HIDEOUTS & HOODLUMS

Book Three: The Underworld & Metropolis Adventures

With thanks to the people who made Superman and Dungeons & Dragons, for all those who swiped from them.

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A WARNING AND ADVICE: More than with the first two books, this book in particular is exclusively useful for those taking up the role of Editor for their gaming groups.

The following advice from the Swords & Wizardry rules are useful to anyone planning to run a Hideouts & Hoodlums campaign:

  In general, running a game of SW is a lot easier than in most role-playing games, simply because there aren't many rules – and your discretion overrides them anyway. Most situations are handled by your common sense decisions about what would happen next. If you know that a bunch of zombies are around the corner, and the players decide not to go around that corner, it's up to you whether it makes sense for the zombies to come out and attack, or whether their orders are simply to stay where they are. If a player decides that his character jumps through a wall of fire, and there are several bottles of flammable oil in his backpack, it's up to you to decide whether the bottles explode or whether they're sealed well enough to survive a couple of seconds in the wall of fire. This means that you have to make up a lot on the spot. If you're not a good storyteller, and you're not up to doing a lot of creative thinking on the fly, you might do better with a game that provides more rules and more guidance for every little situation that might arise. But if you're a good storyteller, creative and fair, Swords & Wizardry's small, spartan rule-set frees up your creativity to create a fantasy role-playing experience completely different from the type of game that depends on a multitude of rules.

  Swords & Wizardry also frees up your creativity in terms of customizing the game. You can add house rules wherever you want to without accidentally messing up something else buried in the rules of a more complex game. If your campaign needs a special set of rules for Asian spellcasting, plug them in as a replacement for the normal Magic-User character class. If you want to use critical hits

and fumbles in the game, add 'em in. You won't break anything, because there's not much to break.

Basically, the "adventure" is just the setting for the game, usually a map and your notes about certain locations on the map. As the players tell you where their characters go and what they do, you're referring to the map and your notes to describe what happens as a result. Don't try to plan for all contingencies – it's guaranteed that the players will do something unexpected during the adventure, and you'll just have to run with it, thinking on your feet and making up new things as you go. Just as you challenge the players with the adventure, they'll challenge you to keep up with their collective creativity.

A campaign is the world beyond the adventure, the cities and forests and coastlines and countries of the comic book world. The players will almost certainly want their characters to explore wildernesses, visit cities, and do all sorts of things in the comic book world. At the beginning of the game, you might want to sketch out the map of a single town (the starting point) and some of the area around the town or find an old map of a real town to work from. Include the location of the first adventure, perhaps a dark forest, perhaps a road that leads to the larger city beyond your campaign area. As the players move the characters around from adventure to adventure, you can expand the little map bit by bit into a whole comic book world, with continents, countries, and states. If you want to take a shortcut, you might want to set your entire campaign in a fictional world already created by the author of one of your favorite comic books. Some of these already have maps, and the author has already created the details and the feel of the world for you. The world of Superman's Metropolis by Siegel and Shuster, the undersea kingdom of the Sub-Mariner by Bill Everett, and the Human Torch's New York City by Carl Burgos are popular fictional settings for the game. There are also many campaign worlds created specifically for comic book gaming.

PREPARING AN UNDERWORLD CAMPAIGN: Mobsters belong to structured, hierarchical organizations dedicated to profit through crime. Not all mobs are linked to the same organizational structure, though some are. Despite how independent they are of each other, all mobs depend on hideouts to hide and safeguard their operations. These hideouts have existed for decades or, in some cases, even centuries. Vice and evil have corrupted their very structures until these hideouts have become part of an underworld in an almost mythical sense. The Heroes who descend into this chaotic world will find animals grow larger and fiercer here, and both the undead and other monstrous creatures are real. Doors will resist opening and close of their own accord. Black magic exists and mad science abounds.

The first section of this book deals with running a crime-fighting campaign with a focus on this underworld. The Heroes will spend much of their time moving from hideout to hideout, rooting out mobsters and other enemies, and collecting trophies from their victories.

One of the tasks of the Editor is to have material prepared ahead of time for game play (even though some Editors will enjoy winging it without notes, it would still be a good idea to at least have some clear ideas in your head first). For a campaign focused on exploring hideouts, an early step for any Editor should be to map out these hideouts. Mapping and stocking these hideouts will likely be your most time-consuming, and creatively challenging, part of being the Editor. The hideouts can be small and simple or huge and complex, but they should match the preferred style of playing of you and the other players.

Large hideouts can be sprawling, multi-level lairs with multiple ways – ladders, stairs, shafts, slanting passages, chutes, teleporters -- for moving between levels. Because players can sometimes find these things faster than you intend them to, it is a good idea to have at least three levels of the hideout mapped out, at least crudely, before game play begins. There is no limit to how many levels a hideout can have or how large each level can be. Things like structural integrity, ventilation, and the likelihood

of flooding – like all science in comic books – can be ignored if it does not fit the story. However, unless you are feeling ambitious, it would be a good idea to keep most hideouts in the range of two to six levels deep.

In laying out your hideouts, keep in mind that vertical travel is significant in two regards. In one respect, this means rewarding the players for heading to deeper levels of the hideouts with greater challenges and richer rewards. That there should be multiple means of reaching other levels has already been touched on and a short list of means of egress listed. In another respect, this means giving the Heroes the chance to move vertically, using their special abilities, powers, or magic spells. This can involve high-ceilinged chambers with room for flying, balconies (from one level overlooking another level or sub-level) which can be leaped to or from, and so on.

"Reuter Mansion", as an extreme example, has at least six levels of hideout, plus sub-levels that branch off from the main hideout, and new additions constantly being made to the hideout. These levels contain such things as pagan temples, scientific laboratories, a subterranean river, a medieval dungeon, a Civil War "museum" with undead soldiers, a zoo of alien lifeforms, a conference room for master villains, and more.

A sample level is shown below in order to aid the prospective Editor in designing his own game. Only the bold part of the map below is detailed.

Sample Underworld Level: **Reuter Mansion**

1. The corridors are paved in rough concrete. Every so often is an empty fixture for a light bulb, suggesting that the walls are wired for electricity behind the concrete. The south hallway has a wheelbarrow with two bags of cement mix and a trowel in it. Of the four wedge-shaped rooms, the two on the left are filled with cobwebs. The northeast room is the only one with a light fixture.

The southeast room has a C-shaped depression in it 20 ft. long, 5 ft. wide, and 3 ft. deep, with steps down in one corner and inches of rotten matter on the floor of the depression. Crawling through that matter are 4 giant (small) centipedes (HD ¼; hp 2 (x3), 1; AC 9 [10]; Atk 1 poisonous bite (0); Save/ML 19; Move 65; HDE/XP 2/80; Special Save at +4 or fall unconscious for 1d3 hours). The lever that opens the secret door is buried under the rotten matter, though the door can still be wrecked without finding the lever.

On the other side of the door is a chest holding 1,000 pennies in it.

2. The maze of short passages are mostly empty, though some have lengths of chain and manacles

attached to the walls, and one has some bones in it. The southernmost passage next to the locked door has two vamps (HD 1-1; hp 2, 1; AC 9 [10]; Atk 1 slap (0); Save/ML 19; Move 60; HDE/XP 1/40; Special Seduction requires save or stunned for 1d4 turns, slap stuns for 1 turn) chained to the wall.

Map Note: dots represent placement of light fixtures.

Imogene and Lizzie were molls for Lars Erikson's mob until they spurned Mbooboo the voodoo witch doctor and were left here by him. If rescued, they try to seduce Heroes into finding Mbooboo and killing him, but would rather flee than be of any real help to the Heroes. Opening the secret door north of the locked door also, simultaneously, unlocks the locked door.

3. This room is a crypt. If the room is entered, 4 zombies (HD 1+1; hp 7 (x2), 6 (x2); AC 8 [11]; Atk 1 mace (1d6); Save/ML 17/1; Move 30; HDE/XP 1/40; Special Immune to sleep and charm) rise from their coffins. The coffins also hold a total of 2,000 dimes, 100 dollar coins(all coins dated 1910 or earlier), and a Potion of Poison.

4. This room was once a chapel, but the pews have been smashed and the altar and a statue of Jesus behind it are tipped over. If the altar and statue are restored, this room will be a safe resting place from wandering monsters. There is a light switch by the door and an empty socket on the right wall.

5. Light can be seen coming from inside this room, as the bottom half of this room's door is missing. There is a light switch inside the door and a single wall socket on the north wall with a floor lamp plugged into it. The floor is covered in rugs. There are also 10 bunk beds inside, 5 footlockers, and the remains of some other broken furniture. There are 7 brigands (4: HD 1; hp 4, 3 (x2), 2; AC 9 [10], Atk 1 bolt-action rifle (1d6); Save/ML 18; Move 60; HDE/XP 1/40; Special None. 2: HD 1; hp 5, 4; AC 7 [12]; Atk 1 semi-automatic rifle (1d6); Save/ML 18; Move 60; HDE/XP 1/40; Special None. 1: HD 1; hp 6; AC 5 [14]; Atk 1 machine pistol (1d6); Save/ML 18; Move 60; HDE/XP 1/40; Special None) here.

These local rogues have been promised an induction into Lars Erikson's mob, but are fearful of the hideouts, particularly the giant rats nesting in the room across from theirs. Only 1d4-1 bandits will be sleeping if surprised, with the rest on alert and watching the door for more rats (which ate half the door!). The footlockers hold spare clothes, boxes of bullets, canned food and beer (enough for 25 meals) and $70 in 5 wallets. In one corner is a box half-full of bananas (meant for the gorilla at room 6).

6. Anyone passing it will notice the 1 ft. wide slit in the left wall of the corridor as they pass it and a 4 in 6 chance of them catching some glimpse of movement in a room on the other side. There is some rotting matter at the base of the slit that can be identified as a rotten banana. The cave at the end of the tunnel is lined with straw and houses an ape (HD 3+1; hp 13; AC 8 [11]; Atk 1 rend (1d6); Save/ML 16; Move 60; HDE/XP 3/120; Special None) on a 30 ft. chain. The straw should conceal the length of the chain, so Heroes will not know how close it is safe to get to the ape (specifically a gorilla).

7. The stairs leading down to the next level are rigged to collapse into a chute (2 in 6 chance of being triggered per Hero using them). The false door before the staircase is a failsafe for the trap; holding the door open keeps the trap from going off. Examining the door and the wall by it reveal small metal hooks close to their bottoms meant for tying the door open.

8. This former barracks is a shambles, torn down and scattered about, with bones and feces littered over everything. It is the home to 7 giant rats (HD ½; hp 3, 2 (x4), 1 (x2); AC 7 [12]; Atk 1 bite (1d3); Save/ML 19; Move 60; HDE/XP <1/20; Special 5% are diseased). Loud noises like gunshots cause the rats to make morale checks. There is a complete human skeleton in their nest, clutching an aluminum tube holding a spell scroll (Detect Magic). There is a light switch by the door and an empty socket on the west wall.

9. This is a gradually downward sloping corridor that leads down to the next level.

10. The two doors here are metal and lined with lead and the floor of the 10 ft. x 10 ft. room is also covered in metal. This room can be lit by neon tubing above the translucent ceiling tiles, controlled by the wall switch in the next room. This is a teleportation room controlled by the levers in the next room. The next room has a wall switch, a single overhead bulb, and one lever in each side wall.

If the lever on the right wall (as facing from the door) is up (and it is up when first found), the room connects to the inside of an old shack in the Black Hills of South Dakota. If the right lever is pulled down, the room connects to the inside of a sunken ship on the bottom of Lake Superior (the average Hero will require 10 turns to swim to the surface and run out of air in 2 turns without some kind of aid or ability to swim underwater). If the left lever (as facing from the door) is down (and is when first found), then the teleportation effect is from the other location to the room. If the left lever is up, then the teleportation effect is from the room to the other location.

The levers can be wrecked as guns, while the teleport apparatus concealed behind each wall must be wrecked as a car.

11. This hallway ends in a large television screen through which the Heroes can see a black-and-white image of whatever location the teleport room at 5e is set to (if encountered before the settings in room 10 have been messed with, the television shows the two closed doors in the teleport room. The television feed is provided by remote sensors, as opposed to cameras in those locations. The television screen can be wrecked like a generator, being made of bullet-resistant glass.

12. This room is full of cobwebs and a wooden set of stairs can be seen leading up the back wall. The room is also home to 1 giant (large) spider (HD 2+2; hp 9; AC 6 [13]; Atk 1 poisonous bite (1d6+poison); Save/ML 16; Move 60; HDE/XP 5/240; Special Poison (save or die)). If the webs are burned away before entering, the spider takes 1d6 points of damage, but comes out into the corridor to attack if still alive. If the Heroes walk into the webs, they will find the webbing stronger and stickier than it appeared and they will be held fast before they reach the stairs, unless the webbing is wrecked (as if a door).

The stairs lead up to a one-way trapdoor back to the upper level.

13. This room contains a huge, rectangular block of roughly-hewn stone that stands almost as tall as the ceiling. The alcove off the south end of the room ends at a lever that is sticking straight out. The lever can be moved in four directions. If pulled up, the lever causes the block of stone to be moved to block the north exit. If pulled left, the block blocks the east exit. If pulled down, the block blocks the south exit. If pulled right, the block blocks the west exit. Pulling the lever back to the center position stops the block's movement, but breaking the lever (wrecked as if a gun) ends control over the block's movement but does not stop its movement. It takes 2 turns for the block to finish moving and the grinding noise is quite loud (alerting the men at rooms 5, 15, and 16).

