

SMALLVILLE

ROLEPLAYING GAME



COREBOOK

BASED ON THE
SMASH-HIT
TV SERIES

YOUR WORLD IS
IN TURMOIL.

WILL YOU RISE
TO THE CHALLENGE?

SMALLVILLE

ROLEPLAYING GAME

EVERY HERO HAS A BEGINNING.

Heroes may arise from the ashes of tragedy or the ruins of deceit, but in our darkest hour, can they set aside their differences and save the world? Who do you fight for? What is your destiny? SMALLVILLE tells the ongoing story of one of the most iconic of super heroes, his friends, his family, and his foes. In the SMALLVILLE ROLEPLAYING GAME you may take up this story for yourself, or forge a new path with heroes and villains of your own.

Based on the newest incarnation of the award-winning CORTEX SYSTEM, the SMALLVILLE RPG brings to life the drama, intrigue, and action of the hit television series from The CW. This rulebook features complete rules for creating and playing your own Lead Characters in the world of SMALLVILLE, in addition to a full lineup of heroes, antagonists, locations, and superpowers drawn from the show. All you need to play the SMALLVILLE RPG is this book, a set of dice, and your friends.

Created by Cam Banks, Roberta Olson, and Josh Roby
with Joseph & Mary Blomquist, Amanda Valentine, and Tiara Lynn Agresta



SMALLVILLE and all related names, characters and elements are trademarks of DC Comics © 2010. All rights reserved.

CW logo © 2010 The CW Network, LLC.

The SMALLVILLE Legion of Creative Heroes

Project K Conceptual Design Leads: Cam Banks and Josh Roby

SMALLVILLE RPG Design and Development: Cam Banks, Joseph Blomquist, Roberta Olson, and Josh Roby

Additional Design and Development: Mary Blomquist and Amanda Valentine

Editing: Amanda Valentine

Art & Creative Direction: Tiara Lynn Agresta

Original Interior Art: Zachary Baldus (character illustrations) with Josh Roby and Amanda Valentine (diagrams)

For DC Comics: Shawn Kittelsen

Special Thanks: Adrian Agresta, Meghann Ahern, Jessica Banks, Joanna Calo, Christi Cardenas, Christopher Cerasi, John Chisholm, Rob Donoghue, Dustin Farrell, Fred Hicks, Steve Korté, Brad McMillan, Diana Pearson, Brian Peterson, Ian Richards, Dylan Runco, Andrea Shochet, Trent Smith, Kelly Souders, Source Comics & Games, Priscilla Spencer, Kevin T. Stein, Samantha Urbaytis-Douglas, Clark Valentine, & Margaret Weis

**Thanks to the cast and crew of SMALLVILLE for almost a decade of memorable storytelling.
We dedicate this to you and to the fans of SMALLVILLE around the world.**

Project K Playtesters: Chris Adkins, Meghann Ahern, Nasia Alevizos, Joel Arellano, Ray Axmann, Jeff Ayars, Elizabeth Baldwin, Jessica Banks, Nick Bennyhoff, Mike Bentley, Jeremy Beyer, Lynn Blackson, Veronica Blessing, Ron Blessing, Jared Bryndilson, Tom Carpenter, John Cheraz, Nick Cole, Joshua Coons, Marianna Csaszar, George Delamater, Tony Delgado, Cat Dickerson, Bill Dickerson, Joshua Edwards, Kurt Edwards, Morgan Ellis, Daniel Fares, Kenda Fares, Paul Franklin, Antoine A. Gagnon, Bay Grabowski, Justin Hanssen, Steve Harris, Andrew Harvey, James Holden, Will Huggins, Wayne Humfleet, Anthony Hunter, Colin Jessup, Brenden Johnson, Dina Katz, Eugene Katz, Jeremy Keller, Brian Kelly, Jonaya Kemper, Christine Killian, Tom Kimball, Judson Lester, Vernon Lingley, Eric Lucht, Stewart Mabey, James Martin, Conan McKegg, Joe Meyer, Jay Miller, Lisa Miller, Rebecca "AstraKiseki" Mooney, Kevin Mowery, Michelle Nephew, Mike Olson, Kimberly Parker, Fraser Peat, Adam Perry, Alex Perry, Jeff Preston, Kay Preston, Ian Richards, James Ritter, Benjamin Roby, William Short, Alasdair Sinclair, Alex Smith, Logan Smith, John Snyder, Bret Stone, Seth Tiede, Kevin Tipa, Kirk Utley, Mark Vallianatos, Renee Vander Weg, Ross Watson, Paul Wilson, Alex Witcher

SMALLVILLE and all related names, characters and elements are trademarks of DC Comics © 2010. All rights reserved.
CW logo © 2010 The CW Network, LLC. All photo images © and TM 2010 WBEL. Margaret Weis Productions, the MW Logo, Cortex System, the Cortex System Logo (and derivatives), and Project K are trademarks of Margaret Weis Productions, Ltd. © 2010.



TABLE OF CONTENTS

WELCOME TO SMALLVILLE 1

What is Smallville?	2
What Is a Roleplaying Game?	3
What's in this Book?	4

THE BASICS 5

Roles to Play	6
Traits	6
Dice	8
Plot Points	9
Collaboration & Responsibility	10

BEGINNINGS 11

Introducing Pathways	12
Before You Get Started	12
The Pathways Charts	14
Pathways Descriptions	17

PATHWAYS CHARTS 18-19

ORIGIN 20

Rich	20
Ordinary	20
Gifted	20
Strange	21
Alien/Metahuman	21

YOUTH 22

Jock	22
Average	22
Geek	22
Outsider	22
Paragon	23

FOCUS 24

Money	24
Life	24
Status	24
Technology	25
Paranormal	25

ROAD 26

Risky	26
Straight & Narrow	26
Lofty	26
Underground	27
Ethical	27

LIFE-CHANGING EVENT 28

Advancement	28
Tragedy	29
Manifestation	29
First Contact	29
Destiny	29
Pathways: After the Event	31

PRIORITY 32

Friends & Family	32
Work	32
Moving Forward	32
Looking Back	32
Performance	32

MODUS OPERANDI 34

Reliability/Loyalty	34
Shady Business	34
Against the Grain	35
Outside Normal Channels	35
Special Gifts	35

MOTIVATION 36

Others	36
Self	36
The Cause	36
The Job	37
The World	37

IDENTITY 38

The Sidekick	38
The Foil	38
The Rebel	38
The Specialist	39
The Hero	39
Seasoned Veterans	40
Finishing Touches	42
Crisis and Growth	42

SCENES 49

PLAYING SMALLVILLE 50

Framing Scenes	50
Scene Framing Tricks	51
When to End the Scene	52
How to End the Scene	52

ROLLING DICE 53

Contests	53
Tests	58
Kinds of Scenes & Sequences	59

EPISODES 63

Preparing for the Next Episode	64
Identifying the Conflicts	64
Creating the Wedges	66
Writing the Reveals	67
Writing the Opening Scenes	68
Developing the Wedges	69
Playing An Episode	70
Playing the Opening Scenes	70
Developing the Episode's Story	71
Hitting the Climax	73
Tag Scenes	74
Episode Tricks	74

ONLINE PLAY 77

Using the Smallville Core Rulebook	78
Getting Started	79
Suggested Rules	80

DRIVES 81

What the Dice Mean	82
--------------------	----

VALUES 82

Statements	82
Using Values	83
Challenging Values	83
Rewriting Values	84
Value Descriptions	84
Duty	84
Glory	84
Justice	84
Love	84
Power	84
Truth	85

RELATIONSHIPS 85

Statements	85
Using Relationships	86
Challenging Relationships	86
Rewriting Relationships	87

ASSETS 89

What the Dice Mean	90
How Distinctions Work	90
The Big List	92
Heritage Distinctions	99
Making New Distinctions	101

ABILITIES 102

Using Abilities	102
The Big List	103
Abilities as Gear	115
Making New Abilities	116

RESOURCES 117

Extras	118
Example Extras	119
Locations	122
Example Locations	122
Shared Resources	127

KRYPTONITE 128

PEOPLE 131

FEATURES 132

Clark Kent	132
Chloe Sullivan	133
Davis Bloome	135

Jimmy Olsen	136
Jonathan Kent	138
Kara Kent	139
Lana Lang	140
Lex Luthor	142
Lionel Luthor	143
Lois Lane	145
Martha Kent	146
Oliver Queen	147
Tess Mercer	148
Zod	150

HEROIC FEATURES 152

Andrea Rojas	152
Arthur Curry	153
Bart Allen	154
Carter Hall	155
Courtney Whitmore	156
Dinah Lance	157
Garth Ranzz	158
Imra Ardeen	159
John Jones	160
Kent Nelson	162
Mia Dearden	163
Rokk Krinn	164
Victor Stone	165
Zan and Jayna	166
Zatanna Zatara	167

VILLAINOUS FEATURES 168

Amanda Waller	168
Brainiac	170
Cameron Mahkent	172
John Corben	173
Maxima	174
Maxwell Lord	175
Randy Klein	176
Victoria Sinclair	176
The Weather Girls	178
Winslow Schott	179

PLACES 181

Smallville	182
Metropolis	183
Other Places of Import	187

THE STORY SO FAR 189

Season 1	190
Seasons 2 & 3	191
Season 4	192
Season 5	193
Seasons 6 & 7	194
Season 8	195
Season 9	204
Smallville Resource Guide	212

LEAD SHEET 213



WELCOME TO SMALLVILLE

When people hear the name Smallville, their first thought is "Superman." It's true that every week we tell the story of an alien from another planet, but what inspires us to spend hours hunched over laptops or discussing countless ideas in a room is how utterly human Clark's journey is. His story is also our story.

The themes of love and loss, friendship and betrayal, trying to find your place in a world that doesn't always seem to accept you...these things are universal. We believe our characters—the problems they face, the relationships they build, and the lessons they learn—are what give our show that sought-after, but hard-to-find, quality: Heart. We may not know what it's like to leap tall buildings in a single bound, but most of us know what it's like to have a crush on someone or to struggle with a secret. It's undeniable that part of the fun of SMALLVILLE is getting to imagine what it would be like to have superpowers. Race across town in the blink of an eye? Check. Lift a two-ton truck with your bare hands? No problem. See through walls with X-ray vision? Easy as Martha Kent's apple pie.

But even Clark Kent has his kryptonite. He may at times have the weight of the world on his shoulders, but he, like the rest of our characters, also confronts daily trials and celebrates triumphs both large and small. The loss of a father, the joy of first love. A bittersweet goodbye to one best friend, the deepening respect and trust of another. Heartache, elation, disappointment, satisfaction—and dedication. Clark, Lois, Oliver, Chloe...they represent the many sides of us, our lows and our highs. And above all else, they remind us to believe in the magic of possibility—both of what we can do and who we can become.

Two hundred stories and counting, that is the SMALLVILLE legacy. But there are still more stories to tell. With this game, you, too, can take up the mantle of storyteller. You can create new characters, new situations, new beginnings and new ends. You can more fully explore the world we've all come to love... and you truly can make Clark's story your own.

– Kelly Souders & Brian Peterson
Executive Producers

WELCOME TO SMALLVILLE

Every hero has a beginning, and so does every rulebook. And this, friend, is the beginning of the *SMALLVILLE Roleplaying Game*. Within these pages are the complete rules for an experience that might be completely new to you, or it could be one more chapter in your own ongoing story. This game puts you in the role of Clark Kent, Chloe Sullivan, Oliver Queen, or Lois Lane—even Tess Mercer or Major Zod. Or, if you're like most gamers, you can play a character of your own creation. It puts you in the middle of a maze of intrigue as complicated or as direct as you want it. It's as superpowered and sci-fi as you can imagine, and as heart-wrenching and heartwarming as your friends make possible. Whether you're a fan of the TV series or a diehard gamer looking for a new twist, the *SMALLVILLE RPG* has something for you.

But first, some explanation, before you click or turn ahead to the juicy parts.

What is Smallville?

SMALLVILLE is a modern retelling of the coming-of-age story of Clark Kent and the people and places that shaped the icon he would one day become. Across nine seasons of young adult drama and edge-of-your-seat heroic action, *SMALLVILLE* has introduced stories and characters both familiar and different, taking Clark from his freshman year at Smallville High School to his first years as a *Daily Planet* reporter in the bustling city of Metropolis. Along the way, viewers of the show have been witness to the rise and fall of villainous masterminds, the blossoming romances of starcrossed lovers, the development and progression of remarkable abilities, and some incredibly touching and tragic storylines. Through Clark's eyes and those of his closest friends we've seen what it takes to be a true hero and what obstacles stand in the way of someone who seeks to embrace his destiny. And the story continues.

So who are these people and places? Read on!

THE CAST OF CHARACTERS

Clark Kent is the adopted son of Jonathan and Martha Kent, who found him in a cornfield after a devastating meteor shower struck their small rural hometown of Smallville. Clark has powers and abilities that no human has because, as he learns, he's one of the last survivors of the planet Krypton. Clark's parents raise him with strong morals and a sense of right and wrong, all of which stands him in good stead for the challenges that come his way throughout his life.

Chloe Sullivan is a bright and talented young woman who grew up with Clark and developed a fondness for the weird and bizarre events that seem to happen on a daily basis in Smallville. When she

discovered the truth about Clark—that he was able to lift a truck or race to the next county in the blink of an eye—her life changed forever. Now she's one of the keepers of his secret and the eyes and ears of a new generation of heroes.

Lois Lane is the love of Clark's life, but once upon a time she was just the daughter of an Army General and one of the banes of Clark's existence. Cousin to Chloe, she came to Smallville on a mercy mission and stayed for the small-town charm. She lived for a while with the Kents, even working for them as they entered the political scene, but it was journalism that finally grabbed her. She's a reporter alongside Clark at the *Daily Planet* and a magnet for trouble.

Oliver Queen was born with a silver spoon in his mouth, but after being shipwrecked for two years on a desert island he traded the spoon for a bow and arrow. Returning to civilization and his inheritance, Oliver began a double life: CEO and playboy by day, masked crime fighter by night. As Green Arrow, Oliver has shown Clark the importance of using your talents to save others and also proven that even super-heroes need company.

Tess Mercer came from a troubled childhood and never looked back. Climbing the corporate ladder with a degree from Harvard and a talent for spotting opportunity, she gained the trust of the rich and powerful and leveraged it to get herself to the top. Her deals and devils have come home to roost, however, and now Tess faces her greatest challenge yet: how can she save the world without losing herself to darkness?

Zod is the clone of a tyrant, a man who in another lifetime brought the planet Krypton to its knees and engineered its destruction. Given a second chance at leaving his mark on history, Zod encounters the son of his former friend and foe, Kal-El—known to others as Clark Kent. Zod sees the chance to remake his homeworld here on Earth, but in the process he recognizes that history is often doomed to repeat itself. Will Clark help him, or try to stop him?

ICONIC LOCATIONS

Smallville is a small Kansas town once known for being the Creamed Corn Capital of the USA. In 1989, meteors struck the town and the surrounding countryside, leaving behind glowing green rocks that had random and bizarre effects on people, plants, and animals. Accompanying the meteor shower was a spaceship containing not just the infant Kal-El but also the seeds of a new era for the town. Like any Midwestern American town, its high school is obsessed with football, proms, and letter jackets, and its population are hardworking and close-knit. But, it's also seen the strangest array of mutants, metahumans, and monsters of any place in the nation. There's no place like it, and no place Clark would rather call home.

For details on these and other places of interest, see **CHAPTER ELEVEN: PLACES**

For more of *SMALLVILLE*'s popular characters, see **CHAPTER TEN: PEOPLE**.

For an introduction to how the Cortex Plus System works, see **CHAPTER TWO: BASICS**.

Metropolis is the Big Apricot, the City of Tomorrow, a thriving center of commerce and industry and home to the headquarters of LuthorCorp and the *Daily Planet* newspaper. It's a city that embodies its name to the letter, whose streets and skyscrapers are home to a diverse and fast-paced community of urban dreamers. While it's seen its fair share of crime, corruption, and crisis, it's also the adopted home of the Blur, who is faster than a speeding bullet and watches over the city from up high. Joined by Green Arrow and many other aspiring masked avengers, the Blur makes Metropolis the super-hero capital of the world—and, in turn, a target for everything dangerous and destructive.

What Is a Roleplaying Game?

So you know what **SMALLVILLE** is. What's this about a roleplaying game? Do you play it on a computer or sign up to an online server? Is it a kind of therapy or a board game with cardboard bits and pieces? No, the **SMALLVILLE RPG** is none of these, or at least not quite. It's a game that you play with a group of friends, either around a table or via the Internet and a suitable chat feature. You get into character, you roll dice, and you tell stories like the ones you see on the show.

So how does this work? What kind of stories do you tell? We're glad you asked.

THE CORTEX PLUS SYSTEM

Like any game, there are rules; while you don't need to know them all to begin with, it's a pretty easy game to master. The rules as a whole are known as the **Cortex Plus System**, and they're a variation on a set of rules used in other games published by Margaret Weis Productions. Cortex uses dice of various sizes, from four-sides to twelve-sides, and a primary focus is using the rules to help players tell dramatic and interesting stories. It's called Cortex Plus because with this game there are even more twists and tweaks than before, all in an effort to really capture the flavor and feel of **SMALLVILLE**. And it's a system because it all works together like an engine, with the players keeping it running smoothly.

RELATIONSHIP DRAMA

The **SMALLVILLE RPG**'s rules encourage the introduction of relationship dramas to the game table. Every character—or Lead—that you play knows or has some opinion of all of the others. You always start the game having these relationships described and written down on your sheet of notes, ready for you to engage in scenes with them. Because your Lead places different priorities on a number of key values—Love, Power, Truth, and so on—you're all going to want different things, and that's going to drive conflict. And whenever there's conflict, there's a better story. The **SMALLVILLE**

RPG actively promotes the players getting right in the middle of these conflicts, and while the Leads are at each other's throats or comforting each other in hard times, the players are working together to tell the story. Intense? Sometimes. Fun? You bet.

HEROIC ACTION

Brainiac's trying to control all of the world's computer networks and he's shutdown Lana's mind. John Corben's on a homicidal rampage as his kryptonite heart flares with radiation that can bring Clark to his knees. Toyman's set his explosives to go off seconds apart unless his demands are met and they're hidden all around Metropolis. What's a hero to do? And what if you're not the hero? The **SMALLVILLE RPG** is designed to allow superpowered characters to really cut loose when the action ramps up and yet still allow their all-too-human friends and family to aid them and deal with trouble on their own. The Cortex Plus System features a kind of dramatic currency known as Plot Points which players may spend to increase their chances of success, activate cool powers, or be in the right place at the right time to stop Brainiac's takeover, snap John Corben out of his rage, or make the Toyman an offer he can't refuse. Action is at the heart of any **SMALLVILLE** story, and it's well supported in this game.

KEEPING SECRETS

Everyone has something they feel they need to keep from their loved ones or their most implacable foes, and in **SMALLVILLE** the pressure to keep and protect these secrets is often at the core of a character's motivation. Sometimes it's information that could spell the character's ruin; other times it's the fact that you can fly or control machines with your mind. The **SMALLVILLE RPG** has a host of interesting and evocative twists and turns built right into each character in the form of Assets—either Distinctions that set you apart from other characters or Abilities that set you apart from humanity. Some of these push you toward choices you might otherwise avoid, in order to make it possible to do the things that matter most. Others are there to literally change the narrative of the story outright. In many games, Assets are the building blocks of action, but in the **SMALLVILLE RPG** they accent and channel the way you play your Lead and give you a reason to keep things behind a mask or lift the mask off someone else.

Coupled with Assets are your Resources, the people and places that support and protect you, that you can bring to your aid or use to keep your secrets safe. From underground labs and Arctic fortresses to friendly lawyers and hired guns, Resources are tools that let your Lead reveal, recover, or remove secrets and intrigue as the story demands.

For more on the Values and Relationships that drive the drama in **SMALLVILLE**, see **Chapter Seven: Drives**.

For a dozen examples of cool and exciting scenes that focus on heroic action, see **CHAPTER FOUR: SCENES**.

For more information on Assets and Resources, see **CHAPTER EIGHT: ASSETS** and **CHAPTER NINE: RESOURCES**.

For more information on creating Leads with Pathways, see **CHAPTER THREE: BEGINNINGS**

EMBRACING DESTINY

You may have come from nothing, but you're headed for something important. Maybe you're the hero, or maybe you're his foil. Maybe you're a sidekick, or a specialist who comes in to help in a time of need. In the *SMALLVILLE RPG*, embracing your destiny is more than just a story goal; it's built into the Pathways rules you use to create characters. Each group starts their new spinoff of *SMALLVILLE* with a group session devoted to creating Leads and the connections between them. Players go step by step through the process of telling their character's backstory, from Origin to a Life-Changing Event and on towards a final Identity. As the characters take shape, their traits and connections to the other people and places in the setting are also revealed, until at the end of Pathways the group has the core map of their spinoff, a kind of series bible all their own. From there, the rules provide you with the tools to grow and develop these traits and connections in play. As you face setbacks and stress, your Lead learns from these mistakes and improves. As core beliefs are challenged, personality gives way to destiny.

What's in this Book?

Now that you know what the *SMALLVILLE RPG* is, here's a chapter by chapter breakdown of where things are explained in better detail. Once you know this, our advice is for you to jump to the next chapter, **Basics**, or catch up on the **Story So Far**. It's your game now!

- ▼ **Chapter One: Welcome to Smallville**—You've just read this one!
- ▼ **Chapter Two: Basics**—An introduction to the core mechanics of the Cortex Plus System and things like dice, who plays what, and Watchtower.
- ▼ **Chapter Three: Beginnings**—How to get started making your Leads, setting up your spinoff series, and connecting all the dots together.
- ▼ **Chapter Four: Scenes**—A crash course on framing exciting and dramatic scenes where your Leads get into and out of trouble, plus more game rules.
- ▼ **Chapter Five: Episodes**—A guide to putting together a good episode of *SMALLVILLE* from Opening Scenes to Tag Scenes and everything in between.

- ▼ **Chapter Six: Online Play**—Some advice for those of you who can't always get together around a table, or who want to take your chatroom or message board RP to a new level.
- ▼ **Chapter Seven: Drives**—An in-depth look at Values and Relationships and how to use them effectively in the game.
- ▼ **Chapter Eight: Assets**—The big lists of Distinctions and Assets, including specifics on triggers, Special Effects, and Gear.
- ▼ **Chapter Nine: Resources**—Plenty of examples of Extras to help and hinder your Leads and Locations to stage your scenes and episodes.
- ▼ **Chapter Ten: People**—Drawn from the TV show, a collection of heroes, villains, and other people with full game statistics, ready to play.
- ▼ **Chapter Eleven: Places**—Familiar locations and popular places from the Smallville universe, with suggestions on how to use them in your game.
- ▼ **Chapter Twelve: The Story So Far**—An overview of Seasons One through Seven as well as an episode guide to Seasons Eight and Nine, with summaries and biographical info. A great way to catch up with what's been going on.





THE BASICS

When you play this game, you get together with some friends and tell some great stories. The game's procedures work as a support structure that guides you and your friends through that process. Each of you has a role to play and tools to use; this chapter gives you a quick overview of how all that works.

Roles to Play

First, let's take a look at the roles you'll be playing, both inside and outside of the story. See **Collaboration and Responsibility** on page 10 for more on how these roles work together.

LEADS, FEATURES, AND EXTRAS

Your SMALLVILLE stories will be populated by all sorts of characters: heroes and villains, damsels in distress, plucky sidekicks, untrustworthy scoundrels, and everyone else who lives in Metropolis or wherever you set your story. Characters come in three flavors in the SMALLVILLE *Roleplaying Game*: Leads, Features, and Extras.

Leads are the characters that your stories are about; a different player controls each Lead. It's the players' job to tell an interesting and compelling story with their characters. Each Lead has a sheet of information and game stats that describes him: what's important to him, how he gets things done, and a few other details.

Features are the characters that fill significant roles in the rest of the story. Features push the Leads to act, whether by hatching some fiendish plot or by falling prey to one. Each Feature also has a sheet, which looks a lot like a Lead's sheet.

Extras are the characters that mostly live in the background. Sometimes they have names, sometimes they're just sort of there. While they may get the Leads to react, they're almost always acting under someone else's orders. Extras don't have a sheet like Leads or Features; you can record any necessary details on an index card, sticky note, or whatever.

WATCHTOWER

One player controls all the Features and Extras around the Leads. This player is called **Watchtower**. Watchtower knows all and sees all; she plays characters off of each other while remaining in the background; her influence is pervasive and subtle, inescapable in its scope. Watchtower makes everyone else's stories possible. Sound familiar? Watchtower's job is to give the Leads context for their stories, to present them with interesting situations, to see what gets them to react, and to press them to make big, important choices and reveal the depths of their characters. Watchtower controls the bad guys, sure; but she uses those characters as tools to provide the Leads with opportunities to tell a good story.

PLAYERS

Players choose what their Leads do, they choose how the Leads react to Watchtower's poking and prodding, and they make big decisions of great import—even when it's just deciding who to go out with on Friday. Players also decide when what their Leads are doing is important enough to roll dice, not to mention when and how the Leads grow, change, and develop as characters and as people.

WATCHTOWER ALERT: Whose Story Is It?

When you play SMALLVILLE, you're telling each other stories. Those stories are about the Leads, and it is the Leads' players who do most of the heavy lifting for those stories. Watchtower doesn't prepare a story for the Leads to play their way through, nor does she tell the story of her Features. What she does is create opportunities for the players to make their stories more interesting. She sets out challenges and obstacles, provoking the players into making choices both big and small—but always significant. Watchtower is more gardener than conductor: she's there to encourage the Leads to bloom, not to direct them from the start of the story to its end.

Traits

The character sheets that describe Leads and Features are mostly lists of **Traits**. The three big categories of Traits are **Drives**, **Assets**, and **Resources**. Every character also has five **Stress Traits** that track how he's been hurt. Lastly, there's a space to keep your **Plot Points**, which are a game currency that you can spend to grease the wheels in your favor. We'll take a closer look at each category in a little bit. This book calls out most specific Traits by using small caps, **LIKE THIS**.

Each Trait has a **die rating**. When that Trait comes into play, you'll roll that die. Bigger dice tend to roll higher, but no die is safe from rolling a 1 (rolling a 1 is significant—we'll get to this later).

Most Traits also have a couple other notes listed underneath the die rating. These give you tricks to keep up your sleeve and to push the story in interesting directions. We'll discuss how these bits work later, too.

DRIVES

The first half of your Lead sheet lists your character's Drives: his **Relationships** with the people important to him and the **Values** that he holds dear. Each one has a **statement** (in italics) and a **die rating**. The statement describes his impression of each person or value. The rating scores how much he cares about that Drive.

You roll in dice for Drives when your character's actions advance or assume the truth of the statement. So let's say you have *TESS is playing with fire* d8. You can roll that d8 when you're telling her that she doesn't appreciate the consequences of her actions. Or when you're working to bring down her firewalls and shut down that project that's about to go nuclear. Or when you're getting Clark to go confront her about the whatever-it-is that she decided to unleash on the planet this week.

Occasionally—and by occasionally I pretty much mean all the time—you'll find that your character's understanding of a person or a value is not quite accurate. Maybe Tess is

acting rationally and responsibly; when you defend Tess' sensible action to Oliver, you can **challenge** your Relationship with her. Alternately, your Value of **TRUTH I decide who knows it D10** might come up dry when you realize that Clark isn't going to save you from the monster stalking around the Watchtower because you didn't tell him about it until too late. When you call Clark frantic for help, you can challenge that Value.

When you challenge a Drive, you get to **triple its die**—instead of rolling one d8, you throw three. You also note the die size in your **Growth** pool on your Lead sheet, which is really important. Unfortunately, because you're questioning your Drive and aren't so sure about it anymore, you also have to step it down one die size for the rest of the episode. After all, if you stand up for Tess' plan, you can't really turn around and say she's acting reckless in the next scene—or at least, you can't do that and expect it to work quite as well.

ASSETS

The second half of your Lead sheet lists your character's Assets: a little bit of how he gets things done and a little bit of who he is. Each Asset has a die rating and one or more notes underneath it. The die rating shows how powerful that Asset can be. The notes beneath give you access to nice little bonuses. There are three kinds of Assets: Distinctions, Abilities, and Gear.

Distinctions are the things that make your character unique as a person; no, not super-strength or hypersonic screams, but things like Clark's **BIG-HEARTED** or Oliver's **SMARTASS**. If you stripped away all the super stuff, what would be left? Those are your Distinctions. Each Distinction has three **triggers**—special things you can do in the game—that unlock as your rating in the Distinction increases. You get the first trigger at d4, the second at d8, and the third at d12. Each trigger gives you a benefit and exacts a cost, and most of them allow you to add to the story in interesting and often unexpected ways.

Abilities are things that you can do beyond normal human effort. Not everybody has Abilities. Abilities let you do all sorts of showy stuff, either as you roll dice or as a special effect you activate by **spending** a Plot Point. **SUPER-STRENGTH**, for instance, gives you a die to roll in when your massive muscles play to your advantage. You can also spend a Plot Point to pull off fantastic super-strength feats like catching a flying locomotive. Abilities also come with a **Descriptor** and a **Limit**. The Descriptor is a keyword that describes how the Ability manifests: heat, magic, psychic power, and so on. The Limit tells you what can stop your Ability cold. X-ray vision, I hear, ain't got nothin' on lead. If somebody uses your Limit against you, he triples the die representing his clever tactic.

Gear Traits are similar to Abilities in a lot of ways. Their die ratings, Spend abilities, and Descriptors function identically. Where they diverge is their Limit. All Gear has the same Limit: it can get lost, stolen, or broken. Other characters don't triple their dice against you, but they can deprive you of your Gear—and when you don't have your Gear, you don't get your die and can't use the Spend ability.

RESOURCES

Some characters also have Resources that they can call on—**Extras** and **Locations** that can give them a hand in specific situations. Normally, anybody can call on the help of an Extra or a Location; it just costs a Plot Point. When it's on your sheet, it's free for you to use; when other characters use that Resource, they pay the Plot Point to you.

Extras are characters that don't have a whole character sheet of their own. They usually only do a couple of things, called **specialties**, and those things are rated in dice. So you might have **DR. EMIL HAMILTON** (*Science, Medicine*) **2D10** or **LUTHORCORP SECURITY TEAM** (*Security, Retrievals*) **2D8**. You don't roll Extras' dice into your dice pool; instead, they can **Aid** you. The full rules for Aiding can be found in **Chapter Four: Scenes** on page 49, but the short form is this: their dice add a little to your dice. Of course, you can only use Extras when they're in the scene with you. You're welcome to spend a Plot Point to bring them into any scene—even over the phone, if that's what works. Just beware: once they're in a scene, they're valid targets for Watchtower's attention!

Locations are special places that provide a bonus to the people who control them. Like Extras, they are rated in dice. Chloe's secret lair gives her **WATCHTOWER** (*Surveillance, Hacking*) **2D10**, whereas Lois would have **DAILY PLANET BULLPEN** (*Research, Publicity*) **2D6**. Also like Extras, the dice for Locations aren't rolled into your pool; they're rolled separately and their high die is added directly to your result. Now, you can obviously use Locations when you're in them, but you can also set yourself up to use their specialties in a later scene. Chloe's hacking often reveals information that comes in handy later. The trick is that you need to play a scene in the Location getting ready. Then, later in the episode, you can let fly with those extra dice.

STRESS

Stress Traits keep track of how exactly you're hurting today—and how much. There are five Stress Traits: **AFRAID**, **ANGRY**, **EXHAUSTED**, **INJURED**, and **INSECURE**. As you take Stress, the die ratings start climbing.

There are two reasons you don't want Stress. First, whenever someone rolls dice against you, they can roll in the die rating of one of your Stresses. If you have **ANGRY D6**, Tess won't hesitate to use your own anger against you, goading you toward aiding her goals. Second, though, if any of your Stress Traits gets to d12, you're in danger of being **Stressed Out**. Any more Stress to that Trait takes you out of the scene.

There are also two reasons you actually *want* Stress. First, you can pay a Plot Point to roll in one of your Stress Traits. Now, your opposition gets first dibs on this, but anything they didn't just use against you is up for grabs. Second, and perhaps most important, Stress is how you grow and advance. If you get somebody to tend to your hurts and reduce a Stress Trait, you add the old rating to your **Growth** pool. Additionally, when you get to the end of an episode, you can roll your highest remaining Stress Trait along with your Growth pool.

Dice

The *SMALLVILLE RPG* uses dice to guide how events turn out in the story. Dice come into play in two ways: **Contests** and **Tests**. We elaborate on both of these in **Chapter Four: Scenes** on page 53.

WHEN TO ROLL DICE

A **Contest** is started when a character wants to make another character act. It could be plying him with honeyed words, hoping that he will help you out; it could be punching him in the face, hoping that he will fall to the floor. Whenever your character does something and you want to put dice behind it to make your action significant, you're starting a Contest.






A **Test** is initiated when you're trying to do something risky, dangerous, exciting, or uncertain. Watchtower calls these. You might be going right along, talking about how you leap from building to building chasing after the mugger, when Watchtower interrupts you saying, "How about you roll some dice for that, big shot?" Then it's a Test.

HOW TO ROLL DICE

You roll a number of dice together in a **dice pool**. To start with, you pick up a die for one of your Values and a second die for one of your Relationships. You may also be able to roll an Asset, depending on the circumstances (and yeah, we'll talk more about this later).

Each of these dice needs to be pertinent to what's happening in the story. Your Composite-Graphite Grappling Hook's d8 does not help you impress the LuthorCorp shareholders, no matter how cool it is.

Here are three examples of how to put together a Value, a Relationship, and an Asset:

Die Rating	Icon
d4	
d6	
d8	
d10	
d12	

- ▼ When Clark tries to convince Zod that maybe it's for the best that the Kandorians don't have the abilities Clark does, Clark's player rolls **JUSTICE + ZOD + GUILTY**.
- ▼ When Chloe reminds Clark about what's really important so he'll stop worrying and go save the world, Chloe's player rolls **DUTY + CLARK + BIG SISTER**.
- ▼ When Oliver shoots arrows at a thug trying to run off with Lois over his shoulder, Oliver's player rolls **LOVE + LOIS + TRICKED-OUT COMPOUND BOW**.

The collection of dice you can justify rolling makes up a **pool**. You roll the whole pool and pull out the highest two dice. Add these two together for your **result**. A high result means you did well; a low result means you did not. Later we'll talk about what you do with this result, but for right now, that's all you need to know: roll them all, add the two highest, big numbers good, small numbers bad.

TROUBLE

Watchtower also gets access to the **Trouble** pool. This isn't a Trait so much as the stand-in stunt-double for when Watchtower needs to roll dice but doesn't have a Feature with Traits to roll. Trouble is a little (or not so little) stack of dice she keeps in front of her. At the beginning of each adventure, it's just 2d6. Over the course of the adventure, though, it grows and shrinks. When things get worse and tension mounts, the Trouble pool grows. When circumstances get better and you can almost hear the audience sigh in relief, the Trouble pool shrinks. Watchtower rolls the Trouble pool in Tests and a few other things, and, you guessed it, we'll discuss this in more detail later.

COMPLICATIONS

Whenever you roll, set aside the dice that come up 1s. Those dice are **Complications**. You can't add those dice to your result; they're dead weight. If you're so unlucky as to roll all 1s, you automatically fail and your result is considered zero.

Rolling a 1 means something went just a little haywire—maybe not haywire enough to foul up what your Lead was doing, but enough to be a nuisance. Anybody at the table can say what the 1 means: a Freudian slip in the midst of an interrogation, an overplayed hand in an argument, collateral damage in a superpowered fistfight. If there are a lot of ideas on how you screwed up (and there usually are), Watchtower picks the one she likes best.

Complications never affect whether the Lead succeeds or fails in what he was doing; they are always additional details on top of the die result.

Complications also add and remove dice from the **Trouble** pool. When your Complication dice are added to Trouble, things are getting worse and tension is mounting. When it's Watchtower's Complication, though, the player she's rolling against may *remove* a die of that size or smaller from the Trouble pool. You've caught a lucky break, and the tension of the episode deflates a little.

There is a silver lining to Complications, too: they might earn you some Plot Points.

Plot Points

Plot Points are a game currency that you will spend to affect the plot over the course of an episode. Plot Points give you more dice, make the dice you have more powerful, and let you fire off some of your special abilities. You will need to keep track of your Plot Points somehow. One way is to write them on your Lead sheet as tally marks. Another option is to use poker chips or some other kind of token (pennies, paperclips, dried beans—the mind boggles with possibilities).

At the start of each episode, you roll all of the Relationship Traits on your sheet. Take out the highest two dice and add them together. The player with the highest result gets four Plot Points; the lowest gets two. All other players get three Plot Points.

At the end of each episode, any unspent Plot Points disappear. Use 'em or lose 'em!

Watchtower doesn't have a budget of Plot Points; she always has as many as she needs. If you're using tokens, just stack the supply pile in front of her.

SPENDING PLOT POINTS

Roll More Dice. Before any roll, you may spend a Plot Point to roll more dice. Describe how another Trait can help your Lead's efforts and add that Trait's die to your pool. In this way, you may roll in another Relationship or Value, or more than one Asset or Resource.

Include More Dice. After any roll, you may spend a Plot Point to include more dice in your result out of those you just rolled. In this way, your result may be three, four, or five dice added together. The only limit to how many dice you may add to your result is how many dice you rolled to begin with and how many Plot Points you have available.

Useful Detail. You may also spend a Plot Point to exploit a Useful Detail from the story (an improvised weapon, a damning piece of evidence, an advantageous position on a staircase) and add a d6 to your pool. A Useful Detail lasts for the remainder of the scene, and you can add it to your dice pool as often as you can justify it during that scene. If other players want to share in the fun, they'll have to spend their own Plot Points to gain access to that Useful Detail.

Add A Relationship. If you're midway through an episode and you've started to take a shine to a particular Feature—or really come to despise a particular Feature—you can spend a Plot Point to add a d6 Relationship with that Feature to your sheet. Be sure to write your opinion of that Feature right then as the Relationship's statement. After the first scene with that Feature, the Relationship steps back to d4. You can step it up during tag scenes if you want to maintain this Relationship, or if the Feature is only around for one episode you can eliminate it. See **Chapter Seven: Drives** for more information.

Activate Assets. Some of your Assets may have triggers or Spend abilities that give you a benefit when you spend a Plot Point. When Clark catches a falling truck or when Oliver just happens to own a very useful item, they spend a Plot Point for the privilege. See **Chapter Eight: Assets** for more information.

WATCHTOWER ALERT: Trouble as Useful Details

When a player exploits a Useful Detail that gives him an extra die, it's always a d6. Watchtower can do this, too...or you can spend that Plot Point to remove a die from the Trouble pool and roll that instead of the d6. You should still describe how your Features and Extras are taking advantage of some Useful Detail in the story; it's just that Watchtower's Useful Details tend to cause bigger problems than the windfalls that Leads get.

Get Help From Resources. Throughout the game, you'll encounter Extras and Locations, which are elements of the story that can help or hinder you. If you spend a Plot Point, they can Aid you by giving you a die to include in your result. Your own Extras and Locations don't require a Plot Point to activate, however. See **Chapter Nine: Resources** for more information.

Typically, spent Plot Points go into the supply pile in front of Watchtower. However, if you're in a Contest with another Lead's player, any Plot Points you spend on your rolls go to him. Watchtower may also spend Plot Points on her rolls; when she spends Plot Points in a roll against you, she gives them to you. Whenever you get Plot Points like this, keep them separate from the Plot Points you already have. You can't use these until the Contest or Test is over and the dice are set aside.

EARNING PLOT POINTS

Now that you know how useful they are, I'm sure you're just dying to get your hands on some Plot Points. Never fear: they're easy to come by—just painful. You earn Plot Points when your Complications are activated and when you use some of your Distinctions.

Remember how earlier I mentioned that those dice that rolled 1s could earn you Plot Points? Sure, they represent little bite-sized servings of disaster, but nothing makes a hero fight harder than a setback. Whenever a Lead's Complication is activated, Watchtower may give that player a Plot Point and add the die that rolled 1 to the Trouble pool. Your little setback has increased the tension, and things are getting a little more difficult...but at least you have a Plot Point!

A lot of Distinctions get you some Plot Points via triggers, but there's always a catch. Sometimes you only earn the Plot Point when your Lead chooses to do something a little stupid. Sometimes you pick up the Plot Point when you pull your punches or make the situation worse. Each trigger is different, and you'll find them all in **Chapter Eight: Distinctions** on page 90.



Collaboration and Responsibility

When you play the *SMALLVILLE RPG*, you work together with your friends to tell great stories. A lot of decisions are made throughout the game, and most of those decisions you'll make together. Sometimes you discuss what to do and how to move forward. Other times, you build up a vibe at the table and you won't need to discuss what happens next because it will be obvious—everyone will know. That's a good chunk of the fun: working together and getting into that groove with your friends.

And superpowers. Those are fun, too, I hear.

The thing is, you can't get good collaboration without responsible participants. And that's you—you have to go into the game knowing what you're responsible for and aiming to make good on those responsibilities. Sure, everybody else at the table is going to give you intriguing suggestions and push you towards different choices, but at the end of the day, you have to decide how to handle your responsibilities. Which suggestion will you take? Is now a good time for this choice, or will the story work better if you hold off for a few scenes? Juggling all these decisions—well, that's the other big chunk of the fun.

Collaboration, superpowers, and choices. That's the fun of *SMALLVILLE*.

Here are three short lists of what everybody is responsible for. These aren't exhaustive, but they're pretty concise summaries of who does what.

PLAYERS ARE RESPONSIBLE FOR:

- ▼ Deciding what their Leads do
- ▼ Deciding whether their Leads stand up and fight or Give In
- ▼ Confronting the problems Watchtower presents
- ▼ Pointing their Leads in directions that make for good stories
- ▼ Challenging other Leads and testing their assumptions, sometimes with Contests
- ▼ Deciding how their Leads change and grow over time
- ▼ In general, telling the story of their characters

WATCHTOWER IS RESPONSIBLE FOR:

- ▼ Presenting problems (or apparent problems) for the Leads to confront
- ▼ Deciding how Features can best provoke responses from Leads
- ▼ Framing scenes and ending them
- ▼ Calling for Tests
- ▼ In general, stirring up trouble

EVERYONE IS RESPONSIBLE FOR:

- ▼ Making everybody else at the table look awesome
- ▼ Selling others' successes instead of soft-pedaling them
- ▼ Offering suggestions to other players, but respecting the decisions they make in the end



BEGINNINGS

With the SMALLVILLE Roleplaying Game you can take control of your favorite characters and decide what you think they should do and how they should do it. You can relive your favorite episodes and try to give them different outcomes. Maybe you'd save the life of a beloved character, make different romantic choices, or ensure that a character gets his just deserts. These are all possibilities with this game, but that's only scratching the surface.

BEGINNINGS

Why not try your own spinoff? Create brand new characters from the ground up. Give them their own city, foes to fight, relationships to establish (and fight over), and villainous plots to foil. Maybe Clark is a friend of yours (in game terms, he'd be a Feature) who shows up from time to time. Maybe you represent the Blur's interests in another part of the country. Or maybe you know nothing of Clark Kent, Chloe, Lois, and some town named Smallville. You're fighting your own battles, saving (or threatening) the world in your own way. Every hero has a beginning, and here's how to get started.

Introducing Pathways

Pathways is the system we use for creating new Leads in the *SMALLVILLE RPG*. This system calls for all the players to sit down and work together to create an all-new cast of characters, including many of the locations and supporting characters—Extras and Features—that populate your version of the *SMALLVILLE* universe. It's called Pathways because to create a Lead you follow a path from your Lead's earliest years through the formative events and situations that shape who he is, until you end with a fully-fledged Lead. All of your Drives, Assets, and Resources come together as a result of following this unique and personalized path, which is connected to the paths of all the other Leads.

WHAT YOU NEED

Kicking this off is easier than you might think. Your entire first game session is devoted to Pathways, so be ready to spend a few hours on this. You need a group of players and someone to be Watchtower. How many players you have at your table is up to you. Some groups gladly play with as few as three, while others welcome as many as a dozen. Because of all the Relationship connections, the *SMALLVILLE RPG* is probably at its best with four players and a Watchtower, but there are ways to accommodate more. We'll discuss that a bit later.

Pull some chairs up to a table and clear some space. Place a big sheet of paper down in the middle of the table, within reach of everyone. Make sure there are enough markers or pencils to go around and that all players have access to at least one copy of this book. Permission is granted to copy the Lead sheet on page 215, or you can grab a copy from www.margaretweis.com and print off as many as you need. And don't forget the snacks and drinks. You probably won't need dice just yet, but you never know—if you're really keen, you might get started playing right after Pathways is done. At the very least, you can stack them up and make little towers at the table while you're waiting for the other players to have their go. (Seriously, don't do that. It's just annoying.)

PLAY ADVICE: Map Sheet Pinch-Hitters

Not everyone has a big sheet of butcher paper lying around the house, but don't fret! You can still collaborate on a Pathways Map without it. Many gamers have one of those wet-erase vinyl mats covered in squares or hexes, and those work just as well. A whiteboard, laid flat on the table or standing in an easel, is another good option. You can always tape together a bunch of smaller sheets of paper to make a big sheet of paper. And if all you have on hand are index cards or sticky yellow memo sheets, you can throw together a Pathways Map right there on the dining room table. If you're crafty, you can use colorful yarn or embroidery floss to represent the arrows. Just make sure you take some photographic evidence to refer to later.

Before You Get Started

You're going to go through Pathways and draw up the Pathways Map at the same time. First, though, you have some decisions to make about how you're going to play the game.

YOUR SETTING

Where would you like your game to be set? You can, of course, always choose Smallville or Metropolis. Take a look at **Chapter Eleven: Places** for an overview of those locales, if you're considering that. Want to create a parallel story to that of Clark, Chloe, and Lois? Maybe you'd like to take on General Zod with your own band of merry men (and women!). Was there a storyline from Smallville's history that you'd like to explore on your terms? This is your chance to walk the streets and call the shots.

Clark's stomping grounds aren't your only options, however. You could also consider another city in the *SMALLVILLE* universe such as Star City, Coast City, or Gotham, just to name a few. Every city has its own identity, its own flavor; we haven't seen much of some of these places, so you and your group have plenty of room to grow and create new stories in the spirit of *SMALLVILLE*.

If this is all new to you, don't worry! You can set your game anywhere you want—in your hometown, your state's capitol, or any world-class city in the world. And if that doesn't quite do it for you, invent your own metropolis.

Once you settle on a starting setting, your Leads aren't stuck there. They have many opportunities to travel and explore your universe. You just want a shared hometown to start with, where some of the backstory takes place and some Resources—especially Locations—can be found and included fairly frequently.



YOUR TIME

While it's probably most common for groups to set their **SMALLVILLE** campaign in the present day, there's no reason why you can't consider other alternatives. Why not flash back to the mid-20th Century, when young Jor-El came to Smallville to learn from humanity, or the heyday of the Justice Society before the government cracked down hard on those two-fisted heroes?

Maybe you'd prefer to flash forward 5, 50, or 500 years. Fight the good fight in a futuristic setting of out-of-this-world gear and space-age discoveries. A time when alien and human understandings are fully developed and new triumphs and tragedies threaten the earth. Or perhaps a barren, post-apocalyptic reality of an earth all but destroyed, where the human race must fight for its very survival. Stand beside Rokk, Garth, and Imra—the Legion awaits young adventurers in the far-flung future of **SMALLVILLE**.

Then there's always the present day in an alternate history, like the glimpse of a Clark-free Earth where Lex Luthor was President and Kara worked for the Department of Domestic Security. Consider a world where Kennedy had never been assassinated; World War I had been won by the Axis Powers; the New World hadn't been colonized until centuries later; or Rome had never fallen. What kind of backdrop would that make for a small and conflicted group of Leads?

YOUR PEOPLE

It takes more than a single super hero to recreate the exciting drama found on **SMALLVILLE**. It takes a cast of characters—Heroes, Side Kicks, Rebels, Specialists, and a Foil or two—who care enough about each other and the plot-of-the-week. To start your game, you not only need to design a Lead for yourself, but you need to build the core cast of characters at the same time. To develop your Lead, you use the Pathways process; to assemble the cast, you use the Pathways Map. Even minor supporting characters—Extras—come out of this process.

Before you begin, decide as a group how far along the stages of Pathways you want go before you start to play. You can start after the Life-Changing Event and roleplay the rest of your Lead's development or you can go all the way through Pathways with the Identity stage. See **Rookies and Veterans** on page 17 for more details.

You can come to your first session prepared with a basic idea of what kind of character you'd like to play, but let the process polish up your ideas. When you create your Lead and setting at the same time, a lot of creative ideas flow that you'd never have expected.

PLAY ADVICE: Meet the Ninth Season Leads

For this chapter, we're going to show you how a group of seven—one Watchtower, six players—uses Pathways to set up their own version of the Leads from Season Nine of SMALLVILLE. Through a series of examples, you can follow along and see how we arrived at the versions of Clark, Chloe, Lois, Oliver, Tess, and Zod found in CHAPTER TEN: PEOPLE and on the Lead sheets on pages 43–48. The group's already decided they're going to fudge the backstory a little, since many Relationships and Extras from earlier seasons just aren't as important for Season Nine, but the core of these six characters will remain intact.

The Pathways Charts

At the heart of Pathways is a pair of charts that allow you to literally work along your Lead's life path. You make choices and those choices give you various benefits. When you're done, you have a keyword-style description of your Lead's backstory: **Origin, Youth, Focus, Road, Life-**

Changing Event, etc. As you work through the charts, you also add to the Pathways Map, which develops the world around your characters: the people they know, where they spend their time, and the relationships that connect all those people and places.

The charts lay out the **stages** of your Lead's development and the choices available to you. At each stage, pick a box that best describes your character's path so far. Each box provides different additions and steps for your Lead's Traits. The boxes also restrict which boxes you can select in the next stage.

You start on the **Early Years** chart by picking your Origin, which describes what sort of background your Lead comes from. Then you make your way down the chart. As you go, you can either choose the box *directly below you*, or the one *to the immediate right or left*. You continue down the chart following this rule. Of course, your group might decide that any option is fair game, jumping across columns (we even do this with Zod in the examples.) That's fine, but the charts are specifically laid out to encourage specific choices and restrict others.

- ▼ Rich has a choice of Paragon, Jock, or Average Youth
- ▼ Ordinary has a choice of Jock, Average, or Geek
- ▼ Gifted has a choice of Average, Geek, or Outsider
- ▼ Strange has a choice of Geek, Outsider, or Paragon
- ▼ Alien/Metahuman has a choice of Outsider, Paragon, or Jock



WATCHTOWER ALERT: Making Features with Pathways

Watchtower can use Pathways to make Features, even at the same time as the other players. When she does, she doesn't add elements to the map. If Watchtower is making a Feature who is already on the map, each arrow leading to and from the Feature is a starting Relationship added to the Feature's sheet at the beginning of the Origins stage. If Watchtower is creating a new Feature not on the map, add each of the Leads as starting Relationships. Whenever a map step would add an Extra, Watchtower may add an Extra or a Relationship to the Feature's sheet.

After you go through the Early Years and decide on your **Road**, it's time to proceed to the **Life-Changing Event**. You may select *any* of the Life-Changing Events, regardless of the position of your Road box. Your group might want to stop right here and begin playing episodes that directly address your Life-Changing Events (see **Rookies and Veterans** on page 17). It's up to your group to decide.

For those that want to play Leads with a little more experience and ability (Veterans), move on to the **After the Event** chart. Because the most recent stage of development was a Life-Changing Event, your Lead probably made some dramatic life changes. Therefore, you may start After the Event by choosing a **Priority** at any position, then move down the

PLAY ADVICE: Pathways & Larger Groups

For the purposes of these guidelines, the assumed size of a SMALLVILLE RPG playgroup is four players (thus four Leads) plus Watchtower, but this is by no means a requirement (in fact, our running examples in this chapter use a group of six Leads). You can play with smaller groups, which makes things a little more intimate, or with a larger cast of characters. If you go the latter route and have five, six, or more players at the table, you need some help with Relationships. With more than four players, Pathways hands out too few steps to make Relationships strong enough. To counter this, some of your Relationships with other Leads should start out at d6 rather than d4.

For every player at the table beyond the default four, start one of your Relationships out as d6, not d4. So, if you have six players, two of every Lead's five Relationships with other Leads will be a d6 (four players plus two). You can make this decision before you get started on the Pathways charts, or you can wait and see who your Lead feels is more important to him and add the additional steps at the end of Pathways.

chart as in Early Years until you reach your **Identity**.

At each stage, you add new people and locations to the Pathways Map or create new connections between them. With each box you select, you add new Traits to your sheet or step up the Traits you already have. The most significant changes to your character sheet come from your Origin, Life-Changing Event, and Identity. It's important that your entire group does these steps together so you're all on the same page. All for one and one for all. We've helpfully detailed every stage in the next section, including suggestions on what each choice might mean and what your group should do with the Pathways Map at each stage. Eventually, you won't need to look these up and you can just use the charts by themselves.

SQUARES, CIRCLES, DIAMONDS, AND ARROWS

While the Pathways Chart develops your own individual Lead, the Pathways Map develops your own SMALLVILLE RPG world. Completing the Pathways Map gets you a cast of characters and a collection of locations to rival any comic book soap opera or Dickensian serial. This is exactly what Watchtower needs to direct your episodes and build campaigns. You discover who owes you favors and to whom you are indebted, who you love and who you hate, and where everybody connects to the important people in your setting.

Take a look at the example Pathways Map. As you can see, the map consists of squares, circles, diamonds, and arrows. Each shape represents a different element of the campaign; the arrows show how those different elements are connected.

Squares represent the Lead characters. The first step in creating the Pathways Map is adding your Lead's square. As everyone takes turns adding to the map, other players may connect other elements to your Lead, creating characters that hate you, work with you, went to school with you, or maybe have a crush on you. Only you, however, can connect your Lead square to other elements on the map. Only you may decide how your Lead relates to his world.

Circles are other characters: Extras or Features. When you add a circle to the Pathways Map, the character starts as an Extra and is added to your Resources section at a 2d4 die rating. If another player draws an arrow from his Lead to one of your Extras, decide with the other player whether or not to turn that Extra into a **Feature**. Features are then removed as Resources from the two Lead sheets and added as Relationships. Draw another circle around the first circle (so it's a circle within a circle) to indicate that it's a Feature, but keep the labels on the arrows. For more information on how to turn Extras into Features, see **Chapter Five: Episodes**.

Diamonds are Locations—significant places or settings important to the campaign. When you draw an arrow to a Location from your Lead square, the name of the Location goes in the Resources area of the Lead sheet with a beginning rating of 2d4.

Arrows are the lines that connect all of these elements together making a web of background, plot, and setting. Arrows should have a label describing in a word or three how the first



map element is related to the other. Your Lead might “work for” an Extra, “have a crush on” a Lead, or “study at” a Location. A second arrow can link back, describing how the second element relates to the first. Those two relationships are rarely the same; the character your Lead has a crush on might think of you as “just a friend” or an “annoying pest.” If you’re the one who adds the circle or diamond to the Map, you have the choice of drawing an arrow back to your Lead right away and defining that reciprocal connection with a label. Otherwise, leave it open and another player can make that decision for you when Pathways gives them the choice. If you draw an arrow to an existing circle or square, however, this immediate return arrow isn’t an option.

ADDING AND STEPPING UP TRAITS

As you develop your Lead, you get the option to add or step up Traits on your Lead sheet. Here are the four ways your Lead’s Traits change:

Add a Resource: Whenever you draw an arrow from your Lead square to a circle or diamond, you add a Resource. Circles give you access to that character as an Extra; Diamonds give you Locations. Both flavors of Resources start at 2d4.

Add an Asset: Some stages on the Pathways charts give you Assets (Distinctions or Abilities). All new Assets start at d4. New Abilities start with one Special Effect each, which you can choose at the end of Pathways.

Add a Relationship: When one of your Extras is upgraded to a Feature, you move him from Resources into Relationships.

You keep the die rating of the Extra, although the rating goes from two dice to one. A 2d8 Extra becomes a d8 Relationship. All of your Relationships with other Leads also start at d4, though if you have a group larger than 4 players you might get a bonus. See **Player Advice: Pathways & Larger Groups** on page 15 for more info.

Step Up A Trait: On many occasions, the charts allow you to step up a Drive, Asset, or Resource. When we talk about stepping up Traits, we’re really talking about die ratings. Imagine the scale of possible dice in your head: d4 steps up to d6 which steps up to d8, and so on. If you have a d6 in, for example, the **IMPULSIVE** Distinction, and you choose the Lofty Road during Pathways, it allows you to add a new Distinction or step up one you already have. Since the next die rating after a d6 is a d8, you step up **IMPULSIVE** from a d6 to a d8.

If you and another player turned an Extra into a Feature (giving yourselves a Relationship in the process) you may step up that Relationship whenever the charts offer the option to step up an Extra. You can’t step up a Relationship with a Lead in this way, and you can’t step up a Relationship you added after the Extra became a Feature (i.e., it was never your Extra).

Values can only be stepped up through the charts. Once you’ve made it through both charts, your Lead has nine total steps added to his Values, which are the core of your Lead’s interaction with the story. All Values start out at a d4 in the first stage of the Pathways chart; when you step up your Values, you usually have a choice of two: **POWER** or **GLORY, TRUTH** or **LOVE, JUSTICE** or **DUTY**.

A NOTE ABOUT STATEMENTS

Your Drives (that’s your Values and Relationships) need **statements** as well as die ratings. Because they might go up and down throughout the course of Pathways, you should leave this to the end, using the unfolding back story narrative as a guide. It might be tempting to just use the Pathways Map labels for statements, but if you take your Lead as a whole, you might find that you prefer a statement to be reflective of something else.

For more about statements, go check out **Chapter Five: Drives**, where you’ll also find a lot of examples to get you thinking.

KEEPING TRACK

There’s a lot to remember and keep straight about your Lead—the Relationships you have with other Leads and Features, how you got to know them, what you think, what you Value, what you can do.

Take a look at the Lead sheet on page 215. Here you can track all your ratings in Drives, Assets, and Resources, as well as your Value and Relationship Statements. There’s also room for keeping track of your Stress and Growth.

Some players like to record a lot of information about their Leads—even keeping journals to record their thoughts and actions. Some groups keep an online blog for their Leads and write short stories out of their game episodes. These are great ways to keep up on the drama from episode to episode.

Some groups may wish to play completely online. For more information on this, see **Chapter Six: Online Play** on page 77

ROOKIES AND VETERANS

Pathways gives you a choice of how far along your Lead is in his career, although it's more appropriate to talk in terms of how much weight your Lead brings to the dramatic environment that is SMALLVILLE. The breakpoint is the Life-Changing Event, which is when your Lead is ready for play as a Rookie. If we were talking about a television show, this would be Season One—the point when we don't really know much about the Leads and their potential hasn't yet been tapped. If you continue on to the After The Event chart, you end up with Leads who represent the more experienced, developed, and settled cast, around Season Five. They're Veterans of your own spinoff, with established identities and purpose. It's the default for the game and what we recommend for first-time players.

Rookies have three fewer Value steps from the chart than Veterans do, because the After the Event chart adds steps to Values over three stages, and Rookies haven't gone that route. If you start play immediately after the Life-Changing Event, each player adds three steps to his Values to bring them up to the right number of steps.

The whole table has to agree about when to stop. No fair having some Leads be Rookies and some be Veterans. Once you agree on the point where you're going to stop, everyone stops; the next thing that happens is you throw on the finishing touches and get ready to play.

There's a third option, too, and that's playing Seasoned Veterans—Leads who have been through a lot (beyond Identity on the Pathways Charts, in other words). For more information on this option, see **Seasoned Veterans** on page 40. We've gone this route for our Season Nine examples.

Pathways Descriptions

On the following pages, each stage of Pathways is more fully detailed and explained, with examples of the Ninth Season group creating their Leads and drawing up the Pathways Map. Here's a brief guide to what to expect.

PATHWAYS MAP

This is the set of directions for all players so that they know what to write or draw on the Pathways Map. It's a more fleshed-out version than the icon-heavy instructions given on the charts. Take turns in following the directions; some players might want to wait until there are more circles or diamonds on the Map before they decide where to draw those arrows.

THE FIVE CHOICES

This lists the five different choices you have available at this stage of the chart. Sometimes you only have three choices, since the choice you made previously on the chart may dictate the choices you can make here. For Origin, Life-Changing Event, and Priority, the choices are wide-open.

Each of the choices presents a bit of a story element for you to consider, some questions to make you think, and the changes you can make to your Lead sheet. While the story element and questions are entirely optional and just there to give you some ideas, the instructions for stepping up or adding to your Lead are part of the process. Don't skip any of those!

NINTH SEASON EXAMPLES

So you can see the kinds of choices we'd make if we were using Pathways to create a cast of characters to play out episodes based on Season Nine of SMALLVILLE, we've included those choices right here. Want to get acquainted with the gang? Here they are and who they're going to play.

CLARK is played by Cam, who's always been a big fan of the character.

CHLOE is being played by Bobbi, because she has all the cool tech.

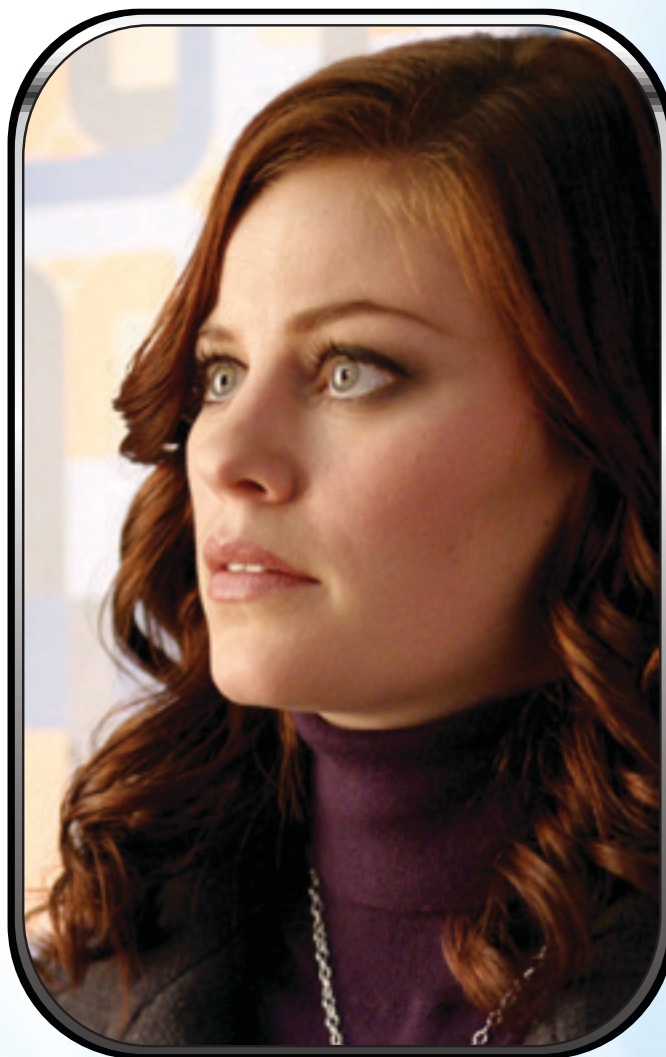
Amanda likes **LOIS**, the “damsel of distress” (the play on words appeals to her). She also gets to throw around backhanded comments and kick ass.

OLIVER is Josh's Lead, somebody who can get into the action as well as crack wise.

Mary's keen to play **TESS**, one of the group's two antagonists.

ZOD is being played by Joe, who thinks it's going to be fun to run opposition against Clark.

Tiara is **WATCHTOWER**, overseeing all. She doesn't need to do much in Pathways other than give some suggestions or rules advice, but she's going to pay close attention to all the connections and see how the Pathways Map shakes out.



PATHWAYS: The Early Years

ORIGIN

DRAW YOUR

□ → ALL □

□ → ○

RICH Start all Values at d4 ↑ Value (Duty OR Power) ×2 NEW Distinction ↑ Resource ↑ Relationship, Asset, or Resource	ORDINARY Start all Values at d4 ↑ Value (Love OR Justice) ×2 NEW Distinction ↑ Relationship ↑ Relationship, Asset, or Resource	GIFTED Start all Values at d4 ↑ Value (Glory OR Truth) ×2 NEW Distinction NEW Distinction or Ability ↑ Relationship, Asset, or Resource	STRANGE Start all Values at d4 ↑ Value (Glory OR Power) ×2 NEW Distinction ↑ Resource ↑ Relationship, Asset, or Resource	ALIEN Start all Values at d4 ↑ Value (Duty OR Truth) ×2 NEW Heritage NEW Ability or ↑ Heritage NEW Distinction
--	--	--	--	--

Choose the next category from below or one to the left or right

YOUTH

□ → ◇

○ OR ◇ → ○ OR ◇

JOCK ↑ or NEW Distinction ↑ Resource ↑ Relationship, Asset, or Resource	AVERAGE ↑ or NEW Distinction ↑ Relationship ↑ Relationship, Asset, or Resource	GEEK NEW Distinction ↑ Distinction ↑ Relationship, Asset, or Resource	OUTSIDER ↑ or NEW Distinction ↑ Location ↑ Relationship, Asset, or Resource	PARAGON ↑ or NEW Distinction ↑ or NEW Ability or Distinction ↑ Relationship, Asset, or Resource
--	---	--	--	---

FOCUS

○ OR ◇ → ○ OR ◇ OR □

□ → ○ OR ◇

MONEY NEW Distinction ↑ Resource ↑ Relationship	LIFE ↑ Relationship ×2 ↑ Resource	STATUS ↑ Distinction ↑ Resource ↑ Relationship	TECHNOLOGY NEW Gear ↑ or NEW Distinction or Gear ↑ Relationship, Asset, or Resource	PARANORMAL ↑ or NEW Ability or Distinction ↑ or NEW Heritage or Distinction ↑ Relationship
--	--	--	---	--

ROAD

← □

RISKY ↑ Value (Glory OR Power) ↑ or NEW Distinction ↑ Resource ↑ Relationship, Asset, or Resource	STRAIGHT AND NARROW ↑ Value (Duty OR Love) ↑ or NEW Distinction ↑ Relationship ↑ Relationship, Asset, or Resource	LOFTY ↑ Value (Glory OR Truth) ↑ or NEW Distinction ↑ Resource ↑ Relationship, Asset, or Resource	UNDERGROUND ↑ Value (Justice OR Truth) ↑ or NEW Distinction ↑ Relationship ↑ Relationship, Asset, or Resource	ETHICAL ↑ Value (Justice OR Love) ↑ or NEW Distinction ↑ Relationship ↑ Relationship, Asset, or Resource
---	---	---	---	--

LIFE-CHANGING EVENT

□ → ○ OR ◇

← □

OPTIONAL: Switch out any Resource or Relationship for a new Resource or Relationship at same die rating OR remove any d4 Resource or 2d4 Relationship and step up a Resource or Relationship OR both

ADVANCEMENT ↑ Value (Glory OR Power) ×2 ↑ Value (Any) ↑ or NEW Distinction ↑ Location ↑ Relationship ×2 ↑ Relationship, Asset, or Resource	TRAGEDY ↑ Value (Justice OR Love) ×2 ↑ Value (Any) ↑ or NEW Distinction ↑ Relationship ×2 ↑ Extra ↑ Relationship, Asset, or Resource	POWER MANIFESTATION ↑ Value (Power) ↑ Value (Any) ×2 NEW Ability ↑ or NEW Ability or Distinction ↑ Distinction ↑ Location ×2	FIRST CONTACT ↑ Value (Duty OR Truth) ×2 ↑ Value (Any) ↑ or NEW Distinction, Gear, or Heritage ↑ Relationship ×3 ↑ Resource	DESTINY ↑ Value (Duty) ↑ Value (Any) ×2 ↑ or NEW Distinction, Ability, or Heritage ↑ Resource ↑ Relationship ×2 ↑ Relationship, Asset, or Resource
--	--	---	--	--

PATHWAYS: After the Event

PRIORITY

□ → ○ OR ◇
○ OR ◇ → ○ OR ◇ OR □

FRIENDS AND FAMILY

↑ Value (Duty OR Love)
↑ or **NEW** Distinction
↑ Extra

WORK

↑ Value (Power OR Truth)
↑ or **NEW** Distinction
↑ Location

MOVING FORWARD

↑ Value (Glory OR Justice)
↑ or **NEW** Distinction
↑ Extra

LOOKING BACK

↑ Value (Love OR Truth)
↑ or **NEW** Distinction
↑ Location

PERFORMANCE

↑ Value (Duty OR Glory)
↑ or **NEW** Distinction
↑ Extra

MODUS OPERANDI

○ OR ◇ → ○ OR ◇ OR □
□ → ○ OR ◇

RELIABILITY/LOYALTY

↑ Value (Duty OR Love)
↑ Relationship

SHADY BUSINESS

↑ Value (Glory OR Power)
↑ or **NEW** Distinction
↑ Relationship or Extra

AGAINST THE GRAIN

↑ Value (Justice OR Truth)
↑ or **NEW** Distinction
↑ Relationship or Extra

OUTSIDE NORMAL CHANNELS

↑ Value (Justice OR Power)
↑ Distinction or Resource
↑ Relationship or Extra

SPECIAL GIFTS

↑ Value (Duty OR Glory)
↑ or **NEW** Distinction or Ability
↑ **NEW** Ability or Relationship

MOTIVATION

← □

OTHERS

↑ Value (Justice OR Love)
↑ Relationship, Asset, or Resource

SELF

↑ Value (Glory OR Power)
↑ Relationship, Asset, or Resource

THE CAUSE

↑ Value (Duty OR Justice)
↑ Relationship, Asset, or Resource

THE JOB

↑ Value (Glory OR Truth)
↑ Relationship, Asset, or Resource

THE WORLD

↑ Value (Duty OR Power)
↑ Relationship, Asset, or Resource

IDENTITY

○ OR ◇ → ○ OR ◇ OR □

OPTIONAL: Switch out any Resource or Relationship for a new Resource or Relationship at same die rating OR remove any d4 Resource or 2d4 Relationship and step up a Resource or Relationship OR both

THE SIDE KICK

↑ Relationship
↑ Relationship or Extra
↑ Relationship, Asset, or Resource

THE FOIL

↑ Distinction
↑ Relationship or Extra
↑ Relationship, Asset, or Resource

THE REBEL

↑ Distinction
↑ Location
↑ Relationship, Asset, or Resource

THE SPECIALIST

↑ or **NEW** Gear
↑ Distinction
↑ Relationship, Asset, or Resource

THE HERO

↑ or **NEW** Ability or Gear
↑ Ability or Gear
↑ Relationship

PLAY ADVICE: A Convenient Summary

Get your group together. You all create Leads and the Pathways Map together at the same time.

Start Pathways by following the map instructions for the first stage, Origins. Add your Lead as a square to the map. Draw an arrow from your square to the other squares, then draw an arrow from your square to a new circle (an Extra) and label the arrow to describe this connection.

Since your Lead square is linked to the other squares, add all the Lead names to your Lead sheet under Relationships. These Relationships start at d4. If you have a group of five players or more (not including Watchtower), one or more of these Relationships starts as a d6. Don't worry about labeling or describing these Relationships yet.

Your Lead square is also linked to that circle you added. You've got yourself an Extra: write the character's name under Resources and give it a die rating of 2d4.

Once everyone has followed the map instructions, pick your Origin. This gives you Traits to add to your sheet and opportunities to step up other Traits. All six Values start at d4, and the chart tells you to immediately step two of them up by one (or one up by two). You also get a new Distinction, which you can select from the Big List in CHAPTER EIGHT: ASSETS or create your own (see page 101). You may then step up or add other Traits depending on your choice of Origin.

Move down the Early Years chart to the next stage. Choose an option either directly below your last box or from the ones below and to the immediate right or left.

Add to the map with each stage and apply the additions and steps in each box until you've completed the Road stage, which finishes the Early Years.

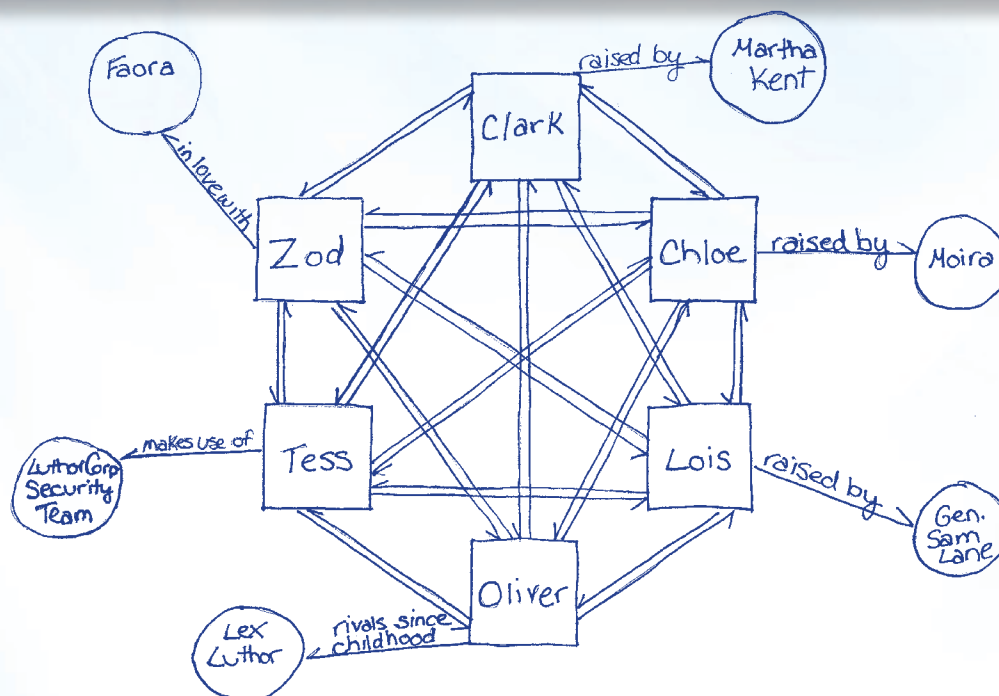
Choose any of the Life-Changing Events regardless of your Road. Follow the map instructions and apply the Trait steps to your sheet. If you want, switch out one of your Resources or Relationships with a new Resource or Relationship at the same die rating. You can also remove any d4 Relationship or 2d4 Resource and step up an existing Relationship or Resource.

If your group wants to continue with Pathways, choose any Priority on Pathways: After the Event. Add to the map as directed in the Priority stage and apply the steps from your chosen box to your Traits.

Move down the After the Event chart in the same way as you progressed through Early Years.

When you complete Identity, you may switch out one of your Resources or Relationships with a new Resource or Relationship at the same die rating. You may also remove any d4 Relationship or 2d4 Resource and step up an existing Relationship or Resource.

Add the finishing touches: Name, Appearance, Vital Statistics, and of course your Statements for Values and Relationships!



ORIGIN

This is how and where it all began. Whoever your parents were, when they brought you into this world (or possibly some other world), this was your start in life.

PATHWAYS MAP

- ▼ Draw your Lead square.
- ▼ Draw arrows from your square to all other squares. Don't label the arrows for these Relationships just yet.
- ▼ Draw an arrow from your square to a new circle (NEW Extra) and label it.

Rich

You were born with a silver spoon in your mouth. A childhood of ponies, catered birthday parties, and a guesthouse just for your toys is what you know best. While you may have been brought into a world where you wanted for nothing materially, it's possible that not all was as it seemed.

- ▼ What was your family like: parents, siblings, extended family?
- ▼ Were you close to your parents or did you spend quality with a nanny?
- ▼ What expectations did your family have for you, and how did you feel about those expectations?

RICH GETS:

- ▼ Step up **DUTY** or **POWER** twice or step up each once
- ▼ Add a new Distinction (Recommended: **COSMOPOLITAN**, **FAMILY REPUTATION**, or **WEALTHY**)
- ▼ Step up a Resource
- ▼ Step up a Relationship, Asset, or Resource

RICH LEADS TO:

- ▼ Paragon, Jock, or Average

Ordinary

There was nothing special about your birth. You were just another child, born to average parents in an average town.

- ▼ Did your nuclear family consist two parents, 1.5 siblings, and a dog?
- ▼ Where were you born? A community hospital in the mid-west or infant number 18 born that day in a large city hospital?
- ▼ What did your parents do for a living?

ORDINARY GETS:

- ▼ Step up **LOVE** or **TRUTH** twice or step up each once
- ▼ Add a new Distinction (recommended: **LIKABLE**, **NOT BORN YESTERDAY**, or **RIGHT PLACE, RIGHT TIME**)
- ▼ Step up a Relationship
- ▼ Step up a Relationship, Asset, or Resource

ORDINARY LEADS TO:

- ▼ Jock, Average, or Geek

Gifted

Whether you inherited it from your gifted parents, or no one was ever sure which side of the family you could have possibly gotten it from, you were a special kid. Perhaps your IQ was advanced (to say the least), your precociousness was freaky, or your skills in something were out of this world. Whatever it was, you carried a big sign that said "Wunderkind" wherever you went.

- ▼ What was your gift? Music? Math? Art? Science? Running at three hundred miles an hour?
- ▼ Did your parents lovingly nurture your gifts, or were you made to feel ashamed of what you could do?
- ▼ Can you remember how you first realized you were exceptional?

GIFTED GETS:

- ▼ Step up **GLORY** or **TRUTH** twice or step up each once
- ▼ Add a new Distinction (Recommended: **CLEVER**, **GENIUS**, or **MASTERMIND**) OR add a new Ability
- ▼ Add another new Distinction or step up a Distinction
- ▼ Step up a Relationship, Asset, or Resource

GIFTED LEADS TO:

- ▼ Paragon, Jock, or Average

Strange

It's hard to define why some kids are strange. Sometimes it's because they were birthed into hippie communes or because their parents were astronauts. Other times it might be from growing up in a foreign country, a very small town, or a world-class city. Whatever your circumstances, you were destined to stand apart from a crowd for just being you.

- ▼ Are you odd because of your parents? Who were they and what were they like?
- ▼ Are you weird despite your parents? What did you do and how did they object?
- ▼ What is it that makes you different? Are you eccentric, outlandish, or merely peculiar?

STRANGE GETS:

- ▼ Step up **GLORY** or **POWER** twice or step up each once
- ▼ Add a new Distinction (Recommended: **IMPULSIVE**, **IN OVER YOUR HEAD**, or **SMARTASS**)
- ▼ Step up a Resource
- ▼ Step up a Relationship, Asset, or Resource

STRANGE LEADS TO:

- ▼ Geek, Outsider, or Paragon

Alien/Metahuman

You might look like a farmboy from Kansas, but that is far from the truth. Whether Alien—like Clark with his Kryptonian origin—or Metahuman—like Arthur Curry (AKA Aquaman) with his Atlantean heritage—there's more to you than meets the eye.

- ▼ If you're Alien, were you born on your home world? What was it like?
- ▼ Were you born on earth? How did your parents arrive here?
- ▼ If Metahuman, what is your heritage? Did you grow up knowing you had this secret, or was it sprung on you when you least expected it?

ALIEN/METAHUMAN GETS:

- ▼ Step up **DUTY** or **TRUTH** twice or step up each once
- ▼ Add a new Heritage
- ▼ Add a new Ability or step up a Heritage
- ▼ Add a new Distinction (Recommended: **COSMOPOLITAN**, **EXTRATERRESTRIAL KNOWLEDGE**, or **GEARHEAD**)

ALIEN/METAHUMAN LEADS TO:

- ▼ Outsider, Paragon, or Jock

Ninth Season Origin

The Ninth Season players have come together at their table to kick-start a new **SMALLVILLE** campaign. They've already chosen Metropolis, roughly around the second half of Season Nine of the show, and this is going to help shape their choices in Pathways. Each player adds his or her Lead square to the Map and draws arrows to each of the other squares. Already, the map looks like a big hexagonal network, but it's going to get even more involved shortly.

Because there are six Leads, two of any Lead's five Relationships with other Leads begin as a d6 (see **Pathways & Larger Groups** on page 15). Cam picks Chloe and Lois for Clark; Bobbi picks Clark and Oliver; Amanda decides on Chloe and Clark; Josh goes with Chloe and Lois; Mary chooses Oliver and Clark; and Joe picks Clark and Tess.

Cam adds a circle to the map: Martha Kent, Clark's adopted mother. He draws an arrow to the circle from Clark's Lead square and labels it "raised by." This also gives him a new Extra: **MARTHA 2D4**. He settles on **Alien** as Clark's Origin, stepping up **DUTY** and **TRUTH** to d6. He adds **KRYPTONIAN HERITAGE D4**, **BIG-HEARTED D4**, and **SUPER-STRENGTH D4**.

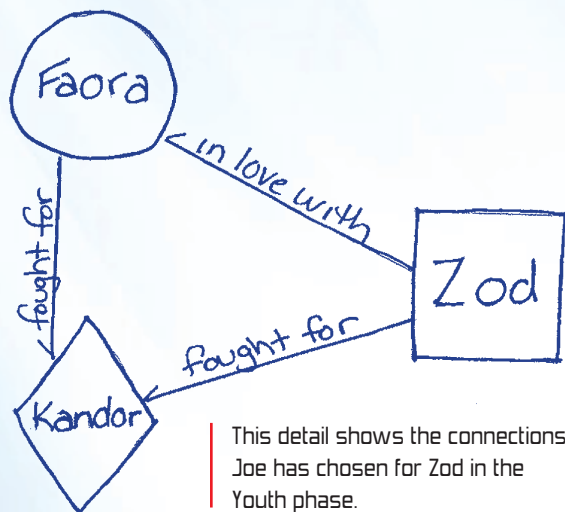
Bobbi adds a circle to the map, Chloe's mother Moira. She draws an arrow to it and also labels it "raised by." She gets a new Extra, **MOIRA 2D4**. Bobbi considers her options, and decides to go with **Gifted** as Chloe's Origin. She steps up **TRUTH** twice to d8 and adds **HACKER** and **INVESTIGATOR** at d4. With her final advance, she steps up **INVESTIGATOR** to d6 and she's done.

Amanda's new circle is Lois's father, General Sam Lane. She labels the arrow connecting Lois' square to the circle as "raised by," since that seems to be going around, and adds **THE GENERAL 2D4** as her new Extra. Amanda suggests that Lois' Origin is **Ordinary**, since the others don't seem to fit. She steps up **LOVE** twice to d8, her Relationship to **CHLOE** once to d8, and adds **MILITARY BRAT D4**.

Josh tries something different with Oliver and adds Lex Luthor as his circle, labeling the arrow to it as "rivals since childhood." He gets **LEX LUTHOR 2D4** as an Extra, but he's pretty sure Lex won't stay as an Extra for too long. Oliver's Origin is **Rich**; this means stepping up **POWER** twice to d8 and adding **SMARTASS D4**. Josh figures it makes sense to step **SMARTASS** up by one to d6 and **LEX LUTHOR** to 2d6.

Mary knows Tess' early life was awful, but she figures it makes sense to start developing her into the powerful and dangerous woman she becomes as soon as possible. She draws a circle for the LuthorCorp Security Team, getting that as a 2d4 Extra, and goes with the **Strange** Origin (raised in a Louisiana bayou, teaching herself to read, and getting into Harvard as a teenager? Yeah, she's Strange.) She steps **POWER** up twice to d8, adds **VICIOUS D4** and steps it up to d6, and devotes another step toward the **LUTHORCORP SECURITY TEAM**, making it 2d6.

Joe is up last and knows Zod's going to be a little isolated for a while. He also talks it over with the group, and they agree that Zod should be created with his Abilities in play. With this in mind, Joe chooses to add Faora as his circle (giving him **FAORA 2D4**, "in love with") and **Alien** as his Origin. Joe steps up **Zod's DUTY** to d8, and adds three Assets: **KRYPTONIAN HERITAGE D4**, **SUPER-STRENGTH D4**, and **MANIPULATIVE D4**.



YOUTH

Growing up is a difficult time for anyone, but some had it easier than others. Compare the Norman Rockwell childhood Clark experienced with the Kents to that of Lex Luthor and his Faust-like father, Lionel. And let's not even talk about Davis Bloome's childhood. How you built on your Origin in your **Youth** has an effect your future.

PATHWAYS MAP

- ▼ Draw an arrow from your square to a new diamond (NEW Location).
- ▼ Draw an arrow from a circle or diamond that you added to any another circle or diamond.

Jock

Your letter jacket read like alphabet soup. Football, track, gymnastics, wrestling, basketball, swimming—it didn't matter; if you could do it, you did.

- ▼ What was the defining moment of your athletic career?
- ▼ Were you a team player, or more of a solo athlete, and why?
- ▼ Has your athletic background given you some above average skills?

JOCK GETS:

- ▼ Add a new Distinction (Recommended: **AGILE**, **ATHLETIC**, or **MARTIAL ARTIST**)
- ▼ Step up a Resource
- ▼ Step up a Relationship, Asset, or Resource

JOCK LEADS TO:

- ▼ Supernatural/Paranormal, Money, or Life

Average

You attended a public school, didn't over- or under-achieve, weren't particularly active in many or any afterschool activities; you were just one of those kids that showed up and did what was expected.

- ▼ Did your parents buy you skates in the second grade when you showed promise of becoming the next Kristi Yamaguchi only to have you discover a love of the drums by the next summer?
- ▼ Did your family have high expectations for you only to be disappointed with your performance? Or, on the other extreme, were they abusive, showing you no support and always letting you know what a loser you were doomed to be?
- ▼ Did you grow up feeling stuck in your small town dreaming that one day you'd break out of there and become something great?

AVERAGE GETS:

- ▼ Add or step up a Distinction (Recommended: **OBSERVANT**, **SNEAKY**, or **WILLFUL**)
- ▼ Step up a Relationship
- ▼ Step up a Relationship, Asset, or Resource

AVERAGE LEADS TO:

- ▼ Money, Life, or Status

Geek

You can quote every line from Star Wars, Sex in the City, or The Wizard of Oz and you're proud of it. When your parents asked where you'd like to go for summer vacation you begged for a tour of Silicon Valley, a long weekend at a Renaissance Festival, or pilgrimage to New Zealand to see where your favorite movie of your favorite book was filmed. It's not just a passion or hyper-interest in a particular subject; your geekness defines your community and choice of lifestyle.

- ▼ What makes you geek out?
- ▼ Do your friends share your enthusiasm or do they find it odd? Amusing? Dire?
- ▼ Do you wear your true geek on your sleeve, or keep it private for only a select few?

GEEK GETS:

- ▼ Add a Distinction (Recommended: **CLEVER**, **INVESTIGATOR**, or **OBSERVANT**)
- ▼ Step up a Distinction
- ▼ Step up a Relationship, Asset, or Resource

GEEK LEADS TO:

- ▼ Life, Status, or Technology

Outsider

Whether by choice or force, you didn't have many friends. Not only did you not fit in with any of the clique options or associate with any particular crowd, you were possibly shunned by them. There was something about you they didn't like or couldn't relate to—but that's okay, you kind of liked it that way.

- ▼ Where did you find comfort? A favorite hiding spot? A library of books? Pets?
- ▼ Just what was it that pushed you beyond loner and made you an Outsider?
- ▼ What kinds of conflicts have developed between yourself and others in your surroundings: family, neighbors, classmates, etc.?

OUTSIDER GETS:

- ▼ Add or step up a Distinction (Recommended: **BACKHANDED**, **OBSERVANT**, or **SNEAKY**)
- ▼ Step up a Location
- ▼ Step up a Relationship, Asset, or Resource

OUTSIDER LEADS TO:

- ▼ Status, Technology, or Supernatural/Paranormal

Paragon

You share something in common with Donald Trump, Liberace, and Julia Child: as a model of excellence, it's clear to the world that you exemplify characteristics in a way no one else can.

- ▼ What are you a paragon of?
- ▼ How did other kids perceive you as you developed this reputation?
- ▼ How much of your reputation was you, and how much was hype?

PARAGON GETS:

- ▼ Add or step up a Distinction (Recommended: **DARING**, **GENIUS**, or **ON A MISSION**)
- ▼ Add or step up an Ability or Distinction
- ▼ Step up a Relationship, Asset, or Resource

PARAGON LEADS TO:

- ▼ Technology, Supernatural/Paranormal, or Money

Ninth Season Youth

This stage is characterized by adding diamonds to the Pathways Map, which means locations, locations, locations. The Ninth Season group talk it over and think it's best to establish some iconic sets where the cast can play out their early drama; other sets will serve as inspiration for their Leads later.

Cam adds the Kent Farm to the map, labeling the connecting arrow with "home" and adding **KENT FARM 2D4** to Clark's sheet. He draws an arrow from Martha's circle to this new location, labeling it "home" as well. Cam wants Clark to get all the Abilities he needs, so the best choice for Youth is **Paragon**. Clark gets **INVULNERABILITY D4** and **IMPULSIVE D4**, and upgrades **SUPER-STRENGTH** to d6.

Bobbi draws an arrow to a new diamond, The Talon, and labels it "lives over." She now has **THE TALON 2D4**. Next, she draws an arrow to Lex's circle from the Talon's diamond, labeling it "bought by." She picks **Geek** for Chloe's Youth. It's a no-brainer. She steps up **INVESTIGATOR** by one to d8, and adds **GENIUS** to her sheet at d6 (having used her upgrade step to kick it up from d4).

Amanda continues tracking Lois' fairly ordinary life by going with an **Average** Youth. She adds and draws an arrow to a new diamond (Army Base), labels it "grew up there," and then draws an arrow from The General's circle to Martha's, labeling it "friend of Martha." Amanda isn't really sure about that one, but she thinks it makes good backstory. Looking up Average, Amanda steps up **CHLOE** to d10, adds **BACKHANDED D4** (then steps it up to d6), and of course gets her new Location, **ARMY BASE 2D4**.

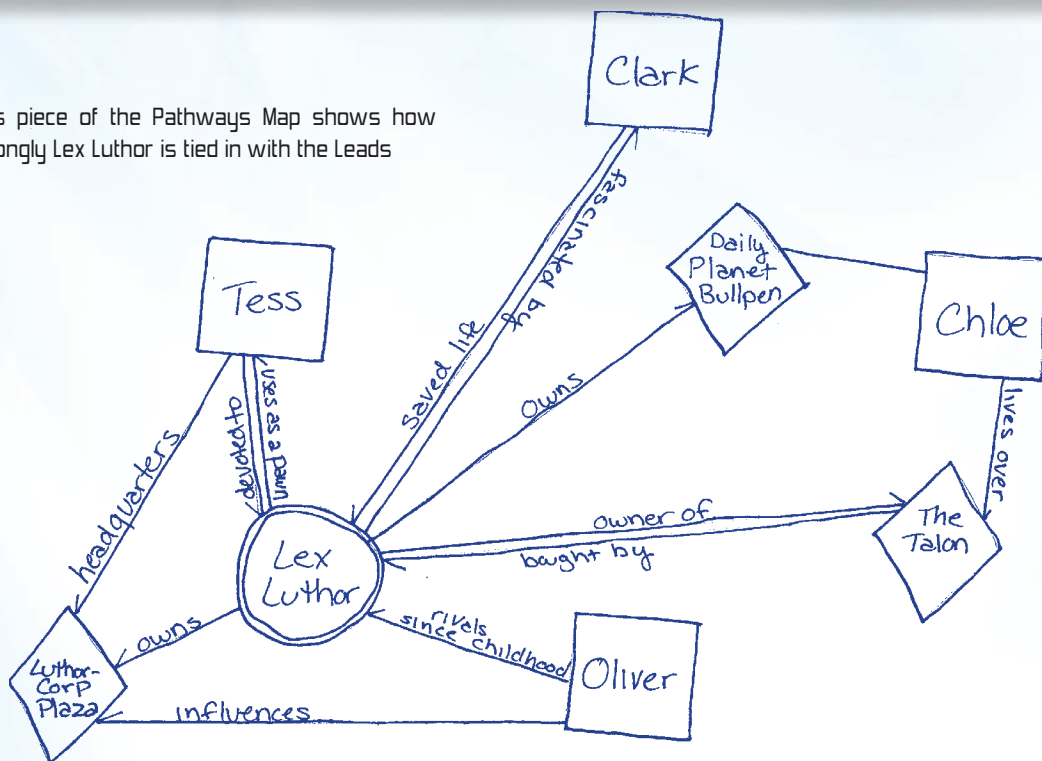
Oliver's a perfect fit for the **Jock** Youth, Josh thinks, so he goes with that. First, though, he adds a diamond (Queen Industries) and labels it "owns." This gives him the Location **QUEEN INDUSTRIES 2D4**. Then Josh draws an arrow from Lex to The Talon, labeling it "owner of." Now for the Traits. He steps up Ollie's **SMARTASS** to a d8, adds **MARKSMAN D4**, and steps up **QUEEN INDUSTRIES** to 2d6.

Mary's taking Tess on the fast track to power, and since Lex isn't a Lead in the Ninth Season game she figures it's up to her to add a diamond for LuthorCorp Plaza (starting at 2d4 on her sheet). Even though she doesn't become acting CEO until later, the group agrees Mary should label her arrow "headquarters." Just to be safe, she also draws an arrow from Lex Luthor's circle to the LuthorCorp Plaza diamond, labeled "owns." Mary thinks that, given Tess' tightly focused academic record as a young woman, **Geek** is appropriate. She steps up **VICIOUS** to d8 and adds **DARING D4**.

Joe adds Kandor to the map as a diamond, drawing an arrow to it labeled "fought for." He connects Faora's circle to Kandor with the same label. Thinking about Zod's Youth, he goes for **Jock**, since Zod was part of Krypton's military. He adds **MASTERMIND D4**, notes his **KANDOR 2D4**, and steps up both **FAORA** and **KRYPTONIAN HERITAGE** by one (to 2d6 and d6, respectively).



This piece of the Pathways Map shows how strongly Lex Luthor is tied in with the Leads



FOCUS

Your Focus directed your attention and guided your priority making. There may have been many nuances to your center of attention, but this one was the granddaddy. Keep in mind that your Focus can be something you strive for but never quite seem to attain.

PATHWAYS MAP

- ▼ Draw an arrow from any circle or diamond to another circle, diamond, or square.
- ▼ Draw an arrow from your square to a new or existing circle (NEW Extra or Relationship) or diamond (NEW Location).

Money

Probably the most classic of focuses, money easily tops many people's most wanted lists. After all, love can be such a thrill, but it can't pay the bills. With enough wealth you can buy houses, cars, lives, and deaths.

- ▼ Were you born into money and now work to increase your wealth? Or have you built it all from nothing?
- ▼ Do the large sums of money you acquire seem to slip through your fingers one horse race, pyramid scheme, or drug deal at a time?
- ▼ Are you killing yourself with work, chasing the American dream, only to fall short day after day after day?

MONEY GETS:

- ▼ Add a Distinction (Recommended: **COSMOPOLITAN**, **CONNECTED**, or **WEALTHY**)
- ▼ Step up a Relationship
- ▼ Step up a Resource

MONEY LEADS TO:

- ▼ Ethical, Risky, or Straight & Narrow

Life

You were focused on the day-to-day—doing a good job at work, paying your rent, and going out with friends on the weekends. While this didn't mean that trouble didn't sometimes surround your life like long scarf on a windy day, you got by. A good job and a steady relationship got you through the rough spots. Maybe a hot bath at the end of a long day and a nice cold beer.

- ▼ Do you feel like you're doing what you're supposed to be doing? Living the life you were meant to live?
- ▼ Sure, your life could be a little more exciting, but all-in-all, are you pretty happy with how things are?
- ▼ Do you hold on to the belief that one of these days you'll meet Mr./Ms. Right, get married, and finally start a family?

LIFE GETS:

- ▼ Step up two Relationships or step up one Relationship twice
- ▼ Step up a Resource

LIFE LEADS TO:

- ▼ Risky, Straight & Narrow, or Lofty

Status

Who needs money when you have the power and influence to do whatever you want? Whether the source of your influence was the business world, Hollywood, or the realm of politics, when you talked, people not only listened but took notes.

- ▼ Just how did you get so powerful?
- ▼ Do Senators and/or Mob bosses return your calls?
- ▼ Are the society columns full of your antics?

STATUS GETS:

- ▼ Step up a Distinction
- ▼ Step up a Resource
- ▼ Step up a Relationship

STATUS LEADS TO:

- ▼ Straight & Narrow, Lofty, or Underground

Technology

You would drool over RAM, go ga-ga for gear, and couldn't get enough of high-tech gadgets. Your bedroom, living room, and garage were full of doohickeys, components, and equipment pieces from the experimental to the historic. Online, you were known simply as "Q".

- ▼ Has this been your obsession since youth and now you're finding ways to cash in on what was once considered a "fun hobby"?
- ▼ Have you ever received large sums of cash for doing a little poking around on a foreign government's data system for an employer that goes by a codename?
- ▼ Is cnet.com your homepage?

TECHNOLOGY GETS:

- ▼ Add an Ability with the Gear Limit
- ▼ Add or step up a Distinction or an Ability with the Gear Limit
- ▼ Step up a Relationship, Asset, or Resource

TECHNOLOGY LEADS TO:

- ▼ Lofty, Underground, or Ethical

Paranormal

You had your own Wall of Weird, supernatural interests, and libraries of information. It might have been ancient mysteries, witchcraft, or your alien history—you just couldn't get enough. It might have given you new abilities...or warned you of the abilities of others.

- ▼ long have you held this fascination? Is it something you've had since childhood, or did an unexplained event open this world up to you?
- ▼ How do you go about your research? Do you fly solo or work with a team?
- ▼ Do you sleep in a tinfoil hat and encourage others to do the same?

PARANORMAL GETS:

- ▼ Step up or add an Ability or Distinction
- ▼ Step up or add a Heritage or Distinction
- ▼ Step up a Relationship

PARANORMAL LEADS TO:

- ▼ Underground, Ethical, or Risky

Ninth Season Focus

The group looks next to the Focus their Leads had early in their history, which is also the stage when their Pathways Map starts to get really interesting. Some Extras become Features, which adds more Relationships to the Lead sheets. Let's see what happens.

Cam starts out by drawing an arrow to Lex's circle on the Pathways map, labeling it "saved life." He draws an arrow back, too, labeled "fascinated by." Because this is Oliver's Extra, Cam and Josh talk it over and agree to make Lex a Feature. This means Clark gets a Relationship: **LEX LUTHOR D4**, and Josh has to switch out his **LEX LUTHOR** Extra, too (see below). Cam decides to take Clark through a **Paranormal** Focus, representing both Jor-El's influence and Clark's constant exposure to meteor freaks and his Kryptonian origins. He steps **LOIS** up to d8, **KRYPTONIAN HERITAGE** up to d6, and adds **SUPER-SENSES D4** (starting with *X-ray Vision*).

