVENTURE

You can use *Down In The Hole* independently of *Champions Battlegrounds* with only minor alterations. The first thing to consider: Interface is a planner. He would not confront the PCs without extensive research on their powers and abilities — but he might not have a choice. Perhaps Interface has already defeated an NPC superhero team or a PRIMUS strike force, and the PCs' investigations lead to the warehouse. Interface must ad-lib the trap rooms, but they are likely to be deadly nonetheless. Further, as stated above, Interface has several plots and plans underway. Maybe the PCs stumble on one of these and the trail leads to the warehouse on Heine Street.

GETTING THE HEROES INVOLVED

If the heroes found the flying camera at the end of Chapter Four (4:55 PM: *Interface's Camera-Bot Arrives*, page 89), they can trace the transmissions back to a collector node in Interface's warehouse with a successful Electronics or Systems Operation roll.

If they haven't found the flying camera, Interface sends one of the mercenary agents he's rented from ARGENT to meet with the heroes. The agent shows up at their headquarters if the location is publicly known or the cyborg has discovered it. (If Interface still has no idea where to find the heroes, he sends the agent to the local office of PRIMUS or UNTIL. As a last resort, he sends the agent to the local police station, hoping someone there can contact the heroes. If the heroes have no known way for others to contact them, the agent goes to the nearest large newspaper with his story, then tries to arrange a private meeting with the heroes.)

The agent, Keith Rawson, tells the heroes (and anyone else) he used to work for ARGENT, but grew increasingly dissatisfied and concerned about their activities. As his change of heart became clear, he was assigned to work for Interface, whom he both dislikes and is terrified of. At his first opportunity, he slipped away from the agents' barracks to warn the authorities.

He's willing to tell the PCs about Interface's headquarters, including its location — in the basement of a warehouse on Heine Street, at the very edge of the city. Though he knows little of Interface's plans, they seem to involve a massively-powerful weapon as well as the well-trained and armed cadre of mercenaries Rawson was part of.

Rawson also tells the heroes the warehouse serves as a front for Interface's secret base; somewhere in the building, a secret passage leads down to a lower level. That lower level includes two barracks full of agents, a massive control room, and possibly additional facilities that he as a low-ranking agent never saw personally. He claims to know nothing about any traps or security features, though he supposes there must be some.

Mentalists working for ARGENT installed a permanent mental block in Rawson's brain. The mental block acts as 20 points of Mental Defense, so reading his mind for the truth extremely difficult. Rawson describes the procedure they gave him without hesitation. Furthermore, he's an excellent actor with Acting 15-. Nonetheless, players likely assume Rawson's lying, so let them — true superheroes, as Interface well knows, have little choice but to investigate.

Rawson realizes he's going to jail, but he also knows the authorities have little actual evidence to hold him on, and ARGENT can provide him with an excellent lawyer. He is blasé toward heroes who express their disbelief in his sincerity — he gets paid whether they check out the warehouse or not.

THE WAREHOUSE



The warehouse is located just at the edge of the closest big city to the PCs, in a district or suburb whose primary business is storage and shipping. The address is 422 Heine Street. The neighborhood is fairly remote, and Heine Street is a few blocks off the main streets of the area. The only other buildings in the immediate area are a couple of other warehouses a quarter mile closer to the main drag, a small diner called Marie's that serves breakfast and lunch to the local truck drivers, a gas station, and several vacant, weed-infested lots.

If The Heroes Research The Warehouse

The warehouse and the property it sits on are registered with the city as owned by Aramis and Sons, an auto parts dealer from out of state. The property taxes are paid regularly from an overseas account. Tracking the account to its original source would take weeks, which should be suspicious in itself. The building doesn't appear to use any of the city's electricity (it's not connected to the main power grid) and Aramis's licenses all seem in order. As far as anyone can tell, the building has sat unused for years — it's just one of the forgotten, more-or-less abandoned properties that dot any city's outer districts.

If the heroes have access to sources of information other than the standard city's registry, however, they can learn a bit more. A Contact with PRIMUS or similar organization turns up historical records showing "Aramis and Sons" is one of ARGENT's puppet corporations, dating back to its reorganization in Awad after it fled the United States in 1983. (You can find the full details on ARGENT's colorful history in *Champions Universe*, page 108.) In the mid-1980's, ARGENT apparently maintained a secret base in the warehouse. Eventually a local superhero discovered the base and closed it down. Though PRIMUS knew about the base, due to a bureaucratic mix-up the local police were never informed of its existence and the base sat empty for over a decade.

WHAT THE HEROES DON'T KNOW

Since little left inside the warehouse was worth salvaging, ARGENT never got around to reclaiming or staffing it. As Interface prepared his plans, he discovered the existence of the unused base. The cyborg mastermind asked ARGENT if he could purchase it from them and fix it up to meet his own needs, and the criminal organization agreed in the interest of maintaining good relations with him.

Interface has used the abandoned base as his own headquarters now for nearly a year.

The Lot

The warehouse sits on a 20" by 24" (130 feet by 155 feet) dirt lot on a poorly paved extension of Heine Street, surrounded by a chain link fence 1.4" (nine feet) high and topped with three strands of 12-gauge 4-point barbed wire. The fence doesn't have much body; it's DEF 5, and it takes BODY 1 to cut a human-size hole in the fence. A single rolling gate on the Heine Street side of the lot is locked with a large padlock (DEF 5, BODY 5). The building itself is steel-framed with concrete walls, with a 4" (25 feet) high ceiling. The walls are DEF 6, BODY 5.

Long, thin windows line the walls about 2.5" (15 feet) above the ground on the north and south sides; the east and west walls have no windows. The small office space in the northeast corner has a ground-level sliding window, which is closed and locked (DEF 2, BODY 1 to break the reinforced glass.) The walls facing the streets have some random graffiti spray-painted on them; it's more

IN MILLENNIUM CITY

If you set your campaign in Millennium City, Heine Street is located in the suburb of Dearborn, just west of the Ambassador Bridge and south of Route 75. The hero who thwarted the early ARGENT activities was Shadowboxer.



the work of bored kids than any sort of actual gang tags, as this neighborhood is not really anybody's "territory."

Inside the fence, the lot is littered with weeds and a bit of garbage. On the western wall are two large roll-up metal doors (DEF 5, BODY 5) locked with a small but sturdy chain lock running through a bolt in the concrete foundation (DEF 6, BODY 4). In front of each door is a small, moderately-inclined ramp where trucks can back up for deliveries. The main door (DEF 5, BODY 3) is in the South wall and locked with a small padlock (DEF 5, BODY 3).

The block is very quiet. There is an occasional bird call, and in the distance sometimes traffic noises. While the PCs investigate, play up the silence as something ominous to keep them on their toes.

INSIDE THE WAREHOUSE

After stepping inside the warehouse, the PCs notice that despite some dust and a few grease spots on the floor, the place is fairly clean. Discrete fluorescent light holders hang from the crossbeam ceiling by thin metal chains, but flipping the bank of switches by the front door has no effect. The only illumination in the room comes from sunlight through the windows.

Every 3" there is a floor-to-ceiling metal support beam; each is DEF 8, BODY 8. Breaking one beam has no particular effect, but if several close together are broken the roof might collapse. The likelihood of the roof caving in is a (3 + the number of beams broken) or less Activation Roll each Turn.

The warehouse is largely empty on the southern half of the "L" except for a long section of shelving on the eastern wall that holds boxes of old auto parts: mufflers, headlights, alternators, and the like. Anyone with the *Mechanics* Skill or experience with cars realizes all of the parts are for makes of cars from the 1980s.

The northern portion of the "L" has rows of racks, also full of auto parts though most of these are in boxes. Hidden behind the racks are several

agents Interface has hired from ARGENT. The exact number is up to you. There should be enough to give the heroes an entertaining fight without seriously threatening them; perhaps one or two more than the number of the team. The agents fight with sound tactics: have them Hold their Actions to get better shots and stay behind cover whenever possible.

The Teleporter

Once the PCs have defeated the agents, allow them an opportunity to look around the warehouse and question their attackers. The agents make a show of refusing to talk, but any efforts at interrogation lead to them "accidentally" giving away the existence of the secret underground entrance on the far wall (see below). Each of the agents carries a keycard that fits a slot on the eastern wall. Inserting the card causes a panel in the floor to slide open. Behind the panel, a stairwell with metallic stairs leads down to the basement. At the base of the stairs players can see a dimly lit hallway.

Inside the walls of this stairwell Interface has installed a teleporter matrix. Hidden sensors scan anyone who passes by; if the person matches a file maintained in the base computer (and a PC video-taped in any one of the four previous encounters is on file), the teleporter activates and sends him to the appropriate room in the Slaughterhouse. Anyone with the PCs not on file but still detectable by the sensors is sent to one of the Slaughterhouse Holding Cells. If Interface knows by this point a PC is immune to being teleported or invisible to machinery, the cyborg has more human agents among the Guardbots at the base of the stairs in Level 1 (below) to handle them.

Should the PCs leave someone behind on the top floor out of the range of the teleporter, when it activates that person simply sees a flash of light and his teammates vanish with a sizzle of ozone. The Guardbots from Level 1 then head up the stairs and engage whoever was not teleported. Interface ordered the 'bots to capture anyone avoiding the teleport effect, but killing the target is preferable to allowing him to escape.

MATERIALS SUMMARY FOR THE LOT

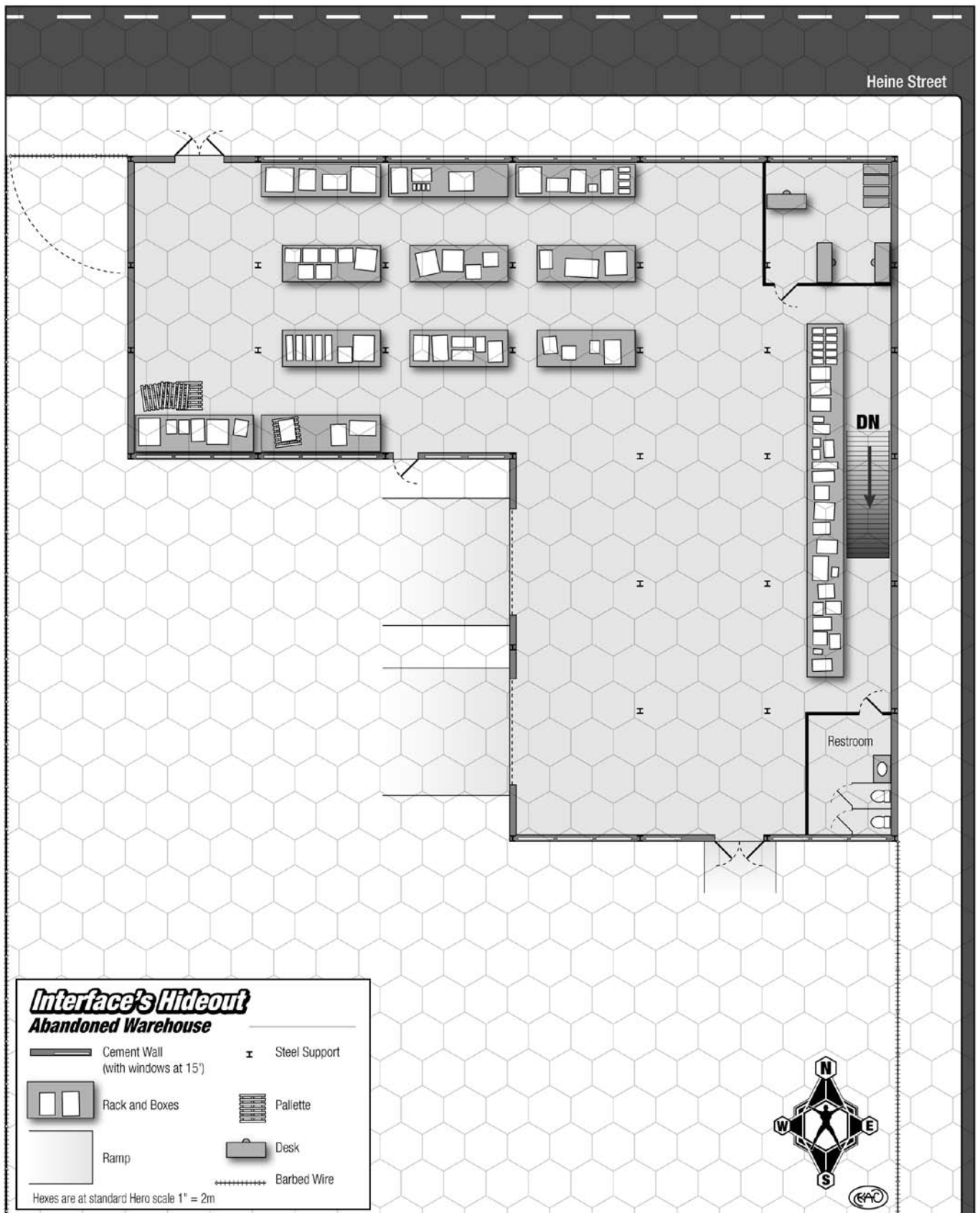
Object	DEF	BODY
Bolt in concrete	6	4
Building Walls	6	5
Fence	5	1
Main Door	5	3
Metal Doors	5	5
Padlock, large	5	5
Padlock, small	5	3
Window	2	1

THE BASEMENT

Beyond the stairwell lies Interface's main quarters and the barracks for his hired agents and technicians, as well as the main operations room from which he monitors the activities of his various hirelings (see the map on page 102).

A. Barracks: The borrowed ARGENT agents and technicians maintaining the base live here. Rows of simple cots fill the room, with military-style footlockers at the base of each bed. The lockers contain assorted small personal belongings. At your discretion, the PCs might find small knives, handguns, pictures, books, and clothes in the lockers.