14. Behind this door, instead of a shifting block, is a shifting room and corridor. Normally, the secret door opens onto a one-way passage to room 15, but when the block in room 13 is blocking its or north exit, the secret door opens on a 20 ft. x 20 ft. room. This room has a light switch, plugged in desk lamp, desk, a 20-year old pay ledger for a "construction" company, and a locked footlocker containing a sack of 310 dimes and a briefcase holding $600 in 3 stacks of 10 $20 bills.

15. This is a storage area. There is a crate marked cartridges, another marked kerosene, a third marked light bulbs, and a fourth marked guns that only has 5 guns in it, one of them an Automatic Pistol+1. There are two metal dollies in the room, each capable of holding three crates. The shorter alcove to the west contains four crates of salted meat, two barrels of beer, two barrels of water, and two dozen bottles of Coca-Cola. The contents of the longer alcove are left up to the Editor to decide.

There is a locked hatch on the floor in the center of the room. Under the hatch is a wheel. Turning the wheel causes the whole room to spin in the opposite direction the wheel is turned. The room spins slowly, so that one man can turn the room 5 ft. per turn and two men can turn the room 10 ft. per turn. As soon as the room has been turned at least 5 ft., the door leading east cannot be opened into the room any longer and the alcoves can be sealed off. So long as the room is not sealed, there is a 3 in 6 chance per turn of 1d6 cowardly hoodlums (HD 1-1; AC 9 [10]; Atk 50% 1 revolver (1d6) or 50% 1 blackjack (1d6); Save/ML 19/20; HDE/XP >1/20; Special Save to avoid attacking hoodlums) coming to the room via the east door to fetch supplies.

16a. The short hallway south of room 16 is always guarded by 1 thug (HD 2; hp 9; AC 5 [14]; Atk 1 semi-automatic pistol (1d6) or 1 spiked brass knuckles (1d6); Save/ML 17/15; Move 60; HDE/XP 2/80; Special None). The thug's room only has a chair, a small table, a desk lamp, an empty Coca-Cola bottle, and 2 books of illustrated erotic literature to keep him company. His wallet holds $25. The thug is wearing a bulletproof vest and is of Chaotic Alignment.

16. Combat with the thug alerts the main room's occupant, Mbooboo the Witch Doctor (M-U 3; hp 8; AC 8 [11]; Atk 1 dagger (1d6); Save/ML 13/16; Move 60; HDE/XP 4/120; Special Spells (Charm Person, Hold Portal, Phantasmal Forces)). Mbooboo wears a Ring of Protection +1. His furnishings include a bedroll, a collection of animal skulls on a shelf, and a wardrobe holding four changes of clothing. At the back of the wardrobe is a sack containing $100, a passport from Haiti giving his real name as Henry Cutler, and two vials of blood. If given time, Mbooboo summons the four zombies (HD 1+1; hp 6 (x2), 5 (x2); AC 8 [11]; Atk 1 club (1d6); Save/ML 17/1; Move 30; HDE/XP 1/40; Special Immune to sleep and charm) from the adjoining secret room to defend him and, if his morale fails, uses that secret room to try and escape.

STOCKING THE UNDERWORLD

This section deals with traps, mobsters, and trophies.

Traps: Besides those already indicated on the sample level, there are any number of ways to trick or trap the Heroes, inside or outside of a hideout. Any preplanned event that causes or threatens harm is a trap. Most traps do damage, just as combat does, and is subject to all the same game mechanics. There should usually be a chance to avoid a trap, such as making a saving throw to avoid falling through a pit trap or rolling to hit for a tripwire-triggered crossbow. Generally, a trap should do no more damage than 1d6 per level of the hideout (or average level of the Heroes, if not in a hideout).
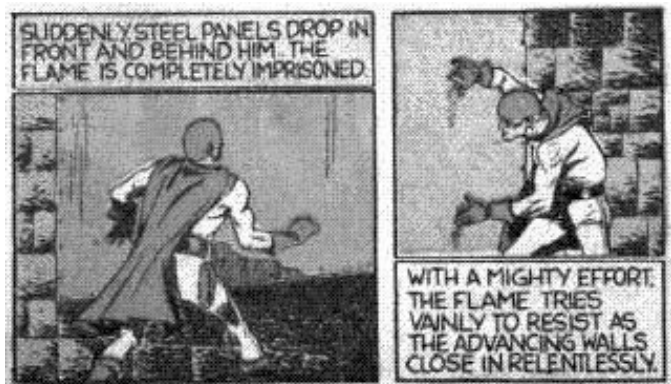
The traps detailed through the rest of this section are specific examples taken from **Terry and the Pirates**, **Dick Tracy**, the adventures of Superman in **Action Comics**, of the Human Torch in **Marvel Mystery Comics**, and of "The Bat-Man" in **Detective Comics**, all between 1933 and 1939. These traps, then, would be appropriate for a range of campaigns, from high adventure in exotic locales to urban crime drama to macabre tales of suspense.

Damage from most traps is generally nonlethal, just like combat (though it is up to the Editor to make sure the traps appear to be lethal). The following are some examples of nonlethal traps:

- A slide drops you into a pool full of alligators (a kindly Editor gives Heroes a chance to have fed the alligators earlier).
- When you walk through a doorway, a bucket of pitch falls on your head, you step into a rope snare, and it hoists you up off your feet.
- Pipes in a hallway spray gasoline on you, and then a mobster emerges from a door with a lit torch.
- A bowl of "walnuts" are actually disguised knockout gas bombs.
- The wooden shack you are in is set on fire and was rigged to collapse once it started burning.
- A damsel in distress on the side of the road claims to need a ride. In your car, she smashes her fake heel and fills the car with knockout gas.
- A door frame wired with electricity that paralyzes the first person walking through it.
- A portcullis lowers on either side of you, trapping you in a room where a giant ape is descending a rope into the room with you.

- A magical, silver net appears out of nowhere and drags you to the ground.
- You fall into a wolf den.
- You find yourself in a garden where the flowers all have human faces (probably due to a hallucinogenic gas). You go a little nutty and only after a saving throw can you collect your wits and escape.
- A trap door opens on a pit with water at the bottom (a kindly Editor puts a pipe sticking out from the wall to grab).
- A stuck door that opens over a water tank; the first person to bash it open falls in (because the tank stays uncovered, the risk of drowning is slight).

Guns: It is worth noting that guns, unless incorporated into a deathtrap, can never do lethal damage. Heroes are always getting just grazed or winged by bullets, or take one in the arm, but after a few weeks in a sling is as good as new. Plus, Heroes have their special saving throw against guns. However, mobsters should not generally be aware of how useless their guns are against Heroes (perhaps an arch-foe could save against plot to realize this).

Already in Book 2 was introduced the concept of lethal poison from animal bites. There are some things that are too lethal to merely render a Hero unconscious and they are the following: drowning, falling, and poison, and the supernatural. Only in these four conditions can a trap be accidental and lethal.

Drowning: It is recommended that all Heroes be able to swim unless encumbered by more than 100 lbs. Unless aided by magic or powers, Heroes should be able to hold their breath for 1d3 minutes before losing consciousness. In 10 rounds after losing consciousness, if still underwater, those Heroes will die.

Falling: Heroes can fall 10 ft. per level of the Hero and still take nonlethal damage. Any fall past that distance will do lethal damage. Falling does 1d6 damage per 10 ft. fallen.

Poison: With poisoned animals, Book 2 gave random ranges for poison onset times. Those ranges are good guidelines, but the Editor is encouraged to fudge the onset time so there is at least a chance of the Hero being cured. For example, if the normal onset range is 1d6 hours, but the Hero is 8 hours from the nearest hospital, it is advisable to make the onset range 1d8+1 hours instead.

Supernatural: Heroes take nonlethal damage from any spell of a spell level he would be able to cast if he was a Magic-User of the same level. For example, a 3rd level Fighter would take nonlethal damage from a Phantasmal Force spell, but would take lethal damage from a Fireball spell. Some magical effects, such as the energy drain of some forms of undead, can always kill.

Deathtraps: A deathtrap is a special type of trap. If a Hero is rendered unconscious, surrenders, or is otherwise powerless and at the mercy of a mobster, the mobster will choose to place the Hero in a deathtrap rather than kill him outright. Often the deathtrap will incorporate one or more conditions that can cause death accidentally, though in a deathtrap any damage can be lethal damage. Taking the first example above, fighting alligators after sliding into a pit of them will usually lead to no more than unconsciousness; but if the Hero's hands are tied and he is pushed down into the alligator pit (usually after the obligatory monologue where the villain's plans are revealed), then he could die in the combat there.

The following are some example of deathtraps:
- A mobster offers you a case supposedly containing evidence. The case actually holds compressed poison gas that can blind the opener and, if opened in a room 15 ft. x 15 ft. or

smaller, can poison everyone in the room.
- You have been sealed inside an empty metal tank that has a blowtorch trained on it, doing slow and steady heat damage to you (a kindly Editor might have the torch weaken the soldering on the tank before you lose consciousness).
- Walls slam down in the tunnel before and behind you. Water starts to flood the opening you are in. A mobster opens a trapdoor high above you to gloat.
- A mobster (feigning politeness) pours you poisoned tea and asks you nicely to drink it.
- Your arms are chained and hanging from a rafter overhead. Water starts pouring into the room from a hole in the wall. A lantern spills flaming oil on top of the rising water (a kindly Editor hides a crowbar within reach).
- You are strapped to the floor and a glass gas chamber descends from the ceiling over you. Poison gas is pumped into the gas chamber (the gas-jet can be stopped with a handkerchief, but a tougher Editor could make the glass bulletproof).
- You fall through a sliding door and into a net trap, which in turn slowly descends into a poisonous snake pit.
- You are tied up and left in a house where an incendiary bomb is set to go off in five minutes.
- You are tied to the outer edge of a giant spinning wheel that, when it gets up to full speed, will dash you against the far wall.
- The doors to the room slam shut and lock and mustard gas pours into the room from a pipe.
- You are tied in a sack and dumped off a pier to drown underwater.

Traps and Non-Human Heroes: It is worth noting how many deathtraps above are water-based drowning traps and that all mermen Heroes are immune to them. If mermen start becoming a preferred character race because of too many water-based traps, then the Editor should shake things up by replacing water with something else – maybe the Heroes fall in a vat of wine instead of water, or the room fills up with sand instead of water (smothering would work the same as drowning).

Androids are already particularly vulnerable to traps, since water, nitrogen, and lack of oxygen all remove most of their race-based abilities.

If aliens, inherently more powerful than the other races, are riding roughshod over one's campaign, the Editor is within his rights to introduce an "Achilles' heel" specific to that alien race. Perhaps exposure to a specific element weakens the alien, or something else at the Editor's discretion.

Mobsters: In general, there should be more uninhabited rooms in a hideout than inhabited, with a good ratio being 2:1. A mob will need lots of storage space for their ill-gotten goods and Heroes invading a hideout will need places to rest between battles. It is a good idea to plan the location of the most important mobsters and leave their underlings to random placement. For random placement, use the tables below. The number of mobsters is best determined by the level of the hideout, the level of the Heroes, and the available space in a particular room. Also see the hierarchical mobster table from Book II for guidelines on number of mobsters.

   Most adventures are designed so the players can choose how risky they want to get. The classic hideout *adventure gives the players the choice of whether to "go for it" in a lower, more dangerous level or to be cautious and adventure in areas that aren't so risky (but have* fewer trophies*). I suggest that ANY adventure ought to give the players some choice about how fast they're going to go into the riskier areas. It doesn't matter whether you're running a* metropolis *adventure or a classic* hideout *– giving the players decisions is part of the fun for them. When you design* metropolis *areas, try to have some areas that are more dangerous and some that are less – and figure out a way to let the players know where these are. It's obvious in a* hideout *that the lower levels are riskier and richer; in a* metropolis *adventure, you've got to work a little harder to communicate the risk levels to the players, but it's worth it.*

At each "Level," whether it's how deep into a hideout *or how far into a* city *they've gone, the players ought to know they're moving into an area where there's a somewhat predictable level of risk and reward. The first thing to keep in mind is that a* mobster's *challenge level isn't the same as the "level" on which it's found: challenge level is really about calculating experience points. The table below gives you an idea of what might be found in a particular "level" of a* hideout *or city. The table is NOT a rule; it's a guideline. Use your judgment. Level One has the lowest level of risk, and the lowest level of* trophies. *Players are never guaranteed that every encounter is "beatable" at a particular level, though. Survival depends on knowing when to run and when to get tricky; assuming that every encounter is designed to "fit" the party's combat capabilities is a sure way to die.*

Table 1*:* Mobster *Level Generation (Levels 1–5)*

Die	Level 1	Level 2	Level 3	Level 4	Level 5
1	1d12 HDE <1	2d12 HDE <1	4d12 HDE <1	5d20 HDE <1	Roll again
2	1d10 HDE <1	2d10 HDE <1	4d10 HDE <1	5d10 HDE <1	5d20 HDE <1
3	1d8 HDE *1*	1d12 HDE *1*	3d8 HDE *1*	4d12 HDE *1*	5d10 HDE *1*
4	*1d*4 HDE *2*	1d8 HDE *2*	*2d6* HDE *2*	3d8 HDE *2*	4d12 HDE *2*
5	*1* HDE *3*	*1d*4 HDE *3*	1d8 HDE *3*	*2d6* HDE *3*	3d8 HDE *3*
6	*1* HDE *4*	*1* HDE *4*	*1d*4 HDE *4*	1d8 HDE *4*	*2d6* HDE *4*
7	–	*1* HDE *5*	*1* HDE *5*	*1d*4 HDE *5*	1d8 HDE *5*
8	–	*Roll again*	*1* HDE *6*	*1* HDE *6*	*1d*2 HDE *6*
9	–	–	–	*1* HDE *7*	*1* HDE *7*
10	–	–	–	*Roll again*	*Roll again*

Table 2*:* Mobster *Level Generation (Levels 6–10)*

Die	Level 6	Level 7	Level 8	Level 9	Level 10
1	5d20 HDE 1	5d20 HDE 2	5d20 HDE 3	5d20 HDE 4	5d30 HDE 5
2	5d10 HDE 2	5d10 HDE 3	5d10 HDE 4	5d10 HDE 5	5d10 HDE 6
3	4d12 HDE *3*	4d12 HDE *4*	4d12 HDE *5*	4d12 HDE *6*	4d12 HDE *7*
4	3d8 HDE *4*	3d8 HDE *5*	3d8 HDE *6*	3d8 HDE *7*	3d8 HDE *8*
5	*2d6* HDE *5*	*2d6* HDE *6*	*2d6* HDE *7*	*2d6* HDE *8*	*2d6* HDE *9*
6	1d8 HDE *6*	1d8 HDE *7*	1d8 HDE *8*	1d8 HDE *9*	1d8 HDE *10*
7	*1d*4 HDE *7*	*1d*4 HDE *8*	*1d*4 HDE *9*	*1d*4 HDE *10*	*1d*4 HDE *11*
8	*1* HDE *8*	*1* HDE *9*	*1* HDE *10*	*1* HDE *11*	*1* HDE *12+*

Wandering Mobsters: At the end of every turn, the Editor can roll 1d6 to see if a "wandering mobster" is encountered. This random encounter could be "floating reinforcements" wandering the hideout or, in a smaller mob, taken directly from the mob's roster of planned encounters. The "wandering mobster" may not be a crook at all, but animals or other creatures simply detecting the Heroes' presence and investigating. There is generally a 1 in 6 chance of attracting a wandering mobster, though this could be increased to 2 in 6 in a highly-populated area of the hideout, or as low as 1 in 8 for an almost-deserted area of the hideout.