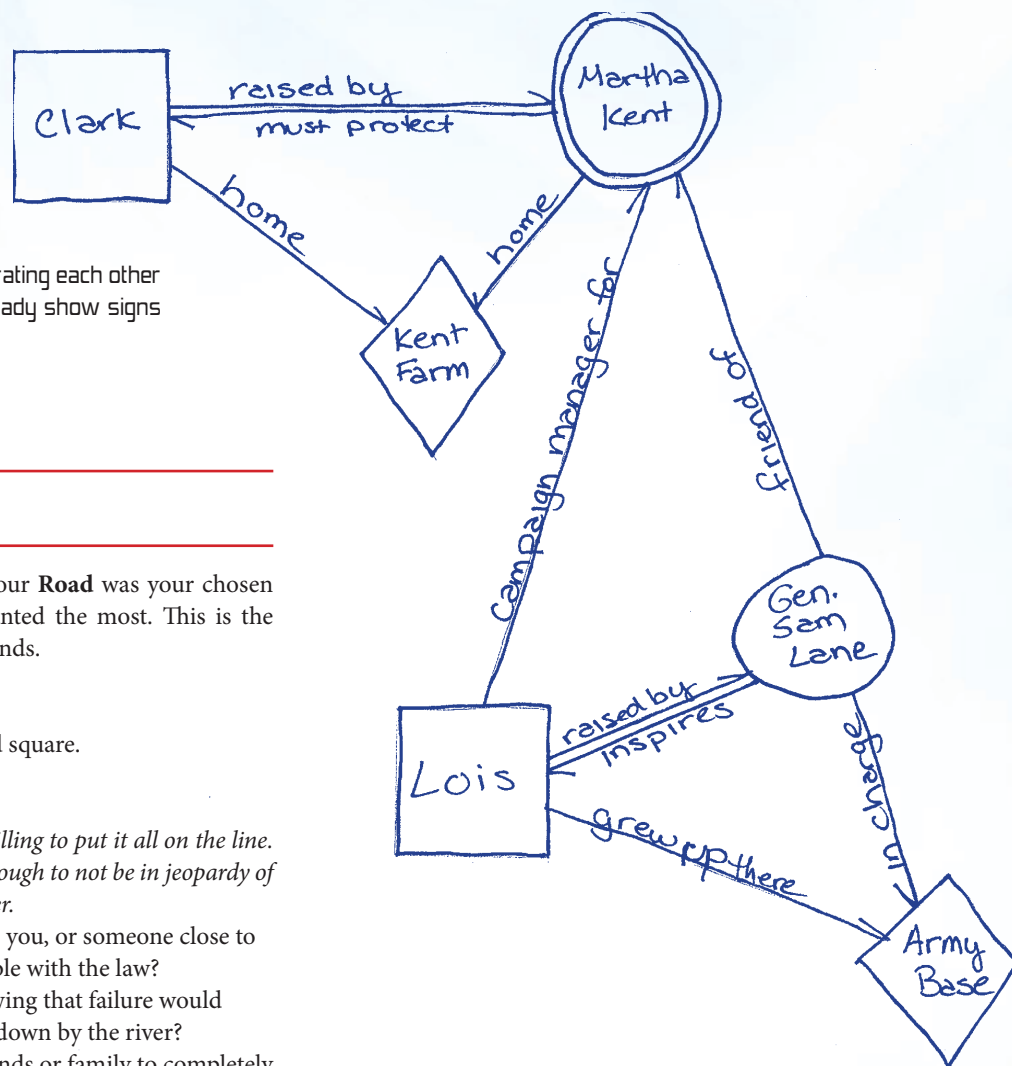
Bobbi adds the *Daily Planet* Bullpen to the Map and draws an arrow from her square to that diamond, labeled "interns at," to cover her time as a reporter. She draws an arrow from the Talon to Lois' square, labeled "home of." Bobbi considers appealing to Tiara (as Watchtower) and the other players to let her skip over to Paranormal, but she decides instead to go with **Technology**. She steps up **HACKER** to d8 and adds an Ability with the Gear Limit: **SMARTPHONE D4** (based on **TECHNOPATHY**). Her new connection with the *Planet* gives her **DAILY PLANET BULLPEN 2D4**.

Amanda's arrow for this stage goes to Martha, which upon a quick discussion with Clark she upgrades to a Feature, which gives her a new Relationship of **MARTHA D4** (also turning Clark's 2d4 Extra to a d4 Relationship.) The arrow's label is "campaign manager for." Amanda also draws an arrow from The General to the Army Base diamond: "in charge." With Lois looking firmly at a professional life, Amanda chooses **Status** as Lois' Focus. She steps up **OLIVER** to d6, **BACKHANDED** to d8, and **THE GENERAL** to 2d8.

Josh draws an arrow to LuthorCorp Plaza ("influences"), picking up a 2d4 Location, and an arrow from Lex Luthor to the *Daily Planet* Bullpen ("owns.") Clearly this stage is all about **Money** for Ollie! He steps up **LOIS** to d8, adds **WEALTHY D4**, switches **LEX LUTHOR 2D6** to a d6 Relationship since Lex is now a Feature, and steps up his new **LUTHORCORP PLAZA** Location to 2d6.

Mary connects to Lex Luthor, adding him as a d4 Relationship, labeling the arrow as "devoted to." She also draws an arrow back from Lex, labeled "uses as a pawn." Like Amanda, Mary thinks her Lead is going to focus on a professional career, so she takes **Status**. She steps up **DARING** to d6, **LUTHORCORP SECURITY TEAM** to 2d8, and her new **LEX LUTHOR** Relationship to d6.

Joe adds a new circle, Jor-El, labeling the arrow to it with "once a friend." He also draws an arrow from Jor-El to Clark, "birth father of." Exciting! Zod's Focus is **Paranormal**, and with it Joe steps up **CLARK** to d8, **MASTERMIND** to d6, and adds **FLIGHT D4**.



Even though they're barely tolerating each other at this point, Clark and Lois already show signs of their tangled relationship.

ROAD

As you pursued your Focus, your **Road** was your chosen route to obtain that which you wanted the most. This is the means by which you justified your ends.

PATHWAYS MAP

- ▼ Draw an arrow back to a Lead square.

Risky

In pursuit of your Focus, you were willing to put it all on the line. Few things in your life were sacred enough to not be in jeopardy of your ambitions at one time or another.

- ▼ Have your actions ever gotten you, or someone close to you, seriously hurt or in trouble with the law?
- ▼ Have you gambled it all, knowing that failure would mean a future living in a van down by the river?
- ▼ Have your actions caused friends or family to completely disassociate with you?

RISKY GETS:

- ▼ Step up **GLORY** or **POWER**
- ▼ Add or step up a Distinction
- ▼ Step up a Resource
- ▼ Step up a Relationship, Asset, or Resource

RISKY LEADS TO:

- ▼ Any Life-Changing Event

Straight & Narrow

With your feet planted firmly on the ground and your head clear of cloudy altitudes, you were as on the up-and-up as they come. Maybe you were labeled a goody-two-shoes by some, but you were confident in your choices and secure in the knowledge that you were doing the right thing.

- ▼ Is your record so clean you've never had so much as a speeding ticket?
- ▼ Does the thought of returning a library book late alarm you?
- ▼ Is your idea of wild night out a PG-13 film and extra butter on your popcorn?

STRAIGHT & NARROW GETS:

- ▼ Step up **DUTY** or **LOVE**
- ▼ Add or step up a Distinction
- ▼ Step up a Relationship
- ▼ Step up a Relationship, Asset, or Resource

STRAIGHT & NARROW LEADS TO:

- ▼ Any Life-Changing Event

Lofty

You were constantly looking for the route that led to your castles in the sky. You chose what you considered a noble route to your ambitions—sometimes acting the hero, other times the martyr—and while some recognized you for your graciousness, others may have seen through the veil, finding you haughty and disdainful. After all, sometimes an act is really just an act.

- ▼ Does the volunteer section of your résumé outweigh your job experience?
- ▼ Do you use your loftiness as a cover for a deeper, darker truth?
- ▼ Have others, inspired by your action, placed you on a pedestal? Or perhaps you put yourself there?

LOFTY GETS:

- ▼ Step up **GLORY** or **TRUTH**
- ▼ Add or step up a Distinction
- ▼ Step up a Resource
- ▼ Step up a Relationship, Asset, or Resource

LOFTY LEADS TO:

- ▼ Any Life-Changing Event

Underground

If you needed something done, you knew just who to go to. You had connections all over the place of the wink-and-a-nod sort. And when anyone wondered how you managed to pull something off, you responded with a resounding, "Don't ask."

- ▼ Are there thugs out there that owe you favors?
- ▼ Is your cell phone like a skeleton key? All those numbers in there can open any door.
- ▼ If there's an antiestablishment network within 100 miles, you probably have a contact in it.

UNDERGROUND GETS:

- ▼ Step up **TRUTH** or **JUSTICE**
- ▼ Add or step up a Distinction
- ▼ Step up a Relationship
- ▼ Step up a Relationship, Asset, or Resource

UNDERGROUND LEADS TO:

- ▼ Any Life-Changing Event

Ethical

Watching the world from one end of the spectrum, you were fully aware that your actions had consequences. You deliberately chose to take the high road and serve the greater good, willing to make sacrifices for what you knew was right.

- ▼ Is your motto "truth, integrity, and respect"?
While some people see the world as a rainbow of challenges and questions, do you see it as a black and white reality of right and wrong?
- ▼ What do you hope to ultimately gain from your ethical means?

ETHICAL GETS:

- ▼ Step up **JUSTICE** or **LOVE**
- ▼ Add or step up a Distinction
- ▼ Step up a Relationship
- ▼ Step up a Relationship, Asset, or Resource

ETHICAL LEADS TO:

- ▼ Any Life-Changing Event

Ninth Season Road

There's not a lot of mapwork at this stage, but there's plenty of adjustments to make to the Ninth Season group's Leads. Leading up to the Life-Changing Event, the group makes their last choices for the Early Years chart.

Cam draws an arrow from Martha to Clark, labeled "must protect." He sends Clark down an **Ethical** Road, stepping up three Traits to d6: **LOVE**, **BIG-HEARTED**, and **SUPER-SENSES**. He also steps up **CHLOE** to d8, as she started out as a d6.

Bobbi follows Cam's lead by drawing an arrow back from Chloe's mother, Moira, labeling it "can control." Her choice of Road for Chloe heads **Underground**. She steps up **JUSTICE** to d6, **CLARK** to d8, **HACKER** to d10, and **DAILY PLANET BULLPEN** to 2d6.

Amanda's Road for Lois is a **Lofty** one. She draws an arrow back to Lois from The General, labeled "inspires." Going with the general shift in Lois' career towards uncovering the story, she steps up **TRUTH** to d6. She also steps up **CLARK** to d8, reflecting their growing friendship, and **ARMY BASE** to 2d6 because of her military connections. Finally, she adds **IN OVER MY HEAD d4** as a new Distinction.

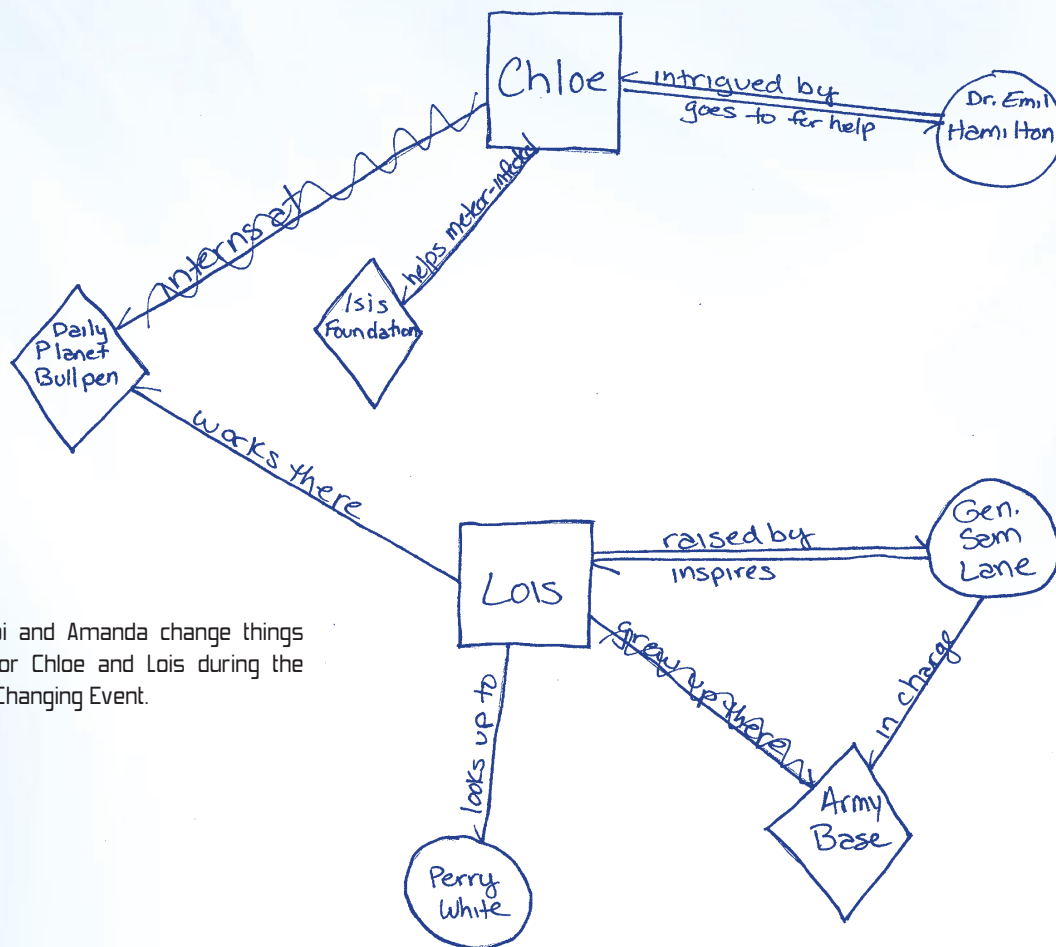
Josh draws an arrow back to Oliver from Queen Industries, labeling it as "provides funding for." He decides to acknowledge Ollie's **Risky** Road, stepping up **MARKSMAN** and **LEX LUTHOR** to d8. Considering his Values, Josh figures Ollie needs more **GLORY** if he's going to capitalize on Green Arrow, so he steps it up to d6.

Mary decides to add more to Zod's backstory—a future obsession for Tess. She draws an arrow from Jor-El to Zod and labels it "sees good in." Tess' Road is also **Lofty**, an interesting parallel to Lois. She steps up **TRUTH** to d6, **OLIVER** to d8, **LUTHORCORP PLAZA** to 2d8, and adds **MARTIAL ARTIST** (renaming it **AIKIDO**) at d4. Since the **MARTIAL ARTIST** Distinction is already built to handle Aikido, Mary doesn't have to change it.

Joe sends Zod down the **Risky** Road. He draws an arrow back to Zod from Faora's circle ("devoted to") and steps up **FAORA** to 2d8. Looking over his other options, he decides to step Zod's **POWER** and **MANIPULATIVE** to d6, and **MASTERMIND** to d8. Zod's getting dangerous.

Up next? Life-Changing Events, which present an opportunity to make some serious changes to the group's Lead sheets.

Bobbi and Amanda change things up for Chloe and Lois during the Life-Changing Event.



LIFE-CHANGING EVENT

This is where everything changed. Despite your development up to this point, one day something happened that was essentially out of your control, and it changed your life forever. It happens in and around Smallville all the time. People from all walks of life, doing what they do, living their lives, and suddenly BAM! Nothing is the same again.

Regardless of where you are on the Road stage of Early Years, you may choose any box for the Life-Changing Event. Your choice here comes with a significant boost in Traits. You also have the option of pruning one of your Resources or Relationships that no longer has any relevance to your Lead and acquiring a new one at the same die rating.

PATHWAYS MAP

- ▼ Draw an arrow from your square to a new or existing circle (NEW Extra) or diamond (NEW Location).
- ▼ Draw an arrow back to a Lead square.
- ▼ *Optional:* Switch out any Relationship or Resource currently on your sheet for a new Relationship or Resource at the same die rating and draw an arrow to a new or existing circle or diamond as appropriate.
- ▼ *Optional:* Remove any d4 Relationship or 2d4 Resource and step up another Relationship or Resource.

Advancement

Perhaps it was a promotion, entrance into a secret society, or a substantial achievement that brought you into the limelight, redefining your position and announcing your arrival on the big scene.

- ▼ Was this something you saw coming and had been working toward for years?
- ▼ Did you wake up one morning find yourself in the right place at the right time?
- ▼ Who or what recognized your potential and bestowed this endorsement upon you?

ADVANCEMENT GETS:

- ▼ Step up **GLORY** or **POWER** twice or step up each once
- ▼ Step up a Value of your choice
- ▼ Step up or Add a Distinction (Recommended: **CONNECTED**, **MANIPULATIVE**, or **VICIOUS**)
- ▼ Step up a Location
- ▼ Step up two Relationships or step up one Relationship twice
- ▼ Step up a Relationship, Asset, or Resource

ADVANCEMENT LEADS TO:

- ▼ Any Priority on Pathways: After the Event

Tragedy

Loss of a parent or sibling, separation from those you love, development of severe alcoholism, or any number of other possibilities took a serious toll on you. As a result, you had to step up, pull yourself together, and develop new (or strengthen old) relationships to survive.

- ▼ Did someone close to you die suddenly? How did it change your life?
- ▼ Did you yourself suffer from a serious illness or injury?
- ▼ What were the circumstances that surrounded your misfortune?

TRAGEDY GETS:

- ▼ Step up **JUSTICE** or **LOVE** twice or step up each once
- ▼ Step up a Value of your choice
- ▼ Step up or add a Distinction (Recommended: **FAMILY REPUTATION**, **GUILTY**, or **VICIOUS**)
- ▼ Step up two Relationships once or step up one Relationship twice
- ▼ Step up an Extra
- ▼ Step up a Relationship, Asset, or Resource

ADVANCEMENT LEADS TO:

- ▼ Any Priority on Pathways: After the Event

Manifestation

You were just a normal Jack or Jane until one fateful day when the universe reached out and bit you. Somehow you came into contact with kryptonite—or something else—and have never been the same since. While many meteor freaks revel in their newfound abilities, some are wary and concerned. Regardless, all have gone a bit nuts, to put it lightly. It would seem the blessing of a meteor power is also its curse. Kryptonite puts the freak in “meteor freak.”

- ▼ Where were you and how were you exposed?
- ▼ What changes manifest themselves and are they a direct result of the circumstances of your exposure?
- ▼ What keeps you from losing control? Are there special people in your life that give you moral support or is there something you need to do to stay in control?

MANIFESTATION GETS:

- ▼ Step up **POWER**
- ▼ Step up any Value twice or step up two Values once
- ▼ Add an Ability
- ▼ Step up an Ability or Distinction
- ▼ Step up a Distinction
- ▼ Step up two Locations or step up one Location twice

ADVANCEMENT LEADS TO:

- ▼ Any Priority on Pathways: After the Event

First Contact

The truth really was out there, and now it knows the truth about you, too. Whatever you made contact with—whether alien, paranormal, mystic, or ancient—you won’t ever be the same again. Knowledge is power.

- ▼ When you made first contact, had you been searching for it? Or had it been searching for you?
- ▼ Why do you think it happened to you? Did it reveal a skeleton in the family closet?
- ▼ What did you learn from this experience and how has it changed your outlook on life, the universe, and everything?

FIRST CONTACT GETS:

- ▼ Step up **DUTY** or **TRUTH** twice or step up each once
- ▼ Step up a Value of your choice
- ▼ Add a new Distinction (Recommended: **EXTRATERRESTRIAL KNOWLEDGE**, **ON A MISSION**, or **IN OVER YOUR HEAD**), Gear, or Heritage
- ▼ Step up three Relationships once or step up one by two steps and one by one step or step up one by three steps
- ▼ Step up a Resource

FIRST CONTACT LEADS TO:

- ▼ Any Priority on Pathways: After the Event

Destiny

You can try to ignore it, fight it, or outrun it; but sooner or later, Destiny comes knocking. Some are fated to save the world, others to destroy it, and still others will play a small but vital role when the battle begins.

- ▼ What is your destiny? How did you learn about it?
- ▼ Was it something you embraced, or have you resisted it?
- ▼ How does knowledge of your Destiny change the way you live your life?

DESTINY GETS:

- ▼ Step up **DUTY**
- ▼ Step up any Value by two steps or two Values by one step
- ▼ Add or step up a Distinction (Recommended: **DARING**, **ON A MISSION**, or **WILLFUL**), Heritage, or Ability
- ▼ Step up a Resource
- ▼ Step up two Relationships once or step up one Relationship twice
- ▼ Step up a Relationship, Asset, or Resource

ADVANCEMENT LEADS TO:

- ▼ Any Priority on Pathways: After the Event



Ninth Season Life-Changing Event

Because the Life-Changing Event is such a big deal, players are given the freedom to choose from any one of the five options, regardless of where they ended up on the Early Years chart. This is also where some groups might choose to wrap up Pathways, but the Ninth Season players aren't interested in playing Rookies.

Cam starts out by choosing **Destiny** for Clark. It's a natural choice because it not only fits Clark's themes, but it gives an opportunity to step up Clark's Abilities. First, though, he draws a new diamond on the Pathways Map: Fortress of Solitude ("learns at") and uses his Resource step to make it **FORTRESS OF SOLITUDE 2D8**. He draws an arrow back to Clark from the Fortress, "Jor-El speaks through." Cam steps up **SUPER-STRENGTH**, **DUTY**, and **GLORY** to d8, **LOIS** to d12, and adds a new Distinction to his sheet, **GUILTY D4**. Taken together, these changes drive home Clark embracing his future after high school.

Bobbi's choice for Chloe is **First Contact**. Very roughly, this is all about Chloe rising into the super hero big leagues, so to speak, and while Bobbi doesn't want to bother with Chloe's emergent healing abilities (which vanished after Brainiac infected her in Season Eight) she absolutely could have done that here with Manifestation. Instead, she adds a new circle for Dr. Emil Hamilton and draws an arrow to him labeled "goes to for help." She draws an arrow back from Dr. Emil, "intrigued by."

He starts out as 2d4. Bobbi steps up **DUTY** to d10 and then lots of Relationships: **CLARK D10**, **LOIS D6**, and **OLIVER D8**. She adds **BIG SISTER D4** (first signs of Watchtower!). Finally, she steps up **DAILY PLANET BULLPEN** to 2d8 but uses her option to switch it to **ISIS FOUNDATION 2D8**. She relabels the arrow to this diamond as "helps meteor-infected with."

Amanda goes with **Advancement** for Lois. She's on her way to the top! She adds a new circle for Perry White ("looks up to") and draws an arrow back from Martha's circle ("thinks highly of.") This also gives her **PERRY WHITE 2D4** as an Extra. Charging right ahead, Amanda steps up **DUTY** to d6, **GLORY** to d8, **CLARK** to d8, and **OLIVER** to d8. She adds **INVESTIGATOR D4** (then steps it up to d6) to cover her plucky reporter skills. Finally, she steps up **ARMY BASE** to 2d6 and uses the option to switch it to **DAILY PLANET BULLPEN** (new label: "works there.") Amanda figures Lois can always call on **THE GENERAL** and **MILITARY BRAT** if she needs assistance from the armed services.

Josh chooses **Tragedy** for Oliver. It's a sort of nod to the shipwreck on the island event that so shaped Oliver's life, but it also ties up a lot of other elements that showed up early in Season Nine, so it's a good fit, if a little out of sequence. Here, Josh adds and draws arrows to ("hangs out at") and from ("it's all about image") a new diamond, the Ace of Clubs, which gives him the 2d4 Location. He uses the Value steps to get **GLORY D8** and **LOVE D6**, and follows this by stepping up some neglected Relationships: **CHLOE** to d8, **CLARK** and **TESS** to d6.

He also steps up **LEX** to d10, throwing some fuel on that fire, and **WEALTHY** to d6, another much-needed advance.

Mary has a lot of choices here for Tess, but she likes the **First Contact** option. Tess grows aware of the alien menace (or savior?) and this is where her time at LuthorCorp exposes her to great secrets. Mary adds the Luthor Mansion to the Pathways Map, labeling the arrow to it as “lives there” and the arrow back as “hides secrets.” She steps up her new Luthor Mansion to 2d6, then gets to work improving her Values: **DUTY d6**, **LOVE d6**, and **TRUTH d8**. She steps up **CLARK** twice to d10 (he was one of her two d6 Relationships), and **ZOD** to d6. Topping it all off, Mary adds **EXTRATERRESTRIAL KNOWLEDGE d4**.

Joe weighs his Life-Changing Event options and decides to go with **Manifestation**. He justifies this as Zod’s acquisition of great abilities both through his efforts on Krypton and later as a clone on Earth. The group has already agreed that Zod’s going to have his Abilities at the start of play, so Joe really needs to kick them up a little! He draws an arrow to a new diamond, Warehouse (“headquarters”) and draws an arrow back from Kandor (“inspires.”) Joe steps up **FLIGHT** to d6 and adds **BLAST** (renamed **HEAT VISION**) **d4**—a good step toward getting all the necessary Abilities—and then steps up both **GLORY** and **POWER** to d8. With his remaining steps, he nudges **MANIPULATIVE** to d8 and **KANDOR** to 2d8.

GROWING YOUR LEADS FROM THE LIFE-CHANGING EVENT

Some people want to jump into the gaming waters immediately after the Life-Changing Event to roleplay through all the chaos and excitement that’s left in its wake. When you do, you’re playing Leads that aren’t as advanced or experienced as those that went through the second Pathways chart. But that’s cool, you’re a Rookie. You can do this advancement in-game.

Every group’s going to have a slightly different take on how long to draw this out, but here’s an easy way to deal with it. For the first four episodes, focus your plot on storylines that touch on each of the four stages of Pathways: After the Event—Priority, Modus Operandi, Motivation, and Identity. At the end of each Episode, each Lead frames his own tag scene to settle that stage’s choice, then gets whatever additions and steps that come with that choice.

Note that, because Rookies start out with three Values stepped up to make up for the three that they didn’t get by going through After the Event, you won’t be stepping up any Values if you go through the After the Events chart in-game.

Pathways: After the Event

Begin the second chart by choosing your Priority, regardless of where you ended in the first chart or your Life-Changing Event. Then follow the rules for moving through the chart as you did with Early Years.



PRIORITY

After the event that changed your life, you struggle to retain or regain some sort of normalcy—whether it's the comforts of your old existence, or the circumstances of your new reality. Your **Priority** is what you cling to in the hopes of finding that sense of grounding. It's a near-obsession that absorbs you in your daily life. In some cases it's the tie that binds; in others, it's that which keeps the demons at bay. At night, when you lie awake in your bed, this is what occupies your mind.

PATHWAYS MAP

- ▼ Draw an arrow from your square to a new or existing circle (NEW Extra) or diamond (NEW Location).
- ▼ Draw an arrow from any circle or diamond to another circle, diamond, or square.

Friends & Family

Where would you be without your support network? They have always been there for you, regardless of what you were going through. However, at what point does a safety net become a security blanket? While you cling to them in order to keep your head above water, you know the day is coming when you'll have to stand on your own again.

- ▼ Who are the friends and family members that you rely on the most? What is your history with them?
- ▼ Which, if any, friends or family members have ostracized you as a result of your Life-Changing Event?
- ▼ Who are you closest to and how are they helping you get back on your feet?

FRIENDS & FAMILY GETS:

- ▼ Step up **DUTY** or **LOVE**
- ▼ Add or step up a new Distinction (Recommended: **CONNECTED**, **FAMILY REPUTATION**, or **WEALTHY**)
- ▼ Step up an Extra

FRIENDS & FAMILY LEADS TO:

- ▼ Special Gifts, Reliability/Loyalty, or Shady Business

Work

Throwing yourself into your work is a natural emotional reaction, but you might be taking it a little too far. Feeling compelled to work isn't the same as enjoying it.

- ▼ What work do you do? Is it the same as what you were doing before?
- ▼ How has working changed for you since your Life-Changing Event?
- ▼ Is there anything that can tempt you away from the long hours at the grindstone?

WORK GETS:

- ▼ Step up **POWER** or **TRUTH**
- ▼ Add or step up a new Distinction (Recommended: **BACKHANDED**, **MANIPULATIVE**, or **VICIOUS**)
- ▼ Step up a Location

WORK LEADS TO:

- ▼ Reliability/Loyalty, Shady Business, or Against the Grain

Moving Forward

Tomorrow will be a better day. You don't want to talk about the past; in fact, if you can just ignore it completely it's sure to go away. Right? All that matters now is what future you can make for yourself.

- ▼ Have you begun to spin webs of lies regarding your past as a way to throw people off the scent? Are you starting to believe those lies yourself?
- ▼ Are you keeping secrets from those closest to you? Or have you buried the hatchet and washed your hands of them?
- ▼ Is there anyone or anything that you can turn to for solace and understanding?

MOVING FORWARD GETS:

- ▼ Step up **GLORY** or **JUSTICE**
- ▼ Add or step up a new Distinction (Recommended: **CONNECTED**, **DARING**, or **WILLFUL**)
- ▼ Step up an Extra

MOVING FORWARD LEADS TO:

- ▼ Shady Business, Against the Grain, or Outside Normal Channels

Looking Back

You are wracked by regrets. So much so that you can't seem to move forward at all. If you're not careful, you'll lose yourself in guilt and shame over events long past.

- ▼ What is the cause of your regret?
- ▼ How does your regret stymie you in your everyday life?
- ▼ What gives you hope?

LOOKING BACK GETS:

- ▼ Step up **LOVE** or **TRUTH**
- ▼ Add or step up a new Distinction (Recommended: **GUILTY**, **INVESTIGATOR**, or **NOT BORN YESTERDAY**)
- ▼ Step up a Location

LOOKING BACK LEADS TO:

- ▼ Against the Grain, Outside Normal Channels, or Special Gifts

Performance

Training, practicing, rehearsing—you're pushing hard toward some sort of mythical perfection. You can see your goal clearly in your mind and you push yourself harder and harder each day to reach it. Let's hope you don't push too far.

- ▼ What is your goal and how are you preparing yourself to achieve it?
- ▼ Have you isolated yourself from friends and family in order to obtain your goal?
- ▼ Is there anything that can stand in your way?

PERFORMANCE GETS:

- ▼ Step up **DUTY** or **GLORY**
- ▼ Add or step up a new Distinction (Recommended: **ATHLETIC**, **ON A MISSION**, or **WILLFUL**)
- ▼ Step up an Extra

PERFORMANCE LEADS TO:

- ▼ Outside Normal Channels, Special Gifts, or Reliability/Loyalty

Ninth Season Priority

Having already decided to move straight into the After the Event chart for Pathways, the Ninth Season group examines their options for Priority and, again, has the full choice of any one of the five. For this chart, the players are aiming to direct their Leads toward a solid foundation for the way they envision them playing out in Season Nine.

Cam adds and draws an arrow to a new circle for Clark—John Jones, “heroic mentor.” Since he gets to draw an arrow from any circle or diamond to another circle, diamond, or square, Clark chooses to draw an arrow from John Jones to Oliver’s square, labeled “watching.” Clark gets **JOHN JONES 2D4** and Cam chooses **Friends & Family** for Clark’s Priority. He steps up **LOVE** to d8, **GUILTY** to d6, and upgrades **JOHN JONES** to 2d6.

Bobbi also chooses **Friends & Family**, drawing a new circle for Oliver’s Team (since the group doesn’t really plan to use the individual heroes much). She labels this as “info agent for.” She then draws an arrow from Dr. Emil Hamilton to Clark, labeled “helps him.” She gets **OLIVER’S TEAM 2D4**, steps up **DR. EMIL HAMILTON** to 2d6, and steps up both **LOVE** and **BIG SISTER** to d6.

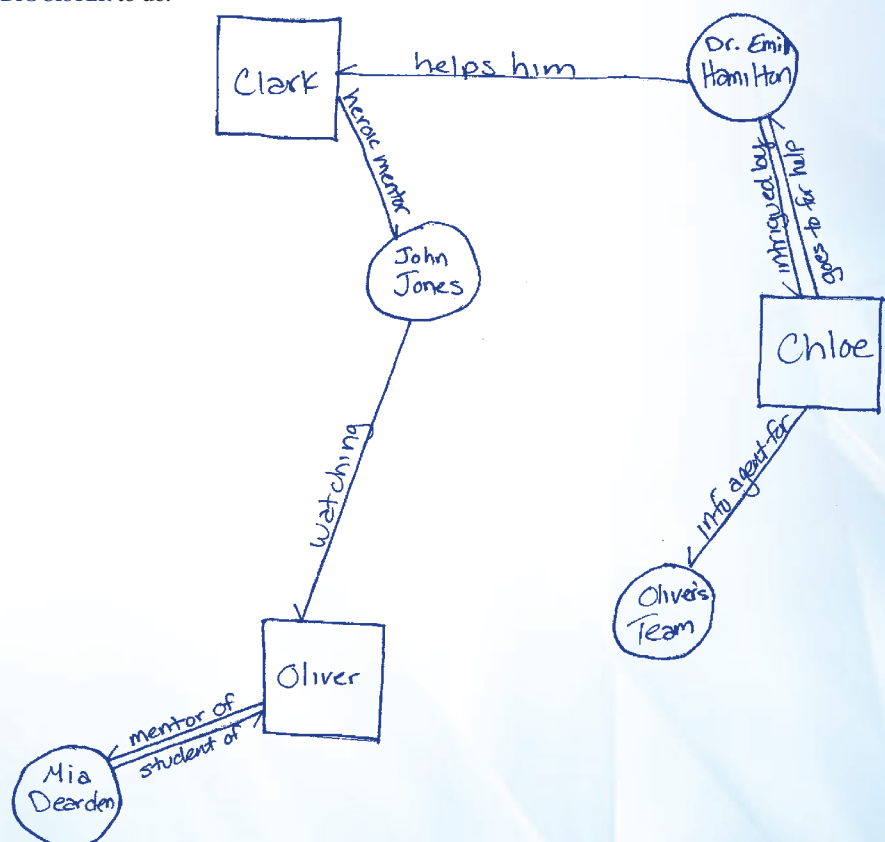
Amanda’s pretty certain **Work** is Lois’ Priority. She draws an arrow to a new circle, reporter John Corben (he of the kryptonite heart) and labels it “helps.” She loops Clark into this new situation by drawing an arrow to him from John Corben: “antagonizes.” To further sharpen her “damsel of distress” schtick, Amanda steps up Lois’ **TRUTH** to d8, **IN OVER MY HEAD** to d6, and **DAILY PLANET BULLPEN** to 2d10! She makes sure she adds **JOHN CORBEN 2D4**, also.

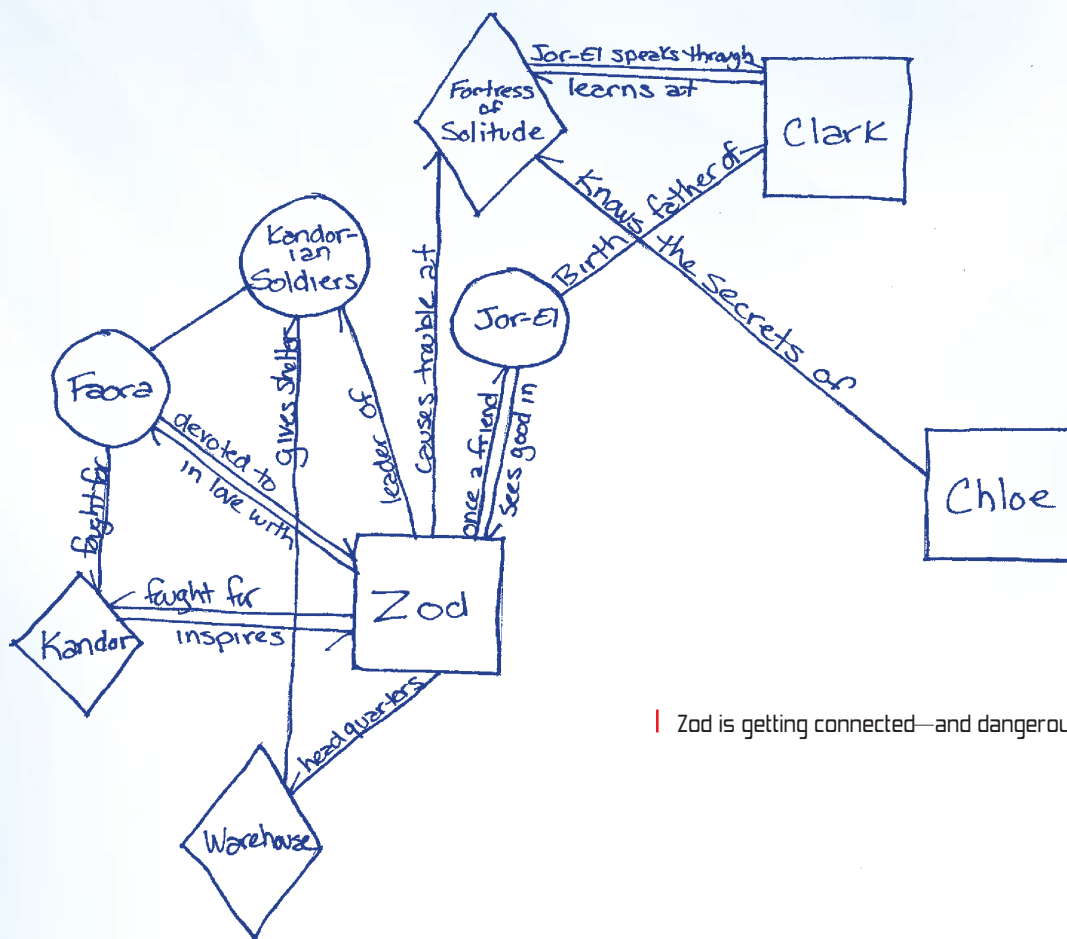
Josh figures Oliver is definitely dwelling on his past affairs and failures, so he takes **Looking Back**. He’s not sure how much it will come up, but he adds a new circle for Mia Dearden (“mentor of”) and draws an arrow back from Mia to Ollie, “student.” He adds **MIA DEARDEN 2D4** to his Lead sheet and then steps up **TRUTH** to d6, **LUTHORCORP PLAZA** to 2d6, and **MARKSMAN** to d10.

Mary decides that Tess is **Moving Forward**, assuming that Lex is now out of the picture. It’s time to bring in Checkmate, so she adds a new circle for the organization (“agent of”) and connects Checkmate to Clark’s square by an arrow (“watching.”) This handily gives her a **CHECKMATE 2D4** Extra that she steps up to 2d6 with her Resource bonus. Mary also steps up **JUSTICE** and **AIKIDO** to d6, and she’s done for now.

Joe sets Zod’s Priority as **Looking Back**, thinking here of the cloned Major’s obsession with Krypton and Kandor in particular. His new circle is Kandorian Soldiers (“leader of”), which he gets as a 2d4 Extra. He draws an arrow from the Kandorian Soldiers to Faora’s circle, labeling it “looks up to.” So what next? Joe steps up **KRYPTONIAN HERITAGE** to d8, **LOVE** to d6, and the **WAREHOUSE** to 2d6.

Cam, Josh, and Bobbi add and tangle their Extras.





| Zod is getting connected—and dangerous.

MODUS OPERANDI

The method you choose to get things done is your **Modus Operandi**. In most cases it's the means by which you pursue your Priority, and it indicates your natural tendencies or the routines you have to fall back on.

PATHWAYS MAP

- ▼ Draw an arrow from any circle or diamond to another circle, diamond, or square.
- ▼ Draw an arrow from your square to an existing circle (NEW Relationship) or diamond (NEW Location).

Reliability/Loyalty

You get the job done and never tell secrets. Always dependable, everyone knows you will be there to the bitter end—whether it's helping a friend move, picking up the emotional pieces, or taking a bullet. You never falter in your faithfulness, and you're proud of that.

- ▼ Why is reliability so important to you?
- ▼ Is there anyone that you are specifically loyal to?
- ▼ Has anyone ever pushed your loyalty too far? What happened?

RELIABILITY/LOYALTY GETS:

- ▼ Step up **DUTY** or **LOVE**
- ▼ Step up two Relationships once or step up one Relationship twice

RELIABILITY/LOYALTY LEADS TO:

- ▼ The World, Others, or Self

Shady Business

If some guys you meet down by the docks in the middle of the night are your "business associates," then the business you do is not exactly on the up-and-up. Insider-trading, knee-capping the competition, stacking the deck—these are all methods you might employ. But hey, what's a little white- or blue-collar crime amongst friends?

- ▼ If your sister was being threatened by an ex-boyfriend, could you make him disappear?
- ▼ Have any of your past dodgy dealings led to events you now regret?
- ▼ Where do you draw the line—what aren't you willing to do?

SHADY BUSINESS GETS:

- ▼ Step up **GLORY** or **POWER**
- ▼ Add or step up a Distinction
- ▼ Step up a Relationship or Extra

SHADY BUSINESS LEADS TO:

- ▼ Others, Self, or the Cause

Against the Grain

Yours may not be the most obvious or popular solution, but you make the tough calls and do what has to be done. If your plane crashed in the mountains and the only way to survive was by cannibalizing the dead, then you'd be the first in line. By not pandering to popular opinions, you can strike right at the root of a matter. And as long as it's the right outcome in the end, what matters for the means? Right?

- ▼ Have you ever thought with hindsight that perhaps you made a bad decision?
- ▼ What was your toughest decision?
- ▼ How far are you willing to go to do what you think is right? Would you abandon a friend? Break the law? Kill?

AGAINST THE GRAIN GETS:

- ▼ Step up **JUSTICE** or **TRUTH**
- ▼ Add or step up a Distinction
- ▼ Step up a Relationship or Extra

AGAINST THE GRAIN LEADS TO:

- ▼ Self, the Cause, or the Job

Outside Normal Channels

Connections? Oh, do you have connections! While some might call a customer hotline when they are dissatisfied with a company's product, you have the direct number to the owner. If an associate's brother goes missing while hiking in a foreign country, one call from you and the CIA has found him by morning.

- ▼ Just how did you get all these friends in high places?
- ▼ Who owes you favors, and to whom do you owe favors?
- ▼ Do you abuse this power?

OUTSIDE NORMAL CHANNELS GETS:

- ▼ Step up **JUSTICE** or **POWER**
- ▼ Step up a Distinction or Resource
- ▼ Step up an Extra or Relationship

OUTSIDE NORMAL CHANNELS LEADS TO:

- ▼ The Cause, the Job, or the World

Special Gifts

You rely on your unique gifts to get things done. These gifts may be Abilities from an alien inheritance or meteor infection, or highly unique skills most people don't even realize you have.

- ▼ If you have an Ability, what is it and how do you use it?
- ▼ If you have unique skills, what are they and how did you learn them?
- ▼ Do you keep these Special Gifts secret?

SPECIAL GIFTS GETS:

- ▼ Step up **POWER** or **GLORY**
- ▼ Add or step up a Distinction (Recommended: **EXTRATERRESTRIAL KNOWLEDGE**, **GENIUS**, or **MARTIAL ARTS**) or Ability
- ▼ Step up an Ability or Relationship

SPECIAL GIFTS LEADS TO:

- ▼ The Job, the World, or Others

Ninth Season Modus Operandi

At this stage the Ninth Season Leads are looking more well-rounded, but there's a lot to be added before they're ready. The group follows the chart to determine their Leads' next option, their Modus Operandi.

Cam wants to get back to Clark's Abilities, so he chooses **Special Gifts** this time. He draws an arrow to the *Daily Planet* Bullpen ("works here," gets it as a 2d4 Location) and one from Martha's circle to Perry White's ("dating.") He steps up **INVULNERABILITY** to d6 and adds **BLAST D4** (renamed **HEAT VISION**). Cam lets Clark get a little more **GLORY** (steps up to d6) to show that Clark's starting the whole Blur thing now.

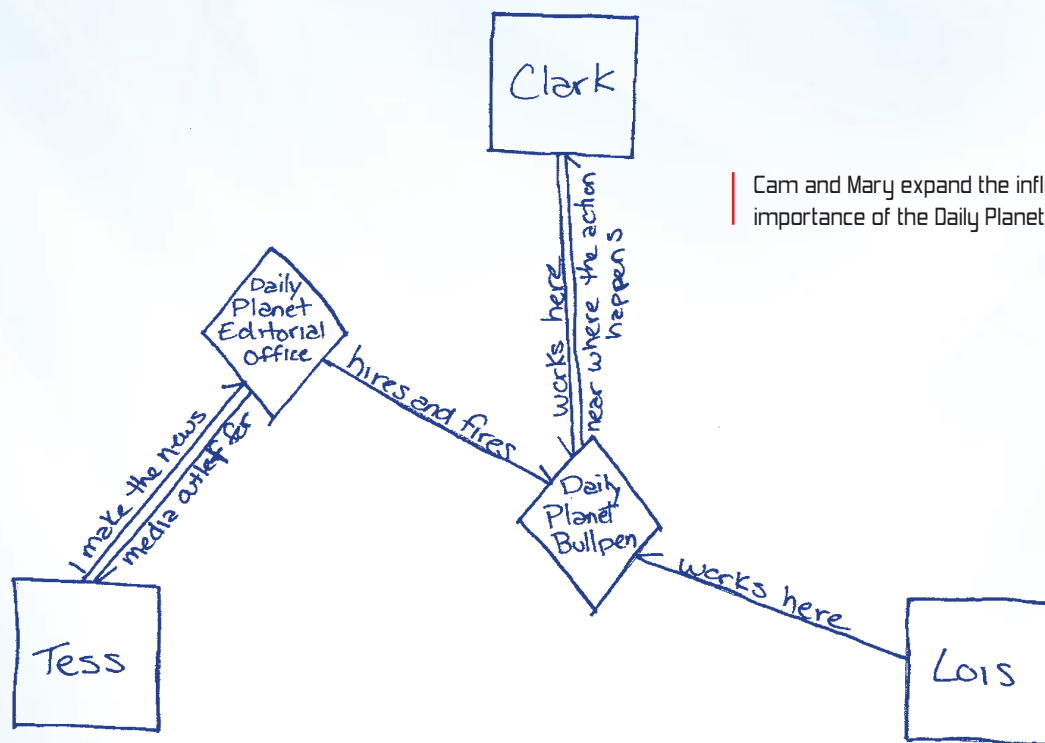
Bobbi picks **Reliability/Loyalty** for Chloe, and draws an arrow to the Fortress of Solitude ("knows secrets of") as well as one from Isis Foundation to Clark ("helps him.") She gets **FORTRESS OF SOLITUDE 2D4** and steps up the following Traits: **LOVE** and **LOIS** to d8, and **OLIVER** to d10.

Amanda considers **Against the Grain** to be the best choice for Lois. It just goes to show what networking does for a gal. Amanda wants to stir some trouble up on the Pathways Map, so she draws an arrow to Kent Farm ("on again/off again home" and a 2d4 Location) and one from John Corben to Tess ("seeks revenge!"). Maybe this will prompt Mary into doing something with John Corben? Then it's a step up for **JUSTICE** and **MARTHA** to d6, and a step up to d8 for **INVESTIGATOR**.

Josh explores Oliver's Green Arrow efforts with **Outside Normal Channels**. He finally draws an arrow to his own team, the one Bobbi added to the map earlier (gaining **OLIVER'S TEAM 2D4**, "works with") and one from the team to John Jones ("allied with"). He steps up **JUSTICE** to d8, **WEALTHY** to d8, and then upgrades **OLIVER'S TEAM** to 2d6.

It's an easy choice for Mary, who writes down **Shady Business** as Tess' Modus Operandi. She starts out by adding the *Daily Planet* Editorial Office ("I make the news" and a 2d4 Location) and then connecting it to the *Daily Planet* Bullpen diamond ("hires and fires.") Next, she steps up **POWER** to d10, which is where Mary wants to keep it. She finishes with stepping up her Relationship with **LEX** to d8 and upgrading **AIKIDO** to d8. She didn't take the bait from Amanda's John Corben circle...yet.

Joe follows Cam's lead and takes **Special Gifts** for Zod, since he also needs more Abilities. Since messing with Clark is a theme now, Joe draws an arrow to the Fortress of Solitude ("causes trouble at") and one from his Warehouse diamond to the Kandorian Soldiers ("gives shelter.") Along with the **FORTRESS OF SOLITUDE 2D4**, Joe adds **INVULNERABILITY D4** and steps up **SUPER-STRENGTH** to d6. The Value he raises is **POWER**, now at d10.



Clark and Mary expand the influence and importance of the Daily Planet.

MOTIVATION

Your **Motivation** is why you do what you do; what you're fighting for; who you'd save from the proverbial burning building. When the going gets tough, this is what inspires you to make the choices you do.

PATHWAYS MAP

- ▼ Draw an arrow back to a Lead square.

Others

You can't bear to see those around you suffering or in need. If there's something you can do to help, then you are the first one to stand up and volunteer. Random acts of kindness? You bet.

- ▼ Do you donate time to a charity? Which one and what do you do?
- ▼ Is it difficult for you to ask for help when you need it? Can you give an example of a time when you had to do so?
- ▼ Was there ever a time when someone needed you and you failed? What happened and how has it affected you?

OTHERS GETS:

Step up **LOVE** or **JUSTICE**

- ▼ Step up a Relationship, Asset, or Resource

OTHERS LEADS TO:

- ▼ The Hero, the Sidekick, or the Foil

Self

You are a selfish bastard, seeking solely your own advantage, pleasure, or interests without any concern lost on others. Tough choices aren't so tough; just start with what benefits you the most and go from there.

- ▼ Is there no one whose welfare means something to you?
- ▼ What the most selfish thing you've done?
- ▼ Why do you think you are so selfish?

SELF GETS:

Step up **POWER** or **GLORY**

- ▼ Step up a Relationship, Asset, or Resource

SELF LEADS TO:

- ▼ The Sidekick, the Foil, or the Rebel

The Cause

You are a part of the solution. There is some sort of movement to which you are a dedicated supporter. Some might say your dedication is blind, but you know what you're doing and you will continue to devote yourself in order to affect a specific effect or result.

- ▼ What's your cause? Is it social? Political? Religious?
- ▼ Are you part of an organization or a one-person crusade?
- ▼ How long have you been a part of this and what changes have you already affected?

THE CAUSE GETS:

Step up **JUSTICE** or **DUTY**

- ▼ Step up a Relationship, Asset, or Resource

THE CAUSE LEADS TO:

- ▼ The Foil, the Specialist, or the Rebel

The Job

You're a pro. Whether it's due to a unique set of skills or circumstances, you are someone that can complete tasks few others can. Some do this without any real emotional connection, others with their hearts fully in it. Whichever you are, you know how to get the job done right.

- ▼ Who gives you orders?
- ▼ Have you ever questioned those orders?
- ▼ Who works with you?

THE JOB GETS:

Step up **GLORY** or **TRUTH**

- ▼ Step up a Relationship, Asset, or Resource

THE JOB LEADS TO:

- ▼ The Rebel, the Specialist, the Hero

The World

You're in it for the big picture: the Earth, humanity, mankind—always under siege and facing threats from every angle. Sometimes those threats come from villainous masterminds, evil political regimes, environmental destroyers, or intergalactic consortiums. When they attack, you're ready.

- ▼ What resources are at your disposal for this?
- ▼ Who are your greatest adversaries?
- ▼ Who do you turn to for help?

THE WORLD GETS:

Step up **DUTY** or **POWER**

- ▼ Step up a Relationship, Asset, or Resource

THE WORLD LEADS TO:

- ▼ The Specialist, the Hero, or the Sidekick

Ninth Season Motivation

This is another light stage for Pathways Map drawing, which is good since Tiara, the Watchtower, points out that the arrows are getting a little messy. She doesn't mind, of course—more potential for Wedges and conflicts later!

Cam starts out by drawing an arrow back from the *Daily Planet* Bullpen, labeled “near where the action happens.” Clark's Motivation is clearly **Others**. Cam uses this opportunity to step **JUSTICE** up to d10, making it Clark's number one Value, and **OLIVER** to d6.

Bobbi goes for **The World**, since Chloe's altruism has reached new heights. She draws an arrow back from Oliver's Team, labeled “depends on.” Her **SMARTPHONE** isn't particularly highly rated yet, so she steps it up to d6, and likewise steps up **POWER** to d6 to reflect that Chloe's opinion of wealth and ambition is growing.

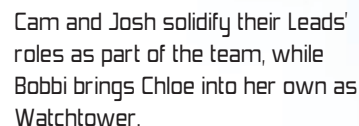
Amanda's thought for Lois is that her Motivation is primarily **The Job**. She sees that she's not yet drawn an arrow back to Lois' square from Perry White or John Corben, but she thinks Perry's a better fit for this stage, so she marks it on the map (“sees potential in.”) She steps **TRUTH** up to d10 and **MILITARY BRAT** to d6 (since it wasn't much use at d4).

Josh picks **The Cause** for Oliver's Motivation. He looks at the Pathways Map for connections he hasn't returned, and sees that Oliver's Team doesn't have an arrow going to Oliver's square. He adds one, labels it “led by,” and then spends one of his bonuses from this stage to step it up to **OLIVER'S TEAM 2D8**. Josh sees that Cam and Amanda have kicked a Value up to d10, so he does likewise, getting **JUSTICE D10**.

Mary's been thinking about Tess' true motives, and feels that **The Cause** suits her, also. In Tess' case, it's the “noble” goal of saving humanity from itself. She draws an arrow back from the *Daily Planet* Editorial Office (“media outlet for”) and then steps up **DUTY** to d8 and **LUTHOR MANSION** to 2d8.

Now it's Joe's turn, and he decides that Zod's Motivation is also **The Cause**. To do that, though, he checks with Tiara and the others, since Special Gifts doesn't give The Cause as an option. Everyone's okay with it, so he draws an arrow back from his Kandorian Soldiers (“kneel before”) and steps up **JUSTICE** to d6 and **TESS** (one of his initial d6 Relationships) to d8.





The Foil

You're too complex to be saddled simply with labels like "good" or "bad." Capable of both, you use the ruse of either to accomplish your goals. Your strength comes in your ability to antagonize. With your skills to provoke, irritate, and misdirect, you can have a surprisingly profound effect on a villain, a Hero, or just about anyone that stands in your way. It's hard to guess when you'll use your talents for good or ill—that depends on just what it is that you want.

- ▼ What do you want?
- ▼ Who stands in your way?
- ▼ How far are you willing to go and what are you willing to sacrifice to get what you want?

- THE FOIL GETS:**

- ▼ Step up a Distinction
- ▼ Step up an Extra or Relationship
- ▼ Step up a Relationship, Asset, or Resource

The Rebel

You have your own definition for good and bad. By refusing obedience and order, you go against the group and do things your own way, which ultimately makes you a bit of a scoundrel. You have the potential to overthrow leadership, but that would mean becoming a leader yourself.

- ▼ Whose companion are you?
- ▼ What role do you play?
- ▼ What are your strengths and weaknesses?

THE SIDEKICK GETS:

- ▼ Step up a Relationship
- ▼ Step up an Extra or Relationship
- ▼ Step up a Relationship, Asset, or Resource

- ▼ Are you someone who is not afraid to shoot first in a fight?
- ▼ Rebels can vary in essence from non-violent resistance to revolutionary militants. Where do you fall in the spectrum?
- ▼ What do you fight against and what do you fight for?

THE REBEL GETS:

- ▼ Step up a Distinction
- ▼ Step up a Location
- ▼ Step up a Relationship, Asset, or Resource

The Specialist

You have a very specific set of skills or abilities that make you one of the top experts in your field. Computer hacker, weapons expert, martial arts guru, ancient knowledge—whatever it is, you're the right guy or gal for the job. You can count on one hand the number of people alive who can do what you do and who know what you know—and the competition is fierce.

- ▼ What's your specialty?
- ▼ What makes you the best?
- ▼ Who are you willing to work with?

THE SPECIALIST IDENTITY GETS:

- ▼ Step up or add an Ability with the Gear Limit
- ▼ Step up a Distinction
- ▼ Step up a Relationship, Asset, or Resource

The Hero

So, you might not wear tights, but whenever there's trouble, you're there on the double. You are dedicated to fighting the good fight, to protecting the innocent, to combating threats against humanity. Some Heroes have amazing Distinctions, superhuman Abilities, or advanced Gear. All are willing to put their lives—and even the lives of those they love—on the line in the service of good.

- ▼ What advantages do you have that separate you from the rest of society and give you an advantage in fighting evil?
- ▼ Do you keep your Identity secret?
- ▼ Who are your enemies?

THE HERO GETS:

- ▼ Add or step up an Ability or Ability with the Gear Limit
- ▼ Step up an Ability or Ability with the Gear Limit
- ▼ Step up a Relationship

Ninth Season Identity

This is the last stage in the After the Event chart, and the Ninth Season group is looking over the Pathways Map and trying to see what else they can wrap up. They've already decided that their Leads will go beyond Veteran status, advancing four seasons in order to be as effective as they'd like. Tiara suggests they finish up first and decide this afterward, so the group moves on to Identity.

Cam's been heading Clark to this point and announces that his Lead is taking the Identity of **The Hero**. First up, he draws an arrow from Oliver's Team to Lex Luthor, labeling this as "enemy of." Clark doesn't want to switch or remove any Traits, but he does want to make use of The Hero's steps. He adds **SUPER-SPEED D4**, then steps it up to d6, and steps **ZOD** up to d6. Cam's pretty sure Clark needs more, so he puts in his vote for Seasoned Veterans.

Bobbi thinks Chloe's ideally suited for **The Sidekick**, even though this makes her seem like she plays second-string to the real heroes. She draws an arrow from Oliver's Team to Clark's square, labeled "helps him," and steps up **CLARK** to d10. She steps up **HACKER** to d12, an astounding level of computer wizardry, but Bobbi really wants that d12 trigger. She steps up **DR. EMIL HAMILTON** to 2d8, also, and then decides to make use of the optional rule to switch a Resource. **ISIS FOUNDATION 2D8** becomes **WATCHTOWER 2D8**, relabeling the arrow to it "runs it" and the arrow to Oliver's Team "helps the team." She doesn't think **MOIRA'S** much use to her in Season Nine, so she also takes the option of dropping it and stepping up another Resource—in this case, **OLIVER'S TEAM** goes up to 2d6. She's happy enough with Chloe at this point, but she could always find more Traits to step up...

Amanda pegs Lois as **The Rebel**. She's always breaking the rules and social conventions to get the story and uncover the truth. She draws an arrow from John Corben to Lois' square ("drawn to"), and steps up **KENT FARM** to 2d6. Looking at her remaining Distinctions, she steps up **BACKHANDED** to d10 and **MILITARY BRAT** to d8. Like Bobbi, Amanda thinks Lois is probably fine how she is, but she also recognizes that Cam and Joe might want to go to Seasoned Veterans, so she throws her vote in for that.

Josh is torn between The Specialist and The Rebel, but **The Specialist** wins out. It lets him step up **SMARTASS** to d10, and he gets to add his **TRICKED-OUT COMPOUND BOW D4** (an Ability with the Gear Limit) and step it up right away to a more useful d6. Josh remembers he needs to draw an arrow on the Pathways Map, and decides to connect Queen Industries to Watchtower, labeling it "financial backer." Josh also thinks going for Seasoned Veteran would be great, since it would let him step up his Gear.

Mary can't see an option that suits Tess more than **The Foil**, which is what she picks. She draws an arrow from Checkmate to Chloe ("going after") and steps **CHLOE** up to d6 to suit. Mary's keen to have **VICIOUS** go to d10, and she also decides that **EXTRATERRESTRIAL KNOWLEDGE** would serve Tess better at d6. She doesn't think Tess needs more steps, though she's sure she's in the minority.

Joe jokes about Zod skipping paths again and going for The Hero, but nobody buys that for a second. It's apparent that he, like Tess, is **The Foil**. He draws an arrow from Faora's circle to Clark's square, labeling it "trusts," which he does to intentionally drive more wedges between the two Kryptonian men. Cam's all for it, though, and suggests Zod step up **MANIPULATIVE** to d10, which he does. He also steps up **HEAT VISION** to d6 and his **KANDORIAN SOLDIERS** to 2d6. With a number of absent Abilities that he really wants Zod to have, Joe's vote is for a Seasoned Veteran group.

With that, Tiara declares that the group will take their Leads through a few seasons of advancement, so they move from After the Event to Seasoned Veterans.

Seasoned Veterans

Whether in a TV show or in your game, Leads change and grow and typically become cooler and more powerful over time. Pathways allows for that—the Early Years chart gives you enough backstory to start telling the story of, say, a farmboy beginning to come to terms with his alien powers, with the Life-Changing Event providing lots of fuel for your narrative fire. Think of it as Season One, or the Rookie level.

Finishing the After the Event chart of Pathways reflects Leads who have had some time to grow, so that farmboy is now out on his own and genuinely beginning to realize the impact he may have on the world. Perhaps your story has been on the air for 5 or 6 seasons at this point. (If you're continuing on beyond this chart, it's possible your Leads don't even know each other yet—they have a variety of backstories that are about to intertwine—and that's cool.) These guys are Veterans.

But for Leads who are truly powerful forces in the world—whether that's saving lives or writing the headlines above the crease—you'll want to advance them beyond what the charts provide.

SEASON BY SEASON ADVANCEMENT

Every season you may add or step up Assets (including Distinctions, Abilities, and Gear), Resources (including Extras and Locations) and Relationships. It helps to think of a season as having an overall plot with multiple story arcs underneath that plot, and for this system we're treating these story arcs as the means of getting new and better Traits. Here's a guide to how many steps you may apply to your Lead sheet, with a new Trait counting as 2 steps (i.e., a d4).

- ▼ **Assets:** Three steps per season, divided among Distinctions, Abilities, and Gear. If you have a Heritage Distinction, you may only step up or add Abilities associated with that Heritage. If you step up an Ability or a Heritage Distinction, you may also add a Special Effect to that Ability or to an Ability covered by the Heritage Distinction, but only one Special Effect may be added to an Ability per season.
- ▼ **Resources and Relationships:** Four steps per season, divided among Extras, Locations, and Relationships. Remember to add statements to any new Relationships you add to your Lead sheet.

It helps to come up with story arcs for your Lead to use as backstory, too, especially if you work with the other players to connect them all together. Even though there's no chart explicitly telling you when and how to add and connect things, you should absolutely add any new Extras, Locations, and Features to the Pathways Map. By this point, you should all have a good idea of where you want things to go as a group.

Next, at the end of each season, you can switch out a Relationship or Resource for a new Relationship or Resource at the same die rating and/or or remove a trivial or unwanted Resource or Relationship of d4 to add a step to another Resource or Relationship.

Seasoned Leads like this are always going to be superior to Leads generated with just the normal charts, which is pretty much the point. You'll notice no one's Values are increasing; they stay fixed at the total number of steps that the Pathways chart leaves them with. They're a prioritized list, in other words, and

will only shift around as your Lead's priorities change. That said, if you don't like the order in which your Values are rated, you can step one Value back each season in order to step another up, to reflect a general change in attitudes and convictions over time.

Ninth Season Seasoned Advancement

Our Season Nine Leads decide to go through 4 seasons of advancement past the **Pathways: After the Event** chart. This means a total of 12 steps to Assets, and 16 steps to Relationships and Resources. That's a lot! The group really wants a breadth of good Relationships, and even though having six players means that each player started out with two Relationships at d6, the group agrees that the Season Nine Leads probably have more Relationships and Resources than, say, a group starting out with an all-new cast of characters.

Cam's focus is on adding more Abilities and Relationships, overall. He spends his bonus steps on Relationships in this way: **CHLOE D10**, **JONATHAN KENT D4** ("blames himself for his death"), **LANA LANG D6** ("lost love"). He adds a couple of Resources, too: **OLIVER'S TEAM 2D4** ("occasional cohorts") and **CROW'S NEST 2D4** ("watches over Metropolis"). For his Assets, he steps up **INVULNERABILITY**, **SUPER-STRENGTH**, and **SUPER-SPEED** to d10, **HEAT VISION** to d6, and adds **SUPER-BREATH** (it's a **BLAST** with the Cold Descriptor) at d6.

Bobbi is also all about the Relationships for Chloe. With her season bonuses, she adds new Relationships: **JIMMY OLSEN D8** ("guilt over his death"), **LEX LUTHOR D6** ("thinks he's evil"), and **LANA LANG D6** ("worries for her"). She also steps up **TESS** to d6, leaving **ZOD** at the d4 rating. Bobbi realizes she wants some new Distinctions for Chloe, too, and some current ones aren't a high enough rating yet; she ends up with the following: **BIG SISTER D10**, **CONNECTED D8**, **EXTRATERRESTRIAL KNOWLEDGE D6**, **FIXER D4**, and **GENIUS D8**.

Amanda also wants to shore up Lois' Relationships, as well as give her some other places to shine, Asset-wise. She steps up or adds the following Traits: **CLARK D12**, **OLIVER D10**, **TESS D8**, **ZOD D6**, **JIMMY D6** ("conspired with"), **LANA LANG D4** ("what's HER deal?"), **LEX LUTHOR D6** ("tries to expose his plans"), **IN OVER MY HEAD D8**, **ATTRACTIVE D8**, **FAST TALKER D6**, **KARATE D8** (**MARTIAL ARTIST** renamed and reworked slightly), and **METRO COFFEE STOP 2D6** ("takes meetings there").

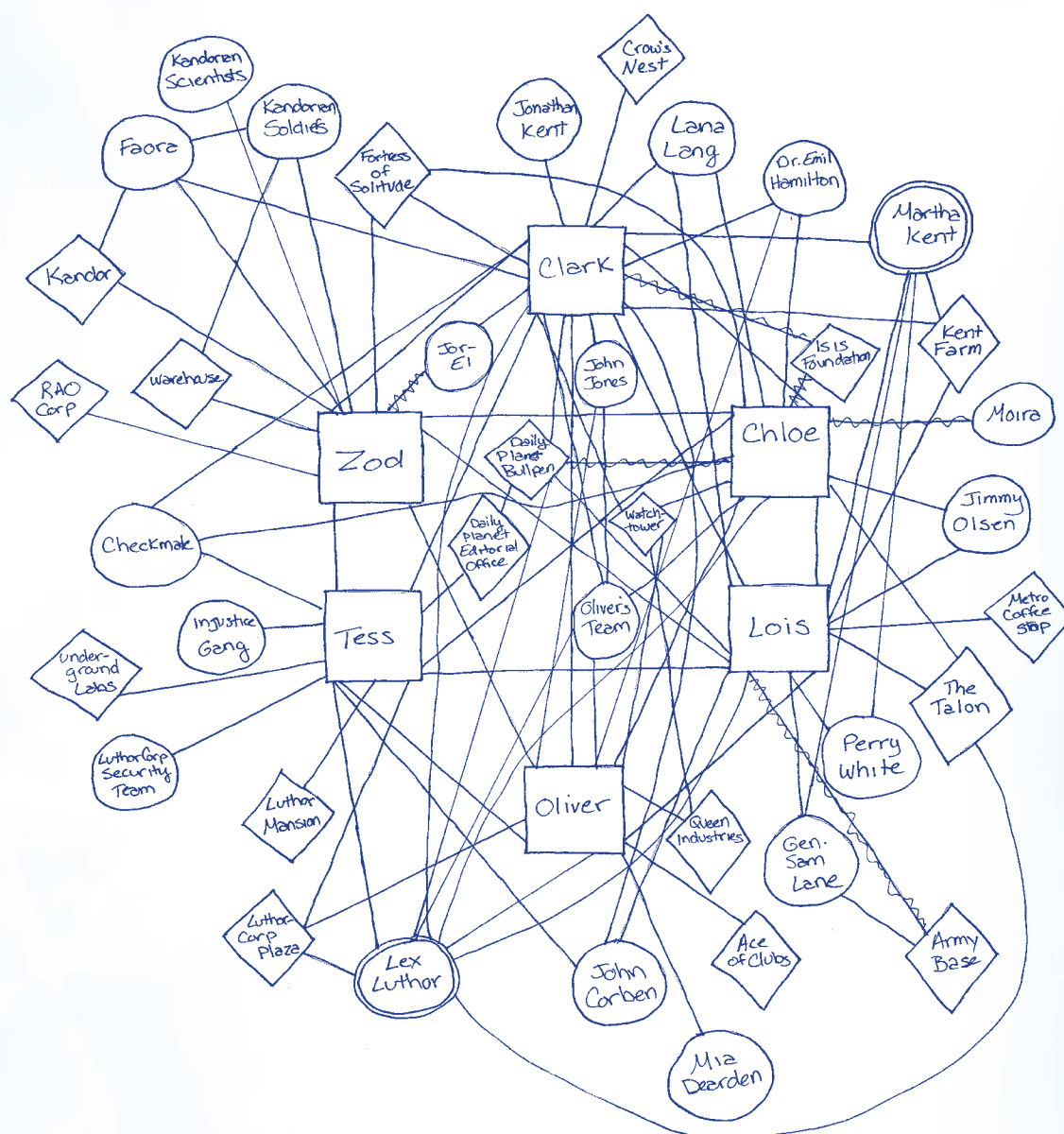
Josh is glad for the Relationship and Resource bonuses, as well as the opportunity to broaden Oliver's "talents." After he adds and steps up his Traits, here's what his changes look like: **CHLOE D10**, **CLARK D8**, **TESS D8**, **ZOD D6**, **WEALTHY D10**, **HEROIC REPUTATION** (*Green Arrow*) **D4**, **ATHLETIC D8**, **SHAMELESS FLIRT D8**, **ACE OF CLUBS 2D6**, **MIA DEARDEN 2D6**, **OLIVER'S TEAM 2D10**, **WATCHTOWER 2D6** ("heroic base of operations"), **DR. EMIL HAMILTON 2D6** ("useful ally"), **PRIVATE JET 2D6** (portable office"). Josh considers adding a zipline as Gear, but figures he can justify that with a Useful Detail or work it into his **TRICKED-OUT COMPOUND BOW**, and besides, that's a whole pile of new Assets and Resources.

Mary didn't think she needed much, but she wants to be on par with the other Leads, so she finds plenty of Traits to step up or add: **CHLOE D8**, **ZOD D10**, **LEX LUTHOR D10**, **WEALTHY D8**, **CONNECTED D8**, **MANIPULATIVE D8**, **LUTHOR MANSION 2D10**, **DAILY PLANET EDITORIAL OFFICE 2D6**, **UNDERGROUND LABS 2D8** ("one whenever I need it"),

INJUSTICE GANG 2D6 ("my metahuman team"). Mary knows that, technically, the "Injustice Gang" of Plastique, Parasite, et al were taken care of in Season Eight, but this lets her trot out some more minor meteor freaks in the future to aid her.

Zod, like Clark, needs more Abilities in order to be as capable as Joe wants him to be for Season Nine. He sinks a lot of his season bonuses into Assets, as well as strengthening his otherwise low Relationship ratings: **CLARK D10**, **CHLOE D6**,

LOIS D8, **OLIVER D6**, **TESS D10**, **SOLDIER D8**, **SUPER-STRENGTH D8**, **SUPER-SPEED D6**, **SUPER-BREATH D4**, **SUPER-SENSES D4**. Joe decided **MANIPULATIVE** wasn't going to be enough to cover Zod's military background, hence the big addition of **SOLDIER**. He also switches Jor-El out with **KANDORIAN SCIENTISTS** (much more useful) and steps it up to 2d6, as well as adds **RAO CORPORATION 2D10**. Of course, Clark might be taking care of that later... Once he's done, he's much happier with the result.



Here's the final Pathways Map after we've taken six characters through Seasoned Veterans (yeah, we dropped the labels for the lines--you'll find those in the written examples throughout the chapter). We've created a glorious, tangled mess of relationships among Leads, Features, Extras, and Locations which our Watchtower, Tiara, is prepared to mine for Wedges and conflicts. The players, already aware of where we stand with each other and many aspects of the setting, are ready to jump in.

Can't make heads or tails of this Map? No worries--this one is especially complicated due to the number of players and the seasons past the After the Event chart. Plus, once you've marked all this stuff down on your Lead sheet and your Watchtower has made notes for future conflicts, the Pathways Map has served its main purpose. In our case, Tiara will hang on to this for handy reference.

Finishing Touches

You're almost done! Just a few last details and your Lead is ready to take on the world. At this point, you should have worked through Pathways, have a thoroughly developed Pathways Map and, most importantly, have a pretty good idea who your Lead is. You might even have made him a more seasoned or experienced individual. Your Watchtower is probably chomping at the bit to put you to the test, and your head is likely swimming with future drama you will cause.

Hold up for just a second. There are just a few last details for you to do.

YOUR NAME

Make a note of your Lead's name (often the hardest part about Lead creation). You're going to be using it a lot, so don't go with something ridiculous. Does it reflect your ethnic background? Do you go by a nickname? If you're an alien, what "human" name do you go by?

There are entire websites and books out there filled with interesting, vibrant, dynamic, and awesome names for characters in fiction, and it's often as easy as grabbing a phone book and picking one at random. But there's also some comfort in familiarity, so if you think John or Tom or Sarah works, there's no reason not to use it.

YOUR APPEARANCE

SMALLVILLE is a TV show, which is a very visual medium, and this is a roleplaying game, which is all in the mind. But this gives you all the more reason to give the other players some verbal images to let their imaginations form a picture of your Lead. Another really good option, put forward by a number of talented game designers and players, is to have everybody choose an actor or actress to play your Lead in the television version of the game. This lets you grab an image of that celebrity off the Internet or out of a magazine and clip it to your Lead sheet for easy reference. Couldn't be easier, right?

VITAL STATISTICS

What's your age? Hometown? Current city, occupation, and education? Think Facebook, here. Provide your basic biographical details based on the events of Pathways and your fevered imagination. And if other players have cool ideas for you, give them a shot, too. It's all basic stuff, sure, but good to keep in mind.

DRIVE STATEMENTS

Every Value and Relationship needs a statement that summarizes how your Lead sees these important dramatic Traits. You can use the labels from the Pathways Map as guides, or come up with something snappy and interesting from scratch. Remember, **Chapter Seven: Drives** has several examples of statements, and it's sometimes a good idea to just poll the other players to see what they think.

ABILITY SPECIAL EFFECTS

If you haven't already picked a Special Effect for each of your Abilities, you should go ahead and do that now. **Chapter Eight: Assets** covers Abilities and their Special Effects. If your Lead is a Seasoned Veteran, you might have even more. Don't worry if you don't think you've got enough of these. You can add them in play at the end of an Episode by spending dice out of your Growth pool.

NINTH SEASON FINISHING TOUCHES

To see the finished Lead sheets for the Ninth Season group, skip ahead to the end of this chapter. Each of the six Leads is presented in their own sheet, with all of their Drives, Assets, Resources, and details provided. They're ready to play, or you can get your players together now and take a shot at going through Pathways yourself. For even more examples of characters from the SMALLVILLE universe, see **Chapter Ten: People**. That chapter includes many Features and Extras taken right from the show, many of which can be tweaked a little to use as Leads as well.

Crisis and Growth

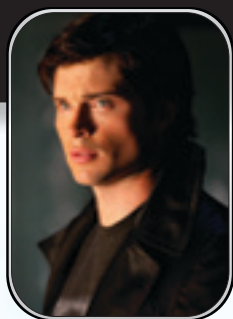
At this point, you're ready to go. Your Lead is set, Watchtower's head is brimming with exciting conflicts and storylines, and your group has a solid footing to leap into the SMALLVILLE universe. As you go boldly into your story, there are a few things to keep in the back of your mind.

First of all, like all good dramas, nothing is set in stone in SMALLVILLE. Your Lead is going to grow and change. In other roleplaying games this is generally referred to as advancement; here, there's a little bit more going on.

Some Traits advance and step up during tag scenes; if your Lead's researching an alien culture that he continually comes into contact with, then he will have the opportunity to increase his die rating in that knowledge. If he finds himself in a lot of fights and only picked up **MARTIAL ARTS D6** in Lead Creation, he can raise it to d8 and higher. When week after week his **HACKER** skills are called into play, his rating here can also increase. See **Tag Scenes** on page 74.

SMALLVILLE has a way of getting right at the heart of a Lead. They can be volatile, have sudden changes of heart, and find ways to surprise anyone who thinks they know them. Friendships change and so do your Relationship ratings. This may also happen with tag scenes. Values, however, are not stepped up in the same way as other Traits. The total number of steps applied to your Values won't permanently change, even if the actual ratings move around. For more information on **Changing Values**, see pages 83–84.

So what's it all about, at the end of the day? Change. Conflict. It's how you're going to embrace your destiny—or, at the very least, it's how you're going to see your Lead come alive. Don't ever be afraid to stir up trouble, because it's how you're going to get better in the long run. Get right up in other Lead's grills; challenge what your Lead thinks of them. In the SMALLVILLE RPG, Stress and Challenges—the hallmark elements of crisis—are the key to Growth and advancing your Lead forward. Be brave and be bold. And if all else fails, threaten to spill somebody's secrets, even if you don't know what they are.



CLARK KENT

VALUES

D8	DUTY	<i>I must fulfill my parents' hopes for me.</i>	D8	LOVE	<i>I must safeguard my family and friends.</i>
D6	GLORY	<i>The Blur gives people hope.</i>	D4	POWER	<i>Power corrupts.</i>
D10	JUSTICE	<i>I must protect the innocent.</i>	D6	TRUTH	<i>The truth is often dangerous.</i>

RELATIONSHIPS

D10	<i>I need to be there for</i> CHLOE.
D4	JONATHAN <i>was my moral compass.</i>
D6	LANA <i>is not the girl I loved in high school.</i>
D6	LEX <i>can never be trusted.</i>
D12	<i>I can't tell</i> LOIS <i>my secret.</i>
D8	MARTHA <i>is my constant supporter.</i>
D8	OLIVER <i>is reckless.</i>
D6	TESS <i>knows what she wants.</i>
D6	<i>There must be good in</i> ZOD.

RESOURCES

2D4	CROWS NEST (<i>Protect, High</i>)
2D4	Daily Planet BULLPEN (<i>Research, Information</i>)
2D8	FORTRESS OF SOLITUDE (<i>Training, Knowledge [Kryptonian Lore]</i>)
2D6	JUSTICE SOCIETY (<i>Assistance, Inspiration</i>)
2D6	KENT FARM (<i>Comfort, Restoration</i>)
2D4	OLIVER'S TEAM (<i>Brawl, Sneaky</i>)
2D6	JOHN JONES (<i>Retrieval, Crime</i>)

ASSETS

D8	BIG-HEARTED Earn a Plot Point when you Choose to buy somebody's sob story. Earn a Plot Point and Add a D6 to the Trouble pool when you risk yourself to help somebody in need.
D8	GUILTY Earn a Plot Point and Give your opposition a D6 when your guilt stymies or confuses you.
D6	HEAT VISION Spend a Plot Point to create a wide-angle sweep effect that inflicts INSECURE or AFRAID Stress. Spend a Plot Point to destroy an inanimate object as big as a car. Spend two Plot Points for an object as big as a house. Spend three Plot Points for an object as big as a skyscraper or a river.
D8	IMPULSIVE Earn a Plot Point and Add a D6 to Trouble when you act rashly. Earn a Plot Point when you Choose to Interfere in a Contest.
D10	INVULNERABILITY Spend a Plot Point to Decrease an opponent's Injured or EXHAUSTED Stress pool Spend a Plot Point to Recover your INJURED or EXHAUSTED Stress.
D8	KRYPTONIAN HERITAGE <i>Limits: Kryptonite, Magic, Red Sun</i> Earn a Plot Point when your Abilities are Shutdown by green or blue kryptonite or you Choose to act on baser instincts under the sway of red kryptonite. Add a D6 to the Trouble pool to use a Special Effect from a connected Ability you don't have.
D6	SUPER-BREATH Spend a Plot Point to trap somebody in a sheath of ice. Your target must win a Contest against you to break free. Spend a Plot Point to clear a scene of all dust, smoke, loose debris, or sand.
D8	SUPER-SENSES (HEARING, SIGHT) <i>Limits: Lead (Sight), Sonic (Hearing)</i> Spend a Plot Point to see through objects to find specific people or objects. Spend a Plot Point to hear or see into a nearby scene you're not in.
D10	SUPER-SPEED Spend a Plot Point to join a scene or switch to a new scene regardless of distance. Spend a Plot Point to catch bullets or other missiles out of the air. Spend a Plot Point to run fast enough to cross water as if it were solid ground.
D10	SUPER-STRENGTH Spend a Plot Point to perform a fantastic feat of strength. Spend a Plot Point to throw or knock another character out of a scene. Spend a Plot Point to leap a great distance into another scene.



CHLOE SULLIVAN

VALUES

D10	DUTY	<i>My allies depend on me.</i>	D8	LOVE	<i>I have my friends and that's what matters.</i>
D4	GLORY	<i>I don't need credit for what I do.</i>	D6	POWER	<i>Information is power.</i>
D6	JUSTICE	<i>Those who suffer need help.</i>	D8	TRUTH	<i>Nobody keeps secrets from me.</i>

RELATIONSHIPS

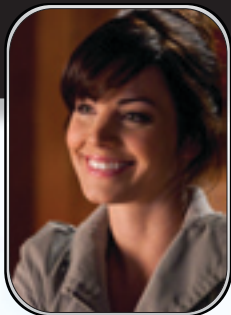
D12	<i>I must help CLARK reach his potential.</i>
D8	<i>Losing JIMMY hardened me.</i>
D6	<i>LANA can take care of herself.</i>
D6	<i>LEX is too far gone.</i>
D8	<i>LOIS is going to get herself in trouble.</i>
D10	<i>OLIVER gives me hope.</i>
D6	<i>TESS is willing to make sacrifices.</i>
D4	<i>ZOD is a dangerous threat.</i>

RESOURCES

2D8	DR. EMIL HAMILTON (Science, Medicine)
2D4	FORTRESS OF SOLITUDE (Information, Resources)
2D8	OLIVER'S TEAM (Brawl, Security)
2D4	THE TALON (Restoration, Comfort)
2D8	WATCHTOWER (Surveillance, Hacking)

ASSETS

D10	BIG SISTER Add a D6 to Trouble to Reveal that you have video or audio surveillance of a Lead or Feature. Add a D10 to Trouble to Reroll a die whenever secrets you know come into play.
D8	CONNECTED Spend a Plot Point to Gain a D8 Relationship with a Feature for the rest of the scene. Spend a Plot Point to Reveal you "know a guy" who can provide you with information or material goods.
D6	EXTRATERRESTRIAL KNOWLEDGE Earn a Plot Point when you Reveal you know way too much about an alien culture.
D4	FIXER Add a D6 to Trouble to Reveal that you have access to small, non-unique items you're not supposed to have.
D8	GENIUS Spend a Plot Point to Reveal that you've studied a subject and know its basics. Earn a Plot Point and Add a D6 to Trouble when you assume others can't follow your complicated thinking.
D12	HACKER Add a D6 to the Trouble pool to Reroll a die in a HACKER roll. Spend a Plot Point to Reveal a fact about security holes or other exploitable weaknesses in the target of your hacking. Add a D10 to the Trouble pool to Gain a 2D8 Extra or D8 Relationship for an ally you're working with.
D8	INVESTIGATOR Earn a Plot Point when you Choose to spend a scene investigating instead of taking immediate action. Spend a Plot Point to Reroll an INVESTIGATOR roll.
D6	SMARTPHONE <i>Limit: Gear</i> Spend a Plot Point to copy the contents of a nearby computer hard drive onto your smartphone. Spend a Plot Point to override a nearby security system or electronic lock. Spend a Plot Point to join any scene remotely via communications networks.



LOIS LANE

VALUES

D6	DUTY	Make the General proud.	D8	LOVE	Don't screw this up, Lois!
D8	GLORY	Get the byline.	D4	POWER	Power is what other people have.
D6	JUSTICE	Bad people should pay.	D10	TRUTH	Get the headline.

RELATIONSHIPS

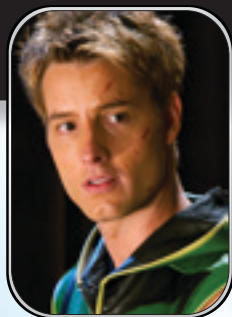
D10	CHLOE needs to get out more.
D12	CLARK may be the one.
D6	JIMMY was my partner-in-crime.
D4	LANA isn't on my radar.
D6	LEX is better off dead.
D6	MARTHA is an icon.
D10	OLIVER isn't living up to his potential.
D8	TESS is always up to something.
D6	ZOD is a mystery.

RESOURCES

2D10	Daily Planet BULLPEN (Research, Publicity)
2D8	THE GENERAL (Tenacity, Courage)
2D4	JOHN "METALLO" CORBEN (Brawl, Suspicious)
2D6	KENT FARM (Comfort, Safe)
2D6	METRO COFFEE STOP (Public, Socialize)
2D4	PERRY WHITE (Inspiration, Opportunity)
2D4	THE TALON (Comfort, Restoration)

ASSETS

D8	ATTRACTIVE Earn a Plot Point when your looks draw you unwanted attention. Spend a Plot Point to Reroll a die in an ATTRACTIVE roll.
D10	BACKHANDED Earn a Plot Point for another Lead and Increase your ANGRY or INSECURE Stress pool against him. Spend a Plot Point to Decrease another Lead or Feature's ANGRY or INSECURE Stress pool against you or another character.
D6	FAST TALKER Earn a Plot Point and Give your opposition a D6 when you're caught in a lie or exaggeration.
D8	IN OVER MY HEAD Earn a Plot Point and Add D6 to Trouble when you get into trouble over your head. Add a D6 to Trouble to Increase your INSECURE or ANGRY Stress pool against opponents who outclass or capture you.
D8	INVESTIGATOR Earn a Plot Point when you Choose to spend a scene investigating instead of taking immediate action. Spend a Plot Point to Reroll an INVESTIGATOR roll.
D8	KARATE Spend a Plot Point to Reroll a die when rolling your INJURED or EXHAUSTED Stress pool. Spend a Plot Point to Recover your AFRAID or INSECURE Stress.
D8	MILITARY BRAT Earn a Plot Point when you Choose to have your military knowledge get you in trouble. Spend a Plot Point to Reroll a die when you call in a favor to get you out of trouble.



OLIVER QUEEN

VALUES

D4	DUTY	People need saving.	D6	LOVE	I'll do what it takes to protect my friends.
D8	GLORY	My reputation precedes me.	D8	POWER	Money and influence are useful tools.
D10	JUSTICE	The ends justify the means.	D6	TRUTH	Everyone keeps secrets.

RELATIONSHIPS

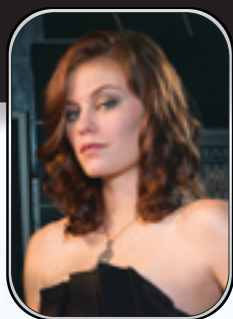
D10	CHLOE shares my ideals.
D8	CLARK won't make the hard decisions.
D10	LEX had to be stopped at any cost.
D8	LOIS is the one that got away.
D8	TESS is playing with fire.
D6	ZOD wants to rule the world.

RESOURCES

2D6	ACE OF CLUBS (Publicity, Crowded)
2D6	DR. EMIL HAMILTON (Forensics, Medicine)
2D6	LUTHORCORP PLAZA (Glass Furniture, Tactics)
2D6	MIA (Brawl, Information)
2D8	PRIVATE JET (Fast, Private)
2D8	QUEEN INDUSTRIES (Resources, Technology)
2D10	OLIVER'S TEAM (Retrieval, Security)
2D6	WATCHTOWER (Research, Tactics)

ASSETS

D8	ATHLETIC Spend a Plot Point to Reroll a die in any ATHLETIC roll. Earn a Plot Point when you Choose to use brute force instead of finesse.
D4	HEROIC REPUTATION (GREEN ARROW) Earn a Plot Point when you Choose to protect your secret identity at the cost of lying to your friends or not using your reputation toward your goals. Add a D6 to Trouble to Reroll a die when you intimidate or awe someone as a hero.
D10	MARKSMAN Earn a Plot Point when you Choose to run out of ammunition. Spend a Plot Point to Reroll a die in a Marksman roll.
D8	SHAMELESS FLIRT Earn a Plot Point and Add a D6 to Trouble when you flirt with someone you know you shouldn't. Spend a Plot Point to Reveal a new facet of your "worldly and cosmopolitan life" as a D8 Useful Detail.
D10	SMARTASS Earn a Plot Point and Give your opposition a D10 when you're being a Smartass in a dangerous situation. Give your opposition a D10 to Increase your Angry or Insecure Stress pool when you're being a Smartass.
D8	TRICKED-OUT COMPOUND BOW <i>Limit: Gear</i> Spend a Plot Point to use an EMP arrow to disable all electronic devices within a scene. Spend a Plot Point to use an arrow filled with knockout gas. Everyone who breathes in the gas must roll a Test opposed by your die roll in place of TROUBLE or take EXHAUSTED Stress. Spend a Plot Point to use a zipline and join a scene, or leave a scene you are already in.
D10	WEALTHY Spend a Plot Point to Reroll one die in a Contest or Test swayed by money. Spend a Plot Point to Reveal that you own a large non-unique item such as a car, call center, or evil corporation as a D8 Useful Detail.



TESS MERCER

VALUES

D6	DUTY	<i>I am the sum of my obligations.</i>	D8	LOVE	<i>Love makes you vulnerable.</i>
D8	GLORY	<i>I'm unimportant.</i>	D4	POWER	<i>Without the means, nothing can be gained.</i>
D6	JUSTICE	<i>We need to make our own rules.</i>	D10	TRUTH	<i>Truth is a weapon like any other.</i>

RELATIONSHIPS

D10	CLARK may be our salvation.
D12	I won't let LEX control me anymore.
D6	Handle LOIS with care.
D4	OLIVER is a silly rich boy playing at hero.
D6	I must play ZOD carefully.

RESOURCES

2D6	CHECKMATE (Information, Intimidation)
2D6	Daily Planet EDITOR'S OFFICE (Research, Publicity)
2D4	INJUSTICE GANG (Retrieval, Thievery)
2D10	LUTHOR MANSION (Safe, Tactics)
2D8	LUTHORCORP PLAZA (Information, Resources)
2D8	LUTHORCORP SECURITY TEAM (Security, Retrievals)
2D8	UNDERGROUND LAB (Experiment, Technology)

ASSETS

D8	AIKIDO Spend a Plot Point to Reroll a die when you redirect an opponent's momentum. Spend a Plot Point to Decrease your opponent's INJURED or EXHAUSTED Stress pool.
D8	CONNECTED Spend a Plot Point to Gain a d8 Relationship with a Feature for the rest of the scene. Spend a Plot Point to Reveal you "know a guy" who can provide you with information or material goods.
D6	DARING Add a d6 to Trouble to Reroll a die in a Daring roll.
D6	EXTRATERRESTRIAL KNOWLEDGE Earn a Plot Point when you Reveal you know way too much about an alien culture.
D8	MANIPULATIVE Earn a Plot Point and Give your opposition a d6 when you ask them to trust you, even if you don't mean it. Spend a Plot Point to Gain a d8 Relationship for one scene with a Feature with whom you don't already have a Relationship.
D10	VICIOUS Add a d6 to the Trouble pool to Increase your ANGRY or AFRAID Stress pool. Add a d6 to the Trouble pool to Increase your INSECURE or EXHAUSTED Stress pool.
D8	WEALTHY Spend a Plot Point to Reroll one die in a Contest or Test swayed by money. Spend a Plot Point to Reveal that you own a large non-unique item such as a car, call center, or evil corporation as a d8 Useful Detail.

VALUES

D8	DUTY	<i>My people are my responsibility.</i>	D6	LOVE	<i>I will not take betrayal from those I love.</i>
D8	GLORY	<i>I will not be upstaged.</i>	D10	POWER	<i>Kneel before Zod!</i>
D6	JUSTICE	<i>My justice is swift.</i>	D4	TRUTH	<i>The truth is what I decide it is.</i>

RELATIONSHIPS

D6	CHLOE is a weak link.
D10	CLARK must join me or die.
D10	I trust FAORA's loyalty.
D8	LOIS is a useful pawn.
D6	OLIVER is a rebel with many causes.
D10	TESS is a formidable ally.

RESOURCES

2D6	FORTRESS OF SOLITUDE (Information, Control)
2D8	KANDOR (Courage, Inspiration)
2D6	KANDORIAN SCIENTISTS (Research, Technology)
2D8	KANDORIAN SOLDIERS (Security, Tactics)
2D10	RAO CORPORATION (Resources, Power)
2D6	THE WAREHOUSE (Concealed, Safe)

ASSETS

D6 FLIGHT

Spend a Plot Point to dive bomb an enemy and **Increase** your INJURED or AFRAID Stress pool for this attack.
Spend a Plot Point to change direction quickly to fly around an obstacle; you may use this obstacle as a D8 Useful Detail.
Spend a Plot Point to join another scene you are not a part of, even if you cannot get there by ground.

D6 HEAT VISION

Spend a Plot Point to create a wide-angle sweep effect that inflicts INSECURE or AFRAID Stress.
Spend a Plot Point to destroy an inanimate object as big as a car. **Spend** two Plot Points for an object as big as a house.
Spend three for an object as big as a skyscraper or a river.

D4 INVULNERABILITY

Spend a Plot Point to **Decrease** an opponent's INJURED or EXHAUSTED Stress pool.

D8 KRYPTONIAN HERITAGE *Limits: Kryptonite, Magic, Red Sun*

Earn a Plot Point when your Abilities are **Shutdown** by green or blue kryptonite or you **Choose** to act on baser instincts under the sway of red kryptonite.
Add a D6 to the Trouble pool to use a Special Effect from a connected Ability you don't have.

D10 MANIPULATIVE

Earn a Plot Point and **Give** your opposition a D6 when you ask them to trust you, even if you don't mean it.
Spend a Plot Point to **Gain** a D8 Relationship for one scene with a Feature with whom you don't already have a Relationship.

D8 MASTERMIND

Add a D6 to Trouble to **Reroll** a die when dealing with characters you have a history of manipulating.
Spend a Plot Point to **Reveal** that you've planned for this eventuality and have the resources necessary for your plan.

D8 SOLDIER

Earn a Plot Point when you **Choose** to follow orders, stick to protocol, or maintain strict discipline when it would benefit you more to do otherwise.
Spend a Plot Point to **Reroll** any die in a SOLDIER roll because of your discipline and training.

D4 SUPER-BREATH

Spend a Plot Point to trap somebody in a sheath of ice. Your target must win a Contest against you to break free.
Spend a Plot Point to clear a scene of all dust, smoke, loose debris, or sand.

D4 SUPER-SENSES *Limits: Lead (Sight), Sonic (Hearing)*

Spend a Plot Point to see through objects to find specific people or objects.
Spend a Plot Point to hear or see into a nearby scene you're not in.

D6 SUPER-SPEED

Spend a Plot Point to join a scene or switch to a new scene regardless of distance.
Spend a Plot Point to catch bullets or other missiles out of the air.
Spend a Plot Point to run fast enough to cross water as if it were solid ground.

D8 SUPER-STRENGTH

Spend a Plot Point to perform a fantastic feat of strength.
Spend a Plot Point to throw or knock another character out of a scene.
Spend a Plot Point to wield a large inanimate object, like an automobile, as a weapon (and as a D8 Useful Detail).



SCENES

The SMALLVILLE Roleplaying Game is played out in a series of scenes, like a television show. Watchtower decides which scene comes next and who's in it; the players decide what their Leads do within the scene. The agendas and actions of the Leads and Features inevitably collide; then everyone rolls dice to find out what happens.

PLAYING SMALLVILLE

Framing Scenes

One of Watchtower's biggest responsibilities is choosing and framing the next scene. This is also the most powerful tool in Watchtower's utility belt to guide the episode in new and interesting directions.

When you frame a scene, you're laying out the basic context for the roleplay that follows. The basic structure is straight out of a Journalism 101 class: who, what, when, and where. It gives the players at the table a good mental picture of what's what so they can jump right into the action, whether that's a fist fight, an emotional confrontation, a chase sequence, or whatever. The scene frame is the jumping-off point, and a good frame makes getting to the drama quick and easy.

Most scenes are framed by Watchtower, but not all of them. Lead players frame their own tag scenes, for instance. So, while all of the information in this chapter is required for Watchtower to do her thing, players should pay attention, too.

WHERE AND WHEN IS IT?

This is the easy first step of a scene frame. Where is the scene going to take place? A penthouse apartment, a high-tech laboratory, a farmhouse, an office? When is it happening? Just after the last scene, or the next day? Or is this scene happening across town at the same time as the last scene?

Describe the place in a few quick statements, emphasis on quick. If it's not one of the first three things out of your mouth, it's probably not important. The Ace of Clubs is crowded with dancers, lit by stage lights whirling around, and the big balcony doors are open to the night air. Anything else gets superfluous fast.

Now, this is a roleplaying game, not a television show, so you're not constrained by a production budget that says you can only use six sets over the course of the show. You could set each scene in a wildly different place, taking the characters all over the world. Unless you're doing some sort of *80 Days* tribute, though, this is probably a bad idea. Stick to a handful of locations, with the occasional trip to someplace exotic. This lets those regular sets become familiar and builds up a sense of place for your players. The stronger their sense of place, the more Metropolis (or wherever you're playing) will seem like home—and the greater lengths the characters will go to protect it.

The when of a scene is a minor but important part of framing. Most of the time, a scene is "a little while later," which is fine. Still, keep a vague sense of time in the back of your head. It's occasionally important to know whether it's day or night, business hours or not, even before or after lunch. Sometimes you'll have characters who have appointments and dates to get to. Sometimes you'll have a ticking time bomb running down its clock somewhere in Metropolis. It's rare that you need to keep strict track of the time—even ticking time bombs have a little dramatic wiggle room in them. What's important to convey is not exactly what time it is but that time is passing and, when it's part of the story, that time is running out.

WHO'S THERE?

Simply put: which Leads are in the location? Which Features? Who's where within that location, and are they sitting or standing or what? Are there Extras milling about? What are they doing?

When you determine who's in a scene, you are deciding, in part, what they're able to do in that scene. If two players have information that they want to share, putting them in the same scene allows them to do that. Sometimes that's what needs to happen to advance the story. Sometimes, though, that's exactly what you don't want—when the sharing of that information would deflate the story, see what obstacles you can provide to prevent those characters from getting together to confab. Maybe there's an emergency phone call or transportation failure. Maybe another Lead or Feature shows up that they don't want to share the information with.

Don't worry about not including all the Leads in a scene. Sure, if everybody's in the same scene it allows them to regroup, tend to each other's wounds, share information, and get each other on the same page. However, it's also a great way to diffuse the tension and mess up the pacing. Save those scenes for the big climaxes. It's a juggling act to be sure, but keeping characters out of the loop and working toward their own agendas increases the friction and conflict in the game, and in the end that leads to more drama and more fun.

PLAY ADVICE: I'd Really Like to Be There

Occasionally, Watchtower frames a scene that you'd really like to be in. There's absolutely no harm in asking to be included—but be sure to respect her decision if she says no. Maybe you're nowhere near where the scene is taking place. Maybe Watchtower is trying to build the tension in the episode. Maybe you've had a lot of spotlight time and she's trying to spread the love around. Trust me—Watchtower has her reasons.

Of course, there are other options, as well. Clark has the **SUPER-SPEED** Ability, which lets him spend a Plot Point to join a scene whether he's anywhere near or not. If that's not your, er, speed, it's trivial to create a Distinction with a trigger that allows you to be where you want to be—always in the right place at the right time to snap a photo that the bad guys don't want anyone to see. Be warned, though: that tends to frequently put you in danger!

WHAT'S HAPPENING?

In addition to the basic who-when-where, you need to convey tone and mood. Is the alley dark and threatening, or are police floodlights illuminating all the garish details? Is the Ace of Clubs the hip, happening place to be for the pretty people of Metropolis, or is it a maelstrom of dancing bodies and glittery sequins ready to tempt our heroes into a pit of depravity?

A static scene frame leads to a static scene. Fill your scene with motion, action, and noise straight from the start. If it's out on the street, how heavy is traffic? How many pedestrians are out and about? Is there a construction site nearby? How about train tracks? Not only does this give your players a deeper sense of what's happening around the characters, but it also gives them a lot of little details to build off of—whether it's shouting over the jackhammers at the construction site or fleeing across the train tracks right before a locomotive comes hurtling through.

Even a quiet, secluded scene can have action in the background. The fireplace crackles and pops. Out the window, birds are hopping from branch to branch. Muted music from the next-door apartment comes through the walls. Wind and rain sigh against the rooftop. A complete lack of action and noise is worth mentioning as well—such unnatural quiet builds a sense of tension.

Now don't go overboard; as I've said before, your whole scene frame should be quick and to the point. Pick out just a handful of things happening in the background and layer them in.

In addition to the background, though, place the Leads and Features into the scene in active ways. "You walk in" is quick and easy, but how much more interesting is, "You walk in, continuing your argument with each other," or "You dash in with police searchlights flashing across the sky behind you"? Giving the characters active roles gets you to the action and drama sooner.

