# SUPERBABES

## The Femforce Role-Playing Game!

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### Thank you.

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# Intro Section

Greetings gamers and Femforce fans! Welcome to the Super Babes System! There's a little history to this game, and here's where we're going to relate it. If you just want to skip ahead to the character creation section and begin learning how to play, then feel free. For the rest of you, we plan to give some background about the product that you now hold in your hands.

In 1965, while Bill Black was in college at FSU, he created Synn, Paragon and the Scarlet Scorpion. He eventually published them in Paragon magazine, and thus was born the forerunner of Americomics. Over the years, AC has had characters and titles come and go, but the mainstay of the AC line has always been the Femforce, a group of superheroines sanctioned by the government to deal with paranormal and civil crisis based out of Orlando, Florida. With an eye for what men like to see and a tongue-in-cheek attitude toward superheroes, AC comics has been going strong since 1982. Often called 'the best-kept secret in comics', their irreverent, quality, 'good clean fun' comics are currently available only through specialty comics shops. As source material for this game and a good comics investment, we heartily recommend that you pick some of them up. Back issues are always hard to find, and a quick look at the back issue order list in the back of an AC comic will show you why.

Well, obviously we read them too, and when we heard that a Femforce RPG was to be created, we were very interested. You'd be amazed at what you can learn from reading letter columns. The first few companies that approached AC took their resource materials and never produced a saleable game system for them; hearing of this, we began work on a superheroic RPG tailored to fit the AC universe; fun, simple to play and spotlighting the focus of Americomics; beautiful superbabes!



LOOK! THEY SPELLED OUR NAME WRONG AND YOU'RE STILL WEARING YOUR WORLD WAR II COSTUME, JOAN!

QUAINT.

When we wrote the Super Babes system, we set out to create a simple and streamlined system that could be played with a minimum of preparation, a character generation system that wouldn't tax anyone, and a fast and easy combat system. After all, combat is a primary component of the superheroic RPG, and the quicker and easier, the better. This system gives the experienced gamer a chance to actually use some of his accumulated RPG knowledge and a few dice that usually only see use in a certain fantasy RPG (which shall remain nameless). For the novice or beginning gamer, this system offers a chance to play a new RPG system which can be learned in about 2 hours, including character generation.

Now, we're sure that we haven't ironed out all of the bugs in the system, and we'd certainly be thrilled to hear from you if you find a problem, a glitch that we missed in playtesting, or even if you (Gasp!) have something nice to say about our baby. No game system, no matter how well written and no matter how often it is play tested will be completely free of faults. Please send us a self-addressed, stamped envelope and we will cheerfully return your inquiries. Write to us at:

SELEX INC.
302 SOUTH CENTER STREET
EUSTIS, FLORIDA 32726

## What you will need to play

To play this game, you will need a few things. A good pencil is a necessity; we recommend Bic disposable mechanical pencils. They're cheap, come in packs of five and work great. After that, you'll need a few sheets of paper so that you can jot notes, keep track of points and pass notes to other players or the GM. A folder with pockets to hold it all. A few dice, which can be purchased at any local hobby store that carries gaming supplies. There's probably one near you, and they'll sell you the d20, d10 and d6's that you'll need. we recommend at least 2d20, 2d10 of differing colors and 6d6. If you can't find any of these, ask the guy next to you who dragged you to this game. He's probably got enough to supply the room. Beyond this is only our personal recommendation that you bring a 6-pack of some kind of soft drink, NOT beer; alcohol and RPG's do not mix well! You know what alcohol does to you, so we won't lecture you. Just take it from us, don't drink and game. But bring some kind of drink, since all of the talking a RPG tends to involve will make you mighty thirsty. Bring some munchies, too, so you won't have to break off in the middle of the game as one guy runs to a burger joint with a half dozen orders. This ruins continuity and does a heck of a job on your concentration and focus on the game.

That's about it! Gather a few friends together around a big table somewhere where you can all sit comfortably and make a moderate amount of noise for a few hours, and you're ready to roll!

# WHAT IS A ROLE PLAYING GAME? AND HOW AM I SUPPOSED TO PLAY IT ANYWAY?

For those of you out there who are reading this and already know the answer to these questions, go ahead and read the rest of the game; it will tell you all that you need to know about how to play this system. But for the rest of you who are reading this because this is the first time that you've ever really looked at a role playing game, this is the section to answer the questions that you probably have.

First off, **what is a Role Playing Game?** Well, they're generically called **R.P.G.'s** for short, because we gamers love to call things by the first letters of their names, kinda like the government, (for a detailed listing of the terms that you'll find in this book that you may be unfamiliar with, see the terminology section). Well, the best way that we can describe a R.P.G. is that it's a movie that you write as you play. What do we mean? Well, when you get together with your friends to play this game, one of you will have to be what we (and most other games) call the Game Master, or GM. The GM is kinda like the writer, producer and director of the movie. He (or she) is the person who really needs to know everything that is going on, both with the characters and the 'world' around them. The GM is the person who writes the script, decides who the supporting cast will be, prepares the scenery, and then when everything is ready, it is the GM who gets the game moving. He does this by introducing the scenes, handling all the actions of the supporting cast and making sure that the players know what is going on around them and how to do what they want their characters to do.

This brings us to the players. The players are the starring actors in the movie. It is with the players that the term Role Playing really applies. Each player will come up with a character to play, someone who has fantastic powers and abilities and lives in a four-color world of great and nefarious beings. Players also have the option of playing one of their favorite AC comics' characters, some of whom can be found written up in

the back of this manual. But for those players who create their own characters, they will decide who she is, what she can do, and should have some idea of why she wants to do it. The player creates the character in his imagination and on paper. He decides what she looks like, what powers she will posses, what kind of person she will be, and why she has chosen to fight injustice. He will design a costume for her, give her a personality, and try to breathe as much life into the character as possible. Since this is a superheroic game, the player is essentially creating a superheroine that could easily be found on the pages of any Americomics book.

## How is it done?

It is the GM who will be the writer, crafting plots and stories, and directing the supporting cast (which is anyone that the characters interact with that is not a player; these are commonly called Non-Player Characters, or NPC's). By creating the stories, the GM acts to provide the characters with situations and obstacles that they must overcome by using their fantastic powers as well as their wits. That's the object of the game, for the players to overcome the challenges laid out for them by the GM. It is the player who decides what his individual character will do in the movie as it is happening. He will announce to the GM exactly what it is that he wants his character to do. He will then roll dice; the success of the course of action that the character embarks upon is figured out by rolling one of a set of dice that is required to play. For more details, see the Combat and Skills sections. The dice rolls represent human error and chance; otherwise, characters would always succeed at whatever they tried, and the system might as well be a card game. One positive thing about RPG's- with all of the minor mathematics involved, they're bound to improve your basic math skills!

## Do you play against each other?

No. Often it may seem that way, as of course it is the GM who will provide the characters with all of the opponents who will give them grief. Just remember that it's part of his job, as well as moderating the actions that the players want their characters to perform and translating those actions into the rules. Somebody has to come up with all the villains and other challenges that plague every heroine's life, and the GM has to be there for the job. If GM's weren't there, then there would be no one to interpret the rules or set the challenges that the characters would have to overcome, and the game would be dull.

## So how do you win the game?

This one's an easy question with an easy answer. This isn't a game of win or lose; rather, like a comic book, it's an ongoing saga of good versus evil, broken down into chapters (represented by games). The players play the good guys, and their characters try to stop the machinations of the bad guys, played by the GM. Nobody really wins or loses; it's just a series of interlinked games played for fun.

## Is role playing evil?

To bring this to a close so that you can go about the business of having fun with your new game, remember that this is a game in which everyone should be having fun. Some people will tell you that "those games are evil and they'll warp your mind or make you go insane"; we disagree with those people. This game is an interactive story that you write as you go along, so to speak. It's all based on your imagination, and the imaginations of your fellow players and GM. If you want warped and twisted, go look elsewhere. Remember, anything can be twisted to the point where the original intention has nothing to do with what is actually going on. Disturbed people can often fixate on something as they are drowning in a sea of despair. Role playing games are a form of escapism, a chance to 'be' somebody and 'do' things that you'd never get the chance to do otherwise. Some people just dislike real life so badly that they yearn a little too much for their fantasy life. And a few of them go out and do crazy things, and RPG's wrongly get the blame.

Now enough of the philosophy lessons and social commentary; go dig into the book! It has all the rules that you'll need to build a character and play her in a comic book setting. If you have any questions, first look in the table of contents, then ask your GM, and if all else fails write us a letter. We've tried to be as complete as possible, but we might have missed a few things. If so, sorry. Write us. Meanwhile, enjoy and have fun!

# Terminology Listing

In the Super Babes system, there will be many terms and abbreviations that will be puzzling to the novice gamer, and even a few that will be new to seasoned gamers. Because of this, we have provided this terminology listing as a reference point, so that when you run across those pesky abbreviations you won't feel lost.

**AC** = AmeriComics, the company that started all of this, and the place that you should refer to for source materials.

**AC Universe** = The AmeriComics line of comic books and all the characters, settings and events portrayed in them.

**Average Joe** = This refers to all the normal people a player characer might meet during a gaming session, whether they be cops, robbers or the guy in the 7-11 who's phone the PC had to use. Also see **NPC**

**BP** = Bimbo Points, the points collected by characters to perform nigh-impossible actions that will eventually result in a BE for the character.

**BE** = Bimbo Event is an embarrassing episode which takes place after a character has accumulated too many BP's.

**CAMPAIGN** = A series of games connected by a common thread, such as the same characters following a sequence of events.

**CP** = Character Points are the building blocks of a character, used when the character is first created and whenever the character goes up a level to buy stats, powers or skills.

**GM** = Game Master, the person who is narrating the action and deciding rules clarification points, since rules are always open to interpretation. Usually the one who creates the campaign world that the characters live in and writes their ongoing adventures.

**HTH** = Hand To Hand, which generally indicates combat in which folks fight with just their fists..and occasionally their feet!

**HTK** = Hits To Kill are the character's true physical toughness, or how much punishment her body can take.

**LEVEL** = Level refers to how seasoned and experienced the character is; that is , how many XP she has accumulated, from a New Kid On The Block to a World Beater. Every time that a character gains a level, it grants her 50 CP's to do with as she will, as well as possibly moving her up on the combat charts and making it easier to hit her opponents.

**MELEE** = This term means combat, as in the Webster's definition. In Super Babes it occasionally refers to a hand held weapon as a melee weapon; this means a weapon that is hand-held and MUSCLES powered.

**NPC** = A Non Player Character is a character that is being played by the GM; it could be a member of the supporting cast, a villainess, or an innocent passerby on the street. Any characters in the story not played by the players are NPC's.

**Paranormal** = A paranormal is a character in the AC universe or the Super Babes system with powers and/or abilities far beyond those of mortal men. Translation; a Super Babe!

**PC** = Player Character, meaning a character that is currently being played by one of the players, as opposed to an NPC

**PP** = Power Points are what make the character a paranormal. They operate the character's superpowers and allow her to take damage that would kill ordinary people.

**RPG** = Role Playing Game is what you hold in your hands, a game that uses tables and dice rolls to decide random factors in a game that takes place primarily in the imaginations of the GM and the players. It is a combination of play-acting, mathematics and imagination that combine to form a fun and fast-paced adventure game. Sounds professional, don't it?

**STATS, STATISTICS OR SCORES** = 3 different terms that mean the same thing; a number or term describing a character's physical or mental characteristics.

**XP** = eXperience Points are a measure of the experience that the character has at being a superheroine (or villainess). They are accumulated through defeating opponents, saving lives and performing meritorious actions. XP are what determine a character's level, and a character's level determines many other things.

**1d3 = 1 die 3** is one six-sided dice, a square dice with the numbers one through six printed on it, one number per side. In this context, it is rolled to determine a random number between 1 and 3. Thus, the 1d6 is rolled, and the results are counted as such; a 1 or a 2 are counted as 1. A 3 or a 4 is counted as a 2, and a 5 or a 6 is counted as a 3. Thus do we use 1d6 to generate a number between 1 and 3. Class dismissed.

**1d6 = 1 die 6** is one six-sided dice, a square dice with the numbers one through six printed on it, one number per side. It is used to generate a random number between one and six. Often more than one die six is required, ergo 2,3,4d6, ad infinitum. This is your standard everyday monopoly type of die.

**1d10 = 1 die 10** is one ten-sided dice, a decahedra dice with the numbers one through ten printed on it, one number per side. It is used to generate a random number between one and ten. Often more than one die ten is required, ergo 2,3,4d10, ad infinitum. Pay attention! There's going to be a quiz later!

**1d20 = 1 die 20** is one twenty-sided dice, a polyhedral dice with the numbers one through twenty printed on it, one number per side. It is used to generate a random number between 1 and 20. This die is used primarily to determine success of actions, such as when rolling to hit, though it is occasionally used for damage. In this instance, often more than one die 20 may be required, ergo 2,3,4d20, ad infinitum.

**PERCENTILE DICE OR D100=** Percentile dice are two d10 that are rolled, both preferably being differently colored. One die is declared to be the "high" die, indicating that it represents the tens column, while the other represents the "ones". In this manner the two dice can be rolled to generate a random number between 1 and 100.

## Now for that quiz:

1) Who was responsible for Femparagon's defeat?
2) What shape is 1d6?
3) How many Purple Claws are there?
4) What is the She-Cat's secret ID (most current theory, please)?
5) Who wrote the Book of Love?
6) Which is the dice commonly used to roll 'to hit'?
7) Stardust comes from what planet?
8) When rolling 1d3, what would the number 2 indicate?
9) What state is Jungle Island off the coast of?
10) Why are you actually taking this quiz?

## Keep going, theres more fun stuff to come...



SWELL, THAT'S JUST HUNKY-DORY.

Now that all of that's out of the way, the first step is to prepare a character. This can be done in a variety of ways, which are described in the . . .

# CHARACTER CREATION SECTION

In Super Babes, the Femforce RPG, players have two options; they may either play one of the existing AC characters, or they may create one of their own characters to live in the AC universe and battle common foes alongside the existing heroines. The first option is a popular one, to be certain, as many players wish to play their favorite character from the comics that they love. That's fine with us, and later you will find many of those characters written up for play. Playing one of the existing AC characters is a good way for beginning players to learn how to play, and a good way to see what their favorite AC heroines 'look like' written up in this system. But if you don't see your favorite AC character here, don't panic! A supplement featuring all of the AC universe's characters is due out no later than July of 1994.



LAURA HAS ON HER **BLUE BULLETEER** OUTFIT... BUT THEY FORGOT TO DRAW IN HER GUNS!

SHE'S FULLY LOADED, ANYWAY!

AT LEAST THEY DON'T GIVE AWAY YOUR SECRET IDENTITIES!

But for most players, the true joy of a RPG is found in the creation of a character that is unique, yet could conceivably exist in the comic book universe that they read about in their favorite books. To this end we have written this system to create characters of your own design, custom tailored to the player's individual tastes. Please note, though, that when you create a character, try to imagine to yourself, "If I had superpowers, what would I want them to be?". This tends to give you a character that you'll be comfortable and happy playing, and the character tends to turn out more like a comic book character rather than a bunch of stats and powers. Remember, the better the character conception, the more fun she will be to play.

Throughout this manual, characters will more often than not be referred to as women, while the players are referred to in the masculine vernacular. The reason for this is that in the AC universe, although there are male characters, the real stars of Americomics are the women; On the other hand, most of AC's readers tends to be male. Now, this doesn't mean that only guys can play. We wrote this game for anyone who enjoys the AC Comics style of showcasing superheroic women in tighter-than-skintight outfits fighting crime and performing spectacular feats while occasionally suffering a moderately embarrassing or humorous occurrences. That kinda stuff doesn't happen in any other comic books, but it has been the storytelling style of nearly the entire AC line. Of course, its popularity and ever-growing readership are evident in its continuing publication and expansion, such as the upcoming Femforce movie and the RPG system that you currently hold in your hands!

So, to summarize, in this game system the players are encouraged to play female characters. There are no rules saying that the characters must be female, mind you; there are plenty of male characters in the AC universe, and nobody would notice one more. It's merely a suggestion to help maintain the flavor of the AC universe while playing this system. After all, if you wanted to play the last survivor of a doomed planet that grew up to be the greatest hero of a world in a totally serious campaign, then you should have picked up one of the other existing superheroic RPG's. However, they tend to be far more complex than our streamlined system, and not nearly as easy or as much fun to play.

# How to do it!

You begin your character with a pile of unused Character Points, or CP. **Each starting character begins the game with 600 CP, which the player then uses to buy an origin, stats, powers and skills for the character.** By the time that the character creation process is complete, the player should have spent all 600 CP allotted. However, your GM may overrule this, and allow the character to keep up to 100 CP set aside for future development. Note that this does not mean that the player can buy a power for the character in the middle of a game as it suits him. CP may only be spent during down time, or the time between adventures.

Each different aspect of the character costs different CP amounts, and they are explained rather thoroughly in their individual sections, but that doesn't help you to start now does it. Well, the best way to go about building a character is to take a copy of the character sheet (or a blank sheet of paper if you don't happen to have free access to a copy machine), and begin listing who you want your character to be and what you want her to be able to do. We suggest starting with her origin, as it can influence all the rest of your decisions. After that's done, go to whatever section

you feel is most important to the character. If you intend her to be an Adventuress based on skills, then you should start spending your CP's there. If super powers are the characters focus, then start by looking over the powers section. If your character is destined to be an Inventor based on gizmos, then it would do you some good to read up on them before you get to far along. Now if you still don't know where to start, just follow the book section by section. We laid it all out so that you can find everything you need in pretty much the order that you need it, starting with the origins.

But before you go wandering off into the origins section, let's take a quick look at the character forms that we enclosed for you to use, so that you know where to write down all the cool stuff that your character can do. Just make sure that you make photocopies of them before you write all over them, otherwise you'll have to order more from us!

Here's where you write down just who your character says she is and who she really is.

The perfect spot for how old your girl is and how old she looks!

This box has spaces for writing down all of your characters stats and what they do for her.

This area is provided for a picture of your character

This large empty box is for any super powers your character has and their special effects.

We had some space left here so we put in the combat manuvers.

This box down here is for any gizmos your character has and (of course) what they can do.

All those important secondary stats.

This box has room for you to enter in all the important details of what your character looks like.

This is where you should write down just how fast it is that your character can go, on the ground or in the air!

Use this space to write down a few notes on your character and a favorite quote. A good quote can go a long ways toward someone recognizing you. For instance, what famous actor always says "I'll be bock" in every movie he ever made? Bet you know.

This big box down here is for whatever you need it for! We gridded it out for those of you who want to use growth or shrinking characters.

Put your character's skills here and the roll required in the little box at the end of the line. If you run out of room, well there's always that Miscellaneous box down at the bottom.

## Official Super Babes Character Sheet

CHARACTER: _____  TRUE AGE: _____
SECRET ID / A.K.A.: _____  APPARENT AGE: _____
ORIGIN: _____  BIRTHPLACE: _____

**PRIMARY STATS**

MUSCLES :  Muscles Damage:
HEALTH :  Regen: Combat:  At Rest:
MOVES :  Bonus to Hit:  Movement:
BRAINS :  Mental Attack Bonus:
WILL :  Regen Rate:  HTK Regen/Day:
PERSONALITY :
LOOKS :

Max Press:
HTK/Day:
Hittability:  IR:
Mental Hittability:

**SECONDARY STATS**
PP: _____
HTK : _____
FAME : _____
BPs: _____
XP: _____
LEVEL: _____
CPs:

**POWERS**

**CHARACTER DRAWING**

**GIZMOS**

**COMBAT INFO**
| DO IT TWICE: | 1 PP |
| PUNCHDAMAGE : | 2 PP |
| ATTACK TO OFF BALANCE: | 1 PP |
| BREAK HOLD: | 2 PP |
| COMBINATION ATTACK: | 2 PP |
| GRAB : | 2 PP |
| HAYMAKER : | 3 PP |
| HOLD: | 0 PP |
| POP TART: | 3 PP |
| PULL & PUNCH: | 3 PP |
| STRIKE FOR EFFECT:PER D | 1 PP |
| THROW : | 3 PP |
| TRICK SHOT: | 3 PP |
| WHIP : | 2 PP |

**CHARACTER DESCRIPTION:**
HEIGHT: _____
WEIGHT: _____
HAIR: _____
EYES: _____
SKIN: _____
MEASUREMENTS: _____
UNIQUE CHARACTERISTICS: _____

**MOVEMENT**
GROUND
FLIGHT
Takeoff
Fighting
Really Fast
Full Speed

**Personality & Background**

Quote: _____

**SKILLS**

**MISCELLANEOUS**

# ORIGINS

One of the most time-honored traditions of the superheroic genre is the origin. Every character has one, and it often defines the character's perspective, outlook, and why they fight evil in the manner that they do. RPG's of all sorts often exclude, much to the sorrow of their players, any means by which to create an origin for one's character. In this section we have provided a series of basic origins that a player can choose from when creating a character. The villains should use this list as well, since villains have origins, too. Character and villain origins will often give a GM an idea to generate a plot for the game in which the character is to be introduced, which works the character's origin into the story itself. After all, a character's origin, should it be a scientific accident, or the appearance of an extraterrestrial on Earth, or even the character's first day of work for her corporate sponsors, could very well make for a much more interesting adventure than 'You've been fighting crime for a few months now when...'. And playing the character's origin episode often lends an extra dimension to the character that would otherwise have been lacking. Even 'professional' players will have some uncertainty when playing a character for the first time, so try it out.

Of course, there's an exception to every rule. If the character in question comes from a lifetime of training in the far east, then it might be a bit difficult trying to work the character's origin into the storyline. However, you could run a scenario in which the character meets the other heroines for the first time. The players often find such an experience a novel and refreshing one. It also shows that their GM is not hindered by a lack of creativity or inflexibility. And when characters meet for the first time, it can often lead to conflict (translation; Fight Scene!) that is later resolved as the characters find their common interests and goals.

Playing out the character's first meeting is not only more fun, but it adds an extra dimension to the characters. If you run the character's origins and their first meetings, your players will enjoy their characters and your campaign that much more. Origins can be a fun part of a character's development, so don't saddle your character with a static and lifeless origin. Otherwise she may turn out to be a static and lifeless one-dimensional pile of stats, rather than a fun and functional superheroine.

By the way, something to remember when creating your heroine; if you're going to play a superheroic character, then at least make her resemble a super heroine. Remember, the dark age of comics, as evidenced by the major comics companies, never affected the AC universe; the characters there still live in the "golden age" of comics, where most everything is still sweetness and light. There are very few dark vengeful vigilantes in the AC universe, and we'd like to keep it that way.

"I want Death Touch and Poison Skin for my dark hearted psychotically vengeful vigilante. Oh yeah, I got my powers from a serum that I found in the street one day that I drank down on the spot hoping to get superpowers." This phrase, or one very similar to it, should become somewhat familiar to the GM. It shows an amazing lack of flair for character creation as well as a thorough misunderstanding of the genre and its intent. Don't laugh at it too hard though, there are some people out there right now reading this, thinking to themselves "I thought that that was a cool origin, And neat powers, too! I wonder if my GM would let me get away with those?" As a matter of fact, no. That's a silly origin, and those powers are NOT on the powers list. And we did it that way on purpose.

So nyah.

So here's our solution for unimaginative players and beleaguered GM's. Rather than force the players to roll on a random chart or simply invent an origin, we have provided you with this list. It is meant as a guideline; if you want an origin not covered by the following chart, then invent one priced comparably and run it past your GM for approval & see if he'll go for it. Just try to make it as sensible as possible and try not to stretch the rules too much, and he will probably work with you to make it a fun, functional and campaign acceptable origin.

## ADVENTURESS: 0 CP

The ADVENTURESS gets by without any superpowers; yes, that's right, no powers at all. Why does she fight crime? That's for the player to figure out, then run past the GM. If you were looking for the cheapest origin then you just found it, but there are reasons for its economy. First, of course, the character may have no superpowers. Also, the character may have no primary statistics that exceed 20 (20 MUSCLES, 20 HEALTH, etc.). The character also may not purchase the Inventor skill, as this would skirt the rules on the inventor origin. For more details on this rule investigate the 'Multiple Origin' section.

The player has a choice when creating a character; he may choose to begin the game with 1 gizmo which the character neither invented nor can reproduce, though she is familiar enough with the device sufficient to allow her to operate it. Or the player may choose to have the character begin as a millionaire and spend up to 1/2 of her fortune before the character is introduced on equipment. If the player chooses this option, then the character will accumulate another million every time she gains another level. The source of the character's wealth is up to the player to work out with the GM. The character may be anything from a jetsetting heiress to the head of her own corporation. Remember, though, the thing about being a millionairess is that nonprofit groups are always after your money, you have to pay taxes on it, and somebody may try to steal or wreck your company...Whew! Almost sounds like it's almost not worth the trouble, huh? Work it out with your GM, though, and it can be a great source of plot hooks and potential adventures.

## ARTIFICIAL BEING: 25 CP

An ARTIFICIAL BEING is a creature that was created through some means by someone else, either accidentally or for some specific purpose. This type of character has many disadvantages; she must either roll on the scientific accident origin's life expectancy chart at +6, be subject to her creator's whims, or be subject to a classic paralyzing phobia (claustrophobia, hydrophobia, gynophobia, whatever) that will incapacitate the character whenever she is confronted by it, until she can roll under her WILL stat on Percentile dice

The first option will have its own problems which should be self-evident. The difficulties inherent in the second option are a bit more complex, however. There are extreme cases of being subject to the creator's whims, but it can take many different forms; being told to act a certain way, being forced to look a certain way, or even being forced to commit acts that the character would not perform if given the choice, like rob banks on the side while trying to be a heroine!

As for the classic paralyzing phobia, it should be something relatively common, but nothing that will render the character virtually useless in normal situations (such as gynophobia, the fear of women!). An interesting phobia such as claustrophobia or pyrophobia can be an interesting character trait. Note that this will only come into play in combat or high-stress situations such as being in Dr. Pretorious' hydraulic crushing deathtrap with claustrophobia. In such cases the character will be paralyzed until she can make a successful percentile roll under her WILL stat. Once the player has succeeded in rolling a successful WILL check, then she must spend one round recovering and may act freely after that.

At the time of the Artificial Beings' creation it should be specified whether she is a technological or organic being. This can make a difference, as one of the advantages of this origin is that the character is immune to Control Minds; however, if she is a technological being, then she can be
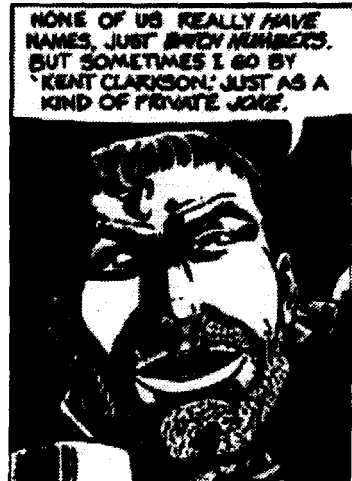
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controlled by Control Machines. What happens if she's a cyborg? Then she gets to resist the Control using half her WILL stat in the battle of WILLs. For details, see the Control power.

## CORPORATE SPONSORED: 10 to 100 CP

CORPORATE SPONSORED heroines are those who have either been given their powers by a corporation, or are receiving ongoing treatments to augment the powers that they have to their current level, or are backed by a corporation that supplies their Gizmos or funding. This can be an interesting role-playing option, as the character may be an unwitting participant in deeds that she would stop immediately should she learn of their existence. Or she may be the last hope and shining salvation for a company that is counting on the character to pull them out of financial



STEADY, LAUREN. JUST KEEP THINKING "$50,000 A YEAR,,, $50,000 A YEAR."

or public relations ruin. There are pros and cons to this origin; the pros are that the character has a limited access to whatever resources that the corporation might have (that they would be willing to grant the character access to. On the cons side is that the character will often have to perform services that she might find distasteful, such as attending supermarket openings, corporate 'people management' seminars, or perhaps even escort duty for visiting VIP's! "Yeah, that one, the little filly in the skintight suit! That's the one I want to show me the town tonight!"

The exact amount of support that the character may receive, as well as the amount of interference the character will have to endure is determined by the amount of CPs spent on the character's origin. For every 10 CP spent on the origin, the character's sponsor will have $10,000 worth of resources that the character can have access to. This figure also determines the character's salary, a figure exactly equal to the amount of resources that the character can access at any given time. Note that if a character on a $10,000 corporate budget is driving a $5,000 company car, then she has only $5,000 worth of corporate support left open to her. On the same note, the higher paid an employee is, the more job responsibilities she must endure. For every $20,000 that she earns per year, she will always have at least one BP, and most of her BE's will be directly linked to her corporate responsibilities. In other words, the more they pay her the big bucks, the more embarrassing things she'll have to do to earn them.

But do Corporate Sponsored heroines have to file paperwork? Oh, yeah! Any time that a character tries to access resources she must fill out her forms. Paperwork goes through the corporate ladder at the rate of 20 days -1 per point of PERSONALITY that the character possesses. If the character has a PERSONALITY stat of less than 6, then the paperwork will get lost halfway through the process. And heaven forbid that the character has an enemy in the corporate ladder...

Also, the character will usually be held responsible for resources borrowed from the company. Should that $5,000 company car we mentioned earlier be destroyed in a battle with Madame Boa, the character has to pay for it. On top of that, until she does, that $5,000 worth of resources will be denied her by the company. "Another car? But you got the last one blown up, and you still haven't paid it off yet!" Note that this is not supposed to be an option to punish characters and make their lives miserable; it is merely to safeguard against unscrupulous players borrowing corporate assets only to have them destroyed time and again, saying "I can always get another one from the company!".

## EXTRATERRESTRIAL or EXTRADIMENSIONAL: 25 CP

EXTRADIMENSIONAL /EXTRATERRESTRIAL is a cheaply priced origin because the character begins the game unfamiliar with Earth society and culture, thus resulting in a character that will be unable to start game play with many of the skills from the skills list relevant to the planet Earth. What this means is that although she may have been an Agent in the Rurian army, that will not necessarily mean that many of her skills will be usable on Earth. For instance, her Fire Pistols skill will still allow her to fire any Rurian pistol, but it will not let her fire a .44 magnum. Why not? Because she is unfamiliar with Earth weapons. This is not to say that she cannot buy such skills over again after she has been on Earth awhile (anytime after first level.) It merely means that it will take her time to adjust to her new environment. Note that if such a character does buy a skill over, then she will still have the skill relative to her home planet as well as Earth. Also don't forget the cultural differences. Aliens will find many of our customs to be strange and well... alien.



The Extraterrestrial origin also does double duty as EXTRADIMENSIONAL. If your character is from Dimension X, then the extraterrestrial rules should suit her just fine, since the same problems faced by extraterrestrials are also faced by extradimensionals. Humans is the funniest peoples...

## GENETIC QUIRK: 32 CP

GENETIC QUIRK means that the character is an aberration in the genetic pool that has somehow developed internal super powers as the next step in human evolution or something like that. This mean's that the character's powers are inborn, and thus inseparable from the character. However, this means that for all of the characters life (or at least since puberty) the character has been 'different'. It's kinda creepy that she can fly, and no one else can, so she's never really learned to communicate well with others. In game terms, this translates to mean that people should always be able to sense that the character is 'different' somehow, even in her civilian ID, and should react accordingly. This is something that is left up to the GM; rather than impose a PERSONALITY minus to the character, we're just going to leave this one in the hands of the GM to role-play as he sees fit.

## GOVERNMENT SPONSORED: 18 CP

GOVERNMENT SPONSORED heroines are directly responsible to their superiors, who can make the character's life miserable in more ways than you can count. For instance, the car gets wrecked the same day that both she and her husband lose their jobs and he breaks his leg in the accident and their medical insurance won't cover it because of an obscure clause...ever since she turned down that job offer from General Gordon...you get the idea. G.S. heroines can also be required to perform many of the distasteful jobs that their corporate counterparts are often called upon, often in the name of good public relations. The only difference here is that it's much harder to quit the government.

Government sponsored heroines are monitored by their superiors 50% of the time, and can be called on to perform missions for their particular agencies (be it the CIA, FBI, the US army, or whomever). In return for their services, they draw a paycheck according to their level as a Government Servant (see chart, there is a 5% chance per the characters level of getting a rais in G.S. level every year of game time) and may be provided with occasional (5% chance per level) equipment and resources, whose value may not exceed the character's current yearly salary times her level, if the proper requisition forms have been filled out. Forms will work their way through the system at the rate of 100 days minus 4 days per point of PERSONALITY that a character has. If the forms have not been approved, then nothing happens. And if the character has a PERSONALITY stat of less than 6, then the paperwork will get lost halfway through the process, and the character must file all over again.

### Government Pay Schedule

| Level | Yearly Salary |
|-------|---------------|
| GS01 | $11,903 |
| GS02 | $13,701 |
| GS03 | $15,577 |
| GS04 | $18,031 |
| GS05 | $20,784 |
| GS06 | $23,848 |
| GS07 | $27,259 |
| GS08 | $31,032 |
| GS09 | $35,197 |
| GS10 | $39,783 |
| GS11 | $43,712 |
| GS12 | $52,385 |
| GS13 | $62,293 |
| GS14 | $73,619 |
| GS15 | $86,589 |

## INVENTOR: 200 CP

INVENTOR is a savant genius who has invented up to 3 gizmos that duplicate superpowers. From then on the Inventor may create 1 gizmo per level (see gizmos), or use her CP's to improve on an existing gizmo. Note that the Inventor also receives the Inventor super skill as part of the origin cost, and is not necessarily resigned to scientific inventor either; she may instead choose to be an occult inventor, in which case she can create occult gizmos of arcane power. The choice is up to the player, and has some bearing on later game play (see special effects, Pg 40). Either way, this origin does not grant the character the Scientist or Occultist skill (whichever would be applicable); The character is not a well-educated individual, just a savant in one area of knowledge. For details, see the Inventor super skill.

## SCIENTIFIC ACCIDENT: 5 CP

The SCIENTIFIC ACCIDENT has received her powers through an unplanned sequence of events that triggered metahuman potentials within her and bolstered them to enormous potency. Many villains are created with this origin, and for good reason. There can be many unpleasant side-effects to having powers that were caused accidentally; for instance, the powers may be burning the character out from the inside, which may kill the character eventually. This may take place in a few hours or a few years, depending on how the character rolls on the chart.



"MUCH HAS BEEN WRITTEN ABOUT FREAK SURVIVAL UNDER STRANGE CIRCUMSTANCE!"

"WHEN THE SCUD EXPLODED THE GENERATOR, SOMEHOW AN ELECTRICAL SURGE COURSED THRU MY BODY PROTECTING ME FROM ATOMIC RADIATION!"

### LIFE EXPECTANCY CHART FOR ACCIDENTALLY YET SCIENTIFICALLY EMPOWERED METAHUMANS

D20 ROLL  LIFE EXPECTANCY FROM POINT OF ACCIDENT

| D20 ROLL | LIFE EXPECTANCY |
|---|---|
| 1 | 1 HOUR |
| 2 | 3 HOURS |
| 3 | 8 HOURS |
| 4 | 24 HOURS |
| 5 | 72 HOURS |
| 6 | 1 WEEK |
| 7 | 2 WEEKS |
| 8 | 1 MONTH |
| 9 | 2 MONTHS |
| 10 | 3 MONTHS |
| 11 | 4 MONTHS |
| 12 | 5 MONTHS |
| 13 | 6 MONTHS |
| 14 | 6 MONTHS |
| 15 | 1 YEAR |
| 16 | 1 YEAR |
| 17 | 2 YEARS |
| 18 | 6 YEARS |
| 19 | 10 YEARS |
| 20 | 20 YEARS |

Again, please remember that this chart is optional, like nearly every thing else in the origins section. If you are dissatisfied with a character that will only live for one hour, then either work out a compromise with your GM or choose another origin!

Another option is that since the character's powers were unleashed under accidental conditions, she has very little understanding of them and may not be aware of their full range or capacity. A 100 muscles is easy to spot in the average housewife, but the power to repel insect hordes might not reveal itself right away. "Shucks, no wonder mosquitos never bothered me in the swamp', quips Nyoka the Jungle Girl upon discovering her newfound ability.

Whichever option you choose to use, be sure to get your GM in on it from the start. Let's say that you want your character to be dying from, say, cancer. That you got when that neutron smasher exploded in the professor's laboratory. You know, the one that gave you your neutronic powers. And now you only have six months to live (unless they can find a cure...). This will work out fine if your GM knows about it in advance, since then he can set the plotlines in motion should you choose to play a character who will have a limited lifespan. Perhaps you had envisioned said character dying battling to save humanity and civilization as we know it, performing an heroic sacrifice. Or perhaps she will change her mind and want to desperately seek out a cure before her time is up. Either of these options is possible as long as your GM knows what type of character you wish to play when you create her.

## SUPERNATURAL ACCIDENT: 15 CP

A SUPERNATURAL ACCIDENT got her powers by chance from an extradimensional source. Said source may wish to reclaim said powers from the character through whatever means it has at its disposal. Another option is that the character came into her powers through a true accident, and does not yet fully understand them. Yet another option is that the power itself is somehow sentient, and may have its own agenda, such as taking over the world, or bringing itself to this world by fully possessing its hostess, etc. Note that the power could be contained in an occult gizmo, in which case the possession would attempt to manifest itself within whomever held or owned the gizmo. This last option is only available to villains, however.

*Cam & Marc Sez: Hey! GM's! Helpful hint! This is a good way to have a recurring villainess! If the body is just an unwilling pawn, and the real power is contained in the gizmo, and no one realizes it...*

## SUPERNATURAL PUPIL: 50 CP

The SUPERNATURAL PUPIL is a character that was trained by a master of the mystic arts to go out and do something in the world . In the case of PC's, go out and fight injustice or protect Earth or something like that. Occasionally (25% chance), said supernatural sensei is going to be observing his/her/its pupil in action; thus, if his/her/its pupil is acting in a way that the sensei does not approve of, said sensei might just yank the offender back to the sanctum sanctorum for a little 'instructive discipline'. Likewise, the character may attempt to call upon her sensei for aid, and he/she/it MAY (5% percent chance per character level) intercede

on behalf of humanity if the fate of the world as we know it is about to end (GM's discretion- player tip; use it, don't abuse it!). Please note that the creation of the Supernatural Mentor is controlled exclusively by the GM, as well as determining whether it is a Class III or Class IV SE. For more details on such creatures and their likelihood of being a Supernatural Mentor, see Supernatural Entities in the GM section. The supernatural pupil may also own 1 occult gizmo, which she received from her mentor (subject to GM approval).

Note that while this origin is one that seems custom-made for a sorceress, it does not grant the character the Magic Spells power; the power must be bought separately.

# MULTIPLE ORIGIN RULE

Multiple origins are a feasible blending of two origins. If your character's origin will not make sense without aspects of more than one origin being included, then this is the option for you. When using the multiple origin rule, all the player has to do is pick the origins that match up with the character conception, and pay the cost for the most expensive of the origins that he has chosen.

Stardust is a fine example of a multiple origin; she is an Extraterrestrial Scientific Accident. In this case, all that Dusty has to do is pay the 25 points for Extraterrestrial (the most expensive of the two). However she will suffer the disadvantages of a Scientific Accident as well.

And for whoever out there is going to try it, yes, you can mix other origins with Adventuress just to create a millionaire first level character. What's the catch? No matter which origin that you link with the Adventuress, she cannot have any superpowers or primary stats above 20. Ah hah! All superheroines are adventurers of some sort, but the Adventuress origin often finds itself in need of being mixed with another origin to work within the campaign structure. For instance, an Adventuress that works for the government would be a Government Sponsored Adventuress; she still couldn't have super powers, nor any primary stats above 20. On the other hand, she would draw a government paycheck, answer to her superiors (who would often send her on missions), and could requisition equipment from the government. She'd also have to pay the 15cp for the government sponsered origin.

# EVERYTHING THAT YOU KNOW IS A LIE

Some of the best origins have proven to be nothing but horse pookey in the harsh light of truth. The character, the general public, and even her compatriots may believe the character's origin to be true, but it may be something else entirely. In comics this is known as "everything that you know is a lie." This option often works quite well when a character with a dissatisfying origin outgrows her original origin. It can be done one of two ways; either the GM can decide this for himself and choose to drop mysterious hints to the character during the campaign, or the player can concoct the fabricated origin at the same time as the true origin, and inform the GM of both origins when the character begins play. The latter option will give the GM a chance to work out the problems of fitting the startling secrets of the character's origin retelling into the storyline at his leisure, and perhaps tie it in with later plot developments.

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Even if this is not your intent when creating the character, be sure to leave some latitude in the character's origin. A flexible origin that leaves room for later revision is an origin that may be explored more than once. For instance, if your character got her powers in an explosion in the laboratory of the evil Yellow Peril, you might try running the sequence so that the Peril's body was never found in the wreckage. Thus, somehow he survived, and he now has the potential to return later and seek vengeance upon the character for whatever reasons his twisted mind can concoct. This can make life more interesting for the character and the GM can use her origin for later gaming stories. "Give me back those powers, you raven haired witch! They're mine, I tell you! Mine! Mine! Mine!"

*CAM AND MARC SEZ; A good character cannot be created without creative ideas from both the GM and the player for a few reasons. If the GM and the player work together on a character, then more often than not it will turn out much better for both parties involved. Why? Because both parties can then work together to work out the finer character points, and develop a more interesting and satisfying character. For instance, lets say that the player wants to run a character that was created by a corporation for the specific purpose of fighting crime, and intends on drawing support from said company during the course of the character's career. That might not mesh with the GM's idea of having said large corporation being one of the campaign's major nemesis. But, if both the player and the GM collaborate on the character's origin, then the GM might want to manipulate the circumstances so that the character was created by said corporation, and will discover their perfidity from within (hopefully along with the other players to simplify a multi-player game).*

# LINKING CHARACTER ORIGINS

Another factor to consider when creating characters is how to possibly link origins together. In the beginning of any campaign, many GMs will resort to "you meet in a bar" or "you've known each other all of your lives and have been fighting crime together forever." These are static choices which are the fallbacks of unimaginative GM's. Give the characters a reason to stick together, as well as fight crime together. Often characters will have completely different reasons for fighting crime, from vengeful vigilantism to feeling an obligation to serve the public trust. If the GM gives the characters a reason the stick together, then it tends to give the characters a better background to draw upon and will create more believable groups.

For example, all of the characters could be related; the crime fighting family. Or all of the characters could have gotten their powers from the same source. Or they could be a band of plane traveling do gooders, marooned here in this reality; the options are endless. Just remember to work it out amongst yourselves before you begin, so that you can work together to iron out any possible kinks.

# PRIMARY STATISTICS

Statistics are what determine your character's basic physical and mental attributes; how strong, how fast, how smart and how personable she is. Each primary stat costs 2 CP per point of stat, no matter which stat it is.

There are other stats that are often modified by the primary stats, called secondary stats. These are usually determined by the primary stats or character level, and do not cost CP. More on this later; for now let's get started with the primary statistics and their descriptions. Helpful note; unless you plan on running an adventurers, you might want to make sure that you have plenty of CP left over to buy your powers, since powers tend to be very costly. (Remember, those of you with the Adventuress origin, that you cannot buy any statistics over 20).

However, as you spend your points, keep your character conception in mind. If your character started out as a housewife, then there's no reason for her to be a supra-genius if the circumstances that gave her superpowers made her super-strong and invulnerable. So, with that in mind, let's move on to the Primary Statistics and their definitions.

**WEASEL ALERT!! WEASEL ALERT!!**

*Some players will try to cut corners on their characters by skimping on the stats that seem unimportant, like PERSONALITY. It's not a combat stat, they figure, so they don't need it. WRONG! If a character has 0 PERSONALITY, then she has absolutely no ID; in that case, she can't act at all. It's like having a 0 WILL; if a character had such a stat, then she'd do whatever anyone told her to. Even "go jump off a cliff"; no WILL to make her own decisions.*

*So, with that in mind, all characters must have at least a 1 in every stat except LOOKS. If somebody out there wants to look like Gorganna or the Mighty Azagoth, then that's their business. Well, thinks the rule weasel, I only have to buy 1's to be off the hook? Uh-uh. If characters have stats under 6, then their GM's should severely penalize them for it and enforce their disabilities upon them. If a player is playing a character that is boisterous and memorable, then she obviously must have a high PERSONALITY stat. If the GM looks over the character sheet and sees that the character has a 3 PERSONALITY, then he should force the player to play the character's PERSONALITY stat; as one of the dullest people alive. We're not gonna say that players have to buy minimum stats; what we are saying is that GM's should not allow characters to skirt around the rules and skimp on buying stats.*

HEIKE &
HAZLEWOOD

# MUSCLES

MUSCLES is your character's overall physical strength - how much she can lift, carry, toss, and how much pressure she can exert on an object or person to cause damage. In a superheroic setting, many characters will posses a moderately high degree of MUSCLES . Even Colt the Weapons Mistress has more MUSCLES (20) than your Average Joe On The Street (10), because she works out and tries to keep herself up to par with her sometime teammates (as well as her opponents!).

MUSCLES SCORE = the actual number that the character possesses in the way of a MUSCLES statistic.

MUSCLES CLASS = a silly title attached to each different MUSCLES class that gives it some distinction and lends a sense of humor to the proceedings.

HTK BONUS = the bonus number of HTK added to the character's initial total.

MUSCLES DAMAGE = the extra damage that a character adds when using her MUSCLES for a physical task, such as punching, hitting someone with a car, or grabbing and crushing something. The MUSCLES DAMAGE could be the sole source of damage, or it could be additional damage, depending on whether the character is using her brute strength alone, using it to manipulate a heavy object, or using it to punch somebody's lights out. MUSCLES DAMAGE will always add into any physically damaging action where a character is using her MUSCLES. For more details on this phenomenon, consult the offensive maneuvers section of the COMBAT section.

LBS. PER MUSCLES POINT = to figure out a character's max press, take her MUSCLES stat and multiply it times the LBS. PER POINT number on the corresponding line. For instance, Synn has a MUSCLES stat of 10. So, if she wanted to figure her max press, she'd multiply her MUSCLES stat (10) times the LBS. PER POINT figure on the corresponding line (20 lbs.). This gives her the maximum amount of weight that she can lift, 200 pounds. Got it?

## MUSCLES STAT TABLE

| Muscles Score | Muscles Class | HTK Bonus | Muscles Damage | Lbs / Muscles pt. |
|---|---|---|---|---|
| 0 | INVALID | -5 | -5 | 0 LBS |
| 1 - 2 | GEEK | -4 | -4 | 20 LBS |
| 3 - 4 | SIMP | -3 | -3 | 20 LBS |
| 5 - 6 | PUSHOVER | -2 | -2 | 20 LBS |
| 7 - 8 | WIMP | -1 | -1 | 20 LBS |
| 9 - 10 | AVERAGE | NIL | NIL | 20 LBS |
| 11 - 12 | BRAWLER | +1 | +1 | 50 LBS |
| 13 - 14 | PUMPED UP | +2 | +2 | 50 LBS |
| 15 - 16 | STRONG | +3 | +3 | 50 LBS |
| 17 - 18 | PEAK PERFORMER | +5 | +4 | 50 LBS |
| 19 - 20 | BUFF | +7 | +5 | 50 LBS |
| 21 - 30 | MUY MACHO | +10 | +1D6 | 100 LBS |
| 31 - 50 | OUTSTANDING | +20 | +2D6 | 100 LBS |
| 51 - 75 | EXCELLENT | +30 | +3D6 | 100 LBS |
| 76 - 100 | SUPER | +40 | +4D6 | 100 LBS |
| 101 - 150 | FANTASTIC | +50 | +5D6 | 1000 LBS |
| 151 - 200 | OUTRAGEOUS | +60 | +6D6 | 1000 LBS |
| 201 - 250 | OBNOXIOUS | +70 | +7D6 | 1000 LBS |
| 251 - 300 | FAR OUT | +80 | +8D6 | 1000 LBS |
| 301 - 350 | AMAZING | +90 | +9D6 | 10,000 LBS |
| 351 - 400 | INCREDIBLE | +100 | +10D6 | 10,000 LBS |
| 401 - 450 | INHUMAN | +110 | +11D6 | 10,000 LBS |
| 451 - 500 | IMPOSSIBLE | +120 | +12D6 | 10,000 LBS |
| 501 - 550 | REMARKABLE | +130 | +13D6 | 100,000 LBS |
| 551 - 600 | FRIGHTENING | +140 | +14D6 | 100.000 LBS |
| 601 - 650 | BULLY | +150 | +15D6 | 100,000 LBS |
| 651 - 700 | MONSTROUS | +160 | +16D6 | 100,000 LBS |
| 701 - 750 | SUPERB | +170 | +17D6 | 100,000 LBS |
| 751 - 800 | KNOCKOUT | +180 | +18D6 | 1,000,000 LBS |
| 801 - 850 | UNSTOPPABLE | +190 | +19D6 | 1,000,000 LBS |
| 851 - 900 | APOCALYPTIC | +200 | +20D6 | 1,000,000 LBS |
| 901 - 950 | OMNIPOTENT | +210 | +21D6 | 1,000,000 LBS |
| 951 - 1000 | UNLIMITED | +220 | +22D6 | 1,000,000 LBS |

# HEALTH

HEALTH is your character's overall physical constitution, as well her ability to resist infections and recover from physical trauma. A character's PP and HTK recovery rate may depend upon this statistic. It is also the statistic which adds the most to HTK totals, so it is an important stat for physical-type characters to have. For instance, Synn would have a reasonably high HEALTH (20), but nowhere near as high as, say, Ms. Victory (101).

HEALTH SCORE = the actual number that the character possesses in the way of a HEALTH score.

HEALTH CLASS = just a little way to break up the monotony of a statistics chart.

HTK BONUS = the bonus number of HTK added to the character's initial total.

COMBAT REGEN = the number of PP that a character regenerates per round in combat, if applicable.

AT REST REGEN = the number of PP that the character regenerates while at rest (ergo, not engaging in any strenuous physical activity such as fighting, running, flying under the character's own power, etc.).

HTK REGEN PER DAY = the number of HTK the character regenerates during a day of rest or medical attention.

