MARVEL
SUPER HEROES
NTH EDITION

BY JAYSON JOLIN

ADVENTURE

MARVEL
SUPER HEROES
NTH EDITION
ADVENTURE BOOK
Written by Jayson Jolin

FORGE   DOMINO   COLOSSUS   CABLE   DR. NEMESIS

WANTED

NOTE: THIS IS A FAN-BASED WORK USING ART UNDER THE TERMS OF FAIR USE.

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FEATS

The *Marvel Super Heroes: Nth Edition* measures success or failure in actions by rolling FEATs. A **FEAT** represents any action at which a character has a percent chance of success or failure. FEAT stands for **Function of Exceptional Ability or Talent**.

MAKING FEATS

Characters accomplish FEATs by following the procedure outlined below. All FEATs in the game are resolved in the same way, though the effects of those resolutions may differ.

1. Find your Rank (see pg. 11).
2. Find the Intensity (See pg. 11).
3. Determine the number and sign of Column Shifts (CS).
4. Find the Column Shift on the Universal Table (back cover).
5. Roll Percentile Die.
6. Do one of the following:
    1. Combat: Find the FEAT Color on the Results Table.
    2. Noncombat: Use the FEAT Color Result to determine the Degree of Success.

For noncombat actions any success equal to or higher than a Green FEAT equals success and either a White or Blue FEAT equals failure. However, the Judge may rule that the action actually has Degrees of Success; higher rolls merit better results and some failures are more problematic than others. In such instances, use the following to determine the Degree of Success:

- *Blue:* Critical Failure
- *White:* Failure
- *Green:* Success
- *Yellow:* Critical Success
- *Red:* Resounding Success

Combat actions are resolved on the Results Table. See *Running A Session* for more information.

THE FIVE OUTCOMES

As described above, there are five possible outcomes for any given FEAT, corresponding to a FEAT Color on the Universal Table. This section goes into greater detail regarding each of these outcomes.

BLUE RESULT: CRITICAL FAILURE

As with the White Result (see below), a Blue Result denotes a failure to achieve the desired goal. In addition, however, the hero also experiences a minor cost on top of failure. See Benefits and Costs, below. For combat and some other situations, the Blue Result's minor cost will be pre-defined. For example, many of the combat actions leave the character Exposed to attack. Most others will be determined by the Judge and the players together based on the situation at hand. Players and Judges are encouraged to collaborate on finding the most dramatic outcome possible.

If the player opts to take a Negative Success instead (see Negative Success, below), the Blue Result translates as Success with a Major Cost.

WHITE RESULT: FAILURE

A White Result denotes that the character failed in whatever task he set out to accomplish. If the Results Table does not list the price of Failure players and the Judge are encouraged to define the failure in the most dramatic way possible.

If the player opts to take the Negative Success option (see below), the character gets a Success with a Minor Cost.

GREEN RESULT: SUCCESS

The character succeeds at the task he was attempting.

YELLOW RESULT - CRITICAL SUCCESS

The character not only succeeds, but gains an extra Minor Benefit for his trouble (see Benefits and Costs, below). This is usually pre-defined on the Results Table; otherwise, the players and Judge have the following options:

- Boost: Gain a +1CS to the next action the player takes that Scene.
- Gifted Boost: Give another character (PC or NPC) a +1CS to their next action that Scene.
- Free Invoke: The player or a PC/NPC or his choosing may invoke a known Distinction for free (e.g., without paying a Drama Point).

A character may have a Talent, Power or Stunt that dictates a separate benefit for the ones listed here or in the Results Table. In that instance, the player has the choice of which benefit he elects to use.

RED RESULT: RESOUNDING SUCCESS

The character not only succeeds, but gains an extra Major Benefit for his trouble (see Benefits and Costs, below). This is usually pre-defined on the Results Table; otherwise, the players and Judge have the following options:

• Boost: Gain a +2CS to the next action the player takes that Scene.
• Gifted Boost: Give another character (PC or NPC) a +2CS to their next action that Scene.
• Free Invokes: The player or a PC/NPC or his choosing may get two free Invokes on a Distinction (e.g., without paying a Drama Point) *or* one free Invoke to be used in a later Scene.

As with Yellow Results, a character may have a Talent, Power or Stunt that dictates a separate benefit for the ones listed here or in the Results Table. In that instance, the player has the choice of which benefit he elects to use.

BENEFITS AND COSTS

When a character succeeds with greater than a Green Result, he can gain an extra bonus to his success called a Benefit. Likewise, when a character fails with a Blue Result or takes an Negative Success, he suffers a Cost on top of the failure or success of the FEAT. Both Benefits and Costs come in two flavors; Minor and Major. Judges and players should use those examples and those listed on the Results Table to come up with unique Benefits and Costs as they see fit; the Blue Results on the Results Table represent Minor Costs.

MINOR BENEFIT

A Minor Benefit provides a slight advantage on top of normal success, to be exercised before the end of a Scene. The most common examples are listed above and in the Results Table's Yellow Results.

Example: Mandy is playing Captain Marvel (Carol Danvers). She's trying to repel a Kree invasion of the Earth. While her fellow Avengers fight Kree forces, Captain Marvel infiltrates the command ship and reaches the fleet commander. She makes an eloquent, impassioned plea which also shows the benefit the Kree would gain for keeping Earth as an ally rather than as an occupied world. At the end of her speech, she makes a FEAT to persuade the commander, and gets an Extraordinary success. She convinces the commander, and gains a Boost to her next request; to be escorted to the Kree home-world where she can negotiate the treaty between the Kree and humankind.

MAJOR BENEFIT

A Major Benefit provides a greater advantage on top of normal success, to be exercised before the end of a Scene. The most common examples are listed above and in the Results Table's Red Results.

Example: Using the scenario above, Mandy rolls a Red Result instead of a Yellow Result. Because Mandy got a Resounding Success on her FEAT, Captain Marvel's attempt to convince the Kree commander to halt the invasion of Earth so impressed the commander that he is willing to bring you before the rulers of the Kree Empire and assist you to convince them to sign a peace treaty with Earth.

MINOR COST

A Minor Cost hampers a character in some small way. The most common examples are listed above and in the Results Table's Blue Results. Minor Costs can either take place as a result of a Blue Result or because the character opted for a Negative Success on a White Result.

Example: The Punisher is trying to diffuse a bomb inside a bank vault and gets a White Result. Jon, the Punisher's player, elects to take a

Negative Success. The Punisher succeeds in deactivating the bomb, but in doing so triggers a secondary trap that seals the vault and begins to fill it with poison gas. The Intensity of the poison starts off at Useless, but builds gradually each Page until it reaches Incredible Intensity. The Punisher must now find a way to stop the gas from filling the room or find a way to open the vault door.

MAJOR COST

A Major Cost hampers a character in some large way. Another name for a Major Cost is Resounding Failure. Major Costs are not listed on the Results Table; they only come about as a result of the character opting for a Negative Success on a Blue Result.

Example: The Punisher is trying to diffuse a bomb inside a bank vault and gets a Blue Result. Jon, the Punisher's player, elects to take a Negative Success, resulting in a Major Cost for success. The Punisher succeeds in deactivating the bomb, but in doing so triggers a secondary trap that seals the vault and a poison gas bomb goes off, filling the room instantly with Incredible Intensity poison gas. The Punisher must now find a way to quickly open the vault door before he succumbs to the poison.

NEGATIVE SUCCESS

In several places up to now we have noted the possibility of a character taking a Negative Success instead of settling on a failed

FEAT Roll. Just what does that mean?

Well, role-playing games are about telling interesting stories, and, frankly, often failing at a roll stalls the story, or isn't interesting. Sometimes, in order to keep the story moving, the characters need to succeed. However, since we don't just want to let the characters always succeed, we call for FEAT Rolls to see what happens. When the needs of the story come to cross-purposes with the need to keep players from just waltzing through the story unchallenged, players may call for a Negative Success, or Success with a Cost.

Negative Success is just what it sounds like; you get to succeed, but you pay for it! If you elect Negative Success on a White Result, you pay a Minor Cost. If you elect Negative Success on a Blue Result you pay a Major Cost.

RANKS AND INTENSITIES

All abilities in *Marvel Super Heroes: Nth Edition* have either a Rank or an Intensity. A **Rank** measures the potency of an ability to act; it is how effective the character is in that area of ability. Conversely, an **Intensity** measures resistance to change. The same ability may serve as a Rank in one action and an Intensity in another; it all depends on whether you are attempting to affect change or resist it. From this point forward unless we are speaking about Intensities specifically the text will refer to Ranks.

THE RANKS TABLE

Ranks are shown on the Ranks Table, displayed above the Universal Table from left to right in increasing order of power from Useless to Beyond. Ranks have a name and a Rank Number. Rank Numbers have a range of values

within a given Rank listed below the primary Rank Number for that Rank. Any move along the Ranks Table is called a Column Shift (RS). When comparing Ranks with Intensities, the Column Shifts between them are imposed upon the Universal Table in order to determine the difficulty of the FEAT.

Us
Useless
0
0

The Useless Rank is not a playable Rank; the lowest Rank a character may play is Pathetic. The purpose of the Useless Rank is to provide a point for character Attributes and Powers to descend to when they power down or otherwise become, well, useless. We'll discuss this more in later chapters.

HUMAN RANGE

Pa	Fe	Pr	Ty	Gd	Gt	Ex
Pathetic	Feeble	Poor	Typical	Good	Great	Excellent
5	10	15	20	25	30	35
01-07	08-12	13-17	18-22	23-27	28-32	33-37

SUPERHUMAN RANGE

Rm	St	Sp	In	Am	Fa	Ma
Remarkable	Stunning	Spectacular	Incredible	Amazing	Fantastic	Marvelous
40	45	50	55	60	65	70
38-42	43-47	48-52	53-57	58-62	63-67	68-72

METAHUMAN RANGE

Uc	Sh	Ph	As	Wo	Tm	Mn
Uncanny	Shocking	Phenomenal	Astonishing	Wondrous	Tremendous	Monstrous
75	80	85	90	95	100	105
73-77	78-82	83-87	88-92	93-97	98-102	103-107

INHUMAN RANGE

Un	Ow	Sr	At	Ga	Cs	Iv
Unearthly	Otherworldly	Stellar	Astronomical	Galactic	Cosmic	Invincible
110	115	120	125	130	135	140
108-112	113-117	118-122	123-127	128--132	133-137	138-143

The primary component of the Ranks Table are the playable Ranks. These range from Pathetic to Invincible in order of increasing potency from left to right. These are the Ranks (and Intensities) most often encountered during play.

In order to make things clearer, we've broken down the Ranks Table into ranges of ability. On the Ranks Table the ranges are separated by thick black lines; this does not mean that crossing from one range to another is in some way more difficult, only that the character has moved into a new "weight class" as it were.

Within the range of Rank Numbers is a **Standard Rank Number** listed above the range on the Universal Table. That Standard Rank Number refers to the most common Rank Number for that Rank. Published material for accomplished heroes will show that primary Rank Number to reflect their years of experience. New characters created by players will always start with the lowest Rank Number in the Rank's range.

Example: Captain America has Remarkable (40) Agility, making him slightly superhuman in that area. A newly-created character that had Remarkable Rank Agility would, because of his inexperience,

start out with a Rank Number of Ex (38).

Also on the Ranks Table are the Shifts and the Classes. Like Useless Rank, the Shifts and Classes are not typically playable Ranks (hence they are in grey on the Ranks Table).

X	Y	Z	AA	BB
Shift 150	Shift 200	Shift 300	Shift 400	Shift 500
144-175	176-250	251-350	351-450	451+

The Shifts exist primarily for those cases when a Rank Shift pushes an ability's Rank above Invincible (such as with Talents). Shift BB is the highest Rank to which you can Rank Shift; no amount of Rank Shifting can bridge the divide between Shift BB and Class 1000.

1K	2K	3K	4K	5K
Class 1000	Class 2000	Class 3000	Class 4000	Class 5000

6K	7K	8K	9K	B
Class 6000	Class 7000	Class 8000	Class 9000	Beyond ∞

The Classes represent the abilities of the nearly-all-powerful aspects of the Marvel Universe. Use them to represent the gravity wells of black holes, the sheer power of gamma-ray bursts, or the abilities of cosmic beings such as Eternity or Death. The Classes can also represent true immunity to some quality or substance.

There is a gap between the Shifts and the Classes on the Ranks Table. This conveys the simple fact that no amount of Column Shifting can shift a Rank from one side of that divide to the other. The Classes are simply too potent for other characters to even contemplate, let alone compete against.

That being said, should a situation arise when non-entity characters encounter a being with Ranks in the Classes section of the Ranks Table and need to make a

FEAT against that entity (and at this power level we might as well call it an entity), automatically adjust the position on the Universal Table by -1CS for each Class Shift.

