

# Ascension to Olympus

by Kyle M. Jones

Welcome to Ascension to Olympus, the ancient Greek mythology game in which the players try to achieve godliness the only way you know how: fame. In Ascension to Olympus, players are afforded the unique opportunity to play Godlings, the offspring of gods and mortals, with the ultimate goal of being admitted as a god to Mount Olympus. To become gods, the players must perform heroic deeds and slay menacing beasts, but they get no credit for their acts unless they are witnessed by the Greek citizens they are serving. The more people that witness an act of heroic might, the faster that player will advance towards crossing the gates and enjoying the wine and ambrosia of Olympus. If no one sees the player's acts, it's as though they never happened. So fight strong, fight brave, but most importantly, fight where people can see you.

---

IMPORTANT: Ascension to Olympus is not a standalone game and requires the first edition of Mutants & Masterminds RPG™ (hereinafter "M&M") by Green Ronin Publishing for character creation and combat rules. Even though M&M is a game of superheroes, it is also perfectly suited to tales of Godlings and monsters. The terms Power Points (hereinafter "PP") and Hero Points (hereinafter "HP") are M&M product identity of Green Ronin Publishing (as defined in the Open Game License on page 15).

The following is designated as Product Identity, in accordance with Section 1(e) of the Open Game License, Version 1: the term Godlings, the entire sample mission (everything in the section "The Godlings' First Quest: The Prince of Minos"), King Minos and the Minotaur.

---

Creating a Godling.....	2	Immortality: the Best Thing About Being a	
Who Are You and Why Are You Here? .....	2	Godling.....	6
The Pantheon .....	2	Ascension... ..	6
Godling Stats.....	4	...and Decline .....	7
Skills .....	4	Getting Their Attention.....	8
Feats and Super-feats .....	4	The Oracle of Delphi.....	8
Powers .....	4	Godlings' First Quest: The Prince of Minos .....	10
Devices .....	5	King Minos (Power Level 12) .....	13
Weaknesses .....	5	Minotaur (Power Level 15).....	14
Teamwork and Sibling Rivalry.....	5	OPEN GAME LICENSE Version 1.0a.....	15

---

Mutants & Masterminds, M&M Superlink, the M&M Superlink logo, and Green Ronin are trademarks of Green Ronin Publishing and are used by permission. Power Points and Hero Points are product identity of Green Ronin Publishing.



---

## Creating a Godling

---

### *Who Are You and Why Are You Here?*

In ancient Greece the gods dabble in the affairs of mortals on a regular basis. Oftentimes things get out of hand: an innocent picnic lunch with Penelope, a little too much wine, an accidental transformation of oneself into a vulture. The next thing she knows, Penelope is heavy with child, and nine months later it's a beautiful bouncing boy. He may be bald, with wings and a beak, but darned if he doesn't radiate a godly aura.

Creating a Godling for Ascension to Olympus is easy. Just ask yourself, exactly why is your vulture/god/boy roaming the countryside in Greece? Which god was his mother or father? Was his mortal parent a member of royalty or a shepherd of the royal flock? Some may find it helpful to look through the M&M feats and powers section for powers that look interesting (keep in mind that some feats and powers aren't available in Ascension to Olympus; see below), find some that fit together well, and then determine how your Godling came into being. For other people, it's easier to devise a background first and then choose their abilities and powers to suit. Do whatever works best for you.

Background is important to Ascension to Olympus as well—more important even than powers and abilities in determining who this Godling really is. Make sure players have a well developed background which, if done properly, will be alienating, traumatic, debilitating, and have a profound effect on their fundamental personality and character traits. Players should have a background that is worthy of its own chapter in the high school primers on mythology. Creativity in Ascension to Olympus should be highly rewarded.



### *The Pantheon*

For those who have forgotten their high school mythology/literature classes, here are the primary gods and goddesses of ancient Greece:

#### **Zeus**

Ruler of the Greek gods. Husband of Hera. Brother of Poseidon and Hades. Lord of the skies, rain and lightning. When he overthrew the titans and his titan father, Cronos, he drew lots with his brothers to determine which realms they would rule. Zeus won the realm of the gods and mortals.

#### **Hera**

Wife and sister of Zeus. Daughter of the titans Ocean and Tethys. Goddess of marriage and wives. Her sacred animals are the cow and peacock. Her tempestuous relationship with her husband has led to infamous spats and, only once, a rebellion in which she sided against Zeus.