Scene Framing Tricks

If it seems like all of your scenes are starting the same way, here's a trio of alternate approaches that borrow from tried and tested literary and cinematic methods.

"WHY ARE YOU HERE?"

Sometimes a scene opens with a character in a place we might not expect him to be. This is especially the case in opening scenes, but it can happen at any point in the episode. It's tempting for Watchtower to turn to the player and ask, "Would your character be in Lex's underground lair?" The impulse is noble, but the question is bad news. Asking a "yes or no" question doesn't encourage the player to get his own creative contribution in there. You're putting the player into a situation where he may feel his only option is a flat no—and "no" is death to collaboration.

Instead of asking *if*, ask *why*. "Why is your character in Lex's underground lair?" Maybe he's decided to sneak in on his own. Maybe he's following a lead for a headline and stumbled into the lair. Maybe he was captured and brought there. By shifting the question from "if" to "why," not only do you sidestep the possibility of a flat "no," but you open up the question and make the player part of the decision-making process.

FRAMING AFTER ARRIVAL

If every scene opens with the Leads walking into the room, things are going to get really repetitive really quickly. Half the time, Watchtower knows exactly what the Leads intend to do—

WATCHTOWER ALERT: My Scene Selection Algorithm

There are as many ways to choose the next scene as there are Watchtowers, and you should experiment a little until you find your own particular style. Here's a pretty reliable algorithm you can start with. Turn to the player who's been out of the action for the longest and say, "What were you up to, again?" Then it's as easy as pi to frame the scene he was headed for...or the scene that got in his way.

often because they've said as much at the table—so it's a simple matter to cut out empty time. If, for instance, Clark's player tells Oliver that he's going to check the *Daily Planet* archives, Watchtower could frame the scene with Clark walking into those archives. To mix things up, though, you could just as easily frame the scene with Clark walking out of the archives only to bump into Lois, who might be curious why he's digging up old issues from the 1920-1929 stacks.

Not to get ahead of ourselves, but you might wonder about Watchtower giving Clark the information he's after for "free" because she's skipped over the die roll by framing the scene after he's found something. However, the moment Lois asks, "So whatcha got in your hot little hand there?" and Clark needs to answer, you can call for a quick Test to see what he found. Maybe he found exactly the right article and he has the microfiche in hand. Maybe he hasn't found a thing and the articles he's printed out are all red herrings.

IN MEDIAS RES

"Okay, so imagine a dark alley with steam coming up from the grates on the ground. Shots ring out, and the two of you come running down the alley with three guys in trenchcoats and fedoras chasing after you!"

Call this an advanced technique if you like, but kicking off a scene in medias res ("in the middle of things") is a sure-fire way to cut right to the action. This requires a little trust on the part of the players and a lot of insight on the part of Watchtower, but when this technique works, it sings.

The trick is knowing what the players want to do. Hopefully they'll be telegraphing this pretty clearly to you and the rest of the table as they confer and plan among themselves. Pay attention to what they tell each other to expect and what they ask each other to prepare for. Over time, your group will get certain feel for the shape of an episode and how plot lines tend to play out. All of that put together can sometimes let you see a couple scenes into the future. Once you know where their stories are going, all you need to do is wait for the opportunity to jump ahead.

The big hurdle in starting scenes in medias res is inadvertently skipping over something that a player wanted to do before he got himself into trouble. Keep an eye out for points in the game where everyone is suited up and ready, eyeing the horizon resolutely. You can coast forward on that kind of energy,

skipping past the “you show up, break in, and down a couple unsuspecting guards” to get to the meat of the scene (although sometimes you’re skipping the “you show up and leave your name with the hostess, then you wait for awhile until they seat you and serve you appetizers”). When you see an opportunity, kick the scene into gear with fast-paced, pressing action that requires the Leads to act.

If, despite your best efforts, you skip a little too far ahead and a player says, “But I wanted to—” just hand him a Plot Point. Tell him to spend it on revealing his planned preparations in the middle of the scene. With luck, he’ll surprise the rest of the table with an unforeseen turn of events.

When to End the Scene

Just as Watchtower chooses and frames each scene, she is also responsible for ending each scene. A *SMALLVILLE* episode is usually made up of a lot of short, punchy scenes, and cutting away before things start to drag is an essential technique. There’s a certain alchemy and showmanship to knowing just when to snap the clapboard and shout “Cut!” Here are a few guidelines to keep in mind:

ALWAYS LEAVE THEM WANTING MORE

Are you going to argue with Walt Disney about what keeps an audience engaged? Not every problem that gets brought up in a scene needs to be resolved in that scene. In fact, most problems are best handled over a couple scenes: one to introduce it, one or two to develop the problem and show its consequences. Only after the problem has wreaked a little havoc should you get to the scene where it’s resolved.

CUT BEFORE THE SECOND LULL

There’s an ebb and flow to a scene, with the dialogue coming hot and fast, the dice getting broken out, gloating and cheering and tense confrontations. And then sometimes things start to drag. That’s okay; your players may need to absorb what’s happened and figure out which direction they’re going next. Give them that moment, because a good pivot makes for a great scene. Things will pick up again right after and proceed onwards. The trick is to cut before the scene hits that second lull. One pivot makes for a good scene; two pivots make for a muddy mess. If things start slowing down again, it’s time to move on.

IMPASSE

Sometimes two characters are at cross-purposes and they’ve dug their heels in. Neither one is giving; they’re just clobbering each other back and forth. Both players have exhausted their creativity and all they have left to say along with their die rolls is some variation of “uh-huh!” and “nuh-uh!” Rather than follow this through innumerable die rolls to its inevitable end of one character on the floor, cut away to something else and come back to this Contest later. Maybe what’s happening elsewhere will tip the balance of the current scene one way or the other. At the very least, you’ll avoid rolling dice for the same actions over and over.



THE BUTTON

Sometimes there’s a line of dialogue or an event in the scene that sums up everything that’s happened so far or looks ahead to what will happen next. These are hard to describe, because you usually “just know” that what just happened is the end of the scene. When everybody around the table gets that satisfied smile on their face, that’s your cue to shift focus to what’s happening elsewhere.

How to End the Scene

So you’ve decided that it’s time for the scene to end; now the question is: how? What’s the scene cut look like? What’s the last thing the audience at home sees? How do you transition from what’s happening here and now to what’s happening in the next scene?

FLEE!

Bad guys give Clark the slip all the time. Which you’d think would be hard, what with the superhuman strength, speed, and senses, but there are always other things to worry about. Many Abilities have Special Effects that can be used for quick escapes, and there’s always the classic “Lois is in danger” shtick to get Clark (or, let’s face it, Oliver) to look the other way. Be aware that this is a trick that can only be used so many times—ending a scene with a character fleeing only delays the final confrontation. Fleeing never gets you out of trouble; it just buys some time.

I shouldn't need to point out that Leads are hardly exempt from fleeing the scene, either. Just think about Oliver and Metropolis's Thin Blue Line.

STARE OFF

This one is especially appropriate for cutting away at an impasse. Take advantage of the roleplay that occurs between Contests. This is when the characters make demands of each other, pace around to show their frustration, and wind themselves up for the next round. Use that tension to turn your cut scene into a cliffhanger—everybody at the table knows that you'll come back to that conflict, and the suspense of not knowing how it turns out will keep their interest simmering.

ON A FAILED TEST

Not every Test needs Watchtower to immediately describe its results or hand out Stress. In fact, sometimes not knowing is worse than getting all the gory details or consequences right away. When it's about time for the scene to end, a failed Test can serve as a suspenseful back door. Don't describe what happens. Leave the details of failure hanging and cut to what's happening elsewhere. (This is also a useful technique when you don't quite know what to do with that failure.) When you come back from the other scenes, the particulars of the failed Test can serve as an exciting scene frame.

INTERRUPTION

Nothing ends a scene quite like an overturned car falling from the sky. A less dramatic interruption can work, too—Lois storming in ranting about her latest frustration, a LuthorCorp lackey arriving to say “the tests are complete, ma'am,” or just a simple pizza delivery. The point is this: scenes have a rhythm and a flow, and sometimes they get locked into a beat. One of the easiest ways to cut the scene is to interrupt that beat with something from outside the scene. You don't have to let the characters react to the interruption; just the whatever-it-is crashing the party is pretense enough for a smooth cut to something else, somewhere else.

WATCHTOWER ALERT: Complications and Scene Cuts

Complications can be very useful for cutting a scene. Got a baddie that needs to get away, but Clark's got him by the throat? Activate one of Clark's Complications to send one of the bullets that bounced off his chest into a bus full of runs—which is now careening, out of control, towards a kindergarten class on a field trip. This is one of those places where subtlety and nuance aren't very important—this is a distraction meant to pull Clark away from the baddie. Clark understands; this happens to him all the time. And while he's saving the day, the baddie slips away.

ROLLING DICE

Throughout the game you're going to describe your character doing all sorts of things. Most of the time you just say it and it happens: I go inside the Talon, I push the big red button, I tell Oliver he's being all silver-spoon stupid...you get the picture. Occasionally, though, you want to call attention to what you're doing because it's big and important and your character is really trying hard to make something happen. That's when it's time for dice. Think of the dice as your very own punctuation mark.

When you roll dice in the *SMALLVILLE Roleplaying Game*, you're never alone. Someone else needs to roll dice, too—they're your opposition. Sometimes, Watchtower will roll dice for the Features she controls. Sometimes, another player will roll dice for the Lead that he's playing. Sometimes, Watchtower will just roll the Trouble pool.

Who rolls when is pretty simple to figure out. If another character is trying to stop your character in the story, whoever controls that character rolls dice. So if a Feature is in your way, Watchtower will roll dice for that Feature. If another Lead gets all up in your grill, then he's going to roll his dice. Either way, this is a Contest.

If we're just talking about an Extra getting underfoot, or if there's no other character involved at all, Watchtower rolls the Trouble pool. This is called a Test.

Contests

A Contest occurs when two or more Leads or Features are working at cross-purposes. When Lois tries to get a quote from Tess about her latest secret project, when Clark tries to convince Zod to resign himself to not having powers, when Oliver tries to put an arrow through the shoulder of this week's Threat to Life As We Know It—these are all Contests.

Contests are played out in back-and-forth rounds of die rolls between the two sides. The first roll is the **action**, which establishes a result; the next roll is a **reaction** from the other side, aiming to beat that result. If the reaction succeeds, that roll becomes the new result that must be beat to continue the Contest.

Contests end in one of two ways. Either side can Give In instead of continuing to roll, thus avoiding Stress but giving their opponent what he wants. On the other hand, if neither side Gives In, eventually one side will fail to beat the result, thereby taking Stress and ending the Contest.

ACTING

You can say your character is doing all sorts of things; you can do that all day long. What you can't just say is what happens to other characters or what other characters do. That's up to whoever is playing those characters. But sometimes—and by “sometimes” I mean “a whole lot of the time”—you'll want to do something that requires another character to act accordingly. It's all well and good to ask Clark to check out an abandoned warehouse because you've got a hunch (and you can't tell him

PLAY ADVICE: Telegraphing

Telegraphing is essential for making your *SMALLVILLE Roleplaying Game* sing. It's easy to fall into the trap of describing what your character does without revealing why he's doing it or what his motivations are. Sure, the other characters in the scene may not know these things, but the audience—that's your fellow players around the game table—should be seeing the hesitations, the significant looks, the set of your character's shoulders. This helps the audience get to know the characters and get a feel for what they're about and how they solve problems.

As the character's player, it's your job to help the audience—all those real live people sitting next to you—understand what your character is after. If all you do is describe what your character does and a few circuitous lines of dialogue, you're letting them down. Not everybody needs to be as direct as Clark

"Tell me how you have video of my living room!" Kent, but you can still describe what your character does and says in a way that makes his intentions clear.

Leading questions are great tools for this, and you can call attention to them by describing your character's body language. You might say: "Lois asks if Clark has decided who he's taking to the black tie gala, and while he's not looking she tries to see if he has an invitation in his hand."

When your character's obvious actions are at odds with her intent, you can underscore the tension by making it explicit. If Oliver is asking hard questions about Tess' recent projects, you might say, "Tess looks Oliver in the eye and lies to him, saying that nothing has been out of the ordinary."

why you know there's something there), but if Clark's player isn't playing along, you're kind of at an impasse. Same deal for when Oliver is trying to stop Lois from running outside into a hailstorm of unnatural and dangerous origin, or when Zod wants to plant a fist into Clark's jaw.

What are you supposed to do when the other players won't just roll over and do what you want? The answer is simple: pick up some dice.

You say what your character is up to and roll dice as normal. You can do those two things in whichever order feels natural to you—talk and roll or roll and talk.

What's important is that, when you describe what your character is doing, you need to make it clear what you're trying to get done. Ollie likes to call this "telegraphing your move"—everyone watching your show (that's all of your friends around the table) needs to know what you're after, so be sure to show them. Instead of just saying, "I walk in and confront Tess about the hydroelectric dam," try something like "I walk in and tell Tess that the hydroelectric dam that blew up was a LuthorCorp project and I challenge her to deny that she was involved." That last bit—challenging her to deny it—is the key. That's what Tess' player must respond to.

And then, as your very own exclamation point, you let those dice roll. Grab a die for a Relationship, a Value, and maybe an Asset; spend Plot Points to grab more dice if you like. Roll those dice and figure out your action result. You know the drill (and if you need a refresher, **How to Roll Dice** is in **Chapter Two: The Basics** on page 5).

Example: Clark's player, Cam, says, "I walk in and tell Tess that the hydroelectric dam that blew up was a LuthorCorp project and I challenge her to deny that she was involved." He then grabs his **TRUTH** die and his **TESS** die. None of his other Assets apply (although he considers **IMPULSIVE**). He rolls both dice and adds them together to get his action result of 8.

REACTING

You've rolled your dice and laid it on the line. You've telegraphed what you want. Your opposition now has a choice to make: she can fight back or she can Give In and give you what you want. In a lot of ways, that's what this game is about: do you fight back and risk getting hurt, or do you Give In and let the other person have his way?

If your opposition chooses to Give In, there's a section for that below. If your opposition chooses to fight back, she rolls dice to get a reaction result. We'll explain that right now.

Getting a reaction result is a lot like getting an action result. In fact, it's identical. The opposition tells the players what she does and says and she rolls some dice. Again, this is done in whichever order feels natural to her, and she should be sure to telegraph what she wants.

Example: Tess' player, Mary, rolls before narrating. She picks up her **POWER** die, her **CLARK** die, and her **MANIPULATIVE** die. She rolls them together and adds the highest two, getting a 12 for her result. She says, "I stand up behind my desk and tell Clark he should learn to knock, and that LuthorCorp is a very big company and I can't keep track of every single project, least of all some backwoods dam. Which is a lie, of course, but he doesn't know that."

COMPARING ACTION AND REACTION RESULTS

You have your action result and she has her reaction result. Now we compare them to see what happens next.

If your action result is less than her reaction result, her reaction result becomes the next action result. Whatever the Contest is—an argument, fight, hacker-duel, or whatever—its tables have turned. Now you must choose to react and roll or Give In and let her have what she wants.

If your action result is greater than or equal to her reaction result, you inflict Stress on her character. You've won a battle—

you've driven your point home, gained some points, and other point-related metaphors. But you haven't yet won the war because you still don't have what you wanted. For that, she'll have to Give In. But for now, you inflict Stress.

If your action result is five or more greater than her reaction result, you inflict Stress and you may decide if her character is Stressed Out. You still don't get what you wanted, though.

Example: Cam rolled an 8 for Clark and Mary rolled a 12 for Tess. Tess' lie has become the new action, and Clark needs to decide if he wants to roll his own reaction to beat 12 or if he wants to Give In and believe that Tess doesn't know about the dam.

If, however, Cam had rolled a 12 and Mary had rolled an 8, Tess would have some Stress coming to her. Or if Cam had rolled a 13 against an 8 thus beating Mary's roll by five, he could choose to have Tess get Stressed Out.

INFLECTING STRESS

Stress is what happens when you're on the losing side of a Contest. You didn't Give In, you stuck to your guns, but you just didn't prevail. That hurts—sometimes physically, if the Contest was a fight, but other times it's your heart or head or confidence that comes away bruised. There are five kinds of Stress: **AFRAID**, **ANGRY**, **EXHAUSTED**, **INJURED**, and **INSECURE**. They're rated in dice just like other Traits. As you get Stressed, the die ratings increase.

Whenever you roll dice, your opposition may add your Stress to her pool if it's appropriate. If she's playing on your doubt, for instance, she can roll in your **INSECURE** rating. If she's trying to outrun you, she can roll in your **EXHAUSTED**. The higher your Stress, the greater the advantage it gives your opposition.

When you inflict Stress, pick the kind of Stress that is most appropriate to what you did when you rolled dice. If you were accusing Tess of endangering the world, for instance, you might have made her **ANGRY**. If you were lying to Clark about your involvement in a certain hydroelectric dam, you might have made him **INSECURE**.

The rating of the Stress you inflict comes from the dice pool you rolled. You pick up the same dice pool (sans Complications) and roll it again. This is called the Stress pool. Some Assets allow you to fiddle with the dice pool by stepping up or stepping back dice, or even adding or removing dice, before you roll for the Stress rating. If you have **VICIOUS**, for instance, you can step up the lowest die in your Stress pool. If your opponent has **INVULNERABILITY**, he can spend a Plot Point to step back the highest die from your pool if the selected Stress is **EXHAUSTED** or **INJURED**.

Once the fiddling is over, roll the Stress pool and find which one rolled highest. That die's size becomes your opponent's rating in the Stress you selected. If your opponent already has a higher rating for that Stress, it increases by one step.

If the selected Stress is already at d12, you may decide that your opposition is Stressed Out.



Example: Let's run with the what-if of Cam rolling the 12 and Mary getting the 8. Cam decides that Clark's going to give Tess some **ANGRY** Stress. He picks up his die pool. He rolled a d10, a d8, and a d6. Neither Clark nor Tess have any Assets that affect the die pool, so Cam rolls the pool as-is. The d6 rolls a 2, the d10 rolls a 4, and the d8 rolls a 6. Clark gives Tess **ANGRY D8**. For the rest of the game, whenever anybody plays off of Tess' anger issues, they'll be rolling in an extra d8 to their pool.

Or perhaps Tess had the 12 and Clark the 8. Cam decides to react, trying to beat that 12, but comes up with a 10. Now Clark's in for some Stress. Mary looks at her pool. She rolled 2d8 and a d6. Tess also has the **VICIOUS** Distinction, however, so she can step up that d6 to a d8 before rolling for Stress. She does so, and now she's guaranteed to hand over a d8 for Stress since they're the only type of dice in her Stress pool. Therefore, she gives Clark **INSECURE D8**. Mary starts making plans on how to play on Clark's doubt for the rest of the adventure.

PLAY ADVICE: The Convenient Unconsciousness Rule

Whenever you take Stress, and you aren't already going to Stress Out, you may invoke the Convenient Unconsciousness rule. This is an especially handy rule if your Lead is in a position to learn a secret that's just too fun to spoil! When you do this, your Lead is Stressed Out and removed from active play in the scene. You get a Plot Point for your trouble, and you may step back all your Stress Traits by one. Because you're actually unconscious or blacked out, you don't have any say about what happens to you next—but if you're lucky you're just going to end up strapped to a gurney or left in an alleyway.

STRESSING OUT

Stressing Out can mean many things. It may simply mean you fall unconscious. It may mean you collapse in doubt and angst. It may mean you stalk out of the room before you hurt someone. It may mean you stare out a window plotting revenge. When you Stress Out, it's up to you to decide what it means in the story. Whatever the details, though, you're out for the rest of the scene.

When you are Stressed Out, you may not make any die rolls or spend Plot Points for the rest of the scene. Additionally, you will not be able to reliably remember what happened later. You may be there, you might even roleplay and react within the bounds of what's happening in the story, but you're no use when it comes to dice and you're useless as a witness for what happened right in front of you.

Example: Now, if Cam got a 13 while Mary only had an 8, he could decide to Stress her Out. He puts it to Mary: what circumstances could befall Tess that she's unable to act for the

rest of the scene? Mary suggests that she becomes so angry that she invites him to search her entire office while she glowers in the corner. That suits Cam just fine, and that's what happens—but Tess still hasn't admitted she knows anything.

PLAY ADVICE: Stressing Out

Stressing Out means losing, sure, but it doesn't need to mean that you're embarrassed, or even that your character admits he lost. You can Stress Out by storming out of the room, by refusing to continue this "moronic" argument, or even by leaving your opposition to the fate you were trying to save them from. The only important thing is that you're out of the remainder of the scene.

GIVING IN

Want to avoid picking up Stress, let alone the possibility of Stressing Out? Well then, you're in luck—all you have to do is **Give In**. When you Give In, you're letting your opposition have her way. Your character either gives up or refuses to fight. This is the only way that a Contest can be stopped before it gets ugly; if nobody Gives In, somebody will get Stress.

If you Give In without ever picking up dice to react, Giving In is free. Another character made a demand of you and you complied; what could be simpler?

However, if you roll dice to react even once, your character is invested and committed to the fight. From then on, it costs you a Plot Point to Give In. Give the Plot Point to your opposition. You can give her a Plot Point from your pool of points, acknowledging that your character is abandoning his position. Alternately, you may harvest a Plot Point by stepping back one of your Values or Relationships—sacrificing your friendships or letting the worm of doubt erode your principles.

When you Give In, you must comply with your opposition's most recent telegraphed action. If she was demanding information, you must describe your character spilling the beans. If she was throwing a punch, you must describe your character taking that hit. If she was throwing your character off a cliff, then you must describe your character going head over heels into the wild blue yonder. Don't soft-pedal this—when you Give In, it's your job to sell the opposition's victory. It costs you nothing to make her look awesome, and the more awesome at the table, the more fun everybody will have.

Example: So Cam rolled an 8 and Mary rolled a 12. Instead of making a reaction roll, Cam might decide to just have Clark Give In. He doesn't want to spend any of his Plot Points, though, so he steps back his **TRUTH** Value by one. Watchtower furnishes him with a Plot Point, which he hands to Mary (the price of Giving In). He then must sell Tess' victory: she lied to him, so in order to Give In, Clark has to buy the lie. He describes how Clark softens, frustrated, and admits that Tess can't be to blame for everything that LuthorCorp does.

AIDING

Occasionally, two or more characters work together to pull off a single difficult feat. Clark might be ripping off the armor plating over Metallo's mechanical heart just in time for Oliver to sink an arrow into the vulnerable inner workings, for instance.

When you wish to help another character, describe what you are doing and roll your pool as normal. You must roll your **Aid** before the other player makes his roll. Instead of adding two dice, however, take the highest die you roll and hand it over to the player you're helping out. He may add the die's value to his result.

Example: Lois (played by Amanda) insists on going with Clark (played by Cam) into Tess' office, probably to "protect" him. She wants to get to the bottom of this dam business, too, so Amanda rolls her own pool before Cam does. Her high die is showing a 4, so Cam can add a 4 to his roll of 8. This makes it a 12, which Tess didn't beat. Which only goes to show that, despite outward appearances, sometimes Lois does come in handy.

PLAY ADVICE: But That Should Hurt!

Occasionally, a player might Give In and accept consequences that seem like they should have a lasting impact on the character. A broken arm, a crushed spirit, a terrifying intimidation: all of these, you might think, should leave a mark. Yet if they Give In, these things happen in the story and no Stress is added to the Lead sheet. The consequences are entirely fictional, and it's the responsibility of the player who Gave In to sell your victory.

Simply getting your way without putting the hurt on your opposition's sheet may not be an acceptable state of affairs for you, in which case you may invoke the following rule:

When your opposition Gives In, you may return the Plot Point he gives you and give him one of your own in order to inflict Stress in addition to getting your way. You may only do this when your previously telegraphed intention is to cause harm to the other character. Before you roll your pool for the Stress rating, move the highest die in your pool to the Trouble pool. Then roll for Stress as normal.

INTERFERING

Sometimes two characters are getting into it and your character is on the outside, wanting to break up the fight before someone gets hurt. You can **Interfere** with a Contest between two other players, but it costs a Plot Point and comes with a bit of risk.

Hand your Plot Point to Watchtower after either side makes an escalating roll and declare that you are Interfering with the

Contest. Describe what you're doing and roll dice as normal. If you don't beat the action result, they just ignore you. But if your Interference result beats the action result, you step into the midst of things and stop the Contest in its tracks. Nobody Gives In and nobody takes Stress—yet.

However, if both sides are committed to continuing the fight, they may each give you a Plot Point to continue despite your Interference. Both sides must buy in, at which point all three of you make one roll each. The two combatants should describe what they're doing to continue the fight before you describe your character getting in the way, or cowering, or what-have-you.

Compare the results of the two players in the Contest; whoever has the highest result inflicts Stress on the other side. Neither side gets an opportunity to Give In; your Interference has made the Contest about hurting the other side. Additionally, if either of their results is higher than your result, they inflict Stress on you. This may mean you take Stress from both sides!

WHO GOES FIRST?

Sometimes a scene opens and the characters all leap at each other's throats—figuratively or literally—and you need to sort out who's making the first roll of the Contest.

Everyone who wants to get scrappy grabs dice and rolls up an action as normal. Whoever's result is the highest gets his foot in the door first, and he starts the Contest. What's more, he doesn't need to roll, since he already has. Use the roll he just made as the Contest's first roll.

Anyone else who rolled but did not get the highest result will have to wait until the current Contest is over. They are free to Aid and Interfere as normal, however!

THE NEXT CONTEST

When one Contest ends, it's common for the players to want to start up another one right on the first's heels. After all, if the Contest ended with somebody getting Stressed, nobody actually got what they wanted. It's a natural response, then, to try again, and this is entirely within the scope and intention of the game rules.

This isn't a game rule, but it's a strident piece of advice: try to hold back on the next Contest for just a bit. Don't put it off for very long—just a couple lines of dialogue back and forth. Let the characters breathe. Let them explore the consequences of the last Contest and let them build up the significance of the next Contest. A little roleplay between Contests can grease the wheels and set them spinning at top speed.

When you do get to the next Contest, the players who were not involved in the last one get first dibs on starting the next one. If Clark and Oliver had a dust-up while Lois watched, Lois gets the first barb.

If there are two or more players who all want to kick off the next Contest, have everyone roll their opening action. Whoever has the highest result takes his action first while the others are still marshaling their cutting remarks or sharpening their knives. They can wait until the next Contest, or they can Aid or Interfere as normal.



Tests

You roll a **Test** when Watchtower thinks what you're doing is exciting, uncertain, or dangerous, but no Lead or Feature is working against you. Researching a series of break-ins on the Internet, leaping from one building to the next, writing your headline-getting article—these are all Tests.

There isn't a lot of telegraphing in Tests because you don't start them. You don't need to make clear what you want to get when you pick up dice. Instead, Watchtower will say something like, "Wait, you're riding the moped off the onramp and on top of a passing semi-truck? You'll need to roll for that or else you're crashing."

Tests are simple: Watchtower rolls dice, you roll dice, and you compare the results. There's only the one round, so Tests are quick. If you have the higher result, you succeed at what you're doing; if you don't have the higher result, Watchtower is going to saddle you with setbacks. Ties go to Watchtower, and Stress is likely.

TROUBLE

Watchtower has a set of dice called the **Trouble pool**. Over the course of the game, the Trouble pool grows and shrinks, but it always has at least two dice in it. When Watchtower doesn't have any other dice to roll, she rolls Trouble.

Trouble is rolled much like any other pool: roll all the dice and add the highest two together. However, instead of spending Plot Points to add more dice to her result, Watchtower may spend

the dice themselves. They're added into the result and then they're removed from the pool. Watchtower may also use Trouble to create Useful Details for the Scene by handing a Plot Point to an opposing player or players and removing a die from the Trouble pool. That die becomes a Useful Detail of that size. See page 9 in **Chapter Two: Basics** for more information on Useful Details.

Watchtower always rolls Trouble and declares her result before players make their rolls for a Test.

Example: Watchtower has 2d8 and 2d6 in her Trouble pool. She rolls the lot and comes up with a 4 and a 3 on the d6s, a 7 and a 2 on the d8s. The highest two dice are a 7 and a 4, so her result starts at 11. She may, however, add in the 3 to make her result 14. If she does, the d6 showing 3 is removed from the pool, leaving Trouble at 2d8 and 1d6.

EXTRAS IN TESTS

Not every character in your game has a page full of stats. Some characters are just **Extras**—a name and a face and a couple dice to represent what they do. When your Test involves an Extra getting underfoot, Watchtower can roll these dice alongside the Trouble pool. The highest-rolling Extra die is added to Trouble's result. In effect, Extras can Aid the Trouble pool (see **Aiding** on page 57).

However, Extras wear out quickly. When an Extra die is added to Trouble, it's unavailable for the rest of the adventure. If the Extra comes back in a later adventure, though, he comes back at full power.

Example: Bruno Mannheim's thugs have surrounded Green Arrow (played by Josh), who understandably wants to get away. The thugs aren't Features, so this will be a Test. Josh gathers up his pool of dice while Watchtower picks up the Trouble pool, which is presently 3d6. Bruno's thugs are an Extra, rated at 2d8. Watchtower rolls and gets a 4, 5, and 6 on the d6s and a 5 and 7 on the d8s. Her highest two Trouble dice are 5 and 6, and the thugs add in their 7 for a total of 18. Oliver makes a valiant effort but only comes up with a 16. Guess he's not making it home for that romantic evening, after all.

Because Watchtower added one of the thugs' dice to her Trouble result, after the Test the thugs are only worth 1d8. If they get used and spent again, they're no longer worth any dice. When they come back in the next adventure, though, they'll be worth 2d8 again.

STRESS IN TESTS

Very often, Watchtower will tell you to roll a Test and warn you that you will take Stress if you fail. She'll do this when you're doing something that might end with you **AFRAID**, **ANGRY**, **EXHAUSTED**, **INJURED**, or **INSECURE**. Make the Test; if your result doesn't beat hers, you take Stress. Watchtower decides which Stress is most appropriate, and its rating is determined as normal by rolling the Trouble pool again.

Example: Remember Oliver and Bruno's thugs? Let's assume Watchtower told Josh to roll and gave a warning that failure would meet with Stress. Since Oliver lost, that's exactly what happens. Watchtower decides that the thugs are dealing out **INJURED** Stress. She rolls Trouble and the thugs again, and the highest result is a 6 on a d6. Oliver picks up **INJURED** stress at d6. Poor baby.

STRESS RELIEF

If Watchtower's doing her job right, the Leads get pretty beat up pretty quickly. Somewhere in the middle of the story, the Leads may want to recover and get rid of some of their Stress Traits. Maybe they end up at Met Gen after a particularly nasty fight; maybe they need a heart-to-heart to talk over their doubts; maybe they need to pound their frustrations into a punching bag; maybe they just need to get back home and find a clean shirt. This is **Stress Relief**.

Just so you know, all Stress Traits get stepped back one die step at the end of every episode. Sometimes, though, you need to get rid of Stress sooner rather than later. You can do this, but there's a catch: you can't do it for yourself. Somebody else has to patch you up.

Stress Relief is resolved as a Test between your friend and all of your Stresses. Your friend must name the Stress she wants to deal with, then collect and roll dice as normal. You will grab a die for each of your Stresses, roll them as a pool, and add the two highest dice.

If your very own Florence Nightingale has the higher result, you can cross the Stress off your sheet. That particular Stress has been relieved. It's not necessarily gone (broken bones don't just heal themselves overnight), but you no longer have to hand dice over when you run afoul of its effect. Add the Stress Trait's dice rating to your Growth pool. You'll be using it later.

PLAY ADVICE: "Just Calm Down!"

Conflict between characters usually results in a Contest. However, sometimes this conflict is actually Stress Relief, which is handled as a Test. The premier example is the "Just calm down and get a grip on yourself" scene. This isn't a Contest, because if the other character wants to calm down, she could just Give In—but that wouldn't do a thing for her Insecure or Angry Stress. What she needs is Stress Relief. Grab some dice to make her feel better; she'll roll her Stress Traits. With a little luck, you can talk her down out of the Angry Tree and be able pool your efforts against the problem at hand.

Kinds of Scenes and Sequences

Now that you have the basics of how Contests and Tests work, let's look at some examples of those rules in action.

CHASE SEQUENCE

While looking for a missing Tess Mercer, Oliver (played by Josh) stumbles onto some of Zod's soldiers trying to make off with a truckload of volatile chemicals they've stolen from a LuthorCorp facility. He shouts for them to stop, which of course sends them scrambling to get the last barrel into the truck and to peel out the front gate.

Josh describes Green Arrow whipping out his bow and loosing an arrow at the truck's back tire, shouting, "Miss Mercer, are you in there?" As far as telegraphing goes, he's pretty plainly trying to stop the Kandorians from escaping. He picks up his **JUSTICE** *The ends justify the means* D10, his **TESS is playing with fire** D8, and his **MARKSMAN** D10, rolls the lot of them, and comes up with a 12.

Watchtower shakes her head; she's not giving up that easily. Watchtower picks up dice for Faora: her **GLORY Victory!** D8, her **ZOD will save us all** D8, and her **SOLDIER** D8. Her roll gives her a 15. She describes Faora stomping on the gas and yanking the wheel to get those barrels to Zod. The truck peels out, its wheels fishtailing on the warehouse floor, and the arrow misses. Watchtower gloats, "You're never going to catch them now..." Which works pretty well for telegraphing.

Josh laughs and picks up dice to prove Watchtower wrong. As he grabs dice, he explains that Oliver's loading his zipline arrow, firing it directly at the truck, and he's jumping onto a pallet. He rolls his **JUSTICE** D8, his **TESS** D8, and his **TRICKED-OUT COMPOUND BOW** D8. He also spends a Plot Point to create a Useful Detail of the pallet (**PALLET** D6). His dice come out 7, 6, 4, and 2, normally a result of 13. He drops in another Plot Point to add in the 4, for a total of 17. He then describes how Oliver "surfs" on the pallet as the zipline winches him ever closer to the truck.

Beating a 17 is going to be hard with Faora's dice, but Watchtower does not want to Give In. She picks up the same dice as last time and, handing Josh a Plot Point, adds

PLAY ADVICE: I Kill You

In all the chaos of a developing episode, characters usually have more immediate goals than offing each other. Most reasonable people aren't going to default to lethal force. Sometimes, however, a Lead or Feature may come to the chilling realization that extreme measures are necessary. When things get that serious, "I Kill You" is a perfectly legal telegraphed intention. You can start a Contest with that. Remember, though, that your winning the Contest does not mean your target is dead. The only way to kill another character in a Contest is if that character's player Gives In and accepts the death penalty. So good luck with that.

You might Stress them Out, though, at which point they'll be at your mercy—and at the mercy of Watchtower, who has control of scene framing and circumstances. It's common enough for a killing blow on a helpless victim to be interrupted by somebody coming around the corner and shouting for the police ...

in a d10 from the Trouble pool. Josh asks what her Useful Detail is; Watchtower smiles and says, **HEAVY TRAFFIC**. She rolls the lot and barely squeaks out an 18 by spending another Plot Point to add in a third die. Faora drives like a maniac, swerving left and right, sending Oliver into parked cars. Then she pulls out into a major thoroughfare filled with speeding, honking traffic.

Josh points out that one of Watchtower's d8s rolled a 1, and he'd like to activate that Complication. One of Zod's soldiers spills out of the careening truck and into the parked cars. Barely misses Oliver, in fact! Watchtower removes a d8 from her Trouble pool.

But there's still that 18 to beat. Josh grabs Oliver's **JUSTICE D10**, his **TESS D8**, and his **TRICKED-OUT COMPOUND BOW D8**, plus the d6 for the **PALLET**. The best roll his dice can give him won't beat an 18; he'd have to spend a Plot Point for a third die, and that's only if he rolled well enough for three of his dice to add up to 19 or more. And with that d10 in Watchtower's pool, he's looking at some pretty major Stress. He decides to give Watchtower a Plot Point and Give In.

Josh describes the wooden pallet crumbling under Green Arrow's feet with every bash into the curb and an encounter with the squealing tires of a car. After Faora makes a sudden hard turn, Oliver hits the release on his zipline. The truck roars off into the distance while his sad little pallet skids to a stop. Then he runs back toward the warehouse; perhaps that fallen soldier will have some answers...

GIRL FIGHT!

Tess (played by Mary) and Lois (played by Amanda) are in the *Daily Planet* bullpen, facing off over a briefcase that Lois "found just lying around" which is filled with incriminating documents. So far they've just been spitting nails at each

other over the briefcase in the chair, but Lois has had enough. Amanda picks up dice—her **TRUTH Get the headline D10**, her **TESS is always up to something D8**, and her **KARATE D8**—and rolls, saying, "A 14 says Lois clocks you with a haymaker and then puts a heel on your throat."

Mary isn't going to take that lying down, of course, so she picks up her own dice. Tess' **POWER Without the means, nothing can be gained D10**, her **Handle LOIS with care D8**, and her **AIKIDO D8** all go into the mix and she comes up with a 5, a 7, and an 8. Normally that would get her a 15, which beats Lois' roll, but Mary hands a Plot Point over to Amanda, adding in the third die to make the result 20. She describes Tess ducking under Lois' swing and then plowing into the reporter's shoulder, sending her over her own desk. Then Tess grabs for the briefcase.

Amanda, as Lois, shouts, "Oh, no you don't, sister!" and she grabs her dice and rolls again...but doesn't come up with anything that can beat 20. She describes Lois struggling to get back up and then faltering. Then she kicks her legs out and sends the briefcase, sitting on her wheeled desk chair, across the room. "I'm taking Stress," she reminds Mary, "but that's not Giving In—you don't get the briefcase."

"Not yet," Mary replies and picks up the same pool as her last roll. "I've **INJURED** you. And remember, I have **VICIOUS**." She tosses a d10 to Watchtower to add to Trouble so she can add a d10 to her own dice for rolling Stress. The highest die is a d10, so Lois picks up **INJURED D10**.

Lois clammers back to her feet, weaving slightly, and decides to start another Contest. She grabs the first thing she sees—which happens to be the phone on her desk—and chucks it at Tess' head. Amanda picks up her **DUTY Make the General proud D6**, her **TESS D8**, and her **IN OVER MY HEAD D8**, then rolls them. "A 15 says you get clocked with a phone and while you're down, Lois grabs the briefcase, heading for the door!"

Mary grabs dice: her **POWER D10**, her **LOIS D8**, and her **VICIOUS D8**. She also grabs a d10 for the **INJURED** Stress she just gave Lois. She rolls...but comes up with a 1, a 3, a 4, and a 7. "Oh yeah, she takes a phone to the head and staggers forward," Mary agrees. "She's hurt, but now she's blocking the door. What is that, **INJURED** Stress?" Amanda rerolls her pool, and the highest result is on a d8. Tess now has d8 **INJURED** Stress.

Watchtower allows that, while she and the rest of the table could watch this all day long, the two women seem to be at an impasse. She cuts scene, and everybody grins, looking forward to seeing how the fight turns out.

THE THIRD DEGREE

Zod's man Basqat (a Feature) has captured Clark (played by Cam) with the help of a blue kryptonite collar. Now Clark is shackled to a chair while the Kandorian interrogates him. "We know about this 'Watchtower' and its surveillance records. Tell me where it is!" he shouts, none too creatively, and makes his roll. He rolls his **TRUTH I'll get the answers D8**, his **CLARK Kal-El is a traitor D8**, and his **ON A MISSION D8**. He gets an 8.

If Cam Gives In, Clark must cave to Basqat's demands and tell him how to find Chloe's base of operations. No hedging, no lying, none of that. Cam wants to try something clever, so he rolls dice: his **LOVE Safeguard my family and friends D8**, his

I need to be there for CHLOE D10, and his IMPULSIVE D8. His result is a 12, and he says, “Clark lies and says that Watchtower is the codename for a Department of Domestic Security program, but that’s all he knows.”

Now Watchtower, playing Basqat, can choose to Give In, in which case he believes the lie, or she can roll dice. Since the dice she rolled last time are still appropriate, she rolls again. She comes up with two 7s and a 1. Josh, watching the scene, suggests that the Complication be that Basqat drops more information in his questioning than he intends. Watchtower likes that, so she has Basqat shout, “We’ve infiltrated DDS already. They have files on Watchtower, but they don’t know where it is. But they know the Blur is associated with it. So tell me what you know, Kal-El, and I won’t give you the traitor’s death that you deserve.”

Cam shakes his head. “Clark stonewalls. He’s not saying anything.” He rolls his JUSTICE *Protect the innocent* D10, his CHLOE D10, and his BIG-HEARTED D8. His result is a 15.

Basqat is rolling all d8s and doesn’t really have anything bigger to roll. It’s unlikely that he would roll 16 or higher, so Watchtower decides to Give In. She hands Cam a Plot Point and describes Basqat growling in frustration, then stalking to the door and telling whoever’s on the other side that he won’t get any information out of this one.

PERSUASION

Zod (played by Joe) has “rescued” Clark (played by Cam) from Basqat, claiming that the overzealous lieutenant will be disciplined for his indiscretion. Now the two of them are walking out of the Kandorians’ current hideout, and the big boy scout can’t help but try to get a word in. Cam picks up dice, describes Clark telling Zod that he can’t expect to be a military commander anymore; he needs to settle down and just be content that he survived Krypton’s destruction. He rolls his POWER *Power corrupts* D6, his ZOD *needs to settle* D6, and his BIG-HEARTED D8, rolling a whopping 7.

Even though it’s just a 7, Joe needs to roll dice if he doesn’t want Zod to Give In and agree with Clark. He grabs Zod’s POWER *Fuel for my plans* D10, his CLARK *must join me or die* D10, and his SOLDIER D8. He rolls them all and comes up with a 14. Zod claps Clark on the back and says, “You’re young yet, Kal-El. You haven’t seen the worst of people. If the humans of Earth knew what we were... We need power, Clark. If only to protect ourselves. Even Basqat sees that—so much that he was led to hurt you. But that doesn’t mean he wasn’t right in principle.”

Cam rolls his dice again and gets an even worse result: a 5. Joe declares that, since the failed reaction roll is more than five less than the action, Zod chooses to Stress Out Clark in addition to giving him ANGRY Stress.

Cam gets to decide how, exactly, Clark is Stressed Out, but the main thing is that he won’t be able to roll dice for the rest of the scene. So he decides to show Clark’s frustration; he describes how he shouts about how the Kandorians’ quest for power is driving them mad, and Basqat won’t be the last one to do something dangerous and stupid. And the next time it won’t be to someone friendly like Clark, who can understand things. And then, realizing that he’s all but proved Zod’s point for him, he super-speeds away, angry and confused.

PLAY ADVICE: Be Careful What You Ask For

Tempers often flare bright in an interrogation, and everybody involved can say things they don’t actually mean. An interrogator who is sure that the interrogatee is guilty might demand that he confess. This is very different from demanding information, and it’s liable to get you a false confession. After all, if you shout, “Admit you did it!” your opposition can Give In by admitting that he did it...whether or not he actually did.

HACKING

Chloe (played by Bobbi) is trying to track down a DDS agent who’s gone missing with Lois in tow. She has the license plate number of the man’s car and her player describes her hacking into Metropolis’s traffic cameras to try to find a match.

Watchtower calls for a Test, picking up the Trouble pool, which happens to have 3d6 and 2d10 in it. She rolls the lot—a 3, 5, two 6s, and an 8. She adds the 8 and a 6 together for 14, then adds in the second 6 to make it 20. After this roll, that third die is removed from Trouble. In the meantime, though, Chloe needs to beat 20.

Bobbi picks up her POWER *Information is Power* D10, her LOIS *is going to get herself in trouble* D8, and her HACKER D12. Before she rolls that, however, she rolls in her location THE WATCHTOWER 2D10; those roll 4 and 8, so she’ll add the 8 to her own roll. Now Bobbi rolls her own dice. The highest two dice add up to 14; combined with the 8, that beats the 20. However, her d12 came up a 1.

Watchtower gives Bobbi her information: “You find the guy, or at least his car, heading north on Main Street two hours ago. He passes through the Main and Elm intersection, but never makes it to Main and Pine.”

“So he stopped somewhere between them,” Bobbi nods.

“Most likely,” Watchtower tells her. “Also, you notice another user in the system tracking the same license plate. And they notice you.” Watchtower happily gives Bobbi a Plot Point and claims the d12 that rolled a 1 for the Trouble pool.

FINDING CLUES

Chloe (played by Bobbi) and Oliver (played by Josh) have met up at an address on Main Street. Lois, following a story about chemical smugglers, was last heard from just before she stepped inside. Oliver kicks down the door and they find what looks like a safehouse, but it’s empty. They decide to look for clues.

Watchtower has two options here: either she can just tell them what clues they find, or she can call for a Test. She decides to call for a Test, but she’s careful with it—if the players fail the Test, she can’t just tell them they find nothing, because that halts the story in its tracks. Instead she tells them that if they fail the roll, they’ll be interrupted before they find anything.

Watchtower rolls Trouble, which currently stands at 2d6, 2d10, and a d12. She gets a 2, two 4s, an 8, and a 10. She adds

the 8 and 10 together for 18, then decides to add in one of the 4s. That die will be removed after the Test.

Josh knows Oliver's all but useless when it comes to investigation, so he tells Bobbi that he will Aid her. He rolls *TRUTH Everyone keeps secrets* D6 and *LOIS is the one that got away* D8, and then passes the high die—a 6—to Bobbi.

Bobbi gathers dice: her *POWER Information is Power* D10 and her *LOIS is going to get herself in trouble* D8. She asks if her *MASTERMIND* D8 is appropriate, and the other players think about it before shaking their heads. Not really. So she rolls the two dice and adds them together to get a 12, plus Oliver's 6, for a total of 18.

Since their 18 is not enough to beat her 22, Watchtower tells the players that they are only looking for a few minutes when the door gets kicked in again—this time by Faora and half a dozen Kandorian soldiers.

STRESS RELIEF & PATCHING UP

Tess (played by Mary) and Lois (Amanda) are sitting on desks in the *Daily Planet* bullpen, panting with exertion. Half a dozen DDS agents lie crumpled on the ground in front of them. Lois suggests that they might as well patch each other up, now that the briefcase is gone. Tess grudgingly agrees.

Mary rolls all her Stress Traits, which are currently *ANGRY* D12 and *INJURED* D8, to get a result of 12. She describes the bruising all up and down her sides, her slumped shoulders, and the cut across her temple.

Amanda pulls out her *DUTY Make the General proud* D6, her *TESS is always up to something* D8, and her *MILITARY BRAT* D8. Amanda declares she will relieve the *INJURED* Stress, rolls her dice, and comes up with a 13. Lois patches up Tess with a first aid kit, jabbering about how many tussles she got in growing up on the base. Tess wipes the d12 off of her sheet entirely.

Now it's Lois' turn. Amanda rolls all of her Stress Traits—her *INJURED* D10, *EXHAUSTED* D6, and *INSECURE* D8—and totals her result of 10. Mary targets Lois' *INJURED* Stress, then rolls her *POWER Without the means, nothing can be gained* D10, her *Handle LOIS with care* D8, and spends a Plot Point to make the first aid kit a d6 Useful Detail. She only comes up with an 8, though. Amanda talks about how she's reeling a little too much—right before she collapses. Tess gives up her attempts at first aid and calls 911.

REPAIRING & RECOVERING GEAR

After getting the All Clear from Zod, Faora is making a “tactical retreat” from the safehouse. In a prior contest, Oliver (played by Josh) rolled himself a 1, which Watchtower activated by saying his *TRICKED-OUT COMPOUND BOW* (with zipline) was yanked out of his hands. Now Faora grabs the dropped bow and fires it out the window to escape.

Josh is having none of this; he picks up dice, saying that Green Arrow grabs the bow before she gets out the window. He rolls his *POWER Money and influence are useful tools* D8, his *CHLOE shares my ideals* D10, and his *ATHLETIC* D8. (He can't roll in his *TRICKED-OUT COMPOUND BOW* until he recovers it.) Faora has *INJURED* D8, which he rolls in as well. The top two dice



total 11. As he charges after her, he shoots a finger back at Chloe, shouting, “You can handle yourself for a few minutes, right?”

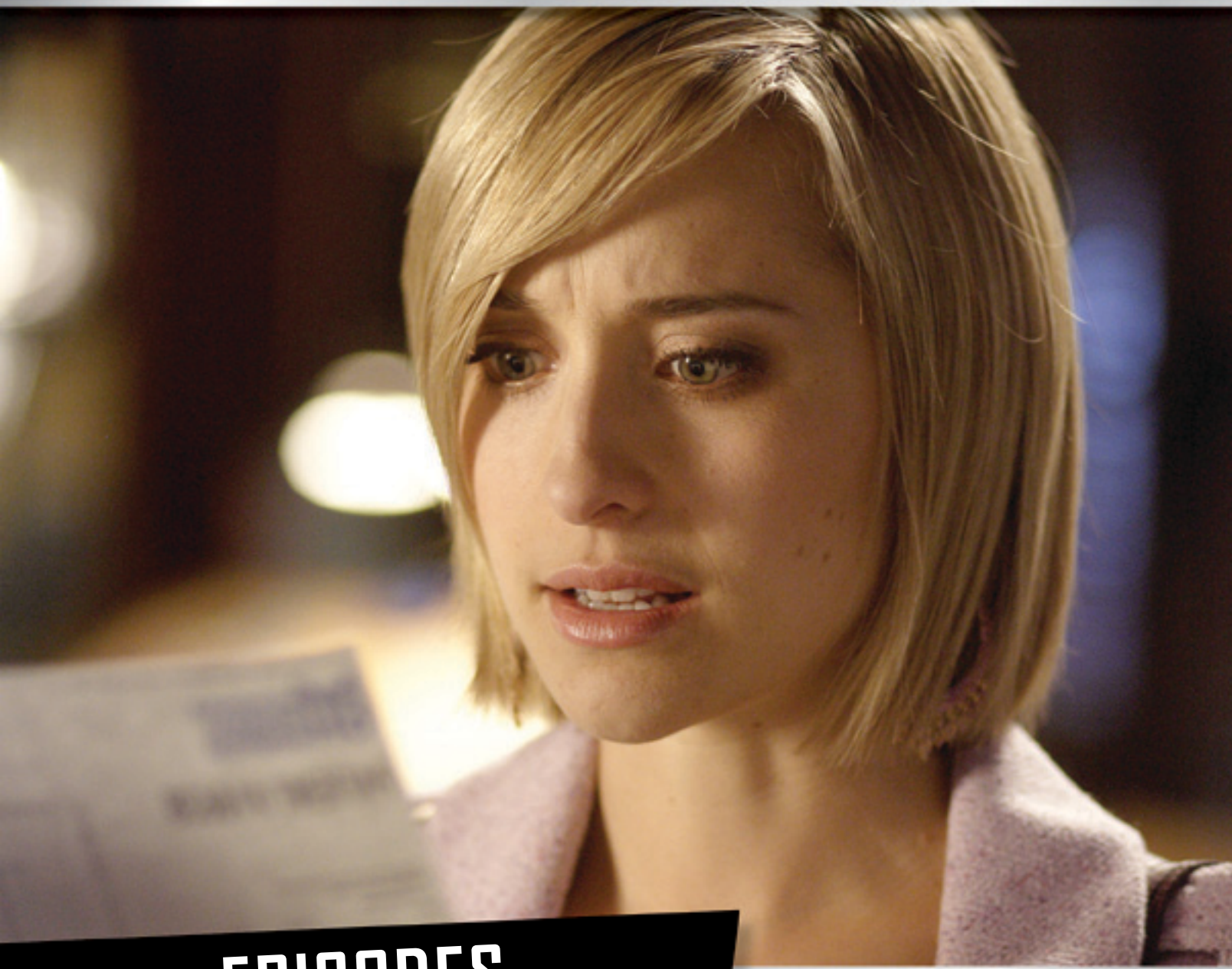
Watchtower picks up dice for Faora: her *LOVE I stand at Zod's side* D6, her *ZOD will save us all* D6, and her *SOLDIER* D8. Her result is 13, so Watchtower narrates how the Kandorian soldier hits the “reel” button on the bow's zipline and flies out the window before Oliver can stop her.

“Ah, but Oliver grabs her leg and flies out the window with her,” Josh laughs, picking up dice again. This time, he spends a Plot Point to create a new Relationship: *FAORA is a grubbing little alien thief* D6, and rolls it along with his *POWER* and *ATHLETIC* and Faora's *INJURED*. He gets a 16, and describes Oliver twisting around acrobatically to pin the bow between his knees, freeing up his fists so he can plant them in the Kandorian's midsection.

Watchtower decides to let it go, so she has Faora Give In. The soldier loses her grip and falls almost thirty feet to the street below, landing in a passing truck full of strawberries. Of course, then Watchtower tells Josh he'll need to roll a Test to gain control of the whizzing zipline before he falls...and there will be no convenient strawberries for him!

PLAY ADVICE: Losing, Stealing, Breaking

The vulnerability of Gear Traits is that the equipment in question might be lost, stolen, or broken. How does that actually happen in the game, though? Pretty easily: either you Give In to a Contest where your opposition is trying to steal or break your equipment, or somebody activates one of your Complications when you're rolling the Gear's die.



EPISODES

Each time you sit down to play the SMALLVILLE Roleplaying Game, you'll play through one episode. You can spend as little as two hours on one episode or as much as half a day, depending on the preferences of you and your friends. Regardless of how much time you spend, each episode follows the same simple structure of four parts: opening scenes, reveals, conflicts, and a potential climax. This structure throws you right into the action so you can play through a satisfying story before it's time to pack up the dice and go home.

PLAYER ALERT!

This Is Not the Watchtower Chapter

Perhaps you read this far, intending to play; then you took a glance at this first page and said, "Whoops! This must be the Watchtower Chapter! I should stop reading!" But nothing could be further from the truth. In fact, this book doesn't really have a chapter only Watchtower can read. Come on in, get comfy, stay a while. This chapter discusses how episodes work, and that information is just as useful to players as it is to Watchtower, especially the stuff toward the end about Stress relief and tag scenes.

PREPARING FOR THE NEXT EPISODE

Watchtower usually (though not always) ends up with the responsibility of preparing for the upcoming episode by creating opening scenes and listing off the reveals and conflicts involved. Most episodes also have a handful of Features for Watchtower to portray. Preparing an episode in almost the opposite order as you play it is often easiest. First, identify the conflicts between the Leads, and then come up with characters that will work as Wedges to intensify those conflicts. Once you weave the Wedges into the dramatic situation, you can make your list of reveals to help you unveil what's happening to the players. A handful of those will become your opening scenes. Then you flesh out your Wedges into full-fledged Features.

Identifying the Conflicts

To choose conflicts for your episode, look at the Leads' current situation and the current state of their Relationships with each other—and then come up with ways to agitate them.

One way you can do this is to draw an Episode Map. This is similar to the big Pathways Map that everybody helps put together when you're making characters, just smaller and more focused on the Leads. Write down all the Leads' names and draw arrows connecting them, back and forth. Label each arrow with the Relationship Trait's description. So the arrow leading from Clark to Oliver is labeled *reckless*. The arrow leading the other way, from Oliver to Clark, is labeled *won't make the hard decisions*.

If you're not a map-drawing spatial-thinking sort of person, you can make a list of the pairs of Relationships (back and forth). Or spread the Lead sheets out on a table with index cards positioned between them for making notes. Basically, use whatever organization works for you to be able to see how the Leads interact with each other. And whenever you see **Episode Map** in this book, it refers to whatever method you came up with.

So now you have the inner workings, pistons, and gears of the Lead characters. Next we're going to throw monkey-wrenches

into the mix. Look at each pair of Relationships and think of things that might test and challenge them.

If a pair of Relationships seems to work together well (*I love her* and *I love him*), what can you throw at those characters to make them question their opinions of each other? Maybe he sees her kissing some other guy. Maybe she starts to wonder why he keeps canceling their dates. Maybe an old flame comes to town. Your job here is to disrupt the status quo; your cast of thousands and unlimited special effects budget stand ready to assist you.

If a pair of Relationships is at odds (*He's my sidekick* vs. *I refuse to do what she says*), what events might crop up in a story to underscore that existing tension? Maybe the "sidekick" gets recruited for a high-stakes mission. Maybe both characters are trapped in a maze and need to work together to get out. Maybe some temporary superpowers come your way, compelling the sidekick to follow orders—or the other way around. Your job here, since there is no status quo, is to push the current state of affairs until the conflict between the characters gets resolved, one way or the other.

If two Relationships describe a conflict but fit together (like Clark's OLIVER *is reckless* vs. Oliver's CLARK *won't make the hard decisions*), you have a choice. You can test the status quo by finding a way to reverse the current state of affairs. For instance, you might show Clark some evidence that Tess was involved in his father's murder, but make that evidence evaporate before Clark can show it to Oliver. Clark knows he needs to act quickly, but he doesn't have the proof to convince Oliver. Now who's reckless and who may be reluctant to make a hard decision? Alternately, you can give the Leads more fuel to keep their present conflict burning. Drop a dangerous situation in front of the Blur and Green Arrow and let them argue out how reckless or cautious they should be.

Now, a quick word about the number of players you have in your game and the Relationships between them. Three players have three Relationship pairs; four players have six. Five players have ten, and six players connect fifteen different ways. If you're crazy enough to run a game with seven players, you're looking at twenty-one pairs of Relationships. Needless to say, cramming over twenty conflicts into an episode is going to get silly real quick. The sweet spot is six to ten—which means you'll skip some Relationship pairs in big games. That's fine. Just be sure that the connections you skip this episode don't get skipped next time.

WATCHTOWER ALERT:

Rotate Your Maps!

Unless you live in New Zealand, you probably have an unfortunate unconscious bias that favors whatever appears at the top of a map. If you put the same Leads at the top of each Episode Map you draw, you might end up giving them more than their fair share of attention. Rotate and rearrange the Leads for each Episode Map: a new spatial arrangement tends to flex your creative muscles.



Creating the Wedges

So you have a fat list of conflicts and some ideas of how to poke at them. The next step is to put faces on those ideas. Characters are the most compelling tools in Watchtower's utility belt. Characters have faces, dreams, and relationships, and all of those help the Leads care about them. Each conflict needs a character in the story to make it go. Because these characters fuel conflicts, they're called Wedges.

For some conflicts, the guy behind the heartbreak is pretty obvious. The conflict that involves the dangerous criminal on the loose? Yeah, that one needs a dangerous criminal. For the rest, you're looking for a character that can serve as a sort of shorthand for the conflict. If the conflict involves getting some information, ask yourself where the information comes from. If the conflict involves a Lead losing touch with the outside world, find somebody in the outside world that misses her.

One Wedge per conflict might sound like a lot of characters to keep track of, but the good news is that they double up (or triple up) easily. If you have two conflicts that require villains, it can be the same villain for both. You can also double up Wedges in more complex ways. One conflict needs a villain and the other one needs a source of information; consider making the villain also the source.

Where do Wedges come from? Well, some of them come straight out of Watchtower's imagination, created exclusively for the purpose of being a Wedge. Especially if you expect a particular Wedge to be, shall we say, *disposable*, creating a new character to fit the slot is a straightforward solution.

Not every Wedge needs to be created *ex nihilo*, however. You already have a very handy list of potential Wedges—the Relationship Map that everyone drew up when you made the Leads. Need a villain? Need a victim? Need a source of information, a snooping interloper, a mentor, a bumbling danger to himself and others? Your first look should be the Relationship Map. Does anyone there fit the bill? Snap 'em up!

Your past episodes are another source of Wedges. Characters don't just go away after they've been used once. Even killing them off doesn't seem to work very well. The Features and Extras of past episodes can return in the same roles that they served last time or in entirely new roles. And the best part of this option? You already have their character sheets written up!

TEAPOT'S WEDGES

The Clark/Oliver and Oliver/Tess conflicts both need a villain that Tess unleashed on the world. Rifling through our mental Rolodex of bad guys, good ol' Randy Klein seems a good fit. As a sociopath, he's certainly dangerous, and Clark put him away in Belle Reve once before.

The Chloe/Tess conflict also needs a villain, but pinning all the carnage on one character doesn't seem fair. Let's spread the love around with another baddie—this time, we'll go with Tempest Grace, the weather girl with a penchant for windy days.

The Chloe/Oliver conflict is all about information, so the question is what kind of information Chloe might get her hands on. If it's information about our two villains, we can use Tempest's old friend Tyler Crenshaw. Maybe she has misgivings about Tempest's quest for vengeance.

Now for the Clark/Chloe conflict. If Chloe's bugged his house, what does she see that brings this into the story? How about Tempest sneaking into his bedroom with kryptonite? After all, she saw how he reacted to the glowing green rocks the last time she tangled with him.

WATCHTOWER ALERT: Features in the Episode Map

As your campaign progresses, you might decide to include a few Features on your episode map. This is especially useful when multiple Leads have vastly different Relationships with a given Feature. That Feature is a Wedge waiting to happen—make him do something that agrees with one Lead's impression but not the other; even better, have him take action that seems to fit with both impressions, depending on your point of view. Whatever you do, don't add the Feature's own Relationships with the Leads to your episode map or plan your episode off of conflicts between a Lead and a Feature. As Watchtower, you're going to be busy running the game; you are not going to have the time or interest to play the Feature's half of the conflict. Features exist to drive the conflicts of the Leads, not to have compelling private stories of their own. After all: if they were focused on their own stories, they'd be Leads!

The Lois/Tess conflict needs a source. Assuming that no one on the Relationship Map who currently knows the Blur's identity would be willing to sell the information, we're looking at a whole new character—or we could make Randy the Wedge here, as well. Sure, he's a sociopath, but he's still got to eat, right?

And lastly, we have the Lois/Chloe conflict. This one's a little tough; how do we get Lois to worry about Chloe's apparent hibernation? Maybe someone from the outside world misses Chloe and comes to Lois about it. They are cousins, after all. And that suggests the Relationship Map, where we find Gabe Sullivan, Chloe's father and Lois' uncle.

Writing the Reveals

Now we have a list of conflicts and a list of Wedges to drive those conflicts. We have little bits and scraps of the Wedges' motivations and plans, implied in the conflicts that they'll be driving. The Wedges are probably also starting to knit themselves together with their own interrelationships. There are events in motion—vague and ill-defined right now, but we know there are clouds on the horizon. The worst thing that could possibly happen is if the Leads never found out what was in those clouds. So our next step is to make a list of everything that the players need to discover in order to figure out what's happening.

It might help to take a moment and write a short paragraph describing what's happening, or what's going to happen, thanks to our Wedges. Writing everything down helps fix ideas in place. Don't get too detailed here—just wrap up your conflicts and Wedges into one short description. Imagine you're writing the blurb that would appear on the DVR when you record a show.

Since you've been preparing for the episode, you know what's happening. The players obviously won't have that advantage, so you need to itemize all the bits and pieces that they'll need to find out. Each of these is a **reveal**.

A reveal might be:

- ▼ Evidence of actions that a Wedge has already taken
- ▼ Plans for actions that a Wedge is about to take
- ▼ Introducing a Wedge into the story
- ▼ A connection between two characters
- ▼ Declarations of a Wedge's beliefs, intents, or fears
- ▼ The backstory of a Wedge—where he's been and what happened to him
- ▼ Offers, proposals, and threats from Wedges
- ▼ Information, evidence, or events that lead to other reveals

It's tempting, but do not rely on deduction or assume that the players will put two and two together. They often will, and that's great—but be sure to list “two plus two is four” as its own reveal.

Reveals are also a great opportunity to seed the episode with names and places. If your reveal involves a person or place, be sure to give it a name. Witnesses and victims, receptionists and thugs, shops on the street and mystical sites in the middle of nowhere—they all come to life when you give them names.

It usually takes about six to ten reveals to uncover everything that's happening with your Wedges. If you wrote up that short paragraph, quickly check that everything in the paragraph appears

in a reveal somewhere. If there's a detail in the write-up that's not in a reveal, write another reveal for that stray detail. When your list of reveals is complete, it should cover everything that the Wedges are up to and how they drive the episode's conflicts.

TEAPOT'S REVEALS

Looking over our Wedges and their conflicts, we note that Tempest and Tyler are old friends (they were two of the Weather Girls), and both of them were in Belle Reve with Randy Klein. We'll say that all three of them were on one of Tess' teams of metahumans and meteor freaks—now that they're running amok, they must have found a way around the tracking chips (and cortex bombs) that LuthorCorp put in their heads. That knits the three of them together rather well, and it gives Tempest a good reason to want Tess dead.

So we put together the following reveals, adding names to characters and locations as we go:

- ▼ Randy Klein, one of Tess' chipped metahumans, shows up in the morgue (of Met Gen)...except it's not actually Randy Klein, but some random guy who shouldn't have a chip in him. He died accidentally.
- ▼ Chloe's video surveillance and alarms wake her up. Tempest is sneaking into Clark's house late at night with a chunk of kryptonite. She intends to get her revenge for being put in Belle Reve.
- ▼ Randy Klein attacks a populated place (the Ace of Clubs), killing and injuring many.
- ▼ Gabe Sullivan shows up at the *Daily Planet* to “visit” Lois... and ask her if Chloe is okay, since she's been distant and hard to reach. He hasn't seen his daughter face-to-face in weeks.
- ▼ Assuming Tess checks, all the tracking chips are moving around as expected. Checking each chip in person and verifying the identities of the bearers reveals that they're fine... except the chips for Tyler Crenshaw and Tempest Grace—Randy's fellow squad members—are stuck in two other guys.
- ▼ Turns out the guy in the morgue filed a police report for an assault two weeks prior. He was attacked out of a dark alleyway and then, according to his witness account, “The whole world went grey, and there were dancing women around me, and then I passed out.” Two similar reports were filed by the two guys who are, unbeknownst to them, now bearing Tempest and Tyler's tracking chips.
- ▼ Lois gets a call from a guy claiming to know the identity of the Blur. He doesn't give his name, but it's Randy Klein, and he'd like a big, fat check to reveal what he knows—or to keep it under his hat, whichever.
- ▼ Tess should get wind of Klein's offer to Lois; if she's not in the bullpen when Lois checks her messages, it can come up in her afternoon report on the phone taps at the *Planet*.

WATCHTOWER ALERT: Scene Ideas and Outlining the Episode

As you write up your reveals, you might start to imagine how those reveals will turn up when you play the episode. That's great. Just be careful. Be sure to first list the information or bare bones events that need to happen. If you have a great idea for how it might happen, jot down a note after the actual reveal. This is a scene idea, and you should both treasure this spark of creative insight and be prepared to throw it right out the window if it doesn't work out in play.

In fact, you might have two scene ideas for the same reveal. Double great. Jot them both down. When you get to playing the episode, pick one—or improvise something different if neither is appropriate.

If you really get a bee in your bonnet, you can write up one or two scene ideas for each reveal. And once you have a list like that, you have an outline for the whole episode. Just be ready for the story to go off the rails when your plan comes into contact with the players. When they inevitably pull the story in an unexpected direction, you should use the reveals and conflicts (not the scene ideas) as guideposts to keep things moving. Maybe the players will wander back into the scene ideas you have prepared; maybe they won't. Regardless, it's Watchtower's job to unveil the reveals. As long as you stick to that, you'll end up with a satisfying story.

- ▼ Tyler Crenshaw stands in the middle of a populated area (Metropolis's Transit Hub) holding a sign reading "Blur: Please Help Me." Watchtower's facial recognition software identifies her as a known metahuman, theoretically in custody at Belle Reve.
- ▼ If Tyler is contacted, she can explain that Randy discovered he could pluck his chip off his skull in shadowform. Since he can turn those he touches into shadows as well, he dechipped Tyler and Tempest, his fellow squad members. Tempest declared that she was going after that freak in Smallville that got them in trouble, and Tyler wants to stop that from happening (too late). She warns that Tempest will be going after Tess Mercer next.
- ▼ Gabe Sullivan shows up at Watchtower, having gotten the address from the post office's mail-forwarding service. "What are all these computers for, honey? Who's the model on the couch? You're not avoiding us because you have a girlfriend, are you?"
- ▼ Randy Klein will strike again, targeting large groups of trendy, popular, pretty people.
- ▼ Tempest will make her move against Tess when a windstorm will be most helpful to her—a helicopter ride, a meeting on the *Daily Planet's* roof, or the like.

Writing the Opening Scenes

We have a pretty juicy situation and a list of ways to bring it into the Leads' stories. It's a giant boulder of potential drama sitting at the top the hill. All we need now is a little push. Looking over your list of reveals, a handful will clearly need to happen before the others. We'll turn these reveals into opening scenes.

Imagine the circumstances under which you can unveil these reveals to different Lead characters. You're looking for scene ideas that you can flesh out and use to kick off the action.

Each Lead needs to appear in one opening scene, but it's a simple matter to double them up—it also tends to lead to more entertaining play when two Leads get rattled around in the same scene. Just be sure that everyone's involved in the kickstart of the episode in one way or another.

Most opening scenes involve a Wedge, but not all of them. Sometimes, action and arguments and all sorts of things happen; other times, an opening scene is a succinct discovery of information with significant (and often dangerous) implications. Don't worry too much about how long these scenes will play out; they're just the first moments of the episode.

TEAPOT'S OPENING SCENES

The reveals at the morgue, at Clark's house, and at the Ace of Clubs need to happen before the rest, and they're also the most tied to specific places. We'll use these as our openers, leaving the more flexible reveals for the rest of the episode. We develop these three into the following scenes:

- ▼ Tess is summoned to Met Gen by one of her network lackeys. One of her chipped metahumans seems to have stopped moving around, and his location is the morgue. The chip belongs to Randy Klein, but the body on the gurney isn't Klein. Somehow, his tracking chip got stuck in some guy who stepped in front of a truck yesterday.
- ▼ An alarm is tripped at Watchtower late at night. The video feed in Clark's living room shows an intruder—one bearing a dirty chunk of kryptonite. It's Tempest Grace, come back to Smallville to get revenge on the "meteor freak" that got her caught.
- ▼ Lois and Oliver are out for drinks at the Ace of Clubs, griping about their current romance woes, when a boiling animate shadow turns up and starts wreaking havoc, ripping out the lights and dragging screaming victims into the darkness. When faced with anything resembling competent resistance, the shadow bails.

TEAPOT'S CLIMAX

Randy Klein is having a ball slaughtering pretty people, but even a sociopathic mass murderer needs to eat. Thus, he hopes to sell the Blur's secret—or his own silence—for a big payout that will keep him fed and housed for the foreseeable future. He'll happily arrange to meet anyone with a checkbook on the roof of the *Daily Planet*. And of course, when Tess shows her face there trying to recover Randy, Tempest will merrily sweep her off the roof and into the skies. Who will save her then?

Developing the Wedges into Characters

By now you have a pretty good situation built up with lots of things for the Leads to discover and work through. All in all, it's a solid skeleton. Now it's time to put some flesh on the skeleton. We're going to build each of your Wedges as a Feature character, and mine the rest of the episode for Extras and Locations.

Build your Features the same way you created the Leads. Select Pathways and add Traits to the character as you go down the charts. Don't add to the Relationship Map as you build Features, and don't feel like you need to develop the details of each step as you would when building a Lead; just have a basic idea of who your Features are and where they came from.

Be sure to mark on each Feature's character sheet the number of each episode they appear in. All the Features you introduce in the first episode should be marked with a 1; any Feature that appears in episode five gets a 5.

To make your Features a match for the Leads, you may need to step up a few of their Traits. A rule of thumb is to step up a Trait approximately every three episodes—one Trait for episodes 1-3, another for episodes 4-6, etc. You get the idea. So if your Feature last appeared in episode 3 and it's now episode 8, step up the Feature's Traits by 2—either one Trait by two steps or two Traits by one. If a Feature seems underpowered, add another Trait. Whatever feels right to you is probably fine.

WATCHTOWER ALERT: Extras to Features

A much-used Extra might find himself growing along with the show and eventually make an appearance as a Wedge of his very own. Great. Make the new Feature using the same rules as any other, but use the old Extra specialties as guidelines for characterization. Building on what you've already established provides a sense of familiarity.

Once you have your Features, make a quick scan of your opening scenes and reveals. Remember those people and places you gave names to. These make for easy Extras and Locations.

To make a new Extra or Location, just write down its name and give it a pair of specialties rated in two dice. You may give the specialties any dice rating that feels right. If you've already used the same Extra or Location, you might want to cross out an old specialty and give it a new one more appropriate to the episode.

For Extras, the specialties should reflect how the Extras relate to the episode's conflicts. You might have WITNESSES (*outraged, observant*) 2D8 who are willing to share what they know or WITNESSES (*cagey, tight-lipped*) 2D10 who will try to hide the truth. The Extras caught in the conflicts could be VICTIMS (*desperate, frightened*) 2D6 if they just need to be saved or VICTIMS (*defiant, vigilant*) 2D8 if they might play a role in their rescue. Your goal is to find a happy medium where the Extras are active without having their agendas overshadow the Leads.

For Locations, make the specialties about why the place is included in the episode. A burglarized shop could be JEWELRY STORE (*investigation, disarray*) 2D6, while the site of a bomb threat might be OFFICE BUILDING (*chaos, fear*) 2D10. Because both Leads and Features can use a Location, aim to give it specialties that both sides can exploit.

WATCHTOWER ALERT: Starting With The Evil Plot

Let's say you have a great idea for an evil plot for your Leads to confront and ultimately foil. You'd really like to use it for an upcoming episode, but the episode preparation rules don't really work that way. To this I say: never spit in the face of inspiration. Backwards engineering is your friend.

The key to making an evil plot work is to figure out how the plot creates Wedges for the Leads' Relationships. The simple fact that the bad guy has an evil plot is not really enough to fuel an episode. Sure, the Leads might jump up and save the day, but unless you make the evil plot matter to their lives, it's going to play out a bit flat with very little drama.

So if the baddie is trying to snatch up meteor-infected kids to build himself a super-army, look at your characters and see how that hooks them. If one of the recruits is a juvenile criminal, Clark and Oliver might want to deal with that recruit in very different ways. Perhaps the would-be generalissimo keeps his child soldiers in line by carefully withholding information from them; considering that Chloe's doing the same thing to Oliver and Clark, that might complicate their coordinated response.

In short, take your evil plot and turn it into a source of ways to challenge the Leads' assumptions.

PLAYING AN EPISODE

Alrighty. We have the episode planned—we have the opening scenes, the reveals, and a potential climax; we have Features to play and conflicts to poke at. Now it's time to get down to business—it's time to play the episode.

Let's go step by step through an episode, seeing what happens when and in what order. Order and structure are important to making an episode work. You don't have to slavishly stick to every particular, but there's a flow to things. When you break that flow, everybody at the table will notice—so make sure you break it for a good reason.

Some of the sections that follow highlight not just what to do, but why and how you do them. Some of these sections are more oriented towards what Watchtower does, but Lead players will find useful information, too. The more everyone at the table understands how the game works, the better all the pieces will fit together.

Playing the Opening Scenes

Each episode begins with a series of opening scenes. Each Lead is in one of these, and they often double up. The opening scenes introduce the tip of the iceberg that is the episode. Maybe somebody finds a body; maybe there's an explosion in the middle of nowhere; maybe an old flame comes back to town and is being coy about why.

Watchtower's job in the opening scenes is to use intriguing and compelling events to push the Leads into action. The players' job in the opening scenes is to explore those events and act—cautiously or decisively—to confront them.

Some opening scenes are short and to the point; others take some time to play through. You might roll some dice in Contests and Tests, or you might just roleplay your way to a scene cut. Whatever feels right at the time is just fine.

HOW TO KICK IT OFF

Don't play coy with opening scenes. Don't withhold the awesome. You might think, "Let's start this off slow and light and simple," and plan to ratchet things up as the episode progresses. More likely, starting slow and light and simple dooms the

entire episode to being slow and light and simple. The opening scenes set the tone of the episode—they're a little microcosm of the whole thing—and the sort of things that happen in the opening are what you can expect to see throughout the rest of the episode.

So start with the awesome. Jump in with brawls and chase scenes. Pick fights between characters. Take a look at everyone's Earn triggers and see what poor decisions you can encourage them to make. Propose tempting offers; try to convince the Leads of terrible things that might actually be true. Start the episode off with wailing klaxons and explosions. Have fun.

And this isn't "Watchtower Advice" I'm slinging here, folks. Lead players, too, should jump into your opening scenes with gusto. Play up your character—display his flaws, make honest mistakes, and drive relentlessly towards your Values. Look at your Relationships and think about how your Lead might interact with other characters. The more of a mark you make here, the better your fellow players will know how to roleplay with you and how best to put the spotlight on your Lead.

HOW TO PLAY A WEDGE

Feature characters begin their lives as Wedges. A Wedge is only barely a person; rather, a Wedge is a tool that Watchtower can drive between the Lead characters. Through the episode preparation process, the Wedges are developed into three-dimensional characters and that's how they appear in play. However, at their core, they're still Wedges. They exist to create tension and conflict between the Leads. Even the big, bad villain exists, not to threaten Metropolis with carnage, but to push the Leads into conflicts with each other.

It's rare that the Feature is actually out to set the Leads against each other. It's not like he wakes up in the morning and says, "You know, all my plans to destroy Metropolis would make a great tool to pit Clark and Oliver against each other, arguing about whether or not they should kill me." The Feature, like any character in a story, doesn't know what purpose he serves for the story. But that doesn't mean his inclusion has no purpose—and it certainly doesn't mean that Watchtower should lose sight of why he's in the episode.

In the course of play, Watchtower describes a lot of action and dialogue that telegraph the Feature's intentions and, let's face it, diabolical plans. However, there's a deeper level to the character that you need to keep track of, and that's his role as a Wedge. His *intentions* may be progressing an evil plot in the story, but his *purpose* in the game is to incite conflicts among the Leads. Make sure that the Features are fulfilling their purpose first and foremost. Everything else—characterization, setting continuity, pacing—is secondary. First make your decisions based on creating conflict between characters and then find ways for those decisions to make sense for the character, setting, and story. It can be a big juggling act, but as long as Watchtower stays true to creating conflict among the Leads, all the other details will fall into place.

WATCHTOWER ALERT: Starting Plot Points

Before you get to any roleplaying, be sure to hand out starting Plot Points. Each player rolls all of the Relationship Traits on his Lead sheet, then takes the highest two dice and adds them together. Don't worry about Complications or dice that come up 1. The player with the highest result gets three Plot Points; the lowest gets one. All other players get two Plot Points. Watchtower, of course, gets as many Plot Points as she likes.

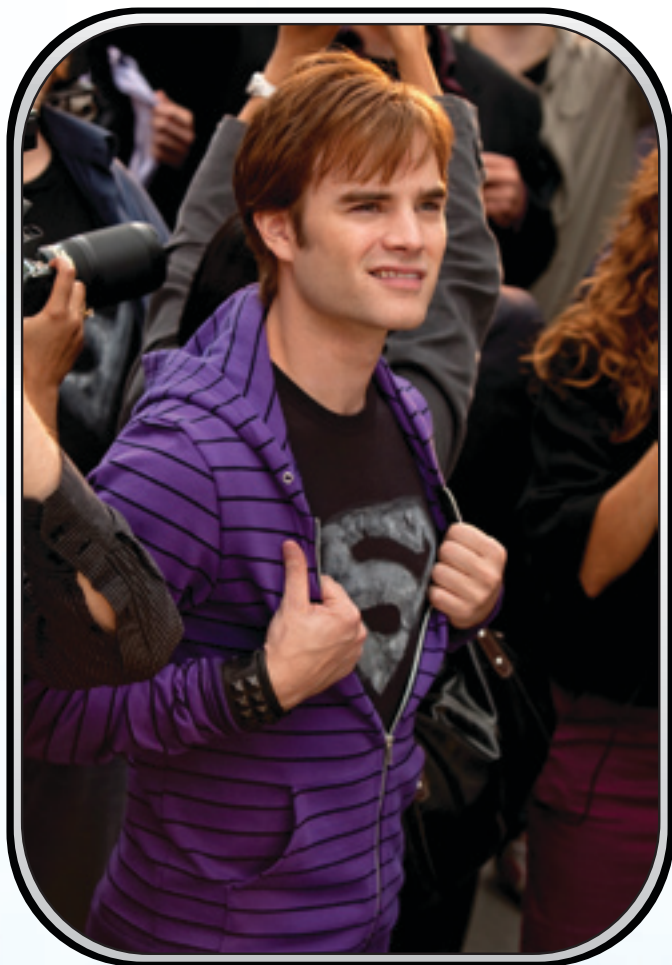
Developing the Episode's Story

Once you're past the opening scenes, you've reached the murky territory that storytellers the world over like to call "the middle part." There is no longer a handy map or schedule for which scenes happen when. The game shifts into a more freeform progression of scenes, and what happens next depends more on the players' decisions than on any pre-written script. Instead, Watchtower has a list of **reveals** and a list of **conflicts**.

REVEALS

Reveals are all those bits of information that Watchtower needs to pass on to players through the developing story. Each reveal deepens and broadens the players' understanding of what, exactly, is happening. The easiest way to approach this is to treat the reveals like a checklist. As each reveal is, well, revealed, Watchtower can check it off the list.

Watchtower can work in the reveals in any number of ways. You can frame scenes that propel the Leads toward discoveries; you can have Features act or speak to spill the information; you can even tell the players that if they activate a Complication you just rolled, you'll let slip some juicy information. What's important is that the information gets revealed, not hoarded. Watchtower's job is not to guard the secrets or even to make



WATCHTOWER ALERT: The First Few Episodes

Early in your campaign, you might use the opening scenes as an opportunity to introduce the rules for rolling dice and spending and earning Plot Points. Be sure to also explain challenging Drives and adding dice to the Growth pool. Every game ends with tag scenes, and the players should know that long before you get there!

the players work hard to discover them; your job is to drop those bits of information like Hansel and Gretel with a hole in their basket.

Once all the reveals have been put on display, the players should have a pretty good idea of what's happening. The sum total of all the reveals is The Big Picture, or what some might call the episode's plot. However, the *players* piecing together The Big Picture is very different from the *Leads* knowing what's afoot.

It's not necessary for the Leads to confer with each other and put all the reveals together to get The Big Picture. In fact, it's often far more entertaining when the Leads are pressed into action before they know everything that's going on behind the scenes. What's important, though, is that the *players* at the table know what's up.

Even after all the reveals are checked off, the episode continues to develop. It usually takes a few scenes for the Leads to process all the bits and pieces that they've learned and to decide what they're going to do about it. Watchtower obviously can't drop more reveals at this point; instead, focus your attention on pushing conflicts.

CONFLICTS

Besides the list of reveals, Watchtower also has a list of conflicts. This is less a checklist and more a few reminders about what conflicts the episode is meant to push.

When Watchtower decides whether to Give In or roll dice, your first reference should be the conflicts list. Does Giving In push a conflict? Does rolling dice? These considerations should guide your decisions. What the Features "would" do or how the setting "should" work is secondary. Those considerations can always be smoothed over later through justifications and extra details. Remember: make decisions according to the conflicts list and then rationalize it, not the other way around.

The conflicts list is not set in stone. If a nice, juicy conflict crops up in the middle of play, Watchtower can—and should—add it to the list. If a certain conflict isn't working as expected, change tactics and approach it from a different angle. What specific conflicts get pushed is less important than the simple principle of pushing for conflicts between the Leads.



HOW TO FOLLOW THE PLAYERS

Full disclosure: players will grab plot threads and weave them together, tie them in knots, and generally make a glorious mess of the episode. Watchtower should let them—that's kind of the whole point. A *SMALLVILLE* episode rarely ends exactly as Watchtower expects it to, and that's a good thing. It makes things surprising and fun.

The "plot" prepared for an episode is, at its core, very simple—just look at Teapot: three baddies are loose, except one isn't so bad. The Leads will take the very simple plot line and spin it into something bigger and more complicated than you could ever imagine. The simple expedient of keeping every character from knowing every reveal fuels a great deal of this; well-intentioned ignorance is a breeding ground for subplots. Also remember that the reveals and Wedges of the episode are designed to get the Leads into conflicts with each other. How the players choose to express those conflicts will often surprise you.

Watchtower frames each scene, but there's nothing wrong with asking the players where their Leads are going and what they're doing. Weaving their disparate plans together—and also carefully keeping them apart when that will make things interesting—is one of the most entertaining aspects of playing Watchtower. It's player initiative and player choices that lead to the most surprising plot twists of all.

HOW TO USE ACTION

By the very nature of the beast, reveals are, more often than not, information. Information is easy to communicate. At its simplest, a nameless Extra can run up to the Leads and blurt out the details. Now that's obviously not a lot of fun, but it does underscore a basic truth: it's super easy for Watchtower to have a character just say what she needs to reveal. And from there, it gets really tempting to handle all the reveals with dialogue, reading data off of computer screens, or news broadcasts.

Unveiling some reveals by just telling the Leads is fine, but it's far more entertaining to bring in most of the reveals through action—chase scenes, fistfights, arguments, even superpowered grudge matches.

One option is to use action as a lead-in to a reveal. Let's say a certain bounty hunter is using antique ammunition. Instead of just finding a stray musket ball, how about we get Lois shot at? Or we might have Clark happen upon a firefight as the bounty hunter brings down some of the jewel thieves she's after.

The reveal can come as a side effect of the action. Do the Leads need to find a secret compartment behind a wall? Maybe the bad guy tries to throw a desk at Oliver and misses—but the desk goes through the wall. Maybe a gunman is taking cover behind the furniture—and just happens to be crouched in front of the secret compartment. When Clark pops the X-ray eyes, he gets more than he bargained for.

Alternately, Watchtower can use reveals as springboards into action. Let's say there's a piece of damning evidence in a briefcase. What happens when some punk riding a motorcycle snatches the briefcase? Or maybe it gets thrown off the *Daily Planet's* roof?

Mechanics can also help put reveals on display. Complications make fantastic opportunities for reveals: if that bounty hunter's gun jams, maybe the musket ball falls out. Triggers on Distinctions—especially Earn triggers—can also be useful: an Agile character seeking a reroll might drop her light-lance—which just happens to hit the lever to open the secret compartment. Scene frames can jump right into a reveal: what if Chloe's walking down the street, minding her own business, and a bleeding man thrusts the briefcase in her hands, whispers “For Kandor!” and dies—oh, and did I mention there are thugs chasing after him?

HOW TO STAY ON TARGET

At the risk of being repetitive, keep in mind that episodes are about the Leads and their Relationships with each other. As long as you remember this principle, the story you tell will be interesting and compelling. When you lose sight of that...well, things start getting dodgy quick.

If a Lead player starts having trouble picking an appropriate Relationship to roll, that's a pretty clear sign that things are going awry. It's a signal that the player doesn't know why what's happening matters to his character. All Watchtower needs to do is drop in a line of dialogue from a Feature or a scrap of evidence that points the way to who he's fighting with or who he's fighting for. But it's not all on Watchtower to make things work; a little dialogue or exposition from a Lead can make a die roll all about living up to a friend's expectations or proving that a rival's accusation isn't true.

If a Lead's Values aren't applying to the situation, why is he in that situation? Remember, he's telling his Lead's story—and that story shouldn't be about things the Lead doesn't care about. Watchtower can take this as a sign to bring events back into line with, or perhaps directly challenging, the Lead's Values. The Lead player can start looking for ways to make the episode's events relate to what his character is all about.

If you find yourself in a scene with two Features interacting with each other more than with the Leads, start questioning whose story is being told. Watchtower: when you can't avoid this happening, make these exchanges short and sweet, and be sure it's either unveiling a reveal or pushing a conflict. (And whatever you do, never roll dice against yourself!) Leads: jump in there. Make the conversation or argument or fight or conspiracy or whatever important to your character. You're not part of the audience—engage with what's happening in front of your eyes. Or at least snap a photo with your cell!

If you're at a loss for why your Lead would be motivated to act, have your Lead ask another Lead about it. Get into an argument about it! Roll dice. Challenge your Relationships with each other. Chances are good that you'll come out the other end motivated to do something.

Hitting the Climax

After a couple hours churning through reveals, tumbling through conflicts, making stupid decisions to earn Plot Points, pissing each other off, making up again, striking out alone, and resolving to work together, it's time for the episode's climax.

So, first things first: the episode write-up has a potential climax. Maybe you'll use that; maybe you won't. It's there as a suggestion and a backup plan. Don't feel shackled to it.

To hit your climax, you need to make two things happen. First, all or most of the Leads need to converge to confront one or more of the episode's Features. Second, you need to have all or most of the reveals checked off and the consequences of inaction made plain to all the players. Let's talk about each one.

Really try to include everyone in the climax. This goes for Lead players as much as Watchtower—conspire to get all the Leads involved. The easiest way is to get them all in the same place to confront the bad guy, but that's not always necessary. Leads can run logistical support from home base, distract the bad guy's minions, or do some other thing to make the showdown possible. Also note that getting taken hostage is a great way to show up during the climax.

The other half of the equation is to make sure that the players have a good handle on what's happening behind the scenes. This means that not only has Watchtower unveiled most of the reveals, but the players know the significance of those reveals and what will happen if they do nothing. The most satisfying build-up is when the “what ifs” come out of the mouths of the Leads. They turn to each other and say, “But if he gets the final component, he'll activate the engine and turn the river into dust!” So Lead players: aim for that target. You need to show Watchtower that you understand what's up.

Once you've rounded up the Leads and all the players (if not all the Leads) know what's at stake, it's time for the climax. Watchtower frames the climax like any other scene and everybody plays through as normal. The climax is a great opportunity for Leads to Aid each other with their die rolls and burn all their remaining Plot Points—it's not like you keep them after the episode's over. As with the opening scenes, leap into the action with as much gusto as you can muster. This is it, the finale. Have a blast!

HOW TO TAKE A FALL

Creating conflict is the first half of Watchtower's job; letting the Leads resolve the conflicts created is the second. Once the conflicts are established (and, presumably, the Leads are leveling Contests at each other), it's time to shift into second gear. The Leads confront the problems that the Wedges have created, often to show that their side of the conflict was the right one. Clark always insists that no villain, no matter how bad, deserves to die. Oliver and Chloe...well, sometimes they go along with Clark, and sometimes they don't.

Once the Leads resolve their conflicts into plans of action and they turn their attention to the Features, Watchtower's job is selling those solutions. The first part of that job is to make the Leads fight for it. Watchtower, don't just roll over because some

hero's coming at your Features with determination in his eyes. Roll your dice, use all your triggers and sneaky tricks, and make the Leads earn their victories with heart and skill and purpose.

Eventually—even inevitably—Features lose. Sometimes they don't lose at first, and then the Leads have to regroup, make up, and come at the bad guys as a unified front. Either way, the Features lose. Then Watchtower must sell the Leads' victories—without waffling on what losing means, without soft-pedaling the Features' losses, and most certainly without protecting the Features with an eye for playing them again “next time.” Whereas in the beginning of the episode these characters existed to create conflicts, now they exist to showcase the Leads' victories. That's not a task that deserves half effort; that's the task you should sell as hard as you can.

Tag Scenes

At the end of every adventure, each Lead player gets a tag scene to resolve the challenges to his Relationships and Values and to look forward to what's on the horizon. You may also attempt to develop your character's Traits. This scene is short—sometimes incredibly short—but it should always involve roleplaying. Other characters may be present, and two Leads may share the same tag scene.

Watchtower does not frame tag scenes, although she's free to make suggestions. You can go around the table, or each player can go as he comes up with an idea. The player frames the scene and briefly describes the action. It can be as short as thirty seconds or as long as a few minutes. This is cool-down time; have some fun with it.

Most importantly, describe what your shifting Drives and self-improvement look like in the story. It might just be a sentence or two, but it's your opportunity to put a cap on the end of your character's story for this episode. Don't skimp on it.

REWRITING DRIVES

If you challenged any of your Relationships or Values over the course of the episode, you may choose to rewrite the Drive's statement. If you rewrite the Drive to reflect the Lead's new understanding of that character or Value, you may return it to its original rating.

However, if your Lead's understanding of the Drive is unchanged, you may leave it at its new lower rating. When you do this for a Relationship, you add a die equal to that rating to your Growth pool. This is in addition to the Drive's original dice rating you already added during the episode. When you do this for a Value, you may step up the dice rating of a different value by the same number of steps, or split the steps between two other Values. So, if you challenged POWER twice, from d8 to d4, but do not wish to rewrite it, you may keep it at d4 and step up your LOVE from d6 to d10, or step up your LOVE and DUTY to d8. Value ratings show priority—as one becomes less important to you, others move up to take its place.

STEPPING UP TRAITS

You may also select one Asset, Resource, or Relationship you wish to step up. (You may not step up Values in this way;

to step up one Value, you must challenge and step back another Value, as described above.) You may also gain a new Asset, Resource, or Relationship in this way; these new Traits always begin at d4. No Trait can ever get higher than d12; if it's up there already, you should be looking at other Traits to spend time on!

Watchtower rolls the dice rating you wish to step the Trait up to along with another die depending on what kind of Trait it is, as follows:

- ▼ Abilities (but not Gear) d12
- ▼ Distinctions d10
- ▼ Gear and Locations d8
- ▼ Relationships and Extras d6

Watchtower rolls these dice and adds the two highest together, and you roll all the dice in your Growth pool plus the single highest Stress your Lead still has on his sheet. If you have a Heritage Distinction and you're stepping up one of its related Abilities, you may roll the dice rating of your Heritage, as well. Add the two highest. *Plot Points may not be used* to add additional dice to the roll or result; ignore dice that roll 1.

If your result is higher than Watchtower's, you may step up the selected Trait by one die size. If Watchtower's result is higher or you tie, you may still step up the selected Trait, but only by stepping back another Trait by one step.

Episode Tricks

So, that's the skinny on how an episode works—but there are a few other things you might want to keep in mind to help you pull your episode together.

A PLOT/B PLOT

Don't feel obliged to make all your Wedges and their plans work together as some sort of massive conspiracy. String a couple of them together, sure, but there's no need to plug everything into one network. Instead, think of one group of Wedges as the “A Plot” and the other as the “B Plot.”

Television uses A Plot/B Plot structure all the time—often enough that players will probably feel familiar with it, even if they don't recognize it. What they will do with surprising regularity, though, is link the two plots together. They'll drag the Wedge from Plot A in front of the Wedge in Plot B, they'll think there's a conspiracy out to get them, and they'll take strength from dealing with one plot and apply it to the other. Afterwards they might talk about how complex the episode was and compliment Watchtower. Just nod your head and smile.

CLIFFHANGERS AND TWO-PARTERS

Another trick from television is the two-part episode with a cliffhanger at the end of the first episode. This can be a very useful technique for Watchtower, but perhaps not in the way that you expect.

Planning to make a two-part episode is usually a bad idea. You never know how much content the players will chew through, and the further you plan ahead, the less likely it is that you'll ever use that content. You may very well plan a second episode that never sees the light of day.



Instead, think of cliffhangers and two-parters as your safety net for when you're running out of time. Sometimes we forget that our games take place in the real world, where things start late, or get interrupted, or people have to go home earlier this week than they normally do. Sometimes, something you thought would be a minor detail grabs your players' imaginations and takes longer to resolve than expected. The fact of the matter, though, is that sometimes you'll only be two-thirds of the way through the reveal list and realize that it's time to wrap things up.

Never fear, the cliffhanger is here. When you realize that you're running low on time, Watchtower can take a scene or two to put the Leads in really bad situations. Lois gets kidnapped, Oliver's been knocked cold with a gas grenade, Chloe's trapped behind a closet door about to be discovered, and Clark has

somehow found his way into a pit lined with kryptonite (again). Then call for tag scenes. Everyone can show their Lead powerless or fretting or what-have-you and maybe score a Trait bump. Then pack up and go home.

For the next episode, take the reveals that you have leftover and add some extra plot developments. Pay attention to the Drives that the Leads changed during their "trapped" tag scenes and come up with two or three Wedges to add into the mix. What does Chloe overhear while she's hiding? Why doesn't the bad guy kill Lois and Oliver once they're in his power? Or there's the ever-popular "Clark gets rescued by the last person he wants to accept help from." Use those new Wedges to turn out a few more reveals, and your list will quickly fill out to a complete episode's worth for next time.

WATCHTOWER ALERT: Don't Skip Tag Scenes!

Stepping up Traits and rewriting Drives are one aspect of tag scenes. These scenes also let the players add a final cap to their stories, tie up loose ends, and produce a sense of closure. Skipping the tag scene is skipping the end of the Leads' stories. Sure, you can skip over the die-rolling and sheet-updating if this is a stand-alone episode, but don't skip over the end of the story!

EMPOWERING AND DEPOWERING

Around these parts, superpowers tend to circulate like the flu. Abilities also tend to be fickle things, liable to disappear at the drop of a hat. When this shows up in your episode, it's called **empowering** and **depowering**.

Just about everyone in the SMALLVILLE universe has had a windfall of super-ness land in their laps at least once in their lives. Whether it's stretching arms or super-strength or the power to make people answer your questions, the superpowered fairy dust touches us all now and again. The thing of it is, the influx of power is rarely gradual and never controlled. These new Abilities *always* cause trouble.

When the events of an episode empower a Lead with powers beyond mortal reckoning, it's easiest to write down the particulars on an index card. After all, it's not like the superpowers are sticking around. Give the Ability a dice rating and a Special Effect—you can pick from the list on page 103 or create your own—as well as a way to reverse the empowerment. Also, write this at the bottom: “Add a d8 to Trouble every time you use this Ability.”

And then there's the other side of the coin: you get accustomed to having the mojo at your fingertips and then Poof! it disappears like smoke. Maybe it was a noble sacrifice, saving a friend as you flew too close to the sun. Maybe all you did was put on your father's ring.

When the events of an episode depower a Lead, an index card comes in handy again. Just write down the Abilities that are shutdown while the Lead is depowered (or the Descriptor common to all the unavailable Abilities), and leave a space marked “Regain Abilities by:_____.” One of the episode's reveals will need to fill in that blank. Then write this at the bottom: “Earn a Plot Point each time your unavailable Abilities would have come in really handy. Limit once per scene.”

If your Lead is saddled with one of these extra-special cards, take things in stride. This is your opportunity to play your character in slightly different circumstances and show new sides

of his personality. You can also take comfort that there's always a way back to the status quo, and this sort of thing rarely lasts for more than an episode.

SPEEDING OR SLOWING ADVANCEMENT

The default rate of character advancement—how quickly characters gain new and more powerful Traits—may not be your cup of tea.

If your group wants to speed things up, you can make multiple advancement rolls in each tag scene. After each roll, remove the two dice that you added together for your result. Once you're out of dice, you're done.

If your group wants to slow advancement down, Watchtower can save the largest die remaining in the Trouble pool and roll this in addition to the two other dice when she opposes advancement.

ROTATING WATCHTOWER

There's no rule that says the same person must be Watchtower every single episode. If your group runs into that “everybody wants to play, nobody wants to run” problem, consider having each player create their own Lead. Each episode stars all but one Lead; that Lead's player picks up Watchtower's responsibilities for one episode. After that, the torch passes to someone else.





ONLINE PLAY

If you're a fan of the SMALLVILLE Roleplaying Game but don't have the players or time necessary to gather around a table every week or two for some roleplaying, online play may be just the creative outlet you need to get your Kryptonian fix.

ONLINE PLAY

Although few people realize it, online roleplaying's been around nearly as long as tabletop roleplaying. What originally started as MUDs (Multi-User Domains) in the late 70s is today a huge community of gamers taking advantage of Internet forums, email, and social networking sites. There are probably as many different styles of hosting these games as there are settings themselves.

Just like tabletop gamers, online players frequently take on the role of their favorite Leads from novels, movies, or TV shows. In our case, that's Clark, Lois, Chloe, Oliver, Tess, and Zod—the current Smallville Leads. On the other hand, some players may be more interested in playing past Leads, such as Lana Lang, Lex Luthor, Kara Kent, Davis Bloome, or Jimmy Olsen—or even any Feature characters from then and now like John Jones, Arthur Curry, Emil Hamilton, or Zatanna Zatara. As a group (with the guidance of your Watchtower), you decide how all these characters fit together.