NOTES ON HEALTH = There are a few more benefits of a high HEALTH score than just the numbers charted on the next page. Read on and find out why it pays to stay in shape and eat right (and spend a lot of CP on your character's HEALTH).

| SCORE | BENEFIT |
|---|---|
| 100 | The character becomes immune to all terrestrial infections and diseases. |
| 200 | The character becomes immune to all terrestrial drugs, poisons and toxins. |
| 300 | The character begins to regenerate her HTK at the same rate that she regenerates her PP; generally, these characters don't need to go to the hospital to regain HTK after reaching a negative HTK total. |
| 400 | The character becomes immune to the long term effects of radiation. |
| 500 | The character's cellular regeneration rate is so high that she becomes ageless and gains the benefits of Level I IMMORTALITY. |

*CAM AND MARC SEZ: For those of you out there who love to find those little vague areas in a game system, this is not one of them. With a character's WILL and HEALTH stats, the higher regen rate is the one that is used - NOT BOTH! Trust us, the other way doesn't work. And we've been happy to repeat this rule a few times so that if your GM missed it here, he should spot it elsewhere. So there. And another thing; just because a character takes a break in the middle of a combat and doesn't fight that round, that does not make it a non-combat round.*

## HEALTH STAT TABLE

| HEALTH SCORE | HEALTH CLASS | HTK BONUS | COMBAT REGEN | AT REST REGEN | HTK REGEN PER DAY |
|---|---|---|---|---|---|
| 0 | DEAD | -5 | NIL | 0 | NONE |
| 1 - 2 | MOSTLY DEAD | -4 | NO | 0 | 1 |
| 3 - 4 | APPALING | -3 | UH UH | 0 | 1/2 D6 |
| 5 - 6 | SICKLY | -2 | FORGET IT | 1 PP / 10 RDS | 1/2 D6 |
| 7 - 8 | POOR | -1 | SORRY | 1 PP / 10 RDS | 1D6 |
| 9 - 10 | AVERAGE | NIL | NOPE | 1 PP / 10 RDS | 1D6 |
| 11 - 12 | SLIGHTLY ABOVE AVERAGE | +1 | TAKE YOUR VITAMINS | 1 PP / 5 RDS | 1D10 |
| 13 - 14 | DURABLE | +2 | KEEP TRYING | 1 PP / 5 RDS | 2D6 |
| 15 - 16 | ROBUST | +3 | TAKE A REST | 1 PP / 4 RDS | 1D20 |
| 17 - 18 | BUXOM | +5 | NOT YET | 1 PP / 3 RDS | 2D10 |
| 19 - 20 | PERFECT | +7 | ALMOST.. | 1 PP / 2 RDS | 4D6 |
| 21 - 30 | AMAZONIAN | +10 | 1 PP / 10 RDS | 1 PP / RD | 3D10 |
| 31 - 50 | SUPERHUMAN | +25 | 1 PP / 5 RDS | 1 PP / RD | 4D10 |
| 51 - 75 | INCREDIBLE | +50 | 1 PP / 4 RDS | 2 PP / RD | 5D10 |
| 76 - 100 | IN THE PINK | +75 | 1 PP / 3 RDS | 3 PP / RD | 6D10 |
| 101 - 150 | MEGA | +100 | 1 PP / 2 RDS | 3 PP / RD | 7D10 |
| 151 - 200 | RADICAL | +125 | 1 PP / RD | 4 PP / RD | 8D10 |
| 201 - 250 | AWESOME | +150 | 2 PP / RD | 5 PP / RD | 9D10 |
| 251 - 300 | FANTASTIC | +175 | 3 PP / RD | 6 PP / RD | 10D10 |
| 301 - 350 | OUTRAGEOUS | +200 | 4 PP / RD | 7 PP / RD | 10D20 |
| 351 - 400* | METAHUMAN | +225 | 5 PP / RD | 8 PP / RD | 11D20 |
| 401 - 450 | INCONCIEVEABLE | +250 | 6 PP / RD | 9 PP / RD | 12D20 |
| 451 - 500 | UNEARTHLY | +275 | 7 PP / RD | 10 PP / RD | 13D20 |
| 501 - 550 | UNKILLABLE | +300 | 8 PP / RD | 12 PP / RD | 14D20 |
| 551 - 600 | UNBELIEVEABLE | +325 | 9 PP / RD | 14 PP / RD | 15D20 |
| 601 - 650 | MONSTROUS | +350 | 10 PP / RD | 16 PP / RD | 16D20 |
| 651 - 700 | INFINITE | +375 | 12 PP / RD | 18 PP / RD | 17D20 |
| 701 - 750 | COSMIC | +400 | 14 PP / RD | 20 PP / RD | 18D20 |
| 751 - 800 | MIGHTY | +425 | 16 PP / RD | 25 PP / RD | 19D20 |
| 801 - 850 | TITAN | +450 | 18 PP / RD | 30 PP / RD | 20D20 |
| 851 - 900 | UNHEARD OF | +500 | 20 PP / RD | 35 PP / RD | 10D100 |
| 901 - 950 | ETERNAL | +550 | 25 PP / RD | 40 PP / RD | 15D100 |
| 951 - 1000 | GODLIKE | +600 | 30 PP / RD | 50 PP / RD | 20D100 |

# MOVES

MOVES is your character's manual dexterity, inner balance, and overall speed and agility. A character with "Really Quick moves" is faster, more flexible, and much harder to hit in combat. She will also tend to have a better base movement than a character with "Average" or "Clumsy MOVES." For example, Garganta, due to the nature of her power, is a klutz with a MOVES stat of 2, whereas the snarlin' She-cat has fantastic MOVES with a 180. Moves also determines a character's Bonus To Hit in physical combat, as well as her Hittability. Live fast, so that you won't die young and leave a beautiful corpse!

MOVES SCORE = the number showing the character's stat total.

MOVES CLASS = a funny name for the character's MOVES score.

HTK BONUS = the bonus number of HTK added to the character's initial total.

BONUS TO HIT = the character's bonus to hit with any **physical** attack including thrown objects, fists, melee or projectile weapons, blasts, etc.

BASE MOVEMENT = the base distance in inches that a character's MOVES score allows her to move in one round. This can be modified by certain powers and skills, such as RUN FAST and RUNNING.

BASE HITTABILITY = the base chance of how easy it is to hit the character in physical combat; this can vary due to cover modifiers or positioning, see the COMBAT section for details.

INITIATIVE BONUS = the bonus added to the character's initiative, equaling her MOVES stat divided by 10 and rounded down.

## MOVES STAT TABLE

| MOVES SCORE | MOVES CLASS | HTK BONUS | BONUS TO HIT | BASE MOVEMENT | BASE HITTABILITY |
|---|---|---|---|---|---|
| 0 | STATIONARY OBJECT | -4 | -4 | 0" | FREE HITS |
| 1 - 2 | KLUTZ | -3 | -3 | 1" | 1 |
| 3 - 5 | MALADROIT | -2 | -2 | 2" | 2 |
| 6 - 9 | CLUMSY | -1 | -1 | 3" | 3 |
| 10 - 12 | AVERAGE | NIL | NIL | 4" | 4 |
| 13 - 14 | AGILE | NIL | NIL | 5" | 5 |
| 15 - 16 | DANCER | +1 | +1 | 6" | 6 |
| 17 - 18 | REALLY QUICK | +2 | +2 | 7" | 7 |
| 19 - 20 | FAST MOVER | +3 | +3 | 8" | 8 |
| 21 - 30 | EXCELLENT | +5 | +4 | 9" | 9 |
| 31 - 50 | DARN FAST | +10 | +5 | 10" | 10 |
| 51 - 75 | INCREDIBLY FAST | +15 | +5 | 11" | 11 |
| 76 - 100 | AMAZINGLY QUICK | +20 | +6 | 12" | 12 |
| 101 - 150 | OUTRAGEOUS | +25 | +6 | 13" | 13 |
| 151 - 200 | FANTASTIC | +30 | +6 | 14" | 14 |
| 201 - 250 | MIGHTY FINE | +35 | +7 | 15" | 15 |
| 251 - 300 | INCONCEIVEABLE | +40 | +7 | 16" | 16 |
| 301 - 350 | BOGUS | +45 | +7 | 17" | 17 |
| 351 - 400 | IMPOSSIBLE | +50 | +7 | 18" | 18 |
| 401 - 450 | UNBELIEVEABLE | +55 | +8 | 19" | 19 |
| 451 - 500 | GODDESS-LIKE | +60 | +8 | 20" | 20 |

# LOOKS

LOOKS is your character's physical attractiveness. Almost all of the characters in the AC universe are extremely physically attractive (with a few exceptions). Rather than create a physical attribute chart, we've boiled it all down to LOOKS. Your character's physical description is up to you (i.e., height, weight, hair & eye color, skin tone, measurements ect.), pending approval from your GM. However, if you want your character to be beautiful, just spend some points on LOOKS. Otherwise, you're liable to end up looking like Mighty Azagoth (LOOKS 0) instead of Synn (LOOKS 32)!

LOOKS SCORE = the numerical representation of the character's overall physical beauty. (Or lack thereof!)

LOOKS CLASS = a humorous description of the character's stat that may or may not be descriptive.

HTK BONUS = the bonus or penalty to the character's initial HTK total determined by her appearance; in this case, the better looking a character is, the more physically delicate she is!

| LOOKS TABLE | | |
|---|---|---|
| LOOKS SCORE | LOOKS CLASS | HTK BONUS |
| 0 | JUST PLAIN UGLY | +10 |
| 1 - 2 | HIDEOUS | +5 |
| 3 - 5 | SKANK | +4 |
| 6 - 8 | GROSS | +3 |
| 9 - 11 | AVERAGE | NIL |
| 12 - 14 | CUTIE | NIL |
| 15 - 16 | BABE | NIL |
| 17 - 18 | MAJOR BABE | NIL |
| 19 - 20 | MARVELOUS! | -1 |
| 21 - 25 | MAGNIFICENT PIECE OF GOD'S ART | -2 |
| 26 - 50 | MEGA BABE | -3 |
| 51 - 100 | SO GORGEOUS SHE'S HARD TO LOOK AT | -4 |
| 101 - 150 | REDUCE MEN TO QUIVERING PUDDLES OF JELLO GORGEOUS | -5 |
| 151 - 200 | UNEARTHLY BEAUTY | -10 |
| 201 - 250 | ANGELIC | -20 |
| 251 - 300 | GODDESS | -30 |

# BRAINS

BRAINS is a measure of your character's smarts, from a brilliant scientist to a burnout go-go dancer. Can your character read a picture book from Dr. Seuss or can she write the great American novel? A good measure of BRAINS is; every 1 point of BRAINS equals 10 points of IQ (We all know that IQ stands for Intelligence Quotient, which is a measure of a person's intellect and mental acuity, right? We thought so.). Thus, a character like Synn (BRAINS 10) would have an IQ of roughly 100, which adds a lot to her being considered a Bimbo; whereas Ms. Victory (BRAINS 22) has a 220 IQ, making her an Ultra-Genius. There aren't that many geniuses in the AC universe, so this statistic isn't a very highly prized one in this neck of the woods.

BRAINS SCORE = the number that represents the character's IQ. Remember, each point of BRAINS equals 10 points of IQ.

BRAINS CLASS = a humorous name for each class of intellect. No offensive intended.

HTK BONUS = the bonus number of HTK added to the character's initial total.

MENTAL ATTACK BONUS = the character's bonus to hit with any **mental attack** or discipline, such as CONTROL or READ MINDS.

BASE MENTAL HITTABILITY = the base defense that a defending character has to avoid being hit by an opponent in mental combat.

## BRAINS TABLE

| BRAINS SCORE | BRAINS CLASS | HTK BONUS | MENTAL ATTACK BONUS | BASE MENTAL HITTABILITY |
|---|---|---|---|---|
| 0 | TOTAL VOID | +10 | -5 | 10 |
| 1 - 2 | BRAIN DEAD | +5 | -3 | 5 |
| 3 - 5 | MAJOR LACK OF ACTIVITY | -2 | -2 | 1 |
| 6 - 8 | BIMBO | -1 | -1 | 2 |
| 9 - 11 | AVERAGE | NIL | NIL | 3 |
| 12 - 14 | SMART CHICK | NIL | NIL | 4 |
| 15 - 16 | REMARKABLY SMART CHICK | NIL | +1 | 5 |
| 17 - 18 | GENIUS | NIL | +2 | 6 |
| 19 - 20 | SAVANT | +1 | +2 | 7 |
| 21 - 25 | ULTRA GENIUS | +1 | +3 | 8 |
| 26 - 50 | BRILLIANT | +2 | +3 | 9 |
| 51 - 100 | SUPRA GENIUS | +2 | +4 | 10 |
| 101 - 150 | SO SMART IT'S SPOOKY | +3 | +4 | 11 |
| 151 - 200 | MEGA GENIUS | +3 | +4 | 12 |
| 201 - 250 | MAN WAS NOT MEANT TO KNOW SUCH THINGS | +4 | +5 | 13 |
| 251 - 300 | OMNISCIENT | +5 | +5 | 14 |

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# WILL

WILL is your character's drive to succeed, as well as her ability to resist mental temptation or control. It is also the only statistic that can enhance a character's regeneration rate of HTK and PP other than HEALTH. Can she stop the Black Shroud from possessing her mind? Can she stay on her diet? Only her WILL can save her!

WILL SCORE = the number that represents the character's overall willpower.

WILL CLASS = a verbal description of the character's WILL category.

HTK BONUS = the bonus number of HTK added to the character's initial total.

REGEN RATE = the character's PP regeneration rate in combat or at rest; unlike the HEALTH regen rates, WILL makes no differential between combat and noncom rounds when figuring out regeneration. Note, however, that when figuring out the character's regen rate, only the highest of the two rates is used, NOT BOTH!

HTK REGEN PER DAY = the number of HTK that the character will regenerate in one day of rest or medical attention. As with PP regeneration, if there is a difference between WILL and HEALTH regen rates, the higher of the two is used. And the two are NEVER added together!

| WILL STAT TABLE | | | | |
|---|---|---|---|---|
| WILL SCORE | WILL CLASS | HTK BONUS | REGEN RATE | HTK REGEN PER DAY |
| 0 | ZOMBIE | -4 | NIL | NIL |
| 1 - 2 | JELLYFISH | -3 | NIL | NIL |
| 3 - 5 | SPINELESS | -2 | NIL | 1 |
| 6 - 8 | BORN FOLLOWER | -1 | NIL | 1 |
| 9 - 11 | AVERAGE | NIL | NIL | 1/2 D6 |
| 12 - 14 | AMBITIOUS | +1 | 1 PP / 10 RDS | 1D6 |
| 15 - 16 | DETERMINED | +2 | 1 PP / 5 RDS | 1D6+1 |
| 17 - 18 | DRIVEN | +3 | 1 PP / 4 RDS | 1D6+2 |
| 19 - 20 | FORTHRIGHT | +4 | 1 PP / 2 RDS | 1D6+3 |
| 21 - 25 | INCREDIBLE | +5 | 1 PP / RD | 1D6+4 |
| 26 - 50 | OUTLANDISH | +10 | 2 PP / RD | 2D6 |
| 51 - 100 | UNBELIEVEABLE | +15 | 3 PP / RD | 3D6 |
| 101 - 150 | OVERPOWERING | +20 | 4 PP / RD | 4D6 |
| 151 - 200 | AWESOME | +25 | 5 PP / RD | 5D6 |
| 201 - 250 | OVERWHELMING | +30 | 6 PP / RD | 6D6 |
| 251 - 300 | UNSTOPPABLE | +35 | 7 PP / RD | 7D6 |
| 301 - 350 | INFINITE | +40 | 8 PP / RD | 8D6 |
| 351 - 400 | COSMIC | +45 | 9 PP / RD | 9D6 |
| 401 - 450 | UNDENIABLE | +50 | 10 PP / RD | 10D6 |
| 451 - 500 | ENDLESS | +55 | 10 PP / RD | 10D10 |

# PERSONALITY

PERSONALITY is your character's personal magnetism; how well others like her, and what kind of impression she makes, be it favorable or negative. Our examples range from General Gordon (PERSONALITY 4) to Ms. Victory (PERSONALITY 36). Vicky is well liked by nearly everyone (except her estranged relatives), whereas General Gordon is disliked by almost everyone, especially those he commands!

PERSONALITY SCORE = a numerical representation of the character's likability or repugnance.

PERSONALITY CLASS = a humorous title for the character's stat.

HTK BONUS = the number of HTK added to the character's initial total; note that, as with LOOKS, the less PERSONALITY a character has, the more physically durable she is.



| PERSONALITY STAT TABLE | | |
|---|---|---|
| PERSONALITY SCORE | PERSONALITY CLASS | HTK BONUS |
| 0 | YUCH! | +10 |
| 1 - 2 | BREAD MOLD | +5 |
| 3 - 5 | MOTHER IN LAW | +4 |
| 6 - 8 | UNPLEASANT | +3 |
| 9 - 11 | AVERAGE | NIL |
| 12 - 14 | PLEASANT | NIL |
| 15 - 16 | LIKEABLE | NIL |
| 17 - 18 | SPARKLING | NIL |
| 19 - 20 | MAGNETIC | -1 |
| 21 - 25 | MAGNIFICENT | -2 |
| 26 - 50 | UNFORGETTABLE | -3 |
| 51 - 100 | MESMERIZING | -4 |
| 101 - 150 | ENCHANTING | -5 |
| 151 - 200 | HYPNOTIC | -10 |
| 201 - 250 | AWE INSPIRING | -20 |
| 251 - 300 | SAINT-LIKE | -30 |

# SECONDARY STATISTICS

Now, those were the primary statistics. But wait, that's not all you get! We also have the secondary statistics, many of which are modified by your primary statistics, such as..

## POWER POINTS

Power Points (or PP) is the cumulative total of your character's primary statistics; MUSCLES, HEALTH, MOVES, WILL, BRAINS, PERSONALITY, and LOOKS. Add all these statistics together and you get a character's PP total. Well, that's all fine and dandy, says you, but what good are they to me? Ah ha! The answer is... PP are what make your character a superheroine! Oh, yes, super powers help, to be sure, but they wouldn't operate for long at all without PP!

PP are what give super powers the power that they need to operate. Without them, superpowers would have no 'juice' to run on, no 'gas' to fuel them. Using a power costs PP, as does throwing a punch or using a combat maneuver (unless otherwise specified). Damage that your character takes from incoming attacks that would kill most mere mortals is taken from the character's PP total. Thus do we simulate the combats often seen in the comics, where vast amounts of power and damage are hurled about while our heroine continues with not a hair out of place. PP regenerate at a rate determined by the character's WILL or HEALTH stats, whichever regen rate is highest. Once they are gone, the character must use HTK to operate their powers and/or continue to fight. Only characters and a few NPC types possess PP, though everyone has HTK. Which brings us around to..

## HTK

Hits To Kill is a measure of a character's physical toughness, i.e., how much damage their bodies can take. Bruises, cuts and broken bones often occur when a character takes HTK damage. HTK are not the PP that make a character a superheroine, but the pure durability of their bodies. Normal people (your Average Joe on the Street) have anywhere from 1 to 6 HTK; paranormals tend to have considerably more, as do agents, spies, or anyone else that could conceivably be a character. More on this in the GM's section.

So how does one figure out character HTK? Why, it's easy! First, look at your character's statistics. In the Primary statistics section, there are tables complete with each stat that tell you the HTK bonus or minus for each stat. Add all of these bonuses together, then add 1d6. This is your Character's HTK total. Every time your character advances a level (ergo; goes from zero level to first, first to second, second level to third, etc.),

you will roll another 1d6 and add it to this total to find out your HTK total. Note that the additional HTK added to the character's total from her primary stats is only added once, when the character is first created, **not** every level.

You can also increase your character's HTK total by raising her primary stats to another HTK bracket. For example, lets say that Yankee Girl has earned another level. So, with her newfound character points, she has decided to spend all 50 of her CP's to increase her MUSCLES from a 55 to an 80. When she does this, she goes from one HTK bracket (+30) to the next (+40). Then she rolls 1d6, since she gains another d6 for going up another level, and she rolls a 5. Thus, she has gained a total of 15 more HTK, and done rather well for herself this level.

So, then, how does a character take HTK damage? Simply, when a character is out of PP and she continues to take damage, that damage is taken from her HTK total. She can also operate her powers and perform combat maneuvers using HTK, exhausting her body's reserves to keep fighting. As a character burns HTK, she takes damage as normal from incoming attacks, but loses HTK rather than PP. Conversely, she will burn **twice** as many HTK to use a power or throw a punch, etc..

When using HTK to attack or when taking damage, she must roll under her current HTK total after expenditures or receiving damage on percentile dice; if she fails this check, she will fall unconscious for 1 round for every 3 points by which the check was missed, rounded upwards. However, even if a character fails the check and falls unconscious, if it was her segment and she was attacking, then the attack will still go off as normal; she will merely pass out from the strain immediately afterwards. Let's look at an example.

She-Cat is fighting the Black Commando. She is out of Power Points, and now must use her HTK. Her current HTK total is 99. The Black Commando wins initiative and slugs her again. He hits successfully, and She-Cat takes 14 points of damage. This brings She-Cat's HTK total down to 85 (94-14=85). So, she rolls percentile dice and gets a 32, which is under her current HTK total. This means that she is still conscious and able to fight. So, being the She-Cat, she wipes the blood off her lip and presses the attack. Snarling savagely, she leaps at the Black Commando and swings at him with her claws twice! All of this equals; She-Cat swings twice, paying the basic 2 points for each swing, times two since she's in her htk. The math on this one looks like this: 2x2+2x2=8, so 85-8=77. Thus, She-Cat's player rolls to hit twice, figures out if she hits successfully, does her damage (if applicable) and then

rolls her HTK check. This time she rolls a 98. Since this is over her current HTK total by 21 points, she falls unconscious for 7 rounds, 21 the number that she missed the check by divided by 3.

## THE NEGATIVE ZONE

Now we get to the dangerous part. Exactly what happens to you when you enter the dreaded negative zone, when someone hits you so hard that you run out of HTK. Are you dead? No. Not until you reach a HTK total that is negative your maximum total (i.e.- if you normally have 23 HTK, then you aren't dead till you reach negative 23). Thus, it is possible for a character to die in the Super Babes system; it is just difficult for them to do so. For more details, see "Fatalities, why they happen, how to avoid them" in the Combat section.

Once a character has a negative HTK total, what she is in need of is professional medical attention. Negative HTK totals stop all PP recovery. Also the character can't regain HTK till she is either taken to receive professional medical care or is treated by a character with the Healing power (see Powers List). Once medical treatment has begun, then the character will regain HTK as dictated by her WILL or HEALTH HTK regen/day, whichever rate is higher. When a character's HTK total has reached a positive balance, then she can begin recovering PP at her normal rate. Her HTK totals can then be recovered without medical attention from that point on (at her daily HTK recovery rate).

## FAME

FAME is a statistic in the loosest sense of the word, in that it keeps track of one of the character's attributes. However, it is not a statistic that can be bought like most of the others. FAME must be earned, just like in real life. So what is FAME, what does it do for the character, why does your character want it, and how does your character get it?

Let's address these one at a time. What is FAME? Quite simply, it is a measure of how well known your character is in a given area. If you are playing a character who spends most of her time superheroing in the Orlando area, her FAME is going to be much higher in that area than, say, Boulder, Colorado. Why? Because she is seen in the news and in public far more often in Orlando than in Colorado; thus, she is more famous in Orlando.

So what does it do for the character? FAME enables the character to be recognized by the public. Whenever the GM wants to see if the character is recognized, he rolls 1d20. If the roll is under the character's FAME score, then she's recognized. A heroine with a low or nonexistent FAME might very well battle a villain to a standstill, stopping her from committing a major crime, only to have the police attempt to arrest her when they finally show up. Why? Because she has no FAME, so no one can possibly recognize her as one of the good guys. On the flip side of the coin, FAME for villains is gathered in the opposite way, by committing crimes that make the news, but it is called INFAMY.

So how does one go about accumulating FAME? Simply enough; you perform heroic deeds in the public eye where you can get credit for them. Now, this is one of those points in this system where a good GM can keep things running smoothly and a poor GM can either deprive the characters of their well-deserved recognition or make them the best-known people on the planet. FAME is a tricky stat that way, and GM's must be very careful when handing it out. The following chart covers most conventional situations, though there will always be exceptions. Use your best judgement as a GM when you run into a situation not covered here.

*CAM AND MARC SEZ: Group names also have FAME, and groups often tend to be more famous than individuals. Thus, a group's FAME will generally tend to be up to 4 points higher than the average of its' members' FAME.*

## FAME AWARD CHART

| ACTION | FAME |
|---|---|
| Stop Villianess's Rampage | 1 |
| Save City | 2 |
| Save Important Local Official | 1 |
| Save Important State Official | 2 |
| Save Important Country Official | 3 |
| Giving Dull Interview | 1/4 |
| Giving Memorable Newsworthy Interview | 1/2 |
| Appearing on Local Late Night Talk Show | 1 |
| Appearing on National Late Nite Talk Show | 3 |
| Performing for Charity Benefit, Publicised | 1 |
| Newsworthy Public BE | 1 - 2 |
| Joining or Forming Group | 1 |
| Establishing Public HQ | 1 |

FAME Modifiers: Apply these modifiers when ever you make a fame check away from the characters or groups home city.

| | |
|---|---|
| 25 miles from home base | -1 |
| 100 miles from home base | -3 |
| Next State | -5 |
| Distant State | -8 |
| Different Country | -12 |
| Different Country with Different Language | -18 |

## XP

XP stands for experience points, and they are exactly what they imply: points that measure how experienced your character is. These points are applied to a scale which shows the level of experience that your character has achieved. But what good are levels, why does your character need XP, and how does she get experience points? Read on..

XP are points awarded to your character by the GM for meritorious actions, be they role-playing, combat-related, or achievement of a mission or goal. The scale for handing out XP is a relatively simple one; for every level of the villain that you defeat, your character gains 100 XP divided by the number of characters in the game. Likewise, for games where there is no villain, the gamemaster assigns an XP value to the objective or threat of 100 XP per level of challenge, and each character involved earns that amount for succesfully handling the problem.

Here, again, we have the opportunity for GM errors. If a gamemaster is too tight-fisted with XP, his players will soon lose interest in his game, since they are working very hard for a meager reward and will soon become bored and dissatisfied with the game. On the other hand, a GM who hands out too many XP will soon find his game escalating out of control as the characters quickly become far too powerful to deal with conventional threats like a low level villainess or a gang of thugs. Once this war of escalation has begun, then soon every villain that the heroines face will have to be a world-beater. Neither of these is a desirable option for a GM, so he must exercise what we call game balance (see the GM's section for details). For now, here's a guideline to help GM's award a reasonable amount of XP.

*Cam & Marc Sez: By the way GM's don't forget to give the villains their XP! They work just as hard to earn it, and they need their levels too.*

## CHARACTER LEVELS

Levels are the reflection of a character's accumulated XP, which reflects the character's experience at heroing (or villainy, in the case of villains). But what good are they, and how do characters achieve them?

All characters begin the game at 0 level, and play their first game as such; at the end of that game, the character receives XP, and the character becomes first level. This means that she moves up one bracket on the combat chart, and her ability to hit others in combat becomes at least as good as a trained thug or a police officer (see NPC'S - AVERAGE JOE ON THE STREET for details). Also, many of her abilities may be based on character level, so these to will become easier for her to perform. Another benefit of gaining levels is the accumulation of more CP's.

Whenever a character gains a level, she gains another 50 CP's to spend on her primary stats, skills or powers. Where she spends the CP's is up to the player (pending GM approval), and the player may choose not to spend the points at all. If a player so chooses, he may 'save up' a character's CP's for a power that the character cannot afford at that point. In this manner, characters could purchase expensive powers after their initial creation.

| XP AWARD TABLE | | |
|---|---|---|
| **EVENT** | **DESCRIPTION** | **XP AWARDED** |
| Fighting Villainess | Full for defeating them, putting them in jail or scaring them off. Half for fighting them and losing. (learn from your mistakes). | 100 XP per level of the Villainess divided by the number of characters participating. |
| Handling Crisis | Defusing a bomb, saving a crashing plane, getting a cat out of a tree (all of that Good Girl stuff). | 100 to 500 XP based on how hard it was to do. |
| Role Playing | Using cool voices, making witty comments, using your subplots (be clever, it pays off). | Up to 100 XP per player, per game. |

# PC / NPC LEVEL ADVANCEMENT TABLE

| LEVEL | LEVEL TITLE | XP TOTAL |
|:---:|:---:|:---:|
| 0 | NEW KID ON THE BLOCK | 0 |
| 1 | BABE IN SKIN TIGHT COSTUME | 1 - 1,000 |
| 2 | JUNIOR HEROINE | 1,001 - 2,000 |
| 3 | MYSTERY WOMAN | 2,001 - 3,000 |
| 4 | VIGILANTE | 3,001 - 4,000 |
| 5 | HEROINE | 4,001 - 6,000 |
| 6 | DEFENDER OF SOCIETY | 6,001 - 8,000 |
| 7 | AVENGER OF EVIL | 8,001 - 10,000 |
| 8 | SENTINEL OF JUSTICE | 10,001 - 15,000 |
| 9 | BIG LEAGUER | 15,001 - 20,000 |
| 10 | CHAMPION | 20,001 - 25,000 |
| 11 | SUPER HEROINE | 25,001 - 30,000 |
| 12 | INVINCIBLE FORCE FOR GOOD | 30,001 - 37,500 |
| 13 | ONE TOUGH BABE | 37,501 - 45,000 |
| 14 | MEGA HEROINE | 45,001 - 52,500 |
| 15 | IDOL OF MILLIONS | 52,501 - 60,000 |
| 16 | TITANESS | 60,001 - 70,000 |
| 17 | NATIONAL HEROINE | 70,001 - 80,000 |
| 18 | POWER TO BE RECONED WITH | 80,001 - 90,000 |
| 19 | OLD PRO | 90,001 - 100,000 |
| 20 | PLANETARY DEFENDER | 100,001 - 125,000 |
| 21 | SAVIOR OF MANKIND | 125,001 - 150,000 |
| 22 | WORLD BEATER | 150,001 - 175,000 |
| 23 | COSMIC AVENGER | 175,001 - 200,000 |
| 24 | PINNACLE OF PARANORMAL POTENTIAL | 200,001 - 250,000 |
| 25 | ABOUT TIME TO RETIRE AND LET SOMEONE ELSE HAVE A CHANCE | 250,001 - ? |

To figure out a character's level, merely compare her XP total to the chart above. It will show her level and level title. When a character has exceeded the number of XP needed to be a particular level, she gains all of the benefits of that level. Note that since XP is handed out at the end of each game, a character will not go up a level in the middle of a game. Simple enough?

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## BIMBO POINTS

Now we come to a statistic that is thoroughly unique to the Super Babes system, BIMBO POINTS! What are they? Where do they come from? Why are they here? Why do they sound like invading space aliens? And why do they have such a silly name?

Well, BIMBO POINTS (or BP's) are what are used to cover those incredible moments in the comics that you can never seem to get quite right in a gaming system. They work a little something like this; when a character wants to do something extremely lucky, such as make that impossible shot, or use her power in a way that's not quite in the definition of the power, then the player must state to the gamemaster, "I wanna do (impossible action). I take a BIMBO POINT!". As long as the character has an action, then the BP takes effect, and the impossible action occurs. Bimbo Points always succeed, though how well they succeed is decided by the GM. They can affect a character's powers so that it can perform in a way that it was never intended to; on the other hand, they **cannot** be used to affect another character's powers.

BP's can be used only for the character's own actions. Once the action has occurred, the GM assigns the character a number of BP's from the chart below, and the character accumulates 1 to 2 BP's (which a smart GM will keep track of). The GM may choose to inform the players of their BP totals if he so desires, but it is not mandatory that the players know their character's current BP score. A character may only accumulate a maximum of 3 BP's per adventure, though why anyone would want more is beyond us. Unless they really want to run the ultimate Bimbo...

1 Bimbo Point: Any action that a character could ordinarily perform can automatically succeed for one BP. No matter how many minuses the action would incur, if the character takes a BP for it, then it will succeed. A good example of this is a character trying to shoot a terrorist's gun out of his hands while he's holding a hostage. That's a trick shot behind 75% cover; -15 to hit. And if the character misses, she's liable to hit the hostage. A BP would cover that nicely, and that's what 1 BP is for.



2 Bimbo Points: Any action that is not covered by the rules that a character wants to perform requires 2 BP's. You know how the Green Lama used to rip open all those holes in space so that other characters could Go Places? Well, according to the power, he couldn't do that, right? So every time that the Lama did that stunt, he was collecting BP's. Too bad he's gone to that big frat house in the sky now- it was always neat seeing him run into nuclear radiation for BE #63 to make his Immortality go nuts!



Now so far, this sounds like a great deal. "I can perform impossibly lucky actions and I only get some kinda points for them? Great!" Well, don't let it fool you. With good luck comes bad luck, and with high BP's comes... Bimbohood! Yes, that's right, if you get too many BP's people are gonna see just what a bimbo your character can be!

How does it work? At the beginning of each game, the GM rolls a secret roll on 1d20 to find out if your number's up. If he rolls under your character's current BP total, then your character will have a BIMBO EVENT sometime during that particular game. Note to you clever GM's out there, if you work your BE's into the storyline, or even base the adventure on it, then the players will enjoy them considerably more, and perhaps even look forward to them. But how does the GM decide what will happen during a BE? Why, he rolls percentile dice and consults the BIMBO EVENT CHART on pages 38 and 39.

Remember, the specifics of a BE are up to the GM, but the basic guidelines are as previously described. If the GM feels that a specific BE would fit the situation better than the BE rolled, then he may overrule the chart to use it, just as long as he tries to be sure that the BE fits both the character and the current storyline. Please note that characters may not use BP's while suffering a BE!

Once a character has endured a BIMBO EVENT, her BP's are wiped clean and she is ready to start all over. However, even if a character endures a BE during a gaming session, that still does not mean that she can exceed the 3 BP per game limit. And GM's, bear in mind that BE's are supposed to be generally lighthearted. They are not there for you to take out your frustrations or petty vengeance on the characters; they are a way of adding an extra dimension to the game, as well as a little of the flavor and humor found in Americomics.

EXAMPLE: Synn tricked the Femparagon into a stasis cell in the Colorado Project in FF issue # 41 by "..(placing) a fantasy into her mind that gave her everything that she wanted." Now, if you read Synn's character sheet, then you'll realize that Synn isn't really capable of such a feat. Ah, only according to our rules system. In the FemForce comic book, Synn is limited only by what the writer (working within the guidelines of the editor) allows her to do within the story structure. However, in a RPG situation this sort of loose power interpretation can be disastrous. After all, if Synn (as a RPG character) could do this all the time, then logically, why wouldn't she? It would save her and the rest of the Femforce an awful lot of time and bruises. But, for occasions like this, we invented BP's. Now, if Synn wanted to do something like this in the Super Babes system, then her player would only have to declare it to the GM and she would take 2 BP's. Nothing to it!
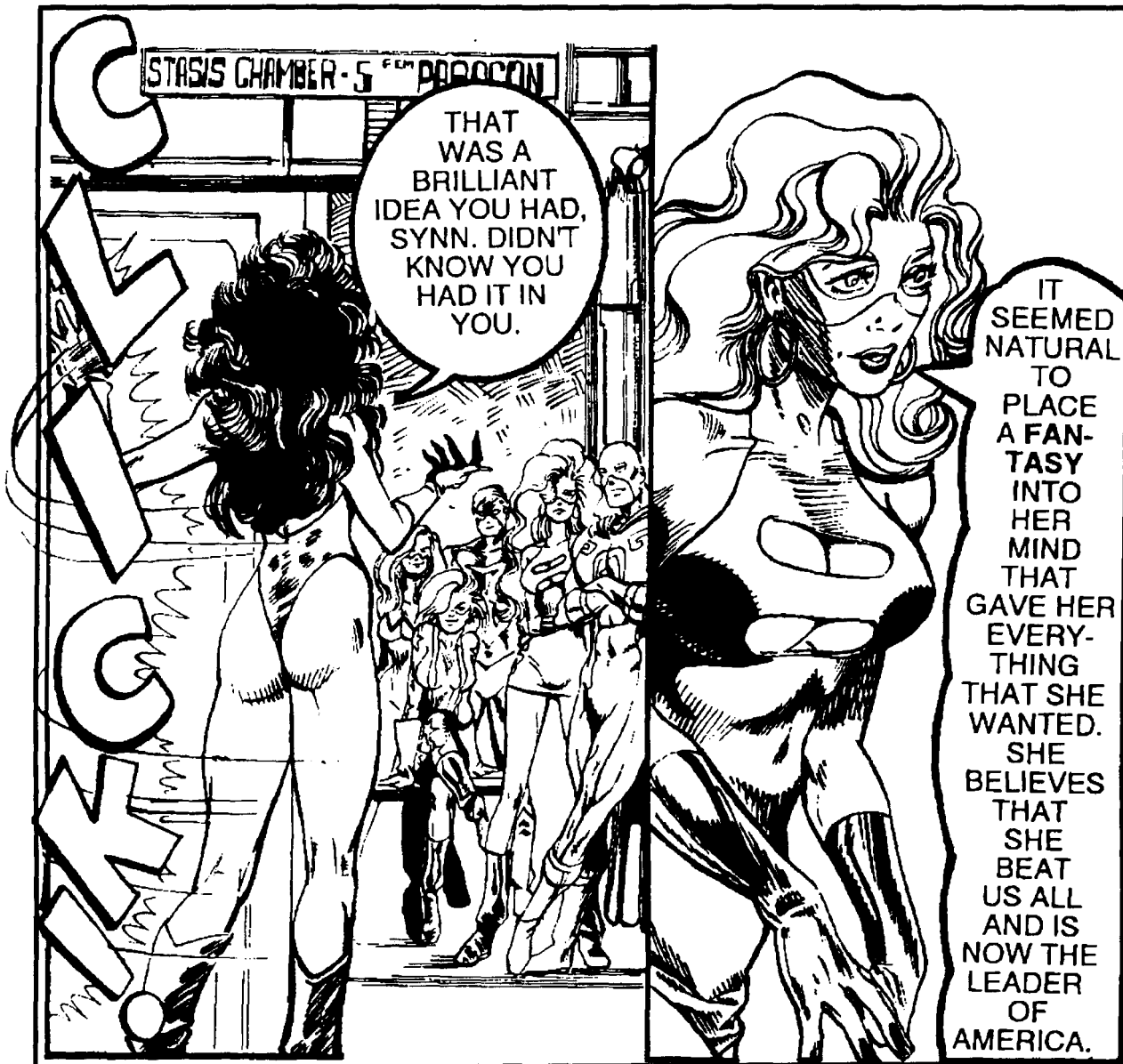
## BIMBO EVENT CHART

1-4) CHARACTER ERRONEOUSLY LINKED TO PUBLIC FIGURE IN TABLOIDS.

5) CULT BEGINS WORSHIPING CHARACTER, EITHER PUBLICLY OR SECRETLY.

6-8) CHARACTER IS SEXUALLY HARASSED BY SUPERIOR.

10-11) CHARACTER OR HEADQUARTER'S PHONE NUMBER CONFUSED WITH LOCAL RADIO STATION'S NUMBER; BEGIN RECEIVING CALLS AT ALL HOURS FOR 'SPECIAL REQUESTS'.

12-13) CHARACTER SUFFERS INCREDIBLE ANGST ATTACK DURING COMBAT, SUFFERING THE FOLLOWING PENALTIES; 1/2 ACTIONS & CHARACTER MAY NOT DO IT TWICE TILL COMBAT IS OVER.

12-16) EMBARRASSING PHOTO OF CHARACTER PUBLISHED.



18-19) CHARACTER FIRED FROM JOB, EITHER IN SECRET ID OR HEROIC ID.

20-22) SOMEONE USURPS CHARACTER'S IDENTITY, ATTEMPTING TO EITHER;
1) ASSUME THE CHARACTER'S IDENTITY.
2) DESTROY THE CHARACTER'S IMAGE.
3) BOTH



23) TWO WORDS; IRS AUDIT.

25-35) CHARACTER'S COSTUME DESTROYED DURING BATTLE IN PUBLIC.



36-39) CHARACTER GAINS 10 POUNDS- AND EVERYBODY NOTICES.

40-44) MEN'S MAGAZINE PUBLISHES COMPROMISING PHOTOS OF CHARACTER.



45) GOVERNMENT DECIDES THAT CHARACTER IS A THREAT TO NATIONAL SECURITY.

46) TWO WORDS; BLIND DATE.

47) CHARACTER LOSES FORTUNE/SAVINGS.

48-50) CHARACTER IS FORCED INTO PUBLIC RELATIONS DISASTER.

51) CULT DECIDES THAT THEY MUST SACRIFICE CHARACTER.

**52-57)** OUTRAGEOUS LIE PRINTED ABOUT CHARACTER IN TABLOID.

**58)** SOMEONE DISCOVERS CHARACTER'S SECRET ID (IF APPLICABLE) OR DEEP DARK SECRET.

**59-62)** CHARACTER GETS 'SLIMED' OR COVERED IN MUCK DURING PUBLIC BATTLE.



**63-64)** ONE OF THE CHARACTER'S POWERS BECOMES TEMPORARILY (1 GAME) UNRELIABLE DUE TO FREAK PHENOMENON (SUNSPOTS, ETC.).

**65)** CHARACTER WINS THE LOTTERY IN HEROIC ID, ONLY TO BE;
1) BESIEGED BY THE PRESS AS TO PLANS FOR THE MONEY.
2) UNABLE TO CLAIM THE PRIZE MONEY IN HEROIC ID.
3) PUBLICLY BESIEGED BY SLEAZY CHARITIES.
4) UNABLE TO FIND THE TICKET.
5) can't TO GET TO CLAIM OFFICE IN TIME.
6) ALL OF THE ABOVE.

**66-70)** PERSON THAT CHARACTER HAS BEEN DATING TURNS OUT TO BE;
1) A SPY.
2) A SUPERVILLAIN.
3) A WANTED CRIMINAL.



4) A SOCIOPATH.
5) A REPORTER FOR A SLEAZY TABLOID.
6) GAY.

**71-77)** INNOVATIVE AND POPULAR TV COMEDY SHOW DOES SCATHING PARODY OF CHARACTER.

**78-79)** CHARACTER'S IMAGE AND IDENTITY ARE BOUGHT BY COMPANY TO USE IN EMBARRASSING MANNER.



**80-81)** CHARACTER ACCUSED OF SEXUALLY HARASSMENT.

**82)** THREE WORDS; BAD HAIR DAY.

**83-86)** CHARACTER IS KIDNAPED BY ALIENS OR EXTRADIMENSIONALS;
1) TO BE THEIR QUEEN.
2) FOR EXPERIMENTATION PURPOSES.
3) FOR BREEDING STOCK TO REPOPULATE PLANET.
4) AS A SACRIFICE TO THEIR DARK GOD.
5) FOR A ZOO EXHIBIT.
6) TO SAVE THEIR PLANET FROM SLIMY RAVAGING HORDES.

**87)** CHARACTER IS EVICTED OR MORTGAGE FORECLOSED.

**88-89)** CHARACTER'S COSTUME SHRINKS 1D6 SIZES (DUE TO CHEMICAL BATH, SHRUNK IN THE WASH, SHRINKING POWER GOES AWRY, ETC.)

**90-92)** HIGALDO DOES SCATHING 'EXPOSE' OF CHARACTER ON NATIONAL TV.

**93)** CHARACTER SUFFERS FROM A HEAD COLD OR ALLERGY ATTACK, SNEEZING AND SNIFFLING FOR 1 GAME.

**94)** CHARACTER GETS BAD HAIR DYE JOB (ie- a strange color), & CAN'T REDYE IT FOR 4D6 DAYS.

**95-98)** CHARACTER FEATURED PROMINENTLY IN RIDICULOUS COMMERCIAL THAT CATCHES ON.

**99)** CHARACTER'S ACNE FLARES UP FOR 1 GAME, REDUCING HER LOOKS BY 1D6.

**100)** CHARACTER'S BRAIN IS SOMEHOW (GM'S DISCRETION) TEMPORARILY (1 GAME) SWITCHED WITH SOMEONE ELSE'S BRAIN (MULTIPLE CHARACTER BIMBO EVENT).

# Super Powers

Well, now that your character has an origin and some statistics, it's time for the section that you've all been waiting for; the powers list! A superheroic game wouldn't be super without super powers to throw around. After all, without powers and abilities far beyond those of mortal housewives, this game would just be about a bunch of bimbos in skintight outfits running aimlessly about. Kind of like an afternoon at the mall. Anyway, here's how it's done. The best method that we've discovered works like this: choose your character's powers by imagining that you, the player, were given the choice of five superpowers for yourself. What would you choose? This is a good way to design a character, since using this method you'll most likely create a character that is what you'll want to play, rather than a mishmash of powers that you strung together in the hopes of designing the most powerful character possible with the resources available. Make sure that you give your character at least one defensive power (if applicable to the character concept), one or two offensive powers, and a few powers that seem just too nifty to pass up. A good example of a 'nifty' power is flight. It is neither offensive nor defensive (though it can be used for either purpose), but is a common request of players in a superheroic game. After all, lots of heroines can fly. And it is a common fantasy of normal people everywhere, so naturally they would want to act out this fantasy in a superheroic RPG.

Once you have chosen your character's powers, you need to decide the finer points of the powers, such as dice of damage, range, strength of the power, etc. Once all of this is done, you may wish to go back and reduce or raise your stats a bit to reflect the choices that you made on the powers list: that's fine. Or you may have vastly overspent your 600 CP; not to worry, that's a common enough occurrence. Just modify your character accordingly. Remember, this is the beginning zero level version of the character, a novice superheroine. Even Ms. Victory had to start somewhere. If your character is complete at first level, with no room for improvement, then you will get bored playing the character rather quickly. And you may change your mind about the direction that you want to go with the character once you've played her for a while, and decide to go in another direction entirely. If the character is not the finished version at conception, then it is easier to accomplish. So be careful which powers you choose, and how you spend your CP on them. And don't forget that you still have skills to buy . . .

## SPECIAL EFFECTS THEMES

Well, we all know what special effects are, don't we? They're what the characters powers look like when they use them. After all; if the character has, say, a 7d6 BLAST, then she's probably going to want some special effects for it, too. After all, a plain old Blast is kinda dull. What kind is it? Fire? Electricity? Stellar energies? Hopefully the Origins section helped you to get some idea of what this character is like: now it's time to define what she can do. Besides, the powers in the following list aren't that descriptive for the most part. So without special effects, they'll tend to be a bit lifeless and stale. Your best bet is to think of a centralized theme for your character and base all of her powers around that theme. Stardust has her stellar energy bit, Ms. Victory has the V-47 gig, and the She-Cat has her Cat Goddess act. You see? Every good character has based her special effects upon the theme that her character was built upon: her origin, powers, motivation and even attitudes are all linked together to form a complete character. So don't just settle for pasting a villain with a 7d6 Blast when you could "drive him back with my Cosmic Nega-Blasts!" The only catch is, once you've selected special effects for your character, they usually don't change, and then only with GM approval (for details, see the Character Makeover section). And most character's special effects do not change more than once per career if ever!



POUR ON THE COLD, MY FRIEND... ALL YOU'VE GOT!

NEVER TRIED TO *FREEZE* THIS MUCH WATER AT ONE TIME! UGNN!

TWO GUYS WHO ARE A LITTLE "COOL" ON THE IDEA OF SPECIAL EFFECTS.

# BLAST

Now, there are three different types of Blasts; the regular, run-of-the-mill one target only Blasts that we are detailing here, Big Blast, which covers an area, and Brain Blasts, which directly attack a character's brain. But for starters, let's talk about Blast.

So you want your character to throw one of the following; lightning bolt, plasma blast, heat ray, cold beam, laser, or a disgusting glob of goo. Is there an individual power for each of these? No. To do any or all of these effects, or even something entirely different, your character need only buy BLAST. A blast can take whatever form you want it to when you build your character (i.e., a lightning bolt, a thunder blast, whatever.) But once you have chosen your character's specific blast effects in character creation they shouldn't change. Write down exactly what your character's Blast is, and don't make it a generalized field such as 'Magic Blast'. Using your imagination here will add a lot of flair to your character because generic special effects can be really dull. So remember, for every different special effect that you want, you'll need to buy another Blast. That's right, one for the lightning Blast and another for the thunder Blast.

For every 6 CP that you invest in Blast when you build your character, the Blast will cause 1d6 damage. (with a successful attack roll) Once you have decided the strength of your character's Blast, you will need to decide the range at which it can operate. Blast has a base range of 6 game inches; to increase that range you must spend 2 CP per inch of distance you want added to the base 6". To use Blast costs 1 PP per 1d6 of damage that it will cause. Note that neither the maximum range nor damage must be used; a character with a 10d6 BLAST with a range of 6" may fire at a target only 2" away for only 4d6 if so needed and the PP cost would only be 4 instead of the 10 used by the full power BLAST.

**Blast: 6 CP per D6, 2 CP per +1" rng, 1PP per d6 damage.**

## BLAST- BIG BLAST

Occasionally your character will find that it's just not enough to blast one target. That's when she'll want BIG BLAST, the power that lets your character swat lots of annoyances with one shot! This power allows your character to attack an area and do blast damage to it and everyone in it (if she hits). Sounds swell, you say? Well, gosh, how can my character get it, might you ask? Well, its easy. First, how large an area can BIG BLAST affect? Why, a 1/2" radius for every 1d6 of damage caused by the blast. But how much damage can it cause? BIG BLAST causes 1d6 for every 11 CP spent, with range rules identical to BLAST ( 6" base range, +1" per 2 CP spent). BIG BLAST costs 3 PP per d6 used.

Example; Stardust decides to wipe out a gang of robots with her 8d6 "Stellar Explosion"; she spent an extra 12 CP's to give it a maximum range of 12", thus giving it a final CP cost of 100 CP's for a Big Blast that will cover a circle 4 inches out from its center. Stardust spends her 24 PP, and the robots explode into smoking scrap metal.

**Blast: Big Blast: 11 CP per d6, 2 cp per +1" rng, 3 PP per d6 damage.**



WE WILL TAKE OVER NOW, STARDUST.

GENERAL WORONOV, YOU ARE UNDER ARREST!

## BLAST- BRAIN BLAST

Well, this is almost like another power with a special effect. However, there's a difference here; Brain Blast is a Blast that bypasses Invulnerability and Forcefeilds, attacking the target's brain directly. The only exceptions to this rule are creatures with no brain to speak of, such as technological Artificial Beings or computers; you know, things with no organic grey matter. For the rest of you out there with normal organic brains, the only defense against this power is Psi Invulnerability. (See power description) No, Suck It Up II will not protect you from this power either, because it cannot absorb mental energies.

At any rate, this power costs 8 CP's per 1d6 damage that the character wishes to do, and has a base range of 3". Additional range can be bought for 5 CP's per inch, and to use BRAIN BLASTS costs 3 PP per 1d6 of damage. As with the other Blast powers, lesser strength Blasts may be fired.

**Blast: Brain Blast: 8 CP per d6, 5 CP per +1" rng, 3 PP per d6 damage.**

## BLIND

Gosh, whatever could this power do? Could it allow a character to temporarily blind other characters in a small area? Sure! It works like this. Once a character has activated the power, a blinding flash goes off in a 180 degree arc with a 3 inch radius from the character. (Helpful hint; if you have a 6" protractor, this is perfect for outlining the effect!). Everyone in the area of effect, regardless of facing, both friends and foes, must attempt to roll under their MOVES stat on percentile dice; if the check is successful, then they have blinked at just the right second, or gotten their hands over their eyes just in time. If the check is unsuccessful, then the affected characters will be blinded for 1d3 rounds. Blinded characters cannot see, are considered +5 to be hit, and are -5 to hit others that are within 5' (1") of them. Attempting to use ranged combat while blinded will incur a -10 to hit penalty. For details see the Fighting Blind section under Combat.

Note that if a character knows that a Blind attack is going off in advance, such as a prearranged combat maneuver, then the character gets to attempt to roll under double her MOVES stat. However, if one of the character's comrades hollers out, "I'm gonna Blind! Cover your eyes!", then it's safe to assume that the villains aren't hard of hearing and will get that same bonus to their MOVES check. This power costs 10 PP to use, and 75 CP to purchase. By the way; purchasing this power does not make a character immune to it,

she just knows the right moment to close her eyes. If somebody else uses it on her, then she'd better have bought Power Block..or have really good MOVES when she uses it.

**Blind: 75 CP, 3" 180 degree arc in front of character, 10 PP per use.**

## CHANGE BODY

This power is for those of you out there who want to be able to change from a mild mannered mousy secretary into a raging amazon of destructive fury. With this power, the character actually changes bodies to become a Super Babe! Her "normal" form is generated with 150 CP's and can have no powers or heightened stats, although she can have skills in that form. Even skills that the character possesses in her heroic identity do not translate to the character's normal form; however, if she should buy a skill in her normal form, she would also have that skill in her paranormal form. However, the normal form must have at least an average of 7's in all of her primary statistics. This leaves 52 CP's left over to buy skills with, or the character could have better primary stats. The personality of the normal form may be the same as the super form, or it may be a completely different personality altogether. If the character wishes to have the same skills in both forms, then she must buy the skills in the normal form. Or the character may have a completely different set of skills in each form, as well as a different personality.

