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Acknowledgements

Many thanks to S. John Ross (whom you may find [here](#)) for creation of Risus and giving it to the Web community. Risus cuts the awful Gordian knot of ever-escalating game mechanics that try to do everything except allow players to have fun. Risus is copyright 1999 S. John Ross. All material original to *Risus Supers* is copyright 1999 Stacy Allston.

What Is Risus?

[Risus](#) is a free game provided to the world out of the goodness of the heart of freelance game and supplement designer S. John Ross, whose work has appeared in publications by many game companies, most lately [Steve Jackson Games](#).

Risus leaves balance up to the players and referees and opens the session for game-playing and storytelling; it therefore provided an optimal model for a game based on the satirical treatment of superheroes. Also, since it costs nothing, and lives on the Web, anyone with a browser or a friend with a browser can have a copy. In fact, if your interest so inclines you, you can put a Risus button somewhere on your own pages to lead to it, like this one:



... which you can connect to Risus itself with the following snippet of code:

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... where risusbtn.gif represents the name you give to the graphic when you save it.

What is Risus Supers?

Risus Supers attempts to provide some simple mechanics for simulating superheroes whom no one needs to take seriously, such as the characters that appeared in the old *Mad Comics* or Marvel's *Not Brand Ecch*, in humorous superhero cartoons, or creations invented by players. These additions to the basic Risus concept, although they do add a few optional rules and many superheroic Cliches, still leave the game mechanics simple enough that a player can create a character in five minutes and detail his important traits on a small index card.

Thanks to Clarence Thomas, General Tecumseh Sherman, the Beatles, Sammy Davis Jr., Frank Zane, Richard Nixon, and the Axis and Allied leadership for modeling for the superhero art.

Some Superhero Cliches

These Cliches cover much of the basic idiom of superhero comics. Note that the vagueness of some of these definitions leaves a lot in the hands of the Referee. Since things work that way in Risus anyway, the basic, stock game probably ill-suits rules lawyers and munchkins vying for advantage anyway.



Also note that the vagueness of the descriptions allows or requires the player to define his actions more specifically than the die rolls suggest; a fantastic roll with a power might involve a tremendous kick in the nays or a crueler attack in which a superhero shoves his opponent's face in his armpit. You don't need a table of maneuvers for this; it would just slow down the game to the pace of rules-heavy and "realistic" games in which a single fistfight can take three hours to complete.

- **On-Fire Guy/Gal**
Covering self with flames, causing other things to burn, not getting burned by normal fires, looking all weird while covered with fire
- **Stretching Guy/Gal**
Elongating the body, absorbing blows, squishing through tiny openings
- **Zapping Guy/Gal**
Can attack at a distance with some stupid kind of burst of energy or stuff or something
- **Sticking/Trapping Guy**
Making enemy unable to move or fight; could be spewing adhesive goo, ice, or fast-setting gelatin; or it could involve substances too vile to mention and too horrible to contemplate.
- **All-Purpose Gimmick**
Making anything you need out of your "stuff" (the utility of said creations depending upon the roll v. Cliche and the difficulty estimated by the GameMaster for said creations).
- **Runs Fast Guy/Gal**
Running fast, doing loop-the-loops over the walls and ceiling, doing things so fast people can't see you do them, wearing out sneakers, getting speeding tickets on foot
- **Swimming Guy/Gal**
Moving through water, not drowning, getting laughed at by one's superheroic peers who have powers that actually serve some purpose
- **Flying Guy/Gal**
moving in 3 dimensions, never having to fall down if you don't want to, coming in through windows instead of doors, peeking in windows way up from the ground
- **Giant Guy/Gal**
standing really tall all the time; lifting, breaking, and throwing big things, looming over stuff, noticing signs that say "minimum height to attack Tokyo"
- **Growing Guy/Gal**
like Giant Guy/Gal, only you can turn it off; growing to large sizes, returning to normal sizes, not losing one's clothing in the process
- **Big Goon**
picking things up, throwing them, breaking them, beating people up, breaking through walls, smashing brand new BMWs because their alarms went off
- **Part-Time Goon**
like goon, but has to turn on or off (the advantage of not being a full-time goon includes being able to fit in a car and not send children screaming in terror; disadvantages include lack of goon benefits while goon is "off")
- **Strong Guy/Gal**
as Big Goon, but doesn't make you bigger or funny looking