## **Poseidon**

Ruler of the seas. Brother of Zeus and Hades. When they overthrew the titans, he drew lots with his brothers to determine which realms they would rule. He drew all waters, rivers and the vast oceans. His weapon of choice is the trident, which can cause earthquakes and shatter any item.

## **Hades**

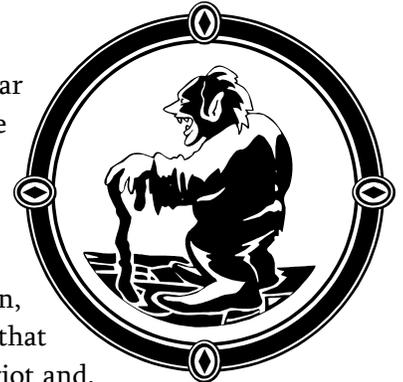
Ruler of the underworld. Brother of Zeus and Poseidon. When they overthrew the titans, he drew lots with his brothers to determine which realms they would rule. He drew the land of the dead. As the lord of the underworld, he is also the god of wealth and precious metals. He is married to Persephone, whom he abducted to the underworld.

## **Athena**

Daughter of Zeus. Zeus spontaneously created her, thus she has no mother. She is the goddess of wisdom, reason, purity, craftsmen, cities and agriculture. She is the favorite child of Zeus and has the appropriate privileges from her father. She is a fierce warrior who always appears in full armor. Her animal is the wise owl.

## **Ares**

Son of Zeus and Hera. The most despised of the gods. He is the god of war and bloodshed. Although considered a fierce and formidable warrior, he is also known for his acts of cowardice. His animals are the vulture and dog.



## **Apollo**

Son of Zeus and Leto. Twin brother of Artemis. He is the god of the sun, music and healing. Associated with archery, Apollo can loose an arrow that travels as far as the rays of the sun. Every day, Apollo harnesses his chariot and, with the help of his four steeds, leads the sun across the sky.

## **Aphrodite**

Said to have been spawned spontaneously when Cronos castrated another titan and discarded his testicles into the seas. Aphrodite then appeared in a spray of sea foam on a giant scalloped shell. She is the goddess of love and is married to the disfigured Hephaestus.

## **Artemis**

Daughter of Zeus and Leto. Twin sister of Apollo. She is the goddess of the hunt and all things wild. She also reigns over the moon and chastity as well as presiding over childbirth. Her animal is the deer, but all wild animals are sacred to her and her followers.

## **Hermes**

Son of Zeus and Maia. He is the messenger of the gods and always wears winged shoes and a winged hat. He is the fastest of all the gods. He is the god of thieves, trade and commerce. Another of his duties is to guide the dead on their way to the underworld.

## Hephaestus

Son of Zeus and Hera. He is the only god who is not physically beautiful. In fact, he is disfigured and lame. He obtained his injuries when his mother Hera, angered by having an ugly child, threw him from Mount Olympus onto the rocks below. He is the god of fire and blacksmithing, and is responsible for creating the weapons and armor of the gods.

## Godling Stats

All Godlings start at Power Level 10 (see M&M character creation rules). With only a few restrictions, players should create their Godlings as they would a superhero in M&M, except that the skills, powers, feats and abilities should be appropriate to ancient Greece. Accordingly, all the abilities, skills, feats, super-feats and powers in Mutants and Masterminds are available except for the following:

### Skills

Because the game is set in ancient Greece, the following skills are not applicable: Computers, Demolitions, Drive (except for chariots and wagons), Pilot (for any vehicle other than a ship), and Science.

### Feats and Super-feats

Because fame and infamy in *Ascension to Olympus* are a function of a character's power level and PP, the Fame, Infamy, Minions and Sidekick feats are not applicable.

The Headquarters feat is allowed, but any benefit from the headquarters which is derived from mechanics or technology is not allowed.

Because the players cannot hide their aura and presence as Godlings, the Secret Identity super-feat is not allowed.

The super-feats of Radio Hearing and Radio Broadcast are not permitted.

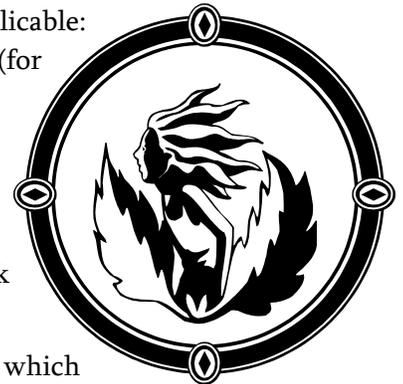
### Powers

Players cannot die. Thus the Reincarnate power is not permitted or required.