Either of these options can make for interesting role-playing, and there are plenty of precedents out there to look at while deciding. As to why the character changes, and just how she does it, again the decision is up to the player (pending approval from the GM). It could be that her other body rests in innfraspace when she's not using it, or a bolt of magic lightning could strike her and transform her whenever she says her magic word. Or she could transform whenever under stress, or whenever she gets electrocuted. The possibilities are endless, so make it interesting. This power is bought by the superpowered body, not the normal one, and costs 50 CP's to purchase. To change from one body to the other costs 10 PP, and when changing into the "Super Body" the PP cost is paid by the "Normal Body".

Note that if a character performs meritorious actions while in her normal identity, the player can buck for XP for the normal identity thus earning the normal identity XP that it can use to go up in levels and gain CP to spend. Each level that the normal identity gains grants it another 10 CP to spend. These two totals are always separate.

**Body Change: 50 CP, personal, 10 PP**

*CAM AND MARC SEZ: Just one thing; if the character has BODY CHANGE and she transforms, GM's need to be clear about whether it's the same body transformed or another body entirely. Why? Well, it costs 10 PP to transform, and if the 'normal' body is not regenerating PP or regenerates them incredibly slowly, it might put a damper on how often the character can change back and forth. And if a character changes using her HTK to power the change, then she might just pass out from the strain. If this happens, then don't make the character stay out for more than 1 rnd. It's a real bummer to make that heroic transformation, only to pass out for the rest of the fight.*

## CHANGE SHAPE

Now here's a novel power; the ability to change shape at will. But with the miracle of Spann-x, it doesn't matter how your character's shape changes, her costume will still fit closer than her own skin! Too bad about that ten pounds that she gained last week, though..

Change Shape is a power that has four different varieties to it; Stretching, Look Like Anyone Else, Look Like Anything Else, and Become Anything Else. How do they work? Let's go down to the showroom and take a look...

**Become Anything Else** is the big one; this is the power that actually allows the character to become another person, or something else, or just about anything at all! If the character can actually touch another character, then she can duplicate all of that character's primary stats (though they would not alter her secondary stats, thus the character would gain no PP or HTK from higher stats). That's stats only; the power does not allow the character to duplicate powers. If the character wanted to turn into a 1992 Grand Am, then the character need only touch one once and from then on, she could become a fully functional duplicate of the car at will, right down to chips in the paint and the dings in the fender. After that, she could become a puddle of water if she so chose. Each transformation costs 20 PP, and the power itself costs 300 CP's. The character is however limited by mass. She may only become things up to 10x her own weight or 1/10th of her own weight. She might look like a Grand Am but if she hasn't bought DENSITY, she'll be and awfully small one.

**Become Anything Else: 300 CP, personal, 20 PP per Transformation**

**Look Like Anyone Else** is a power that's seen a bit of use; anybody remember that nameless kid that impersonated the FemForce for 'Buffy' magazine back in FF #18? There's a prime example of Look Like Anyone Else. With this power the character can Look Like Anyone that she has touched once. But the character does not get any of the abilities that go with that person's looks, because that's all that this power can do; imitate someone's looks. Just because your character looks like Rad doesn't mean that she'll have

any of her powers; she'll have none of them. But if she could get close enough to touch Rad, then she could look like her whenever she pleased. Not that Rad would care for that, I'm sure. Also remember that the Looker is limited in size and weight by her original mass; just because she touched Garganta doesn't mean that she could become 50 feet tall (though she could look just like Dr. Heisler at normal size). This power costs 10 PP per transformation, and costs 50 CP's.

**Look Like Anyone Else: 50 CP, personal, 10 PP per Transformation**

**Look Like Anything Else** is an advanced version of the previous power; with it, the character can Look Like anything of roughly the same mass as herself. Thus, she could not Look Like an ashtray, but she could Look Like a desk with an ashtray on it if she touched one. She has all of the capabilities of Look Like Anyone Else as well as all of the limitations; if she turned into an automobile engine, she would probably be a hollow engine that could not power a car (but.if she'd ever touched one, then she could look just like one, ok, she would still weigh the same as when she started). Got it? This power costs 15 PP per transformation, and costs 150 CP's.

**Look Like Anything Else: 150 CP, personal, 15 PP per Transformation**

**Stretching** is a power that most people don't take seriously. Okay, so maybe we're among them. But it can be a useful power. A character with Stretching could go under a door, or escape from a building through its airducts. See, it does have its uses! At any rate, characters with Stretching cannot only do all of the above, but they can Stretch their bodies out to a length of 1" (5') per 10 pts of a character's HEALTH. Also, they take only 1/2 damage from any kinetic attack, and no matter how hard the character gets hit, poked, prodded or slashed her skin won't break. This often laughable and much-maligned power costs 2 PP per round to use, and costs 125 CP's to purchase. (Spann-x uniform not included.)

**Stretching: 125 CP, personal, 2 PP per round of use.**

## CLAWS, SPIKES & SHARP STUFF

She-Cat, highly irritated about being knocked out fighting Black Commando back in the HTK section, is even more annoyed at finding herself tied to a chair in a basement. Luckily for her, Mr. Barton has forgotten about her retractable claws. With a soft snick, She-Cat extends her claws and slices her way to freedom. Won't the Black Commando be in for a surprise when he gets back...

Many players, in love with a favorite comic book character, will want their heroines to have claws or fangs or various other sharp appendages. And, of course, every good GM has at least one or two villainesses ready to slice and dice innocent bystanders or unsuspecting PC's. In game terms you have two options for characters;

**Claws I)** The Claws, Spikes or Sharp Stuff will ignore half a target's Invulnerability. Thus if Madame Badger claws your character for 20 points of damage and you think to laugh (knowing that your character has 20 points of Invulnerability) you're in for a rude shock when 10 pts of damage get through.

**Claws II)** The Claws, Spikes or Sharp Stuff that your character possesses can completely ignore her target's defense, slicing completely through that Invulnerability as if it wasn't there.

This power will not slice through FORCEFEILDS, nor does it do any extra damage; there are other powers for that. It simply allows your character to use a single MUSCLES attack to greater and (at times) gorier effect.



This may be her punch, a Martial Arts attack or a weapon Gizmo like a sword or a laser knife. Whatever the attack is it must be chosen and specified when sharp stuff is bought and cannot be changed later.

Please note that although this power does include "Sharp Stuff" as part of its description, this does not automatically grant the power to standard sharp things such as swords, knives, razors, etc. unless the power is bought specifically for them has per the Gizmo rules.
**Cost: 20 CP for Claws I, 40 CP Claws II, no PP cost**

## CONTROL

"I wanna be the one who's in control." So sang Janet Jackson, and so shall the characters who get this vicious little power. For those people who must control every aspect of their lives, have we got the power for you...

Control breaks down into different categories, each of them quite different from the others, but all sharing a common bond; Control. All of the below listed powers give characters control over some aspect of the world. These powers tend to suit villains more than heroes, but we try to be fair about things. Besides, we know that you're going to use these powers to help mankind, right . . .

*CAM AND MARC SEZ: If two characters are attempting to Control the same thing, then they must have a battle of WILLs to see who gets Control, then attempt to gain Control of the target.*

**Control Animals** allows characters to manipulate the tiny little minds of our friends in the animal kingdom. For every 2 PP per round, 1 Animal mind can be Controlled, up to 1 per WILL point that the character possesses. The range of this power is 6" +1" per point of WILL the Character has. Note that insects, reptiles and all manner of slimy creatures found on God's green Earth can be controlled using this power. This power costs 100 CP's.
**Control Animals: 100 CP, 6" +1" per 10 points WILL, 2 PP per rnd per animal.**

**Control Emotions** is the ability to inspire emotional states in others. Like other types of mind control, there is a great potential for abuse here, so GM's should carefully monitor use of such a power in their campaigns. How does it work? Well, when a character with this power attempts to change another character's emotions, she must be in physical contact with the target and then roll to hit using her BRAINS mental attack bonus. Once she has successfully hit the target mind, she must then engage the target in a battle of WILLs. If the attacker wins, then the emotional state will be altered to the emotion that the attacker

wanted. If not, then the target will resist the inspired emotion and realize that someone is trying to muck with her head. The next attempt to resist the Control in that combat from that attacker by that target will be made at a +5 bonus (cumulative for that combat only). The duration of the altered state is 1 rd per 10 points of WILL that the user of this power possesses.

This power is usually one that is used solely as a plot device; however, somebody out there will want it to inspire hopelessness in her opponents or something. In the event that GM's find this power getting out of hand, we've prepared for that contingency. For every extreme of emotion that can be inflicted on someone, in game terms it can only cause the affected character's dice rolls to be affected. For every 10 points of WILL that the controlling character possesses, she can alter the damage dice rolls of the controlled character by 1 point. Thus, if a controller with a 100 WILL was inspiring hopelessness in a character, then the affected character would become -10 to all of her damage rolls for 10 rds. On the flip side, if the controller was inspiring rage, then the affected character would become +10 to all of her damage rolls for 10 rds.

**Control Emotions: 200 CP, range is touch, 15 PP per use.**

*CAM AND MARC SEZ: This is one of those powers that's generally only used for plot device-type purposes. You know, like the Green Lama calming Joan Wayne's mind in FF #50. But somebody out there would've noticed if it wasn't here and didn't do anything but serve as a plot device. So here it is and here's what it does, if your players want to paralyze their opponents with fear, then tell them to look up the Whip maneuver in the combat section.*

**Control Machines** grants the character rulership over all things mechanical; cars, coffeemakers, computers and cyborgs. Well, at least 1/2 of a cyborg. At any rate, Control Machines gives the character the ability to order our little mechanical friends around, and they'll listen to her! How does she do it? Well, she can Control 1 Machine for every 10 points of WILL that she possesses. Will there be a battle of WILLs? Nope, not even if the Machine is a free-willed entity, such as an Artificial Being that is mechanical in nature. The mechanical entity does not stand a chance against her control unless it has Defensive Power Block: Control Machines. Should she use such a power on a computer, the computer will do all that it can do obey her wishes, giving up codes and opening encrypted files, for instance. Everybody got the idea here?

Note that this power can indeed cause machines to act as if they have a 'life of their own'; while under the influence of Control Machines, they do! It costs 5 PP per round per Machine Controlled, and costs 150

CP's. This power has a range of 4" + 1" per 10 points of WILL that the Character possesses. By the way, be sure to remember that Gizmos are machines too.. except for Occult Gizmos, that is.

**Control Machines: 150 CP, 4" range, 5 PP per rd. per machine**

**Control Minds** is that dreaded power that strikes fear into the hearts of adventurers everywhere; "My gosh, what if the Mighty Maiden of Mayhem should ever turn on us? Y'know, like if somebody (gasp!) Controlled her MIND? !" Well, with this power, you just might find out. It works in a pretty straightforward manner; it's range is line of sight, and the attacker must roll to hit using her BRAINS "Mental Attack Bonus" against her target's BRAINS 'hittability'. This requires one action; once contact has been established, the battle of WILLs starts, which requires another action by the attacker. Then both characters roll percentile dice and add the results to their WILL stats; the one who has the highest total wins. If the defender wins, then she maintains control of her actions and forces the intruder from her mind (translation: if the attacker wants to try again next round, then she must roll to hit again, then reinitiate the battle of WILLs). If the attacker wins, then the victim becomes the helpless plaything of her Controller and will do whatever her Controller directs her to do. Note that though the victim is totally under the Controller's control, this does not grant them a Read Minds link. And the Controlled character will do her mistress' bidding in the initiative that the Controlled character rolls, not in the Controller's initiative.



However, the character so controlled is still conscious of her actions, and may attempt to break free of her Controller every round by initiating the battle of WILLs herself. Should she break free, the Controller must try all over again at a -10 to her percentile roll. Should the battle become a protracted one, this -10%

is cumulative for each escape from Control per target per battle. This mildly despicable power costs 25 PP per round to use, costs 300 CP's, and has a range of 4" + 1" per 10 pts of WILL the Character has.

Please note that this power will not work on Artificial Beings; if they are technological in nature, then the Control Machines power is applicable, and if not, then their organic makeup is too far removed from the norm for this power to work on them.

**Control Minds: 300 CP, 4" +1" per 10 points WILL, 25 PP per rnd.**

**Control Weather** allows the character to change the local weather patterns to conform to her desires. How successful the character is at manipulating the atmosphere depends on how large an area the character wishes to affect, what the current weather conditions are, and what weather conditions the character wishes to bring about.

Okay, here's how it goes. If the GM has already established what the weather is like, then go on to the next step. If not, then he can determine it by rolling 1d6 on the chart. Once the current weather has been determined, then the character decides what area she wants to affect. Once that has been established, the character decides what sort of weather she is going to attempt to cause. Now here's the tricky part; if the area that she is trying to change is local or a city, then it will have only 1 weather pattern at the moment. If she is trying to change it for a state, then it will have 1d3 different weather patterns. A country or the world will have all six. With us so far?

Now, when the character wants to shift the weather from its current pattern, it costs the area cost times the number of shifts that she is performing. Each shift takes 1 round to complete. The chart begins at sunny, because it's usually sunny here in Florida, then it works its way down to the really miserable weather from there. So let's try an example.

If a character was trying to change a local area's sunny weather to a thunderstorm, then she would have to pay 50 PP; 10 PP for a local area times 5 shifts on the weather chart. On the other hand, if a character wanted to make it sunny all over the world, then that would cost her 1,920 PP; 320 for the world area, times 6 for the six shifts of the weather chart. Please note that the PP cost on the chart is shown per hour; yes, this means that the changed weather will last for about an hour (give or take a few minutes) unless she exercises the damage option below.

Now for the damaging part; a character using this power can use the new weather that she has summoned for an attack. Depending on the nature of the weather summoned, the character may use inclement weather effects to strike an opponent with an attack related to the type of weather that she has summoned. If she summons a thunderstorm, then she could strike her opponent with lightning or hail; if she summoned a snowstorm, then she could blast her opponent with sleet. A hurricane or tornado might mean gale force winds. The special effects of the damaging force is up to the player, subject to GM approval. The damage from said use of this power is 1d6 per character level. Once the attack has been completed, the summoned weather disappears and conditions return to the way that they were before the character began controlling the weather. The character may begin to control weather all over the next round if she so desires. Got it?

**Control Weather: 75 CP, various range and costs (see chart).**

| CONTROL WEATHER TABLE | | | |
|---|---|---|---|
| **RANDOM WEATHER (ROLL 1 DIE 6)** | **CURRENT WEATHER** | **AREA OF EFFECT** | **PP COST PER HOUR** |
| 1 | SUNNY | LOCAL | 10 |
| 2 | WINDY | CITY | 20 |
| 3 | CLOUDY | STATE | 40 |
| 4 | RAINY / SLEET | COUNTRY | 80 |
| 5 | STORMY / SNOWY | HEMISPHERE | 160 |
| 6 | TORNADO / HURICANE / BLIZZARD | WORLD | 320 |

## COSTUME CHANGE

There you are at the bank, waiting in one of those never-ending lines at lunch hour when suddenly Rip Jaw shows up to make an unauthorized early withdrawal. Ducking for cover behind some potted palm trees in the lobby to change, you realize that you've left your costume in the trunk of your Pinto. In the parking garage. Across the street. Sigh.

Has this ever happened to you? If so, you might consider (if it fits your character conception) buying **Costume Change**. This handy power allows your character to, in some instantaneous fashion of your own creative design, change from her normal street clothes into her skintight superheroine suit! It doesn't matter if she's in a business suit or a swimsuit (unless you want it to matter). Once she activates this power, in the blink of an eye she'll be stylin' and profilin' in her flashy costume. This power takes one action and costs 20 CP to buy.

**Costume Change: 20 CP, personal, 5 PP**

*Cam & Marc Sez: Although this is a very handy power to have and it does make things a lot simpler for your characters, remember your character conception when considering whether or not to buy this power. Often this power will not easily fit within your initial character conception. And never underestimate the fun of desperately trying to find a phone booth to suit up in when trouble rears its ugly head . . .*

## CREATION

"And on the seventh day, He rested.." Well, the Big Guy might've only needed one day to rest, but then, He is the Big Guy. As for the rest of you out there . . .

**Creation** is the power to make new life forms. Y'know, like clones or laboratory spawned slimy monsters or comic book characters come to life. With this power, characters will actually be able to create life forms or animate inanimate objects and actually give them a life of their own. In some cases, such as the Frightenstein Monster, it isn't much of a life, but it is life! This is the power that somebody out there's going to have to have if there's an Artificial Being character waiting to be played. Somebody had to make her, right?

Now, let's be realistic. There's no way that any sane GM is going to allow a player to create an army of Artificial Beings. It's just not something that can be allowed with a GM attempting to maintain game balance; besides, if one character could create an entire army of superpowered beings, then she wouldn't need the rest of the group, now would she? So . . .

Creation as a power can be done but once per year. Upon performing the act of creation, the character performing said act will completely drain her PP for 20 days minus 1 day per character level. Should a Gizmo

perform the act, then it will become a useless piece of junk in the explosion that follows (the CP invested in it by the Inventor may be spent elsewhere upon reaching the next character level). This power costs 250 CP to purchase.

**Creation: 250 CP, 1" range, ALL YOUR PP!**

## DENSITY

No, it's not what fate has in store for you, it's being incredibly heavy. Yes, with this power your character can look like a Sports Illuminated model and attend Weight Wearer's. "And how much did you lose this week, Panzer?" "I feel very goot about myself, since I lost 42 pounds last week! Ja!" Panzer can say this, since she's a bit on the heavy side with her Density power.



Ow! Okay, we take it back! Cut it out, Panzer! Aaargh . . .!

All right, now where were we? What does the power do, and what good is it to you, right? Well, if a character purchases this power, then she doubles her weight. If she buys it again, then her increased weight is doubled. And so on and so forth. Now comes the magic question; why would someone want to be super-dense? Well, the answer is that if the character wants to be really heavy, then characters whose MUSCLES stat is not high enough might not be able to pick her up. Being so heavy makes her harder to move by cutting down the effect of striking for effect, by 2" every time they buy the power. For example your average Kronian soldier has two levels of density. (Boy, are they dense!) This means that when they're struck for effect they lop off the first 4" of effect. But wait there's more! For every time the character buys DENSITY, she also gets two points of Invulnerability. Now how much would you pay? Well the answer is 30 Cp's per level of Density. This power is always in effect (unless you buy Body Change) and costs no PP.

**Density: 30 CP, personal, 0 PP.**

## DONT BREATHE

When your character bravely dives out of the space shuttle's airlock to fight the invading aliens, she'd better be wearing a space suit, or she'd better have bought Don't Breathe. Otherwise she's in for a very short career as a super heroine! This power works as follows;

**DON'T BREATHE I**: The character can breathe water or air at will. **5 CP's**

**DON'T BREATHE II**: The character can choose not to breathe the air around her; effectively, she can choose to hold her breath for 1 round per point of HEALTH and WILL combined that she possesses. (Go ahead, Black Commando; throw the teargas grenade at me..C'mon, I dare ya..). **10 CP's**

**DON'T BREATHE III**: The character just don't have to breathe at all if she don't want to, and is even safe in the vacuum of outer space. **20 CP's**
**Don't Breathe:It's a short description, read it.**

## EXTRA LIMBS

Have you ever noticed that some characters are not satisfied with the two arms and legs that nature gave them? They want more. So, to that end, we've created this power. It can get a little tricky, so pay close attention.

First off, a lot of this power's applications depend on what type of limbs the character wants. Extra arms, tentacles and the like tend to come in pairs; if characters get this option, then they will get one extra action per round. And yes, that'd be four actions per round if she Does It Twice; however, those extra two actions would be limited to tasks performed with those two limbs only. If the character wishes a tail, then she would get another action per round that would only be usable with that appendage. Reason why? Tails and extra sets of arms tend to be pretty useless when trying to get some extra movement, unless the character is going to go bouncing along on her tail. And remember, tails tend to come in singles, not sets.

Now if a character wanted Extra Limbs for feet, becoming a sort of centaur, then she would still get an extra action per round. Said action, as well as any doubling of that action would only be good for one thing; movement.

Well, hopefully that wraps that up. This power costs 75 CP for whatever type of limb or set that the character chooses, and may be bought more than once.
**Extra Limbs: 75 CP per Set, personal, 0 PP.**

## FORCEFIELD

By purchasing this power, your character can by some means project, invoke or materialize in some manner an energy barrier that will stop a certain amount of damage that is directed at it. For every 3 CP's spent, the character can surround herself or anyone else within range with a forcefield that will stop 1 point of damage. While surrounding the character, the forcefield can be projected to cover up to 1 square inch on the gameboard (five square feet). The forcefield can also be projected at a range as a flat wall, said range being 1" per point of the forcefield, with the strength of the forcefield staying the same. However, when projected as a wall, the forcefield will grow to 5 square feet per 2 points of the forcefield. To use a forcefield costs 1 PP per 2 points of forcefield per round.



Yet one walks against the force of the cyclone, unmoved by its howling winds and burning lightning.

It is the evil sorceress ALIZARIN CRIMSON, a visitor from the Earth plane and one who understands this phenomenon so alien to this vile and loathsome land.

Example; If a 20 point force field was projected as a wall it would measure 10 square inches, or 50 square feet in size, and it would cost the character 60 CP's to purchase the power and 10 PP every round that the forcefield remained in use.
**FORCEFIELD: 3 CP per Point, range 1/2 square inch per point of Forcefield, 1 PP per 2 pts Forcefield per Round.**

*Cam & Marc Sez: Just as a kind of sidenote; if a character takes a couple of BP's (2) to encase another character in a Forcefield, then the trapped character must do damage equal to or greater than double the number of points that the forcefield has in one blow if they want to get out.*

# FLIGHT

With this power your character will possess the ability to fly. Yes, that's right, she can fly, just like an angel taking wing. This might be done with wings, sailing along on a stream of stellar particles, or 'just doing it'; the manner in which she flies is completely up to you. For every 4 character points spent on flight your character is able to fly up to 4" per movement at max speed. Note that your character does not have to use her full flight movement; she may have 40" of flight but choose to move only 11" that round.

Flying is a little different from other types of movement (see Time and Movement); a character does not automatically start out moving at her full speed. There are four speeds of flight: Takeoff, Fighting, Really Fast and Full Speed. Characters start at (Surprise!)..

**Takeoff speed**, which is 1/4 of their full flight speed. We'll use our 40" Flight character above as an example, since her flight classes break down so easily. At Takeoff speed, she could move at a maximum of 10" (1/4 of the example's full speed of 40"). By using one action, she could accelerate to..

**Fighting speed**, which would give her a maximum movement of 20" (1/2 of the example full speed of 40"). This is the speed at which characters can safely engage in combat. To engage in combat at faster speeds would most likely damage the attacking character as well as the target; for details on this, see the "Full Speed Strike" maneuver in the Combat section. After Fighting speed characters may accelerate to..

**Really Fast speed**, where they may move up to 3/4 of their max speed (in this example, 30"). And, of course, for those moments when speed is essential, characters may accelerate to their maximum speed..

**Full Speed**; At this speed characters can fly at their full Flight movement rate (in our example case up to 40" per round).

Please note that although takeoff does not require an action, accelerating or deccelerating requires one action per acceleration. And Do It Twice applies to flight as it does to ground movement, possibly doubling the character's air movement or allowing her to accelerate more than once in a round. Flying costs 2 PP per round to use, in combat or out, whatever flight speed.

**Flight: 4 CP per 4", personal, 2 PP per round.**

## GET BIG

There are two different versions of the GET BIG power; one is GIANTESS and the other is GROWTH. One is a bit more permanent power, and one is a bit more convenient power. Can you guess which is which?

Well, for those of you who didn't figure it out, **Giantess** is the version of this power that's a bit more permanent. Why? Because when your character gets this power, she suddenly grows into a 50 foot tall giantess! Permanently! Now is that an inconvenience or what? No more buying off the rack, that's for sure! And the malls are never going to be the same again . .

Giantess costs 200 CP's. It, like many other powers upon which an entire character may be based, is expensive. But then again, with a power like this one, how many other powers is the character going to need? After all, whoever heard of a 50 foot tall woman firing Big Blasts from her hands? Well, other than Nightveil . . . but she doesn't count! She can do anything! And she doesn't get 50 feet tall very often, anyway . . .

Well, now you've paid your 200 CP's, and you're wondering what you get for it. Quite a lot, actually. First, you buy your character's statistics at her normal height. Then, once she becomes a giantess, you multiply her MUSCLES and her HEALTH stats times ten, and divide her MOVES stat by five. She also gains +8" of movement (to be figured after her MOVES stat has been lowered appropriately), and any Whip attacks that she might make would be at +10. Her mental statistics are generally unaffected by her altered state.
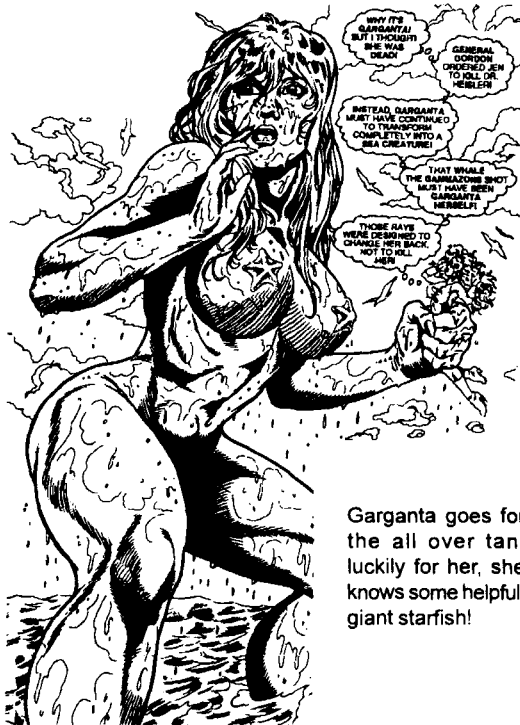


Garganta goes for the all over tan. luckily for her, she knows some helpfull giant starfish!

If the character should purchase more physical stats later, then she will figure them in as she did her original stats before her enlargement. Thus, if she had a 20 MOVES before she became a Giantess, then as a Giantess her MOVES score would be a 4. However, if she should buy another 5 points of MOVES, they would be divided by 5; this way, she would only end up with 1 point of MOVES added to her final total. On the other hand, for each point of MUSCLES or HEALTH that she buys, she will end up with 10 points on her final score. Pretty swell, eh? Oh, by the way, do remember that this is a permanent change in the character's stats. So you'll need to refigure her secondary stats to account for her new physical statistics.

A character who is a Giantess also receives, free of charge, IMMORTALITY! Yes, it's basic Immortality, with the 1 point per round regeneration rate (see IMMORTALITY), it's the real stuff! Now how much would you pay? Why, 200 CP's, of course . . .

**Giantess: COST: 200 CP, personal, permanent, 0 PP.**

On the other hand, there's **Growth**. No, it's not a tumor. It's a superpower, and a dandy one at that. With Growth, your character could become a Giantess and still be able to return to her normal size at will. Here's how it works. After paying a base cost of 50 CP's, for every 30 CP's that you spend on Growth your character will be able to double her size. Note that this is not a geometric progression: if you buy one level of Growth for 30 CP's, your 5'6" character gains the ability to grow to the height of 11' tall. However, if you buy another level of the power for another 30 CP's then she will grow to the height of 16' 6"- not 22 feet tall. Note- do not confuse Growth levels with character levels; they have very little to do with each other!

Every time the character grows, her MUSCLES and HEALTH increases by her original scores per level of growth, while her MOVES decreases by 1 point for every Growth level after first. She also gains 1 extra inch of movement for every level of Growth after first. In the above example, the character first grows from 5'6" to 11' tall. We can see that her MUSCLES & HEALTH scores were originally a 10 at 5'6". Once she became 11' tall, those scores became 20's. At 16'6" those scores became 30's; that being the second level of Growth, her MOVES score dropped by one point to a 9, and so on. One other advantage of this Growth power is that the character gains +1 to her Whip maneuvers per level of Growth after first. Consult the chart above as a guide for characters, and while doing so, please note that the character's new stats at her increased height are figured into her secondary stats as well. At Growth level three, the character has gained

| SAMPLE GROWTH TABLE – Figured with a character with all 10s in primary stats | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| **GROWTH LEVEL** | | 1 | | 3 | | 5 | | 7 | | 9 |
| **HEIGHT** | | 11' | | 22' | | 33' | | 44' | | 55' |
| **WEIGHT** | | 1,200 lbs | | 3,600 lbs | | 6,000 lbs | | 8,400 lbs | | 10,800 lbs |
| **MUSCLES** | 10 | 20 | | 40 | | 60 | | 80 | 90 | 100 |
| **MUSCLES DAMAGE** | NIL | +5 | +1D6 | +2D6 | +2D6 | +3D6 | +3D6 | +4D6 | +4D6 | +4D6 | +5D6 |
| **MAX PRESS** | 200 lbs | 1,000 lbs | 3,000 lbs | 4,000 lbs | 5,000 lbs | 6,000 lbs | 7,000 lbs | 8,000 lbs | 9,000 lbs | 10,000 lbs | 55 tons |
| **HEALTH** | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100 | 110 |
| **COMBAT REGEN** | NIL | NIL | 1/10 | 1/5 | 1/5 | 1/4 | 1/4 | 1/3 | 1/3 | 1/3 | 1/2 |
| **MOVES** | 10 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 2 |
| **TO HIT BONUS** | NIL | NIL | -1 | -1 | -1 | -1 | -2 | -2 | -2 | -3 | -3 |
| **HITTABILITY** | 4 | 4 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 1 | 1 |
| **MOVEMENT** | 4" | 4" | 4" | 5" | 6" | 7" | 7" | 8" | 9" | 9" | 10" |
| **WHIP BONUS** | +0 | +0 | +1 | +2 | +3 | +4 | +5 | +6 | +7 | +8 | +9 |
| **HTK** | 6 | 20 | 25 | 50 | 50 | 85 | 84 | 119 | 119 | 118 | 152 |
| **PP** | 70 | 90 | 109 | 129 | 159 | 179 | 198 | 218 | 238 | 257 | 277 |

59 PP, 46 HTK and 1" of movement more than she had at her normal height. On the other hand, as her MOVES stat has dropped, her Hittability has gone down to a 3, since she is now slower, ergo easier to hit. Got it?

Please note that it takes time and PP to grow or return to normal. Each Growth unit requires one action, as does the reverse process. And each time that a character Grows or reduces by one unit, it costs her 5 PP. One other thing; when Growth characters take damage, they lose the bonus PP and HTK gained from their Giantess status first. They generally do not pass out as they get smaller due to the overwhelming damage that they've taken. That is, unless they took so much damage that they're in their HTK, and reducing back to normal causes them to fail their HTK roll. If a Growth character should pass out at a particular height, then she will stay that height until she regains consciousness and manages to will herself back down to normal size.

**Growth: COST: 50 CP +30 CP per Level, personal, 5 PP per level grown.**



WEAR OFF? YOU IDIOT! I'M GROWING EVEN TALLER!

## GET YOUNG AGAIN

Ponce De Leon sought the fountain of youth throughout Florida during the 1500's; if the Femforce gals had been around back then, he probably wouldn't have gotten any younger, but he might not have minded getting older as much! Not that that has anything to do with our power here. Get Young Again is a rejuvenating power that is occasionally seen in the AC universe. There are two varieties of this power; Age Backwards and Become Younger.

**Age Backwards** is an interesting power. With this version of Get Young Again, the character either aged to a certain point in her life and then had her aging process reversed, or she is a being that was born at the end of her lifespan and is now working her way to the beginning. This can cause all sorts of paradoxes and GM headaches, but it can still prove to be an interesting way to have your character live her life. For examples of people who Age Backwards look up Octavia Howard, Merlin the Magician or Mirth, the son of Mork and Mindy (from the old TV series). This power costs no PP to use, and as it really isn't much of a power, it only costs 20 CP.

**Age Backwards: COST: 20 CP, personal, 0 PP.**

**Become Younger** is a straightforward enough power; every time that it is used on a character, the character grows 10 years younger per 100 PP used. Obviously it can be used on others, and we'll leave it up to GM's out there as to how to deal with the social implications of such a power. To purchase this power costs 160 CP's.

**Become Younger: COST: 160 CP, range is touch, 100 PP.**

## GO PLACES

This power can be called many complex names; Teleportation, Dimension Shifting, Warp Gating or Instantaneous Personal Relocation, to name a few. Whatever you call it, the effects are fairly simple. It allows the character to go from point A to point B in no time without actually having been in any of the places in between. There are six versions of this power, depending on how far you want to go to get away from it all. Do note that although it takes no actual time to Go Places, these powers do require one action to perform.

1) **Line Of Sight**: Your character can go anywhere that she can personally see clearly at that moment; watching it on TV or through someone else's eyes doesn't count, and neither does seeing it from orbit. That's why it's called "line of sight." This power costs the character 10 PP each time she that uses it. She can carry additional persons with her for an extra 5 PP per person. This power costs 50 CP's.

**Go Places-Line of Sight: 50 CP, 10 PP +5 PP per person.**

### WEASEL ALERT!! WEASEL ALERT!!

*Just in case there's a player or two out there who might've noticed, this power allows instantaneous transport between wherever the character is and wherever she can see. The Super Senses also allow the characters to See Far Away, See Through Things and See Everything. Adding these powers together would make for a really cheap Go Places option. eh? NOT!! Right here, right now, we are clearly stating that although the Super Senses powers can be bought together, they can't be used with this power. Unless you want to take a couple of Bimbo Points, that is.*

2) **Anywhere You've Been Lately**: With this one, your character can go anywhere that she's been before. It does have limitations, though; using this power, the character cannot pierce dimensional barriers, nor can she go anywhere off of the planet that she's standing on at the moment. Other than that, if she's been there before, she can go there as long as she can make a roll under her BRAINS on 1d20 to remember exactly where it is. Using this power costs 20 PP every time that she uses it, and she can carry additional persons with her for an extra 10 PP per person. This power costs 100 CP's.

**Go Places-Anywhere You've Been Lately: 100 CP, 20 PP +10 PP per person.**

3) **Anywhere On The Planet**: Be the ultimate jetsetter- get the power to go anywhere! Yeah, with this one, your character can go anywhere at all as long as it's on this planet, this dimension and this temporal reality! All she has to do is know where she wants to go- like, "I want to go to Bloomingdales in New York City!", and POOF! She's there!

Of course, she still has to know where she wants to go. She can't just decide to Go Places to the secret lair of the Black Commando if she hasn't the foggiest idea of where it is, though if she tried she would land a few miles from the site. But she can go to Paris if she sees it on television, or pop blindly to Japan (though she couldn't pinpoint anywhere in Japan if she didn't know where she was going). This power costs 40 PP to use, and the character can carry additional persons for an extra 20 PP per person. This power costs 150 CP's.

**Go Places-Anywhere On The Planet: 150 CP, 40 PP +20 PP per person.**

4) **Anywhere In This Reality**: This is the one that lets your character make those Go Places hops from Orlando to the Moon and back. As long as it's within the boundaries of this space/time continuum, then you can pretty much go there with this power. As long as 1) your GM approves it, and 2) your character has some idea of where she's going. She can see the moon, or Stardust could tell her where to find the planet Rur, but she wouldn't have the foggiest idea of where

to find the homeworld of the Kronon Empire, so she couldn't travel there. What all of this boils down to is game balance and logic; don't try to abuse the power by going somewhere that your character couldn't go, because if you do, you could short-circuit the GM's plans, which makes him unhappy, and then everyone ends up unhappy and nobody has a good time. This power costs 80 PP to use, and extra people can be brought along for an extra 40 PP apiece. The power costs 300 CP's.

**Go Places-Anywhere in this Reality: 300 CP, 80 PP +40 PP per person.**

5) **Any Dimension**: In the AC universe, dimension travel is usually accomplished by first traveling to Limbo, then finding the dimension that you want to travel to, and entering it. Soooo...

Go Places: Any Dimension allows the character to access the dimension of Limbo, thereby granting the character access to any other dimensions that she might wish to travel to. Travel time is the main consideration here, for this is the only version of this power that does not occur instantaneously, and the character will actually have to traverse a distance in between. This power costs 80 PP to use; that is, 80 PP to enter Limbo, with additional persons costing 40 PP apiece. It also costs the character 80 PP to leave Limbo, as well as an additional 40 PP per person to bring people (or whatever) out of Limbo.

**Everybody Limbo!**
According to Mark Heike, AC's Assistant Editor, Limbo is a sort of 'null space' that exists between dimensions; it isn't a dimension unto itself, but it must to be traversed to get to any other dimensions. Once in Limbo, characters must search out the portal that corresponds with the dimension which they wish to travel to. Now, there are a few portals to specific dimensions permanently in place on Earth; however, those are rare, and possession of this power means that the character need not rely upon them. Extradimensionals that wish to travel to Earth must go through a similar process, as Earth is but one of many possible dimensions and realities accessible through Limbo. Note that the physical laws of Limbo may vary; they can alter and shift to the GM's need or whim ala plot device. Due to the instability of the realm, the same rules may not work twice or they might remain constant in only one area.

**Moving in Limbo.**
Once in Limbo, the character must roll under her WILL on percentile dice. If she rolls under her WILL stat, then she will find the dimensional portal that she is looking for in 1 hour per 5 points of WILL that she made the roll by. If she fails the roll, then the character will spend 1 hour per 5 points the check was failed by fruitlessly searching for the right dimension. If the character makes a successful roll within 5% of her WILL stat, then she will encounter the correct dimensional portal within 10 rounds of entering Limbo (roll 1d10). If the character has already been to the dimension that she is searching for, then she may add or subtract 5% to her roll in her favor for every time that she has been to that particular dimension.

EXAMPLE: Synn, our ever-loving Limbo gal is at it again, searching through the dimensions for Nightveil. Synn has a 100 WILL stat, and she doesn't know if Nightveil is in one of the dimensions that Synn has visited. So she has no modifier to her roll when she rolls her percentile dice, coming up with a roll of 40. This is under her WILL score of 100, so she has made the check by 60%. Thus, Synn will spend 12 hours looking for our little lost Nighty ( 100-40 = 60 With me so far? Okay, 60/5 = 12 hours). This power costs 100 CP's.

**Go Places-Any Dimension: 100 CP, 80 PP +40 PP per person.**

**6) In Time**: No, this doesn't mean that your character will always arrive in the nick of time, but it does mean that she can go back to it! This is the power to Go Places: In Time- be it the past or the future. Any era or time period may be visited with this power; so, since it is such an unusual and unique power, it has an unusual and unique price. To use Go Places: In Time will cost 160 PP, and don't forget, that's for the one-way trip! Additional persons can be brought along for an additional 80 PP apiece. This power costs 350 CP's.

**Go Places-in Time: 350 CP, 160 PP +80 PP per person.**

*CAM AND MARC SEZ: Time travel can be an interesting setting or element for an adventure or an adventure series. On the other hand, it can also be a royal pain for GM's and players alike. The best way to handle it is to be sure that your players are willing to cooperate with you as a GM when they are using it (provided that you allow a character to have the power in the first place). Talk it over with your players and sound them out about the idea before you begin a series of time-hopping adventures. You never know if your players will strenuously object to being tossed about in time by a PC, an NPC, or even a malfunction of Dr. Jimenez' time triangle!*

*And above all, to GM's and players alike; don't abuse time travel! Consider carefully whether or not you even want it in your campaign before you begin, and certainly whether or not you want PC's to be able to do it. Abuse of time travel by GM's ("Well, the villain knew that you were going to build your headquarters here, so she traveled back in time and planted a bomb underneath it to go off today!") as well as players ("Oh yeah? Well I'll just travel ahead in time till she's dead, and then I'll analyze all of her gizmos so that we'll have an edge on her the next time that we meet her! So Nyah!")is a sad thing to watch. And it can ruin everyone's enjoyment of the game, so BE CAREFUL!*

*Oh yeah, one other thing. In the Super Babes system, there is no power that allows characters to see the future; by using Go Places: In Time, they can see it firsthand. If this should become a snag for you, remember; the future is what you make of it. There are an infinite number of alternate futures, and almost any one of them might come to pass. None of them, however, are guaranteed to come true. That's the joy of being free-willed and in control of our destinies, and living in a linear existence that throws its own curve balls at us.*

# HEALING

All of those songs with the word 'healing' come to mind, but we'll pass on them for now. Instead, let's talk about a power that could save your character's life, Healing. There are three variations of this power; Healing PP, Healing HTK, and Healing PP or HTK.

**Healing I** is a power that is useful only to folk who have PP. For an investment of 50 CP's a character may posses the ability to transfer her own PP energy to another character at the rate of 1 to 1; that is, for every 1 PP the Healing character spends, the character receiving the Healing will receive 1 PP. Fast, simple and guaranteed to make friends within any supergroup.

**Healing I: COST: 50 CP, range is touch, 1 PP per PP Healed.**

**Healing II**, on the other hand, is a much more serious power. With it, a character can heal those horrible wounds that characters receive when they lose HTK or even go into negative HTK totals. This power can even be used on non-superpowered individuals, as everybody has HTK. And often enough, those bystanders that were standing just a little too close will thank you for it. This power can also be used to bring combatants that have been knocked out (ie- failed their HTK checks) back to the land of consciousness. How? If the Healing character gives the character more than 3 HTK, then the unconscious character may again attempt to roll under her HTK; if she succeeds, then she's awake again. If the check is failed, then the character would use the better of the two rolls to figure out her 'wake-up' round. To use Healing HTK costs 2 to 1 (every 2 PP expended will heal 1 HTK), and this power costs 100 CP's.

**Healing II: 100 CP, range is touch, 2 PP per HTK Healed.**

**Healing III** is the last variation of this power, and it allows the character to perform either of the two versions that she chooses whenever she wants; she may choose to Heal a character's HTK one round, then Heal her PP the next. This variation of this power costs 150 CP's.

**Healing III: 150 CP, range is touch, 1 or 2 PP per point Healed.**

*CAM AND MARC SEZ: Hey GM's- if you really want to, you can allow this power to do all sorts of stuff, like cure cancer, heal nerve damage or even cure the common cold! This is, of course, entirely up to you. Do keep in mind, however, that if this power is applied in such a manner and the character makes no secret of the fact that she can do such things, she is liable to be inundated with requests to help ailing people. And if she does so, she could find it to be a full-time occupation. Like we said, this is entirely up to you. If you do enable the power to work in this manner, then your best bet is to come up with a standard PP cost per disease/ailment cured. And be nice about having the heroine's arch enemy attacking at the hospital . . .*

# HIT EM HARDER

Are you tired of watching your character's mightiest blows bounce harmlessly off of her foes, but you don't want to spoil her figure with all those unsightly MUSCLES? Then what you need to do is get HIT'EM HARDER. That's right, for only 20 CP you can add 1d6 to your MUSCLES damage with one specific attack, without all those unsightly MUSCLES.

Hit'Em Harder can be added to any one specific HTH attack that uses your character's MUSCLES damage bonus, like her punch, a specific melee weapon or a Martial Arts maneuver. It can also be used in a Gizmo to make a HTH melee weapon that does better than normal damage. This costs no PP to use, except

of course for the PP that it costs the character to throw a punch or whatever. Oh, by the way, this power can be used in cooperation with Claws, Spikes or Sharp Stuff.

**Hit'Em Harder: 20 CP, personal, No extra PP on normal attack.**

# ILLUSIONS

The power to cloud men's minds . . . women have had it for centuries, to be sure, but never like this! The Illusions power allows your character to project mental illusions for all the world to see. Whatever she can conceive in her mind can be projected into the real world. But how does it work?

Well, first the character must decide how much space that the power can affect. The area of effect for the basic power is a 6" radius around the character; for every 10 CP's invested in the power after that, she increases that area by one more inch. Thus, if Synn wanted to be able to affect a 12" radius about her with her Psychedelic Illusions, then she would have to spend 210 CP's (150 for the power plus 60, 10 for every extra inch that she wanted to affect).

To start off, there are two types of Illusions; Conventional and Mental. Mental Illusions only affect living minds within your character's area of effect. Conventional Illusions, on the other hand, can be seen by both man and machine, no matter how far away they are from the actual area affected.

**Conventional Illusions**: This power allows your character to generate, by whatever means she does the things that she does, fully visible Illusions. The power works something like this. First the player tells the gamemaster what he wants everyone to see, then Rolls percentile dice and adds it to the character's BRAINS score. Now anyone who can see the Illusion compares their BRAINS score to that number, adding in a percentile roll only if they have cause to disbelieve in the Illusion. Next compare the numbers; the highest one wins. If the target's total is lower than the character creating the Illusion's total, then the target believes that the Illusion is Real and should act accordingly, even to the point of taking PP damage. A character with Conventional Illusions can cause 1d6 pts of damage per character level. Please note, however, that Conventional Illusions cannot do HTK damage. On the other hand, should the target have the higher total, she will know that what she is seeing is not real, and may react accordingly. However, she will still see the Illusion, as will anyone who can see it, affected or not, even through television cameras. Note that Conventional Illusions will bypass Forcefields, but not

Invulnerability, as the Illusion cannot be stopped by conventional barriers, though good old Invulnerability will still stop it. This power costs 10 PP per round to use.

**Conventional Illusions: 150 CP, 6" rng. +1" per extra 10 CP, 10 PP per round, 1d6 damage per character level.**



**Mental Illusions**: This power reaches into the minds of people around the character and allows her to alter the way their minds listen to what their senses are telling them. She can make her foes (and friends, for that matter) believe almost anything that she can imagine. To make this power work the player must tell the gamemaster what illusion he wants everyone to see and then (drum roll please) try to make everyone believe it. To do this is fairly simple; your character takes her WILL score and rolls % dice, adds them together, and compares her total to the individual WILL scores of each person in her area of effect. If her total is higher than her target's (anyone in the area of effect that she wants to affect is a target), WILL stat, then they will believe the Illusion and treat it as if it were

real. Note, however, that if the target knows that it is an illusion (or she has a really good suspicion that it is) she also gets to roll a % and add it to her WILL score. A target who believes a Mental Illusion is real can take HTK as well as PP damage from it, right up to the point when she falls unconscious. Note that Mental Illusions also bypass Invulnerability and Forcefields, as the target is taking the damage in her mind, not in her body. How much damage your character can dish out depends on her level; she can do 1d6 damage per character level. Note that if the target wins the battle of Wills then she simply does not see the Illusion. It costs 15 PP per round to use Mental Illusions.

**Mental Illusions: 200 CP, 6" rng +1" per 10 extra CP, 15 PP per round.**

*CAM AND MARC SEZ: Battles of wills like this can make for fine dramatic role-playing if played up by the players involved. Encourage phrasing like "ARG! Get...out...of...my...mind!" as opposed to just "Okay, my WILL is 16 and I rolled a 75, so I don't see it."*

# IMMORTALITY

This is a power that is somewhat common in the AC universe, and it's an awfully handy power to have in the Super Babes system. But what does it do? Why, it makes your character Immortal, of course. What does Immortality entail, might you ask? Well, for starters, an Immortal character does not age past the point at which she chooses to stop aging. Besides that, she can only be killed by one specific means; for instance, having the sacrificial dagger of Oonam-Ki thrust through the character's heart. Or the character could lose her Immortality by failing to take her V-47 pill every 24 hours, thus becoming vulnerable to death by conventional means. Or her fatal weakness might be that should her head be separated from her body by another Immortal, she would die. You get the picture.

The nature of your character's fatal weakness should be figured out through agreement between the player and the GM. However, it should be something that is entirely uncommon and enters game play only on the rarest of occasions. After all, if it was a common vulnerability, then Immortality wouldn't be worth very much, would it? However, immortality offers another advantage as well; Immortal characters will always regenerate 1 HTK per round, even when the character has a negative HTK total. Even when said negative HTK total is beyond the point where the character should be dead. This power costs 80 CP's. For each additional 25 CP's invested in Immortality, the character may further increase her HTK regen rate by 1 more point per round.

**Immortality: 80 CP, +25 CP per additional level, personal, 0 PP.**

# INVISIBILITY

There are two types of invisibility which will be discussed in this section; Conventional and Psi Invisibility. The differences between these two types of Invisibility are subtle but significant, as the following passages show. The two have one thing in common, though; if the invisible character can keep her target unaware of her presence, then her first attack may be launched from surprise. However, once the invisible character attacks, the next round the defending character may choose to attack using the blind fighting rules. Both situations are covered in the combat section, so for now, let's look at the two types of invisibility.

**CONVENTIONAL INVISIBILITY**: With this power your character is plain old, 100% transparent as a politician's promise. People won't notice the character, machines won't notice her, and nothing else will notice her unless she makes some noise! The advantages of this power are clear-cut. At any rate, Conventional Invisibility will affect only your character and her costume (though there are probably some imaginative gamemasters out there who think that it would be neat to have an invisible character that had to strip every time she wanted to go invisible!). The base CP cost for Conventional Invisibility is 175 CP's- a hefty price to pay for a power. However, this is a power that an entire character can be built upon, as evidenced in comic books over the past thirty years or so, so make the most of it. The PP cost per round is only 10 PP.

**Conventional Invisibility: 175 CP, 10 PP per round.**

**PSI INVISIBILITY** is a type of invisibility by which a powerful telepathic mind reaches out to all of the minds nearby and convinces them that they don't see her. This type of invisibility has its advantages in that it is cheaper to buy initially and has a lower PP cost per round; 35 CP's purchase the power with a range of 6". (this range can be increased by spending 10 CP's for every extra inch that the character wishes to affect) No matter what the area of effect, Psi Invisibility costs 10 PP's per round to maintain. However, it has its disadvantages; quite a few, in fact.

For one thing, Psi Invisibility only affects the mind. So if there's no mind to fool, like with a security camera or an infrared detector, then the power would be rendered useless against it. However, one of this power's advantages is that should a sentient mind be using a sensory device such as a radar unit or a camera within the area of effect, then the person monitoring the equipment would not notice the character. The device would faithfully report and (if applicable) record the character's presence. However people in the area

of effect would, in fact, not notice the displays and studiously ignore the proof before their eyes of an intruder, as their minds would be telling them that there was no one there.

Note that this only works when the person is in the area of effect. If someone was monitoring a camera that the invisible character wandered by and the camera and character were two miles away from the person monitoring them, then the character would not appear invisible (as the affected party would be out of range). This power also wouldn't work against a technological Artificial Being, such as a killer robot, for the same reason; there would be no mind to convince that the character wasn't there. However, it does have its advantages, in that your character can fool people into ignoring her with a relatively inexpensive power.

**Psi Invisibility: 35 CP, 6" radius +1" per 10 extra CP, 10 PP per round.**

## INVULNERABILITY

Have you ever wanted to bounce bullets off your chest, ignore barstools broken over your head, and have a devil of a time finding nailcutters that work? Well, now you can have it! Yes, that's right, it's Invulnerability! Ms. Victory has it, Paragon has it, and now your character can have it too. Invulnerability costs 5 CP for every point of damage that your character can ignore. This power is always in effect, even when your character is asleep or unconscious, and costs no power points to use or maintain. Actually, you can't even turn it off even when Valkyra is using your character's "Steel Hard Body" to pound on her friends. When someone is using an Invunerable body as a weapon, they get to add 1d6 to the normal 1d6 for a human body for every 5 pts of Invulnerability that the human weapon has. (see combat section "Hitting things with other things")

**Invulnerability: 5 CP per point, personal, 0 PP.**

*CAM AND MARC SEZ: Is this a great power or what? Remember, not everyone is INVULNERABLE. Don't buy it unless it really fits within your original character conception; after all, if you're planning to run a steel-skinned sentinel of justice, then this is the power for you (most likely accompanied by a high MUSCLES stat). But if you are planning on playing a psionic illusionist, then there's no reason for you to be able to bounce bullets off your heaving Invulnerable bosom. You might even be able to come up with a good reason why the character possesses the power that has been dubbed 'too useful to pass up', but if it don't fit, don't try to wear it. After all, if everybody was Invulnerable, that would kinda take the fun out of things, wouldn't it?*
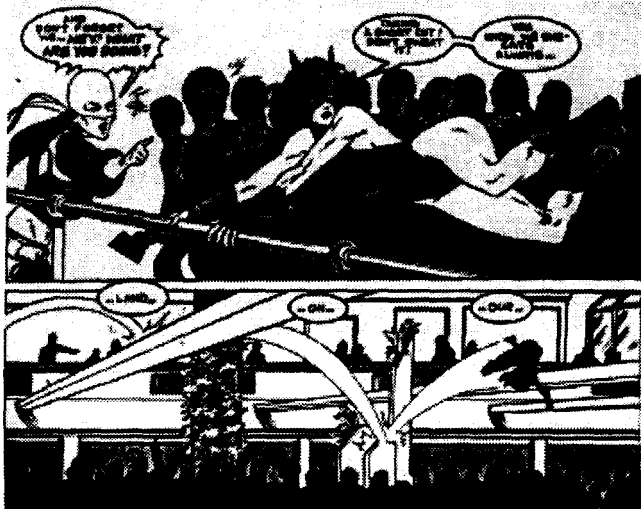
## JUMPING

Leap like a frog or vault like a champion. It's Jumping, the power that describes itself. For every 5" that a character wants to be able to jump it costs 2 CP's. And 1 PP. Easy enough to follow for ya?