- **Invisible Guy/Gal**
hiding in plain sight; sneaking into movies; evading paparazzi; eluding unwanted visits from the landlord about that overdue rent
- **Intangible Guy/Gal**
walking through solid objects, passing through narrow openings, always having a job when the carnival passes through town
- **Shape Changing Guy/Gal**
changing from one thing to another thing, then back to the original thing, or to a third thing entirely
- **Shrinking Guy/Gal**
becoming small, escaping from non-airtight containers, getting too small to see, passing through keyholes, using bugs as horses and straight pins as rapiers
- **Armored Guy/Gal**
looks weird, hard to wound, can't go to the bathroom without a set of wrenches
- **Robot**
looking weird, being able to "eat" with jumper cables, healing wounds with WD-40, duct tape, new batteries, and an extension cord; eating Thanksgiving dinner by plugging an extension cord into the wall
- **Android**
looking weird, not needing to eat, drink, or go to the bathroom; sulking about one's own inhumanity
- **Cyborg**
looking weird, being able to use electronic surplus for first aid, shaving one half of your face and polishing the other
- **Alien**
looking weird, talking funny, eating funny foods, knowing funny languages, laughing at things that make the puny humans cry
- **Freak/Monster/Thingus**
looking weird, talking funny, not necessarily belonging to any particular species, having an uncanny immunity to venereal disease, paternity suits, and marriage
- **Invulnerable Guy/Gal**
never getting killed by violence (can still get knocked down or knocked out or just knocked silly, though) and never dying due to stupid stuff like drowning, poisoning, asphyxiation
- **Immortal**
living way too long; remembering stuff that happened in the last Ice Age; not requiring an explanation about seeming young after appearing in comics for 60 years
- **Werewolf**
howling, jumping, clawing, self-pity trips based on the phase of the moon, tearing up your clothes, relieving oneself in public
- **Teleporting Guy/Gal**
going from here to there without ever being between; coming back the same way
- **Dimensional Travel Guy/Gal**
transporting self and others to stupid places where the laws of physics don't work right or where John Wilkes Booth became President; finding carbon copies of superheroes for the originals to fight in a big "misunderstanding"
- **Time Travel Guy/Gal**
Transporting self and others in both directions of the calendar (difficulty will increase with distance travelled and amount transported); doing well in the stock market with no particular background; knowing the outcome of the Superbowl early on
- **Controls Weather Guy/Gal**
making rain and winds annoy other people; providing slow, sleet, rain, or hail as the occasion demands; never worrying about the weather when setting off to the golf course or fishing hole
- **Controls Animals Guy/Gal**
improbably summoning animals to do one's bidding (the rareness of the animal, the numbers required, and the absurdity of the desired task all increase the difficulty)
- **Controls Insects Guy/Gal**
improbably summoning swarms of insects to do one's bidding (the rareness of the insects, the numbers required, and the absurdity of the desired task all increase the difficulty)
- **Many Body Guy/Gal**
splitting into more than one body, sleeping at home and showing up at work at the same time, having odd options in the *boudoir*, occupying more than one place at a time (more places increase the difficulty)
- **Idol to Millions**
summons swarms of ravening fans (said swarms increasing in intensity and virulence with the level of the Cliche), getting on TV or seated in restaurants
- **Cool Costume**
looking cooler than the ordinary, unimaginative dolts around you; having a professional and photogenic appearance while beating the living snot out of a

busload of Evil Boy Scouts; serving as a fashion template for the horribly drab and square heroes one knows