Example: Mr. Fantastic has acquired a brain-boosting piece of cosmic technology from Galactus and is attempting to outsmart a newly-discovered entity called Quanta in order to save his family. Although Mr. Fantastic's Incredible (55) Reason has been augmented all the way to Cosmic (135) , he's facing an entity with Class 2000 Reason. Normally, he'd roll on the -8CS column of the Universal Table. However, because Quanta is a cosmic being with Class 2000 Rank ability, he has to add an additional -2CS to the normal Column Shift, for a total of -10CS. Reed has to roll a 96 or better to succeed; he has a 95% chance of failure. For his family's sake, Reed better have plenty of Drama Points and some good Distinctions to Invoke!

Entities with Ranks in the Classes range cannot have those Ranks shifted; these Ranks cannot be affected by Talents or other modifiers. Judges should have plenty of room amongst the Classes to create varied entities with different levels of power, so that not all entities look exactly the same.

THE UNIVERSAL TABLE

Take a look at the back cover of this book. There you will find the core element of the *Marvel Super Heroes: Nth Edition*: The Universal Table.

ANATOMY OF THE UNIVERSAL TABLE

The Universal Table is divided into Rows and Columns. The Rows are labeled by the numbers you roll on your Percentile Die ranging from 01 to 100 in a descending order. The Columns list Column

Shifts from left to right, from -9CS to +9CS, with No Shift as the central column.

At the intersection of any given Row and Column you will find a box containing one of six colors; Blue, White, Black, Green, Yellow and Red. These are the FEAT Colors. When you make a FEAT the result of a roll on percentile dice (2d10) is compared with the Rank of the ability used to make the FEAT. The intersecting FEAT Color determines the FEAT Result, as explained above.

Shifting Off The table

If the Column Shift modifier is ever -10CS or lower, the result is Automatic Success. Likewise, if the Column Shift is ever +10CS or higher, the result is an Impossible FEAT, or Automatic Failure.
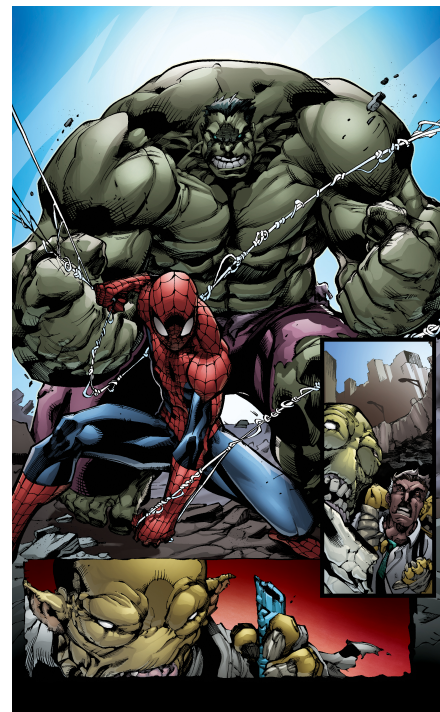
Above the Universal Table you will find the Ranks And Intensities Table (Ranks Table for Short). Here you will find listed all of the Ranks in the game, starting with the weakest Rank and getting more powerful as you progress to the right of the table. The Ranks Table also lists the Primary Rank Number and

the Rank Number Range for each Rank.

Above the Ranks Table you will find the Results Bar. These are used in Combat for determining the result of a Combat FEAT. Descriptions of the results' meanings are found in the *Maneuvers* section of the next chapter.

COLUMN SHIFTS

Column Shifts (CS) represent movement to the left or right on the Universal Table. When comparing Ranks and Intensities, the difference between these quantities directly translate into the base Column Shift for the FEAT.

A character Invoking one of his Distinctions may modify the Column Shift on the Universal Table, as described in the Drama Points and Distinctions chapters. Modifiers can also implement further Column

Shifts based on environmental conditions and other factors.

COMBINED FEATS

Characters can work together to achieve better results in appropriate situations. One character acts as the primary and the rest act as support.

The supporting characters each make a Support FEAT to Create An Advantage. If they succeed, the primary character may Invoke those Distinctions as normal (paying Drama Points to do so). If the supporting characters gained any free Invokes they may of course pass those to the primary character.

The Judge can declare a limit to the number of participants in a Combined FEAT as necessary, though the availability of Drama Points should normally serve as the only buffer to participation.

THE RESULTS TABLE

Above the Universal Table and the Ranks Table you will find the Results Table. Here you will find the most common combat results encountered in the game. While not exhaustive, it will get you and your players through most game situations.

Remember that Blue Results on the Results Table are Minor Costs, Yellow Results are Minor Benefits, and Red Results are Major Benefits.

For more information on each entry on the Results Table see the Maneuvers section of *Running A Session*.

General Effect	Normal Attacks	Pushing
GE	NA	Pu
Action	Action	Resistance
Crit. Fail	Exposed	Agony
Failure	Miss	No
Success	Hit	+1CS
Critical	Extra	+2CS
Resound	Double	+3CS

Grab	Grapple	Escape	Ram
Gb	Gp	Es	Rm
Action	Action	Action	Action
Exposed	Exposed	Gripped	Prone
Miss	Miss	Miss	Miss
Disarm	Partial	Partial	Hit
Unready	Hold	Escape	Extra
Ready	Damage	Reverse	Double

Stop	Trip	Trip Ranged
So	Tp	TR
Action	Action	Action
Both	Fall	Exposed
Stun	Miss	Miss
Fall	Trip	Trip
Stop	Extra	Extra
Ready	Double	Double

Dodging	Blocking	Resisting	Catching
Do	Bl	Rs	Ca
Action	Action	Effect	Action
+1CS	Extra	-8CS	Autohit
None	Autohit	-6CS	Miss
-2CS	Block	-4CS	Damage
-4CS	+1CS	-2CS	Catch
-6CS	+2CS	+1CS	Reverse

Stun?	Slam?	Kill?	RECOVER?
St	Sl	Ki	Rv
Resistance	Resistance	Resistance	Resistance
Knockout	Stun	Expire	-1CS
Stunned	Gr. Slam	Double	No
Dazed	Slam	Trauma	+1CS
No	Stagger	Stable	+2CS
Alert	No	Recover	+3CS

DRAMA POINTS

Whether to represent catching a lucky break or a surge of adrenaline, **Drama Points** give characters aid they sorely need. Drama Points give greater story control to players, allowing them to change the random effect of the dice. Drama points can be spent in a number of ways by both players and Judges. They are distinct from **Adventure Points**, which are used to improve or change a character's statistics (see Advancement in the Character Book).

All characters start play with one Drama Point. You can earn more Drama Points for your hero as you play. How do you do that? I'm glad you asked...

MS. MARVEL #40

EARNING DRAMA POINTS

All characters start each Story with one Drama Point. They can earn more as they play by doing one of the following:

• Take a Compelled Distinction
• Perform a Moral Action.
• Concede A Conflict

COMPELLED DISTINCTIONS

As described in the Distinctions chapter below, all characters have three Distinctions that describe their personalities, history, or other defining traits that make them unique to other characters. Distinctions can apply as a bonus to a FEAT if Invoked, but can also serve as a detriment if Compelled. If the player has his Distinction Compelled, he can gain a Drama Point for his trouble.

MORAL ACTIONS

Since Drama Points are supposed to help heroes and hinder villains, those characters that perform strong moral actions (such as saving civilians or eschewing a selfish reward and risking personal loss for the good of others) earns a Drama Point for his trouble.

However, the flip side of this is that those committing immoral actions (such as killing, stealing or otherwise harming others) lose a Drama Point over this infraction of morality.   No character can have fewer than zero Drama Points.

CONCEDE A CONFLICT

If you surrender in a fight, you get a Drama Point for your trouble, but your opponent gets to decide your fate. Judges, you should never punish players for conceding a conflict; don't kill off their characters. They should have a negative consequence for losing the fight, but not as bad a consequence as they would have if they had fought to the bitter end and lost.

When a character concedes the conflict, his opponent gets what he wanted from the character. If it is a fight, the character's participation in the fight ends, period.

SPENDING DRAMA POINTS

You can spend Drama Points in any of the following ways. Keep in mind that to gain any really powerful effect you may have to spend multiple Drama Points, so spend them wisely.

INVOKE A DISTINCTION

A player may spend a DP to Invoke a Distinction after making the initial FEAT. Players normally only Invoke a Distinction if they are dissatisfied with the result of the FEAT. Invoking has the effect of improving the FEAT by one Color Result.

Example: Jon has to make an important FEAT Roll to ensure that a super-weapon does not destroy Midtown. He really doesn't want to fail this FEAT. He has Reason at St (45) and the super-weapon's complexity makes it an Intensity of Am (60). He needs to roll a 66 to succeed. He rolls a 40. Not wanting to fail this roll, he spends a Drama Point to step up the fail-

ure to a Negative Success. The Judge smiles; Jon has managed to stop the super weapon from firing, but his actions have primed the self-destruct, which will have enough power to wipe out Midtown anyway. He'd best figure out how to stop that countdown!

Invoking a Distinction replaces the old system of spending Karma on a FEAT.
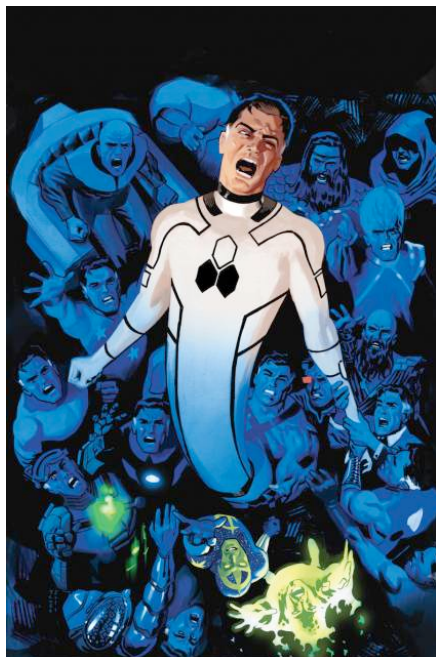
COMPEL A DISTINCTION

You can also pay a Drama Point to Compel a Distinction for

another player or Judge-controlled character, if you know what that Distinction is. You can discover a target's Distinction with a successful FEAT using the appropriate Attribute. You pay that Drama Point to the person controlling the character you Compelled. You can also voluntarily Compel your own Distinction, and the Judge will give you a Drama Point for your trouble. See the Distinctions chapter for more information on Compelling Distinctions.

RESIST A COMPEL

If a player wishes, he can prevent a Compel from taking place. This means that he not only does not earn a Drama Point from the Compel, but he must *spend* a Drama Point to stop the Compel. That point goes to whomever initiated the Compel.

HINT FROM THE JUDGE

You can spend a Drama Point to get a hint or clue from the Judge as to what you should do next. This can be really helpful when the player is in a bind and the story is slowing down as a result.

The Judge should make sure the clue is not a dead giveaway but isn't too vague either. A good rule of thumb is to give one simple sentence worth of information per Drama Point spent. You can even provide a suggestion as to a course

of action, though avoid leading the players safely on the path to victory; that prevents them from experiencing any drama or discovery and makes for a dull story.

PUSHING AN ABILITY

If a character's Attribute or Power Rank isn't enough to do the job, he may spend a Drama Point to push the Trait using the Pushing Column on the Results Table. See Pushing in the next chapter for more details.

DRAMA POINTS FOR NON-PLAYER CHARACTERS

The Judge can use Drama Points for his characters in exactly the same way as players can. However, Judge-controlled characters don't start with a free Drama Point like PCs do. Instead, the Judge starts with a pool of Drama Points he can use equal to the number of PCs at the table plus one. From that initial pool he can earn more Drama Points for his characters in the same way as PCs.

Judges have an unlimited number of Drama Points for awarding characters in play; this is separate from the DP's he has for his own characters.
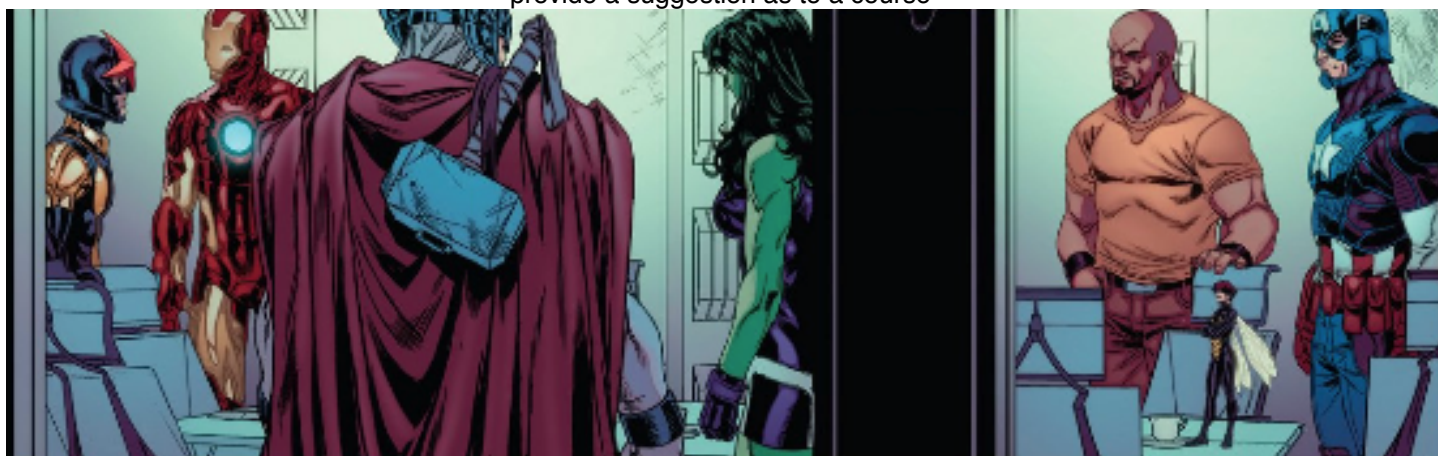
DISTINCTIONS

Characters and settings are more than just a collection of statistics. Each individual character, location or item has something that makes that thing unique. Something that sets it apart. Marvel Nth Edition represents that thing as a **Distinction**.