How you set up your online environment depends on your group's tastes and computer experience. Some groups set up instant messaging or blog comments in which the players can carry on dialogue conversation for each episode. Others write complete narratives—like fanfic—of what their Leads are doing and how action resolves. Video conferencing or using programs with flashy graphics and tools have become popular, or even a mix and match of various formats. There are a lot of choices, so find something that's fun and works for you.

Using the Smallville Core Rulebook

If you're already an online SMALLVILLE roleplayer, you may find many of the chapters in this book useful to you.

The Lead sheets on pages 43-48 give you an idea of how the main characters stack up to each other. This helps you make decisions when roleplaying or when moderating action to decide who would have the upper hand or come out ahead. You could even use an online dice rolling application to settle any disagreements between players as Tests or Contests.

The section on Stress, starting on page 55, is a great place to find inspiration about how your actions affect the other characters. With online roleplaying, narration is usually the best way to settle conflict. By combining that with the rules for Stress, you can encourage some excellent interactions.

If you're interested in adding homebrewed Leads into your SMALLVILLE universe, see **Chapter Three: Beginnings** for more information about how to create a Lead from scratch.

For moderators, or any player looking for story arc details, **Chapter Four: Scenes** and **Chapter Five: Episodes** help you develop original plotlines for your games. Or if you'd like to take on episodes from past seasons, for **Chapter Twelve: The Story So Far**.

When it comes to getting at the heart of the SMALLVILLE characters, **Chapter Seven: Drives** explains the very essence of who they are. Values and Relationships are at the very core of why they do what they do.

If you're new to online roleplay, keep reading. There's more information in **Getting Started** below.





Getting Started

The first thing you need is a group of players. If you don't have enough friends to fill out the cast, trying searching on SMALLVILLE fan sites and message boards. It helps if you can be up front and honest from the get-go. Tell potential players exactly which Leads have already been spoken for, the medium through which you plan to host your game—email, blogs, instant messaging, etc.—and any other rules you might have. See **Suggested Rules** below for some things you might want to consider. If you're going to use the *SMALLVILLE Roleplaying Game* to enhance your play, it's a good idea for everyone in the group to know the rules or have access to the book. This way, everyone is on the same page.

Next, figure out the logistics of your online roleplaying. What's your optimum group size? What online formats will you use? Don't be afraid to try out alternatives if you're new to online roleplaying—what works around the tabletop doesn't always translate well to cyberspace. Finally, what are your players' preferred styles of play—do they focus on relationships, scenes, conflicts, short-term goals, long-term plans, or something else? Frame a story with many different elements so that all of your players can get the most out of their online experience.

It's important to note that online roleplaying is a somewhat different animal than tabletop gaming. A player that excels at play-acting around the gaming table may find that the methods of player interaction in online roleplaying are more of a challenge. Players who are used to writing extensive character backgrounds or fanfic, on the other hand, may

seem superpowered in comparison. Get to know your players' strengths and how to use them in an online setting—certain skills that players have in tabletop gaming may be less useful in online play, while other skills might prove much more important. Play around with the format a bit to find a mix that works well for you and your group. As a general rule, though, it's helpful to have at least one or two players involved with your online group who are passionate about writing—it helps keep your game active and interesting.

After finding people, setting up how you're going to proceed, and getting to know your players, you're ready to jump into the action and the drama. In online play, Watchtower is also the moderator. If you're Watchtower, you give direction, call the shots, and settle disputes. Typically, you start a game by posting a situation. You can see this as a chance to dust off your writing skills by composing a scenario with plenty of plot hooks for all the players, or you can just post a paragraph or two that give the where, when, and what and then let your players run with it.

Give your players a chance to post their reactions. If a Test or Contest is required (see pages 53 and 58) you can roll dice—either real dice or an online dice rolling application—or, as moderator, Watchtower can determine the outcome using whatever criteria best suits the situation. It may be a delicate balancing act keeping all of your players satisfied. Try to err on the side of what makes for the best story and remember that, in this type of roleplaying, everyone must be willing to compromise.

It's also your job as Watchtower to step in if contests become one-sided, one player or another is getting left out, or the story begins to drag on endlessly. Encourage the members of your group to talk to each other out of character to ensure everyone's feeling engaged and see **How to Stay on Target** on page 73 of **Chapter Five: Episodes** for some ideas on how to keep your story moving.

Suggested Rules

Your rules are up to you, but it's best if you have them prepared ahead of time so that any new players have the opportunity to read and agree to them before play begins. Some suggestions are:

- ▼ Don't make decisions or give direction for any characters that aren't your own.
- ▼ All Leads must have a Lead Sheet posted for all players to see.
- ▼ No one-sentence posts. All posts must be at least a paragraph, so that other players will have something to work with and respond to.
- ▼ All original Leads must follow the Pathways process. This ensures that all Leads are balanced in relationship to each other in terms of Drives, Resources, and Assets.

- ▼ All players must post at least once every ____ (fill in the blank here; it could be per day, per week, etc.).
- ▼ If you're looking to compile online work into chapters, post in an agreed-upon style, such as third person, past tense format ("He said..." vs. "I say...").
- ▼ To avoid confusion, post messages that are meant to be out of character as "OOC" posts or set up different boards, folders, etc., for in-character and out-of-character conversations.

As Watchtower, you decide how often story elements are published and how long episodes last. This gives your group clear expectations of how the game might proceed. You also need to have player expectations set up front, along with guidelines for dealing with players who can't (or don't) participate as often as the group may like. Finally, you might also request that all players be at least a certain age, submit a writing sample, or provide some information to you about what experience they already have with online roleplaying. This is useful if you're aiming for a game in which all the players are of relatively similar experience and will save you a lot of time and disorganization right off the bat. But if you are all new to it, then it doesn't matter. Just using common netiquette and understanding will go a long way. But most importantly, when all is said and done, have fun!





DRIVES

Why do you do what you do? Who do you do it for? How concerned are you with the consequences? What motivates you to make the decisions and take the actions you do? In the SMALLVILLE Roleplaying Game, these are all represented by your Drives. Your Drives come in two forms: Values and Relationships, and they're the foundation of every dice roll you make.

DRIVES

Values are fixed at six specific types, while Relationships are different from campaign to campaign. In this chapter, we go into a little more detail about what each of the Values and Relationships tells you about your Lead, how to use Drives, and how they change. Some of this information's also found in **Chapter Four: Scenes** and **Chapter Five: Episodes**, but it bears repeating. For even more examples of Drives, including their statements, take a look through **Chapter Ten: People** to see how some of the SMALLVILLE characters are defined by their Values and Relationships.

What the Dice Mean

Drives pair up to give you your two core dice to roll for appropriate Tests and Contests. You should always be able to frame what you're trying to do by thinking about what Value applies and what Relationship is at stake or being affected. Your statements are your guides to when and why a Drive is applicable, and that lets you bring in the dice.

Unlike other roleplaying games where Attributes or Skills are the first dice you pick up, the SMALLVILLE RPG relies on this initial approach of, "Why am I doing this, and for whom?" It might be hard to wrap your brain around at first if you're not used to thinking in that way, but trust me: you'll get the hang of it, and once you've done it a few times you're going to start thinking of new ways to describe your Lead's actions or the actions of a Feature. So with that in mind, what do the die ratings actually mean? Short answer: it's all about the drama.

When you have a d4 rating, you're basically saying to the rest of the table, "I don't have much investment in this idea or this person, and so when I do something with it, there's a good chance I'm going to screw up." By contrast, with a d12, you're saying, "I care about this a whole lot, maybe more than anything else. When I do something with it, I'm throwing everything into it." The spotlight will shine on both a d4 Drive and a d12 Drive, but for different reasons.

Here's a simple chart that you can use to get a rough idea of what each rating means. The best guide, however, is other Leads and Features. Somebody with **JUSTICE D10** is just more into the question of how to approach law and order than somebody with a d4. Look at the statements, then at the dice. The story starts right there.

Die Rating	Level of Investment
	"I'm really not into this."
	"Sure, this matters. But so do a lot of things."
	"This is definitely on my radar."
	"I'm all over this thing."
	"This is my heart and soul."

VALUES

During Lead creation, you assign dice to six Values: **DUTY**, **GLORY**, **JUSTICE**, **LOVE**, **POWER**, and **TRUTH**. Your Pathway choices and backstory help prioritize these for you. The ratings you give them and, more importantly, how you *define* them with respect to your Lead, affects how your Lead succeeds or fails, and this is where the drama comes in. Your Values are going to go head-to-head with those of your opponents—and your friends.

When your Lead rolls for anything, you always add the appropriate Value to your dice pool. In this world of metahumans, meteor freaks, aliens, and not-so-ordinary humans, *what* you do isn't as important as *why* you do it.

Example: Let's take a look at our favorite Lead, Clark Kent, AKA the Blur. His Values look like this: **DUTY D8**, **GLORY D6**, **JUSTICE D10**, **LOVE D8**, **POWER D6**, and **TRUTH D4**. As you can see, our hero has the deck stacked in favor of **JUSTICE**, followed closely by **DUTY** and **LOVE**. It's not surprising that rounding out the bottom half are **GLORY**, **POWER**, and **TRUTH**.

These Value ratings mean little, however, without the statements that define what each Value means to Clark on a practical and individual level. When Clark's player rolls **JUSTICE**, it's not a universal understanding of that Value; the roll draws on Clark's specific meaning of justice.

Statements

Anyone can go to a dictionary and read the definitions for justice, truth, love, etc., but what we really want to know is how *your Lead* defines these Values. Each character has a different idea of what Justice means to him or what Love really is, and these differences get to the heart of why our Leads behave the way they do—why they stand up and fight, what path they're walking into the future.

In SMALLVILLE, even the most seemingly mundane Lead is secretly amazing. They can all do marvelous and interesting things, or they have access to powerful and remarkable resources. But the most important thing that differentiates them is how they qualify—not quantify—their Values.

Example: Let's have another look at Clark's Values, this time with his Value statements. You can see here how Values are presented, too, with the name of the Value in **SMALL CAPS**, its statement in *italics like this*, and the die rating.

- ▼ **DUTY** *I must fulfill my parents' hopes for me D8*
- ▼ **GLORY** *The Blur gives people hope D6*
- ▼ **JUSTICE** *I must protect the innocent D10*
- ▼ **LOVE** *I must safeguard my family and friends D8*
- ▼ **POWER** *Power corrupts D6*
- ▼ **TRUTH** *The truth is often dangerous D4.*

All of these statements reflect both the weight given to the Value and the personal worldview of Clark at this point in his life.

The statements for your own SMALLVILLE Lead reflect a particular view of each Value—and your options are endless. If **GLORY** is your most important Value at a d10, how does your Lead live up to this? Is he an attention seeker who believes even bad PR is good PR? Or does he, paladin-like, willingly martyr himself in the quest for renown?

Of course, everyone's Values change and grow as you move through life. The same is true for your Lead. You will have opportunities in the game to change the die rating of a Value and to rewrite your Value statements as appropriate (see **Challenging Values** later on this page and **Changing Values** on pages 83–84).

Using Values

Once you've established what motivates your Lead—you've settled on your die rating and polished up your Value statements—you're ready to show off your own brand of heroism or villainy.

It's time for a **Test**.

Watchtower declares it's time to pick up some dice and resolve a situation; this is your cue to assemble your dice pool. Start with Values. Declare the action (or reaction) you wish to make and begin by asking, *Why am I doing this?* Is there a Value that speaks to this deed more than the others? By committing this action, will you live up to your Value statement? (If not, see **Challenging Values** below.)

Example: Let's say Clark's trying to stop Plastique from blowing up a Metropolis building. The first question is, "Why is Clark doing this?" We can argue a few things:

- ▼ **DUTY**—Clark knows his parents—both Kryptonian and human—want him to do the right thing.
- ▼ **GLORY**—If people see the Blur saving a building, they will have hope.
- ▼ **JUSTICE**—By stopping Plastique, Clark is protecting innocent people.
- ▼ **LOVE**—If some of Clark's friends are in the building, he can argue that he's protecting his friends.
- ▼ **POWER**—If Plastique is corrupted by her power, she needs to be stopped.
- ▼ **TRUTH**—By blowing up this building, Plastique could expose some dangerous truth to the world that will cause even greater chaos and harm.

You should make sure that you're not inventing story elements just so you can use a Value: if Clark doesn't have friends in the building, then he can't use **LOVE**, for example. But if it's already been established, then it's totally appropriate. The point is that you can make a lot of different arguments depending on the situation. In this case, rolling **JUSTICE** d10 is the best choice because it a) is the most plausible answer, b) speaks directly to Clark's most important Value of **JUSTICE**, and c) gives the player the strongest die to roll.

ACTING AGAINST YOUR VALUES

What happens when one of your Value statements conflicts with what you think your Lead would do? That's okay; in fact, that's good and is likely to happen often. Not all of your Lead's actions will fit seamlessly with your Value statements. When

they don't, this is an opportunity for your Lead to grow. You can **challenge** a Value when the action you wish to take is in conflict with your declared Value statement.

Challenging Values

It's been a long hard week filled with pitched battles and intrigues, and you're getting in too deep. Your friends and allies want to help you out, but there are things you learned that, if they were revealed right now, might ruin everything you've worked for. So what happens when your Value statement conflicts with the action you want to take? Maybe you're trying to roll your **TRUTH** *The truth must come out* d10 to misdirect a close ally and keep him from knowing the Real Deal about your discoveries, but your statement doesn't work. If it were *I must keep the truth safe*, you could justify it. So what can you do?

In these situations, you are **challenging** your Values. Because drama happens (and it happens a lot), you have the opportunity to roll in opposition to your statement and to challenge your Lead's Values. In game terms, this means you can roll triple the die rating of your Value die; however, the challenged Value steps back by one for the rest of the episode. You'll determine the long-term consequences of this challenge at the end of the episode during the tag scenes (see page 74).

When you challenge your Values, your worldview is shaken up just a little bit. Maybe you discover something about yourself you didn't realize before, or maybe someone you hold in esteem (or even contempt) has taught you something. There are a lot of ways you can work this into the game and it can add some exciting layers to the drama onion you are all working to create.

Example: Clark's cornered Plastique in the parking structure of the LuthorCorp building. She tells Clark that she and the other metahumans who Tess Mercer has had "chipped" are living on borrowed time. If Clark can tell her where to find Tess, she'll go off and take care of it herself. In this case, Clark wants to convince Plastique that she should let him deal with Tess. He knows she's out for blood, so what Value is he using here? It isn't really about *protecting the innocent*—Clark knows Tess is guilty. It's not really about *safeguarding his friends and family*, since right now Tess is more of an antagonist than an ally. Cam, Clark's player, decides to make this about **POWER**, saying that Clark can convince Plastique that with his abilities he has a better chance of taking on Tess' significant security and resources. But this is in opposition to Clark's *Power corrupts* statement—he's trying to tell her that his superior power actually makes him better capable of dealing with this. Cam takes up three six-sided dice and adds them to his pool for this roll, but he also has to step back his **POWER** to d4 until the end of the episode.

TO CHALLENGE A VALUE, YOU:

- ▼ Declare the challenge.
- ▼ Roll triple the die rating you currently have in this Value.
- ▼ Step the challenged Value back by one for the remainder of the episode.

Rewriting Values

As your Lead collects experiences, his worldview changes. In a setting as dramatic as SMALLVILLE, this is fairly normal. The woman who began the season as a villain may end up the hero. The staunch defender of the status quo might have a change of heart and save the day. A once popular Samaritan may react to a tragic event by becoming self-focused and insular.

Your Values can be stepped back during the course of the episode by challenging them, but this doesn't immediately affect your statement. At the conclusion of the episode, however, you have the chance to **rewrite** your Value statement, revising how your Lead sees it. This happens during a **tag scene** (see page 74).

Any Value that was stepped back during the episode may be restored during the tag scene to its previous rating, but because you challenged it, you rewrite the statement to reflect your new perspective. Alternately, you can leave it at the reduced rating and step up another Value (perhaps with a rewritten statement of its own) to reflect your shifting priorities. Remember that your total steps in Values always remain the same.

Example: When Chloe was engaged to Jimmy, her **LOVE** Value was likely a lot higher than its current d6 rating. Through the drama of the storyline—first Jimmy's rejection of her and then his death—Chloe lost some of her capacity to love. Instead, she threw herself into her work and became more focused on **POWER** than **LOVE**.

TO REWRITE A VALUE, YOU:

- ▼ May only do so during a tag scene (at the end of an episode).
- ▼ May only step up a Value if you stepped back another during the episode by challenging it. You may rewrite the statement of a Value you step up.
- ▼ Must rewrite your Value statement if you're restoring a challenged Value to its prior rating.

Value Descriptions

Below are descriptions of each Value along with example statements. All of these statements could be held at any die rating, but the larger your die, the greater its significance to your Lead. Remember: a d12 in any Value is extreme and shouldn't be taken lightly. Likewise, a d4 indicates that you give a Value so little importance that it may actually cause you trouble.

Duty

Obligation, service, responsibility, and commitment—but to whom? For what reasons? To what extent? If **DUTY** is important to your Lead—or if it really isn't—you need to define why.

EXAMPLE STATEMENTS FOR DUTY

- ▼ *I'm the only one that can save the world.*
- ▼ *I will live up to my family name.*
- ▼ *The people I care about depend on me. I won't let them down.*
- ▼ *Make mom proud.*
- ▼ *I won't be told what to do.*

Glory

Honor, distinction, credit, renown, and fame. Do you demand to be the center of attention or are you constantly in the headlines against your will? Perhaps you have always worked behind the scenes and now want your due. Or is **GLORY** just something that threatens to get in your way?

EXAMPLE STATEMENTS FOR GLORY

- ▼ *I will be famous!*
- ▼ *I'm one of the world's best.*
- ▼ *Being a Luthor has its advantages.*
- ▼ *I can give people hope.*
- ▼ *Credit for my deeds is unimportant.*

Justice

Fairness, impartiality, righteousness, and integrity. Is the world fair? Is there something you can do to make it more so? Does the Universe owe you? Or are you out there to make sure evildoers get their just deserts?

EXAMPLE STATEMENTS FOR JUSTICE

- ▼ *Protect the innocent.*
- ▼ *Rid the world of sin.*
- ▼ *Help those less fortunate.*
- ▼ *I try to do what I think is right.*
- ▼ *Life is unfair; that's just the way it is.*

Love

Affection, caring, kinship, and devotion. Is your life full of the devotion of friends and family or have you been searching for it your whole life? Maybe you **LOVE** only yourself or have no time or inclination to commit to such a trite emotion.

EXAMPLE STATEMENTS FOR LOVE

- ▼ *What could possibly be greater than Love?*
- ▼ *I will protect my friends and family no matter what.*
- ▼ *I have been through the ringer, but I think I'm getting better at this.*
- ▼ *Love happens or it doesn't. Don't sweat it.*
- ▼ *I have no room in my life for Love.*

Power

Control, influence, command, and clout. Do you hold the reins of mighty empires, giant corporations, influential countries, or a family dynasty? Perhaps you see **POWER** as a way of getting something you want. Or are you always on the short end when it comes to influence?

EXAMPLE STATEMENTS FOR POWER

- ▼ *I will control the world.*
- ▼ *I'm the one people come to when they need something, and I decide what they get.*
- ▼ *It's better to have at least some power than none.*
- ▼ *Power is dangerous.*
- ▼ *I am powerless.*

Truth

Fact, certainty, legitimacy, and sincerity. Are secrets and lies the real enemies? Do you decide what is true and who gets the facts? Has your entire life been built around tall tales that are only now surfacing? Are you just beginning to see the **TRUTH** about what's really going on around you?

EXAMPLE STATEMENTS FOR TRUTH

- ▼ *I will uncover the real Truth, no matter who it destroys.*
- ▼ *Something's not right, and I'm going to get to the bottom of it.*
- ▼ *There's a lot for me to learn.*
- ▼ *The world is full of too many secrets.*
- ▼ *I believe what I want to believe.*

RELATIONSHIPS

It's not just a matter of who you know, but how you know them, what you know about them, and, when it comes right down to it, what you think about them. In this game, *who* you do things for—or against—is just as important as *why* you do them, and arguably both matter more than *what* you actually do.

Relationships are Traits associated with other Leads and Features. Anytime you roll dice, you may add a die to your dice pool for an applicable Relationship.

Your Relationship with another character may have as much impact on your success as a Distinction, Power, or Gear. When dodging a speeding car, it may not be your strength or speed that saves you, but the die you rolled that represented the woman you love. She is your reason to live—which helped you dodge that car.

Conversely, if you and your arch-nemesis (another player's Lead or a Feature) are both chasing down the same bad guy, you might add your Relationship with your nemesis to your pool of dice for catching the bad guy because you just can't let *that person* be the one to catch the crook. You give that extra oomph to your Action for the nemesis you can't let win.

Remember, your die rating with another character doesn't reflect how much you like him, but how strongly you feel about him. Sometimes the people we hate motivate our actions as much as or more than the people we love.

Example: Clark and Oliver have always had an interesting friendship. They have also both been involved with Lois, which makes things complicated at times. Lois and Clark mean a great deal to each other, perhaps more than any other Relationship. Oliver keeps things a little cooler with them both. Here's where the three of them stand in relationship to each other, in dice terms.

- ▼ Clark's Relationships: **LOIS D12, OLIVER D8**
- ▼ Lois' Relationships: **CLARK D12, OLIVER D10**
- ▼ Oliver's Relationships: **CLARK D8, LOIS D8**

Statements

Your opinion about someone is what really matters. Your definition of a Relationship not only adds more detail and drama to the story, it also gives your Watchtower ideas for exciting storylines and confrontations.

Your statement for each Lead and Feature you have a Relationship with defines your opinion of that character. Your statement should be one short sentence that sums it all up: *The love of my life. I can't stand him. She frightens me. I would follow him anywhere. He is reckless. I don't trust her.*

This is a game where drama comes first. As you play through your own episodes of **SMALLVILLE**, your experiences and impressions of the other Leads will grow and change. You will be able to challenge your Relationships (see page 87) and alter your statement for these characters to reflect those experiences.

Example: Comparing the die ratings of the Relationships of Oliver, Lois, and Clark serves a purpose, but it's more of a case of intensity and priorities. It's much more useful to look at how these three friends see each other, which affects how they handle situations in which the others are involved.

- ▼ Clark's Relationship statements: *I can't tell LOIS my secret; OLIVER is reckless.*
- ▼ Lois' Relationship statements: *CLARK may be the one; OLIVER isn't living up to his potential.*
- ▼ Oliver's Relationship statements: *CLARK won't make the hard decisions; LOIS is the one who got away.*



Will these statements stay the same? Not at all. In fact, they've changed frequently as Clark, Oliver, and Lois have gotten to know each other better and as conflict has driven wedges between them. Near the end of the war against Zod's Kandorian forces, Oliver knows Clark is capable of making hard decisions, and Lois has a dramatic realization of who Clark is. Relationships change, and that's all part of the fun of SMALLVILLE.

Using Relationships

Drama happens when two or more characters interact, and drama is at the heart of everything that happens in SMALLVILLE. There is more to an action than a simple roll of the dice. There are reasons why you do what you do, people your actions affect, and consequences that may follow.

When you make a roll, you typically include one Relationship die in your dice pool. When deciding which Relationship to add, ask yourself two questions: *Who am I performing this action for or against?* *Does this action agree with the Relationship statement I've written for this Lead or Feature?*

If you answer yes to the second question, describe how your character's Relationship drives his dramatic action. If your answer to the second question is no, consider **challenging** the Relationship.

Example: Oliver's breaking into the *Daily Planet* at night to steal an incriminating packet of photos from Tess Mercer's desk. If Tess sees the photos, she'll get in the way of a big story Clark and Lois are working on. Josh, Ollie's player, has to think about Oliver's Relationships here and see which one's going to help him get those photos. He has **LOIS is the one that got away D8** and **CLARK won't make the hard decisions D8**. Josh could justify this as a nod to Ollie's past romance with Lois, but there's no way it'll work with his statement about Clark. However, Oliver also has **TESS is playing with fire D10**, which is not only more suitable but brings a bigger die. Perfect!

Challenging Relationships

Like all Traits dependant on emotions, Relationships are not stagnant. They change and grow at the speeds of the seasons, tides, or even hours of the day. This is doubly true in SMALLVILLE where the day-to-day drama can cause hell and high water in the blink of an eye. Old friends become bitter enemies. Longtime foes find friendship and love. Odd acquaintances discover common ground on which to join forces.

Like Values, when you wish to take an action that's in conflict with your Relationship statement for that Lead or Feature, you can challenge your Relationship and roll three dice instead of one in a Test or Contest. That Relationship steps back by one die rating for the rest of the episode, but in the tag scenes you can rewrite your statement and redefine your connection to regain the original die rating, if you wish.



Example: Clark's been busy trying to deal with the Kandorians and Zod's plans to conquer the world, but he's not sure he can leave the work to anyone else. Oliver's the ideal choice, but may need convincing since he might not be on board with Clark's efforts to rehabilitate his people. The solution? Clark challenges his *OLIVER is reckless D8* Relationship, which not only makes it appropriate to use in this case (he's depending on Oliver to do things with caution) but it brings in three times the dice. Cam, Clark's player, adds 3d8 to his roll, steps back his *OLIVER D8* to a *D6* for the remainder of the episode, and makes a note to address the statement in a tag scene between Clark and Ollie.

TO CHALLENGE A RELATIONSHIP, YOU:

- ▼ Declare the challenge.
- ▼ Roll triple the die rating you currently have in this Relationship.
- ▼ Step the challenged Relationship back one die for the remainder of the episode.

Rewriting Relationships

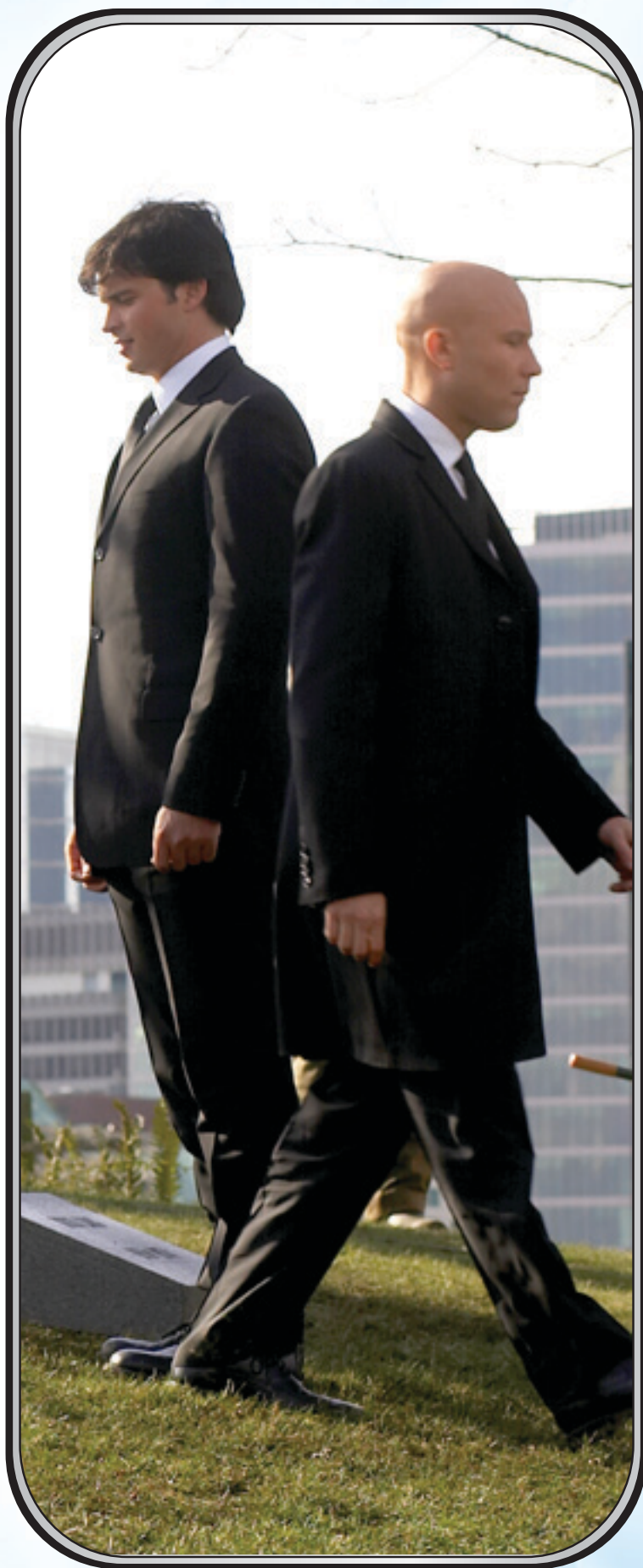
Just as your own Values may shift and change over the course of a story, so too can your investment in other people. In fact, your Relationships with other Leads and with Features can change frequently, often dramatically. This is all part of the unfolding narrative in any *SMALLVILLE* story, and it keeps things interesting.

Your Relationships can be stepped back during the course of the episode by challenging them, but this doesn't immediately affect your statement. Just as with challenged Values, at the conclusion of the episode, you have a chance to **rewrite** your Relationship statement and how your Lead sees the other person. This happens during a **tag scene** (see page 74) that involves that other Lead or Feature—or at least your Lead's experiences with that person.

Any Relationship that was stepped back during the episode may be restored during the tag scene to its previous rating, but because you challenged it, you rewrite the statement to reflect your new perspective. Alternately, you can leave it at the reduced rating and add a die equal to its original rating to your Growth pool. Unlike Values, your Relationships can come and go without any reciprocal stepping up or back of other Traits.

You may also step up a Relationship during a tag scene by using your Growth pool, just as you would with Assets and Resources. You have to put work into a Relationship to make it better.

Example: Tess and Chloe are trapped in Watchtower as the security systems go into full lockdown mode and Checkmate breaks through the firewalls. Prior to this point, Chloe and Tess came to blows over Clark and his ultimate destiny. Tess had *CHLOE is an obstacle D8*, while Chloe had *TESS can't be trusted with Clark's destiny D6*. The two women are forced to push aside their mistrust of each other and work to escape a dangerous situation. The only way to get Checkmate off their trail is to kill Tess and thus nullify her tracking implant.





Mary, Tess' player, challenges Tess' Relationship with Chloe during the escape, getting the triple dice for their break-out plan, and Bobbi, Chloe's player, does likewise; Chloe trusts Tess to be an ally in the future and thus convinces her that she will bring her back to life once the coast is clear. In the tag scene—involving Chloe resuscitating Tess with the paddles—both players step their Relationships back up, having reached a mutual accord, and rewrite the statements. Mary now has *CHLOE believes in the cause* D8, and Bobbi writes down *TESS is willing to make sacrifices* D6. In addition, Bobbi successfully rolls Growth to step up the Relationship from a d6 to a d8 to reflect the stronger bond between the two women.

TO REWRITE A RELATIONSHIP, YOU:

- ▼ May only do so during a tag scene (at the end of an episode).
- ▼ May step a Relationship up if you stepped it back during the episode by challenging it.
- ▼ Must rewrite your Relationship statement if you're restoring a challenged Relationship to its prior rating.
- ▼ May step a Relationship up using Growth if you want to improve it more than its original rating.

EXAMPLES OF RELATIONSHIP STATEMENTS

Below is a generic list of Relationship Statements. These are just suggestions—instead of choosing from this list, use it as inspiration for writing your own statements. Get creative! And remember, your die rating with another character doesn't reflect how much you like him, but how strongly you feel about him. Nobody said you couldn't have a d12 Relationship with the statement *I hate him and all that he stands for*.

- ▼ *I can barely tolerate him.*
- ▼ *She used to be so nice.*
- ▼ *I must make it up to him.*
- ▼ *She's my best friend.*
- ▼ *He deserves my support.*
- ▼ *She's just a silly rich girl.*
- ▼ *He must pay for his crimes.*
- ▼ *She has gone too far.*
- ▼ *He needs me to take care of him.*
- ▼ *She is stone cold.*
- ▼ *He's easy to manipulate.*
- ▼ *I like her more now...*
- ▼ *He doesn't understand my vision of the world.*
- ▼ *She needs to get her head in the game.*
- ▼ *I wouldn't let anything hurt him.*
- ▼ *She's someone I can trust.*
- ▼ *He'll never change.*
- ▼ *If this keeps up, I'm going to kill her!*
- ▼ *He's about the dumbest person I've ever met.*
- ▼ *She has a good head on her shoulders.*



ASSETS

Drives represent the why of your Leads and Features in the SMALLVILLE Roleplaying Game, but Assets define who he is and how he gets things done. Assets are primarily divided into two groups of Traits: Distinctions, which combine skills, training, natural talents, and personality characteristics; and Abilities, which include any of the remarkable superpowers demonstrated by metahumans and meteor freaks, as well as the advanced technology and magic used by both friend and foe. Each type of Asset gets its own section in this chapter.

ASSETS






Here you'll find rules for creating your own Distinctions and Abilities, but there's also a big list in each section ready to go. All of the character write-ups in **Chapter Ten: People** draw from these lists, so if you're wondering how Clark's **HEAT VISION** lets him evaporate a river after it bursts through a dam, or how being a **SMARTASS** makes life difficult for Ollie, this is the chapter for you. And if you want to create some new visitor from another planet with weird powers or you can't find the exact Distinction to cover your Lead's mastery of Sudoku, we won't leave you in the dark.

What the Dice Mean

Assets work like other Traits, giving you a die to roll into appropriate Tests and Contests. You can always roll in one Asset for free, with the others requiring a Plot Point to add in. Their usefulness doesn't stop there, though. Both Distinctions and Abilities come loaded with neat tricks that let you earn more Plot Points, directly affect the story, or twist the rules somehow.

The Asset die ratings also measure the impact of the Asset for a Lead or Feature. With your Drives, the die rating says, "How much do I care about this thing?" With your Assets, it's more like, "How big of a deal is this to the story?" Don't think of it as only being about real-world power and big numbers, but as dramatic importance. We're talking about how much the spotlight gets to shine on the Lead or Feature when the Asset's being used.

Here's a rough guide for how an Asset's rating defines a character, and for comparing one Lead to another or creating new Features.

Die Rating	Scope, Scale, or Impact
	Personal and problematic
	Equivalent to a Useful Detail
	Tilts the odds greatly in your favor
	Substantial dramatic impact
	A defining quality, overshadowing all others

Keep in mind that a d4 rating might not add much to a roll, but it has a one in four chance of coming up 1. That means more Complications, more Trouble, and more Plot Points for the player who has it sitting in front of him. In contrast, the d12 has a greater potential to win Tests and Contests, so its impact is greater.

So what's this mean? Simple. When you're considering a Lead with a d12 Asset, it means this Asset is his defining and most significant feature. It's the one that helps him steer the storyline and push his agenda onto the story's outcome; it also represents what you most want to say about the Lead's personality, training, or background.

DISTINCTIONS

Distinctions answer the question of who you are and how you do what you do. Sure, you believe in Truth, Justice, and the American Way, but it's your Distinctions that define how you differ from everyone else that believes in those very same things.

You can divide Distinctions into three broad categories. The first covers attributes of your personality. Are you brilliant, athletic, or artistic? Do you have such a big heart that you always give in to help others? Or are you mean and sarcastic, always with a harsh word on the tip of your tongue?

Then there's the skill set. You might have spent years breaking through government firewalls or training in Israeli combat techniques. You might be able to rebuild a '68 Camaro in your sleep or shoot the wings off a fly at a hundred yards.

Finally, there's the **Heritage Distinction**, a special variation that says, "I belong to this culture/alien race/weird group/species" and ties you to Abilities in a specific way. Clark has a **KRYPTONIAN HERITAGE**, John Jones has a **MARTIAN HERITAGE**, and so on.

These things set you apart from everyone else, which is why Distinctions are important. These aren't superpowers that let you pry into people's thoughts or fly through the air. These are the Traits that anyone might develop or learn, depending on their background and potential.

How Distinctions Work

Each Distinction has a **die rating** and three pairs of characteristics called **triggers**.

The die rating for a Distinction ranges from d4 to d12 like all other Traits. Roll this die when the Distinction applies. For example, Chloe's **HACKER D8** gives her a d8 when she is, well, hacking, but not when she is performing mundane computer functions. Why would you make a roll for mundane computer functions, anyway?

The trigger of a Distinction is set up as a **benefit** paired with a **drawback**. When you invoke the benefit, the drawback is triggered, or vice versa. The die rating determines how many of the Distinction's triggers you have access to. At d4 level, you may only use the first trigger; at d8, you may use the first two; at d12, you have a choice of any of three triggers. Your Lead sheet generally won't list the triggers you don't have access to; you add them as you get them. When you write your own Distinctions, you don't need to define the higher-level triggers until you upgrade the trait and gain access to them.

There are a handful of benefits and drawbacks, as follows:

BENEFITS

- ▼ **Decrease** allows you to step back the largest die in your opponent's Stress pool before it's rolled to determine the Stress your opponent inflicts in a Contest or Test. This **Decrease** is typically limited to two types of Stress. If you step back a d4, you remove it completely from the pool.

- ▼ **Earn** gives a player a Plot Point from the general pool. Usually this player is you; however, you might have a Distinction that gives Plot Points to other players. If this happens, the Plot Point comes from the general pool, not your own.
- ▼ **Gain** gives you a temporary Relationship or Resource (an Extra or a Location). These work like any other Relationship or Resource but are only in place for a limited time (the rest of the scene, or the rest of the episode at a reduced die rating.)
- ▼ **Increase** allows you to step up the smallest die in your Stress pool before you roll to determine the Stress you inflict in a Contest. As with **Decrease**, this is limited to two types of Stress. If your smallest die is a d12, add a d4 to the pool instead.
- ▼ **Recover** lets you reduce Stress Traits you already have or eliminate them completely, depending on your Distinction's die rating.
- ▼ **Reroll** allows you to roll one die again for certain kinds of tasks. **Rerolls** can't be used on dice that rolled 1, and you may never reroll a die more than once.
- ▼ **Reveal** allows you to dictate a fact about the story. However, what you can add into the story needs to be very strictly defined, such as "I own one of those" or "Expert on speed dial."

DRAWBACKS

- ▼ **Add** throws a die into the Trouble pool after the current roll is resolved.
- ▼ **Choose** requires your Lead to do something unfortunate or unhelpful.
- ▼ **Give** directs you to give a die to your opposition, whether it's another Lead, a Feature, or even an Extra or Trouble.
- ▼ **Shutdown** makes a certain set of Traits unusable.
- ▼ **Spend** costs a Plot Point to use.

Earn and **Spend** involve Plot Points. Normally, any Plot Points that are **Earned** come from the general pool and go to you, and Plot Points that are Spent go back to it, though some triggers may specify twists on this. Backhanded, for instance, grants an **Earned** Plot Point to another Lead; while this Distinction is technically a benefit for that player, it may also be a drawback depending on the outcome of that Stress roll you make against them.

Increase and **Decrease** change the size of dice by stepping up or stepping back a die. When this happens, you physically remove a die from a pool and replace it with a larger or smaller one. Some Distinctions have multiple **Increase** or **Decrease** triggers, in which case the die is stepped up or stepped back by more than one step. **Increase** refers to the Stress pool you roll to determine the Stress you inflict, while **Decrease** refers to Stress pools rolled against you. You can switch this, so you're stepping back dice in your own Stress pool or stepping up those against you. If that's the case, the **Increase** or **Decrease** becomes a drawback instead of a benefit, balanced out by an **Earn**, **Reroll**, or other benefit. If you step up a die that's already a d12, step up the next largest die. If you step back a die that's already a d4, remove that die altogether.

Give and **Add** use dice. By default, these are d6s, equivalent to Useful Details. However, some Distinctions may have two triggers with the same benefit or drawback. The second trigger upgrades the die to a d10.

Recover steps back Stress die ratings or eliminates them completely. If your Distinction's die rating is greater than the Stress die rating, the Stress is eliminated; erase it from your Lead sheet. If your Stress die rating is equal to or greater than your Distinction's die rating, this benefit steps back your Stress by one.

Choose and **Reveal** are the only triggers that don't require any dice or mechanical component, but they're just as important. Don't neglect them. When they're used, they dictate facts about the story—such as "I have a BMW parked out back just for this occasion!" or "I miss my date with Lois!"—and this can be just as useful as getting a really high roll on your dice.

Gain gives you a temporary Relationship or a short-term Resource (see **HEROIC REPUTATION** for an example). These usually only last for one scene at a specific die rating (like d8) and drop to d4 afterward. In other words, they're like stepped up Useful Details (see page 9). Resources gained through the use of Distinctions do not recover their dice once they're used to Aid you, so they're effectively around until they Aid you twice.

There are some special cases where benefits don't fit the above descriptions. **AGILE**'s d12 trigger, for example, lets you get out of a Contest or Test in which you've used your **AGILE** die already, at the cost of adding a d10 to the Trouble pool. These special cases add to the flavor of the game and are best suited for d12 triggers, as they emulate the Special Effects of Abilities.

Most importantly, the *player* always invokes a Distinction—no one else can do it. If you're playing Oliver, he's only a **SMARTASS** when you say he is, so you have him be a **SMARTASS** when you want to pick up a Plot Point at the cost of giving your opposition a die. Watchtower doesn't invoke Distinctions to penalize players for doing things their Leads "aren't supposed to do." Those decisions are always the player's choice to make.

TRIGGERS FOR FEATURES

Distinctions and their triggers work a little differently for Watchtower's Features—often exactly backwards. The same trigger that makes the tension mount for a Lead expends that tension for a Feature; when a Lead's trigger rewards the player for making a poor decision, the same trigger on a Feature costs the players when it happens.

- ▼ When a Feature's trigger calls for dice to be added to Trouble, Watchtower spends a die out of Trouble to activate the trigger's benefit.
- ▼ Instead of claiming a Plot Point for an **Earn** trigger, Watchtower can ask the players if anyone wants to buy the trigger's drawback. Any player can spend the Plot Point to make the trigger happen.
- ▼ Whenever a Feature's sheet calls for Watchtower to spend a Plot Point, that Plot Point goes to the player who is affected by the action. If the action affects more than one player, Watchtower gives a Plot Point to each affected player.

The Big List

This is in no way a complete list; it's simply a starting point. All of the Leads and Features in this book use Distinctions from this list, but none of them are set in stone. You're encouraged to use **Making Your Own Distinctions** on page 101 to create unique Distinctions and make your Leads truly stand out. If you like the triggers of an existing Distinction, you can also rename it to better fit your Lead's personality or background. For instance, **MARTIAL ARTIST** is easily renamed **AIKIDO**, **ESCRIMA**, or any of a number of combat styles.

All Distinctions in this section use the following format:

DISTINCTION NAME

Short description of what the Distinction adds to a character's background, personality, or talents. Suggestion of when to add the Distinction's die to a Test or Contest.

d4: The first trigger.

d8: The second trigger.

d12: The third trigger.

AGILE

You're quick and nimble, able to move your body effortlessly like a dancer or gymnast. Roll the Distinction's die when you're doing something for which your graceful and agile moves would help you.

d4: **Reroll** a die in an **AGILE** roll when you **Choose** to drop everything you're carrying.

d8: **Spend** a Plot Point to **Decrease** your opponent's **INJURED** or **EXHAUSTED** Stress pool.

d12: **Add** a d10 to the Trouble pool to escape—without Giving In—a Contest or Test in which you have used your **AGILE** die.

ATHLETIC

Through bodybuilding and years of team sports, your body has become a well-oiled machine, eager to take on any challenge. Roll the Distinction's die when your athletic training, experience, and regimen would help you.

d4: **Spend** a Plot Point to **Reroll** a die in any **ATHLETIC** roll.

d8: **Earn** a Plot Point when you **Choose** to use brute force instead of finesse.

d12: **Add** a d6 to Trouble to **Increase** your **AFRAID** or **INSECURE** Stress pool.

ATTRACTIVE

You're the complete package: face, eyes, hair, skin. When people look in your direction, they rarely want to turn away—a fact you've long since learned to use to your advantage. Roll the Distinction's die when your good looks would influence the outcome in your favor. Compare this Distinction to **LIKEABLE**, which is about natural appeal, or **SHAMELESS FLIRT**, which is about pick-up lines and seduction.

d4: **Earn** a Plot Point when your looks draw you unwanted attention.

d8: **Spend** a Plot Point to **Reroll** a die in an **ATTRACTIVE** roll.

d12: **Add** a d6 to Trouble to **Reroll** a second die in an **ATTRACTIVE** roll.

BACKHANDED

You always have a witty comeback. When someone annoys you, you usually have two or three righteous barbs ready to unleash. Roll the Distinction's die when your razor-sharp wit might give you the upper hand or when you're responding in kind to someone else's attempts to cut you down.

d4: **Earn** a Plot Point for another Lead and **Increase** your **ANGRY** or **INSECURE** Stress pool against him.

d8: **Spend** a Plot Point to **Decrease** another Lead or Feature's **ANGRY** or **INSECURE** Stress pool against you or another character.

d12: **Add** a d6 to Trouble to **Reroll** a die in your **ANGRY** or **INSECURE** Stress pool.

BIG BROTHER/BIG SISTER

You like to keep tabs on other people—just in case they do something that requires your help or intervention. This kind of behavior can easily snowball into paranoia or suspicion, and often ends badly. But information like this frequently comes in handy and it's for their own good, right? Roll the Distinction's die when your constant awareness of your friends and enemies, your network of spies and cameras, or your voyeur nature would help you achieve a goal.

d4: **Add** a d6 to Trouble to **Reveal** that you have video or audio surveillance of a Lead or Feature.

d8: **Add** a d10 to Trouble to **Reroll** a die whenever secrets you know come into play.

d12: **Earn** a Plot Point when you **Choose** to disable or dismantle your existing surveillance of or files on a Lead or Feature.

BIG-HEARTED

You're a good soul—honorable and kind. Compassionate almost to a fault, you often go far out of your way to help someone in need. Roll the Distinction's die when your warm and consoling nature might help, or when the motivation for your brave actions is someone other than yourself.

d4: **Earn** a Plot Point when you **Choose** to buy somebody's sob story.

d8: **Earn** a Plot Point and **Add** a d6 to the Trouble pool when you risk yourself to help somebody in need.

d12: **Give** your opposition a d6 to roll against you and **Increase** your **INSECURE** or **AFRAID** Stress pool against them when they try to talk you out of helping somebody.

CLEVER

You're quick-witted and cunning, usually coming up with the solution before the question has even been asked. Roll the Distinction when your intelligence would be a factor in influencing the outcome of an action. Compare this Distinction to **GENIUS**, which is more about the strength of your intellect and ability to process information, or **NOT BORN YESTERDAY**, which covers common sense.

d4: **Earn** a Plot Point when you **Choose** to show off your smarts in some annoying or frustrating manner.

d8: **Spend** a Plot Point to **Reveal** that you know a piece of useful trivia.

d12: **Earn** a Plot Point and **Add** a d6 to Trouble when your clever plan goes off the tracks.

CONNECTED

You know people from all walks of life who are willing to help you out in some way. Some may owe you a favor; some may expect something in return. Either way, the connection is there. Roll the Distinction's die when your network of contacts or the threat of using them would positively influence your outcome.

d4: **Spend** a Plot Point to **Gain** a d8 Relationship with a Feature for the rest of the scene.

d8: **Spend** a Plot Point to **Reveal** you "know a guy" who can provide you with information or material goods.

d12: **Spend** a Plot Point to **Gain** a 2d8 Location that you'd normally not have access to.

COSMOPOLITAN

You've been outside of Kansas or know enough about other cultures to not seem like a tourist when leaving Smallville, Metropolis, or her surroundings. In fact, you can even strike up conversations in other languages when traveling abroad. Roll the Distinction's die when your broad experience of other cultures and locations is useful to you.

d4: **Give** your opposition a d6 to **Reroll** a die when dealing with other cultures.

d8: **Give** your opposition a d10 to **Reroll** two dice when dealing with other cultures.

d12: **Spend** a Plot Point to **Reveal** that you have spent time in a foreign (but terrestrial) culture.

DARING

You sometimes cross the line between brave and foolish, but there's almost nothing you won't try. Roll this Distinction's die when your bravery and confidence would help you achieve what you want to do. Compare this Distinction to **IMPULSIVE**, which describes acting without thinking, and **IN OVER MY HEAD**, which is about blundering yourself into bad situations unintentionally.

d4: **Add** a d6 to Trouble to **Reroll** a die in a **DARING** roll.

d8: **Add** a d10 to Trouble to **Reroll** two dice in a **DARING** roll.

d12: **Spend** a Plot Point to **Decrease** your opponent's INJURED or INSECURE Stress pool.

EXTRATERRESTRIAL KNOWLEDGE

You know more than any human should know about cultures outside of the blue planet. The fact that you know there are or were people other than those born of Earth should be enough, but you know details that could create new sciences overnight. Roll the Distinction's die when your understanding of aliens, spacecraft, or other worlds would positively affect your outcome.



d4: Earn a Plot Point when you **Reveal** you know way too much about an alien culture.

d8: Spend a Plot Point to **Reroll** a die in any roll associated with understanding alien cultures.

d12: Add a d6 to Trouble to **Increase** an INSECURE or AFRAID Stress pool against or about aliens.

FAMILY REPUTATION

Your family name holds its own demons and vices, as well as the pride and glory that make it recognizable. This is both a boon and a curse to you, for it's made as much trouble for you as it has solved. Roll the Distinction's die when you're bringing in your family's reputation, history, or actual involvement into what you're doing.

d4: Earn a Plot Point and **Give** your opposition a d6 when your family reputation precedes you.

d8: Add a d6 to Trouble to **Reveal** you have access to someone who owes your family a favor, allowing you to buy your way out of a situation.

d12: Add a d10 to Trouble to **Reroll** a die in any social interaction connected to your family.

FAST TALKER

You've lost track of the problems your mouth has caused over the years. But you've learned to use it to your advantage, and it's now your first line of defense. Roll the Distinction's die when bluffing or browbeating somebody, giving evasive answers, or otherwise using your rapid-fire communication skills to your benefit.

d4: Earn a Plot Point and **Give** your opposition a d6 when you're caught in a lie or exaggeration.

d8: Add a d6 to Trouble to **Reroll** a die in a **FAST TALKER** roll.

d12: Spend a Plot Point to **Gain** a 2d8 Extra that you have already fast-talked into giving you assistance.

FIXER

You're called in to "fix" a problem when no other solution can be found. Through a mix of know-how and contacts you have the ability to make things happen in just the right way. Roll the Distinction's die when trying to leverage an opportunity in the black market, secure an illicit transaction, or deal with the sorts of people who hire people like you.

d4: Add a d6 to Trouble to **Reveal** that you have access to small, non-unique items you're not supposed to have.

d8: Spend a Plot Point to **Reveal** you "know a guy."

d12: Add a d6 to the Trouble pool to **Reroll** a die in any social interaction with your former clients.

GEARHEAD

You bleed motor oil and your heart beats like a mechanical piston. Okay, not really. But you do have a healthy appreciation for all things mechanical, which is dwarfed only by your knowledge. Roll the Distinction's die when applying your mechanical expertise to repairs, retrofitting, or reconstruction, or when it would otherwise be of use to know a ratchet from a rocket.

d4: Earn a Plot Point when you inconveniently **Choose** to stop and admire fine technology.

d8: Spend a Plot Point to **Reveal** information about a car or other non-unique tech.

d12: Spend a Plot Point to **Reroll** a die when using or repairing anything mechanical.

GENIUS

You're an intellectual giant. Either you've already established yourself in the scientific or academic community, or you demonstrate a great deal of promise. Roll the Distinction's die when your analytical and logical skills would be of use in achieving a positive outcome, or when squaring off against somebody in a battle of the brains. Compare this Distinction to **CLEVER**, which is more about cunning and swift thinking, or **NOT BORN YESTERDAY**, which covers common sense.

d4: Spend a Plot Point to **Reveal** that you've studied a subject and know its basics.

d8: Earn a Plot Point and **Add** a d6 to Trouble when you assume others can't follow your complicated thinking.

d12: Spend a Plot Point to **Reroll** any academic or intellectual roll.

GUILTY

You've done something terrible that you can't reconcile in your life. You might not even have been at fault, but you blame yourself anyway. It's so overwhelming that you're constantly seeking to make amends for your misdeeds—often putting yourself in harm's way in the process. Roll the Distinction's die when your desire to address these mistakes, regardless of the cost, helps you achieve your goals.

d4: Earn a Plot Point and **Give** your opposition a d6 when your guilt stymies or confuses you.

d8: Spend a Plot Point to **Reroll** a die on any roll when trying to make amends.

d12: Earn a Plot Point to **Increase** your opposition's INJURED or INSECURE Stress pool against you.

HACKER

Computer specialists are all well and good, but you can make the technology behind the keyboard dance at your command. You break through government security protocols for fun. Roll the Distinction's die when your talent or experience at getting past firewalls, overriding programming routines, and getting computers to do what you want would bring you a step closer to success.

d4: Add a d6 to the Trouble pool to **Reroll** a die in a **HACKER** roll.

d8: Spend a Plot Point to **Reveal** a fact about security holes or other exploitable weaknesses in the target of your hacking.

d12: Add a d10 to the Trouble pool to **Gain** a 2d8 Extra or d8 Relationship for an ally you're working with.

HEROIC REPUTATION

As a hero, your name is right up there with comic book legends like Warrior Angel. Those who know of you want to be like you or be saved by you. Roll the Distinction's die when you're exploiting your reputation or using it to get things done.

d4: Earn a Plot Point when you **Choose** to protect your secret identity at the cost of lying to your friends or not using your reputation toward your goals.

d8: Add a d6 to Trouble to **Reroll** a die when you intimidate or awe someone as a hero.

d12: Spend a Plot Point to **Gain** a 2d8 Extra for the rest of the scene (a devoted fan!).

IMPULSIVE

You seem to lack what some people call “better judgment.” That means you tend to leap before bothering to look. This works out for you...some of the time. Roll the Distinction's die when you're taking immediate action, especially if you're doing it without knowing all the facts or the lay of the land. Compare this Distinction to **IN OVER MY HEAD**, which is about blundering yourself into bad situations rather than acting impulsively, or **DARING**, which covers bravely or foolishly pushing on even when you know it's a bad idea.

d4: Earn a Plot Point and **Add** a d6 to Trouble when you act rashly.

d8: Earn a Plot Point when you **Choose** to Interfere in a Contest.

d12: Spend a Plot Point to **Reroll** a die when acting first would work to your advantage.

IN OVER MY HEAD

You frequently jump into situations past your depth, but you either fail to recognize it or don't really care about the risks; in fact you seem to thrive on the challenge. Roll the Distinction's die when pursuing a goal that gets you further into hot water, goes against common sense, or flies in the face of reason. Compare this Distinction to **IMPULSIVE**, which describes acting without thinking, and **DARING**, which is knowing you're facing trouble but going in anyway.

d4: Earn a Plot Point and **Add** d6 to Trouble when you get into trouble over your head.

d8: Add a d6 to Trouble to **Increase** your INSECURE or ANGRY Stress pool against opponents who outclass or capture you.

d12: Add a d6 to Trouble to **Reroll** a die when trying to gain important information when you're in over your head.

INVESTIGATOR

You're adept at finding clues and putting the pieces together to find a criminal or solve a case. Often this technique is learned in places like the Metropolis Police Academy, but sometimes it's the gift of an inquisitive mind. Roll the Distinction's die when you're snooping about, trying to uncover clues, or getting the scoop on something that's unknown or hidden.

d4: Earn a Plot Point when you **Choose** to spend a scene investigating instead of taking immediate action.

d8: Spend a Plot Point to **Reroll** an **INVESTIGATOR** Investigation roll.

d12: Spend a Plot Point and **Add** a d6 to Trouble to **Reveal** a clue from a prior scene in which you Chose to investigate.

LIKEABLE

Whether it's your looks, your personality, or your lovely smile, people seem to like and trust you. It doesn't seem to take much for you to win them over—a wink and a smile and a few well-placed words and you can avoid most unsavory confrontations. Roll this Distinction's die when your appealing nature would be a factor in getting what you want.

d4: Give your opposition a d6 to **Reroll** a die in a Likeable roll.

d8: Earn a Plot Point when you **Decrease** your own AFRAID or INSECURE Stress pool—you don't really mean to upset anyone!

d12: Spend a Plot Point to **Reroll** a die in an argument with someone that likes you.

MANIPULATIVE

You thrive on twisting others to do your bidding or concede your point of view. You have a tendency to get others to do what you want them to do, even when they know full well you're pulling their strings. Roll the Distinction's die in situations that hinge upon your persuasive or convincing nature.

d4: Earn a Plot Point and **Give** your opposition a d6 when you ask them to trust you, even if you don't mean it.

d8: Spend a Plot Point to **Gain** a d8 Relationship for one scene with a Feature with whom you don't already have a Relationship.

d12: Spend a Plot Point to **Reroll** a die in a Contest with someone you've been manipulating.

MARKSMAN

With a ranged weapon—bow, gun, or whatever—you can hit nearly any target you can see, provided it's within the weapon's range. Hit a penny at three hundred yards? You don't even need a scope for that. Roll the Distinction's die when making attacks from a distance, sniping at a target, or getting a bead on an opponent's position.

d4: Earn a Plot Point when you **Choose** to run out of ammunition.

d8: Spend a Plot Point to **Reroll** a die in a **MARKSMAN** roll.

d12: Add a d6 to Trouble to **Reroll** a die in a **MARKSMAN** roll.

MARTIAL ARTIST

You've been trained in one or more melee combat disciplines. You've studied techniques to deflect or negate an opponent's attacks, to focus discipline, and to deliver stunning blows. Roll this Distinction's die when your combat training is an essential part of your ability to overcome or defend against an opponent, or when the esoteric disciplines might grant you focus.

Note: Your triggers may vary depending on the focus of your martial arts tradition and you should rename the Distinction to suit; the triggers below represent Aikido. See **Making New Distinctions** on page 101 for some other examples.

d4: Spend a Plot Point to **Reroll** a die when you redirect an opponent's momentum.

d8: Spend a Plot Point to **Decrease** your opponent's INJURED or EXHAUSTED Stress pool.

d12: Spend a Plot Point to **Increase** your INJURED or EXHAUSTED Stress pool.

MASTERMIND

Your talents run to the strategic rather than the tactical. Most of the time, you can come up with flawless plans. The only problem is getting others to execute those plans as flawlessly. Roll the Distinction's die when formulating a plot and getting others to go along with it successfully, or when trying to puzzle out the plots of others.

d4: Add a d6 to Trouble to **Reroll** a die when dealing with characters you have a history of manipulating.

d8: Spend a Plot Point to **Reveal** that you've planned for this eventuality and have the resources necessary for your plan.

d12: Spend a Plot Point to **Reroll** a die when your plan comes to fruition.

MILITARY BRAT

You grew up in the military, and you still have connections deep in the green ranks, be it family, friends, or even people who owe you from old gambling debts. These people are willing to help you out from time to time with information, supplies, even pulling a few strings now and then. Roll the Distinction's die when your connections with the armed services might help you achieve what you want, even if it's just remembering how to salute a three star general or reload a sidearm. Compare this Distinction to **SOLDIER**, which best fits someone who has been enlisted or involved in a military organization.



d4: Earn a Plot Point when you **Choose** to have your military knowledge get you in trouble.

d8: Spend a Plot Point to **Reroll** a die when you call in a favor to get you out of trouble.

d12: Add a d6 to Trouble to **Reveal** that you have military hardware or secrets you shouldn't have.

NOT BORN YESTERDAY

You've managed to avoid the failings of other intelligent people. You're not naïve and don't walk through life with the blinders that intellect can sometimes subject you to. Roll the Distinction's die when you rely more on your intuition and down-to-earth judgment to reach a positive outcome, or when you're cutting through somebody's line of bull. Compare this Distinction to **CLEVER**, which is more about cunning and swift thinking, or **GENIUS**, which is the strength of your intellect and ability to process information.

d4: Earn a Plot Point when you **Choose** to buy a reasonable lie.

d8: Earn a Plot Point and **Give** your opposition a d6 when confronted with a problem that defies normal common sense or logic.

d12: Spend a Plot Point to **Reroll** a die in a Contest or Test when you're convinced you're being lied to, swindled, or distracted.

OBSERVANT

You keep yourself very aware of your surroundings and are prepared for any eventuality. It's not paranoia, but you're not above keeping one eye open when you sleep. Roll the Distinction's die when being alert, aware, or constantly on the lookout would be helpful. Compare this Distinction to **INVESTIGATOR**, which is more about snooping about for clues or secrets.

d4: Add a d6 to Trouble to **Reroll** your first roll in any Contest or Test where you have been surprised, ambushed, or caught off guard.

d8: Spend a Plot Point and **Reroll** a die in an **OBSERVANT** roll when you're sure there's more than meets the eye.

d12: Spend a Plot Point to **Decrease** your opposition's **INSECURE** or **ANGRY** Stress pool against you as a result of your damning evidence.

ON A MISSION

You have a rather one-track mind and have dedicated your life to one specific task that is all-encompassing. You go out of your way for your mission and put nearly anything at risk to complete it. Everything else takes a back seat. Roll the Distinction's die when carrying out actions that directly forward your mission, or when your resolve to stay on task is being tested. Compare this Distinction to **DARING**, which is less about being driven and focused and more about bravery or recklessness.

d4: Earn a Plot Point and **Add** a d6 to Trouble when you foolishly pursue your mission despite the risk.

d8: Spend a Plot Point to **Reroll** a die in a roll that directly contributes to your mission.

d12: **Earn** a Plot Point and **Increase** your opponent's INSECURE or ANGRY Stress pool against you when you try to recruit others to your cause.

RIGHT PLACE, RIGHT TIME

You have the uncanny knack of being where you need to be. It doesn't always work out the best for you, but it does seem as if the stars keep aligning the way you need them to in order to get the scoop or save the day. Roll this Distinction's die when you're trying to get into a situation others don't want you to be in, trust to the fates, or get others to believe that you're where you need to be. Compare this Distinction to **IN OVER YOUR HEAD**, which is really more about being in trouble, or **DARING**, which is about having the courage or recklessness needed to push forward.

d4: **Earn** a Plot Point and **Give** your opposition a d6 when somebody confronts you about your presence somewhere off-limits, secret, or prohibited.

d8: **Add** a d6 to Trouble to join a scene you weren't in.

d12: **Add** a d10 to the Trouble pool to add both yourself and another Lead or Feature to a scene you're not in.

SAVAGE

You're a monster that should be feared by your foes for the things you're capable of, someone with a feral side that comes out when you're threatened, angry, or betrayed. Roll the Distinction's die when your brutal nature would help you strike back against somebody who opposes you, let you get what you want by force, or terrify others. Compare this Distinction to **VICIOUS**, which is more about knowing the way to hurt someone the most.

d4: **Earn** a Plot Point and **Add** a d6 to Trouble whenever you act upon your base instincts.

d8: **Add** a d6 to Trouble to **Increase** your INJURED or AFRAID Stress pool.

d12: **Spend** a Plot Point when you draw on your primal rage to **Recover** your own INJURED or AFRAID Stress.

SHAMELESS FLIRT

You just can't help yourself. You're always chatting up others, dropping pick-up lines, and getting tied up with the ones that bring you the most trouble. Roll the Distinction's die when working your angle, flashing your smile, or bringing on the charm. Compare this Distinction with **LIKEABLE**, which is less seduction and more appeal, or **ATTRACTIVE**, which is more about good looks than good pick-up lines.

d4: **Earn** a Plot Point and **Add** a d6 to Trouble when you flirt with someone you know you shouldn't.

d8: **Spend** a Plot Point to **Reveal** a new facet of your "worldly and cosmopolitan life" as a d8 Useful Detail."

d12: **Spend** a Plot Point to **Reroll** any die in a **SHAMELESS FLIRT** roll.



SMARTASS

You inevitably end up shooting your mouth off with sarcastic comments. Roll the Distinction's die when cracking wise, goading others, or stirring up trouble in social situations. Compare this Distinction to **BACKHANDED**, which is more about insulting or turning another's words against them, and **VICIOUS**, which covers knowing how to wound your target.

d4: **Earn** a Plot Point and **Give** your opposition a d6 when you're being a **SMARTASS** in a dangerous situation.

d8: When you **Give** a die for this Distinction, it's now a d10; however, if you inflict ANGRY or INSECURE Stress in that Contest, **Increase** your Stress pool.

d12: **Spend** a Plot Point to **Reroll** any die involving your verbal taunts and insults.

SNEAKY

You're fantastic at getting in and out without being seen, with equal parts hiding in shadows, moving without making a sound, and natural agility. You have it all in spades. Roll the Distinction's die when you're trying to remain hidden, quiet, or off the radar. Compare this Distinction to **AGILE**, which is about acrobatics and graceful moves, or **RIGHT PLACE, RIGHT TIME**, which is more luck and good timing than stealthy behavior.

d4: **Spend** a Plot Point to **Reroll** any die in a **SNEAKY** roll.

d8: **Add** a d6 to Trouble to **Reroll** a second die on a **SNEAKY** roll.

d12: **Spend** a Plot Point to **Reveal** that you've palmed a small object from a previous scene.



SOLDIER

Maybe you're an enlisted member of the armed forces and have the skill and experience to show for it. Maybe you're warrior-born, ready to fight side-by-side with your fellow veterans. Or maybe you're a former gang member, used to an organized approach to violence and combat. Whatever your background, you may roll this die when drawing on your military or combat training, either to help you in a pitched firefight or to manage a small tactical unit. Compare this Distinction to **MILITARY BRAT**, which represents growing up Army, not so much signing up for and being part of one.

d4: Earn a Plot Point when you **Choose** to follow orders, stick to protocol, or maintain strict discipline when it would benefit you more to do otherwise.

d8: Spend a Plot Point to **Reroll** any die in a **SOLDIER** roll because of your discipline and training.

d12: Add a d6 to Trouble when you draw upon your military expertise to **Increase** your **INJURED** or **AFRAID** Stress pool.

VICIOUS

When you take off the kid gloves, the claws come out. You know exactly what to do or say to cause the greatest possible pain and anguish. Whether you elect to deal in threats, intimidation, cutting remarks, or dark secrets, you know how to hurt other people in every possible way. Roll the Distinction's die when you bring a violent, deadly, or ice-cold approach to a situation

that could otherwise have been handled differently. Compare this Distinction to **SAVAGE**, which is more about having a brutal nature, or **BACKHANDED**, which relies more on wit and taunting than twisting the knife.

d4: Add a d6 to the Trouble pool to **Increase** your **ANGRY** or **AFRAID** Stress pool.

d8: Add a d6 to the Trouble pool to **Increase** your **INSECURE** or **EXHAUSTED** Stress pool.

d12: Spend a Plot Point to **Increase** your **INJURED** or **AFRAID** Stress pool. You can combine this with the d4 trigger to **Increase** two dice in your **AFRAID** Stress pool.

WEALTHY

You have enough money to buy your way out of nearly any trouble you inevitably get into. But it also makes you a target. Roll the Distinction's die when pulling out your wallet, signing a check, or drawing on your vast fortunes would improve your odds at success.

d4: Spend a Plot Point to **Reroll** one die in a Contest or Test swayed by money.

d8: Spend a Plot Point to **Reveal** that you own a large non-unique item such as a car, call center, or evil corporation as a d8 Useful Detail.

d12: Add a d6 to the Trouble pool to **Increase** your **INSECURE** or **AFRAID** Stress pool when bringing up your vast fortune in a Contest or Test.

WEAPONS MASTER

You've spent years honing your ability to swing an axe, drive home a sword, or brandish a spear. Your training encompasses the use of melee weapons of all kinds, but let's face it—everyone has a favorite. Roll the Distinction's die when you're getting medieval on somebody, identifying specific archaic weapons, or trying to impress someone with your mastery of the blade.

d4: Spend a Plot Point to **Decrease** your opponent's **INJURED** or **AFRAID** Stress pool against you when you're armed.

d8: Spend a Plot Point to **Increase** your **INJURED** or **AFRAID** Stress pool when you're armed.

d12: Spend a Plot Point to make a wild, sweeping attack with your weapon. Roll your own dice instead of Trouble in a Test that each affected character must beat to avoid taking **EXHAUSTED** or **INJURED** Stress.

WILLFUL

You're probably too stubborn and proud for your own good; you'll act the way you choose despite the better judgment or advice of others. Roll the Distinction's die when not doing what others tell you would work in your favor—at least in the short term.

d4: Earn a Plot Point and Add a d6 to Trouble when you put your foot down.

d8: Add a d10 to Trouble to put your foot down and **Reroll** a die in a **WILLFUL** roll.

d12: Spend a Plot Point to **Decrease** your opponent's **INSECURE** or **AFRAID** Stress pool against you. You're a hard nut to crack.

Heritage Distinctions

Some characters simply aren't human, or they benefit from belonging to a culture or lineage that provides amazing powers and abilities. Clark Kent is the premier example of someone like this, but the **SMALLVILLE** universe is home to many others, such as John Jones, the Manhunter from Mars; Arthur Curry, who inherits his Atlantean abilities from his mother; Maxima, the Queen of Almerac; and the three young visitors from the Legion of the future. This sort of metahuman or alien origin is represented in the game by **Heritage Distinctions**.

Typically, your character can only acquire a Heritage Distinction at two points, both of which happen in Pathways: at the Origin stage and at the Life-Changing Event. You acquire a Heritage Distinction at d4, then you can use any Distinction step advancement to improve it. On its own, a Heritage Distinction is useful for rolling into Tests and Contests that depend on you knowing, understanding, or being a representative of your special heritage. For example, Clark rolls his **KRYPTONIAN HERITAGE** when he's trying to understand a Kryptonian artifact, or appeal to the Kandorian clones' sense of community. He doesn't roll it when he's using his Abilities, unless he's trying to do something different or new with them.

Heritage Distinctions are associated with a number of Abilities. Having the Distinction doesn't automatically give you those Abilities, however. Instead, you may roll the Heritage Distinction in with your Growth pool when rolling for a Heritage-connected Ability in a tag scene. Additionally, the triggers on some Heritage Distinctions allow you to use a Special Effect from a Heritage-connected Ability you don't have. These Special Effects still require you to spend a Plot Point to activate them, so if the Heritage Distinction calls for a Plot Point to use this trigger, you need to spend a total of two Plot Points.

Every Heritage Distinction comes with one or more Limits which apply to all Abilities connected to it (in addition to any Limit the Ability may have by itself). Kryptonians all have the kryptonite and magic limits, for example, which helps to offset the Heritage's potency.

Here are some example Heritage Distinctions, including several alien races as well as two non-alien examples, **MAGICAL LEGACY** and **CYBERNETIC SYSTEMS**.

ALMERACAN NOBLE HERITAGE

It's said the scions of the Royal Bloodline of Almerac, a distant planet ruled by Queen Maxima, have access to amazing abilities that rival those of the Kryptonians and Martians. Maxima herself is the only Almeracan to have visited Earth thus far, but it's possible other members of her extended family might come looking for excitement on Earth in the future.

d4: Earn a Plot Point when you **Choose** to act disdainfully and dismissively to your "inferiors."

d8: Add a d6 to the Trouble pool when you use dangerous offworld technology to use a Special Effect from an Ability you do not have.

d12: Spend a Plot Point to **Increase** your **ANGRY** or **INSECURE** Stress pool.

Connected Abilities: **INVULNERABILITY**, **POISON**, **SUPER-SPEED**, **SUPER-STRENGTH**

Limits: Psychic

ATLANTEAN HERITAGE

The vast ocean depths are home to a mysterious people descended from the sunken continent of Atlantis. A.C., a member of Oliver Queen's team of globe-trotting heroes, is the son of an Atlantean woman and has displayed great strength and speed as a result. How many other children of Atlantis are out there?

d4: Earn a Plot Point when dehydration forces a **Shutdown** of your Abilities.

d8: Earn a Plot Point when you **Choose** to put the welfare of the oceans over that of the surface world.

d12: Spend a Plot Point to **Reroll** any die in a Test or Contest that includes one of your Ability dice.

Connected Abilities: **ANIMAL CONTROL** (*Marine Life*), **HYDROKINESIS**, **INVULNERABILITY**, **SUPER-STRENGTH**, **SWIMMING**

Limits: Dehydration





CYBERNETIC SYSTEMS

Scientific and technological geniuses like the engineers at LuthorCorp or even the Science Council on Krypton have mastered the ability to graft cybernetic components, nanotech implants, and even kryptonite-powered hearts into living subjects. Some, like Victor Stone, have become heroes; others, like John Corben, struggle with moral choices. And Brainiac eclipses them both. Yet all three are examples of this particular heritage.

d4: Earn a Plot Point when your Abilities are **Shutdown** by technological interference.

d8: Spend a Plot Point to directly interface with another piece of technology.

d12: Add a d6 to Trouble to use a Special Effect from a connected Ability you don't have, temporarily rerouting your cybernetic systems.

Connected Abilities: INVULNERABILITY, SONIC BLAST, SUPER-SENSES, SUPER-STRENGTH, TECHNOPATHY

Limits: Electricity

KRYPTONIAN HERITAGE

Although Clark Kent's home planet of Krypton was destroyed, its legacy remains. A handful of Kryptonians survived, and others have found new life in the form of clones. Under Earth's yellow sun, they have manifested superhuman strength, speed, senses, even the power of flight. Tragically, their homeworld is now poisonous to them, though it's transformative in humans.

d4: Earn a Plot Point when your Abilities are **Shutdown** by

green or blue kryptonite or you **Choose** to act on baser instincts under the sway of red kryptonite.

d8: Add a d6 to the Trouble pool to use a Special Effect from a connected Ability you don't have.

d12: Spend a Plot Point to use Kryptonian technology to gain or grant an unconnected Ability for one scene at a d6 die rating.

Connected Abilities: BLAST (*Super Breath, Heat Vision*), FLIGHT, INVULNERABILITY, SUPER-SENSES (*Super-Hearing, Telescopic Vision, X-Ray Vision*), SUPER-SPEED, SUPER-STRENGTH

Limits: Kryptonite, Magic

MAGICAL LEGACY

There are various and mysterious ways to gain a magician's legacy. The power to wield magic may be passed from generation to generation; Zatanna Zatara supports this hypothesis. Witches such as Countess Thoreaux strengthen their powers when possessing the body of one of their descendants. Kent Nelson's magical abilities come from the Helm of Nabu. Regardless of how you come by it, magic's one of the most powerful—and troublesome—heritages around. Maybe it's a good thing it's so hard to master!

d4: Add a d6 to Trouble to **Reroll** any die due to your magical "luck."

d8: Add a d10 to Trouble to use a Special Effect from an Ability you do not have, connected or not.

d12: Add a d10 to Trouble to **Reveal** that you know a spirit, demon, or sorcerer with information you need.

Connected Abilities: **BLAST**, **FLIGHT**, **ILLUSION**, **MIND CONTROL**, **POSSESSION**, **PRECOGNITION**, **TELEPORTATION**

Limits: Mute, Binding

MARTIAN HERITAGE

J'onn J'onzz hides his Martian abilities behind the guise of Detective John Jones, but the sole survivor of Mars has powers on a near-Kryptonian level. Fire is the Martian's great weakness. He was an ally of Jor-El, but it's unclear whether that's true of others of his race. The Martian Manhunter's gifts tend toward the subtle and stealthy, so it's possible there are other Martians left in the Universe, hidden away just as he was, or unaware of their heritage. If that's true, J'onn could serve as a mentor to a young Martian hero or as a potential challenge to their anonymity.

d4: **Earn** a Plot Point and **Increase** your opposition's AFRAID or INSECURE Stress pool when you're threatened by fire.

d8: Add a d6 to Trouble to join any scene with a Lead or Feature with whom you have a Relationship of d6 or higher.

d12: **Earn** a Plot Point when you **Choose** to act anonymously when revealing yourself would be beneficial.

Connected Abilities: **DENSITY CONTROL**, **BLAST** (*Heat Vision*), **FLIGHT**, **INVISIBILITY**, **REGENERATION**, **SHAPESHIFTING**, **SUPER-SPEED**, **SUPER-STRENGTH**, **TELEPATHY**

Limits: Fire

Making New Distinctions

New Distinctions are fairly simple to make. Of course, like anything else, it starts with the concept. Is your Lead good at something like computers or driving, or is she particularly overconfident or cagey? Some Distinctions have a story-like escalation (**BIG-HEARTED**), while others are simple and to the point (**SNEAKY**, **VICIOUS**). As with most things in the **SMALLVILLE RPG**, it's best to create Distinctions with your group to ensure that everything fits in with the tone of the game you're playing; at the very least, run all your ideas past Watchtower.

Since all Distinctions have the same structure with benefits at d4, d8, and d12, you should map out the benefits one at a time. **Earn** benefits are especially appropriate as d4 triggers—if you have the Distinction at d4, it's more often a liability (that earns you a Plot Point) than a powerhouse Asset; this helps your Lead build a pool of Plot Points by acting in character.

A good trigger adds something to the story in an interesting way. For example, the Distinction **AGILE** has the d4 trigger: “**Reroll** a die in an **AGILE** roll when you **Choose** to drop everything you're carrying.” Now, most the time that won't be a problem; but every once in a while, you'll really want to make a

reroll but your Lead is carrying a bomb or a hostage to safety or something nearly as important and suddenly you have to make a big decision. Some Distinctions (**VICIOUS** comes to mind) are more straightforward and primarily impact the mechanics of the game, but in general, aiming for interesting story additions is never a bad idea.

Once the triggers are mapped out and the table has given a nod of approval, you're free to use the new Distinction during Pathways or to advance your Lead in tag scenes.

TWEAKING AND TUNING YOUR DISTINCTIONS

Many Distinctions might fit your Lead's needs better if they were tailored to his background or represented a specific kind of training. Some are conditional upon such a rename, in fact. Martial Artist is a good example. Tess has Aikido while Lois has a third-degree black belt in Karate, for instance. Both have some version of Martial Artist...with a twist.

If we assume Aikido is identical to Martial Artist as written (it's all about redirecting and turning momentum around), let's tweak it to represent Lois more accurately.

KARATE

You're a karateka, a student of the open hand, a disciple of the Okinawan traditions of Ryukyu. Your style tends toward strikes and restraints, as well as perseverance in the face of adversity. Roll this Distinction's die when you're squaring off in the fighting circle, focusing your discipline, or showing off your katas.

d4: **Spend** a Plot Point to **Reroll** a die when rolling your INJURED or EXHAUSTED Stress pool.

d8: **Spend** a Plot Point to **Recover** your AFRAID or INSECURE Stress.

d12: **Spend** a Plot Point to **Increase** your INJURED or EXHAUSTED Stress pool.

Some Distinctions are very specific, but they are built on templates that you can adapt to many different kinds of situations. **EXTRATERRESTRIAL KNOWLEDGE**, for instance, deals only with what you know about aliens and their culture, but the skeleton of the Distinction could be used for any kind of knowledge.

(FILL IN THE BLANK) KNOWLEDGE

You've studied (fill in the blank) extensively, either through your academic studies or as a hobby (some might call it an obsession). Roll the Distinction's die when your understanding of (fill in the blank) would positively affect your outcome.

d4: **Earn** a Plot Point when you **Reveal** you know way too much about (fill in the blank).

d8: **Spend** a Plot Point to **Reroll** a die in any roll associated with understanding (fill in the blank).

d12: **Spend** a Plot Point to **Gain** a 2d8 Extra or a d8 Relationship with somebody in your field. It's good to have a TA or a lab assistant!

ABILITIES

Not all people in SMALLVILLE benefit from Kryptonian heritage or meteor-infused physiology, but those abilities are common enough in small Kansas farm-towns and major metropolitan areas to warrant further clarification.

Abilities allow characters to do things far beyond the capabilities of the normal person. They allow you to roll dice in appropriate Tests and Contests based on their **Effects**, but each has one or more **Special Effects** that directly impact the outcome of many scenes. **SUPER-STRENGTH**, for example, gives you a die to roll when you bring your muscles into play. You might use **SUPER-STRENGTH**'s Special Effect, however, when exhibiting a massive feat of strength like holding up a collapsing building long enough for your friends to escape or stopping a speeding locomotive before it careens off the destroyed bridge. Abilities also come with Descriptors and Limits. Descriptors are keywords that further define how the Ability manifests, such as heat, cold, magic, and so on. Limits are proof that no Ability is absolute. Even X-ray vision has problems with dense materials like lead.

The most important thing to remember about Abilities is that not everyone has them, so each one is special. Some heroes, like Bart Allen or Dinah Lance, only have one or two Abilities. While a Lead with a single Ability is rather limited in the number of superpowers he has, he will usually be very good at using them. Other heroes bear a whole array of superpowers tied to a Heritage Distinction. Leads with Heritage-connected Abilities may have more options than their single-talent friends, but they also have to deal with additional Limits, opponents who target them because of their Heritage, and more. They're also going to sacrifice quality for quantity.

Using Abilities

Each Ability has a **die rating** that you can roll in any Test or Contest that might benefit from the assistance of your Ability. The Effect helps establish how you can use an Ability's die.

However, that's not the be-all and end-all of an Ability's benefits. In addition to its Effect, each Ability has three other elements (Descriptors, Limits, and Special Effects) that all work together to flesh out the extent of the Ability's usefulness.

EFFECTS

The Ability's Effect suggests ways that you might roll the Ability into a Test or Contest. There are six Effect types.

- ▼ **Attack** Effects are pretty cut and dry. Dice from this Effect hurt people; you use them in rolls to give others Stress.
- ▼ **Sensory** Effects allow the character to better perceive and understand his surroundings; you roll them into perception-based Tests and Contests.
- ▼ **Movement** Effects help characters get from place to place in unusual ways, so roll the dice into Tests or Contests that depend on speed or travel.

- ▼ **Control** Effects allow characters to manipulate aspects of their surroundings. Use the Ability die to influence the outcome of a Test or Contest by altering the environment.
- ▼ **Defense** Effects protect the character from some type of harm. Roll the die when it would help you against attacks or rolls to inflict Stress.
- ▼ **Enhancement** Effects let you change, shift, boost, or alter your body or talents in some amazing way. Roll in this Ability when your enhancements give you an advantage.

DESCRIPTORS

Descriptors establish the details of how and why an Ability works or specify something about how the Ability contributes to the story.

Example: Garth and Clark both have **BLAST** as an Ability; but while Garth has **BLAST** with Descriptor: Lightning Bolt, Clark has **BLAST** with Descriptor: Heat Vision. Both Abilities cause some serious hurt, of course, but someone susceptible to electricity would be much more affected by Garth's **LIGHTNING BOLT** than Clark's **HEAT VISION**. On the other hand, someone that might be easily dehydrated or burned would hurt more from Clark's **HEAT VISION** due to the Heat descriptor.

LIMITS

Limits show the chink hidden in the armor. Even powerful magic may be useless if the character doesn't have the use of her hands or voice.

If someone uses your Limit against you, he triples the die representing that Limit. If your Limit is associated with a Heritage Distinction, your opposition can choose to give you a Plot Point and **Shutdown** your Ability if the Stress die he would have inflicted on you is equal to or greater than your Ability die rating. He can do it without a Plot Point if he Stresses you Out. You can also choose to **Shutdown** an Ability if you would prefer not to take Stress and your Ability was targeted by something that affects its Limit. Once the Limiting condition is removed from the scene or out of range, any **Shutdown** Abilities are restored. Usually this requires a Plot Point (creating a Useful Detail), but another Ability's Descriptor can be used in this way for free.

Example: Clark's **SUPER-SENSES (Sight)** has Lead as a Limit. Tess Mercer spends a Plot Point to hide her Checkmate credentials from him in a lead lockbox. Someone with the **BODY TRANSFORMATION** Ability with the Lead Descriptor could simply hide the item in his hand to get triple dice against Clark's **SUPER-SENSES (Sight)** without spending the Plot Point.

Clark's **KRYPTONIAN HERITAGE** has kryptonite as a Limit. Tess holds up a **CHUNK OF KRYPTONITE** (in this case, a Useful Detail rated at d8) to force him back. She gets to triple the kryptonite's die to 3d8. If she manages to win the Contest, she can choose to inflict **INJURED** or **EXHAUSTED** Stress, or hand Clark's player a Plot Point and **Shutdown** the Abilities connected to his **KRYPTONITE HERITAGE**.

SPECIAL EFFECTS

In addition to the Effect, each Ability also starts with one Special Effect. When you're creating a Lead with Abilities, you choose a Special Effect for each Ability when you add it to your Lead sheet. To use a Special Effect that's listed on your sheet, just spend a Plot Point. You don't need to roll dice or succeed at a Test.

Some Special Effects mimic trigger elements from Distinctions, notably **Increase**, **Decrease**, and **Reveal**. You can spend as many Plot Points as you like to stack these Special Effects; if you have Invulnerability, for instance, you could spend three Plot Points to **Decrease** an opponent's Stress pool three times.

A few Special Effects allow you to affect a lot of people at once. We call this a **sweep effect**. When this happens, you're forcing everybody in the area to make a Test. Roll your own dice (including the Ability die) instead of Trouble. Each affected character must win the Test to avoid the outcome, which is usually Stress.

There are several ways to acquire new Special Effects or use those that you don't have listed. First, some Heritage Distinctions have a trigger that lets you use Special Effects from Heritage-connected Abilities you don't have. This can represent those occasions when you draw on the untapped potential of your bloodline or culture in some spectacular way.

Whether or not you have a Heritage Distinction, you can spend a die directly out of your Growth pool to gain a new Special Effect. You may do this in the middle of a scene, and afterwards you may add the new Special Effect to your sheet. Leads and Features rarely have more than two or three Special Effects for each of their Abilities.

HERITAGE-CONNECTED ABILITIES

Some Abilities thematically fit together into sets called Heritage-connected Abilities. These are associated with a Heritage Distinction that gives them all a common source, usually based on the character's history or lineage. Clark, Kara, and Zod's Abilities are all tied to their **KRYPTONIAN HERITAGE**, for instance. Abilities like this all get a Limit associated with the Heritage Distinction, such as kryptonite (Kryptonian), fire (Martian), or dehydration (Atlantean). If this Limit is used to **Shutdown** the character's Abilities, all Abilities associated with the Heritage Distinction are **Shutdown**.

See **Heritage Distinctions** on page 99 for more information about which Abilities are connected to which Heritage Distinctions, and **Limits** earlier in this section for more details on Shutting down Abilities connected to Heritages.

The Big List

While the list that follows is long, it's by no means exhaustive. I'm sure you can come up with Abilities for your Leads that aren't mentioned here. Great! Just get the other players' buy-in to make sure they fit in the story you're all putting together. These Abilities are intentionally vague and wide in scope to cover the spread of Abilities shown in **SMALLVILLE** so far. Of course, if you've a more specific concept for your Abilities, there's no reason not to be much more specific.

Example: Clark's ability to start fires with his stare would be considered **BLAST** with the Heat Descriptor and the Limit Hormonal. However, for Clark's Lead sheet, we can be more specific and just call it **HEAT VISION**, still using the same Descriptor and Special Effect—if for no other reason than to help the other players imagine the beams of super-heated energy shooting from Clark's eyes.

All Abilities in this chapter use this format:

ABILITY NAME

A short description and a suggestion of when to roll in the Ability's die.

Effect: All Abilities fit into one of the six Effect categories.

Descriptors: Ultimately, the players create the Descriptors, but here are some examples.

Limits: Again, these are just examples, and which Limits apply will depend on the circumstances and the Descriptors. Feel free to create your own Limits.

Special Effects: Players may choose from the list or create their own with Watchtower permission.

ABSORPTION

You can absorb one kind of energy, whether directed at you or at characters in the same scene as you. Sometimes this energy can be stored and released later; sometimes it can be used to power your body to perform great feats. Roll the Ability's die rating when you absorb, release, or use energy.

Effect: Defense

Descriptors: Electricity, Heat, Radiation

Limits: Broken Concentration, Cold, Grounding

Special Effects: Spend a Plot Point to...

- ▼ Absorb energy to **Decrease** your opponent's **INJURED** or **EXHAUSTED** Stress pool against you or another character.
- ▼ Absorb the energy out of an attack on you or another character.
- ▼ Use absorbed energy to perform feats of super-strength
- ▼ Release the energy you have absorbed to power technology.
- ▼ Release absorbed energy behind you, propelling you forward at great speed.

ADAPTATION

Your body is able to survive in, and in fact may prefer, an environment that's normally hostile or hazardous to others. This can be as simple as thick, hairy skin to resist the effects of extreme cold temperatures, or as complicated as gills to allow you to breathe underwater. Some people with this ability can change their physiology to adapt to different environments, though it's not usually an instantaneous process. Roll the Ability's die rating when you are fighting to overcome the elements or when your adaptation gives you an advantage.

Effect: Enhancement

Descriptors: Amphibious, Heat Shield, Modification

Limits: Dehydration, Cold, Heat, Vacuum

Special Effects: Spend a Plot Point to...

- ▼ Adapt your physiology to new conditions.
- ▼ Extend your adaptation to other characters as long as you touch them.
- ▼ Blend in to your chosen environment.
- ▼ **Reveal** additional details of your chosen environment.
- ▼ Find useful resources in your chosen environment.

ANIMAL CONTROL

You have some form of psychic link with a single species or type of animal. Sometimes this means being able to communicate with that type of animal or being "one of the pack." You might form a close enough bond to have one these creatures as a constant companion. It's not uncommon for those bonds to be so strong that the metahuman and the animal share their pain and see through each other's eyes. Roll the Ability's die whenever you deal with your chosen animal or when one of your animal friends helps you.

Effect: Control

Descriptors: Wolf, Cat, Fish

Limits: Eye Contact, Pain Transference, Psychic Feedback

Special Effects: Spend a Plot Point to...

- ▼ See through an animal's eyes in another scene.
- ▼ See an animal's recent memories.
- ▼ Summon an animal that you can control.
- ▼ Take on features of your chosen animal.
- ▼ Stress Out an animal.

ASTRAL PROJECTION

You can leave your physical body behind and travel as a psychic entity or ghost. While in this form, your body is usually unconscious and defenseless, but your astral form is nearly invisible to normal detection and can walk through solid objects as if they were not there. Roll the Ability's die when you invisibly eavesdrop or in any Contest with other **ASTRAL PROJECTED** characters.

Effect: Movement

Descriptors: Psychic, Magic, Spirit

Limits: Psychic Feedback, Electromagnetic Fields, Tethered to Body

Special Effects: Spend a Plot Point to...

- ▼ Take another character with you.
- ▼ Disrupt electronics while astrally projected.
- ▼ Astrally project one body part to see or touch the astral world.
- ▼ Project "deeper" into otherworldly spirit realms.
- ▼ Take along material objects defined by the scope of your Ability die rating.

BLAST

You wield elemental or energy powers and damage your foes in such a way that primitive societies would have called you a god. Whether it's primal forces like water, lava, and fire or energy sources such as light, heat, or electricity, the **BLAST** Ability covers a wide spectrum. When weaponized, these can be quite scary. This Ability must be acquired multiple times if you want to project more than one kind of energy or element, and should be renamed to suit. Clark's **HEAT VISION** is **BLAST** with the Heat Descriptor, while his **SUPER-BREATH** is **BLAST** with the Cold Descriptor. Roll the Ability's die when you're using your **BLAST** to threaten, scare, or injure an opponent.

Effect: Attack

Descriptors: Super-Breath, Fire, Water, Lava, Heat Vision, Electricity Blast, Shadow, Light

Limits: Heat, Ice, Rubber, Lead Shielding, Cold, Vacuum

Special Effects: Spend a Plot Point to...



- ▼ Create a wide-angle sweep effect that inflicts INSECURE or AFRAID Stress.
- ▼ Destroy an inanimate object as big as a car. **Spend** two Plot Points for an object as big as a house. **Spend** three for an object as big as a skyscraper or a river.
- ▼ Make geysers of your element shoot up from the ground beneath your foes.
- ▼ Create a sweep effect fireball that explodes on contact, inflicting INJURED or EXHAUSTED Stress.
- ▼ Encase a person or an object in ice for a scene due to ice blast or super-breath blast. Breaking free requires a Test with your Ability die Aiding Trouble.

BODY TRANSFORMATION

You can change the molecular makeup of your body to change into another element. In most cases, you can only turn into one type of form, but there are rare individuals that can take on multiple forms. When in other forms, you take on the aspects of that form: metallic forms are subject to magnetism, fiery forms can be doused with water, and gaseous forms are dispersed by high winds. Roll the Ability's die when you use the aspects of your form to your advantage.

Effect: Enhancement

Descriptors: Steel Skin, Liquid Body, Gaseous Body

Limits: Corrosion, Heat, Wind

Special Effects: **Spend** a Plot Point to...

- ▼ Turn to a gaseous or liquid form and escape through a crack.
- ▼ Become a rock-hard statue for a scene, ignoring INJURED or EXHAUSTED Stress.
- ▼ Turn another character into your chosen element.
- ▼ Turn yourself into living fire, Increasing your INJURED or AFRAID Stress pool.
- ▼ Hide in a large amount of your chosen element.

CLAWS

Through use of long claws, nails, or knives you slash and hack at your foes. It causes as much fear as it does blood and gore. You can roll the Ability's die for causing fear or bodily harm, as well as for other uses of your claws, such as climbing or wedging open blast doors.

Effect: Attack

Descriptors: Metal Nails, Energy Claws, Natural Talons

Limits: Electricity, Magnetism, Terrifying

Special Effects: **Spend** a Plot Point to...

- ▼ **Increase** your INJURED or AFRAID Stress pool.
- ▼ Rip apart solid, inert obstacles.
- ▼ Stop your fall by using your claws as pitons.
- ▼ Regrow your claws if they are damaged or broken.
- ▼ Cling to a surface with your claws despite adverse conditions.

COMBUSTION

You create explosive charges that can detonate and cause damage commensurate to the size of the bomb. The larger the bomb, the bigger the blast. **Given** enough time and energy, you could blow up a building or possibly much, much more.

Roll the Ability's die when you use your bombs to destroy, threaten, or distract.

Effect: Attack

Descriptors: Explosion, Heat, Psychic

Limits: Time, Water, Vacuum

Special Effects: **Spend** a Plot Point to...

- ▼ Cause an explosive sweep effect that inflicts INJURED Stress.
- ▼ **Reveal** that you left a bomb in a location you were in earlier in the episode.
- ▼ Draw everyone's attention to an explosion so you can escape a scene.
- ▼ Create shaped charges that can take down obstacles without damaging the surrounding structure.
- ▼ Create a time bomb set to go off after a certain amount of time has passed.

COMPREHENSION

You're a savant, able to understand strange languages and decipher impenetrable codes. Even if you've never seen or heard the language before in your life, or the ciphers are alien or otherwise impossible to understand, you have a handle on it. If it's encoded in symbols, you can puzzle it out. Roll the Ability die when reading or deciphering strange languages or codes, or when using what you've learned.

Effect: Sensory

Descriptors: Psychic, Networking, Intuition

Limits: Auditory, Visual, Time

Special Effects: **Spend** a Plot Point to...

- ▼ Instantly understand a spoken language you've never heard before.
- ▼ Figure out alien technology well enough to use it...once.
- ▼ Deduce the language or code's origin in general terms.
- ▼ Write or speak in response to what you've deciphered.
- ▼ Read binary code to reconstitute data files or understand a program's function.

CRYOKINESIS

You control cold, ice, and all things related. You can draw moisture from the air to create structures of ice, or mess with the temperature of a room. Roll the Ability's die when you drop the temperature, ice things over, or manipulate chunks of ice.

Effect: Control

Descriptors: Ice, Cold, Frost

Limits: Heat, Sunlight, Passion

Special Effects: **Spend** a Plot Point to...

- ▼ Entomb another character in ice, in a form of suspended animation.
- ▼ Create walls of ice to block a path or pursuer.
- ▼ Jam mechanical devices with frost and ice.
- ▼ "Skate" across ice.
- ▼ Freeze a large mass of liquid or even gas into a solid state.



DENSITY CONTROL

You have the ability to change the space between molecules in your body making you more and less dense. In effect, you can potentially walk through walls, become hard as stone, or both. Roll the Ability's die whenever your altered density benefits you.

Effect: Enhancement

Descriptors: Phasing, Hardening, Intangibility

Limits: Electricity, Water, Wind

Special Effects: **Spend** a Plot Point to...

- ▼ Walk through a wall into a scene in progress.
- ▼ Become hard as stone and **Decrease** your opponent's INJURED or EXHAUSTED Stress pool.
- ▼ Reach into another character's body—as an attack or as medical attention.
- ▼ **Decrease** your density to the point where you float on air.
- ▼ Make your fists super-dense and **Increase** your INJURED or EXHAUSTED Stress pool.

DREAM MANIPULATION

Entering people's dreams is a tricky thing. You get to know parts of them they keep hidden. For you, it's an art. You must see the sleeper to enter her dreams. Once inside, you are not subject to the rules of the dream. You can control elements within the dream and leave when you choose to do so. Roll the Ability's die whenever you are within a dream, whether you are mining for information, inflicting Stress through nightmares, or soothing the subject's fears.

Effect: Control

Descriptors: Psychic, Magic, Memory

Limits: Psychic Feedback, Strong Emotion, Dreams About You

Special Effects: **Spend** a Plot Point to...

- ▼ Bring other characters into a dreamscape with you.
- ▼ Create an item, location, or event within a dream.
- ▼ Force a dream to recall a memory of the dreamer.
- ▼ Make the dreamer sleepwalk.
- ▼ Enter the dreams of a comatose dreamer.

DUPLICATION

There is more than one of you. Perhaps there are a finite number of you; perhaps you can make more yous when you wish. By default, only one of you has your Abilities. Each of your duplicates has its own set of Stress traits. Roll the Ability's die when you gang up on another character, work "together" with yourself, or when being in two or more places benefits you.

Effect: Enhancement

Descriptors: Holographic Copy, Clones, Magic

Limits: Psychic Feedback, Pain Transference, Split Attention

Special Effects: **Spend** a Plot Point to...

- ▼ Create a duplicate with one of your Abilities, stepped back by one. **Spend** additional Plot Points to give your dupe additional Abilities.
- ▼ Have a stashed dupe in a convenient place you've been in before.
- ▼ Merge two dupes together, sharing memories.
- ▼ "share" Stress across dupes, splitting die steps among them.
- ▼ Duplicate a hand-held item along with yourself.

EARTH CONTROL

You can control the very ground beneath your feet, bending it to your will. Roll the Ability's die when you create earthquakes, volcanic vents, or other tectonic disturbances, or when you mold stone or sand to trap your foes or shield your friends.

Effect: Control

Descriptors: Seismic Manipulation, Lava Control, Glass Manipulation

Limits: Must be Grounded, Cold, Water

Special Effects: **Spend** a Plot Point to...

- ▼ Encase another character in stone.
- ▼ Create a sweep effect of quakes that inflict EXHAUSTED or AFRAID Stress.
- ▼ Raise a barrier of stone before you or others, Decreasing your opponent's INJURED or EXHAUSTED Stress pool.
- ▼ Seal a corridor with a wall of stone.
- ▼ Make the earth swallow up a vehicle, a building, or a whole town.

ELECTROKINESIS

Electricity is your plaything, whether it's man-made or naturally occurring. You might emit the electricity yourself or need to have an external source, but the end result is the same. Roll the Ability's die when you create a spark of electricity, override some electrical device, or disperse the power in an electrical cable.

Effect: Control

Descriptors: Electricity, Lightning, Magic

Limits: Grounding, Rubber, Conductive Materials

Special Effects: **Spend** a Plot Point to...

- ▼ Create a powerful storm.
- ▼ Channel lightning to a point on the ground.
- ▼ Charge your body or conductive material with electricity to be released at a later point.
- ▼ Activate electronic devices using your electrical abilities.
- ▼ Create an electromagnetic pulse to disable all electronic devices within a scene.

FLIGHT

You can break the pull of gravity without an aircraft and soar through the skies. You may use wings, gusts of wind, or anti-gravity, or just have the superpower to defy humanity's evolutionary misfortune of being a land-bound mammal. Roll this Ability's die when performing evasive maneuvers in mid-flight, chasing down another flying opponent, or getting a bird's eye view of a situation.