To determine the direction the wandering mobster came from, assign randomly, unless circumstances strongly suggest one direction over others.

Rather than always being completely random, it can be a good idea to have random charts pre-prepared for the hideout expedition, such as the following:

Sample Mobster Level Tables:

Table 3: Level <1 Mobsters

Roll	Mobsters
1	Half-Pints
2	Cowardly Hoodlums
3	Giant Rats
4	Giant Vampire Bats
5	Creeper Vines
6	Roll Again

Table 4: Level 1 Mobsters

Roll	Mobsters
1	Vamps
2	Corrupt Politicians
3	Bandits
4	Mediums
5	Crooked Beat Cops
6	Slick Hoodlums
7	Drunken Hoodlums
8	Brigands

Table 5: Level 2 Mobsters

Roll	Mobsters
1	Thugs
2	Crooked Detectives
3	Magicians
4	Giant (small) Spiders
5	Bad Men
6	Giant Centipedes
7	Dervishes
8	Yellow Peril Hoodlums

Table 6: Level 3 Mobsters

Roll	Mobsters
1	Cavemen
2	Crooked Sergeants
3	Sages
4	Apes
5	Evil Great Men
6	Master Criminals
7	Mermen
8	Iron Robots

Table 7: Level 4 Mobsters

Roll	Mobsters
1	Ogres
2	Evil Extraordinary Men
3	Crooked Lieutenants
4	Alligators
5	Warlocks
6	Aliens
7	Giant (medium) Centipedes
8	Lions

Table 8: Level 5 Mobsters

Roll	Mobsters
1	Werewolves
2	Crooked Captains
3	Spellbinders
4	Evil Remarkable Men
5	Centaurs
6	Fu Manchus
7	Genghis Khans
8	Grey Oozes

Table 9: Level 6 Mobsters

Roll	Mobsters
1	Giant (large) Centipedes
2	Crooked Majors
3	Sorcerers
4	Evil Fantastic Men
5	Gargoyles
6	(medium) Magma Monsters

Trophies: As with mobsters, it is a good idea to plan out the locations of the best trophies and leave just the lesser ones to random placement. There are basically three types of trophies – ones being used by mobsters, ones being used for traps, and ones that are concealed.

The same trophy could be any of those three. For example, a mobster with a gas gun would likely make use of it in combat, but he might also rig it to fill a room with gas when the doors shut, or he might feel the gas gun is valuable enough to keep in a safe.

Note how many trap examples, listed previously, made use of some sort of item that, if the trap does not use up the item, could be collected afterwards as a trophy.

There is no end to the variety of places one could use to hide trophies, from a false book to a secret room. In the case of exceptionally valuable trophies, it is a good idea to combine a trap with the trophy's hiding place. In the example of a chute leading to an alligator pit, the chute might be protecting a trophy in a sack hanging from the ceiling right over the cover of the chute.

Whether the trophies should be magical or hi-tech should depend on the theme of each section of the hideout (like the "witchdoctor" section in the above hideout sample). Likewise, the presence of modern currency should be kept to a minimum in magic areas, replaced by valuable gems and jewelry. In general, there should be about a 45% chance of finding a trophy in an inhabited room and a 20% chance of finding one in an uninhabited room.

When the trophy is money, the most common forms of currency found should be pennies, dimes, and

dollars. The Editor may be as inventive as possible with alternatives, stocking hideouts with bank promissory notes, insurance policies, property deeds, savings bonds, and the like.

See Book II for details on how to assign trophy values based on Hit Dice Equivalence.

Keeping It Fresh: As a hideout's mobsters are captured and shipped off to the local authorities, the hideout is increasingly in danger of becoming empty and, thus, boring. The players will quickly pick up on ways to circumvent whole levels they believe to be cleared out, such as by careful mapping hideouts. Though players should not be discouraged from going as deep into a multi-level hideout as their Heroes are ready for, it is still a good idea to make periodic alterations to the already-explored levels, such as the following:

- All it takes is one well-stocked bricklayer to block off whole sections of the hideout, or reroute Heroes around paths they are too accustomed to taking through the hideout already,
- A mysteriously left-open secret door in a place the Heroes had never searched before is a good way to introduce some new rooms, or even a whole previously unseen sub-level, to a hideout, or
- The mob recruits! Or a rival mob moves in. Or some weird creatures from a subterranean realm move in after digging their way into the hideout from underneath. In other words, the Editor is discouraged from leaving an empty hideout empty for too long – as long as the players are still interested in exploring it.

EXPLORING THE UNDERWORLD

Movement in the Hideout: In combat turns of 1 minute, Heroes can move 60 ft. per turn (or 120 ft. running, as per the modifiers in Book I). When Heroes are in exploration turns of 10 minutes -- taking the time to search, map, *etc.* -- a turn's worth of movement is still 60 ft. (all assuming a 60 ft. base movement rate). If charging, pursuing, fleeing, or simply speeding through the hideout without caring where they are going, Heroes can move up to three times this speed.

Searching in the Hideout: The lower movement rate allows a normal chance of uncovering anything concealed (but not secret) passed within a 5 ft. radius, but searching a larger room or even a wide hallway may take longer. The following mechanics are recommended for dealing with searching:

Listening at Doors: Listening at a door has a 1 in 6 chance of success for humans; non-human characters most likely have better hearing than humans and can hear noises with a 2 in 6 chance of success. NOTE: Unless the noise is particularly loud, it should not be audible at all unless the Hero is within 80 ft. of the noise (40 ft. through a door). The Editor should judge accordingly, with moaning, clanking, shuffling, or muttering sounds being those that might be heard, while screams and gunshots should definitely be heard without the need to roll. Note that aliens will have a 2 in 6 chance to hear noises at levels 2-3, and a 3 in 6 chance at levels 4+.

Opening doors: Stuck doors (and many doors in an ancient dungeon may be stuck closed) have only a 2 in 6 chance of opening on the first try. Smashing through a door with (up to 3) characters gives each character a normal chance of success, but they will spill into the room and should automatically lose initiative if there are mobsters *within.* NOTE: Superheroes open stuck doors by wrecking things. Mobsters "native" to the hideout are familiar with the ways of opening all its doors and do not need to roll to open them. Most doors (if they were not destroyed by wrecking) will close on their own after 1 turn of being left open. Doors can be wedged open, but there is still a 2 in 6 chance of them closing.

*Secret Doors: Secret doors are not spotted by chance while passing by; they must be searched for.*

Searching for a secret door takes a turn (10 minutes of game time) for a 10 ft segment of wall (or, optionally, a 10 ft. cube)*. Humans have a 2 in 6 chance to find a secret door while searching.*

Traps and Pits: Anyone passing over or through the trigger for a trap has a 2 in 6 chance to spring the trap. It is suggested (but not required) that for traps involving a mechanical *trigger (such as a pressure plate), that* an android *has a 1 in 6 chance to notice the features of a trap before passing over/through it, as long as he is moving at a careful speed; and that he has a 3 in 6 chance to notice features of a trap when he is searching (one turn per ten-foot square of wall or floor). Identifying the features of a trap does not tell the* android *how to disarm the trap (although in some cases the disarming mechanism might be obvious once the trap's visible features are identified).* NOTE: Heroes increase their chance of setting off a trap to 4 in 6 by moving faster than normal speed.

Concealed doors/items can be found on a 2 in 6 chance if the Heroes are moving at exploration speed within 5 ft. of the concealed thing. This chance rises to 3 in 6 if the Heroes know exactly what they are looking for (such as being told there is a concealed door in the room), or 4 in 6 if 2 or more turns are spent searching.

Most hideouts will be equipped with some source of illumination – whether it be torches in sconces or electric lights. However, most of the hideout should still be dark when encountered by the Heroes – torches unlit or the light switches are not conveniently nearby. Heroes will likely have to rely on carrying their own light source to guarantee they can always see where they are going. They may be seeing by anything from single matches (5 ft. radius) to kerosene lamps (40 ft. radius), but their most likely means of "hi-tech" illumination is the flashlight (80 ft. long ray, up to 10 ft. wide). Note that the widespread use of electric lights or other bright lights in a hideout means everyone will see everyone else at line of sight. Also note below how the presence of light negates the chance of gaining surprise.

Surprise Conditions in Hideouts: the Editor *determines if one side gets a free initiative phase before the first initiative roll. This is either through common sense (*Heroes or mobsters *are not alert), or it can be a range of probability (e.g., a particular ambush has only a 50% chance of succeeding when the victims are alert and watchful).* Conditions such as bright light, excessive noise, or divination magic can negate surprise. In most situations, there will be a 2 in 6 chance of surprise on both sides. If one party is surprised, the other parties gain a free turn of action (even if that action is to run away).
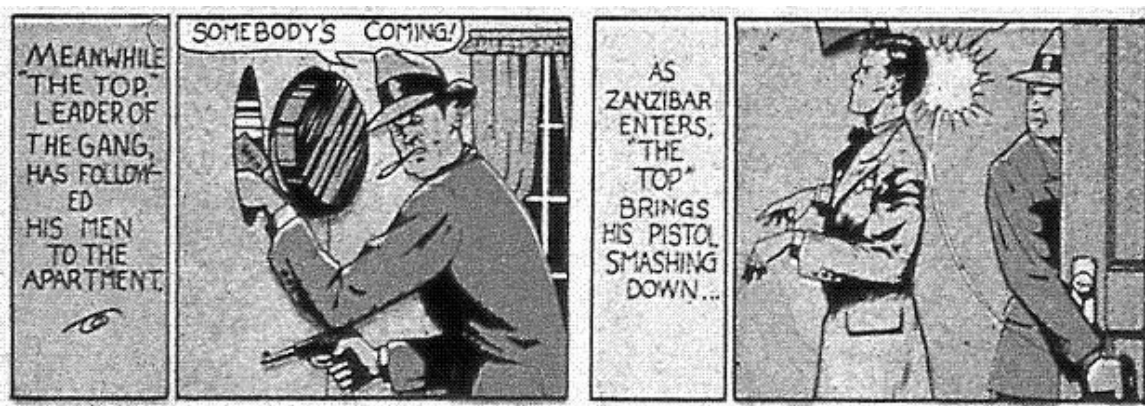
Anyone who is surprised and 1 HD or less has a 1 in 4 chance of dropping some item in hand. This chance becomes 1 in 6 at 2 HD, 1 in 8 at 3 HD, and disappears for anyone with more than 3 HD.

Time in Hideouts: Melee turns, when combat is occurring, are only 1 minute long. Exploration turns, when there is danger nearby, but no imminent threat of combat, are 10 minutes long. The Editor and

players may wish to refer to melee turns as rounds to distinguish them exploration turns, but they follow the same rules. A power or spell activated during exploration turns has the same number of turns left to its duration if a switch is made to combat turns.

There will likely be times when Heroes will hole up in a relatively safe area of the hideout with the intent of doing nothing but resting and/or healing. These rest-turns last 4 hours, equal to the amount of time it takes to regain 1 hp through rest. There has to be some degree of safety and not just the perception of safety on the part of the Heroes. Resting in a locked room constitutes spending rest turns. Resting in an empty room just because it is currently empty means the Heroes are still moving in exploration turns.

Avoiding Mobsters: Mobsters will automatically attack and pursue any Heroes encountered under most circumstances. Mobsters who have already failed a morale check are an obvious exception. Outnumbered mobsters are also less likely to pursue combat; if outnumbered 2 to 1, there is only a 3 in 6 chance the mobsters will still wish to fight. Mobsters avoiding Heroes will always choose to retreat first, surrendering only as a last resort.

For Heroes, avoiding mobsters once they are within melee range can be difficult, as the two parties can still attack each other as long as they remain within 10 ft. of each other. If the Heroes are fleeing and have faster movement rates than the mobsters pursuing, then the mobsters will break pursuit as soon as the Heroes are 40 ft. or more ahead of them. If this is not possible, then the Heroes will have to move out of line of sight with the mobsters as much as possible. Every time the Heroes round a corner or go through a door, there is generally a 3 in 6 chance of the mobsters pursuing them stopping (1 in 6 if they go through a secret door).