OVERVIEW

Players and Judges use Distinctions to add flavor to the game, to draw focus to those aspects of a character or location that play a central roll in that thing's makeup, and to shape the story in a natural way. Distinctions do this by giving the player the ability to modify the result of a FEAT *if* he can justify how the Distinction applies to that FEAT.

INVOKING DISTINCTIONS

Once a character has made a FEAT, he can choose to us a Scene or Personal Distinction to alter it. This is called Invoking the Distinction. **Invoking** a Distinction means using it in a beneficial way. He does so by spending a Drama Point to step up the Column Shift on the Universal Table by +2CS. Players can spend more than one Drama Point on a single FEAT if they desire. All the use of Distinctions does is change the Column Shift; the player does not get to re-roll the FEAT.

Remember these key rules about using Distinctions:

• The character can only Invoke one of his own Distinctions *after* making a FEAT.
• The player must be able to justify the use of the Distinction and relate that to the story.
• No Distinction may be used more than once per FEAT, but multiple

different Distinctions may be used on a single FEAT so long as each Distinction is justified.
• Anyone can make use of anyone's Distinctions at any time (Invoking their own or Compelling someone else's). If a character has his Distinction Compelled, he may cancel that Compel by spending a Drama Point.
• Invoking a Distinction costs a Drama Point. Compelling a Distinction grants a Drama Point.

A Distinction may also be Compelled. **Compelling** a Distinction means using it in a way harmful to the character. We'll go more into that below.

TYPES OF DISTINCTIONS

Distinctions come in two flavors; Personal Distinctions and Scene Distinctions. They function identically; anyone can Invoke or Compel either type of Distinction. The only difference lies in assignment; Scene Distinctions stem from aspects of a scene or setting while Personal Distinctions stem from aspects of a character or item.

Personal Distinctions get assigned to a character or item at character creation or through the course of advancement. Personal Distinctions have no Rank / Intensity. If another character attempts to replace or eliminate a Personal Distinction (which normally requires quite a bit of work or a special power, see below), use the appropriate Resistance Attribute as the Intensity of the FEAT.

Scene Distinctions get assigned to a scene by the Judge prior to play or by the characters during play via their actions. They have Intensities based on their po-

tency to overcome (see the Intensities chapter). Any attack on the Intensity that eliminates it also eliminates the Distinction.

Complications are a kind of Distinction that occur when a character takes an injury of some sort other than Health or Sanity damage. They are more often Compelled than Invoked and are meant to make life harder for the hero. See *Health, Injury, Healing, and Death* for more information.

She-Hulk No.4

CREATING PERSONAL DISTINCTIONS

A Distinction should distinguish that character from other characters. When choosing a Distinction, remember that it should both have positive and negative consequences for the character; sometimes the trait can come in handy, other times it can mess the character up.

Write each Distinction either as a phrase or a quote the character might say. For example, Spider-Man might have the following Distinctions:

- *With Great Power Comes Great Responsibility.*
- *The Typical Parker Luck*
- *Tangled Web Of Taunts*

The first Distinction speaks to Peter's character; he will always try to use his powers responsibly, which can be useful when his reputation is on the line or when he's trying to get other to trust him. It can also cause him difficulty because that sense of responsibility can allow others to lure him into traps. This first Distinction is called the hero's **High Concept.**

The second Distinction describes how Peter often blames his poor choices or strategies on bad luck. It usually works against Peter, but occasionally his decisions just happen to work in his favor despite himself. This Distinction is called his **Trouble.**

Finally, the last Distinction refers to Spider-Man's perchance to use glib taunts to befuddle his foes. This can help him obviously by making his opponents make mistakes (thus making his roll easier) but it can also backfire and give his foes greater resolve to beat him.

We will go more into High Concepts, Troubles and other personal Distinctions in the Character section.

CREATING SCENE DISTINCTIONS

As with Personal Distinctions, Scene Distinctions should tie to what makes that location unique. What gives that location character? What history does it have? What obstacles are inherent to that location?

Scene Distinctions can be transitory. A museum that *Bustles With Crowds Of Tourists* during the day might be *Full of Deep and Creepy Shadows* at night. Characters can use their abilities to alter Scene Distinctions by making FEATs. More on that below.

Judge-created scene distinctions

All Scenes start with some Scene Distinctions, which the Judge should tell all players about if they are obvious to them. Typically, a Scene will start with between one and three Scene Distinctions. These are free for the Judge to create, as they are simply part of the setting.

As play progresses, the Judge may see opportunities to add new Scene Distinctions. Judges can declare new Scene Distinctions at any time, but must give all players a Drama Point if the Scene Distinction was not present at the start of the Scene. This reflects that the Judge is essentially Creating An Advantage without having to roll for it.

Player-created scene distinctions

Players can "discover" hidden Scene Distinctions or create new ones by taking a Create An Advantage action. If they get a Yellow or Red Result, they can get one or more free Invokes of that new Distinction. Otherwise, they must pay a Drama Point to Invoke it.

USING DISTINCTIONS

A player may either Invoke his own Distinctions, or he may Invoke or Compel those of other characters. Invoking a Distinction always cost a Drama Point, even if the Distinction proved unnecessary. Compelling a Distinction always earn the Compelled player a Drama Point regardless of whether that Distinction actually hampered the character. The player who Compelled

"INCLUDING TWO (TWO!) SEPARATE TEAMS OF AVENGERS.

the Distinction must pay the Drama Point to the player who suffered the Compel.

Harriet, Bob and Mary are playing a game session, with Mary as the Judge. Harriet decides to Compel one of Bob's character's Distinctions. Bob accepts the Compel, and Harriet must give Bob a Drama Point.

The person Invoking the Distinction does so after the FEAT Roll, describing how the Distinction applies to the FEAT.

INVOKING COLUMN SHIFTS

A character can use his Distinctions to Invoke a Column Shift, boosting the FEAT's location on the Universal Table by +2CS. Players may also Invoke a Column Shift against an opponent with one of the opponent's own Distinctions, imposing a -2CS to his roll. If a player does impose an Invoke on a target in this way he must hand his opponent a Drama Point.

COMPELS

In addition to Invoking, a Distinction can be Compelled. When you Compel a Distinction, if the character accepts the Compel, no FEAT is made; instead, a negative consequence is narrated for that character. It is essentially accepting automatic failure, but in exchange for a Drama Point.

ADJUSTING DISTINCTIONS

Eventually some character will attempt to modify, create or eliminate a Scene Distinction. Characters do this by making a FEAT against an Intensity defined by the Judge. If the FEAT succeeds, the character may alter the Distinction.

Any attempt to eliminate a Distinction must occur in a way that makes narrative sense. You cannot eliminate a Distinction caused by a force field, for example, unless you manage to deactivate the field (using the appropriate tools), short it out, disrupt it with a sufficiently powerful blow, or find a way around it. Trying to persuade the force field to shut down by talking to it would not make narrative sense, so such an attempt would fail automatically (though it might make for some seriously funny role-playing).

IN-PLAY ALTERNATION OF AN OPPONENT'S PERSONAL DISTINCTIONS

A character's Personal Distinctions cannot be removed or changed during play without spending Adventure Points to do so. See *Cost of Personal Distinctions* below

for the cost of making such changes.

However, opponents can often make *temporary* changes to a character's list of Personal Distinctions. This is a normal FEAT to overcome a character's natural resistance to such changes (using the appropriate Resistance Attribute as the Intensity of the FEAT). The rules about making narrative sense of such alterations is particularly important here.

Any change to a Personal Distinction can be overcome by a FEAT against the attacker's attack Intensity. That Intensity reduces by -1CS for each attempt, until the change is undone.

COST OF PERSONAL DISTINCTIONS

At character creation players must choose three Distinctions for their characters. This does not have a cost in Blocks. However, if they want to change their Distinctions, that's another story.

Changing a Distinction requires expenditure of Action Points. This is a form of lateral leveling. Replacing an old Distinction with a new one costs 5 Action Points. The Judge, as always, has final say as to what Distinctions he will allow, though Judges are encouraged to let players have a large say in the new Distinctions; they have to play them, after all, for good and for ill.

RUNNING A SESSION

Now that you understand the basics of how to make FEATs, it's time to look at the mechanics of a typical game session.

TIME IN THE GAME

The basic unit of time in combat is the **Panel**. A Panel represents a single action for a given character, often the equivalent of a single comic book panel. It refers to the frame of reference for that moment in time; that of the character. Every active character gets to take at minimum one single Panel in a Page.

A **Page** is a single run of the Panels for all participating characters, taken in Initiative Order. It is roughly equal to a page or two of a comic book. A Page lasts six seconds in real time.

A **Scene** is a succession of Pages that convey a portion of a story, usually moving that story along. Confrontation Scenes involve direct action by the heroes that typically end in Disasters, though Resolution Scenes allow heroes to regroup and prepare new Goals for future Scenes.

Finally, a **Story** is a single adventure, with an Inciting Incident, a series of Scenes leading to a Climax and finally a Conclusion.

ANATOMY OF A PAGE

During a Scene, any Actions are resolved in Pages in which players take Panels during which they resolve Actions. Pages can contain dozens of Panels depending on the number of participants and the number of Panels each participant takes. The Judge should run the Pages as follows:

Declare Initiative Sacrifices

If any character plans on taking more than one Panel in this Page, he must declare that intent now. The character must declare how many Panels he intends to use that Page. Any Action he takes will thus suffer a negative CS Modifier equal to the number of extra Panels he took. The number of extra panels cannot exceed half the character's Rank in Initiative. So if a character has Great (35) Initiative, he can have no more than three Panels in a Page (because Great is the 6th Rank, and half of six is three).

Roll Initiative

Each player rolls for Initiative. Use the Rank in Initiative (not the Rank Number and counting Useless as zero) as the base, and add 1d10 to that base.

Example: A hero with Incredible Rank Initiative has a base Initiative of 11 (since Incredible is the 11th Rank on the Rank Table). If he rolls 1d10 and gets an 9, he has a final Initiative of 20.

Players roll Initiative once for each Panel they have in the Page; if they roll the same value twice, the two Actions occur one after the other. Subtract one from Initiative (not the Initiative Rank) for each successive roll in a Page.

Example: A character has Great Initiative, thus giving him an Initiative of 6. He decides to take all three of his Panel Actions this Page. His first Initiative Roll will be 1d10+6, his second will be 1d10+5, and his final will be 1d10+4.

If two characters roll the same value, either highest Initiative Rank wins or re-roll. In the case of Contest Confrontations, the two characters act on the lower-rolling character's Panel.

Panel-By-Panel Actions

Play proceeds in Initiative order. The acting Player makes his character's Action, rolling percentile dice (2D10). If the FEAT succeeds, if an attack he inflicts his Effect Rank on the target, whom may then have to roll for Stun, Slam or Kill (or for other effects as determined by the Power used); otherwise the degree of success determines the result. Finally, the next character in the Initiative order gets to act unless prohibited by a prior character's Action.

THE THREE ACTIONS

The FEAT System breaks down actions into three generic types:

- Overcome An Obstacle
- Create An Advantage
- Attack

Defense is not considered an action, as characters defend with their Rank as the Intensity automatically. They can, however, forego all actions that Panel by declaring they are using the Dodge Maneuver. See Maneuvers for more details.

Characters perform these three actions using their Attributes and Powers. Not all Attributes and Powers can perform all Actions; see their individual descriptions for the actions they can perform.

OVERCOME

Characters perform an **Overcome** action whenever they must remove an obstacle blocking their success. By "remove" do not think we mean "destroy;" you can overcome a pack of crates in your path by leaping over them just as easily as by crashing through them (the latter would be an Attack action, see below). Obstacles overcome in this way remain for others to overcome unless the action the character took specifically removes the obstacle permanently (such as picking up the crates and setting them out of the path, dispersing the angry crowd, etc). Actually destroying an obstacle requires the character to make an Attack action (see below).