B. Barracks: This area is the same as room A described above.



C. Maintenance Room: The base's maintenance room. The technicians bring robots back here for minor repairs, and they can also maintain the computers and monitors as well as the agents' weapons here. The room is primarily filled with long black tables piled high with tools and spare parts, boxes and coils of wire, and bits and pieces of robots, computers, and guns.

D. Console Room: This long room contains Interface's main computers and monitors, which control not only the base itself and the still-in-progress particle beam cannon, but also Interface's global news-monitoring system and his various remote spy cameras. There are a dozen stations for technicians, though usually only four to six are in use at any one time. From his private master console in the Slaughterhouse, Interface monitors what goes on here.

E. Elevator: This elevator leads down to a maglev railway.

F. Mess Hall: This room, situated between the two barracks, provides a place for the agents to eat and relax. In the middle of the room are two tables; each table has twelve chairs. Against the west wall is a counter, pantry, and appliances.

MAGLEV TRAIN

An underground railway connects the warehouse to the Slaughterhouse down the block, the particle beam cannon construction site, and also an exit through an auto body shop about three miles away. Unless in use, the train rests at the maglev platform under Interface's hideout. It can

travel at over 300 mph (which takes it to the secret garage exit in about 36 seconds [3 Turns] or the Slaughterhouse in six seconds [6 Segments].) The well-armored train has DEF 8, BODY 14. The train features a basic control panel with start/stop and directional switches and an emergency brake, but someone using the control consoles in room D can override all functions besides the brake.

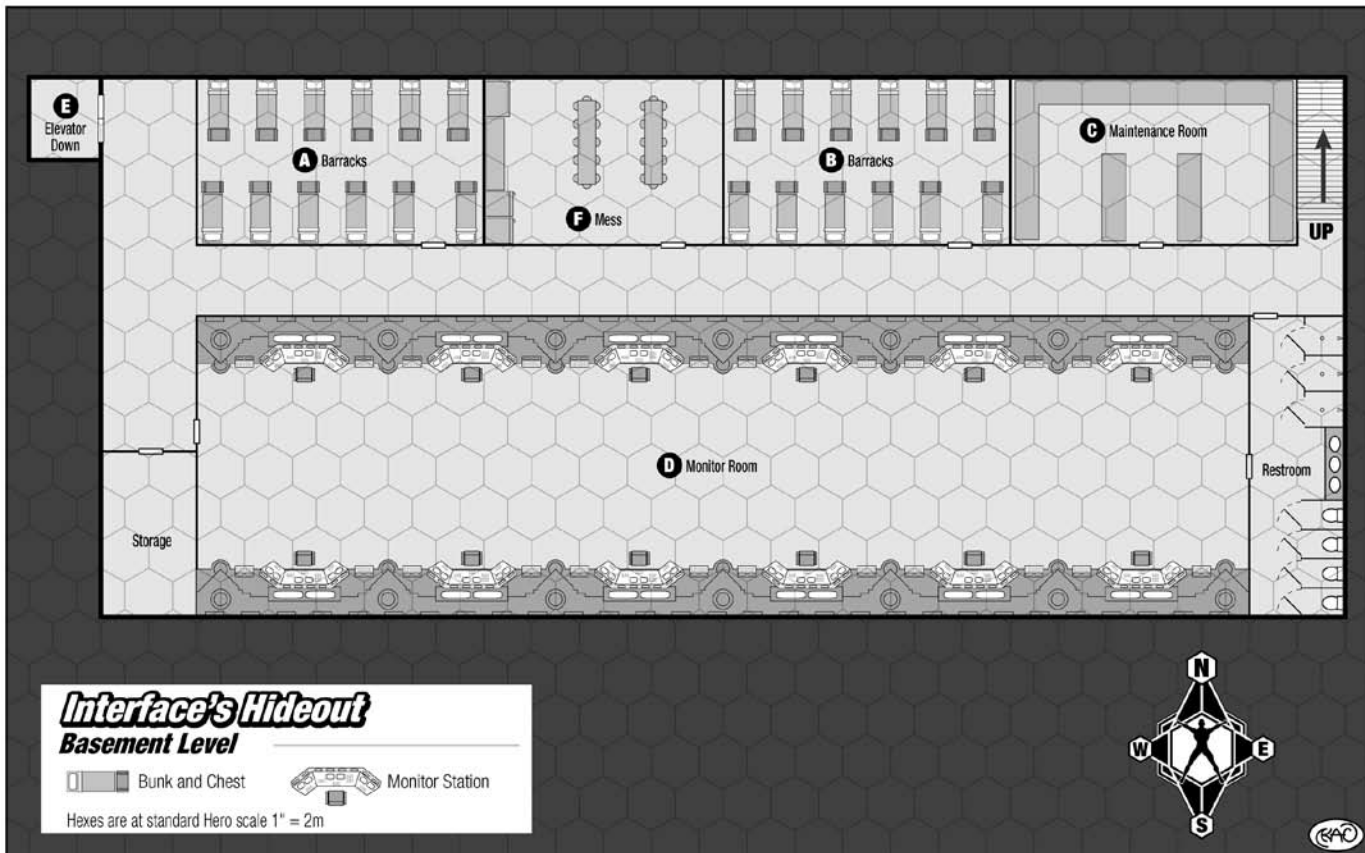
The tunnel is lit with overhead lights every 5" (32 feet), but remains dim (overall -1 penalty to all Sight PER Rolls). The ceiling is 2" (13 feet) high, leaving very little extra room around the single car when it transits through the tunnel. An Acrobatics roll to flatten against the walls or ceiling to avoid being hit by the train suffers a -2 penalty; a Contortionist roll suffers no penalty. Barring superpowers or an Extraordinary Skill Roll with Contortionist, there's no way to fit under the train. The train has an effective speed of 55" per Turn when calculating damage from collisions.

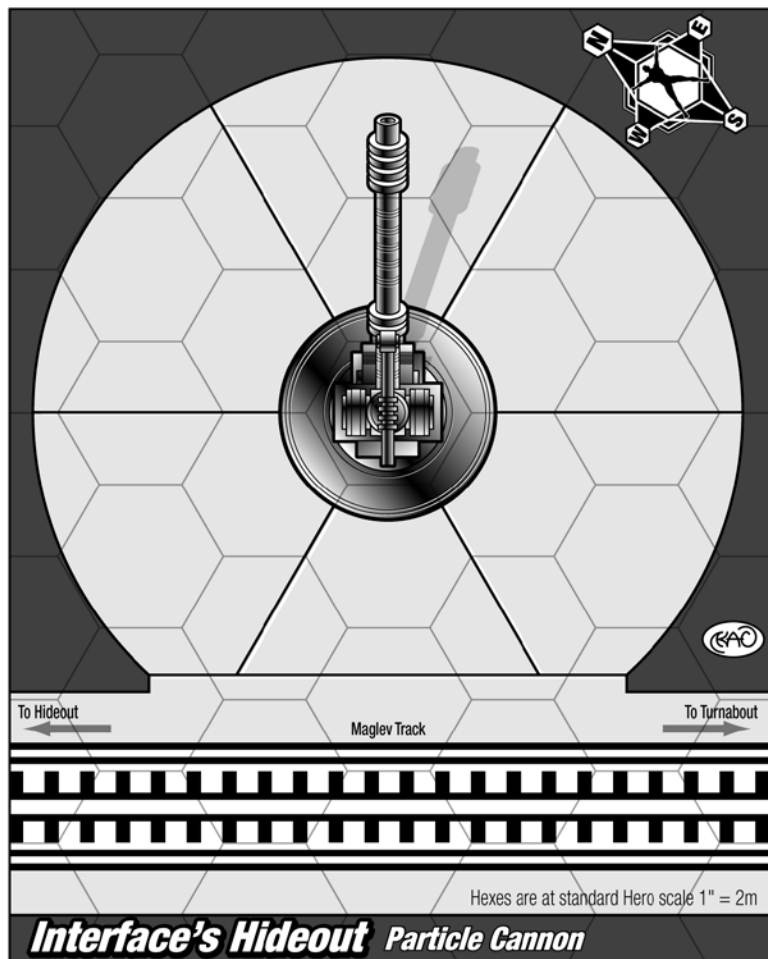
PARTICLE BEAM CANNON

This small facility is actually several hundred yards behind the warehouse, with a ceiling designed to slide back when the cannon lifts out of the ground. The rooftop is disguised as a dirt-covered abandoned lot, also owned by Interface under an assumed name.

The cannon is just about complete; the gun itself is ready to fire, but Interface has not yet properly aligned the targeting mechanisms. When they are ready, in a matter of only a few hours, Interface will be able to strike at objects in orbit with devastating force and amazing accuracy.

The cannon sits on a massive platform that raises from its resting spot 5" (32 feet) below

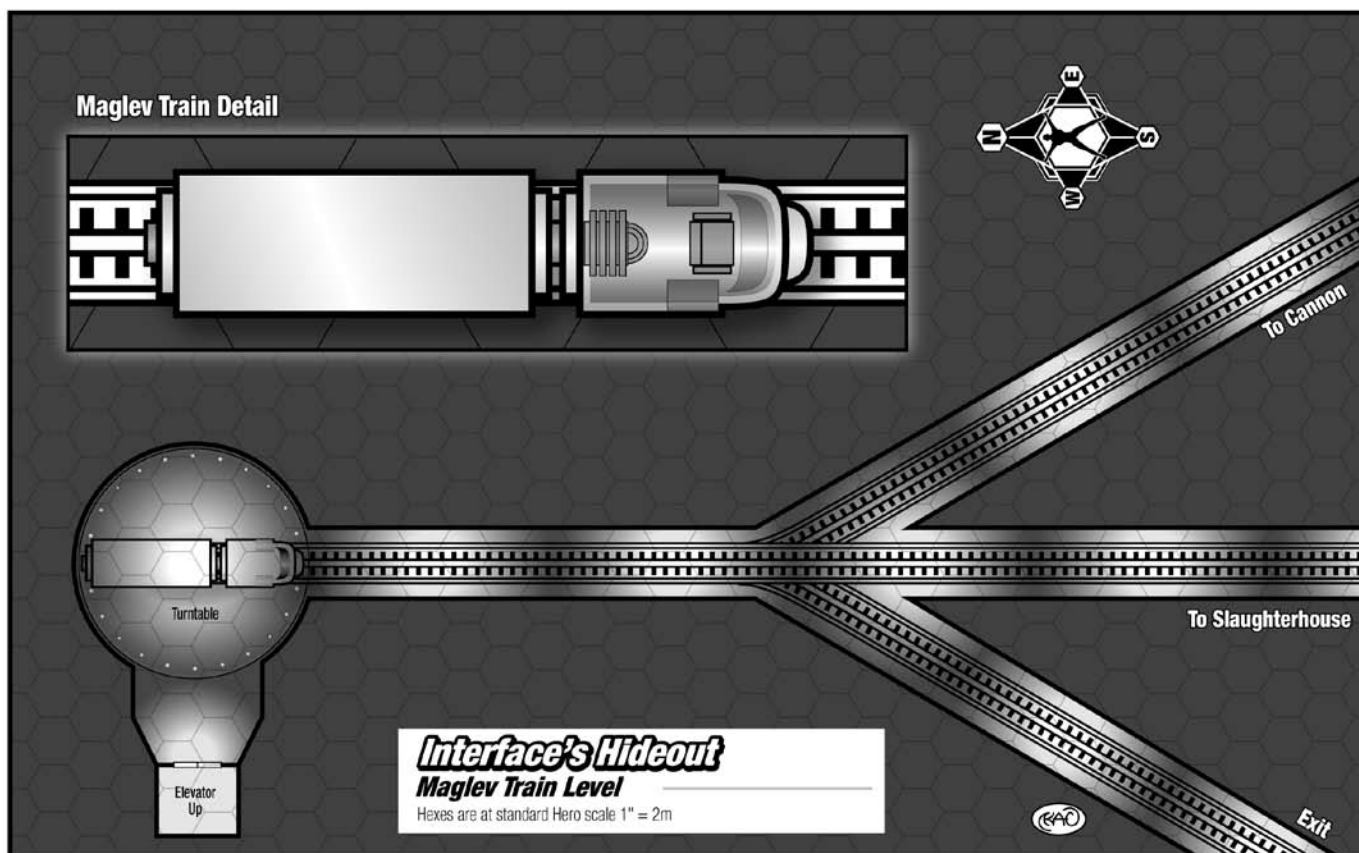




ground to its highest extension some 2.5" (16 feet) above ground. The barrel of the cannon is 2" (13 feet) long and a foot in diameter. When charged, it hums with energy and the atmosphere within 100 feet of the gun becomes noticeably ionized; the air smells like rain and hair stands up. When fired, the gun emits an actinic orange-pink destructive beam.

The gun is fairly easy to disable. Though made of sturdy material (DEF 7, BODY 10), once reduced to half BODY it can no longer fire with any accuracy, making it largely useless against intended targets.

Particle Beam Cannon: *RKA 10d6, Armor Piercing (+½), MegaRange (1"=1,000 km, can scale down to 1" = 1 km; +1), Reduced Endurance (0 END; +½) (450 Active Points); OIF Immobile (-1½), Extra Time (1 Turn; -1¼). Total cost: 120 points.*



CAMPAIGN STANDARD DAMAGE

As GM, you need to decide how tough to make these traps. The damage listed in each room assumes the PCs have powers with about 60 Active Points; you should increase or decrease the damage as appropriate to your campaign.

THE SLAUGHTERHOUSE

Interface refers to this portion of his underground complex as his Slaughterhouse. It primarily consists of a central command room in the center of a ring of specialized “trap rooms.” The central room, Interface’s retreat and planning center, includes a master console. Here, Interface monitors the activities of his various agents, robots and spy cameras, and sends them orders. (Destroying this console does not harm either the robots or any other devices in this base, since they’re programmed to switch command functions to the console room below the warehouse.) Other monitors are permanently trained on the various connecting rooms so Interface can observe the effects of his traps. The cyborg has also wired all areas for sound so he can taunt his enemies and hear their dying screams.