Superheroes have the option of wrecking things behind them, creating debris that will slow or halt pursuit. The chance of halting pursuit is determined by the level of wrecking done as follows: a 1 in 6 chance of wrecking doors halting pursuit, a 2 in 6 chance of wrecking machines halting pursuit, a 3 in 6 chance of wrecking generators halting pursuit, and so on. Even if not halted, pursuers will move at half their movement rate on any turn they have to move through wrecked debris (though the Superhero moves half his movement rate too while wrecking).

There are other methods for halting pursuit. Burning oil will deter most mobsters. There are spells that are specifically useful for halting pursuit. Dropping treasure has a 1% chance of deterring pursuit per dollar amount of dropped treasure. Dropping food has a 90% chance of halting animals, a 50% chance of stopping other creatures, and a 10% chance of distracting really hungry intelligent mobsters. Neither dropping treasure nor food will halt the undead, though dropping holy relics (crosses, holy water, *etc.*) has a 50% chance of working.

EXAMPLE OF THE EDITOR MODERATING A HIDEOUT EXPEDITION

(From "Reuter Mansion", chapter 2, at
http://www.fanfiction.net/s/4668538/1/Hideouts_&_Hoodlums_Reuter_Mansion)

The front porch sagged and groaned loudly as it was stepped on, as if announcing their presence. Zanzibar, still looking unworried, flicked his cigarette against the wall of the house. The front door was not locked, nor did it even seem to be closed tight. Sheena swung the door open to reveal the wrecked interior. Rooms were stocked with more debris than furnishings, though some contained sheet-covered chairs and cabinets that, upon inspection, looked like they could be valuable antiques. Most of the inside walls had their wallpaper torn down and holes torn through the walls themselves. The hardwood floors creaked and groaned savagely under every footstep, but the whole house seemed to be silent and still except for the presence of the seven fresh intruders.

[The Editor has described the flavor text, probably from prepared notes, and then gives the players time to call their intended actions and roleplay.]

Sheena drew her knife and The Arrow cocked an arrow in his bow. The others, all unarmed, simply stayed alert.

"Let's try the kitchen," Wonder Man suggested. "That seems a likely place to find a way down."

The kitchen's slate countertops had been torn off the cabinets and the potbelly stove in the corner had been knocked over, its chimney hanging loose from the ceiling. There was a narrow set of stairs from the larder leading down to a small cellar, but as hard as they searched that cellar, they could find no secret entrance to a larger underground hideout.

[The Editor has either consulted notes on the kitchen or made up the details on the fly. There is no secret entrance from the cellar, but the Editor does not have to tell the players this. He can let them keep rolling for secret door detection all day, if they so wish.]

"Could these rumors have been simply untrue?" Sheena asked.

"I don't believe it," The Arrow said. "We've got to search the whole house."

The search of the house never went beyond the ground floor, as the coat room turned out to have a concealed staircase at the back. The wooden steps descended past brick walls to a cement platform. Below that, cement steps took them past cement walls that held back the earth and clay outside. They were descending deep now, deep enough that Wonder Man and Amazing-Man had to stop and produce flashlights from their backpacks. Twin beams of light flicked into existence and fought back the darkness from the advancing adventurers. Cobwebs hung in the corners and the slime trails of slugs crisscrossed the cement floor. Tiny centipedes skittered out of reach of their feet. The atmosphere was faux-medieval, like a recreation of a castle dungeon, until Amazing-Man's light beam landed on a light fixture, missing its light bulb, mounted high on the right wall. It was a reminder that, despite the primitive look of their surroundings, the hideout was wired for electricity and was more modern, more dangerous than any medieval castle dungeon could have been.

[Finding the concealed staircase was either the result of dice rolls for searching or, since the finding of it is crucial to the whole adventure, the Editor could have given it to them as a freebie. The Editor has modified his prepared flavor text to incorporate intentions from the players, such as which Heroes are turning on their flashlights.]

"Has anyone ever seen centipedes this size before?" The Wizard asked quietly.

"In Africa," Sheena whispered back, "but I did not think your continent grew them at this size.

There were side passages ahead, but they led nowhere except back to where the main passage led. The main passage led to a wedge-shaped room filled with cobwebs and, through a door on the far side, to a second, identically shaped room that formed a half-circle with the other. This room was more free of cobwebs and had a C-shaped, narrow pit in the floor. The pit was long, but not deep; its original purpose was unclear, but now it was partially filled with some kind of stinking, decayed matter. And crawling through that matter...

[This last paragraph would have taken up much more game time than it took to describe it. At each side passage, the Editor would have paused to wait for the players to announce which direction they wished to go. The Heroes would have found the doors to be stuck and had to bash or wreck them.

The players would have declared their intent to either search the rooms (which seems not to have happened here) or which direction to move in on.]

"How about this size?" Wonder Man asked as he gazed at the 18-inch long centipede crawling over the top of the decayed matter.

Some of the others leaned over the shallow pit and looked in with differing degrees of revulsion as another centipede of about the same size crawled out of the rot.

"Seen any that big in Africa?" Shock Gibson asked Sheena.

Sheena just turned up her nose and looked away.

"I doubt anyone has seen centipedes this size outside the Amazon," Amazing-Man said, still training his flashlight on the pit.

[Neither the Heroes nor the centipedes has surprise. Rather, the Editor has simply chosen that the centipedes do not attack unless disturbed. The players have revealed by implication that they would rather roleplay about the encounter than prepare for combat.]

"Yeah, looking at bugs is fascinating," Wonder Man said louder and with obvious sarcasm. Everyone looked around and found Wonder Man standing by the curved outer wall of the room. "How about we examine this door-shaped crack in the wall instead?" He shone his flashlight all around the crack for the others to observe as they came over, ignoring the pit.

[Wonder Man's player has finally decided to search a room. The player rolled well enough to find the secret door.]

THE METROPOLIS: Usually far from the remote lairs that hide the entrances to the underworld, the metropolis is the center for urban life for at least tens of thousands of people (technically, 50,000+, or double that amount counting suburbs, though a looser definition will be used throughout this work). The routine, everyday lives of all those bustling, productive citizens are not easily maintained, for there are many forces looking to corrupt or destroy those lives. Organized crime lurks in the night, the strange man on the docks might be a master criminal waiting for some exotic cargo from the Orient, and who knows what might be crawling out of the sewers into the back alleys.

It is up to each Editor to decide if the campaign metropolis will be a real life city, like Cleveland or New York City, or a fictional metropolis. There are advantages to both; real cities have a wealth of historical information and maps that can be useful for recreating the city in the era in which your campaign is set, yet a fictional metropolis gives you more freedom to design everything from the ground up without worrying about historical authenticity.

While it would be wonderfully handy to have an accurate map of the metropolis, circa 1939, the Editor is not expected to procure such a document. A crude map could be hand-drawn, showing major roads, large geographic features, and the location of 10-100 encounter areas. This approach can work equally well with real life cities as with fictional metropolises, so long as the Editor and his players are not too stuck on historical accuracy. Conversely, even the Editor and players intent on creating their own metropolis would be well-served to examine a real life city and use it as at least a loose model for their design.

STOCKING THE METROPOLIS

While the hideout will be primarily stocked with mobsters – that is, antagonists for the Heroes to defeat – the metropolis will have to be stocked with a wider variety of characters. The metropolis will have its share of mobsters too, but it is also the primary source of supporting cast members and plot hook characters.
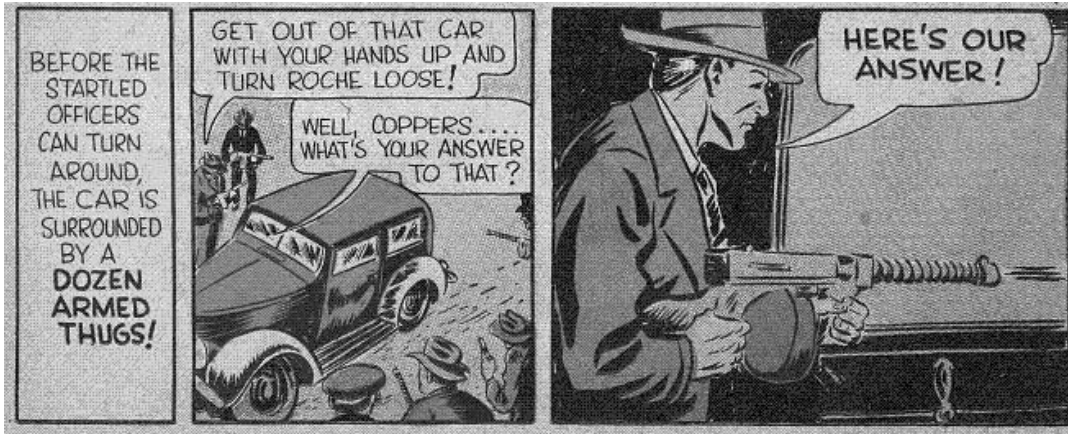
Mobsters: Stocking the metropolis with mobsters is not unlike stocking the underworld. The following lists of metropolises, and their populations circa 1939, are arranged into "levels" similar to the levels of a hideout. A "level 1" city would be a small city, say with a population around 14,560, with small risks for novice Heroes – refer to level 1 on the Mobster Level Generation tables from the previous section to find what Hit Dice Equivalent of mobsters might be found lurking in that city. The expectation is that the Heroes will move on to bigger and more important cities as they progress. So a "level 2" city, with a population around 29,120, would generate encounters from level 2 on that same table. A "level 3" metropolis would be any metropolis with a population around 58, 240. Doubling population at each level and comparing against the 1940 Census yields the following tables:

Table 10: Level 4 Metropolises

Roll	Place	Population
1	Fort Wayne, Ind.	118,410
2	Camden, NJ.	117,536
3	Erie, Pa.	116,955
4	Fall River, Mass.	115,428
5	Wichita, Kans.	114,966
6	Wilmington, Del.	112,504

Table 11: Level 5 Metropolises

Roll	Place	Population
1	San Antonio, Tex.	253,854
2	Providence, R.I.	253,504
3	Akron, Ohio	244,791
4	Omaha, Nebr.	223,844
5	Dayton, Ohio	210,718
6	Syracuse, N.Y.	205,967

Table 12: Level 6 Metropolises

Roll	Place	Population
1	Buffalo, N.Y.	575,901
2	New Orleans, La.	494,537
3	Minneapolis, Minn.	492,370
4	Cincinnati, Ohio	455,610
5	Newark, N.J.	429,760
6	Kansas City, Mo.	399,178

Table 13: Level 7 Metropolises

Roll	Place	Population
1	Cleveland, Ohio	878,336
2	Baltimore, Md.	859,100
3	St. Louis, Mo.	816,048
4	Boston, Mass.	770,816

Table 14: Level 8 Metropolises

Roll	Place	Population
1	Philadelphia, Pa.	1,931,334
2	Detroit, Mich.	1,623,452
3	Los Angeles, Calif.	1,504,277

Further extrapolating from these tables, the only level 9 metropolis would be Chicago (pop. 3,396,808), while New York City (pop. 7,454,995) would be the only level 10 metropolis. Of course, the Editor is free to move cities to any level at his discretion and fictional metropolises are entirely at his discretion. For the most part, mobsters in the metropolis are wandering encounters. If encountered in their lair, that would be a hideout and needs to be handled accordingly.

Supporting Cast Members: Stocking the metropolis with supporting cast members will most often be location-based decision-making. If the Editor has done any research or other preparation on the metropolis in advance, he should have a good idea as to what types of businesses and services are provided there. For example, if the city has a hospital, both the Editor and the players should have a good idea where to find a doctor to add to the supporting cast. When winging details, though, the Editor may wish to consult a random table of supporting cast characters, such as the following one. Note that, under the special characteristic column, is only a suggestion for how each supporting cast character could be useful. The Editor is encouraged to be creative and, perhaps more importantly, keep the usefulness of supporting cast characters in a roleplaying context, without assigning them game mechanic modifiers.

Table 15: Supporting Cast Characters

Roll	Role	Special Characteristic
1	Actor	Can imitate the Hero to protect his secret identity
2	Animal trainer	Can prepare an animal sidekick for the Hero
3	Architect	Might be able to show the Hero blueprints of buildings
4	Athlete	Has the speed and stamina to keep up with Heroes
5	Banker	Can make loans to Heroes
6	Boat captain	He's got his own boat!
7	Circus performer	Make surprisingly good sidekicks
8	Clerk	Knows the inside workings of his company

9	Coach	Can tell if any games are fixed
10	Commissioner	May take Heroes to crime scenes with him
11	Copy boy	Will do anything for his pal
12	Cowboy	Good at roughing it
13	Driver	Knows the fastest routes around town
14	Editor	Will hire people just for giving him scoops on Heroes
15	Farmer	Has good food and can raise people with good values
16	Fireman	Knows where the hottest spots in town are
17	Hobo	Knows safe places to hide
18	Judge	May give away the particulars of an ongoing trial
19	Librarian	Will do mundane research
20	Mechanic	May be able to fix the Hero's hi-tech trophies
21	Mercenary	Can fight beside or for the Hero, for a fee
22	Military surplus seller	Good resource for flak jackets and automatic rifles
23	Occultist	Can do magical research and identify magic items
24	Pharmacist	Can identify hi-tech pills
25	Photographer	Can take photos as evidence for the Heroes
26	Physician	Helps heal Heroes faster
27	Police detective	May show crime scene evidence to the Hero
28	Private investigator	May gather clues for the Hero
29	Reporter	Can help make sure the Hero gets good press coverage
30	Romantic interest	Pretty obvious
31	Salesman	Can speak persuasively for the Hero
32	Science professor	Can identify hi-tech items
33	Shopkeeper	Will sell to the Hero for cost
34	Switchboard operator	Can let the Hero listen in on phone calls
35	Warden	Can tell the Heroes when their foes escape from jail
36-50	Re-roll	

Obtaining Supporting Cast Characters: As outlined in Book I, supporting cast characters will follow any Hero that they take a shine to, and that is determined by random rolls. But sometimes the Hero may need the aid of a supporting cast character in a hurry and cannot wait for good rolls. For a one-time emergency, a supporting cast character can be hired for $1d6x10. If the situation is illegal or unethical and the supporting cast character needs to be bribed, then the amount goes up to $1d6x100.