To perform an Overcome action, use the Rank of the obstacle as the Intensity of the FEAT. Some obstacles will have multiple Ranks depending on the action the player is making; the crates might have Amazing Intensity weight but only require a Good Intensity Agility FEAT to get over or around. Characters can discover alternate options for Overcoming the obstacle by making a Discover An Advantage action, if the Intensity is not obvious.

- **Blue Result:** You either fail and suffer an additional minor cost or you succeed at a major cost.
- **White Result:** You either fail at the task you were attempting or you succeed at a minor cost.

- **Green Result:** You succeed at overcoming whatever obstacle was in your path.
- **Yellow Result:** You succeed at overcoming the obstacle and gain an additional minor benefit.
- **Red Result:** You succeed at overcoming the obstacle and gain an additional major benefit.

Example: Jubilee is trapped in a burning warehouse. The only exit is blocked by crates that fell during an earlier explosion. She knows that the crates are too heavy to move and are on fire anyway. She decides to try to pick her way over the crates, avoiding any flames from any burning crates, to try and reach the exit on the far side. The Judge decides that the crates are unstable and also some of them are on fire, making crossing them a task of Great Intensity. Jubilee must use her Good Deft to successfully cross over the crates.

Jubilee needs to roll a 56 or better to get a Green Result. She rolls a 16; she fails. Karen, the player running Jubilee, decides she would rather get Jubilee out of here, so she opts to succeed at a minor cost. Karen describes how Jubilee makes it to the far side of the pile of crates but missteps as she descends, falling and suffering a <u>Sprained Ankle</u>. The Judge or other players will be able to Compel that injury until it heals. As usual, if they do, Karen will receive a Drama Point for her trouble.

PERMANENT OVERCOMES

Usually, Overcoming an obstacle merely means finding a way to get past it. It is still there for the next person to also have to Overcome. If the character wants to permanently disable the obstacle, he must get a Red Result; permanently Overcoming the obstacle (dispelling it) is considered a Major Benefit.

CREATE AN ADVANTAGE

So how did that obstacle get there in the first place? Someone came along and **Created An Advantage**. Alternatively, the hero could try to **Discover An Existing Advantage**.

To create an **Advantage**, declare the Intensity a foe would have to Overcome to eliminate the Advantage and make a FEAT against that Intensity using the appropriate Attribute or Power.

Discovering an existing Advantage works a little differently. The player isn't creating the Intensity that she or other heroes must Overcome; that is decided by the Judge, as the Intensity technically exists before the player makes the FEAT. Instead, the Intensity of a Discover FEAT is based on the Judge's determination of how obvious or hidden the alternate path may be. After all, how heavy an object is might be easy to determine but a secret passage might be very tough to spot.

The resulting Advantage is a temporary Distinction, usually, though not universally, a Scene Distinction, that can be Invoked or Compelled. The Rank serves as the Intensity necessary to overcome the Distinction (see Overcome Actions, above).

Example Advantages include setting traps, parking vehicles in a roadway to form a blockade, using your weather powers to whip up a buffeting wind or a blinding rain, and using your webbing to make the floor too sticky to cross. These are just a few examples, we're sure you'll invent many more!

CREATING / DISCOVERING AN ADVANTAGE

- **Blue Result:** You either fail or you succeed but someone opposed to you (including the Judge) gets two free Invokes.
- **White Result:** You either fail or you succeed but someone opposed to you (including the Judge) gets one free Invoke.
- **Green Result:** You succeed at creating the Advantage. You must pay a Drama Point to Invoke it.
- **Yellow Result:** You succeed at creating the Advantage and you get one free Invocation.
- **Red Result:** You succeed at creating the Advantage and you get two free Invocations.

MULTIPLE WAYS TO OVERCOME

Just because the player created an Advantage with a certain Overcome Intensity doesn't mean that creative players won't see alternative ways to approach the new Obstacle. In fact, we guarantee they will. So what happens to that Intensity the player (or Judge) created?

Players may attempt to find a way around the original Advantage by making a Discover An Advantage FEAT. Essentially, they are looking for a different path to take; they are trying to discover an existing Scene Distinction based on the original Scene Distinction they are trying to Overcome. The Judge sets the Intensity of this second FEAT; depending on what the characters try, the new FEAT may have a higher or lower Overcome Intensity than the original FEAT. If the resulting Overcome Intensity is still too high for the player, they can choose to Overcome the original Scene Distinction or try again to find another hidden Scene Distinction.

USING THE ADVANTAGE

The whole point of creating the Advantage is to make use of it during the scene. The Advantage becomes essentially a Ranked Scene Distinction; it must be Overcome like any other obstacle, but it can also be Invoked or Compelled like any other Scene Distinction. This is one way that Advantages as Power Tricks or as Constructs differ from actual Powers or Constructs (or Attributes). Because they are Scene-dependent and temporary, they are subject to the ebb and flow of the Scene, hence their ability to be Compelled and Overcome.

IN SUMMARY

So to summarize, to Create An Advantage, you first choose the Intensity of any Overcome FEAT other characters would have to beat in order to get past the Obstacle, and then make a FEAT yourself to create it. Once created, the Advantage becomes a Scene Distinction that may be Invoked or Compelled until it is permanently Overcome or until the Scene ends.

ATTACK

This one is pretty straightforward; you **Attack** a target with your Attribute or Power. Different Attributes and Powers can attack in different ways. Fighting and Shoot are the Attributes used for making physical attacks, but you could use Cunning to make an emotional attack that threatens someone's Sanity. See Running Combat below, particularly the Maneuvers section.

PANEL AND FREE ACTIONS

We also distinguish between Panel Actions and Free Actions. A Panel Action is one that takes a full Panel to complete. Free Actions effectively take no time or so little time that they don't require a full Panel. Each Free Action taken

on top of a Panel Action in a single Panel adds +1CS to the Intensity of any FEAT taken that Panel. Movement, for instance, is a Free Action if moving at up to half your Movement Rank. You get one Panel Action per Panel.

CHALLENGES, CONFRONTATIONS AND COMBAT

So you now know there are three types of Actions. When do you use them? Actions take place during Challenges, Confrontations and Combat.

RUNNING CHALLENGES

Challenges are, in theory, the simplest form of Action. You don't have to spar with another intelligent opponent; rather, you must interact with your environment.

To complete a Challenge, roll an Action FEAT against the Intensity set by the Judge (see the Intensities Chapter) for details). Usually a Challenge is handled as an Overcome Action, though players can Create or Discover any number of Scene Distinctions to assist them in making their Overcome FEAT.

RUNNING CONFRONTATIONS

Confrontations occur when facing another character in a non-violent interaction. The character pits his Ability Rank against his foe's Ability Intensity.

Confrontations and Challenges can sometimes look alike. When diffusing a bomb, is that a Challenge or a Confrontation? It's actually a form of Confrontation since you must defeat the efforts of another character, albeit indirectly (through the foe's Create an Advantage FEAT made earlier).

CHARACTER ATTITUDE TABLE	
ATTITUDE	**MEANING**
Totally Opposed -5CS	The target will take extreme risks to oppose the action/belief. He thoroughly despises the character.
Extremely Opposed -4CS	The target will take extreme risks to oppose the action/belief. He hates the character.
Very Opposed -3CS	The target will take moderate risks to oppose the action/belief. He considers the character a foe.
Opposed -2CS	The target will take slight risks to oppose the action/belief. He finds the character unlikable.
Slightly Opposed -1CS	The target will argue against the action/belief. He finds the character slightly unlikable.
Neutral +/-0CS	The target will take no action of any kind; he has no opinion about the claim/task/person.
Slightly Agreeable +1CS	The target will go along with suggestions he's inclined to accept anyway, and accept statements that don't contradict prior knowledge and seem plausible and accurate. He finds the character likable.
Agreeable +2CS	The target will take slight risks to help the hero. He'll believe statements that seem slightly implausible but don't contradict prior knowledge. He finds the very likable.
Very Agreeable +3CS	The target will take moderate risks for the hero. He'll believe statements that seem implausible but don't contradict prior knowledge. He considers the character a friend.
Extremely Agreeable +4CS	The target will take great risks for the hero. He'll believe statements that seem highly implausible but don't contradict prior knowledge. He considers the character a close friend.

CHARACTER ATTITUDE TABLE	
ATTITUDE	**MEANING**
Totally In Favor Of +5CS	The target will take extreme risks for the hero. He'll believe statements that directly contradict prior knowledge. He considers the character among his best friends.

CHARM, CONTROL, AND PERSUASION

One of the most important forms of Confrontation, the conversations between characters can lead to or prevent Combat. It can convince villains that their plans conflict with their own self-interest and intimidate whole armies so as to turn them from battle. Sometimes a character's mere presence can turn the tide.

The FEAT itself represents the end result of a conversation, threat or appeal, each of which may take differing amounts of time to accomplish. If appropriate, the Judge can apply modifiers to the Intensity based on the weight of new evidence presented, the established and agreed-upon background knowledge shared by both parties and the strength of the character's argument and conviction. If the FEAT involves a bribe, the amount of the bribe and whether or not the target feels insulted by the bribe should also factor into the calculation.

The structure of a FEAT in persuasive dialogue is the same as with other FEATs. However, the results will vary depending on what you are trying to accomplish. There are three basic kinds of persuasion attempts; Action, Belief, and Comfort (the ABC's of persuasion).

Persuasion to Action simply means convincing a target character to perform a task, regardless of whether that task is in the best interest of that target. *Persuasion to Belief* convinces the target character to accept as true some claim, regardless of whether or not it is in fact true. Finally, *Persuasion to*

Comfort means to get your target to change their attitude towards a third party (or yourself). After all, if you can get them to like you they'll prove easier to sway, and if you can get them to hate your enemies they'll more likely go along with your requests to target that enemy.

All of these are handled in a similar manner; how does the FEAT change your target's attitude towards the proposition? The target's starting attitude is chosen by the Judge based on that Judge Character's role in the story (or the player if it is his character).

• *Blue:* The target's attitude worsens by two levels.
• *White:* The target's attitude worsens by one level.
• *Green:* No change in Attitude.
• *Yellow:* The target's attitude improves by one level.
• *Red:* The target's attitude improves by two levels.

So how do you judge the target's attitude and its game effects? The Character Attitude Table to the right shows the different attitude types and their meanings. The Judge and Players should keep track of any attitudes determined for given tasks as they may come up at any time. Keep in mind that though the table lumps the ABC's together you should evaluate each separately. The listed modifier should apply to the Target Number for any rolls made against a character with the stated attitude.

RUNNING COMBAT

In **Combat**, characters face one another in violent interactions. The Results Table details many of the Maneuvers and effects of a successful Combat Action. A number of factors can go into combat, but they all boil down to the same rules for FEATs as all other Actions.

Before Each Page Begins...
• Make any Recoveries from prior Pages

• Determine the number of Panels each character will use this Page.
• Roll Initiative for each Panel in play. All players declare their intended Panel Actions at this time.
• Roll any pre-combat defense actions (such as Block or Dodge).

For Each Panel Played...
• Determine the Action the character will perform.
• Make any FEAT rolls for that Action.
• Apply any Damage or other Effects.
• Resolve any other business for this Panel.

If an Action that a character started on a Panel has a duration of longer than the time between his current Panel and the next Panel the character must either forfeit subsequent Panels until his task is completed or cease his attempt in

order to perform another action (and thus forfeiting his earlier attempt). FEATs that take multiple Panels to perform take place on the last Panel of the sequence. So if a FEAT required seven Panels of effort, the FEAT would take place on the seventh Panel. Exceptions can be made for those actions that a character could reasonably stop and then pick up again later, such as research interrupted by a firefight.

MULTI-TARGET ACTIONS

Characters may target multiple targets within their range of attack. Simply divide the Blocks in the attack Attribute amongst the targets, then make an attack FEAT against each target. Damage is likewise divided up amongst the targets so attacked. For unarmed combat "in range" is any Area adjacent to the character if he is not

moving that Panel or along his path if he is moving. For ranged attacks, it is anyone within the Power's range, but that range also reduces by -1CS per target.

Example: Captain America wants to attack three thugs during his Panel. They are all in close range, so he'll be using his Stunning Fighting. That is a total of 9 Blocks. They are all Typical Ranked Thugs, so Cap feels that he can take down all three by dividing his Fighting up equally between the three of them; that is three Blocks each, or Typical Rank. Each attack must thus roll a 51 or better to succeed. Cap must also decide before the attack how he will distribute his Remarkable Might. He decides to put two Blocks into each target, for Poor damage to each if he succeeds.

Cap hits the first and third thug, but misses the second. He still has to divide his Might in damage up between the three thugs, since he expended the effort in the attack. So the two thugs he hit suffer Poor (15) damage from the attack.

Captain Marvel flies in and joins the fight, firing beams of energy at the thugs. She targets one of the thugs Cap hit and the thug he missed. She has Great Shooting. She divides this in two to target each thug at Typical Rank. She splits her energy beam's Rank equally between both targets. She manages to hit both thugs, doing Great (30) Damage to each thug.