- **Rich**
having large sums of cash to summon on demand (for bills, bribes, fines, or just stuff); showing off to the envious morons that accompany one just precisely what makes you matter and them not
- **Hotrod/der/Ambulance Driver/Airline Pilot/Bus Driver/Rickshaw Driver**
coming up with the Gooberwagon/Plane/Sub as appropriate, the mobility of said vehicle depending upon the dice roll versus the difficulty posited by the Referee.
- **Gun-Toting Fool**
like Zapper, but requiring some device that someone else can take away (any old stupid thing: an overpowered flashlight, a can of shaving cream, a .90 caliber revolver)
- **Leader Guy/Gal**
commanding; liaising with authority figures; making decisions and stuff; finding scapegoats to take the rap for one's own dreadful decision
- **Escape Artist**
breaking out of jail when someone decides to investigate all that @\$% property damage, escaping from the villain's evil deathtrap, impressing dumb supers of the alternate sex at parties, sneaking out of HQ to evade those relentless bill collectors
- **Thief/Dip/Pickpocket**
stealing the key to those @\$% handcuffs, picking pockets, never having to pay for Life Savers if you don't want to, relieving others of small items they didn't really need or deserve anyway
- **William Shatner**
hamming it up, ad-libbing on talkshows (and upstaging the boring host), selling crap in commercials, dramatic pauses, and all the things that make Bill a necessary part of every form of Risus game
- **Errol Flynn**
hamming it up, looking gorgeous, flirting with females (of almost any age), drinking to excess, swinging on ropes, yelling "Tally Ho!", fighting up and down stairs, grimacing manfully. Doesn't necessarily provide any particular ability to fight well, but helps a lot in Posing contests and going home with the Babes.
- **Richard Nixon**
growing whiskers seconds after shaving, looking sinister even when up to nothing particularly devious, self-pity trips (a type of exceptionally dramatic Oratory), a strange ability to recover from political suicide, and a general non-Shatnerlike and non-Flynnlike personality.
- **Clint Eastwood**
scowling, squinting, scowling some more, squinting because it hurts to scowl so much, pulling really cool poses while carrying a .44 Mag with a 24" barrel
- **Paragon of Virtue**
giving really really long speeches about whatever lame pet morality strikes him that day (useful in Outtalking combat), boring the bodily fluids out of anyone unfortunate enough to witness one of your "pep talks"
- **Sardonic Evil Orator**
good for trashing the pollyannaish moralistic spew from blind cretins who fail to recognize that the destiny of the universe will carry it no other place than underneath the grinding terror of your invincible heel! Useful in Outtalking combat; also, a necessary part of interpersonal relations in today's complicated world
- **Sidekick**
discovering secret hidouts by having villains kidnap you to them; remaining helpless while awaiting the latest rescue; admiring some moron in leotards and a cape against the better judgment of your families and peers

Desperation Dice

Many superhero stories allow a hero a way out of a situation by calling on some dubious tissue of panicky fabrication in the form of a power that hero uses once, then never uses again. This represents the desperation or ineptness of writers who paint themselves into corners and must contrive a way out. The last-minute escape typical of comics since the Almighty attended grade school occur often enough that it deserves a specific mechanic to treat. For this, we have a specialized Cliche we henceforth designate as Desperation Dice.

Treat Desperation Dice like a Cliche, in that the owner buys them at the same cost as a Cliche, excluding "double-pump" as an option, but allowing any "funky" dice the game otherwise allows. Note that a hero must justify, in speech, his use of Desperation Dice. For instance, "Maggot Man realizes he's really, really hungry and eats his way out from the bottom of the garbage heap, emerging on the other side with a belly the size of a whale." The better a character describes his Desperation Dice roll, the more slack a Referee should provide in allowing it.

A player may use his Desperation Dice in whatever quantity (up to the total) he desires, after he has lost a conflict. He creates, on the spur of the moment, a Desperation Cliche, like "Incredible Armpit Smell" which he uses as an attack versus his enemy, resolved with a SINGLE Cliche contest (for instance, if he sought to bring down a villain who just defeated him, a baddie with Obsequious Armored Moron (6d6) as his relevant Cliche, and had 6 Desperation Dice to use on this, he would roll ONE contest of "Incredible Armpit Smell (6d6) versus Obsequious Armored Moron (6d6). If he lost, assume that his attack either failed miserably or turned back against its user.

Note that Villains can buy Desperation Dice too. Most of them seem to, since even mainstream heroes do a dreadful job of keeping these guys in check. However, since a Referee could get the same effect as Desperation Dice with simple cheating, Referees do not have to purchase them. They simply provide an excuse for the

villain getting away again.

Desperation Dice do not increase with experience as per the normal Risus increasing skills roll. After a character uses them, he "zeroes out" his Desperation Dice and may not use them again that adventure. If the hero makes an advancement roll on his Desperation Dice at the end of the adventure (i.e., rolls all evens on a roll of all available Desperation Dice), he recovers them. This prevents a PC from using his Desperation Dice every adventure, and makes them unlikely to appear in proportion to the number of Desperation Dice a character possesses.

Example of Desperation Dice Usage: Ice Cream Man has Cliches that relate to selling frozen confections and using "special" popsicle-weapons, as the occasion demands, against his enemies. Mean General Disgust has beaten him in a series of normal contests of Cliche versus Cliche, but Ice Cream Man has 4d6 Desperation Dice. He decides to use them against Mean General Disgust, who only retained 2d6 (Gutter Fighter) after taking care of Ice Cream Man. Ice Cream Man, therefore, rolls his Desperation Dice ONCE against whatever Cliche Mean General Disgust decides to use to oppose him.