Designed for Interface’s personal comfort, the room has a bookshelf on the western wall filled with books on tactics, warfare, and military history. Also in the room is an enormous wooden globe on an ornate stand, a finely crafted chess board with pieces sculpted from ivory, and a leather couch in the corner where he sleeps.

THE TRAP ROOMS

The trap room complex is a ring of rooms (eight are on the map; if your group is larger than eight, simply add more rooms) connected by a circular hallway with spokes leading to the central Command Center. The individual rooms are squares, 4” (25 feet) on a side, and largely featureless except for what’s mentioned in each’s description. The walls are painted white, with ceilings 2” (13 feet) high.

Each room has armored walls except where specified, with a DEF 1 point higher than the Damage Class of the highest attack in your campaign. For example, the wall is DEF 13 in a game where the most powerful characters have 12 DC attacks. Each room has an exit tube leading back out into the hallway complex and connecting the room to Interface’s Command Center. These are generally used by the maintenance robots and occasionally the technicians who developed the room. The exit tubes are 0.5” (3.25 feet) in diameter and are located 0.5” (3.25 feet) off the ground.

MATERIALS SUMMARY FOR TRAP ROOMS

DC is equal to the Damage Classes of the highest attack in the PC group.

Object	DEF	BODY
Walls	DC + 1	DC + 1
Exit Tube Doors	DC + 1	(DC + 1) / 2
Lighting Panels	DC - 1	DC - 1
Camera Fixtures	DC - 1	DC - 1

Most rooms only have one exit tube. The doors over the exit tubes are hidden — a character must succeed with a Concealment roll at a -2 penalty while actively searching the room to find it — and have BODY equal to half their DEF. In other locations, solid earth backs the walls. To reach the surface or connecting corridors, the PC must use Tunneling or manually excavate each hex of dirt (each hex is DEF 0, BODY 10).

The other weaknesses in the room’s structure are the lighting panels and hidden camera fixtures in the ceiling. The panels themselves are made from an experimental material that glows when current runs through it, but still has enormous strength. The DEF and BODY of these panels, located in the center of the ceiling, is 2 points lower than the surrounding walls. Also, the camera Interface uses to observe the room is located in one of the ceiling panels. Not only is it similarly weak, but the circuits lead directly back to Interface’s command console. If players were to figure out a way to overload these circuits, they might temporarily disable the entire system, opening the electronic locks and blacking out all the cameras in the Slaughterhouse.

Below are some sample rooms you can use as examples and guidelines when building your own.

FLOODING ROOM

This room activates once the victim regains his bearings from the teleport. A small port in the wall opens and sprays water into the room with the same force as a fire hose. A PC standing in the path of the water within the first hex is hit by an Energy Blast 7d6 (physical). A 35 STR is required to block the hole, and it has a diameter of six inches. The port itself is obviously the weakest point in the room, with DEF and BODY equivalent to that of the exit tube, but is electrified so any efforts to damage or close it subjects a character to a powerful electrical shock (12d6 Normal Damage).

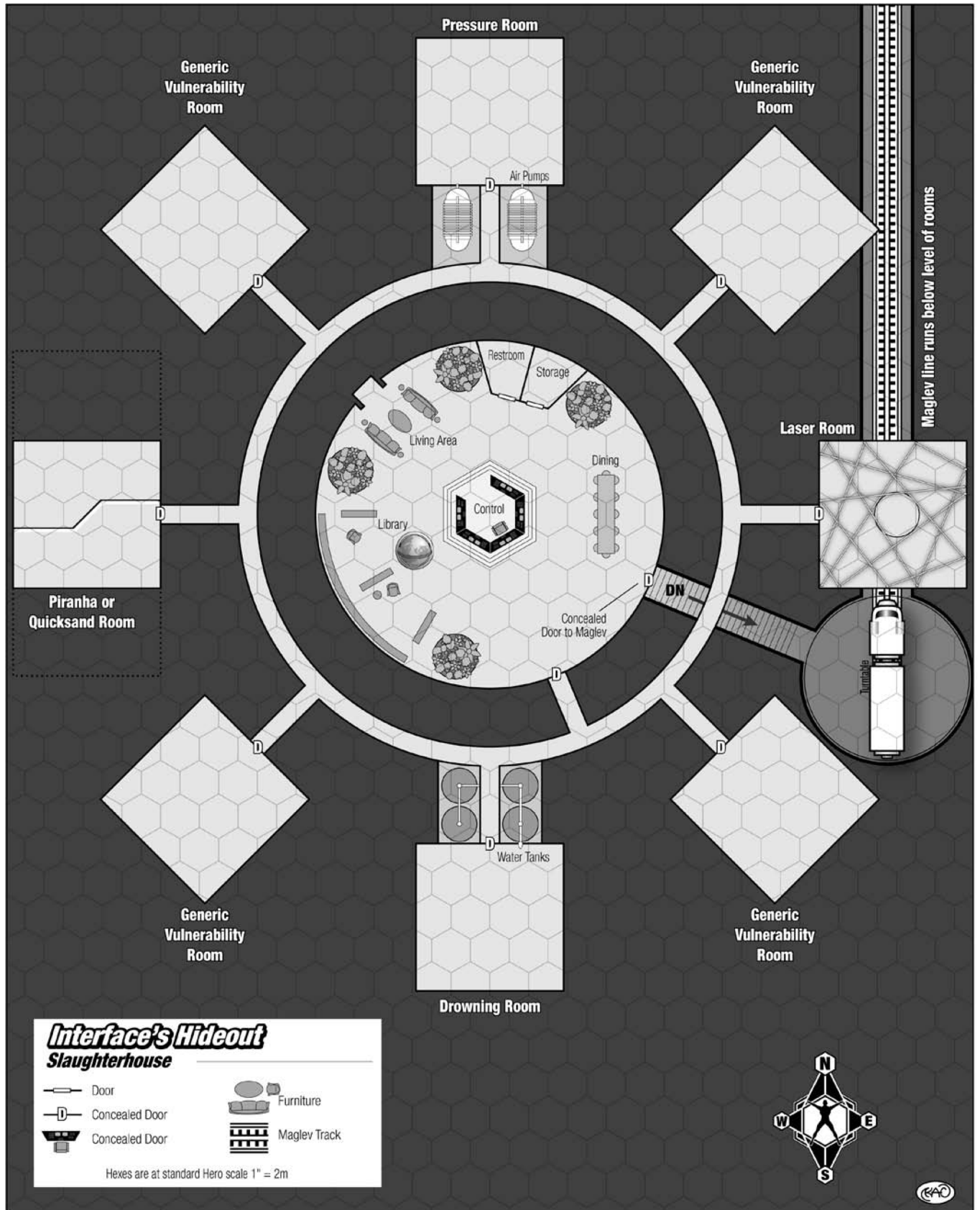
It takes the spray about twenty minutes to fill the room entirely with water. If the hero hasn’t found a way out in ten minutes, the question becomes academic since the water reaches the level of the electrification ring around the entry pipe. At this point, anyone in the water suffers powerful shocks (4d6 Killing Damage) every 6 Segments.

(For what it’s worth, it takes 58,000 gallons of water to fill the room. That’s 220 metric tons of water, or 21 BODY worth of Transform. — Ye olde math editor.)

This trap works well against a PC who’s vulnerable to electricity or not strong enough to bust out. Sufficiently strong bricks, or characters who make creative use of their powers might stop up the hole, and the resulting increase of water pressure eventually bursts the pipes outside. (This might also entertainingly add flooding concerns elsewhere in the base if the GM desires.)

QUICKSAND ROOM

This room seems empty at first, but within a few seconds the floor separates into fourths and each panel slowly retracts into the wall. The panels take 2 Turns to retract. Underneath the panels is a



PIRANHA SCHOOL

-30	STR	17	DEX
10	CON	10	BODY
8	INT	5	EGO
10	PRE	8	COM
2	PD	2	ED
3	SPD	2	REC
20	END	20	STUN

Abilities: HKA ½d6, Continuous, 0 END, No Range; Physical Damage Reduction, Resistant, 75%, Not Versus Areas Of Effect/Explosions; Energy Damage Reduction, Resistant, 25%, Not Versus Areas Of Effect/Explosions; 360-Degree Sight; Desolid, Cannot Pass Through Solid Objects, Does Not Protect Against Damage.

75+ Disadvantages: Physical Limitation: Animal Intelligence, Physical Limitation: Very Limited Manipulation.

pit 5" (32 feet) deep, filled to just below floor level with quicksand. The quicksand acts as a BODY 6, DEF 6 Entangle on anyone in it, but moving ½" per Phase or less allows a PC to slowly "swim" out of the muck. Unfortunately, there's nowhere for the PC to go. Eventually, even slow-motion paddling and floating wears out the strongest swimmer. Remaining afloat costs a character 1 point of Long Term Endurance per Minute; eventually a character runs out of END and sinks. If a character's head sinks into the quicksand, treat him as if he holds his breath (see the rules for drowning on page 285 of the *HERO System 5th Edition*).

This trap works well against heavy bricks without Life Support; PCs whose density is significantly greater than humans sink directly to the bottom, where they need to discover an escape before their breath runs out. It's also a solid "generic" trap for use against anybody who can't directly manipulate earth or water, or otherwise change the quicksand into something else. The points where the panels retract into the walls have similar weaknesses to the exit tube; otherwise, this is a pretty tough one to bust out of.

PRESSURE ROOM

This room is rigged to rapidly increase and decrease the ambient air pressure. Manipulating the air pressure causes a 1-pip NND Killing Damage (the defense is Life Support: Safe Environment [High Pressure]). The attack occurs on alternate Phases, as the pressure is raised and then dropped, effectively giving the target the bends.

Most characters are vulnerable to this kind of attack, and the basic effect can be duplicated with other environmental changes. The weakness of the room is the vents leading to the air pumps; they are 2 DEF weaker than the surrounding walls (in other words, the same DEF as the lighting panels). The pipes, though too small for normal size characters to move through, can be stopped up or otherwise blocked, possibly causing damage to the entire circulation system for the underground portions of the base.

PIRANHA ROOM

In this classic trap, once the target has gotten his bearings, the floor retracts in a similar manner to the Quicksand Room, but in this room the pit is filled with fresh water inhabited by a large school of underfed piranha. Metal rungs affixed to the ceiling allow the target to hang above the water, but every five minutes the ceiling itself lowers a foot, bringing the hero that much closer to the ravenous fish.

You can find information on a school of piranha in the *HERO System Bestiary*, pages 184-185; the accompanying sidebar contains a summary. The Guardbots feed the piranha just enough to keep them healthy and hungry, but the water itself needs to be changed every so often, and the grate in the floor is 2 DEF weaker than the surrounding walls, if the character can get past the piranha to work on breaking it.

If you prefer some other dangerous creature to piranha for this particular classic, the *HERO System*

Bestiary includes character sheets for lions (*sans* water of course), sharks, or even dinosaurs.

LASER ROOM

This room relies as much on psychological torture as the effect of the weapons involved. The room is bare, except for about a dozen wall-mounted lasers. (Interface can replace the lasers with any weapon the PC is vulnerable to, such as fire- or electricity-based blasters.) There is a clearly marked circle painted on the floor, 1" in diameter. The victim regains his senses inside the circle. As soon as he moves outside the circle in any way, the lasers mounted on the walls begin firing in a complicated crossing pattern. Each second outside the circle, the PC suffers 1-3 attacks made by the weapons in a random pattern, each attacking with OCV 10. The only safe place in the room is inside the circle, a cylinder extending from the floor to ceiling; the beams continue to fire but their pattern leaves the area out of the crossfire.

A sufficiently perceptive character can find a pattern in the attacks with a successful PER Roll at a -5 penalty (appropriate math Skills or Spatial Awareness may provide a bonus at your discretion). A success reduces the OCV of the attacks to 6, since the character can predict where the beams will shoot next. A character can also deflect the beams, or even reflect them back at their source perhaps destroying the emitters themselves. (Interface does *not* place a character known to have Missile Deflection/Reflection in this trap room.)

HOSTAGE ROOM

A testament to Interface's callous curiosity, this room holds no direct menace to the victim. In fact, it is the likely choice for characters Interface has not yet figured out how to harm (for example, a character who can become Desolidified effortlessly and move through any material Interface can lay his hands on). Instead, as soon as the victim gains his bearings, a small video monitor activates on one wall; the picture shows a helpless young woman tied to a chair, her mouth gagged and eyes clearly showing her terror. Next to her is an enormous blaster, mounted on a tripod and aimed directly at her head.

Interface's voice sounds over the intercom. "Hello, <insert hero's name here.> As you can see, I had to take special precautions with you. Since I've been unable to develop an appropriate trap to harm you directly, I've instead decided to test your commitment to your heroic ideals. As long as you make no effort to escape, Miss Linda Brown here will remain unharmed. If you try anything, however, the plasma rifle next to her will go off and reduce her to a messy stain." (At this point, "Linda's" eyes bug out even larger, and her efforts to speak or yell around her gag increase.) "The choice is yours, hero."

There is in fact no "Linda Brown." The woman in the video is an actress hired for the part. Interface only wishes to see how the hero reacts to the threat. Should the "hero" in question seem willing to sacrifice "Linda" for the greater good of stop-



ping Interface, the villain laughs. “Would you mind repeating yourself for the microphones? I’m sure Channel 3 would like to hear that clearly from your own mouth.”