CHANGING ACTIONS

If, for whatever reason, the successful FEAT of a character in an earlier Panel would negate your intended action but not take you out of the fight, you may make a FEAT to change your action appropriately. Since you are trying to oppose your own momentum, the FEAT Intensity equals your Initiative Rank. You roll with either your Agility (for physical tasks), your Reason (for intellectual tasks) or your Cunning (for argu-

ments or the like). Failure means forfeiture of that Panel.

Example: One of the thugs in the above fight had intended to grab Captain America's shield, hoping that this would even the odds a bit more. However, he took damage from both Captain America and Captain Marvel, so he's decided that discretion is the better part of valor and now wants to flee. Since he's already committed to the attack, he must make a Typical Agility FEAT against his Typical Initiative to change tactics. He succeeds, and spends his Panel running away.

MANEUVERS

Characters can attempt to do special tricks to get certain results in combat. These **Maneuvers** come in handy as set ways to resolve certain combat actions. A character can purchase bonuses in a set of Maneuvers (see Talents) at the same cost as a Talent; they count as a kind of Talent in this regard.

Keep in mind that these maneuvers, while described in terms of Physical Combat Actions, could theoretically be used in any form of Physical, Psychological or Presence Action. You merely must provide the appropriate description of the Maneuver in terms of the relevant Action.

Blocking
Bl
Action
Extra
Autohit
Block
+1CS
+2CS

Block (Pre-Action Phase)

You attempt to deflect, parry or otherwise prevent an attack from connecting without yourself trying to get out of the way. Blocking is a Free Action, with each successful Block imposing a cumulative -1CS penalty to the character's next Standard Action.

Roll on the Block Column before your attacker makes his attack FEAT. Use the attacker's Action FEAT as the Intensity of the FEAT to determine the Target Number. Use the Block Column on the Universal Table to determine the Result.

- Extra - Not only did the attack automatically hit, but the attacker gets to choose to inflict either Stun or Slam as well.

- Auto-hit - The Block failed and the attack automatically hits, doing Rank damage.
- Block - The attack is Blocked. It automatically fails and the character may attempt to Block another attack.
- +1CS - The attack is Blocked and the character gains a +1CS to his next Block.
- +2CS - The attack is Blocked and the character gains a +2CS to his next Block.

If you took no damage from the attack you Blocked, you may continue to Block any incoming attacks until you either take damage or reach your next Panel.

Brace

This Free Action is an attempt to steady one's self before making a ranged attack. A successful Brace reduces the Range Modifier by -2CS only for purposes of hitting (not damaging) the target. If you Brace and Fire in the same Panel, you only gain a -1CS reduction of the Range Modifier.

Catching
Ca
Action
Autohit
Miss
Damage
Catch
Reverse

Catch

The character attempts to catch an object that is thrown at him. If the item is a weapon or otherwise meant to damage him, a successful Catch will prevent damage from occurring at all.

- Auto-hit - The object the hero tried to catch hit the hero instead. In the case of a falling object, this is as if the object made a Ram attack against the character at the speed of the fall. In the cases of shooting or thrown weapons, the

hero is automatically hit (the attacker still has to make his FEAT to see to what degree he succeeds, but a White or Blue result to hit is treated as a Green result).
- Miss - The hero has missed catching the object. If the object he was trying to catch was directed against him as an attack, the attack proceeds at a +1CS to hit.
- Damage - The hero caught the object, but might damage it as a result. Treat the catch as a damage-inflicting attack on the object or character being caught. The character may not pull his punch.
- Catch - The object is caught with no ill effects to the hero attempting the catch or the object or character being caught.
- Reverse - The character may throw the caught object in the same Panel in which he caught the object.

Cover

You aim your weapon at your target (regardless of weapon type) but do not fire. In essence, you keep the target covered by your weapon, remaining prepared to attack at any time.

Cover provides no bonus to either attack or effect. However, once you have established Cover, you may fire/use your weapon at any time afterward, even during an-

other character's Panel. The attack is considered to hit before your target completes his action.

- -

Dive For Cover (Pre-Action Phase)

This maneuver allows you to leap to the safety behind a nearby object, or out of the area of an attack that does damage over an area. Once completing this maneuver, the character is considered Prone at the end of his Action.

Treat as the Dodge maneuver with the following exceptions. The character can move at his maximum movement power Rank to escape during this maneuver. However, for each Rank of distance he tries to move, reduce his next Action Rank by -1CS.

So for example, if your hero must move 45 yards to reach cover (Stunning distance), any Dive For Cover is at -9CS. If the cover is only 15 yards away (Poor distance, the Dive for Cover is only at -3CS.

Any object, whether a construct or another character, can provide cover for your character. However, how much cover depends on its size; if it is as large or larger than the character it can provide full cover; the attacker must either blast his way through the barrier, change his position, or perform some kind of trick shot that can overcome that barrier (such as bouncing a shield off of several surfaces and striking the foe from behind, a task best defined as an Advantage). If the item is smaller than the hero, it only provides partial cover. If the cover is 1CS smaller than the hero, 25% of the damage to Health is done to the character instead of the cover (split the damage). At 2CS difference 50% of the damage gets through, 3CS difference allows 75% of the damage to get through, etc.

Normally, an item providing cover takes any damage without allowing the character behind it to take any damage (except as noted above). However, if the amount of damage done exceeds both the Health / Integrity of the item and any armor or Body, the remaining damage strikes the person behind it.

- -

Dodging
Do
Action
+1CS
None
-2CS
-4CS
-6CS

Dodge (Pre-Action Phase)

The character uses his entire Panel to get out of the way of any incoming attacks, whether up close or at range. He makes this FEAT Roll before his attacker makes his attack FEAT. He may use his attacker's Action Rank as the Intensity for this attempt. If you elect to Dodge on someone else's Panel you forego your next Panel as a result.

- +1CS - The character zigs when he should zag, and actually makes any incoming attacks easier.
- None - The Dodge has no effect.
- -2CS - The Dodge provides a -2CS to the Rank of any incoming attacks until the character's next Panel.
- -4CS - The Dodge provides a -4CS to the Rank of any incoming attacks until the character's next Panel.
- -6CS - The Dodge provides a -6CS to the Rank of any incoming attacks until the character's next Panel.

Dodge works against all incoming attacks from the time it is rolled until the character's next Panel. The reduction applies to the actual attack, not to the effect's potency. So a Dodge made by Spider-Man against one of the Green Goblin's pumpkin bombs would reduce the Goblin's Shoot (which applies to all ranged attacks, including thrown attacks). It would not reduce the damage done by the pumpkin bombs if he hits.

- -

Escape
Es
Action
Gripped
Miss
Partial
Escape
Reverse

Escape

The character attempts to escape the Grapple of another character. This can be done only once the other character already has a hold on you; for avoiding getting caught in the first place, use Dodge.

- Gripped - Your efforts have resulted in your captor getting a better grip on you. You have -1CS to your next Escape FEAT.
- Miss - The character remains Grappled.
- Partial - The character goes from Grabbed to Partial if currently Grabbed, and from Partial to Escape if currently in a Partial grip.
- Escape - The character escapes from his captor's grip.
- Reverse - The character may take an additional Action before his next Panel including attempting to reverse the hold on his former captor. Any Actions other than making a Grapple are at -2CS.

- -

| Grab |
|---|
| **Gb** |
| Action |
| **Exposed** |
| **Miss** |
| **Disarm** |
| **Unready** |
| **Ready** |

Grab

This Action will result in disarming your opponent of his weapon or other item, in hopes of gaining possession yourself.

- Exposed- The target not only retains his weapon but now has a +1CS to hit you next Round.
- Miss - The target retains possession.
- Disarm - You relieve the target of his weapon, sending it flying. It lands nearby.
- Unready - You gain possession of the item but cannot use it until you use an Action to ready the item.
- Ready - You gain possession of the item and can use it immediately.

Grab By / Catch By

The character rushes at a person and grabs/catches them. This can simulate a tackle or an attempt to catch a falling person while flying towards them. This is treated as a Grapple or a Catch (depending on the special effect) with the following exceptions:
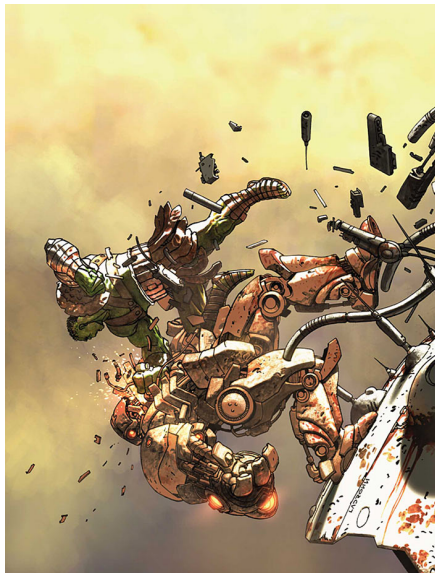
- The attacker's attack Attribute suffers a penalty equal to the difference in his current movement Rank and the target's current movement Rank.
- The attacker gains a CS modifier equal to his attack penalty to improve his Might only for the purposes of grabbing the target.
- In the case of Catching a hero, a Catch result lets the character

catch the target but the catch is clumsy and the target suffers a -2CS to his next action if he's friendly, and is in a Partial Hold if not. A Reversal means that the target (if a friendly) can act normally, but if a foe the character is considered to have him in a Hold.

Grapple
Gp
Action
Exposed
Miss
Partial
Hold
Damage

Grapple

The character attempts to put the target in a hold or pin him to the ground, or you attempt to improve your hold on a target.

- Exposed - The Grapple fails and any foes get a +1CS to their FEATs against you until your next Panel. If you were trying to get a better grip, you lose your grip and the target escapes.
- Miss - You fail to Grapple your foe. If you currently have hold and you were trying to gain a better grip, you retain your prior hold.
- Partial - You gain partial restraint of your target. He may still take actions but at a -2CS penalty to all but Escape FEATs. He must make a FEAT using either his Might or Might-based Movement Power against your Might Intensity to be able to move, and if he does move you go with him. Partial Hold does not restrict all Movement Powers, such as some forms of Flight.
- Hold - You have fully restrained your foe. He can do nothing other than make an Escape FEAT or use Powers that do not rely on freedom of movement.

Any Might-based movement is shut down.
- Damage - You not only have a Hold on the target but can inflict an Attack on the target as well in the same Panel as the Grapple. This does not count as an Action, so suffers no CS penalty.

Once the hero has Grappled a target he can not take any actions against any other targets that require use of his limbs. A Grapple is considered to require two limbs to maintain a Hold. Using only one limb to maintain a Hold requires a -2CS to the FEAT. If he uses more than two limbs (such as wrapping his legs around the target as well or if he has Extra Limbs to employ), each additional limb used improves the FEAT by +1CS.

Maintaining the hold counts as an Action. Inflicting damage on the grappled target is a Free Action, putting the character at -1CS to his Might Intensity for resisting Escape attempts.

Haymaker

A Haymaker is essentially a Strike, but one that sacrifices protection for damage. See Strike below for more information.

When you make a Haymaker, you may increase your Effect Rank in damage by between +1CS and +3CS. You choose the bonus you wish to impose.

However, you must accept a +CS modifier to any attack made against you until your next Panel equal to the +CS modifier to the damage you inflict. You cannot improve the damage done by more that +3CS in this manner. If the Judge permits, you can alter other Powers in this manner.

Hipshot

The character gets to act first, or at least earlier in the initiative order than normal. Before the action of the character he wishes to interrupt, the character using Hipshot elects to increase his place in the initiative order by 1 for every -1CS he is willing to take to his next FEAT.
He can do this for each Panel he has on a Page. So if the character he wishes to beat is three Panels prior to his Panel, he can take a -3CS to his action in order to go first.

Pull A Punch

You attempt to do less damage than normal. You may voluntarily reduce your Effect Rank by any amount, provided that you also reduce your Action Rank by the same amount. This represents the difficulty in controlling a punch into which you do not put all of your effort.

Ram
Rm
Action
Prone
Miss
Hit
Extra
Double

Ram

The character charges through his target, using his whole body to inflict damage. The character makes a Deft FEAT to hit the target. Any damage done equals the greater of the character's Might or Armor, plus 2 points of damage per Span crossed before hitting the target.

- Prone - You not only miss, but trip over your own feet. You end the Panel in a Prone position, and thus at -2CS to any FEATs until you use an Action to return to your feet.
- Miss - You miss your target.

- Hit - You inflict Strength plus Areas of movement damage on your target.
- Extra - In addition to damage, you can either Stun or Slam your target.
- Double - In addition to damage, you both Stun and Slam your target.

If the target has any Body Armor or similar protection, the Rank in Body Armor represents the amount of unabsorbed damage that is reflected back at the attacker. If the attacker also has Body Armor, his is protected as normal, and the excess damage is simply absorbed without damage.

Pleas note the difference between a Ram and a Grab By. In the former case, you are essentially plowing into your target like a battering ram, having no intention to grapple them afterward. In the latter case, you are trying to ensnare your target while moving, with damage being a secondary effect.