**Jumping: 2 CP, personal, 1 PP per 5".**

## MAGIC SPELLS

How does Nightveil do all that nifty stuff? Did she spend all the character points that it would take to have every power that she's ever used? No, of course not, she spent lots of her points on Magic Spells! Just what are Magic Spells, might you ask? Well, they allow a character to duplicate any other power or primary statistic. How can your character get them? Well, she spends CP's, just like any other power. For every 2 CP's that she has in Magic Spells she can duplicate 1 CP of any other power. Though this may sound confusing now, bear with us for a minute and it will become clearer.

For our example, lets look at Big Blast, where in its example we will substitute Nightveil for Stardust as the one melting some robots with an 8d6 "Mystic Explosion" with a 12" range; this Big Blast would cost any regular character 100 CP's to buy as a regular power; however, Nightveil would have to have bought at least 200 points worth of Magic Spells to throw that spell. Got it? To use a power that would cost an ordinary character 100 CP's costs a character with Magic Spells 2 points worth of Magic per 1 point of normal power; ergo, 200 points instead of 100. The PP cost for throwing the Big Blast is still the same for Nightveil as it would be for any other character throwing such a Big Blast (in this case, 24 PP). Characters with Magic Spells figure out their PP in the conventional way, and must pay normal PP costs for any powers that they use.

Note that while characters with Magic Spells can duplicate other powers, they are not limited to using one power at a time, nor are they restricted to duplicating powers. Primary stats may also be augmented using magic spells. However for those of you out there who might be curious, stats that the character augments using Magic Spells **DO NOT** add to the character's PP total; neither do powers such as Growth, which would normally add to a character's PP totals. If their Magic Spells 'pool' is large enough to duplicate more than one power at a time, then they may do so if they wish, using as many points of Magic Spells as they have available. If a character with 250 points worth of Magic Spells wishes to duplicate 3 powers at one time, whose doubled CP totals would add up to 248 points, then she may do so if she can afford to pay the PP costs for all 3 powers at once.

**Magic Spells: 2 CP per 1 CP of pool, range as per power used, PP cost as per power used.**

*CAM AND MARC SEZ: Magic Spells can make a character very powerful, but such characters are not easy to play. There is an awful lot of bookkeeping and rules knowledge required to use the Magic Spells power properly. Thus, this power is recommended only for players (and GM's) who really want to play a sorceress, and already have an intimate familiarity with the game system. Otherwise, they will regularly hold up game play looking up powers and trying to figure out CP conversions, thus putting a cramp on everyone's fun. Playing a sorceress can be fun, and they can be some of the most potent characters in the Super Babes system, but only if they're played right. If not, they can be the most aggravating characters on the table, most of all for the player trying to play out of his league. Do yourself (as well as your GM) a favor and learn the system before you try this one.*

## MENTAL MUSCLES

Many characters populating the AC universe have MUSCLES far beyond the ken of mortal men, right? Wrong! Actually, many super-strong folks in the AC universe have this power right here, which allows them to perform herculean feats of strength as if they had incredible MUSCLES scores. How does it work? Well, try to follow us here.

First, a character with this power may not have a MUSCLES stat higher than 21. There's actually a reason for this, the reason being that if characters with MUSCLES stats higher than 21 could buy this power, then they would, and then game balance would quickly go out the window. So, now that that particular fact has been established, the power works as follows; for every level that the character achieves, she may add her MUSCLES score to her total effective MUSCLES again. Thus, a first level character with a 21 MUSCLES, upon advancing to second level, would have an effective MUSCLES stat of 42 for purposes of MUSCLES damage, max press, etc. This power costs 200 CP's.

Note that this addition is all in the character's mind (ie- she is only as strong as she thinks she is.) So the additional MUSCLES do not add to ANY of the secondary stats- no extra PP, HTK, nothing. And a character that buys this power at 0 level will get absolutely no use out of it until second level. Good examples of characters with this power are Paragon, Ms. Victory, and Jennifer Burke.

**Mental Muscles: 200 CP, personal, 0 PP.**

## MOVE THINGS WITHOUT TOUCHING THEM

Ah, the ability to Move Things Without Touching Them . . . what a simple, yet sublime power. Well, you all know how this works, so we'll just..

What's that?

You don't understand this power?

Sorry! Thought everyone understood this one. All right, here it is in a nutshell. When you're building your character, if you want her to be able to move things without having to actually touch them, through use of telekinesis or magnetism or manipulating gravitic fields, then you want to buy the power Move Things Without Touching Them. How does it work? Well, when you want your character to Move Something Without Touching it, you roll to hit it, using your character's BRAINS 'to hit bonus' rather than her MOVES 'to hit bonus'. Once she has successfully grabbed the target (note that grabbing the target still counts as an action), then she can lift it up or do whatever it is that she was planning on doing with it. The limit to the amount that your character can lift is determined by her WILL stat;



when using this power her WILL stat acts as her MUSCLES stat. Thus, a character with a 100 WILL could lift 13 tons using this power. Pretty tough stuff, huh? The range and cost of this power are also determined by the character's WILL stat; the power has 1" of range per 10 points of WILL that the character possesses, and using the power costs 1 PP per 10 points of WILL that the character possesses per round. Purchasing this power costs 200 CP's.

**Move Things Without Touching Them: 200 CP, 1" range and 1 PP per 10 points WILL.**

*CAM AND MARC SEZ: If you plan on using this power for your character, then remember that it is a power that is governed primarily by special effects. After all, if you're planning on running the Metaphysical Mistress of Magnetism, then your power will not directly affect the Solid Oak Man. Why? Because your powers are based upon magnetism, and wood is generally considered nonferrous. This can be something of a headache for players and GM's alike, so be sure to discuss your character conception with your GM and work the power out in advance before you play the character. Otherwise, problems may follow. Remember, this is a simple game system; in any simple game system with blanket powers like this, there are bound to be spots that are a bit thin. This can be one of them if players and GM's don't cooperate. So make sure that your special effects are selected by the time you get to this stage of character creation. Okay?*

## PASS THROUGH STUFF

"She walks like an Angel . . . "; well, we don't know if angels can walk through walls, but we're betting that they can. On that note, let's look at a power that can be one of the many sudden surprises in a campaign to players or a GM.



Pass Through Stuff is a power that works simply, but effectively. With it, the character is intangible, empheral, ethereal, out of phase, whatever you want to call it, it boils down to untouchable. The character can pass through solid objects, and solid objects will pass through her. The character cannot be affected by any physical force in this world. What's the catch? Well, she can't affect anything physical while intangible, either. Note that Blasts and other forms of energy are still physical, folks. Since this can be a unbalancing power, it has a high CP cost; 200 CP's. And it costs 20 PP per round to use.

**Pass Through Stuff: 200 CP, personal, 20 PP per round.**

## POSSESSION

It's not a new designer fragrance, it's a particularly nasty power. Possession allows a character to physically and spiritually posses another character- yup, you got it- body and soul!

Of course, there are rules for this sort of thing; if not, everybody would be out there doing it, now wouldn't they? In order for one character to possess another, first the attacking character has to make an attack roll using her BRAINS attack bonus. Once she has successfully managed to hit her target's BRAINS 'hittability' then she can begin attempting to take the target over. The target resists the attempt by rolling percentile dice and adding it to her WILL stat; The possessor also rolls percentile dice, adding it to her WILL stat. Whoever has the highest total wins the battle of wills. If the defender wins, then the possessor is kept out that round. Also, any subsequent attempts to possess that character by that possessor in that combat would be made at a -10 on the possessor's end of the battle of WILLs. On the other hand, if the possessor wins, then the victim's body and soul belong to the possessor for as long as she manages to hold on to it. This means that all of the victim's powers, skills and abilities are available for the possessor to use, as well as the victim's body and identity. Once the possessor leaves, it is up to the possessor whether or not the victim will recall anything that 'she' did during the period that she was possessed. The cost for the possession attempt, fly or fail, is 50 PP.

Now, usually this is attempted by nether-planar entities like Sekhmet who don't have bodies on this plane (ergo their need to posses somebody to get onto this plane. Don't ask me, I just work here!). However, if this procedure is attempted by a being with a body in the same reality as 'ier target, then the attacker's spirit (which becomes visible during this procedure) actually leaves her current body behind, dropping it in a coma-like state where it falls and moves in on her target's body. If the target manages to successfully prevent the attacker from possessing her, then the attacker will either return to her previous body (which she may have to fight to repossess) or hover outside the target's body. Gradually her spirit will become less and less visible until it disappears completely, dissipating back to wherever she came from originally, usually another dimension, in 1d6 rounds. While the attacker is hovering there outside her target's body, she can continue to attack her target until she runs out of PP or someone does something about her to make her go away; however, every time that the possessor attempts to take over a target that she has previously possessed in that combat, the target will resist the attempt at a cumulative +10% bonus to the battle of Wills. Note that this bonus does not carry over for more than one combat (fight scene).

Note that spirits cannot be harmed by physical means, as they are intangible to the living. Only powers that do mental damage, such as Illusions and Brain Blast, as well as clever plans or plot devices can usually

get rid of such a pesky body-snatcher. Especially since the range for such things can be from other dimensions, such as in the case of the She-cat! Occasionally beating the stuffing out of the possessed victim can often persuade the possessor to get out and go on home (of course, then the characters must suffer the angst of "I, I can't bring myself to use my full strength against her! After all, she's my best friend!"). If you can't figure out how to ditch one of these spiritual monkeys, then ask Nightveil, or Dr. Weir, or even the Green Lama. They could probably tell you how to get rid of it. If not, you could always tie the victim to a bed and call a priest...

At any rate, this power is not usually seen as an heroic one, and is usually only used by thoroughly despicable entities like the cat goddess Sekhmet or the enigmatic Shroud. So, with characters like those as examples (a goddess and a guy who almost beat the whole planet), we've given this power a hefty price; 700 CP's.

**Possession: 700 CP, unlimited range, 50 PP.**

# POWER BLOCK

It's not what Lawrence Taylor does for the Giants; this is the ability to stop someone else's power from affecting your character, even if it means cutting it off at the source. Power Block has three varieties; Defensive Power Block I and II, and Offensive Power Block. How do they work? Stick around and find out.

**Defensive Power Block I** is a power that is purely defensive in nature (surprise!). Its' sole purpose is to render a character immune to something; what is up to you and your GM to decide. It is here for characters that want their characters to be immune to their own powers, or immune to the special effects that they've chosen for their powers. For instance, if a player wants to run Madame Megawatt, then he might want his character to be immune to electricity. That's fine; that's what this power is here for. The player simply says this to his GM, pays the CP cost, and marks down on his character sheet that Madame Megawatt has the power of Defensive Power Block: Electricity. Now, Madame Megawatt has made herself immune to her own lightning bolts, and she is immune to naturally occurring electricity, also Blasts or Big Blasts that are electrical in nature. Cool, huh? Remember, this version of this power only works against powers that the character possesses. Note that broad areas cannot be covered by this powers. For instance, if a character's powers are magical in nature, she still cannot buy Defensive Power Block; Magic. That's way too broad an area to be covered by this power, and any GM that allows a character in his campaign to have such a power will just have to learn from his mistake the hard way. This passive power costs 0 PP to use, is always on, and costs 60 CP.

**Power Block: Defensive (Against character's powers): 60 CP, personal, 0 PP.**

**Defensive Power Block II** is another version of the previous power, but it's for characters who want to buy a Power Block against a power that they don't have. For instance, an Artificial Being combat droid that, while he cannot control machines, wants to be immune to the power Control Machines. He can buy this power for the paltry sum of 80 CP's, and like the previous version costs no PP to use and is always active.

**Power Block II: Defensive (Against power character does not posses): 80 CP, personal, 0 PP..**

*WEASEL ALERT!! WEASEL ALERT!!*
*CAM AND MARC SEZ:No, you can't buy Defensive Power Block; Kinetic! No. Uh-uh. No Way! It was tried, and while that might actually make for an interesting power, it opens up a whole can of worms that could ruin a campaign. That kind of interpretation of a loosely-structured rules system such as this could be disastrous, and GM's must be careful not to allow players to attempt such things..or try it themselves!*

On the other hand, there's **Offensive Power Block**. This variation of the power actually stops the character from using her power. The power is still there; however, the character cannot use it. Nightveil used to do this to herself all of the time so that she could 'remember what it was like to be mortal'. Awwww, the heart bleeds, don't it? Well, most characters in their right minds wouldn't do this to themselves, but probably wouldn't mind being able to do it to others. So, here it is.

In order to perform an Offensive Power Block upon another character (Let's face it, if you want to do it to your own character, who's going to stop you?), the attacking character must first roll to hit the target using her BRAINS attack bonus; if she successfully hits the target's BRAINS 'hittability' then a battle of WILLs follows. The attacking character and the defender both roll percentile dice and add them to their respective WILL stats; the character with the highest total wins. Should the defender win, then the attempt has failed. Should the attacker win, then she may shut down one of the victim's powers that she is aware of; if the attacker has never seen nor heard that the victim can Move Things Without Touching Them, then she would not be aware of the power. Thus, she could not shut it down. This power does not grant the user any form of mind reading; only powers that have been seen by the Blocker may be Blocked. And yes, watching a character bounce bullets off her bosom counts as seeing Invulnerability in action.

Now, when a character does this to herself, (and no, it can't be done to an Entity that is possessing the character!) she may automatically shut one power down per round. No success roll is required, as the power itself is unlikely to resist. If exceptions come up, then that's the GM's prerogative (see Plot Devices and Judgement Call sections).

Whether offensive use of this power is successful or not, this power costs 20 PP to use and has a range of 8"; that's 20 PP per round that the character is Blocking another character's power. This cost is quartered if the character wishes to Block her own powers. And for only 80 CP's it can be your character's very own.

**Power Block: Offensive: 80 CP, 8" range, 20 PP per round (unless used on self, in which case cost is 5 PP per round)**

## PSI INVULNERABILITY

You've bought most of your powers, and you've created a superhuman protector of society. A virtual woman of stee- uh, iron. You've prepared for almost every eventuality. Then, in your character's first battle, she winds up fighting Umbra, who handily defeats her by striking at your character's one weak point- her mind! How embarrassing!

Well, now your character's salvation is here to save her from those embarrassing and unsightly mental-based attacks. Yes, that's right, with Psi Invulnerability, your character can resist the damage from Brain Blasts and Illusions, and add to her chances of winning battles of WILL by erecting 'mental shields' and 'barriers' in her mind against such things. For every 4 CP's spent on this power the character will receive 1 point of Invulnerability to damage that is done directly to her brain (such as it is!). When the character engages in battles of WILL, she may add all of her Psi Invulnerability to her WILL stat in addition to any dice roll that may or may not be required. By the way, just in case you're curious, Psi Invulnerability is of absolutely no help against physical attacks. And no, Mental Muscles does not count as a power that affects the brain unless your character is struck by another character with the power hard enough to rattle her brains- then it's affecting the brain! But she still won't get a use out of her Psi Invulnerability in that instance. Okay?

**Psi Invulnerability: 4 CP per 1 point Invulnerability, personal, 0 PP.**

## READ MINDS

Like the Illusions section said, women have always had the power to cloud men's minds; they can often read them as well! Now, through the miracle of modern RPG's, they can even do it accurately every time!

Well, enough with the yuks. Let's get down to business. As with so many of the powers in this game, Read Minds has a few different variations, so that everybody won't necessarily have the exact same power. The three variations of this power list like conversations with your friends; Listen, Listen And Talk, and Party Line!

Let's start with **Listen**. In order for a character to be a good listener, she's going to need a high WILL stat. Why? Well, that's the stat that this power is based on. When a character wants to Listen in on someone else's thoughts, she must first roll to hit using her BRAINS attack bonus; once she has successfully hit the target's BRAINS 'hittability', then she must check to see what the targets WILL stat is. If the target's WILL is more than 1/5 of the Listening character's WILL, then they will subconsciously realize that their mind is being intruded upon and may attempt to resist. If this is the case, then they'll enter into a battle of WILLs (both parties roll percentile dice, add the totals to their respective WILL stats and the one with the highest score wins). Note that even if a battle of WILLs results, the target will not realize that she is in a battle of wills unless she also has a Read Minds power, as all of the action

is taking place in her subconscious. Nor will a target realize that her thoughts are being listened to unless she can Read Minds as well; if so, then she will recognize the psychic assault for what it is.

> **BUT AT THE WEIR ASYLUM...**

> **AH, YES! I CAN FEEL THE SURGE IN MENTAL ENERGY! IT IS DELICIOUS THROBBING POWER!**

Now that all of that has been explained, once the character is in, she can read the surface thoughts of the person whose mind she is Listening to. Remember that this power is not a translator; people who speak a different language think in that language too. This power costs 2 PP per round to use, and costs 30 CP's to purchase.

**Read Minds: Listen: 30 CP, line of sight range, 2 PP per round.**

**Listen And Talk**, on the other hand, does allow for universal translation. How many times have you seen it; " You all hear me in your own primitive language because I wish it to be so. It will be far easier to conquer you if you understand my commands! HAHAHAHA!". Well, this power will let your character deliver that little speech to some primitive screwhead someday, and then you'll thank me for it. Now, only one person can be communicated with at a time with this power. But the user can both receive medium and surface level thoughts as well as send them to whomever she's in contact with. The range of this wonderful psionic telephone is line of sight, and it costs 4 PP per round to maintain contact. All this can be your character's for only 40 CP's.

**Read Minds: Listen and Talk: 40 CP, line of sight range, 4 PP per round.**

Last but by no means least is **Party Line!** This little baby lets your character talk to up to 1 person per level, and coordinate conversations between them all! Yeah, they can mentally talk to you, to each other, or even their Aunt Freta (if she's in on your Party Line!). This power does not function at a line of sight range; instead, it has a range of 6" plus 1" per character level. But, on the bright side, the characters don't have to stay within sight of each other to keep the ol' psionic switchboard active! This power costs 3 PP plus 1 per character on the Party Line! and it costs 60 CP's.

**Read Minds: Party Line: 60 CP, 6" plus 1" per Character Level, 3 PP + 1 per extra character per round.**

## RUN FAST

When you absolutely, positively can't get across the gameboard fast enough, what you want to buy is Run Fast. For every 3 CP's your character spends on Run Fast, she can add 1 inch to her ground movement. This power costs no power points to use.

**Run Fast: 3 CP per +1", personal, 0 PP.**

## SHRINK

Why on earth would anybody in their right minds want to be able to shrink? We don't know, but if we didn't include it here, somebody would've complained. So here it is. What exactly can you do with SHRINK, anyway? Well, truth to tell, there are a few things that you can do with Shrink; you can Get Small or Shrink. What's the difference?

Well, when your character uses **GET SMALL**, she shrinks down to somewhere between four and eight inches tall- permanently. At this height, her MUSCLES and HEALTH scores will remain unaffected; however, there are benefits, in that the character's MOVES score is multiplied by ten! This power costs 200 CP's, for more details on how it works, consult the Giantess power and apply its rules here as far as buying statistics.
**Shrink: Get Small: 200 CP, personal, 0 PP.**

**SHRINK**, on the other hand, allows your character to shrink down to six inches tall, or even smaller. Statistics are modified as per Get Small (see chart below). The power itself costs 75 CP to initially purchase, and 30 CP's per level of Shrinking that the character wishes to have. To Shrink or grow back to normal size costs 5 PP per shrinking level, and the rules for PP and HTK expenditure for the Growth power, as well as the figuring of secondary stats, also apply to the Shrink power. One disadvantage of this power is that as the character Shrinks, her Movement decreases by 1" per level of Shrinking that she does after first level.
**Shrink: 75 CP +30 CP per Shrink level, personal, 5 PP per shrinking level.**

## SUCK IT UP

This swell power is a real character builder, as it allows your character or the GM's vile villainesses to take energy of one kind or another and turn it into PP for her own use. This works as a direct conversion of incoming damage done by an attack to power points for the character. The maximum amount of "Sucking Up" that the character can do is determined by her HEALTH score; meaning, she can only Suck Up an amount of incoming damage less than or equal to her HEALTH stat per attack. If the character Sucks Up more power than her maximum she will take damage equal to the amount of damage exceeding her maximum ability to Suck It Up. Note that she cannot absorb more PP than her normal maximum PP total with this power; if she does, she will take damage from it as if it were an attack that she could not Suck Up.

Of course, there are many different ways to suck it up. Rayda may be able to Suck Up electrical energies for a quick pick-me-up, but lasers or a good solid punch is a different story. The different types of Sucking It Up are;

1) **Suck It Up I** (one type of energy); such as electricity, solar, or heat, but excluding kinetic energy. 100 CP.

2) **Suck It Up II** (most energies); any type of energy excluding kinetic or mental energy. 200 CP.

3) **Suck It Up III** (physical damage); punches, impact from solid objects; kinetic energy. 300 CP.

## Sample Shrinking Chart
### (Chart figured for a character with tens in all primary statistics)

| SHRINK LEVEL | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| HEIGHT | 5' 6" | 5' | 4' 6" | 4' | 3' 6" | 3' | 2' 6" | 2' | 1' 6" | 1' | 6" |
| WEIGHT | 150 | 135 | 120 | 105 | 90 | 75 | 60 | 45 | 30 | 15 | 15 |
| MOVES | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100 | 110 |
| TO HIT BONUS | +0 | +3 | +4 | +5 | +5 | +5 | 5 | 6 | 6 | 6 | 6 |
| MOVEMENT | 4" | 8" | 8" | 8" | 7" | 7" | 6" | 6" | 5" | 4" | 4" |
| HITTABILITY | 4 | 8 | 9 | 10 | 10 | 11 | 11 | 12 | 12 | 12 | 13 |
| INITIATIVE BONUS | +1 | +2 | +3 | +4 | +5 | +6 | 7 | 8 | 9 | 10 | 11 |
| HTK | 6 | 9 | 11 | 16 | 16 | 21 | 21 | 26 | 26 | 26 | 31 |
| PP | 70 | 80 | 90 | 100 | 110 | 120 | 130 | 140 | 150 | 160 | 170 |

**Suck It Up I**; With this power your character can pick one type of energy, such as electricity, fire, solar or stellar energy and convert damage done by attacks with that type of energy into PP for her own use.

**Suck It Up I: 100 CP, personal, 0 PP.**

**Suck It Up II**; Like the earlier less powerful versions, this power will convert damage from energy into PP that the character can use. The big, and I do mean BIG difference is that she can Suck Up <u>any</u> type of energy that would ordinarily cause damage, with the exception of **kinetic** energy or **mental** energy (such as Brain Blasts), as opposed to just one type of energy as in the previous version. But with great power comes a powerful price.

**Suck It Up II: 200 CP, personal, 0 PP.**

**Suck It Up III**; This power differs from previous versions in that if you build it into your character, she can Suck Up the damage from physical attacks (ie- kinetic energy) and convert it into power points. For example, getting punched, shot, scratched or having a bus dropped on her head. Note that being shot, stabbed, slashed with a sword or hit with a concessive grenade all counts as kinetic energy. It could be argued that the character would still take damage from the penetration of such weapons, but without the kinetic energy behind them, they would not penetrate. However, if a character with this brand of Suck It Up should get hit with a napalm grenade, while she would be unharmed by the initial explosion, the napalm would still do damage as normal. Due to its great power level, it has a great price

**Suck It Up III: 300 CP, personal, 0 PP.**

*CAM & MARC SEZ: Please note that characters cannot Suck Up their own Blasts or Big Blasts; if they could, then they could recharge themselves indefinitely. And no, they can't absorb kinetic energy from their own punches, either.*

EXAMPLE: Stardust is fighting the Stellar Man, and is relying heavily upon her Suck It Up power to protect her. Her HEALTH stat is a 101, so that means that as long as she has expended PP, she can absorb up to 101 points of energy per blow. So, with Stardust's current PP total of 118 out of 263, she's doing just fine against Stellar Man. That is, until he unleashes a burst of stellar energy that does 131 points of damage to her. With Stardust's HEALTH stat of 101, she can absorb 101 points of the incoming damage as PP for her own use; the other 30 points actually cause damage, so for all practical purposes she only absorbs 71 points from that blow (101 absorbed, -30 that do damage =71 PP). With us so far? Good.

All right, that leaves Dusty with 189 PP at the end of the round. Next round, Stellar Man manages to beat Dusty on initiative and fires again; this time his Blast isn't quite as impressive, doing only 85 points of damage. No problem, thinks Dusty. Ah! Though Stardust has plenty of Suck It Up ability (101 points, remember?), she hasn't kept up with her PP total. As she Sucks Up the 85 points of damage and attempts to convert them into PP, she notices that she is only 74 PP shy of a full load. Sooo, as she Sucks them Up, she keeps the first 74 points as PP, then takes the other 11 points as damage. Thus, as her segment of the round comes around, she has 252 PP left (85 incoming vs. 74 points of Suck It Up left; 11 points of damage left over, unable to be absorbed; ergo, absorbed as damage). Note that if a character with Suck It Up has a Forcefield or Invulnerability, she will apply those defenses first (if they are in operation at the time) before trying to Suck It Up.

## SUPER SENSES

Can your character see in the dark like the She-Cat? Or does she have super sensitive hearing like Ms. Victory? Can she smell her dinner burning on the stove from three blocks away while she's fighting the Shroud? If so, then she has Super Senses! Now, this does not mean that one power does all of the below effects; no, this power includes a whole lot of little powers all of which your character can buy separately. However, they can be purchased and used together; if this is the case, then the cost on both (or however many are to be linked) Super Senses doubles. So without further ado, here they are:

**GOOD HEARING**: With Good Hearing you never have to worry about turning up the volume on the TV or complaining that someone is talking too quietly, even if they are whispering in the next room. Never get left out of the gossip around your character's headquarters again with this power that has a 10" range and costs only 15 CP's.

**Super Senses: Good Hearing: 15 CP, 10" range.**

**GOOD TASTE**: It's not a matter of style, mind you, it's just the ability to taste anything. A good example of this power is tossing down the loaded drink but noticing the knockout drug in it by the taste just in time to spritz it back out. This power only works on things that the character tastes, and will not work as a tracking power.

" Tara has touched this telephone, probably recently!", snarls the She Cat, licking the telephone receiver. "I'd know her taste anywhere! Let's move!" Reads pretty stupidly, doesn't it? Well, it plays just as stupidly, so use this power for what it was intended for; having a sensitive palate. And for that magnificent superpower, characters must pay 5 CP's.

**Super Senses: Good Taste: 5 CP, 0 Range.**

**SEE EVERYTHING**: For the character who just has to know everything that is going on around her, here is the power for her. See Everything allows the character to see 360 degrees around her, just as if she had eyes in the back of her head, and on the sides too. Just like mom used to. And for those of you that are curious, no, this power does not allow the character to see invisible characters. All this at a range of 8" for only 20 CP's.

**Super Senses: See Everything: 20 CP, 8" range.**

**SEE FAR AWAY**: Are you tired of not being able to see the game from the cheap seats in the Orange Bowl? Does your character need to be able to see her way from here to the Moon? Well, that's what this power is for. It functions with no range, and lets your character see incredible distances as if she were standing only 5' away. An occasionally useful power that costs only 10 CP's.

**Super Senses: See Far Away: 10 CP.**

**SEE IN THE DARK**: A nice simple power that explains itself, has a range of line of sight, and can be your character's for only 5 cp's.

**Super Senses: See In The Dark: 5 CP, Line of Sight.**

**SEE THROUGH THINGS**: A bit of a complex power, this one allows your character to look at something even if there is a solid object blocking her line of sight. The only drawback to this power is that there must be some element, either real or existing only in your campaign that she cannot see through. Otherwise, how could her arch enemy hide her nefarious scheme from the character's prying super-powered eyes. The choice of what element the character cannot See Through is up to you and your game master to work out between yourselves. This power has a range of 12", and will cost your character 25 CP's.

**Super Senses: See Through Things: 25 CP, 12" range.**

**SENSITIVE TOUCH**: A nice simple power that allows your character to really feel good; that is, she can touch something and feel all of the details of the object. You know, like picking up a dime and reading the date off it, or figuring out the difference between two types of paper by feeling the difference in thickness. All of this for a meager 10 CP's.

**Super Senses: Sensitive Touch: 10 CP, By Touch.**

**SMELL GOOD**: It's the power that you wish you could buy for your roommate's feet, right? Sorry. This power is an ambiguous power that allows the character to discern different odors from one another. It has a range of only 3", and the character can smell really well. Translation; it's up to the GM to decide what it can and cannot do. It is entirely a situational power; sometimes it may be incredibly useful, and sometimes it may be worthless. Odds are a character with this power couldn't smell fear, but she probably could smell old cigarette smoke in a room, and identify whether or not it was a brand that she was familiar with.

**Super Senses: Smell Good: 10 CP, 3" range.**

# VISIONS

There are two types of Visions that characters can access; Visions of The Past, and Visions of Elsewhere. They are actually two different powers, so they will be described separately.

**VISIONS OF ELSEWHERE** is somewhat similar to Visions of The Past, but only in that it grants visions. Visions of Elsewhere allows the character to view another place in this time period. Note that first she must know someone who is in that location to have a vision of it; then she must successfully roll under her level x7 on percentile dice. Also, the place that she is attempting to receive a vision of must be on this plane (thus a character could not receive a Vision of Limbo unless she was in Limbo), and the vision will only last for 1 (non-combat) round. This is a great power to use to get those pesky reclusive sorceresses to come out and join in an adventure. Just use a plot device and have the power kick in without being called for.

**Visions: Of Elsewhere: 40 CP, 20 PP.**

**VISIONS OF THE PAST** enables the character to part the mists of time and look into the past, either the recent or the distant past. Assuming that the character has a reason for doing this, the GM should run the power as follows. If seeing whatever event transpired in the past will help the adventure progress along, then the mists will part and the character will see what transpired. If witnessing the past will bypass or unduly complicate the adventure, then the mists will not part; too much 'astral traffic' or something. It's as simple as that.

**Visions: Of the Past: 30 CP, 15 PP.**



DEEP WITHIN THE FLORIDA EVERGLADES, RESTS NIGHTVEIL'S SANCTUM. HERE THE FEMFORCE WITCH IS LOST IN THE RAPTURE OF A VISION. SHE STARES INTO THE RAPTURE OF A VISION. SHE STARES INTO THE MADNESS OF APOCALYPSE.

TIDAL WAVES!

AIIEEEEEEEE...

VOLCANOES!

Well, now that that's finished, you're almost there. The only thing left is to get some skills for your character. In the AC universe not many characters have much in the way of skills, so you might notice that the skills list is broken into two sections; basic skills and ultra-competent skills. This was done intentionally; if you want your character to be superpowered and ultra-skilled, then her statistics are going to suffer for it. But if you go with the flow and are slightly skilled and superpowered, then you will most likely end up with a character that fits in well with the rest of the AC universe. The exception to this rule is the Adventuress, who is based almost entirely on skills

# SKILLS SECTION

In the Super Babes system, we have tried to keep everything as simplistic as possible. The powers have reasonably clear cut rules, but are extremely simple. We have tried to keep the same simplicity in effect for the skills section, and hopefully we've succeeded. You'll be the judge of that.

Skills tend to break down into groups for some characters, while some characters have practically no skills at all. And if we'd tried to provide a group of skills or a skill for everything then the list could conceivably go on forever. So the compromise is to offer skill groups, called SUPER SKILLS, generalized skill areas, and individual skills for those characters who want something that's not offered anywhere else. And remember that while we would rather not offend anyone (Too late now!), we wrote 'em like we sees 'em in a way that's easy to play.

By the way, when the phrase 'relative to the character' is used in this section, it means wherever it would apply to the character according to her background. For instance, Knockout has the Piloting Land skill from the planet Rur, which has advanced technology; an 18-wheeler is not relative to her character, so even though she has Piloting Land (Rur), she would not be able to use it to drive the big rig. If she wanted to learn to drive Earth vehicles, she would have to buy Piloting Land (Earth). Simple, right? Right.

*Cam & Marc Sez: When buying skills for your character, remember that character conception should come first. If you just buy skills for the sake of getting just a few more character advantages, then you're cheating yourself out of the true enjoyment of the game. Remember, a character that can do everything at first level is going to be pretty dull to play by third level. So try to remember that the idea that you had in mind for a neat character shouldn't be sacrificed here for the sake of power. And GM's, make sure that you keep a hand in the creation process, even at this point, so that you don't end up discovering during game play that the conception of a burnout gogo dancer that has psychedelic powers has somehow mutated in the skills section into an occult inventor!*

# GENERAL SKILL AREAS

This section deals with skills that could conceivably be written up, but why? Picking a skill from this list does not grant the character any of the skills from the individual skills list; they are what they say they are. Starting money is determined by the character's skill levels; if she is an unskilled laborer, then she'll be starting with considerably less money than a multi-skilled expert. And it goes as follows;

## Unskilled Laborer: no CP cost

A fast food worker, a parcel service box unloader, or a go-go dancer; these are jobs for which the average person requires practically no training. That's why they're called UNSKILLED laborers- no skills involved. While some would argue that many valuable skills can be learned in a McDaniel's, we don't buy it. A character with this skill area has some form of menial labor experience, but has no training to further themselves professionally (ergo no useful skills). Starting money for unskilled laborers is figured out as follows; players roll 1d6 to find out how many hundreds of dollars that they have in the bank. Then they roll 1d10 to find out how many thousands of dollars they make per year.

## One-Skilled Laborer: Cost 10 CP:

A secretary, a market research surveyor, a transmission mechanic; these are jobs which require some sort of training. Thus, the character has a skill, though they may not have any skills outside this area. Most of the people that you know are one-skilled laborers (since rocket scientists usually have better things to occupy their spare time than play superhero RPG's!). Starting money is figured out by rolling 2d6 to find out how many hundreds of dollars the character has in the bank. To learn how much the character makes per year, roll 2d10 times one thousand.

## Multi-Skilled Laborer: Cost 20 CP:

A comic book producer, a reporter, an industrialist; these are people whose skills are concentrated in one field, but have a wide diversity of skills within that field. This is as complex as a set of skills can become before venturing into specialization and becoming a one-skilled expert. Starting money is figured out by rolling 1d10 and multiplying the result times one thousand. To learn the character's yearly salary, roll 5d6 and multiply the total times 1,000.

## One-Skilled Expert:

Cost 40 CP: A doctor, a lawyer, a college professor; these are skills that are multi-faceted, but still restricted to one major area of expertise. A one-skilled expert will always have the answer and will always know what to do as long as it is within her chosen field. She's a pro at her job and an expert in her field, but that knowledge will not translate over to another field. Example; a nuclear physicist might know how to fix a showerpipe, since there are lots of steam pipes in a reactor. But this skill would not allow her to repair a damaged jet engine; she's not a rocket scientist, she's a nuclear physicist. Her knowledge from physics would not apply to the jet engine's machinery. Starting money is figured out by rolling percentile dice and multiplying the total times 1,000. To decide yearly salary, roll percentile dice and multiply the total times 1,000. Got it? Excellent! Now on to...

# SUPER SKILLS

The super skills are skill groups that are reasonably common in the A.C. universe, and might be popular with fans generating characters within this system, who want their characters to be like their favorite heroine or villainess. These are skill sets that an entire character will usually be based upon; once the player has paid for one of these super skills and their statistics, there will probably be very few CP's left over to spend, and that's the way that it should be, since these are quite potent packages.

## AGENT: Cost 100 CP

An agent is someone who was trained by a benefactor such as a government or a corporation to perform missions for their best interests. They are not spies; they aren't nearly as well trained, nor do they specialize in covert activities. A good example of a trained agent would be Jennifer Burke. She was trained to replace the original Miss Victory by the U.S. government, and she was not covert in the least about who she took her orders from. Agents have the following skills:

COMMUNICATIONS    FIRST AID
COMPUTER OPERATIONS  S.C.U.B.A.
CRYPTOLOGY      STEALTH & CONCEALMENT
DEMOLITIONS

## ATHLETE: Cost 80 CP

An athlete is someone who has been trained either by coaches or herself to be a prime conditioned specimen of humanity who is skilled at the various athletic feats that the human body is capable of. Our old pal Tara the Jungle Girl is the prime example of an athlete; she can perform almost any athletic feat imaginable with veritable ease. The She-Cat is another

example of someone who took advantage of the athlete skill; she has performed practically all of these feats from time to time, and it would have cost her ungodly amounts of CP's to buy them all separately. The skills for athletes are as follows;

| | |
|---|---|
| ACROBATICS | POLE VAULT |
| ANIMAL HANDLER | RUNNING |
| CATWALK | S.C.U.B.A. |
| CLIMBING | SKYDIVING |
| FIRST AID | SWIMMING |
| JUGGLING | SWINGING |
| 1 MELEE WEAPON | TUMBLING |

## INVENTOR (SCIENTIFIC OR OCCULT): Cost 175 CP

The inventor has some of the most exciting game potential, as well as the highest odds for colossal, game balance destroying disaster occurring as a direct result of their use in the campaign. Why? Because while gizmos themselves are not all that dangerous, (after all, in game balance terms, they're just cheap powers.) the inventors themselves can be a gamemastering nightmare. The GM's plots will fail "Broken Rurian stardrive? No problem! I'll just rig up a gizmo to..." AAARGH! cries the beleaguered GM, who had planned on the crippled ship figuring prominently in the adventure, which will now have to be rewritten to adapt to the soon-to-be-moving Rurian spacecraft. If there's going to be an inventor in your player group, then steel yourself for moments like these, for they will come more frequently than you might imagine. Well, all warnings aside, the inventor can create fantastic devices that may even duplicate superpowers, even if they'll only work once.

With the inventor skill, the character will be a savant in <u>one</u> area and can invent gizmos in that arena. One example is Rocketman and his jet-packs. Ol'Tech can really whip out those flying backpacks, but he couldn't come up with a better mousetrap if he had to. Improvements or changes can be made in the character's gizmos by spending the CP's that the character gains as she goes up levels, or she may use them to invent entirely new gizmos within the same arena. The character's chance to successfully jury-rig a plot-device that will only work once is the character's level + BRAINS score added together; the player must roll under that number on percentile dice, and must have the materials at hand. The character's chance to invent a device that performs flawlessly as designed with her CP's gained per level is exactly twice her chance to jury-rig. Beyond that, the character has the following skills;

FIRST AID (All those lab explosions! Ouch!)
INVENTOR
JURY-RIG
1 SCIENce (Or Occult Area of knowledge)

### <u>UNIQUE SKILLS:</u>

**INVENTOR** - This skill allows the character to invent fantastic devices that can duplicate 1 power. The character may begin play with up to 3 gizmos, or 1 gizmo with 3 powers, or whatever combination the player desires. To do this the character pays the CP's for her gizmo according to the Gizmo rules (See page 81). Henceforth, the character may invent 1 new gizmo each time she advances a level, or she may improve on an existing gizmo using the points allotted to her per level advancement. Creation or modification of a

gizmo does take time, however. To create a gizmo takes 1 day per CP to be invested. To modify a gizmo takes half the amount of time, since it is far easier to modify than create. Simple enough?

**JURY-RIG** - This skill allows the character to effect a temporary repair to a device in order to get it to function for a limited time. This skill is often used in as a plot-device to keep the storyline moving or save the day. The inventor's chance to Jury-Rig is a percentile roll under her level plus her brains score added together, and it will take 100 rounds minus however much the character made her roll by in rounds. Easy, right?

## MARTIAL ARTIST: 50 CP per level of Martial Artist

Someone, somewhere out there just got really excited. "Ooooh, martial arts!" Every system has some sort of martial artist rules, and ours is no exception. Once again, let's remind the purists out there that no game system can truly duplicate any martial arts style, so this is our compromise. If you don't like it and want more realism, there is an alternative. Get down to the dojo and start working out. For the rest of you, here's the scoop. Once a character has bought Martial Arts, she can choose two offensive maneuvers and one defensive maneuver from the charts below. Each time that she buys Martial Arts after the initial purchase, she can choose two more offensive maneuvers and one more defensive maneuver. Also, Martial Arts has a level unto itself; the first time the character buys Martial Arts, she becomes a first level Martial Artist in addition to her Character Level; when she buys Martial Arts again, she becomes a second level Martial Artist, and so on. Note that Martial Arts levels do not affect Character Levels at all, though Character Levels do affect Martial Arts levels.

## Martial Arts Offensive Manuvers

| MANUVER | BASE DAMAGE | Modification |
|---------|-------------|-------------|
| Crescent Kick | 1D10 DAMAGE | +2 to hit on next attack. |
| Side Kick | 1D10 DAMAGE | +2 on hit... |
| Front Kick | 3D6 DAMAGE | |
| Roundhouse Kick | 1D10 DAMAGE | +1 to hit. |
| High Punch | 1D6 DAMAGE | +2 to damage. |
| Middle Punch | 1D6 DAMAGE | +4 damage / -1 to hit. |
| Low Punch | 1D6 DAMAGE | +6 damage / -3 to hit. |
| Knife Hand | 1D6 DAMAGE | +1 hit and dmg on next attack. |
| Spear Finger | 1D6 DAMAGE | -4 to hit, does 1/4 dmg straight to htk. |
| Ki Punch | 1D6 DAMAGE | 1.5 X dmg, 1 action to setup. |

Martial artists also have another advantage over conventional characters; when they buy the fifth level of Martial Arts and are using their martial arts to attack, they gain one extra action per round; thus martial artists that are Doing It Twice will have four actions per round. Remember, the extra actions gained from Doing It Twice may only be used for attacks or defensive maneuvers, not movement.

Martial artists also have improved defenses, since they spend an awful lot of their time trying not to be hit. That's another reason why they get those extra actions after they've bought all five martial arts levels. Their possible defenses are listed below. Note that a martial arts defensive manuver can be done <u>before</u> the characters initiative comes up.

Each of the Martial Arts maneuvers costs 3 PP each to use, whether they're offensive or defensive. Now, these Martial Arts defensive maneuvers sound great, don't they? There is a catch to them, though. If a character wishes to use one of the defensive maneuvers before her initiative has come up, then she cannot choose to Do It Twice once her initiative does arrive; she will have only one action left to her credit. And if she performs two defensive maneuvers before her initiative, then she has used all her actions and forfeits her turn that round entirely.

**LVL: Indicates Character Level**
**MA: Means Martial Artist**
**HTH: Means Hand to Hand**

*CAM AND MARC SEZ: Just a note to you players out there who were planning on buying one or two of these maneuvers to add a little flair to your character's fighting style. As with Powers, Martial Arts is written so that you can supply your own special effects; decide them when you create the character and they will not change after that. But the initial effects are up to you; this way, not everybody will have the same maneuvers.*

## Martial Arts Defensive Manuvers

| MANUVER | # OF ACTIONS REQUIRED | SUCCESS ROLL & RESULTS |
|---------|----------------------|------------------------|
| Block | 1 action | Lvl + MA Lvl or under on 1d20 to take 1/2 dmg from one HTH or melee attack or 3/4 dmg from projectiles. |
| Inside Block | 1 action | Lvl + MA Lvl or under on 1d20 to completely stop one HTH attack. (no damage) |
| Outside Block | 1 action | Lvl + MA Lvl or under on 1d20 to completely stop one melee weapon attack. (no damage) |
| Evade | 1 action | Char level or under on 1d20 to take no effect from one attack except area attacks like Big Blast or Blind. |
| Catch | 2 actions | When opponent attacks HTH or with a melee weapon, roll to hit. If sucessful take 1/4 dmg and attacker is plus three to be hit & damaged on next hit. |

## OCCULTIST: 50 CP

The occultist is very similar to a scientist except that where a scientist has an absolute command of information in the field of science, the occultist has absolute knowledge of the occult. Dead gods, fallen civilizations, ancient blood rites for summoning great beasts, all the stuff that can make great party conversation and lousy lectures is the realm of the occultist. This knowledge does not necessarily give them great power, though; it only allows them to know what's going on, not necessarily the power to affect it. But they say that knowledge is power, so it probably depends on your perspective. A fine example of an occultist is Dr. Weir of the Weir Asylum and vault hero fame. His mystic Purple Claw granted him some occult power, but it was primarily his occult know-how that made him indispensable during the Shroud war. And as with the scientist, the occultist has no skills list, only a GM monitored plot-device knowledge of mystic goings-on, who's who and what's supposed to be where (see GM section "Plot Devices and You").

## SCIENTIST: 50 CP

A Scientist is an all-around genius in every field of knowledge. She is the one who will always have the answer to every question waiting on the tip of her tongue. A fine example of the scientist skill is the Professor from Gilligan's Island. He could understand how nearly anything worked, and could dope out the workings of almost any mechanism if given time. That's what the scientists of the AC universe can do. Rather than specializing in one area of knowledge, they have branched out into every science and can call upon every one of them to solve problems. There are no skills listed for scientists; they are merely considered experts in every field of scientific endeavor. It will often serve the GM well to use the scientist's know-how in a plot device manner (see GM section "Plot Devices and You").

## SOLDIER: 200 CP

The soldier is exactly what it says; an individual trained to be able to fight competently and successfully under whatever conditions he/she may be dropped into. The best example of the soldier in the AC universe is the Black Commando. He can fight competently in any environment, use nearly every weapon known as well as figure out weapons unknown to man, fight barehanded or turn nearly any object into a weapon. Soldiers are also adept at using cover, concealment and stealth since many battles are won with the advantage of surprise. This skill package is ideal for characters who want their characters to be government sponsored (though it is not required), or former soldiers turned superheroes who still intend to use their former

skills. When looking over this skills list, remember that this is the skills list for a green beret or S.E.A.L. team member, not a standard infantryman. The skills for soldier are as follows;

| | |
|---|---|
| ACROBATICS | MELEE WEAPONS |
| DEMOLITIONS | SKYDIVING |
| DETECT & DEACTIVATE ALARMS & TRAP | STEALTH & CONCEALMENT |
| PILOT LAND | SQUAD TACTICS |
| FIRST AID | SURVIVAL |
| FIRE PISTOLS / RIFLES | THIEF |
| FIRE UNKNOWN WEAPONS | TRAPPING |
| MECHANIC | |

### UNIQUE SKILLS:

**FIRE UNKNOWN WEAPONS** - This skill enables the character to fire weapons that are not relative to the character, or weapons that she has never seen before. The basic roll to be able to figure out how to fire the weapon is a 1d20 roll under the character's BRAINS score plus her level added together. In addition, for every round after the first that the character spends studying the weapon, she gains a +1 to her roll to figure out the basic workings of how to fire the weapon correctly.

**TRAPPING** - This skill enables the character to booby trap things. Snare traps, smoke bombs, etc. can be set up with this skill, though another skill may be required (such as Demolitions in the case of Trapping something to explode). To successfully trap something, the character must roll under her BRAINS and MOVES scores plus her level on percentile dice. If it succeeds, then the trap is set. If it fails, then the trap goes off in the Trapping character's face. Note that it takes 25 rounds minus 1 round per level to set a trap, with a minimum time of 5 rounds.

## SPY: 150 CP

A spy is a character who has been intensively trained to act in the espionage field as either an undercover agent or a sneak thief, retrieving information or persons critical to the interests of their organization. Colt the Weapons Mistress is a fine example of a highly-trained spy. She has a wide variety of skills ranging from sneaky to sophisticated. What can be said about spies that has not been said elsewhere? You know what they are and what they do, so here's their skills listing;

COMMUNICATIONS
COMPUTER OPERATIONS
CONTACTS
CRYPTOLOGY
DEMOLITIONS
DETECTIVE
PILOTING 1 AREA (LAND, SEA OR AIR)
ELECTRONICS
FIRST AID
FIND & DEACTIVATE ALARMS & TRAPS

FIRE PISTOLS
GAMBLING
INTERROGATION
MECHANIC
PERSUASION
QUICKDRAW
S.C.U.B.A.
STEALTH & CONCEALMENT
STREETWISE
THIEF

### UNIQUE SKILLS:

**DETECTIVE:** This skill is for those players who cannot effectively do their own clue spotting. If, during an investigation, a character misses a vital clue, then the GM may require the player to make a Detective roll (a 1d20 roll under the character's BRAINS score). If the roll is successful, then the GM may point the clue out to the character. And even if the roll is unsuccessful, the player should take this as a sign that he is missing something and should look over his clues more carefully.

# THE INDIVIDUAL SKILLS

These skills can be purchased by any character, regardless of origin or powers. The only catch is built in; would your character know this skill when she begins play? Au contraire to popular opinion among some players, most modern housewives do not know demolitions as a regular part of household maintenance. Please note that although some high stats will seem to preclude dice rolling, that just ain't the case. Even if the character's stats are so high as to make a dice roll irrevelant, the roll must be made anyway. Why? Because on a d20 roll, while a 1 will always succeed, a 20 will always fail; whereas on a percentile dice roll, a 01-05 percent roll will always succeed, but a 96-00 roll will always fail. Note that a character who does not have a skill can always make ONE attempt to use a skill that she does not possess using this rule; however, she must roll that '1' or '01-05' to succeed in that particular instance. If she fails, then she may not try it again.

## ACROBATICS: 20 CP

Acrobatics allows the character to perform acrobatic stunts. The base roll is performed on 1d20, with the player attempting to roll under the character's MOVES score. The skill enables the character to perform flips, vaults, etc., and also allows the character to take 1/2 damage from falling. It also grants the character +1 to her hittability while flying (if applicable).



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## ANIMAL HANDLER: 20 CP

Animal handler allows the character to calm skittish animals, ride animals that can be used as mounts (a rhino can be ridden; an extradimensional demon critter cannot!), groom and care for beasts of burden, as well as most known animals. Remember that this skill is relative to region; an animal handler from the demon critter's realm might know how to handle it, whereas she wouldn't have the faintest idea of what to do with a zebra.

## BLIND FIGHTING: 25 CP

The character has been trained in the 'Zen' fighting style and can face her opponents even when deprived of her sight. If blinded by whatever means, she can still fight opponents within 10' (2", close range) at no to hit penalty. When striking at opponents at long range (any range farther than 10'), the character only suffers a -5 penalty to hit, rather than the standard -10.

## CATWALK: 20 CP

This enables the character to traverse spaces without much footing, like tightropes, ledges and construction beams. The character can move at 1/2 her normal movement across said span, or run at full movement by rolling 1d20; if the roll is under the character's MOVES score than she has succeeded. Failure indicates that she plunges to her doom or the ground, whichever comes first.

## CLIMBING: 20 CP

Allows the character to climb up climbable surfaces at 1/4 her normal movement rate. A sheer wall of smooth steel is not a climbable surface, unless of course the character gouges handholds. If the character is attacked while climbing then she must roll a percentile roll and try to roll under her MOVES score. If successful, she hangs on. If not, then she goes splat. Got it?

## COMMUNICATIONS: 20 CP

Communications allows the character to operate known communications equipment. Radios, television cameras, broadcast towers, whatever. A simple skill for a simple task; no roll required.