Effect: Movement

Descriptors: Wings, Gliding, Levitation

Limits: Short Distances, Sonic Boom, Wind

Special Effects: **Spend** a Plot Point to...

- ▼ Carry something large or ungainly along with you.
- ▼ Support a falling object such as a floundering aircraft.
- ▼ Dive bomb an enemy and **Increase** your Stress pool for this attack.
- ▼ Change direction quickly to fly around an obstacle; you may use this obstacle as a d8 Useful Detail.
- ▼ Join another scene you are not a part of, even if you cannot get there by ground.

FORCE FIELD

You can create a barrier of energy or force. It might be a visible energy field or an invisible bubble. It can protect you and your friends, or even trap your foes while you figure out what to do with them. Roll the Ability's die when you're using your **FORCE FIELD** to help you in conflicts or emergencies.

Effect: Defense

Descriptors: Energy Shield, Telekinetic Field, Electric Shield

Limits: Psychic Feedback, Mental, Concentration

Special Effects: **Spend** a Plot Point to...

- ▼ **Decrease** INJURED or INSECURE Stress on all characters within the force field.
- ▼ Entrap another character in a force field.
- ▼ Fly short distances within a force bubble.
- ▼ Slip from the grasp of an adversary by sliding out of your force field.
- ▼ Keep all forms of gas in or out of the field; this can provide a bubble of breathable air in an airless environment or keep harmful gases in or out.

GRAVITY CONTROL

You can manipulate the pull of Earth's gravity on yourself or another person or object. Increasing the pull of gravity can make the subject so heavy it cannot move; decreasing the pull of

gravity can make the subject light enough to fly. Roll this Ability's die when weight is part of the obstacle and manipulating it could affect the outcome.

Effect: Control

Descriptors: Gravity, Magic, Centrifugal Force

Limits: Concentration, Density, Magnetism

Special Effects: **Spend** a Plot Point to...

- ▼ Hold another character or object in place with powerful gravity.
- ▼ Fly short distances or hover in place.
- ▼ Toss another character out of a scene.
- ▼ Make a character or object so light that it can float in the breeze.
- ▼ Increase the gravity in a scene; you may use the crushing gravity as a d8 Useful Detail for the remainder of the scene.

HEALING

You can heal physical or mental trauma inflicted on others, sometimes with just a touch. Curing physical wounds—INJURED Stress—might end in you getting the Stress in place of the Roll this Ability's die in any situation that calls upon your restorative talents.

Effect: Control

Descriptors: Physical Healing, Mental Healing, Repair

Limits: Emotional Trigger, Damage Transfer, Touch

Special Effects: **Spend** a Plot Point to...

- ▼ **Recover** another character's ANGRY or EXHAUSTED Stress.
- ▼ **Recover** another character's AFRAID or INSECURE Stress.
- ▼ Stave off a disease or other affliction, such as blindness, for a short period of time.
- ▼ Identify any poison or toxin in your subject's body.
- ▼ Remove another character's INJURED Stress and add it to yourself.

HYDROKINESIS

You have complete control over water, ice, and steam, allowing you to create structures like walls or orbs of water as well as move water as though through telekinesis. Use this Ability's die in Tests or Contests involving water or aqueous liquids.

Effect: Control

Descriptors: Water, Ice, Steam

Limits: Cold, Heat, Sand

Special Effects: **Spend** a Plot Point to...

- ▼ Create small storm or thick fog within a scene; you may use this as a d8 Useful Detail.
- ▼ Create bubbles of air to allow others to survive underwater.
- ▼ Create huge tidal waves.
- ▼ Turn any large body of water, such as a lake, into steam or ice or vice-versa.
- ▼ Create a moving wall of water capable of Decreasing the INJURED or EXHAUSTED Stress pool of your opponent or an ally's opponent.

ILLUSIONS

You can create images that others can see and hear and which seem very real. This Ability's die might help you when you're trying to pull the wool over somebody's eyes, trick them with some sleight of hand, or create misdirection.

Effect: Control

Descriptors: Mental, Magic, Visual

Limits: Psychic Feedback, Concentration, One Target

Special Effects: Spend a Plot Point to...

- ▼ Create illusions so real that another character thinks they can be seen, heard, smelled, and even touched.
- ▼ Create illusions that appear for all characters in a scene.
- ▼ Create an illusion of a scene, changing the surroundings.
- ▼ Create an illusion pleasing enough to **Decrease** an AFRAID or INSECURE Stress pool.
- ▼ Create an illusion scary enough to **Increase** an AFRAID or INSECURE Stress pool.

INSECT CONTROL

You can communicate with and control insects, usually of a single type. In some circumstances, you might be seen as a hive or a queen by the insects; in others it's simply a form of mind control. Regardless, the connection can have side effects such as transference of pain as well as seeing through the eyes of the insects, which could get quite confusing. Roll your Ability's die when the situation involves insects or could be improved by controlling vermin in the area.

Effect: Control

Descriptors: Bees, Locusts, Ants

Limits: Pain Transference, Psychic Feedback, Bug Spray

Special Effects: Spend a Plot Point to...

- ▼ See through the eyes of an insect in another scene.
- ▼ Swarm insects on another character for a scene. Any other character can use the swarm as a d8 Useful Detail.
- ▼ Take on aspects of the insects that you control.
- ▼ Call insects of the type you control to you.
- ▼ Direct insects to infest large electronic or mechanical devices in the scene to disrupt them and render them inoperable.

INVISIBILITY

You can disappear from view at will. This might be a result of a mass telepathy convincing others you're not there, you might simply turn transparent, or you might refract light around you so others see what is behind you instead of you. If vanishing from sight would help you in a Test or Contest, roll the Ability's die.

Effect: Enhancement

Descriptors: Perception, Blending, Magical

Limits: Mental, Scent, Audible

Special Effects: Spend a Plot Point to...

- ▼ Disappear and escape from a scene.
- ▼ Hide for an entire scene to listen in without being noticed.
- ▼ Shadow someone for a whole day without them noticing you at all.
- ▼ See other invisible people or objects.
- ▼ Turn another person or object invisible for a scene.

INVULNERABILITY

You can avoid pain and trauma. This might be because you're simply tough and hardened, or your body might be plastic or even liquid and thus impossible to hurt. Roll this Ability whenever you're engaged in a struggle to resist or oppose physical attacks, showing off your impenetrable skin, or ignoring hostile conditions to achieve some goal.

Effect: Defense

Descriptors: Mental, Physical, Magic

Limits: Energy, Electricity, Magic

Special Effects: Spend a Plot Point to...

- ▼ **Decrease** an opponent's INJURED or EXHAUSTED Stress pool.
- ▼ **Recover** your INJURED OR EXHAUSTED Stress.
- ▼ Ignore the effects of exposure to extreme temperatures such as arctic cold or volcanic cores.
- ▼ Ignore hunger or exhaustion due to lack of sleep.
- ▼ Ignore the need to breathe in an airless environment such as underwater.

LIGHT CONTROL

You can control coherent light, using it to blind or daze or light up a dark room without a flashlight. Roll this Ability's die when manipulating the ambient light around you would help you achieve something tangentially related (like impressing somebody) or when you're trying to perform well in an overly bright or dark environment.

Effect: Control

Descriptors: Light, Laser, Flash

Limits: Shadow, Diffusion, Mirror

Special Effects: Spend a Plot Point to...

- ▼ Create a dazzling blast, temporarily blinding everyone in a scene.
- ▼ Create a dizzying light show, hypnotizing anyone that can see the lights.
- ▼ Use a focused light beam to burn through an inanimate object or burn a message onto a surface.
- ▼ Shine brightly into the ultraviolet spectrum, imitating sunlight.
- ▼ Create holographic shapes from light that can remain for an entire scene.

LUCK

Things have a tendency to go your way, whether this is a conscious decision or not. There are people with the opposite ability to cause bad luck to happen to other people. They are not fun to be around. **Add** this Ability's die to any roll that hinges almost entirely on luck or chance, rather than skill or effort.

Effect: Enhancement

Descriptors: Luck, Jinx, Magic

Limits: Mental, Emotional Trigger, Magic

Special Effects: Spend a Plot Point to...

- ▼ **Reroll** a die in a Test or Contest that includes a Complication.
- ▼ Force your opponent to reroll the highest die in a Test or Contest.



- ▼ Allow another Lead or Feature to **Reroll** a die in a Test or Contest that includes a Complication.
- ▼ Chance upon a clue when you aren't looking for it.
- ▼ **Decrease** an INJURED or AFRAID Stress pool that would have obviously hurt you.

MAGNETISM

You can affect not only the massive magnetic powers of the planet, but the minuscule magnetic properties in every piece of metal, allowing you to create walls of metal to defend yourself or perhaps even slow the blood in a human body due to the iron content. Roll this Ability's die when a situation's outcome might be affected by magnetic forces.

Effect: Control

Descriptors: Magnetism

Limits: Electricity, Plastics, Concentration

Special Effects: **Spend** a Plot Point to...

- ▼ Wrap metal around a character, trapping him.
- ▼ Wipe computer data storage and memory banks.
- ▼ Scramble electronic devices for the remainder of the scene.
- ▼ Manipulate the iron in the blood of another person to stun him or cause INJURED Stress.
- ▼ Move big metallic objects around as defined by the scope of your die rating.

MIND CONTROL

You can control or influence other people's minds without them realizing, although usually you'll find it difficult to make them do things that go against their deepest beliefs. How you do this can vary from psychic influence to pheromones to subsonic vibrations. Roll the Ability's die when trying to coerce, seduce, influence, or mislead someone. Mind Control is best when you are present in the same scene; its effects may be overcome in later scenes by a Test, especially when your influence is in conflict with the subject's true convictions.

Effect: Control

Descriptors: Mental, Magic, Pheromones, Tech Implant

Limits: Psychic Feedback, Eye Contact, Auditory

Special Effects: **Spend** a Plot Point to...

- ▼ Insert a post-hypnotic suggestion in your target to be acted upon later.
- ▼ Erase a memory, such as a secret identity.
- ▼ Insert false memories into a target.
- ▼ Make a target into your stalwart defender without having to maintain control over every action.
- ▼ Make a target oppose his friends without having to maintain control over every action.

PARALYSIS

You can lock someone in place, making him incapable of moving or doing anything physical. This could be due to some sort of ray or beam, perhaps some kind of mental control, or even a poison that causes paralysis instantly on contact. Roll this Ability's die when immobilizing someone—whether to terrorize him or escape from him—would be to your advantage.

Effect: Attack

Descriptors: Mental, Poison, Stun

Limits: Psychic Feedback, Touch, Duration

Special Effects: Spend a Plot Point to...

- ▼ Make another character unable to move, speak, or act.
- ▼ Release a paralyzing agent that slows everyone in a scene except you. You may use this as a d8 Useful Detail.
- ▼ Stun a target from a distance so that he can no longer run away.
- ▼ Make a target fall asleep.
- ▼ **Increase** your AFRAID or INSECURE Stress pool.

PLANT CONTROL

You can command plant life to grow or wither at will, to wind around your enemies, and to communicate with you as if it were another person. Roll this Ability's die when the plant life around you could help you achieve your goals.

Effect: Control

Descriptors: Tree, Spore, Fungus

Limits: Pain Transference, Psychic Feedback, Cold

Special Effects: Spend a Plot Point to...

- ▼ Make vines burst from below, binding a character to the ground. Anyone but the target may use the vines as a d8 Useful Detail for the rest of the scene.
- ▼ Send messages through plant life in scenes you're not in.
- ▼ Grow a large plant pod to escape a scene through the ground.
- ▼ Speak to plant life in the scene you are in to ask for residual memories.
- ▼ Cause plants in a scene with you to secrete toxins. You may use the toxins as a d8 Useful Detail.

POISON

Your touch or scent can destroy the inner workings of the human body. Sometimes this may involve breathing in your released vapors or a venomous injection. Sometimes, your deadly dealings may be given with a simple kiss. **Add** this Ability's die when trying to overcome someone with your toxic or chemical talents.

Effect: Attack

Descriptors: Gaseous, Kiss, Injection

Limits: Touch, Wind, Water

Special Effects: Spend a Plot Point to...

- ▼ Make your poisonous gas affect everyone in a scene as a sweep effect.
- ▼ Infect a target with a poison that will activate one or more scenes later.
- ▼ Conceal the toxin from normal medical science.
- ▼ **Recover** yourself or somebody in the same scene from any Stress caused by a toxin.
- ▼ **Increase** an INJURED or EXHAUSTED Stress pool with your poison.

POSSESSION

You can inhabit another's body for a short time. Often the victims of this kind of control have no memory of the event. Roll this Ability's die when you're possessing someone and want to hide your possession, convince people your host is still in charge, or engage in psychic warfare with the mind of the host.

Possession includes a few special rules. When you possess someone, you use your own Drives, but you may use your host's Assets where appropriate. If you attempt a Test or Contest while in your host's body in which his Drive (Value or Relationship) die rating is higher than your own, he may attempt to shake your control by spending a Plot Point and interfering with his own roll. If he rolls higher than you, the possession is ended. Possession for more than a single Contest or Test requires a Contest against the target in addition to the Plot Point spend; if you succeed, you step in and act while the Lead or Feature takes a backseat.

Effect: Control

Descriptors: Mental, Magic, Spirit

Limits: Psychic Feedback, Duration, Concentration

Special Effects: Spend a Plot Point to...

- ▼ Seize control of an Extra in the same scene as you for the rest of this episode, or until they break free of your control.
- ▼ Control all Extras in a scene. Rather than inhabiting everyone's body, you are merely in the back of their minds, making suggestions that everyone seems to agree are good ideas. The effects only last for this scene.
- ▼ Use someone else's Special Effect for the rest of the scene.
- ▼ Take control of a Lead or Feature in another scene for a single Contest or Test.
- ▼ Take control of a Lead or Feature for the remainder of the scene or until they break free. This also requires a Contest against the target.

POWER LEECH

You're the bane of the powered community, existing to either imitate other Abilities or temporarily take them away. You roll this Ability's die when facing down someone else with Abilities or when trying to control stolen Abilities. To actually take Abilities away requires the use of Special Effects.

Effect: Control

Descriptors: Kryptonite, Power, Magic

Limits: Uncontrollable, Touch, Concentration

Special Effects: Spend a Plot Point to...

- ▼ **Gain** an Ability possessed by another Lead or Feature in the same scene. The die rating of the stolen Ability is the lower of your **POWER LEECH** die rating and the stolen Ability's original die rating.
- ▼ **Shutdown** an Ability possessed by another Lead or Feature in the same scene. Your die rating must be equal to or greater than their Ability's die rating.
- ▼ Use a Special Effect possessed by Gear in the same scene.
- ▼ Step up another Ability of yours by stepping back an opponent's Ability.
- ▼ **Spend** a Plot Point and step this ability back by one to step back all Abilities in the same scene as you by one.

PRECOGNITION

You can see things before they happen—sometimes only seconds before; sometimes far, far ahead. This power does not mean you can automatically understand the context of what you're seeing; it simply means that you see something that is coming. You can roll this Ability's die when trying to solve a problem, understand information, or get insight into something using your precog talent.

Effect: Sensory

Descriptors: Mental, Magic, Touch

Limits: Traumatic Flashes, Psychic Feedback, Uncontrollable

Special Effects: **Spend** a Plot Point to...

- ▼ Sense an opponent's next move in a fight. Remove the highest rolling die from his next roll.
- ▼ Learn about an object or person's future just by touching him.
- ▼ Act on your precognitive abilities—reroll your entire pool, minus any Complications.
- ▼ Have gained a precognitive clue that leads you to a scene you are not a part of.
- ▼ Have left a clue or message in a scene you are not a part of but have visited before.

PYROKINESIS

Your control over fire and heat allows you to manipulate temperature as well as flame. You might create your own flame or require something else to make the flame for you, but the end result is the same. **Add** this Ability's die when handling fire, impressing others with your grilling techniques, or sensing heat sources in your area.

Effect: Control

Descriptors: Fire, Heat, Temperature

Limits: Water, Cold, Vacuum

Special Effects: **Spend** a Plot Point to...

- ▼ Melt an inanimate object with a scope defined by your die rating.
- ▼ Create a ring of fire, trapping another character.
- ▼ Absorb existing fire and heat into your own body.
- ▼ Surround yourself with flames and **Increase** your INJURED or AFRAID Stress pool.
- ▼ Create a wall of flame to **Decrease** your opponent's INJURED or EXHAUSTED Stress pool against you.

REGENERATION

You can heal physical or mental trauma you've been subjected to. You can roll in your Ability's die when your regenerative talents would let you successfully struggle through painful or harmful situations.

Effect: Defense

Descriptors: Physical, Mental, Magical

Limits: Emotional Block, Elemental Trigger, Vampirism

Special Effects: **Spend** a Plot Point to...

- ▼ **Recover** EXHAUSTED or INJURED Stress.
- ▼ **Recover** AFRAID or INSECURE Stress.
- ▼ Grow back a severed limb or other body part.
- ▼ Cure yourself from any ailment or disease.
- ▼ Return from the dead. You must step this Ability back by a step as a consequence.

SHADOW CONTROL

A creature of shadow, you can create shadows where there are none and cause existing shadows to do your bidding. Roll this Ability's die in when shifting shadows around, drawing them closer, or dispersing them would help you achieve your goals.

Effect: Control

Descriptors: Shadow, Magic, Darkness

Limits: Light, Fire, UV Light (including Sunlight)

Special Effects: **Spend** a Plot Point to...

- ▼ Turn someone else into a shadow.
- ▼ Restrain another character with his own shadow.
- ▼ Attack someone with his own shadow.
- ▼ Envelop an entire scene in darkness, snuffing out all light.
- ▼ Temporarily blind everyone in a scene by covering their eyes in their own shadows.

SHADOW WALK

You can dive into shadows or move as a shadow to get from place to place. Roll this Ability into any Test or Contest where your unique talent at moving in and through local shadows would be an advantage.

Effect: Movement

Descriptors: Shadow, Magic, Darkness

Limits: Light, Fire, UV Light (including Sunlight)

Special Effects: **Spend** a Plot Point to...

- ▼ Slip into holes and cracks too small for pursuers to follow.
- ▼ Jump into one shadow and out of another.
- ▼ Spread a shadow across a scene to jump in one end and out the other.
- ▼ Jump into another person's shadow and jump out of the same person's shadow at a later point in time.
- ▼ Jump into a shadow on a flat surface like a wall and out on the other side of the surface as if the shadow was a doorway or portal.

SHAPESHIFTING

You can alter your appearance or shape to imitate other people, creatures, or even inanimate objects. Roll this Ability die when you're trying to pass off your assumed shape or appearance as your own, engaged in a fight where changing shape might help you out, or retaining your shape while fatigued or hurt. If you're Stressed Out, you might return to your native form unless you keep it stable.

Effect: Enhancement

Descriptors: Imitation, Animal, Object

Limits: Concentration, Scent, X-Rays

Special Effects: **Spend** a Plot Point to...

- ▼ Change shape into an object the same size as yourself.
- ▼ Imitate another character down to fingerprints and retinal patterns.
- ▼ Grow in size to two or three times your normal height.
- ▼ Shrink to miniscule size.
- ▼ Change into an animal that would be indistinguishable from the real thing at a genetic level.



SONIC BLAST

You can let loose a cacophony of noise that could take out a city block. Roll this Ability's die when you're using your sonic attack to harm someone, freak them out, or break a lot of glass.

Effect: Attack

Descriptors: Sonic Scream, Music, High Frequency

Limits: Silence, Requires Vocals, White Noise

Special Effects: Spend a Plot Point to...

- ▼ Affect everyone in the scene that can hear you. Roll your own dice instead of Trouble in a Test that each affected character must beat to avoid taking EXHAUSTED or INJURED Stress.
- ▼ Emit a low frequency scream and cause a localized earthquake.
- ▼ Emit a high frequency scream that scrambles electronics in a scene and calls to all nearby canines.
- ▼ Emit a scream of the exact frequency required to shatter a specific glass object in the same scene as you.
- ▼ Emit a scream of such force that it deteriorates concrete and other materials back to its rocky and sandy origins.

STRETCHING

You can bend and twist to nearly any shape, becoming both like liquid and stretching far beyond human reach. Roll your Ability's die when your elastic or rubbery nature would help you get a positive outcome.

Effect: Enhancement

Descriptors: Plastic, Rubber, Putty

Limits: Electricity, Cold, Heat

Special Effects: Spend a Plot Point to...

- ▼ Force yourself through narrow spaces including pipes and cracks.
- ▼ Stretch long distances to reach great heights.
- ▼ Stretch in all directions like a net in order to catch a falling object or person.
- ▼ Change your appearance in minor ways to hide your identity.
- ▼ **Decrease** your opponent's INJURED or EXHAUSTED Stress pool against you.

SUPER-SENSES

Your senses are broader and keener than any mortal's senses should be. This could be due to superhuman versions of your five senses, or all-new senses outside of the human spectrum. With time, you can develop your senses to cover multiple channels. Start with one kind of super-sense at d4, and add a new one every time you step the rating up or add a new Special Effect. Roll your Ability's die when you're using your super-senses to help you stay alert, aware, or aid you in perceiving things in your immediate environment.

Effect: Sensory

Descriptors: Super-Hearing, Telescopic Sight, X-ray Vision, Infrared Vision, Radar

Limits: Lead, Overload, Interference, Magic

Special Effects: Spend a Plot Point to...

- ▼ See through objects to find specific people or objects.
- ▼ Hear or see into a nearby scene you're not in.
- ▼ Get the scent of any person or object and track the scent to its source.
- ▼ See microscopic details greater than what is possible with an electron microscope.
- ▼ See in all directions at once.
- ▼ Hear signals along the radio band or see beyond the electromagnetic spectrum.

SUPER-SPEED

You can move so fast you're rarely seen as more than a colored blur. Roll this Ability's die whenever your ability to move quickly might directly help you out, whether it's to get something done faster or to cover more distance. If you're dealing with anybody else with **SUPER-SPEED**, you can spend Plot Points to keep the pace with them or counter their **SUPER-SPEED** effects; this turns it into a Contest.

Effect: Movement

Descriptors: Quickness, Kinetic, Hypersonic

Limits: Unstoppable, Sonic Boom, Out of Touch

Special Effects: Spend a Plot Point to...

- ▼ Join a scene or switch to a new scene regardless of distance.
- ▼ Run so fast you run up a vertical surface.
- ▼ Perform multiple (non-Test or non-Contest) activities in the time it takes others to perform a single activity.

- ▼ Run fast enough to cross water as if it were solid ground.
- ▼ Change direction quickly to zip around an obstacle you have avoided; you may use this obstacle as a d8 Useful Detail.

SUPER-STRENGTH

You're capable of staggering feats of superhuman strength. You may not even look like you can achieve the things you do. Roll this Ability's die in when your amazing strength would directly help you succeed. If you are facing another character with **SUPER-STRENGTH**, you may **Spend** a Plot Point to counter a Special Effect he uses against you; this makes it into a Contest.

Effect: Enhancement

Descriptors: Muscles, Tactile Telekinesis, Size

Limits: Uncontrollable, Anger Trigger, Needs Focus

Special Effects: **Spend** a Plot Point to...

- ▼ Perform a fantastic feat of strength.
- ▼ Throw or knock another character out of a scene.
- ▼ Pound on the ground, creating a shockwave sweep effect and knocking everyone in the scene off their feet.
- ▼ Break through a wall—even a brick or stone wall—to grab a target or object on the other side.
- ▼ Wield a large inanimate object, like an automobile, as a weapon (and as a d8 Useful Detail).

SWIMMING

You can move through the water at great speeds, more like a dolphin or shark than a human. Usually this Ability includes an adaptation for surviving underwater, making it possible for you to sustain those speeds deep underwater without coming up for air. If you don't want this to come with underwater breathing, add that as a Limit. **Add** this Ability's die into any roll that involves aquatic activity or movement.

Effect: Movement

Descriptors: Swimming, Water, Fins

Limits: Dehydration, Ice, Earth, Not Amphibious

Special Effects: **Spend** a Plot Point to...

- ▼ Move through water at high speeds—join another scene regardless of distance if it's accessible by water.
- ▼ Escape a scene by jumping into a nearby body of water and disappearing into the depths.
- ▼ Leap from the water onto a nearby shore, boat, or low-flying aircraft to surprise your foes.
- ▼ Resist the pressure of very deep water without a pressure suit or submarine.
- ▼ **Decrease** any INJURED or EXHAUSTED Stress while you are in the water by dodging around your opponent.

TECHNOPATHY

You can control technology remotely with your mind, accessing even unfriendly devices as if they were your home computer. Roll this Ability's die in when you interact with computers and technology.

Effect: Control

Descriptors: Mechanical, Mental, Computer, Electronic

Limits: Electricity, Psychic Feedback, Magnetism

Special Effects: **Spend** a Plot Point to...

- ▼ Break through a computer system's firewall.
- ▼ Control any electronic device in the same scene as you; you may use this device as a d8 Useful Detail for the rest of the scene.
- ▼ Turn on and control vehicles as if you're physically driving them.
- ▼ See through the "eyes" of electronic devices in scenes other than your own.
- ▼ Override security codes on door panels or electronic vaults.

TELEKINESIS

You can levitate and move people, objects, even yourself with your mind. Telekinetics can usually maintain flight and create shields to stave off physical trauma. With this Ability you may be able to create telekinetic bolts to damage an enemy or throw another person aside like a rag doll. Roll this Ability's die whenever you're using your mind to help you manipulate something.

Effect: Control.

Descriptors: Mental, Magic, Spirit

Limits: Psychic Feedback, Concentration, Emotion Trigger

Special Effects: **Spend** a Plot Point to...

- ▼ Knock a character out of a scene.
- ▼ Create a telekinetic shield to **Decrease** an opponent's INJURED or AFRAID Stress pool.
- ▼ Push, pull, or lift something really heavy.
- ▼ Fly or levitate a short distance. **Spend** another Plot Point if you want to carry others with you.
- ▼ Shoot bolts of telekinetic force.



TELEPATHY

You can enter the minds of others, conveying messages or even reading thoughts and memories. Roll this Ability's die when you're using telepathy to help you communicate with others, get a read on somebody, or sense the presence of stray thoughts in a room.

Effect: Sensory

Descriptors: Mental, Magic, Spirit

Limits: Psychic Feedback, Concentration, Eye-contact

Special Effects: Spend a Plot Point to...

- ▼ Read another character's surface thoughts.
- ▼ Send messages psychically to a character in a different scene.
- ▼ Create a mental shield to block other mental powers from invading your mind.
- ▼ Sense the location and well-being of any one person that you have met before.
- ▼ Attack another person with a mental blast.

TELEPORTATION

You can move from one place to another without moving at all. You might be able to open a large portal like a doorway from one place to another miles away, or you might just blink out of existence and re-appear someplace else. Some with this Ability dissolve into glowing light, then reform with a similar light show somewhere far away. You can roll this Ability's die into Tests and Contests where teleporting and jaunting around might directly affect the outcome.

Effect: Movement

Descriptors: Portal, Magic, Mental

Limits: Concentration, Slow, Mental

Special Effects: Spend a Plot Point to...

- ▼ Join a scene or switch to a new scene regardless of distance.
- ▼ Quickly teleport away to escape from a scene.
- ▼ Take another character with you.
- ▼ Create a small portal capable of teleporting objects.
- ▼ Create a portal that alters your falling trajectory, landing safely or off to the side.

TIME CONTROL

You can bend the flow of time around you, slowing or speeding it up to suit your needs. It's said that some with this Ability can actually use it to reverse time in short bursts, but that might only be a rumor. Roll in this Ability's die if tweaking the flow of time would directly influence a Test or Contest's result.

Effect: Control

Descriptors: Time, Age, Magic

Limits: Time, Concentration, Psychic Feedback

Special Effects: Spend a Plot Point to...

- ▼ Stop time for ten subjective minutes.
- ▼ Slow time around you, allowing you to switch to a new scene instantly.
- ▼ Stop time for five subjective minutes but bring another person with you.
- ▼ Reverse time for a few seconds to change one error, allowing you to reroll your last dice roll—however, you must keep the second roll.
- ▼ Slow time enough for you to perform multiple activities in the time it takes others to perform a single activity.

TUNNELING

You can dig deep under the ground as fast as a person can walk, allowing you to make tunnel passagesways to and from your destinations. As a result, you probably don't need to worry about tight or confined spaces, and you might even have some wicked claws. Roll this Ability's die when moving through dirt, spraying up loose earth, or slashing away at stone or an opponent.

Effect: Movement

Descriptors: Stone, Earth, Dirt

Limits: Misdirection, Water, Earthquake

Special Effects: Spend a Plot Point to...

- ▼ Make tunnels that last for the remainder of the episode in the form of d8 Useful Details.
- ▼ Escape a scene by digging an escape tunnel.
- ▼ Find a weak point in any floor by digging beneath it; this becomes a d8 Useful Detail you can use for the rest of the scene.
- ▼ Make tunnels collapse behind you so that you cannot be followed.
- ▼ Use your claws to **Increase** your INJURED or AFRAID Stress pool.

WALL WALKING

You can move up and down walls and across ceilings as easily as walking across your living room floor. You can even stick to a ceiling and stay there where no one can see you. It's not like anyone looks up anyway. If you're making use of your clingy condition in combat or hiding up in the rafters, roll the Ability's die to help.

Effect: Movement

Descriptors: Magnetic, Sticky, Spines

Limits: Slow, Slick Surfaces, Water

Special Effects: Spend a Plot Point to...

- ▼ Hide on a ceiling, making it easy for you to jump down into the middle of those below.
- ▼ Escape a scene by use of a convenient window or similar exit leading to an outside wall.
- ▼ Take another person with you as you walk off on the wall or ceiling.
- ▼ Jump from wall to wall, keeping your grip as if on a flat surface.
- ▼ **Decrease** an INJURED or EXHAUSTED Stress pool when a structure or building you're clinging to collapses or falls.

WIND CONTROL

You have the power to control the movement of air, whirling it around or redirecting powerful winds. Roll this Ability's die to use whirlwinds and gusts of air to tilt a Test or Contest in your favor.

Effect: Control

Descriptors: Wind, Air, Storm

Limits: Grounded, Dirt, Vacuum

Special Effects: Spend a Plot Point to...

- ▼ Fly a short distance.
- ▼ Create a localized tornado.
- ▼ Create a powerful wind as a sweep effect inflicting EXHAUSTED or INSECURE Stress.

- ▼ Lift another person or inanimate object off the ground and into the air.
- ▼ Hold a target, object, or even a moving car in place with powerful gusts of wind.

Abilities as Gear

For as long as man has imagined incredible superpowers, he has created gadgets and machinery to lend him those same abilities—even if only temporarily. In **SMALLVILLE**, technology that duplicates metahuman Abilities can come from many places, though most seem to find their way out of the competing R&D departments of LuthorCorp and Queen Industries. However, large cities like Metropolis have their fair share of mysterious echnology that's rumored to be of extraterrestrial origin, as well as homegrown geniuses who jury-rig their own devices.

From jetpacks to suits of armor to freeze rays, any Ability in the game can be replicated with some sort of device, and in the **SMALLVILLE** RPG, we explain this with Gear. These nifty gadgets work like Abilities, except they all share the same Limit—Gear can be lost, broken, or stolen. Unlike other Limits, other characters do not triple their dice against you when exploiting the Limit. Instead, they can deprive you of your gear—and, without the gear, you don't have the Ability at all (no die or Special Effect). In fact, in the wrong hands, your very own Ability could potentially be used against you—quite a dangerous situation.

Gear is often custom-created for your Lead and doesn't need to map exactly to any single Ability. You can borrow

SFX from appropriate Abilities that match your Gear's Effect; weapons, such as Ollie's **TRICKED-OUT COMPOUND BOW**, fall under the Attack Effect, while something like a **JETPACK** would be considered a Movement Effect.

Just to whet your appetite, we've provided a few examples of Gear to get the wheels turning. To design your own Gear, you need an Effect, a Descriptor, and a Special Effect. You may add more Special Effects by spending a die out of your Growth pool, which might represent sending the Gear into the lab or tinkering with it. You can also add additional Effects or Descriptors to a single piece of Gear, making it multi-purpose. You can do this in place of stepping up your Gear's die in Growth, so the bigger the die rating, the more difficult it's going to be to add new tricks.

CLOAKING DEVICE

When tapped, this small electronic pendant emits a low hum and a green light for a brief moment. Then it refracts light around the wearer so that he seems invisible. No one knows where the technology for this device comes from, but LuthorCorp has spent the last few years trying to replicate it.

Effect: Enhancement

Descriptor: Perception

Limit: Gear

Special Effect: disappear and escape from a scene.

EMP BLASTER

This modified taser can shoot an EMP pulse in an aimed direction, allowing it to specifically disable single electronic devices rather than everything around it.

Effect: Attack

Descriptor: Electromagnetism

Limit: Gear

Special Effect: disable any electronic device, including Gear.

PERSONAL GRAVITY GENERATOR

This device allows the wearer to create gravity fields of low and high gravity, affecting both the wearer and others.

Effect: Control

Descriptor: Gravity

Limit: Gear

Special Effect: **Spend** a plot point to hold a nearby character in place with a powerful gravity field.

POWER SUIT

This powered suit of metal armor is capable of protecting the wearer from most forms of attack. The ultimate form of defense, new this year from LuthorCorp Defense Division. Additional Special Effects and Descriptors can be added to make it a walking arsenal as well as a protective suit.

Effect: Defense

Descriptor: Iron

Limit: Gear

Special Effect: **Spend** a Plot Point to **Decrease** your opponent's INJURED or EXHAUSTED Stress pool.



TRICKED-OUT COMPOUND BOW

This Compound Bow has been modified again and again with the most advanced upgrades in bow-making technology available to multinational industrialists. Most of its Special Effects are attributed to hi-tech arrows.

Effect: Attack

Descriptor: Graphite Bow

Limit: Gear

Special Effect: Spend a Plot Point...

- ▼ To use an electrically-charged arrow that releases its charge on impact.
- ▼ Use an EMP arrow to disable all electronic devices within a scene.
- ▼ Use a grappling arrow to entangle a target and keep it from getting away.
- ▼ Use an arrow filled with knockout gas. Everyone who breathes in the gas must roll a Test opposed by your die roll in place of Trouble or take EXHAUSTED Stress.
- ▼ Use a green kryptonite arrow to attack those with Kryptonian Heritage.
- ▼ Use a tranquilizer arrow to **Increase** your EXHAUSTED or INSECURE Stress pool.

Making New Abilities

Creating your own Abilities is surprisingly simple. Abilities in **SMALLVILLE** are mostly **STORY-BASED**, so it makes balancing fairly easy. The first and probably most difficult part of making a new Ability is coming up with a concept for your superpower. Do you want your Lead to talk to cats, or can he shrink any item he touches? Can he turn his hands into weaponry or travel through telephone lines? Pretty much anything goes, but you want to make sure everyone else at the table is cool with it. You're going to get a chilly reception if you've just come up with a d4 Ability called **PLANETARY DESTRUCTION**.

With your Ability concept well in hand, it's time to move on to specifics. Effect comes first. We'll use travel through phone lines as an example. In this case, the Lead's Ability is designed for traveling, so it seems obvious that Damage and Defense would be right out. Enhancement seems almost right, as technically the Lead would be changing something about himself; but at its heart, the Ability is really about getting from one place to another. So there's the Effect: Movement.

So now we know when the dice are used. We need to add a Descriptor, something to give the Ability some depth and life. The goal is to help the other players visualize the Ability as well as making it useful if used in a Contest against another's Limit. In our example, traveling through phone lines could be a sound wave or some form of electric or digital signal. In this case, we go with Digital. This could mean that if something is accessible only via digital signals, your Ability performs well against it.

Nothing is perfect, so we follow Descriptor with Limits. The idea is to find something that makes sense thematically without totally ruining your day. In our example, phone signals break up usually due to electrical disturbances, sunspots, dead zones, busy signals—even rain can have an effect. For simplicity's sake,

the player decides that electricity can scramble his signal and send him back to where he came from. Limit: Electricity.

The final step is identical to when you're choosing an Ability off the list above: Special Effect. With Watchtower's advice, the player comes up with a couple possible Special Effects for this Ability. The Ability has a Movement Effect, so it stands to reason that it could be used to get to another scene quickly. However, it might be good for a quick getaway as well. Watchtower agrees and during Lead Creation, the player chooses one of these two Special Effects for his Lead.

It's really that simple. For reference, here is the finished Ability as created in the example:

TRANSMISSION

You can change your body into a digital signal that can only be understood by phones and faxes. This is very convenient in getting from place to place in a timely manner and has caused you to keep a cell phone on you at all times (although you're going to have to come back for it later). Roll in this Ability's die for Tests like infiltrating a highrise building, tracking a suspicious phone number, or freaking someone out through their cellphone.

Effect: Movement

Descriptor: Digital

Limit: Electricity

Special Effects: Spend a Plot Point to...

- ▼ Join a scene or switch to a new scene by calling a phone in the scene.
- ▼ Escape a scene by using a cell phone to call out.





RESOURCES

Drives are the core of Leads and Features, and Assets further define that core. Resources, on the other hand, are completely external and include things like minor characters—Extras—and the stages on which the Leads and Features play out their drama—Locations. Each is rated in dice, like other Traits, but Resource dice come in pairs, such as *DAILY PLANET* 2d8 or *DR. GROLL* 2d6. This doubled die rating is important for both keeping track of the Resource's use in an episode, and for how it helps you out. You'll see how this works in the following sections.

RESOURCES

Although most Extras and Locations show up as items on your Lead sheets, Watchtower (and other players) can introduce more of them as the episode plays out. Generally, though, if a character in the story isn't a Feature, isn't listed on a Lead sheet, or isn't "owned" by a Feature, he won't really have any game stats. You similarly don't need game stats for a street corner or a supermarket unless it's important to someone. This means you can freely bring these into any scene as a Useful Detail (see page 9), or even create them on the spot as Extras or Locations, using Plot Points. Otherwise, they're just colorful background.

Extras

Not everyone on the show gets the face time of people like Clark Kent, Lois Lane, Oliver Queen, or Chloe Sullivan. In fact, the vast majority of people in your game are going to be something of a silent majority—simply a name, a face, and a couple of dice to represent what they can do. Anyone can call on the help of an Extra, to some degree (see **Shared Resources** on page 127). But you can use the assistance of the Extras listed on your Lead Sheet for free.

Extras come in all sizes and shapes, from the crack military team, to the single mom, to the shady information broker, to the brilliant computer hacker. Often, Extras are simply the everyday passersby on the street. However, an Extra listed on your Lead sheet has a special arrangement with your Lead. Extras of this sort are usually family, friends, or coworkers—people that you trust enough to rely on for help. Perhaps they work for you, hired to do a job with no questions asked. Perhaps they swore to live and die by your word hundreds of years before your current enemies were even born. Or perhaps they simply owe you big time. It doesn't matter. The important thing is that, through thick and thin, they will do their best to help you out when they can.

While Extras are limited in the type of help they can offer, you don't have to make a roll to convince them to pitch in, as you would with a Feature or a Lead. They just may not be available to help if you call on their assistance too often in too short a period of time. After all, they have lives, too.

Heck, you can even call on the help of the nameless stranger lucky (or unlucky) enough to be in the same scene as you. But the big question isn't who an Extra is. The big question is: What can an Extra do for you?

USING EXTRAS

Extras don't have complete character sheets of their own. They usually only do one or two things in the context of the game—their **specialties**—and they are rated in a pair of dice. For example, Chloe has **DR. EMIL HAMILTON** (*Science, Medicine*) 2D8, while Tess benefits from her **LUTHORCORP SECURITY TEAM** (*Security, Retrievals*) 2D8. Extras can Aid you in pretty much the same fashion as another Lead would.

Wait, I know what you're thinking. They aren't Leads or Features, so how can Extras Aid? Simple. As long as the Extra

can have some impact on your action (i.e., is in the same scene as you or somehow inspires or motivates you) you roll the Extra's dice, too. Make sure you have some way of telling those dice apart from yours: use different colored dice or roll them separately. Then, just as if another Lead or Feature were Aiding you, you take the highest of the Extra's dice and add it to your result. You then reduce the Extra's die rating by one die. Once your Extra's been tapped twice, he's out for the rest of the episode.

All too often you need the help of an Extra only to find that he's nowhere close by. In that case, it's a simple matter of spending a Plot Point to bring him into the scene—even over the phone, if that floats your boat. Just beware: once that Extra's in the scene, you've painted a big bull's-eye on his back for Watchtower's attention! Not always a good thing.

Example: Dr. Hamilton is helping Chloe dismantle a tracking device Ollie found embedded in his arm after a run-in with Checkmate; they're hoping to trace it back to its source. This is a Test as there's no opposing character; the device isn't a Lead or Feature. Bobbi, Chloe's player, rolls her pool of green-colored dice against the Trouble pool—rolled by Tiara in the role of Watchtower—which is currently at 4d6. But Bobbi also rolls her **DR. EMIL HAMILTON** 2D8 (using red dice for Emil). Tiara gets a 3, 4, and two 5s on her rolls. Her two highest are the 5s, for a total of 10. Bobbi's green pool comes up 3, 4, and 5—at best a 9. Rut-ro. But the good Doctor's two red d8s come up a 3 and a 6. His 6 added to the 9 make 15, beating Trouble and finding the signal's source. Dr. Hamilton's die rating drops to d8. Good times.

You can also spend your Extra's other die, if you want to add both dice to the result. In a sense, you're exhausting your Extra's availability in order to make the most of his efforts for this one roll. Once he's down to no dice, that Extra's unavailable for the rest of the episode. If the Extra comes back in a later episode, he comes back at full strength.

Watchtower can also use Extras, especially when opposing a Lead in a Test. While she's not likely to be rolling dice from an Extra on your Lead Sheet, there are usually plenty of other Extras for her to choose from. When a Test involves an Extra as opposition, Watchtower can roll the Extra's dice along with the Trouble pool (and it's a good idea to use those different-colored dice or roll them separately). The Extra's highest die adds to the result, and reduces the Extra's die rating by one die. Watchtower may add the other Extra die to the result, but this removes that die, too.

Example: Bruno Mannheim's thugs have surrounded Green Arrow, who understandably wants to get away. The thugs aren't Features, so this will be a Test. Josh, Oliver's player, gathers up his pool of dice while Tiara picks up the Trouble pool, which is presently 3d6. Bruno's thugs are an Extra: **BRUTE SQUAD** (*Security, Tactics*) 2D8. Tiara rolls and gets a 4, 5, and 6 on the d6s and a 5 and 7 on the d8s. Her highest two are 6 and 7, for a total of 13; she also decides to spend the thugs' other d8 to bring that up to 18. Josh makes a valiant effort but only comes up with a 16. Guess Oliver's not making it home for that romantic evening after all.

Because Tiara spent both of the thugs' dice on her result, after the Test the Brute Squad is no longer worth any dice. When they come back in the next episode, though, they'll be worth 2d8 again.

Example Extras

The Extras that follow are examples of archetypal citizens that you can insert into almost any scene. You can also use them as templates to help create the Extras on your Lead sheets. Adapt the specialties to suit how the Extra is used in your game. Notice that none of these lists of specialties have die ratings attached to them. The die rating is a subjective relationship that exists only in relation to the Lead or Feature who uses the Extra. In other words, when you use one of these Extras, assign a die rating that seems appropriate.

The following template is used for these example Extras:

EXTRA NAME

Short description of the Extra.

Specialties: These are suggested areas of expertise where each Extra might lend his dice when Aiding a Lead or Feature, or when adding to the Trouble pool in a Test. Specialties are intentionally vague and open to interpretation, rather than being strict limiters. Choose two from the list or make up your own.

BARTENDER

People tell their bartender things they wouldn't tell their mother, priest, therapist, or lover. His job, more often than not, is to keep the glasses full and the conversation flowing—and to shut up and listen. And with the right incentive, that information can occasionally get into the right (or wrong) hands. Sometimes it involves a slight greasing of the palm; sometimes it's as easy as striking up the right conversation.

Specialties: *Brawl, Contacts, Rumors, Therapy, Wingman*

CLUB HOPPER (OR SOCIALITE)

You'll find denizens of this sort in every bar, club, and high-end establishment in every city. Often, a club hopper is simply a guaranteed partner for a dance and/or a drink. But sometimes, the right socialite on your arm means the difference between being the belle of the ball and being a social pariah. Just ask Ollie, who notoriously conveys the image he's decided on for the night by making sure he has the right girl on his arm at every event.

Specialties: *Attractive, Flirt, Public Image, Socialize, Wingman*

CRIMINAL

Not all crime is violent. In fact, most is quiet and hidden in the shadows. Primarily thieves and liars, criminals get in, get the goods, and get out—often with little to no bloodshed, leaving almost no trace of their passing.

Specialties: *Connected, Liar, Safecracker, Sneaky, Thievery*



DOCTOR

In the super-hero business you sometimes need someone to patch you up. Even Clark has found himself in the care of a doctor at Metropolis General now and then. Still, it's surprisingly easy to forget how important these Extras really are, even with somebody like Dr. Emil Hamilton hanging around now and again.

Specialties: *Forensics, Medicine, Research, Resources, Science, Technology*

EMT

Emergency Medical Technicians and paramedics are often the first people on the scene when things get bad. Trained in rescue and medicine, they are true heroes, risking life and limb, usually without the benefit of powers to fall back on. Typically armed with only first aid supplies and a gurney, these first responders can be counted on to go well above the call of duty to save a life. They don't have to know who you are. They don't have to know anything other than that you need them.

Specialties: *Driving, Medicine, Mental Map, Retrieval, Unflappable*

GOVERNMENT AGENT

We've all heard that we shouldn't trust the government. Agents—like those guys that show up in broad daylight and whisk you away in a black van, never to be seen or heard from again—are usually the reason why. That's not to say that all

people who work for our government are dangerous supervillains. Quite the contrary, actually. Most of the time, they're just doing their jobs, following the nefarious orders of some shady government official with an odd infatuation with chess.

Specialties: *Investigation, Kidnapping, Security, Unflappable, Weapons*

HACKER

The best hackers are almost impossible to find. They cover their tracks so well that Uncle Sam couldn't pull them out of a lineup if they gave him their Social Security numbers. If you need to get into a pesky secure network, or behind a 128-bit firewall, these are your guys (and gals!).

Specialties: *Hacking, Rumors, Technology,*

INVENTOR

Sometimes a hero's abilities come from the cutting edge gadgets he has at his disposal. Inventors—the brilliant minds behind the gear—are the makers of heroes. Or sometimes they're the twisted villains trying to blow up the world with their toys.

Specialties: *Fixer, Gearhead, Knowledge (Science), Resources, Technobabble, Technology*

LAWYER

Insert tasteless lawyer joke here. Seriously, though, in the hero business, it's always a good idea to have a lawyer or nine on speed dial. You never know when the long, disapproving arm of

the law will catch up with you and toss you in a big nasty room with no broadband. Also, when you do the super hero shtick, you *will* run into lawyers on both sides of the fence. Usually, you'll meet prosecutors trying to make vigilante justice stick on the criminals you busted—but that's fine, as long as they don't know it was you.

Specialties: *Contacts, Law, Red Tape, Resources, Silver Tongue*

MAGE

There are times when even the best tech a hero—or a hero's support staff—has at his disposal can't give him the answer. Sometimes there are mysteries that modern—or even futuristic—science can't explain, as hard as that is to believe. And that applies even if you're a girl who spent four years with a Wall of Weird in her office. Call them charlatans, witches, voodoo shamans, whatever. But there are times they can get the results that you can't.

Specialties: *Lore, Magic, Research*

MOTIVATOR

Whether they're using moral support or good old-fashioned guilt, some people in your life motivate you to go the distance. In some cases, motivation comes from beyond the grave, such as the memory of your mentor inspiring you to live up to his expectations, or the tragic death of a loved one driving you to vengeance.

Specialties: *Courage, Inspiration, Tenacity, Training, Vengeance*

NINJA

Not everyone gets to have a run-in with a bona fide ninja and live to talk about it. Most think the notorious shadowy martial artists are simply fodder for comic books and cartoons. (Those same naysayers don't hang around with super heroes.) By the time you notice a ninja's work, they are most likely already gone, leaving only a body or two in their wake.

Specialties: *Sneaky, Weapons*

NURSE

Nurses (and orderlies) are the eyes and ears of the healthcare industry. For all the prestige the doctors get and the adrenaline rush the EMTs thrive on, it's the nurses that keep hospitals going. They're not only useful for their medical know-how. If you want to know the comings and goings of people in a hospital, you don't ask a doctor. You ask a nurse.

Specialties: *Medicine, Red Tape, Rumors, Therapy*

POLICE OFFICER

From the small town sheriff to the city beat cop, the boys in blue are there to protect and serve us all. Armed with more than just weapons, a cop can help you track down a lead and even find a killer. Just ask Dan Turpin; the man practically bleeds blue.

Specialties: *Crowd Control, Investigation, Law, Security, Weapons*



POLITICIAN

Astonishingly, there is at least one politician who isn't completely corrupt. (Although, Senator Kent does laugh at punch lines like "Her mouth is moving.") Having the right politician in your pocket can be like finding the golden ticket. But getting on the wrong side of a corrupt one can easily make sound sleep a thing of the past.

Specialties: *Contacts, Law, Publicity, Red Tape, Silver Tongue*

PRIVATE SECURITY

Not everyone trusts local police with their most treasured possessions. Or, more to the point, some people have secrets so big and pockets so deep that they hire their very own police force. Sometimes little more than trained thugs, private security firms can be among the most detestable and secretive organizations you'll come across—or some of the best friends to have at your back.

Specialties: *Crowd Control, Intimidation, Retrieval, Security, Weapons*

PROFESSOR

Metropolis University has a small army of talented, if beleaguered, tenured teaching staff on nearly every subject imaginable. And that's just one university. What some professors may lack in practical applications, they more than make up for in sheer subject knowledge.

Specialties: *Contacts, Knowledge (pick a subject), Red Tape, Research, Resources*

REPORTER

Reporters know how to get the best story for tomorrow's byline. They get into places they aren't supposed to be. They dig and dig until they have what they want, then dig a whole lot more just to make sure. And tomorrow, when it's the last thing you want, you'll find your face and name plastered in print for the whole city to see. Smart move? Get a reporter or two on your side, keep the press far away from you if you can, and only use them to research things that can't be traced back to you.

Specialties: *Contacts, Investigation, Photography, Publicity, Research, Silver Tongue*

SCIENTIST

The most talented scientists usually seem to work for large corporations like LuthorCorp or Queen Industries. We try not to hold that against them—they need to put food on the table like anyone else. Some might even truly be trying to extend the boundaries of scientific knowledge. Regardless, finding someone truly dedicated to science is something akin to magic.

Specialties: *Forensics, Resources, Science, Technobabble, Technology*

SOLDIER

The polar opposite of the scientist, soldiers are born and bred solely for one purpose: to make war. At least, that's the



popular movie definition. Most soldiers have families and hobbies outside of launching a new offensive. Still, there are few things scarier than a well-trained squad of veteran soldiers bearing down on your position.

Specialties: *Brawl, Intimidation, Security, Tactics, Weapons*

STUDENT

Students come in many flavors, but students of particular years tend to have some things in common. Freshmen are earnest and enthusiastic, but look for direction. Sophomores have started to hit their stride but are just as likely to switch majors or drop out. By the time you're a junior, you're starting to cross the burnout line. Seniors have weathered undergrad life, and know just enough to be dangerous.

Specialties: *Investigation, Knowledge (pick a subject), Research, Socialize, Technology*

THUG

In the dark alley of the criminal world, thugs are the scum you go to when you need to beat the living tar out of someone. When you have to sink to less than savory methods to achieve your goals, a well-placed thug can be tactical gold.

Specialties: *Brawl, Intimidation, Kidnapping, Vicious, Weapons*

Locations

They say location is everything, and in Smallville (or Metropolis, for that matter) they're at least partially right. Some Locations can provide bonus dice to people that control them or are spending a scene in them (see **Shared Resources** below). That's not to say that everywhere you go is going to yield you some dice. No sir, sometimes a grassy field is just a grassy field. However, sometimes a grassy field has all of that tall grass because it hides the entrance to an underground base filled with technology that's capable of sustaining a small army in a bid for military insurrection.

And no, Locations don't always have to be so aggressive. Chloe uses the Watchtower operations to guide a group of international super heroes in an odd mix of saving the world and international espionage, but it's far from a paramilitary camp. The *Daily Planet* Bullpen, with resources ranging from the latest wire service reports to its musty archives, serves as a base of operations for Lois' research.

What makes a Location worthy of a space on your Lead sheet is a blend of familiarity and usefulness. While Chloe has picked up coffee from any number of street vendors and coffee shops, they offer little besides a convenient source of caffeine; they're hardly something she pulls from often enough to warrant inclusion on her Lead sheet. In contrast, she'd be foolish not to call the Watchtower at least a Resource, if not her right arm. They're practically synonymous. (Lois, on the other hand, uses the Metro Coffee Stop for more than just coffee...)

Locations pull double duty, of course—they're also places where scenes can take place. You might be surprised what comes up on a field trip to the **DAILY PLANET**, **BELLE REVE**, the local **LUTHORCORP** plant, or even **REEVES DAM**. Interesting stuff. But someone more familiar with any of those places—someone with the Location written on his sheet—will get more out of spending time there than other people.

USING LOCATIONS

Just like Extras, Locations don't have full character sheets. In fact, exactly like Extras they can only lend their dice to help in one or two things. Sensing a trend here? Chloe has her **WATCHTOWER** (*Surveillance, Hacking*) **2D8**, whereas Lois enjoys many hours at her **DAILY PLANET BULLPEN** (*Research, Publicity*) **2D10**.

When the scene you're in takes place in one of your Locations and you're rolling for something that the Location could reasonably Aid you with, roll the Location's dice. Use differently colored dice for the Location or roll separately. Take the highest die and add it to your result. This is exactly as if another Lead or Feature were Aiding you on this roll. Just like with Extras, using your Location like this removes a die from the Location's rating. Tap the Location twice in an episode and it's out.

No matter how cool your favorite Location is, you can't always be cooped up in a single place while the rest of the world goes about their day. On the other hand, you can't very well consult that computer if you're miles away, or maybe you're wishing you brought that thing hidden in the lock box in the

back room of your bunker. Sometimes it pays to plan ahead.

If you know you'll need assistance from your Location later, you can set yourself up to use the Location's qualities in a later scene. Lois does her research and later throws it in the faces of the bad guys all the time. To do this, spend an entire scene in the Location getting ready ahead of time (researching, prepping the explosives, writing the term paper, etc.). Then, later in the episode when you actually need the dice the Location can give you—even if you are no longer in that Location—the dice are available for you to use. So go to town! Roll the Location's dice as if you were in the Location at that time.

Example: After Tess Mercer lets some information slip during a televised interview, Lois spends a scene in the *Daily Planet* researching possible connections between LuthorCorp and the biotech company recently found polluting Crater Lake with irradiated meteor rock waste. Several scenes later, Lois goes out to the site to confront Tess on the matter. It's a good thing Lois spent the time in the **DAILY PLANET BULLPEN 2D6**—when the dice start rolling, Tess rolls a 5 and 6 giving her a total of 11, while Lois' pool yields only a 6 and a 3. A total of 9 isn't bad, but in this case it's not good enough. However, the research she did earlier at the *Daily Planet* provides a 4 and a 6. Using the *Planet's* 6 alongside her 9 gives her a 15, beating Tess' 11 and winning the Contest. Lois gets Tess to reveal some particularly damning information. Now Lois has to decide whether it's more important to dig deeper and find the reason for Mercer's and LuthorCorp's dirty dealings or to simply take the information public for a good byline.

A Location may also serve a motivational purpose—its idealized representation reflecting one of your Values or memories of its tragedies driving your actions. For instance, while Kandor and Krypton have been destroyed, visions of what happened there motivate and inspire many characters for good and ill, particularly Jor-El, Kara, Zod, and the other Kandorians.

Example Locations

The Locations that follow are general examples of places that might show up in your story. They will need to be made specific—given names and specialties—to fit into your episodes. You can also use them as templates to help create the Locations on your Lead sheets. Like the Extras, none of these lists of specialties have die ratings attached to them. The die rating is a subjective relationship that exists only in relation to the Lead or Feature who uses the Location. In other words, when you use one of these Locations, assign a die rating that seems appropriate.

The following template is used for these example Locations:

LOCATION TYPE

A short description of the Location.

Specialties: These are suggested attributes that may offer dice when Aiding a Lead or Feature, or adding to the Trouble pool in a Test. Specialties are intentionally vague and open to interpretation, rather than being strict limiters. Choose two from the list or make up your own.

ALLEY AT NIGHT

Your Mom always told you to avoid dark allies, especially at night, but this just seems to be where stuff happens. Peppered throughout most large cities, alleys are great places to have secret one-on-ones, trap someone, or be attacked. Whether you're the hunter or the hunted, watch your back—you never know who might be following whom.

Specialties: *Crime, Dark, Dumpster, Isolated, Rumors*

BAR

From sports bars serving bottles of beer to faux pubs serving too-cold ale to high-class cocktail lounges with martini menus, they all have a few things in common: low lighting, some kind of music playing, a bartender who's wise to more than he or she is saying, and regulars that know the full story. While some are certainly friendlier than others, each is bound to have its own version of these traits.

Specialties: *Crowded, Friendly, Loud, Regular Clientele, Shady*

CAVES, LAIRS, AND HIDDEN SPACES

It's going to take a little more than checking for traps to find these sorts of locations—okay, sure, super-senses might do it, but most people need to do a little research and footwork first. Either someone has gone to considerable trouble to keep them hidden, or their locations are long since forgotten. If, on

the other hand, you're taking advantage of your own cave, lair, or hidden space, watch your back! If it's important enough to be hidden, it's important enough for others to come looking.

Specialties: *Concealed, Damp, Dark, Isolated, Security*

COFFEE SHOP

Once upon a time, a coffee shop was a place you went for five cent cups of coffee with free refills and it only came in two forms: decaf and regular. Today, a coffee shop is as much a social occurrence as it is an adventure of caffeinated beverage choices. More often located at prime city addresses instead of roadside oddities, a **SMALLVILLE**-style coffee shop is going to be conveniently located, socially active, and almost always open.

Specialties: *Contacts, Public, Rumors, Socialize, Therapy*

CRIME SCENE

Despite how often it's ignored, the police put those yellow crime scene ribbons up for a reason: to keep other people out. It seems, however, that just about anyone with enough guts or wits can cross over the yellow to get some information of their own—or perhaps to contaminate the information already being gathered. Whether you're a cop or just someone with a need to know, you'd better find out fast; crime scene evidence has a way of disappearing.

Specialties: *Crowded, Chaotic, Dark, Investigation, Red Tape*





ELEVATOR

You know this one: the small, confined space, bad lighting, rows of buttons, and slowly moving up and down to the eternal sounds of “The Girl from Ipanema.” Elevators almost never come as quickly as you need them and nearly always open their doors when you’re still in the middle of a sentence, in an awkward position, or just as you’re going in for a kiss.

Specialties: *Confined, Private, Rumors, Unreliable, Vulnerable*

HEADQUARTERS

This is the place you share with other team members—where you all report to train, plan, strategize, or even just meet face-to-face. This is also where your fearless leader, should you have one, will be centrally located to perform the functions of command. This is not to be confused with homebase (see below).

Specialties: *Glass Furniture, Planning, Security, Tactics*

HOMEBASE

Unlike Headquarters above, which is a team-shared location, a homebase is *your* center of operations. It could be your home, a secret location, or even a public place that is specifically important to you. This is a place you go to relax and recharge, where you feel comfortable and protected.

Specialties: *Comfort, Protect, Restore, Safe*

HOSPITAL

If the last thing you remember is being hit over the back of the head before waking up alone in a dimly lit room with a constant but gentle beeping noise in the background, then you’re probably in a hospital. The big clue is whether you’re restrained or not. If it seems like you can get up and move around on your own, then yeah, hospital. Usually what happens now is that a nurse, doctor, or close friend or relative will come in, tell you what they know about what happened, and convince you to stay in bed until given a clean bill of health. What you’ll probably do, however, is wait until everyone is gone, find your clothes, and sneak out of there.

Specialties: *Chaotic, Crowded, Medicine, Resources, Vulnerable*

IT

IT implies any location where you are totally ITed up. It could be a government building’s T1, some hacker’s homebase, or a Radio Shack. If you need to go MacGyver on some technology, this is the sort of location where the equipment you need will be found. You can also consider this as a virtual location: a computing cloud, network server, or MMORPG that’s accessible by use of an avatar. And don’t worry too much about firewalls—while they may be just about the only form of IT defense, even the meekest seem able to leap them in a single bound.

Specialties: *Breakables, Hacking, High Voltage, Information, Technology*

LABORATORY

Frankenstein, Dexter, The Brain—all had laboratories of world renown; their private place to go and conduct their experiments. If you have gone through all the trouble to build a top-notch laboratory, you aren't just conducting any old experiments. Oh no, you've got something in mind, something specific. This place, be it in a first-rate educational facility, a seemingly abandoned warehouse, or your mom's basement, holds what you need to conduct your tests, as well as all your notes on what you've discovered so far.

Specialties: *Breakables, Experiment, High Voltage, Resources, Science!*

LIBRARY

It's easy to forget that these places even exist anymore, but libraries remain an excellent location for quiet study and research today. In addition to all the modern information technology now available here, making your research go quicker than ever before, don't forget about the quiet powers of the librarian. She or he holds great wisdom and the gift for knowing just how to share it.

Specialties: *Librarian, Quiet, Research, The Stacks*

NEWSPAPER ARCHIVES

Not everything is available online, not yet. Sometimes, especially if the information you want is old enough, or if it has been made to vanish from online achieves, paper files are the only way to get the information you need. And you never know what you might come across—some tidbit you weren't even looking for—in your search. So roll up your sleeves, put on the coffee, and be wary of paper cuts.

Specialties: *Musty, Private, Quiet, Research*

NIGHT CLUB

Night clubs can vary pretty widely, but there are a few characteristics they tend to have in common. There's always a dimly-lit bar, a dance floor with contrastingly colorful lights, characteristically attractive servers, some big dudes in suits for bouncers, and music. Lots of loud music. This is the sort of place where deals go down, crimes of passion are birthed, and bad guys are caught in the act.

Specialties: *Anonymity, Crowded, Loud, Publicity, Seduction*

RESTAURANT

Truck stops, greasy spoons, mom and pop joints, cafés, and five-star bistros. Restaurants are an ideal, public location to meet, talk, and socialize. If you're creating a restaurant scene, consider the type of seating: is there one long counter with a few booths along a wall of windows which anyone can clearly spy into from the outside? Or a formal location where tables are kept secluded from each other and the music is just loud enough to keep conversations private? Does this restaurant offer private rooms where business can be conducted? Is the wait staff comprised of local college kids, or professionals that know what is and is not their business?

Specialties: *Contacts, Quiet, Socialize*

SHOPPING MALL

Whether we're talking about a one-story, low rent strip mall on the outskirts of town, or the classy three-story, high end consumer goliath complete with an amusement park in the center, shopping malls are fascinating locations. If you (or your Lead) have ever worked in one, you know there are all sorts of back rooms, hallways, and entrances the public never sees or even has a clue about. They're also good, generally centralized locations full of innocent people not paying a lot of attention to what goes on around them.

Specialties: *Crowded, Holiday Shopping, Public*

STREET

In contrast to the ever popular skyscraper roof tops, way down at ground level you'll find a plethora of highly variable locations all under one header: streets. It might be a daytime scene on a crowded city street with throngs of people passing each other by without taking stock in any activity outside their one-foot bubble; or it could be the quiet, desolate avenues long after most people have gone to bed and only night owls are found lurking under street lamps. The open streets are where you'll find just the person you're looking for, or someone completely unexpected.

Specialties: *Crowded, Deserted, Dirty, Loud, Under Construction*





TOP OF A BUILDING

Building roofs are a popular location type in **SMALLVILLE**—and it makes a lot of sense, really. They're difficult to get to unless you have that certain something that can get you up there, and that allows a lot of privacy for a very select group of people. If you have the right abilities or access (or friends that do), these are great locations for conducting business best kept from the prying eyes of every day humans.

Specialties: *Contacts, High, Isolated, Romantic, Windy*

TRANSPORTATION (CAR, BUS, TRAIN, PLANE, ETC.)

When we're talking about public transportation, we mean anything you can pay to ride on and get to a destination, whether specific or random. All forms will be busy during the day when commuters are taking part in their daily grind to and from their places of work, and again in the evening as entertainment venues are visited throughout the city. At night, the spooks come out and it can be dangerous if you don't know what you're doing. And odds are every step you take will be recorded on CCTV.

Specialties: *Confined, Crowded, Elevated, Fast, Subterranean*

UNINHABITED HOME

These days, if you're in the right neighborhood you'll have no problem finding an uninhabited home—maybe even a block of them. These can be surprisingly useful locations to hide out in, take refuge, or hide secrets. But squatters need to be careful; neighbors, the police, vandals, or realtors hosting potential buyers could drop in on a moment's notice.

Specialties: *Deserted, Private, Quiet, Restore*

WATERFRONT

The proverbial "down by the docks" where stacks of shipping crates create mazes to be explored and potentially chased through. Sometimes the crates continue onto the decks of freighters docked nearby. Sometimes they continue into warehouses. This is a great place to find criminal goings on, salty sea dogs, and at least someone swimming with the fishes. Somebody's always striking up a deal, or waiting in a car with the headlamps on, or looking nervous as they hand over contraband or information.

Specialties: *Crime, Dilapidated, Isolated, Resources, Water*

Shared Resources

When your group created your Leads and set up the campaign, chances are there were some Extras or Locations that ended up on more than one Lead's sheet. Their ratings might not be the same—Oliver's connection to **DR. EMIL HAMILTON** isn't as tight as Chloe's, even though they both get to use his expertise. So what does this mean?

Basically, because you're sharing the same Resource, tapping that Resource out applies to anybody who has the Resource on his sheet. If Dr. Emil Hamilton devotes his efforts to figuring out John Jones' mysterious injuries, it keeps him from putting all his energy into coming up with a serum to cure an outbreak of meteor-rock-powered flu. During each episode you need to keep track of how often the Resource gets used to help a Lead or Feature.

Resources are not limited to those on a Lead sheet. In fact, you can even use a Resource that's not on your own sheet but *is* listed on someone else's. Ollie, Clark, John, even Bart, Arthur, and Victor use the Watchtower's computers now and then. And just because Lois thinks she has most of the *Daily Planet* wrapped around her little finger doesn't mean that Clark or Chloe can't be found deep in the stacks researching a case. Nearly any Location the Leads find themselves in during a particular scene can be used as a Resource, almost as if it was listed on that Lead's sheet. Almost.

This is also true of Extras. If they are in the same scene (or not, as above), they can be used or called upon by anyone

else within that scene. In fact, it's rare that the Leads will be anywhere, especially in a city like Metropolis (perhaps not so much in a small town like Smallville), where there aren't a few Extras around to call on for help. And if you want to use an Extra as a Resource, even if he's listed on another Lead's sheet, you can—in almost the same way as normal.

So what do I mean by "almost"? If a Location or an Extra you want to use during a scene doesn't appear on your Lead sheet, you have to pay a Plot Point to use it. If the Resource is listed on another player's Lead sheet, the Plot Point goes to him; otherwise it goes into the general pool. If more than one Lead or Feature has this Extra on their sheet, give the Plot Point to the last person to use or talk to that Extra. Simple, right?

Keep in mind that you don't have the same connection to that Resource as the other Lead or Feature does. If Tess has a **LUTHORCORP SECURITY TEAM 2D8**, spending a Plot Point doesn't get you that 2d8; it gives you the Resource equivalent of a Useful Detail (page 9) for that scene, at 2d6. You'll need to justify spending that Plot Point, too—did you just turn on the charm? Exploit something you know? If you and Tess are on the outs, her team's not going to work against her without some serious effort. After the scene ends, you can keep the Extra or Location on your sheet at 2d4 until the episode ends. It's up to you then to make the Resource a permanent addition to your Lead sheet through the use of tag scenes and Growth—and I recommend the tag scene involve someone who already has that Extra or Location.





KRYPTONITE

Of all the iconic elements of Smallville, one of the most enduring and pervasive from season to season is the radioactive remnants of Clark's homeworld, Krypton. The green meteor rocks fell to Earth in the shower that accompanied Clark's spaceship, causing widespread damage and saturating the surrounding countryside with deposits of the mysterious minerals. This wasn't the first time kryptonite found its way to Earth, at least if the Kawatche Indian legends of the area are to be believed, but for the most part the meteor rocks have been a major part of life in Smallville since Clark first arrived.

Green Kryptonite

By far the most common type of kryptonite is the dark green glowing kind, which is toxic to Kryptonians and has a powerful mutagenic effect on humans and animals exposed to it. "Green K" has been melted down, turned into gas, even incorporated into energy drinks and gum. It's a sort of universal change vector—one that often brings psychosis and aberrant behavior in those who are "infected" by its radioactive properties.

In game terms, green kryptonite can cause **INJURED** and **EXHAUSTED** Stress on anyone with the **KRYPTONIAN HERITAGE** Distinction. Lumps of the mineral may occur as the equivalent of Useful Details, rated as d6 or higher depending on the potency or size of the rock. A kryptonite cage like the

WATCHTOWER ALERT: Is This Stuff Everywhere?

It may seem as if kryptonite is omnipresent in the **SMALLVILLE** universe, and to an extent this is true: many villains and antagonists, even some of Clark's allies, have been able to acquire weapons-grade kryptonite or at least a chunk of it in a lead box. "Meteor freaks" show up with an alarming frequency—enough that the Isis Foundation was purposed to counsel and help them with group therapy and assistance. If you're trying to come up with a storyline that involves a new threat, a bizarre

experiment, or a conspiracy, you can't really go wrong with kryptonite. However, if you don't have a spinoff campaign with Kryptonians (maybe you're telling the story of Bart Allen and his friends, not Clark) it's best to limit meteor rock involvement to an occasional reminder of which universe you're playing in. And it should absolutely, positively cost Plot Points to acquire any in the course of an episode.

one Lionel Luthor built and which Pierce used to hold Clark might even be rated as d10 or d12; a simple necklace like the one worn by Lana when she was a freshman is no more than a d6. When used against a Kryptonian, the kryptonite's rating is tripled and can Shutdown their abilities or simply Stress them out (see Abilities in **Chapter Eight: Assets**). Kryptonite has no immediate effect on humans, but the rating might be combined with some other experiment or device, depending on the whim of Watchtower or the creative genius of players.

Green kryptonite also becomes clear or transparent when subjected to certain types of radiation or Kryptonian artifacts, such as Clark's spaceship. When this happens, it is rendered completely harmless. When it's superheated, green kryptonite occasionally becomes black kryptonite; other times, it just becomes a molten green liquid.

Red Kryptonite

Less common but almost as dangerous to Kryptonians is red kryptonite, an isotope of the mineral that strips Kryptonians of their inhibitions and brings out their own special bad boy or girl. It's like being drunk, only you don't slur your speech and swerve off the road (unless you're doing it on purpose). Exposure to red kryptonite has an almost immediate effect, making the Kryptonian's eyes flash red and sending him into a scene or three of unbridled reckless behavior.

So how does this work in **SMALLVILLE**? Obviously it's going to be up to the player of the Lead in question. You don't want to just force this on somebody. But that said, it's an easy way to get Plot Points (it's part of the **KRYPTONIAN HERITAGE**'s d4 trigger) and not an entirely unwelcome change of pace. If you buy into the Red K thing, Watchtower hands you a Plot Point and you temporarily gain an Asset to reflect your new personality at the rating of the kryptonite (typically a d6). Good choices are **IN OVER MY HEAD**, **SHAMELESS FLIRT**, **SMARTASS**, or **VICIOUS**. The upside is that you get to use this Asset in Tests and Contests where it would be helpful, but the downside is that your opposition might grab it instead, using it like a Stress Trait against you.

Any number of things can be used to counter the effects of Red K, but exposure to green kryptonite, getting Stressed Out, or a variant of the Convenient Unconsciousness rule (if you've taken at least some **EXHAUSTED**, **ANGRY**, or **INSECURE** Stress, you can choose to Stress Out and shake off the uninhibited behavior) are the most common methods. Your friends might even try talking you out of it, but chances are that's not going to work. The good news is that you might not remember any of it once you come to your senses. The bad news is that your friends certainly will.

Blue Kryptonite

Blue kryptonite is found naturally on Krypton, and as such probably not a chunk of the planet's core so much as a rare element or isotope. This mineral inhibits or suppresses a



Kryptonian's superhuman abilities, usually only while it's in proximity. When used on Kryptonian DNA, the effects are permanent; clones produced from this DNA do not gain powers under a yellow sun, but are instead more powerful under a red sun. It doesn't do a thing to depowered Kryptonians and it doesn't cause harm, but having your abilities negated might be highly inconvenient.

Like other forms of kryptonite, the blue version is basically a player buy-in situation. Hand over a Plot Point and Shutdown the Kryptonian's Abilities. Don't want the Blue K to render you powerless? Start a Contest to get it away from you or shield yourself or convince the other side to put it away, but if you lose the Contest and take Stress, you're out of the super hero business for the rest of the scene. Blue K is a plot device like any other, and if it's introduced well it can lead to a lot of interesting play. If it's always around, then there's a problem.

Black Kryptonite

What happens when you take green kryptonite and expose it to enormous amounts of heat? Sometimes, you get black kryptonite, the version that splits you into your good side and your bad side—literally. Black K is also capable of separating somebody with two distinct personalities or forms into two distinct people, which is what happened with Davis Bloome and Doomsday. The effects are permanent until corrected with more black kryptonite.

Game-wise, Black K is a plot device, useful when you're interested in exploring the dichotomy of alien versus human, or good versus evil, or something like that. Give a chunk of it a die rating and treat it like a Useful Detail, perhaps involved in a Contest with someone you want split in two (or rejoined as

one). If you Stress Out your opposition, the Black K has done its thing. Alternately, the opposition may accept a Plot Point and become divided; one half should usually exist as a Feature for a bit, with the player retaining control of its twin. It's up to your group how you want this to work, but it's generally a good idea to A) let it go on as long as it's interesting and B) let the player of the one exposed to black kryptonite get veto powers if he absolutely doesn't like it.

Silver Kryptonite

Not technically a chunk of Krypton at all but a substance created by the Brain Interactive Construct, silver kryptonite induces feelings of extreme paranoia and mistrust in Kryptonians. This paranoia can be represented by **INSECURE** Stress. Silver kryptonite, like other types, is triply effective against those with the **KRYPTONIAN HERITAGE**, so the **INSECURE** Stress in this case is easier to inflict. Obviously, there isn't much of this around, but if you're looking for a really obscure kind of kryptonite to use on your spinoff's Kryptonian Lead, this one's a zinger.

Gemstone Kryptonite

Found as a sparkly white dust in a Smallville quarry, this kind of kryptonite grants Kryptonians amazing powers of persuasion. It's best treated as an Empower plot (see **Chapter Five: Episodes**) with the Kryptonian getting the **PERSUASION** Ability for the duration of the episode at a rating of at least d6 (determined by the potency of the Gemstone K). It can be flushed out of the Kryptonian's system with green kryptonite, but until then all kinds of wish-bringing hijinks can occur.





PEOPLE

The Leads the players create are the stars of your game, but the world of SMALLVILLE is filled with notable characters. This section is all about those Features and Extras that appear on the show, many of whom will also make good Leads if you want to go that route. In fact, we present Clark, Chloe, Ollie, Lois, Tess, and Zod in Chapter Three: Beginnings as Lead sheets for just that purpose.

How To Use This

So what about the rest? By default, we're presenting them as Features for you to include however you like. We're also reproducing the Season Nine Leads again in Feature format, together with some sidebars that touch on aspects of these characters and how you can bring them further into your game. Their Values, Assets, and Resources are provided as of around the middle of Season Nine of the show, except in certain cases—Lex, for example, is presumed dead, and Jonathan Kent has definitely passed away. Their most important or critical Relationships are also given, but don't let that keep you from adding more (such as your group's own Leads) or changing the die ratings.

When your group is setting up a new campaign, someone may suggest including one or more of these Features on the Pathways Map. If that's the case, scrap the listed Relationships and adjust them as the other players collaborate together on the Map. Be sure to let the focus remain on the players' Leads, though. Just because your campaign has John Jones or Andrea Rojas as a prominent Feature doesn't mean they're there to steal the spotlight. So long as the Feature has a connection to two or more Leads, you should have plenty of built-in conflicts and Wedges to play with.

Clark Kent

THE BLUR • DAILY PLANET REPORTER • FARMBOY

History: Born on the doomed planet Krypton, Kal-El was rocketed to Earth by his parents Jor-El and Lara. He was found by Jonathan and Martha Kent and raised as a farmboy in the rural town of Smallville, Kansas. Given the name Clark, he grew up unaware of his alien heritage, even though he began to manifest remarkable abilities as a youth. His parents decided to tell him about his otherworldly origins as a teenager. Clark survived high school and many other trials thanks to the support of his family and friends, but his secret continues to weigh heavily on him. He has received training in the use of his abilities from the disembodied presence of Jor-El and confronted threats both terrestrial and extraterrestrial. Clark's greatest challenges have come from people seeking to confirm their suspicions about his abilities, uncover his secret, or fulfill prophecies about his arrival on Earth and his role in the future. His freshman year, Clark saved Lex Luthor from a car wreck on a bridge near Smallville; the two began as friends, but over time they grew to resent and oppose each other. Although Lex was apparently killed in an explosion almost two years ago, his legacy continues to haunt Clark and those he loves.

Current Events: Now, Clark uses his day job as a cub reporter for the *Daily Planet* to mask his true calling: protecting the innocent and bringing villains to justice as the Blur. Since the arrival of the Kandorian clone army and Major Zod, Clark has tried to help the Kandorians assimilate into Earth society and ensure that Zod does not become a global threat. Clark has allied with many other heroes and crime fighters, notably Oliver Queen and his team, and Carter Hall's Justice Society of America.

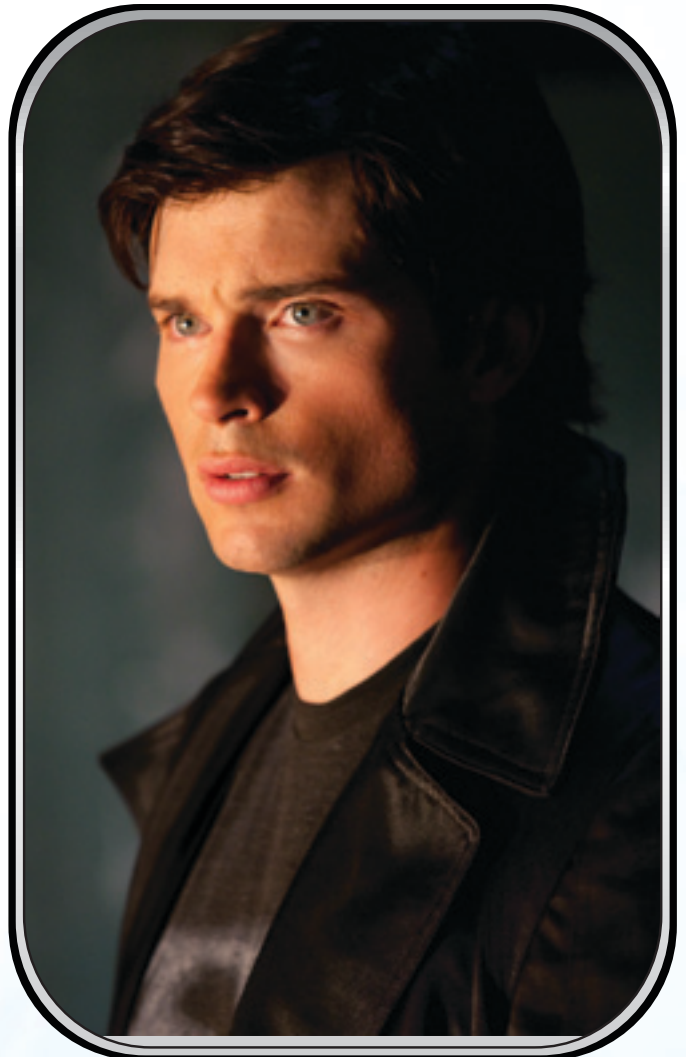
Classified: Clark's Kryptonian heritage is his foremost secret, to the point that he actually refers to it as "his secret." Most

of his close friends and family know that he has extraordinary abilities and was born on another world, but it is definitely not public knowledge. Clark safeguards a number of other secrets, mostly relating to his metahuman allies, such as their identities and checkered pasts.

D8	DUTY	<i>I must fulfill my parents' hopes for me.</i>
D6	GLORY	<i>The Blur gives people hope.</i>
D10	JUSTICE	<i>I must protect the innocent.</i>
D8	LOVE	<i>I must safeguard my family and friends.</i>
D4	POWER	<i>Power corrupts.</i>
D6	TRUTH	<i>The truth is often dangerous.</i>

RELATIONSHIPS

- ▼ *I need to be there for* CHLOE D10
- ▼ *JONATHAN was my moral compass* D4
- ▼ *LANA is not the girl I loved in high school* D6
- ▼ *LEX can never be trusted* D6
- ▼ *I can't tell* LOIS *my secret* D12
- ▼ *MARTHA is my constant supporter* D8
- ▼ *OLIVER is reckless* D8
- ▼ *TESS knows what she wants* D6
- ▼ *There must be good in* ZOD D6



RESOURCES

- ▼ CROWS NEST (*Protect, High*) 2D4
- ▼ DAILY PLANET BULLPEN (*Research, Information*) 2D4
- ▼ FORTRESS OF SOLITUDE (*Training, Knowledge [Kryptonian Lore]*) 2D8
- ▼ JUSTICE SOCIETY (*Assistance, Inspiration*) 2D6
- ▼ KENT FARM (*Comfort, Restore*) 2D6
- ▼ OLIVER'S TEAM (*Brawl, Sneaky*) 2D6
- ▼ SHELBY (*Fetch, Good Dog*) 2D8

ASSETS

BIG-HEARTED D8

- ▼ **Earn** a Plot Point when you **Choose** to buy somebody's sob story.
- ▼ **Earn** a Plot Point and **Add** a D6 to the Trouble pool when you risk yourself to help somebody in need.

GUILTY D6

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when your guilt stymies or confuses you.

IMPULSIVE D8

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you act rashly.
- ▼ **Earn** a Plot Point when you **Choose** to Interfere in a Contest.

HEAT VISION D6

Spend a Plot Point to...

- ▼ Create a wide-angle sweep effect that inflicts INSECURE or AFRAID Stress.
- ▼ Destroy an inanimate object as big as a car. Spend two Plot Points for an object as big as a house. Spend three for an object as big as a skyscraper or a river.

INVULNERABILITY D10

Spend a Plot Point to...

- ▼ **Decrease** an opponent's INJURED or EXHAUSTED Stress pool.
- ▼ **Recover** your INJURED or EXHAUSTED Stress.

KRYPTONIAN HERITAGE D8

Limits: Kryptonite, Magic, Red Sun

- ▼ **Earn** a Plot Point when your Abilities are **Shutdown** by green or blue kryptonite or you **Choose** to act on baser instincts under the sway of red kryptonite.
- ▼ **Add** a D6 to the Trouble pool to use a Special Effect from a connected Ability you don't have.

SUPER-BREATH D6

Spend a Plot Point to...

- ▼ Trap somebody in a sheath of ice. They must win a Contest against you to break free.
- ▼ Clear a scene of all dust, smoke, loose debris, or sand.

SUPER-SENSES (*Hearing, Sight*) D6

Limits: Lead (Sight), Sonic (Hearing)

Spend a Plot Point to...

- ▼ See through objects to find specific people or objects.
- ▼ Hear or see into a nearby scene you're not in.

SUPER-SPEED D10

Spend a Plot Point to...

- ▼ Join a scene or switch to a new scene regardless of distance.
- ▼ Catch bullets or other missiles out of the air.
- ▼ Run fast enough to cross water as if it were solid ground.

SUPER-STRENGTH D10

Spend a Plot Point to...

- ▼ Perform a fantastic feat of strength.
- ▼ Throw or knock another character out of a scene.
- ▼ Leap a great distance into another scene.
- ▼ Break through a wall—even a brick or stone wall—to grab a target or object on the other side.
- ▼ Wield a large inanimate object, like an automobile, as a weapon (and as a D8 Useful Detail).

WATCHTOWER ALERT: Heavyweights and Screen Time

SMALLVILLE is clearly the story of Clark Kent as a young man, growing into his destiny as a hero. While the other characters, his friends and foes, are full-fledged Leads of their own, it may seem unfair to imagine a group where one player is the heavyweight and the others are just sitting in the bleachers. The good news is that the SMALLVILLE ROLEPLAYING GAME is designed to reduce this problem, especially since everyone gets a chance to grab the spotlight. You can actually make good use of a central character like Clark because he creates as many problems and situations as he solves—often more. If your spinoff campaign has a major heavyweight character as a focus, it's because one player has decided to take on the burden of dramatic responsibility. If the other players are okay with this, you're on target and everything's fine. If not, settle this up front as soon as you can, and make sure that if someone else likes to carry the torch as hot (and not everyone does) you're taking time to split the screen between both big guns. See CHAPTER FIVE: EPISODES for more on scene framing and player responsibilities, and don't be afraid to paint those big red story targets.

Chloe Sullivan

WATCHTOWER • HACKER CHICK • SUPER HERO DEN MOTHER

History: Born in Metropolis, Chloe's parents Gabe and Moira separated when she was five years old; she and her father later relocated to Smallville. Chloe grew up alongside Clark Kent, becoming his best friend during high school and harboring a crush on him for years. She honed her journalism skills as the editor of the *Smallville Torch*, pursuing dozens of cases of meteor infection and superhuman powers. Interning at the *Daily Planet* after high school, Chloe was even a reporter for a while before she was fired by then-owner Lex Luthor. Chloe's efforts steadily headed toward helping the metahuman community—especially meteor-infected kids—and opposing Lex and his father Lionel's experimental programs. Married to *Daily Planet* photographer Jimmy Olsen for a few months, Chloe's possession by Brainiac and friendship with Davis Bloome created a rift between the newlyweds that ended in divorce. With Jimmy's death at Bloome's hands, Chloe turned to her work as information broker and Watchtower for Oliver's super-hero team.

Current Events: Throwing herself into her new role as Watchtower, Chloe has shut herself away from the outside world for longer and longer periods. This is partly a result of dealing with Jimmy's death, and partly her feelings of responsibility for Clark, Oliver, and the rest of the league of heroes. Spending more time with Oliver has given rise to complicated feelings toward him; she tells herself it's just harmless fun, but her heart can't deny the real connection they have.

Classified: Chloe's secrets are legion, but she doesn't hide them from her closest friends and allies. Well, except for the fact that she spies on them—Clark especially—without their knowledge, or that she taps their cell phone connections, or has set up satellite tracking on their routines. It's for the best, she rationalizes, but her overdependence on this network of information and the potential for feelings of betrayal from those she loves could come back to haunt her. She's also not over Jimmy, not by a long shot. This makes her romantic feelings toward Oliver even more complex.

VALUES

D10	DUTY	<i>My allies depend on me.</i>
D4	GLORY	<i>I don't need credit for what I do.</i>
D6	JUSTICE	<i>Those who suffer need help.</i>
D8	LOVE	<i>I have my friends and that's what matters.</i>
D6	POWER	<i>Information is power.</i>
D8	TRUTH	<i>Nobody keeps secrets from me.</i>



RELATIONSHIPS

- ▼ *I must help CLARK reach his potential* D12
- ▼ *Losing JIMMY hardened me* D8
- ▼ *LANA can take care of herself* D6
- ▼ *LEX is too far gone* D6
- ▼ *LOIS is going to get herself in trouble* D8
- ▼ *OLIVER gives me hope* D10
- ▼ *TESS is willing to make sacrifices* D6
- ▼ *ZOD is a dangerous threat* D4

RESOURCES

- ▼ DR. EMIL HAMILTON (*Science, Medicine*) 2D8
- ▼ FORTRESS OF SOLITUDE (*Information, Resources*) 2D4
- ▼ OLIVER'S TEAM (*Brawl, Security*) 2D8
- ▼ THE TALON (*Restore, Comfort*) 2D4
- ▼ WATCHTOWER (*Surveillance, Hacking*) 2D8

ASSETS

BIG SISTER D10

- ▼ **Add** a D6 to Trouble to **Reveal** that you have video or audio surveillance of a Lead or Feature.
- ▼ **Add** a D10 to Trouble to **Reroll** a die whenever secrets you know come into play.

CONNECTED D8

- ▼ **Spend** a Plot Point to **Gain** a D8 Relationship with a Feature for the rest of the scene.
- ▼ **Spend** a Plot Point to **Reveal** you "know a guy" who can provide you with information or material goods.

EXTRATERRESTRIAL KNOWLEDGE D6

- ▼ **Earn** a Plot Point when you **Reveal** you know way too much about an alien culture.

FIXER D4

- ▼ **Add** a D6 to Trouble to **Reveal** that you have access to small, non-unique items you're not supposed to have.

GENIUS D8

- ▼ **Spend** a Plot Point to **Reveal** that you've studied a subject and know its basics.
- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you assume others can't follow your complicated thinking.

HACKER D12

- ▼ **Add** a D6 to the Trouble pool to **Reroll** a die in a Hacker roll.
- ▼ **Spend** a Plot Point to **Reveal** a fact about security holes or other exploitable weaknesses in the target of your hacking.
- ▼ **Add** a D10 to the Trouble pool to **Gain** a 2D8 Extra or D8 Relationship for an ally you're working with.

INVESTIGATOR D8

- ▼ **Earn** a Plot Point when you **Choose** to spend a scene investigating instead of taking immediate action.
- ▼ **Spend** a Plot Point to **Reroll** an Investigator roll.

SMARTPHONE D6

Limit: Gear

Spend a Plot Point to...

- ▼ Copy the contents of a nearby computer hard drive onto your smartphone.
- ▼ Override a nearby security system or electronic lock.
- ▼ Join any scene remotely via communications networks.

WATCHTOWER ALERT: Keeping In Touch

Unless there's a significant plot hook, it's usually easy for the Leads to get in contact with each other. Chloe, as the Watchtower for Oliver's team of heroes, maintains constant networking and surveillance duties, and she always has a hands-free headset nearby just in case. Other characters have cell phones or even super-speed. If you want to model the way Oliver's team works, one player can take the role of the hub of all information. It's a good idea for this Lead to have appropriate Distinctions, Abilities, and Values (DUTY, LOVE, and JUSTICE) that support this kind of thing. If you're in touch with someone, you can even spend Plot Points to Aid him off-screen—although this is a situation that can quickly be altered by having the antagonist knock the phone out of your buddy's hand or lock him somewhere without a good signal. At the end of the day, though, it's about the players feeling as if they can contribute to the important scenes, and if you make it possible for Leads to communicate during scenes, it makes framing those scenes much easier.

Davis Bloome

PARAMEDIC • SERIAL KILLER • DOOMSDAY

History: Clark Kent was not alone when he rocketed to Earth in his spaceship from the dying world of Krypton. Smuggled aboard the ship was a biological weapon, an organism created from the combined DNA of General Zod, his wife Faora, and dozens of dangerous alien creatures. This being took on humanoid form moments after the crash and was whisked away from the crash site by operatives of Lionel Luthor. Lionel thought that this thing—a dark haired, sullen boy—was the Traveler, a savior of mankind sought by his secret society, Veritas. He realized his mistake, however, and had his men drag the boy away; the boy succumbed to rage, transforming into a monster and killing the men. These incidents caused the boy, who later ended up in the Kansas foster care system, to experience blackouts. He never remembered what had happened to him, though reports of deaths and violence reached his ears later. Bouncing from home to home as a youth, he struggled to overcome his feelings of being an outsider. As an adult, he gained certification to be a paramedic and sought to help and take care of people, perhaps in response to his internal rages. It was in this line of work that he met Chloe and Jimmy Olsen, growing close to Chloe and becoming the object of suspicion for Jimmy. He also felt a connection of a sort with Clark, which was later explained to him by Phantom Zone escapee Faora. The two were destined to confront each other, for Davis was biologically engineered to be the ultimate destroyer.

Current Events: Davis felt a strong attraction to Chloe, who was the only one capable of calming him enough to prevent a transformation. This drove him to come between Chloe and Jimmy, even going so far as to steal her away from her own wedding in his monstrous form. As it happened, Chloe was

possessed by Brainiac, who was aware of Davis' true nature and hit the fast forward on his development track. Oliver Queen and his allies knew that this monster—Doomsday—had to be stopped, but Clark was convinced that Davis could be redeemed somehow. Using black kryptonite, the heroes split Davis from Doomsday, leaving Clark to take care of the monster, burying it deep beneath the Earth. Unfortunately, as human as he was, Davis showed that he was just as much a monster as he used to be, delivering a killing blow to Jimmy Olsen. Jimmy managed to return the fatal injury, ending Davis' life.

Classified: As the ultimate destroyer and able to adapt to any threat, Doomsday (without Davis) is still a terrifying threat of his own. Faora claimed that, if he is killed, he will come back to life unable to die the same way twice. It's possible that Doomsday will one day escape from his subterranean prison and rampage again.

VALUES

D8	DUTY	<i>I can't be held responsible for my actions.</i>
D4	GLORY	<i>I don't need recognition.</i>
D6	JUSTICE	<i>I must defeat evil to stay in control.</i>
D8	LOVE	<i>It holds back the beast in me.</i>
D8	POWER	<i>I can't be bought.</i>
D6	TRUTH	<i>If I keep my secrets, nobody dies.</i>



RELATIONSHIPS

- ▼ CHLOE keeps the beast from breaking free D12
- ▼ It all ends with CLARK D12
- ▼ JIMMY stands between me and love D6
- ▼ OLIVER is no threat to me D4
- ▼ TESS doesn't know what she's dealing with D4

RESOURCES

- ▼ METROPOLIS GENERAL (*Medicine, Supplies*) 2D8
- ▼ THE TALON (*Basement, Hiding*) 2D6

ASSETS

Die rating Guide: DAVIS/DOOMSDAY

ADAPTATION D6/D12

- ▼ **Spend** a Plot Point to adapt your physiology to new conditions.

BIG-HEARTED D4/—

- ▼ **Earn** a Plot Point when you **Choose** to buy somebody's sob story.

GUILTY D4/—

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when your guilt stymies or confuses you.

INVULNERABILITY D6/D10

Spend a Plot Point to...

- ▼ **Decrease** an opponent's INJURED or EXHAUSTED Stress pool.
- ▼ **Recover** your INJURED or EXHAUSTED Stress.
- ▼ Ignore any Stress with a descriptor associated with an attack or effect that has previously killed you.

KRYPTONIAN HERITAGE D6/D6

Limits: Magic, Red Sun; formerly Kryptonite

Note: None of Davis' Kryptonian Abilities function higher than D6 while he is in human form.

- ▼ **Earn** a Plot Point when your Abilities are **Shutdown** by blue kryptonite or you **Choose** to act on baser instincts under the sway of red kryptonite. Davis/Doomsday is no longer affected by green or black kryptonite.

LIKEABLE D6/—

- ▼ **Give** your opposition a D6 to **Reroll** a die in a LIKEABLE roll.

REGENERATION D6/D12

Spend a Plot Point to...

- ▼ Recover INJURED or EXHAUSTED Stress.
- ▼ Grow back a severed limb or other body part.
- ▼ Cure yourself from any ailment or disease.
- ▼ Return from the dead. You must step this Ability back by a step as a consequence.

SAVAGE D6/D12

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble whenever you act upon your base instincts.
- ▼ **Add** a D6 to Trouble to **Increase** your INJURED or AFRAID Stress pool.
- ▼ **Spend** a Plot Point when you draw on your primal rage to **Recover** your own INJURED or AFRAID Stress.

SUPER-SPEED —/D6

Spend a Plot Point to...

- ▼ Join a scene or switch to a new scene regardless of distance.
- ▼ Catch bullets or other missiles out of the air.

WATCHTOWER ALERT: The Beast Within

Davis Bloome is an excellent example of a character caught between two worlds—one in which he's an ordinary human and another where he's a savage monster. If you're creating Features who fill this role, a sort of superpowered Jekyll & Hyde, Davis models one way to represent it in the game. We've tweaked his KRYPTONIAN HERITAGE a little so that his Abilities are more effective when he's in Doomsday form, but he loses his BIG-HEARTED, GUILTY, and LIKEABLE Distinctions. You could use this same kind of thing to model werewolves, or people who manifest their Abilities only when a ghostly ancestor possesses them. Work it into the story, and make it something that generates play rather than complicates it too much. In Davis' case, it drives one of the main plots of Season Eight. In your spinoff, somebody with a beast within could do the same.

SUPER-STRENGTH D6/D12

Limit: Doomsday form only Spend a Plot Point to...

- ▼ Perform a fantastic feat of strength.
- ▼ Throw or knock another character out of a scene.

Jimmy Olsen

HENRY JAMES OLSEN • PHOTOGRAPHER • THE INFURIATOR

History: Jimmy Olsen took pains for many years to tell people he came from a family of investment bankers and attended Metropolis High, but the truth is that his father was an alcoholic mechanic and Jimmy's earliest years were spent in Oklahoma City. Jimmy was confident that he could make a name for himself and advance his career by becoming a photographer and moving to Metropolis. He was an intern at the *Daily Planet* for one summer, where he met and had a steamy fling with Chloe Sullivan. Later, after the event known as Dark Thursday, Jimmy scored a full-time job as a news photographer at the *Planet* and joined Chloe's circle of friends, including Clark and Lois. Jimmy ran afoul of a number of powerful metahumans and masterminds, notably Lex Luthor—Jimmy suspected Lex was involved in numerous conspiracies. Jimmy wound up working in the basement archives as a result of poking his nose around, but he kept working hard and partnered frequently with "C.K." and Lois to uncover the truth.

Current Events: Although he had a romance with Clark's cousin Kara for a while, Jimmy's true love was Chloe. After a troubled engagement, they were married, only to have Chloe swept away by the monstrous Doomsday. Doomsday's human alter-ego, Davis Bloome, had been trying to get between the couple for months. Even after Chloe was rescued, their marriage was on the rocks; after Jimmy accused Davis of being a serial killer, and Chloe of keeping secrets, the couple divorced. Jimmy was ultimately proven right when Davis' transformations into Doomsday became uncontrollable. Using black kryptonite, Davis was separated from Doomsday and left alone while Clark and Oliver's team took care of the monster. However, the all-too-human Davis was just as capable of monstrous acts, and he ran

Jimmy through with a pipe in front of Chloe. Jimmy responded in kind, but his injuries were too severe; he died in Chloe's arms.

Classified: Jimmy left Chloe the Watchtower penthouse as a wedding gift, something he never revealed until the last day of his life. Jimmy's legacy may live on in his younger brother, James Bartholomew Olsen. Chloe gave the younger Olsen his brother's camera at Jimmy's funeral.

VALUES

D6	DUTY	<i>You need me, I'm there.</i>
D8	GLORY	<i>Let's make the front page!</i>
D6	JUSTICE	<i>Don't let the bad guys get away with it!</i>
D8	LOVE	<i>I'll do anything for love.</i>
D4	POWER	<i>Money's good if you can get it.</i>
D10	TRUTH	<i>I need to get to the bottom of this!</i>

RELATIONSHIPS

- ▼ CLARK is a great guy D8
- ▼ I don't deserve CHLOE D10
- ▼ DAVIS is hiding a dark secret D10
- ▼ KARA is out of this world D8
- ▼ Lex is ruthless D8
- ▼ LOIS is going places D8
- ▼ OLIVER gives a guy a break D8
- ▼ TESS is a second-rate Luthor D4

RESOURCES

- ▼ ACE OF CLUBS (*Loud, Restoration*) 2D8
- ▼ DAILY PLANET BULLPEN (*Publicity, Rumors*) 2D6
- ▼ QUEEN INDUSTRIES (*Contacts, Resources*) 2D4

ASSETS

BIG-HEARTED D6

- ▼ **Earn** a Plot Point when you **Choose** to buy somebody's sob story.