GENERIC “VULNERABILITY” ROOM

Interface designs each of these rooms specifically for particular characters. In each case, you have to determine the mechanics by which he exposes the victim to his personal Achilles heel. Be sure the attack doesn’t overwhelm and kill the character outright; not only is that neither fun nor fair, but Interface enjoys watching heroes struggle and would prefer to see a character whittled down by many small attacks than reduced to ashes by a single large one.

Customizing Rooms By Character Type

While the examples above provide a good starting point for designing the trap rooms, you can customize them further for your PCs. Remember Interface has observed the superheroes in four encounters with four different types of villains; the cyborg mastermind likely knows a PC’s powers and weaknesses as well as the superhero himself does.

BRICKS

Interface tries to defeat bricks with attacks their toughness will not help them with, such as gas- or sonic-based NNDs, while letting them wear themselves out trying to punch through the massive walls.

ENERGY PROJECTORS

Interface can “proof” a room against the target’s particular powers, with sufficient appropriate defenses so a typical pushed attack does no BODY. Then Interface applies one of the “standard” room designs. The Piranha Room with its descending ceiling is especially entertaining against flying energy projectors.

GADGETEERS, FOCUS-USERS, AND WEAPONMASTERS

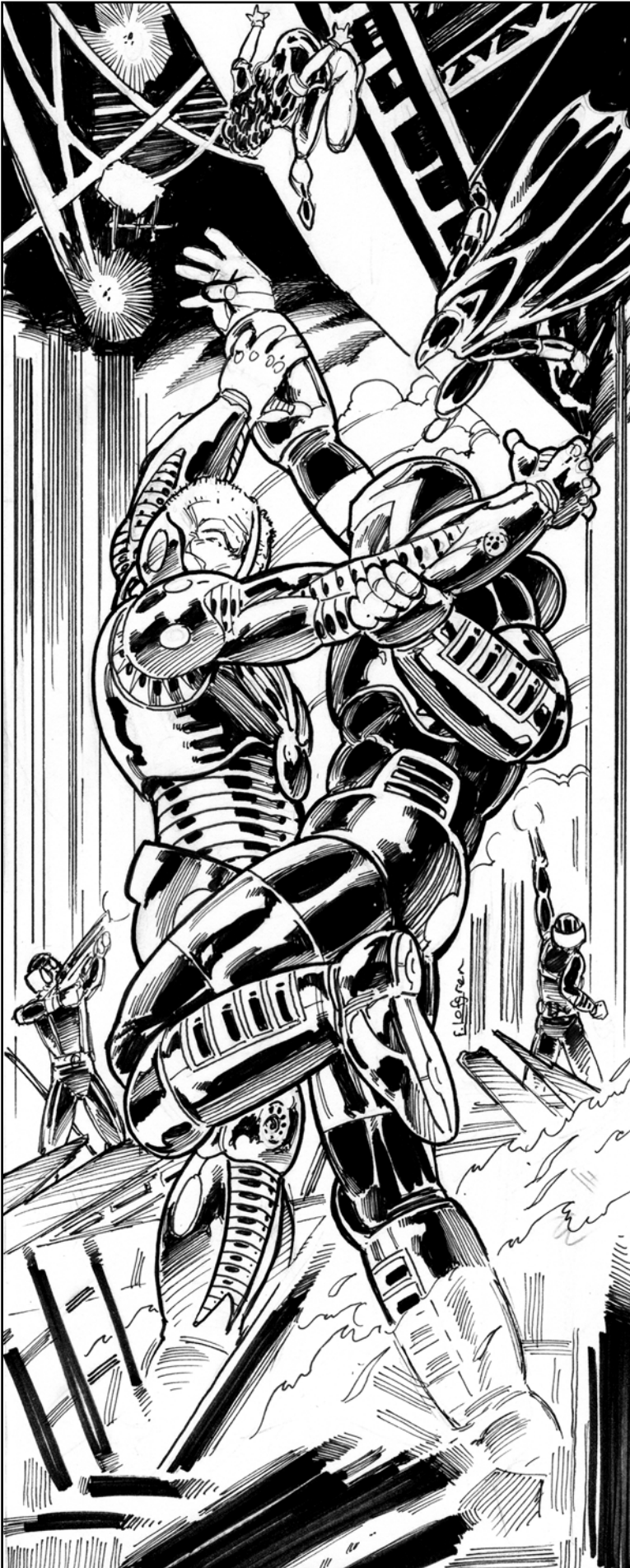
In general, Interface simply has their gadgets and devices teleported away (to room C, the Maintenance Room in the basement, where he and his technicians can study them at their leisure). Then, the presumably powerless hero experiences whichever “basic” trap suits the cyborg’s fancy.

MARTIAL ARTISTS

For the most part, any of the standard traps should work against most martial artists, as they generally can’t break out of the rooms by themselves and usually don’t have special effects to exploit.

MENTALISTS

Interface’s primary weapon against mentalists is called the Neural Dampener (see below), which creates mental static and makes concentration difficult. Beyond this, he generally uses any of the standard rooms. He also includes anti-psionic shielding in their rooms. These shields act as a Force Field (20 Mental Defense) surrounding each room so rigged. Mentalists may find their ability to maintain



communication among teammates key to their escape efforts.

Neural Dampener: This weapon is available for Interface to include in any room whose target requires concentration or perception to use their powers. Based on the similar Neural Scrambler technology ARGENT has developed (described on page 141 of *Champions Universe*), the device generates bioelectric feedback which disorients and confuses its targets. Interface makes sure the entire room is included in the Area Of Effect.

Drain INT 6d6, Area Of Effect (6" Radius; +1) (120 Active Points); IIF Immobile (-1¼) (total cost: 53 points) plus Drain EGO 6d6, Area Of Effect (6" Radius; +1) (120 Active Points); IIF Immobile (-1¼), Linked (-½) (total cost: 44 points). Total cost: 97 points.

METAMORPHS

The only special precautions Interface takes against these types of superhumans is to make sure they can't shrink or flow out through small spaces — he doesn't put them in a trap room that requires vents, grates, intake pipes, and the like (such as the water or quicksand traps, or anything with a live animal).

MYSTICS

Magic is a serious problem for Interface. He doesn't understand it; he's not sure he even believes in it. Nevertheless, he'll do what he can. Sorcerer-types who need their hands or mouths free to cast spells he locks down or gags. If a mystic's powers come from will or concentration, he tries the Neural Dampener on them. Characters with VPPs he puts in hazardous environments so they have to devote large portions of their pools to survival techniques, and then he thwarts escape with the Tesseract Devices described under *Teleporters*, below.

SPEEDSTERS

Interface mistrusts speedsters, as they have a tendency to be very thorough in searching his rooms for weaknesses before he can affect them. Therefore, he uses a tranquilizing gas to slow them down and keep an eye on them. Though the Area Of Effect is greater than the volume of the room, Interface only uses enough to fill the room. The effects end when the PC leaves the affected area or the gas disperses.

Tranquilizing Gas: *Suppress Super-Speed 6d6, all Powers with a "super-speed" special effect simultaneously (+2), Area Of Effect (11" Radius; +1), Reduced Endurance (0 END; +½) (135 Active Points). Total cost: 135 points.*

TELEPORTERS

To keep his prey from simply teleporting out of his traps, Interface has acquired tesseract-based technology originally developed by Wayland Talos. This field provides the walls with the Advantage, *Cannot Be Escaped With Teleportation* — essentially,

as described on page 150 of *HERO System 5th Edition*, the walls of the cell are impenetrable to Teleportation bought without the *Armor Piercing Advantage*.

Using Characters' Disadvantages

Before you put the heroes in Interface's traps, reread their character sheets so you don't forget specific Disadvantages. Now you have the chance to make them pay for all those extra points they got during character creation! Some uses are obvious. If a character has a Dependence on something, deprive him of it. If he's Susceptible or Vulnerable to a given object or effect, be sure to give him them plenty of it.

Interface also exploits any psychological problems or weaknesses he's perceived. If he discovers the character has a phobia, he confronts the hero with the object of his fear; and if a character overrates his own toughness, Interface might expose him to a barrage of lasers that seems harmless at first but slowly increases in intensity once the character has decided to ignore them.

Keep in mind that while Interface has learned a great deal about the heroes, his knowledge is not limitless. One major blind spot is his failure to study the heroes outside of combat, thereby penetrating their Secret Identities and learning how they interact in private situations. Interface only feels truly alive when either in combat or planning his next one, so the idea he could learn anything useful from peaceful observation has largely escaped him. While he's not above capturing a DNPC or something similar to gain an advantage, he does consider it distasteful and would only do so if it seemed the only way to win.

How Do The Heroes Escape?

There should be a way out of every death trap. Frankly, it's not very heroic for a character to actually die in one, and your PCs should have every chance to survive. If a character devises an escape method on his own that seems entertaining and even remotely possible, let him get away with it. You should reward creative uses of existing powers as well as the use of minor powers Interface doesn't know about. This is the time to reward the players for spending Character Points on supplemental Powers and Talents. If a character has Simulate Death, for example, he might fool Interface into thinking a trap has succeeded, wait for the robots to collect the "corpse," and then escape.

If a character has the *Power Skill*, you should allow him to come up with one-time modifications of his powers (see the guidelines on page 267 of *The UNTIL Superpowers Database* for suggestions). For example, a character with an Energy Blast might find a way to "fluctuate the frequency" of his beam to create a "resonating pattern" with the lasers in his trap, causing them to overload and explode. Don't give away solutions, however; the players should have to sweat for it and come up with creative and

interesting solutions on their own. Make sure the scene is dramatic and suspenseful, and don't allow the PCs to walk free without putting in some effort solving the problems.

Even if a PC is completely stumped, hope remains. All it takes is one member of a team to escape his trap, and he can begin sabotaging the devices menacing his partners. While many players hate to have NPCs rescue their characters, it's not nearly so bad if a fellow PC is the one to come to the rescue. In fact, a common and satisfying method of escape is for two characters to make contact with each other in adjoining traps; while neither can defeat his own peril, they may be able to defeat each other's traps at long range, allowing both to escape safely.

Once again, reward creativity. If a character discovers his ice and cold powers are useless in his own trap but tries to freeze the water flooding the room next door to save his partner from drowning, don't sweat the details of range overmuch.

WHEN THE CHARACTERS ESCAPE

Presumably, at least some of the heroes overcome Interface's death traps and escape. Interface takes this as a personal challenge. He heads into the hallways to meet the escaped superhero one-on-one. He generally fights honorably until he's obviously losing, at which point the "gloves come off" and he goes all out, cheating if necessary. His Guardbots and any remaining agents help only if he asks them to, which he won't unless the tide of battle goes against him. Remember: he's acquired the additional Combat Skill Levels against targets from earlier encounters. This makes him a most formidable opponent and probably means the entire team must work together to bring him down.

If Interface makes it back to either his own Command Center or the Console Room in the basement, he broadcasts a threat over the intercom. He tells the heroes to surrender or he'll use the particle beam cannon to destroy the nearest big city. Once again, this is a largely-empty threat, as the gun is currently calibrated to fire into space and would require nearly an hour to re-position. Besides the beam is only big enough to destroy maybe a good-sized building. However, the PCs probably don't know that (though any time spent at the controls by someone with appropriate technical skills reveals that inconvenient fact), and Interface may be able to buy some time or at least make good on a getaway.

If things look really bad, Interface beats a strategic retreat, preferably back to the maglev train. He throws as many 'bots and agents as he can in the paths of the heroes to delay their pursuit. If necessary, he reminds the heroes about any of their comrades still in peril, or the cyborg lies and suggests he has more innocent victims trapped in other rooms. He then takes the train to the secret exit through the auto body shop; if he makes it there with nobody close enough to see him, he slips away successfully into the city.

VILLAINS



INTERFACE

Val	Char	Cost	Roll	Notes
60	STR	50	21-	Lift 100 tons; 12d6 [6]
25	DEX	45	14-	OCV: 8/DCV: 8
25	CON	30	14-	
20	BODY	20	13-	
20	INT	10	13-	PER Roll 13-
15	EGO	10	12-	ECV: 5
25	PRE	15	14-	PRE Attack: 5d6
8	COM	-1	11-	
25	PD	13		Total: 25 PD (25 rPD)
25	ED	20		Total: 25 ED (25 rED)
6	SPD	25		Phases: 2, 4, 6, 8, 10, 12
20	REC	6		
70	END	10		
70	STUN	7		Total Characteristics Cost: 260

Movement: Running: 13"/26"
Leaping: 20"/40"

Cost	Powers	END
75	<i>Electricity Projection:</i> Multipower, 75-point reserve	
7u	1) <i>Electric Bolt:</i> Energy Blast 14d6	7
7u	2) <i>Ball Lightning Blast:</i> Energy Blast 10d6, Explosion (+½)	7
7u	3) <i>Lightning Barrage:</i> Energy Blast 10d6, Autofire (5 shots; +½)	7
4u	4) <i>Overload:</i> RKA 3d6, Armor Piercing (+½); No Range (-½)	7
52	<i>Paralytic Grip:</i> Entangle 4d6, 8 DEF, Takes No Damage From Attacks (+½), Reduced Endurance (½ END; +¼); No Range (-½), Must Maintain Touch To Maintain Effect (-¼), Costs Endurance (to maintain; -¼)	4
30	<i>Agonizing Touch:</i> Drain STUN 2d6, Continuous (+1), Reduced Endurance (½ END; +¼); Linked (to Paralytic Grip; -½)	2
67	<i>Bolt-On Arsenal:</i> Variable Power Pool, 50 base + 25 control cost; OIF (-½)	var
25	<i>Steel-Frame Body:</i> Damage Resistance (25 PD/25 ED)	0
30	<i>Steel-Frame Body:</i> Physical and Energy Damage Reduction, Resistant, 25%	0
10	<i>Psi-Shielding:</i> Mental Defense (13 points total)	0
10	<i>Internal Shielding:</i> Power Defense (10 points)	0
45	<i>Cyborg Body:</i> Life Support: Total	0
14	<i>Leg Servos:</i> Running +7" (13" total)	1
8	<i>Leg Servos:</i> Leaping +8" (20" forward, 10" upward)	1