## COMPUTER OPS: 20 CP

Enables the character to operate a computer, run programs, bring up files and view them, operate computer printers, etc.. The basic roll is the character's BRAINS score on 1d20 if the character is using a known machine, such as her own computer or the headquarter's computer. If she is attempting to break into an unfamiliar system, the player most roll under the character's BRAINS score + her level on a percentile roll. Do remember, however, that without the proper codes, many computer systems cannot be broken...without Cryptology.

## CONTACTS: 20 CP

This skill enables the character to have friends in high places (or in villain's cases, blackmail victims in high places!). For every 5 points of PERSONALITY that the character has, she will gain 1 contact. The contact can be relied upon for information or backup once per month. It's up to the GM who the contacts are, but they should be useful people to know. A fine example is a certain police commissioner over at another comics company...

## CRYPTOLOGY: 20 CP

Enables the character to break codes as well as write them. Works quite well for deciphering a spy's code books as well as breaking computer codes (provided the character has computer ops as well). Basic roll is 1d20, BRAINS score or under to succeed. Can also be used to decipher hieroglyphics or alien languages for a 1/2 BRAINS score roll on percentile dice.

## DEMOLITIONS: 25 CP

Enables the character to know where to place charges to do the most possible damage, set the charges, wire them to blow and blow them. Thus the character can safely handle explosives, as well as defuse bombs. The roll to blow something up is the character's BRAINS score or under on 1d20; the roll to defuse a bomb is level or under on 1d20. Note that if the character fails the defuse roll, the bomb does not necessarily go off; it will only go off on a roll of 20 on the d20.

The character can also make explosives out of common household substances. Note though that if the character wants to use it, the player must prove to the GM that this idea would really work from a book or something. He doesn't actually have to go cook up some real napalm to convince the GM. Watch McGyver, he does this all the time!

## DETECT & DEACTIVATE ALARMS & TRAPS: 30 CP

A twofold skill, this allows the character to find conventional traps or alarms when actively searching for them, pitfalls or electrified door handles and the like. This skill also allows the character the chance to disarm the trap or alarm; the rolls for each are separate, however. To detect an alarm or trap is one action, requiring a successful roll under the character's BRAINS score on 1d20. To disarm the trap or alarm requires the same roll versus the character's MOVES score. REMEMBER, it is one action to detect an alarm or a trap, NOT both. And it is one action to disarm the alarm or trap, not both.

## DISGUISE: 20 CP

Enables the character to disguise herself as someone other than herself. Not a specific someone, just someone else. If this skill is used on a robot or artificial life form, the recipient can be crafted to look like a specific person. Other than that, you can look different than you usually do, but not like Ms. Victory using this skill. There is no roll necessary either way.

This skill does have one factor to it that can duplicate others, however. Voice mimicry can be performed with the Disguise skill, and the user must roll 1d20 vs. her PERSONALITY score only if speaking to someone intimately familiar with the true voice of the character being mimicked.

## ELECTRONICS: 20 CP

Enables the character to work on sophisticated electronic equipment to repair it or disable it. This does not give any chance to operate or invent things, only the chance to fix or break electronic components. The roll is 1d20 vs. the character's BRAINS score, unless she is working with alien or unknown technology. In that case, her roll is her BRAINS score + her level on percentile dice.

## ETIQUETTE: 10 CP

This skill enables the character to use the right fork at dinnertime, not insult the Bolivian ambassador, and carry on conversations at social gatherings without committing social blunders. A magnificent skill for socialites everywhere. Not recommended for those characters who have gone to the She-Cat school of charm. No rolls required.

## EQUESTRIAN: 20 CP

Enables the character to ride horses and we mean ride! All the cool stunts that you see the cowboys do in the movies; saddle vaults, shooting while riding full speed, taming wild broncos, etc. can be done with Equestrian. Rolls are only made when attempting a difficult stunt, and then the character must roll under her MOVES score on 1d20.

## FIRE ONE PISTOL: 10 CP

Enables the character to have proficiency with one type of pistol-type firearm. It is not necessary for the weapon to be relative to the character, as this skill is often used by characters that have based themselves upon a Gizmo which may not necessarily be relative to the character's normal surroundings. Note that the character must specify the weapon to be used when purchasing this skill. If a character should attempt to fire a weapon without the necessary skill, then they're just plain out of luck. They won't even know how to take the safety off, forget about actually firing the darn thing. This applies to all firearms, no matter where they're relative to.

## FIRE PISTOLS: 25 CP

Enables the character to fire any known pistol-type firearm. This means that the character may employ any one-handed ranged weapon that is currently and commonly used in her locale. Thus, if the character came from America today, then she could use any of our conventional firearms. If the character came from 1890 Texas, then she would be able to use any pistols known in that period; a Glock 9mm pistol would not be a known weapon for such a character. Simple, right? Remember, this skill is relative to the character's point of origin. The warrior women of Rur are used to an entirely different set of pistol-type weapons than, say, Colt the Weapons Mistress.

## FIRE ONE RIFLE: 10 CP

As with Fire One Pistol, this skill enables the character to fire one rifle that may or may not be relative to the character. Note that the character must specify the weapon to be used when purchasing this skill.

## FIRE RIFLES: 25 CP

That's right, it works the same as Fire Pistols, except with rifles and other two-handed ranged weapons. Nuff said?

## FIRST AID: 20 CP

First aid can be used to stabilize injuries or attempt to revive characters whose hearts have just stopped! In game terms it works as follows; if a character or NPC has taken HTK damage, a character with First aid may treat them and restore 1 days REGEN worth of HTK to the injured character if she makes a successful First Aid roll. The character attempting to use the skill must roll her BRAINS score or under on 1d20 to succeed and have a first aid kit on hand. The procedure takes 10 non-combat rounds and may only be attempted once per character per combat. Also, First Aid may be used to attempt to revive characters whose hearts have just stopped! Now, this is a difficult task; first, the character must make a First Aid roll at -4. A successful roll shows that the character can conceivably be revived. Then, the aiding character must make another First Aid roll at -1 per minute since the character's heart stopped beating. If the aiding character fails the roll the character is dead, having drownded, asphyxiated, whatever. If the aiding character makes the roll, then the downed character will revive as long as she can roll under her HEALTH on 1d20. Since this is a superheroic game, we won't go into whatever brain damage characters would suffer from being oxygen deprived for that long.

## FORGERY: 20 CP

Enables the character to forge signatures, documents, currency, identifications, etc. To succeed, she must successfully make a percentile roll under her BRAINS and MOVES scores added together. Piece of pie, no?

## GAMBLING: 10 CP

This skill enables the character to understand and play games of chance. To succeed at a particular gambling endeavor, the character must make a 1d20 roll under her PERSONALITY score. Note that this skill will only allow the character to succeed in games of chance, such as those commonly found in casinos. It will not allow the character to actually alter the probability of an event, such as the outcome of a football game; it can, however, allow the character to be a great poker player!

## INTERROGATION: 30 CP

This skill enables the character to know and use various techniques to draw information out of people through whatever means necessary. It is a difficult task, however. Using conventional techniques, it will take the interrogator 1 hour per point of WILL of the subject to 'break' the subject to the point where she will begin to give up information. However, the subject may not even break then. The interrogator must first take her BRAINS, WILL, and PERSONALITY scores and add them together with her level; once she has summed up this total, she must subtract the subject's BRAINS and WILL score plus her level from the total. This gives her the number that she must roll under on percentile dice. Easy as cake, yes?

EXAMPLE: Lady Luger has captured Miss Victory and wants the plans for the Allies invasion of Europe from her. Lady Luger adds her BRAINS of 14, her WILL of 20 and her PERSONALITY of 20 with her level, 7. This gives her a total score of 61. Now she subtracts Miss Victory's BRAINS of 18, her WILL of 14 and her level of 6 from the total to give her a final score of 23. This is the number that she must roll under in order to break Miss Victory and get those plans from her. She's going to have to work her over for a minimum of 14 hours before she can even attempt the roll.

If the subject successfully resists the initial interrogation, then a subsequent check may be attempted every hour after that at a -1 to the subject's WILL score. Also, every additional interrogator adds +1 to the head interrogator's percentile roll. Not a pretty skill, but one that's bound to make mortal enemies...

## JUGGLING: 10 CP

This skill enables the character to juggle objects up to 1/2 her maximum press. The character may also juggle with someone else, if there is another character within range who also has the juggling skill. Why is it here? Well, haven't you ever wanted to juggle cars before? You can with this skill (and high MUSCLES and MOVES stats!). To successfully juggle, the character must make a 1d20 roll under her MOVES score every round. Failure on the first round indicates that the character could not get the objects started juggling; failure in a subsequent round indicates that the character has lost it, and all of the objects being juggled will come crashing down (though the character may avoid falling objects by making a successful 1d20 roll under 1/2 her MOVES score).

## LANGUAGE: 10 CP

This skill will allow the character to speak a language other than her native tongue. A successful 1d20 roll under the character's BRAINS score whenever she tries to speak in the language will indicate that she managed to make herself clear; a failed roll will garble the meaning and intent. This can make for interesting role-playing, so don't be too quick to gloss over a character's broken speech in a particular language. Go with it; you might find out that it's more fun.

## MECHANIC: 20 CP

This skill enables the character to fix most conventional engines or transports (relative to her origin) and jury rig repairs on most things mechanical. It is not the inventor or scientist kit, and should be closely monitored by the GM to insure that it is not abused. The mechanic must have sufficient tools and parts to complete the task at hand, and repair times will be decided by the GM. Just use common sense; replacing an engine in a standard automobile could be done in 3 hours, but is much more likely to take 12.

## ONE MELEE WEAPON: 10 CP

This skill will enable the character to be proficient in the use of one melee weapon; you know, a hand-to-hand MUSCLES-powered weapon. As with other "one weapon" skills, the one weapon need not necessarily be relative to the character. Note that the character must specify the weapon to be used when purchasing this skill. A bonus to purchasing this skill is that every time that the character purchases it, she gains +1 damage with her One Melee Weapon type (ie, if the character took Nunchaka as her One Melee Weapon and bought the skill three times, then she would have +3 damage with any Nunchaka that she used).

## MELEE WEAPONS: 25 CP

This skill will enable the character to use any hand-held, MUSCLES-powered hand-to-hand weapon with proficiency. Sure it's generalized, but this way is easier than making characters buy a skill in every melee weapon that they might want to use. Note that if a character tries to use an unfamiliar melee weapon without this skill, she will use said weapon at a -3 penalty to hit and damage.

## PERSUASION: 20 CP

COULD YOU HELP ME, PLEASE? I'M JUST A LOST L'IL GIRL LOOKING FOR HER FRIEND.

WELL-- I--UH--

This skill enables the character to persuade, seduce or otherwise influence people to do what they want. It is not a way to control people; there's a power for that. But it can get you into that producer's office by charming the secretary, or backstage at that concert to meet the band by persuading the bouncer to let you in. The base roll is the character's PERSONALITY minus the target's WILL score; the total number must be rolled under on 1d20. However, this score can be modified by a good plan, a good soliloquy, the character's fame or an appropriately great outfit (or lack thereof). The modifier is to be decided by the GM, and can range from +1 to +10.

## PILOTING ONE LAND: 10 CP

Enables the character to pilot one land vehicle, which may or may not be relative to the character, with the same piloting rules as described below. Note that the character must specify the vehicle to be Piloted when purchasing the skill.

## PILOTING LAND: 25 CP

This skill enables the character to drive any known vehicle relative to the character. This includes any land-based vehicle, but excludes hovercraft, which come under Piloting Sea. Note that most people can drive a car, and Piloting Land is not required to perform this or a similar feat; this skill is for the character who wants to be able to drive anything, and drive it well. To first attempt to drive a vehicle that the character has not previously driven, the character must first make a roll under her BRAINS score on 1d20. If this roll succeeds, then she can drive the vehicle. If not, she can't figure it out. If the roll succeeds, then the character need only make another check if she becomes involved in combat while driving the vehicle or if she attempts to drive like a Hollywood stuntman. If this should occur, then the character must roll a successful roll under her MOVES score every round that she is driving, to maintain control of the vehicle. Should she fail a MOVES roll, then she will lose control of the vehicle, and the GM may decide results from there depending upon the circumstances.

## PILOTING ONE SEA: 10

Enables the character to pilot one sea vehicle which may or may not be relative to the character. Of course, it follows the same rules as the Piloting Sea skill. Note that the character must specify the vehicle to be Piloted when purchasing this skill.

## PILOTING SEA: 20 CP

This skill enables the character to pilot everything seagoing that's relative to the character from a dinghy to a hovercraft. You can't pilot an aircraft carrier with it, but almost anything within reason on or under the water can be piloted with this skill. The rolls for Piloting Sea are the same as for Piloting Land; a BRAINS or under roll to start the vehicle, and a MOVES or under roll to maintain control in a stressful situation.

## PILOTING ONE AIR: 10 CP

This skill enables the character to pilot one air vehicle which may or may not be relative to the character, while following the Piloting Air skill rules. Note that the character must specify the vehicle to be Piloted when purchasing this skill.

## PILOTING AIR: 25 CP

What a surprise, this skill allows the character to pilot aircraft relative to the character's origin. Note that this does not include craft capable of escaping Earth's gravity. How is it done? How about a successful roll under the character's BRAINS score to get it started and a roll under the character's MOVES score to maintain control when things get hairy. Sound familiar? It should by now.



I'LL DIVE DOWN FOR A CLOSER LOOK!

## PILOTING ONE SPACE: 15 CP

Enables the character to pilot one space vehicle which may or may not be relative to the character, while following the same rules as Piloting Space. Note that the character must specify the vehicle to be Piloted when purchasing this skill.

## PILOTING SPACE: 30 CP

This skill allows the character to pilot space vehicles (relative to the character, of course). BRAINS or under roll to get it started, and a MOVES check when the fat hits the fire.

## POLE VAULT: 10 CP

This skill enables the character to vault longer or higher distances than normally possible by using a long pole. Ever seen the Olympics? Okay, using this skill the character may, by first making a full 1/2 move, double her movement for one vault, or vault over an obstacle 1&1/2 times the height of the pole that she's

using. For instance, Tara the Jungle Girl, who has a movement of 12, could use an 18' pole to do either of the following; run 6" then plant the pole to vault another 18". Or she could run 6", plant the pole and vault over a wall up to 27' tall. To check for success on a pole vaulting maneuver, the character must roll under her MOVES on 1d20. Unfortunately this skill does not ensure the character a safe landing. There's got to be a reason for the tumbling skill, right?

## QUICKDRAW: 20 CP

This skill enables the character to draw a weapon out of a holster at high enough speeds that it does not take an action. If two characters with QuickDraw want to try to outdraw each other, they must roll % dice and add their MOVES score to the roll. The highest number wins.

## RUNNING: 10 CP

This skill enables the character to run for long distances ( up to 10 rounds per HEALTH score point) without stopping. It also grants the character +2 inches of movement per round. There is no roll necessary to use this skill.

## S.C.U.B.A.: 10 CP

This skill enables the character to successfully use SCUBA equipment. It also grants the character basic knowledge of diving and underwater maneuvering, as well as the hazards and safety precautions necessary. There is no roll necessary to use this skill.

## SKYDIVING: 10 CP

This skill allows the character to safely use a parachute and know how to land while using one without breaking a leg. There is no roll necessary to use this skill.

## SPEED READING: 10 CP

Allows characters to, (surprise!) read at high speeds. With this skill characters can read 1 page of text per point of BRAINS per round. To check reading comprehension later, the character must only roll under her BRAINS on 1d20 to see if she has remembered the relevant data. Note that the character will only retain comprehension for 1 day per 2 points of BRAINS that she possesses.

## STEALTH & CONCEALMENT: 30 CP

This skill enables the character to use shadows to her advantage and move quietly. When doing so the character may only move at 1/4 her normal movement rate, and must roll under her MOVES, BRAINS and HEALTH scores combined on percentile

dice. If someone is actively searching for the character in the area that she is hiding in, then the roll is reduced by the searcher's BRAINS score. If the roll is failed, then the character has made some noise to give away her position or inadequately concealed herself. This may not be noticed unless someone is in a position to notice the character, i.e., is in the area and searching, expecting infiltration or is just plain paranoid.

## STREETWISE: 10 CP

This skill enables the character to walk the walk and talk the talk of the street folk. The skill is useful for trying to get information from people on the street, and is usually used by detective types for finding out "what's going down." To successfully gain information using streetwise the character must successfully roll under her PERSONALITY on 1d20 after spending at least 20 turns minus 1 turn per level on the street hitting the bricks.

## SQUAD TACTICS: 20 CP

Use of this skill enables the character to successfully organize tactics with groups of characters. Though the skill does not grant the player any advanced tactical knowledge, if a character with Squad Tactics is attempting to organize a combined attack, then the characters attempting to combine their attacks gain a +2 to their rolls to combine with each other. The attempt is successful if the organizing character and the characters whose attacks she is attempting to direct can communicate with each other, and the organizing character successfully rolls under her PERSONALITY score on 1d20. Note that this does not grant the characters any bonus to combining their own attacks.

## SURVIVAL: 20 CP

This skill enables the character to survive in uncivilized areas, or areas that might be considered hostile. For instance, Tara the Jungle Girl can easily survive in the jungle due to her survival training. The roll for this skill is a percentile roll under the character's BRAINS, HEALTH and MUSCLES scores combined. The check is made at the beginning of each day to see if the character can survive the rigors of survivalist living for one more day. Note: every 4 days that the character spends surviving in a hostile environment adds +1 to the character's rolls in that environment from then on.

## SWIMMING: 10 CP

This skill enables the character to swim. It not only grants the character the ability to swim, but it grants her 1/4 her running movement rate in the water. And in case somebody was going to ask, no, if you don't have Swimming then you can't swim. There is no roll necessary to use this skill.

## SWINGING: 10 CP

This skill enables the character to swing through the air with the...you get the idea. In order to secure a line to swing on, assuming that one is not already there to be swung upon, the character must make a successful roll to hit HITTABILITY 5. If the roll succeeds, then the line has landed where the character wanted it to go and is secure. If the character's roll has hit HITTABILITY 4, then it has landed where the character wanted it, but it is not secure and will come loose sometime during the character's swing (GM's discretion; let it break loose when it will best serve the storyline). Note that this is the roll required to secure a line to a stationary object; to hit a moving vehicle or a person with a line will require a roll to hit their individual HITTABILITY's. Ther is no roll required to swing to the desired target, but there may be a tumbling roll required upon landing (GM's discretion).

## TEACHING: 30 cp

This skill enables characters to teach any skill that they possess from the individual skills list to another character for a reduced cost. Whereas individual skills cost x CP's, if learned from a character with the Teaching skill, the cost is only 1/2x CP's. Note that only individual skills can be taught in this manner, not skills found only in a Super Skills package.

## THIEF: 30 CP

This skill enables the character to pick locks, open safes, effectively loot and break and enter with proficiency. This is a fast and loose skill that is highly situational, and must be carefully monitored by the GM. The basic roll is the character's MOVES score on 1d20 modified by -1 to -10 depending on difficulty (to be determined by the GM).

## THROWN WEAPONS: 20 CP

This skill enables the character to use thrown weapons with proficiency; that is, weapons that were designed to be hurled. A manhole cover does not count as a weapon that was designed to be hurled; it was not designed as a weapon, nor was it designed to be hurled. A character with this skill can use any known user-propelled range weapon with proficiency. Remember, to fire a bow would require Fire Rifles, because it is a two-handed projectile weapon.

## TOTAL RECALL: 15 CP

Allows the character to remember everything; yes, every little thing that's ever happened (to her) as if it happened only yesterday. To recall something the character need only roll her BRAINS score or under on 1d20. If the check is successful, then she remembers all of the relevant data, no matter when she actually took it in. This skill works for all incoming data that the character understands or attempts to memorize.

## TUMBLING: 20 CP

This skill enables the character to roll with impacts. This has a distinct combat advantage, in that it enables the character to roll upon impact with the ground at the end of a fall. Thus halving the damage that the character takes. Of course, there are other applications for the Tumbling skill; however, they usually don't come into play, so we won't go into them here. Get it? This skill requires no roll.

## WEAPONSMITH: 25 CP

This skill enables the character to build, modify and repair weapons. It is not to be compared to the inventor skill, as the weaponsmith can only invent conventional weapons, not weapons that duplicate powers. However, its usual use is for those characters who carry weapons and want to know how to fix them when they break or modify them as situations dictate. The roll is BRAINS score or under on 1d20, modified for difficulty by the GM (anywhere from -1 to -20, depending on the outrageousness of the stunt being attempted).

AND YOU'LL BE ARMED, TOO, GIRLIE! THEM EGG-HEADS COOKED UP THIS BABY. IT'S A *DISRUPTER*-GIVES THE TARGET'S ATOMS A GOOD SHAKE! IT'S ONLY GOT ONE CHARGE, BUT ONE IS ALL YOU'LL NEED TO KILL IT.

USING HER ENHANCED BRAIN CAPACITY, MS. VICTORY SEARCHES THE RECESSES OF HER MIND...

YES, I THOUGHT AS MUCH. THE MEMORY OF SENATOR CLANTON HAS BEEN IMPRINTED ON MY MIND!
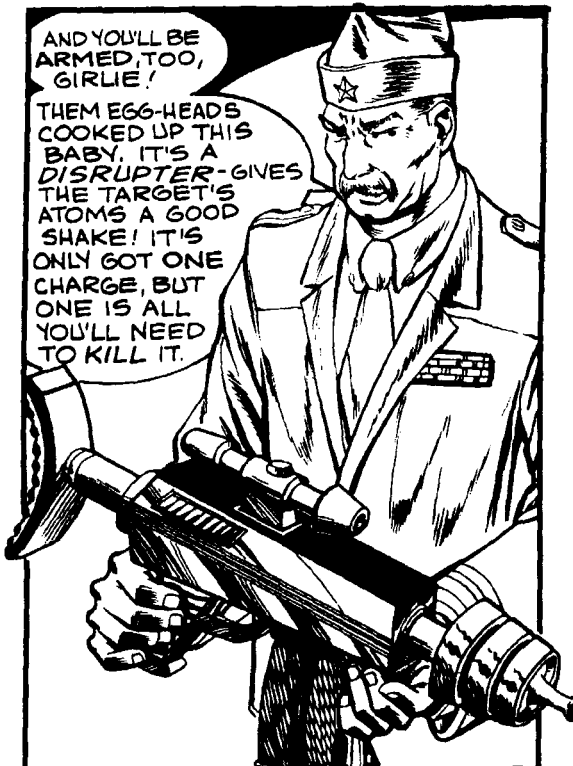
Ms. Victory demonstrates her skill of Total Recal

# GIZMOS



Our GIZMO showgirl, Jenifer Burke demonstrates her first gizmo - an incredibly obivious flight disc.

(available through Cartech)
(Prototype cost; $250,000.00)

Gizmos are the stuff that some heroes are made of, and there are quite a few of them in the AC universe. So we had to have some way for players to create gizmos so that their characters could own them, villains could swipe them and so on and so on. Besides, without them, Inventors would have very little to do!

## So what is a Gizmo?

Glad you asked. A Gizmo is a device that imitates or duplicates a superpower, a skill or primary statistics. But what is a Gizmo, and where does a GM draw the line between something that a character has to pay CP's for and a standard piece of equipment? Well, a Gizmo duplicates a power, right? By this logic, it could be argued that an M-16 with a grenade launcher slung underneath duplicates a Blast and a Big Blast, correct? Yeah, it could. The difference between the two is that the M-16 could be bought either legally or illegally, whereas the Avenger's Dissolver can't be bought at your local S-Mart.

## When is a Gizmo not a Gizmo?

There may be circumstances where a Gizmo would not be considered a Gizmo. If the character is on the planet Rur, then a Rurian pulse bolt pistol is not a Gizmo; it is a standard sidearm for the warrior women of Rur, available at their equivalent of an S-mart. If the character were to get one of those pistols, learn how to use it and then bring it back to Earth, then it would still not be a Gizmo. It would fall under the Gizmo rules as far as HTK, PP, repairs and mass production are concerned. However, should the character wish to alter it in any way, then she would have to pay the cost for the entire Gizmo, not just the modification. So, as you can see, often it is up to the GM to decide what is stuff and what is a Gizmo.

This rule works for most types of equipment, from flak jackets to Ferraris. If it is commercially available in the area, then it is NOT a Gizmo (for details, see 'Stuff' in the GM's section). However, players must often prove to their GM's that an item is commercially available. And of course, the GM has the final word on what he will allow to be commercially available in 'his' world. Characters can thus build headquarters with cool computers, buy a great car, and even launch their own satellite; they are limited only by how much money they have, what their GM will allow, and their imaginations.

## Non-powered Gizmos

Now, a Gizmo does not necessarily have to mimic a power; if it is nonstandard equipment that will do something slightly outside the boundaries of reality, then it could be considered a Gizmo. If you as a player come up with a piece of equipment that your GM

decides is too complex to be stuff, then he may declare that it is a non-powered Gizmo; this means that it will take the same amount of time and money to invent, but will do something other than what a standard Gizmo is capable of. A good example of this rule is Colt the Weapons Mistress' equipment; she is an inventor, and has built all of her own equipment. Almost all of it is Gizmo-esque, but very little of it actually counts as Gizmos, since they don't duplicate powers, stats or skills. It's up to the GM to decide how to handle cases like these, but we recommend that he assign a Gizmo point total to them or rule that they are just very expensive stuff.

## Getting a Gizmo

First, the character may seek out the services of an Inventor who can invent the Gizmo, should she have the time or the inclination. Or she may even alter a Gizmo and create a new one based on the principles of an old Gizmo. Either way, it is the character, not the Inventor, who makes the CP investment. An Inventor may choose to give away a Gizmo to a character by paying the CP costs herself, but this is a rare occurrence, and is detailed later in this section.

Those are a few options. The usual option is for the character to be an inventor herself, and build and redesign her own Gizmos. This is often the most popular option, since if the character didn't build the Gizmo, there's no way that she's gonna be able to fix the darn thing if it breaks down on her.

## Who can own a Gizmo?

Of all of the different character types, only three may own Gizmos when they are initially created; the Inventor (either Occult or Technological), Supernatural Pupils, and the Adventuress. Other characters may get Gizmos later if they can find an Inventor to make it for them.

Other characters may get a Gizmo after they have achieved second level if they know of or can find an inventor willing to do such a thing for them. As a character goes up in level, she can add more abilities to her Gizmo, or get another if she knows an Inventor to do it for her. Government and Corporate Sponsored heroines usually run the highest odds of an Inventor being handy enough to build them a Gizmo after they have achieved second level. The Adventuress can add one ability to her Gizmo (or another Gizmo) per two character levels after she achieves first level (ie-levels 2,4,6, etc.), as can the Supernatural Pupil. An Inventor's Gizmo may gain one ability (or she may build one more Gizmo) per character level that she achieves. Other characters may own Gizmos after they reach second level, but they may only invest CP's in it or a new Gizmo once every four levels.

Of course, it is always conceivable that an Inventor would invest her own CP's in a Gizmo and then give it to another character for that character's use. Obviously that would be a rare occurrence, but it is conceivable. In that case, only the Inventor can invest further CP's in the Gizmo, not the character who uses it. The only exception to this rule is vehicles or bases, and further rules for that are covered (Guess where? That's right!) in the Vehicles and Bases section.

## What can a Gizmo do?

Well, now that we've established what a Gizmo isn't, let's dig a little deeper into what a Gizmo is. It can, as previously mentioned, duplicate any super power available, most of the skills, and any of the primary statistics. Does this mean that one Gizmo can do all of the powers from the powers list? No, don't be silly. One Gizmo can, when first invented, duplicate a number of superpowers or skills or stats that are determined at the time of its creation. Each ability of a Gizmo can be either;

1) One power; this may be whatever the character wishes it to be and at whatever power level the character makes it (ie- however many CP's the character wishes to sink into it).

2) One skill; this may be any single non super skill that the character chooses; however, many skills will not lend themselves well to a Gizmo. A sword that grants the user the One Melee Weapon skill bought five times is a lot more feasible than a gun that gives its user Acrobatics!

3) One primary statistic; if a character buys into this option, then she must choose one statistic that the Gizmo will grant her; she may buy as many points of the stat as she likes, but only that one stat. And that stat, bought through the Gizmo, will not add to the character's PP total (although more than likely it will cost the character no PP to use the additional stats, except in unusual circumstances which will most likely reveal themselves through play).

Note that if a Gizmo has a power or performs a skill that must have a stat to roll under or perform up to, such as Suck It Up or Piloting Air, then the Gizmo must have the relevant stat. And no, the Gizmo does not automatically gain that stat; the relevant stat must be bought specifically for the Gizmo with one of the Gizmo's abilities. Now, stats bought through a Gizmo will do one of two things; they will either add to the character's primary stats, or they will have the stats to operate a power that the Gizmo has. If the stats are to operate the Gizmo, then they will **not** add to the character's stat; their sole purpose is to operate that Gizmo.

## How long does it take to build a Gizmo?

It takes 1 hour per CP to be invested in a Gizmo to build it. An Inventor can only work on any given Gizmo for 12 hours a day: even manic workaholics cannot accomplish much once they burn themselves out on a project (Trust us, we know!), so only 12 hours per 24 hour period may be devoted to the creation (or repairing) of a Gizmo. Note that the 1 hour per CP invested invention time is halved if a character is merely reinventing a Gizmo: It makes sense that an Inventor would find it far quicker and easier to rebuild her work once she had done the initial inventing. And for financial consideration, a good rule of thumb that most GM's like to use is that it should cost somewhere around $2,000 to $5,000 per CP invested in a Gizmo to invent: to replace or repair should cost around $500 to $2,000 per CP (Gm's discretion).

## Stealing Gizmos

Another option is one that is often used by villainesses; steal a Gizmo! This could be worked into a heroic character's origin, but it is highly discouraged; after all, it isn't a very heroic way to start one's career as a heroine by stealing one's equipment. And characters & villains must pay CP's even for stolen Gizmos, or they won't work for very long.

Now, here's an interesting point. Why pay CP's and seek out an Inventor for a Gizmo when characters can borrow or steal them? Good question. The answer is that Gizmos will eventually stop working if they're not being used by the person that they were meant for. On the average, a stolen or borrowed Gizmo will work for only 1-3 games, including the one that it was stolen in. There have been examples of this rule; you might occasionally see characters loaning gizmos to each other, such as Rocketman loaning his jetpack to Tara the Jungle Girl in FF #39; such loans are always temporary things. After all, the Gizmo wouldn't be much good to Tara after a few issues anyway; it would cease to work after being separated from 'Tech' quite quickly. Note that if a Gizmo is stolen, it does not necessarily need to be repaired once it is returned to its rightful owner, unless it has ceased to function because it has been damaged.

## Changing Gizmos

Once the Gizmo's abilities have been established during character creation, then the Gizmo will have that ability until either an inventor of the same type changes it by redesigning it, or it gets destroyed. What do we mean by same type? If it is a mystic Gizmo, then the inventor would have to be an Occult Inventor. If the Gizmo was technological in nature, then the inventor would have to be a Technological Inventor. As a character advances in level, she may choose to invest more CP's into her gizmo; this may be done in a few ways, which we went over earlier. Please note that CP's cannot be saved in a Gizmo; they must be spent when they are put into the Gizmo. No stashing CP's there to save up for a power that the Gizmo can't afford when it's created!

## Breaking Gizmos

A Gizmo can be destroyed if someone targets it specifically for damage. If a character is holding or using the Gizmo, then someone trying to target the Gizmo would have to make a roll to hit against the character's Hittability: furthermore, it would be considered a Trick Shot, so the roll to hit would be at -5. However, if the Gizmo was not being worn or used by a character at that particular moment and was just lying around, then it's most likely going to be considered an inanimate object (Hittability 0).

Now that we know how to hit them, let's review what it takes to destroy the little buggers. Well, Gizmos have 1 HTK per CP that is invested in them: thus, if a character invested 24 points into an Incredibly Obvious Gizmo, then it would have 24 HTK. If a Gizmo takes more than 1/2 its HTK in damage, it will no longer function and must be repaired. Once a Gizmo has been reduced to 0 or lower HTK, it has been destroyed.

Note that if a character's Gizmo breaks down, then she can always take it to an Inventor (preferably the person who invented it) to have it repaired for a 0 CP cost; repairing a Gizmo is an action which does not alter it in any way. If refinements or improvements are to be made, then that counts as a redesign, and could only be done once every 2 or 4 character levels (see above). If an Inventor's Gizmo is destroyed completely, she could reinvest the CP that she originally sunk into the defunct Gizmo into a new Gizmo when she had the time to sit and build it; and that's all that she could do with those CP's. She could not invest those CP's anywhere else but in a Gizmo after she had made the initial investment.

# THE THREE GIZMO CLASSES

So after all of that, bet you're waiting to hear just how a player goes about getting a Gizmo for his character. Well, once you have met the conditions above, and you've worked it out with your GM, then you begin to spend CP's. And you spend them in one of three categories, which are as follows;

## INCREDIBLY OBVIOUS GIZMO:

This is a Gizmo that could not possibly be mistaken for something else; it is a Gizmo and everybody who casually glances at it recognizes it as one. It is also pretty easy to take away from the character, since it has to be a hand-held device or something that is not attached to the character at all, like an orb that floats at the character's side. Easy to grab, and easy to take away. A few good examples of



LET'S DO IT!

I TRIED TO SOUND CONFIDENT AND HOPED THAT NO ONE NOTICED MY SHAKING KNEES.

"DR. CARLOS JIMENEZ, OUR COUNTRY'S MOST EMINENT PHYSICIST, HAS DEVELOPED A DEVICE WHICH WAS A BREAK-THROUGH IN ELECTRON ACCELERATION. FOR WHAT PURPOSE THIS MACHINE WAS DESIGNED IS NOT MY CONCERN. MY JOB IS TO PROTECT THE SCIENTIST AND HIS CREATION... AND TO SEE THAT BOTH ARE SAFELY TRANSPORTED TO A GOVERNMENT RESEARCH COMPLEX IN THE UNITED STATES."
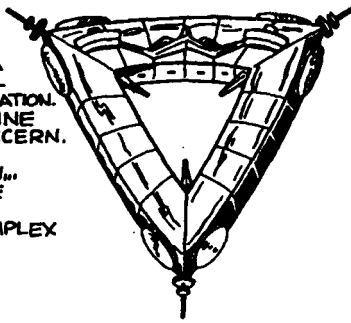
this Gizmo type are The Avenger's Dissolver or Doctor Jimenez's Time Triangle. They are both incredibly obvious, and would take little or no effort to remove from the character were the character to be distracted.

When buying a Gizmo of this type, for every 1 CP that the character invests, the Gizmo gets 3 CP's to use for powers. An example would be if Lethal Lass wanted to build a Blaster; She is an Inventor, so she can do it for herself, and she has 24 CP's to spend on it. She invests them (permanently!) in the Gizmo, and comes out with a Blaster that will fire a 12d6 Blast with a range of 6". Ordinarily such a blast would cost 72 CP's; however, Lethal Lass has invested in an Incredibly Obvious Gizmo. Now her 24 CP investment suddenly becomes worth 72 CP's worth of Gizmo, which will have 72 PP and 24 HTK. On the other hand, since she bought an Incredibly Obvious Gizmo, anybody that sees it will recognize it as some kind of Gizmo (i.e.- valuable unusual technology).

## MODERATELY OBVIOUS GIZMO:

Now we move up a bit on the Gizmo evolutionary scale. This model of the Gizmo is one that is far more popular among the characters of Americomics and players of the Femforce RPG since it isn't nearly as easy to steal as an Incredibly Obvious Gizmo. Why? Well, this type of Gizmo is usually something that is still pretty obviously a Gizmo, but is worn on the character's body. It doesn't have to be held to be used; a good example of this is Dr. Weir's Mystic Purple Claw. It is obviously an Occult Gizmo of some kind, but it doesn't look too terribly easy to remove it from his person. The same could be said for Darkfire's Mento Helmet, or Jetgirl's jet pack. And it doesn't always have to be nearly that obvious; many people suspect that Nightveil's Cloak of Darkness is an Occult Gizmo, but few people suspect that it is the key to her sorcerous might. When buying a Gizmo of this type, for every 1 CP invested the Gizmo gets 2 CP's to use for powers. Easy enough?

DR. WEIR!

CLENCHED IN THE PURPLE CLAW, THE TRAP WILL BE COMPLETE!

THE CLAW'S OVER-WHELMING FORCE OF GOOD WILL DRIVE HIM BACK-INWARDS FROM ALL SIDES...
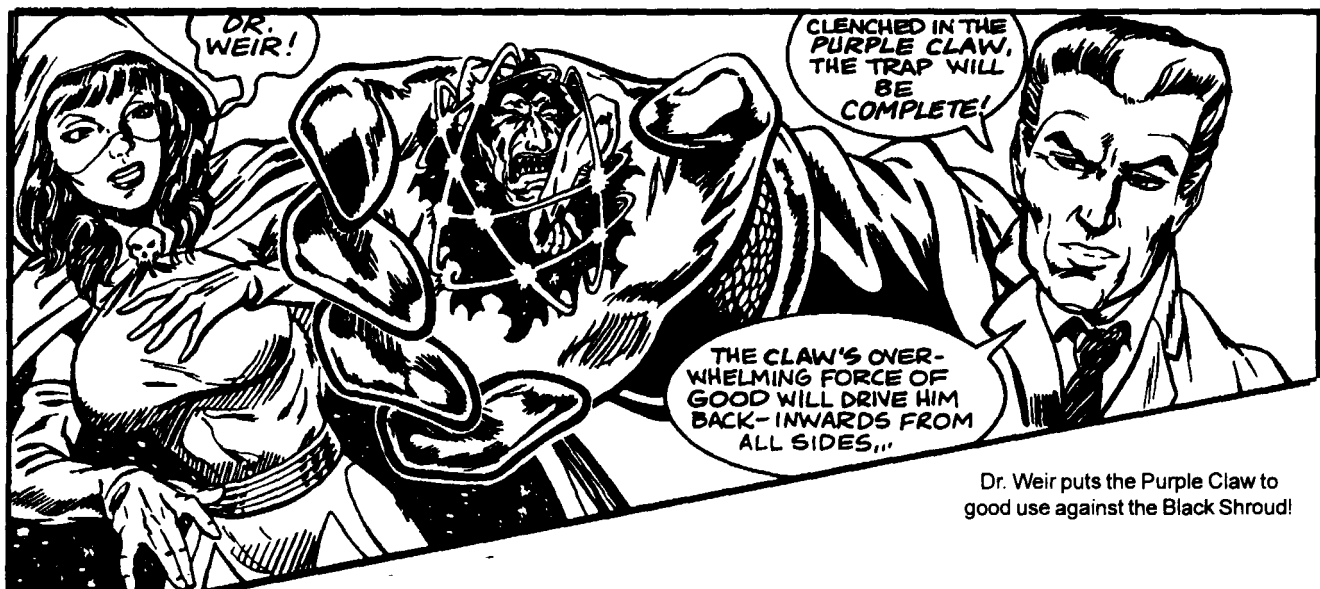
Dr. Weir puts the Purple Claw to good use against the Black Shroud!

## SECRET GIZMO:

A Secret Gizmo is a Gizmo that no one would ever suspect of being a Gizmo. An example might be an earring that can fire laser Blasts, or a belt that grants the character enormous strength, or

...a mystic shirt.
(Heh..)

Okay, all joking aside, a Secret Gizmo is not in the least bit economical to buy; for every 1 CP invested in it, the Gizmo gets 1 CP to use for powers. With an exchange rate like this, one might wonder why one should bother with such a thing. Well, about the only reason that we could come up with is that it would grant the character the ability to garner powers outside her particular field, such as a scientist who wears a

...Mystic shirt.
(Snicker!)

At any rate, that's the whole purpose of the Secret Gizmo, to have an 'ace in the hole' that the character's enemies probably don't know about. Or so that one character can be protected when entering another's mystic domicile because he is wearing a magical protective device like a

...Mystic shirt.
(Bwahahahahahahahahaha!)



Kinda speaks for itself doesn't it

## Gizmo Power Points

Now, a few of you out there might be wondering about something: if you buy a Gizmo to generate a power for your character, it costs the character no PP to use it. Does this mean that she could use the Gizmo all day long and never spend a PP on it? Well, no, not really. Gizmos have PP too, they just get them in a different way than characters. A Gizmo has 1 PP for every Gizmo point that it has: so an Incredibly Obvious Gizmo that a character has invested 24 CP's into would have 72 PP. The details of how to work out the math on subjects like this was detailed previously in the Gizmo class descriptions, but it works out pretty simply. The only real question is how do they recharge? Tricky question, that. When you break it all down, it goes something like this.

Most Magic Gizmos regenerate their PP once per day, usually at midnight (subject to GM approval). Technological Gizmos recharge at the rate of 1 PP per round, but there's a catch: each Gizmo has one specific way to be recharged, be it plugging it into a wall socket, refueling it with high-octane jet fuel, or plunging it into the heart of a nuclear breeder reactor. The 1 proper way to recharge the Gizmo must be decided at the time of the Gizmo's design and GM approved. If this means that there are going to be lots of Gizmos out there with extension cords, so be it. As long as there is only one specific way to recharge it that makes sense relative to the Gizmo. A device that uses jet fuel to fly should not be rechargeable by dunking it in a vat of tap water. A good rule o; thumb for GM's is to make the recharger non-portable and make the character keep the recharger at her headquarters or the group headquarters. That way, on that extended adventure to the planet Rur, the character wouldn't have a way to recharge the Gizmo. This gives the Inventor in the group a chance to use her Jury-Rig skill for something useful.

## Gizmo mass production

This is an interesting point; why don't Inventor characters ever mass produce their inventions? After all, if Rocketman ever did begin to sell his jet packs on the open market, then he could probably make a fortune from the military alone. Well, Gizmos are not stable. After awhile they begin to miss their creator and petulantly break down, refusing to work until their creator (or the person who invested the CP for their creation) comes back for them. Are Gizmos a strange life form? Are Inventors actually Genetic Quirks in disguise? Ask your GM. It's his campaign, and he can explain it any way that he wants to. We're just gonna say this; Wild Bill ain't explaining it yet, so neither are we!

### CAM AND MARC SEZ:
### GM'S AND GIZMOS

When characters begin delving into Gizmos, they open up a whole can of worms, most of which we have hopefully covered. But there are a few rules of thumb that we wanted to emphasize, that are not necessarily ironclad rules.

For one thing, be sure to use discretion whenever approving a Gizmo. You are the one that the players must get approval from when trying to get or create a Gizmo; make sure that it makes sense. If a Gizmo is nonsensical, then help them to rework it so that it does make sense. A gun that grants the Acrobatics skill makes no sense; it's most likely a player trying to work a skill that should at least be in a Moderately Obvious Gizmo into an Incredibly Obvious. Don't get suckered in. Make your player's Gizmos make sense, and their characters will make more sense; so will your campaign.

Another thing to be wary of is PC NPC Inventors. These are characters that players create and insert into the campaign, only so that they can create the character that they _really_ wanted to play in the first place, and then have the Inventor character give all of her Gizmos to the second character free of charge. This is powermongering at its worst; don't let it happen. You're the GM, so you can work these situations out however you choose. And that's not to say that occasionally the storyline won't call for an Inventor giving a Gizmo away; just be judicious about it. If you do it too often, then your campaign will quickly spiral out of control.

Something else that we wanted to bring up about Gizmos; be fair about stealing Gizmos and targeting them with attacks. These should be rare occurrences in your campaign, as they tend to upset players a lot and upset the power level as well. The only exception to this rule is if PCs are spending an awful lot of time and effort doing it to every villain that they meet.

A trophy room is a nice idea, but it doesn't have to be filled with every Gizmo that has ever been used against the characters. If they do it too much, warn them to slow down on it or it might happen to them. If the warning won't suffice, then follow through on the threat. This isn't a game where the object is to kill things and take it's stuff; it's a game about the forces of good triumphing over the forces of evil. If your players can't figure that out, then try teaching them by swiping a few of their Gizmos or targeting them with attacks. Should that not work, then find some new players.

And be careful about handing out stuff that could be a Gizmo. An experimental plane that the government gives to the PC group to test and use as their transport is fine, but don't go overboard. Trust us on this one. _Moderation in all things._

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# CHARACTER DESCRIPTIONS

Well, your character has an origin, statistics, powers, skills and maybe a Gizmo or two. What now? Is the character complete?

Well, yes and no. Yes, the character has all that she needs to be played, almost. But she is lacking a few crucial elements. You still haven't given her a description or a costume. You know, a description of her physical form and the suit that she wears to fight crime, as well as what her heroic identity looks like versus her secret ID. After all, she may look completely different in one identity, so the distinction could be important. With that in mind, we've taken this brief time out to say a few words about it.

How good a character looks is decided by her LOOKS stat. But what she looks like is left completely up to the player. Well, almost completely. If the character is going to look pretty much like the average Super Babe, then that's nothing that the GM has to worry about. However, let's say that the character wants to be 8 feet tall and weigh 800 pounds. This is the point when the GM has to step in to arbitrate. If the GM feels that a part of the character's physical description is going to affect game play somehow, then he may feel it necessary to take a hand and discuss it with the player. An unusually large bust size does not necessarily fall into this category, but a second head might. The GM and player should try to come to an equitable solution, either by reworking the character's description or making her buy a power to cover her unusual description. Often a character's powers or origin will lend themselves to an unusual description. If the character is, say, from another dimension where funny animals are the dominant species, then she might look like a Kenny Mitcherony character. Or if she has the Super Sense 'See Everything', then maybe her eyes are insect like, or she might have a spare set in the back of her head. Euww!

Beyond all of the unusual and relatively rare reasons to clarify your character's appearance, there is a good role-playing reason to do it. If a player knows what his character looks like, then it helps him to visualize the character, thus making it that much easier to play the role. That's why the Character Drawing box is there; even someone with no talent at all can draw a few lines over a pregenerated figure to get some idea of how the character looks. And among most gaming groups, someone in the group invariably possesses at least a bit of artistic talent. If you ask, he'll probably be happy to help you design a costume and a look for your heroine. And fill out the measurements section with at least a touch of realism in mind. After all, there's plenty of source material out there to draw upon. Some players even model their characters after models in magazines, just so that they have a photographic description to draw upon. So fill out the character description section. It might add more to the character than you think.

# The Part For The Guy In Charge



And no we don't mean you Black Shroud!

In this section we will attempt to tell you everything that you will need to know to succesfully run a Super Babes game. This will include such things as how to keep track of time and movement, how to go about creating adventures, and how to run an orderly and enjoyable campaign. There are bound to be a few points that we've missed along the way; a few of them were probably intentional. Y'see, this book is provided for you, the guy in charge, primarily as a reference guide. There are a few rules that you will have to have, such as in the combat section, but mostly the following sections are full of advice on how to run this game. It's not an easy task, but you don't have to be a rocket scientist to do it, either. When done properly, it can provide hours of good clean fun for you and a group of friends. So dig in, and good luck!

By the way, at the end of this book you'll find a sample adventure that we've provided for your use. Along with your Femforce comic, the sample adventure is there to provide you the GM (as well as the players) a look at the AC universe in action as well as a feel for how the game is run. It can be played with brand new 0 level characters, or with the Femforce heroines provided in the back of the book. For first-time GM's, we highly recommend that you use this scenario as your introductory game, as it will give you experience running the game without tasking you with the additional burden of creating an adventure in an unfamiliar system. For experienced GM's, we still suggest that you give the introductory adventure a try, since it may teach you something that you may have missed when reading over the rules.

With all of that said, let's get on with the show!

One of the most important elements of an RPG is determining how to keep track of the passage of time, how to keep track of character movement, and how to keep track of distance. Without all of these,

everything would happen all at once with no distance between anything. So it is important to keep track of this sort of stuff, which is why the first section here is titled..

# MOVEMENT, TIME AND ROUNDS

Hiya! Welcome to the prerequisite time and movement section, where we will attempt to clearly and simply tell you how movement works and time passes in Super Babes. As opposed to the real world, which we still haven't figured out yet!

## Time and Rounds

Well, since the real world has a really good system for keeping time, we only had to devise a way to keep track of it. So we came up with a little thing that we call the Round. Very simply, a round is six seconds long during combat, and one minute long when your characters are not in combat. Those one-minute long rounds are commonly called *non-combat rounds* for purposes of PP regen and such. You may wonder why there is a difference; well, mostly because the game plays a lot better that way. It allows powers and skills that operate in rounds to "rev up" and act quickly in combat situations when things are happening almost too fast and time seems to slow down. On the other hand, it also allows those same powers and skills to remain active long enough to be useful when characters are operating in a more normal time frame.

For example, Stardust can project a forcefield of stellar energies around herself that can stop 22 points of damage. This costs Dusty 11 PP's a round. In a combat situation, she would end up paying 110 pp per minute to maintain her forcefield. In a noncombat situation, when time is flowing at a more normal rate, she would only have to pay 11 PP per minute. Thus, she would get a lot more use out of the power in a noncombat situation, and its cost would not render it impractical and useless.

## Distance

Distance in an RPG is neccesarily smaller than in the real world, since figures are commonly used to represent the characters on the game board. So, with that in mind, remember that each inch on the game board is equivalent to five feet to the characters that the figures represent. This may seem silly to some of you at first, but you'd be surprised at how important it becomes during game play.

# Movement

Now let's take a quick look at movement. There is a difference between combat and noncombat movement rates; in combat, a character's movement is figured out in inches. Out of combat, movement is calculated so that each inch of movement equals one mile per hour. So let's look at Yankee Girl for an example. She can fly at a max "Even Faster" speed of 32"; thus, she may move 160 feet per round in a combat round, which would be 1,600 feet per minute. That would be about 18 MPH. But in a noncombat round, she would fly at a speed of about 32 MPH.

## Running

A character's base running move is found by her MOVES score and the base movement listed on the MOVES table. This can then be modified by using the Run Fast power and/or the running skill. In a round a character can make her full movement in inches or anything less than that. If she goes less than half her maximum movement it is only considered a half move. See the combat section for a full description of actions, half moves and Doing It Twice.

## Jumping

If a character should wish to jump without having the Jumping power, then she can jump as follows. To figure out how far the character can jump horizontally, divide her movement by two; that's the number of inches that she can jump on the game board. To find out how far the character can leap vertically, take the character's total movement and divide it by four; that's the number of inches that she can jump vertically. Amazing, ain't it?



EXAMPLE: Stardust has Darn Fast Moves (32). Thus, her movement is 10". So if she wanted to jump, she could jump 5" horizontally or 2 1/2" vertically. Got it? Heyyy, this is a breeze!

# COMBAT SECTION

Yep, its time for the section that you've all been waiting for; how to punch somebody's head in or blast the #$%&* out of a supervillain. Yes, it's the combat section!

Combat in the AC universe is pretty straightforward and simple, so the Super Babes system has kept it that way. There are only a few factors to keep track of during combat, and here's how they work.

The first thing to remember is that a combat round in this system takes only six seconds. Why? Unrealistic as it may seem, it cuts down on the number of actions that your characters will attempt in one round. On the other hand, a non-combat round lasts for an entire minute. Why? Well, while time seems to 'speed up' when you're in a stressful situation like mortal combat, it tends to slow back down once the stress has gone away.

First let's begin with the way that most combat sequences run. Step one is to figure out who's fighting who, or at least who's fighting. Step two is to see who gets to go first, second, third, etc. And in step three, in the order previously decided, your characters get to move or take action or both!

### Step One: *Figure out who's fighting*

This step is mostly for the GM, since he's the one who has to run all of the NPC's. GM's, please take this as a bit of advice; list all of the characters and NPC's in each fight on a sheet of paper and put some notes on it like Initiative Bonus and Hittability. Or, if you feel motivated, we've made a chart for you that you only have to reproduce on a copier that has all of the information that you'll need for a combat already listed out on it. This will make your fights go smoother and faster. Especially when it comes to Step Two.