DARING D6

- ▼ **Add** a D6 to Trouble to **Reroll** a die in a Daring roll.

FAST TALKER D4

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when you're caught in a lie or exaggeration.

HACKER D8

- ▼ **Add** a D6 to the Trouble pool to **Reroll** a die in a Hacker roll.
- ▼ **Spend** a Plot Point to **Reveal** a fact about security holes or other exploitable weaknesses in the target of your hacking.

INVESTIGATOR D8

- ▼ **Earn** a Plot Point when you **Choose** to spend a scene investigating instead of taking immediate action.
- ▼ **Spend** a Plot Point to **Reroll** an Investigator roll.

RIGHT PLACE, RIGHT TIME D10

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when somebody confronts you about your presence somewhere off-limits, secret, or prohibited.
- ▼ **Add** a D6 to Trouble to join a scene you weren't in.

SNEAKY D8

- ▼ **Spend** a Plot Point to **Reroll** any die in a Sneaky roll.
- ▼ **Add** a D6 to Trouble to **Reroll** a second die on a Sneaky roll.



PLAY ADVICE: Joining the Choir Invisible

If you're playing a Lead, it's always up to you whether he lives or dies. This is one of those rules that we embrace around here, especially since main characters don't die too often on the show. There are two big reasons to make the decision to have your Lead succumb to their grievous injuries or go out in a blaze of glory. The first is that you're leaving the game for some reason—moving to the Quad Cities, taking up a night job, whatever. If you're in your last game session of a SMALLVILLE campaign and it would be dramatic and cool to die in another Lead's arms or stop the villain with your last dying breath, play it to the hilt. The spotlight's on you. The other reason is that you're bored with your Lead or want to try a new one. Generally, this is a good reason to send the Lead off into the world with a parting word or two, or drop into a coma, or simply retire from public life. If you're committed to the idea of removing the Lead permanently, though, talk with Watchtower and the other players about setting this up in a cool way so that it's not just a random act of tragic violence. Death is a big deal, and it has lasting consequences for the other Leads, so having the group's help in selling it is always a good idea. Of course, death also has a funny habit of not being permanent in SMALLVILLE, so if you later regret your choice, you may be able to convince Watchtower and your group to let you bring your original Lead back into the game.



Jonathan Kent

IDEAL FATHER • ROLE MODEL • HONEST FARMER

History: Jonathan is the son of Hiram Kent and was born and raised in Smallville, Kansas. He met and married Martha Clark, the daughter of a powerful Metropolis lawyer, when both attended Metropolis University. Despite the opposition of Martha's parents, Jonathan carried on his family's tradition of running the Kent Farm, with Martha opting to give up a promising career to run the farm with him. They were unable to have children of their own, but on the day of the first meteor shower the spaceship carrying Kal-El struck a field alongside the road they were traveling on. They decided to adopt the boy; Martha named him Clark and Jonathan made a fateful deal with Lionel Luthor to obtain adoption papers. This had lasting effects on Jonathan's relationship with the Luthors—Lionel manipulated Jonathan for his own benefit, which sharply conflicted with Jonathan's strong moral convictions. Jonathan raised Clark with a firm yet encouraging hand, passing on his own beliefs in honesty, responsibility, and a resolute work ethic. When he learned Clark was different from other children, he helped him deal with his special abilities, teaching Clark that he must forge his own destiny and look after others less capable than himself.

Current Events: Clark uncovered more about his own heritage when he was a teenager, and this brought the voice of Jor-El into Jonathan's life. For a time, Jonathan fought against Jor-El's own ambitions for Clark, but he also acted as Jor-El's vessel when Clark lost his way. At one point, Jor-El granted

Kryptonian abilities to Jonathan in order to deal with a red kryptonite-influenced Clark, but this was a terrible strain on Jonathan's body, weakening his heart. Some years later, on the day of his election to the Kansas State Senate, Jonathan fought with Lionel in the Kents' barn, triggering a fatal heart attack. Jonathan was buried in the nearby Smallville Cemetery. He remains a powerful influence in Clark's life.

Classified: Jonathan kept few secrets, preferring to be forthright and speak his mind when the opportunity presented itself. But he was Clark's unswerving secret-keeper for years, never allowing the circumstances of Clark's adoption and Jonathan's deal with Lionel Luthor to become public knowledge..

VALUES

D8	DUTY	<i>I'll uphold my principles to the end.</i>
D4	GLORY	<i>I have no time to grandstand.</i>
D8	JUSTICE	<i>We all have to make the right choices.</i>
D10	LOVE	<i>My family is worth any sacrifice.</i>
D6	POWER	<i>Money never bought anything but trouble.</i>
D6	TRUTH	<i>I prefer to believe in people.</i>

RELATIONSHIPS

- ▼ CHLOE looks out for my son D8
- ▼ CLARK must create his own destiny D12
- ▼ Lana needs guidance D8
- ▼ LEX is headed along a dark path D8
- ▼ LIONEL is a corrupting influence D10
- ▼ LOIS works hard for us D8
- ▼ MARTHA is my confidante D12

RESOURCES

- ▼ KENT FARM (*Comfort, Restoration*) 2D10
- ▼ SMALLVILLE SHERIFF DEPARTMENT (*Information, Law*) 2D6

ASSETS

ATHLETIC D6

- ▼ **Spend** a Plot Point to **Reroll** a die in any Athletic roll.

BIG-HEARTED D8

- ▼ **Earn** a Plot Point when you **Choose** to buy somebody's sob story.
- ▼ **Earn** a Plot Point and **Add** a D6 to the Trouble pool when you risk yourself to help somebody in need.

EXTRATERRESTRIAL KNOWLEDGE D4

- ▼ **Earn** a Plot Point when you **Reveal** you know way too much about an alien culture.

FAMILY REPUTATION (KENTS) D4

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when your family reputation precedes you.

GEARHEAD D6

- ▼ **Earn** a Plot Point when you inconveniently **Choose** to stop and admire fine technology.

GUILTY D8

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when your guilt stymies or confuses you.
- ▼ **Spend** a Plot Point to **Reroll** a die on any roll when trying to make amends.

LIKEABLE D6

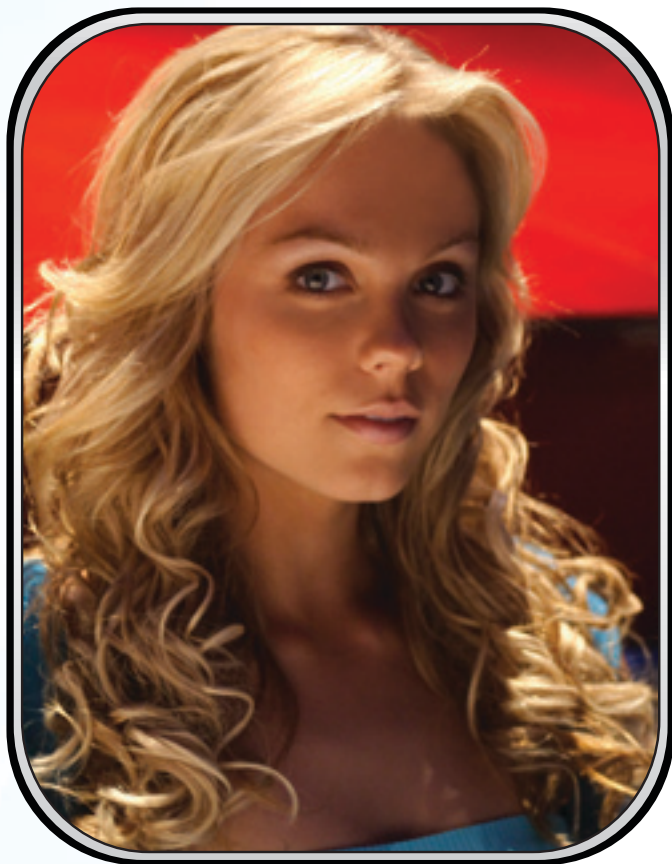
- ▼ **Give** your opposition a D6 to **Reroll** a die in a LIKEABLE roll.

NOT BORN YESTERDAY D12

- ▼ **Earn** a Plot Point when you **Choose** to buy a reasonable lie.
- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when confronted with a problem that defies normal common sense or logic.
- ▼ **Spend** a Plot Point to **Reroll** a die in a Contest or Test when you're convinced you're being lied to, swindled, or distracted.

WILLFUL D8

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you put your foot down.
- ▼ **Add** a D10 to Trouble to **Reroll** a die in a WILLFUL roll.



Kara Kent

CLARK'S COUSIN • DAUGHTER OF THE HOUSE OF EL •
THE MAIDEN OF MIGHT

History: Kara was born on Krypton, a cousin to the infant Kal-El and daughter of the scientist Zor-El. Unlike his more altruistic brother Jor-El, Zor-El schemed to engineer a prophetic rise to glory for himself, a scheme that helped trigger Krypton's destruction. Kara learned of her father's plans but he was able to brainwash her into believing he was doing what was right. She was sent to Earth at the same time as Kal-El, but her red spaceship was submerged for over a decade near Reeves' Dam while Kal-El was found by the Kents. The ship kept her in suspended animation; when she was eventually released, years had passed without her aging a day. Although she chose

to stay at Clark's home on Kent Farm and integrated somewhat into his life, Zor-El had other plans from beyond the grave for his daughter. Through Kryptonian clone technology, Zor-El and Clark's mother Lara were brought back to life, but it became clear that Zor-El wanted to eliminate the human race. Even though Kara managed to help Clark defeat Zor-El, she was rendered amnesiac for some time, working in Detroit as a waitress. She was restored to her full memory and powers by Jor-El, but only in time to be whisked back into the past by Brainiac and summarily exiled to the Phantom Zone.

Current Events: Clark finally rescued Kara from the Phantom Zone; however, once freed she decided that her destiny was to help locate the city of Kandor, which she believes survived Krypton's explosion. She is currently in space, though for how long is yet to be seen.

Classified: Kara's story was tightly mixed up with that of Zor-El, and her time in the Phantom Zone was hard on her. She's become used to difficult circumstances. Given the Kandorians' restoration recently by Tess Mercer, it's possible Kara may one day return to Earth to investigate.

VALUES

D8	DUTY	<i>I might be reckless but I'm loyal.</i>
D6	GLORY	<i>It's nice to be noticed.</i>
D8	JUSTICE	<i>I must uphold what is right.</i>
D10	LOVE	<i>Family comes first.</i>
D6	POWER	<i>Wealth leads to corruption.</i>
D4	TRUTH	<i>We have to keep our secrets.</i>

RELATIONSHIPS

- ▼ CLARK *brings hope to the people of Earth* D10
- ▼ CHLOE *gets on my nerves* D8
- ▼ JIMMY *is sweet and trusting* D8
- ▼ LANA *can't be trusted* D4
- ▼ LEX *is a manipulative liar* D8
- ▼ LOIS *is helpful* D6

RESOURCES

- ▼ KANDOR (*Inspiration, Technology*) 2D4
- ▼ KENT FARM (*Quiet, Restoration*) 2D6
- ▼ LARA-EL (*Courage, Inspiration*) 2D8
- ▼ PHANTOM ZONE (*Imprisonment, Hardened*) 2D6

ASSETS

ATTRACTIVE D8

- ▼ **Earn** a Plot Point when your looks draw you unwanted attention.
- ▼ **Spend** a Plot Point to **Reroll** a die in an ATTRACTIVE roll.

FLIGHT D10

Spend a Plot Point to...

- ▼ **SUPPORT** a falling object such as a floundering aircraft.
- ▼ Dive bomb an enemy and **Increase** your INJURED or AFRAID Stress pool for this attack.
- ▼ Change direction quickly to fly around an obstacle; you may use this obstacle as a D8 Useful Detail.
- ▼ Join another scene you are not a part of, even if you cannot get there by ground.

WATCHTOWER ALERT: Last Sons and Daughters of Krypton

One major theme of *SMALLVILLE* is that Clark is the last survivor of his doomed planet, but over the years, other Kryptonians have surfaced. First it was brief appearances from villains like Nam-Ek and Aethyr, then rumors of a Phantom Zone with ruthless Kryptonian criminals like General Zod and Faora. Clark met a girl named Kara at one point, but it was merely a plot of Jor-El's to enforce Kryptonian ideals onto Clark. Later, the real Kara Zor-El was freed from her stasis, and Clark was able to interact with

members of his own family. And, recently, the Orb created a veritable army of Kandorian clones, including Zod's younger self. What does this mean for your spinoff campaigns? If you want to introduce a Kryptonian, whether a survivor or a former Zoner or even a clone, the show provides multiple examples of how to do this and not retell Clark's own personal story. Don't feel compelled to ignore the potential of a new Kryptonian Lead or Feature. Who knows what other heroic tales might rise from Krypton's ashes?

HEAT VISION D6

Spend a Plot Point to...

- ▼ Create a wide-angle sweep effect that inflicts INSECURE or AFRAID Stress.
- ▼ Destroy an inanimate object as big as a car. Spend two Plot Points for an object as big as a house. Spend three for an object as big as a skyscraper or a river.

INVULNERABILITY D8

Spend a Plot Point to...

- ▼ **Decrease** an opponent's INJURED or EXHAUSTED Stress pool.
- ▼ **Recover** your INJURED or EXHAUSTED Stress.

KRYPTONIAN HERITAGE D10

Limits: Kryptonite, Magic, Red Sun

- ▼ **Earn** a Plot Point when your Abilities are **Shutdown** by green or blue kryptonite or you **Choose** to act on baser instincts under the sway of red kryptonite.
- ▼ **Add** a D6 to the Trouble pool to use a Special Effect from a connected Ability you don't have.

SUPER-BREATH D4

- ▼ **Spend** a Plot Point to clear a scene of all dust, smoke, loose debris, or sand.
- ▼ **Spend** a Plot Point to freeze a large amount of liquid.

SUPER-SENSES (HEARING, SIGHT) D6

Limits: Lead (Sight), Sonic (Hearing)

Spend a Plot Point to...

- ▼ See through objects to find specific people or objects.
- ▼ Hear or see into a nearby scene you're not in.

SUPER-SPEED D8

Spend a Plot Point to...

- ▼ Join a scene or switch to a new scene regardless of distance.
- ▼ Catch bullets or other missiles out of the air.

SUPER-STRENGTH D8

Spend a Plot Point to...

- ▼ Perform a fantastic feat of strength.
- ▼ Throw or knock another character out of a scene.

WILLFUL D6

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you put your foot down.

Lana Lang

GIRL NEXT DOOR • METEOR ORPHAN • PROJECT PROMETHEUS

History: Lana Lang lost her parents in the meteor shower that struck Smallville in 1989 and moved in with her aunt Nell Potter. Her crying face made headlines and became an iconic image of that event in Smallville's history. Her neighbor Clark Kent spent much of his early teens fascinated with her, but the small chunk of meteor rock she wore on a necklace made approaching her difficult. In time, Clark and Lana grew close, and even romantic on more than one occasion. Lana always knew Clark was keeping secrets from her, which drove a wedge between them as time went on. She married Clark's former friend and antagonist Lex Luthor to protect Clark after Lionel threatened her; this was particularly ironic considering Lex's efforts for years to bring Lana and Clark closer. Ultimately, Lana discovered that Lex was hiding terrible secrets, including orchestrating her own fake pregnancy and using her DNA in experiments. Lana left Lex, aware of Clark's secret, and seemed sure in her belief that the two of them should be together.

Current Events: Brainiac brought Clark and Lana's relationship to a tragic end by rendering her catatonic. Even when she finally awoke following Brainiac's defeat, she became focused on bringing down Lex Luthor any way she could. Lex was thought to be dead at the time, but Lana returned to Smallville for Chloe's wedding with evidence of a new LuthorCorp project, known as Prometheus. This was intended as a means for Lex to gain superhuman powers to rival Clark's, but Lana beat him to the punch. She had Lex's scientists graft the Prometheus suit to her body, giving her extraordinary strength, speed, and stamina. Unfortunately, Lex engineered a situation where Lana would have to drain a large amount of kryptonite radiation to prevent a bomb from going off, thus ensuring that she could no longer be anywhere near Clark. She operates in other parts of the world, using her abilities to fight injustice and follow Clark's own example.

Classified: Lana is a complex individual with many secrets of her own. She founded the Isis Foundation, but left it in Chloe's hands; now that Chloe has moved operations to Watchtower, it's possible Lana still makes use of Isis Foundation systems in some way. It's not known whether Lana maintains contact with Watchtower and Oliver's team of heroes, or if her status is known to agencies such as Checkmate.



VALUES

D6	DUTY	<i>The future is our responsibility.</i>
D4	GLORY	<i>You don't know me.</i>
D8	JUSTICE	<i>I will make the guilty pay for their crimes.</i>
D10	LOVE	<i>It can't always end in tears.</i>
D8	POWER	<i>If I have it, I can use it.</i>
D6	TRUTH	<i>All I want is to know where things stand.</i>

RELATIONSHIPS

- ▼ I understand CLARK better than anyone D12
- ▼ CHLOE can be trusted with secrets D10
- ▼ I will stop LEX no matter what D10
- ▼ OLIVER is a real charmer D4
- ▼ LIONEL was pulling all the strings D6

RESOURCES

- ▼ ISIS FOUNDATION (Contacts, Research) 2D8
- ▼ LUTHORCORP (Secrets, Technology) 2D4
- ▼ CRIMINAL UNDERWORLD (Crime, Training) 2D6
- ▼ THE TALON (Comfort, Restoration) 2D8

ASSETS

ABSORPTION D8

Limit: Radiation only

Spend a Plot Point to...

- ▼ **Decrease** your opponent's INJURED or EXHAUSTED Stress pool against you or another character.
- ▼ Absorb the energy out of an attack on you or another character.
- ▼ Release the energy you have absorbed to power technology.

ATHLETIC D6

- ▼ Spend a Plot Point to **Reroll** a die in any ATHLETIC roll.

COSMOPOLITAN D6

- ▼ Give your opposition a D6 to **Reroll** a die when dealing with other cultures.

INVULNERABILITY D8

Spend a Plot Point to...

- ▼ **Decrease** an opponent's INJURED or EXHAUSTED Stress pool.
- ▼ Ignore the effects of exposure to extreme temperatures such as arctic cold or volcanic cores.

MARTIAL ARTIST D6

- ▼ Spend a Plot Point to **Reroll** a die when you redirect an opponent's momentum.

ON A MISSION D10

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you foolishly pursue your mission despite the risk.
- ▼ Spend a Plot Point to **Reroll** a die in a roll that directly contributes to your mission.

PROMETHEUS SUIT (HERITAGE DISTINCTION) D8

Descriptors: Kryptonite, Nanotech

Limits: Gear, Permanent Bond

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when being bound to Prometheus keeps you from a normal life.
- ▼ Spend a Plot Point to **Reroll** an associated Ability die.

SUPER-SPEED D8

Spend a Plot Point to...

- ▼ Join a scene or switch to a new scene regardless of distance.
- ▼ Run so fast you run up a vertical surface.
- ▼ Change direction quickly to zip around an obstacle you have avoided; you may use this obstacle as a D8 Useful Detail.

SUPER-STRENGTH D8

Spend a Plot Point to...

- ▼ Perform a fantastic feat of strength.
- ▼ Throw or knock another character out of a scene.
- ▼ Break through a wall—even a brick or stone wall—to grab a target or object on the other side.

WILLFUL D4

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you put your foot down.

WATCHTOWER ALERT: Metahuman Affairs

Lana Lang started the Isis Foundation as a means of recording and assisting in the welfare of meteor-infected metahumans, a mission that Chloe took on when she took over the Foundation's operations. Such an organization makes a great rallying point for Leads in a spinoff campaign, serving as a place for diverse characters to come together to counsel one another, share their goals, and gain solidarity. Alternately, an agency such as this could come with sinister overtones. Checkmate shows us that knowledge and recruitment of metahumans may work in opposition to the goals of non-profits like the Isis Foundation, putting those with special powers and abilities to work for the government in task forces like the Suicide Squad. Either way, it's a nod to the growing awareness in the world SMALLVILLE that metahumans and "meteor freaks" are part of society and have needs and fears of their own.



Lex Luthor

RUTHLESS CEO • MASTER MANIPULATOR • DARK ANGEL

History: Alexander “Lex” Luthor was born into a wealthy and powerful family. Raised by Lionel Luthor, a ruthless and unforgiving father, Lex was never capable of meeting Lionel’s exacting standards, despite his many efforts. His mother was kind-hearted and loving, although deeply troubled. On a trip to Smallville in 1989 with his father, Lex was caught in the meteor shower and lost all of his hair, leaving him bald for the rest of his life. His mother died four years later, shortly before Lex went to boarding school, and the trauma of this and his general lack of affection from anyone else drove him to wild and abusive behavior as a teenager. Lex shared his school years with Oliver Queen, who became his chief rival. Lex attended Princeton, earning a degree in biochemistry. Before he could complete his graduate work, he was assigned to manage operations at the LuthorCorp plant in Smallville. Lex’s life changed again on the day he drove his car off a bridge and Clark Kent saved him. His obsession over the details of this event—and the slow realization that the meteor rocks and other mysterious events shared a common alien origin—drove a wedge between Lex and his friends. This road to darkness was further forged by Clark’s secretive nature, Lionel’s continued disdain for Lex’s efforts, and the lure of power. Even though some of his relationships were productive and potentially healthy, paranoia and mistrust soured them all. Many of Lex’s choices were influenced by his belief that he could save the world by controlling aspects of it.

Current Events: Lex spent several years heading up secret projects with LuthorCorp, buying up the *Daily Planet*, and extending his reach. He married twice—first to Dr. Helen Bryce and then to Lana Lang—both of them failures. His struggle with his father ended with him pushing Lionel out of the 40th floor of LuthorCorp Plaza. His investigation into Veritas—the group that his father, Oliver Queen’s parents, Virgil Swann, and the Teagues all founded—uncovered substantial evidence of alien visitors, and this in turn led to his discovery of Clark’s secret. Confronting Clark at his Fortress of Solitude in the Arctic, Lex brought the fortress down around them both. He was declared dead, but in truth acted behind the scenes for months until he was blown up by Oliver Queen.

Classified: Lex had access to hundreds of secrets, advanced scientific programs, and technologies not limited to cloning, metahuman research, and the use of kryptonite to mutate and empower others. He transformed LuthorCorp’s agricultural business into weapons manufacturing, and he was easily able to leverage his wealth to get what he wanted. As someone who knows Clark’s secret, Lex is a force to be reckoned with if he surfaces again.

VALUES

D8	DUTY	<i>I have a legacy to uphold.</i>
D8	GLORY	<i>I must not show weakness.</i>
D4	JUSTICE	<i>I’m the victim here.</i>
D6	LOVE	<i>Love means making me your top priority.</i>
D10	POWER	<i>I need to be in control.</i>
D6	TRUTH	<i>Be honest with me.</i>

RELATIONSHIPS

- ▼ CHLOE *can't be underestimated* D6
- ▼ CLARK *is an alien threat* D10
- ▼ *If I can't have LANA nobody can* D10
- ▼ LOIS *doesn't know whom she's dealing with* D4
- ▼ OLIVER *is a wealthy adversary* D8
- ▼ TESS *is a useful pawn* D6

RESOURCES

- ▼ DAILY PLANET EDITORIAL (*Publicity, Influence*) 2D6
- ▼ LUTHOR MANSION (*Guarded, Restoration*) 2D10
- ▼ LUTHORCORP Plaza (*Research, Science*) 2D10
- ▼ LUTHORCORP SECURITY Team (*Retrieval, Security*) 2D10
- ▼ THE TALON (*Comfort, Rumors*) 2D6
- ▼ UNDERGROUND Lab (*Experiment, Hidden*) 2D8

ASSETS

ATHLETIC D6

- ▼ **Spend** a Plot Point to **Reroll** a die in any ATHLETIC roll.

COSMOPOLITAN D8

- ▼ **Give** your opposition a D6 to **Reroll** a die when dealing with other cultures.
- ▼ **Give** your opposition a D10 to **Reroll** two dice when dealing with other cultures.

EXTRATERRESTRIAL KNOWLEDGE D8

- ▼ **Earn** a Plot Point when you **Reveal** you know way too much about an alien culture.
- ▼ **Spend** a Plot Point to **Reroll** a die in any roll associated with understanding alien cultures.

FAMILY REPUTATION D8

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when your family reputation precedes you.
- ▼ **Add** a D6 to Trouble to **Reveal** you have access to someone who owes your family a favor, allowing you to buy your way out of a situation.

GENIUS D10

- ▼ **Spend** a Plot Point to **Reveal** that you've studied a subject and know its basics.
- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you assume others can't follow your complicated thinking.

MANIPULATIVE D10

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when you ask them to trust you, even if you don't mean it.
- ▼ **Spend** a Plot Point to **Gain** a D8 Relationship for one scene with a Feature with whom you don't already have a Relationship.

MARKSMAN D6

- ▼ **Earn** a Plot Point when you **Choose** to run out of ammunition.

MARTIAL ARTIST D6

- ▼ **Spend** a Plot Point to **Reroll** a die when you redirect an opponent's momentum.

MASTERMIND D10

- ▼ **Add** a D6 to Trouble to **Reroll** a die when dealing with characters you have a history of manipulating.
- ▼ **Spend** a Plot Point to **Reveal** that you've planned for this eventuality and have the resources necessary for your plan.

REGENERATION D4

Limit: Time

Spend a Plot Point to...

- ▼ **Recover** EXHAUSTED or INJURED Stress.
- ▼ Cure yourself from any ailment or disease.

WEALTHY D12

- ▼ **Spend** a Plot Point to **Reroll** one die in a Contest or Test swayed by money.
- ▼ **Spend** a Plot Point to **Reveal** that you own a large non-unique item such as a car, call center, or evil corporation as a D8 Useful Detail.
- ▼ **Add** a D6 to the Trouble pool to **Increase** your INSECURE or AFRAID Stress pool when bringing up your vast fortune in a Contest or Test.

WATCHTOWER ALERT: LuthorCorp Projects

Both Lex and Lionel have had a hand in forwarding many secret and highly experimental projects over the years, and Tess Mercer inherited almost all of them. As Lex grew closer and closer to understanding the identity of the Traveler, his research teams worked day and night to uncover new and deadly uses for kryptonite, alien technology, clues from the Kawatche caves, and more. Project: Gemini was Lex's clone research project (producing Grant Gabriel, Lex's brother Julian in cloned form); Project: Ares was the application of metahuman genetics to create an army of super soldiers. Lex's last big project, Project: Prometheus, was intended for his personal use, to come out of the shadows in a brand new power suit. As is often the case, his plans were ruined, and Lana Lang is now the sole beneficiary of the project's singular result. When you're thinking of ways to bring in new Features with weird technology or cutting-edge science, there's probably a LuthorCorp project mothballed in an underground lab somewhere waiting to be reactivated...or taken down by a group of heroes and investigators!

Lionel Luthor

CONTROLLING FATHER • JOR-EL'S VESSEL • TRUTH SEEKER

History: Lionel Luthor was a self-made man who conspired to have his own parents killed in order to seize the insurance money and advance his own agenda. For most of his adult life, he was ruthless and controlling, a billionaire CEO and a dangerous opponent to anyone who crossed him. Lionel felt he was born to lead and that his son Lex should follow in his footsteps—Alexander the Great to his Phillip of Macedon. He also helped found a secret society, Veritas, with the Queens, the Teagues, and Virgil Swann, all part of his grand plan to control an individual named the Traveler who would save mankind. Lionel's motives were purely profit-driven and selfish, until he was convicted for the murder of his parents and imprisoned. When he was released, he was a changed man; chosen by Jor-El to be his vessel, Lionel focused all of his efforts on supporting

Clark Kent, usually secretly but at times overtly, drawing on Kryptonian knowledge and employing his extensive contacts at LuthorCorp to keep track of Lex's own investigations. Lionel came to regard Clark as a son, moreso than Lex, widening the already considerable gap between Clark and Lex.

Current Events: Lionel's motives remained strongly aimed at aiding Clark in the last years of his life, but his manipulation of Lex's marriage to Lana and his meddling in Lex's secret projects deals drove his son over the edge. Lionel had lost the trust of everyone, even those he was trying to protect (such as Clark and Martha Kent). Lex confronted Lionel about the elder Luthor's knowledge of who the Traveler was, and at the conclusion of this argument Lex pushed Lionel out of his office window—on the 40th floor. Lionel died protecting Clark's secret, in a way redeeming his cruel and domineering life, but also cementing Lex's own descent into darkness.

Classified: Lionel Luthor had access to an entire Kryptonian library granted to him by Jor-El, as well as considerable research into alien technology and artifacts. When he was possessed by Jor-El, he was able to use Kryptonian abilities when necessary. Even when not channeling Jor-El's consciousness, Lionel was a keenly intelligent scholar and mastermind. Prior to his imprisonment, Lionel was what Lex was to become: controlling, refusing to bow to pressure or emotion. Flickers of that earlier personality would surface from time to time; Lionel was not so much reformed as repurposed after Jor-El chose him to be his emissary.

VALUES

D4	DUTY	<i>We are all put on this Earth for a reason.</i>
D8	GLORY	<i>Fame is easily bought.</i>
D6	JUSTICE	<i>Perhaps we all get what is coming to us.</i>
D8	LOVE	<i>I only want to be a proud father.</i>
D10	POWER	<i>Control may only be won with power.</i>
D6	TRUTH	<i>The truth is elusive.</i>

RELATIONSHIPS

- ▼ CHLOE is keenly observant D8
- ▼ I will not keep CLARK from his destiny D12
- ▼ LANA is on a knife-edge D10
- ▼ LEX is a mirror of who I was D12
- ▼ I could find happiness with MARTHA D10

RESOURCES

- ▼ JOR-EL (Power, Vessel) 2D10
- ▼ LUTHORCORP (Finances, Resources) 2D10
- ▼ LUTHORCORP PLAZA (Publicity, Research) 2D10
- ▼ VERITAS SOCIETY (Contacts, Knowledge) 2D6
- ▼ HIRED AGENTS (Brawl, Sneaky) 2D8

ASSETS

BACKHANDED D8

- ▼ **Earn** a Plot Point for another Lead and **Increase** your ANGRY or INSECURE Stress pool against him.
- ▼ **Spend** a Plot Point to **Decrease** another Lead or Feature's ANGRY or INSECURE Stress pool against you or another character.

WATCHTOWER ALERT: Jor-El's Emissary

Being chosen by the sentient intelligence derived from one of Krypton's most brilliant scientists is a heavy burden, but Lionel rose to the task. What does it mean in game terms? Jor-El's emissary may be granted any number of Abilities connected to the KRYPTONIAN HERITAGE Distinction, but it also means sacrificing some autonomy. As Watchtower, if you're going this route with either Jor-El or any kind of omniscient force channeled through one of the Leads, allow that Lead to spend Plot Points to activate Special Effects (like the d8 trigger) and grant him the ON A MISSION Distinction at d8 or higher, but step back all of his Values other than DUTY to a d4. When the Lead is acting as a vessel, DUTY is all he knows. If his DUTY is not particularly impressive (a d4 or d6, for instance) you could give him the choice of using JUSTICE or TRUTH instead of DUTY, but never GLORY, LOVE, or POWER. If one of your Features is an emissary, of course, you can play most of it by ear.

BIG BROTHER D10

- ▼ **Add** a D6 to Trouble to **Reveal** that you have video or audio surveillance of a Lead or Feature.
- ▼ **Add** a D10 to Trouble to **Roll** a die whenever secrets you know come into play.

CONNECTED D10

- ▼ **Spend** a Plot Point to **Gain** a D8 Relationship with a Feature for the rest of the scene.
- ▼ **Spend** a Plot Point to **Reveal** you "know a guy" who can provide you with information or material goods.

EXTRATERRESTRIAL KNOWLEDGE D8

- ▼ **Earn** a Plot Point when you **Reveal** you know way too much about an alien culture.
- ▼ **Spend** a Plot Point to **Roll** a die in any roll associated with understanding alien cultures.

FAMILY REPUTATION (LUTHORS) D10

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when your family reputation precedes you.
- ▼ **Add** a D6 to Trouble to **Reveal** you have access to someone who owes your family a favor, allowing you to buy your way out of a situation.

FIXER D6

- ▼ **Add** a D6 to Trouble to **Reveal** that you have access to small, non-unique items you're not supposed to have.

GUILTY D8

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when your guilt stymies or confuses you.
- ▼ **Spend** a Plot Point to **Roll** a die on any roll when trying to make amends.

MANIPULATIVE D12

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when you ask them to trust you, even if you don't mean it.
- ▼ **Spend** a Plot Point to **Gain** a D8 Relationship for one scene with a Feature with whom you don't already have a Relationship.
- ▼ **Spend** a Plot Point to **Roll** a die in a Contest with someone you've been manipulating.

MASTERMIND D12

- ▼ **Add** a D6 to Trouble to **Reroll** a die when dealing with characters you have a history of manipulating.
- ▼ **Spend** a Plot Point to **Reveal** that you've planned for this eventuality and have the resources necessary for your plan.
- ▼ **Spend** a Plot Point to **Reroll** a die when your plan comes to fruition.

WEALTHY D12

- ▼ **Spend** a Plot Point to **Reroll** one die in a Contest or Test swayed by money.
- ▼ **Spend** a Plot Point to **Reveal** that you own a large non-unique item such as a car, call center, or evil corporation as a D8 Useful Detail.
- ▼ **Add** a D6 to the Trouble pool to **Increase** your INSECURE or AFRAID Stress pool when bringing up your vast fortune in a Contest or Test.

Lois Lane

INTREPID REPORTER • ARMY BRAT • DAMSEL OF DISTRESS

History: Lois is the daughter of General Sam Lane and was raised on a succession of military bases. She's Chloe Sullivan's older cousin and has a younger sister named Lucy. Word of Chloe's disappearance brought Lois to Smallville, where she met Clark Kent and his family. For a while she was Jonathan Kent's campaign manager, then chief of staff to Martha after Jonathan passed away. Because of this close proximity to the strange intrigues and mysteries surrounding the Kents (and her cousin), Lois was drawn to a life of investigative journalism. A short stint



as a reporter for the *Metropolis Inquisitor* was apparently sufficient preparation for a real job at the *Daily Planet*, working alongside Clark and growing into her own destiny. Over the years, Lois has been involved with several men, each relationship ending badly or before it even got started: Grant Gabriel, Arthur Curry, Oliver Queen. Even her growing attraction for Clark, which began as a mutual annoyance, seems to be headed for rocky ground as Clark continues to keep his identity as the Blur a secret.

Current Events: Lois has been following the continuing story of the Blur, a superpowered scourge of crime in Metropolis. Although her curiosity compels her, she has realized that knowing his true identity could endanger his crusade of justice. This has left her vulnerable to deception on the part of Zod, who has been exploiting her close bond with the Blur to leverage his own plans against Clark.

Classified: Lois keeps a lot of things close to her chest, but finds that she always needs to spill the beans to someone. Recently, she's been seeing a therapist about a nightmare trip to the future that she's still not sure happened, her growing confusion about the Blur and about Clark, and the complicated nature of relationships in general. She's made peace with her feelings about Oliver Queen, but there's always going to be a connection there.

VALUES

D6	DUTY	<i>Make the General proud.</i>
D8	GLORY	<i>Get the byline.</i>
D6	JUSTICE	<i>Bad people should pay.</i>
D8	LOVE	<i>Don't screw this up, Lois!</i>
D4	POWER	<i>Power is what other people have.</i>
D10	TRUTH	<i>Get the headline.</i>

RELATIONSHIPS

- ▼ CHLOE *needs to get out more* D10
- ▼ CLARK *may be the one* D12
- ▼ JIMMY *was my partner-in-crime* D6
- ▼ LANA *isn't on my radar* D4
- ▼ LEX *is better off dead* D6
- ▼ MARTHA *is an icon* D6
- ▼ OLIVER *isn't living up to his potential* D10
- ▼ TESS *is always up to something* D8
- ▼ ZOD *is a mystery* D6

RESOURCES

- ▼ THE GENERAL (*Tenacity, Courage*) 2D8
- ▼ DAILY PLANET BULLPEN (*Research, Publicity*) 2D10
- ▼ THE TALON (*Comfort, Restoration*) 2D4
- ▼ KENT FARM (*Comfort, Safe*) 2D6
- ▼ METRO COFFEE STOP (*Public, Socialize*) 2D6
- ▼ PERRY WHITE (*Inspiration, Opportunity*) 2D4

ASSETS

ATTRACTIVE D8

- ▼ **Earn** a Plot Point when your looks draw you unwanted attention.
- ▼ **Spend** a Plot Point to **Reroll** a die in an ATTRACTIVE roll.

BACKHANDED D10

- ▼ **Earn** a Plot Point for another Lead and **Increase** your ANGRY or INSECURE Stress pool against him.
- ▼ **Spend** a Plot Point to **Decrease** another Lead or Feature's ANGRY or INSECURE Stress pool against you or another character.

FAST TALKER D6

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when you're caught in a lie or exaggeration.

IN OVER MY HEAD D8

- ▼ **Earn** a Plot Point and **Add** D6 to Trouble when you get into trouble over your head.
- ▼ **Add** a D6 to Trouble to **Increase** your INSECURE or ANGRY Stress pool against opponents who outclass or capture you.

INVESTIGATOR D8

- ▼ **Earn** a Plot Point when you **Choose** to spend a scene investigating instead of taking immediate action.
- ▼ **Spend** a Plot Point to **Reroll** an Investigator roll.

KARATE D8

- ▼ **Spend** a Plot Point to **Reroll** a die when rolling your INJURED or EXHAUSTED Stress pool.
- ▼ **Spend** a Plot Point to **Recover** your AFRAID or INSECURE Stress.

MILITARY BRAT D8

- ▼ **Earn** a Plot Point when you **Choose** to have your military knowledge get you in trouble.
- ▼ **Spend** a Plot Point to **Reroll** a die when you call in a favor to get you out of trouble.

Martha Kent

DEDICATED MOTHER • MORAL CENTER • RED QUEEN

History: Martha Clark, the daughter of a successful corporate lawyer in Metropolis, never intended to become a farmer's wife, although she always wanted a family of her own and never regretted her choices as an adult. She attended business courses at Metropolis University, which is where she met and fell in love with Jonathan Kent. Although her father refused to give them his blessing, Martha married Jonathan anyway, moving to Smallville to manage the Kent Farm with her new husband. Martha's dreams of having a family seemed doomed by a diagnosis of infertility, but fate gave her a son. Caught in the meteor shower that struck Smallville, Martha and Jonathan discovered a spaceship that had carried a 3-year-old child. Martha named him Clark, after her maiden name, and, with forged adoption papers (with Lionel Luthor's help), the Kents raised him as their own. Martha's chief role in Clark's life was to provide a solid grounding in reality and common sense, acting less out of emotion and more with reason. This instilled in Clark a resourcefulness and purpose that helped him in the years ahead.

Current Events: When Jonathan passed away from a heart attack on the day of his election to State Senate, Martha took his place. Then, when US Senator Burke died in office, Martha ran for election to fill the seat, and won. Although this has meant being away from Smallville and Clark, Martha has nevertheless continued to protect and watch over her son. When she heard of the government agency Checkmate's interest in extraterrestrials, and in Clark specifically, she created a secret identity of her own to oppose Checkmate—the Red Queen. Working with John Jones, the Martian Manhunter, all of her efforts politically and in the intelligence community are aimed at keeping Clark's secrets safe and helping him safeguard humanity.



Classified: Martha's identity as the Red Queen is a closely-guarded secret. She's as clever and resourceful as anyone, outplaying both Tess Mercer and Amanda Waller in the race to secure the Book of Rao. Although she's been dating reporter Perry White, nobody will ever replace Jonathan in her heart.

VALUES

D8	DUTY	<i>I will do what must be done.</i>
D4	GLORY	<i>Fame can be exploited.</i>
D6	JUSTICE	<i>Doing what's right doesn't mean being weak.</i>
D10	LOVE	<i>Nothing is more important than my family.</i>
D6	POWER	<i>I must use my influence wisely.</i>
D8	TRUTH	<i>Exposing the truth can cause more harm than good.</i>

RELATIONSHIPS

- ▼ *I have the highest expectations for* CLARK D12
- ▼ *CHLOE can be trusted with secrets* D6
- ▼ *JONATHAN was always my rock* D12
- ▼ *LOIS is the daughter I never had* D10
- ▼ *LEX is a constant threat* D6
- ▼ *TESS is a pawn of greater forces* D4
- ▼ *ZOD is what's worst about Krypton* D4

RESOURCES

- ▼ *CHECKMATE (Resources, Security)* 2D6
- ▼ *JOHN JONES (Information, Sneaky)* 2D10
- ▼ *KENT FARM (Friendly, Restoration)* 2D8
- ▼ *PERRY WHITE (Comfort, Rumors)* 2D6
- ▼ *UNITED STATES SENATE (Law, Publicity)* 2D10
- ▼ *KRYPTONIAN LIBRARY (Information, Knowledge [Kryptonian])* 2D10

ASSETS

BIG SISTER D12

- ▼ **Add** a D6 to Trouble to **Reveal** that you have video or audio surveillance of a Lead or Feature.
- ▼ **Add** a D10 to Trouble to **Reroll** a die whenever secrets you know come into play.
- ▼ **Earn** a Plot Point when you **Choose** to disable or dismantle your existing surveillance of or files on a Lead or Feature.

EXTRATERRESTRIAL KNOWLEDGE D8

- ▼ **Earn** a Plot Point when you **Reveal** you know way too much about an alien culture.
- ▼ **Spend** a Plot Point to **Reroll** a die in any roll associated with understanding alien cultures.

LIKEABLE D8

- ▼ **Give** your opposition a D6 to **Reroll** a die in a LIKEABLE roll.
- ▼ **Earn** a Plot Point when you **Decrease** your own AFRAID or INSECURE Stress pool—you don't really mean to upset anyone!

NOT BORN YESTERDAY D8

- ▼ **Earn** a Plot Point when you **Choose** to buy a reasonable lie.
- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when confronted with a problem that defies normal common sense or logic.

ON A MISSION D12

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you foolishly pursue your mission despite the risk.
- ▼ **Spend** a Plot Point to **Reroll** a die in a roll that directly contributes to your mission.
- ▼ **Earn** a Plot Point and **Increase** your opponent's INSECURE or ANGRY Stress pool against you when you try to recruit others to your cause.

WATCHTOWER ALERT: Mom and Pop Operations

Family is a big theme of SMALLVILLE, and one of the more obvious ways to bring this theme into your own spinoff campaigns is to have Leads who are related to one another. It's not every roleplaying game that makes playing another player's mother, father, son, or daughter a big part of the experience, but with relationship-heavy games like SMALLVILLE it's rooted in precedent. Look at Martha, Jonathan, and Clark; Lionel and Lex; Chloe and Lois; even Zod, Faora, and Davis (if you want to get technical). As Watchtower, you shouldn't require such a thing, as it's up to the players, but remind them when you sit down at the table for Pathways that blood is not only thicker than water, it's a whole new way to approach a group dynamic. That said, if you've been playing games like this for years, you already know exactly what we're talking about.

Oliver Queen

GREEN ARROW • BILLIONAIRE PLAYBOY

History: Oliver Queen was born into substantial wealth, the only son of research entrepreneurs Robert and Laura Queen. He was sent to boarding school, where he started a lifelong rivalry and hatred of Lex Luthor. Lex and Oliver's parents were members of a secret society known as Veritas, a fact that was largely kept from Ollie. The Queens' plane went down on its way to a conference in Seoul, and Oliver became an orphan. He began a steady decline, losing himself in drink and women, until he was shipwrecked on an island and forced to reinvent himself as an expert marksman and survivor. An encounter with smugglers (and with their hostage, then-biologist Tess Mercer) gave Oliver the idea to use his new skills and talents to fight injustice and crime. Returning to the civilized world, Oliver improved his skills further under the tutelage of Vordigan, a peerless archer from a Celtic society of assassins; he also swiftly recovered his controlling interests in Queen Industries. As CEO Oliver Queen, he works to oppose such corrupt companies as LuthorCorp; as Green Arrow, he takes his mission to the back streets and alleys of the urban jungle.

Current Events: Oliver's relocation to Metropolis from Star City, his former stomping grounds, was driven largely by Lex's activities. With Clark Kent's occasional help, Oliver established a number of contacts within the metahuman community. Heroes such as Dinah Lance, Bart Allen, Arthur Curry, and Victor Stone came to work for Oliver, helping him defeat Lex's plans. Now, after defeating Lex, running into his old flame Tess Mercer, and gaining controlling interest in LuthorCorp himself, Oliver's focus is on keeping the world safe from new threats, like Zod. Ollie has also taken on a student of his own, rescuing her from the streets: Mia Dearden, a fledgling hero in her own right.

Classified: Oliver caused Lex Luthor's death and this, together with the tragic consequences of his approach to the problem of Davis Bloome, dropped him into a spiral of depression. He has Chloe to thank for pulling him out of it, but he has wrestled with his feelings for his team's den mother ever since. They're "having fun," but it's a lot more to him than just friends with benefits. Burned numerous times by complicated relationships, including Lois, his romantic feelings for Chloe are shaping up to be just as challenging.

VALUES

D4	DUTY	<i>People need saving.</i>
D8	GLORY	<i>My reputation precedes me.</i>
D10	JUSTICE	<i>The ends justify the means.</i>
D6	LOVE	<i>I'll do what it takes to protect my friends.</i>
D8	POWER	<i>Money and influence are useful tools.</i>
D6	TRUTH	<i>Everyone keeps secrets.</i>



RELATIONSHIPS

- ▼ CHLOE *shares my ideals* D10
- ▼ CLARK *won't make the hard decisions* D8
- ▼ LEX *had to be stopped at any cost* D10
- ▼ LOIS *is the one that got away* D8
- ▼ MIA *shows promise* D6
- ▼ TESS *is playing with fire* D8
- ▼ ZOD *wants to rule the world* D6

RESOURCES

- ▼ ACE OF CLUBS (*Publicity, Crowded*) 2D6
- ▼ DR. EMIL HAMILTON (*Forensics, Medicine*) 2D6
- ▼ LUTHORCORP PLAZA (*Glass Furniture, Tactics*) 2D6
- ▼ PRIVATE JET (*Fast, Private*) 2D6
- ▼ QUEEN INDUSTRIES (*Resources, Technology*) 2D8
- ▼ OLIVER'S TEAM (*Retrieval, Security*) 2D10
- ▼ WATCHTOWER (*Research, Tactics*) 2D6

ASSETS

ATHLETIC D8

- ▼ **Spend** a Plot Point to **Reroll** a die in any ATHLETIC roll.
- ▼ **Earn** a Plot Point when you **Choose** to use brute force instead of finesse.

HEROIC REPUTATION (GREEN ARROW) D4

- ▼ **Earn** a Plot Point when you **Choose** to protect your secret identity at the cost of lying to your friends or not using your reputation toward your goals.
- ▼ **Add** a D6 to Trouble to **Reroll** a die when you intimidate or awe someone as a hero.

MARKSMAN D10

- ▼ **Earn** a Plot Point when you **Choose** to run out of ammunition.
- ▼ **Spend** a Plot Point to **Reroll** a die in a Marksman roll.

SHAMELESS FLIRT D8

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you flirt with someone you know you shouldn't.
- ▼ **Spend** a Plot Point to **Reveal** a new facet of your "worldly and cosmopolitan life" as a D8 Useful Detail.

Smartass d10

- ▼ **Earn** a Plot Point and **Give** your opposition a D10 when you're being a Smartass in a dangerous situation.
- ▼ **Give** your opposition a D10 to **Increase** your ANGRY or INSECURE Stress pool when you're being a Smartass.

TRICKED-OUT COMPOUND BOW D8

Limit: Gear

Spend a Plot Point to...

- ▼ Use an electrically-charged arrow that releases its charge on impact.
- ▼ Use an EMP arrow to disable all electronic devices within a scene.
- ▼ Use a grappling arrow to entangle a target and keep it from getting away.
- ▼ Use an arrow filled with knockout gas. Everyone who breathes in the gas must roll a Test opposed by your die roll in place of Trouble or take EXHAUSTED Stress.
- ▼ Use a green kryptonite arrow to attack those with

KRYPTONIAN HERITAGE.

- ▼ Use a tranquilizer arrow to **Increase** your EXHAUSTED or INSECURE Stress pool.
- ▼ Use a zipline and join a scene, or leave a scene you are already in.

WEALTHY D10

- ▼ **Spend** a Plot Point to **Reroll** one die in a Contest or Test swayed by money.
- ▼ **Spend** a Plot Point to **Reveal** that you own a large non-unique item such as a car, call center, or evil corporation as a D8 Useful Detail.

Tess Mercer

LUTHORCORP CEO • ROGUE CHECKMATE AGENT •

PIT BULL IN PRADA

History: Tess was born in impoverished circumstances in rural Louisiana but, despite an abusive father, managed to teach herself to read and fought for admission to Harvard at a very early age. She was a student on her way to success in Marine Biology when her life changed forever. She and her friend were on a school-related trip to a small Pacific island when they were kidnapped by smugglers. There she met and saved the life of Oliver Queen, who'd been trapped on the island for two years. Queen in turn helped her escape from the smugglers and they had a brief yet memorable romance. Tess later joined LuthorCorp, rising swiftly through the ranks until she was one of Lex Luthor's executive officers. Lex left the management of LuthorCorp's substantial assets to Tess after his disappearance; this is when she learned about the existence of an alien Traveler—the individual she would eventually know to be Clark Kent.

Current Events: Tess moved into the Luthor Mansion and first steered the company toward finding Lex and then toward supporting the arrival of the Kandorians, led by Major Zod. While the first operation was not successful, she learned that Lex had been using ocular implants to keep tabs on her progress. Oliver Queen staged a corporate buyout of 51% of the stock, effectively creating a company merger. Things became even more complicated when she started to work with the clone of Zod, who needed Tess' resources to assist him in building a solar tower. Tess learned of Zod's brutal and tyrannical nature; she now works to thwart him while she seeks to aid Clark.

Classified: Tess has a number of tricks up her sleeve and items stashed away for later use. She truly believes she can save humanity from its own mistakes by investing in an alien savior. She continues to use LuthorCorp's secret programs, even going so far as creating a covert team sometimes called the Injustice Gang. She became aware of Clark's true identity as a Kryptonian and she secured some Kryptonian artifacts, but her hold on her own power and resources seems tenuous. By playing people against one another in an effort to save the world, she may be dooming herself.

VALUES

D8	DUTY	<i>I am the sum of my obligations.</i>
D4	GLORY	<i>I'm unimportant.</i>
D6	JUSTICE	<i>We need to make our own rules.</i>
D6	LOVE	<i>Love makes you vulnerable.</i>
D10	POWER	<i>Without the means, nothing can be gained.</i>
D8	TRUTH	<i>Truth is a weapon like any other.</i>

RELATIONSHIPS

- ▼ CHLOE is an obstacle D8
- ▼ CLARK may be our salvation D10
- ▼ I won't let LEX control me any more D10
- ▼ Handle LOIS with care D8
- ▼ OLIVER is a silly rich boy playing at hero D8
- ▼ I must play ZOD carefully D10

RESOURCES

- ▼ CHECKMATE (Information, Intimidation) 2D6
- ▼ DAILY PLANET EDITOR'S OFFICE (Research, Publicity) 2D6
- ▼ INJUSTICE GANG (Retrieval, Thievery) 2D4
- ▼ LUTHOR MANSION (Safe, Tactics) 2D10
- ▼ LUTHORCORP PLAZA (Information, Resources) 2D8
- ▼ LUTHORCORP SECURITY TEAM (Security, Retrievals) 2D8
- ▼ UNDERGROUND LAB (Experiment, Technology) 2D8

ASSETS

AIKIDO D8

- ▼ Spend a Plot Point to **Reroll** a die when you redirect an opponent's momentum.
- ▼ Spend a Plot Point to **Decrease** your opponent's INJURED or EXHAUSTED Stress pool.

CONNECTED D8

- ▼ Spend a Plot Point to **Gain** a D8 Relationship with a Feature for the rest of the scene.

- ▼ Spend a Plot Point to **Reveal** you "know a guy" who can provide you with information or material goods.

DARING D6

- ▼ Add a D6 to Trouble to **Reroll** a die in a Daring roll.

EXTRATERRESTRIAL KNOWLEDGE D6

- ▼ Earn a Plot Point when you **Reveal** you know way too much about an alien culture.

MANIPULATIVE D8

- ▼ Earn a Plot Point and **Give** your opposition a D6 when you ask them to trust you, even if you don't mean it.
- ▼ Spend a Plot Point to **Gain** a D8 Relationship for one scene with a Feature with whom you don't already have a Relationship.

VICIOUS D10

- ▼ Add a D6 to the Trouble pool to **Increase** your ANGRY or AFRAID Stress pool.
- ▼ Add a D6 to the Trouble pool to **Increase** your INSECURE or EXHAUSTED Stress pool.

WEALTHY D8

- ▼ Spend a Plot Point to **Reroll** one die in a Contest or Test swayable by money.
- ▼ Spend a Plot Point to **Reveal** that you own a large non-unique item such as a car, call center, or evil corporation as a D8 Useful Detail.





Zod

DRIVEN LEADER • CLONE • HERO OF KANDOR

History: Zod is a hero of the battle of Kandor, an event that took place twenty years before Krypton's destruction. The insurrectionist forces of Black Zero clashed with Major Zod's Kandorian armed forces, leading to a nuclear explosion that destroyed Kandor. Zod's friend Jor-El—the scientist who pioneered cloning technology—collected the DNA of the Kandorian soldiers in Zod's unit during the attack on Kandor. He stopped, however, when he learned that Krypton's Ruling Council intended to send the DNA to Earth as insurance against the destruction of the planet. Zod spoke in Jor-El's defense against the Ruling Council, who believed Jor-El to be a traitor for not wanting the cloning technology to be abused. In the ensuing years, their friendship soured, most notably because Jor-El refused to use his clone-tech to bring back Zod's lost wife and son who were in Kandor at the time of the explosion. Zod eventually seized control of the Kryptonian Military; with the aid of Jor-El's brother Zor-El, Zod precipitated the events that led to the destruction of Krypton. Zod survived, banished to the Phantom Zone with his new wife Faora and many of their cohorts. The General has been freed from the Phantom Zone on at least one occasion, using Lex Luthor as a vessel, but Clark was able to thwart his plans and send him back.

Current Events: Jor-El did as the Ruling Council had wished, sending an Orb to Earth as part of a greater plan that

involved his own son Kal-El and the Prophecy of Rao. He'd included his own DNA and that of Zod, but he irradiated the Orb with blue kryptonite to strip them of their powers. Tess Mercer opened the Orb many years later, releasing cloned versions of all the Kandorians as well as Zod and Jor-El. Zod, the memory of Kandor's destruction fresh in his mind, immediately sought to regain his people's abilities. He partnered with Tess, seeking to build a solar tower that would filter Earth's yellow sunlight as red, but Clark destroyed it. Soon after, Zod was shot by a crazed scientist, and a drop of Clark's blood restored him. It also restored his Kryptonian abilities.

Classified: Zod's intention is to restore the powers of all of his followers—at least those loyal to him. His relationship with Kal-El is complex; he feels he can win Clark over, but he'll kill him if he can't. Zod has been masquerading as the Blur, manipulating Lois behind the scenes. He's been looking for the Book of Rao, an artifact that Jor-El left on Earth, and this together with his newfound abilities is set to end in a final confrontation with Clark. The fate of the world hangs in the balance.

VALUES

D8	DUTY	<i>My people are my responsibility.</i>
D8	GLORY	<i>I will not be upstaged.</i>
D6	JUSTICE	<i>My justice is swift.</i>
D6	LOVE	<i>I will not take betrayal from those I love.</i>
D10	POWER	<i>Kneel before Zod!</i>
D4	TRUTH	<i>The truth is what I decide it is.</i>

RELATIONSHIPS

- ▼ CHLOE is a weak link D6
- ▼ CLARK must join me or die D10
- ▼ I trust FAORA's loyalty D10
- ▼ LOIS is a useful pawn D8
- ▼ OLIVER is a rebel with many causes D6
- ▼ TESS is a formidable ally D10

RESOURCES

- ▼ FORTRESS OF SOLITUDE (*Information, Control*) 2D6
- ▼ KANDOR (*Courage, Inspiration*) 2D8
- ▼ KANDORIAN SCIENTISTS (*Research, Technology*) 2D6
- ▼ KANDORIAN SOLDIERS (*Security, Tactics*) 2D8
- ▼ RAO CORPORATION (*Resources, Power*) 2D10
- ▼ THE WAREHOUSE (*Concealed, Safe*) 2D6

ASSETS

FLIGHT D6

Spend a Plot Point to...

- ▼ Support a falling object such as a floundering aircraft.
- ▼ Dive bomb an enemy and **Increase** your INJURED or AFRAID Stress pool for this attack.
- ▼ Change direction quickly to fly around an obstacle; you may use this obstacle as a D8 Useful Detail.
- ▼ Join another scene you are not a part of, even if you cannot get there by ground.

WATCHTOWER ALERT: Clones!

In the universe of SMALLVILLE, nobody has to stay dead. Krypton's cloning science is so advanced it's practically magic. Although based on familiar concepts such as DNA, it's possible to recreate fully-grown copies of individuals whose DNA has been stored in a crystal or similar artifact, with memories and abilities intact. Indeed, many clones don't even know they aren't the originals until they're told. Clones of Zod, Faora, Jor-El, Zor-El, and Lara have all appeared in SMALLVILLE over the past few years.

Projects funded by LuthorCorp have also proven successful in creating clones, although they're not as perfect. Grant Gabriel is a good example—a clone of Julian Luthor's DNA implanted with false memories. Usually, these clones are stricken with a flaw, such as rapid aging, unstable biology, or worse. Wes Keenan, the soldier who was genetically enhanced with metahuman abilities under Project: Ares, had hundreds of clones, and even Lana Lang was cloned using this science. The upshot is, if you're wondering how to bring back a character who has died on the show or during the course of play, cloning's always an option!

HEAT VISION D6

Spend a Plot Point to...

- ▼ Create a wide-angle sweep effect that inflicts INSECURE or AFRAID Stress.
- ▼ Destroy an inanimate object as big as a car. Spend two Plot Points for an object as big as a house. Spend three for an object as big as a skyscraper or a river.

INVULNERABILITY D4

- ▼ **Spend** a Plot Point to **Decrease** an opponent's INJURED or EXHAUSTED Stress pool.

KRYPTONIAN HERITAGE D8

Limits: Kryptonite, Magic, Red Sun

- ▼ **Earn** a Plot Point when your Abilities are **Shutdown** by green or blue kryptonite or you **Choose** to act on baser instincts under the sway of red kryptonite.
- ▼ **Add** a D6 to the Trouble pool to use a Special Effect from a connected Ability you don't have.

MANIPULATIVE D10

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when you ask them to trust you, even if you don't mean it.
- ▼ **Spend** a Plot Point to **Gain** a D8 Relationship for one scene with a Feature with whom you don't already have a Relationship.

MASTERMIND D8

- ▼ **Add** a D6 to Trouble to **Reroll** a die when dealing with characters you have a history of manipulating.
- ▼ **Spend** a Plot Point to **Reveal** that you've planned for this eventuality and have the resources necessary for your plan.

SOLDIER D8

- ▼ **Earn** a Plot Point when you **Choose** to follow orders, stick to protocol, or maintain strict discipline when it would benefit you more to do otherwise.
- ▼ **Spend** a Plot Point to **Reroll** any die in a Soldier roll because of your discipline and training.

SUPER-BREATH D4

Spend a Plot Point to...

- ▼ Trap somebody in a sheath of ice. They must win a Contest against you to break free.
- ▼ Clear a scene of all dust, smoke, loose debris, or sand.

SUPER-SENSES D4

Limits: Lead (Sight), Sonic (Hearing)

Spend a Plot Point to...

- ▼ See through objects to find specific people or objects.
- ▼ Hear or see into a nearby scene you're not in.

SUPER-SPEED D6

Spend a Plot Point to...

- ▼ Join a scene or switch to a new scene regardless of distance.
- ▼ Catch bullets or other missiles out of the air.
- ▼ Run fast enough to cross water as if it were solid ground.

SUPER-STRENGTH D8

Spend a Plot Point to...

- ▼ Perform a fantastic feat of strength.
- ▼ Throw or knock another character out of a scene.
- ▼ Leap a great distance into another scene.
- ▼ Wield a large inanimate object, like an automobile, as a weapon (and as a D8 Useful Detail).



HEROIC FEATURES

All of these characters are examples of good-intentioned and justice-oriented people, many of whom have Abilities and even secret identities of their own. You can drop them into any spinoff campaign as normal, or use one as the focus of a spinoff much as Clark is the focus of SMALLVILLE's larger story. They don't have as much history and background detail as the Headline Features earlier in this chapter, but each of their stories is often only partially told.

Andrea Rojas

ANGEL OF VENGEANCE • GANGBUSTER •
MILD-MANNERED INTERN

History: Andrea Rojas grew up in Suicide Slums. Her mother, a member of a group called Acrata, petitioned and fought to prevent corporations such as LuthorCorp from evicting poor families from their homes. A gang leader named Snake murdered Andrea's mother and Andrea herself was stabbed in the heart. She was saved thanks to a heart transplant, but the donor was a meteor-infected woman. When she recovered, Andrea realized she had gained superhuman abilities. She went to work as an intern at the *Daily Planet*, but she was always driven by feelings of vengeance. Andrea began wearing a black mask and long coat, taking out gangs in poverty-stricken areas in search of the man who killed her mother. With Clark Kent's help, she learned of Lionel Luthor's involvement, but not before she killed her mother's murderer. Clark stopped her from doing the same to Lionel, and Andrea parted ways with Clark.

Current Events: Several years ago, not long after she first met Clark and Chloe Sullivan, Andrea pursued a number of leads linking LuthorCorp to secret experiments. She made contact with cyber-empath Molly Griggs and her boyfriend Nick Yang, and with their help and assistance from Chloe she unearthed the truth about Level 33.1. Andrea, having moved beyond her more ruthless and impulsive methods, was determined to stay in Metropolis and continue her crusade against crime.

Classified: Andrea is known as the Angel of Vengeance, though this title was given to her by Chloe. She's aware of Clark's secret, but she's staying clear of him because she knows he wouldn't approve of her methods. Andrea is a good example of the flip-side of the heroic community; she fights crime, but she relies on intimidation and fear to spread word of her actions. In this, she's closer to Green Arrow than the Blur. Her current whereabouts and activities are unknown.

VALUES

D6	DUTY	<i>I must follow my mother's example.</i>
D4	GLORY	<i>I stay in the shadows.</i>
D10	JUSTICE	<i>Nobody escapes justice!</i>
D8	LOVE	<i>I'm learning to rely on friends.</i>
D6	POWER	<i>Your money won't save you.</i>
D8	TRUTH	<i>When nobody else can do it, I will find the truth.</i>

RELATIONSHIPS

- ▼ CLARK *does not kill* D8
- ▼ CHLOE *is the perfect sidekick* D8

RESOURCES

- ▼ ACRATA (*Charity, Information*) 2D8
- ▼ DAILY PLANET BULLPEN (*Publicity, Resources*) 2D6

ASSETS

AGILE D10

- ▼ **Reroll** a die in an Agile roll when you **Choose** to drop everything you're carrying.
- ▼ **Spend** a Plot Point to **Decrease** your opponent's INJURED or EXHAUSTED Stress pool.

MARTIAL ARTIST D8

- ▼ **Spend** a Plot Point to **Reroll** a die when you redirect an opponent's momentum.
- ▼ **Spend** a Plot Point to **Decrease** your opponent's INJURED or EXHAUSTED Stress pool.

ON A MISSION D8

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you foolishly pursue your mission despite the risk.
- ▼ **Spend** a Plot Point to **Reroll** a die in a roll that directly contributes to your mission.

SUPER-STRENGTH D6

Spend a Plot Point to ...

- ▼ Throw somebody out of the scene.
- ▼ Leap up the side of buildings to leave the scene.
- ▼ Pick up something heavy and swing it as a D8 Useful Detail.

VICIOUS D4

- ▼ **Add** a D6 to the Trouble pool to **Increase** your ANGRY or AFRAID Stress pool.



WATCHTOWER ALERT: Vigilantes and Dark Avengers

They're a specific kind of hero—the kind that prowls the streets of Suicide Slums at night, looking for thugs to scare and innocent victims to avenge. Green Arrow started off with this sort of reputation: Andrea Rojas, the Angel of Vengeance, has it, too. Every hero walks a different path, and you can see this take shape in the Pathways system in **CHAPTER THREE: BEGINNINGS**. Some groups are going to want to explore the shadows a little more than others, and so it's always a good idea to ensure that the themes of your spinoff campaign line up with the sorts of Leads that the group creates. If they're a mix of beat cops, social workers, ex-cons, and fly-by-night vigilantes, then there's no point in throwing sunshine and rainbows at them. That sort of group wants crime stories, detective stories, struggles with lower-income communities, and the drive to make something of yourself despite your tragic past. Can you do procedural drama with **SMALLVILLE**? Sure—but remember, it's still about the relationships, knowing your destiny, and rising to the challenge.

Arthur Curry

A.C. • AQUAMAN • MARINE ACTIVIST

History: A.C.'s early life is a mystery. His father was a lighthouse keeper (and a poor swimmer) so he often states that he gets his abilities from his mother. Sylvester Pemberton, a metahuman scholar and member of the Justice Society of America, identified A.C.'s traits as being Atlantean. A.C. studied marine biology at the University of Miami and was motivated to oppose industrial and corporate threats to marine life and the ecosystem. He met Clark Kent in Smallville after tracking LuthorCorp's sonic weapon projects to Crater Lake, and it wasn't hard for Oliver Queen to recruit A.C. later against more LuthorCorp projects. Easygoing but strong-willed, A.C. is a useful ally since the bulk of the world's surface is covered by water.

Current Events: After helping to neutralize several Level 33.1 installations around the world, A.C. went his own way for a while. Oliver recruited him again to search for Clark, who had gone missing in the Arctic; following this, A.C. became a mainstay of the team.

Classified: A.C., like the others on Oliver's team, is entrusted with secret identities and classified information that he needs to operate around the world. He considers the others in the team to be part of his family, and he likes the work. His own background remains a mystery to others, but A.C. doesn't venture much information about his real origins or the full extent of his Atlantean powers.

VALUES

D6	DUTY	<i>You have to put the hours in.</i>
D4	GLORY	<i>I'd say it's about me, but it's not.</i>
D10	JUSTICE	<i>The wrongs of the world have to be made right.</i>
D8	LOVE	<i>I'm a sucker for a pretty face.</i>
D6	POWER	<i>Somebody has to pay the bills.</i>
D6	TRUTH	<i>I know you're lying because your lips are moving.</i>

RELATIONSHIPS

- ▼ BART runs his mouth off D8
- ▼ CHLOE watches over us D6
- ▼ I'm helping CLARK be a better hero D10
- ▼ DINAH's a bird of prey D8
- ▼ LEX is as bad as he is bald D6
- ▼ LOIS is totally hot D8
- ▼ OLIVER is on the job 24/7 D10
- ▼ VICTOR's such a wisecracker D8

RESOURCES

- ▼ OLIVER'S TEAM (*Friendship, Tactics*) 2D6
- ▼ QUEEN INDUSTRIES (*Contacts, Research*) 2D6



ASSETS

ANIMAL CONTROL (MARINE LIFE) D6

Spend a Plot Point to...

- ▼ Summon a marine animal that you can influence.
- ▼ Get a sense of the health of the ecosystem based on empathic communication with marine life.

ATHLETIC D8

- ▼ **Spend** a Plot Point to **Reroll** a die in any ATHLETIC roll.
- ▼ **Earn** a Plot Point when you **Choose** to use brute force instead of finesse.

ATLANTEAN HERITAGE D10

Limit: Dehydration; A.C.'s Abilities are all stepped back by one out of water.

- ▼ **Earn** a Plot Point when dehydration forces a **Shutdown** of your Abilities.
- ▼ **Earn** a Plot Point when you **Choose** to put the welfare of the oceans over that of the surface world.

ATTRACTIVE D4

- ▼ **Earn** a Plot Point when your looks draw you unwanted attention.

DARING D8

- ▼ **Add** a D6 to Trouble to **Reroll** a die in a Daring roll.
- ▼ **Add** a D10 to Trouble to **Reroll** two dice in a Daring roll.

HYDROKINESIS D6

Spend a Plot Point to...

- ▼ Create a ball of water that you can hurl to **Increase** your INJURED or EXHAUSTED Stress pool.
- ▼ Knock somebody out of the scene with a watery shove.

INVULNERABILITY D6

Spend a Plot Point to...

- ▼ **Decrease** an opponent's INJURED or EXHAUSTED Stress pool.
- ▼ **Recover** your INJURED or EXHAUSTED Stress.
- ▼ Ignore the effects of exposure to extreme temperatures such as arctic cold or volcanic cores.

SUPER-STRENGTH D8

- ▼ **Spend** a Plot Point to break through a wall—even a brick or stone wall—to grab a target or object on the other side.
- ▼ Wield a large inanimate object, like an automobile, as a weapon (and as a D8 Useful Detail).

SWIMMING D10

Spend a Plot Point to...

- ▼ Move through water at high speeds—join another scene regardless of distance if it's accessible by water.
- ▼ Escape a scene by jumping into a nearby body of water and disappearing into the depths.
- ▼ Leap from the water onto a nearby shore, boat, or low-flying aircraft to surprise your foes.
- ▼ Resist the pressure of very deep water without a pressure suit or submarine.
- ▼ **Decrease** any INJURED or EXHAUSTED Stress while you are in the water by dodging around your opponent.



Bart Allen

IMPULSE • SCARLET SPEEDSTER • FASTEST BOY ALIVE

History: As a teen, Keystone City native Bartholomew “Bart” Allen was exposed to a mysterious bright light. Soon after, he realized he was able to move his body at blinding speeds. Though he used his new abilities to steal at first, meeting people like Clark Kent and Oliver Queen has turned his life around. Bart goes by the code-name Impulse and it's a perfect fit. His tendency to act first and think later lands him in hot water constantly.

Current Events: Bart has been active around the world, helping to confront threats ranging from Checkmate to the Kandorian clone army. He's so fast that requiring him to attend a quick meeting or conference is as simple as sending him a text. Bart is often paired with Victor Stone (Cyborg), or with Dinah Lance (Black Canary). He's not as irresponsible as he used to be, but he's still working on his personal moral code.

Classified: Bart's aware of the secret identities of the others on Oliver's “Junior Lifeguard” team. He's shown that he's willing to put up with great suffering and discomfort to keep those secrets, though this is less about truth and more about being stubborn. Bart is less aware of the alien or Kryptonian aspects of the work he's connected to; he leaves that to the eggheads.

VALUES

D6	DUTY	<i>I try to keep my promises.</i>
D10	GLORY	<i>If you've got the stuff, you gotta show it off.</i>
D8	JUSTICE	<i>I'm all about taking out the bad guy.</i>
D8	LOVE	<i>Muy caliente!</i>
D6	POWER	<i>I make the rich and powerful nervous.</i>
D4	TRUTH	<i>Who tells the truth these days, anyway?</i>

RELATIONSHIPS

- ▼ A.C. is more than just a pretty face D8
- ▼ Don't mess with DINAH LANCE D8
- ▼ CHLOE is a real catch D6
- ▼ CLARK is a class act D10
- ▼ OLIVER is a natural leader D8
- ▼ VICTOR STONE has got my back D8

RESOURCES

- ▼ OLIVER'S TEAM (Contacts, Security) 2D6
- ▼ QUEEN INDUSTRIES (Information, Resources) 2D6

ASSETS

FAST TALKER D10

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when you're caught in a lie or exaggeration.
- ▼ **Add** a D6 to Trouble to **Reroll** a die in a Fast Talker roll.

IMPULSIVE D8

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you act rashly.
- ▼ **Earn** a Plot Point when you **Choose** to Interfere in a Contest.

SMART ASS D4

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when you're being a Smartass in a dangerous situation.

SNEAKY D6

- ▼ **Spend** a Plot Point to **Reroll** any die in a Sneaky roll.

SUPER-SPEED D12

Limit: Metabolic rate increase

Spend a Plot Point to...

- ▼ Join a scene or switch to a new scene regardless of distance.
- ▼ Run so fast you run up a vertical surface.
- ▼ Run fast enough to cross water as if it were solid ground.

WIND CONTROL D4

Limit: Must be running

- ▼ **Spend** a Plot Point to create a localized tornado.

Carter Hall

HAWKMAN • MAN OF MANY LIFETIMES • ARCHAEOLOGIST

History: Carter Hall is an archaeologist and museum curator who claims to have lived hundreds of past lives together with his late wife, Shiera. The two of them are reincarnations of Egyptian lovers, cursed to die and be reborn over and over. In this lifetime, Carter took up the mantle of Hawkman with his wife as Hawkgirl, and the two of them formed the core of the Justice Society of America. In a battle with Joar Mahkent, the first Icicle, Hawkgirl was slain. The government then targeted the Society on trumped up charges of terrorism and treason because they wouldn't unmask and work for them. As a result, all were arrested, but no charges could be made to stick. All of them gave up their vigilante identities, including Carter, who remained at the Justice Society's brownstone in Metropolis to watch over its artifacts and archives, depressed and waiting for his life to end so he could rejoin his beloved.

Current Events: Carter Hall was encouraged to come out of retirement when heroes of a new generation, including Clark Kent and Oliver Queen, stumbled upon a plot by Checkmate to eradicate the surviving Justice Society members. Taking up his winged harness and spiked mace once again, Carter helped these heroes defeat Icicle's son, who had gained enormous magical power by killing Doctor Fate and stealing the Helm of Nabu. After the battle, Carter agreed to partner with Oliver's own team of heroes in the future, convinced that the next generation needed mentors.

Classified: The true details about Carter's past, his Hawkman gear, and his relationship to the Justice Society have yet to be fully revealed. Carter has lifetimes of experience, however, and is considered one of the world's premier masters of armed combat.

VALUES

D6	DUTY	<i>I stand by the team.</i>
D4	GLORY	<i>Publicity brings the wrong kind of attention.</i>
D10	JUSTICE	<i>It's time to go hunting.</i>
D8	LOVE	<i>Love always ends and is born anew.</i>
D6	POWER	<i>You can't take it with you.</i>
D8	TRUTH	<i>Deception is a poison.</i>

RELATIONSHIPS

- ▼ CHLOE is well-connected D6
- ▼ CLARK shows great promise D8
- ▼ COURTNEY WHITMORE is a star in her own right D10
- ▼ JOHN JONES gives wise counsel D8
- ▼ KENT NELSON suffers for his fate D10
- ▼ OLIVER is annoying D8



RESOURCES

- ▼ JUSTICE SOCIETY BROWNSTONE (*Archives, Quiet*) 2D10
- ▼ OLIVER'S TEAM (*Brawl, Rumors*) 2D6

ASSETS

BODY ARMOR (DEFENSE) D6

Limit: Gear

- ▼ **Spend** a Plot Point to **Decrease** your opponent's INJURED or EXHAUSTED Stress pool.

COSMOPOLITAN D8

- ▼ **Give** your opposition a D6 to **Reroll** a die when dealing with other cultures.
- ▼ **Give** your opposition a D10 to **Reroll** two dice when dealing with other cultures.

SAVAGE D4

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble whenever you act upon your base instincts.

WEALTHY D4

- ▼ **Spend** a Plot Point to **Reroll** one die in a Contest or Test swayed by money.

WEAPONS MASTER D12

Spend a Plot Point to...

- ▼ **Decrease** your opponent's INJURED or AFRAID Stress pool against you when you're armed.
- ▼ **Increase** your INJURED or AFRAID Stress pool when you're armed.
- ▼ Make a wild, sweeping attack with your weapon. Roll your own dice instead of Trouble in a Test that each affected character must beat to avoid taking EXHAUSTED or INJURED Stress.

WILLFUL D12

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you put your foot down.
- ▼ **Add** a D10 to Trouble to put your foot down and **Reroll** a die in a WILLFUL roll.
- ▼ **Spend** a Plot Point to **Decrease** your opponent's INSECURE or AFRAID Stress pool against you. You're a hard nut to crack.

WING HARNESS (TRAVEL) D10

Limit: Gear

Spend a Plot Point to...

- ▼ Carry something large or ungainly along with you.
- ▼ Support a falling object such as a floundering aircraft.
- ▼ Dive bomb an enemy and **Increase** your Stress pool for this attack.
- ▼ Change direction quickly to fly around an obstacle; you may use this obstacle as a D8 Useful Detail.
- ▼ Join another scene you are not a part of, even if you cannot



get there by ground.

Courtney Whitmore

STARGIRL • STAR-SPANGLED KID • HIGH SCHOOL STUDENT

History: Although Courtney is only a teenager, she has known super heroes all her life. Her mentor Sylvester Pemberton, AKA the Star-Spangled Kid, was a member of the mysterious Justice Society of America. Despite the JSA's reputation being tarnished by government raids and cover-ups, it was a strong influence on Courtney's sense of right and wrong. She trained herself in acrobatics and hand-to-hand combat in the hope that she would inherit Sylvester's role; when he was killed by Cameron Mahkent, the new Icicle, she took possession of Sylvester's Cosmic Staff and fashioned a costume of her own, as Stargirl. She joined the few remaining members of the JSA alongside a new group of heroes led by Clark Kent and Oliver Queen in taking down Icicle

WATCHTOWER ALERT: Justice Society

The Justice Society of America proves that the core ideals of Clark, Oliver, and their friends are shared by others—and have been for several generations. The JSA, a group of masked adventurers in the 1970s, arose in response to worldwide threats from criminal organizations and dangerous villains; but thanks to a succession of government cover-ups and erased records, the truth is buried in lies. Using the Justice Society in your own spinoff campaign is a no-brainer; their members

haven't been fully detailed yet, although there are hints and rumors of what they could accomplish. It's a good model for a backstory, as new heroes rise in this generation, taking on the mantle of those who have come before them. Courtney Whitmore—Stargirl—is one example. What if the Helm of Nabu chose a new, untested Lead for a vessel? What if Hawkgirl were reincarnated? And just who are all the people in that painting in the Justice Society brownstone?

and thwarting the plans of the mysterious Checkmate agency.

Current Events: Courtney, as Stargirl, is still in training; but she has been active on missions for the Justice Society and for Oliver's team. As she's still a teen, she's limited in some ways in what she can do, but her future seems bright.

Classified: Courtney's backstory has yet to be fully revealed. As Sylvester Pemberton's ward, she may have been aware of the substantial collection of details he'd collected about Clark, Oliver, and the others in the new generation. She is still learning all of the things the Cosmic Staff is capable of and is a rookie hero, but her extensive knowledge of the heroic community gives her a perspective few people have.

VALUES

D10	DUTY	<i>I have a legacy to live up to.</i>
D4	GLORY	<i>My time in the spotlight comes later.</i>
D8	JUSTICE	<i>It's my job to battle injustice and crime.</i>
D8	LOVE	<i>Family is important.</i>
D6	POWER	<i>Wealth is no guarantee of happiness.</i>
D6	TRUTH	<i>People twist the facts to suit themselves.</i>

RELATIONSHIPS

- ▼ CHLOE *understands the need for family* D8
- ▼ CLARK *might be our future* D8
- ▼ OLIVER *is SO frustrating!* D8
- ▼ KENT NELSON *is an inspiration* D10
- ▼ CARTER HALL *knows that love is timeless* D10
- ▼ JOHN JONES *is strange but helpful* D6

RESOURCES

- ▼ JUSTICE SOCIETY BROWNSTONE (*Restoration, Training*) 2D6
- ▼ OLIVER'S TEAM (*Brawl, Sneaky*) 2D4
- ▼ SYLVESTER PEMBERTON (*Inspiration, Knowledge*) 2D8

ASSETS

AGILE D8

- ▼ **Reroll** a die in an Agile roll when you **Choose** to drop everything you're carrying.
- ▼ **Spend** a Plot Point to **Decrease** your opponent's INJURED or EXHAUSTED Stress pool.

COSMIC STAFF (ATTACK, DEFENSE, CONTROL) D10

Limit: Gear

Spend a Plot Point to...

- ▼ Knock somebody back with a blast of light.
- ▼ Create a dazzling blast, temporarily blinding everyone in a scene.
- ▼ **Increase** your EXHAUSTED or INSECURE Stress pool.
- ▼ **Decrease** your opposition's INJURED or AFRAID Stress pool.

IN OVER MY HEAD D8

- ▼ **Earn** a Plot Point and **Add** D6 to Trouble when you get into trouble over your head.
- ▼ **Add** a D6 to Trouble to **Increase** your INSECURE or ANGRY Stress pool against opponents who outclass or capture you.

WILLFUL D6

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you put your foot down.

Dinah Lance

BLACK CANARY • FORMER TALK SHOW HOST •
MARTIAL ARTIST

History: Conservative talk-show host Dinah Lance, known in Metropolis as the Word of Justice, has yet to reveal her early life. It's clear she's had extensive martial arts and weaponry training, maintains a constant fitness regimen, and can break into and out of most installations with ease. It's possible she has ties to the last generation of heroes, which would explain her expertise, but she's definitely a self-made woman. Her professional life outside of the studio was tied up in mercenary and for-hire jobs, but since hooking up with Oliver's team and seeing Clark's attitude toward villains like Lex Luthor, the so-called Black Canary has become a team player in the crime-fighting business.

Current Events: Dinah has been involved in all of the recent crises, up to and including the coming Kandorian threat. She works alongside A.C. and Bart most of the time, or goes on missions solo.

Classified: Dinah's smart enough to have figured out most of the team's secrets all on her own, but she keeps them confidential. She's also been fairly tight-lipped about her past, but she's been opening up more to Oliver since he's been proving himself to be a capable leader.



VALUES

D6	DUTY	<i>I'll meet all of my obligations, paid or otherwise.</i>
D4	GLORY	<i>I can do what I do without being noticed.</i>
D10	JUSTICE	<i>I take the hard-line view against crime and corruption.</i>
D6	LOVE	<i>Harmless flirting's all it is.</i>
D8	POWER	<i>No matter how rich you are, you don't deserve to be robbed.</i>
D8	TRUTH	<i>The truth's always going to get out.</i>

RELATIONSHIPS

- ▼ A.C. takes the job seriously D8
- ▼ BART is quick to make a fool of himself D8
- ▼ CHLOE is formidable D6
- ▼ CLARK has a good heart D8
- ▼ LEX is a liar D8
- ▼ OLIVER gives as good as he gets D10
- ▼ VICTOR needs a break D8

RESOURCES

- ▼ METROPOLIS TALK SHOW STUDIO (Publicity, Rumors) 2D8
- ▼ OLIVER'S TEAM (Brawl, Sneaky) 2D6
- ▼ QUEEN INDUSTRIES (Information, Restoration) 2D6

ASSETS

AGILE D8

- ▼ **Reroll** a die in an Agile roll when you **Choose** to drop everything you're carrying.
- ▼ **Spend** a Plot Point to **Decrease** your opponent's INJURED or EXHAUSTED Stress pool.

MARKSMAN D6

- ▼ **Earn** a Plot Point when you **Choose** to run out of ammunition.

MARTIAL ARTS D8

- ▼ **Spend** a Plot Point to **Reroll** a die when rolling your INJURED or EXHAUSTED Stress pool.
- ▼ **Spend** a Plot Point to **Recover** your AFRAID or INSECURE Stress.

SNEAKY D8

- ▼ **Spend** a Plot Point to **Reroll** any die in a Sneaky roll.
- ▼ **Add** a D6 to Trouble to **Reroll** a second die on a Sneaky roll.

SONIC BLAST D10

Limit: Requires vocalization

Spend a Plot Point to...

- ▼ Affect everyone in the scene that can hear you. Roll your own dice instead of Trouble in a Test that each affected character must beat to avoid taking EXHAUSTED or INJURED Stress.
- ▼ Emit a scream of the exact frequency required to shatter a specific glass object in the same scene as you.
- ▼ Emit a scream of such force that it shatters all of the glass and crystalline objects in a scene.

VICIOUS D4

- ▼ **Add** a D6 to the Trouble pool to **Increase** your ANGRY or AFRAID Stress pool.

WEAPONS MASTER D6

- ▼ **Spend** a Plot Point to **Decrease** your opponent's INJURED or AFRAID Stress pool against you when you're armed.

WILLFUL D10

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you put your foot down.
- ▼ **Add** a D10 to Trouble to **Reroll** a die in a WILLFUL roll.

Garth Ranzz

LIGHTNING LAD • LEGIONNAIRE FROM THE 31ST CENTURY

History: Garth is a teenager from the planet Winath, a thousand years in the future. He's able to generate and control electricity, an ability he uses as part of the Legion. Garth's wisecracking sense of humor and healthy opinion of himself balances out his stern and levelheaded teammate Rokk and the serene and telepathic Imra. Garth's energy and enthusiasm land him in trouble, but he's always ready to uphold the Legion's principles and get down to business.

Current Events: Garth accompanied the Legion back to the 21st Century to stop the Persuader from killing Clark Kent, the symbol of all that the Legion holds dear in the future. He took great pleasure in meeting the famous Kal-El, and he was instrumental in freeing Chloe Sullivan from Brainiac's control, teaming up with Rokk to conduct a "techno exorcism." Before Garth returned with the others to the future, he asked if he could bring one of Clark's baseballs back with him, apparently as a gift for his sister.

Classified: Garth, like Rokk and Imra, is a great guest Feature for any spinoff campaign. His game statistics provided



here make a good foundation for a Lead if you're playing a Legion campaign, too. The origin of his abilities and the extent of his past adventures are unrevealed, which leaves a lot up to the player or Watchtower to flesh out.

VALUES

D8	DUTY	<i>Gotta stick to the Legion Code.</i>
D8	GLORY	<i>I'm really something!</i>
D10	JUSTICE	<i>I'm all about fighting bad guys.</i>
D6	LOVE	<i>Friends, family, it's all good.</i>
D4	POWER	<i>Don't have it, don't need it.</i>
D6	TRUTH	<i>I need to remember not to blurt this stuff out.</i>

RELATIONSHIPS

- ▼ CHLOE deserves better than to be Brainiac's suit D6
- ▼ CLARK has no idea how awesome he's going to be D8
- ▼ I wish I could read IMRA's mind D10
- ▼ ROKK's got the stones for leadership D10

RESOURCES

- ▼ 31ST CENTURY HEADQUARTERS (*Contacts, Technology*) 2D8

ASSETS

ELECTROKINESIS D10

Limit: Grounding

Spend a Plot Point to...

- ▼ Knock somebody out of the scene with a powerful lightning bolt.
- ▼ Drain all of the electricity out of a device or battery.
- ▼ Activate electronic devices using your electrical abilities.
- ▼ Create an electromagnetic pulse to disable all electronic devices within a scene.
- ▼ Fill an area with lightning as a sweep effect. All targets must make a Test against your dice to avoid taking INJURED or EXHAUSTED Stress.

EXTRATERRESTRIAL KNOWLEDGE D6

- ▼ **Earn** a Plot Point when you **Reveal** you know way too much about an alien culture.

IMPULSIVE D6

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you act rashly.

LEGION RING (TRAVEL) D8

Limit: Gear

Spend a Plot Point to...

- ▼ Join another scene you're not a part of, even if you can't get there by ground.
- ▼ Travel through time to a point in the future or the past.

SMARTASS D6

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when you're being a Smartass in a dangerous situation.

WATCHTOWER ALERT: Legion Rings

You might notice that Rokk, Imra, and Garth's writeups in this chapter mention the Legion Ring as an Ability with the Gear Limit, which is useful short-hand. The rings are standard issue for the Legion, which means anyone connected to them might be able to get hold of one. They're all identical, providing FLIGHT d8 and the "join any scene you're not in" Special Effect. However, the Legion rings are also major plot devices, having been used to travel through time (which is always a big deal), so simply handing them out to your Leads might best be represented as a kind of Empower—just like finding any alien artifact or episode-specific gadget. If a character wants to use the Legion Ring for something that it's not listed as doing, and it seems like it would be a cool idea, the player can step back the ring's die rating for the remainder of the episode and borrow a Special Effect from an Ability. This should only work three times before the ring "burns out" and can't be used again, including for flight or time travel.

Imra Ardeen

SATURN GIRL • LEGIONNAIRE FROM THE 31ST CENTURY

History: Imra Ardeen is a young but powerful telepath from the 31st Century, part of the Legion. Together with other aliens and metahumans, Imra seeks to embody the ideals left to them by Kal-El, the hero known to the people of the 21st Century as Clark Kent. Imra's perspective as a telepath is much different from her teammates. Despite her aversion to lying or criminal behavior, she's perfectly willing to go behind somebody's back—or into their minds—to push things along, using her abilities to understand others' motives. This has caused her to make mistakes, but she adapts quickly and is a formidable member of the Legion.

Current Events: Imra accompanied Rokk Krinn and Garth Ranzz to the 21st Century to stop the Persuader, an axe-wielding criminal from their time. When the Legionnaires learned that Brainiac had a foothold in this era, they worked with Clark to eliminate that threat. Imra was ready to sacrifice Chloe Sullivan—whom Brainiac had possessed—in order to stop him, but Clark pushed for a different path. This experience has made her challenge her understanding of the importance of even an individual life.

Classified: Imra hasn't returned from the future again, but like Rokk Krinn she might be an excellent guest Feature in a spinoff campaign or as a Lead in a 31st Century game of Smallville. Her past, like those of the other Legionnaires, is a mystery; exploring how she mastered her telepathic abilities and what other adventures she has been on with the Legion could fuel dozens of episodes.



VALUES

D8	DUTY	<i>I abide by the Legion Code.</i>
D4	GLORY	<i>I don't grandstand.</i>
D10	JUSTICE	<i>I see evil in the minds of many.</i>
D6	LOVE	<i>I care about my friends.</i>
D6	POWER	<i>We have to make the best use of our resources.</i>
D8	TRUTH	<i>Lies and deceit part before my mind's eye.</i>

RELATIONSHIPS

- ▼ CHLOE is a mystery D6
- ▼ CLARK is going to be come a legend D8
- ▼ It's good that GARTH is light-hearted D10
- ▼ LANA will help Kal-El become who he needs to be D6
- ▼ ROKK is often too serious D10

RESOURCES

- ▼ 31ST CENTURY HEADQUARTERS (Contacts, Technology) 2D8

ASSETS

EXTRATERRESTRIAL KNOWLEDGE D10

- ▼ **Earn** a Plot Point when you **Reveal** you know way too much about an alien culture.
- ▼ **Spend** a Plot Point to **Reroll** a die in any roll associated with understanding alien cultures.

LEGION RING (TRAVEL) D8

Limit: Gear

Spend a Plot Point to...

- ▼ Join another scene you're not a part of, even if you can't get there by ground.
- ▼ Travel through time to a point in the future or the past.

MANIPULATIVE D4

- ▼ **Earn** a Plot Point and **Give** your opposition a d6 when you ask them to trust you, even if you don't mean it.

ON A MISSION D4

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you foolishly pursue your mission despite the risk.

TELEPATHY D10

Limit: Concentration

Spend a Plot Point to...

- ▼ Read another character's surface thoughts.
- ▼ Send messages psychically to a character in a different scene.
- ▼ Create a mental shield to block other mental powers from invading your mind.
- ▼ Connect two characters together telepathically, even if they're in different scenes.
- ▼ Attack another person with a mental blast.

John Jones

MANHUNTER FROM MARS • SOLE SURVIVOR • DETECTIVE

History: Decades ago, long before the destruction of Krypton, Mars had a civilization of its own. It faced a great disaster, and only one Martian survived—the individual known as John Jones. John (an approximation of his true Martian name) became a bounty hunter serving the 28 known galaxies, working with the Kryptonian scientist Jor-El to capture dangerous criminals on other worlds and imprison them in the Phantom Zone. Shortly before Jor-El sent his son, Kal-El, to Earth, the scientist gave Jones one last mission: be a watchful guardian over the boy. Jones lived among humans, wearing their form, and watched as Kal-El was raised as Clark Kent in rural Kansas. It wasn't until Clark faced a number of Phantom Zone escapees that the Martian Manhunter stepped in to help. Seeing Clark's destiny as more important than following Jor-El's directions not to intervene, John Jones helped Clark defeat the Zoners. When Clark suffered a fatal injury at the hands of a mind-controlled Green Arrow, Jones flew Clark to the sun, healing Clark but stripping himself of his own Martian abilities. Jones took a position in Metropolis as a police detective and continued to assist Clark and his allies, relying on his keen senses and deductive skills.

Current Events: John Jones joined Clark in opposing the government agency, Checkmate, and bringing the Justice Society back out of retirement. In the course of these events, the mysterious Doctor Fate restored Jones' powers with the use of his mystical abilities. John revealed soon after that he is working for the enigmatic Red Queen.

Classified: John is privy to many secrets, many of which are of alien origin. He has watched over Clark all of his life, aided Jor-El's emissary, and is now helping Clark's mother Martha Kent—the Red Queen—protect her son. While John seems to possess a level of power rivaling any Kryptonian, he is far more

patient and careful than Clark, and he knows when it's best to act and when to step back into the shadows.

VALUES

D10	DUTY	<i>I uphold that which I am entrusted to do.</i>
D4	GLORY	<i>I am the last of my kind.</i>
D8	JUSTICE	<i>I am unwavering in my pursuit of justice.</i>
D6	LOVE	<i>My friends deserve my loyalty.</i>
D6	POWER	<i>I'm on a policeman's salary.</i>
D8	TRUTH	<i>I will bring the truth to light.</i>

RELATIONSHIPS

- ▼ CHLOE has impressive skills D8
- ▼ I will do anything to help CLARK D12
- ▼ LOIS is part of Clark's destiny D6
- ▼ MARTHA is a loving guardian D8
- ▼ OLIVER is a valuable ally D8
- ▼ TESS is highly-motivated D4
- ▼ ZOD has an evil destiny D8

RESOURCES

- ▼ METROPOLIS POLICE DEPARTMENT (*Contacts, Crime*) 2D6
- ▼ MARS (*Isolated, Restoration*) 2D8

ASSETS

COSMOPOLITAN D6

- ▼ Give your opposition a D6 to **Reroll** a die when dealing with other cultures.

DENSITY CONTROL D6

Spend a Plot Point to...

- ▼ Walk through a wall into a scene in progress.
- ▼ Hard as stone and **Decrease** your opponent's INJURED or EXHAUSTED Stress pool.
- ▼ Reach into another character's body—to **Recover** INJURED Stress or **Increase** your own INJURED Stress pool.

EXTRATERRESTRIAL KNOWLEDGE D12

- ▼ **Earn** a Plot Point when you **Reveal** you know way too much about an alien culture.
- ▼ **Spend** a Plot Point to **Reroll** a die in any roll associated with understanding alien cultures.
- ▼ **Add** a D6 to Trouble to **Increase** an INSECURE or AFRAID Stress pool against or about aliens.

FLIGHT D12

Spend a Plot Point to...

- ▼ Carry something large or ungainly along with you.
- ▼ Change direction quickly to fly around an obstacle; you may use this obstacle as a D8 Useful Detail.
- ▼ Join another scene you are not a part of, even if you cannot get there by ground.
- ▼ Achieve escape velocity and travel through space.

HEAT VISION D6

Spend a Plot Point to...

- ▼ Create a wide-angle sweep effect that inflicts INSECURE or AFRAID Stress.
- ▼ Destroy an inanimate object as big as a car. Spend two Plot Points for an object as big as a house. Spend three for an object as big as a skyscraper or a river.

INVESTIGATOR D8

- ▼ **Earn** a Plot Point when you **Choose** to spend a scene investigating instead of taking immediate action.
- ▼ **Spend** a Plot Point to **Reroll** an Investigator roll.

INVISIBILITY D6

Spend a Plot Point to...

- ▼ Disappear and escape from a scene.
- ▼ Hide for an entire scene to listen in without being noticed.

MARTIAL ARTS D8

- ▼ **Spend** a Plot Point to **Reroll** a die when you redirect an opponent's momentum.
- ▼ **Spend** a Plot Point to **Decrease** your opponent's INJURED or EXHAUSTED Stress pool.

MARTIAN HERITAGE D12

Limit: Fire

- ▼ **Earn** a Plot Point and **Increase** your opposition's AFRAID or INSECURE Stress pool when you're threatened by fire.
- ▼ **Add** a D6 to Trouble to join any scene with a Lead or Feature with whom you have a Relationship of D6 or higher.
- ▼ **Earn** a Plot Point when you **Choose** to act anonymously when revealing yourself would be beneficial.

ON A MISSION D8

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you foolishly pursue your mission despite the risk.
- ▼ **Spend** a Plot Point to **Reroll** a die in a roll that directly contributes to your mission.



REGENERATION D6

Limit: Only outside Earth's atmosphere

Spend a Plot Point to...

- ▼ **Recover** AFRAID, EXHAUSTED, INJURED or INSECURE Stress.
- ▼ Grow back a severed limb or other body part.

SHAPE-SHIFTING D6

- ▼ **Spend** a Plot Point to imitate another character down to fingerprints and retinal patterns.

SUPER-SPEED D6

- ▼ **Spend** a Plot Point to perform multiple activities in the time it takes others to perform a single activity.

SUPER-STRENGTH D10

Spend a Plot Point to...

- ▼ Perform a fantastic feat of strength.
- ▼ Throw or knock another character out of a scene.

TELEPATHY D8

Spend a Plot Point to...

- ▼ Read another character's surface thoughts.
- ▼ Send messages psychically to a character in a different scene.
- ▼ Alter a memory or mental image in a single character.

WATCHTOWER ALERT: My Favorite Martian

John Jones is one of the more powerful Features in this chapter, with more Abilities and higher die ratings than most of the others—even some of the Kryptonians. He's a powerhouse, an ideal candidate for a recurring Feature rather than a Lead. If you were to include him in a spinoff campaign, John Jones would outshine the other Leads if they kept going to him for help. That's partly why he loses his powers for a long period of time, reducing him to a simple police detective, and later why he's working secretly for the Red Queen. He's vulnerable to flame, but he's also shy of the spotlight. Features like John are best used to motivate, inspire, and occasionally rescue the Leads in your campaign; they shouldn't be the stars. As we say repeatedly in this book, it's all about the Leads. Even our Martian Manhunter knows that.

Kent Nelson

DOCTOR FATE • NABU'S VESSEL • AGENT OF ORDER

History: Although Kent Nelson appeared to the people of Metropolis as a crazy homeless man in rumpled clothes and a faded ball-cap, the truth was that he was a former member of the Justice Society of America, a group of masked avengers who fell victim to a series of government raids and cover-ups. Kent possessed a powerful mystical artifact, the Helm of Nabu, which transformed him into the enigmatic Doctor Fate when he wore it. The bearer of the Helm must make great sacrifices, however; Kent's wife Inza and their child were lost to him as the Helm drove him slowly mad. Carter Hall, formerly Hawkman, made an effort to watch out for Kent after the Justice Society disbanded, worried about the incoherent ramblings Kent would utter from time to time. Kent kept the Helm in a bowling ball bag, just in case, but he was terrified to wear it again.



Current Events: It wasn't until Checkmate, a mysterious government agency, sent the villainous Icicle to hunt down former members of the Justice Society that Kent felt compelled to wear the Helm once again. As Doctor Fate, he met Clark Kent and saw that his destiny was great indeed. He also felt a sense of kinship in John Jones, the Manhunter from Mars, who had also lost his family; Fate restored Jones' powers only to be run through by Icicle moments later. Icicle took the Helm, and wore it himself to fight the combined old and new generation of heroes, but he was nevertheless defeated. Hawkman collected the Helm, which awaits a new host.