Set

The character elects to take extra time in setting up his next ranged attack, foregoing one or more of his Panels to improve his chances of hitting his target.

During the time that he performs a Set, he can perform no other Actions of any kind apart from Free

Actions (such as speaking). For each Panel that the character Sets he gains a +1CS to his Action's Target Rank to a maximum of +5CS. He can fire and maintain his Set, allowing his bonus to continue after his shot. If he performs any other action he loses the bonus for Set.

Characters can both Set and Brace simultaneously, gaining benefit from both maneuvers. Characters cannot set up multiple panels in a page per the Initiative rules and then forego them just to Set; they only get one Panel per page when Setting.

Normal
Attacks
NA
Action
Exposed
Miss
Hit
Extra
Double

Strike

A Strike is simply an attack that is meant to do Damage. Strikes hit on the Normal Attack column on the Results Table.

- Exposed - Your attack failed and left you open to attack from others. Your foes get a +1CS to hit you until your next Panel.
- Miss - You failed your Action.
- Hit - Your Action succeeds, and you may inflict damage on your opponent.

tually a single Action, they must be rolled separately.

The weight of the object counts as Might for purposes of reducing its Throwing Range. Subtract the object's "Throwing Range" from the character's Throwing Range to determine how far it travels.

Trip	Trip Ranged
Tp	**TR**
Action	Action
Fall	**Exposed**
Miss	**Miss**
Trip	**Trip**
Extra	**Extra**
Double	**Double**

Trip

The character trips his target, sending him to the ground. The target is prone, and must spend an Action to right himself. Attack just as you would for a normal Strike but a Green FEAT means the target is Prone but has taken no damage. Extra allows you to either do damage, Stun, Slam or Kill, and Double allows any two of those options.

OTHER CONSIDERATIONS

Here are a few additional considerations when running your game.

ATTACKS VERSUS DAMAGING ADVANTAGES

Some Advantages created using Create An Advantage result in Scene Distinctions that can cause damage. How is this not an application of the Attack Action?

The difference is in how the target character avoids getting hit. With Attack Actions, the target's defense is mainly a passive use of one of his Attributes as an Intensity (unless he Dodges or something). With Scene Distinctions the target is actively attempting to Overcome the Distinc-

- Extra - In addition to damage, you can can choose to inflict one of the following optional effects: Stun, Slam or Kill.
- Double - In addition to damage, you can can choose to inflict *two* of the following optional effects: Stun, Slam or Kill.

Column Results

- Stun - You may have Stunned your opponent. He must roll on the Stun? Column.
- Slam - You may have Slammed your opponent. He must roll on the Slam? Column.
- Kill - You may have mortally wounded your opponent. He must roll on the Kill? Column.

- -

Throw

The character throws an object or person at a target. If that target is an empty spot on the terrain, hitting that specific area is of Typical Intensity. Hitting a person uses that person's Agility as the Intensity. Hitting an object such as a large Construct will use the appropriate Attribute for that Construct for the Intensity.

You must already have hold of your foe to Throw him (at least having a Partial Hold on him). If you have a Partial Hold rather than a Hold, reduce your Might Rank by -2CS for purposes of determining throwing Range.

A character can elect to Shove his foe instead of throw him. Shoving does not require having a Hold or a Partial Hold, but you are at -4CS to your Might for range purposes.

If you wish to Shove a person into something else, a second FEAT must be made against the second target. Although this is ac-

tion, and the damage is the consequence of failure.

For example, in the **Weather Control** Power in the Character Book, the *Messy Weather* Advantage could be use to create a Scene Distinction where damaging hail blast down on a path covering several Areas. Characters hoping to dodge the hail to get down the path must make an Agility FEAT or be struck by hail. So long as they are in one of the Areas affected, they must continue to make those Agility FEATs. Damage would be based on the Intensity established by the casting character.

BLINDSIDING: GETTING SURPRISED IN COMBAT

Sometimes a character gets caught off-guard in combat; he is surprised by an opponent who makes an unpredictable move, or a new combatant enters the fray that no one saw coming.

Catching someone off-guard is an application of the Create An Advantage action using Agility (and Stealth if they have that Talent). If that happens, the defending character is Blindsided, which has the following effects:

- **Drama Block:** The target cannot spend Drama Points on any FEATs for the rest of that Page.
- **Easy Prey:** The target's defense against the attack is negated; he is at Useless Rank for this attack only.

Some Powers eliminate any possibility of being Blindsided, such as Spider-Man's Spider-Sense.

PUSHING

A character may have situations where he needs to push his abilities beyond their limits to achieve their goals. In those cases, characters can make an Endurance FEAT to **Push** their abilities beyond the limits of their normal stats.

If they intend to do so, they must spend a Drama Point. Then they must make the Endurance FEAT on the Pushing Column of the Results Table against the Intensity they will try to overcome with their Action FEAT. However, the Pushed Attribute will suffer a penalty equal to the bonus it received for a number of Pages equal to the bonus. Characters can opt for a lesser bonus than they roll if they choose.

FIGHTING WHILE PRONE

Bipeds like ourselves prefer to fight upright. However, sometimes we are knocked to the ground. While down, we are not at our best in combat. A character who is prone has his Fighting Rank and movement Rank reduced. Think of it like a temporary Hinderance that all characters have; when prone, we suffer penalties as follows:

- Flat On Your Back or Stomach: Futile (-5CS)
- On Your Hands And Feet but Horizontal: Incompetent (-4CS)
- On Your Knees, Hands On The Ground: Untrustworthy (-3CS).
- On Your Knees, Vertical: Inept (-2CS)
- Crouching: Hampered (-1CS).

Some Martial Arts train fighters to fight while prone. Others (such as Spider-Man) have Powers which allow them to ignore this penalty. In either case, buy for that character a Talent whose Grade counteracts the above Penalty. For example, at Expert (+3CS), a character with Prone Fighting can ignore the penalties for Crouching and both variants of On Your Knees, and reduce the penalty for the remaining two Prone positions.

One good thing about being Prone; it makes it harder for your foes to target you with Ranged attacks. Attackers targeting you suffer the same penalty to Shoot that you experience to Fighting and Movement.

HEALTH, INJURY, HEALING AND DEATH

Heroics and adventuring are risky undertakings. In their never-ending battle for truth and justice, heroes can take some nasty blows. When that happens, unless the hero has sufficient protection, she will take some kind of damage. Take too much, and the hero could perish.

Worse, all the drama that comes from adventuring can really wear a hero down. Sometimes psychological damage from losses, ridicule, and constant bad press in the Daily Bugle, can make a hero question her career choice. In the end, some heroes might actually crack under the pressure.

This section deals with the physical and psychological damage that heroes can take, and how such injuries play out in game terms.

Characters can suffer physical damage to their Health, which if sufficiently depleted can cause their Endurance to drop. Lose too much Endurance and you perish, period.

Likewise, characters can suffer psychological damage to their Sanity. Lose too much of that, and your Will begins to deplete, until your mind finally snaps and you suffer a permanent mental breakdown.

Finally, characters can take Complications that represent impairments they have earned via adventuring. These can heal gradually over time, but can cause trouble for any hero that has one until she recovers.

HEALTH

A character's **Health** represents his overall physical well-being. Health derives from the average of the Ranks Numbers of Fighting, Agility, Might, Endurance and Shoot.

Damage done to Health comes from physical attacks like punches, bullets or laser blasts.

SANITY

When a character loses **Sanity**, he is slowly coming unhinged. He may become emotional, react irrationally or become forgetful. Damage done to Sanity usually comes from things like stress caused by insults, threats, or direct mental assault by mental powers.

A character taking damage to Sanity may instead have suffered some form of humiliation and grows dissident; his confidence grows weaker. Damage of this type typically stems from attacks on a character's reputation, public humiliation, or rarely some kinds of powers that affect social standing.

EFFECTS OF DAMAGE ON HEALTH

When a character takes a hit, the attacker's Effect Rank Number becomes the damage inflicted and subtracts from the character's Health. Loss of Health represents strain on the character's constitution, cuts, gashes, bruises and the like.

LOSING ENDURANCE

If Health ever drops to zero the character is Taken Down. This means he is out of the fight; he may be unconscious or simply too wounded to continue. Characters so Taken Down are at the mercy of those around them until their Health recovers.

In addition, a character who is Taken Down must make an Endurance FEAT on the Kill Column

with the Intensity equal to the amount by which the damage exceeded the character's Health (starting with Useless (00) Rank). This Intensity is called Agony and is essentially negative Health (or Sanity).

If the FEAT fails the character loses Endurance, and may even perish. Each time he loses Endurance, all Endurance FEATs, including his next FEAT on the Kill Column, use this lowered Rank.

WHEN TO MAKE THE FEAT

The FEAT takes place at the end of every Page, after all characters have made their actions, until one of two things happens: Either the character Stabilizes or he Expires.

Kill?
Ki
Resistance
Expire
Double
Trauma
Stable
Recover

- **Expire:** The character dies; he is out of the game permanently unless he has a resurrection power of some type.
- **Double:** The character loses double his normal Endurance Loss, and the character must roll the FEAT again next Page.
- **Trauma:** The character loses one Rank of Endurance, and the character must roll the FEAT again next Page.
- **Stable:** The character stabilizes and no longer has to make Health FEATs on the Kill Column unless he suffers further damage.

• **Recover:** The character stabilizes as above *plus* he recovers a bit, healing back 1CS of Endurance.

If ever the Endurance Rank drops to Useless (00) Rank the character Expires as though he'd rolled a Blue FEAT Result. In other words, he's dead.

ROLLING A KILL RESULT ON AN ATTACK

Of course, the other way to wind up rolling on the Kill Column is to get a Yellow or Red Result on an attack and choosing Kill as one of your extra effects (the other two options are Stun and Slam, see below). In such a case, the character is taking Endurance without being Taken Out. If you do this, you start to accumulate Endurance losses even if your Health has not yet reduced to Useless! Apart from that, all of the above rules apply.

In such a case, if the character took any actions that Page other than resting, his Endurance FEAT suffers a penalty equal to the number of actions taken.

Of course, certain Powers may overrule Expiring, particularly Immortality. And in comics, death is rarely permanent, anyway. See *Raising The Dead*, below.

EFFECTS OF DAMAGE ON SANITY

Psychological damage subtracts from Sanity in the same way as physical damage subtracts from Health. This represents rattling a character's confidence, embarrassing him in public, or confusing him.

Sanity loss depicts growing mental instability. If the character ever drops to Useless (00) Sanity, he must roll a Will FEAT on the Kill? Column. If the character's Will ever Expires, the character has gone mad, and is incapable of coherence.

His friends and family will likely check him into an institution. Alternatively, the character withdraws into seclusion, having become incapable of dealing with the outside world. His reputation has likely fallen into ruin, and all of his allies will likely have abandoned him (apart from a few truly devoted allies like the other PC's).

RAISING THE DEAD

In the comics, people die and tend to stay dead, but heroes and villains rise again and again like a phoenix (and sometimes *as* the Phoenix). The insane likewise claw their way back to sanity and rebuild their lives. The socially-withdrawn regain their confidence and step out into the light once more. A player may achieve this for her character as well, but it will cost her.

MAKIGN A CHARACTER PLAYABLE AGAIN

In order to return a traumatized character to the game a player must purchase the Attribute that he lost (Endurance or Will) once more. If the character does not have enough Adventure Points to restore the lost Attribute to its former level, he has two options.

First, he can opt to restore the Attribute but at a lower level than before. This makes some story sense; a character returning from the dead suffered great trauma, and thus probably isn't in the best shape when he returns.

Second, the character can sacrifice some Blocks from other Attributes or Powers to restore the lost Attributes. They character can pull from as many other abilities as he likes, even from Talents or Stunts. This can also make story sense, since the trauma could have caused both physical and psychological damage up to and including memory loss.

OTHER CONSIDERATIONS

A character restored in this manner loses any Drama Points he accumulated; he starts his new life with no Drama Points. If he had any equipment stolen or powers nullified, those must be restored in the normal manner.

The Judge may impose a minimum "dead" time before the player may restore the character. The duration of such a waiting period is left to the Judge's discretion, based on common sense and dramatic sense.

HEALING DAMAGE

Characters don't just get whittled down to no Health and perish. Almost all characters have some ability to heal.

RECOVERING LOST HEALTH AND SANITY

A character may recover his Health Rank at a rate of his *current* Endurance Rank Number (thus Endurance Loss affects healing) per hour (the equivalent of 600 Pages). Some Powers may increase this rate. Sanity recovers at the same rate and with the same limitations using the Will Rank.

Characters who wish to heal back Health or Sanity must first heal back any Physical or Mental Agony they have accrued. Healing back Agony makes Endurance FEATs on the Kill Column easier. A character who has reduced his Agony to Useless Rank but has not stabilized his Endurance Loss must still make Endurance FEATs until he does stabilize that loss or dies.