### Step Two: *Initiative*

This is where, as mentioned earlier, you find out who goes first and who doesn't. To figure Initiative, each character rolls 1d10 and adds their Initiative Bonus to the die roll. The initiative bonus is determined by dividing the character's MOVES stat by 10 and rounding it down- just like it says on the MOVES table back in the Stats section, remember? The players then call their initiatives out to the GM, who records them on the Initiative chart along with the NPC's initiatives and any others that might be prevalent to the situation. Remember, if a ticking bomb is one of the factors of this scenario, then it gets its initiative roll too!

Once all of the Initiatives have been determined, then the GM begins by calling the highest number, and informing that character that it is his turn. Once that player is done with his action, then the next highest number gets his turn, and so on.

## Holding Your Initiative

If a player has rolled a high Initiative for his character but wants to survey the situation before acting, the player must inform the GM that he is HOLDING his action. Once an opportunity for the character to act has come, and the player wants to take his action, then he need only declare that he would like to take his held action at that point. A held action will always take precedence over the current initiative. GM's, remember that your villains can hold their actions, too. "It was like she was just faking it..waiting till I got within striking range!"

## Surprise

Another element that may come into play with initiative is SURPRISE. If a villainess is striking from surprise, or the warehouse full of thugs has been hiding, waiting for the heroine to move to the optimum firing position, then the surprise rules may come into play. How is surprise decided? Mostly by the GM. As long as he keeps a fair sense of game balance to his dealings, then there's really no need for an ironclad set of rules on when surprise counts and when it doesn't. If the character has a chance of noticing the surpriser, then give her a roll under her BRAINS on a d20 to notice it. On the other hand, if the surpriser is attacking invisibly while moving through the floor, then it's pretty reasonable to assume that the character would be surprised.

So what does surprise do? Well, if one character surprises another, then she gets one full round of actions before the surprised character gets a chance to react (ie- roll initiative). That's it. There is no extra bonus to hit. Although many surprise attacks tend to originate from one particular direction, thus they'd get their +3 bonus for an attack to the rear. And surprise never lasts for more than one round. Got it? Okay, then.

## Simultaneous Initiatives

If two or more characters have rolled the same initiative, then they must reroll amongst themselves. Their actions will still take place in that initiative, but they must figure out who will go first in that round. We tend to call this a Roll-Off.

### Step Three: *the fun part!* ATTACK!

Now that you know who's going to be going when, its time to see what it is that you can do in a combat round!

In one combat round a character may either move her full movement by running, flying or Going Places, or she may move up to 1/2 of her full movement potential that round, called a 'half move', and then make one action. Any movement beyond half the character's maximum movement is considered a full movement. Note that characters may continue to move after they have performed an action; however, this can get a little tricky.

## Move, Hit, and Move Again

If a character moves first, performs an action, then moves again, she must obey the following rule. If the character moves any distance up to 1/2 of her movement, then it is considered a half move. This way you don't end up with characters with 5" half moves moving 2", punching somebody, then moving 3" away and calling it a half move. So, in order to continue moving after taking an action a character must Do It Twice, so that she will have the extra action neccesary. If you're wondering what we mean by that, see the section below.

## Do It Once, Do It Twice

A rather unique combat maneuver native to this system that will probably get lots of use in any Super Babes campaign is called Do It Twice. If a character is going to take her turn as normal, that's just Doing It. However, if she wants to double the number of actions that she can perform in one round, then she's going to have to Do It Twice. How? Easy. Watch close now...

At the very beginning of the character's initiative, before any other actions are declared, the player must declare that she is attempting to Do It Twice. Once this has been declared, the player must attempt to roll under the character's MOVES stat on 1d20. Of course, if the character has a MOVES stat over 20, this is easy. But even characters with MOVES over 20 must roll, for the attempt will always fail with a roll of 20 on 1d20. Whether the attempt succeeds or not, it costs the character 3 PP. Now, if the attempt succeeds, then the character can perform twice as many actions and/or movement that round. If the attempt fails, the character has just wasted 3 PP.

So what does all of this mean in game terms, anyway? Well, when a character successfully Does It Twice, she can move twice as far as her normal full movement, or she could make what would normally be a full movement and then have one action, or she could make what would normally be a half move and then have two actions. Or she could make a normal half move, do one action, then take up to a half move again. If a character normally has more than one action per round, as with level five martial artists (see Skills,

Martial Artists) or characters with the Extra Limbs power, then a Do It Twice doubles the number of actions that they can perform. Ergo, if a martial artist has 2 attacks per round, if she pulled off a Do It Twice then she would have 4 attacks that round. Her movement, however, would still be restricted by the conventional rules (ie- the extra attacks do not mean extra actions for movement, etc.; they are extra attacks.)

## Does It cost an action to..?

Here are few more questions that you might encounter; it costs no action to turn off a power, though it does cost an action to turn it on. It also costs no action to drop an object, though it does cost an action to grab something. Characters never have to move or make an action, nor do they have to use all movement available. If a character doesn't move at all she may still only take one action, or two if she Does it Twice. Got it?

## PP expenditures and recovery In combat

A question that may come up during combat is when do characters have to pay the PP cost for powers that are maintained from round to round, like Forcefield or Move Things Without Touching Them. The answer is common sense; the character pays the PP per round cost at the beginning of her initiative. This is also when she applies her PP regen rate. Simple, no?

Well, now that you know how many actions that you can take and how much movement you can perform, we need to tell you what your options are in combat. So first, let's look at the combat chart.

## COMBAT RESULTS TABLE

| Hittability | CHARACTER LEVEL | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 0 | 1 | 2-3 | 4-5 | 6-7 | 8-9 | 10-11 | 12-13 | 14-15 | 16-17 | 18-19 | 20+ |
| 20 | 28 | 26 | 25 | 24 | 23 | 22 | 21 | 20 | 19 | 18 | 17 | 16 |
| 19 | 27 | 25 | 24 | 23 | 22 | 21 | 20 | 19 | 18 | 17 | 16 | 15 |
| 18 | 26 | 24 | 23 | 22 | 21 | 20 | 19 | 18 | 17 | 16 | 15 | 14 |
| 17 | 25 | 23 | 22 | 21 | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 |
| 16 | 24 | 22 | 21 | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 |
| 15 | 23 | 21 | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 |
| 14 | 22 | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 |
| 13 | 21 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 |
| 12 | 20 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 |
| 11 | 19 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 |
| 10 | 18 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 |
| 9 | 17 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 |
| 8 | 16 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 |
| 7 | 15 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 |
| 6 | 14 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 |
| 5 | 13 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 2 |
| 4 | 12 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 2 | 2 |
| 3 | 11 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 2 | 2 | 2 |
| 2 | 10 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 2 | 2 | 2 | 2 |
| 1 | 9 | 7 | 6 | 5 | 4 | 3 | 2 | 2 | 2 | 2 | 2 | 2 |
| 0 | FREE HITS | | | | | | | | | | | |

Using this chart is simplicity itself. Merely locate the attacker's level on the top of the chart, and locate the target's Hittability on the left-hand column. This will give you a number. Then you must roll that number or greater on 1d20 to successfully hit the target. This number may be modified by the attacker's Bonus To Hit, as well as certain combat maneuvers or positioning. Well, let's look at a simple example; a first level Adventuress with a 20 MOVES is trying to slug a thug with a Hittability of 5. You check the chart, and see that she needs an 11 or greater to successfully hit him. You roll the dice and it comes up a 10, one less than what you needed. But, you check the character's Bonus to Hit (which is +3 since she has a 20 MOVES) and add it to the 1d20 Roll. Now you have a 13, two better than what the character needed to hit, so it's thug slugging time. No problem, right? Ah, but there are maneuvers that can complicate things just a little...

*CAM & MARC SEZ: Some of you old pros out there may have noticed that our combat chart seems to be designed so that characters will hit more often than not. Well it's true. Here's the reason why; this is a game of role-playing and high adventure, true, but combat is a major component of super heroing and if characters constantly missed each other it'd get a little boring. So we designed the combat chart so that characters that stand toe to toe and slug it out will most likely hit each other. If characters don't want to get hit, then they can use the martial arts defenses or take cover. That's what those manuvers are there for. Use them!*

# Offensive Combat Maneuvers

## PUNCH
### 1 ACTION, 2 PP COST
A punch costs 2 PP per punch, no matter how much MUSCLES or power is behind it. A standard punch from a superheroine or villainess does 1d6 of damage plus whatever bonus damage she has, including MUSCLES damage and/or Hit 'Em Harder.

## ATTACK TO OFF-BALANCE
### 1 ACTION. 1 PP COST.
An attacking character may declare that she is attacking her opponent to off-balance them. The attack is handled as a standard to hit roll, but the attack does no damage; instead, if the attack is successful, the victim becomes -3 to hit, +3 to be hit and +3 is added to the damage for the next successful attack that isn't another attack to off balance.

This attack form may be repeated for a cumulative effect, even by multiple characters. If this tactic is attempted, then the characters attempting to do so must first declare their intentions to the GM. Once that's done, they must then attack the victim without benefit of the bonuses accumulated by any previous A that

the victim may already be suffering. Note that the benefits of the Attack To Off Balance will dissipate at the rate of 1 point per round, or till the effected character has been struck by someone who takes advantage of the accumulated bonuses.

Example; the Femparagon has been successfully attacked to off balance by She-cat. No one else succeeds in attacking the Fempargon that round, so a new initiative is called for. In this new round, the Femparagon will be -2 to hit, and +2 to be hit and damage until someone either successfully hits or attacks to off balance her. If someone did successfully Attack To Off Balance her, she would then become -5 to hit, and +5 to be hit and damage. Attack To Off Balance costs 1 PP to attempt.

## ATTACK TO THE REAR

NO ADDITIONAL ACTIONS, 0 PP COST

An attack from the rear grants the character a +3 to hit bonus, whether the victim is aware of the attacker or not. There is a defense, however, in Change Facing (detailed in the Defensive Combat Maneuvers section).

## COMBINATION ATTACK

1 OR MORE ACTIONS NEEDED (COSTS NO ADDITIONAL ACTIONS), 2 PP COST

The combination attack is an attack that combines the damage from two or more attacks and applies them to the victim's defenses as one attack. Normally, damage from attacks is applied separately, since a character's defenses might stop the damage from getting through. Thus, the combination attack was designed, so the damage from two or more attacks could be applied to a target's defenses all at once, thus increasing the odds that more damage would get through. The combination attack can be performed by one attacker or multiple attackers.

First, the attacker or attackers must declare that they are attempting a combination attack. Then, if it is one attacker launching the attacks (we're assuming that she's already Doing it Twice), the player must try to roll the character's level or under on 1d20. If the roll is less than or equal to the character's level, then the attack has succeeded. If it is over the character's level, then the attempt to combine attacks has failed. This does not mean, however, that the attacks themselves have failed; the To Hit rolls are still rolled normally, they just won't be combined. If multiple characters are attempting to combine their attacks, then all of the characters involved must;

A) Have some form of communication to coordinate their attacks.
 B) Make their respective level or under rolls for their attacks that they are attempting to combine individually
C) Launch the attacks simultaneously at a singular target.
D) Pay an extra 2 PP per attack that they are attempting to combine.

No matter what the result of the combine attempts, the character must still roll to hit successfully. A successful combination won't do the character any good if she doesn't hit the target.

### COMBINATION ATTACK EXAMPLE:

Nightveil and Stardust are trying to combine their own attacks as well as combine their blasts together for maximum effect against the Living Pustule from Planet 10. So Dusty rolls her combine roll for her attacks; she rolls a 5 and then a 7 on her d20 rolls. Since she is level 15, she has succeeded in combining her attacks. Then she rolls to see if she can combine with Nightveil's blast, and rolls a 17. Since this is over her level, she fails to combine with Nightveil's attacks. Nightveil, on the other hand, is having no problem at all. Being level 20, she easily combines her attacks, rolling a 13 and a 2. Combining with Dusty's attacks is no trouble either, as she rolls a 14. BUT, since Dusty blew her roll, their attempt to combine their attacks fails. Oh well. Guess they won't show the Living Pustule this time...

## FULL SPEED STRIKE

FULL SPEED STRIKE = NO ADDITIONAL COST NOR ACTIONS BEYOND FLIGHT + PUNCH

This is a maneuver that is only used in combination with Flight. This is a maneuver where the character flies in at high speed and strikes another character. In doing so, the character will seriously damage her target as well as put a mean hurtin' on herself as well. It works as follows; first, the character must have at least 24" of Flight and be moving at a speed above 'Fighting' speed, the second Flight movement class. Now this is important; if she is moving at 'Really Fast' speed, then she will do different damage than if she is moving at 'Full Speed'. At 'Fighting' speed, she does normal damage and takes no damage herself. However, at 'Really Fast' speed, she strikes at -2 to hit, and if successful will do double the damage rolled to her target, and take 1/2 of the damage rolled to herself. Now for the big one. If a character is moving at 'Full Speed' Flight speed and strikes a target (at -4 to hit this time), then she does four times the damage rolled to her target, and takes twice the damage rolled to herself! Scary, isn't it?



*CAM & MARC SEZ: Remember, this is a good way for characters to kill each other, so be cautious when using this maneuver. And do be careful if intending to strike for effect...*

## GRABBING, HOLDING, AND BREAKING HOLDS

GRAB = 2 PP, 1 ACTION
HOLD = 0 PP, 0 ACTIONS
BREAKING HOLDS = 2 PP, 1 ACTION.

This is a maneuver that allows characters to do just what it says; grab. Grab things, people, objects, whatever. While gaming you will find that characters are constantly trying to grab things. So, anticipating this requirement, we have come up with the following rules.

### GRAB someone

The character must make a roll to hit against the target's Hittability. If the roll is successful, then the target has been successfully grabbed.

### GRAB something

The character must make a roll to hit it. The GM may assign the object a hittability based upon certain factors, but most objects will be Hittability 0. The only reason that an inanimate object would be harder to hit would be if it was moving; at that point it is no longer inanimate, but animate. Depending on how fast it is moving will determine its new Hittability. Other possibilities include that the object may be extremely slippery, or the character may be moving at high speed, or the object may be small, etc. There is no way to cover every contingency that might arise, so this is one instance where we're breaking one of the rules and just telling it to you straight; it's up to the GM. As long as the GM tries to keep a sense of game balance in mind when assigning Hittabilities to objects, then the game will flow smoothly. And if players feel that the GM is out of line with his calls on such matters, and discussion about it with him proves fruitless, then players always have the recourse of taking Bimbo Points to accomplish their goals. By the way, Grabbing something is considered just one action.

### Holding & Breaking Holds

Now comes the important question; how to get away. If a character wishes to get away from someone who has Grabbed her, then there must be a MUSCLES contest. This entails the two parties involved each taking their respective MUSCLES scores, rolling percentile dice and adding it to their MUSCLES. The character with the highest total wins; if it is the character held, then she breaks away. When it is the character that is doing the holding, then she maintains the hold. Note that to Grab costs one action, to maintain a hold costs no actions, and to attempt to break a hold costs one action.

## HAYMAKER

1 PER ROUND (NO OTHER ACTIONS PERMISSIBLE), 3 PP COST

The haymaker is a tried and true superheroic tradition. To attempt a haymaker, the player must declare his intent to the GM when he calls for initiatives, since it will subtract a -1 from the character's initiative. When his turn arrives, the player must attempt to roll a number equal to or less than the character's level on 1d20. If the roll is successful, then the character has succeeded in winding up for the big one, and may now roll to hit with an additional +1 bonus. If the swing connects, it will then do double damage (calculate the character's entire punch damage, including MUSCLES damage and Hit 'Em Harder if applicable, then double it). However, if the number rolled is higher-than the character's level, then the attempt has failed, and the character spent her initiative winding up, only to blow it. This maneuver is often described as "Reaching back into Kansas," because of the enormous windup required. Note that only one haymaker per round may be attempted, and other than movement, the character may perform no other actions that round. A Haymaker costs 3 PP to attempt.

## HITTING THINGS WITH OTHER THINGS

HIT WITH OTHER = 3 PP + GRAB; 2 ACTIONS TOTAL FOR FIRST BLOW.

A distinct possibility in your games is that a character with a high MUSCLES score will want to pick up something at the fight scene and use it to bash a villain over the head with it, or vice versa. This is, of course, one of the real perks of high MUSCLES, and it makes for a much more interesting fight scene. So in order to do such aggressive maneuvers, a character must first Grab the object. Once she has successfully grabbed the object, she must be sure that she can actually lift it. If she can't lift it, then she can't hit anybody with it. Common sense so far. Now, let's say Rad wanted to hit Synn with a Train Engine. Now a Train Engine is a big heavy thing, it would be worth 9d20 damage. So Rad would check her MUSCLES max press to insure that she was strong enough to lift

it (which, of course, she is). Once that has been figured out, then she whacks her with it in the conventional manner; she rolls to hit. Should she hit, then she would do her MUSCLES damage in addition to whatever the train was worth (in this case, 9d20). For damage of common superheroic fight scene materials, see the chart below. Anything not covered by the chart most likely has about the same damage potential as something that is on the chart, so GM's can make a ruling from there.

A note; remember, this chart is used not only to find out the amount of damage that an object does, it is also used to find out an object's HTK. This is only applied to common objects; a heroine's heromobile might have quite a few more HTK's than the average Buick. And, every time that an object is used to swat somebody, then it loses 1 dice of HTK and damaging potential. For example, let's look back in on Rad and Synn. Since Rad has successfully swatted Synn with

## COMMON OBJECTS DAMAGE TABLE

| Object | Damage | Object | Damage |
|---|---|---|---|
| Human Body | 1d6+ MUSCLES bonus | Telephone Pole | 3d20+MUSCLES bonus |
| Brick | 1d6 +MUSCLES bonus | Large Car | 4d20+MUSCLES bonus |
| Rock 1-10 lbs | 1d6+MUSCLES bonus | Bus | 5d20+MUSCLES bonus |
| Rock 50 lbs | 1d10+MUSCLES bonus | Concrete Wall 1 blk thick | 5d20+MUSCLES bonus |
| Manhole cover | 1d20+MUSCLES bonus | Small House | 5d20+MUSCLES bonus |
| Sapling or bush | 1d20+MUSCLES bonus | Steel Wall 1" thick | 5d20+MUSCLES bonus |
| Dining Room Table | 1d20+MUSCLES bonus | Single Office Building | 6d20+MUSCLES bonus |
| King Sized Bed | 1d20+MUSCLES bonus | Army Tank | 6d20+MUSCLES bonus |
| 1" thick Steel Door | 3d10+MUSCLES bonus | Brownstone Six Flat | 7d20+MUSCLES bonus |
| Baby Grand Piano | 3d10+MUSCLES bonus | Boeing 747 | 8d20+MUSCLES bonus |
| Major Houshold Aplliance | 3d10+MUSCLES bonus | Train Car | 8d20+MUSCLES bonus |
| Couch | 3d10+MUSCLES bonus | Warehouse, Mansion | 8d20+MUSCLES bonus |
| Bathtub | 3d10+MUSCLES bonus | Train Engine | 9d20+MUSCLES bonus |
| Small Tree | 2d20+MUSCLES bonus | Small Office Building | 9d20+MUSCLES bonus |
| Wood Wall 6" thick | 2d20+MUSCLES bonus | High Rise Building | 10d20+MUSCLES bonus |
| Medium Tree | 3d20+MUSCLES bonus | Navy Destroyer | 10d20+MUSCLES bonus |
| Compact Car | 3d20+MUSCLES bonus | Skyscraper | 15d20+MUSCLES bonus |
| Brick Wall 1 brick thick | 4d20+MUSCLES bonus | Aircraft Carrier | 20d20+MUSCLES bonus |
| Medium Car | 4d20+MUSCLES bonus | | |
| Large Tree | 4d20+MUSCLES bonus | | |

that Train Engine and done her damage, it has now gone from 9d20 damage that it would inflict to 8d20. Also, whereas it had 9d20 HTK previously, it now has only 8d20 HTK. And if Rad should hit Synn with it again, afterwards it would have only 7d20 HTK left, and would inflict only 7d20 damage. Got it?

*CAM AND MARC SEZ: There's an exception to every rule, and here's yet another one. We've said that if you want to find out the number of HTK's that an object has, you should use the chart. On the other hand, we've also said that Gizmos can be destroyed. So does the GM use this chart to find out how many HTK's a Gizmo has? No. It says this once in the Gizmo section, but we'll repeat it here; Gizmos have 1 HTK per CP that the character has invested in them. Just in case somebody happens to be looking for the answer in the wrong section. Other plot-device type objects may have HTK as the GM assigns them; they're plot devices, and covered in their own section.*

## LOVE TAP

LOVE TAP 2 PP; 1 ACTION.

Ever wondered how somebody like Rad or Paragon can knock somebody unconscious and not cause their heads to come flying from their bodies? They give them a Love Tap! In technical terms, the character declares the Love Tap, rolls to hit, then does no damage; however, it causes the target to roll a HTK



HEY, YOU CAN'T GO IN...

TAP!

save. Most Average Joes will fail the average HTK check, and since it causes no HTK damage, guards can be knocked out and knife-wielding bums can be rendered insensate. This maneuver will only work against an opponent who has no PP; characters who are in their HTK are also vulnerable to this tactic, as it is a favored tactic of 'bring 'em back alive' heroines.

## POP-TART

POP-TART 3 PP;
GRAB, THROW, PUNCH; 3 ACTIONS.

Okay, so it has a silly name. But after you read it, you'll have to admit that it's appropriate.

The Pop-Tart is a complicated maneuver that may require more than one character's cooperation to perform. It works like this; a character Grabs the target (1 action), then hurls the target into the sky (also 1 action). The hurling character must then make a roll to hit against Hittability 0 to insure that she hasn't mucked up the toss or trajectory.

*CAM & MARC SEZ: Did we mention that this maneuver works best against targets who can't fly? Well, it does. Most flying characters can halt themselves by just flying away once they're airborne. Now you know. Don't say we didn't warn you.*

Anyway, if the hurl was successful, once the target is airborne, the GM must decide whether or not the target will return to earth in the same round. How? First, find out how high up the character attempting the Pop-Tart threw the target (using the Throwing Things rules), then look at the Falling section to see how long the target will be up in the air. If the target will not be in the air for six seconds (ie, target did not go at least 96' up in the air), then the target will fall to the ground at the end of the round that it was thrown. That's all fine and dandy if the character is ready and waiting with another action, or has assistance in the form of another character. However, if the target will not land in the same round, then it will fall to the ground at the end of the next round, when the character can be prepared and waiting for it. To do what? Well, punch the target, of course! And, of course, that is also 1 action.

Okay, you've waded through all of the technical 'what-if' section, so now for the payoff. If the Pop-Tart is successful, then the character has managed to wallop the target but good. The target will take the full falling damage plus the character's punch damage. With a little creative use of Striking For Effect, this can be a devastating attack. Who'da thunk it with such a silly name? Note that if two characters are attempting to perform this maneuver together, then they must attempt it as a Combined Attack (see above). Though one character going it alone doesn't have to make a combination roll.

## PULL & PUNCH

PULL & PUNCH = 3 PP + GRAB + PUNCH; 3 ACTIONS.

This dreaded maneuver has caused many a heroine to quake in fear, and many a villainess to reform, or at least spend some time in orthodontia. Yes, it's the dread Pull & Punch. To do one of these, a character must first Grab her opponent. Once the opponent has been grabbed, the character may perform a Pull & Punch, if she has at least two actions left in that round. Why? Because she is going to Pull her target into her Punch. Yup, just like it sounds. 2 actions; the character is using the hand that is holding her opponent to pull her into her punch, thus adding her MUSCLES bonus from her pulling hand to her regular punch. To escape from this dread maneuver, the victim must win a MUSCLES contest (as detailed in the GRABBING section). Note that the attacking character may not Strike For Effect when performing a Pull & Punch, nor is a Combination roll necessary.

## STRIKE FOR EFFECT

NO ADDITIONAL ACTIONS: 1 PP PER D6 DAMAGE

This is a maneuver that can be performed in addition to an attack. It must be declared when the attack is launched, but before the roll to hit is made. The character must spend 1 PP per dice of damage to be done by the initial attack in addition to however much the attack itself will cost. If the attack hits successfully, then the damage done by the attack s applied normally; however, take the total and divide it by 5 and round it down. Note that it doesn't matter if the target takes the damage or not; the figure is calculated the same either way. The sum of the division problem is the number of inches that the target will go flying in the direction suggested by the attacker. Now, here's the catch. If the target's progress is impeded in any way, such as by a brick wall in their way, another character, whatever, then the target will take an additional 1d6 damage for every inch that she didn't travel; however, this damage cannot be combined with the damage from the initial attack. Got it? No? Okay, example time again...

### STRIKE FOR EFFECT EXAMPLE:

Miss Victory's initiative is up in her battle against Valkyra, and declares that she is going to strike for effect to knock her straight back, where there is a wall 10 feet behind her. So, she spends 3 PP for the punch and an additional 15 PP ( her damage bonus is +9d6, she has =5d6 Hit 'Em Harder with her punch, and the punch itself will do 1d6, so 15d6=18 PP spent total). She rolls to hit; a successful 1d20 roll later and she has struck Valkyra solidly. She rolls her damage and does 43 points. 43 divided by 5 equals 8.6; rounded down that equals 8. Thus Valkyra begins that 8" flight backwards. But wait! She had that wall behind her! So she flies to the wall in 2" (10 feet) and smashes into it for another 6d6 damage; the flight was cut short by 6", so that's the number of d6 of damage that it will do.

Note that this can also be done in one spot to try to drive your opponent into the ground. Concrete has HTK too, and however much damage you do to it will determine how far into the pavement your opponent really goes. But it is one way of really hammering your opponent without having to chase them all over the battlefield!



REMEMBER, FIEND, WHY YOU FEAR PARAGON?
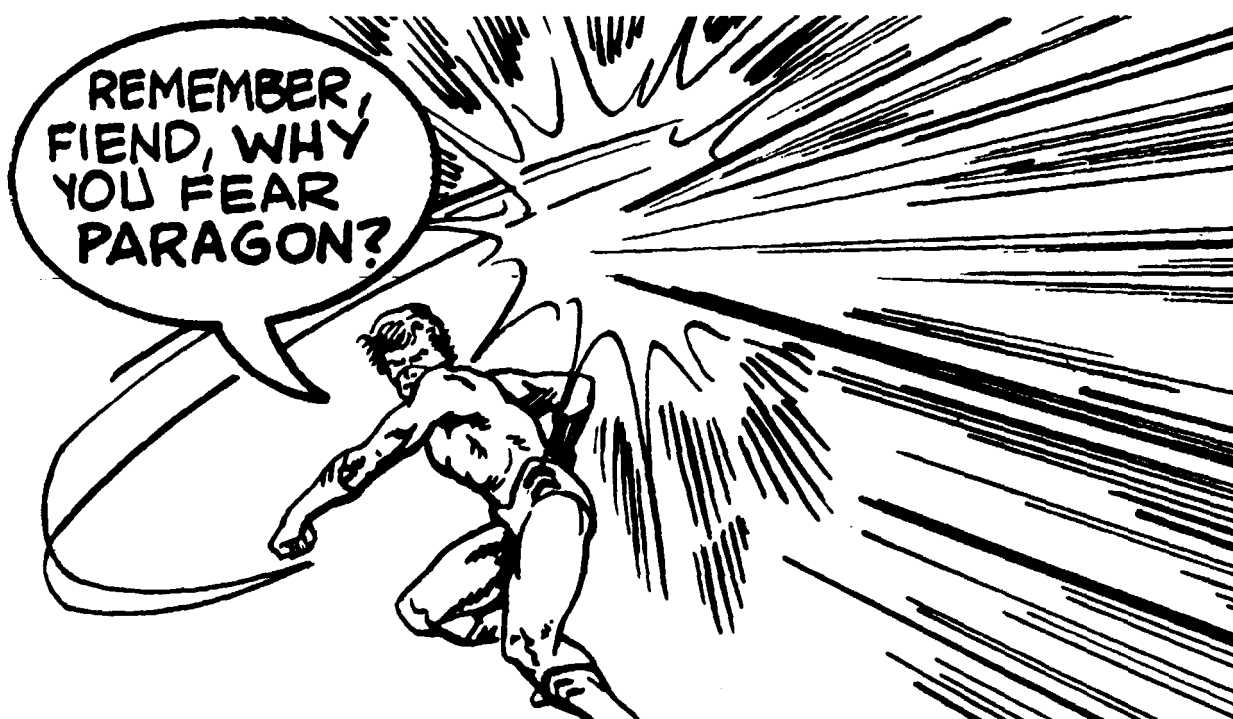
## THROWING THINGS

GRAB, 1 ACTION; THEN THROW, 1 ACTION, 3 PP; TOTAL 2 ACTIONS.

In this system, often characters will want to throw things at each other. Often these are big things that will potentially cause physical harm and extensive property damage. Or sometimes a character may just want to throw something as far as she can, like a bomb about to detonate or something of the like. So we all understand the importance of having guidelines for such actions; here they are!

To Throw something, a character must first Grab it. This is detailed in the previous section, Grabbing. Now, once the object has been grabbed, it can then be thrown. Now, since we've all read the Grab maneuver, we all know that it will cost one action to do so. And, of course, to throw something will also cost one action. Thus, unless a character has more than one action per round, she cannot throw something that she does not have within her grasp in one round. Once the character has the object in hand, then she can throw it. How does she do that, might you ask?

Well, as long as the object in question is under 3/4 of her maximum press, the character can throw the object 1" (5 feet) per point of MUSCLES that she possesses. Please note that no matter what distance that may be, the thrown object will strike the target (or land somewhere else if they miss!) in the same round as it is thrown. Same segment, even. If the object is over 3/4 of her maximum press, then the character can throw the object in question only 1 foot per point of MUSCLES that she possesses. And, of course, if the object is too heavy for her to lift, then she just can't throw the darn thing. Got it?

The Giant She-Cat Robot's answer to traffic on I-4.

## TRICK SHOT

2 ACTIONS, 3 PP COST

The Trick Shot maneuver is one that is designed so that characters can do cool stuff like shoot a gun out of a thug's hand, target a Gizmo, or throw a rock to hit that button across the room that will turn off Dr.

Pretorious' Death Ray. So how do you do it? Simple. If a character wants to make a Trick Shot, she must declare it when her initiative arrives. Once she has declared it, her player must then tell the GM exactly what it is that she is shooting for; now comes the GM judgement call. If the GM feels that the Trick Shot is within the realm of possibility, then he may allow the character to proceed. If he feels that there's no way on God's green Earth that the character could pull off such a maneuver, then he will inform the character of his judgement and the character must choose whether or not she will take 1 BP in order for this action to succeed.

On the other hand, if the GM rules that the shot is possible, then the character makes her roll to hit at a -5 to hit penalty. If the shot is successful, then she has accomplished her goal. If she fails, then the shot misses entirely. This maneuver costs 2 actions to perform, and will do no damage unless it is targeted at a Gizmo or an inanimate object (No, you can't blow an unconscious character's hand off or their brains out; they do not become inanimate objects at that point although they are most likely Hittability 0!). A character cannot shoot someone's eye out with this maneuver, but she could shoot a gun out of someone's hand or destroy the gun (if she did enough damage) or shoot a hole through a silver dollar flipped up in the air. Trick Shots are usually performed with firearms, but just about any missile weapon will do in a pinch. A Trick Shot costs 3 PP to perform, successful or not.

## WHIP

### 1 ACTION, 2 PP

The whip maneuver is a combat maneuver in only the loosest sense of the term. It is not the only action that may be attempted that initiative by the character, but it is often the last. A whip is an attempt to convince an opponent to surrender or some similar action. Good soliloquys are often helpful, and GM's should not let their players attempt one without a good short speech. Technically, it works like this. The whipper adds her PERSONALITY, FAME and her level together. This is applied against the whipee's BRAINS score +1d6. The results fall as follows;

O) Under target's total: No effect

O) Equal to or above target's total: Target takes 1 round to consider, performing no other action that round.

O) Double target's total: Target takes 1-3 rounds to consider complying, performing no other actions those rounds.

O) Triple target's total or higher: Target meekly acquiesces to whipper's demands.

The only other modifier to this roll is if the Whipper is trying to use the Whip maneuver on more than one person at a time. There's strength in numbers, and for every extra person that a character attempts to Whip at once, they get +1 to their 1d6 roll. A Whip costs 2 PP to attempt.

*CAM AND MARC SEZ: Note that this form of attack is not meant as a mind control of any sort; Its primary use is to cow thugs and convince supervillains to give up their bloody rampages of destruction. And for you unscrupulous GM's out there, remember, no one will do anything under a whip that goes against the grain of their very being: a Whipped Ms. Victory would not rob a bank, though she might be demoralized enough to surrender. A villainess that knows that she is going to jail is an entirely different story than a superheroine being seduced by the dark side of the force!*

#### CAM AND MARC SEZ: ON COMBAT MANEUVERS

*You might be wondering why we've gone to all of the trouble to invent some of these combat maneuvers, when you just might have invented them on your own. Well, for one thing, this saves you the trouble. And it'll give you a guideline should you want to attempt to create your own maneuvers in the future, which we hope that you will. But mostly we put them out there to give characters the idea that there's always some way to beat an opponent. The main idea of most of these maneuvers is to do more damage to an opponent in one blow than could be struck in a few blows; why? Because your opponent's defenses only count once against a single blow, whereas they count as many times as you strike with many blows. The idea of concentrating damage into one blow may sound odd to you when you first begin playing, but the first time that you face an opponent with 60 points of Invulnerability, then you'll understand why (and how) these maneuvers were invented!*

That brings us around to the end of the offensive combat maneuvers. But before we go on: aPlmost all these maneuvers have the vast potential for abuse, by both the GM and the players. A good rule of thumb for this system is USE IT- DON'T ABUSE IT! If your players begin abusing combat maneuvers, then point it out to them. Also, if you feel that your GM is abusing a particular maneuver or set of maneuvers, discuss it with him before or after the game. If he listens to you, then watch for improvement. If not, then perhaps you'd better seek out a different GM to play with, or try your hand at running a game yourself. After all, it's pretty darned easy!

Now for the defensive combat maneuvers. They aren't nearly as plentiful as the offensive maneuvers, but that's what defensive powers and tactics are for. So on with the...

# Defensive Combat Maneuvers

## CHANGE FACING

### 0 ACTIONS, 2 PP COST

This maneuver is the only kind of movement allowed before a character's initiative is called or after she has completed her actions. Its purpose is to (possibly) allow the character to negate the bonus from an attack to the rear. To perform a Change Facing, the character must pay 2 PP and attempt to roll her BRAINS stat or under on 1d20. If the attempt is successful, then the character may turn up to 90 degrees toward either direction, and the bonus from the attack to the rear is negated. If the attempt is unsuccessful, then the character registered the attacker's presence too slowly to act upon it, and the attacker will still get the attack to the rear bonus. Note that this maneuver may be performed any time, though only 1 Change Facing may be attempted per round.

## COVER

In order for a character to seek cover, there has to be something for her to seek cover behind. In the case of villainesses, this could mean a convenient passerby (see"hostage"). But for heroines, this is not an option, so they usually seek it behind walls and such. The bonuses for cover are as follows, and are assigned by the GM according to the surroundings and the actions of the character seeking cover;

*A Little Bit of Cover.* This is something like a telephone pole or a table your character hasn't managed to flip on its side yet. Having a little bit of cover causes attackers to suffer a -3 to hit penalty.

*Halfway Covered.* This is when about 50% of your character's body is protected. Like standing behind a desk or the hood of a car. Being halfway covered causes attacking characters to suffer a -5 to hit penalty.

***Mostly Covered:*** Ducking behind a car with only your head showing, peering around a corner, holding a hostage up in front of you, all these are examples of being mostly covered; 75% of the character is covered. This causes attackers to attack at a -10 to hit penalty.

***Total Coverage:*** As it says, if your character is completely out of sight, or behind something, she just can't be hit. Unless of course the villainess moves or just plain shoots through the cover, in which case she does so at a -14 to hit penalty.

### CAM AND MARC SEZ: ON COVER

*Make a note; taking cover only works when your character's opponent is attacking at range or under special circumstances. For instance, if Femparagon was trying to hit She-Cat with a car, and She-Cat was taking cover behind a parked car, the GM might penalize Femparagon's attack by -10 if the Cat was doing a duck-and-cover routine. Also, if the attack misses it will most likely hit your character's cover and will do damage to it, possibly reducing the amount of cover that it will provide for the next attack. The GM has the rules for how much damage standard stuff can take, and he will apply them accordingly.*

# FIGHTING BLIND

Here's another element of combat that didn't really fit very well anywhere else, so here it is at the end of the offensive combat maneuvers. At any rate, whenever a character has been blinded, either through use of the power Blind, by having dirt thrown in her eyes, by a plot device of some sort, or even being forced to fight in absolute darkness, then the character will probably attempt to keep fighting. That's why this section is here; to tell you how it's done. Once a character has been rendered blind, she suffers a -5 penalty to hit anyone within 10' (2") of her, which is considered close range. Should she attempt to engage anyone outside that area, either using a ranged attack or by moving outside that 10' area, which is considered long range, she will suffer a -10 penalty to hit. Why? Well, she doesn't know where they are, for one thing. Players can see the gameboard and will swear that they can hit their target, but we all know that this just isn't true. Even area of effect attacks like Blind and Big Blast can miss.

However, there are factors that can alter those to hit penalties. If a character had the Blind Fighting skill, then she would suffer no penalty fighting someone in close range, and would suffer only a -5 penalty at long range. Another possibility is if another character is directing the blinded character; then the to hit penalty is reduced to a -3 in close range, and -6 at long range. If the character has the Super Sense Good Hearing or Smell Good, then she will reduce the to hit penalty to -4 at close range and -8 at long range. Should the character have both Super Senses mentioned here,

then she would only be -3 at close range and -6 at long range. Easy to figure out, no? And these penalty reductions can be cumulative, so GM's, keep your calculators nearby!

# Damage from normal stuff

There's a lot of stuff in the normal world that can hurt characters. And hurt them pretty badly. A Blast is not necessarily the most efficient way to do damage to another character. GM's will find during campaign play that they must often assign damages to real-world things. When these cases come up, for the most part, they're on their own. We could give you a chart and a table listing every possible contingency, but that would be nearly impossible. So instead, we've come up with the following, to use as a guideline for those special moments when you usually say "Uh...gimme a minute.."

## Acid

Acids will do a variable amount of damage, depending upon the concentration of the acids; acids that are actually strong enough to eat through things (or people) will do an average of 1d6 damage per round.

## Animal attacks

Depending on the animal, the bite may do as little as 1 point of damage or as much as 1d10. Most animal attacks won't do much more than that, though GM's will invariably find themselves having to estimate the damage for a charging bull elephant sometime in their careers (our suggestion is 1d20; that ought to be enough to kill the Average Joe).

## Atomic weapon or greater

These terror weapons will provide an average damage potential of; instant vaporization within a 2-mile radius; 10 percentile dice -1 percentile die per mile from the epicenter after that.

## Drowning / Holding Your Breath

Characters may drown under a variety of circumstances. If a character has Don't Breathe, then it is assumed that her unconscious mind will take over if she falls into water after she passes out, and she'll choose not to breathe. For the rest of us, or those characters that stay under longer than their powers will allow, these rules come into play. Characters can stay underwater (ie- hold their breath) for 1 round per point of HEALTH that they possess. After that, they will pass out. 1d10 combat rounds after the round in which they pass out, their heart will stop beating.

Once this happens, the character's life is measured in minutes; for every minute after their heart stops, they have twenty minutes left. If someone attempts to revive the character, they must use the skill First Aid. Now, this is a difficult task; first, the character must make a First Aid roll at -4. A successful roll shows that the character can conceivably be revived. Then, the aiding character must make another First Aid roll at -1 per minute since the character's heart stopped beating. If the aiding character fails the roll, the character is dead, having drowned, asphyxiated, whatever. If the aiding character makes the roll, then the drowned character will revive as long as she can roll under her HEALTH on 1d20. Since this is a superheroic game, we won't go into whatever brain damage characters would suffer from being oxygen deprived for that long.

## Drugs

Drugs will do a variety of different things to most people, depending on their HEALTH, current state of mind, the dosage, etc. We recommend the following guidelines just to make it easy. If a character has over a 100 HEALTH, then she should be immune to the effects of most conventional drugs. On the other hand, for the rest of the population, in today's conscientious drug-free society, there's a mountain of literature out there telling you what drug names are and what harmful effects they can have. We recommend that you get some of that literature, and merely have drugs be a plot device in whatever adventures you write them into.

## Electricity

110v line = 1d6 per round, 220v line = 2d6 per round, high voltage line = percentile dice per round. A transformer will do multiple percentile based on how much power is flowing through it.

## Exploding gasoline

Provided that there is sufficient oxygen in the area to allow it to blow. Gasoline will do 5 points of damage per gallon when it contacts a spark or a flame.

## Falling damage

In the Superbabes system, we've gotten falling damage down to a science. It hurts, and it hurts bad. A 30-foot fall has a good chance of killing an Average Joe On The Street. How? Well, every 10 feet that a character falls grants her 1d6 of damage. A twenty-foot fall would cause 2d6 damage, and so on all the way to 35d6. At that point the character has reached terminal velocity, so no more damage could be added. Sounds simple, doesn't it? Well, that's when circumstance steps in to make life difficult. Let's just say that a character is falls off the Barnat Bank building in downtown Orlando. What happens next?

Well first we must figure out how quickly the character will fall. People fall at a starting average of 32 feet per second (about 6"). In the first round, the character's velocity would increase to the point where that same character would fall 480 feet (about 96") that round; in the second round, the character reaches terminal velocity, which is figured here as 176 feet per second, and the character would fall another 1056 feet (about 211"). Every round after that, the character would fall that far at that velocity. Nice and easy, right?

Then, the next step in falling is that the GM must calculate the falling damage. The Barnett Bank building is over 350' tall, so our falling character will fall for four seconds and impact in the same round that she fell off the building. That's our first number to work with. We know that since the character will take 1d6 per 10 feet fallen, she will take 35d6 falling damage. No matter how far or how fast they fall, falling characters can take no more than 65d6 from a fall; after all, by our earlier calculations, we have found out that a character is moving at terminal velocity at 176 feet per second, and it would take 656 feet to achieve that speed unaided.

Now, some of you out there may have just noticed something; characters with incredibly high MUSCLES stats can throw people a lot farther, faster and harder than gravity. That's correct. If a jet engine could not generate enough thrust to overcome gravity, it'd never get off the ground. The same theory holds true here; if a character throws something, they are using their MUSCLES to overcome Earth's gravity. Got it?

**CAM AND MARC SEZ**: *By the way, just as a side note, something that players and GM's should realize is that falling is a good way to get characters as well as villains and Average Joes killed. Occasionally characters will get the bright idea to drop a villain off a building, or even to drop said villain off a building as the first step of a Pop-Tart maneuver. This is all good and well, except that once the damage begins to add up, it can quickly become fatal. And, as we all know, in superheroic RPG's, fatalities are to be avoided whenever possible. Bad for PR, don'cha know.*

## Fire

Fire will catch any other flammable materials that come in contact with it afire as well, and they will begin to burn. Going through a fire does 3 points of damage per round, and being on fire does the same amount of damage. **Smoke inhalation** is another aspect of a fire that can cause damage, and in the middle of a fire, where air becomes precious, characters will take 1 point of damage every other round from smoke; they will also be effectively blinded by it after 1d6 rounds.

## Freezing/Frying weather conditions

Inclement weather such as this will do the following damage; -1 HTK per hour per hour at 0 or 125 degrees Fahrenheit, -1 additional HTK per 25 degrees below zero or above 125.

## Hit by a car

When figuring damage from being hit by a car, merely use the car's value as a weapon, and multiply the damage accordingly. How? Calculate the speed of the car, estimate its top speed, and figure out whether it was going 3/4 or full speed. If so, then multiply the damage according to the flight rules for a max speed strike.

## Liquid nitrogen, oxygen or other incredibly cold stuff

Such liquid gases will do percentile dice damage per dousing, till the target is frozen solid.

## Poison

Damage depends on the poison. Very few poisons are fast-acting enough to kill instantly; however, any poison strong enough to kill will probably do at least 1 HTK per hour until the antidote is administered. Poisons are best when handled as plot devices (see Plot Devices).

## Radiation

We have lumped the various spectrums of radiation into the following categories; 1d3 damage per round at high concentrations; smaller concentrations may do as little as 1 HTK per day, or just plain give you cancer!

# Fatalities: How They Happen, How To Avoid Them.

In any RPG, there are occasionally going to be fatalities. This is almost an inevitable occurrence, so in this section we'll try to deal with how to avoid them and what to do about them. RPG fatalities break down into two categories; PC FATALITY and NPC FATALITY.

## PC Fatality

It's an ugly fact, but sometimes characters will die. The Scientific Accident origin is almost designed with character fatality in mind, and combat among superbeings is a dangerous proposition at best. If characters in your campaign should start dropping like flies, here are some alternate rules that you as the GM might try making. As the system stands, a character is not truly dead until she has gone entirely through her HTK once, as well as her HEALTH score into the negatives.

It's extremely difficult to keep characters alive, both PC's and NPC's, once the power level escalates beyond a certain point. However, as a GM, you can always ask players how their characters are doing. If you are doing this to ensure that their opponent does not hit them too hard the next time that they connect and the player refuses to cooperate, then you cannot be held responsible. However, the players can't ask the same of you, as the villains usually don't cooperate in such matters. So here's some tips on how to keep characters alive.

1) Count a character's invulnerability twice once she is into her HEALTH. This is handy for most 'brick' characters, who seem to have the most trouble staying alive.

2) Try having a character's HTK count twice; that is, have her go through her HTK till 0, then have her go through her negative HTK till the damage taken has equaled her full HTK total. Only then does the character begin counting her HEALTH points till death.

3) Did any of you out there ever watch the old Star Trek series? Yeah, thought so. Well, whenever a certain starship captain would take a hearty blow, he would wipe his lip with the back of his hand. You know which maneuver we're talking about. Well, we found that this makes a great universal symbol for "I'm into my HTK now." Next comes the obvious question; why advertise that fact? Well, if characters do it, then the GM knows to take it easier on them, as they are about to fall sometime soon. And when GM's do it for the villains, then PC's know that they are close to falling down; it gives the PC's a morale boost, and it lets them know that if they use outrageous amounts of brute force then their opponent might just get killed.

4) Know when to give up. Not all villains will fight the PC's to their last breath, and it gets very tiresome when they do. So assess the situation occasionally and try to decide whether the villain is going to give up or run away. You know, cause a building threaten to fall on some helpless civilians or something that will keep the PC's occupied while the villain splits the scene. Or just give up when the cause looks lost. This gives the heroes a recurring villain, and someone that they will really want to go out and catch. Hell hath no fury like irate players. On the other hand, PC's who consistently fight to the last breath run the risk of getting in over their heads too. So know when to give up. It could save your life.

## Bloodlust!

Another problem that might just crop up that GM's have to be prepared to deal with is the dreaded bloodthirsty player. We've all seen them; the guy who doesn't care about the campaign, the other players, the storyline or the law. Somebody's made him angry, and that somebody's gonna die. Period.

Well, if you haven't run into him yet, he's out there in your future. Nearly every gaming group has one, and everybody has a story of one. There are a few ways that you as a GM can deal with him, and here are a few suggestions.

1) Make sure that the fatality rule is well understood when the campaign is begun, and remind characters of it occasionally. This way they can't claim ignorance, and you can be sure that your wishes have been communicated effectively.

2) Try talking to the player. If he is consistently disobeying the rules of your campaign, then perhaps he doesn't understand their significance, talk to him. If this accomplishes nothing else, it will ensure that he not only knows that his character should not kill people, he also knows why she should not.

3) GM's Fiat. This simply means that the GM plot devices his way out of the death in a way that he may or may not explain to the characters. This is a risky proposition at best, and if abused by GM's will lead to a horde of angry players. However, if a character has inadvertently killed a villain, or even if the deed was done intentionally, this option of "Gasp! There's no body!" followed by the villain's reappearance a few weeks or months later can work. "I only faked my death so that you would leave me alone while I hatched my newest scheme of conquest!", or the time-honored "Bah! That was but a robot! Now you face the true Dr. Pretorius!". These lines can be your friend as a GM, as long as the players don't hear them too often. If the plotline works with the villain getting offed, then let him get offed! Remember, this also works well on PC's, but you have to have player cooperation and be a fast talker. Hell hath no fury like a player with a dead character...

4) Sic the law on the character. If she insists on flaunting the law and acting as judge, jury and executioner, then send the authorities after her. Put her on trial for the crime (or crimes) of murder. Make her FAME points convert to INFAMY, and have law enforcement officials hunting her at every opportunity. Remember, this is for the character that kills repeatedly with no remorse. We all understand that accidents happen. If such an accident happens and the character

is indeed remorseful for the accidental death, then she will most likely be exonerated in a trial before a jury. On the other hand, the character that kills maliciously will most likely be sentenced to spend some time in a stasis cell at the Colorado Project. If this should happen, the character will be unavailable for game play for the duration of her sentence. And should she break out, then she would be an escaped felon, and would most likely be hunted down by real heroes. Remember, the Femforce is a government sponsored agency, and it is entirely likely that they would be sent to hunt down such a threat if the character's own compatriots proved unwilling to do so. And aiding a known felon is also a felony...

5) If a player insists on flaunting the rules, and generates a new character that does the same thing all over again and/or harbors the same grudges as the previous character, you might want to seriously think about ostracizing such an individual from the game. You can always find a new place to play, and there are always more people out there who would like to learn to play the game and play it right. This is a difficult thing to do, as often the player is a friend to the other players. But unless you want him to ruin your campaign by running rampant within it, then you'd be better off losing him. Just make sure that you've tried all of the civilized options first.



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# GAMEMASTERS SECTION

This section will deal with the fine art of running a superheroic RPG, which is a task commonly called gamemastering. The poor saps, ah, we mean, the distinguished men and women who hold this position are called the gamemasters, or GMs. What the GM does is write a loosely-scripted movie, with all of the supporting cast, and then narrates the action to the players, who play the stars of the film. It's the GM's job to play everyone in the film who's not one of the stars. Along with the duty of role-playing all of the supporting cast, the GM also provides the backdrop for the character's adventures; everything from the descriptions of the world that they live in to the town that they're in to rooms in buildings where the characters search for clues. A good description combined with interesting props can make the world around the characters come alive for the players; while a poor description can make the players feel that their characters live in a big grey space where villains show up to have fights with them.

Another duty of the GM is maintaining continuity. Continuity is the passage of time in the world. A GM may choose to run his campaign any number of ways, from a world overcrowded with paranormals to the character group emerging as the first paranormals in the world, or he can use the wonderful world provided by A.C. Comics and the Femforce. This can only be established through continuity, the keeping of an accurate campaign history.

There are details on these topics and others in the following pages. If you plan to run one game or an entire campaign, then the information in this section will be invaluable to you. And if you're just a curious player, then you still might learn something from reading this section. So come one, come all, and marvel at the delights about to unfold...

# THE CAMPAIGN

**Campaign** is a big impressive word for what can be a big impressive thing. But what is a campaign? Well, it's a commonly used term for a series of games that are connected. How are they connected, might you ask? Well, since this is a super heroic game, we'll look at a comic book as an example. When you play Super Babes, you can think of each gaming session as one issue of a comic book. If you only use the characters once and then everything is wrapped up when you go home to get some sleep, then you've put out a one shot special. If your comic book becomes a continuing series with the same main characters, a consistent history, recurring background characters & villains and ongoing plotlines, then what you have is a campaign.