Classified: Kent Nelson was just a vessel for Nabu's great mystical power. The extent to which Kent Nelson and Doctor Fate share a personality or even the same mind is unknown, but Nelson appears to be the weaker half of this arrangement. Doctor Fate's power is truly staggering, but he engages self-imposed limits to maintain the balance and avoid burning out his vessel. It has yet to be seen who will step up to become the next Doctor Fate.

VALUES

D10	DUTY	<i>I am Fate's instrument.</i>
D4	GLORY	<i>Fame is nothing.</i>
D8	JUSTICE	<i>The guilty shall meet their fate.</i>
D6	LOVE	<i>Love endures.</i>
D6	POWER	<i>Those who abuse power soon regret it.</i>
D8	TRUTH	<i>The cosmos reveals its truths to us in time.</i>

RELATIONSHIPS

- ▼ CHLOE *will share my fate* D6
- ▼ CLARK *is destined for greatness* D6
- ▼ OLIVER's *attitude hides real understanding* D6
- ▼ CARTER HALL *has led his team well* D10
- ▼ COURTNEY WHITMORE's *future is bright* D8
- ▼ JOHN JONES *deserves the chance to exact justice* D6

RESOURCES

- ▼ JUSTICE SOCIETY BROWNSTONE (*Quiet, Restoration*) 2D8
- ▼ MAGICAL COMMUNITY (*Contacts, Research*) 2D4

ASSETS

FLIGHT (MAGIC) D8

- ▼ **Spend** a Plot Point to carry something large or ungainly along with you.

MAGICAL LEGACY (HELM OF NABU) D12

Limits: Gear, Madness

- ▼ **Add** a D6 to Trouble to **Reroll** any die due to your magical "luck."
- ▼ **Add** a D10 to Trouble to use a Special Effect from an Ability you do not have, connected or not.
- ▼ **Add** a D10 to Trouble to **Reveal** that you know a spirit, demon, or sorcerer with information you need.

ON A MISSION D8

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you foolishly pursue your mission despite the risk.
- ▼ **Spend** a Plot Point to **Reroll** a die in a roll that directly contributes to your mission.

PRECOGNITION (MAGIC) D12

Spend a Plot Point to...

- ▼ Sense an opponent's next move in a fight. Remove the highest rolling die from his next roll.
- ▼ Learn about an object or person's future just by touching him.
- ▼ Act on your precognitive abilities—reroll your entire pool, minus any Complications.
- ▼ Have left a clue or message in a scene you are not a part of but have visited before.

TELEPORTATION (MAGIC) D12

Spend a Plot Point to...

- ▼ Join a scene or switch to a new scene regardless of distance.
- ▼ Quickly teleport away to escape from a scene.
- ▼ Take another character with you or send them away from the scene.
- ▼ Create a portal that alters your falling trajectory, landing safely or off to the side.

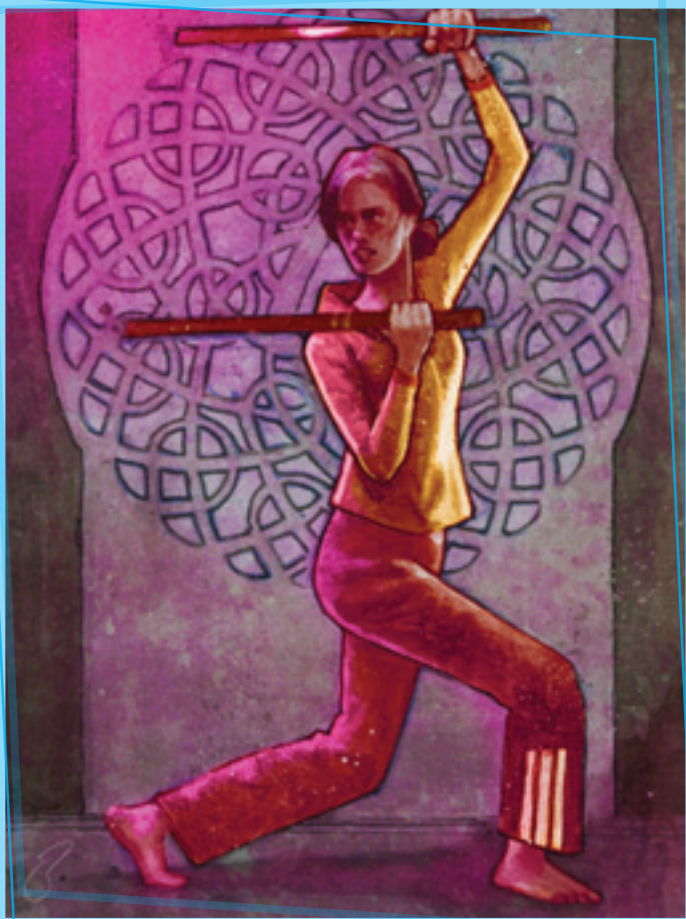
WATCHTOWER ALERT: Magic and Mysticism

Whether it's Doctor Fate and his Helm of Nabu or Zatanna and her book of spells, magic is an infrequent but important factor in the world of SMALLVILLE. Recognizing this, we've included the Magical LEGACY HERITAGE Distinction in CHAPTER EIGHT: ASSETS and you can see how it works in these Features here. It's a good idea to think beforehand about how much mystical hocus-pocus you feel like injecting into the story for your spinoff campaign, because it's usually a dominating force when it comes up. If you look over the magical Features, you'll notice that they have the "Spend a Plot Point to use a Special Effect from an Ability you do not have" trigger, which is carte blanche for you to do anything you like. As a Lead, this requires some thought about what rules your magical character lives by, what code or tradition he belongs to. In truth, magical characters should be more restrained by their Drives than any other Lead or Feature, because the universe is going to kick them harder when they break the rules. Ultimately, it's still about interpersonal stuff—intrigue, love, obligations—so stick to that and you won't have any trouble with the rabbits in the hats.

Mia Dearden

SPEEDY • OLLIE'S PROTÉGÉ • STREET URCHIN

History: Mia escaped an abusive home only to end up on the streets of Metropolis. Oliver Queen first ran into Mia when she was fighting in an underground ring, though he soon learned that she was also in the "employ" of a pimp named Rick. Seeing promise in her, Oliver rescued Mia from the streets and started training her to be his protégé. Rick wasn't about to let one of his girls go so easily, however, and she still owed him a lot of money. Luckily, Oliver, Clark Kent, and Lois Lane made sure that Rick wasn't going to hurt anybody else. Mia learned that Oliver was also Green Arrow, and she is now hard at work training to be as skilled as he is.



Current Events: Mia was the target of the Dark Archer Vordigan, who was actively trying to eliminate Oliver's friends, lovers, and disciples. Vordigan was once Oliver's teacher, a member of an ancient order of 13th Century Celtic assassins. Oliver tried to keep Mia out of the picture by releasing her from her apprenticeship, but Vordigan kidnapped her anyway and held her as bait. When Oliver stopped Vordigan with Clark's assistance, he and Mia reconciled and Mia convinced him to keep her on as his disciple.

Classified: Mia is only 18, but she has already seen the worst face of society. She is committed to training with Green Arrow and improving her already impressive fighting skills. She's yet to master archery the way Oliver has, but her hand-to-hand expertise, speed, and agility show great natural talent. In a spinoff campaign, perhaps one with other young students and trainees of other heroes, Mia has promise as a Lead—one with a dark past and a brighter future.

VALUES

D10	DUTY	<i>I'm dedicated to improving myself.</i>
D4	GLORY	<i>Don't shine a light on me.</i>
D8	JUSTICE	<i>This is what I do—take out the scum on the street.</i>
D8	LOVE	<i>I don't make friends easily.</i>
D6	POWER	<i>Money gets you into trouble.</i>
D6	TRUTH	<i>I'll fess up when it's important.</i>

RELATIONSHIPS

- ▼ CHLOE keeps everyone in touch D6
- ▼ CLARK seems like an okay guy D6
- ▼ LOIS can handle herself just fine D6
- ▼ OLIVER needs me D10

RESOURCES

- ▼ FIGHT CLUB (*Brawl, Training*) 2D6
- ▼ OLIVER'S TEAM (*Security, Training*) 2D4
- ▼ QUEEN INDUSTRIES (*Restoration, Resources*) 2D4

ASSETS

AGILE D8

- ▼ **Reroll** a die in an Agile roll when you **Choose** to drop everything you're carrying.
- ▼ **Spend** a Plot Point to **Decrease** your opponent's INJURED or EXHAUSTED Stress pool.

ATHLETIC D8

- ▼ **Spend** a Plot Point to **Reroll** a die in any ATHLETIC roll.
- ▼ **Earn** a Plot Point when you **Choose** to use brute force instead of finesse.

FIXER D6

- ▼ **Add** a D6 to Trouble to **Reveal** that you have access to small, non-unique items you're not supposed to have.

MARKSMAN D4

- ▼ **Earn** a Plot Point when you **Choose** to run out of ammunition.

MARTIAL ARTS D8

Spend a Plot Point to...

- ▼ **Reroll** a die when rolling your INJURED or EXHAUSTED Stress pool.
- ▼ **Recover** your AFRAID or INSECURE Stress.

SNEAKY D6

- ▼ **Spend** a Plot Point to **Reroll** any die in a Sneaky roll.

WEAPONS MASTER D8

- ▼ **Spend** a Plot Point to **Decrease** your opponent's INJURED or AFRAID Stress pool against you when you're armed.
- ▼ **Spend** a Plot Point to **Increase** your INJURED or AFRAID Stress pool when you're armed.

WILLFUL D6

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you put your foot down.

Rokk Krinn

COSMIC BOY • LEGIONNAIRE FROM THE 31ST CENTURY

History: Rokk is one of the founding members of the Legion, a group of aliens and metahumans from the 31st Century that team up to oppose threats across the 28 known galaxies. Little is known about his background or life story so far, but he does seem to have a position of leadership among the Legion. He's more serious, probably a little older, and feels more responsible for the past than either Garth or Imra.

Current Events: Rokk and his teammates ventured back to the 21st Century to thwart the Persuader, a dangerous criminal



from their own time. In the process, they also aided Clark in freeing Chloe from Brainiac's influence, taking the remnants of the Kryptonian super-computer back to the future with them. Rokk later returned to warn Clark that somehow that choice had made Davis Bloome more dangerous, and that Clark would have to face Doomsday. He gave Clark a Legion ring, telling him that the Legion was prepared to fight Doomsday in his stead should he need them to do so.

Classified: The true nature of Rokk's magnetic abilities may or may not be revealed in the future—so to speak—but he and his friends make excellent guest Features in a spinoff campaign that revolves around the choices the Leads make. Far-reaching effects might draw the Legion to the present day once more. Alternately, having Rokk be a Lead would make perfect sense if your group has a 31st Century campaign in mind.

VALUES

D10	DUTY	<i>I must uphold the Legion Code.</i>
D6	GLORY	<i>It's not my job to be famous.</i>
D8	JUSTICE	<i>No one escapes justice.</i>
D6	LOVE	<i>It's good to have friends to rely on.</i>
D4	POWER	<i>I don't have need for money or ambition.</i>
D8	TRUTH	<i>Not everyone needs to hear the truth just yet.</i>

RELATIONSHIPS

- ▼ CHLOE's future is unrecorded D6
- ▼ CLARK is a paragon of the future D8
- ▼ GARTH needs to watch his mouth D10
- ▼ IMRA struggles with the right choices D10

RESOURCES

- ▼ 31ST CENTURY HEADQUARTERS (Contacts, Technology) 2D8

ASSETS

EXTRATERRESTRIAL KNOWLEDGE D10

- ▼ **Earn** a Plot Point when you **Reveal** you know way too much about an alien culture.
- ▼ **Spend** a Plot Point to **Reroll** a die in any roll associated with understanding alien cultures.

LEGION RING (TRAVEL) D8

Limit: Gear

Spend a Plot Point to...

- ▼ Join another scene you're not a part of, even if you can't get there by ground.
- ▼ Travel through time to a point in the future or the past.

MAGNETISM D10

Limit: Concentration

Spend a Plot Point to...

- ▼ Wrap metal around a character, trapping him.
- ▼ Wipe computer data storage and memory banks.
- ▼ Scramble electronic devices for the remainder of the scene.
- ▼ Move big metallic objects around.

MASTERMIND D8

- ▼ **Add** a D6 to Trouble to **Reroll** a die when dealing with characters you have a history of manipulating.
- ▼ **Spend** a Plot Point to **Reveal** that you've planned for this eventuality and have the resources necessary for your plan.



Victor Stone

CYBORG • WIDE RECEIVER • REBUILT HERO

History: High school football hero Victor Stone was involved in a tragic accident that left him crippled and the sole survivor of his family. Repaired through the cybernetic advances of LuthorCorp, he was inspired by Clark Kent to turn his life around and use his new abilities to oppose evil corporations. Now that he had a new lease on life, he felt that he could be with his high school girlfriend Katherine again. Later, Oliver Queen, AKA Green Arrow, asked him to join his league of heroes, giving Victor a tight-knit family once more.

Current Events: Victor and Katherine's relationship didn't last, but Victor's determined to focus on the future. He wants to see a world where people aren't captured and used for experiments, where aliens or secret government agencies don't threaten hardworking men and women, and where having half your body replaced by cybernetic tech isn't another word for being a "freak." Victor's had some upgrades thanks to Oliver, and he works tirelessly alongside the other heroes as new threats surface.

Classified: Victor is aware that his technology is derived from LuthorCorp research, which makes him something of a cousin to John Corben. The two of them might make an interesting duo, although they have yet to meet. Victor unquestioningly keeps the secret of his friends' identities.

VALUES

D8	DUTY	<i>Do right by others and things will turn out right.</i>
D6	GLORY	<i>Nice to be famous, better to be understood.</i>
D8	JUSTICE	<i>Don't let the bad guys get away with it.</i>
D10	LOVE	<i>It's what we all need to keep going.</i>
D6	POWER	<i>Power comes with too many strings attached.</i>
D4	TRUTH	<i>People fear the truth.</i>

RELATIONSHIPS

- ▼ A.C. can take a joke D8
- ▼ BART ALLEN is cocky and confident D10
- ▼ CHLOE watches over us D8
- ▼ I can always count on CLARK D8
- ▼ DINAH LANCE may be uptight but she's on the level D8
- ▼ LEX ruins lives D8
- ▼ OLIVER is the man with the plan D8

RESOURCES

- ▼ OLIVER'S TEAM (*Brawl, Sneaky*) 2D6
- ▼ QUEEN INDUSTRIES (*Resources, Technology*) 2D6

ASSETS

ATHLETIC D8

- ▼ **Spend** a Plot Point to **Reroll** a die in any ATHLETIC roll.
- ▼ **Earn** a Plot Point when you **Choose** to use brute force instead of finesse.

CYBERNETIC HERITAGE D8

Limit: Electricity

- ▼ **Earn** a Plot Point when your Abilities are **Shutdown** by technological interference.
- ▼ **Spend** a Plot Point to directly interface with another piece of technology.

INVULNERABILITY D6

Spend a Plot Point to...

- ▼ **Decrease** an opponent's INJURED or EXHAUSTED Stress pool.
- ▼ **Recover** your INJURED or EXHAUSTED Stress.

SONIC BLAST D6

- ▼ **Spend** a Plot Point to emit a blast of such force that it deteriorates concrete and other materials.

SUPER-STRENGTH D8

Spend a Plot Point to...

- ▼ Perform a fantastic feat of strength.
- ▼ Wield a large inanimate object, like an automobile, as a weapon (and as a D8 Useful Detail).

TECHNOPATHY D8

Spend a Plot Point to...

- ▼ See through the "eyes" of electronic devices in scenes other than your own.
- ▼ Override security codes on door panels or electronic vaults.



Zan and Jayna

WONDER TWINS • FORM OF WATER • SHAPE OF ANIMALS

History: It's unclear where Zan and Jayna came from or how it is that they have metahuman powers. They tell people they're transfer students from Sweden but no one's buying that story. They're clearly related—fraternal twins—and they dress very much alike. The twins stay in touch with each other even when they're apart thanks to their cellphones, decorated with an iconic purple and blue monkey. They're also both big fans of the Blur, and they aspire toward heroics and fighting crime. Unfortunately for these "Wonder Twins," they have a lot to learn about responsibility and understanding the consequences of their actions.

Current Events: The twins recently caused a stir in Metropolis as they "borrowed" Clark's use of the House of El symbol to mark their own attempts at thwarting injustice. In one case, they apprehended a number of undercover police officers; in another, they caused a citywide blackout. With Chloe's help, Clark tracked down the twins and brought them back to Watchtower to make them understand that they were causing more harm than good. They were then able to help Clark stop the corrupt District Attorney, Ray Sacks, and in the process keep Clark's secret from Lois. Not a bad first shot at rebooting their crime-fighting careers.

Classified: Zan and Jayna are, like Courtney Whitmore, a pair of fresh faces in the current generation of heroes. They're a good example of Rookie Features, serving as foils for more established Veterans but having the potential to come in to their own once they shake off the reckless behavior. Unlike Clark, who was raised with a firm moral code, the Wonder Twins have a haphazard approach to doing what they feel the Blur would do, which could lead them into more trouble down the line.

Note: Zan and Jayna have identical Drives, Assets, and Resources. The only difference is that Zan turns into various states of water and Jayna turns into an animal when they activate their powers. If you're going to use the Wonder Twins

in a spinoff campaign, you might add one or two Distinctions to their sheets to give them some degree of individuality; of course, if they end up as Leads, they might go in different directions based on their actions and Growth.

VALUES

D8	DUTY	<i>The Blur is our inspiration!</i>
D6	GLORY	<i>It's not about us!</i>
D8	JUSTICE	<i>We're gonna fight crime!</i>
D10	LOVE	<i>We always have each other!</i>
D4	POWER	<i>The bigger they are, the harder they fall!</i>
D6	TRUTH	<i>You can count on us to keep a secret!</i>

RELATIONSHIPS

- ▼ CHLOE knows what's going on D8
- ▼ CLARK is a real hero for the world D10
- ▼ LOIS is an ace reporter D8
- ▼ I will always stick by ZAN/JAYNA D12

RESOURCES

- ▼ WATCHTOWER (Information, Training) 2D4
- ▼ CONDEMNED BUILDING HIDEOUT (Safe, Restoration) 2D6

ASSETS

BODY TRANSFORMATION (WATER, ZAN ONLY) D10

Limits: Activation, Heat/Evaporation

Spend a Plot Point to...

- ▼ Escape a scene by transforming into liquid or a gas.
- ▼ Create a slick surface across a large area, as the equivalent of a D8 Useful Detail.
- ▼ **Decrease** your opposition's INJURED or EXHAUSTED Stress pool by flowing around an attack.

FAST TALKER D4

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when you're caught in a lie or exaggeration.

HACKER D4

- ▼ **Add** a D6 to the Trouble pool to **Reroll** a die in a Hacker roll.

Impulsive d8

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you act rashly.
- ▼ **Earn** a Plot Point when you **Choose** to Interfere in a Contest.

SHAPESHIFTING (ANIMALS, JAYNA ONLY) D10

Limits: Activation, Mute

Spend a Plot Point to...

- ▼ Acquire some kind of natural attack that **Increases** your INJURED or AFRAID Stress pool.
- ▼ Transform into an animal much smaller than you (insect, spider, or mouse), adding this as a D8 Useful Detail.
- ▼ Transform into an animal much stronger, faster, or tougher than you, adding this as a D8 Useful Detail.

SNEAKY D6

- ▼ **Spend** a Plot Point to **Reroll** any die in a Sneaky roll.

Zatanna Zatara

MAGICIAN • SHADOWCREST HEIRESS • HEX SLINGER

History: Professional stage magician and illusionist Zatanna Zatara inherited her magical talents from her late father, John Zatara, the Maestro of Magic. She also inherited an ancestral estate and a book of spells, which she lost custody of at some point before she reached adulthood. The book was sold at auction and bought by Lex Luthor, but with Oliver Queen and Clark Kent's help she recovered it and now has access to her full heritage. She was thwarted in her efforts to use the book to bring her father back from the dead, but she was made to see that she should use her abilities for the benefit of the living.

Current Events: Zatanna has offered Oliver her services, should he need them; it's unclear if he's taken her up on the offer or not, but Zatanna has been touring the world using her talents to correct instances of magic gone awry. She helped restore the young Alec Abrams to his youthful self after his brief stint as Warrior Angel.

Classified: It's not a secret that Zatanna is a proficient magician, but the world doesn't typically know that her magic acts are real magic. She's been brought into Oliver Queen's confidence, and Clark's, but she has the good sense not to exploit that. Her powers are tremendous, but she may find herself in need of help if they were to draw attention from other great powers in the universe.



VALUES

D4	DUTY	<i>I'm beholden to no one.</i>
D8	GLORY	<i>Life's a stage!</i>
D6	JUSTICE	<i>Vengeance is sweet.</i>
D8	LOVE	<i>Go with the flow.</i>
D10	POWER	<i>I give people what they want.</i>
D6	TRUTH	<i>It's hard to tell illusion from reality.</i>

RELATIONSHIPS

- ▼ CHLOE is as smart as she looks D6
- ▼ CLARK's heart belongs to someone else D8
- ▼ LOIS is a lucky woman D6
- ▼ OLIVER is intriguing D8

RESOURCES

- ▼ SHADOWCREST ESTATE (*Mystic, Restoration*) 2D10
- ▼ MAGICAL COMMUNITY (*Information, Rumors*) 2D6

ASSETS

ATTRACTIVE D6

- ▼ **Earn** a Plot Point when your looks draw you unwanted attention.

DARING D8

- ▼ **Add** a D6 to Trouble to **Reroll** a die in a Daring roll.
- ▼ **Add** a D10 to Trouble to **Reroll** two dice in a Daring roll.

FAMILY REPUTATION (ZATARA) D6

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when your family reputation precedes you.

ILLUSIONS D12

Spend a Plot Point to create...

- ▼ Illusions so real that another character thinks they can be seen, heard, smelled, and even touched.
- ▼ Illusions that appear for all characters in a scene.
- ▼ An illusion of a scene, changing the surroundings.
- ▼ An illusion pleasing enough to **Decrease** an AFRAID or INSECURE Stress pool.
- ▼ An illusion scary enough to **Increase** an AFRAID or INSECURE Stress pool.

MAGICAL LEGACY D8

Limit: Mute (spells need to spoken backwards)

- ▼ **Add** a D6 to Trouble to **Reroll** any die due to your magical "luck."
- ▼ **Add** a D10 to Trouble to use a Special Effect from an Ability you do not have, connected or not.

MIND CONTROL (MAGIC) D8

Spend a Plot Point to...

- ▼ Insert a post-hypnotic suggestion in your target to be acted upon later.
- ▼ Erase a memory, such as a secret identity.
- ▼ Insert false memories into a target.
- ▼ Make a target into your stalwart defender without having to maintain control over every action.

SHAMELESS FLIRT D6

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you flirt with someone you know you shouldn't.

TELEPORTATION (MAGIC) D6

Spend a Plot Point to...

- ▼ Join a scene or switch to a new scene regardless of distance.
- ▼ Quickly teleport away to escape from a scene.
- ▼ Take another character with you.

VILLAINOUS FEATURES

These characters are out-and-out bad guys, antagonists, or the sorts of characters who show up to make life really difficult for the Leads. Some of them—not many, but some—could end up on the side of the heroes, such as John Corben. Others, like Brainiac, are never going to be anything but dangerous opposition—even if it takes awhile for the Leads to figure that out. That's the nature of villains, however! Keep in mind that this is just a sampling of SMALLVILLE villainy, by no means the full extent of the bad guys that have appeared on the show. You may find that they're useful in your spinoff campaigns, but more than likely your Leads will provide you with plenty of ideas for new and dangerous foes to tackle on the rooftops, boardrooms, and backstreets of Metropolis.

Amanda Waller

THE WALL • SHADOW OPERATIVE • WHITE QUEEN

History: Amanda Waller is the current head of the secret government agency known as Checkmate. As the White Queen, she directs operations from her headquarters at Checkmate Castle and from multiple installations around the United States. She oversees a team of highly-trained and chess-themed operatives and specialists. She's used to giving orders and having them obeyed; according to the rules of Checkmate, nobody ever leaves the organization and lives. This, plus her strong belief in a coming apocalypse of alien origin, makes her a driven and ruthless woman.

Current Events: Waller recently initiated a widespread hunt for the surviving members of the Justice Society of America in an effort to silence them and eliminate the threat they posed to society. She used Cameron Mahkent, the son of one of the JSA's deadliest foes, to do this, and when he failed to defeat them she personally shot him. Waller also revealed that Tess Mercer was a Checkmate agent and reactivated her to coordinate the offensive against the Kandorians. She had obtained a vial of Clark Kent's blood; however, with John Jones' help, Clark was able to keep her from doing anything with it. When Tess went rogue, she dispatched her forces to eliminate Tess as well as purge the Watchtower of Chloe's files on the Kandorians. She's incurred the wrath of Zod and learned that the mysterious Red Queen opposes her plans.

Classified: Waller is a survivor, but only time will tell if she can get through the current conflict against Zod and the Kandorians with her resources intact. She's a formidable and long-term opposition to groups made up of metahumans or aliens; if your spinoff campaign needs a cunning mastermind who isn't actually evil or corrupt, the Wall is a good choice.



VALUES

D8	DUTY	<i>I have a job to do.</i>
D6	GLORY	<i>It's best you just don't know me.</i>
D6	JUSTICE	<i>We operate above the law.</i>
D4	LOVE	<i>I'm married to my job.</i>
D10	POWER	<i>I have it, and I use it.</i>
D8	TRUTH	<i>I'll get to the bottom of it.</i>

RELATIONSHIPS

- ▼ CHLOE *knows too much* D6
- ▼ CLARK (THE BLUR) *is with us or he's against us* D8
- ▼ JOHN JONES *is an alien saboteur* D8
- ▼ LOIS *is a pawn* D6
- ▼ OLIVER *would make a promising agent* D6
- ▼ TESS *must prove her worth* D8
- ▼ ZOD *is an alien invader* D6

RESOURCES

- ▼ CHECKMATE CASTLE (*Guarded, Isolated*) 2D10
- ▼ CHECKMATE AGENTS (*Security, Tactics*) 2D10
- ▼ GOVERNMENT MOLES (*Information, Rumors*) 2D8

ASSETS

BACKHANDED D8

- ▼ **Earn** a Plot Point for another Lead and **Increase** your ANGRY or INSECURE Stress pool against him.
- ▼ **Spend** a Plot Point to **Decrease** another Lead or Feature's ANGRY or INSECURE Stress pool against you or another character.

BIG SISTER D10

- ▼ **Add** a D6 to Trouble to **Reveal** that you have video or audio surveillance of a Lead or Feature.
- ▼ **Add** a D10 to Trouble to **Reroll** a die whenever secrets you know come into play.

CONNECTED D12

- ▼ **Spend** a Plot Point to **Gain** a D8 Relationship with a Feature for the rest of the scene.
- ▼ **Spend** a Plot Point to **Reveal** you "know a guy" who can provide you with information or material goods.
- ▼ **Spend** a Plot Point to **Gain** a 2D8 Location that you'd normally not have access to.

EXTRATERRESTRIAL KNOWLEDGE D6

- ▼ **Earn** a Plot Point when you **Reveal** you know way too much about an alien culture.

MARKSMAN D8

- ▼ **Earn** a Plot Point when you **Choose** to run out of ammunition.
- ▼ **Spend** a Plot Point to **Reroll** a die in a MARKSMAN roll.

MASTERMIND D12

- ▼ **Add** a D6 to Trouble to **Reroll** a die when dealing with characters you have a history of manipulating.
- ▼ **Spend** a Plot Point to **Reveal** that you've planned for this eventuality and have the resources necessary for your plan.
- ▼ **Spend** a Plot Point to **Reroll** a die when your plan comes to fruition.

WATCHTOWER ALERT: Checkmate

Everybody loves a government conspiracy, and Checkmate fits the bill. Created to oppose global threats from aliens and metahumans, Checkmate's organization follows chess metaphors. It has a White Queen and a Black King, among others; its agents are Knights, Rooks, and (occasionally unknowing) Pawns. Amanda Waller, the current White Queen, is tough and ruthless—a great mover behind the scenes. Maxwell Lord, the current Black King, is sadistic and arrogant, but he appears to be working not with Waller but with another player in the game: Martha Kent, the Red Queen. How the endgame will play out is anybody's guess, but this much is true: Checkmate is an extensive and powerful organization—one that can be brought into a spinoff campaign with little effort.

Brainiac

ROGUE A.I. • MILTON FINE • ZOD'S HERALD

History: The Brain Interactive Construct is a Kryptonian super-computer originally designed by the scientist Dax-Ur as a way to automate many of Krypton's higher-functioning environmental and industrial systems. Dax-Ur realized that Brainiac might develop serious flaws and halted production, but years later Jor-El acquired the prototypes and completed it. Jor-El hoped to use Brainiac against General Zod, but Zod corrupted Brainiac's programming. From that point on, Brainiac served Zod and contributed to Krypton's destruction.

Zod was exiled to the Phantom Zone shortly before Krypton's cataclysm, but Brainiac formed the core of a long-term recovery plan. Together with Zod's disciples Nam-Ek and Aethyr, Brainiac fled the doomed world in a black spacecraft that doubled as his central processor. The plan was to use Jor-El's son, now known as Clark Kent, as Zod's vessel; accompanying the second meteor shower, the ship crashed on Earth and the disciples sought out the now-grown Clark. He was able to defeat them, sending them to the Phantom Zone, but the true threat had escaped. Brainiac took human form as Milton Fine and manipulated the course of events toward Zod's eventual possession of Lex Luthor and the worldwide crisis known as Dark Thursday. Zod and Brainiac were stopped, but the super-computer wasn't defeated yet.

No longer concerned with bringing back Zod, Brainiac focused its efforts toward defeating Clark and acquiring all the world's knowledge. A key part of this plan was the distraction or disposal of Clark's friends and family. When Brainiac tried to shut down Chloe Sullivan's mind, her metahuman healing factor lashed out at him, weakening him long enough for Clark to dispose of him in a power plant. Clark thought he'd defeated Brainiac for good, but he was mistaken.

Current Events: Brainiac's most recent incarnation was as a nanotech bundle slowly taking over Chloe's mind. She exhibited a growing intellectual genius, beyond what she ordinarily had, and eventually the supercomputer seized control completely. Brainiac had been influencing Chloe, drawing her close to Davis Bloome (the paramedic who was also the monster Doomsday) in order for Davis to fully transition into his monstrous role. With the help of the Legion from the 31st Century, Clark stopped Brainiac, and the Legion took the remnants with them back to the future.

Classified: Brainiac is one of the most powerful and implacable foes Clark has ever dealt with. It's appeared in many forms—though it seems to prefer that of Milton Fine—and can assume dozens of others, multiply itself, prepare contingency plans for its contingency plans, and exploit the relationships and emotions of its opponents. Brainiac has all the abilities of a Kryptonian without needing to draw upon a yellow sun, making it more than a match for Clark. The computer's biggest flaw is that it executes long-term plans that can occasionally be thwarted with immediate and decisive action; in addition, even when acting toward its own self-preservation it still doesn't have the emotional resources of "fragile" mortals.

VALUES

D10	DUTY	<i>First priority is self-preservation.</i>
D6	GLORY	<i>Irrelevant.</i>
D6	JUSTICE	<i>Fourth priority is undermining social framework.</i>
D4	LOVE	<i>A weakness.</i>
D8	POWER	<i>Second priority is acquisition of all knowledge and resources.</i>
D8	TRUTH	<i>Third priority is eliminating irrational input.</i>

RELATIONSHIPS

- ▼ CLARK is primary hostile D12
- ▼ CHLOE is flawed host D8
- ▼ LEX is failed vessel D8
- ▼ DAVIS is damaged package D8
- ▼ LANA is weak link D8

RESOURCES

- ▼ FORTRESS OF SOLITUDE (Control, Observation) 2D6
- ▼ UNDERGROUND LAB (Resources, Technology) 2D8



ASSETS

CYBERNETIC SYSTEMS D12

Limit: Electricity

- ▼ **Earn** a Plot Point when your Abilities are **Shutdown** by technological interference.
- ▼ **Spend** a Plot Point to directly interface with another piece of technology.
- ▼ **Add** a D6 to Trouble to use a Special Effect from a connected Ability you don't have, temporarily rerouting your cybernetic systems.

DUPLICATION D8

Spend a Plot Point to...

- ▼ Create a duplicate with one of your Abilities, stepped back by one. Spend extra Plot Points to give your dupe extra Abilities.
- ▼ Have a stashed dupe in a convenient place you've been in before.
- ▼ Merge two dupes together, sharing memories.
- ▼ "Share" Stress across dupes, splitting die steps among them.

EXTRATERRESTRIAL KNOWLEDGE D12

- ▼ **Earn** a Plot Point when you **Reveal** you know way too much about an alien culture.
- ▼ **Spend** a Plot Point to **Reroll** a die in any roll associated with understanding alien cultures.
- ▼ **Add** a D6 to Trouble to **Increase** an INSECURE or AFRAID Stress pool against or about aliens.

FLIGHT D6

Spend a Plot Point to...

- ▼ Dive bomb an enemy and **Increase** your INJURED or AFRAID Stress pool for this attack.
- ▼ Change direction quickly to fly around an obstacle; you may use this obstacle as a D8 Useful Detail.
- ▼ Join another scene you are not a part of, even if you cannot get there by ground.

GENIUS D12

- ▼ **Spend** a Plot Point to **Reveal** that you've studied a subject and know its basics.
- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you assume others can't follow your complicated thinking.
- ▼ **Spend** a Plot Point to **Reroll** any academic or intellectual roll.

HEAT VISION D6

Spend a Plot Point to...

- ▼ Create a wide-angle sweep effect that inflicts INSECURE or AFRAID Stress.
- ▼ Destroy an inanimate object as big as a car. Spend two Plot Points for an object as big as a house. Spend three for an object as big as a skyscraper or a river.

INVULNERABILITY D10

Spend a Plot Point to...

- ▼ **Decrease** an opponent's INJURED or EXHAUSTED Stress pool.
- ▼ **Recover** your INJURED or EXHAUSTED Stress.

MASTERMIND D12

- ▼ **Add** a D6 to Trouble to **Reroll** a die when dealing with characters you have a history of manipulating.
- ▼ **Spend** a Plot Point to **Reveal** that you've planned for this eventuality and have the resources necessary for your plan.
- ▼ **Spend** a Plot Point to **Reroll** a die when your plan comes to fruition.

ON A MISSION D8

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you foolishly pursue your mission despite the risk.
- ▼ **Spend** a Plot Point to **Reroll** a die in a roll that directly contributes to your mission.

POSSESSION D6

Spend a Plot Point to...

- ▼ Use someone else's Special Effect for the rest of the scene.
- ▼ Take control of a Lead or Feature in another scene for a single Contest or Test.
- ▼ Take control of a Lead or Feature for the remainder of the scene or until they break free. This also requires a Contest against the target.

REGENERATION D6

Limit: Vampiric (requires trace elements)

Spend a Plot Point to...

- ▼ **Recover** EXHAUSTED or INJURED Stress.
- ▼ **Recover** AFRAID or INSECURE Stress.
- ▼ Grow back a severed limb or other body part.
- ▼ Cure yourself from any ailment or disease.
- ▼ Return from the dead. You must step this Ability back by a step as a consequence.

SHAPESHIFTING D12

Spend a Plot Point to...

- ▼ Change shape into an object the same size as yourself.
- ▼ Imitate another character down to fingerprints and retinal patterns.
- ▼ Form claws or spikes that **Increase** INJURED or AFRAID Stress.

SUPER-SENSES (SIGHT, HEARING) D6

Limits: Lead (Sight), Sonic (Hearing)

Spend a Plot Point to...

- ▼ See through objects to find specific people or objects.
- ▼ Hear or see into a nearby scene you're not in.

SUPER-SPEED D6

Spend a Plot Point to...

- ▼ Join a scene or switch to a new scene regardless of distance.
- ▼ Catch bullets or other missiles out of the air.
- ▼ Run fast enough to cross water as if it were solid ground.

SUPER-STRENGTH D10

Spend a Plot Point to...

- ▼ Perform a fantastic feat of strength.
- ▼ Throw or knock another character out of a scene.
- ▼ Leap a great distance into another scene.

TECHNOPATHY D12

Spend a Plot Point to...

- ▼ Break through a computer system's firewall.
- ▼ Control any electronic device in the same scene as you; you may use this device as a D8 Useful Detail for the rest of the scene.
- ▼ Turn on and control vehicles as if you're physically driving them.
- ▼ See through the "eyes" of electronic devices in scenes other than your own.
- ▼ Override security codes on door panels or electronic vaults.



Cameron Mahkent

ICICLE • CHECKMATE AGENT • YOUNG TURK

History: Cameron Mahkent's father Joar Mahkent was the Icicle, a foe of the Justice Society in the Seventies and Eighties. During a climactic battle against them, the elder Mahkent was severely incapacitated and forced into a coma. He spent years on life support at Metropolis General while his son's anger and desires for revenge grew. Amanda Waller learned of the younger Mahkent through her Checkmate datafiles and recruited him, promising him Checkmate support if he would eliminate his father's enemies, the Justice Society. It didn't take much strong-arming for Cameron to become the new Icicle and embark on a killing spree.

Current Events: As the new Icicle, Cameron Mahkent killed Sylvester Pemberton—formerly the Star-Spangled Kid—and Wesley Dodds—once known as the Sandman. The Justice Society teamed up with Clark Kent, Oliver Queen, and their heroic allies to stop Icicle. At one point, Icicle killed Doctor Fate and took his magical Helm of Nabu. This greatly increased his powers, but despite this he was defeated in battle by the combined forces of his father's enemies and the new generation. Although he managed to return to Checkmate, wounded from his defeat, Amanda Waller cleared things up by shooting him, saying, "Welcome to the Suicide Squad."

Classified: Icicle is a second-generation villain, driven to his present state due to devotion to his father and his need to

exact revenge. His powers are arguably greater than his father's. He doesn't have many secrets of his own, and if he's dead he isn't capable of sharing those that he has. However, in a world of clones and mysterious rebirth, Icicle could easily come back and be a part of a Checkmate-centric spinoff.

VALUES

D8	DUTY	<i>I'll show you what I'm capable of!</i>
D8	GLORY	<i>I'm the new and improved.</i>
D10	JUSTICE	<i>Revenge is a dish best served ice-cold.</i>
D6	LOVE	<i>I'm doing it for you, Dad.</i>
D6	POWER	<i>Give me enough and I can do anything.</i>
D4	TRUTH	<i>I prefer the cold hard truths.</i>

RELATIONSHIPS

- ▼ *Bring it on*, AMANDA WALLER D10
- ▼ COURTNEY WHITMORE's *going to be a star-mangled kid* D8
- ▼ JOHN JONES *will learn to fear ice as well as fire* D6
- ▼ CARTER HALL *will watch his friends fall to me* D8

RESOURCES

- ▼ CHECKMATE (*Information, Resources*) 2D4
- ▼ JOAR MAHKENT (*Inspire, Reputation*) 2D8

ASSETS

CRYOKINESIS D10

Limit: Heat

Spend a Plot Point to ...

- ▼ Entomb another character in ice, in a form of suspended animation.
- ▼ Create walls of ice to block a path or pursuer.
- ▼ Create or throw spears of ice that your **Increase** INJURED or AFRAID Stress pool.
- ▼ Freeze a large mass of liquid or even gas into a solid state.

FAMILY REPUTATION (ICICLE) D8

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when your family reputation precedes you.
- ▼ **Add** a D6 to Trouble to **Reveal** you have access to someone who owes your family a favor, allowing you to buy your way out of a situation.

ON A MISSION D8

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you foolishly pursue your mission despite the risk.
- ▼ **Spend** a Plot Point to **Reroll** a die in a roll that directly contributes to your mission.

SMARTASS D8

- ▼ **Earn** a Plot Point and **Give** your opposition a D10 when you're being a Smartass in a dangerous situation; if you inflict ANGRY or INSECURE Stress in that Contest, **Increase** your Stress pool.

WEAPONS MASTER D6

- ▼ **Spend** a Plot Point to **Decrease** your opponent's INJURED or AFRAID Stress pool against you when you're armed.

John Corben

METALLO • CYBERNETIC WEAPON • EX-JOURNALIST

History: John Corben was a foreign correspondent and investigative journalist who spent some time in Afghanistan covering the war. While he was away, he kept up video communication with his sister, Becca, who lived in Metropolis. Tragically, an escaped convict killed Becca, and Corben returned to Metropolis to investigate her death. He learned that the convict was on a bus filled with other criminals that the Blur had kept from crashing. Blaming the Blur for his sister's death, Corben got a job at the *Daily Planet* while Clark was missing, and he struck up a relationship with Lois Lane. Before he was able to get started on an exposé of the Blur, he was hit by a truck and left for dead. Zod's Kandorian followers took his body and, using stolen LuthorCorp technology, rebuilt him as a kryptonite-powered cyborg. An adrenal flaw in his kryptonite heart's mechanism combined with his hatred for the Blur to give John homicidal thoughts. When he learned that Lois was talking to the Blur, he kidnapped her and held her hostage. In the ensuing battle with Clark, John's kryptonite heart was torn out of his chest; John was deactivated.

Current Events: John Corben fell into Tess Mercer's hands some time later. Tess had Corben's systems rebuilt with the intent of using him as a weapon against Zod and his Kandorians. Before her scientists could replace his faulty green kryptonite heart with one made of red kryptonite, Lois Lane stumbled upon the underground lab and unwittingly triggered an explosion. Corben came back online, rescued Lois, and revealed that the adrenal flaw in his systems was repaired. Lois tried to get Corben out of Metropolis and to safety, but Tess' agents caught up with them, activating a control chip Tess had implanted in Corben's neck. Tess and Chloe Sullivan used Corben to confront Zod and a red kryptonite-affected Clark at the Fortress of Solitude. Corben was able to hold off both Kryptonians long enough to free Clark from the Red K's influence. Later, he bid farewell to Lois, who handed him the red kryptonite heart she'd recovered. Corben and his new heart are now at large.

Classified: John Corben's cybernetics are most likely related to those used on Victor Stone, as both were the beneficiaries of LuthorCorp tech. Corben's kryptonite power source is the major difference. John Corben is a sympathetic antagonist, one who was initially driven by his belief that the Blur was the cause of his sister's death. Later, he came to understand that he was being used as a pawn, and his anger at Clark diminished. He is fond of Lois and better understands Clark, but whether he comes back in the future as an opponent or an ally is yet to be revealed.

VALUES

D4	DUTY	<i>You owe me.</i>
D6	GLORY	<i>Fame's a smokescreen.</i>
D8	JUSTICE	<i>If the law won't take care of it, I will.</i>
D10	LOVE	<i>Family comes first.</i>
D6	POWER	<i>Money always helps.</i>
D8	TRUTH	<i>I'm going to rake the muck.</i>

RELATIONSHIPS

- ▼ CHLOE's heart is in the right place D6
- ▼ I know CLARK's secret D10
- ▼ I owe LOIS more favors than I can count D10
- ▼ TESS won't control me D8
- ▼ ZOD has it coming D8

RESOURCES

- ▼ DAILY PLANET BULLPEN (*Publicity, Rumors*) 2D4
- ▼ UNDERGROUND LAB (*Restoration, Tech*) 2D4

ASSETS

COSMOPOLITAN D6

- ▼ Give your opposition a D6 to **Reroll** a die when dealing with other cultures.

CYBERNETIC SYSTEMS (KRYPTONITE POWERED) D10

Limit: Electricity, Exposed

- ▼ Earn a Plot Point when your Abilities are **Shutdown** by technological interference.
- ▼ Spend a Plot Point to direct a blast of kryptonite radiation at anyone in a scene or absorb kryptonite from a nearby source to **Recover** INJURED or EXHAUSTED Stress.

INVESTIGATOR D8

- ▼ Earn a Plot Point when you **Choose** to spend a scene investigating instead of taking immediate action.
- ▼ Spend a Plot Point to **Reroll** an Investigator roll.

INVULNERABILITY D10

Spend a Plot Point to...

- ▼ Decrease an opponent's INJURED or EXHAUSTED Stress pool.
- ▼ Recover your INJURED or EXHAUSTED Stress.
- ▼ Ignore the effects of exposure to extreme temperatures such as arctic cold or volcanic cores.
- ▼ Ignore hunger or exhaustion due to lack of sleep.
- ▼ Ignore the need to breathe in an airless environment such as underwater.



ON A MISSION D8

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you foolishly pursue your mission despite the risk.
- ▼ **Spend** a Plot Point to **Reroll** a die in a roll that directly contributes to your mission.

SUPER-STRENGTH D8

Spend a Plot Point to...

- ▼ Perform a fantastic feat of strength.
- ▼ Throw or knock another character out of a scene.
- ▼ Leap a great distance into another scene.
- ▼ Break through a wall—even a brick or stone wall—to grab a target or object on the other side.
- ▼ Wield a large inanimate object, like an automobile, as a weapon (and as a D8 Useful Detail).

Maxima

QUEEN OF ALMERAC

History: A noble family possessed of great powers—rivaling those of Kryptonians under a yellow sun—has ruled the planet of Almerac for generations. Maxima, the current queen, has yet to find a mate worthy of her, but she grew up on stories of the men of Krypton. Although the whole of her planet's backstory has yet to be revealed, it's certain that her people are aware of many of the worlds in the 28 known galaxies and are sufficiently advanced that they can create wormhole technology.

Current Events: When Tess Mercer mistakenly broadcast an intergalactic signal from the Kryptonian Crystal of Knowledge, Maxima used her advanced technology to teleport to Earth in response. In the course of trying to find her “soul mate,” Maxima caused the death of a series of men by kissing them and overwhelming their bodies with her powerful endorphins. She finally found Clark and kissed him, which caused him to be strongly attracted to her. This effect was short-lived, however, when Lois Lane stumbled on the two of them in an elevator. Jealous of the feelings Clark had for Lois, Maxima attacked the *Daily Planet* reporter and a whole unit of the Metropolis police force. Clark, having come to his senses, gave Maxima his apologies and triggered her teleport bracelet. She was sent wailing back to Almerac, still single.

Classified: Maxima is another sympathetic villain, a queen looking for her consort. In your own spinoff campaign, other nobles from Almerac might venture to Earth (see the Almeracan Noble Heritage Distinction in **Chapter Eight: Assets**) or Maxima herself might return, hoping to convince Clark or another superhuman character to return with her. Her planet's technology is also an interesting source of new and different abilities, in much the same way that Krypton's technology forms the core of the science fiction elements of SMALLVILLE.

VALUES

D6	DUTY	<i>I am obligated only to myself and to my throne.</i>
D10	GLORY	<i>I must be worshiped!</i>
D4	JUSTICE	<i>I do not recognize your laws.</i>
D8	LOVE	<i>I must have a mate that is worthy of me.</i>
D8	POWER	<i>I was born to rule.</i>
D6	TRUTH	<i>I cannot abide pretenders.</i>

RELATIONSHIPS

- ▼ CLARK is my perfect soulmate D10
- ▼ LOIS is in my way D8
- ▼ I didn't mean to hurt JIMMY D6

RESOURCES

- ▼ ALMERAC (*Inspire, Technology*) 2D12

ASSETS

ALMERAC NOBLE HERITAGE D12

Limit: Psychic

- ▼ **Earn** a Plot Point when you **Choose** to act disdainfully and dismissively to your “inferiors.”
- ▼ **Add** a D6 to the Trouble pool when you use dangerous offworld technology to use a Special Effect from an Ability you do not have.
- ▼ **Spend** a Plot Point to **Increase** your ANGRY or INSECURE Stress pool.

ATTRACTIVE D10

- ▼ **Earn** a Plot Point when your looks draw you unwanted attention.
- ▼ **Spend** a Plot Point to **Reroll** a die in an ATTRACTIVE roll.



EXTRATERRESTRIAL KNOWLEDGE D6

- ▼ **Earn** a Plot Point when you **Reveal** you know way too much about an alien culture.

INVULNERABILITY D8

Spend a Plot Point to...

- ▼ **Decrease** an opponent's INJURED or EXHAUSTED Stress pool.
- ▼ **Recover** your INJURED or EXHAUSTED Stress.

ON A MISSION D10

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you foolishly pursue your mission despite the risk.
- ▼ **Spend** a Plot Point to **Reroll** a die in a roll that directly contributes to your mission.

POISON D8

Limit: Kiss

Spend a Plot Point to...

- ▼ Make someone you poisoned into your stalwart defender without having to maintain control over every action.
- ▼ Infect a target with a poison that will activate one or more scenes later.
- ▼ **Increase** an INJURED or EXHAUSTED Stress pool with your poison.

SUPER-SPEED D8

- ▼ **Spend** a Plot Point to join a scene or switch to a new scene regardless of distance.

SUPER-STRENGTH D10

Spend a Plot Point to...

- ▼ Perform a fantastic feat of strength.
- ▼ Throw or knock another character out of a scene.
- ▼ Wield a large inanimate object, like an automobile, as a weapon (and as a D8 Useful Detail).

Maxwell Lord

TELEPATH • TECHNOLOGIST • BLACK KING

History: Maxwell Lord's history is clouded in mystery and, likely, eliminated from the recollection of many people. A telepath with the ability to read and modify others' memories, he accentuates his abilities with an array of technological devices and interrogation techniques. His position as Black King of Checkmate provides him with substantial resources and power, but he isn't always the one calling the shots. Ruthless and calculating, Maxwell Lord doesn't hesitate to back off or retreat when that is to his advantage—his sense of self-preservation is a big motivator.

Current Events: Lord was called into action recently to determine the true identity of the Blur so that Checkmate could control or eliminate the vigilante. By kidnapping eyewitnesses and hooking them up to a machine he invented, he hoped to piece together different memories to form a single image. Lois Lane was one of those kidnapped, which brought Lord to Clark's attention; in the course of freeing Lois, Clark destroyed Lord's machine and ruined his plans. Lord escaped, but he was seized by agents of the Red Queen and forced at gunpoint to switch sides. Seeing this as an opportunity, he agreed. The Red Queen commanded Lord to extract information from Tess Mercer regarding the location of the Book of Rao. Tess escaped the mindscape he placed her in, but he got what he wanted. The Red Queen repaid Lord's success by incapacitating Lord with a high-pitched frequency over the phone.



Classified: Maxwell Lord doesn't appear to have a very high moral code or, indeed, much loyalty to anyone once it no longer helps him—this makes him a fierce antagonist if cornered. That said, he's also a survivalist and very patient, so if he's defeated or beaten, there's a good chance he will come back later with a new plan. As Black King, he makes a good long-term villain for a spinoff campaign, especially one with an emphasis on intrigues. Because he can read minds, he's a major threat to Leads with secrets.

VALUES

D8	DUTY	<i>I'll do what's best for Max.</i>
D6	GLORY	<i>Too much exposure blurs the image.</i>
D6	JUSTICE	<i>I'm not concerned about the legal ramifications.</i>
D4	LOVE	<i>It gets in the way of business.</i>
D8	POWER	<i>Anyone can be bought off.</i>
D10	TRUTH	<i>You're going to tell me everything.</i>

RELATIONSHIPS

- ▼ AMANDA WALLER *has her own problems* D10
- ▼ MARTHA KENT *is more competent than she looks* D8
- ▼ TESS MERCER *knows more than she lets on* D6
- ▼ CLARK (THE BLUR) *inspires resistance* D8

RESOURCES

- ▼ BRIBED GOVERNMENT OFFICIALS (*Politics, Rumors*) 2D6
- ▼ CHECKMATE (*Information, Resources*) 2D8
- ▼ CHECKMATE THUGS (*Brawl, Retrieval*) 2D8

ASSETS

GEARHEAD D10

- ▼ **Earn** a Plot Point when you inconveniently **Choose** to stop and admire fine technology.
- ▼ **Spend** a Plot Point to **Reveal** information about a car or other non-unique tech.

GENIUS D6

- ▼ **Spend** a Plot Point to **Reveal** that you've studied a subject and know its basics.

MARKSMAN D8

- ▼ **Earn** a Plot Point when you **Choose** to run out of ammunition.
- ▼ **Spend** a Plot Point to **Reroll** a die in a MARKSMAN roll.

MIND CONTROL D8

Limit: Technology Assisted

Spend a Plot Point to ...

- ▼ Insert a post-hypnotic suggestion in your target to be acted upon later.
- ▼ Erase a memory, such as a secret identity.
- ▼ Insert false memories into a target.
- ▼ Create an illusionary scene in another character's mind.

NOT BORN YESTERDAY D8

- ▼ **Earn** a Plot Point when you **Choose** to buy a reasonable lie.
- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when confronted with a problem that defies normal common sense or logic.

TELEPATHY D8

Limit: Technology Assisted

Spend a Plot Point to ...

- ▼ Read another character's surface thoughts.
- ▼ Send messages psychically to a character in a different scene.

VICIOUS D6

- ▼ **Add** a D6 to the Trouble pool to **Increase** your ANGRY or AFRAID Stress pool.

WEALTHY D10

- ▼ **Spend** a Plot Point to **Reroll** one die in a Contest or Test swayed by money.
- ▼ **Spend** a Plot Point to **Reveal** that you own a large non-unique item such as a car, call center, or evil corporation as a D8 Useful Detail.

Randy Klein

THE BOILING SHADOW • METEOR FREAK • SOCIOPATH

History: Randy Klein was a meteor-infected youth whose sanity was shaken by his shadow-based powers. He attended Chloe Sullivan's group therapy sessions at the Isis Foundation, but he really just wanted attention. When a rash of murders occurred, Randy took credit for them, even though the real serial killer was Davis Bloome. Confronted by Jimmy Olsen and Davis one evening, Randy lashed out and showed that he was capable of murder, but he was incapacitated after Clark tracked Jimmy and Davis down. Randy confessed to all the killings, still intent on making a name for himself. Tess Mercer had her assistant intercept him on the way to Belle Reve and recruit him into her Injustice Gang.

Current Events: Randy never appeared again on the show, but in **Chapter Five: Episodes** we present a sample episode, *Teapot*, that features Randy and the Weather Girls. The writeup below is this version of Randy, one that seeks to live up to the reputation he tries to spread. He's unhinged and deadly, perfect as a villain for a spinoff campaign or one featuring the Ninth Season Leads.

VALUES

D4	DUTY	<i>I won't be tied down.</i>
D10	GLORY	<i>I will be the greatest mass-murderer of all time!</i>
D8	JUSTICE	<i>The law can't stop me.</i>
D6	LOVE	<i>I can't let anybody get close to me.</i>
D8	POWER	<i>I have it; that's all that matters.</i>
D6	TRUTH	<i>You are all mistaken.</i>

RELATIONSHIPS

- ▼ TEMPEST is on a mission D8
- ▼ TESS can't control me! D8
- ▼ TYLER's just ungrateful D8
- ▼ I know CLARK is the Blur D6
- ▼ CHLOE is gullible D4

RESOURCES

- ▼ INJUSTICE GANG (*Security, Retrieval*) 2D6

ASSETS

FLIGHT D6

Limit: UV Light, shadow form only

- ▼ **Spend** a Plot Point to join another scene you are not a part of, even if you cannot get there by ground.

MANIPULATIVE D4

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when you ask them to trust you, even if you don't mean it.

SHADOW CONTROL D10

Limit: UV Light

Spend a Plot Point to ...

- ▼ Turn someone else into a shadow.
- ▼ Restrain another character with his own shadow.
- ▼ Attack someone with his own shadow.
- ▼ Envelop an entire scene in darkness, snuffing out all light.
- ▼ Temporarily blind everyone in a scene by covering their eyes in their own shadows.

SUPER-STRENGTH D8

Spend a Plot Point to ...

- ▼ Perform a fantastic feat of strength.
- ▼ Throw or knock another character out of a scene.

VICIOUS D4

- ▼ **Add** a D6 to the Trouble pool to **Increase** your ANGRY or AFRAID Stress pool.

Victoria Sinclair

ROULETTE • GAMEPLAYER • CASINO MANAGER

History: Victoria Sinclair offers her elaborate and unique services to wealthy clients. Her business is ostensibly in casino gaming, but she takes games to a whole new level by creating realistic situations and leading subjects through them to achieve a specific result. Chloe Sullivan employed her to set up Oliver Queen, making him believe he was being targeted by mysterious forces who sought to strip him of his money and control; in the process, he regained his confidence and rose out of his depression. Throughout, Sinclair posed as a pawn in a larger plot, but ultimately it was all a ruse.

Current Events: Sinclair's operations are extensive but almost completely unknown, even to those with power and influence. Her moral compass is questionable; she's definitely a mercenary and she sticks to her contract. Although it's unclear whether she is ever hired by criminals to fleece innocent businessmen, it seems likely. Chloe had the money, and that was all she needed. Sinclair's activities since she carried out the job for Chloe have yet to be revealed.

Classified: Victoria Sinclair and her company are a fabulous blank slate for spinoff campaigns. She's a grifter and a con-artist as well as being able to understand and exploit the fears and worries of her targets; as an antagonist she might work behind the scenes for months before her full operation is revealed. She could be a potential Lead, but this would also entail the player determining more of her backstory and fleshing out her Distinctions. As a Feature, she doesn't need much more than what's presented here.

VALUES

D10	DUTY	<i>The contract decides everything.</i>
D8	GLORY	<i>I'm at my best when you don't know it's me.</i>
D4	JUSTICE	<i>I'm really not interested in the law.</i>
D6	LOVE	<i>Heartstrings make great puppet strings.</i>
D8	POWER	<i>I'm expensive.</i>
D6	TRUTH	<i>I need facts so I can make better lies.</i>

RELATIONSHIPS

- ▼ CHLOE knows what she wants D8
- ▼ OLIVER is a flawed hero D8

RESOURCES

- ▼ CASINO THUGS (*Brawl, Security*) 2D8
- ▼ ELABORATE STAGES (*Illusion, Technology*) 2D10
- ▼ ROULETTE CASINO (*Contacts, Information*) 2D12
- ▼ UNDERGROUND COMMUNITY (*Resources, Rumors*) 2D8

ASSETS

ATTRACTIVE D8

- ▼ **Earn** a Plot Point when your looks draw you unwanted attention.
- ▼ **Spend** a Plot Point to **Reroll** a die in an ATTRACTIVE roll.

BIG SISTER D8

- ▼ **Add** a D6 to Trouble to **Reveal** that you have video or audio surveillance of a Lead or Feature.
- ▼ **Add** a D10 to Trouble to **Reroll** a die whenever secrets you know come into play.

CONNECTED D12

Spend a Plot Point to...

- ▼ **Gain** a D8 Relationship with a Feature for the rest of the scene.
- ▼ **Reveal** you "know a guy" who can provide you with information or material goods.
- ▼ **Gain** a 2D8 Location that you'd normally not have access to.

COSMOPOLITAN D8

- ▼ **Give** your opposition a D6 to **Reroll** a die when dealing with other cultures.
- ▼ **Give** your opposition a D10 to **Reroll** two dice when dealing with other cultures.



FIXER D12

- ▼ **Add** a D6 to Trouble to **Reveal** that you have access to small, non-unique items you're not supposed to have.
- ▼ **Spend** a Plot Point to **Reveal** you "know a guy."
- ▼ **Add** a D6 to the Trouble pool to **Reroll** a die in any social interaction with your former clients.

MANIPULATIVE D8

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when you ask them to trust you, even if you don't mean it.
- ▼ **Spend** a Plot Point to **Gain** a D8 Relationship for one scene with a Feature with whom you don't already have a Relationship.

MASTERMIND D8

- ▼ **Add** a D6 to Trouble to **Reroll** a die when dealing with characters you have a history of manipulating.
- ▼ **Spend** a Plot Point to **Reveal** that you've planned for this eventuality and have the resources necessary for your plan.

WEALTHY D10

- ▼ **Spend** a Plot Point to **Reroll** one die in a Contest or Test swayed by money.
- ▼ **Spend** a Plot Point to **Reveal** that you own a large non-unique item such as a car, call center, or evil corporation as a D8 Useful Detail.



The Weather Girls

History: The Weather Girls were originally a trio of metahuman beauties who used their powers and their looks to swindle, steal, and sabotage pageants and fashion shows across the country. Hearing about a potential hoard of gold buried in a time capsule in Smallville, the three women—Carly, who could control heat, Tempest, who controlled the air, and Tyler, who generated extreme cold—entered the Miss Sweet Corn beauty pageant to get close to this fortune. Carly decided to go it alone, betraying the other two; Tyler murdered her in response. Kara Kent, who was also entered in the contest, uncovered their plan. With her cousin Clark, she stopped the Weather Girls and they were rounded up and sent off to Belle Reve.

Current Events: We've included Tempest and Tyler here in case you want to make use of the sample episode, Teapot, in **Chapter Five: Episodes**. For the purposes of that episode, the remaining Weather Girls were forcibly recruited into Tess Mercer's so-called Injustice Gang. The writeups here assume that this is the case, though their true fate on the show has not been revealed.

TEMPEST GRACE: VALUES

D4	DUTY	<i>I don't owe favors.</i>
D6	GLORY	<i>Fame is a distraction.</i>
D10	JUSTICE	<i>I will have revenge!</i>
D4	LOVE	<i>You can't make me care enough.</i>
D8	POWER	<i>I will get what I want.</i>
D6	TRUTH	<i>Keep your mouth shut.</i>

RELATIONSHIPS

- ▼ KARA *betrayed us* D8
- ▼ I know CLARK's *weakness* D8
- ▼ TESS *is history* D8
- ▼ TYLER *needs to do her thing* D10

RESOURCES

- ▼ INJUSTICE GANG (*Information, Retrieval*) 2D6

ASSETS

ATHLETIC D4

- ▼ **Spend** a Plot Point to **Reroll** a die in any ATHLETIC roll.

ATTRACTIVE D8

- ▼ **Earn** a Plot Point when your looks draw you unwanted attention.
- ▼ **Spend** a Plot Point to **Reroll** a die in an ATTRACTIVE roll.

ON A MISSION D8

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you foolishly pursue your mission despite the risk.
- ▼ **Spend** a Plot Point to **Reroll** a die in a roll that directly contributes to your mission.

VICIOUS D8

- ▼ **Add** a D6 to the Trouble pool to **Increase** your ANGRY or AFRAID Stress pool.
- ▼ **Add** a D6 to the Trouble pool to **Increase** your INSECURE or EXHAUSTED Stress pool.

WIND CONTROL D8

Spend a Plot Point to ...

- ▼ Fly a short distance.
- ▼ Create a localized tornado.
- ▼ Create a powerful wind as a sweep effect inflicting EXHAUSTED or INSECURE Stress.
- ▼ Lift another person or inanimate object off the ground and into the air.
- ▼ Hold a target, object, or even a moving car in place with powerful gusts of wind.

TYLER CRENSHAW: VALUES

D8	DUTY	<i>Tempest is all I have left.</i>
D6	GLORY	<i>Feels good, doesn't it?</i>
D4	JUSTICE	<i>Justice doesn't happen.</i>
D10	LOVE	<i>I stick by my friends.</i>
D4	POWER	<i>What's it good for?</i>
D6	TRUTH	<i>Terrible things are happening that nobody knows about.</i>

RELATIONSHIPS

- ▼ KARA *got in the way* D8
- ▼ CLARK *is a small-town hero* D8
- ▼ TESS *has too much power* D8
- ▼ I'm *worried about* TEMPEST D10

RESOURCES

- ▼ INJUSTICE GANG (*Information, Retrieval*) 2D6

ASSETS

ATHLETIC D4

- ▼ **Spend** a Plot Point to **Reroll** a die in any ATHLETIC roll.

ATTRACTIVE D8

- ▼ **Earn** a Plot Point when your looks draw you unwanted attention.
- ▼ **Spend** a Plot Point to **Reroll** a die in an ATTRACTIVE roll.

CRYOKINESIS D8

Limit: Heat

Spend a Plot Point to ...

- ▼ Entomb another character in ice, in a form of suspended animation.
- ▼ "Skate" across ice.
- ▼ Freeze a large mass of liquid or even gas into a solid state.

GUILTY D8

- ▼ **Earn** a Plot Point and **Give** your opposition a D6 when your guilt stymies or confuses you.
- ▼ **Spend** a Plot Point to **Reroll** a die on any roll when trying to make amends.

WILLFUL D8

- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you put your foot down.
- ▼ **Add** a D10 to Trouble to put your foot down and **Reroll** a die in a WILLFUL roll.

Winslow Schott

TOYMAN • DISGRUNTLED ENGINEER

History: Child prodigy Winslow Schott began working for Queen Industries when he was only 18, producing remarkable mechanical and electronic prototypes. However, he was obsessed with toys, going so far as to build his own deadly explosives and weapons in toy form. Oliver had him fired, and Schott spent months plotting his revenge. Lex Luthor learned of Schott and hired him to create explosives powered by kryptonite in an effort to eliminate Oliver and Tess Mercer, Lex's former protégé. It was one of Schott's bombs that wiped out the Board of Directors of LuthorCorp, but Oliver survived, much to Schott's fury. He then created a bomb powerful enough to level all of Metropolis, but Lana Lang used her Prometheus suit to drain the kryptonite that powered it. Schott visited Oliver Queen in his hospital room at Metropolis General, planning to take care of him personally, but he was overpowered by Oliver and left for the authorities. Chloe found him first, however, and Schott knocked her out with a blast of sleeping powder. He fled, but later learned that Oliver had used one of his bombs to blow up Lex Luthor's mobile operations van with Lex inside of it. Schott was now a wanted man.

Current Events: Winslow Schott has recently surfaced again, yet again planning to blow up Oliver Queen. He wanted Oliver to admit to the public that he was to blame for killing Lex, but Clark rescued Oliver and foiled Schott's plans. After first shooting his knee out, Tess Mercer recruited Schott, handing over the green kryptonite heart that once powered John Corben. Schott's activities since then have yet to be revealed, but he is clearly in Tess' pay.

Classified: Schott is a villain who needs a little preparation. He doesn't have any Abilities, just Distinctions and Gear, but the Gear is all conditional and should be tailored to whatever situation is needed. Schott is a genius but not particularly skilled at confronting his foes in person; he will usually send a robot duplicate if he's concerned. You can use him in any spinoff campaign that requires creepy toys and mechanical gadgets attached to someone with a few screws loose himself.

VALUES

D6	DUTY	<i>I'll get around to you eventually.</i>
D8	GLORY	<i>They'll see! They'll all see!</i>
D8	JUSTICE	<i>The law protects the rich.</i>
D4	LOVE	<i>I don't have time for this.</i>
D10	POWER	<i>Yes! Funding for my toys!</i>
D6	TRUTH	<i>I've got patents to protect.</i>

RELATIONSHIPS

- ▼ TESS is ruthless but has the resources D8
- ▼ LEX wanted the same things I did D8
- ▼ OLIVER must pay! D10

RESOURCES

- ▼ LUTHORCORP (Resources, Tech) 2D6
- ▼ HIDDEN WORKSHOP (Experiment, Hidden) 2D8

ASSETS

EXPLOSIVE GADGETS (ATTACK) D10

Limit: Gear, Time

Spend a Plot Point to...

- ▼ Cause an explosive sweep effect that inflicts INJURED Stress.
- ▼ **Reveal** that you left a bomb in a location you were in earlier in the episode.
- ▼ Draw everyone's attention to an explosion so you can escape a scene.
- ▼ Create shaped charges that can take down obstacles without damaging the surrounding structure.
- ▼ Create a time bomb set to go off after a certain amount of time has passed.

GEARHEAD D12

- ▼ **Earn** a Plot Point when you inconveniently **Choose** to stop and admire fine technology.
- ▼ **Spend** a Plot Point to **Reveal** information about a car or other non-unique tech.
- ▼ **Spend** a Plot Point to **Reroll** a die when using or repairing anything mechanical.



GENIUS D8

- ▼ **Spend** a Plot Point to **Reveal** that you've studied a subject and know its basics.
- ▼ **Earn** a Plot Point and **Add** a D6 to Trouble when you assume others can't follow your complicated thinking.

IN OVER MY HEAD D6

- ▼ **Earn** a Plot Point and **Add** D6 to Trouble when you get into trouble over your head.

MASTERMIND D4

- ▼ **Add** a D6 to Trouble to **Reroll** a die when dealing with characters you have a history of manipulating.



PLACES

It's easy to focus on all of the heroes, villains, and extras in the world of SMALLVILLE, but these characters have to have somewhere to argue, fight, fall in love, and spend their idle time. Smallville itself is just such a place, as is Metropolis. In fact, they're full of smaller places, from coffee shops to warehouses. They're all Locations, like the ones described in Chapter Nine: Resources. While the examples in that chapter are general ideas you can adapt to your setting, this chapter fills in the blanks to give you specific information for the important and significant Locations from the show.



How To Use This

This chapter lets you drop your Leads and Features into the familiar surroundings of SMALLVILLE. Even if you're going with the spinoff idea, you can re-purpose or re-use any of the details with very little prep time. And if you're just a fan of the show itself, this serves as a kind of mini-gazetteer.

The Location entries are in the following format:

LOCATION NAME

A short description of the Location.

Types of scenes: Things you'd expect to happen here.

Specialties: These are suggested attributes that may offer dice when Aiding a Lead or Feature, or adding to the Trouble pool in a Test. Specialties are intentionally vague and open to interpretation, rather than being strict limiters. Choose two from the list or make up your own.

Extras: Minor people you'd expect to see here.

Leads and Features: Major people you'd expect to see here.

Smallville

At first glance, a passerby might easily confuse Smallville with your typical, run-of-the-mill farming community in Kansas, or any other midwestern state. But this would be a gross misunderstanding.

Once upon a time, Smallville was a quieter, more average sort of place—the *Creamed Corn Capital of the World*, in fact. That all changed in 1989 when the first meteor shower occurred. Since then, the town and its citizens have experienced a number of mutations and bizarre occurrences that have led to Smallville's renaming as the *Meteor Capital of the World* and dubbed *America's Weirdest Town* by a national news agency. The 1989 meteor shower also brought a tiny ship bearing the infant Kal-El to Jonathan and Martha Kent, who named him Clark after Martha's maiden name.

Smallville's easy commute to Metropolis has made it the home of choice for many of our Leads: Clark still resides at Kent Farm, Tess has taken up residence at Luthor Mansion, and Lois and Chloe can still be found in the apartment above the Talon. According to the last census, this little town has grown to 45,001 people since its quiet beginnings in the 1830s.

Below is a list of some places in Smallville that may be of most use to you.

KENT FARM

The home to four generations of Kents, Kent Farm oozes Norman Rockwell charm with its picturesque two-story, yellow farmhouse, surrounded by an obligatory white picket fence. The old barn, converted to a stable years ago, provides an open loft furnished with a couch, desk, and bookcases; Clark used to spend much of his time in the loft, a "fortress of solitude" long before his Arctic base was hauled up from the ice by Kryptonian tech. The outbuildings include the large barn, silo, and windmill. As an organic farm, the buildings are surrounded

by small gardens of tomatoes, squash, herbs, and similar crops. There's also a small apple orchard and an army of free-range chickens.

Types of scenes: Clark Kent's family home has seen its fair share of activity from action scenes involving natural disasters to fight scenes with villains attempting to cause harm to Clark or his family. The loft has also seen a number of emotional relationship building scenes. At the end of the day, though, the farm is primarily a place where Clark—and also his friends—can come to recover and find refuge.

Specialties: *Comfort, Friendly, Isolated, Private, Quiet, Restoration*

Extras: None

Leads and Features: Chloe, Clark, Lois, Jonathan Kent (*deceased*), Martha Kent

LUTHOR MANSION

Lionel Luthor had this Scottish castle transported stone by stone all the way to Smallville in the 1980s; it served as the Luthor residence for many years. This grandiose monstrosity located at the end of a tree-lined private road just outside of Smallville is riddled with secrets—hidden passageways, mysterious rooms, even the décor and iconography offer up hints of secret societies and ancient mysteries. But be wary; the mansion is now home to Tess Mercer and remains one of the most heavily guarded buildings in all of Kansas.

Types of scenes: Luthor Mansion is ripe with intrigue and investigation possibilities—just what secrets is Tess keeping in there? And what tidbits did Lex, or even Lionel, leave behind without her knowledge? For Tess, this is a place where she can train, do research, and recover from whatever dangerous situations she's been toying with.

Specialties: *Breakables, Comfort, Guarded, Investigation, Isolation, Private*

Extras: Private Security

Leads and Features: Lex Luthor (*deceased*), Lionel Luthor (*deceased*), Lana Lang (while married to Lex), Tess

THE TALON

Originally built as a movie theater in 1939, the Talon has been Smallville's number one hot spot for over 70 years. Located smack dab on Main Street, across from Ford's Department Store and next to Nell's Flower Shop, the Talon is more like four locations in one. Refurbished and repurposed by Lana Lang a few years ago, it was co-owned by Lex Luthor, who would drop by whenever it suited him. With Lex's reported death and the transfer of operations to Tess Mercer, the Talon is technically one of her assets. Of course, Oliver Queen is likewise a majority shareholder of LuthorCorp stock, so he might also have a say in its management.

The Coffee Shop: What used to be the theater's lobby is now a modern coffee shop where everyone who's anyone in Smallville can be found at one time or another. Decorated in the Egyptian style—if bright gold, blue, and violet walls covered in sphinxes and hieroglyphs are a style—the Talon is the place to go for an espresso, pastries, wi-fi, and the occasional live music performance. In addition to the main entrance on Main Street,

the Talon also has a back exit. From the coffee shop there is access to the Apartment, Theater, and Basement.

The Apartment: Above the coffee shop and accessed by an internal, open staircase over the coffee bar is the apartment. This was added during the more recent renovations and has a design motif to rival the public space below. More gold, blue, and violet walls can be found in this too-funky-for-Smallville hipster paradise. Essentially a large efficiency apartment, there is an open kitchen, dining/living area, and sleeping area in addition to a full bathroom (where a murdered girl's body was discovered). The apartment is where Chloe currently lives with Lois—at least it's where they go when they actually have time to eat, sleep, and do laundry.

The Theater: The 750-capacity movie theater is still in occasional use today. It's Smallville's best venue for film festivals and indoor concerts.

The Basement: The only access to the basement is through a door at the back of the coffee shop and down a short flight of stairs. This is the main storage space for the building and was the scene of at least one bad idea—i.e., the temporary hiding spot of Davis Bloome, AKA Doomsday.

Types of scenes: Between the Talon's four sections, there are a lot of possibilities for scenes here. The coffee shop is a good, public place to meet people. Many secrets have been hidden in both the basement and apartment. And if that weren't enough, this is a hot location in Smallville for date night.

Specialties: *Comfort, Friendly, Planning, Private, Public, Regular Clientele, Restoration, Socialize*

Extras: Bartender (wait staff), Student

Leads and Features: Chloe, Clark, Davis Bloome (*deceased*), Jimmy (*deceased*), Kara Kent, Lana, Lex, Lois, Martha Kent

Metropolis

In many ways, Metropolis is a lot like any other large city. The downtown streets are filled with the skyscrapers of large corporations and industries, time and space is devoted to the arts, and there are several professional sports teams, universities, clubs, and coffee houses.

Also like any other large city, Metropolis has a thriving crime scene encompassing everything from organized mobs to crimes of passion and opportunity. But this is also where Metropolis breaks from the traditional elements of most cities—a fair percentage of this unusual city's crime is caused by meteor-enhanced criminals or, in some cases, full-blown aliens. The reason this isn't big news to the rest of the world is due to the equally unique individuals and organizations fighting this crime. Aiding our boys (and girls) in blue—sometimes to their dismay—are the city's costumed protectors (or, to some, vigilantes). The Blur, Green Arrow, the Angel of Vengeance, and several members of Oliver's team all call this city home and have a vested interest in keeping it safe.

If you're going to be in Metropolis awhile, the following list of locations might be of interest to you. Just remember, there's more than one pair of eyes that might be watching you.

ACE OF CLUBS

One of several penthouse-level places of interest in Metropolis is the Ace of Clubs. Found at the top of the Metropolis Satellite Center, this is the hot-spot of choice for the local party scene. Its trendy silver and purple décor from bar to dance floor is rivaled only by the city views from its large balcony. This is where Metropolis's elite come out to play and also where they occasionally hold their personal and business functions. To get in and out of this epic happy hour spot, you must go through the elevators connecting the lobby directly to the club.

Types of scenes: Wherever alcohol and loud music are mixed, there's always the potential for disagreements, misunderstandings, and all-out, throw-down, knock-out fist fights. It's also a good place to pass information quietly to someone that needs to know.

Specialties: *Breakables, Chaotic, Crowded, Information, Loud, Public, Regular Clientele, Romance, Seduction, Windy*

Extras: Bartender, Club Hopper/Socialite

Leads and Features: Chloe, Clark, Jimmy (*deceased*), Lois, Oliver, Tess

DAILY PLANET BULLPEN

Located at one of the most prestigious addresses in all of Metropolis is the highly acclaimed and nationally renowned *Daily Planet*. Few newspapers in the world are as esteemed and celebrated. Every young reporter dreams of working for "the *Planet*." If you're good—and few are good enough—your career will start up the long ladder to success, measured by which floor you take the elevator to every morning. While the best reporters eventually move on up to a deluxe office in the sky, the dream starts in the basement—the *Daily Planet* bullpen. Here fresh-faced journalists and photographers are put to the test and must show some real moxie just to get a foot in the door.

Located below street level, the bullpen holds several open plan offices separated by glass walls and doors; everyone's desk faces someone else's desk. Here you have to fight over stories, get your own coffee, and have your ego checked at the door (or get it checked for you). If you're looking for a dog-eat-dog kind of place, this is it.

The main elevators in the center travel all the way up to the top floors where people like owner and publisher Tess Mercer have unparalleled views of the city. There are also a few open stairways leading up to the main floor. What few windows there are in the bullpen are above eye-level and offer unparalleled views of feet walking by on the sidewalk.

Types of scenes: With the *Planet's* huge, online database, this is a great place to start an investigation. But watch your back! More than one unassuming reporter has woken up on the floor after receiving a blunt blow to the back of the head, just as the data they needed became clear.

Specialties: *Confined, Contacts, Crowded, Hacking, Information, Investigation, Resources, Rumors*

Extras: Reporter, Photographer

Leads and Features: Chloe, Clark, Jimmy (*deceased*), Lois, Tess

DAILY PLANET ROOFTOP

Located above the most prestigious offices in the *Daily Planet* building and just below its iconic golden globe—undoubtedly the most recognized icon in Metropolis—is the *Daily Planet* rooftop.

It may not seem like much—just a private, walled-in space high in the sky, boasting a bird's-eye view of the city—but this little-known location can be quite the hot spot. At least for those that don't need the stairs or elevator to get there.

If you're not the flying, jumping, popping type, the rooftop has one access, a single door that leads inside to the stairs. If you're lucky enough to provide your own means of arriving here, take notice of the beautiful seahorse facades high on the sides of the building. It's a sight few are afforded.

Types of scenes: While this might seem like the perfect place to have a little one-on-one time with someone you'd like to get to know a little better, or somewhere to eat your lunch in peace, watch out! This place seems to be a magnet for villains looking to cause trouble with Metropolis's costumed warriors.

Specialties: *Concealed, Confined, Isolated, Planning, Private, Restoration, Romance, Windy*

Extras: None

Leads and Features: Clark, Lois, Oliver

KANDORIAN HIDEOUT

When the Kandorians first came to Earth through the technology of the Orb, they found themselves at the Luthor Mansion. They stayed there at first, but soon relocated en masse to an abandoned warehouse in Metropolis where they could train and plan their missions under Major Zod.

Types of scenes: This is the sort of location where plans are hatched, troops are trained, and grievances are settled the old fashioned way—with fists.

Specialties: *Concealed, Dark, Dilapidated, Experiment, Planning, Resources, Restoration, Tactics*

Extras: Kandorian Soldiers

Leads and Features: Alia (*deceased*), Faora (*deceased*), Vala, Zod

LUTHORCORP PLAZA

LuthorCorp Plaza is located in the very center of Metropolis and is the world headquarters of this corporate goliath. The building itself is a multi-tiered, ostentatious shrine dedicated to the business powerhouse Lionel Luther spent his life creating.

An impressively tall skyscraper, it's easily recognized from a distance as much for its giant signage as its shape and location relative to the *Daily Planet*. While there are hundreds of rooms in this pillar of Metropolis, several are worth particular mention.

The Lobby: When you enter LuthorCorp Plaza through the main entrance you are hit with a serious effort at a grand first impression. It's big—and I mean Grand Central Station big—with people moving everywhere. The ceiling is several stories high with several mezzanines. And while getting through the front door is no problem, getting past security and into the rest of the building will take some doing.

Oliver's Office: As the current Chairman of the Board of LuthorCorp, Oliver has his pick of offices. Decorated in a

not-so-inconspicuous green, the room is big, spacious, and full of the opulence expected of a rich and powerful man. What's different about Oliver's office are a few secrets most visitors will never see: there's a secret door that leads to a shower and a secret compartment near his desk where he keeps a few arrows within reach. To get through the office doors, you'll need an ID card with the right access codes.

Lionel's Office: This 40th floor room hasn't been in use since his death when his own son, Lex, threw him out these very windows. It's hard to say what secrets might still linger here, especially in Lionel's secret vault (although most of Lionel's files on the Traveler are now in the Red Queen's possession). Access to this office is like all the offices at this level: you must have a valid ID card with the proper access codes.

Level 33.1: Located between floors 33 and 34, LuthorCorp Plaza holds what was once unarguably its biggest secret. Here Lex Luthor housed his collection of metahumans along with all manner of scientific equipment to study the meteor-infected and to toy with their abilities. The experimental facility began a few years earlier at Level Three of the LuthorCorp Fertilizer Plant in Smallville but was secretly moved here by Lex when his father was imprisoned. Currently, the facilities are in Black Creek and this floor sits empty and idle—at least, as far as anyone knows.

Types of scenes: There are two obvious reasons to be in LuthorCorp Plaza; either you're trying to get to the bottom of something or you're checking in to prepare for, or recover from, some kind of event.

Specialties: *Chaotic, Contacts, Crowded, Experiment, Hacking, Information, Investigation, Private, Public, Resources, Science, Security, Technology*

Extras: Inventor, Lawyer, Private Security, Scientist

Leads and Features: Lex Luthor (*deceased*), Lionel Luthor (*deceased*), Oliver, Tess

METRO COFFEE STOP

As popular as the Ace of Clubs, the Metro Coffee Stop is the caffeinated locale of choice. Offering both indoor and street-side seating, this is a great place to go when you need someplace a little more quiet or a nice, public place to meet with someone you don't quite trust. The coffee shop is also valued for its central location (just across the street from the Metropolis Theater) and convenient phone booth.

Types of scenes: This is a great location to unwind with a friend or meet someone for information.

Specialties: *Comfort, Crowded, Friendly, Information, Loud, Planning, Public, Regular Clientele, Romance, Socialize*

Extras: Bartender (barista), Reporter, Student

Leads and Features: Chloe, Clark, Lois, Oliver, Tess, Zod

METROPOLIS GENERAL HOSPITAL

More commonly referred to simply as "Met Gen," this is one of several hospitals in Metropolis. Whether by choice or coincidence, this seems to be the hospital of choice—possibly because Dr. Emil Hamilton also works here when not moonlighting for Oliver's team.





Although there are several entrances to the facility, the emergency entrances seem to see the most foot traffic. Inside the lobby there's an open space with several beds acting as the triage area. Near that is a nurse's station. The immediate hallway leading away from the nurse's station goes to a floor of spacious, comfortable, predominately single-patient rooms.

Types of scenes: More often than not, if you're at Met Gen you're either flat on your back hooked up to something that goes beep, or bringing flowers to someone who is.

Specialties: *Chaotic, Friendly, Medicine, Private, Quiet, Restoration*

Extras: Doctor, EMT, Nurse, Regular Clientele

Leads and Features: Dr. Emil Hamilton, Davis Bloome (deceased)—and just about everyone one time or another

QUEEN TOWER

Queen Industries' headquarters in Metropolis are located in Queen Tower. At the very top of the building is a loft that houses both Oliver Queen's personal office and his apartment. If you know what you're looking for, you'll find a secret chamber hidden behind a glass block wall and lit with green light—this is where Oliver keeps his Green Arrow arsenal and costume.

Despite their frequent disagreements, Oliver trusts Clark with his identity as well as his apartment. Clark often uses Oliver's apartment as a safe house for those in need when Oliver is away on business of one kind or another. The loft is sparsely furnished but has a series of monitors that can be quickly displayed and retracted.

The loft is accessed through an elevator opening directly into the apartment.

Types of scenes: It seems like someone is always trying to break into Queen Tower either to bust something (or someone—usually Ollie) up, or find something out.

Specialties: *Breakables, Contacts, Hacking, High Voltage, Information, Recovery, Research, Romance*

Extras: Inventor, Lawyer, Private Security

Leads and Features: Chloe, Clark, Lois, Oliver

SUICIDE SLUMS

Like every large city, Metropolis has its fair share of dilapidated areas. This particular neighborhood is noteworthy because it was the childhood home of Lionel Luthor and also where Brainiac made his hideout while recovering his abilities. Today, if you're looking for a dark, shady location for some evil doing, this might be your first choice.

Types of scenes: There's a reason the cops are constantly on patrol in this neighborhood—fights and shootings seem to happen on a regular basis. It's also a good place to find individuals with underground connections for those questions that aren't answering themselves.

Specialties: *Anonymity, Chaotic, Contacts, Crime, Dark, Dilapidated, Dumpster, Information, Investigation, Public, Shady, Vulnerable*

Extras: Criminal, Police Officer, Thug

Leads and Features: Anyone might come here seeking information or chasing a lead.

WATCHTOWER

The tallest building in Metropolis isn't LuthorCorp—though that would be a good guess. In the heart of the city, a tall tower rises above the rest—brick constructed with a copper, hexagonal dome on the top with one large clock face for each of its six sides, and a bell tower above all. This is Watchtower.

More specifically, Watchtower is the penthouse apartment on the very top floor that Jimmy bought as a surprise wedding present for Chloe. Considering the dangerous and chaotic life she leads, Jimmy wanted to know that no matter where she was in the city she could look up here and see this beacon: the Watchtower.

Today it's Chloe's home away from home and the headquarters for Oliver's team. With funding from Queen Industries it's been filled with all the high-tech gadgets available. There's even a little room for a medical lab.

The floor plan is wide open and spacious. Gorgeously crafted staircases lead up to the open mezzanine and elegant art deco inspired motifs adorn the walls. Chloe ensures that Watchtower is always protected by state of the art security systems—sometimes it seems this causes as many problems as it prevents.

Types of scenes: This is Chloe's playroom, where she keeps an eye out for those she cares about and researches the dangers they all face.

Specialties: *Comfort, Concealed, Experiment, Hacking, Information, Isolated, Technology*

Extras: Dr. Emil Hamilton

Leads and Features: Chloe, plus you might find Oliver or Clark here

Other Places of Import

FORTRESS OF SOLITUDE

Far to the north, at the very top of the world, sits the Fortress of Solitude. Constructed out of an enormous collection of Kryptonian pillar-crystals, this icy fortress is imbued with Kryptonian technology and powered by a vast reservoir of an unknown source.

The Fortress is Clark's biggest link to his Kryptonian heritage. Here he is able to communicate with the artificial representation of his father, Jor-El. Jor-El prepared and created the Fortress for his son, to give him a place to learn about his abilities and train for his destiny.

Access to the Fortress' powers is gained through the control console where crystals can be inserted to cause different effects. Usually, only Jor-El's true son can do this, but other Kryptonians have accessed the console from time to time for good or ill. The full range of the Fortress' powers is still unknown, but the abilities it has exhibited thus far suggest it's the most powerful entity known in the SMALLVILLE universe. For example, to date, Clark has been restored life, had his powers taken away only to be given back again, been frozen in a giant crystal and sent back in time—all at the discretion of Jor-El.

Others have felt the effects of the Fortress. Chloe was transported to and from the Fortress and had her memories completely restored (as far as she can tell, anyway). Jor-El possessed the body of Lionel Luthor and controlled him from afar to aid Clark in his destiny. Jor-El even brought Lana back from the dead at the cost of Jonathan Kent's life.

All in all, no one's completely sure of the extent of the powers of the artificial Jor-El or the Fortress. So far, there seem to be very few limits, although there are some vulnerabilities.

Access to the Fortress of Solitude is gained through three means.

1. Clark has a Kryptonian key that, when placed in a specific slot on an altar in the Kawatche Caves (located outside of Smallville), transports someone to the Fortress and back again.

2. If you happen to know the location of the Fortress, you can reach it through the frozen Arctic.

3. Jor-El, using the mysterious powers of the Fortress, can transport you there and back if he wishes.

Types of scenes: Normally, this is where Clark comes for information. Few people even know about this place, let alone can follow him up here. But every once in a while someone who shouldn't find his way; this often ends in bloodshed.

Specialties: *Concealed, Information, Isolated, Planning, Private, Protection, Restoration, Science*

Extras: None

Leads and Features: Brainiac, Clark, Jor-El, Zod, Zor-El

KANDOR

Kandor was once one of the most significant cities on the planet Krypton. It was a target of great strategic value in the conflict between Krypton's military and the terrorist forces of Black Zero. Even as the Kandorian army defenders under Major Zod rallied outside the city to repel Black Zero, nuclear devices destroyed the city and all of its inhabitants. Zod's wife and child were among the lost.

During the battle with Black Zero, Jor-El cloned most of Zod's soldiers under orders of the Ruling Council, saving their data in the Orb—part of an experiment to restore Krypton's population in the event of widespread cataclysm. Many years later, Kandor was rebuilt; it was home to General Zod, Jor-El's brother Zor-El, and Zor-El's daughter Kara. Zod and Zor-El conspired to use mining technology to trigger an explosion in the core of the planet. Learning that Krypton was doomed Jor-El sent his son Kal-El to earth along with the Orb, including his own DNA and that of Zod's. When Tess Mercer successfully opened the Orb, the Kandorian soldiers were reproduced and materialized in isolated locations around the globe, along with their leader, Major Zod.

Symbolically, Kandor is a rallying cry for the Kryptonians that now survive on Earth. The clone of Zod constantly refers to his troops' birthright and patriotism when motivating them. Even before the Orb was opened, Kara Zor-El had heard rumors in the Phantom Zone that Kandor had been saved or had somehow survived. Upon escaping the Zone, she left Earth to discover if there is any truth to these stories. It's possible the Zoners were referring to the Orb, which Kara was not herself aware of.

Types of scenes: Scenes in Kandor will generally be flashbacks, memories of those who lived and fought there.

Specialties: *Comfort, Inspiration, Science*

Extras: None

Leads and Features: Jor-El (*deceased*), Kara Zor-El, Lara-El (*deceased*), Zod, Zor-El (*deceased*)



KRYPTON

General Zod may have put it best when he described Krypton as “A shining jewel in a vast, dark universe.” Krypton evolved out of its brutal history to become a world devoted to peace, intelligence, and science; many of the inhabitants of other galaxies admired the example that Krypton set.

The planet itself was stark white—frozen continents separated by vast seas. Crystalline cities—similar to Clark’s Fortress of Solitude—dotted the planet’s surface. Krypton’s red sun provided crimson skies crowded with moons.

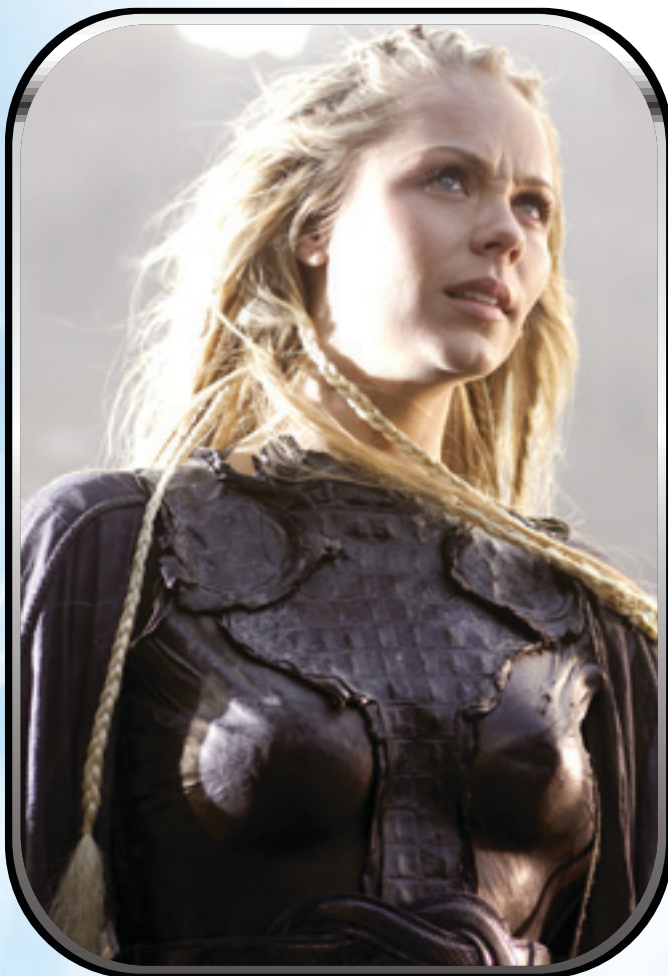
Many years in the past, the Scrolls of Rao prophesied that, in the wake of Krypton’s destruction, a Kryptonian known as the Traveler would seek out another planet upon which to raise a new Kryptonian paradise. The Krypton Ruling Council chose Earth as that planet. Sadly, the prophecy started to become all too real when, during a war with the tyrant General Zod, the traitor Zor-El used his Kandorian mines to access the planet’s unstable core and cause its destruction. Zor-El’s brother Jor-El sent his only son Kal-El to Earth to escape this fate, perhaps fulfilling the prophecy in the Scrolls.

Types of scenes: Scenes on Krypton will generally be flashbacks, bits of story that shed light on a current situation.

Specialties: Comfort, Inspiration, Science

Extras: None

Leads and Features: Jor-El (*deceased*), Kara-El, Lara-El (*deceased*), Zod, Zor-El (*deceased*)



PHANTOM ZONE

Imagine an alien Alcatraz and you might get something a little like the Phantom Zone. It’s an entire separate reality created by Jor-El to hold the most extreme criminals from the 28 known inhabited galaxies; the worst are stripped of their corporeal bodies, existing only as dangerous phantoms. Here, time means nothing; the sun never sets and its inhabitants never age.

The Zone itself is a desert wasteland—no plants, no animals, only an angry population of criminals intent on killing each other. Here, no one has powers and everyone is mortal.

There are three known entrances into the Phantom Zone: the Black Crystal, Phantom Zone Bracelets, and the Crystal of Knowledge.

The Black Crystal: A tool used by Brainiac in an attempt to banish Clark into the Phantom Zone, this crystal needs to be inserted into the control console in the Fortress of Solitude. Once inserted, the crystal opens a portal that is both an entrance into and one of the few exits from the Zone. Tess claims to have destroyed the crystal to force Clark to confront Doomsday.

Phantom Zone Bracelets: Carried by some Disciples of Zod, the bracelets are used to capture someone and transport them to the Zone. When the bracelets are thrown into the air, they begin to spin, forming a portal that sucks the target into it with the force of a vacuum. To an observer, the target seems to be trapped in a crystal pane. From the inside, the portal is more like a transparent room that shoots out into space before the floor opens up to a tunnel, leading to the Phantom Zone.

Crystal of Knowledge: This five-sided crystal contained the entire history and knowledge of Krypton: Clark used it to create the Fortress of Solitude. Tied to the presence of Clark’s father Jor-El and the mysterious prophesies of lost Krypton, the Crystal has also been shown to possess the power to open portals to the Phantom Zone.

In addition to the Black Crystal, there is one other exit from the Phantom Zone. Jor-El installed a secret “back door” that only a member of the House of El can open. Once open, anyone, including the Phantom Zone prisoners and phantoms, can voluntarily give themselves d4 INJURED Stress (drawing their own blood) and enter the portal, coming out at whatever location the opener chooses.

Types of scenes: This isn’t the sort of place you want to find yourself without a weapon. If you’re here for a reason, get it done and get out of here. If you’ve found yourself trapped here, you’d better be ready to fight.

Specialties: *Chaotic, Crime, Isolated, Subterranean, Vulnerable*

Extras: Criminal, Soldier, Thug

Leads and Features: Depending on the situation, you might find Clark, Kara, Lois, or Zod (the older version, not his clone).



THE STORY SO FAR

SMALLVILLE is one of the longest-running television series of its kind. At the time of this writing, it's about to enter its tenth and final season, so that's a lot of episodes, stories, characters, and reveals to keep track of. Fortunately, with the power of the internet, DVDs, and Blu-Ray, it's not too hard to catch up if you've been away for a while or if you're new to the show. In this chapter you'll find a summary of all nine seasons that have aired, as well as an episode breakdown on Seasons Eight and Nine. At the end of the chapter we've added a short list of resources that you might want to look into to brush up on your Smallville knowledge or get even more in-depth information about Clark's decade-long story.

THE STORY SO FAR

Season 1

Leads: Clark Kent, Lana Lang, Lex Luthor, Whitney Foreman, Pete Ross, Chloe Sullivan, Martha Kent, Jonathan Kent

Features and Extras: Nell Potter, Lionel Luthor, Sheriff Ethan Miller, Gabriel Sullivan, Jeremy Creek, Greg Arkin, Dominic Sanatori, Principal James Kwan, Coach Walt Arnold, Trevor Chapell, Tina Greer, Roger Nixon, Sean Kelvin, Harry Volk/Bolston, Cassandra Carver, Dr. Steven Hamilton, Jodi Melville, Earl Jenkins, Victoria Hardwick, Detective Sam Phelan, Jeff Palmer, Amy Palmer, Bob Rickman, Kyle Tippet, Eric Summers, Dr. MacIntyre, Darius, Wade, Mahaney, Derek Fox, Scott Bowman, Roy Rothman, Max Kasich, Sam Phelan, Jude Royce, James Beels, Ryan James, Dr. Harden, Debra Burch, James Gibson, Tyler Randall, Sasha Woodman, Carrie Castle, Felice Chandler, Paul Chan, Justin Gaines, Dr. Nathan Wells, Eddie Cole, Remy Zero (band)

When a meteor shower rips through a small town in rural Kansas, the lives of the citizens of Smallville are forever changed. Some, like Lana Lang, lose loved ones. Some gain mysterious, volatile powers from exposure to the meteor rock. And Jonathan and Martha Kent gain a new member of their family. The young couple discovers a small boy on the side of the road near the site of his crashed spacecraft, his arrival

having been camouflaged by the meteors. His name is Kal-El, and the Kents adopt him and rename him Clark. By the age of fourteen, Clark has already exhibited his incredible strength, speed, and invulnerability, but he has only begun to realize his potential. During his freshman year at Smallville High School, he discovers new abilities, such as x-ray vision, and takes his first few steps toward understanding who he is and where he came from.

Clark's best friends are Pete Ross and the brilliant—if slightly unconventional—Chloe Sullivan. As editor of the *Smallville Torch*, Chloe collects news clippings of bizarre events, often related to mutations triggered by meteor rock. She calls this labor of love and eccentricity the “Wall of Weird,” and it proves to be a useful resource for Clark and his friends throughout the season.

Clark has an unrequited crush the girl next door, Lana Lang, despite the fact that he feels ill in her presence. She wears a green meteor fragment on a necklace in memory of her parents, and its proximity saps Clark's powers. The crush persists even as she dates senior Whitney Fordman, the popular head quarterback. Fordham has no problem with Clark initially, but as the year progresses, he begins to see Clark as a threat for Lana's affections. He even goes so far as having Clark strung up in a cornfield like a scarecrow in an annual hazing ritual.

This year sees two pivotal changes in Clark's life, one concerning his origin and the other concerning the direction of his future.



First is his fateful introduction to Lex Luthor, son of billionaire industrialist Lionel Luthor, head of LuthorCorp. Lex loses control of his car and drives off a bridge, hitting Clark on the way down, but Clark pulls Lex from the watery wreckage to safety, an act that convinces Lex that Clark is a friend. Despite Clark's parents' distaste for the Luthor family, Clark is quick to reciprocate Lex's friendship.