If a character suffers damage before the full hour has elapsed, the clock is reset and the character must wait another full hour for recovery. However, at the Judge's discretion, players may break down their recovery into

smaller increments of time so that they at least earn back some of their Health or Sanity before the application of new damage.

Captain America has an Endurance Rank of Remarkable (40), and during a fight with a squad of Hydra agents has taken thirty points of damage. After defeating them but before his hour has elapsed he encounters another squad of Hydra agents and takes another injury.

Because he can reasonably heal one point of Health every 15 Pages, and it has been 400 Pages worth of time since his last injury, the Judge allows him to recovery 26 Health before sustaining the new damage.

Any character who undergoes bed rest and medical supervision can double the rate of healing starting in the first hour he receives treatment and ending when he ceases that treatment. Any character possessing a Talent related to healing back either Health or Sanity can make a FEAT to effect even faster healing. Certain Powers may also aid in healing; look to the description of that Power for how it affects the healing rate.

RECOVERING ENDURANCE

Endurance normally recovers once per game week, assuming the character does not rest. Resting under medical supervision improves recovery time to once per Day.

The act of recovery requires an FEAT using current Endurance versus any remaining Agony (if Agony is healed, the FEAT is at Useless Intensity).

RECOVER?
Rv
Resistance
-1CS
No
+1CS
+2CS
+3CS

No character can heal back more Endurance than their Base Endurance listed on their character sheet.

RECOVERING WILL

Will recovers identically to Endurance. Will recovers one Rank per week, or one Rank per day under proper psychological counseling.

STUN AND SLAM

In addition to dealing out damage, attacks can have additional effects. Hit a character hard enough, and he'll get woozy or even get knocked out. A well-placed punch can also knock a target off his feet and send him flying. Any time a character's attack succeeds with a Yellow or Red Result, the character may choose to inflict a Stun, Slam, Kill, or any combination of two of those three options, on the target. That target must make a Resistance FEAT on one or two of the Stun, Slam or Kill Columns.

This Resistance FEAT uses the attack's Effect Rank as the Intensity. We've already discussed

the Kill Column above. Now, let's talk about Stuns and Slams.

STUN

The character has suffered a serious hit and may get knocked out.

Stun?
St
Resistance
Knockout
Stunned
Dazed
No
Alert

- Knockout - You fall unconscious. Make an Endurance FEAT (for physical damage) or Will FEAT (for mental damage) each Page using the damage you took (after defenses) as the Intensity. Success means you wake up. If you fail you remain unconscious. Reduce the Intensity by 1CS each Page until you wake up. You must still succeed the FEAT even if the Intensity reduces to Useless unless the Intensity also falls into Automatic FEAT range.
- Stunned - The hit has really taken it out of you. You take a CS penalty of 1D10 that fades by 1CS per Page until you recover.
- Dazed - The hit has left you woozy. You take a CS penalty of 1/2 D10 that fades by 1CS per Page until you recover.

- No - You suffer no Stun effect of any kind and may act as normal on your next Panel.
- Alert - Not only are you not Stunned, but the punch drove you to greater focus. Whether due to rage, fear, or some other emotion, you now are at +1CS to your next FEAT.

SLAM

Your attacker hit you so hard that you may have been sent flying. At the very least, it may have knocked you to the ground.

Slam?
SI
Resistance
Stun
Gr. Slam
Slam
Stagger
No

- Stun - Not only did the hit send you flying (Grand Slam), but you may also suffer Stun. Make a FEAT on the Stun Column.
- Grand Slam - The character goes flying back as though moving at Ground Speed equal to the attacker's Might Rank.
- Slam - The character is knocked back 1d10 yards.
- Stagger - The target is only knocked backwards a few yards and is no longer considered adjacent to the character.
- No - You do not get knocked back at all by the attack.

For Slams and Grand Slams, subtract the target's Weight in ground speed from the distance travelled. If the result is zero or less, treat as Stagger.

USELESS ABILITIES

Occasionally an Attribute or Power other than Endurance or Will may be brought to Useless Rank. Unless otherwise noted elsewhere, a character reduced to Useless Rank cannot use that Attribute. If a character targets a foe with a defensive ability reduced to Useless, the attacker uses Useless as the Intensity of the FEAT.

COMPLICATIONS

In addition to normal injuries, characters can take a **Complication** that represent miscellaneous injuries not covered by the above Health and Sanity rules. A Complication imposes a cost on a character if Compelled, or a modifier to a roll if invoked by another character. In either case, the invoking or compelling player or Judge hands a Drama Point to the targeted player.

BASICS

Complications come in two flavors, minor and major, just like the two types of costs they represent. A Minor Complication imposes a minor cost on the character in place of a roll or a -2CS to the FEAT for which it is Invoked. A Major Complication imposes a major cost or a -4CS to the FEAT for which it is Invoked.

CREATING COMPLICATIONS

Characters can take Complications any time they might feasibly suffer an injury, whether physical or psychological. A Complication can occur in one of the following ways:

- As the result of Negative Success for a Blue Result (Major Complication) or a White Result (Minor Complication) on an Overcome FEAT.
- In an attempt to reduce the Health or Sanity done by an attack (Minor Complication)
- In an attempt to reduce the Endurance Loss or Will Loss taken (Major Complication).

A character can have only one Minor Physical Complication, one Major Physical Complication, one Minor Psychological Complication and one Major Psychological Complication at a time. So, for example, you cannot have two Minor Physical Complications but you can have a Minor Physical Complication and a Minor Psychological Complication. So what happens when you need to create a Complication but there's already one in that slot? We'll answer that question shortly. But first, let's go over acquiring them.

FAILED ROLL

The first way a character can gain a Complication is to opt for Negative Success on a failed Overcome FEAT. The Complication is just one of the bad things that can happen to the character as a cost of "success." If the character rolled a Blue Result, he suffers a Major Complication. Otherwise he suffers a Minor Complication.

The Complication must relate in some way to the attempted FEAT. It can be either physical or psychological in nature. In either case, the Base Intensity to heal the Complication is Typical Intensity.

SAVING HEALTH / SANITY

Players may wish to mitigate the effect of a hit by taking a Complication. The character can reduce the damage taken by the attack by up to half the Rank Number; the points subtracted from the attack becomes the Base Intensity of any attempt to heal the Complication.

SAVING ENDURANCE / WILL

Likewise, players may wish to mitigate loss of Endurance or Will. They may exchange each CS of such loss you prevent for +1CS to the Complication (the first +1CS raising the Intensity to Pathetic).

GROWING COMPLICATIONS

A Complication can grow harder to heal over time if aggravated. As stated earlier, a character can only have one of any of the four types of Complications at a time. However, if you have an existing Complication you can elect to make it worse.

BOCHED FEATS

If you fail another Overcome FEAT the Complication grows in Intensity by +1CS. Otherwise the rules for failed FEATs are the same.

HEALTH / SANITY GROWTH

You can increase the Intensity of an existing Minor Complication in the same way through reduction of Health or Sanity damage. The procedure is the same; add the amount you subtracted from the Damage Rank Number to the existing Complication Intensity Number to generate a new Intensity.

ENDURANCE / WILL GROWTH

For increasing Major Complications due to Endurance or Will Loss, the procedure is identical to creating new Major Complications. Each CS of such loss you prevent for +1CS to the Complication.

MAXIMUM INTENSITY

If the Intensity of the Complication ever exceeds +9CS of the Rank used to heal it (e.g., the FEAT falls off the Universal Table and becomes an Impossible FEAT) the character is Taken Out. He is incapable of functioning due to the Complication and must heal enough to be able to make FEATs again (at least +9CS or less).

HEALING COMPLICATIONS

Minor Complications heal just like Health or Sanity, and Major Complications heal just like Endurance or Will. The rules for medical care and healing powers are likewise identical.

THOSE "PERMANENT" COMPLICAITONS

Some characters, such as Professor Xavier and his inability to walk, have what appear to be permanent Complications. Actually, those are not Complications so much as Hinderances. We talk about Hinderances more in the Character Book, but basically a **Hinderance** is a kind of anti-Talent that permanently hampers a character's use of his Attributes or Powers. See the Talents chapter in he Character Book for more details.

MOVEMENT AND RANGE

Eventually your characters will wish to move around their world. This chapter explores how the game handles distance, the various means of movement available to characters and the effects of range on the use of Powers and on perception.

MEASURING DISTANCE

Those that have played prior incarnations of *Marvel Super Heroes* will remember that the earlier games measured movement in Areas, with each Area equalling approximately 44 yards. For the Nth Edition, we have reduced the measure of Area movement to equal eleven yards.

NORMAL MOVEMENT

Characters can move a number of Areas based on their Might Rank or the Rank of one of their Movement Powers. Consult the following Movement Tables to determine the maximum number of Areas a character can travel per Page. Remember, a Page consists of approximately six seconds of game time.

We've broken down the Movement Table into sections based on several categories of speed; Human Speed, Vehicle Speed, Jet Speed, Supersonic Speed, Interplanetary Speed and Sub-light Speed. Speeds exceeding the speed of light (Beyond Rank) are handled by the Warp Flight Power.

HUMAN SPEEDS

This is how fast a normal human can run under your own power. Peak human Might is Excellent Rank. Thus it follows that the fastest a human can run is Excellent Rank Speed on the Movement Table.

	Areas	Yards	MPH	MPM
Useless	0.5	5	2	0
	Human			
Pathetic	1	11	4	0
Feeble	2	22	8	0
Poor	3	33	11	0
Typical	4	44	15	0
Good	5	55	19	0
Great	6	66	23	0
Excellent	7	77	26	0

VEHICLE SPEEDS

At this range of Ranks, characters can move at speeds normally only accessible to highway-rated vehicles such as cars and motorcycles.

	Areas	Yards	MPH	MPM
	Vehicle			
Remarkable	8	88	30	1
Stunning	10	110	38	1
Spectacular	12	132	45	1
Incredible	14	154	53	1
Amazing	16	176	60	1
Fantastic	18	198	68	1
Marvelous	20	220	75	1

JET SPEEDS

Characters at this range of Ranks move as fast as jet-propelled vehicles or vehicles with enhanced (and often illegal) engines. You definitely want to keep the acceleration rules in mind when moving at these speeds in crowded areas.

	Areas	Yards	MPH	MPM
	Jet Speeds			
Uncanny	30	330	113	2
Shocking	40	440	150	3
Phenomenal	50	550	188	3
Astonishing	75	825	281	5
Wondrous	100	1,100	375	6
Tremendous	125	1,375	469	8
Monstrous	150	1,650	563	9

SUPERSONIC

You move so fast that you break the sound barrier! Definitely not something you want to do in an area with restricted movement.

	Areas	Yards	MPH	MPM
	Supersonic			
Unearthly	200	2,200	750	13
Otherworldly	400	4,400	1,500	25
Stellar	800	8,800	3,000	50
Astronomical	1,200	13,200	4,500	75
Galactic	1,600	17,600	6,000	100
Cosmic	2,000	22,000	7,500	125
Invincible	4,000	44,000	15,000	250

HYPERSONIC

You move so fast that, if you have this Rank in Flight, you could theoretically move between the worlds of a single solar system. However, this kind of movement still assumes you are on a planet (see Movement In Space, below).

	Areas	Yards	MPH	MPM
	Interplanetary			
Shift X	5,000	55,000	18,750	313
Shift Y	10,000	110,000	37,500	625
Shift Z	15,000	165,000	56,250	938
Shift AA	20,000	220,000	75,000	1,250
Shift BB	25,000	275,000	93,750	1,563

SUB-LIGHT

You move so fast that you approach or actually achieve the speed of light. You have to deal with the affects of time dilation and other relativistic effects at these speeds. If you are moving inside an atmosphere you had best have some kind of protection against the friction caused as you pass through the atmosphere. This is as fast as any character can go without the Warp Flight Power (see Movement In Space, below).

	Areas	Yards	MPH	MPM
	Sub-Light			
Class 1000	50,000	550,000	187,500	3,125
Class 2000	100,000	1,100,000	375,000	6,250
Class 3000	150,000	1,650,000	562,500	9,375
Class 4000	200,000	2,200,000	750,000	12,500
Class 5000	500,000	5,500,000	1,875,000	31,250
Class 6000	1,000,000	11,000,000	3,750,000	62,500
Class 7000	10,000,000	110,000,000	37,500,000	625,000
Class 8000	50,000,000	550,000,000	187,500,000	3,125,000
Class 9000	100,000,000	1,100,000,000	375,000,000	6,250,000
Beyond	178,830,000	1,967,130,000	670,612,500	11,176,875

At the Interplanetary and higher speeds, Judges may wish to increase the size of an Area so as to make mapping movement more manageable. When characters wish to engage each other within that large area, force them to slow to, at minimum, supersonic speeds and divide up that larger Area into normal Area units.

RULES FOR MOVEMENT

The rules for specific modes of movement can be found in the description of those Powers in the Powers chapter. What follows are rules for movement in general.

MOVEMENT AS AN ACTION

A character can move at half his Combat speed as a Free Action. Moving faster than that requires a Panel Action.