The realms of the Greek gods are well defined and compose the finite boundaries of the worlds. Thus, the Dimensional Travel and Space Flight powers are not allowed.

The Time Travel power is disallowed. Time travel was not a concept the ancient Greeks understood, and it does not play a part in Greek mythology. The Time Control power is allowed, but the Time Travel extra is not available.

For obvious reasons, the Datalink and Gadgets powers are not available to players.



## Devices

Devices are only allowed if they are appropriate to the setting and time period of ancient Greece.

Weapons and Armor must be of the antiquity variety (no guns or kevlar). Similarly, vehicles must be appropriate (ships, mounted steeds, etc.).

Mechanical Gadgets and Constructs are not allowed, but magical constructs are permitted (for example, golems or magical swords).

A player is permitted to have a Headquarters, but any benefit from the headquarters which is derived from mechanics or technology is not allowed.

## Weaknesses

All weaknesses are available.

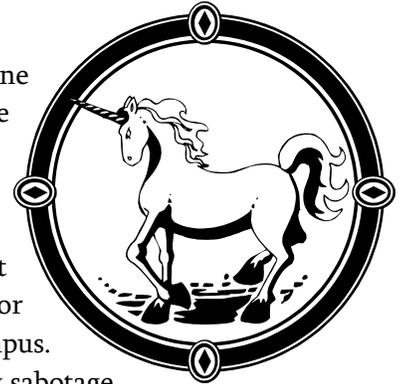
## *Teamwork and Sibling Rivalry.*

In *Ascension to Olympus*, the players are all related-- literally. If one player's father is Zeus and the other's mother is Athena, then, because Athena was Zeus' daughter (however she had no mother since she sprang directly from his forehead), the first player would be the uncle or aunt of the second player. Thus, the players are working together to achieve their goals and gain notoriety with the Greek-going public, but it is inherent in their Godling nature to also compete with each other for who is the most godly, heroic and worthy of admission to Olympus.

Accordingly, it is not unheard of for Godlings on the same team to subtly sabotage their teammates' efforts to vanquish the enemy, only to allow themselves to swoop in and deliver the fatal, long-remembered, finishing blow to the creature.

In the beginning of every game of *Ascension to Olympus*, the players visit the Oracle of Delphi who will inform them of a new menace that needs dispatching, or godly mission that needs undertaking. After that, it is completely incumbent upon the players to determine the best way to accomplish the mission. It is important that the players work together to accomplish the goal. If they succeed, they will gain PP which will get them ever closer to achieving godly status. Moreover, if they perform particularly spectacular acts of heroism, they will gain additional PP. If they fail, however, they will lose PP. If acts of sabotage are observed by the public they will also lose even more PP. These points may be spent on new powers, skills, and abilities as detailed in the M&M core rulebook (subject to the limits provided in these rules).

Thus, attainment of the ultimate objective is important and will require the use of the entire team. But if a player can sneak in a particularly clever flourish to finish off the menace, that player will receive bonus points.



## *Immortality: the Best Thing About Being a Godling*

The greatest benefit to being a Godling is a big one: immortality. Godlings, even though they are not allowed to reside in Mount Olympus yet, are still held dear to the gods because of their divine nature. Thus, one of the powers every player holds is that they are unable to die. If a character is brought to a point at which death would normally occur, they are defeated. This means they are rendered into a feeble, powerless state which takes nearly a month of recuperation to recover from. After one month, the character is back to his or her normal state (less any loss of PP suffered for failure of a mission or being defeated). Because they know they are immortal, Godlings are much more brazen and daring in their actions than mortals.

In addition to immortality, all Godlings have the following traits:

Immunities to aging, exhaustion, starvation and suffocation: As Godlings, the players do not age and do not need to eat, sleep or breath.

Comprehend (Flaw- spoken language only): Godlings have a basic comprehension of all the languages (mystical and otherwise) of ancient Greece. On the Comprehend DC chart (see M&M p. 63) understanding the language of fey (satyrs, nymphs, sirens, etc.) is equivalent to a common human language (DC 10).