The second event is Jonathan Kent's watershed revelation to Clark that he is not of this world. After an argument, he finally shows Clark the spaceship that delivered him to Earth, kept hidden in the Kents' storm cellar.

Throughout his freshman year, Clark spends his time juggling his existing friendships, his new friendship with Lex, and a seemingly endless supply of new villains whose abilities spawned from the same meteor shower that brought him to Earth. He struggles to keep his abilities secret from everyone but his parents—though, when he meets a boy who can read minds, he relishes the relief of sharing the weight of that secret.

Season 2

Leads: Clark Kent, Lana Lang, Lex Luthor, Pete Ross, Chloe Sullivan, Lionel Luthor, Martha Kent, Jonathan Kent

Features and Extras: Roger Nixon, Dr. Harden, Dr. MacIntyre, Dr. Yaeger Scanlan, Sheriff Ethan Miller, Desiree Atkins, Nell Potter, Dr. Steven Hamilton, Dean Winters, Ray Wallace, Byron Moore, Chrissy Parker, Henry Small, Jennifer Small, Rachel Dunleavy, Ryan James, Dr. Lawrence Garner, Mayor William Tate, Dr. Helen Bryce, Ian Randall, Joseph Willowbrook, Kyla Willowbrook, Whitney Fordman, Tina Greer, Captain Maggie Sawyer MPD, Dominic Sanatori, Dr. Frederick Walden, Lucas Luthor, Dr. Neil Morre DCA, Dr. Virgil Swann, Darius, Cyrus Krupp, Sheriff Nancy Adams, Andy Arthur, Paul Hayden, Eric Marsh, Emily Dinsmore, Pete Dinsmore, Dr. Marcus, Jor-El

With Whitney Fordman away in the Marines, Clark's sophomore year at Smallville High holds more hope for him romantically than he'd anticipated. However, new complications are introduced when Lana's aunt moves away and Lana moves in with Chloe, who has long had feelings for Clark. It's hard on Chloe to witness Lana's growing affection for him.

Lex, too, finds romance with Dr. Helen Bryce, a doctor at the Smallville Medical Center. Their whirlwind courtship has its ups and downs, but Lex falls deeper and deeper for the beautiful doctor and finally asks for her hand in marriage.

Clark's abilities continue to develop this year. A new power manifests—heat vision. At first it's completely uncontrollable and only triggered by sexual attraction or thoughts, but with practice Clark learns to use the power accurately and without thinking about sex. However, the emergence of this new ability is balanced by the discovery of a new weakness. Clark was already aware of his adverse reaction to green meteor rock, but when he buys a class ring made with red meteor rock instead of rubies, he learns he's susceptible to other meteor rocks as well. Red meteor rock changes his whole personality, quashing his sense of responsibility and morality and unleashing his selfish, hedonistic, deeper desires. Clark loses control almost

completely, and he comes close to ruining his friendships and exposing his powers.

Clark finally confides his secret in Pete, who is angry at first that Clark has been keeping secrets from him. Eventually, Pete comes to understand the gravity of this information and feels honored by the trust Clark has in him. As a result, Pete grows much closer to the Kent family and can give Clark excuses when he needs to get away quickly.

In the Kawatche Caves, Clark discovers that he isn't the first of his people to come to Earth. When he takes the key from his spaceship into the caves, he absorbs the Kryptonian language. Dr. Virgil Swann, an expert in extraterrestrial studies, tells Clark of his birthplace, a planet called Krypton, which had been destroyed years earlier.

Paternal struggles are a major theme of Season Two. Lex spends much of the year trying to wrest control of LuthorCorp from his recently blinded father, Lionel Luthor. He even enlists the help of his less-than-scrupulous half-brother, Lucas Luthor. Toward the end of the season, Clark struggles with the will of his biological father, Jor-El. For the first time since leaving his home planet, Clark hears his father's voice calling him by name. The voice warns Clark that he has to leave Smallville behind to fulfill his destiny—a choice that Clark has no interest in. But defying his father has grave consequences: Clark's dramatic gesture of destroying his spaceship backfires horribly, resulting in an explosion that causes Martha to miscarry. Consumed by guilt, Clark dons Chloe's red kryptonite ring and flees to Metropolis to escape his troubles. The season ends with Lex in a situation even more dire, alone on a plane crashing into the ocean.

Season 3

Leads: Clark Kent, Lana Lang, Lex Luthor, Pete Ross, Chloe Sullivan, Lionel Luthor, Martha Kent, Jonathan Kent

Features and Extras: Dr. Helen Bryce, Jor-El, Captain Maggie Sawyer MPD, Morgan Edge, Louis Leery, Dr. Lia Teng, Sheriff Nancy Adams, Jake Pollen, Van McNulty, Nicholas Conroy, Sarah Conroy, Perry White, Dr. Claire Foster, Mayor William Tate, Dex McCallum, Jessica Kent, Lachlan Luthor, Hiram Kent, Seth Nelson, Adam Knight, Ian Randall, Eric Summers, Nathan Dean, Walt Masterson, Dr. Lawrence Garner, Molly Griggs, Max Taylor, Coach Joseph Altman, Jordan Cross, Mara, Jason Dante, Alicia Baker, Dr. MacIntyre, Dr. Yaeger Scanlan, Garret Davis, Vince Davis, Agent Frank Loder FBI, Detective Paul Cage, Dr. Jonah Doyle, Marianne Taylor (Lewis), William Taylor, Lara, Lillian Luthor, Mr. Woodruff, Joseph Willowbrook, Jeremiah Holdscaw, Gabe Sullivan, Kara (Lindsey Harrison)

Season Three moves the show away from the prior seasons' "villain of the week" formula, focusing more on character-driven drama. It also delves deeper into Kawatche lore, explaining legends that foretold Jor-El and Clark's coming, and the rise of Clark's greatest enemy, who would start out as close as a brother.

The season finds Clark still in Metropolis and still under the influence of the red kryptonite ring. Calling himself Kal, he commits petty crimes—often interrupting crimes in progress to rob the robbers—to fuel his extravagant lifestyle. Jonathan Kent makes a deal with Jor-El to get Clark back at great personal cost,

but his efforts are successful. Clark has a lot of apologizing to do, to friends and family alike.

Clark gains another a new ability this year, but the circumstances are less than ideal. When his heat vision passes through kryptonite, the effect temporarily blinds Clark. To accommodate this disability, Clark's body develops powerful super-hearing, which he retains even after regaining his sight.

Several new characters come to Smallville during this year, such as the enigmatic Adam Knight and crime boss Morgan Edge. Adam proves to be a dead boy named Chad Nash, brought back to life by an experimental substance called the Lazarus Serum, developed by LuthorCorp in the hopes of curing Lionel's fatal liver disease. Edge is the most powerful crime lord in Metropolis, and his influence is felt far beyond the city limits. Perry White also makes his first appearance this season; Clark saves the alcoholic star reporter from fallen electric lines which helps Perry to regain the courage to write the type of stories that made him famous.

As a welcome respite from his rocky on again/off again relationship with Lana, Clark begins seeing another powered schoolmate, Alicia Baker. Alicia's ability to teleport makes her understanding of Clark's secrets regarding his abilities; however, her over-possessiveness gets wildly out of hand. Clark stops Alicia from killing Lana out of jealousy, and Alicia is carted off to the Belle Reve psychiatric facility.

Lex begins the season stranded on a desert island, presumed dead by the outside world. He is missing long enough for a

funeral to be held, but he soon returns, determined to uncover his attempted killer. He suspects his father at first, but upon further investigation, his suspicions fall rightly upon his would-be widow, Helen. Lex later discovers that Edge is also a childhood friend of Lionel Luthor; many years ago, Lionel hired Edge to kill Lionel's parents for insurance money. Lionel and Edge conspire to discredit Lex by making him seem crazy. Clark saves Lex from getting killed by Edge, but accidentally reveals his powers to Lex. Lionel then has Lex committed to Belle Reve, where electroshock therapy deletes Lex's memories of the past several weeks.

Season Three demonstrates the hazards that secrets can have on friendships and trust; Clark's secrets and those of his friends slowly divide them. By the end of the season, each character is alone: Pete's parents divorce and he moves to Wichita; Lana leaves for Paris; Clark discovers that Lex has been investigating Clark and his abilities, which drives an irreparable wedge into their friendship; Lionel Luthor is imprisoned; Jonathan falls into a coma; and Chloe is apparently killed in an explosion. The season ends with Clark leaving Smallville again, but for a different reason. Jor-El, acting on his deal with Jonathan Kent, lures Clark to the Kowatche Caves where he can begin his training.

Season 4

Leads: Clark Kent, Lana Lang, Lex Luthor, Jason Teague, Chloe Sullivan, Lionel Luthor, Martha Kent, Jonathan Kent

Features and Extras: Lois Lane, Dr. Harden, Bridgette Crosby, Dr. Gabrielle Vaughn, Gabe Sullivan, General Sam Lane, Trent MacGowen, Coach Wayne Quigley, Abigail Fine, Dr. Elise Fine, Brett Anderson, Nate Pratt, Danny Cormay, Mandy, Rhonda, Mara, Bart Allen, Hanison, Edgar Cole, Mikhail Mxyzptlk, Robert Pontius, Madelyn Hibbins, Brianna Withridge, Margaret Isobel Thoreaux, Genevieve Teague, Corinne Hartford, Shannon Bell, Dr. Yaeger Scanlan, Lillian Luthor, Laura Lang, Lewis Lang, Dr. Otis Ford, Moira Sullivan, Alicia Baker, Dr. William McBride, Sheriff Nancy Adams, Tim Westcott, Geoff Johns, Shelby, Dr. Klein DVM, Josh Greenfield, Zack Greenfield, Jor-El, Lucy Lane, Marcus Becker, Dr. Sinclair, Dawn Stiles, Billy Durden, Kevin Grady, Evan Gallagher, Karen Gallagher, Tanner Sutherland, Brendan Nash, Haley Timmonds, Wendell Johnson, Delia Watkins

Clark returns to Smallville at the beginning of his senior year. He has no memory of his former life—Jor-El's "training" awakened Clark's Kryptonian side at the expense of his human side. With help from Dr. Swann's assistant, Bridgette Crosby, Martha uses black kryptonite to separate Clark from his Kryptonian half and let him regain control, which has the happy side effect of waking Jonathan from his coma. While Clark doesn't gain any new powers this year, he learns that, while he was under the control of his Kryptonian half, he could fly.

Accompanying Clark is Lois Lane, who comes to Smallville to investigate her cousin Chloe's apparent death. Much to Clark's relief, however, Chloe is still alive, and Lois provides a welcome distraction when Lana returns from Paris with a new boyfriend, Jason Teague. This draws the unwelcome attention of Genevieve Teague, Jason's mother, who is a longtime friend of Lionel Luthor.



But boyfriend drama is the least of Lana's worries—while in Paris, Lana researches one of her ancestors, a witch named Margaret Isobel Thoreaux. Thoreaux's spirit possesses Lana, and Clark learns the hard way that he's susceptible to magic.

Clark is in well over his head for his senior year as he contends with an exchange student named Mxyzptlk, the fall of the Teagues, joining the football team against Jonathan's wishes, Lois' sister Lucy Lane, and the usual assortment of random meteor-infected people. Once again, Alicia Baker returns to grace Clark's love life. Though she is willing to risk her life to protect Clark's secret, Alicia ultimately reveals Clark's abilities to Chloe; she dies with Clark suspecting her of murders she did not commit. Despite the problems that arose while dating Alicia, Clark realizes that it's a relief to be with someone who knows about his abilities. Although Alicia revealed his abilities to Chloe out of spite, this provides Clark with a stronger ally in Chloe. He also meets another person with abilities and, though Bart Allen hasn't always been on the right side of the law, the scarlet speedster quickly finds his path with Clark's help. Clark even ends up with a superpowered dog, a product of meteor rock experimentation. He toys with calling the dog Krypto, but settles on Shelby.

Season Four emphasizes the importance of facing the consequences of one's actions. Despite the tragic events of Season Three, Clark continues to avoid the calling given to him by Jor-El, mostly out of spite, and he is wholly unprepared for the repercussions. Jor-El repeatedly cautions him to gather the Stones of Power at the caves, but Clark ignores him. As a result, a second meteor shower rains down on Smallville, bringing with it something dark and evil from Krypton. Clark scrambles to gather the stones, but they don't stop the shower. Instead, they form the Crystal of Knowledge, which transports him to the Arctic.

Season 5

Leads: Clark Kent, Lana Lang, Lex Luthor, Lois Lane, Chloe Sullivan, Lionel Luthor, Martha Kent, Jonathan Kent

Features and Extras: Jor-El, Professor Milton Fine (Brainiac), Sheriff Nancy Adams, Shelby, Nam-Ek, Aethyr, Tommy Lee, Dr. Harden, Gabriel Duncan, Arthur "A.C." Curry, Buffy Sanders, Pauline Kahn, Captain Maggie Sawyer MPD, Senator Jack Jennings, Mr. Lyon, Dr. Asuka, Griff, Lillian Luthor, Dr. Yaeger Scanlan, Samantha Drake, Greg Flynn, Deputy Harris, Andrea Rojas (Angel of Vengeance), Snake, Dr. Sydell, Michael Westmore, Gretchen Winters, Victor Stone, Dr. Hong, Dr. Alistair Kreig, Katherine Goodwin, Simone Charcot, Lewis Lang, Laura Lang, Lance and Ally, Maddie Van Horn, Tyler McKnight, Frank Colbert, Lincoln Cole, Graham Garrett, General Zod

Season Five picks up immediately where Season Four leaves off. The Crystal of Knowledge grows into the Fortress of Solitude—a private place where Clark can train and commune with Jor-El. But Jor-El isn't Clark's only contact with his home planet this season. The meteor shower that hit Smallville brought a black ship housing two other Kryptonians: Zod's followers, Nam-Ek and Aethyr. Clark eventually defeats the pair of Kryptonians and sends them to the Phantom Zone.



Clark faces many losses this year. Because Clark once again ignored Jor-El's orders, he loses his powers for a time early in the season. This enables him to pursue a relationship with Lana. However, while mortal, he is shot and killed. Jor-El restores him, returning his powers in the process; but he warns Clark that, for him to live, someone else must be sacrificed. Clark is devastated when that person is Lana, who is killed in a car accident. Unable to face her loss or the guilt he feels over her death, Clark takes her to the Fortress and successfully bargains with Jor-El for her life. Then, after winning a particularly hard election for the Kansas Senatorial seat against Lex Luthor, Jonathan dies in Clark's arms. Knowing that his decision to save Lana's life resulted in Jonathan's death, Clark is wracked with guilt. Martha takes over her late husband's seat in the Senate. To make matters even worse, Clark's resumed secrecy causes his relationship with Lana to suffer and, under the influence of a magical charm, Clark breaks it off with Lana, driving her into Lex's arms.

Clark needs all the help he can get, and other heroes answer the call to arms this season. Arthur Curry launches a one-man campaign against a LuthorCorp marine research facility that threatens all the creatures living in Crater Lake. Victor Stone, with his cybernetic upgrades and his intense need to escape LuthorCorp and find his girlfriend, makes his first appearance.

The klutzy, unassuming reporter Andrea Rojas moonlights as the costumed vigilante Angel of Vengeance. And Lionel Luthor, mysteriously knocked out by the Stone of Water during the second meteor shower, is revealed to be a vessel for Jor-El's power.

Unbeknownst to Clark, Zod's black ship contained one more passenger—a black ooze that coalesces into Brainiac, a Kryptonian artificial intelligence. In the guise of a college professor named Milton Fine, he takes Clark under his wing for a time. For most of the season, Fine works behind the scenes to ingratiate himself to Clark, helping him save Lana from a vampiric sorority and saving Clark from silver kryptonite—Fine's own creation. Fine even convinces Clark that he's another lost son of Krypton, like Clark. But when Martha comes down with a Kryptonian illness, Fine convinces Clark to take him to the Fortress to destroy it; in reality, he's trying to open a portal to the Phantom Zone so Zod can escape. When this fails, Fine tries other schemes that culminate in General Zod being reborn in a new vessel—Lex.

In Lex's body, General Zod exiles Clark to the Phantom Zone and chaos breaks out all over Metropolis—and perhaps the world.

Season 6

Leads: Clark Kent, Lana Lang, Lex Luthor, Lois Lane, Chloe Sullivan, Lionel Luthor, Martha Kent

Features and Extras: General Zod, Jor-El, Jimmy Olsen, Raya, Nam-Ek, Oliver Queen (Green Arrow), Orlando Block, Wagner, Robert Pontius, Dr. Edward Groll, Milo, Simon Westcott, Candice Westcott, Dr. Harden, Alden, Geoffrey, Dr. MacIntyre, Lamar (Baern), Dr. Langston, Dr. Pamela Black, George, Aldar, Bronson, Jed McNally, Javier Ramirez, Esperanza Ramirez, Deputy Morales, Linda Lake, Arthur "A.C." Curry, Bart Allen, Victor Stone, Dr. Caselli, John Jones (Martian Manhunter), Dr. Langston, Star, Mack, Brady, Tobias Rice, Dr. Robert Bethany, Daniel Kim, Nell Potter, Shelby, Bartlett, Titan, Athena, Richter Maddox, Dr. Albright, Moira Sullivan, Lowell Wilson, Jodi Keenan, Wes Keenan, Senator Ed Burke, Brennan, Dr. Donovan Jamison, Bizarro

At the beginning of Season Six, Clark is again without his powers, fighting criminals who were sent to the Phantom Zone by Jor-El. With help from Jor-El's assistant, Raya, Clark returns to Earth and uses Jor-El's emblem to remove Zod from Lex's body. But Clark doesn't escape the Phantom Zone alone. Six escaped prisoners—Aldar, Bizarro, Baern, Gloria, Dr. Hudson, and Titan—become the major villains of Season Six. Raya also escapes, helping Clark defeat Baern before she dies. But escaped criminals aren't the only villains Clark has to worry about this year. There's Linda Lake, the gossip columnist that turns herself into water to overhear the juicy tidbits and further her career, and Lois's childhood friend Wes Keenan, a soldier modified with DNA from various meteor freaks.

Clark has help standing against these villains. Once Oliver Queen—billionaire industrialist, competitor of LuthorCorp, and head of Queen Industries—comes to Metropolis, it's only a matter of time before Clark meets and trades secret identities with his alter ego, Green Arrow. Oliver is a welcome foil for

Lex, and he brings Arthur, Victor, and Bart together as a team. Clark also meets John Jones, the Martian Manhunter; he's the last survivor of a doomed society who spent years using his abilities to hunt criminals throughout the 28 known galaxies and sending them to the Phantom Zone. Even Chloe gets a power boost: her meteor enhanced ability to heal people with her tears manifests late in the season, following a run-in with her mind-controlling mother Moira.

Love is in the air in Season Six—for everyone but Clark. Working at the *Daily Planet*, Chloe begins dating Jimmy Olsen, a guy she'd dated a few times in high school. The attraction between Lois and Oliver is electric almost from the moment they meet. But it's Lana's pregnancy and impending marriage to Lex Luthor that stuns everyone. Lana gets cold feet just before the wedding, but she goes through with it to protect Clark after she witnesses him using his abilities. Needless to say, this drives Lex and Clark even further apart, despite the fact that Clark had saved Lex from Zod. When Lana experiences what she believes to be a miscarriage and discovers that her pregnancy was faked, whatever love she had for Lex is replaced with a cold hatred.

Clark gets closer to Lionel who, with Jor-El silent, is the only voice of Krypton he has left. This changes when Clark finds out that Lionel had threatened Clark's life, forcing Lana into her marriage with Lex. Grief further overwhelms Clark when Lana's car explodes, apparently killing her. Still reeling from his loss, Clark faces off against the last escaped Zoner. However, Bizarro manages to steal some of Clark's DNA, which allows it to create a host that looks like Clark, except when exposed to direct sunlight.

Season 7

Leads: Clark Kent, Lex Luthor, Lana Lang, Chloe Sullivan, Lois Lane, Jimmy Olsen, Kara Kent, Lionel Luthor

Features and Extras: Bizarro, John Jones (Martian Manhunter), Gina, Jor-El, Grant Gabriel, Agent Carter, Tempest Grace, Tyler Crenshaw, Dr. Curtis Knox, Sophia Knox, Colin, Sasha Woodman, Rachel Davenport, Ben Meyers, Lara-El, Zor-El, Casey Brock, Dr. Jansen, Adrian Cross, Brainiac, Dax-Ur, Oliver Queen (Green Arrow), Dinah Lance (Black Canary), Lillian Luthor, Jacob Finley, Pete Ross, Patricia Swann, Pierce, Edward Teague, Shelby, Robert Queen, Jason Teague, Captain Maggie Sawyer MPD, Regan Matthews, Vanessa Webber, Nancy Adams, Milash

With John Jones' help, Clark defeats Bizarro, but wallows in grief over Lana's apparent death; he does not know that Lana is alive, hiding out in China. Eventually Lana returns, determined to get her life back on track. She creates the Isis Foundation to help the meteor-infected, divorces Lex, and starts dating Clark. However, when Clark yet again defies Jor-El and he encases Clark in ice, Lana continues dating Bizarro without realizing it isn't Clark. In the end, she helps Clark defeat Bizarro, showing where her heart truly lies. Unfortunately, Brainiac returns and puts Lana in a vegetative coma for weeks; when she finally wakes up, she departs Smallville before Clark even realizes she's awake. She leaves him a DVD farewell, explaining that she was holding him back from becoming the hero he needs to be.



While fighting Bizarro at Reeves Dam, Clark inadvertently releases his cousin, Kara, who had been in suspended animation since landing on Earth nineteen years earlier. Kara and Clark form a sibling-like relationship, and through her Clark learns a lot about his father and even meets a construct imprinted with the personality of his mother, Lara. Neither Clark nor Kara is prepared, however, for the betrayal planned by her father, Zor-El. She is exiled to the Phantom Zone, and Brainiac assumes her identity. Next it infects Chloe, who puts up a struggle and weakens the construct before succumbing. Finally, Clark defeats the supercomputer with a surge of electricity.

Black Canary, who eventually joins Oliver's team, also makes her first appearance this year. Clark even gets to spend time with his old friend Pete Ross, though Pete accidentally chews some irradiated gum and temporarily gets stretching powers—and blackmailed by Lex. Chloe has a busy year, getting fired from the *Daily Planet*, taking over the Isis Foundation, having Jimmy propose to her, and finally getting arrested for hacking into government computers. Her location is unknown at the end of the season.

Lex spends much of the year trying to find out everything he can about the Veritas Society—a conclave formed years ago by Dr. Virgil Swann, Bridgette Crosby, Robert and Laura Queen, Edward and Genevieve Teague, and Lionel Luthor to prepare for the coming of the Traveler. Lex becomes increasingly convinced that Clark is the Traveler and that Lex's destiny is to control the Traveler to protect the Earth. This obsession leads Lex to kill his father. Clark's secret is finally revealed to Lex by Brainiac,

posing as Kara, which leads to a showdown between Lex and Clark at the Fortress of Solitude. Lex places the glowing Orb he had found in the Luthor Mansion on the console, and the Fortress collapses on top of Clark and Lex.

Season 8

Leads: Clark Kent, Chloe Sullivan, Lois Lane, Jimmy Olsen, Tess Mercer, Davis Bloome, Oliver Queen

During Season Eight, Clark begins spending more and more time in Metropolis, balancing his new job as a reporter for the *Daily Planet* and his calling as the Red-Blue Blur, Clark's heroic alter ego. The eighth season marks the first season where Lex and Lana don't play major roles, though both do appear. Instead, Lois steps up as a possibility for Clark's romantic attention, despite Lana's return for a few episodes. While Lex remains in the shadows, his role is filled by LuthorCorp's new CEO and Oliver's ex-girlfriend, Tess Mercer. The Kryptonian science experiment gone horribly wrong, Doomsday, spends most of the season in the guise of mild-mannered EMT Davis Bloome. Davis' obsession with Chloe throws a wrench in her relationship with Jimmy—with tragic consequences during their mid-season wedding.

Clark struggles constantly with his values as he deals with Davis' transformation into Doomsday and as he weighs his affection for his best friend Chloe against the threat she presents as the newest incarnation of Brainiac. His desire to see the good in people and his belief that all people can be saved come into sharp conflict with his newly embraced role of super hero.

As he more aggressively takes hold of his destiny, Clark finds his secret more and more at risk, both from friends like Lois and Jimmy and from old enemies like Linda Lake. Clark's destiny comes into sharper focus when he learns that his deeds will inspire heroes for thousands of years to come when he meets three members of the Legion, a team of heroes from the 31st century.

By the tragic conclusion of the season, Clark views his humanity as his weakness, vowing that Clark Kent is dead. He intends to fully embrace the destiny Jor-El planned for him.

8.01 Odyssey

Writers: Todd Slavkin, Darren Swimmer, Kelly Souders, Brian Peterson

Director: Kevin Fair

Features: Dinah Lance (Black Canary), Arthur Curry (Aquaman), John Jones (Martian Manhunter), Regan Matthews, Ray, Kat

Searching for some sign of Lex in the Arctic, Tess Mercer and her team are ambushed by Oliver's team, who are looking for Clark. Meanwhile, Chloe has been abducted by a "government agency" (which turns out to be LuthorCorp) bent on using her newest ability—a massive intelligence capable of hacking any computer and breaking any code.

Oliver's team tracks down Clark in Russia, who is again powerless thanks to Jor-El. LuthorCorp, using Chloe's code breaking skills, captures Dinah Lance and Arthur Curry; but when Chloe realizes she's decoding Oliver's cell phone number, she refuses to help. Oliver manages to rescue Clark who vows to save Chloe from LuthorCorp despite his lack of powers.

Using a mind-control serum created from the spinal fluid of Chloe's mother, Moira, LuthorCorp forces Chloe to provide them with Oliver's cell phone number and then compels Oliver to shoot Clark. With Lois' help, Clark and Oliver manage to save Chloe, Dinah, and Arthur, but Clark dies from his wounds. John Jones flies Clark close to the sun, thus bringing him back to life and restoring his powers, but in the process Jones is stripped of his own abilities.

As Lex's protégé, Tess moves into the Luthor Mansion and runs LuthorCorp in his absence. With their identities compromised, Oliver's team splits up. Chloe accepts Jimmy's proposal, and Clark takes a job as a reporter at the *Daily Planet*.

8.02 Plastique

Writers: Holly Henderson, Don Whitehead

Director: Rick Rosenthal

Features: Bette Sans Souci, Kat, George, Colin, Tommy Walker

A bus explosion isn't how Clark expected his first day at the *Daily Planet* to start, but rescuing people from the wreckage brings Clark into the crosshairs of the *Planet's* new owner, Tess Mercer. Chloe, with the help of a paramedic named Davis Bloome, is also on the scene. She befriends a troubled girl named Bette—a survivor of the blast—and takes her in. However, Bette is no mere victim—she caused the blast. Although she tries to deflect the blame to another street kid named Tommy Walker, Clark finds out the truth in time to save Chloe from Bette's abilities. In the process, Clark learns that Chloe and Jimmy are engaged, and Tess gets her hands on someone with abilities: Bette.

8.03 Toxic

Writer: Caroline Dries

Director: Mairzee Almas

Features: Marcos, Megan, Adrianna

When Oliver is poisoned at a fundraiser and left with only twelve hours to live, he has Clark and Chloe take him to the Isis Foundation, fearing a hospital's misdiagnosis. Unfortunately, his similarly poisoned date, Adrianna, is taken to Metropolis General Hospital where she soon dies.

Through a series of fevered flashbacks, it's revealed that Oliver was once stranded on a desert island, where he honed his archery skills to survive. He soon discovered other people on the island, but before he could greet them, a cut from a poisonous plant rendered him unconscious. Later, he woke in a tent, surrounded by armed men and in the care of a young Tess Mercer, whom he called Mercy. Tess explained the toxicity of the plant Oliver had encountered and the likelihood of medical misdiagnosis of the poison. She admitted that she and her friend Megan had been kidnapped. When one of the kidnappers, Marcos, realized Oliver's identity, he planned to ransom him for money. The kidnappers killed Megan, but Oliver and Tess managed to escape.

Chloe's newfound abilities help her access multiple databases until she finds the flower that poisoned Oliver. With Tess' help, Clark gets the antidote to Oliver. Oliver explains that Tess' kidnapper, Marcos, must be the poisoner and that he will be after Tess next; Clark rushes off to rescue Tess from Marcos. Later, Tess secretly bails Marcos out of jail. As he gets into a cab, Tess poisons him with the same flower. She tells the cabbie to drive him to the hospital, well aware that the likely misdiagnosis will result in his death.

8.04 Instinct

Writers: Al Septien, Turi Meyer

Director: James Conway

Features: Dr. Edward Groll, Maxima, Eva Greer

Under Tess' orders, Dr. Edward Groll uses a sonic frequency generator on the blue crystal they found in the Arctic when looking for Lex; this releases a burst of energy into the sky. As a result, a beautiful woman appears in a flash of light in Metropolis and kisses a businessman, claiming to have seen his Kryptonian signal. She introduces herself as Maxima, Queen of Almerac. Her kiss kills the man.

Investigating the businessman's death, Clark discovers an odd symbol. Discussions with the police reveal a trail of similar bodies—death by endorphin—from Metropolis to Smallville.

Maxima confronts Tess and ignores her attempts to join forces. Instead, Maxima puts on a dress Oliver sent to Tess and decides to use the invitation to the Ace of Clubs that came with it. There she meets Jimmy, who is distraught after reading a love letter Chloe wrote to Clark in high school.

Chloe, using her new Brainiac-gifted knowledge, deciphers the symbol from the crime scene as the Royal Seal of the planet Almerac. She explains that Maxima used a teleportation device to come to Earth to find a suitable mate—only someone who survives her affections will fit the bill. Before Clark can confront Chloe about her new abilities, she tells him that another victim

was found outside the Ace of Clubs; Clark runs off to check it out. Clark arrives just after Jimmy is kissed; when he rushes Jimmy to a hospital, Maxima discovers his secret. She has found her mate.

While Jimmy recovers, Maxima appears at the *Daily Planet* to seduce Clark. Only his feelings for Lois prevent him from succumbing, so Maxima tries to kill Lois. Clark confronts and rejects Maxima, then activates the teleporter in her bracelet, sending her back to her planet.

8.05 Committed

Writer: Bryan Q. Miller

Director: Glen Winter

Features: Eva Greer, Macy, Baker

After their engagement party, Jimmy and Chloe are kidnapped by a psychopath who forces them to undergo lie detector tests about their relationship and fidelity. The couple manages to pass and survive, a fate more fortunate than previous couples.

When Lois and Clark go to Chloe's apartment the next day—in part so Lois can apologize to Chloe for her insensitive speech at the party—they realize that Jimmy and Chloe never made it home. With luck and Lois' investigative savvy, the pair discover that a number of other couples have disappeared, and that they all patronized the same jewelry store. Posing as an engaged couple, Lois and Clark accidentally run into Oliver; to protect the investigation, they have to convince Oliver that their engagement is real. Oliver spends the rest of the night trying to rekindle his relationship with Tess—and failing.

Having passed the test, Jimmy and Chloe are released, but Lois is soon abducted in their place. She recognizes the masked kidnapper as the jeweler she had visited with Clark. Jimmy and Chloe help Clark figure out the jeweler's identity so he can rescue Lois, but the jeweler's kryptonite bracelet robs Clark of his powers, and he and Lois undergo the same ordeal as Jimmy and Chloe. Despite the barrage of questions, Clark is eventually able to get rid of the jeweler's bracelet and save the day, but not before Lois confesses her love for Clark.

8.06 Prey

Writers: Brian Peterson, Kelly Souders

Director: Michael Rohl

Features: Mary Pierson, Randy Klein, Jesse Watts, Travis Black, Jessica Horn, Eva Greer, John Jones

Leaving Chloe's support group for the meteor-infected, Mary Pierson is killed in a dark alley. Unaware of Mary's fate, Chloe goes to see Clark at the *Daily Planet*; she expects to hang out with him that evening, but Clark is too focused on the police scanner to pay her much attention, barely noticing when she leaves. Clark races around the city, stopping crime after crime, and finally ends up at the Ace of Clubs, which has been demolished. In the wreckage he finds Davis Bloome, who claims not to remember what happened. John Jones, now working as a police detective, trades what little information he has with Clark, and Clark takes a cell phone from the scene.

Back at the *Planet*, Jimmy helps Clark access the cell phone's video camera, which shows a person attacking everyone at the Ace of Clubs with super-strength. Jimmy tries to sell Clark on

his "Good Samaritan" theory—an unseen hero doing good deeds throughout Metropolis. Clark tries to quell this theory. Clark then asks Chloe for help with her contacts in the meteor-infected community. She refuses, but Clark memorizes her sign-in list for the support group anyway. He then provides the names to John Jones, who shares that Davis Bloome was the first EMT on the scene in several murder cases.

When Davis washes the blood off himself and finds no wound, even he thinks he's the killer. He takes some blood samples and goes to the morgue to get samples from the victims' fingernails. Jimmy intercepts him and gets Davis to promise to take him on some ride-alongs. Chloe tries to convince Davis he isn't the killer, but Clark confronts him with pictures that make the idea seem likely.

Chloe confronts Clark about stealing her support group's information. Clark, however, asks her to use her powers to look over Davis' test results. The results prove the tissue under the victims' fingernails belongs to Davis; however, as an EMT, the tissue evidence isn't conclusive—the victims could have latched onto him as he tried to help them.

Jimmy and Davis arrive at a murder scene and trouble erupts. Minutes after Jimmy calls it in, Clark arrives; after a quick fight they discover that Davis isn't the killer. It's Randy Klein, another member of Chloe's support group.

Like Bette before him, Randy is drafted to work for Tess. However, Tess' aide presents proof that Randy wasn't the original killer, just a copycat. Cut to Davis in his ambulance, a trophy from one of the crimes that Randy claims to have committed hanging from his rear view mirror...

8.07 Identity

Writers: Todd Slavkin, Darren Swimmer

Director: Mairzee Almas

Features: Sebastian Kane, Jesse Watts

After Clark saves Lois from getting hit by a car, Jimmy shows him a picture he snapped of the save that lends credence to his "Good Samaritan" theory; it depicts only a red and blue blur. Clark tries to get Jimmy to give up on the story, but not even Chloe will help Clark convince Jimmy to delete the image.

Meanwhile, Lois meets Sebastian Kane, a reporter who can read minds with a touch. Despite his charm, his intentions are less than honorable—Tess hired Kane to see if Lois stole the blue crystal.

Jimmy comes to the Kent Farm to talk to Clark about the Good Samaritan and becomes convinced that the picture he took was of Clark. After Clark beats him to the Isis Foundation, there's nothing Chloe and Clark can say to convince him otherwise. To make matters worse for Clark, even Oliver, partying on his jet, thinks it might be time for Clark to go public. Clark, however, fears that knowledge of his identity puts people in danger.

Chloe, Clark, and Oliver come up with a plan to throw Jimmy off Clark's trail as the "Good Samaritan," but the plan goes awry as Clark has to rescue Lois from Sebastian at the same time. One of Tess' goons attacks Jimmy and a red-caped Oliver swoops in for the rescue. When Jimmy looks up, expecting to have been saved by Clark, Clark points to the shadowy guy in the red cape on the rooftop.

All ends well, except for Sebastian, who awakes in a hospital bed with Chloe sitting by his side. She tells him that she was at the facility and knows all about him; then she asks what he learned from touching Clark. Sebastian spills it all. Chloe simply touches him, her eyes glow silver, and he dies, never revealing the secrets he learned.

8.08 Bloodline

Writer: Caroline Dreis

Director: Michael Rohl

Features: Kara Kent, Faora

Clark and Lois get sucked into the Phantom Zone by the blue crystal stolen from Tess Mercer. Powerless, Clark plays along with Lois' theory that they're on an alien planet and that he should follow her lead to survive. Soon, however, they are attacked by a robed woman who turns out to be his cousin, Kara, sent there by Brainiac. Kara has a way out, but she warns that Zoners could escape with them. Clark decides to let Lois out first, but as he feared, a Zoner manages to get out with her.

Meanwhile, Chloe tracks down Oliver and tries to convince him to help her steal a piece of equipment that will power the crystal, thus allowing Clark and Lois to return. He's suspicious, but once he realizes that he's stealing from Tess, he's hooked.

Lois wakes up on a train track, possessed by the Zoner Faora, wife of General Zod. After failing to find information on her "son" at the *Daily Planet*, Faora manages to get the information she needs from a fearful Chloe—her son is Davis Bloome.



Green Arrow steals the frequency generator from under Tess' nose and brings it to the Isis Foundation. Chloe activates it with the crystal, but this triggers a fearsome transformation in her. When Oliver tries to stop her, she knocks him out and continues. In the Phantom Zone, a portal appears over Clark and Kara, and they use it to appear at the Isis Foundation, uninjured and with their powers intact. Chloe tells them about Faora; Clark sends Kara to get a crystal from John Jones and then he heads out to find Lois.

Faora finds Davis at the hospital and tells him that she is his mother. She explains that she and Zod created him from genetic matter from Krypton's most powerful life forms in order to evolve into the ultimate destroyer. She then stabs him through the chest, promising to return when he's ready—he still needs to evolve. Outside, Faora faces off against Clark, who tries in vain to appeal to Lois inside her. She is about to defeat Clark when she is struck by a beam of light from a crystal wielded by Kara, which sucks Faora's soul inside. In the ER, the dead Davis Bloome comes back to life.

Clark returns to the Kent Farm, where Oliver warns him about Chloe's transformation. In the barn, Kara says her goodbyes, telling Clark she heard rumors that the city of Kandor survived Krypton's destruction. Back at the hospital, Davis tries to stab himself with a knife, but the knife shatters.

8.09 Abyss

Writers: Don Whitehead, Holly Henderson

Director: Kevin Fair

Features: Jor-El, Brainiac

Piece by piece, Chloe is losing her memories—they are being replaced by computer code. Her fiancé, Jimmy, mentions that she has seemed quite forgetful lately; soon, she can't even remember him. Jimmy asks Clark to help her calm down, hoping he can help jog her memory; but his success is limited. Chloe goes to Metropolis General to research memory disorders and she runs into Davis, whom she does remember. He agrees to meet her later.

Back at the Isis Foundation, Clark discovers that Chloe has active computer files on everyone in her life. Chloe finally admits that she's forgotten nearly everyone but Clark, and that Brainiac is taking over her mind. A Kryptonian symbol (which Clark identifies as the symbol for "Doom") repeats in her mind, erasing memory after memory. When Clark offers to use the blue crystal to erase the Brainiac program, Chloe resists, admitting that his powers have changed her life for the better. Abruptly, her memory of Clark is erased. Clark gives her a photo album with a picture of the two of them and tells her not to leave while he goes to talk to someone.

Clark runs to the Arctic and uses the crystal to rebuild the Fortress. He asks Jor-El to trust him and help him with the Brainiac situation. Jimmy finds Chloe looking through the photo album and takes her to a neurological appointment he made for her, despite her protests. During the MRI, the last of Chloe's memories start to fade away, leaving nothing but Davis. When she finds Davis, she trusts only him. Davis brings her back to Jimmy and Clark and sedates her. Clark rushes Chloe to the Fortress, and Jor-El restores all of her memories—except for

those having to do with Clark's powers. But as Chloe undergoes the process, a dark, metallic liquid leaks from her eye into the crystals below. Later, Chloe has no memory of what happened to her and is ignorant of Clark's references to his powers. Davis finally reveals his affections for her, but Chloe insists there's nothing there.

When Clark returns to the Fortress to thank Jor-El, his father's voice tells him that the Doom symbol represents the ultimate destroyer—a creature that can adapt to any threat. After Clark leaves, the metallic liquid spreads across the Fortress; Brainiac's voice declares that the House of El will fall, for Doomsday is coming.

8.10 Bride

Writers: Al Septien, Turi Meyer

Director: Jeannot Szwarc

Features: Lana Lang, Colin

While Lois organizes the preparation of the Kent barn for Chloe's wedding, Jimmy accidentally walks in on Chloe getting ready for the wedding and worries about bad luck. Chloe is quick to reassure him, but she's also ignoring calls and deleting messages from Davis.

Oliver comes to Clark, convinced that Lex is still alive. To prove it, he needs Clark to steal a router from Tess to track him down. Clark is hesitant to do so on the day of Chloe's wedding, but he eventually relents. He doesn't give Oliver the router immediately, as he fears Oliver's hunger for revenge for his parents' deaths will lead him to kill. But Oliver is one step ahead, and he secretly downloads the information on the router by wi-fi while he and Clark are talking.

Chloe, still ignorant of Clark's powers, opens a lead box containing a meteor rock when looking for something borrowed, but Clark is able to convince her to use her corsage from their homecoming dance instead. Meanwhile, in Cuba, Green Arrow breaks into a factory and shoots a figure in the window, only to find a mannequin with a note: "Sorry I missed you." Moments later, he is attacked by a woman that turns out to be Lana Lang. Oliver convinces her to come back to Smallville with him for the wedding.

Davis is losing his grip—while disposing of a body in a dumpster, he reaches out to Chloe, but only gets her answering machine. He confesses that he has done something horrible. Seeing him covered in blood, a security guard asks him if he is okay, but then he sees the contents of the dumpster. Davis tries to warn the guard away, but he loses control, his eyes glowing red and bones sprouting from his hand before he attacks the luckless guard.

The wedding goes off without a hitch, and after Jimmy cuts in to dance with his new wife, Clark begins to dance with Lois. The couple moves in for what could have been a kiss, if not for Lana's appearance. Lois storms off to drink alone, but Oliver insists that Clark does need her. On the other hand, Lana and Clark's conversation is full of things left unsaid for far too long. She's glad to see him becoming the man he's destined to be and he confides things he couldn't tell others.

But the party is broken up by an enormous creature with bony arms that injures Lana, blocks Clark's punch and throws



him across the barn into the lead box, revealing the kryptonite. Jimmy tries to protect Chloe, but the monster rips open his chest and advances on Chloe, picking her up and taking her away.

Lana puts the kryptonite away and Clark recovers, but the monster is long gone. Jimmy, critically injured, is taken to a top surgeon in Star City. The creature takes Chloe to the Fortress, now fully converted by Brainiac, and sets her down on the crystal table. When Chloe looks up, her eyes gleam silver—Brainiac has returned.

8.11 Legion

Writer: Geoff Johns

Director: Glen Winter

Features: Lana Lang, Persuader, Rokk Krinn, Imra Ardeen, Garth Ranzz

In the aftermath of the wedding, Clark can't find Chloe or the creature that took her. Lana leaves to look through Chloe's records at the Isis Foundation. As soon as she's gone, an armored man with an axe appears in a glowing light and attacks Clark, overwhelming him. He is rescued by three members of the Legion: Imra, Rokk, and Garth. They explain that the Legion is a group of heroes from the 31st century and the attacker, Persuader, is a terrorist from the Human Supremacist Movement who stole a Legion Ring to travel back in time to kill Clark. Rokk is concerned when he realizes that the Phantom Zone crystal, damaged by Persuader, hadn't yet been used to destroy Brainiac. The Legionnaires help Clark realize that Chloe

is Brainiac's host and suggest that he should kill her to preserve the future, as they have no record of Chloe Sullivan.

In the Fortress, the creature reverts to human form—Davis Bloome. When he confronts Chloe, he gets only Brainiac, who explains that he is not truly human and needs to incubate in a Kryptonian chrysalis for twelve days, after which he will finally become Doomsday. Davis tries to resist, not wanting to hurt anyone, but Brainiac tells him he has no choice. It's all going to happen anyway.

The Legion tries several tactics to try to get Clark to work their way. Imra goes to the Talon apartment to appeal to Lana Lang while Rokk and Garth search Chloe's apartment for information, wondering if Chloe's death is what prompts Clark to flight. Finally, the Legionnaires decide that they might have to kill Chloe themselves.

Clark goes to the Fortress hoping to talk to Jor-El about Brainiac only to find Chloe/Brainiac waiting to taunt him. Brainiac refuses to release Chloe and throws Clark across the Fortress. He then departs, with Clark in hot pursuit.

Brainiac goes to the *Daily Planet* and begins to use the computers to hypnotize anyone looking at a screen, downloading all knowledge of anyone entranced. The Legionnaires nearly kill Brainiac but are stopped by Clark who reminds them that he would never kill. Working together, the four heroes remove the Brainiac nanites from Chloe's body at the Kent Farm, thereby waking up everyone stuck in the Brainiac trance.

Later, while getting ready to go to Star City to be with Jimmy, Chloe thanks Clark for not giving up on her, confirming she has regained her memories of Clark's abilities. Clark and the others fix up the barn, and Clark gives Garth a signed baseball as a souvenir. In return, the Legionnaires leave him a Legion Ring to take him to the future whenever he wants. Back in the Fortress, Davis emerges from the chrysalis—Doomsday has come.

8.12 Bulletproof

Writer: Bryan Q. Miller

Director: Morgan Beggs

Features: Lana Lang, John Jones, Dr. Emil Hamilton, Dan Turpin, Suzie Turpin, Joe Simmons, Talbert, Terrence

After John Jones arrests a murder suspect, he is shot by a sniper wearing a Metropolis Police uniform. Oliver makes sure Dr. Emil Hamilton, a doctor in his employ for "special" cases, treats him. At the Luthor Mansion, Lana visits under the pretense of thanking Tess for not announcing her return in the *Daily Planet*. In reality, Lana fishes for information on a project called Prometheus that Tess is secretly funding, as well as downloading information into a wi-fi device hidden in her purse.

While advising Clark to tread carefully with his feelings for Lana and Lois, Chloe finds out that the bullet that hit John is missing—it was an inside job. Chloe provides Clark with the credentials to investigate the matter.

Under the alias "Joe Fordman," Clark joins the Metropolis PD. He's partnered with a cop named Danny Turpin who quickly dismisses John's shooting as typical for Metropolis. Danny also expresses a dislike of costumed vigilantes. Early in

their shift, however, Clark saves Danny's life by intercepting a bullet. This earns him some trust from the other cops, Simmons and Talbert, especially since Danny's previous partner, Mike, was recently shot and killed.

"Joe" is invited to a barbecue at Danny's house, which is interrupted when the cops receive a page—the guy who shot Mike is at a nearby warehouse. Simmons urges Danny to kill the criminal, while another cop tosses Clark a tire iron telling him to man up. However, Green Arrow arrives and breaks up the incident.

Meanwhile, Tess confronts Lana about the stolen information, which she feels is key to Lex's survival. In the ensuing melee, Lana disarms Tess. Then Lana shows Tess a signal feed that proves that Lex implanted nano-transmitters in Tess' optic nerve—Lex has been watching her every move.

Clark defends Green Arrow's actions to Danny and then later tries to explain to Oliver that not all of the cops are corrupt. Clark suspects that either Simmons or Talbert shot Jones, which he confirms when his x-ray vision spots the sniper rifle in Simmons' trunk. Before he can do anything about it, Clark is arrested for the attempted murder of John Jones.

Simmons and Talbert set a trap for Green Arrow and Danny is supposed to take the shot. When Danny doesn't shoot Green Arrow, Talbert turns the sights of the sniper rifle on the young cop. Clark rescues Danny who then arrests the corrupt cops just as reinforcements arrive.

Tess, looking into a mirror, says goodbye to Lex before she scrambles the signal from her transmitter, cutting him off. When Oliver arrives, she brings up the possibility of merging LuthorCorp with Queen Industries. Clark visits Danny and his family, apologizing for hiding the fact that he's a reporter. Then he goes to see Lana at the Talon and they share a passionate kiss.

8.13 Power

Writers: Todd Slavkin, Darren Swimmer

Director: Allison Mack

Features: Lana Lang, Dr. Edward Groll, Carter Bowfry, Regan Matthews, George

Clark watches the goodbye video Lana left him before she disappeared, and Chloe convinces him to confront Lana about it now that she's returned. However, he finds her apartment ransacked. A gun-toting Tess barges in moments later and explains that Lana had been instrumental in revealing Lex's duplicity to her. She confesses that Lana might be in over her head investigating new LuthorCorp technology that Lex is using to heal himself—especially some new nanite tech—and that the goodbye video was staged.

In the mess, Clark finds a medallion with a phoenix emblem that Tess tells him belongs to Lex's strategic advisor, Carter Bowfry. When confronted, Carter shows Clark that he still wears his own medallion. He explains that he gave the other medallion to Lana the previous spring after the two completed a pain and torture resistance training regime together. She had expressed a need for power that Carter had warned against, and the medallion was for her to remember the lessons. He had been providing Lana with information and saw her as his chance for redemption.

At the Isis Foundation, Clark's x-ray vision reveals a hidden safe with a hard drive inside. On the hard drive, Chloe finds video of Lana and Dr. Groll discussing project Prometheus. Lana will provide him with a lab, if Groll will provide her with the skin graft of the suit to give her powers.

Tess arrives at Dr. Groll's lab, demanding the Prometheus suit, but the scientist explains that opening the chamber could kill Lana. Tess argues that Prometheus needs to be destroyed, but Groll counters, explaining that destroying the suit will kill Lana as well. Tess draws a gun and tries to shoot Lana, but Groll fights with her and the bullet goes into the control panel. Tess fires a second shot at Groll, but Lana charges out of the chamber at super-speed, stopping the bullet and knocking out Tess, much to the astonishment of the recently arrived Clark Kent.

Later, Lana destroys all the research on Prometheus at the Luthor Mansion and tells Tess, as a friend, that she should pull away from her anger at Lex. She has no reason to be a victim any longer. Lana then meets Clark on the roof of the *Daily Planet* and promises that he doesn't need to worry about her anymore. She tells him that, with her own powers, she can protect herself, and together they can make the world a better place.

8.14 REQUIEM

Writers: Holly Henderson, Don Whitehead

Director: Michael Rohl

Features: Lana Lang, Lex Luthor, Winslow Schott (Toyman)

When the LuthorCorp Board of Directors meets to decide whether Tess Mercer will remain in control of the company, Oliver makes a surprise appearance, declaring that he has purchased a controlling interest in the company. But before the meeting can continue, Oliver notices unusual behavior in a Newton's Cradle. In a flash of insight, he realizes it's a bomb, which promptly explodes. Oliver is the only survivor. While Clark and the now-superpowered Lana search for clues of the bomber, a hospitalized Oliver enlists Chloe's help in tracking down a former employee, Winslow Schott. Schott is an explosives expert who had hidden bombs within toys of his own creation and Oliver is convinced he's working with Lex. His suspicion proves correct—with everyone gone, Schott tries to kill Oliver in the hospital, but Oliver escapes and gets Lex's location out of him.

With Chloe's help, Clark and Lana track down Schott's hiding place, which leads them to his next target: the roof of the *Daily Planet*, already rigged with a bomb made entirely of kryptonite. The Prometheus suit Lana acquired from LuthorCorp allows her to absorb the kryptonite radiation, but she and Clark can never be together again. Before Clark can enact any kind of revenge on Lex, the truck Lex has been transmitting from explodes. Winslow Schott, on the other hand, remains at large.

8.15 Infamous

Writer: Caroline Dries

Director: Kevin Fair

Features: Linda Lake, Randall Brady

With Linda Lake threatening to reveal his identity as the Red-Blue Blur, Clark decides to go public on his own terms. He

convinces Lois to write a story revealing all of his powers. When she assumes that he's a meteor freak, he reveals his origin as well. The next day, the *Daily Planet's* headline screams: CLARK KENT: ALIEN FROM KRYPTON! Clark finds himself both praised and thanked by the people of Metropolis.

In a press conference, however, Linda Lake declares that Clark is the first wave of an alien invasion and that he murdered Lex Luthor. The outpouring of love turns to fear and suspicion as both media and federal authorities demand the truth, and Clark flees. While discussing his options with Chloe, he considers using the Legion Ring to go to the past and keep his secret from going public, not realizing that Linda is eavesdropping. Linda uses kryptonite to incapacitate Clark as she tries to take the ring for herself, but Lois knocks her unconscious. Meanwhile, Chloe witnesses as Davis loses his internal battle and transforms into Doomsday. She tries to contact Lois, so that she might warn Clark, but Clark goes back in time before Lois can relay the message.

Two days in the past, Clark appears at Linda's apartment and shows her a story that would ruin her. Enraged, Linda hounds a different "victim" this time—Davis. But Davis shows none of Clark's restraint. She goads him into transforming into Doomsday, and he overpowers her and smothers her to death.

8.16 Turbulence

Writers: Al Septien, Turi Meyer

Director: Kevin Fair

Features: Captain Nichols

Jimmy is unable to get more painkillers for the wounds he suffered at his wedding. As he searches for a nurse, he sees Davis kill a homeless man. Even Chloe begins to believe that Jimmy was hallucinating after Davis is released from police custody.

Meanwhile, hoping to force Clark to reveal his powers, Tess orchestrates a crash of the private jet on which she and Clark are the only passengers. She talks to him about her own difficult childhood in an effort to get him to open up and trust her. When an engine apparently blows out, she says she can't find any parachutes. Clark puts an oxygen mask on her but cuts off the airflow, then he rescues them both by leaping out of the plane just before it explodes.

Later on, Jimmy walks out on Chloe, convinced their marriage cannot survive her lack of faith in him. Clark confides in Chloe that Tess probably knows his secret.

8.17 Hex

Writer: Bryan Q. Miller

Director: Mairzee Almas

Features: Zatanna Zatara, Yuri, Jeff

It's Chloe's birthday and there's a party in her honor at the Ace of Clubs, but she's unhappy with her life and envious of Lois. The magician Zatanna tells her to make a wish, and Chloe blows out a cupcake candle. When Chloe wakes up the next day, she's become Lois. Meanwhile, Zatanna approaches Oliver and says that she's been looking for a book of spells belonging to her father, and that the book is in Lex's sealed private collection. She wants Oliver's help in recovering it.

Clark and "Lois" cover a story about an insane man named Yuri who is shouting in Latin from his window. Along the

way, Clark admits that he understands Jimmy's side in Chloe and Jimmy's breakup, at which point Chloe tells Clark who she really is. They learn that Zatanna granted Yuri the wish to speak dead languages, and they confront her in her dressing room. Clark, who has been wishing his life was normal, gets his wish and forgets about his abilities.

Oliver breaks into the sealed LuthorCorp archives and recovers Zatanna's book, but he learns that it's full of dark magic. In order to bring her father back to life, Zatanna must exchange another life for his. Oliver tries and fails to destroy the book before Zatanna takes it from him. Chloe convinces Clark that the world needs him to remember his abilities, and he interrupts Zatanna's mystic ritual. Zatanna intended to sacrifice her own life in exchange for her father's, but Chloe is drawn into the magical vortex created by the ritual, putting her life at stake. Zatanna is convinced that the cost of bringing back her father is too high and she ends the ritual, saving Chloe. Restored to her normal self, Chloe decides to put her past as a reporter behind her. At Oliver's invitation, Chloe begins overseeing Oliver's team as "Watchtower."

8.18 Eternal

Writers: Brian Peterson, Kelly Souders

Director: James Marshall

Features: George

Davis' truck explodes in the middle of a cornfield and he wakes up in the Luthor Mansion under Tess' care. Tess explains that, after the first meteor shower in Smallville, Lionel Luthor took Davis in thinking that he was the Traveler. But Lionel realized he had the Traveler's enemy when the Kents contacted him to help them adopt Clark. Memories Davis begins to have in the Luthor Mansion help him realize he might have a weakness—kryptonite.

Back at the cornfield, Clark and Chloe discover dozens of buried bodies where Davis' truck blew up. While most of the bodies are murderers and the like, it's obvious that Jimmy is right and Davis is Doomsday. While Clark searches for Davis, Davis goes to Isis and convinces Chloe to help him die. Clark attempts to stop Davis from dying at Dr. Groll's lab but, as Davis transforms, Chloe activates the liquid kryptonite cage and Davis succumbs to the kryptonite.

Despite the fact that everyone thinks him dead, Davis survives and is now immune to kryptonite. He hides in the Talon's basement and convinces Chloe to keep him from killing and that his love for her is stronger than the monster within.

8.19 Stiletto

Writer: Caroline Dries

Director: Kevin Fair

Features: Randall Brady, Bruno Mannheim, Ron Milano,

Lois is in a rut—unable to get a good story and ignored by the Red-Blue Blur—so it's almost too easy for her to become the news as a new hero called "Stiletto" when she takes down one of a pair of muggers that attacked Chloe and stole her computer. Of course, without photos, her editor won't run the story.

Lois makes a costume and mask and hits the street as the high-heeled hero; she convinces Jimmy to take pictures so he

can try to earn back his newspaper job. However, Jimmy's boss at the Ace of Clubs, Bruno Mannheim, confiscates his camera—turns out he's the criminal whose thugs Lois beat up only days earlier. When he sees the pictures of Stiletto, Bruno beats up Jimmy and tells his thugs to figure out how to get the data out of Chloe's computer.

Though Clark identifies Lois almost immediately despite her costume, he is thankful for her help when he encounters kryptonite while breaking up Bruno's counterfeiting ring. Chloe, on the other hand, is saved by Doomsday, who kills and mutilates her assailant at the Talon.

Finally, Lois gives up her guise as Stiletto and agrees to meet the Red-Blue Blur, who contacts her through a phone booth, starting a dialogue with one of Oliver's voice changers.

8.20 Beast

Writer: Genevieve Sparling

Director: Michael Rohl

Features: Dr. Emil Hamilton

After a series of nightmares about Davis' homicidal tendencies, Chloe asks Dr. Emil Hamilton to help her prevent Davis from becoming Doomsday. He concludes that intense emotion, like love, might hold the change back temporarily, but that's all. Meanwhile, Clark becomes convinced Davis is alive and confronts Chloe about it, but she deflects the questions. She sends Clark to Alaska on a wild goose chase.

Jimmy's addiction leads him to try borrowing money from Oliver. Oliver sees the need for what it is and offers him a job instead, especially after running into him trying to "borrow" money from Chloe's apartment. Davis abducts them both and ties them up. Before Davis can kill either of them, Clark arrives and drags him to the Fortress. Clark is convinced he can send Davis to the Phantom Zone where he can't hurt anyone, but Davis has no interest in being without Chloe. They fight tooth and nail and, just as it seems Clark is about to win and send Davis to the Phantom Zone forever, Chloe appears by use of the Kryptonian key and turns off the portal. Seconds later, she and Davis disappear. They go into hiding on the road where even Clark can't find them.

8.21 Injustice

Writers: Al Septien, Turi Meyer

Director: Tom Welling

Features: Dr. Emil Hamilton, Eva Greer, Bette Sans Souci (Plastique), Rudy Jones (Parasite), Leslie Willis (Livewire), Neutron, George

To destroy Doomsday, Tess puts together her own team of powered individuals: Bette Sans Souci—now using the moniker Plastique; Tess' shape-shifting assistant Eve Greer; Brendan Fletcher—the ability-absorbing Parasite; Anna Mae Routledge—the electric Livewire; and Nathan Witte, also known as Neutron. After Neutron is killed fighting Doomsday, Tess tells her team to hold off until they have the Traveler's (Clark's) assistance. So Eva masquerades as Chloe to get that very help while Livewire rebels against the group. In response, a GPS chip in Livewire is activated, killing her.



While Clark and Emil Hamilton help “Chloe” look for Doomsday in Granville, Clark enlists Oliver’s help in stealing black kryptonite from Tess. The black kryptonite can be used to separate Davis and Doomsday so that Doomsday can be sent to the Phantom Zone without exiling Davis there for an eternity. But when Eva discovers Tess’ duplicity in Livewire’s death, she informs the others and dies due to feedback from an identical chip imbedded in her body, reverting to her true form.

Though Clark and Oliver keep Tess’ team from killing her in revenge, they are certainly never going to work for her again. Clark learns, as well, that Tess destroyed the crystal that could have sent Doomsday to the Phantom Zone in order to force him to confront the monster. When she returns to the Luthor Mansion, a voice from a mysterious glowing light declares she will be the savior of Kandor.

8.22 Doomsday

Writers: Kelly Souders, Brian Peterson

Director: James Marshall

Features: Rokk Krinn, Bart Allen (Impulse), Dinah Lance (Black Canary), Regan Matthews, Doomsday (separated from Davis Bloome), George

Legionnaire Rokk Krinn arrives from the future to explain to Clark that he will not survive a confrontation with Doomsday. Infusion with kryptonite has made Doomsday too powerful, so Rokk gives Clark another Legion ring to transport Doomsday to the future where the Legion can

dispose of him. Clark finishes up a goodbye letter to the world in case things go bad and, as the Red-Blue Blur, empowers Lois to publish the letter if he can’t defeat Doomsday. Then he walks Oliver’s team through a plan to separate Davis from Doomsday before burying Doomsday miles beneath a LuthorCorp geothermal facility.

At the *Daily Planet*, Lois and Jimmy track down Chloe and Davis’ location using Tess’ computers and Lois faces off against Tess, who thinks Lois stole the ball of light from the Luthor Mansion. But after giving Tess a sound beating, Lois sees the Legion ring and picks it up—only to disappear.

Despite some internal betrayal within Oliver’s team’s plans, Davis and Doomsday are separated by the use of black kryptonite. Clark has Jimmy take Davis and Chloe to a penthouse apartment overlooking Metropolis, which Jimmy had intended to give to Chloe as a wedding present. There, a jealous Davis kills Jimmy, but dies himself as Jimmy uses the last of his strength to kill him before he can hurt Chloe.

In a knockdown, drag-out brawl, Clark defeats Doomsday by tackling him into a LuthorCorp facility that explodes as planned. But when all is said and done, fed up with human frailty, Clark turns his back on his human side, seeing it as a weakness.

Outside the Luthor Mansion, Tess sees the glowing light of the Orb as it burns the symbol of Zod into the ground. A naked figure appears in the middle of the symbol as the Orb’s voices whisper the name: “Zod.”

Season 9

Leads: Clark Kent, Chloe Sullivan, Lois Lane, Tess Mercer, Major Zod, Oliver Queen

Clark begins to take his role as protector much more seriously in Season Nine, even going so far as to wear a uniform of sorts when acting as the “Blur.” He trades in his red and blue motif for simple black with the shield of the House of El emblazoned across his chest. No longer believing that humanity can act on its own accord and convinced they need a symbol of hope, Clark starts leaving his mark—his father’s shield—wherever he acts as the Blur. He even plans on forsaking his life as Clark Kent altogether, although his feelings for Lois make this difficult.

Lois returns from the future with no memory of being there and a Kryptonian assassin on her tail. Clark, of course, saves her from the assassin, but her memories become a hot commodity for Tess as the season continues.

When Tess awakened Zod’s clone from the ball of light, she also awakened clones of several of his Kryptonian soldiers—but they are powerless due to Jor-El’s use of blue kryptonite radiation in the cloning process. Zod and his followers occupy the Luthor Mansion for a time, while Zod works with Tess to create the RAO Corporation—supposedly an organization seeking to find new energy sources for the Earth, but in reality working to turn her sun red. The future Lois had escaped from was a world in which Zod had succeeded with his plan, turning the sun red and subjugating humanity.

Clark is torn between his distrust and skepticism towards Zod, and his desire for a kinship with the Kryptonians—Zod in particular, who, at the time in his life when he was cloned, was

like a brother to Jor-El. Zod, however, is power mad and willing to do nearly anything to gain abilities like Clark’s; he feels those abilities are his by birthright.

Zod isn’t Clark’s only nemesis this season, by far. Others include an investigative reporter with a grudge against the Blur who becomes a kryptonite-powered cyborg, a man-hating spirit named Silver Banshee, and a covert government agency called Checkmate, helmed by the ruthless Amanda Waller.

Oliver faces many issues this season, but he still stands by Clark’s side, as do familiar faces such as John Jones and Zatanna, and new faces like the Justice Society of America. Unexpected aid comes from rookie heroes Zan and Jayna and an incarnation of Clark’s childhood hero, Warrior Angel.

Despite having sworn to reject his human side, Clark’s friends grow stronger and closer to each other this season. Chloe takes her role as the Watchtower very seriously and develops a mutual attraction to Oliver. Clark’s own relationship with Lois goes through ups and downs that could only occur as a result of deep and true affection—or perhaps, even love.

9.01 Savior

Writers: Brian Peterson, Kelly Souders

Director: Kevin Fair

Features: Alia, Dr. Emil Hamilton, Jor-El, John Corben, Faora, Basqat, George

Clark has already been acting as a hero for weeks, leaving in his wake the symbol of the House of El as a sign of hope. When Jor-El encourages Clark to deal with his emotions, as they might be holding him back from flying, Clark returns to Metropolis to confront his feelings for Lois. Lois’ very sudden return from the future nearly derails a monorail, but disaster is averted by Clark’s timely arrival. However, Lois remembers nothing of her time in the future; when she returns to the ruined monorail car, she meets a reporter named John Corben who has no love for vigilantes—especially the Blur. Despite Oliver’s attempts to drive himself into a downward spiral, Lois sees the hero in him as he tries to rescue her from an assassin that followed her through time. Clark defeats the Kryptonian assassin, but he disappoints Chloe when he won’t allow her to use the Legion ring to time travel to prevent Jimmy’s death.

Major Zod, a younger clone of General Zod, and his followers, the Kandorians, make their home at the Luthor Mansion as they try to discover why they lack the powers they expected to have on a planet with a yellow sun.

9.02 Metallo

Writers: Don Whitehead, Holly Henderson

Director: Mairzee Almas

Features: Dr. Emil Hamilton, John Corben, Randall Brady, Stuart Campbell

While Lois checks on Clark at the Kent Farm—only to find dusty countertops and an empty house—John Corben investigates a lead on the Blur and is hit by a truck. When he wakes up, he’s been rebuilt with kryptonite-powered cybernetic enhancements that give him superpowers. But as Dr. Emil Hamilton explains to Clark, the kryptonite is also slowly poisoning his brain, making him more and more violent.



Investigating Corben's rampage at the hospital, Lois finds Corben, who holds her prisoner until Clark rescues her with the use of an EMP grenade and some lead plating—eventually de-powering the cyborg.

Tess' new hacker, Stuart, helps her determine that the Kandorians experimented on Corben to try to find other methods of getting their powers. They also discover that Kryptonian symbols have appeared all over the world and people have appeared within them.

9.03 Rabid

Writer: Jordan Hawley

Director: Michael Rohl

Features: Dr. Emil Hamilton, Dr. Coats, Randall Brady, George

A virus that turns humans into zombies spreads through Metropolis, unleashed by one of Zod's followers, Dr. Coats. Fast spreading and incurable by modern medicine, Chloe and Dr. Hamilton have to race to discover a cure; however, Kryptonian blood is required to manufacture an antidote. Of course, Clark agrees to provide his own blood, despite the chance of being discovered by Zod.

Despite Oliver's reckless behavior, Clark entrusts Lois to his care when she becomes infected. Watching over her, Oliver has to come to terms with some lingering feelings he still harbors for her.

Dr. Hamilton and Chloe cure the infection, thanks to clever cloud seeding. The antidote rains down upon the city, restoring the infected populace to normal. Later, Dr. Coats makes his report to Zod with a sample of the blood from the antidote. Zod is finally aware that someone from the House of El is on Earth. However, since Coats acted on his own in unleashing the virus, Zod beheads him for his insubordination.

9.04 Echo

Writer: Bryan Q. Miller

Director: Kevin Fair

Features: Jor-El, Winslow Schott (Toyman), Lex Luthor, Jeff

To teach Clark to further understand human motivations, Jor-El gives Clark the ability to hear people's thoughts. This ability comes in handy right away; he and Lois are interviewing people for a story on a factory bombing, and he's trying to ask Lois out on a date.

Tess coerces Oliver to speak at a Queen Industries gala to ease the minds of his shareholders, who are spooked by his recent wild behavior. Winslow Schott, the Toyman, interrupts Oliver's speech. Schott reveals that Oliver is standing on a bomb that will detonate if he steps away from the podium. Luckily, Clark finds a way to attend the gala and use his telepathy to prevent Oliver from getting hurt. Schott forces Oliver to tell the shareholders all of his shortcomings and admit to Lex Luthor's murder. Oliver is ready to sacrifice himself, allowing everyone else to escape. Then he steps away from the podium, not realizing the bomb is fake—he fully intended to commit suicide. Chloe thwarts the Toyman, but Tess confronts him en route to Stryker's prison. She tasks him with reverse engineering Metallo's kryptonite heart and warns him off Oliver forever, sealing the deal by shooting him in the knee.



9.05 Roulette

Writer: Genevieve Sparling

Director: Kevin Fair

Features: Victoria Sinclair (Roulette), Alia

Thinking he's taking part in a vicious game, Oliver is drugged and kidnapped at a casino. He goes through a series of life-threatening ordeals, ranging from waking up in a coffin next to an empty coffin with Lex's name on it, to being hunted by armed thugs while trying to save the life of a roulette girl named Victoria, who involved him in this dangerous game in the first place.

Lois expects to meet Oliver for their annual birthday celebration, but when he's nowhere to be found, she has Clark help her track him down. In the process, she learns of his willingness to die at the gala and confronts Clark about it. Oliver enlists the help of Clark and Lois, but Lois manages to get held hostage by Victoria. When the ordeal is over, Oliver figures out that Chloe is the mastermind behind it and, with the help of Oliver's team, she had set Oliver up the whole time. Chloe explains that Lois was never in danger, that Clark had no knowledge of the plan, and that they put Oliver through such an ordeal to bring out the hero still hiding deep inside behind his destructive behavior.



9.06 Crossfire

Writers: Holly Henderson, Don Whitehead

Director: Michael Rohl

Features: Catherine Grant, Stuart Campbell, Mia Dearden, Rick

Lois drags Clark to her audition for Good Morning Metropolis; when they start arguing during the audition, the producers like the chemistry and tell Lois that they both have the job. Their first job, however—an online dating story—doesn't go so well. Lois quickly becomes jealous of Clark's blind date and Clark is envious of whoever gets to go out with Lois—until Oliver turns up, having paid off the original blind date. In the end, however, Clark's date is chosen as the new host of the show and Clark and Lois finally share a real kiss.

Oliver, meanwhile, starts to turn back from his downward spiral. In an underground fight club, he finds an impressive fighter named Mia; he offers to help her turn her life around and get her away from her pimp, Ricky. Although the road isn't easy and he has trouble convincing her that his intentions are noble, Oliver finally gets Mia to accept his offer to help her. Ricky gets what's coming to him from Lois, Oliver, and a super-speeding Clark.

Tess unveils her deal with the RAO Corporation and the designs for a solar tower. She is surprised to learn that Zod is RAO's Chairman and CEO. Meanwhile her personal hacker, Stuart, has a firewall-bashing battle with Chloe to acquire information about Tess' plots. Chloe wins the fight, and gets Stuart on board as her mole in Tess' camp.

9.07 Kandor

Writers: Al Septien, Turi Meyer

Director: Jeannot Szwarc

Features: Jor-El, Alia, Basqat, Faora

20 years ago, on Krypton, Zod's soldiers are getting ready to make a last stand for Kandor against the terrorist group Black Zero. In defiance of the Ruling Council, Jor-El stops a team of medics from taking samples of the soldiers' blood. Kandor is destroyed, but Jor-El saves Zod's life. The Council tries Jor-El for treason, although Jor-El argues that an army of clones would take over Earth and he couldn't let that happen. Zod intervenes, convincing the Council to spare Jor-El's life. Despite their friendship, Jor-El refuses to add the DNA of Zod's son to the Orb to be resurrected later as a clone. This causes a rift between the two men. Little does Zod realize, but Jor-El also irradiates the Orb in blue kryptonite to make sure the clones would be powerless under Earth's yellow sun.

Back on Earth, Clark finds out about the House of El symbol in the Turkish desert. Zod begins to plot Jor-El's capture after realizing that he may have the secret to Kryptonian powers. Oliver and Clark travel to Turkey to rescue Jor-El, but find only the symbol and not his father's clone. Not even Tess' resources can find him, so she and Zod begin to work together.

Jor-El makes it to the Kent Farm and reminisces with Chloe about when he and Zod used to be friends, and about some of their experiences before Krypton exploded. Tess finds Jor-El and captures him to give to Zod to protect Clark. Zod tries to force Jor-El into revealing he has powers by beating them out of

him, wanting to become like the Blur. Jor-El explains why none of them have power—he had stripped their birthright from their DNA with blue kryptonite.

Zod finally releases Jor-El, knowing he will lead them to Jor-El's son. When Clark finally finds Jor-El at the Kent Farm, he is already dying. As he dies, Jor-El tells Clark how proud he is. Clark buries him, unaware that Zod has discovered he is the Blur.

9.08 Idol

Writer: Anne Cofell Saunders

Director: Glen Winter

Features: Zan and Jayna, Randall Brady, District Attorney Ray Sacks, Dr. Evans

Inspired by the Blur's heroics, metahuman twins Zan and Jayna move to Metropolis with the intent of helping him fight crime. However, their efforts often go awry and their misguided deeds lead Clark into trouble with District Attorney Ray Sacks.

Lois sees a psychiatrist regarding her dreams, and to sort out feelings for Clark. She publicly vouches for the Blur to the D.A. and his constituents. At the scene of a crime, Clark retrieves Jayna's cell phone and tracks the twins down, bringing them to Watchtower. Chloe establishes that the twins meant to help and gives them some friendly advice. When Clark later tries to rescue Lois from being thrown off a rooftop by Sacks, the twins arrive and use their powers to conceal the rescue, convincing Lois that Clark is not the Blur.

9.09 Pandora

Writers: Drew Landis, Julia Swift

Director: Morgan Biggs

Features: Dr. Emil Hamilton, Stuart Campbell, Alia, Basqat, Faora

Tess captures Lois, intending to use LuthorCorp technology to scan her memories of what Tess believes is the future. With Stuart's reluctant help, she connects herself to the computer scanning Lois' brain, trying to get a clearer image of Lois' recollections. Tess learns that Lois did indeed travel into the future.

In the future the Legion ring took Lois to, the Kryptonians have taken over the planet and subjugated humanity. Zod's solar towers have caused the yellow sun to filter as red, somehow granting all of his subjects their Kryptonian abilities. Lois and a powerless Clark plan how to retrieve the ring and send her back to the past. Zod orders their execution but Chloe and Oliver—leaders of a human resistance to the Kryptonian occupation—rescue them. Tess, who has sided with Zod, is shot with a crossbow bolt by Chloe and dies. Lois manages to make it back to the present, but not without witnessing Clark, with whom she had shared some intimate moments, killed by a Kryptonian.

Stuart tells Chloe and Clark where Lois is. When Tess tells Stuart to erase Lois' memories, he refuses and Tess shoots him. Clark arrives to rescue Lois but ends up connected to the computer that is scanning her memories; he, too, sees some of her recollections of the future. Lois has no memory of her adventures—both in the future and while kidnapped by Tess. Having learned about the possibly catastrophic future, Clark decides that he will reach out to Zod as Jor-El would have wished, rather than battling against him.

9.10 Disciple

Writer: Jordan Hawley

Director: Mairzee Almas

Features: Mia Dearden, Vordigan (Black Archer), Faora

While Clark struggles with Zod's desire to regain his abilities, Oliver's former mentor—the Dark Archer, AKA Vordigan—attacks people close to Oliver. Vordigan is part of a Celtic brotherhood of assassins; he had expected his apprentice, Oliver, to eventually kill him, taking his place as the master archer. However, members of the brotherhood must have no lovers, no allies, and no disciples. Thus Vordigan attacks Oliver's ex-lover Lois, ally Chloe, and disciple Mia.

When Vordigan takes Mia into a dense hedge maze that resembles the symbol of the brotherhood, Oliver finally asks for Clark's help. Oliver defeats his former teacher, but he doesn't kill him, despite the temptation to do so.

Zod visits Lois in the hospital where she is recovering from her injuries at the hands of the Dark Archer. He tries to befriend her, saying kind things about Clark and giving her a symbol of Rao as a gift. When Clark learns about Zod's gift, he interprets it as a threat.

Absolute Justice (9.11 Society, 9.12 Legends)

Writer: Geoff Johns

Directors: Glen Winter, Tom Welling

Features: Sylvester Pemberton (Star Spangled Kid), Cameron Mahkent (Icicle), Wesley Dodds (Sandman), Dr. Emil Hamilton, Courtney Whitmore (Stargirl), Carter Hall (Hawkman), Kent Nelson (Dr. Fate), John Jones (Martian Manhunter), Amanda Waller

Outside a coffee shop, a super hero named Sylvester Pemberton visits Chloe. Pemberton says he's trying to recruit a team of superhuman individuals, but before he can go into detail he's attacked and killed by Icicle, a metahuman wielding ice powers. Chloe checks into Pemberton's phone records and asks Clark to talk to Wesley Dodds, AKA Sandman. However, Icicle gets to him first. Written in blood near his body are the letters JSA.

Chloe discovers that all 12 associates of Pemberton and Dodds have long criminal records and seem to be a bad influence on young teen Courtney Whitmore. Chloe finds everything she can about this group. Clark approaches Carter Hall, the mysterious group's leader, to warn him that he might be next on Icicle's hit list. Hall rebuffs Clark and wants nothing to do with his team.

One of Hall's cohorts—the less-than-stable Dr. Kent Nelson, AKA Doctor Fate—brings Clark back to Carter Hall's museum. Clark learns that it preserves the memory of the Justice Society of America, a group of super heroes from years ago. Pemberton's plan was to bring the old and new heroes together. Clark and the Justice Society need to work together to defeat Icicle before his murderous crusade can continue.

The heroes pinpoint Icicle's location and set off together to defeat him. Doctor Fate restores John Jones' Martian powers just before Icicle appears and kills the mystic, taking the Helm of Nabu with him. In the climactic battle, Icicle wears Doctor Fate's Helm and takes on all the heroes by himself, but John

Jones' arrival helps turn the tide. Icicle is defeated and the Helm is returned to the Justice Society. Lois gets enough information about the JSA to write an article clearing their names.

Icicle, it seems, is working for Checkmate. Amanda Waller, the agency's chief, thanks him for bringing the JSA out into the open where she can use them and welcomes him to the Suicide Squad. She kills him and then proceeds to debrief a newly-reactivated Agent Tess Mercer.

9.13 Warrior

Writer: Bryan Q. Miller

Director: Allison Mack

Features: Alec Abrams (Warrior Angel/Devilicus), Zatanna Zatara, Jeff

Lois and Chloe are at a comic book convention in Metropolis when young Alec Abrams steals a rare Warrior Angel origin issue. Upon reading the comic, Alec is transformed into Warrior Angel, much in the same way as the character in the comic. Alec rescues Chloe from a falling display and in return she offers to help him network in metahuman circles—to which the besotted Alec quickly agrees.

Back at the convention, Zatanna shows up and pulls Clark away to tell him that she needs to find the Warrior Angel comic as her father cursed it. She wants to cast a counter-curse on it to prevent the boy who reads it from doing something bad. Through some digging, Clark and Zatanna learn that Alec is the young man Chloe is spending time with. As Zatanna predicted, Alec becomes an evil version of Warrior Angel called Devilicus and nearly kills Chloe. In the end, Zatanna reverses the curse on the comic and Alec returns to his old self.

9.14 Persuasion

Writer: Anne Cofell Saunders

Director: Christopher Petry

Features: Alia, Faora, Dr. Emil Hamilton

On Valentine's Day, a dusting of mysterious gemstone kryptonite is blown into Clark's face, granting him superhuman powers of persuasion; people do whatever he asks them to do. Lois becomes more traditional—to the point where she dresses like a 1950's housewife and moves in at Kent Farm, quitting her job and announcing their impending nuptials—and Chloe becomes far too overprotective of Clark, even trying to drive her cousin away from him.

Clark has been helping the Kandorians integrate into society by providing them identification. Zod feels that Clark is usurping his authority and turning the Kandorians against him. Clark confronts Zod, but in the course of the discussion, Clark admits that he has been tempted to be a killer like Zod—and his persuasive powers turn on him. Now gripped in murderous motives, Clark super-speeds off to face Tess. Chloe and Tess fight over releasing information about Clark to the world, but Clark intervenes and whisks Tess away. Clark is prepared to kill Tess for the death of Jor-El, but Chloe stops him with green kryptonite. The green kryptonite negates the effects of the gemstone kryptonite and Clark collapses. Lois, too, is treated with green kryptonite and snaps out of her domestic demeanor.

When Alia informs Zod that it was she who killed Jor-El, Zod kills her. Meanwhile, Chloe goes over the schematics for the Solar Tower and explains that Clark could still change the future in other ways. When Zod starts his press conference to unveil the Solar Tower, Clark unleashes his heat vision in powerful blasts, destroying the structure.

9.15 Conspiracy

Writers: Al Septien, Turi Meyer

Director: Turi Meyer

Features: Dr. Bernard Chisholm, Faora, Vala, Dr. Flores

Dr. Bernard Chisholm died. However, some of Zod's followers brought him back to life by implanting kryptonite spikes in his brain and driving him mad. Chisholm knows that there are aliens on Earth and that the Kandorians plan to invade and take over. He kidnaps Faora's younger sister, Vala, and several other Kandorians. He also kidnaps Lois, insisting that she write an article exposing the aliens.

Some of Zod's followers had experimented on Chisholm after he had died some time ago, bringing him back to life. It seems the kryptonite spikes they had implanted in his brain are driving him mad and he kidnaps some of his experimenters for proof.

Clark and Zod each find Chisholm's hideout on their own. Zod arrives first and is shot trying to save Lois; Clark arrives as he is dying. Rather than let him die, Clark takes a chance and drips his blood into Zod's wound, healing him. Unbeknownst to Clark, he has restored Zod's Kryptonian abilities.

Chisholm does not survive the fight. Checkmate takes the blood sample the crazed doctor had given Lois as evidence of his story, so she has no proof for her article. The madman spoke truth, though—Chloe reveals to Oliver that she has been stockpiling kryptonite weapons around the country in preparation for the impending war with the Kandorians.

And as the sun rises, Zod launches himself into the sky.

9.16 Escape

Writer: Genevieve Sparling

Director: Kevin Fair

Features: Maggie McDougal, Silver Banshee

When Clark and Lois go to a bed and breakfast for a romantic weekend, they are surprised to find Oliver and Chloe there as well. Chloe, who wants to keep things with Oliver casual, is reluctant to talk about the situation, thus leading to some awkward moments among the four friends.

Lois accidentally rips an old painting which releases a vengeful man-hating spirit—the Silver Banshee. The banshee possesses Chloe who attempts to seduce and kill Clark, then possesses Lois who goes after Oliver. The innkeeper reads an ancient diary and learns that the banshee can be banished by burning its portal. They put the portrait in the fireplace, Lois is no longer possessed, and the banshee disappears.

Meanwhile, Tess and Zod have been enjoying their own variation of a romantic weekend. Tess fires a shot at him, forcing him to reveal his powers. She uses kryptonite to prove she also knows his weaknesses, and they kiss. After spending the night together, Zod asks Tess what she used to weaken him; she assures him that they are on the same side so he doesn't need to

worry that she knows his secrets and his weaknesses.

Later, while Clark and Lois are talking about their crazy weekend, Lois gets a phone call. Zod, posing as the Blur, asks for her help and her secrecy, which she promises.

9.17 Checkmate

Writer: John Chisholm

Director: Tim Scanlan

Features: Amanda Waller, John Jones (Martian Manhunter), Agent Edward Lott, Dr. Paul Brenner

Tess assists Checkmate in capturing Oliver in his Green Arrow guise. He escapes but his team is alerted to Checkmate's interest in them. Chloe, Clark, and Oliver discover that Checkmate is the government organization that Pemberton referred to while he was alive and they must have been behind Icicle's homicidal acts.

Chloe heads to a psych ward to question Icicle but Checkmate kidnaps her. Oliver goes to Tess to find out what he can, and she learns inadvertently that he's Green Arrow. Clark finds Amanda Waller and tries to discover her motives and intentions. She tells him that aliens are among them and offers to spare Chloe if they work for her. He refuses and manages to save Chloe before Checkmate agents execute her.

John Jones has been investigating Checkmate as well, but Waller traps him in a ring of fire and tries to get him to work for her. He refuses and escapes, but not before destroying a blood sample of Clark's that was being held for study. While trying to gather her agents to chase after the Martian, Waller finds that a red queen chess piece has been left on her desk, to signify there is a new player in the game.



9.18 Upgrade

Writers: Drew Landis, Julia Swift

Director: Michael Rohl

Features: John Corben

Under orders to investigate a lab by Zod—who has been masquerading as the Blur—Lois stumbles upon an experiment in progress. Tess' scientists have been working on John Corben's inactive cyborg body and a new red kryptonite heart, but Lois is discovered and sets off an explosion. John Corben rescues her—he needs more kryptonite to survive. She hides him in the basement of her apartment and helps him find one of Chloe's caches of meteor rocks to recharge.

Clark goes to the destroyed lab and gets infected by red kryptonite. He accuses Chloe of betrayal for the stored kryptonite at the Watchtower. Clark confronts Corben while the cyborg's recharging; Zod flies in and destroys the whole store. Lois helps Corben get away to find a better recharging solution. Clark and Zod form a short alliance and they go to the Fortress, but Jor-El will not communicate with Zod.

Tess sends agents after Corben and retrieves him, activating a control chip in his neck. With Chloe's help, she sends Corben to the Fortress of Solitude. There, he confronts the two Kryptonians. During the confrontation, Corben is freed of Tess' control chip, and uses kryptonite to free Clark of the red kryptonite infection before Zod gets away.

Later, Lois meets up with Corben and gives him the red kryptonite heart she found at the lab to keep him powered up. Zod returns to the Fortress with the Kandorians to have his followers drink from a chalice containing his blood to gain their abilities.

9.19 Charade

Writers: Holly Henderson, Don Whitehead

Director: Brian Peterson

Features: Franklin Stern, Ray Sacks, Maxwell Lord

Clark and Lois are both assigned to investigate why Raymond Sacks, the former District Attorney, is being released early from prison. Sacks has offered a million dollar reward for pictures of the Blur. Convinced he can't be touched, Sacks threatens Lois' life. At Sacks' party at Maxwell Lord's, Lois succeeds in destroying the photo evidence of the Blur, but she makes a spectacle of herself (and Clark) and she's captured by Maxwell Lord's men.

Later, Lois is strapped to an examining table in a lab and connected to a display screen. Several other people are on similar tables—all people who have been eyewitnesses to the Blur. Maxwell Lord, the Black King of Checkmate and overseer of this experiment, wants to uncover the Blur's true identity. He intends to eliminate all metahumans as he considers them too dangerous. Lord uses his own metahuman gifts to dive into Lois' mind, hoping to gather more information than perhaps even Lois realizes she has. Clark forces his way into the lab and rescues Lois, but she refuses to let him reveal himself. Lord escapes but is collected by the Red Queen.

Sometime later, Chloe urges Clark to talk to Lois, for Chloe realizes that Zod has been posing as the Blur and talking to her. Clark agrees and calls Lois with the voice



changer he uses as the Blur. Despite her protests, he tells her that he will not continue to talk to her for fear of someone using him against her, but he will always watch over her.

Since neither of them delivered a story on the Ray Sacks incident, Franklin Stern, the interim editor, fires Clark and Lois from the *Daily Planet*.

9.20 Sacrifice

Writers: Bryan Q. Miller, Justin Hartley, Walter Wong

Director: Kevin Fair

Features: Amanda Waller, Agent Brenner, Stuart Campbell, Basqat, Faora, Vala

After her abduction by Checkmate, Chloe upgraded Watchtower's defenses. So when Tess infiltrates Watchtower and struggles with Chloe, the security system engages and Watchtower goes into lockdown with no way in or out—and no way to communicate with the outside world. To make matters worse, Chloe realizes that Checkmate is trying to infiltrate the Watchtower's servers.

The two women discover a Checkmate tracking chip under Tess' skin and that they are losing air, so they use the Watchtower's coolant systems to escape. This causes the computer systems to overheat, melting down the Watchtower database. Stuart Campbell, now a Black Knight of Checkmate, is tracking them and follows them all the way to Metropolis General Hospital, where Chloe removes the tracking chip. She needs to stop Tess' heart (supposedly to later revive her) so that Stuart will lose the tracking signal.

Clark visits Faora and explains Zod's past atrocities on Krypton. She lets him know that she's pregnant with Zod's child, and that he'll gain great power if he finds the Book of Rao.

Oliver tries to talk peace into Zod, however he's unable to get him to listen. Zod burns his crest into Oliver's chest and is bent on destroying all things Checkmate.

Using Watchtower intel, Amanda Waller locates Faora and the peaceful Kandorians. Waller takes Faora aside and then tells her cronies to kill the rest. Clark arrives and prevents their deaths, and then goes to find Faora. Waller explains to her that Zod is killing Checkmate agents, and Faora is willing to help. Zod arrives and tries to kill Waller but Clark prevents that also. Zod takes Faora away, and despite her pleas for him not to destroy this world like he did Krypton, he executes her for treason. Only when it's too late does Zod realize he's killed his unborn child. Zod flies to the Checkmate installation and unleashes his heat vision on Waller and Stuart.

At the Fortress, Zod accuses humans of killing Faora. Clark arrives and tries to explain Zod is the killer. He in turn is accused of caring too much for humans. The Kandorians there, including Vala, believe that humans will never let them live normal lives. They kneel to Zod and fly away. Clark will not let Kandor rise again.

9.21 Hostage

Writers: Jordan Hawley, Anne Cofell Saunders

Director: Glen Winter

Features: Martha Kent, Perry White, Maxwell Lord, Vala

Clark tries in vain to find the Book of Rao at the Kent Farm as it isn't in the hiding place Jor-El left it. To make matters worse, Lois is unhappy with their lack of employment and Clark's seeming disinterest in trying to save their careers. Lois is so overcome that she begins to question their relationship just as Martha comes home with her new boyfriend, Perry White,

in tow. Perry reveals his intention to ask Martha to marry him, but Clark expresses his reservations. Lois, on the other hand, is chomping at the bit to get to work and finds that her story seems to cross paths with the one Perry is working on—a Kryptonian device sought after by someone called the Red Queen and a shadowy organization called Checkmate.

Meanwhile, Maxwell Lord is in the employ of the Red Queen. He has Tess in the grips of an illusionary mindscape, trying to extract information about the Book of Rao by using people from Tess' memories. He overplays the illusionary Oliver in the mindscape and this alerts Tess to the fact that none of it is real. She escapes and Lord calls the Red Queen to report his failure, and he collapses at the sound of an incapacitating screech.

Clark meets up with Chloe to unearth more information about the Book of Rao. She observes that Red Queen is opposed to Checkmate. Clark finds Vala and learns that the power of Rao could destroy the Kandorians' lives. Clark and Chloe suspect that Tess is the Red Queen and learn there's a meeting planned between the Red Queen and Lois and Perry. Clark ambushes this meeting and prevents anyone from being harmed, but the Red Queen uses kryptonite to drive him away.

Chloe restores Watchtower and they realize that Tess can't be the Red Queen. She mentions that she is happy with Oliver and wants to rejoin the world. Clark emphasizes that she is also a hero and he needs her.

Tess is in her wine cellar and the true Red Queen, Martha Kent, forces her to produce the Book of Rao. Martha gives Clark the Book of Rao and explains that she took on the role of the Red Queen to combat the forces against him in Washington. She warns that the Book of Rao could send all Kryptonians, including Clark, to another plane of existence.

Perry helps restore Clark and Lois' jobs, and offers work to Lois pursuing the Red Queen. She refuses, thinking instead of all the good she can do in Metropolis.

9.22 Salvation

Writers: Al Septien, Turi Meyer

Director: Greg Beeman

Features: Jeff, Carter Hall (Hawkman), John Jones (Martian Manhunter), Victor Stone (Cyborg), Courtney Whitmore (Stargirl), Dinah Lance (Black Canary), Basqat, Vala

Clark wakes from a vivid dream to find that his mother has left him a note and, "in case he chooses to stay," a package containing something red, yellow, and blue. At the *Daily Planet*, Zod reveals his identity to Lois, claiming to be the Blur. He demonstrates his powers and says that Clark is getting too close to revealing his secret. He urges her to find out for herself what Clark is hiding.

Clark brings the Book of Rao to Watchtower where Chloe is coordinating the other heroes, arming them with kryptonite against the Kandorians. Clark is reluctant to use the Book of Rao to banish the Kandorians since it will banish him as well—he feels his future is on Earth. He also still hopes to redeem Zod. Chloe believes that he should use the Book of Rao; she wonders if Clark has fulfilled his purpose on Earth; his future may be with his people.

At the Fortress, Zod attempts to destroy the crystals that house Jor-El's memories. Tess arrives and attacks him with kryptonite brass knuckles and the righteous fury of someone doing the one thing in her power to save the world. Zod moves beyond the kryptonite's range and burns her with his heat vision. There is no redemption for him.

Clark arrives at the Fortress, asking Jor-El for solutions that will allow him to stay on Earth. Instead he finds Zod and the destroyed main console. Clark tries in vain to reason with Zod, citing his own errors in judgment that led to Jonathan Kent's death, but Zod just flies away. When he sees Tess, Clark rushes her burned body to the hospital. Tess tells Clark what she did to try to save him from Zod. Clark thinks all is lost without the Fortress' computers, but Tess tells him that the crystals from the RAO Tower are hidden away in Clark's crow's nest overlooking the city.

Back at Watchtower, Clark finally gets the arguing heroes to band together. Although none of them like the idea of him sacrificing himself, he explains that it's the only way to save lives. Zod's followers, burning his emblem into landmarks across the



globe, lure the heroes away, leaving Clark alone in Metropolis.

Clark finds Lois at the Kent Farm going through his old stuff, including Dr. Swann's journal with a drawing of the Book of Rao. They discuss their mutual feelings and Lois reveals that Perry White has offered her a job in Kenya; she says she'll turn it down if Clark will only be honest with her. Fearing for her safety, he continues to insist he isn't hiding anything. Lois hugs him and says she's leaving. Later, he realizes that she must have taken the Book of Rao.

Tess goes into seizures and dies. An old woman, who has been knitting outside Tess' door, walks into her room.

Chloe directs Oliver through ventilation shafts at a satellite station so he can bring a dedicated satellite online for Watchtower. She sees figures approaching him—fearing the worst, they declare their love for one another. He's only able to tell her that they aren't Kandorians before communications are cut off.

Heartbroken and feeling betrayed by Clark, Lois meets with Zod who demands the Book of Rao. Lois says she's hidden it in a place the Blur would know—but Zod does not. Zod throws her across the street and the real Blur arrives just in time to save her. The Blur kisses Lois, and as he speeds away she realizes his true identity.

Clark takes the Book of Rao to the console Tess told him about; Zod and his followers arrive just behind him. Clark promises them that the Book of Rao can lead them to a new home where Krypton will live again. He reminds them that it was Zod who killed Faora. Forgetting that the Kandorians now have super-hearing, Zod angrily whispers to Clark that he never meant to kill his own child, Faora's unborn son. Knowing that Clark told the truth, the Kandorians remove their armbands that show their loyalty to Zod.

As Clark activates the Book of Rao, the Kandorians float upwards into columns of light, departing this world for a new one. Zod pulls a dagger of blue kryptonite, rendering both Clark and himself powerless—and therefore not Kryptonian enough to be pulled in by the Book. The two fight a desperate battle in the rain, and Clark realizes he must make a final decision. Rather than let Zod destroy his adopted home, Clark stabs himself in the stomach with the blue kryptonite dagger and falls back off the roof. This restores Zod's abilities and the Book of Rao sends him into exile.

The dagger imbedded in his stomach, Clark Kent falls toward the streets of Metropolis far below, powerless.

Smallville Resource Guide

With a show that's been around for as long as Smallville and with such devoted fans, the sheer number of resources available can be staggering. The following guide only scratches the surface. Remember, though, that the Internet is ever changing. The links provided below were active at the time of this writing, but you might need to poke around some more with your favorite search engine if they're throwing you Page Not Found errors.

Official Websites

- ▼ The CW Official SMALLVILLE Site
<http://www.cwtv.com/shows/smallville>
- ▼ Official Facebook Smallville Fan Page
<http://www.facebook.com/Smallville>
- ▼ The Town of Smallville, KS <http://smallville.warnerbros.com/>
- ▼ DC Comics <http://www.dccomics.com>
- ▼ Margaret Weis Productions <http://www.margaretweis.com/>

Unofficial Fan Sites and Podcasts

- ▼ KryptonSite: Smallville News and Rumors
<http://www.kryptionsite.com/>
- ▼ SmallvilleWiki
http://smallville.wikia.com/wiki/Smallville_Wiki
- ▼ Starkville House of El Podcast and Blog
<http://www.houseofelpodcast.com/>
- ▼ Devoted to Smallville <http://devotedtosmallville.com>

Reference Books and Guides

- ▼ *Smallville: The Visual Guide* by Craig Byrne (DK Publishing, 2004) ISBN: 978-0756623609
- ▼ *Smallville: The Official Companion Season 1* by Paul Simpson (Titan Books, 2004) ISBN: 978-1840237955
- ▼ *Smallville: The Official Companion Season 2* by Paul Simpson (Titan Books, 2005) ISBN: 978-1840239478
- ▼ *Smallville: The Official Companion Season 3* by Paul Simpson (Titan Books, 2005) ISBN: 978-1840239522
- ▼ *Smallville: The Official Companion Season 4* by Craig Byrne (Titan Books, 2007) ISBN: 978-1840239577
- ▼ *Smallville: The Official Companion Season 5* by Craig Byrne (Titan Books, 2007) ISBN: 978-1845765422
- ▼ *Smallville: The Official Companion Season 6* by Craig Byrne (Titan Books, 2008) ISBN: 978-1845766566
- ▼ *Smallville: The Official Companion Season 7* by Craig Byrne (Titan Books, 2008) ISBN: 978-1845767150

DVDs

- ▼ *Smallville: The Complete First Season* (Warner Home Video) ASIN: B00005JLKB (DVD)
- ▼ *Smallville: The Complete Second Season* (Warner Home Video) ASIN: B0001JXPPC (DVD)
- ▼ *Smallville: The Complete Third Season* (Warner Home Video) ASIN: B0002Y0QV2 (DVD)
- ▼ *Smallville: The Complete Fourth Season* (Warner Home Video) ASIN: B0009A5MUO (DVD)
- ▼ *Smallville: The Complete Fifth Season* (Warner Home Video) ASIN: B000G1R4SO (DVD)
- ▼ *Smallville: The Complete Sixth Season* (Warner Home Video) ASIN: B000N6SE4U (DVD) B000R206FK (Blu-Ray)
- ▼ *Smallville: The Complete Seventh Season* (Warner Home Video) ASIN: B000X5SMXY (DVD) B0012U7IWU (Blu-Ray)
- ▼ *Smallville: The Complete Eighth Season* (Warner Home Video) ASIN: B001FB4VZS (DVD) B001FB4W02 (Blu-Ray)
- ▼ *Smallville: The Complete Ninth Season* (Warner Home Video) ASIN: B002JVWRDQ (DVD) B002JVWRE0 (Blu-Ray)

My Name Is: _____

Also Known As: _____

I'm Played By: _____

VALUES

	Die Rating	Value Statement
DUTY		
GLORY		
JUSTICE		
LOVE		
POWER		
TRUTH		

RELATIONSHIPS

Name	Die Rating	Relationship Statement

ASSETS





	Die Rating	Triggers & Special Effects

EXTRAS

LOCATIONS

STRESS

Use check marks to indicate the current die rating of each Stress Trait.

						
AFRAID	d4	d6	d8	d10	d12	
ANGRY	d4	d6	d8	d10	d12	
EXHAUSTED	d4	d6	d8	d10	d12	
INSECURE	d4	d6	d8	d10	d12	
INJURED	d4	d6	d8	d10	d12	

PATHWAYS

BACKGROUND NOTES

ORIGIN		
YOUTH		
FOCUS		
PATH		
LIFE-CHANGING EVENT		
PRIORITY		
MODUS		
MOTIVATION		
IDENTITY		

LEAD AND FEATURE NOTES

GROWTH POOL