Plot Hook Characters: Lastly, the metropolis must be stocked with plot hook characters. Literally, these characters only have a one-time function of hooking the Heroes into a plot. If the Editor wishes to run an open campaign, wherein the players always have a range of scenario options, then it would be best to have plot hook characters encountered by random chance, like mobsters. Should the Editor wish to set up a specific story, though, he may wish to take a more active hand in selecting and limiting the appearance of plot hook characters in the game.

The following table consists (for rolls 1-15) of specific examples of plot hook characters from **Action Comics** and **Superman** stories, while the rest of the table (16-20) come from an appreciation of Dashiel Hammet. Where the adventure goes after the initial plot hook is entirely up to the creativity of the Editor.

Table 16: Plot Hook Characters

Roll	Character
1	A reporter is overheard repeating a tip about a wife-beating in progress that was just phoned in.
2	A damsel is in distress at a road-house from a mobster who won't stop flirting with her.
3	An old miner has just recovered at the hospital from a mine collapse caused by unsafe conditions there.
4	An old circus owner pretends his circus is fine, but cannot conceal his despair at dismal sales.
5	An old mother is begging for help to law officers about the juvenile delinquents her son has fallen in with.
6	Coming across an escaped con by chance, he tells of cruel conditions at the jail and the corrupt warden.
7	A man commits suicide, still clutching in his hand stock shares for a bogus oil well.
8	A colleague of the Hero is hit by a car that speeds away.
9	A cab driver complains about the protection racket hassling him.
10	A city inspector is in danger of being hit by a subway train while investigating the construction company that built the tunnel.
11	The manager of a home for delinquent boys confesses he needs to raise $2 million to keep his doors open.
12	A disgraced businessman is about to commit suicide because of the gambling den that ruined him.
13	A civic official mistakes the Hero for one of the extortionists who want $10,000 from him.
14	A runaway child complains about the crooked superintendent at his orphanage.
15	A crying wife confesses that her husband has fallen in with smugglers who hang out in a bar.
16	Hero's alter ego is invited to an appointment with a possible employer but the employer ends up attacked or killed before the meeting.
17	A gentleman gambler bets the Hero or alter ego that he cannot complete a difficult task.
18	A delivery boy is overheard explaining why he could not deliver his cargo and it sounds suspicious.
19	While at Western Union, the alter ego overhears a puzzling telegram dictated. Or...knowing Morse code, the Hero overhears the private and cryptic content of a message.
20	A family friend or distant relative comes to town seeking help from the Hero's alter ego.

Non-Heroes Affecting Combat

Historically, different types of characters have been associated with Heroes, some helping or hindering him in combat situations.

Romantic Interest: This lady is pretty and normally intelligent, although curiously unable to recognize her boyfriend even when disguised. The romantic interest is also a liability in combat. Mobsters see a boost to their morale if they have the romantic interest in jeopardy. All villains involved in placing the romantic interest in danger check for morale as if one rank higher, and a boss must miss two morale checks instead of just one (or take the lesser result).

And yet, the romantic interest has a knack for getting into trouble, even when told not to. If the romantic interest is not in jeopardy at the start of the scenario, she will try to place herself in jeopardy every turn unless a 6 is rolled on an "obedience die."

Antagonistic Foil: In some crowds of mobsters, there's bound to be one guy the Hero particularly doesn't like. Maybe this guy hit on his romantic interest before, swaggers about thinking he's so tough, or is just the kind that makes a good man sick. As long as no innocents are in danger, the Hero will have to deal with that one guy before anyone else (unless he makes a save against plot). The Hero can knock the guy out or humiliate him in some way. This latter element cannot necessarily be handled by a game mechanic. The act could be holding a car menacingly over the foil's head, tearing off his pants, or dunking him in a barrel of tar. Generally, if all the players involved feel the act chosen is humiliating enough, then the deed is done.

Femme Fatale: She may be a dangerous spy, but no male Hero can harm her unless she harms him first without making a saving throw against plot. Femme fatales can still be forced to make morale saves, even when they cannot be harmed. Most femme fatales are also Fighters.

Stool Pigeon: Mercenary by nature, the stool pigeon is a villain of questionable loyalty. In addition to lower morale, the stool pigeon must be checked at the beginning of each turn for his loyalties, as follows:

Table 17: Stool Pigeon Loyalty

Die Score	Result
1	Stand still and do nothing
2	Flee from the combat (as if routed)
3	Join the opposing side (help the Hero!)
4-6	Carry out orders normally for the next 1-3 turns

Gang Lieutenant: Any villains within 60 ft. of a gang lieutenant can be rallied out of a route by the lieutenant, unless the lieutenant has already been routed. If the lieutenant is then captured or incapacitated, all villains under him must make a morale save.

Gang Leader: If a gang leader fights with a unit of mobsters, he adds 1 to each die roll made by those mobsters so long as they are within 120 ft. of him. Any mobsters who miss a morale save flee automatically, but rally to within 30 ft. of the gang leader, if possible. If the gang leader is forced to flee outside a range of 120 ft. from his gang, is captured, or incapacitated, all mobsters under him must make morale saves and at a penalty of 2 from the die.

The gang leader is always the last figure to be hit, regardless if by missile fire or in melee. Stool pigeons gain no morale bonus from the presence of a gang leader.

Investigator: Police officers, private detectives, and journalists are all after the Hero's true identity. Luckily, none of them can recognize his face or even think to check for his fingerprints – normally. Every turn an investigator is present, roll 1d20 for an "investigation check." If the result is a 20, the investigator realizes the true identity of the Hero. The Hero has one chance to try and force a morale check on the investigator so he does not use this information. However, if the investigator is also the romantic interest, the Hero is powerless to interrupt her efforts.

Redeemable Villain: He may be a politician or a businessman, but he isn't all bad. Every time that the Hero shows him the error of his ways in an ironic way (trapping him in a coal mine he hasn't made safe or fighting in a way he sold munitions to, for instance), roll 1d20. On a score of 15 or better, the mobster shifts Alignment towards Lawful one rank for 1d6 hours. If the mobster is converted to Lawful three times in a row, the change is permanent. Street urchins are also automatically redeemable villains.

PREPARING A METROPOLIS SETTING

Important Encounter Areas for the Metropolis: The following locations or types of locations will be

useful to have prepared for most urban campaigns, particularly if the Editor does not wish to use random encounters for meeting supporting cast characters.

City Hall: There is a 1 in 6 chance per turn of encountering 1d4 corrupt politicians at city hall (this can include lobbyists).

Hospital: Heroes will heal twice as fast as normal rest if under the care of a physician in a hospital.

Governor's Estate: While not necessarily located in one's home metropolis, the state's governor's estate should not be far enough away that the Heroes cannot reach it for a pardon before an innocent person is scheduled to be executed. Expect armed butlers and locked steel doors.

Mine: There is a 1 in 6 chance of the mine collapsing and 1d4 miners needing rescuing whenever a Hero is within 1 turn's journey of the mine. The mine's owner simply needs to learn to value human life more in order to reform and improve conditions at the mine. In areas without mining, a stone quarry could be substituted without much difficulty.

Newspaper Office: In the newspaper's "morgue", there is a 5 in 6 chance per turn of identifying any local figure from his photograph. There is a 3 in 6 chance per turn spent in a newspaper office of overhearing a tip being phoned in that could be a plot hook for a side adventure. There is a 3 in 6 chance of meeting a tough, but honest editor who will hire anyone who turns in an exclusive story about Heroes to him. There is a 2 in 6 chance of meeting a pretty "sob story" writer who tends to crush on strong, rugged men and hates weak, spineless cowards. There is a 1 in 6 chance of meeting a copyboy who will do favors for Heroes, but will expect to be treated as a friend in return.

Nightclub: There is a 3 in 6 chance of 1d6 cowardly hoodlums hanging out in a nightclub per turn. There is a 1 in 6 chance of the nightclub being crooked and having one or more higher-ranking hoodlums present.

Power Plant: At night there is a 1 in 6 chance of a mad scientist attacking the plant for key components for a device or to steal large quantities of power. If the power plant is a hydroelectric plant then there is also a 1 in 6 chance of a villain plotting to sabotage the dam for extortion purposes. During the day there is a 1 in 6 chance of the plant having a serious accident if the hero is within 1 turn distance of the plant.

University: May be a college in a smaller metropolis. There is a 3 in 6 chance per day (1 in 6 per turn at night) of finding a science professor who can identify hi-tech items. There is a 1 in 6 chance per turn of finding a crooked coach meeting with 1d4 cowardly hoodlums (or said hoodlums being on the team).

Wealthy Estate: There is a 4 in 6 chance per turn of the owner having something especially valuable to him in a secret place, like a wallsafe. There is a 1 in 6 chance per day of a party going on at the estate. There will be 1d4 retired beat cops guarding the estate during a party, but they will only be there to guard valuables if the owner is expecting a specific thief.

Sample Metropolis: Duluth

With a total population, as of 1940, of 101,065, Duluth would be a level 4 metropolis. While not the safest place for novice Heroes to get their start, Duluth has quite a few characteristics that make it a good candidate for basing a campaign around. As a busy port, exotic characters could arrive in Duluth from anywhere. Strong with industry, Duluth could have been an ample target for prewar saboteurs. It is reachable by land, sea, and air, but is still in a relatively isolated location (especially circa 1939). It is in a "borderland", if you will – an underdeveloped wilderness between Canada and the United States' bigger cities where all sorts of evil people and things could be lurking. Within a short drive is a state park, a national forest, a glacial park, and a bit further off is an Indian reservation and another country, offering a variety of settings for scenarios. Even Duluth's famously harsh winters could add challenge to scenarios.

Researching a real world city is not hard at all – the following information is paraphrased from Wikipedia, with information past 1939 excised:

Duluth is Minnesota's fourth largest city and the seat of St. Louis County. It is a port in northeastern Minnesota, bordering Lake Superior and the city of Superior, Wisconsin, with which it shares the distinction of being called "the twin ports". Ships on Lake Superior can reach it all the way from the Atlantic Ocean and commonly carry coal, iron ore, and grain. Duluth is also an industrial city, with a cement plant, nail mill, wire mills, and shipbuilding yards. The shipbuilding yards are based along the St. Louis River, in the neighborhood called Riverside.

Ethnically, Duluth has a very large Finnish population, even sporting a Finnish-language newspaper and the Work People's College, a trade school for Finnish socialists, but is also home to immigrants from all over Europe and as far as Russia.

Geographically, Duluth is one big hill, starting at the bottom, the six mile-long Park Point sandbar (elevation 600 ft.) jutting out from the lakeshore, and ending at Williamson-Johnson Municipal Airport where it sits on the far side of the downtown area (elevation 1,427 ft.). Duluth's steeply-angled downtown streets are reminiscent of San Francisco. Down in the Duluth-Superior Harbor, the canal leading into the harbor is spanned by the Aerial Lift Bridge.

Educationally, Duluth offers the College of St. Scholastica, Duluth Business University, and Work People's College for higher education. Central High School overlooks the harbor. For news, the city turns to the Duluth News Tribune and the Duluth Budgeteer News.

Climatically, Duluth has long, harsh winters and mild summers. During the winter, temperatures of below zero Fahrenheit and a foot or more of snow are not uncommon.

By road, Duluth can be reached by U.S. Highway 53, which stretches from LaCross, Wisconsin to International Falls, Minnesota; by U.S. Highway 2, which runs from Michigan all the way out to Washington State; and by State Highway 23, which runs from Duluth to South Dakota. Non-highway roads follow Lake Superior's North Shore into Superior National Forest and Gooseberry Falls State Park. Greyhound buses run daily between Duluth and the Twin Cities, plus Wisconsin and Michigan.

Major commodities shipped through Duluth's port include grain, limestone, cement powder, rock salt, clay, and industrial machinery. The Duluth, Missabe and Iron Range Railway transports mainly

taconite. Duluth is served by six other rail lines, including the Canadian Pacific Railway and the Union Pacific Railroad.

The most prominent religions are the Roman Catholic Diocese of Duluth; the Episcopal Church, Diocese of Duluth; Endion Methodist Church; Bethesda Lutheran Church and the First Lutheran Church; and Temple Israel.

Duluth gets electric power from Duluth-based Minnesota Power. Minnesota Power primarily uses western coal to generate electricity, but also has a four small hydro-electric facilities named Little Falls, the Pillager, Sylvan, and Blanchard stations.

The neighborhoods of Duluth are Central, Eastern, "Above the Hill", West, West of West Duluth, and Lincoln Park ("West End").

The Glensheen Estate is over seven acres of private property on Lake Superior, with a 38-room mansion on it belonging to the wealthy Congdon family. Darling's Observatory is a private observatory on West 3rd St.