The key to becoming a god is to convince the people that a Godling is a worthy candidate. This cannot be achieved through lobbying or Socratic dialogue. It is only achieved when people witness, with their own eyes, the Godlings acting in ways that make them appear worthy of entrance to Olympus.



## *Ascension...*

Each Godling's progress towards godhood is measured in PP, and the more heroic they are, the more spectacular their exploits, the greater their reward. Ultimately the Godlings strive to reach Power Level 25, the minimum level of power required to enter Mount Olympus. At the beginning of every adventure, the players will visit the Oracle of Delphi who assigns them a heroic task. Achieving that goal might earn them one PP. Attracting a small crowd of locals to watch them dispatch the gorgon in the town square could garner each Godling two PP. Luring the mantichora to the floor of the Athenian forum and slaying it before the assembled populace, could mean three PP to the Godling who cast the killing blow.

Individual Godlings who perform uniquely heroic acts, should be singled out for an additional PP or two. Thus, a good party will work together to slay the mythical monster, but will compete to deliver the killing blow. In other words, when the players are devising ways to achieve their goals, each will seek ways to maximize their exposure for those acts. The players should be encouraged to plot all their strategies from the initial goal of achieving the most fame if they succeed.

## ...and Decline

With one hand the Gamemaster awards points and with the other she takes them away. Players should have PP taken away for failure, acts of cowardice, or other embarrassing acts. Any act that would severely detract from a player's reputation with the public should result in the loss of PP. For example, if the party fails to achieve their mission, they should each lose one PP. Any player who is openly defeated and debilitated should individually lose one PP. If a player is witnessed committing an act that obviously sabotages the team's efforts, the Gamemaster should deduct one PP. Extreme acts of betrayal which are widely witnessed may result in the loss of two or more PP (depending on the nature of the act, at the GM's discretion).

If a player loses enough PP, he can potentially revert to a mortal state. As an extreme example, if a player repeatedly fails and loses PP to the point of reverting to power level zero, that player becomes forever mortal and can no longer advance. Even though it would be nearly impossible for this to happen, it demonstrates that the loss of PP will result in a "less godly" character. To wit, characters can lose their powers and abilities as a result. If a player loses a PP, the player gets to choose where it comes from. It can result in the loss of abilities, powers, skills or feats, at the player's discretion.

The game master should only award PP (or take them away) at the end of each adventure. The following chart provides general guidelines on the award or penalty of PP in common situations.



### FP Award/Penalty Chart

+1	Had a hand in successful completion of mission
+1	Played a critical role in mission's success
+1	Delivered a Killing Blow
+1	for extra witnesses at crucial moments of heroism
+1 (or more)	for extra style
-2 (or more)	Complete mission failure
-1	Not seen assisting even though mission is successful
-1	Act of apparent cowardice
-1 (or more)	Act of apparent treachery
-1	Act of apparent weakness (eg: being rescued by another Godling)
-1	for extra witnesses at crucial moments of weakness
-1 (or more)	for particularly spectacular failures

---

## Getting Their Attention

---

In Ascension to Olympus, the players must always be aware of who is watching and what kind of exposure they have to the public at any given time. To this end, HP can function in ways different than what is provided in M&M.

M&M provides that players can do one of eight things with their HP: re-roll a die roll; improve defense; eliminate stun hits; recover; ignore fatigue; overcome injury; escape death; and inspiration. Players in Ascension to Olympus can use their HP for any of these except escape death (which is moot because they are immortal).

In addition to those uses, characters can also expend one HP to accomplish the following:

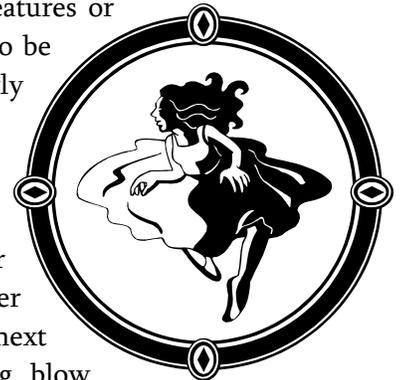
### Attract Attention

If a player realizes that she is about to do something heroic and wants to make sure people are watching, she can expend one HP to draw attention to herself. By letting out a godly war cry, emitting a super-powerful godly presence, or by other appropriate means, the player ensures that everyone within eyesight (other than the other players, godly creatures or other supernatural creatures) turns and looks at the player. This can also be useful if the player notices another player about to commit a particularly heroic act, and wants to draw attention away from them.