Perks

6 Contact: ARGENT 11-
6 Contact: VIPER 11-
10 Money: Wealthy

Talents

3 Absolute Time Sense
9 Ambidexterity (no Off Hand penalty)
3 Bump Of Direction
5 Eidetic Memory
3 Lightning Calculator

Skills

24 +3 with All Combat
3 Computer Programming 13-
1 Electronics 8-
2 CK: Millennium City 11-
2 KS: Mechanon 11-
2 KS: The Military/Mercenary/Terrorist World 11-
3 Language: English (completely fluent; German is native)
1 Mechanics 8-
3 Stealth 14-
3 Streetwise 14-
1 Systems Operation 8-
3 Tactics 13-
2 WF: Small Arms

Total Powers & Skills Cost: 486

Total Cost: 746

200+ Disadvantages

5 Dependence: must receive special maintenance every day or suffer Incompetence (Uncommon)
10 Enraged: if reminded of things he cannot do because of his cyborg body (Common), go 8-, recover 14-
20 Hunted: PRIMUS 8- (Mo Pow, NCI, Capture)
15 Hunted: Mechanon 8- (Mo Pow, Capture)
5 Physical Limitation: Affected By Mental Powers That Work Against Both The Human And Machine Classes Of Minds (Infrequently, Slightly Impairing)
5 Physical Limitation: Diminished Sense Of Touch (-3 to all Touch PER Rolls) (Infrequently, Slightly Impairing)
5 Physical Limitation: Exposed Face (see text) (Infrequently, Slightly Impairing)
20 Psychological Limitation: Powerhungry (Common, Total)
10 Vulnerability: 2 x Effect from Cyberkinetic powers (Uncommon)
451 Experience Points

Total Disadvantage Points: 746

EXAMPLE POWERS FOR BOLT-ON ARSENAL POWER POOL

Foot Rockets: If he thinks he'll need increased mobility, Interface has his technicians install this device in his feet.

Flight 15" (30 Active Points); OIF (-½). Total cost: 20 points.

Mini-Rocket Launcher: A pop-up mini-rocket launcher, built into one of Interface's arms or sometimes his shoulder.

RKA 2d6, Explosion (+½) (45 Active Points); OIF (-½), 5 Charges (-¾). Total cost: 20 points.

Sensory Shields: Flare protectors and aural dampers built into a device that attaches around Interface's head.

Sight Group Flash Defense (10 points) (10 Active Points); OIF (-½) (total cost: 7 points) plus Hearing Group Flash Defense (10 points) (10 Active Points); OIF (-½) (total cost: 7 points). Total cost: 14 points.

Wrist Spike: When Interface activates this device, a large spike projects from the underside of his right wrist. It allows him to inflict grievous wounds in HTH Combat, but also restricts the use of that arm. He can Block with it, or perform similar crude tasks, but can't make fine use of his right hand.

HKA 1½d6 (3d6+1 with STR), Armor Piercing (+½) (37 Active Points); OIF (-½), Side Effects (restricts use of right hand, see text; -¼). Total cost: 21 points.

Background/History: Years ago, Rutger Eisenmann was a mercenary, and a good one. He did bodyguard, infiltration, and even assassination work for high-paying clients, and he never failed to get the job done. His reputation eventually attracted the attention of the techno-criminals at ARGENT, and the organization hired him to guard several of its scientists while they completed a crucial research project involving cybernetics.

When raiders came crashing in, Eisenmann fought like a tiger to cover his employers' escape. He took several deep wounds from bullets and grenades before reinforcements arrived and drove off the attackers. Eisenmann was wounded so badly he should have died — but the scientists, in gratitude for his help and in need of experimental subjects for their work, decided they could save him. They salvaged what they could of his ravaged body — the head and spine, parts of the torso — and grafted them into a cybernetic body made of titanium steel and electronic cables.

It took Eisenmann months to learn how to use his new body, in part because the scientists kept developing upgrades and new parts for it, but eventually he could move as easily as he had with his fleshly limbs. Although bitter about all he'd lost, he had to admit his cyborg body had its merits — he could lift a hundred tons, project blasts of energy,

and leap over a hundred feet.

Eisenmann, now known by the code name *Interface*, went back to work for ARGENT. It was good work; they paid well and, more importantly, performed the daily maintenance his body needed. But after several years, it became apparent the two didn't mesh. ARGENT is a subtle organization, given to stealth and behind-the-scenes manipulation. But Interface, though certainly a master planner, is a combat machine, ready and able to get involved in battles against even the toughest super-heroes. He longed to declare himself publicly and match wits against the so-called "forces of good."

When these difficulties became too apparent for anyone to ignore, Interface suggested he leave ARGENT to strike out on his own. He'd contract with the group for maintenance services, and also refer other clients to it and team with it to conduct certain operations. Seeing the benefits in this arrangement, ARGENT's leaders agreed.

Since then, Interface has become a power in the underworld in his own right. Hungry for power and glory, he hopes one day to take over the entire world. But Millennium City will do as a first step.

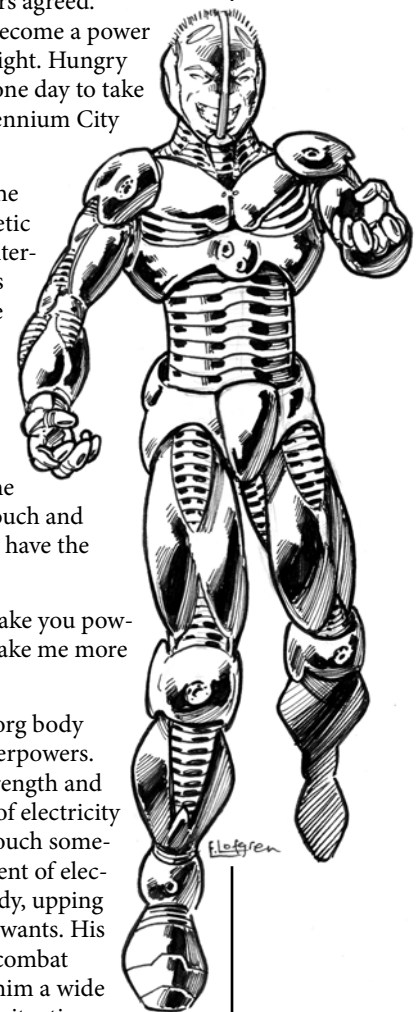
Personality/Motivation: Never the most kind-hearted or sympathetic person when wholly human, Interface is now as cold and harsh as the steel that forms his skin. He cares nothing for other people; he's concerned only with himself, his goals, and making sure he keeps his cyborg body in fighting shape with daily maintenance. If he can't have the pleasures of ordinary human touch and companionship, he will instead have the pleasures of power.

Quote: "Flesh and bone may make you powerful, but steel and lightning make me more so."

Powers/Tactics: Interface's cyborg body grants him a wide range of superpowers. In addition to his enormous strength and resilience, he can project bolts of electricity in various forms. He can also touch someone and send a paralyzing current of electricity through that person's body, upping the power to inflict agony if he wants. His combination of hand-to-hand combat skills and ranged attacks gives him a wide range of tactical options in any situation.

Interface's technicians can, if necessary, build additional weapons or devices into his body. They don't make these alterations permanent, since they use up lots of power and require even more maintenance, but if Interface expects to get into a fight soon he has them "bolt on" some extra technology.

Interface has one weakness: his face. While most of his organic parts are well-protected by his steel-frame body, his steel "skull" leaves most of his face exposed (though he has an internal air supply).



ADDITIONAL INTERFACE PLOT SEEDS

Interface steals a large shipment of questionite from the U.S. government and uses it to build a new cyborg body. Now even stronger than before, and virtually indestructible, he decides to celebrate by going on a reign of terror and destruction. It's up to the PCs to stop him before he wrecks Millennium City.

Cybermind and Interface "team up" — or, more accurately, Cybermind takes over Interface's mind and body and uses them to commit crimes he ordinarily wouldn't even contemplate. The PCs have to find Cybermind, free Interface from his control, then cope with an enraged super-cyborg who wants to kill all of them.

Interface and ARGENT combine forces to hack into and take over Millennium City's Smart Roadway system. Holding the entire city hostage, they demand a \$10 billion ransom before they'll turn the roads back over to the city. The MCPD, paralyzed by its inability to drive, calls on the PCs to save the day.

None of his defenses apply to Hit Location 4, and he must take care when exposed to intense heat or the like — he may have Total Life Support, but that won't keep intense heat from burning his face, or high pressure from crushing his eyeballs.

Campaign Use: Interface is a second-tier master villain, one suitable for short story arcs or for groups of heroes not yet powerful enough to take on Mechanon or Dr. Destroyer. With the right gang of goons, robots, and/or hired supervillains to back him up, he could pose a significant threat to world security; the U.S. Department of Defense ranks him as a Delta-class superhuman.

To make Interface tougher, you have several options. First, increase his Damage Reduction so he can fight longer. Second, increase the size of his VPP so he has more optional weapons and gadgets built into his body at once. Third, give him cyberkinetic powers and related Skills, so that he's a virtual warrior as well as a physical one. If he's already too much for your PCs to handle, reduce the size of his VPP, the amount of points in his Multipower reserve, and some of his Characteristics (particularly STR and his defenses).

As a Hunter, Interface acts in much the same way he does in *Champions Battlegrounds*: he slowly and carefully gathers information about his quarry. When he feels the time is right, he lowers the boom and attacks. He enjoys besting his foes in personal combat if they escape his deathtraps.

Appearance: Interface has a humanoid cyborg body made of titanium steel — shiny metal plates, strips, and cables that mimic the shape and musculature of the human form. His steel "skull" leaves his face exposed, except for a thin bar running down the center of his face (though he no longer has an external nose or ears). His voice, though still quite human, has a sort of detached quality to it, as if verging ever so slightly into the realm of digitized sound. On occasion, he has extra parts or modules attached to his body; these are usually experimental weapons of some sort.

ARGENT AGENT Interface's Hired Mook

Val	Char	Cost	Roll	Notes
13	STR	3	12-	Lift 150 kg; 2½d6 [1]
14	DEX	12	12-	OCV: 5/DCV: 5
13	CON	6	12-	
10	BODY	0	11-	
10	INT	0	11-	PER Roll 11-
10	EGO	0	11-	ECV: 3
13	PRE	3	12-	PRE Attack: 2½d6
10	COM	0	11-	
4	PD	1		Total: 10 PD (6 rPD)
4	ED	1		Total: 10 ED (6 rED)
3	SPD	6		Phases: 4, 8, 12
6	REC	0		
26	END	0		
24	STUN	0		Total Characteristics Cost: 32

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

Cost	Powers	END	
28	<i>Neural Scrambler:</i> Drain DEX 3d6, Ranged (+½); OAF (-1), 8 Charges (-½) plus Drain STR 2d6, Ranged (+½); OAF (-1), 8 Charges (-½), Linked (to Drain DEX; -½)	[8]	
20	<i>Blaster:</i> Energy Blast 8d6; OAF (-1), 2 Clips of 12 Charges (-0)	[12]	
9	<i>Combat Suit:</i> Armor (6 PD/6 ED); OIF (-½), Activation Roll 14- (-½)	0	
4	<i>Radio Headset:</i> Radio Perception And Transmission (Radio Group); OAF (-1), Affected As Hearing Group As Well As Radio Group (-¼)	0	
	<i>Martial Arts: Hand-to-Hand Training</i>		
	Maneuver OCV DCV Notes		
4	Martial Block	+2 +2	Block, Abort
4	Martial Dodge	+0 +5	Dodge all attacks, Abort
4	Martial Strike	+0 +2	4½d6 Strike
3	Martial Throw	+0 +1	2½d6 + v/5, Target Falls

Skills

6	+2 with ARGENT Weapons
2	KS: ARGENT 11-
1	KS: Interface 8-
3	Stealth 12-
3	Streetwise 12-
3	Systems Operation 11-
3	WF: Blades, Small Arms

Total Powers & Skills Cost: 97

Total Cost: 129

50+ Disadvantages

15	Hunted: enemies of ARGENT 8- (Mo Pow, Harshly Punish)
15	Psychological Limitation: Amoral And Greedy (Common, Strong)
20	Social Limitation: Subject to Orders (Very Frequently, Major)
29	Experience Points

Total Disadvantage Points: 129

Description: The character sheet above represents a typical mercenary who works for ARGENT. In combat, an agent first attacks with his Neural Scrambler as often as necessary to weaken his foe, then opens fire with his Blaster. When working in teams, some agents attack with Neural Scramblers, focusing their attacks on one superhero at a time, while the other agents cover them with Blasters.

The ARGENT mercenaries wear dark-colored, high-tech combat suits that provide protection against attacks but leave their faces exposed. Goggles cover their eyes.