The following is a hand-drawn map based on an actual 1940 Duluth map:
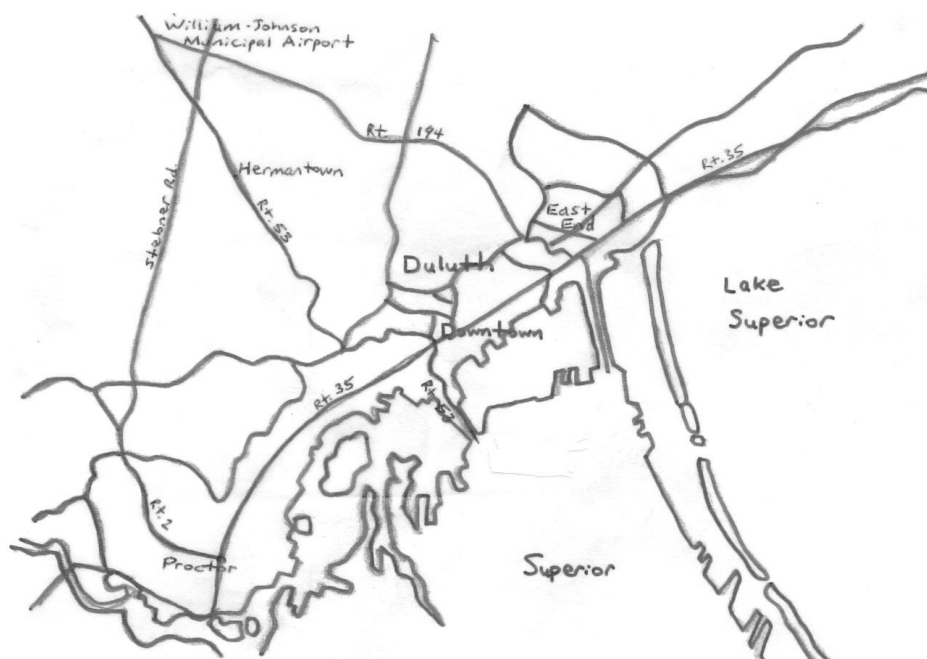
EXPLORING THE METROPOLIS

Time in the Metropolis: Typically, time spent in the metropolis is time spent between adventures. During this downtime, the Editor is encouraged to use urban turns of 4-8 hours to track time. During each urban turn, there should be a 1 in 6 chance of meeting a random mobster, a potential supporting cast member, or a plot hook character (rolling separately for each). The length of the urban turn should be longer if the Hero is engaged in mundane activities and shorter is the Hero is actively patrolling. Further, the Editor may set up one section of the metropolis to be the "bad part of town" with one or more hideouts in it. While the Hero is in the bad part of town, the Editor may wish to move time forward in exploration turns of 10 minutes, like inside a hideout. Of course, at any time combat breaks out in the metropolis, time should slow down to melee turns of 1 minute.

Evasion in the Metropolis: In most cases, it will be mobsters who failed morale checks doing the evasion. The two most likely occasions when Heroes will be trying to evade pursuit in the metropolis

is when a) they need to retreat from mobsters they cannot handle, or b) to avoid a confrontation with the law. Mobsters will pursue Heroes so long as they have motivation to do so. If it is not clear if they would be so motivated, then the Editor can leave it to a 3 in 6 chance. The chance of law enforcement officials pursuing Heroes is based on the Heroes' Alignment (see Alignment and the Metropolis).

Table 18: Evasion

Number of Evaders	Number of Pursuers	Chance of Success
1-2	Same or less	80%
1-2	More	60%
3-5	Same or less	60%
3-5	More	40%
6-9	Same or less	40%
6-9	More	25%
10+	Same or less	25%
10+	More	15%

Chance of success is doubled if the evaders have surprise and halved if the pursuers have surprise, if applicable in either case. The relative movement rates of the evaders and pursuers matter as well. If the evaders are faster, their chance of evasion increases by 25%. If the pursuers are faster, the chance of evasion decreases by 25%. Also see the Avoiding Mobsters section above for tricks to slow or halt pursuit, which are equally applicable in the metropolis in most situations.

Alignment and the Metropolis: The role of the Hero in the metropolis is less clear-cut than in the hideout, with the Hero's Alignment more important in determining that role. Lawful Heroes are generally more progressive, proactively looking to alleviate social ills while weeding crime and vice from the metropolis. Neutral Heroes are more interested in maintaining the status quo of the metropolis, preventing crimes, vice, and social ills only when they become intolerable to the majority. Chaotic Heroes are motivated by personal factors, being generally uninterested in a greater good.

At the same time, Alignment has an inversely freeing effect in terms of how the authorities will feel about the Heroes. Chaotic Heroes have the most personal freedom to act, but suffer a -2 penalty to encounter reactions from authority figures (the police, for instance, can never be friendly with the Chaotic Hero) and have a 4 in 6 chance of being pursued if the Heroes try evasion. Neutral Heroes suffer a -1 penalty to encounter reactions from figures of authority and have a 2 in 6 chance of being pursued if the Heroes try evasion. Lawful Heroes, despite the fact that they are committing illegal vigilantism and likely concealing their true identities, tend to be okay with the people in charge and suffer no such penalty. Should they still chose to evade law enforcement officials, there is only a 1 in 6 chance of pursuit.

These reaction modifiers exist regardless of personal knowledge of the Hero or how long the Hero has been active and publicly known, but are manifestations of how the Alignment of the Heroes affects the mood of the campaign. The Law is naturally antagonistic to Chaotic Heroes, just as it respects Lawful Heroes.

BETWEEN ADVENTURES

Downtime

Provided the Editor has players who do not thirst continually for the thrill of battle, there should be

ample game time left between adventures for Heroes to do other things. Healing may be a high priority, with stays in a hospital likely (given the faster healing rate there). Magic-Users will likely desire to do magical research. Heroes of any class may are likely to have new money to spend. The Editor must take care to coordinate this downtime so that no one is stuck waiting too long while waiting for busier Heroes to finish their downtime activities. It might be preferable to schedule separate play time for the busier Heroes.
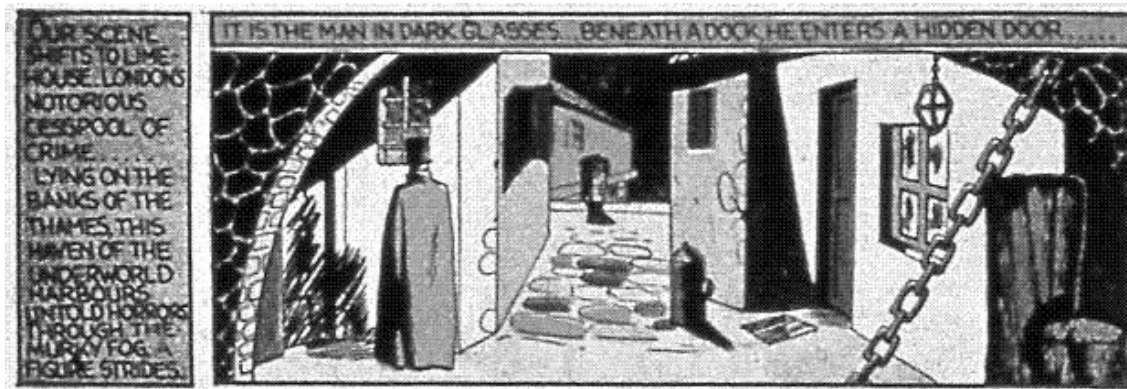
Mood

If the mood of the story has not already been established and the Editor and players cannot reach a consensus, roll a die and the result indicates the prevailing conditions – the Editor may check again at the start of each scenario. If a published scenario is being enacted, the Editor may use visual clues to determine mood, with panels free of heavy inking and lit with bright colors signifying a light mood, and heavy use of shadows and dark colors representing a dark mood.

Table 19: Mood

Die	Light (1-2)	Average (3-4)	Dark (5-6)
1-4	Light	Average	Dark
5-6	Very light	Average	Very dark

    Very light mood means good guys always add 1 to each die roll, villains always subtract 1 to each die roll, and no character ever dies under any circumstance.

    Light mood means any character reaching 0 hp is rendered unconscious for 4 hours, or recovers 1 hp after 2 hours with a successful saving throw against plot. Any death that can be explained away, will be.

    Average mood is described by the rest of the rules in this book.

    Dark mood means that both Neutral and Chaotic characters are allowed to kill sentient beings without loss of xp, but any character reaching 0 hp must save against plot or die.

    Very dark mood means that anyone can kill anyone without penalty, but everyone dies at 0 hp.

Travel

The most important part of any downtime between adventures may be reaching the next one. If the next adventure location is known, then travel is a simple arrangement of traveling from point A to point B. In a more open campaign with no set adventure path, the Heroes may have to move on to new and bigger metropolises in search of adventures. Or perhaps an ongoing plot requires the Heroes to move from point A to a point B beyond the metropolis. Whenever time will be an issue, use the following as travel-time guidelines when traveling by car (or along roads at similar speeds, using other means). Numbers are rounded off, being estimates of 1940 travel times (not all sums add up neatly, taking alternate routes into consideration).

Table 18: Land Distances between U.S. Cities

City	Miles	City

Chicago, Ill.	1,070	New York City, N.Y.
Los Angeles, Calif.	2,810	New York City, N.Y.
Los Angeles, Calif.	2,140	Chicago, Ill.
Detroit, Mich.	650	New York City, N.Y.
Detroit, Mich.	300	Chicago, Ill.
Detroit, Mich.	2,410	Los Angeles, Calif.
Philadelphia, Pa.	120	New York City, N.Y.
Philadelphia, Pa.	890	Chicago, Ill.
Philadelphia, Pa.	2,390	Los Angeles, Calif.
Philadelphia, Pa.	710	Detroit, Mich.
Boston, Mass.	220	New York City, N.Y.
Boston, Mass.	990	Chicago, Ill.
Boston, Mass.	2,980	Los Angeles, Calif.
Boston, Mass.	820	Detroit, Mich.
Boston, Mass.	310	Philadelphia, Pa.
St. Louis, Mo.	980	New York City, N.Y.
St. Louis, Mo.	310	Chicago, Ill.
St. Louis, Mo.	1,830	Los Angeles, Calif.
St. Louis, Mo.	560	Detroit, Mich.
St. Louis, Mo.	1,010	Philadelphia, Pa.
St. Louis, Mo.	1,170	Boston, Mass.

SPECIAL COMBATS

Underwater Combat: Given the penchant of mobsters to use water in their traps (not to mention the practical necessity of building hideouts near water sources), it is likely that Heroes will eventually find themselves both underwater and in combat. The following are guidelines for refereeing combat in said condition:

YARKO LEAPS OFF THE DOCK

Movement in Water: For most land-dwellers, movement rate is one-fourth land-based movement when swimming, rounded up. So, a Hero with a 120 ft. movement rate can swim 30 ft. per turn, but an alien with a 150 ft. movement rate can swim 40 ft. per turn. Some mobsters have better movement rates because they are better adapted for swimming (see Book II for rates of speed).

Current: Only an issue in larger bodies of water like rivers or lakes, current can aid or hinder swimmers, depending on if the strength and direction of the current is for or against their intended direction. If mapped out, the direction of the current may be obvious, but if it is not, the Editor may choose to roll on the following table (assuming a northern hemisphere orientation):

Table 19: Current Direction

Roll	Result
1	North
2	Northwest
3	Northeast
4-5	West
6-7	East
8-10	Southwest
11-13	Southeast
14-17	South
18-20	No current or undertow (whichever is more likely)

Movement is modified by current based on the strength of the current, as follows:

Table 20: Strength of Current

Roll	Result
2-3	Calm (no modifier)
4-8	Light (+/- 5 ft.)
9-11	Moderate (+/- 10 ft.)
12	Strong (+/- 20 ft.)

Capsizing: Superheroes can capsize vessels in water as if wrecking things at one level higher. Mermen superheroes can capsize vessels as if two levels higher or, if not superheroes, can still capsize vessels as if a superhero wrecking things at half the merman's level (rounded down).

Towing/Pushing: Heroes can move, pushing or pulling, up to twice their full encumbrance in water, but at the one-fourth speed penalty described earlier. A Hero can tow or push a combatant by making an attack and (if successful) a damage roll, with each pip of damage equaling 10 ft. of space moved against the target's will.

Vehicular Combat

All attacks made at or from a transport are penalized by speed as follows:

- 240 ft. and up, -1 to hit
- 480 ft. and up, -2 to hit
- 960 ft. and up, -3 to hit
- 1,920 ft. and up, -4 to hit
- 3,840 ft. and up, -5 to hit

Each hit on a transport in motion has a 1 in 6 chance of causing a wreck. Passengers will usually have a cover bonus to Armor Class, in addition to speed-related penalties to be attacked.

Further, each transport can be used as a ramming weapon. Damage is based on speed, dividing movement rate by 60 to find the number of six-sided dice to roll for damage. Thus, a jeep traveling at maximum speed of 600 ft. does 10 six-sided dice of damage (save against missiles for half-damage allowed). However, for each die of damage, there is that chance in 6 of the vehicle being wrecked (a jeep at max. speed is automatically wrecked, while at half max. speed has a 5 in 6 chance of being wrecked). Further, each occupant will take half-damage (halved again with a save against missiles). A successful save means the occupant jumped clear and took the half-damage from tumbling. If the occupant has the option of jumping into water, then a successful save means no damage was taken.

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Appendix A: Index of Golden Age Heroes

The following are all characters that were published in comic books by the end of 1939, arranged by which character class to which they would belong. Included is their publication history (as comprehensive as possible) up through that cover date. Fighters are limited, due to their sheer numbers and (often) interchangeability, to only contemporary (non-historical or futuristic) adventurers, aviators, explorers, reporters, seamen, and two-fisted detectives with more than two published appearances (unless otherwise significant). With a little research, any one of these heroes would make a good model for a player's Hero (or even a supporting cast member). Characters in bold type are not, or are likely not, public domain characters.