### Killing Blow

If a player believes he is about to strike a final blow which will down an opponent, she can spend one HP to perform a Killing Blow. If a player chooses to spend a point on a killing blow, she must declare so before her attack. If the player manages to incapacitate the enemy on either of her next two attacks, that attack is a highly-stylized, super-impressive killing blow.

People who witness such a killing blow will remember it forever and relate it to their successive generations in tales of legendary battles. A player who is witnessed delivering a killing blow may be entitled to an additional PP or more, depending on the circumstances.



---

## The Oracle of Delphi

---

The Oracle of Delphi serves as the instigator of every mission. The players will visit the Oracle at the very beginning of every mission and be given an assignment. However, in typical mystical Oracle fashion, the exact details are not entirely clear, because she tends to speak in riddles and vague metaphors. In fact, it isn't unheard of for players to come away from a meeting with the Oracle not understanding anything more than the place they should go to.

The Oracle resides in the temple of Delphi, which is an ornate, white stone temple. Along with the normal accoutrements that one finds in a temple, there is a vast marble staircase which descends downward for several hundred feet. At the bottom of the stairs is a simple wooden door, and nothing more. Inside the door, is an unadorned white marble room. There is absolutely nothing in the room other than a five foot by twenty foot reflecting pool which

bisects the room along its length. Sitting cross-legged against the far wall is the Oracle of Delphi. She appears to be a slight, Greek woman of indeterminate age. Her person is almost completely enveloped in a long flowing robe and a hood completely obscures her face. When she speaks, it is in Greek and totally devoid of accent. Whenever anyone enters the room, the Oracle says, "Stop. Advance no more towards the sacred vessel. The visions have foretold your arrival and spoken of the fates that behold you." At this point the Oracle will divulge the player's mission in a cryptic, unhelpful fashion.

For example, if the mission involves the regenerating multiheaded hydra attacking the fabled city of Thebes, the Oracle may say:

With an unassailable fury;  
The beast punishes Thebes.  
Noble and serf alike will pray;  
For the slayers of dragons to arrive.  
Strike once, strike twice;  
Strike four times more.  
The deadlier you are;  
The more dangerous the beast becomes.



---

# Godlings' First Quest: The Prince of Minos

---

## Introduction

This sample mission is intended to give the Gamemaster a general idea of how to form a typical Ascension to Olympus mission. This is by no means a comprehensive mission, but merely an outline to be fully developed by the Gamemaster. There are many details which are missing that the Gamemaster should complete in advance to personalize the adventure for her party.

“The Prince of Minos” is typical of the missions for Ascension to Olympus—it starts with the cryptic mumblings of the Oracle of Delphi; works with a mythological background the players should be generally familiar with (the Minotaur); gives plenty of opportunities for public acts of heroism; and even contains a simple twist when the players discover that the Minotaur is actually the King and vice-versa.

## Getting Started and Background Information

As with every Ascension to Olympus adventure, the players should begin by visiting the Oracle of Delphi, if this is supposed to be the characters' first visit to the Oracle, read them the description in the preceding section to fully describe the temple and the Oracle. When she finally speaks, the Oracle says:

“Strong as a compass and twice as reliable.  
The walls of your soul are as transparent as glass.  
As always, he sees through them all;  
Directly into your blood red heart.  
He seeks the throne;  
And on the throne he sits.  
Minos suffers while you tarry  
Through my visions.”

From this prophecy, the players should realize (but may need to be prompted) that they need to travel to Minos to complete their goal. As Greek Godlings, all characters begin the adventure with general knowledge of Minos, its king and the legend of the Minotaur. To provide this background, the Gamemaster should read the following passage to the players:

“Minos is a large, historied town which has long been ruled by the benevolent King Minos. While Minos is much loved by his people, his past is not without controversy. Upon founding his namesake city, King Minos asked a blessing of Poseidon to safeguard it. Poseidon proudly granted Minos' request and soon a gigantic pearl white bull ascended from the adjacent shores. As tradition dictates, Minos was to sacrifice the bull in Poseidon's honor on the sixth day following its birth from the frothy seas. Minos, however, thought the bull was too perfect a specimen to sacrifice, and instead sacrificed another bull in its place. Minos kept the pearl white specimen in his stables, doting on it like a child. After several months,