GUARDBOT

Interface's Robot Goon

Val	Char	Cost	Roll	Notes
25	STR	15	14-	Lift 800 kg; 5d6 [0]
15	DEX	15	12-	OCV: 5/DCV: 5
10	CON	0	11-	
13	BODY	6	12-	
10	INT	0	11-	PER Roll 11-
0	EGO	0	—	ECV: N/A
15	PRE	5	12-	PRE Attack: 3d6
10	COM	0	11-	
5	PD	9		Total: 5 PD (5 rPD)
5	ED	12		Total: 5 ED (5 rED)
3	SPD	5		Phases: 4, 8, 12
7	REC	0		
0	END	-10		
—	STUN	—		Total Characteristics Cost: 57

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

Cost	Powers	END
60	<i>Blaster:</i> Energy Blast 8d6, Reduced Endurance (0 END; +½)	0
15	<i>Robot Body:</i> Damage Resistance (5 PD/5 ED)	0
45	<i>Robot Body:</i> Takes No STUN	0
15	<i>Robot Body:</i> Does Not Bleed	0
45	<i>Robot Body:</i> Life Support: Total	0
5	<i>Robot Eyes:</i> Infrared Perception (Sight Group)	0
3	<i>Robot Ears:</i> Ultrasonic Perception (Hearing Group)	0
12	<i>Tireless:</i> Reduced Endurance (0 END; +½) on 25 STR	0
6	<i>Tireless:</i> Reduced Endurance (0 END; +½) on Running	0
1	<i>Tireless:</i> Reduced Endurance (0 END; +½) on Swimming	0

Talents

- 3 Absolute Range Sense
- 3 Absolute Time Sense
- 3 Bump Of Direction
- 3 Lightning Calculator

Skills

- 4 +2 with Blaster
- 16 +2 with All Combat
- 2 AK: Interface's Base 11-
- 2 KS: Interface's Equipment And Systems 11-
- 3 Security Systems 11-
- 3 Stealth 12-

3 Systems Operation 11-

Total Powers & Skills Cost: 252

Total Cost: 309

200+ Disadvantages

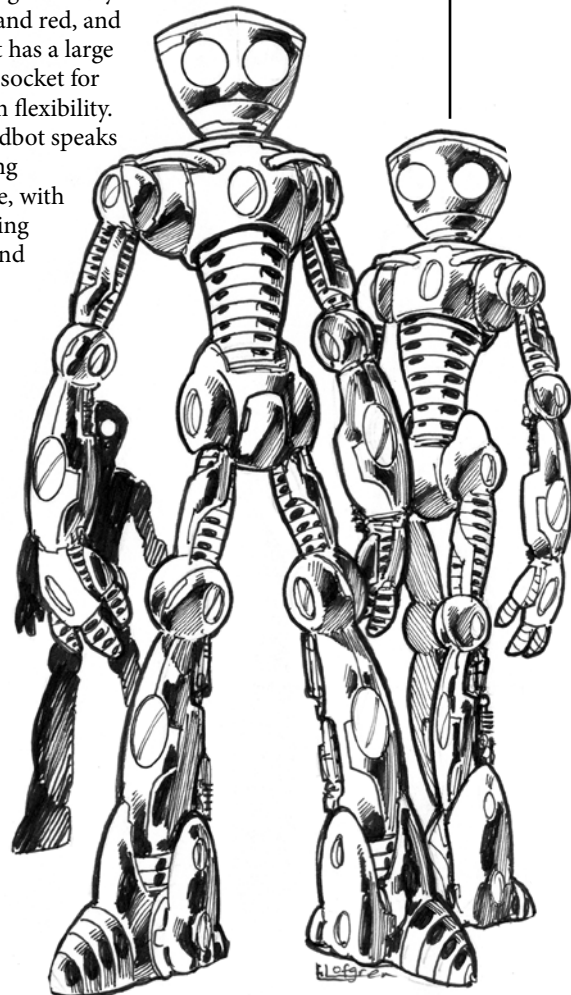
- 5 Physical Limitation: Affected By Cyberkinesis (has EGO 15 for purposes of cyberkinetic powers, and can be affected by cybermancy-based Presence Attacks) (Infrequently, Slightly Impairing)
- 25 Psychological Limitation: Obeys Interface's Every Order (Very Common, Total)
- 79 Experience Points

Total Disadvantage Points: 309

Description: Interface has programmed his Guardbots for security, basic maintenance, and keeping an eye on his various projects. They're not very bright and relatively easy to fool. Fortunately, Interface has a large number of them and in combat he mostly uses them to harry and slow down his opponents until he can pick off a specific foe himself.

Programmed to swarm their targets, the robots slow down opponents with numbers and if possible separate and isolate the opposition. By superhero standards they aren't very sturdy. Play this up by describing the ways the robots try to keep fighting while falling apart, and allow the heroes to have a grand time reducing the robots to scrap.

A Guardbot stands 5'8", weighs 150 kg, and is painted gold. Its eyes are large and red, and each joint has a large spherical socket for maximum flexibility. The Guardbot speaks in a halting monotone, with an annoying background buzz.



CONCLUSION



If the heroes defeat Interface and wind up in control of his base, and more importantly his computers, they find themselves with a treasure trove of valuable information, including contact information for dozens of mercenary supervillains and organizations like ARGENT or VIPER. You can define and use this information as you see fit; it could lead to an additional sub-campaign where the PCs follow one lead after another to capture and/or infiltrate Interface's various contacts before they can hide... or counterattack. If you don't want to worry about that, just assume Interface installed self-destruct mechanisms in his computer systems.

Interface also has an impressive collection of advanced technology that various government agencies would like a closer look at, including the tesseract device and the anti-psionic shielding as well as the particle beam cannon. You should reward heroes who promptly turn over the technology to the authorities with Contacts, Favors, or other Perks.

Experience Points

How you award Experience Points for *Champions Battlegrounds* depends on how you run it. If you run it as one long adventure, you could award Experience Points after each "chapter," or all at once at the end of the story arc. If you run it as discrete adventures interspersed among other scenarios, you should award Experience Points after each chapter.

In either case, typically *A Walk In The Park* and *Let's Go To The Maul* are worth 1-2 Experience Points each — they're relatively short, self-contained adventures the PCs shouldn't have too much trouble handling. The other three parts of the adventure are usually worth 2-3 Experience Points each; they're tougher, more dangerous, or more involved.

As always, you should reward players who come up with clever or helpful ideas, or who make important deductions, with an extra Experience Point or two. The same applies if a character does something particular valiant or self-sacrificing.

Further Adventures

The events of *Champions Battlegrounds* don't have to end here. They may have ramifications in your campaign that lead to additional adventures, or at least affect other scenarios you run. Some possibilities include:

MAPS, MAPS, MAPS

Champions Battlegrounds features lots of maps of locations that commonly appear in superhero adventures. Don't just use them for this one series of adventures — try to incorporate them into scenarios. Make locations like Memorial Park or the New Urbana Galleria recurring features of your campaign. When CCB finishes building its skyscraper, have the partners ask the heroes to come to the ribbon-cutting ceremony. In short, don't treat the locations like "one-shot NPCs" but "guest stars" that return occasionally.

GETCHER DATA HERE!

Interface still has a huge amount of data on how the PCs fight and react in combat. Not only can he use it himself, but he can sell it to the PCs' Hunters and other enemies, providing them with the same combat bonuses. To stop this from happening, the PCs either have to recover all the data, or develop new fighting methods. How they do the latter is up to you; it may involve spending a few Character Points for a Talent that "buys off" the "Disadvantage" of Interface's tactical analysis data.

UNRAVELING THE WEB

As mentioned above, if the PCs capture Interface's computers, they gain access to all sorts of information about the underworld. They could use this to fight crime proactively, instead of reactively. Suddenly VIPER Nests, ARGENT hideouts, and individual supervillains find themselves under attack by superheroes armed with information about their locations and assets! This, in turn, may prompt those enemies to want to eliminate Interface for causing them such trouble; the PCs may eventually have to protect their former foe!

FURTHER AMUSEMENTS

After seeing how well the heroes were received for saving Omegaworld and its customers, some promoters approach them about licensing their likenesses for *another* superhero theme park (or a similar project, such as a video game). You can spin all sorts of scenarios out of this, or simply use it as interesting background color for the campaign.

COMBAT RECORD SHEET ■ A WALK IN THE PARK

CHARACTER	DEX/ Levels	SPD	PHASES												OCV	DCV	ECV	
			1	2	3	4	5	6	7	8	9	10	11	12				
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____
Herculan	24	6	○	●	○	●	○	●	○	●	○	●	○	●	8	8	5	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____	
Utility	20	5	○	○	●	○	●	○	○	●	○	●	○	●	7	7	7	
Loadstone	20	5	○	○	●	○	●	○	○	●	○	●	○	●	7	7	5	
Mirage	20	5	○	○	●	○	●	○	○	●	○	●	○	●	7	7	6	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____	
Ogre	20	4	○	○	●	○	○	●	○	○	●	○	○	●	7	7	3	

CHARACTER	tPD/rPD	tED/rED	MOVEMENT	PER Roll
_____	/	/	_____	_____
Herculan	21 / 6	21 / 6	Run 6" • Flight 10" • Leaping 8"	13-
_____	/	/	_____	_____
Utility	16 / 8	16 / 8	Run 9" • Leap 7" • Swinging 15"	13-
Loadstone	28 / 20	30 / 20	Run 6" • Flight 20"	12-
Mirage	12 / 6	13 / 6	Run 6"	16-
_____	/	/	_____	_____
Ogre	30 / 30	24 / 24	Run 6" • Leap 23"	12-

CHARACTER	NOTES
_____	_____
Herculan	Ultraviolet Sight
_____	_____
Utility	360° Vision, IR and UV Sight, +4 Lightning Reflexes
Loadstone	Missile Deflection (ranged) versus ferrous metals, Force Wall (10/10)
Mirage	Invisibility to Sight, Hearing, Smell/Taste Groups; No Fringe
_____	_____
Ogre	Lack of Weakness -5, Berserk in Combat 11- (recover 14-)

COMBAT RECORD SHEET ■ LET'S GO TO THE MAUL

CHARACTER	DEX/ Levels	SPD	PHASES												OCV	DCV	ECV	
			1	2	3	4	5	6	7	8	9	10	11	12				
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____
Cheshire Cat	25	6	○	●	○	●	○	●	○	●	○	●	○	●	○	8	8	4
Hummingbird	24	5	○	○	●	○	●	○	○	●	○	●	○	●	○	8	8	6
Bluejay	23	6	○	●	○	●	○	●	○	●	○	●	○	●	○	8	8	4
Foxbat	23	5	○	○	●	○	●	○	○	●	○	●	○	●	○	8	8	4
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____	
Black Diamond	20	6	○	●	○	●	○	●	○	●	○	●	○	●	○	7	7	3
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____	
Foxbat Boy	15	5	○	○	●	○	●	○	○	●	○	●	○	●	○	5	5	3
Foxbat Girl	15	5	○	○	●	○	●	○	○	●	○	●	○	●	○	5	5	3

CHARACTER	tPD/rPD	tED/rED	MOVEMENT	PER Roll
_____	/	/	_____	_____
Cheshire Cat	17 / 3	17 / 3	Run 10" • Teleport 15" • Leap 10"	11-
Hummingbird	16 / 8	16 / 8	Run 6" • Flight 25"	11-
Bluejay	19 / 14	19 / 14	Run 6" • Flight 16"	13-
Foxbat	19 / 11	19 / 11	Run 9" • Glide 20" • Leap 8"	13-
_____	/	/	_____	_____
Black Diamond	25 / 25	25 / 25	Run 9" • Leap 20"	11-
_____	/	/	_____	_____
Foxbat Boy	18 / 10	18 / 10	Run 8"	12-
Foxbat Girl	18 / 10	18 / 10	Run 8"	12-

CHARACTER	NOTES
_____	_____
Cheshire Cat	+4 DCV (Costs END), Missile Deflection (all ranged)
Hummingbird	+4 with Flight, Mental Defense (12)
Bluejay	+18" Flight, Radar (360°), +12 versus Range for Sight Group
Foxbat	Luck 6d6, IR and UV Sight, Ultrasonic Hearing
_____	_____
Black Diamond	Knockback Resistance (-5"), Absorption 6d6 versus Physical - ½ to STR and ½ to PD
_____	_____
Foxbat Boy	x1½ Effect from Presence Attacks
Foxbat Girl	x1½ Effect from Presence Attacks

COMBAT RECORD SHEET ■ UNDER CONSTRUCTION

CHARACTER	DEX/ Levels	SPD	PHASES												OCV	DCV	ECV
			1	2	3	4	5	6	7	8	9	10	11	12			
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Zephyr	30	6	○	●	○	●	○	●	○	●	○	●	○	●	○	●	
Holocaust	27	8	○	●	●	○	●	●	○	●	●	○	●	●	○	●	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	○	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	○	
Stormfront	20	5	○	○	●	○	●	○	○	●	○	●	○	●	○	●	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	○	
Minutemen	20	5	○	○	●	○	●	○	○	●	○	●	○	●	○	●	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	○	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	○	

CHARACTER	tPD/rPD	tED/rED	MOVEMENT	PER Roll
_____	/	/	_____	_____
Zephyr	23 / 15	27 / 15	Run 6" • Flight 30"	12-
Holocaust	32 / 18	32 / 18	Run 9" • Flight 30"	14-
_____	/	/	_____	_____
_____	/	/	_____	_____
Stormfront	22 / 14	24 / 14	Run 6" • Flight 14"	11-
_____	/	/	_____	_____
Minutemen	10 / 10	10 / 10	Run 12" • Leap 18" • Flight 26"	14-
_____	/	/	_____	_____
_____	/	/	_____	_____

CHARACTER	NOTES
_____	_____
Zephyr	Spatial Awareness
Holocaust	PD and ED Damage Reduction (Resistant) 50%
_____	_____
_____	_____
Stormfront	None
_____	_____
Minutemen	Automatons, Radar, Total Life Support
_____	_____
_____	_____