Since a character who uses Desperation Dice must explain what they represent, Ice Cream Man decides that they represent his fan club of swarming, drooling seven-year-olds that he's bribed into obesity with his frozen treats. Mean General Disgust decides to defend with Nasty Old Coot (5d6) in this case, and rolls a 21 against Ice Cream Man's 14. The Desperation Dice roll therefore fails; and Ice Cream Man's fan club inadvertently tramples him into the sod on the way to raid his truck instead of rescuing him.



Types of Contests

Risus can handle any type of contest the Referee allows. For instance, he may allow a character with the Cliche Accountant (6d6) to attempt to stop a meteor headed toward Dreadful City by proving mathematically that it could not hit, then storming off in a snit until the story makes more sense.

Some contests occur in a comics medium more often and therefore deserve specific discussion: these include Slugfests, Races/Chases, Beauty/Ugly Contests (Posing Contests), and Oratorical Contests.

Slugfests

As pleasant to the mind as we may find the image of costumed combatants pelting one another with slimy creatures from beneath rocks, in this context a "slugfest" describes grownup superheroes engaging in the kind of fisticuffs considered beneath sane and rational people. In general, if a character hits, kicks, stomps, stabs, shoots, throws, grapples, or hammers something, the contest belongs in this category.

Races/Chases

Superheroes (and regular people, too) may want to defer the onset of some other type of contest, particularly the inevitable but sometimes painful slugfest. Where one character (or group of characters) wants to stay clear of another such character (or group), he can opt to engage in a chase.

A chase contests the relevant Cliche of the attacker (chaser) versus the defender (chased) until one wins. If the defender wins, he escapes; if the attacker wins, he corners the defender. The normal rules about relevant Cliches, inappropriate Cliches, or no relevant Cliches apply.

Once one corners a target in a chase, other contests may proceed.

Beauty and Ugly Contests

Characters who wish to stall the onset or progress of a fight may engage in a beauty or ugly contest. Note that contestants may pit an "ugly" Cliche against a "beautiful" one as if the two represented parallel traits, owing to the lack of self-criticism typical of ugly, but vain, characters.

A Beauty or Ugly contest resolves itself with competing Cliche rolls against the relevant Cliches until someone wins or loses. The outcome of this contest does not affect the outcome of the contests the player(s) wanted to stall or interrupt, but once the Beauty/Ugly Contest resolves itself, neither character can invoke such a contest again during the fight.

(Consider an example of this the Plastic Sam v. Imposter Plastic Sam contest from the early 1950s *Mad Comics*, although in that case, each character sought to prove his realness as Plastic Sam).



Oratory

When a combat looks like it will not go your way, or when you feel like stalling or boasting, a character can initiate an oratory. He can also do this between rounds.



Heroes and Villains contest their oratorical Cliches. Whoever wins the contest can decide whether to prolong or cut off oratory for the rest of the fight. Note that two long-winded characters could keep this crap up indefinitely unless the Referee decides to evoke Boredom and cut off the Oratory. Even in comic books, we have to observe *some* limits.

This rule allows bigmouthed loser heroes to brag their way out of difficult situations if they have the actual gift of gab necessary to con some villain who intends to fry them into little black things with a crunch like overdone tempura by means of his Inimitable Evil Ray of Death. Also, sometimes someone may need some exposition, just to make sure that the story actually doesn't make sense. Properly explained, it won't.

Oratory also serves to move Hordes, either to calm them down, or persuade them to attack somebody. To manipulate a neutral Horde, contest the relevant Oratorical Cliche against the Horde size. The Orator must wear the Horde down to zero to get it to do his bidding (it's all or nothing, for no particular reason). If the Orator himself loses down to 0 on his Oratorical Cliche, the Horde turns against him. See Hordes.

Property Damage (Optional, but Amusing)

Comics lacks something unless the contending supers happen to wreak great damage on the local architecture. Sometimes heroes do this as strategy, but often it just happens because the spandex-clad morons don't really care how much mayhem accompanies their self-aggrandizing rumbles and posing for the local news.

Making a contest roll by a good margin implies the possibility of property damage. If the contest involved forces that can knock down a wall (such as zapping, fighting, exploding, or grinding the universe under one's jackbooted heel), use the leftover points to contest the materials of something nearby.