Fighters

Abdul the Arab (Smash Comics #1-5)
Air Ace "Speed" Bolton (Crackajack Funnies #8-18)
American Ace (Motion Picture Funnies Weekly, Marvel Comics #1, Marvel Mystery Comics #2)
Angel (Marvel Comics #1, Marvel Mystery Comics #2)
Arrow (Funny Pages #21-32)
Baird, "Rocky" (Funny Picture Stories #1, 7; Keen Detective Stories v1 #8, 11, v2 #1)
Bannon, Biff (Speed Comics #1-3)
Bat-Man (Detective Comics #27-34)
Beatty the Ace of the Service, Tom (The Funnies #35-38; The Comics #1-5)
Black Ace (Smash Comics #1-5)
Brady, "Wing" (More Fun #1-9, 11-50)
Bradley, "Slam" (Detective Comics #1-34, New York World's Fair #1)
Brailey of the Tropics, Joe (Amazing Mystery Funnies #3; Funny Picture Stories #1-3, 7; v3 #1)
Bronson, Biff (More Fun Comics #43-50)
Captain Cook of Scotland Yard (Feature Funnies #13, 18-20; Feature Comics #21, 22; Smash Comics #1-5)
Captain Danny/Denny Scott (Mystery Men Comics #1-5)
Captain Desmo (New Adventure #26-31, Adventure Comics #32-45)
Captain Douglas Stewart (New Adventure #14-25)
Captain Forsyth, Spy Hunter (Keen Detective Funnies v2 #3, 6-11)
Captain Grim (New Fun #3-6, More Fun #7-19, New Book of Comics #2)
Captain Tim (Amazing Mystery Funnies v2 #3-5)
Carter, Chic (Smash Comics #1-5)
Carter, "Smoke" (Speed Comics #1-3)
Carson, "Clip" (Action Comics #14-19)
Carson, Steve (New Comics #2-11)
Carver, "Cotton" (Adventure Comics #35-37, 39, 41-45)
Clock (Funny Pages #6-11, Funny Picture Stories #1-2, Keen Detective Funnies #8-9, Feature Funnies #3-20, Feature Comics #21-27)
Cockerhill, Ken (New Comics #6-10)
Colby, Bob (Amazing Mystery Funnies v1 #3; Funny Picture Stories v1 #3, 6, 7; Keen Detective Funnies v2 #1)
Conrad, Steve (New Comics #5-10)
Cosmo (Detective Comics #1-20, 22-34)
Crimson Avenger (Detective Comics #20-34)
D-13 (Mystery Men Comics #1-5)
DA Steve Malone (Detective Comics #18, 19, 21, 26, 34)
Daring, Dale (New Comics #4-11)
Darrel the Flying Fox, Rex (More Fun Comics #37, 38, 40-50)
Dawson the Sea Scout, Tom (Amazing Mystery Funnies v1 #1, v2 #2; Funny Picture Stories v1 #4, 5, 7)
Denton the Scientific Detective, Dean (Keen Detective Funnies v1 #6, 11; v2 #3, 6, 9-12)
Detective Sergeant Carey of the Chinatown Squad (New Adventure #14, 16, 17, 19, 20, 23, 26-28; More Fun #35-50)
Dixon, Don (Amazing Mystery Funnies v2 #8-12)
Dolan, Red (Funny Picture Stories v1 #1, 3; Keen Detective Funnies v1 #9)
Dr. Doom, International Spy (The Comics #3-5)
Finn the Daredevil, Barry (Amazing Mystery Funnies v2 #4-6, 8-12)
Flynn, Gabby (Keen Detective Funnies v2 #6, 7, 9, 10)
Frost the Sea Scout, Jerry (Funny Pages #8-11)
G-Man Jim (The Comics #2-5)
G-Man X-32, Tom Traylor/Ed Tracer (Crackajack Funnies #1-18)

Gale, Jim (New Comics #1-11)
Hammond, Ken (Jumbo Comics #1-10)
Hardluck Harry (New Comics #9-11)
Hardy, Brad (More Fun Comics #3-6, 8-31)
Hardy, Chuck (Amazing-Man Comics #5-8)
Harrigan, "Hop" (All-American Comics #1-9)
Hawkes, Gary (More Fun Comics #36-46)
Hunt, Thurston (Keen Detective Funnies v1 #11, v2 #1, 8)
Hunter, Tod (New Adventure #27-38)
Inspector Bancroft (Mystery Men Comics #-1-5)
Inspector Dan Dennis (Keen Detective Funnies v2 #6, 7, 9, 11, 12)
Inspector Dayton (Jumbo Comics #1-10)
Ka-Zar (Marvel Comics #1, Marvel Mystery Comics #2)
Kent, Dick (Amazing Mystery Funnies v1 #1; Funny Picture Stories v1 #1-3, 5, 6)
Law, Johnnie (More Fun Comics #21-25, 28-44)
Law the Scientective, John (Smash Comics #3-5)
Logan, "Red" (More Fun Comics #31-37, 39, 40)
Lt. Bob Neal (More Fun Comics #36-50)
Lt. Don Kerry (New Adventure #28-45)
Lt. Drake (Mystery Men Comics #1-5)
Magginis of the Mounties (New Comics #4-10)
Major Ramsay (Amazing Mystery Funnies v2 #7-11)
Marlin, Spike (Speed Comics #1-3)
Martin, "Bulldog" (More Fun Comics #47-50)
Masked Marvel (Keen Detective Funnies v2 #7-17)
Masked Pilot (Popular Comics #40-46)
McCann, Marty (More Fun Comics #23-25, 28)
Merritt, Bob (More Fun Comics #5-25, 27-30)
Miniature Man/Super-Midget/Minimidget (Amazing-Man Comics #5-8)
Morgan, "Pep" (More Fun Comics #12-29, Action Comics #1-19)
Mr. America (Action Comics #1-19)
Nelson, Bruce (Detective Comics #1-34)
O'Day, Patty (Wonder Comics #1-2, Wonderworld #3)
O'Leary the Radio Newshawk, "Spark" (Keen Detective Funnies v2 #10, 11, 12)
O'Neil, Barry (More Fun #1-29, 35)
Parrish, Ted (Speed Comics #1-3)
Red, White, and Blue (All-American Comics #1-9)
Regan the Spy, Bart/Burt (The Comics #2; Detective Comics #1-34)
Robinson, Richard G. "Gang-Buster"/"Mob-Buster" (Wonder Comics #1-2, Wonderworld #3)
Sandman (Adventure Comics #40-44, New York World's Fair Comics #1)
Sandor (New Comics #5-11)
Sandra of the Secret Service (More Fun #1-35)
Saunders, "Speed" (Detective Comics #1, 3-34)
Savage, "Spot" (All-American Comics #1-6)
Scanlan, "Scoop" (Action Comics #1-13)
Sgt. O'Malley of the Red Coat Patrol (More Fun Comics #39-42, 45-50)
Sheena (Jumbo Comics #1-10)
Sky Ranger (The Funnies #35-37)
Strong, "Socko" (Adventure Comics #40-45)
Spinner (Amazing Mystery Funnies v #3; Funny Pages #7, Funny Picture Stories #1; Keen Detective Funnies v1 #8)
Steel, Spenser (Jumbo Comics #1-10)

Steele, Larry (Detective Comics #5-26, 29-33)
Stevens, Bob (Amazing Mystery Funnies v2 #4-9)
Stevens, "Spark" (Wonder Comics #1-2, Wonderworld #3)
Stone, Jimmy (All-American Comics #2-9)
Terrance, Anthony Jack (Speed Comics #1-3)
Turner, "Wing" (Mystery Men #1-5)
Veep, Philpot (Smash Comics #1-5)
Walker, "Wing" (New Comics #1-3)
Wendall, "Wings" (Smash Comics #1-5)
Wiley of West Point (All-American Comics #1-9)
ZX-5 (Jumbo Comics #1-10)

Magic-Users

Blazing Scarab (Champion Comics #2)
Dr. Occult/Dr. Mystic (The Comics #1; More Fun Comics #96-31)
Magician from Mars (Amazing-Man Comics #7, 8)
Nadir, Master of Magic (New Adventure #17-30)
Yarko the Great (Wonder Comics #2)
Zanzibar the Magician (Mystery Men Comics #1-5)
Zatara (Action Comics #1-19)

Superheroes

Amazing-Man (Amazing-Man Comics #5-8)
Blue Beetle (Mystery Men Comics #1-5, Blue Beetle #1)
Bob Phantom (Blue Ribbon Comics #2)
Eye (Keen Detective Funnies v2 #16-17)
Fantom of the Fair (Amazing Mystery Funnies v2 #7-12)
Flame (Wonderworld Comics #3-8)
Green Mask (Mystery Men Comics #1-5)
Hooded Justice/Invisible Justice/Invisible Hood (Smash Comics #1-5)
Hugh Hazard and His Iron Man/Bozo the Robot (Smash Comics #1-5)
Human Torch (Marvel Comics #2, Marvel Mystery Comics #2)
Iron Skull (Amazing-Man Comics #5-8)
Martan the Marvel Man (Popular Comics #46-?)
Mighty Man (Amazing-Man Comics #5-8)
Samson (Fantastic Comics #1)
Shark (Amazing-Man Comics #6-8)
Shock Gibson (Speed Comics #1-3)
Speed Centaur (Amazing Mystery Funnies v2 #8-12)
Stardust the Super Wizard (Fantastic Comics #1)
Sub-Mariner (Motion Picture Funnies Weekly, Marvel Comics #1, Marvel Mystery Comics #2)
Superman (Action Comics #1-19, Superman #1-3, New York World's Fair Comics #1)
TNT Todd, Ace G-Man (Keen Detective Funnies v2 #3, 7, 8)
Wonder Man (Wonder Comics #1)
Wizard (Top-Notch Comics #1)

Appendix B: Comic Book Plots from 1939

The comic books of the time are filled with plots for H&H adventures. The following summarizes just some of the output of one company from the year 1939:

- The Heroes are presented with the option of either using a gang of half-pints to catch the fence they work for, reform the wayward boys, or both (Action Comics #8).

- A mad scientist captures someone a Hero knows, planning to transfer his/her mind into the body of a gorilla (Action Comics #8-9).

- The Heroes are in a foreign country when they witness a young member of royalty kidnapped by a rebel group. The Heroes must not only rescue the boy or girl, but must help put down the rebel's larger plans against the government (Action Comics #8).

- Zombies are killing mobsters. The zombies can be trailed back to a mad scientist using the zombies in a bid to take over the local mobs (Detective Comics #23).

- A scientist from the far future shows up in a time machine and invites the Heroes back to the future. Once there, incarcerated crooks contact the Heroes and ask for help in escaping. Whether the Heroes agree or not, they are arrested for conspiring to aid in the escape plan. The future judicial system involves gladiatorial combat to prove one's innocence. Once exonerated, the Heroes are returned to their own time (Detective Comics #23-24).

- The local police decide to crack down on the Heroes' vigilantism and enlist a "famous" gangbuster to come in and arrest them. This officer then offers a big reward for any information about the Heroes, meaning the Heroes will have to be extra careful, lay low for awhile, or confront the gangbuster directly (Action Comics #9).

- A master criminal has misidentified a Hero as one of his own lieutenants, who the Hero greatly resembles. The Hero is hence given an opportunity to go under cover in the master criminal's gang (Action Comics #9).

- What would have been a normal case of busting racketeers is complicated when the racketeers are observed meeting with a corrupt city official (Detective Comics #24).

- The Heroes capture an escapee from a chain gang, but learn from him that the superintendent of the chain gang is corrupt (Action Comics #10).

- The Heroes are in a waterfront bar when a press gang attacks them and attempts to shanghai them onto their ship (Action Comics #10).

- The Heroes are challenged by an explorer's club to find a lost treasure. The treasure is guarded by a djinn that issues three challenges before it can relinquish the treasure it guards (Action Comics #10).

- After a string of cargo plane accidents, the Heroes receive a tip that the company that lost its cargo was already facing bankruptcy (Detective Comics #25).

- When the Heroes are on a college campus for other reasons, the college registrar tries to kill them, mistakenly thinking they are investigating his embezzlement from the college (Detective Comics #25).

- Hopefully the Heroes are somewhere near a plane, because a skydiver's parachute has snagged on another plane and needs to be rescued in the next few minutes (All-American Comics #1).

- A man commits suicide because two crooked stock brokers sold him worthless stock in an oil well scam (Action Comics #11).

- The Heroes are asked by an explorer to accompany him to an island kingdom. There, the locals become convinced that one of the Heroes was prophesized to come and marry their princess. The locals try to force the Hero to complete the challenges of fire, water, and sword to prove himself worthy of the princess (Action Comics #11).

- Government agents ask the Heroes to sail on an ocean liner with secret plans to deliver them. On board, the Heroes encounter a "ghost" (some form of undead) being controlled by a magician who is also a spy, trying to use the ghost to scare everyone away from the plans so she can take them (Action Comics #11).

- Artists ask/hire the Heroes to pose for a portrait, but it turns out that the artists are cultists who put the Heroes in a deathtrap so they can paint the Heroes' dying expressions (Detective Comics #26).

- A gang of jewel thieves is masquerading as the Heroes in order to frame them for their crimes (Detective Comics #26).

- While on board a plane bound for some destination, the pilot takes sick and the Heroes need to land the plane (All-American Comics #2).

- A man being struck by a reckless driver might prompt the Heroes to do something about reckless driving in their home community (Action Comics #12).

- Whether the Heroes went to the above island kingdom and met the princess or not, the high priest of their people has connected the Hero with the prophecy and, not wanting the marriage to ever take place, tries to kill the Hero (Action Comics #12).