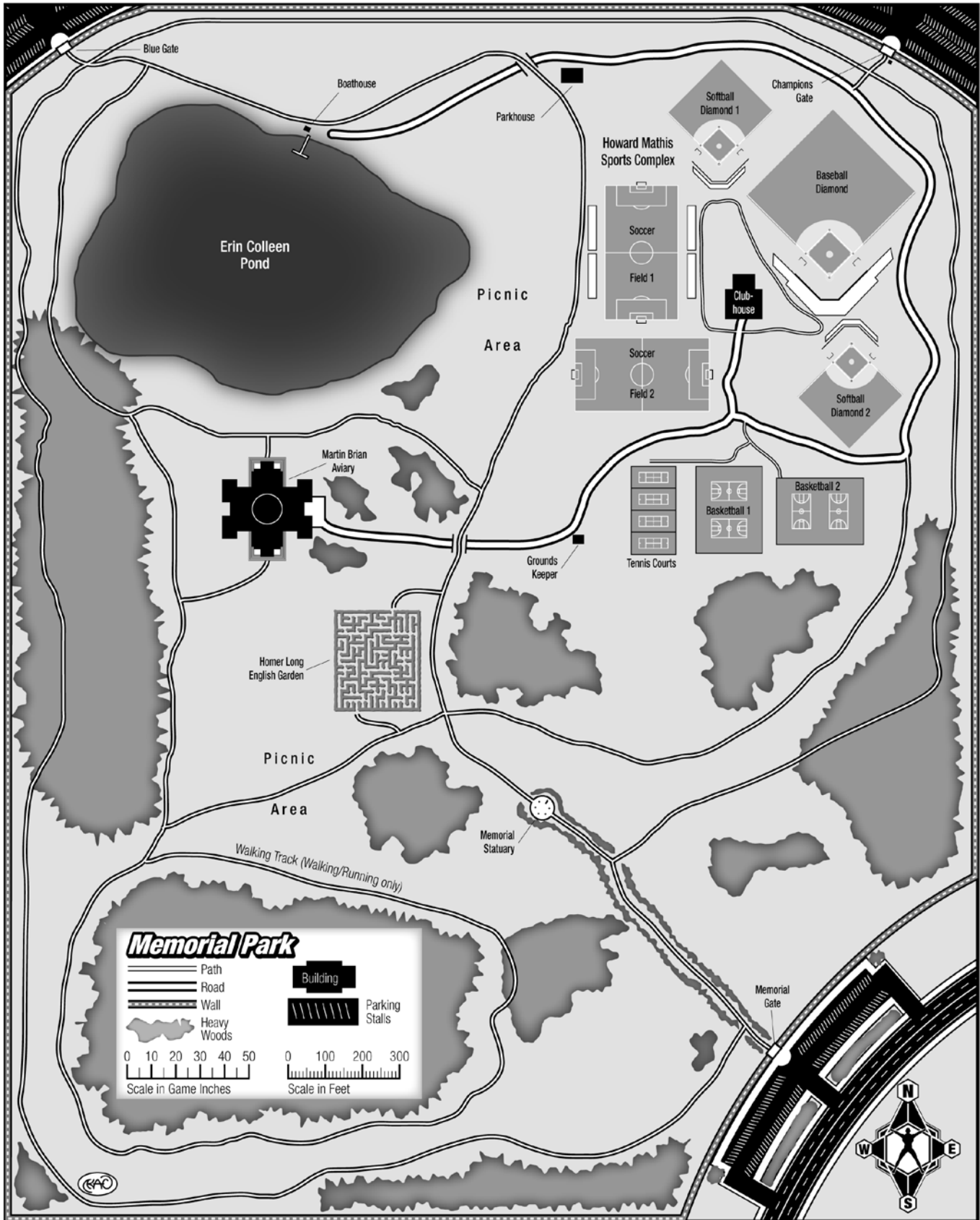
COMBAT RECORD SHEET - DOWN IN THE HOLE

CHARACTER	DEX/ Levels	SPD	PHASES												OCV	DCV	ECV		
			1	2	3	4	5	6	7	8	9	10	11	12					
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____
Interface	25	6	○	●	○	●	○	●	○	●	○	●	○	●	○	8	8	5	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____	
_____	_____	_____	○	○	○	○	○	○	○	○	○	○	○	○	○	_____	_____	_____	
Guard-bot	15	3	○	○	○	●	○	○	○	○	○	○	○	○	○	5	5	n/a	
ARGENT Agent	14	3	○	○	○	●	○	○	○	○	○	○	○	○	○	5	5	3	

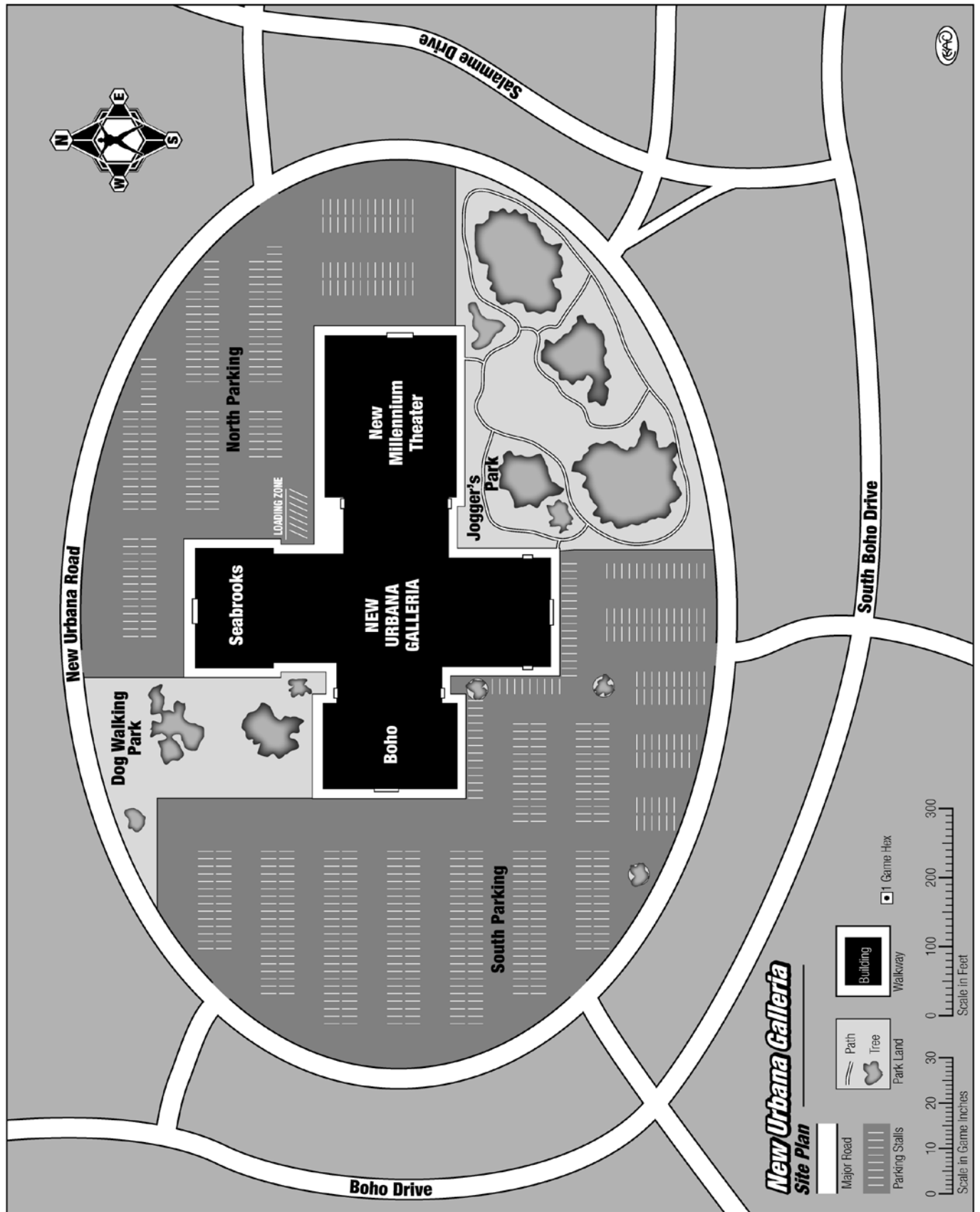
CHARACTER	tPD/rPD	tED/rED	MOVEMENT	PER Roll
_____	/	/	_____	_____
_____	/	/	_____	_____
Interface	25 / 25	25 / 25	Run 13" • Leap 25"	13-
_____	/	/	_____	_____
_____	/	/	_____	_____
_____	/	/	_____	_____
_____	/	/	_____	_____
_____	/	/	_____	_____
_____	/	/	_____	_____
_____	/	/	_____	_____
Guard-bot	5 / 5	5 / 5	Run 6"	11-
ARGENT Agent	10 / 6	10 / 6	Run 6"	11-

CHARACTER	NOTES
_____	_____
_____	_____
Interface	PD and ED Damage Reduction (Resistant) 25%, Mental Defense (13), Power Defense (10)
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
Guard-bot	Automaton, IR Sight, Ultrasonic Hearing, Total Life Support
ARGENT Agent	Armor: 6 PD/ED - Activation (14-)

A WALK IN THE PARK — MEMORIAL PARK MAP



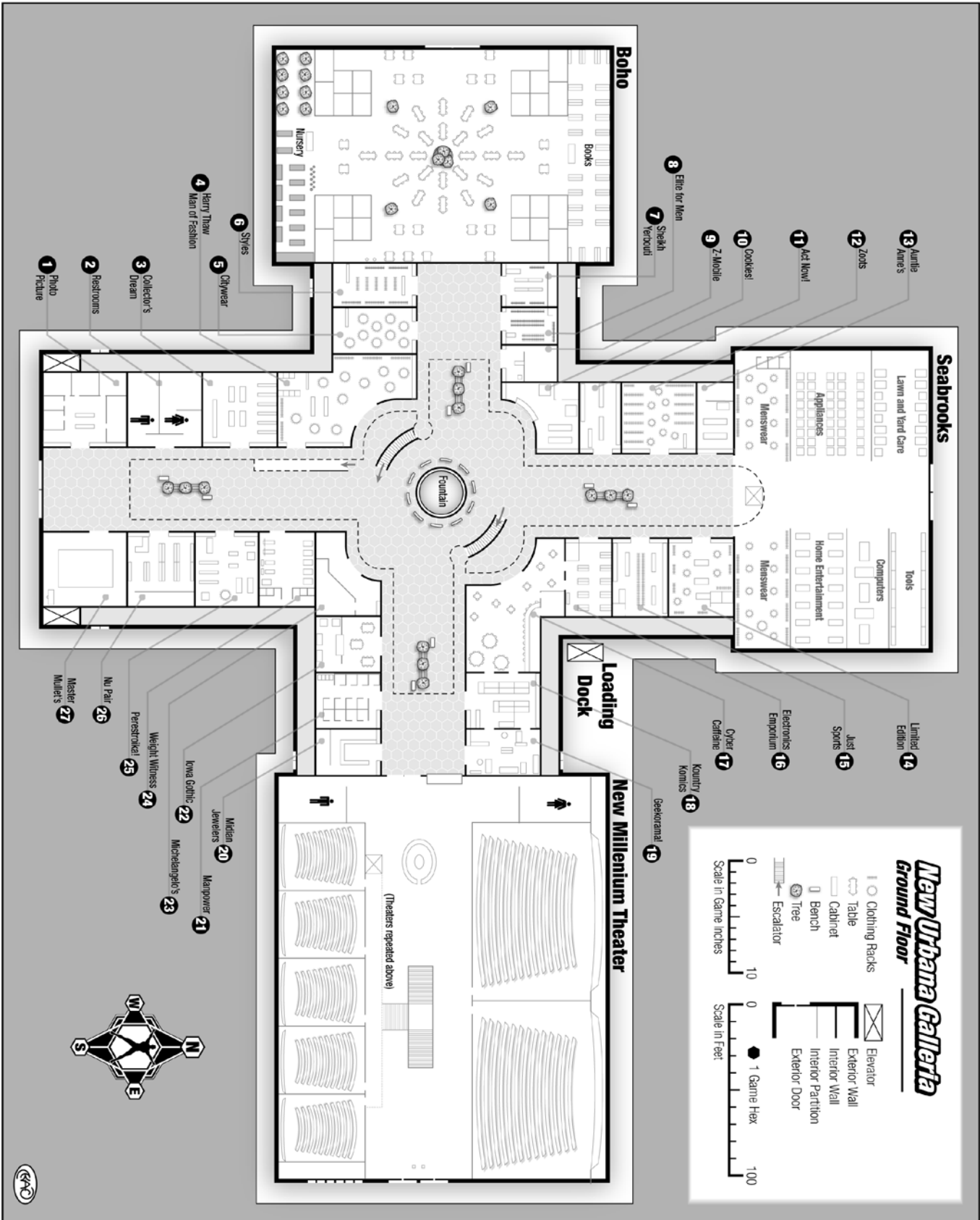
LET'S GO TO THE MAUL — GROUNDS



New Urbana Galleria
Site Plan



LET'S GO TO THE MAUL — LOWER LEVEL



New Urbana Galleria
Ground Floor

Legend:

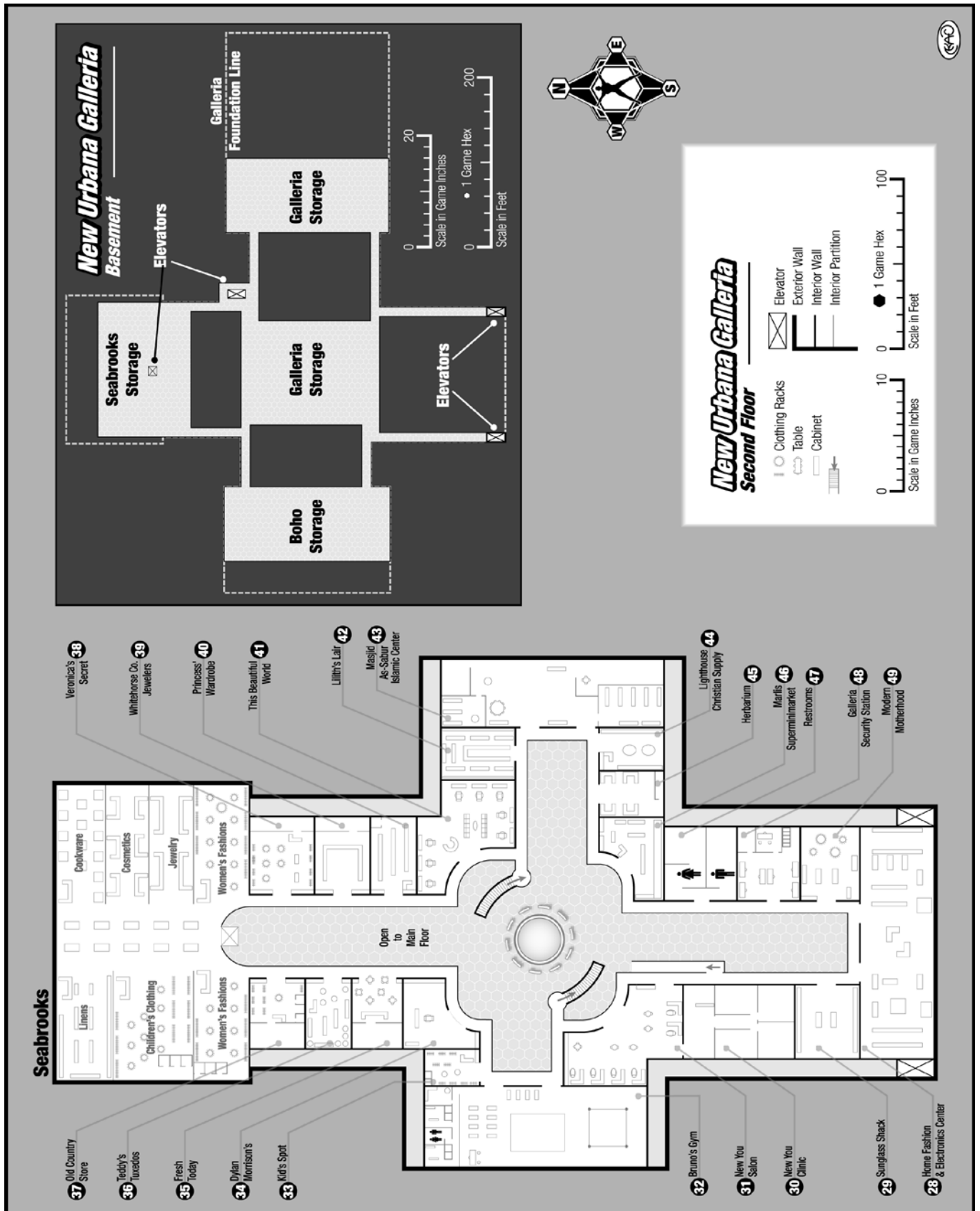
- Clothing Racks
- ↔ Table
- ▭ Cabinet
- Bench
- ⊙ Tree
- ⬆ Escalator
- ⊠ Elevator
- ▭ Exterior Wall
- ▭ Interior Wall
- ▭ Interior Partition
- ▭ Exterior Door
- 1 Game Hex

Scales:

- Scale in Game inches: 0, 10, 100
- Scale in Feet: 0, 10, 100



LET'S GO TO THE MAUL — UPPER LEVEL



FATAL ATTRACTIONS — OMEGA WORLD

OMEGAWORLD

SMALTTOWN, U.S.A.

THRILLVILLE

VILLAIN ALLEY

HERO HAVEN

Main Entrance

Map Labels:

- 1 Turnstiles
- 2 Grand Carousel
- 3 Guest Relations
- 4 Lost and Found
- 5 ATM
- 6 Season Pass Sales
- 7 Terry's Treasures
- 8 Locker Room
- 9
- 10 Speeding Bullet
- 11 Adamantini's Mountain
- 12 Grand Theater
- 13 Templar's Knights of the Realm
- 14 Shooting Star
- 15 JFO Tower
- 16 Christmas's Hall of Mirrors
- 17 Food Court
- 18 Hero Hangout
- 19 You Can Be a Star
- 20 Deidre's Dolls
- 21 The Witch's Cauldron
- 22 Doomsday
- 23 Heavie's Haunted House
- 24 Pavilion
- 25 Potions and Noodles
- 26 The Pharaoh's Tomb
- 27 Adolescents Unlimited
- 28 Villain Alley
- 29 Pirate's Pendulum
- 30 Motorcade Mania
- 31 Showcase Theater
- 32 The Whizzer
- 33 Junior Justice Land
- 34 Stone Solid Cafe
- 35 Nat's Brats
- 36 Omegapark
- 37 The Comet
- 38 Traffic Jammers
- 39 Barrel O' Fun
- 40 Log Bog
- 41 American Theater
- 42 Grand Arcade
- 43 McGillicuddy's
- 44 The General Store
- 45 Mandy's Candies
- 46
- 47
- 48
- 49
- 50

Map Legend:

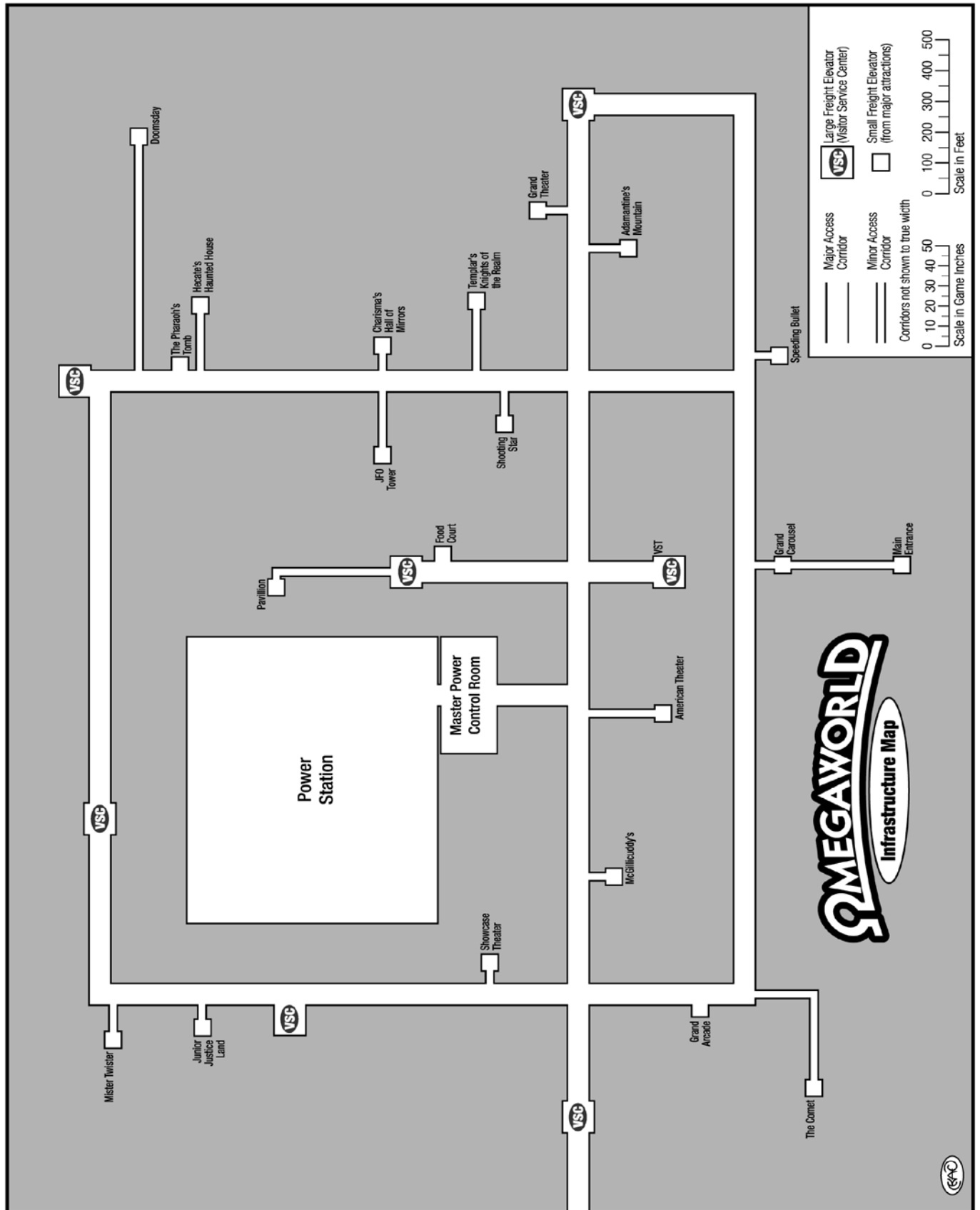
- Structure
- Roller Coaster
- Carousel
- High Points
- Fencing
- Visitor Service Center (VSC)
- Edge of Landscaped Areas

Scale:

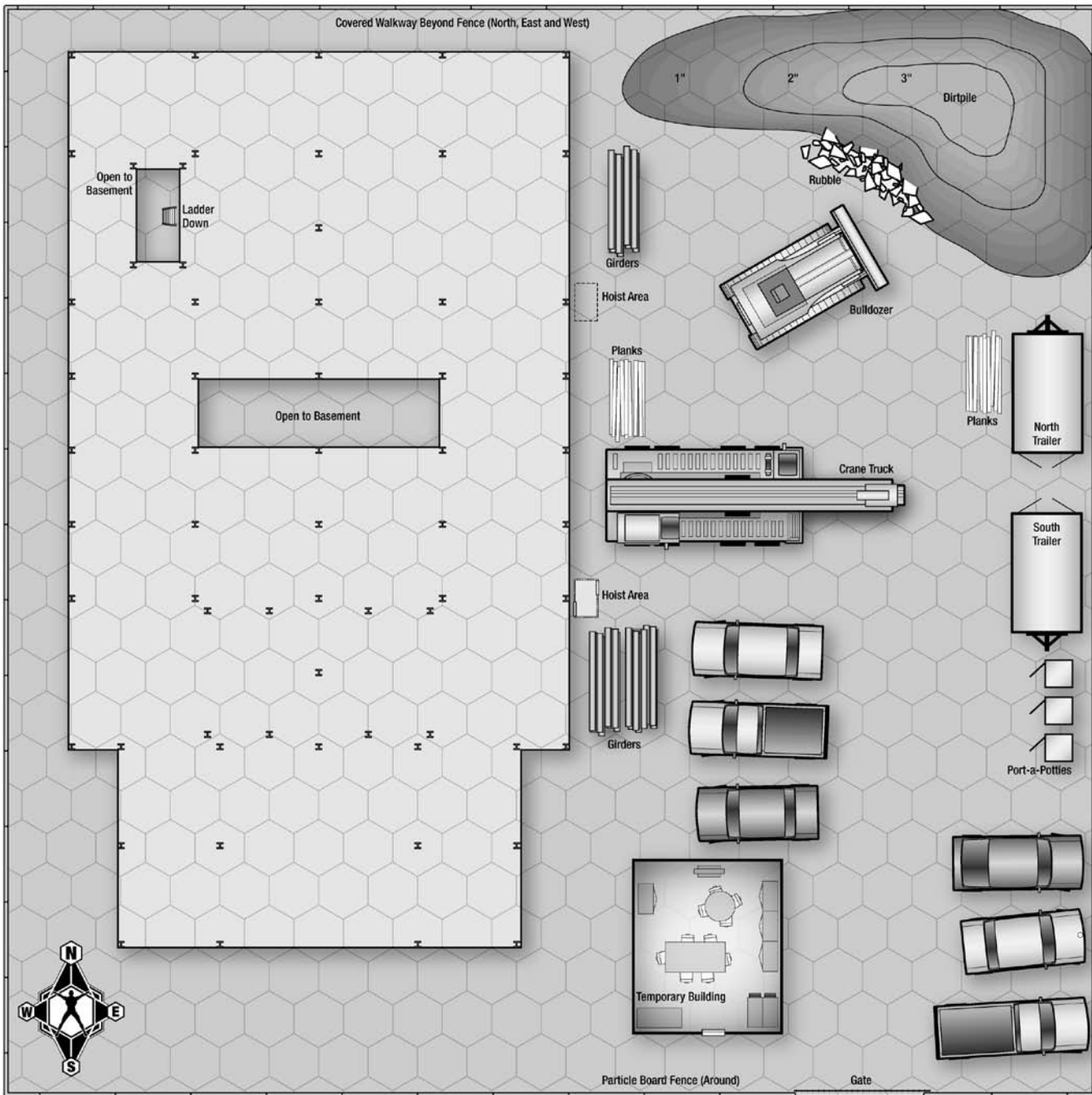
- Scale in Game Inches: 0, 10, 20, 30, 40, 50
- Scale in Feet: 0, 100, 200, 300, 400, 500

Compass Rose: N, S, E, W

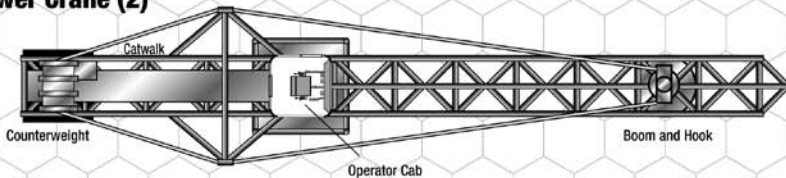
FATAL ATTRACTIONS — INFRASTRUCTURE



UNDER CONSTRUCTION — WORK SITE



Tower Crane (2)



City Center Building Site Map

Including Ground Floor and Tower Crane

Hexes are at standard Hero scale 1" = 2m

DOWN IN THE HOLE — WAREHOUSE

Heine Street

Interface's Hideout
Abandoned Warehouse

	Cement Wall (with windows at 15')		Steel Support
	Rack and Boxes		Palette
	Ramp		Desk
			Barbed Wire

Hexes are at standard Hero scale 1" = 2m

Restroom

DN

W N E S

RAC

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