Sounds complicated making up all that stuff, doesn't it? You might think that it would be easier to just wrap everything up in one gaming session. Well, that depends on exactly what it is that you want to do. If you only plan to play a few games with different people and have some cool ideas that stand alone, like a comic book mini-series, then you don't need to go to the work of setting up a campaign. Instead, you just have to come up with a situation that will fit the story that you want to tell, and tell it. On the other hand, if you are like most GM's and plan to keep playing for a while with the same players, then they will probably want to continually play the same characters. There are a variety of reasons for this, paramount among them is that the characters want to gain XP and go up in levels. Why? So that the character can become more powerful, competent and famous. Besides, players usually try to create characters that they will want to play for a long time. After they've put all of the work into creating an interesting origin and background for the character, they tend to become attached to the character after a few games.

If this is the case then what you really do need to set up a campaign. But after all of that, we still haven't clearly defined what a campaign is. Well, for starters, the campaign is like the backdrop of a movie set. If it wasn't there, then the actors would be performing on an empty stage with a grey background. By providing the backdrop, we mean that as the GM, you have to describe the world around the characters. If your descriptions are vivid and lively, then the campaign world will 'live' in the players' minds. When your descriptions are lackluster or nonexistent, then the campaign won't seem to have much substance.

## History

Another element of the campaign that the GM must keep track of is history. What do we mean? Well, history is just what it sounds like. In the AC universe, history pretty much paralleled our own up till about the late 1800's, when Doc Lieber found Charlie Starret, and the Paragon Foundation was born. It still doesn't diverge from our own history much until WWII. That's when men and women of mystery with powers and abilities far beyond those of mortal men really started cropping up with amazing regularity. Why is it important to keep track of history like that, though? Well, many characters in the AC universe's modern day were first created during the forties, or the organization that gave them their powers began at that time. Thus is the lesson of history; so what of continuity?

would be keeping track of events and keeping them in proper sequence.

Now all this really means is that you have to keep track of things, and you have to supply a bit more background for the characters to work with. Like when a villainess is captured by the heroines, what can they do with her? The characters will need somewhere to incarcerate her, and the GM will need to know the same so that when he wants to use her again she can break out of jail and make a reappearance. That's the kinda stuff that continuity is all about.

## Different types of campaigns

The Super Babes system is set up primarily for characters to exist in the AC universe as it exists today. But that shouldn't restrict imaginative GM's who want to run different types of campaigns. Here are a few suggestions for you to try out if you feel that you want some variety.

## The Golden Age

The AC universe actually got into full swing in 1942 or so; at least, that's when costumed mystery men (and women) began popping out of the woodwork. It was when Joan Wayne first developed V-47, and the Colorado Project got its start. All the world was at war, and it faced the direst threat to civilization ever seen. Nazis, spies, saboteurs, Lady Luger, all this and mad scientists, too!

MISS VICTORY

BLACK COMMANDO

THE TERRORIST

## Continuity

Continuity merely means that events occur in order, and that past events still affect the future. If Nightveil had killed off Alizarin Crimson the first time that she tangled with her, then Crimson wouldn't have come back to bedevil Nightveil nor the rest of the world time and again. Now, if Nightveil had killed her, Crimson could not show up in a storyline ever again. Why? Because according to continuity, she's dead. A story that took place before her death could include her, or if the Femforce traveled back in time to a point before she had gotten offed then it's conceivable that she could be there. Continuity. So the definition of continuity

Though humanity was facing its darkest hour, it was still a time of great innocence in the world. The era has a certain mystique about it; it was, perhaps, one of the last eras that we felt secure in our position as America, the leader of the world, before the bomb and the cold war. Role playing in this era has lots of potential for adventure, and much of it can be done by Adventuresses. With all of the war intrigue to draw upon for background, smashing spy and saboteur rings can become a regular profession for wartime Adventuresses. And lest we forget the occasional Nazi Ubermensch that tries to show his superiority by smashing flag-waving American superwomen. This can be an interesting period for setting a campaign in, with lots of source material close at hand. Remember, in 1942, many things that are stuff today would be a Gizmo then!

## Western Campaign

Well, Super Babes wasn't exactly designed with old west gaming in mind, but the era has a lot of appeal, and it had its share of mystery-types as well in the AC universe. And the Femforce has even visited the old west once or twice- just ask Buckaroo Betty! We don't really recommend this setting as a campaign just yet (translation: wait for the Old West supplement!), but we can say that it can be an interesting place to set part of your campaign. After all, it is accessible, since Go Places In Time exists as a power. And your players may enjoy it as a break from monotonous supervillain battles. After all, if any of them have ever watched any of the Republic serials of the fifties, then they might get a real kick out of getting to play in one. We recommend mostly Adventuresses for the old west; not too many women could fly back then, y'know what I mean, pard?

## Alternate Reality Campaign

An alternative for those folks out there who really like our RPG but want something a little different from the AC universe. We don't know why anyone wouldn't enjoy gaming there, but we've come up with a suggestion just the same.

If you want to create a universe all your own, then there are multitudes of possibilities. You could have the character group be the only paranormals on a planet much like our own. Or you could have them living on a world crowded with superheroes. Maybe what tickles your fancy is to have a world that is completely alien to our own, AC's, and anybody else's; a really alien world where evolution took a different track altogether. It's up to you; the one suggestion that we're gonna make is that if you use a world with lots of resource material (like AC), then you won't have to work nearly as hard as the guy who invents an entire ecology, society, history and technology himself.

## Villain Campaign

Here's an unusual question that you've never heard as a superheroic RPG GM; "Do I have to play a hero?". Well, instead of rolling your eyes and sighing that deep sigh, try it! Let the players run villains instead of heroes. They have to plan jobs, try to cooperate long enough to pull them off, and then try to avoid getting caught by, you guessed it, superheroines!

The biggest problem with this kind of campaign is that the characters usually have little or no reason to stick together. Villains usually don't have many friends, and villains in a RPG have even fewer. Volatile tempers and superpowers are a mix that's generally considered explosive, and in a villain campaign, it usually explodes sometime during the first game. For some reason, you give characters a license to be bad girls and they run amok almost instantly.

Needless to say, we don't recommend that you try to run an entire campaign based upon the players being villainous. But it can make for an interesting game or two every once in a while to break up the monotony of your regular campaign; kind of an alternative for those times when you're stuck for a scenario or the players are getting restless with their regular characters. Some tips to make it work are; have all of the PC villains working for an NPC villainess who is considerably more powerful than they are, possibly even a type III SE. This way, they'll have a reason to stick together and work with each other. Another helpful hint that may help is to read the newspaper a few days before the game, and clip out any news stories that would make good crimes. For

instance, rare jewel or art exhibits, bank openings, charity auctions; these are the types of crimes that you can write adventures for, then present the clippings to the PC's as their lead-in to the job.



> YES! AND SOON THE RED DEATH WILL CLAIM A BILLION SOULS FOR YOUR INSATIABLE APPETITE!

Running a villain campaign is a lot of work, but an occasional game with the same villainous characters may be a lot of fun if done properly, and it can allow the players to blow off a lot of steam and have a good time. Just don't make the cardinal mistake; don't make the PC's villainous characters fight their heroic characters. It will breed enmity between the two groups, and may cause a lot of strife between players, too. "Your villainess blasted my heroine's face off! I'm gonna get you for that!" "Hey, man, I was just playing my character."

## Villainess XP

Another thing to keep track of when running a campaign is the XP that your villainesses get. It might not have occurred to a few of you, but the villainess get XP too (awarded to them by the same chart that the PC's use). Now these and other things that you may want to keep track of do take some time and effort. However, once you have all these things in place it becomes much easier to come up with ideas for games.

## Adventure Ideas

You are having a game Saturday but you don't have any new ideas and haven't had time to work on any. So what do you do?

Well, you could look over the villainesses that the characters have put behind bars or escaped from them in the past, find one you liked and then have her break out or return for vengeance. The players will know the villainess, may conceivably have a score to settle with her as well, and they will be more likely to interact with her and trade quips while they fight her. Or you could invent a new villainess, and weave an intricate plot that the characters must detective work their way through to actually reach her; maybe they'll never even realize that she was behind it all, and then you have one of the dreaded *background villains* to work with. Pulling the strings to make the character's lives miserable without ever getting her hands dirty. A good example of this type of villain is Umbra, the Voodoo Queen; she dislikes direct confrontation, but that has never stopped her from being a real pain to Nightveil- literally! Or you could always do what Cam loves to do and swipe an old movie plot and modify it to suit the characters. You could even use a module from another game system that has nothing to do with superheroes, and find a way to fit it into your campaign. Whatever you do, just be sure that there's fun to be had by all.

## Off The Cuff

If you're really stuck for an adventure, try looking over the newspaper that day. Find an unsolved crime that was committed recently and clip it from the newspaper. Then have an NPC detective give it to the PC's, asking for their help solving the crime. As they hunt for clues, make up the mystery as you go along until you have an idea of where it is going, then let them track down the perpetrator. This style of GMing is commonly called "Off the cuff." It can generate some of your most interesting games, and it will challenge you as a GM as well as the PC's. You may even find that some of your most memorable adventures are created in this manner, and it will give you an immense amount of pride to be able to say, "I made it all up while we went along" when your players ask you how you did it.

## Supporting cast

Another important part of the campaign can be the supporting cast NPC's. They are the people that the characters interact with regularly; they may be the character's butlers or bosses or best friends. Capt. Tom Kelly and Higaldo tend to show up quite regularly in the Femforce. All of the characters know who they are and they are quite important to many stories although they don't have a single super power among the lot of them. A good example of the supporting cast NPC is Wayne Markley, Yankee Girl's boss at BH Industries. He's an unregenerate slug, but Yankee Girl needs the job so there's nothing she can do about him. The same holds true of Jennifer Burke's current boss, General Gordon. By the way, these examples don't mean that every supporting cast NPC in your campaign has to be a dirtbag! They are just a few examples of NPC's and how important they can be to a campaign. Sometimes the players will remember a bit player NPC that was played with a lot of memorable personality long after they have forgotten the run-of-the-mill brute force villainess that gave them a good fight that same night. So take care of your NPCs and make them stand out, and it will make your campaign that much better.



Some PC's and NPC's in action - Our Tax dollars at work.

## Setting and the Tech Level

Another important thing to think about when running your campaign is the level of technology commonly available to the characters and the general populace of your campaign world. Super Babes is written around the stuff available in 1993-94, but if you want to set your game forward or back in time that's fine with us. Setting the campaign back in time can allow you to set your campaign in WWII fighting the Nazi hordes, or in the old west, or whenever you please. We recommend that you set it in the modern day to avoid lots of hassles. But if you really want to do this, then go to the library and check out what kind of stuff was readily available back then. A real find would be a Sears and Hoebuck Catalogue of that era. The rules of the game should work perfectly; just remember that some things that would be stuff in today's society would be Gizmos back in the forties or the 1800's.

On the other side of the scale, moving your game into the future can add a good pulp Sci-Fi flavor to the rules. Whereas in the forties Stuff becomes Gizmos, in the future Gizmos become Stuff! Rocket packs, blasters, spaceships and force field belts can all become things available at your local S-mart. So, as you can see, setting the tech level is a very important part of your campaign. Had enough yet?

## Campain Background

Now we do know that some of you out there might not have the time to make up your own campaign world with new villairesses, NPCs, organizations and locations; that's why this is called SuperBabes the Femforce R.P.G. In this book and in future supplements we will write up the Femforce's campaign world for you. All the heroines and villainesses, the government and its men, and the criminal organizations that you will need to run a fun and exciting campaign will be coming to you soon. And if you can't wait till then, rush right out to your local comics store and buy all of their back issues of the Femforces today!

For those of you who haven't read the comics the game is based on and can't find them locally, let us give you a brief tour. First is the flagship of the company and basis for this game, the Femforce. The Femforce Is a group superheroines sponsored by the U.S. government; this all-girl squad battle the forces of evil, respond to national disasters and try (usually unsuccessfully) not to lose their costumes in the process. Other government sponsored groups are The New Sentinels of Justice and the Justice Squadron. Both groups are supported by the Colorado Project, a government institute for the study and creation of super soldiers. Also slinking about is the Paragon Foundation, an independent foundation responsible for the creation

of Paragon and many other superpowered persons, both good and not so good. Then there's Dr. Weir with his Vault of Heroes. With his mystic Purple Claw, Dr. Weir put many heroes and villains of the 40's and 50's into suspended animation to be brought forth when needed. Well, they were needed, and now they're loose in the 90's trying to fit in and fight crime. Or in the villain's cases, trying to lay low and commit some crimes.

Well that's a really quick look at the Americomics world. Much, much more will be written up in later books and even more can be found by reading the back issues of the comic books.

*Cam & Marc Sez: For those of you making your own campaigns let us give you a few tips. First, find and use as much material from the real world as you can. If you are setting the game in your hometown, get a map of the town and the county if you can. This helps show the players where their characters are. Also, using pictures and building layouts of real buildings for places in the campaign allows the players to draw on their knowledge of the real places to make the game more fun. Another thing that you might want to try is to make up some background organizations such as local big businesses and such to draw upon for origins and plots. Make sure that if these groups have evil executives or agents or superpowered assassins that you have them written up. This makes it easy to use them on the spur of the moment, when you might be stuck one night for a plot. One other important thing to do is decide your stuff availability. That is, what super scientific or weird equipment might be available to the players. Can they get a laser rifle from somebody and not have to make a Gizmo? This is important, and it will come up.*

*Beyond that, there's not much more that we can say. There is no 1-2-3 step formula for building a good campaign; it's mostly trial and error, judgement calls good and bad, great villains and plots that you wish you'd never hatched. But when all is said and done, hopefully everybody had a few good times. As long as you learn from your mistakes, you can be proud of your campaign.*

# LAW AND ORDER

"Do I have to be a Good Guy? Can't I play a villain?"        Sigh...

Well, Virginia, you don't have to be a Heroine if you don't want to. In fact, there have been entire campaigns where the characters have all been villains. However, that's not really the idea that we are trying to get across in this section. Here we're dealing with why your heroic characters should obey the law, and the consequences inherent should she should choose not to.

The main characters in the Femforce occasionally break a few things and occasionally get into trouble with the law; however, they are covered, since they're government agents, paid and licensed by Uncle Sam to enforce the law and save the world from aggressive paranormals. That's their job, and occasionally they may bend a few laws while doing it. That's all fine and dandy for them, but the average hero or heroine group

have to be very careful to avoid breaking the law or engaging in altercations with law enforcement officials. Why? Because they can get arrested for it, that's why. With great power does not come immunity to the law. As a matter of fact in the world of the Femforce all *Paranormals*, (that is anyone with super powers), are required by law to register with the federal government. If you use this law the characters need to be aware of this and decide whether or not to register. Any group that does so has a six month grace period to opperate before Uncle Sam (or rather General Gordon) decides on permanent status.



# Fame and Infamy with the Law

When characters first begin play, they have no FAME; this means that nobody knows who the character is, thus they have no idea if she's a heroine or a villainess. A few high-profile good deeds can remedy that situation, as it garners FAME for the character, making her known as a heroine. Should her first few outings be sprinkled with the blood of her victims or break-ins or citizen assaults, then she would most likely become known as a villainess instead of a heroine. Why? Because it's not conduct becoming a heroine. So what, might you ask? Well, she might find herself being hunted by the Femforce or the Sentinels of Justice, since both groups are government sponsored, for one. And rather than getting cooperation from local law enforcement, she might find them trying to track her down to arrest her. A good rule of thumb is to make the harassment fit the crime; if a character is only wanted for a break-in, then she might convince the local constabulatory to overlook it if she has had an exemplary record ever since that one little incident. On the other hand, murder is a capital offense.

## INCIDENTAL DEATHS

If a innocent bystanders are killed, it can be a very serious offense. It is a rare occurrence when bystanders are killed during battles with supervillains; however, they can happen. If the heroine makes every attempt to save the citizenry, then she will most likely not be held accountable for incidental deaths. On the other hand, should she callously disregard the safety of the people around her and pursue her objective with a single-minded determination, then she will most likely end up in front of a court hearing, if nothing else.

## MURDER!

Some players will be unable to grasp the heroic ideal, no matter how hard you try to pound it into them. When you've looked though any of AC's line, you'll notice that very few of their villains are murderers. Why? because they know that murder is a capitol crime, and in Florida as well as a few other states in America, they could get the death penalty for it if convicted. But this won't stop some players; their characters will pursue their enemies with a single-minded bloodlust until they catch up with them, and kill them. Now an accidental death is one thing; a court of law will probably find the character innocent of any wrongdoing, and being repentant never hurts your case. On the other hand, a character that willfully and gleefully kills someone will usually have to be brought to justice, because when heroes go bad, it becomes guilt by association for the rest of them. That makes the law-abiding paranormal community go out of their way to bring the murderer in and clear their own reputations. After all, it's hard to look heroic when you're palling around with a murderer. And aiding and abetting a felon is a crime, too.

There are a few exceptions to this rule; Nightveil kills evil cult members and extradimensional thingies with a frightening regularity. And the She-Cat has been known to knock off the occasional deserving party as well. On the other hand, Nightveil can't exactly be tried in a court of law, and the She-cat usually only kills multiple murderers, and rarely at that. It is up to the GM to decide what is and isn't acceptable for the PC's to do in his campaign, as well as whether they can or cannot kill people.

## PROPERTY DAMAGE or LAWYERS AND YOU

During many, many battles between paranormals, lots of property damage tends to result. After all, in a game where many characters are strong enough to pick up cars, trains, or buildings, they will tend to want to. After all, they make exceptionally effective weapons. And villains are usually trying to avoid arrest in these particular battles, so being sued is usually the furthest thing from their minds.

On the other hand, heroines tend to try to avoid property damage whenever they can. Why? Well, they're trying to work for the good of all humanity. And if that's not reason enough, they might get sued. And keeping a secret ID might not necessarily prevent the heroine from being harassed by lawyers; if someone can manage to serve papers to her, then she has accepted her responsibility to appear in court. Most personal, government and corporate property is insured. But those insurance companies would much rather squeeze the money out of somebody else than have to pay for the damages themselves. Who better than a heroine in the public eye? If she didn't pay, it could cause a public relations disaster for her or her group.

So why doesn't this ever happen to the Femforce? Like we said, they're government agents. And everybody knows, you can't sue the government. With that in mind, characters without this security blanket should be careful of the property damage that they incur.

*CAM AND MARC SEZ: Don't be too hard on characters with the law, but if they blatantly and consistently disregard the rights of others, start leaning on them. If that doesn't work, then sue 'em or send 'em to jail. But be sure to give them a few chances to straighten up and fly right. The law, as well as big corporations and individuals, tends to give a bit more leeway to a heroine who has made a few mistakes. On the other hand, a heroine who consistently acts like a supervillain, well, if the shoe fits...*

# NPCs

NPC stands for **Non-Player Character**. An NPC is any character in the adventure, from the pedestrians on the street to the villains to the President himself who is not being played by the players. So, guess who gets to play all of those diverse personalities? You guessed it, the GM! Lucky guy...

Just as everybody in real life has a different personality, so should all of the NPC's. They are a part of the world around the characters, and they can interact with the players, as well as each other. A campaign with good NPC's is a very rewarding one, whereas a campaign without them is going to be one dull fight scene after another. A good example of NPC's in Americomics is Nikki Lattimer, daughter of Dr. Lattimer of Lattimer labs and girlfriend of Paragon. Other memorable NPC's include Captain Tom Kelly, General Gordon, and Jason Burke (RIP).

Now, don't start getting the idea that only people with no powers are NPC's; all of the villains are NPC's too, controlled by the GM. We've seen games where half of the players played heroes and half played villains, and the GM was only there to moderate. However, this is the exception, not the rule. More often than not, everybody in the world except the characters is played by the GM, which can be a pretty hefty responsibility. So to ease some of the paperwork end of this job, we've written the following sections as a guide to use while generating NPC's. How they act and what they do is entirely up to you, the GM. After all, it's your script.

## AVERAGE JOE ON THE STREET

In any superheroic RPG system, there has to be a way to create the innocent bystander; you know, that portion of the populace that always gets taken hostage then the GM never has their statistics ready. You'd think that he would; after all, most people are not superpowered, and the GM will most likely need to be able to create stats for average folk on the fly. In the Super Babes RPG, that's where Average Joe On The Street comes in to play.

A character who is created using 150 cp or less is considered an Average Joe. Why? Well, it's simple. A character thus generated would have average Primary Stats of 10, and would have 10 CP's left over for a skill or some statistics variety. Not a very good skill and not much stat variety, we'll admit. But that's why he's the AVERAGE Joe On The Street.

One question that often comes up is; since they have Primary Statistics, does this mean that the Average Joe has PP? No, he does not. Why? Because he has no superpowers, and he is not being played as a PC. Often he is an NPC only in the sense that the GM controls his movement and actions. If he is thrust into a combat or potentially damaging situation, our Average Joe has only his average of 1d6 HTK to stand between him and certain death. Not a very wide margin, eh? Like we real people, Average Joes tend to try to preserve themselves at whatever cost, and will rarely act heroically. That's what superheroines are for.

## COPS, THUGS, SOLDIERS & AGENTS

Now, on the other hand, a trained thug or police officer can also be generated using those selfsame 150 CP's. What's the difference, might you ask? Aha, the difference is that trained thugs, cops, and even your average soldier or agent actually gets their PP's for their Primary Statistics, as well as their average of 1d6 HTK to rely upon in a fight. This means that they can attempt to Do It Twice, or use any of the combat maneuvers. The big difference between them and PC's is that;

A) They don't have superpowers.
B) They are generated using only 150 CP's.
C) Every time that they go up a level, they only get 10 CP's.

Whenever you as a GM want to come up with security guards, soldiers, thugs, or other faceless massed troops that the PC's will fight, use this method. Notice that an average of 70 PP, 1D6 HTK, and that extra 10 CP's leaves you just enough to buy a Fire 1 Weapon skill. Handy, huh?

*CAM AND MARC SEZ: Note that although there are both Soldier and Agent Super Skill packages, these rules are for the faceless minions of the battlefield. If you as the GM want to develop a PC or full-fledged NPC class version of either one of those two, feel free. These are the rules for only the AVERAGE members of those professions. If you really want to develop everybody out there with 600 CP's, then knock yourself out! However we do heartily recommend making your own "standard" versions of thugs, cops, agents and soldiers. To keep around for when you do need them unexpectedly. Remember, although we suggest 150 CP's, you can use more for tougher results and normal equipment costs no CP.*

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## SUPERNATURAL ENTITIES CLASS 1 - 4

There are many supernatural entities roaming alternate dimensions, Limbo and even Earth in the Americomics universe. So, in an attempt to give players and GM's some sort of guide to them, we have classified them here as SE's classes I through IV. Many Supernatural Pupils have mentors who are or were SE's, so we felt that it might be important to give a general guideline to their behaviors and/or power levels. Please remember that unless otherwise noted, SE's can be of any temperament or friendliness; often it depends on the manner in which they are approached and the circumstances that they are experiencing. And, of course, not all of them are going to be able or willing to talk using 20th century English. Kind of like native New Yorkers. So, without further ado, onwards...

### Supernatural Entity Class I:

A SE Class I is a resident of another dimension who may look completely alien to us (as natives of Earth). Why? Because he/she /it is a native of a magical realm, and could be anything from a glob of sentient light to a cereal box leprechaun. These entities are created at the GM's discretion using 150 CP's, and make up the vast majority of SE's that inhabit other dimensions and such. You know, like your Average Joe on the Street, only from the dimension Brigftz. They will often be found as footsoldiers in an army of some sort, and can be considered Thugs in those circumstances. Generally, they do not gain levels, though they can be considered 1st level if they are Thugs.

### Supernatural Entity Class II:

A SE Class II is a considerably more powerful magical entity. They can be PC's if the player wishes to play an Extradimensional magical entity, or even a native to this reality. They are created using 600 CP's, just like characters, and may have powers and skills as PC's. Often, these Entities will make good opponents for individual characters, as they can match character power levels and gain Character Levels as do normal villains. A good example of this type of SE is the sorceress Alizarin Crimson.

### Supernatural Entity Class III:

A SE Class III is considerably more powerful than a Class II or I, and thus is much more rare to encounter. They often possess the ability to travel between dimensions at will, and can affect the course of human destiny far more easily than others. SE Class III's are created with 1,800 CP's, and they are sometimes found existing on a plane that is quickly accessible to Earth. A fine example of these Entities is the Haunter, the spirit of a dead lawman that was transformed by the powerful Cloak of Darkness into what he is today. Often SE's of this class will either be allies or Supernatural

Mentors of PC's or NPC's. Conversely, they are often found trying to conquer other dimensions- Earth in particular. These Entities are not recommended to be used as individual foes for PC's; instead, they make great group opponents.

### Supernatural Entities Class IV:

This brand of SE is by far the rarest of them all. A SE Class IV is one of the most powerful beings in reality, often able to alter the course of human destiny with a wave of it's hand, tentacle or whatever. SE Class IV's are created with 3,600 CP's, and are seldom found on Earth. Most of them are forbidden to exist on Earth by some sort of cosmic pact among such Entities (or so we presume; mere RPG writers are usually not privy to such information!). However, there are ways around the pact, and many of these Entities spend what seems like an inordinate amount of time and energy trying to do just that. Examples of this Class of Entities are the Mighty Azagoth, Sekhmet the Cat Goddess, and even Capricorn the Goat God. To most mortal men, as well as PC's, these creatures would seem godlike, so great care must be taken when approaching or dealing with such Entities (on the combat chart they are considered 20+ level). Supernatural Mentors are occasionally found among this Class of Entities, but it is EXTREMELY rare for one to be a Mentor to an Earthling! Thus, given the possibility of Mentor intervention on behalf of a PC Supernatural Pupil, GM's should be verrrrrry careful about choosing this Class Entity for a Mentor!

*CAM AND MARC SEZ: GM'S NOTE: Okay, people, we'll admit that the idea of using SE's as villains is a tempting promise. But let's not forget that this is a superhero game. This, of course translates into 'though this is a fine role-playing game, the focus of many of your adventures will be combat'. If SE's with 1800 or 3600 CP's begin entering melee combat with average PC's, there's gonna be a lot of use made out of the fatality section. Entities of such a level are RARE. As in, if a Class III wanted to come to Earth, then she would most likely have to be summoned or sent. So don't use them or their Alien cousins very often. 1 or 2 in the entire campaign world ought to be more than enough. After all, 1800 CP's buys an awful lot of invulnerability.*

# ALIENS

Well, now that you understand the denizens of other dimensions, let's take a peek out into space. Look! Bug-eyed monsters from Planet M! How do you write them up? Easy!

### Aliens Type I

This crowd ought to look really familiar to anyone whose read the previous section. These are your Average Joe On The Street on Planet M, or Kronon, or Rur, or wherever. They are created with 150 CP's just like the Joes around here. They just look different- or not. Like Se's, they may look completely human or completely, well, alien! They will be the average footsoldiers in an invading interstellar horde as well, thus making them 1st level on the Combat Chart.

### Aliens Type II

These creatures are created with 600 CP's, and they may have powers and skills and anything else that PC's can have. They will be the type of threats that characters will have to go through Type I's to get to in order to turn the invading fleet away. Or they could just be a hive-mind race that has acid for blood. Of course, we've all seen those type of movies, and character groups generally don't have the power necessary to turn back an invading army of those things. Besides, that's another comicbook company where there never was a golden age.

### Aliens Type III

Alien rulers of planets, that kind of thing. 1800 CP's, just like SE's. Generally can travel to other planets; usually don't unless looking to conquer one, or make new friends. The U.S. government generally reacts badly to this kind of thing. Ya just knows General Gordon would. And be really careful about using guys like this against PC's. Remember, even Ms. Victory doesn't have that many CP's.

### Aliens type IV

Has anybody ever read a comic book about a guy who eats planets? Yeah? Well, here's all of his cousins. 3600 CP's. Same restrictions as SE IV's. Have fun stopping the invasion, girls!

# STUFF

Earlier in the gizmo section we made mention that characters did not have to invest CP's for normal equipment, and we meant it. However, the subject of normal stuff does deserve a closer look. As the GM it is up to you to decide just what normal stuff is available in your campaign. This is important because although they're not gizmos, many players like to have cool stuff. In most RPG's players' goals can be summed up as "Kill things and take their stuff" Superheroine gaming on the other hand discourages both. The characters aren't supposed to kill the villains and can get in trouble when they do! As for taking their stuff, although trophy rooms are a long standing tradition in many comic books, you don't see the She-Cat wearing Lady Luger's luger allthough she has taken it away often enough. As the GM it is part of your job to set the limits on what kind of stuff the players' characters can get ahold of.

Back in the gizmos section we posed the question 'what if Rocketman mass produced his jetpack? Well, what if he did? As a GM you may want this to happen or you might have a player whose character is an inventor who wants to mass produce her gizmo and sell it to the military or the public. Only you, the GM can decide to let a gizmo become stuff, and remember, once you do, anyone can use it, heroines and villains alike.

## SPAN-XX

Speaking of inventions that have become stuff, there's Span-XX, a space-age revolutionary fabric that stretches to unimaginable lengths, is flame-retardant, can't be cut by conventional means, and is available through outlets near you!



Span-XX was developed by BH Industries, a company owned by the vault hero Reddevil, and has become widely used in the AC universe ever since. Now, since it has so many awesome properties, does this mean that it has game stats like a regular Gizmo? No. Span-xx is used primarily in the AC universe as a plot device. It's just there so that characters can use their superpowers and not fry or shred their costumes. That's it. That's all that it does. Disapppointed?

## MILITARY ISSUE STUFF

Military stuff, on the other hand, is a bit more tricky to handle. Some players will have very convincing arguments about how and w hytheir characters can own a rocket launcher. "No, really, I think Masher Girl should have a rocket launcher, you know, for when the villainess flies away and she can't use her 260 MUSCLES to punch her. See, Masher Girl knows this blackmarket gunrunner.." When a player asks for stuff like this, the most important thing to look at is the character conception. Does the character have the Super Skill 'Soldier' or 'Agent', and if so, are guns a part of the character conception? Certainly there are characters in the A.C. universe that do use guns and such. The Black Commando, although a villain, regularly uses all sorts of military hardware. Colt isn't called the Weapons Mistress for nothing, and Nightveil used to be the Blue Bulleteer and used her twin 45's almost exclusively. On the other hand, Miss Victory never toted an automatic weapon and Stardust doesn't carry a Rurian Blaster. Although both of them most certainly have had access to such items.

## NORMAL WEAPON TABLE

| WEAPON | Damage | # of Attacks per Action | Effective Range |
|---|---|---|---|
| Fist | 1d6+ Muscles Bonus | 1 | 0" |
| Knife or Dagger | 1D6+2 + Muscles Bonus | 1 | as per thrown |
| Any Club or Blunt object, like a table leg. | 1d10 + Muscles Bonus | 1 | as per thrown |
| Any Sword or other big sharp thing. | 2d6 + Muscles Bonus | 1 | as per thrown |
| Spear / Axe | 1d10 + Muscles Bonus | 1 | as per thrown |
| Revolver; 38 special, six-gun ect.. | 2d6 | 1 | 18" |
| Automatic; 45 caliber, 357 magnum | 2d6+2 | 2 | 24" |
| Rifle; any single shot hunting rifles. | 2d10 | 1 | 48" |
| Automatic Rifle; M16's AK47's all those fun toys. | 2d10 | 2 | 36" |
| S.M.G.; Uzi, Mac 10 ect.. | 2d6+4 | 3 | 18" |
| H.M.G.; 50 cal, M60 all those swell Action hero guns. | 4d10 | 3 | 48" |
| Shotgun. Need I say more. | 3d10+10 | 2 | 4" |
| Energy Pistol; our standard sci-fi laser, blaster ect.. | 4d6+6 | 1 | 12" |
| Energy Rifle (see above) | 4d10 | 1 | 24" |
| RPG/Bazooka; you know, your basic rocket launchers. | 3d20+20 in a 2" radius | 1 | 30" |
| Hand Grenade: your basic boom! | 2d20+10 in a 2" radius | 1 | as per thrown |
| Dynamite: The old reliable standby. | 3d10+10 per stick in a 10" radius per stick | 1 | as per thrown |

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However, since there will be characters who use guns, as well as villains and their thugs, players and GM's will need to know how they work. Thus, it behooves us to include rules for them. The Normal Weapons table has a list of weapons that are commonly found in superheroic games, as well as their ranges and damages, etc. You will notice that they are all generalized classes of weapons; okay, we'll admit that there are many different types of automatic pistols and to clump them all under one description is throwing reality out the window. On the other hand, an incredibly detailed list of weapon types and their real-life effective ranges can be had in systems that have weapons sections that are 6 pages long. While guns and the like are a part of this game, they're not that important enough to warrant 6 pages!

Well, what did you expect in a game where gorgeous babes in Span-xx suits fly around and throw cars at each other?

As for more normal stuff, again, it is the GM who decides the availability and price. A little bit of work can get you on enough mailing lists to get you catalogues of many strange items, and they can be a big help in deciding availability. If a player shows you an actual advertisement for what his character wants, then let the character have it. But remember, the real thing doesn't always live up to its advertising, and it is you the GM who says how well stuff works.

Well, this should give you enough to work with. Remember, this is a very basic table, and is intended primarily as a guideline. The GM has every right and sometimes a responsibility to change or modify anything on this chart that he needs to, as well as decide availability.

*CAM & MARC SEZ: While playtesting this game system, we found that handing out cool stuff often gave the players a sense of satisfaction and could occasionally spice up a character that had gotten a little stale. Wrist radios, alien Blasters, sports cars; All these passed through campaigns, and most of them served to liven them up. Of course, that's all that some of them did; just pass through. Gizmos and Stuff that characters pick up that unbalance the game or are completely out of character should find some way to creatively go away! That's right, go away, vanish, go bye-bye or break. If the player won't cough it up voluntarily then it's up to you as the GM. Contrive an accident for the offending piece of stuff (or if it's a Gizmo, then wait patiently and it will break down according to the rules). When it does go to that merchandise warehouse in the sky, try to do it with a bit of flair and style. When a character "borrows" a Gizmo big gun from a villainess and its time runs out, have it make that menacing sound that warns of impending danger and then a round or two later have it explode, meltdown, or vanish in an extradimenisonal implosion. Players will be disappointed when they lose Stuff or Gizmos; this is a fact of life. But if the loss is done in an interesting way that makes sense to them, then they will tend to take it a lot better. And they won't look at you and say "Lets take him out back and beat him for a while" nearly as often.*

# BASES & VEHICLES

Many of you out there have probably been wondering when we would get around to mentioning this topic. Well, we've hidden it back here in the GM's section for a good reason, actually. There wasn't any room up front. Nah., just kidding. In reality, in the Super Babes system bases and vehicles are a part of the GM's job. They are part of the scenery, props, and backdrop that make a campaign memorable and hopefully lots more fun.

## BASES

What is a base anyway? In some comics and their games a base is the fortress where the characters rest and train endlessly to prepare for their relentless battle against the forces of evil. It's also where they spend an ignominious amount of their precious character creation points. On the other hand, in the AC universe bases are where lovely heroines lounge about in their unmentionables, argue with each other, splash around in the pool, read about their latest press fiasco, rest and maybe occasionally train a bit for their on and off struggles against the forces of evil (and the publishers of men's magazines).

A character's base or headquarters is the place where she can let her hair down, role play with the rest of the team and some of the assorted NPC's. Maybe on very rare occasions battle an invading villainess. This sounds fine, says you, but how do the characters get such a place? Many games would require your hapless heroines to pay valuable CP's for the privilege of having a place to hang out. Not so in Super Babes! Here in the AC universe all that is required is money. That's right, the green stuff, moolah, good old U.S. dead presidents. Or should the heroines be a little short on cash, having just paid for repairs on city hall after battling Dr. Pretorius' evil robot duplicates of themselves, then you as the all-powerful GM could have someone back the group. The best example of this is, of course, the Femforce themselves. When they first started, they were backed by the U.S. Government who provided a really nifty cool base with computers and everything. However, this did not last, and Uncle Sammy ended up taking it away. But then, along came Tara the Jungle Girl whose rich father T.C. Freemont allowed them to move to Jungle Island. Until they inevitably trashed the place; they then got kicked off and into an abandoned girls school, also owned by T.C. Eventually the government came back around and handed the girls a new base with all sorts of hi-tech gizmos and thingies and stuff that half the members don't understand how to work.

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Anyway, you begin to get the idea of how this can work. A base is also one of the best ways to keep a group of superpowered bimbos together. This way, you the GM, can run a series of adventures where you won't have to really stretch coincidence to get the characters together for each game. If they're all hanging out at the base, or one of them is on monitor duty while all of the rest of them have signal devices, then they won't all have to be 'coincidentally' near the scene of the action when it starts every time. And having a base means that the authorities have a reliable way to contact the heroines whenever trouble arises.



Now come the technical details of what is in a base and what it can do. Well, to tell the truth, we're going to leave most of that up to you, the GM. Remember, anything that you allow into or put into a base yourself, you as the GM might be forced to deal with at some point in the future. One thing we will help you with is if a character wants to install something in the base that is clearly a Gizmo. Like for instance, a teleporter or a base wide forcefield. If this is the case, then she must use CP's and build it under the Gizmo rules. Gizmos built into a base cannot be removed from the base and lugged around, like a Big Blaster that's supposed to be used for base defense that would probably blow a hole through the average combatant. Since the Gizmos thusly designed are stuck in the base, each CP invested in the Gizmo will give it 5 CP's that it can use to buy powers, skills, or possibly stats (if the base has a Gizmo whose power requires it to have a stat). Any character can contribute CP's toward the cost of Gizmos that are to be used in a base that she is to be a part of: that is, if said characters should have any points saved up. Should the characters lose the base or if the Gizmo is destroyed, they may then move it to a new base for no cost or rebuild the Gizmo according to the Gizmo rules, respectively. The CP's, however, are forever invested in that Gizmo, and cannot be removed from it unless to be invested in another base Gizmo. A note aside; if the question of recharging should come up, GM's may consider the Gizmo to always be in a recharger as long as it is within the base.

As with all of the rest of the rules, we leave it up to the GM to arbitrate what a base can and cannot do; a crime computer with the Detective skill is a lot more reasonable than a base with the Jumping power!



## VEHICLES

Now it's time to look at vehicles. Like bases, vehicles are generally considered to be a very important part of the superheroic game. A group vehicle, like the VTOL Jet that the Femforce sometimes uses, allows the GM to move adventures all over the country and around the world. After all, if the characters had to fly everywhere under their own power, they might never leave home. And many commercial flights will object to having costumed passengers with super powers; it's a bad insurance risk. It is also one of the many rewards that the GM can give to a group reward them for a job well done on a series of adventures. Then there will also be players who will want their characters to have their very own vehicles, like sports cars, motorcycles, helicopters or jets. Now, a Yamasaki 500 off the showroom floor is not a Gizmo, and should not require CP's to be invested in it. However, a V-TOL Corvette with forward mounted Blasters would cost just a few CP's.

Vehicles can, like a base, give a group a stronger sense of identity . A character who has spent CP's on piloting skill can have a real sense of accomplishment and importance moving every one else around. Also, an interesting vehicle can give a character a lot more style and versatility. The Avenger's Starjet is a good example of this. Since The Avenger can't fly and nether can many of his teammates, they use the Starjet to get to a trouble spot quickly; this tends to make the Avenger a really popular guy. The Starjet is also a unique and

stylish plane that many people recognize by sight, thus helping to restore the FAME of the Avenger since he has spent a lot of time in Dr. Weir's vault and many people have forgotten just who the heck he is.
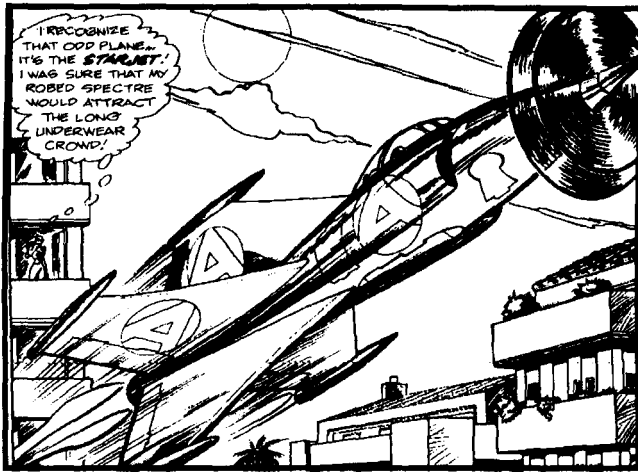


In your own campaigns, when a player wants his character to have her very own super motorcycle or something of that sort, take a moment to think about it. First, make sure that it fits within the character conception. Most character conceptions will very easily fit a vehicle of some sort. Second, does the character have the monetary resources to actually get her hands on the vehicle she wants. Finally, is there anything about the vehicle that goes beyond the limits of stuff and begins to sound a lot like a Gizmo. When this happens, and it will, think it through carefully. Micro machineguns and minimissles on a motorcycle are farfechted and may not fit a player's character's conception, but they aren't necessarily Gizmos. A motorcycle that can fly, well, that's different! To Gizmo up a vehicle, use the Gizmo rules for an Incredibly Obvious Gizmo. The CP's must be paid by whichever character owns the thing. On the other hand, if it is a group vehicle, then all the members of the group may chip in for the cost.

A quick note on Gizmos in Bases and Vehicles. As it says in the Gizmos section, a Gizmo will get lonely for the character that it was meant for if it is separated from her for too long. This applies for the Gizmos that characters put in bases and vehicles as well. Since group vehicles and bases are paid for by the group, the Gizmos tend to be a little more tolerant about who uses them. If they are stolen, then the stolen Gizmo rules still apply; 1 to 3 games later, they will stop working. Any such situations are generally left up to the GM to handle according to the rules and his own judgement. If there are no specific rules to cover the instance, then take a gander over the Judgement Call section and use your head.

*Cam & Marc Sez: We have found from personal experience that these things are a lot of fun to have in your game. If you chose to leave them out then you're passing up a sure thing. As we mentioned elsewhere, players like to get rewards in RPG's and this is a great reward to hand out. Nothing excites a group of players like doing a mission for the government, or saving the city and then being given a nice shiny headquarters or transport as a reward. Which brings up the point that sometimes the best time for a group to get a base is after they have played a few games, and then you put them through something tough. A base or a shiny new jet is a perfect way for a city or country to show its appreciation to the brave heroines who saved them from certain doom.*

# JUDGEMENT CALLS

This section deals with those moments that always arise in every game that's ever been written- that moment when the rules don't cover a situation that has arisen. Every game has them; sometimes, the rule has been written, but neither the GM nor the players can find the rule. Sometimes it's something that the game designers never even thought of. With the simple layout of the Super Babes system, we're not expecting many instances of the former. On the other hand, there are bound to be plenty of instances of the latter. Now, we never anticipated every problem or possible clarification that might ever have arisen; we're only human, and only so many of these things can come up in playtesting. But for those moments when the rules just don't cover it, or it's a situation that you as the GM are caught totally unprepared for, there's the judgement call.

## What Is a Judgement Call, anyway

Glad you asked. A judgement call is when the GM makes a ruling on a situation that's not covered by the rules according to his personal sense of fairness and game balance. Now, there is a danger in making judgement calls; they're a double-edged sword. On the one hand, they can cut right to the heart of the matter, reducing what has developed into an incredibly complex situation with all of the players arguing over how they think that a rule should be interpreted to one simple dice roll. These moments can be invaluable to campaigns. They tend to keep the game moving, preventing it from becoming bogged down while the rules lawyers argue over a point of contention. They also give the GM more of a sense of control over his campaign, due to the fact that he is maintaining control over that game session and not allowing it to sink into 3-hour argument over the rules.

## Setting Precedents

On the other edge of the sword, judgement calls can also work against GM's. How? Well, if a GM makes a ruling on a certain aspect of the game, then he must stand by it; he has set a **precedent**. This means that from now on, that is how that particular situation will be resolved; in effect, he has created a new rule. Now,

this can be good and bad. On the positive side, if the ruling was a good one, then it will serve to strengthen the Super Babes system as well as the campaign. If so, write us! We'd like to hear about it!

On the other hand, if the ruling was one that was made in haste, and the GM later finds out that he should have ruled differently, it's too late. Once a precedent has been set, it has in effect become a rule by itself. Now, the GM can always try to back down and change his first ruling, but this is not a good idea. Why? Because that creates inconsistencies, and flip-flopping your decisions is commonly known as waffling.

## Waffling And How To Avoid It

Waffling is when a GM makes a ruling, then later finds out that it might not have been the best possible ruling and reverses his decision to rectify the situation. This erodes the player's confidence in the GM's authority; after all, they expect the GM to know all of the rules, and when he waffles on a decision, he is proving that not only does he not know all of the rules, but that he has no confidence in his own rulings. The best way to avoid this is to carefully consider your decision before making a ruling. This way, your past judgement calls won't come back to haunt you, and you'll never have to hear, "But you said last week...."

Other than that, make your judgement calls based on your own gaming and GMing experience; consider the situation from both the player's perspective as well as your own. Remember, the idea of a judgement call is to be fair above all else. If you rule too harshly or against the players consistently, then the fun level of your campaign is going to suffer.

## Extraordinary Circumstances

Occasionally, a judgement call will not be for a rule clarification, but for a specific instance where you as the GM want something to happen a certain way. In these cases, you may be forced to use a plot device or just plain GM's fiat to accomplish your goal. For instance, a character is plummeting to her death, and you don't want her to die, or she takes a blow in combat that kills her. This is a time for a judgement call. Many GM's will just say "Ah, well. Too bad. So sad." On the other hand, if you don't want that character to die, you as the GM can make a judgement call that can save her; however, it's a good idea to make it clear to the players that these are extraordinary circumstances, and you are bending the rules for them **just this once**. After all, you don't want that sort of thing happening all of the time. If you make that clear to your players, then you probably won't have any trouble with one-time only decisions that you make in reaction to extraordinary circumstances. For more details on this, see...

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# PLOT DEVICES AND YOU

It's a time-honored tradition in heroic literature; the plot device. But what is it, and what does it do? And how can it affect you?

Well, a plot device is a writer's gimmick that allows the writer (or in this case the GM) to do something that's not exactly covered by the rules without changing the story structure. Say, for instance, that an invading alien monster crash-lands on Earth. If the GM wanted to make him stranded here, he need only destroy his ship upon crashing. Now, some bright Inventor out there might want to jury-rig it so that the ship could make it home, and the GM might not allow her to do it. Why? Because it would be counterproductive to the storyline that the GM has set up. So the ship is irreparably damaged; plot device.

Now, some GM's will want to misinterpret this ideal, thinking instead that this means that they can arbitrarily break the rules whenever it suits them. Big mistake. As long as the plot device breaks the rules solely to move the story along, then it is acceptable. Remember, plot devices are rarely seen for more than one game. An alien blaster that wipes out half of the characters is NOT a plot device. Unless it was being used to capture the characters so that the GM could run the old 'Escape-from-the-alien-armada' storyline. And sometimes players will be unable to recognize or unwilling to accept a plot device for what it is. In this instance, GM's might want to fall back on GM's fiat, and merely inform the players that it's a plot device, and to leave it alone. "No, the old man is dying. As he gasps his last breath... No, your Healing power can't save him. He's a plot device! Let him die already!"

# GAME BALANCE

What is game balance? Simply put, game balance is a gamemaster maintaining control of his campaign through a judicious use of power. Remember it is the GM who sets the stage for fights and puts out the villains. If you as the GM continually and mercilessly maul and mangle your players with opponents who consistently outclass them, then don't be surprised when the players begin to use their CP to boost the raw power of their characters, rather than picking up those useful skills or pursuing some of their original character goals that prove to be unfeasible under the constant barrage of heavy damage.

Not to say that this can't work both ways; sometimes as a GM you will find a player who constantly pushes the power level of your campaign. Be it by buying high amounts of Invulnerability that your villains couldn't get through in a year or by throwing busses or

other attacks that just kill the villains outright. This upsets the game balance and forces you to put bigger challenges out on the table, which then forces the other players to increase the power level of their characters, and so on, and so on ect...

This can become a vicious cycle and will inevitably lead to a bad ending for your campaign. As the GM, it is part of your job to make sure that things stay in balance; that the villains aren't too tough and that the characters don't go too wild. Remember, as the GM, you have the final say on everything in your game. This doesn't mean that you should control every aspect of the character's lives, but it does mean that there are times when you must say **no**. Of course, you also need to know when to say **yes**. If your players consistently complain about an aspect of the campaign, whether it's something that you're doing or the actions of another player, then be prepared to deal with it in as fair a manner as possible. Just remember to try to look at the problem from both sides of the table; yours and the players.

## XP; WHAT IT IS AND WHAT IT MEANS TO YOU

XP is the reward for the character's meritorious actions in the Super Babes RPG. But what does it mean to you as a GM, and what are its consequences?

XP is one of those things that can make or break a campaign, or a GM. Through judicious distribution of XP, a GM can maintain his campaign in the manner in which he wants it to flow. Too much XP can cause the campaign to escalate wildly out of control; too little XP can cause the campaign to become mired down in mediocrity. So exactly how does one figure out how much XP to give out to characters to maintain game balance and keep everybody happy? Well, there are no formulas beyond the one given in the character XP section. But here are a few good rules of thumb.

Listen to your players. As a rule, if you interact with your players outside of the game on a regular basis, they will occasionally discuss the campaign with you. It's a part of their lives, and jokes that were funny in the game will often be repeated outside the game. And players will constantly try to weasel information out of the GM about upcoming plotlines and current mysteries. Often complaints or compliments that players have about the campaign will come up outside the regular gaming night, and players will tend to elaborate more on their views as far as how they feel about the game. All of your players are individuals; thus, their views will reflect their individual perspectives. By listening to them all and keeping an open mind about your campaign and GMing style, you will often be able to find out if you are doing well or not.

Players in general will always want more XP; the more XP that there is, the more powerful that the characters become. The more powerful that the characters become, the more fun that they are to play (usually). If you as a GM look at your campaign and decide that you are not handing out enough XP, then try increasing it in a subtle arc. This way the players get what they want, and you get plenty of time to adapt to the new power scale as it goes up. Conversely, if your campaign has had too much XP floating around in it, then try decreasing it in a subtle arc. Avoid sudden rises or drops in campaign XP; like a patient in a hospital, the sudden shock just might kill them. Above all, be sure to maintain game balance. If the challenges that the characters face are consistently too easy, then they will quickly grow bored and restless. If the challenges that they face are consistently too difficult, then they will tend to grow discouraged. Remember, your players are playing a game in which they are not Bob the burger guy, who works over a greasy stove from 7 A.M. to 5 P.M. every day but Saturday; they are playing invincible champions of justice. If they wanted to get beaten up or bored to death every Saturday night, then they could go get beaten up at a redneck bar or read Ung poetry all night.

Well, beyond that, a few practical notes. Always wait till the end of the gaming session or the end of the adventure to hand out XP. Even if one of your players is close to breaking a character level, you should not hand out XP in the middle of a game. It tends to be disruptive and distracting, and sets a bad precedent among the players. On the other hand, do not always deny your players their XP until the adventure has been completed. On the average, gaming groups play once a week, right? Even if your adventure has not yet reached its conclusion, choose the spots where you will most likely break off for an evening and be prepared to calculate XP up to that point. Players hate to wait an entire week for their XP, and often a GM will give a lower XP total for a two-part adventure with the XP lumped together than he would for two consecutive weeks where he gave out XP on both nights.



VICTORY

FEMME POWER!

# CHARACTER MAKEOVERS

Here's a novel section, yet another unique feature of the Super Babes system; the character makeover. No, we don't mean taking her to Walden Marsh to have her LOOKS overhauled. What this section deals with is completely rewriting a character to suit the player's desires. What this entails is taking all of a character's CP's and redistributing them according to how the player would like his character to be.

There are a few rules to this procedure, though. For starters, it can only be done with GM consent; that's why it's back here in the GM's section. The GM must approve of the character makeover, as well as monitor its' progress and help come up with a reason why the character has suddenly changed so radically. There are a few good examples in the AC universe; Tara went from an Adventuress with no powers to the incredible expanding Tara. Garganta went from a rampaging Government Sponsored accident to a size-changing empath. And Ms. Victory certainly underwent a few changes when she became Rad; she not only acted differently, but she fought differently, and her powers were slightly different.