- A professor has invented a portal to another dimension and invites the Heroes to see what is on the other side. The human-like natives of the other dimension are at war and the Heroes are mistaken for spies (Action Comics #12).

- The Heroes are asked to help with a murder investigation. A board member to a chemical company is dead, his son is the chief suspect, but swears he is innocent (Detective Comics #27).

- A nightclub owner is murdered. The Heroes know gambling took place at the nightclub and that unlucky gamblers should be the chief suspects (Detective Comics #27).

- The Heroes are driving along when an escaped felon hits/almost hits them with his car while in a car chase with a G-Man on his tail. The G-Man looks like he could use some help (Detective Comics #27).

- A friend of the Heroes is offered a job doing stunt piloting in a movie, having exaggerated his talent to the producers. The Heroes have to tag along to keep their friend safe in the air, while also dealing with a prima donna actress who takes offense at their presence (All-American Comics #3).

- While at the World's Fair, one of the Heroes recognizes a known felon in the crowd. The felon is up to no good and desperate not to be identified (New York World's Fair Comics).

- Mobsters slip a note into the clothes/costume of one of the Heroes and other mobsters try to retrieve the note. The note is a treasure map to where money is buried on the site of the World's Fair (New York World's Fair Comics).

- The Heroes have the plans for a ray-gun in their possession and are supposed to turn the plans over to a government agent at the World's Fair. After the exchange, the Heroes learn that the agent was an imposter and have to track him down, as well as whoever leaked the information to the imposter (New York World's Fair Comics).

- The Heroes are given a valuable necklace and asked to deliver it to the World's Fair. A rich collector has hired multiple assassins to kill the Heroes so he can have the necklace before it goes on display (New York World's Fair Comics).

- The Heroes witness racketeers harassing a cabbie for protection money. The leader of the racketeers is just a figurehead and the whole scam is a money-making scheme engineered by a master criminal who tries to help the leader escape (Action Comics #13).

- The Heroes befriend a retired colonel who tells them that a killer has been threatening him. The killer strikes at the colonel's house, but kills the colonel's friend instead. The colonel's servant appears to be the killer, but a more diligent search of the house reveals that the colonel has framed his servant and is the real killer himself (Action Comics #13).

- The Heroes receive a request for help from a family being harassed by a real witch. The witch was hired by someone who wants to scare off the family so he can buy their land (Action Comics #13).

- The Heroes just stumble across a jewel robbery in progress (Detective Comics #28).

- The owner of a stolen ruby is suspected of involvement by the police, but turns to the Heroes to help prove her innocence. Thugs attack the Heroes and kidnap the owner, but she actually had the attack staged to make her look innocent and had hidden the ruby for its insurance money all along (Detective Comics #28).

- One of the Heroes is summoned to the reading of a will and is named as the inheritor of a house provided he can stay in it overnight. Attempts are made to kill the Hero (and any other Heroes accompanying him), all perpetrated by the dead man's son. Further, searching the house reveals

evidence that the son had killed his father (Detective Comics #28).

- Someone the Heroes know was making a mail flight delivery when his plane was downed in a storm. The Heroes have to rescue him from a mountaintop, but their friend is delirious and, mistaking them for thieves, attacks them (All-American Comics #4).

- While investigating a subway tunnel collapse, the Heroes meet an inspector who clues them in to a crooked construction company. The construction company is a front for a master criminal who tries to help the company's figurehead leader escape before the master criminal can be implicated (Action Comics #14).

- A woman claiming that spies are after her contacts the Heroes. When the Heroes arrive, they find the woman in the care of a doctor who says the woman made everything up. The doctor is a spy, however, and the woman is his prisoner (Action Comics #14).

- An old man with a treasure map asks/hires the Heroes to go to South America and find the Fountain of Youth for him. The fountain is protected by weird guardians. Upon investigating the ruins around the fountain, the Heroes learn of the fountain's curse – that anyone desiring its water will die as soon as the water is obtained (Action Comics #14).

- A mad scientist trying to start up an extortion racket fears the Heroes will interfere, so he invites them to stop him as part of an ambush for them (Detective Comics #29).

- The Heroes are asked to swap money for a kidnapped victim. The victim remembers hearing noises that will help the Heroes track the kidnappers back to a farmhouse by railroad tracks (Detective Comics #29).

- A damsel in distress sends the Heroes a request for help from Hawaii. The woman and her uncle, a local dignitary, are abducted just before the Heroes arrive. The kidnapper is a foreign agent looking to create chaos and uprisings in Hawaii (Detective Comics #29).

- A wealthy actress is kidnapped from her own estate. If the Heroes investigate, they discover the kidnapper is still on the premises, hiding the actress in a secret room (Adventure Comics #40).

- The Heroes are helping to fight a forest fire when they spot signs of someone being in a house in the fire's path. The people in the house are really robbers who created the fire to cover their crime (All-American Comics #5).

- An organization that helps disadvantaged boys contacts the Heroes, telling them they need to raise $2 million in two weeks to keep the organization going (Action Comics #15).

- The President of a diamond mining company in South America hires the Heroes to find the smugglers who stole a prized diamond from the mines (Action Comics #15).

- Ocean levels are rising to dangerous levels, threatening to flood the coasts. The cause is an ultra-mad scientist with an enormous heat ray, melting the polar ice caps to blackmail the world (Action Comics #15).

- If the Heroes investigate a mysterious death, they discover that the dead man's widow has a fortune in jewels in her possession. The killers are still after the jewels (Detective Comics #30).

- A woman tries to steal the Hero's car. The woman is an escapee from an insane asylum, but insists she is a sane heiress being held prisoner until she signs over her fortune. She is telling the truth and most of the people working at the asylum are in on the scheme (Detective Comics #30).

- The Heroes receive a tip from a reporter that she is on the trail of narcotics dealers. The Heroes observe her boarding a boat that is manned by the mobsters she was after (Adventure Comics #41).

- A girl who had indirectly helped the Heroes before requests a tour of the Heroes' HQ. Right after the tour (or right after the Heroes refuse it), the girl is kidnapped (All-American Comics #6).

- The Heroes have a chance to save a man trying to commit suicide. The man had gambled away all his money and asks the Heroes to bring the crooked gambling den owners to justice (Action Comics #16).

- The U.S. State Dept. asks the Heroes to go to France and help the French authorities track down a spy

ring. A French officer gives the Heroes false plans and leaves it up to the Heroes how to let the spies acquire the plans from them. However, if the Heroes investigate the French officer, they find that he has given them real plans and is in league with the spies (Action Comics #16).

- The Heroes are abducted by faster-than-light tractor beams and brought to Saturn. The people of Saturn plan to invade Earth, but first subject the Heroes to combat to test Earth's ability to defend itself. The Saturnites need Earth's water. If the Heroes try to solve their problem peacefully, they discover that the Saturnites never invented irrigation (Action Comics #16).

- A supporting cast member of one of the Heroes is seen trying to kill someone. The cast member appears to be in a hypnotic trance. The cast member's doctor recommends a cruise, but the doctor appears to be hypnotized too. The cruise is a trap set up by cultists who want to sacrifice the cast member after making him/her kill someone else (Detective Comics #31).

- The Heroes visit a zoo and see a visitor being abusive to the animals. The man turns up dead the next day. More guests begin dying at the zoo. The killer is the zookeeper, who has become paranoid that everyone is out to get his animals (Detective Comics #31).

- Former Navy pilots are being murdered. If the Heroes investigate, they learn that the pilots were all friends, with one friend left alive in the group and an enemy with a grudge against the group after him. The remaining pilot is a commercial pilot now and his old enemy attacks his plane in mid-air (Adventure Comics #42).

- The Heroes have a chance to save an ex-championship boxer from suicide. The boxer was forced to throw a match by a crooked promoter. The boxer's manager was in on it (Superman #2).

- A scientist who had invented a new chemical weapon is found dead and his plans stolen. Mobsters took the plans and can be tracked by plane all the way to a small Carpathian country at war with its neighbor. The country's army now has the plans in its possession (Superman #2).

- Five deaths have occurred because of accidents around a skyscraper under construction. If the Heroes investigate, they find saboteurs in the skyscraper. The saboteurs were hired by a rival construction company (Superman #2).

- A big time mobster comes to the Heroes' hometown and thinks their reputation is phony. To prove he is tougher than the Heroes, he challenges them to a series of duels where the loser has to leave town (Superman #2).

- A dam is about to give way right above a popular fishing spot. If the Heroes cannot fix the dam, they will have to find all the fishermen on the river and evacuate them before it's too late (All-American Comics #7).

- A SOS from a sinking steamship is intercepted by the Heroes. The ship and its crew and passengers need saving, but more sinister is that the ship was sabotaged by mobsters trying to extort money from the ship's owner for a master criminal (Action Comics #17).

- The Heroes are requested by the government of Turkey to come uncover a sabotage plot threatening the Turkish navy out of Istanbul. The chief saboteur is using hypnotism to make others work for him and he tries to capture the Heroes and use hypnotism on them too (Action Comics #17-18).

- The Heroes are on a cruise ship bound for Europe when the ship is attacked by African soldiers. The soldiers come from a secret city, the queen of which needs women from the ship for a magical ceremony that will transfer their youth to her (Action Comics #17).

- The Heroes have tracked cultists down to a castle in Hungary. The Heroes can find one of the cultists using a carriage to and from the neighboring town, but the cultist turns out to be a werewolf (or a vampire if the Heroes are high enough in level). The cultist leads the Heroes into a trap and the Heroes are left to be eaten by wolves. The leader of the cult is also either a werewolf or vampire (Detective Comics #32).

- One of the Heroes inadvertently injures the rich owner of a chain of hotels. The hotel owner promises to forgive the Hero if the Heroes will solve a haunting at one of his hotels. The hotel is filled with seemingly supernatural occurrences, but all of them can be explained away upon investigation (like ghostly wails coming from a concealed speaker). The Heroes find a secret lab in the hotel and it appears that a mad

scientist is responsible for the "haunting", but the scientist turns out to be the rich man and the whole affair was engineered as an elaborate practical joke (Detective Comics #32).

- Landing on an island in the South Seas (either on vacation or en route to somewhere else), the Heroes observe savages attacking the more civilized locals. The savages come from a neighboring island where a white man has incited them to violence in order to control the area's pearl beds (Adventure Comics #43).

- Bold smugglers have been shooting down cargo planes. The Heroes can use themselves as bait for the smugglers by piloting their own cargo plane on the same route (All-American Comics #8).

- A Senator meeting with the Heroes mistakenly believes they are the people blackmailing him. Once his secret is revealed, the senator asks the Heroes to help him recover embarrassing, but faked, photos of him. One of the blackmailers comes around for money and the blackmailers are revealed to be the staff of a sleazy local newspaper (Action Comics #18).

- The Heroes are asked to go on an expedition to find Atlantis. Their map leads to an underground cavern that is the beginning of a long route out to Atlantis under the ocean. This secret route is guarded by a lone Atlantean elder who can tell them much of Atlantis' history. The elder also guards a room full of gold. If the Heroes do not go for the gold themselves, then the sailors who accompanied the Heroes hear of the room of gold and try to steal it. Any attempt to steal the gold summons a giant octopus to the room (Action Comics #18).

- A Napoleon-type mobster is attacking the city with a death-ray mounted in a dirigible as his opening salvo in a bid to take over the city. If the Heroes can get around the smokescreen the dirigible uses to mask its escape, they can track it back to its secret, well-defended hanger (Detective Comics #33).

- A legal guardian asks the Heroes to guard a diamond until the would-be heiress due to inherit comes of age for her inheritance. Mobsters are after the diamond. The guardian was in league with the mobsters, but betrays them by giving the diamond to the Heroes so the heiress will not be harmed (Detective Comics #33).

- A childhood friend of one of the Heroes breaks into his house. Although easily mistaken for a burglar, the friend is actually trying to find a place to hide from someone who is after him. A policeman shows up to arrest the friend, but the policeman is actually a killer in disguise. The killer wants the friend dead so he can have the friend's oil stocks. If the killer escapes, he can be tracked down to a warehouse by the train tracks (Detective Comics #33).

- The Heroes learn of, or spot while in flight to somewhere else, a ship stuck in the Arctic ice. Several of the passengers aboard the trapped vessel are sick and need hospitalization (All-American Comics #9).

- An ultra-mad scientist has unleashed a plague on the city. When a scientist is close to perfecting an antidote, the scientist is kidnapped. The ultra-mad scientist makes it easy for the Heroes to track the kidnappers, as he wants to brainwash the Heroes into delivering the plague serum for him (Action Comics #19).

- A famous actor asks the Heroes to go to Sudan and rescue his missing son. There, the Heroes learn that towns are being attacked by zombies. The zombies are being created by savages using a drug to turn people into zombies. The son, if found, has already learned the secret that salt can counter the drug (Action Comics #19).

- The Heroes are attacked by intelligent gorillas. A scientist they know recognizes the work of a mad scientist who had been working on transplanting human brains into gorillas. The mad scientist is now in Mexico where he has been building a fortress and stocking it with human-gorilla slaves (Action Comics #19).

- In France, the Heroes meet a woman whose brother has had his face removed by a duke who is also a mad scientist. The duke did this because the woman refused to marry him. The duke has a hideout in the sewers (Detective Comics #34).

- The Heroes are on a ship, perhaps bound for the South Seas, when the ship is sunk by a Japanese submarine. The Heroes best bet to save the passengers is to take the fight to the submarine. Working aboard the submarine is an American mobster, the ex-partner of an old enemy of the Heroes (Detective

Comics #34).

- The Heroes overhear that a night club singer plans to have herself kidnapped. If the kidnapping attempt is foiled, the Heroes can learn that the singer's husband was in on it and the pair of them were hoping to collect insurance money (Adventure Comics #45).

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