For instance, Pesto Man, who attacks by flinging great overpowering globs of creamy sauce at his enemies, takes on Dr. Halitosis, who destroys his enemies with bursts of effluvial-smelling bad breath. Pesto Man has the Cliche Zapper (4d6) and Dr. Halitosis similarly has Zapper (3d6). Pesto's roll in a Contest comes up a 20; Zapper unfortunately only counters with a 7, leaving 13 leftover points. This 13 applies to an attack on nearby materials, such as cars, roads, walls, etc.



The Referee creates such items on the spot. Some typical values might include:

- someone's brand new car (25 points)
- lamppost (20 pts)
- mailbox (5 pts)
- delicatessen (30 pts)
- bank (35 pts)
- street Vendor's Cart (10 pts)
- city Bus (35 pts)
- skyscraper wall (25 pts)
- armored car (40 pts)
- little old lady's wheelchair with lady included (5 pts)

Also consider that the values given in Risus for throwing things (tanks, motorcycles, etcetera) can serve as useful figures for smashing those same objects up really well. If the numbers seem *high*, cut them down (say, to 2/3 their stated value); if the numbers seem *low*, double them. Don't worry too much about realism, because comics abandoned that a *loooooong* time ago, and parody comics never had to deal with reality in the first place.

Remember, the better the fight, the more unconscionable carnage must result. A really good fight should, at the very least, do such damage to Downtown that traffic has to detour around it for days and days. Naturally, Heroes remain completely oblivious to the millions of dollars of wrack and ruin they inflict, at least until the local law decides to drag them in for it.

Do enough damage and you have a pyrrhic victory on your hands. That means the cops drag you away forever to some awful superprison where a blue-skinned slaving moron with insatiable hormones will take more than a platonic liking to you forever and ever. Fortunately, "forever" seldom lasts until the next adventure; nonetheless, slobbering same-sex assaults can do a great deal of damage to the dignity of even the most hardened comics character. So remember: Watch out for Big Blue Koko and think up an excuse to blame the property damage on some sidekick.

Giant Monsters

Treat Giant Monsters like characters, except that the Referee gets to make and control them and therefore does not suffer from all the limits that apply to characters.



For instance, if the Referee decides to honor the six-dice limitation, remember that he can specify almost any type of die to use for the monster. He could, for instance, create a creature named Won Ton Goo and invest it with the Cliche Big Annoying Ditko-Kirby Monster (6d100). Or course, heroes would tend to remain fairly helpless against such a monster, unless they numbered in the hundreds (which suggests a quick call to the nearest superhero temp agency might serve them well).

Referees could also ignore the 6-die rule for giant monsters, giving Won Ton Goo a Cliche like Flamebreathing Walking Entree (40d6).

However, the Referee should consider precisely how much imbalance he intends to use in the process of inflicting obnoxious and unbeatable monsters against his players. The Referee should justify really horrendous unfairness with comparable entertaining storytelling. For instance, perhaps one really lame superhero has a power he can use only at the cost of waking up Won Ton Goo (who will wander through the fight, trampling everyone, hero and villain, into a pulp).

Hordes

The team work rules from Risus don't thoroughly approximate the numbers of worthless expendable baddies a superhero may have to trash in a given fight. Consider a Horde a body containing a number of 0d6 critters, soldiers, ninjas, agents, or whatever, and translate the number constituting the horde into their efficacy this way:

0-3 members in the Horde: 0d6

4-7 members in the Horde: 1d6

8-15 members in the Horde: 2d6

16-31 members in the Horde: 3d6

32-63 members in the Horde: 4d6

64-127 members in the Horde: 5d6

128-255 members in the Horde: 6d6

etc, adding one extra d6 each time the number doubles, with no necessary upper limit.

Remember that this applies to no-die critters only, and use the normal teamwork rules for teams of actual NPCs and PCs! But when a hero has to confront a slaving Horde of Blue Meanies, telemarketers, Green Bay fans, slaving fanboys, Mardi Gras drunks, cardinals, political pollsters, tofu chefs, or similar aggregate menaces, use the Horde rule. Remember, when the individual properties of the component figures *do not matter*, you probably have a Horde on your hands.

A Horde may appear in various forms, including friendly (willing to do your bidding), hostile (intent upon planting you in a pine box) or neutral (vulnerable to persuasion). A character may attempt to persuade a Horde with a relevant Oratorical skill (or the likes of "Idol to Millions").

If two characters attempt to control a Horde to rival ends, contest their Oratorical Cliches, then give the winner the command of the Horde.



Cliffhangers

The Cliffhanger makes comic books worthwhile. To simulate them in a game, either end a session just as something must happen immanently (if you want your cruelty to drive your players away forever), pause to go to the kitchen after setting up the dramatic Last Page Cliffhanger, or just declare “Cliffhanger!”