All these are examples of character makeovers. Now comes the question of how to do it. Well, first, the character must be ready to achieve another level. The player then discusses the possibilities with the GM, explaining why he wants to do a makeover and how he wants to accomplish it. The GM retains veto power: however, if he agrees, then he and the player will work together to fit the makeover into the upcoming storylines. Once the makeover has been worked out storywise, then the player need only wait until the character reaches her next level. Then, the character must forfeit the 50 CP's that she would ordinarily receive for that level, and the makeover may commence. There is no limit on how many times that this may be done, but most GM's will get tired of rewriting a character after the 2nd or 3rd time. So try to exercise a little judgement when considering a makeover. It can spice up an otherwise stale character, but it can also ruin a perfectly fine character.

# SAMPLE ADVENTURE

GM'S ONLY! Do not read this section unless you are planning to run your group's first adventure!

## Old Age, Old Ways

This adventure is set in the current AC universe, using existing plotlines and characters. It may be played with either 0 level characters or the Femforce characters provided in the back of the book. If you are planning to use the Femforce heroines, which is a recommended option for first-time gamers, then you will use Version One. If you plan to run this adventure using newly-generated 0 level characters, then you should use Version Two. In either case, the background information is the same.

### How It All Came About or The Background Plot

One of Rad's most lucrative and creative moneymaking schemes involved brewing up a variation of the V-45 formula that rejuvenated the consumer without imbuing super powers. She called the formula V-50, and she sold it to many of Winter Park's wealthiest residents. Among those who purchased a six-month supply from Rad was a woman known only as Mrs. Carbonelli, a woman who had deep ties to organized crime. At first she was ecstatic with her rejuvenation, and she contacted many of her friends in the 'Family' with whom she wished to share the joys of her new life. But after a few weeks had passed, she began to hear things that she didn't like. The Radical Health Food Store had closed down, and the mysterious Ms. Radcliffe had disappeared as if she'd never existed. This was an unforeseen turn of events for Mrs. Carbonelli; she had only been able to purchase a six month supply of the drug, and once it ran out, her youth would soon disappear.

So, Mrs. Carbonelli sent a few of the capsules to be analyzed by a scientist. The scientist worked on the problem for several months before he finally submitted his report; the drug could be duplicated, but ingredients would be required which could only be acquired through illegal means. Mrs. Carbonelli had already used up her supply of the drug, as had all of her friends, and was desperate to regain her youth. Unbeknownst to all parties involved (save Rad and the scientist), the V-50 was just as addictive as V-45; thus, all of the oldsters who had invested in it had become 'youth junkies'. They would make a deal with the devil himself to get their hands on more of the drug.
...And that's exactly what they did...

### Don't Deal With the Devil; He Uses A Stacked Deck!

Y'see, the scientist that ended up analyzing the V-50 sample was none other than Dr. Pretorious. He had never been able to secure a sample of any of the V series drugs, and he analyzed it most thoroughly. Once he was through, he waited a few extra months to be sure that the V-50 addicts would be willing to pay him whatever he desired, then he informed them that duplicating the drug was possible. Through his government contacts, Pretorious could secure a few of the necessary materials, but many of them could only be obtained through private pharmaceutical companies. He pointed out Farliss Labs, the one company that had all of the necessary materials to the anxious Mrs. Carbonelli and suggested a plan of action; why not hire an agent to secure the necessary materials, thus maintaining enough distance from the crime to keep themselves from being implicated. She agreed to the plan, and after a few phone calls, a few of the Family's top talents in the field went to work. Unfortunately, the top talents in the Family weren't able to penetrate the security of Farliss Labs. As they testified to Mrs. Carbonelli after their arraignment hearings, "It'd take a tank to break into that place!". So Dr. Pretorious arranged for Mrs. Carbonelli to hire a tank.

### ORIGIN FLASHBACK! ORIGIN FLASHBACK! ORIGIN FLASHBACK!

#### Tanks For the Memories

Dorothea Panzer had never been very lucky. Born in 1925, she grew up in the turmoil of Germany during its worst periods of strife and social upheaval. As the National Socialist party gained power, her parents recognized the dangers of being members of the intellectsia and attempted to flee the country in 1937. Unfortunately, they were caught at the border and shot, and young Dorothea was sent off to a state farm to be raised according to the party doctrine.

Many children of 'fine Aryan stock' were sent to these state farms, where they were raised to blindly believe in the Nazi party and all that it stood for. It was in this atmosphere that young Dorothea grew to womanhood, dismissing the execution of her parents as 'necessary for the good of the party'. She worked hard to please her superiors in the camp, and was often used by them for various unpleasant tasks. Her blind, unquestioning obedience and rather slow mental processes made her an ideal choice for any task that a sensible person would shirk from. Thus, when Lady Luger came to the farm in the winter of 1943 looking for a volunteer for an experimental procedure that the Nazi scientists were sure would create a super soldier, Dorothea was the first one in line to volunteer. Most of

her fellows at the farm had heard the stories about those who were 'elected' to take part in Luger's experiments, and they wanted no part of it. But Dorothea Panzer was a fanatic fool, and fools rush in..

Dr. Fritz Voltzman had created a technique using electrified chemical baths to stimulate the human adrenal glands into working at a much higher level for far longer than normal. Unfortunately, the process, which worked fine on paper, was burning up 'volunteers' right and left. The Fuhrer was displeased at his lack of success, and one more failure would surely doom him to be sent to a concentration camp. So when Lady Luger brought him his latest volunteer, he decided to go for broke. Injecting the young girl with a serum that had been derived from capsules captured from the american Ms. Victory, he lowered her into the bath. A massive explosion ensued, and out of the smoking rubble climbed a perfect picture of Aryan womanhood. Thus was born Panzer.

Over the next year and a half, Panzer could almost always be found by Lady Luger's side, as Luger was teaching Panzer the art of espionage and sabotage. On a fateful night in 1945, however, Panzer's life took another turn for the worse. In the year 1990, Fritz Von Voltzman had secured the Time Triangle, and was using it to send Rad and a squad of commandoes back in time to save the Fuhrer. They arrived as Berlin was falling to the allies; with Rad forced into combat with her younger incarnation, Panzer and Lady Luger easily defeated the 1945 Femforce, and accompanied Rad and der Fuhrer back to 1990. However, Rad turned on the Nazis, and hurled Luger and der Fuhrer back through the Triangle to their fates in 1945. Panzer, however, was buried underneath rubble and escaped Rad's notice. Bewildered by the future that she had awakened in, she joined forces with Von Voltzman and adopted the guise of Valkyra, a swedish heroine, so that she could get close to the Femforce and destroy them. But Von Voltzman had had enough of being pushed around by Super Babes, and he betrayed her to the Femforce to get her out of his nonexistent hair.

### Back To The Present
Which brings us to the current day. After her defeat at the hands of the Femforce, Valkyra was placed in a portable stasis tube and shipped off to the Colorado Project for long term stasis incarceration. However, along the way, the truck transporting the capsule was secretly intercepted by Dr. Pretorious. He substituted a lifelike replica of Valkyra in a duplicate stasis tube for the original, then sent the truck off to the Colorado Project none the wiser. He had since kept her in stasis, rather than wake her and have her wandering aimlessly about. Which brings us to the current mission..

## Version One
## (for the Femforce heroines)
While lounging around their headquarters, the Femforce receive an alert from the Orlando Police Department. Preliminary reports are sketchy, but it seems that a woman with paranormal attributes is tearing up the Phar-Less pharmacy on the corner of Aloma and Edgewater. If they take the absolute fastest route there, they will arrive about five minutes after the mystery woman has departed. She is nowhere in sight, and no matter how fast the characters get there, the mystery woman will have gotten away about five minutes ago (GM's fiat!). The storefront has been shattered, and there are two OPD black and white units on the scene as well as an ambulance. One of the cops is on the radio relaying information to their headquarters, one of the cops is aiding the two paramedics, one of the cops is interviewing the witnesses, and one of the cops is sifting through the ruins of the store, looking for clues. One of the witnesses is being loaded into the ambulance, two of them are standing around outside, and one of them is inside being interviewed by the police. Once the heroines begin poking around the scene, they can discover the following facts;

### The First Guy On The Street;
This fellow was waiting for a bus when he saw a woman pull up to the store in a black car, get out and stroll in. She was wearing a trenchcoat and a fedora, so he really didn't get a good look at her. But when he started hearing things breaking inside the store, he peeked in and saw her going on a rampage. That's when he called the police. And if anybody's interested, he missed his bus.

### The Clerk Being Loaded Up For Transport;
If any of the characters attempt to interrogate the barely conscious clerk, they will receive one of those self-righteous 'healer speeches' from one of the paramedics. If you need an example, watch an episode of M*A*S*H*. If the characters speak to one of the paramedics first, they can discover that the clerk is suffering from a concussion, a broken wrist, possibly two cracked vertebrae in her neck, and three broken ribs. Whoever did this was "obviously one of yours. No normal human could have done this merely by picking her up, disarming her, and throwing her across the store".

### The Little Old Lady Inside The Store;
She is senile as can be, but if the characters take the time and patience to interview her, they will learn that she came in here to buy a new laxative, because the one that she has been using leaves that awful chalky taste in her mouth. If the characters can steer the

conversation towards the incident, they will eventually learn that the assailant spoke German, and kept muttering in that tongue that this had to be the place, then patted herself down, growling about some list. That's about all of the lucidity that the old girl can muster today.

### The Other Guy On The Street;

This guy's car broke down, and he was walking to a payphone when a woman wearing a costume came bursting out of the store, growled at him in some foreign language, jumped into "one of those european cars- a BMW or a Mercedes or something" and drove away. He is Mark Heike, a local artist and winner of the 1993 Ignatz award. If the characters actually ask him for a description, he will provide them with the illustration below in about five minutes. It is obviously Valkyra-right?



### The Store Manager:

Mr. Dan Cullinane. This poor fellow is all flustered and frightened, and it may take a bit of persuasion to get him to relax. Once he is calmed down, he will relay his tale. The mystery woman strode into his store and began demanding that he get a number of items from a list that she waved in his face. When he tried to explain to her that he had none of those materials in his store, she grabbed the list back from him and stripped off her coat and hat, revealing some sort of costume beneath. She then began shouting that she would have what she came for, or else... At that point Darleen, the clerk, pulled the gun from under the counter and pointed it at the mystery woman. At that, she laughed, grabbed Darleen by the neck in a blinding burst of speed, and broke her wrist by grabbing it and crushing it. She then once again demanded the materials that she had come for. When the manager once again informed her that he did not have such materials here, she muttered a few sentences in some foreign language, threw Darleen across the store and stormed out.

These are the ingredients that you are to get.

1. d-TRANSCHRYSANTHEMUM
2. MONOCARBOXLYIC ACID
3. PERMETHRIN
4. PIPERONYL BUTOXIDE
5. CYCLOPENTEN
6. PHENOXYPHENYL

FARLISS LABS
PALOMA AND EDGEWATER

**CAM & MARC SEZ:** A quick note to the mad scientists in our readership. *These chemicals do not! make a youth serum!* If you really must know what they are and where we got them, then write us a letter and we would be more thatn glad to tell you.

The interior of the store is a shambles- it looks like a hurricane has passed through it recently. If the characters poke around a bit, they will most likely find the coat and hat dropped by the assailant underneath one of the fallen shelves. In one of the pockets of the coat is a clue.

If the characters do not find the coat and list, and it looks like they are going to leave without it, then have one of the police officers find it and bring it to their attention. From this, the characters should hopefully be able to piece together what happened. Valkyra went on a shopping binge in the wrong place, and may yet strike at her true target, Farliss Labs.

## Version Two:
## (for 0 level characters)

In this version, the First Guy On The Street didn't have to wait for the girl having an argument with her boyfriend to get off the phone, thus increasing the police response time. Now comes the tough part; this is where you, the GM, must find a way to bring all of the characters together in an innovative way. Here are a few suggestions;

**Adventuress;** For whatever reason she decided to be an adventuress, this character has already gotten a costume and is patrolling the streets of Orlando for the first time. Make sure that she has a police band radio, so that she can catch word of a paranormal incident in progress and have an excuse to investigate.

**Artificial Being;** This character has a wealth of options open, most of which are duplicated by other origins. Her creator could be monitoring the news and send her in to test her, or she might be sent in by the government, or she might even be in the wrong place at the wrong time. Be creative.

**Corporate Sponsored;** Easy. Have the character's sponsor company be either Farliss Labs, which owns Phar-Less drugstores, or have her company affiliated with Farliss Labs either as a subsidiary or as a major stockholder. However you do it, she will be sent in to protect corporate interests.

**Extradimensional, Extraterrestrial or Supernatural Accident;** This is a tough one. For the initial fight, there are probably a few outrageous stretches of coincidence that could be employed, such as the picking the wrong place to land on Earth at the wrong time. Or the character could even be a leftover from the Shroud or Rurian wars that has been living on Earth as an illegal alien that happened to be in the drugstore when Valkyra hits it. If you as the GM want something a little different from that, then you could have Farliss Labs be the place that picked up the dimension spanning project from FF #42, and have the partially rebuilt gizmo start up and dump the character in question on the scene as part of the second scenario. All three of these origins are a bit difficult to fit into this particular adventure, but if you are creative and flexible, it can be done.

**Genetic Quirk;** Unless this particular origin is linked with another, our best recommendation is for this character to simply be in the wrong place at the wrong time. She just happened to be buying something at the Phar-Less drugstore when she was faced with the dilemma of using her powers to stop this senseless rampage, or to sit idly by. Oh, the angst..

**Government Sponsored;** Simple. A paranormal is running loose in Orlando, it has been reported to the police, who of course report it to the government. Since the Femforce and the Sentinels of Justice are away on missions, it falls to America's newest paranormal to go in there and deal with it!

**Inventor;** This is the only origin that we really couldn't fit into the first scenario, unless she has been hired by Phar-Less drugs to update their computer system. On the other hand, if the player of the inventor can wait out the first scenario, the character could be working on that dimension spanner at Farliss labs for the second half of the scenario.

**Scientific Accident;** Here is a chance for the GM to be a little clever. If the player can pull it off, then make the character work through the first scenario, the fight at Phar-Less, without her superpowers. She could either be a bystander or one of the cops responding to the call. Let the character go through the scenario as a normal, then when the follow up comes at Farliss Labs, she could (through the thread of coincidence that binds all comics together) be at the lab, either being called on the carpet to explain it all to a superior or responding to the alarms when Valkyra breaks in. This will give her a chance to encounter the accident which grants her those powers and abilities far beyond those of mortal men. The nature of the accident should coincide with the nature of her powers, and there should be plenty of opportunities for all sorts of accidents in the Farliss Labs experimental research division.

**Supernatural Pupil;** This is another one of those that's tough to fit into this scenario. Our best suggestion is to have the character already trained by her supernatural mentor and ready to go out and do her thing, only to be in the wrong place at the wrong time- mainly, at the drugstore. It's weak, we know, but if you have a better idea, then run with it, man!

Well! Now that we've given you a long list of options for involving the PC's, let's get down to the meat and potatoes. As in the previous version, Valkyra will indeed burst into the drugstore and begin terrorizing the folks inside. Unlike the last scenario, the PC's will be able to get there in time to fight her. Valkyra's tactics are pretty standard, and her main objective is to escape. If necessary, she will take a hostage to ensure that she is not followed. Remember, Valkyra has very little compunction about killing people, so do whatever is necessary to insure that the PC's know that she means what she threatens. At any rate, this initial battle should give the PC's a chance to try out their powers and get

to know one another. Be sure to play up the police involvement too, as there will be two squad cars and an ambulance outside, and the police will be doing their best to gain control of the situation.

After Valkyra has escaped (remember, she must be able to escape for this scenario to work, have her picked up by one of Dr. Pretorious' VTOL jetplanes if you have to), the PC's may begin the search for clues. No matter how the scenario goes, her trenchcoat should still be somewhere in the wreckage, along with the list (which may or may not have made it back into her pocket). If the characters find it, then they may use this next clue to try to stop her at Farliss Labs; however, the list should be confiscated by the police, as it is evidence and the characters all have a FAME of 0 (thus ensuring very little cooperation from the authorities).

## After the Fact
## Version One

Assuming that the PC's have gotten their clue, and are willing to take their cue, then there are a variety of ways that they may handle it. They might wish to set up an ambush at Farliss Labs, or they may wish to stake it out. However they go about whatever they're going to do, be flexible. The layout of the lab is detailed below, and Valkyra will try to sneak in at about 11 PM. She will be able to bypass the gate security without raising the alarm, but when she wrenches the side door off of its hinges, that will set off the alarms throughout the complex. If the Femforce are there waiting, then the battle will begin. If they are not already waiting for her at the lab, and instead respond to the alarms that she will set off, then Valkyra will have time to gather the materials that she is after and have them secreted in a satchel slung over her shoulder. She will most likely be out on the lawn of the lab by the time our heroines arrive, and will be happy to battle them out in the open.

It may strike Ms. Victory as odd that Valkyra is willing to go head-to-head with the three Femforce members on open ground, where they have a clear advantage. The reason why will become apparent should the battle begin to go against Valkyra. Dr. Pretorious is hovering overhead in his stealth transport, listening to the battle through the comlink headset that he has supplied to Valkyra. Should Valkyra need some help, then he will drop his giant She-Cat robot out of the bomb bay doors and onto the scene- preferably on one of the heroines. Enjoy!

### Priorities

Remember, Dr. Pretorious' only concern is to secure the rare drugs that Valkyra has stolen from Farliss Labs. He could care less if Valkyra gets captured or his giant robot gets destroyed again. All he's in this

for is what's in that satchel. If he can convince Valkyra to stop fighting long enough to throw it his way, he will take it and split. If not, then he will cut his losses and run- he's that kinda guy.

### Wrap-up

Should Valkyra be captured, in possession of the satchel or not, she will be unable to tell anyone who she was working for, as she herself was never told, and was unaware of the site of his headquarters. He dropped her just outside of town with the Mercedes and a phone number. If checked, the Mercedes will provide no clues (it was rented under a stolen credit card), and the phone number has been disconnected. Thus ends another frustrating encounter with Dr. Pretorious.

## Version Two

There are too many options for us to plan for all of the possible set-ups that may arise from the character's knowledge of Valkyra's possible actions. What we can provide you with is a map of the lab, and a general idea of who and what will be in the lab at about the time that Valkyra breaks in. Richard Farliss, the owner of the company, will be cooperative for the most part, as he has no desire to have the police or the government mucking around in his experimental labs (see 'Plot Threads').

Valkyra will be making her grand entrance at about 12 PM, and a grand entrance it will be! Knowing that the Femforce are out of town, she will simply smash the front gates and begin demolishing any obstacles in her path. The Orlando police department will have posted a black and white unit outside the main gates to watch out for her; she will not engage them unless they engage her. If one of the cops is a PC, then make sure that she has the chance to get inside for her accident; otherwise, the unit will call in the break-in and wait for further back-up.

The battle that is inevitably going to ensue in the lab has too many variables for us to predict, once again. So play it by ear and remember the overall goals of the mission; Valkyra just wants to get out of there to be picked up by Dr. Pretorious' V-TOL stealth jet. She will fight to try to get away from the PC's, or try to keep them busy doing something other than fighting her.

### Plot Threads

This adventure is ripe with plot threads that may be used for later campaign development. Why are all of the compounds necessary for the creation of one of the V- series drugs in one of the experimental wings of Farliss Labs? Is Richard Farliss aware of what may be going on inside his company? Or is he the mastermind

behind it all? Is he Dr. Pretorious? Will Mrs. Carbonelli and 'The Family' take vengeance on the heroines? Or will they try to get their hands on the necessary compounds again? If Valkyra escapes, will she hold a grudge? If she is captured, just how did she escape in the first place? Will the characters be able to uncover Valkyra's hidden connection to Dr. Pretorious? Will Valkyra spill the beans as part of a plea bargain to get her off the hook? Why were both the Femforce and the Sentinels of Justice unavailable for this particular mission? Could this have higher reaching implications-

perhaps even stretching into the upper levels of our government? Could it all have been masterminded by General Gordon? Or was he himself only a pawn? My God, could Dr. Pretorious be (Gasp!) Rush Limbaugh himself?

Only you, the GM, know the answer to this for sure. Use your plot threads for all that they're worth, and be sure not to throw out the ones that don't work; they may come in handy later.

# AUTOGRAPH SECTION
# FOR YOUR FAVORITE AC CELEBRITIES

# Official Super Babes Character Sheet

**CHARACTER:** Giant She-Cat Robot

**SECRET ID / A.K.A.:** Project: XXTLJW112-C

**ORIGIN:** Artificial Being

**TRUE AGE:** 9

**APPARENT AGE:** 25 (?)

**BIRTHPLACE:** Dr. Pretorious' Lab

## PRIMARY STATS

| | | | | |
|---|---|---|---|---|
| **MUSCLES** : 100/1,000 | Muscles Damage: 23d6 | | Max Press: 1 billion lbs | |
| **HEALTH** : 21/210 | Regen: Combat: 2/rd | At Rest: 5/rd | HTK/Day: 9d10 | |
| **MOVES** : 50/10 | Bonus to Hit: — | Movement: 4" | Hittability: 4 | IB:+1 |
| **BRAINS** : 5 | Mental Attack Bonus: -2 | | Mental Hittability: 1 | |
| **WILL** : 5 | Regen Rate: — | HTK Regen/Day: — | | |
| **PERSONALITY** : 5 | | | | |
| **LOOKS** : 18 | | | | |

## SECONDARY STATS

**PP:** 1,254

**HTK:** 380

**FAME:** 2

**BPs:** 0

**XP:** 1,800

**LEVEL:** 2

**CPs:** 0

## POWERS

Giantess

Robotic eyes: Super Senses
    See everything
    See far away
Servo motors: Run fast +4"
Solid steel construction:
    Density I (-2 sfe, 2pt invulnerability)

## CHARACTER DRAWING



## GIZMOS

Remote control pilot device: actions controled by Dr. Pretorious

## COMBAT INFO

| | |
|---|---|
| DO IT TWICE: | 3PP |
| PUNCH DAMAGE: 24d6 | 2 PP |
| ATTACK TO OFF BALANCE: | 1 PP |
| BREAK HOLD: | 2 PP |
| COMBINATION ATTACK: | 2 PP |
| GRAB: | 2 PP |
| HAYMAKER: | 3 PP |
| HOLD: | 0 PP |
| POP TART: | 3 PP |
| PULL & PUNCH: | 3 PP |
| STRIKE FOR EFFECT:PER D6 | 1 PP |
| THROW: | 3 PP |
| TRICK SHOT: | 3 PP |
| WHIP: | 2 PP |

## CHARACTER DESCRIPTION:

**HEIGHT:** 50' tall
**WEIGHT:** 12 tons
**HAIR:** Auburn
**EYES:** Green
**SKIN:** Fair
**MEASUREMENTS:** ??????
**UNIQUE CHARACTERISTICS:**

Giant She-Cat replica

## MOVEMENT

**GROUND** : 17"
**FLIGHT** :
**Takeoff** :
**Fighting** :
**Really Fast** :
**Full Speed** :

## Personality & Background

Created by Dr. Pretorious and altered many times thru the years.

**Quote:** Does not speak.

## SKILLS

None

## MISCELLANEOUS

# Official Super Babes Character Sheet

**CHARACTER:** Valkyra!　　**TRUE AGE:** 72

**SECRET ID / A.K.A.:** Dorothea Panzer　　**APPARENT AGE:** 22

**ORIGIN:** Government sponsored　　**BIRTHPLACE:** Berlin, Germany

## PRIMARY STATS

**MUSCLES** : 101　　Muscles Damage: 5d6　　Max Press: 116,000 lbs

**HEALTH** : 51　　Regen: Combat: 1/4　　At Rest:　　HTK/Day: 5d10

**MOVES** : 16　　Bonus to Hit: +1　　Movement: 6"　Hittability: 6　IB:+4

**BRAINS** : 8　　Mental Attack Bonus: -1　　Mental Hittability: 2

**WILL** : 26　　Regen Rate: 2/rd　　HTK Regen/Day:

**PERSONALITY** : 15

**LOOKS** : 18

### SECONDARY STATS

**PP:** 235

**HTK:** 122

**FAME:** 2

**BPs:** 2.

**XP:** 3,400

**LEVEL:** 4

**CPs:** 0

## POWERS

Sneaky shots below the belt: +6d6 Hit'em Harder

The might of the Third Rich in action: 9 (11) pts of
　　　Invulnerability

See in the Dark (why not)

Denser bone and muscle tissue:
　　　Density x2 (-4 sfe, +2 invunerabilty)

## CHARACTER DRAWING



## GIZMOS

None

## COMBAT INFO

| | |
|---|---|
| **DO IT TWICE:** | 3PP |
| **PUNCH DAMAGE:** 12d6 | 2 PP |
| **ATTACK TO OFF BALANCE:** | 1 PP |
| **BREAK HOLD:** | 2 PP |
| **COMBINATION ATTACK:** | 2 PP |
| **GRAB:** | 2 PP |
| **HAYMAKER:** | 3 PP |
| **HOLD:** | 0 PP |
| **POP TART:** | 3 PP |
| **PULL & PUNCH:** | 3 PP |
| **STRIKE FOR EFFECT:PER D6** | 1 PP |
| **THROW:** | 3 PP |
| **TRICK SHOT:** | 3 PP |
| **WHIP:** | 2 PP |

## CHARACTER DESCRIPTION:

**HEIGHT:** 5' 10"
**WEIGHT:** 600 lbs
**HAIR:** Blonde, long thick ponytail
**EYES:** Baby blue
**SKIN:** Fair caucasian
**MEASUREMENTS:** 38C-24-38
**UNIQUE CHARACTERISTICS:**
French braid ponytail that hangs
below her waist.

## MOVEMENT

**GROUND** : 8"
**FLIGHT** :
**Takeoff** :
**Fighting** :
**Really Fast** :
**Full Speed** :

## Personality & Background

Fanatic hitler youth turned super
agent, stranded in the present from
the fall of Berlin.
**Quote:** Where is Fritz with the rein-
forcements? Even I am begining to tire!

## SKILLS

Running
Nazi Agent (circa 1945, updated)

| | |
|---|---|
| Climbing | 16 |
| Communications | / |
| Cryptology | 8 |
| Demolitions | 8 |
| First Aid | 8 |
| S.C.U.B.A. | / |
| Stealth and Concealment | 75 |

## MISCELLANEOUS

# Official Super Babes Character Sheet

**CHARACTER:** Alizarin Crimson
**SECRET ID / A.K.A.:** Lenore Stratton
**ORIGIN:** Supernatural Entity class II

**TRUE AGE:** 94
**APPARENT AGE:** 29
**BIRTHPLACE:** Unknown

## PRIMARY STATS

| | | | | |
|---|---|---|---|---|
| **MUSCLES** : 11 | Muscles Damage: +1 | | Max Press: 550 lbs | |
| **HEALTH** : 31 | Regen: Combat: — | At Rest: — | HTK/Day: 4d10 | |
| **MOVES** : 16 | Bonus to Hit: +1 | Movement: 6" | Hittability: 6 | IB: +1 |
| **BRAINS** : 24 | Mental Attack Bonus: +3 | | Mental Hittability: 8 | |
| **WILL** : 138 | Regen Rate: 4/rd | HTK Regen/Day: — | | |
| **PERSONALITY** : 14 | | | | |
| **LOOKS** : 16 | | | | |

### SECONDARY STATS

**PP:** 250
**HTK:** 76
**FAME:** 1
**BPs:** 5
**XP:** 47,212
**LEVEL:** 14
**CPs:** 0

## POWERS

Dark witchcraft learnd across the different dimensions:  Magic Spells  340 points

## CHARACTER DRAWING



## GIZMOS

Brass bathing suit with a big bug like hat (helmet?) on her head.  Non powerd Gizmo - It's just a suit that should be impossible to wear, yet it's not!

## COMBAT INFO

| | |
|---|---|
| DO IT TWICE: | 3PP |
| PUNCH DAMAGE: 1d6+1 | 2 PP |
| ATTACK TO OFF BALANCE: | 1 PP |
| BREAK HOLD: | 2 PP |
| COMBINATION ATTACK: | 2 PP |
| GRAB: | 2 PP |
| HAYMAKER: | 3 PP |
| HOLD: | 0 PP |
| POP TART: | 3 PP |
| PULL & PUNCH: | 3 PP |
| STRIKE FOR EFFECT:PER D6 | 1 PP |
| THROW: | 3 PP |
| TRICK SHOT: | 3 PP |
| WHIP: | 2 PP |

## CHARACTER DESCRIPTION:

**HEIGHT:** 5'3"
**WEIGHT:** 102 lbs
**HAIR:** Black, long flowing
**EYES:** Red
**SKIN:** Pink Caucasian
**MEASUREMENTS:** 38C-20-38
**UNIQUE CHARACTERISTICS:**

Wears long bug on head - see gizmos

## MOVEMENT

**GROUND** : 8"
**FLIGHT** : Variable
**Takeoff** :
**Fighting** :
**Really Fast** :
**Full Speed** :

## Personality & Background

Cold, backstabbing, sneaky witch that cares nothing for human (or other types of ) life.

**Quote:** "Krassis, clear the altar then depart. The goat god will enjoy that tasty morsel upon his arrival".

## SKILLS

| Skill | |
|---|---|
| Occultist (Super Skill) | 50> |
| Contacts (in the world of dark magic) | 20> |
| Persuasion | 20> |
| Running | 10> |
| Survival | 20> |

## MISCELLANEOUS

# Official Super Babes Character Sheet

**CHARACTER:** The Black Commando

**SECRET ID / A.K.A.:** Dan Barton

**ORIGIN:** Government Sponsored

**TRUE AGE:** 65

**APPARENT AGE:** 25

**BIRTHPLACE:** Lexington, KY

## PRIMARY STATS

| | | | | |
|---|---|---|---|---|
| **MUSCLES** : 101 | **Muscles Damage:** +5d6 | | **Max Press:** 120,000 lbs | |
| **HEALTH** : 101 | **Regen: Combat:** — | **At Rest:** — | **HTK/Day:** 7d10 | |
| **MOVES** : 101 | **Bonus to Hit:** +6 | **Movement:** 10" | **Hittability:** 13 | **IB:** +10 |
| **BRAINS** : 10 | **Mental Attack Bonus:** nil | | **Mental Hittability:** 3 | |
| **WILL** : 60 | **Regen Rate:** 3/rd | **HTK Regen/Day:** — | | |
| **PERSONALITY** : 16 | | | | |
| **LOOKS** : 22 | | | | |

## SECONDARY STATS

**PP:** 401

**HTK:** 188

**FAME:** 12

**BPs:** 1

**XP:** 136,021

**LEVEL:** 21

**CPs:** 0

## POWERS

Commando sucker Punch: +4d6 Hit'em Harder

V-45 Drug taken every 24 hours for Immortality x6
        Regenerate 6 Htk per round

Tough Skin: 6 pts Invulnerability

Commando breathing techniques: Don't breathe II

V-45 heightened commando trained Super Senses
        Good night vision:  See in the dark.
        Better than 20/20:  See far away.
        Even through the hood:  Good hearing.
        In wine, women ect...: Good taste.
        Even when he sweats:  Smell good.
        Can put his gun together blindfolded:
                Sensitive touch.

## CHARACTER DRAWING



## GIZMOS

Stuff:  The standard Black Commando gear includes:

2  45 automatic pistols, 2d6+2, 2 shots per round, 24" rng

Cool looking leather outfit.

And at least two other standard military weapons - GM's
        discretion.

## COMBAT INFO

| | |
|---|---|
| **DO IT TWICE:** | 3PP |
| **PUNCH DAMAGE:** 10d6 | 2 PP |
| **ATTACK TO OFF BALANCE:** | 1 PP |
| **BREAK HOLD:** | 2 PP |
| **COMBINATION ATTACK:** | 2 PP |
| **GRAB:** | 2 PP |
| **HAYMAKER:** | 3 PP |
| **HOLD:** | 0 PP |
| **POP TART:** | 3 PP |
| **PULL & PUNCH:** | 3 PP |
| **STRIKE FOR EFFECT:** PER D6 | 1 PP |
| **THROW:** | 3 PP |
| **TRICK SHOT:** | 3 PP |
| **WHIP:** | 2 PP |

## CHARACTER DESCRIPTION:

**HEIGHT:** 5' 7"
**WEIGHT:** 235 lbs
**HAIR:** Medium length wavy brown
**EYES:** Deep brown
**SKIN:** Tanned caucasian
**MEASUREMENTS:** hey, he's a guy
**UNIQUE CHARACTERISTICS:**
That crazy look in his eyes...

## MOVEMENT

**GROUND :** 13"
**FLIGHT :**
**Takeoff :**
**Fighting :**
**Really Fast :**
**Full Speed :**

## Personality & Background

Raving paranoid that he is, the Black Commando is still sneaky enough to know when to fight and when to run.
**Quote:** Wayne? is that what the V-45 did to you? Bwahahahaha!

## SKILLS

Soldier (super skill)

| | |
|---|---|
| Acrobatics | 101 |
| Demolitions | 10 |
| Detect & deactivate alarms & traps | 10/101 |
| First aid | 10 |
| Fire pistols | / |
| Fire rifles | / |
| Fire unknown weapons | 10 |
| Mechanic | / |
| Melee weapons | / |
| Piloting land | 10/101 |
| Skydiving | / |
| Stealth & Concealment | 212 |
| Survival | 212 |
| Thief | 101 |
| Trapping | 111 |

Martial Artist: lvl 5: 2 attacks per rnd.

## MISCELLANEOUS

### Martial Arts Offensive Manuvers

| MANUVER | BASE DAMAGE | ADDITIONAL STUFF |
|---|---|---|
| Crescent Kick | 1D10 DAMAGE | +2 to hit on next attack. |
| Side Kick | 1D10 DAMAGE | +2" on strike for effect. |
| Front Kick | 3D6 DAMAGE | |
| Roundhouse Kick | 1D10 DAMAGE | +1 to hit. |
| High Punch | 1D6 DAMAGE | +2 to damage. |
| Middle Punch | 1D6 DAMAGE | +4 damage / -1 to hit. |
| Low Punch | 1D6 DAMAGE | +6 damage / -3 to hit. |
| Knife Hand | 1D6 DAMAGE | +1 hit and dmg on next attack. |
| Spear Finger | 1D6 DAMAGE | -4 to hit, does 1/4 dmg straight to htk. |
| Ki Punch | 1D6 DAMAGE | 1.5 X dmg, 1 action to setup. |

### Martial Arts Defensive Manuvers

| MANUVER | # OF ACTIONS REQUIRED | SUCCESS ROLL & RESULTS |
|---|---|---|
| Block | 1 action | Lvl + MA Lvl or under on 1d20 to take 1/2 dmg from one HTH or melee attack or 3/4 dmg from projectiles. |
| Inside Block | 1 action | Lvl + MA Lvl or under on 1d20 to completely stop one HTH attack (no damage) |
| Outside Block | 1 action | Lvl + MA Lvl or under on 1d20 to completely stop one melee weapon attack (no damage) |
| Evade | 1 action | Char level or under on 1d20 to take no damage from one attack except area effect attacks. |
| Catch | 2 actions | When opponent attacks HTH or with a melee weapon, roll to hit. If sucessful take 1/4 dmg and attacker is plus three to be hit & damaged on next hit. |

# Official Super Babes Character Sheet

**CHARACTER:** Ms. Victory
**SECRET ID / A.K.A.:** Joan Wayne
**ORIGIN:** Government Sponsored

**TRUE AGE:** 78
**APPARENT AGE:** 26
**BIRTHPLACE:** Charleston, SC

## PRIMARY STATS

| | | | | |
|---|---|---|---|---|
| **MUSCLES** | : 14 (308) | **Muscles Damage:** +9d6 | | **Max Press:** 1,540 Tons |
| **HEALTH** | : 101 | **Regen: Combat:**— **At Rest:**— | | **HTK/Day:** 7d10 |
| **MOVES** | : 31 | **Bonus to Hit:** +5 | **Movement:** 10" | **Hittability: 10   IB:** +3 |
| **BRAINS** | : 22 | **Mental Attack Bonus:** +3 | | **Mental Hittability:** .8 |
| **WILL** | : 151 | **Regen Rate:** 5/rd | **HTK Regen/Day:** — | |
| **PERSONALITY** | : 36 | | | |
| **LOOKS** | : 28 | | | |

## SECONDARY STATS

**PP:** 373
**HTK:** 281
**FAME:** 36
**BPs:** 2
**XP:** 105,034
**LEVEL:** 22
**CPs:** 1

## POWERS

Flight 100" (25/50/75/100)                2/rd
V-47 Drug: taken every 24 hours for Immortality
Bulletproof: Invulnerability 30 points
Experienced Fighter: +5d6 Hit'em Harder
Enhanced Lung Capacity: Don't Breathe II
Excellent Vision: Super Senses; See Far
Vitamin Enhanced Strength: Mental Muscles

## CHARACTER DRAWING



## GIZMOS

None.

## COMBAT INFO

| | |
|---|---|
| **DO IT TWICE:** | **3PP** |
| **PUNCH DAMAGE:** 15d6 | **2 PP** |
| **ATTACK TO OFF BALANCE:** | **1 PP** |
| **BREAK HOLD:** | **2 PP** |
| **COMBINATION ATTACK:** | **2 PP** |
| **GRAB:** | **2 PP** |
| **HAYMAKER:** | **3 PP** |
| **HOLD:** | **0 PP** |
| **POP TART:** | **3 PP** |
| **PULL & PUNCH:** | **3 PP** |
| **STRIKE FOR EFFECT:** PER D6 | **1 PP** |
| **THROW:** | **3 PP** |
| **TRICK SHOT:** | **3 PP** |
| **WHIP:** | **2 PP** |

## CHARACTER DESCRIPTION:

**HEIGHT:** 5'8"
**WEIGHT:** 125 Lbs
**HAIR:** Blonde, long and flowing
**EYES:** Baby blue
**SKIN:** Medium caucasian
**MEASUREMENTS:** 44DD-23-36
**UNIQUE CHARACTERISTICS:**

## MOVEMENT

**GROUND** : 10"
**FLIGHT** : 100"
**Takeoff** : 25"
**Fighting** : 50"
**Really Fast** : 75"
**Full Speed** : 100"

## Personality & Background

An all American girl, patriotic and reserved. She has led the Femforce for over forty years.

**Quote:** All right ladies, let's move!

## SKILLS

| | |
|---|---|
| First Aid | 20> |
| Persuasion: 36 will on 1d20 | 20> |
| Biochemist (one skilled expert) | |
| Squad Tactics: +2 on combined attacks | 20> |
| Total Recall | 20> |

Experienced Fighter (martial artist lvl 1)
    Middle Punch: +4 dmg, -1 to hit
    Side Kick: +2 strike for effect
    Catch: Look it up.

## MISCELLANEOUS

# Official Super Babes Character Sheet

**CHARACTER:** She-Cat

**SECRET ID / A.K.A.:** Jessica Hunt

**ORIGIN:** Supernatural Accident

**TRUE AGE:** 72

**APPARENT AGE:** 28

**BIRTHPLACE:** Lake Geneva , WI

## PRIMARY STATS

**MUSCLES** : 18

**HEALTH** : 24

**MOVES** : 180

**BRAINS** : 13

**WILL** : 51

**PERSONALITY:** 27

**LOOKS** : 25

Muscles Damage: +4     Max Press: 900 lbs

Regen: Combat: —    At Rest: —    HTK/Day: 3d10

Bonus to Hit: +6    Movement: 14"   Hittability: 14   IB:+18

Mental Attack Bonus: —     Mental Hittability: 4

Regen Rate: 3/rd     HTK Regen/Day: —

## SECONDARY STATS

**PP:** 288

**HTK:** 99

**FAME:** 18

**BPs:** 0

**XP:** 77,869

**LEVEL:** 17

**CPs:** 0

## POWERS

Vessel of Sekhmet: Immortality; regenerates
5 HTK/rd may only be slain by Sekhmet's
full possesion of her body.

Jumping (like a cat): 25"

Run Fast (like a cat): +18" ground move

Cat like Senses: Super Senses

     See in the Dark (like a cat)

     Good Hearing (like a cat)

     Sensitive Touch (like a cat)

     Smell Good (like a cat)

     Good Taste (like a ...you know... a cat)

Cat Claws II (ignores invulnerability)

Really tough Claws (like...): +5d6 Hit'Em Harder

## CHARACTER DRAWING



## GIZMOS

None, not even a Catcycle.

## COMBAT INFO

| | |
|---|---|
| DO IT TWICE: | 3PP |
| PUNCHDAMAGE: | 2 PP |
| ATTACK TO OFF BALANCE: | 1 PP |
| BREAK HOLD: | 2 PP |
| COMBINATION ATTACK: | 2 PP |
| GRAB: | 2 PP |
| HAYMAKER: | 3 PP |
| HOLD: | 0 PP |
| POP TART: | 3 PP |
| PULL & PUNCH: | 3 PP |
| STRIKE FOR EFFECT:PER D6 | 1 PP |
| THROW: | 3 PP |
| TRICK SHOT: | 3 PP |
| WHIP: | 2 PP |

## CHARACTER DESCRIPTION:

**HEIGHT:** 5'11"
**WEIGHT:** 128 lbs
**HAIR:** Long flowing red-auburn
**EYES:** Green
**SKIN:** Pale caucasian
**MEASUREMENTS:** 36D-22-36
**UNIQUE CHARACTERISTICS:**
Pointed ears, fangs, cat eyes,
claws on toes and fingers

## MOVEMENT

**GROUND** : 34"
**FLIGHT** :
**Takeoff** :
**Fighting** :
**Really Fast** :
**Full Speed** :

## Personality & Background

Former archaeology assistant;
Earthly host of Sekhmet the Cat
Goddess. Lean and mean...like a cat..
**Quote:** That's it! Slash and burn
Pal! Wrowr!!

## SKILLS

Athelete: Super Skill
|  |  |
|---|---|
| Acrobatics | 20> |
| Cat Walk | 20> |
| First Aid | 13> |
| Pole Vault | |
| S.C.U.B.A. | |
| Swimming | |
| Tumbling | 100> |
| Animal Handling | |
| Climbing | 100> |
| Juggling | 20> |
| Running | |
| Skydiving | |
| Swinging | |
| Club (one melee weapon) | |

| | |
|---|---|
| Archaeology Assistant: (Multi-Skilled Laborer) | -- |
| Blind Fighting | -- |
| Disguise | 20> |
| Detect & Deactivate Alarms & Traps | 13> |
| German language | 13> |
| Piloting - Air | 13> |
| Stealth & Concealment | 100> |
| Survival | 100> |

Martial Arts: level 1: Front kick, Low punch, Catch

## MISCELLANEOUS

# Official Super Babes Character Sheet

**CHARACTER:** Stardust       **TRUE AGE:** 30

**SECRET ID / A.K.A.:** Mara or "Dusty"   **APPARENT AGE:** 28

**ORIGIN:** Extraterrestrial    **BIRTHPLACE:** Korin province, Rur

## PRIMARY STATS

| | | | | |
|---|---|---|---|---|
| **MUSCLES** : 32 | **Muscles Damage:** +2d6 | | **Max Press:** 3,200lbs | |
| **HEALTH** : 101 | **Regen: Combat:** — | **At Rest:** 3/rd | **HTK/Day:** 7d10 | |
| **MOVES** : 22 | **Bonus to Hit:** +4 | **Movement:** 9" | **Hittability:** 9 | **IB:** +2 |
| **BRAINS** : 26 | **Mental Attack Bonus:** +3 | | **Mental Hittability:** 9 | |
| **WILL** : 24 | **Regen Rate:** 1 | **HTK Regen/Day:** — | | |
| **PERSONALITY** : 32 | | | | |
| **LOOKS** : 26 | | | | |

## SECONDARY STATS

**PP:** 263

**HTK:** 181

**FAME:** 21

**BPs:** 2

**XP:** 52,986

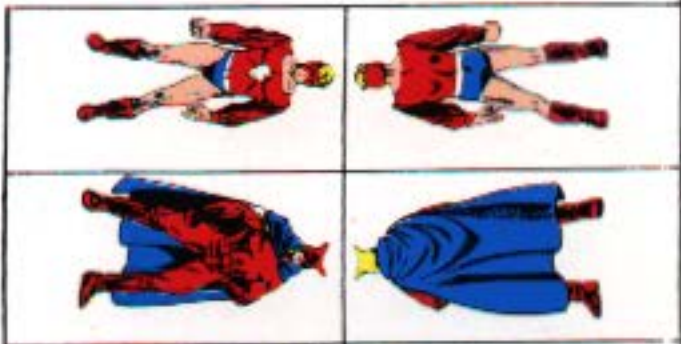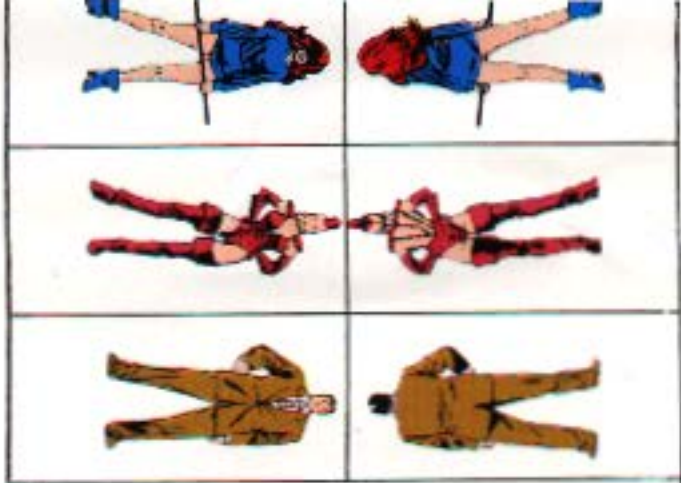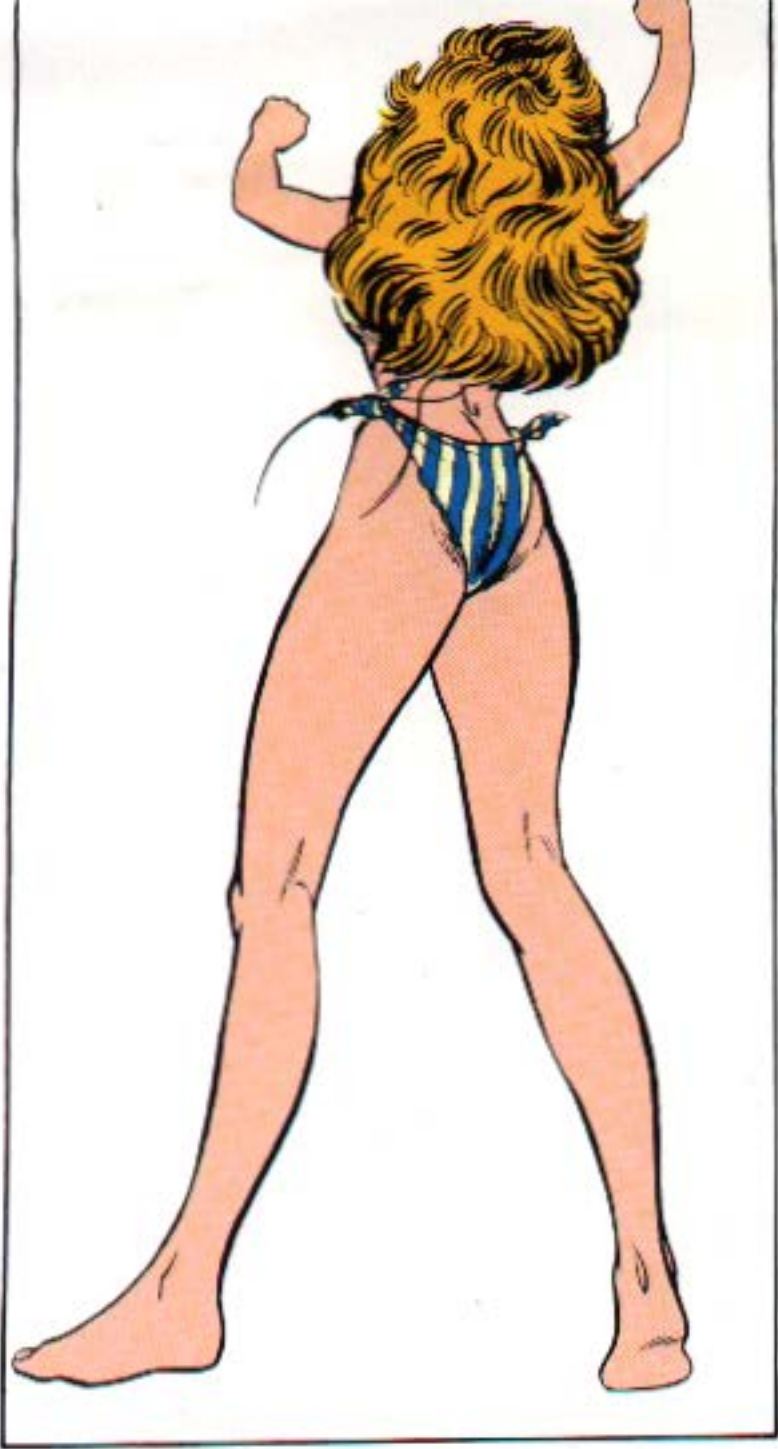**LEVEL:** 15

**CPs:** 0

## POWERS

| | |
|---|---|
| Stellar Blast: 15d6 / 15" rng stellar radiation | 15pp |
| Stellar Explosion: 8d6 Big Blast 4" radius, 12" rng | 24pp |
| Sparkling Blind: 3" 180 degree arc in front | 10pp |
| Fly on field of stellar particles: 200" Flight | 2/rd |
| Sparkling stellar Forcefield: 22 pts | 11pp |
| Absorbs stellar energy: Suck it up II | |
| Immune to the vacuum of space: Don't Breathe III | |

## CHARACTER DRAWING



## GIZMOS

Rurian radiation suit: defensive power block vrs radiation
    Moderately obvious, 30 Htk

Dusty's spacer - Rurian stuff.
- spaceworthy, can move at 3,000 mph in atmosphere
can also travel at hyperspeed in space (Plot Device).

## COMBAT INFO

| | |
|---|---|
| **DO IT TWICE:** | 3PP |
| **PUNCH DAMAGE:** 3d6 | 2 PP |
| **ATTACK TO OFF BALANCE:** | 1 PP |
| **BREAK HOLD:** | 2 PP |
| **COMBINATION ATTACK:** | 2 PP |
| **GRAB:** | 2 PP |
| **HAYMAKER:** | 3 PP |
| **HOLD:** | 0 PP |
| **POP TART:** | 3 PP |
| **PULL & PUNCH:** | 3 PP |
| **STRIKE FOR EFFECT:PER D6** | 1 PP |
| **THROW:** | 3 PP |
| **TRICK SHOT:** | 3 PP |
| **WHIP:** | 2 PP |

# CHARACTER DESCRIPTION:

**HEIGHT:** 5' 9"
**WEIGHT:** 130 lbs
**HAIR:** Platinum Blonde
**EYES:** Blue
**SKIN:** Medium caucasian
**MEASUREMENTS:** 36D-24-36
**UNIQUE CHARACTERISTICS:**
Pointy ears, no body hair except on head

# MOVEMENT

**GROUND** : 9"
**FLIGHT** : 200"
**Takeoff** : 50"
**Fighting** : 100"
**Really Fast** : 150"
**Full Speed** : 200"

# Personality & Background

A sunny personality, Stardust is still naive about earth customs. She really can't understand men, as she's from a planet of all women.
**Quote:** " By Kroww!!"

# SKILLS

Rurian scientist
Piloting one space: Dusty's spacer.

22

# MISCELLANEOUS

# SUPER BABES
## The Femforce™ Role-Playing Game!