the Queen of Minos gave birth to the hideous Minotaur, a monstrous creation that has the body of a huge man, with the head of a bull. Some say that when Poseidon discovered Minos' deception, he cursed his newly conceived child into the form of the twisted bull/man. Others say that Poseidon struck Minos' wife with an uncontrolled passion and love for the pearl white bull and that one night, when Minos was absent from the royal grounds, she consummated her love and mated with the bull. When the Minotaur was ultimately born, Minos could not bear to slay the beast because he believed the Minotaur to be his own monstrous child afflicted with a curse by Poseidon. Instead of killing the monster, he had his chief architect build an elaborate Labyrinth to house the creature, where it has dwelt ever since. Today criminals who are sentenced to death by King Minos are given the option of taking their chances in the Labyrinth, but none have escaped alive."

### **Traveling to Minos**

As the players set out on their adventure, the Gamemaster can decide how quickly or slowly the trip should take. For a shorter session, tell the players that it was a one-day, uneventful journey and skip to the meat of the adventure. For a longer session, make it a three-day journey with a couple of mythical beast encounters. For a middle-ground approach, have the journey take two days, and at the tavern they stay at after the first day, provide one or more of the following rumors to the players: (1) the adjacent lands report that there has been a rebellion led by Minos' chief warlord; (2) an unsuccessful assassination attempt has left Minos feeble from poison; (3) the Minotaur has left the Labyrinth and is freely roaming the countryside killing Minos' people.



### **The City of Minos**

When the players arrive in Minos, they can either head directly to the Labyrinth (to vanquish the Minotaur straight out) or they may head to the royal palace to counsel with King Minos. If they speak to the king, they find him in his throne room, heavily veiled in blankets and shrouds. The king's counselors inform the players that he was taken ill by poison that was put in his wine. After torturing the page who served the wine, the advisors discovered that the Minotaur, long thought to be addle-brained, is actually quite intelligent and has been forming a small army of criminals that were sentenced to the Labyrinth. Through these contacts, the Minotaur plotted the assassination of Minos in an attempt to overtake the throne. The advisors will also tell the players that it is only a matter of time before the Minotaur emerges from the Labyrinth to assume the throne, and the players need to stop him. The counselors tell the players that the antidote to the poison is contained in a lead flask which hangs from the neck of the Minotaur.

To an extent, the advisors are telling the truth. The Prince of Minos has organized a vast network of criminals and had poisoned his father. What the players don't know is that the prince has already assumed the throne and is the one posing as the king. Wearing a magical broach crafted by one of his original minions, the Minotaur is magically transformed to appear exactly like his father. But he refuses to speak for fear that his ruse will be detected if his real voice booms out of a human mouth. Instead he only speaks, if at all, in the faintest of whispers. Forbidden by the gods to slay his father, the son has poisoned his father and

transformed him to trick the players into killing him. King Minos, transformed into a heinous visage of his son by the mystical poison, was dragged to the midst of the Labyrinth in the middle of the night, and left to wonder the maze.

## **The Labyrinth**

The Labyrinth is a massive, sunken structure with an entrance near the royal palace. The front third of the Labyrinth can actually be seen by spectators above through the bars that create a makeshift roof (the remainder is underground). When rumor spreads that a new victim is entering the maze, a large crowd gathers to get a glimpse of the bloodshed if they can. Indeed, a small gambling industry has been born from the wagers and guesswork of how long a criminal may last.

If the players venture into the Labyrinth, the Gamemaster does not need to create an entire mapped-out maze, because shortly after entering the Labyrinth and turning several corners, the players will encounter the recently transformed king of Minos who looks exactly like his monstrous son, but is not nearly so powerful. He has a flask around his neck which is filled with normal wine. When the players engage him in combat, he will take evasive action for the first three rounds of combat while trying to communicate with the players, which he is unable to do because his speech is nothing more than booming roars, and his bulky hands are unable to write. After three rounds, or if he suffers a major wound, the king will attempt to flee into the maze. Only if cornered will he attack the players.