At this point, the Referee can do almost any godawful thing to the players because he can take it back just as soon as the action starts up again with a “oh, wait, he’s not really dead, that’s just gas” or similar copout.

Note that the Cliffhanger also provides an excellent opportunity for the Referee to go to the bathroom.

Losing and Death

In a humor story, death involves little more than a panel or two where the decedents appear in white robes, clip-on haloes, dime-store wings, and a cheap out-of-tune harp scowling at each other (or, sometimes, in the wardrobe and accessories of the Other Place).

Unlike realistic games, even the most complete death doesn’t affect the character any more than the player wants it to. If he wants to come back, that’s his business; he can change the subject whenever nosy other players start prying about something that is a personal matter between a hero and his undertaker.

Also, Losing may constitute a winning scenario for a game, depending on the flair a player manifests on his way down. The Referee may also make some kind of loss inevitable. Comedy deals with pain, remember? Plastic Sam in Mad Comics ended up in a freezer in jail forever; Superduperman ended up cleaning spittoons; Not Brand Ecch’s Stuporman ended up crowded out of his own comic book by the onset of Marble Superheroes.

Who needs to win, anyway? *Besides* munchkins?



Index: Characters fit for Risus Supers

These characters have distinguished themselves by some absurd thing or another. They either lack the dignity inherent in the pompous business of superheroing, or represent parodies of specific heroes or of the genre, or act like morons in their own comic books. Note that, since all of these characters represent someone's intellectual property, you might ask any living creators for permission before you post descriptions to the Web. Of course, the relentless dogs of the oppressive intellectual property police can't reach you within your Stanktum Stanktorum, can they? Nonetheless, Southern courtesy requires that no one make off like a bandit with someone else's copyrighted stuff, especially when someone can catch you doing it, so please recall that the stuff in this list belongs to people like DC Comics, Marvel Entertainment, Don Simpson, Gilbert Shelton, Terrytoons, Warner Brothers, National Lampoon, Fox, and possibly others I don't have the smarts to remember.

While clever-clever players will prefer to create their *own* dubious superhero creations and bypass the issue of worrying about remaining consistent to someone else's concept, the following listing provides a source of examples to provide the flavor one would expect of the superhero parody medium.

- The Inferior Five: Awkwardman, the White Feather, the Human Zeppelin, Dumb Bunny, Merryman
- The Mighty Heroes: Strongman, Ropeman, Tornadoman, Babyman, Cuckooman
- Wonder Wart-Hog and the Secret Seven: Stinkheap, Captain Marbles, Spasticman, Sparrow, Daddy-Bat, and Major Whatsisname; other Gilbert Sheldon superheroes, including Smiling Sergeant Death and Fratman
- The cast from "Not Brand Ecch" (just about any Marvel character parodied by Marie Severin)
- Megaton Man, the Megatropolis Quartet, and anything Don Simpson can sue you for using (consider esp. Yarn Man)
- Earthworm Jim
- Super Chicken, George of the Jungle, Tom Slick
- Plastic Man, Ambush Bug, or Lobo (in their unmodified versions!), characters generally portrayed as ludicrous or demented or dedicated to attacking the conventions of the comic book medium.
- The Tick (and characters from his show), especially the stupid ones. The comic book may have had a few that haven't appeared on TV yet; I apologize for this lapse in my research (I didn't do any).
- Batf*rt (from National Lampoon), an incredibly aged man who totters around in his cowl and cape with his middle-aged sidekick in their Bat-Rambler.
- Son-o-God (from National Lampoon), a sacrilegious superhero who turns from a nice Jewish boy into "Son-o-God" whenever he says "Jesus Christ!"
- Any character from straight comics who doesn't recognize his own horribleness (you can use whatever criteria to decide if a figure represents something awful enough to qualify. The early sixties "Captain Marvel" (*sic*!) who could split his body into separate parts comes to mind.
- Political figures made into superheroes: for instance, a Richard Nixon who gets all green and bulgy when reporters make him angry.
- Freekazoid and his body of villains
- Any of the *Mad Comics* parody superheroes (Plastic Sam, Batboy and Rubin, Superduperman, Captain Marbles, the Black and Blue Hawks, et cetera).

[Email](#) the author of Risus Supers.

Visit the [Blue Room](#), Risus creator S. John Ross' page that hosts not only Risus but a plethora of variegated themes (with enough stuff to make you lose a good day's work, easily, just from checking it all out).