## **King Minos' Throne Room**

Upon returning to the throne room, the blanketed Minotaur (posing as his father) will question the players in a hoarse whisper. After getting confirmation that they killed his father, the Minotaur will direct the players to assist his counselors in preparing the antidote, which takes place on the other side of the throne room with an alchemical set of beakers and chemicals. Obviously, preparing the antidote is simply a distraction so that, while their backs are turned, the Minotaur can rise from the bed, discard the broach which gives him the illusion of being human, and charge the players. The Minotaur will flee to the Labyrinth if he takes a serious wound (see description of the Minotaur's fighting tactics below)



## King Minos (Power Level 12)

**Str:** 20

**Dex:** 16

**Con:** 18

**Int:** 16

**Wis:** 16

**Cha:** 10

**Skills:** Diplomacy +10; Intimidate +5; Knowledge (Philosophy) +5; Ride +3; Search +3

**Feats:** Assessment; Connected; Dodge; Great Fortitude; Heroic Surge; Improved Initiative; Inspire; Leadership

**Super Feats:** Scent

**Attack Bonus:** 8

**Defense Bonus:** 4

### Powers

Amazing Save [Damage/Tough Hide]- 8 Ranks

Armor- 3 Ranks

Combat Sense- 7 Ranks

Drain- 10 Ranks; Extra- All Mental Abilities

Natural Weapon [Horns]- 5 Ranks

Running- 4 Ranks

Sensory Protection- 4 Ranks



### **Personality & Tactics**

Minos is frightfully aware of his predicament. He's trapped in the body of a monster and has not figured out a way to communicate with others. Every time he has tried to leave the Labyrinth, he's discovered that the magic embedded in the structure prevents his escape. When confronted by the players, Minos will refuse to attack for the first three rounds and instead will make every attempt, through grunting and gesturing, to indicate that he will not harm them. However, what Minos thinks are innocuous gestures of peace (shaking his head back and forth in a "no gesture" or laying his hands down on the ground to show that he is weaponless) appear like the aggressive actions of a bull to others. The Gamemaster should act these out for the players. After three rounds, or after receiving a serious wound, Minos will run away into the interior of the Labyrinth. If followed, he will use his mental drain abilities on the closest combatant and continue to run. He will only attack when he is cornered.

## Minotaur (Power Level 15)

**Str:** 20

**Dex:** 16

**Con:** 18

**Int:** 14

**Wis:** 16

**Cha:** 12

**Attack Bonus:** 8

**Defense Bonus:** 5

**Skills:** Intimidate +15; Listen +10; Spot +10

**Feats:** Blindfight; Dodge; Heroic Surge; Improved Initiative; Iron Will; Lightning Reflexes; Great Fortitude; Move By Attack; Power Attack; Takedown Attack; Rapid Takedown

**Super Feats:** Blindsight (Scent); Immunity to Critical Hits; Scent

### Powers

Amazing Save [Damage/Tough Hide]- 10 Ranks

Armor- 5 Ranks

Combat Sense- 7 Ranks

Drain- 10 Ranks; Extra- All Mental Abilities

Natural Weapon [Horns]- 5 Ranks

Running- 4 Ranks

Sensory Protection- 4 Ranks

Weapon/Axe- 10 Ranks

Growth [Large/Always On]

Immovability- 5 Ranks

Protection- 1 Rank (included)

Super Strength- 1 Rank (included)



### **Personality & Tactics**

The Minotaur is a fierce fighter. He begins by trying to drain the mental abilities of the nearest combatant, preferably one who looks like a wizard, alchemist or scholar. He will then follow up with punishing blows from his axe on the most powerful-looking fighter. If he receives any serious wound, he will retreat into the Labyrinth. If not wearing his illusory broach (which makes him look like his father) the magics of the Labyrinth will prevent him from escaping. If the players follow him into the Labyrinth, he will dart around the maze with tremendous speed trying to drain the mental abilities of the characters. Once he feels he has drained them all (and rendered them unable to find their way out) he will use his knowledge of the passageways to sneak up and charge the players from behind. Ultimately he will fight to the death.

## OPEN GAME LICENSE Version 1.0a

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc ("Wizards"). All Rights Reserved.

1. Definitions: (a) "Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b) "Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) "Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

## 15. COPYRIGHT NOTICE

Open Game License v 1.0a Copyright 2000, Wizards of the Coast, Inc.

System Reference Document Copyright 2000-2003, Wizards of the Coast, Inc.; Authors Jonathan Tweet, Monte Cook, Skip Williams, Rich baker, Andy Collins, David Noonan, Rich Redman, Bruce R. Cordell, based on original material by E. Gary Gygax and Dave Arneson.

Mutants & Masterminds RPG, Copyright 2002, Green Ronin Publishing; Author Steve Kenson

Ascension to Olympus, Copyright 2005, Animalball Partners; Author Kyle M. Jones

END OF LICENSE