Movement takes an entire Page to complete. A character with more than one Panel that Page is considered to be moving during any extra Panels.

MOVEMENT AND ACCELERATION

Characters cannot typically get up to full speed in a single Page. Characters accelerate based on their Endurance Rank (not Rank Number). A Character with Typical Rank Endurance, for example, accelerates at a maximum of 4 Areas per Page or their maximum Movement Rank, whichever is higher. Someone with Amazing Rank Endurance can accelerate at 12 Areas per Page.

Example: A character with Monstrous Might and Excellent Endurance can move 150 Areas per Page, or 563 mph. He accelerates from a standing position at 7 Areas per Page, meaning after four Pages he is only traveling at 28 Areas per Page. It will take him 22 Pages to reach 150 Areas per Page.

Example: Another character has Amazing Flight and Incredible Endurance. He can fly at a maximum of 16 Areas per Page or 60 mph. He accelerates at 11 Areas Per Page, so it will only take him two Pages to get up to full speed.

Accelerating to a stop in a controlled manner works the same way in reverse (the word acceleration means *change in speed*, not *increase in speed*, so applies to both speeding up and slowing down as well as changes in direction while moving at constant speed; deceleration is not a real word). Sometimes, however, you have to stop in a hurry. Accelerating to a stop in a hurry requires an Agility FEAT against your current movement Intensity on the Stop Column of the Results Table.

The Stop Column reads as follows:

Stop
So Action
Both
Stun
Fall
Stop
Ready

- **Both:** The character must make a FEAT both on the Stun and Kill Columns of the Results Table.
- **Stun:** The character must make a FEAT on the Stun Column of the Results Table.
- **Fall:** The character falls prone. He takes damage equal to the lesser of the Rank of movement at the time of the crash or the material strength of the object into which he crashed.
- **Stop:** The character stops as desired, taking no damage. He cannot take another action until his next Panel.
- **Ready:** The character stops, and may take an additional action this Panel (the stop does not count as a Panel Action but rather a Free Action) at -1CS to any FEATs made for spending a Free Action.

TURNING

A character may change direction up to 45 degrees in any

available direction at no penalty during his Page. Every 45 degrees beyond that counts as a Free Acton. In addition, the speed Rank drops by 1CS per 45 degrees of acceleration beyond the first. Once the character resumes a straight path he may follow the standard rules for gathering speed.

OBSTRUCTIONS

Not all paths are clear of barriers, obstructions or difficult terrain. The character has a choice; he can plow through the object by Ramming (see Maneuvers) or he can attempt to avoid the obstruction.

Avoiding obstructions or handling rough terrain requires an Agility FEAT to Overcome the obstacle. The Judge should determine the Intensity as follows:

Obstructions: Determine the size of the obstruction based on the equivalent Rank for the Growth Power. Use that size as the base Intensity. This is for a single, large obstruction such as a vehicle or a building. For lots of small obstructions, or clutter, see *Terrain*, below.

Terrain: Clear, open terrain with good traction can be passed without a FEAT (or if it is important to note, at Useless Intensity). Various things can modify this, such as slippery conditions or slick materials. Even the incline of a path can make things harder for the traveller.
- *Clutter:* The path the character wishes to take has an uneven surface, is strewn with boulders and debris, or is overgrown with brush or some similar clutter. For light clutter, add +1CS to +2CS to the Intensity. For moderate clutter, add between +3CS and +4CS. For heavy clutter, add +5CS or more.
- *Incline:* People can handle an incline of up to 30° without penalty. More than that, and things start getting tougher. Ever 15° beyond the first 30° adds a +1CS and reduces movement speed by -1CS. The maximum incline is

180° (walking on a ceiling), which has a difficulty of +9CS and a speed reduction of -9CS before calculating in adequate handholds and other factors. This presumes adequate traction and, at higher degrees of incline, handholds and footholds (stairs and ladders). If the character is free-climbing using "natural" hand and foot rests such as ledges or rock outcroppings, add an additional +1CS to the intensity.
- *Slickness:* If a material is naturally slippery or has a slick coating such as ice or freshly-fallen rain, crossing that terrain gets harder. See Slickness in the *Intensities* chapter for these modifiers.

RAMMING

Ramming is described in the Maneuvers section of *Running A Session*. Go to page 28 for details. In brief, Ramming consists of any attempt to slam into or through another object.

MOVEMENT THROUGH BARRIERS

If you successfully ram through a barrier such as a door or a wall, you lose some momentum. Find the object's Rank on the Movement Table and subtract half that Rank's Areas per Page from the character's own Areas per Page for that Page. Of course, if you fail to ram through the object, your Areas per Page drops to zero.

UPWARD AND DOWNWARD MOVEMENT

As noted in Terrain, movement along an incline increases the FEAT necessary to make the climb up or down that incline. But what about other upward movement, such as leaping and flight? We'll handle each of these below.

LEAPING

A character can leap horizontally at a run a distance equal to

his normal running speed. Standing still his distance is half that (round up). So a character with Excellent Might can leap 7 Areas per Page at a run, but only 5 yards per Page from a standing position.

Attempting to leap vertically halves the distance. So at a run the above character can leap 5 Areas at a run and 2 Areas from a standing position. Characters with over Unearthly Rank Leaping can leap over a mile at a running jump, and those with over Otherworldly Rank can do so at a standing jump!

FLIGHT

It goes without saying that a character with the Flight Power can move through three-dimensional space under his own power. Flight follows all of the acceleration and turn mode rules already established.

FALLING / FUMBLING

Characters that lose their grip, fall unconscious while flying, etc., will end up falling. The rate of fall will depend on how long the character has fallen.
- First Page: 45 yards (9 Spans) per Page
- Second Page: 90 yards (18 Spans) per Page.
- Third Page: 150 yards (30 Spans) per Page.
- Fourth Page and beyond: 300 yards (60 Spans) per Page.

If the fall goes unopposed, the character hits the ground and performs an unintended Ramming attack against it. See Ramming for more details.

A character can improve his chances to survive a fall by making a Deft FEAT to control the fall. If the character jumped downward he does not have to make this FEAT; it is already a controlled fall. If the FEAT succeeds the character can fall a distance equal to their vertical running leaping distance +1CS.

Example: Our character with the Monstrous Might also has Excellent Deft. He's fallen from a jet, and wants to make a Deft FEAT to control his descent. If he succeeds, he will be able to survive a fall of up to 100 Areas (Might +1CS, Areas / 2). Any further and the distance fallen, minus the first 100 areas, is used to calculate the character's Ram attack against the ground.

SAFELY STOPPING A FALL

If a character can reach out and grab a protruding structure such as a flagpole or ledge, or has a power such as Clinging, he can attempt to halt his fall. To succeed at grabbing a handhold in range requires a Deft FEAT with an intensity equal to the current speed of descent on the Sprint column of the Movement Table. So a character falling at 60 Areas per Page must make a Deft FEAT against Astonishing Intensity.

SWIMMING

Unless the player puts a limitation on their character, assume all characters can swim. Swimming is slow compared to running, however. Characters move half their Areas of movement per Page if they rely on Might for swimming. Taking the Swimming Power allows them to swim at their normal Power Rank. Flight may substitute for swimming, but as with Might the Rank is reduced by half.

SUFFOCATION AND DROWNING

When a character holds their Breath, each Panel for which they do so (not Page) contributes to a Suffocation Intensity (on land) or a Drowning Intensity (in water). The character must start making Endurance FEATs on the Stun Column to continue to hold his breath.

Should the character pass out in a place without a source of oxygen or while in a chokehold or

similarly cut off from air, he must make an Endurance FEAT on the Kill Column every Panel that he remains without oxygen. If the character can be brought to a place with air to breathe, he stops losing Endurance Ranks and will regain consciousness in 1-10 Pages.

If the character fell unconscious while under water he has water in his lungs; that must be cleared by making a First Aid FEAT against the number of Endurance Ranks lost. So if the character lost five Ranks of Endurance, the First Aid FEAT must beat Good Intensity.

Teleportation

A character who can teleport doesn't travel the distance between any two points. He just targets a location with his Power as though he were making an attack against that Area, with the distance travelled as the Intensity. Teleportation is normally a Standard Action.

- **Blue:** You miss your target Area or the person / object you were trying to hit by a wide margin. Roll 2d10 to determine how many Areas away from your target you materialize.
- **White:** You miss your target Area or the person/ object you were trying to hit. Roll 1d10 to determine how many Areas away from your target you materialize.
- **Green:** You materialize in the correct area.
- **Yellow:** You materialize in the correct area and may make a second Standard Action. Any Free Actions taken this Panel only apply to the second Standard Action.
- **Red:** You get all the benefits of a Yellow Result, and you gain an automatic bonus to your second Standard Action: if you rolled a Green Result you gain a Minor Benefit, if you rolled a Yellow Results you get either two Minor Benefits or one Major Benefit, and if you rolled a Red Result you can get either Three Minor Benefits or Two Major Benefits.

If you fail the FEAT and choose instead to take Negative Success, one of the options available to you as Minor Cost is teleportation sickness. And one of the options for a Major Cost is teleporting inside of an object.

TELEPORT SICKNESS

If a character suffers teleportation sickness, he is nauseous and may be unable to act. Have the character make an Endurance FEAT on the Stun Column against the distance Intensity. The character recovers from Teleportation Sickness just like any other Stun effect.

TELEPORTING INSIDE A TARGET

If a character teleports inside of an object, both the character and the object take damage. The character takes damage equal to the object's Body, or if the target is a character the damage is equal to the target's Endurance. The object takes damage equal to the character's Endurance.

In addition, any living targets must make an Endurance FEAT on the Kill Column for each Panel they remain merged. This FEAT is a Free Action, and does penalize any Standard Action made by the characters (including any attempt to unmerge themselves).

Teleporting out of this entanglement is a Standard FEAT, but requires an Escape FEAT using the Teleportation Rank against the target's Endurance Intensity. It thus requires a Yellow or better Result for the teleporter to free himself from this trap.

MOVEMENT IN SPACE

The rules above concern movement on a planet or similar location where the traveller is moving relative to a stationary (or seemingly stationary) reference point. However, in space, literally every-

thing is in motion, and thus we have to handle movement in terms of *relative* speed. Thus, the speed chart shown above only makes sense when planet bound. In space, we use the following rules.

SUBLIGHT VS WARP

The FEAT System generally recognizes three modes of movement; Planetary (described above), Sublight and Warp. Sublight means anything over 187,000 mph but less than the speed of light. Warp of course means moving at hyper-light speeds. Although there is some overlap between Planetary and Sublight in general a person with a movement Power in one mode can't race with a person with a power in another mode. Neither Sublight nor Warp speeds can be used in an atmosphere. Likewise, Planetary cannot be used in space.

GENERAL RULES

In either Sublight or Warp speeds, what matters is your rate of *acceleration*, not speed. Your rank in either mode of movement represents your acceleration efficiency. The higher the rank, the more efficiently and rapidly you can alter your acceleration.

Actual speed is in percent of the speed of light (between 1% and 100% for Sublight) or for Warp a multiplier of the speed of light. When trying to reach a certain

speed, the percent, or the multiplier, represents the Intensity of a movement FEAT. Success means that the craft will accelerate to that new speed. The difference between the Rank and Intensity (not Rank Number and Intensity Number) is the number of Pages it takes to reach that new speed. The vehicle can then move at that speed without exerting any more effort (or fuel) until the next change in acceleration.

Accelerating to a different direction works in a similar way. What matters here is the angle of the change and the span of time you make it. If you make the change in angle over a number of Panels equal to your Power Rank the Intensity is equal to Useless Rank. Each step faster increases the Intensity by +1CS. Additionally, each 5° of direction change beyond the first 5° change adds an additional +1CS. Failure means that the character succeeded to turn a lesser number of degrees (equal to the Intensity that would have led to at least a Green Result, minimum 0°). Critical Failure results in loss of control, sending the character off in a random direction within 20° of his original heading (roll 2D10 for the degrees, once for the x-axis and once for the y-axis), forcing the character to make a FEAT against the base Intensity of the turn (before adding in degrees of turn) in order to regain control.

Example: Silver Surfer wants to make a hard right turn at 45° in the space of two Panels. He's got Sublight Flight at Amazing (60) Rank. That makes the base Intensity Stunning, plus an additional +9CS for the sharpness of the turn, for a total of Astonishing (90) Rank. This means he must roll on the -6 Column, requiring an 81 or better to succeed. He only rolls a 66. That would succeed on a -3CS, or an Uncanny Intensity, so the Surfer managed to only turn 30°.

EXHAUSTION

This is a good place to talk about exhaustion. As a player takes actions he can become tired from over-exertion. A character can act for a number of consecutive Pages equal to his Endurance Rank (not Rank Number) before he starts to accumulate Exhaustion. Exhaustion is an Intensity that he must roll against every Panel he continues to act once he starts accumulating Exhaustion, which starts at Pathetic Rank and accumulates by +1CS per Panel until he either stops to rest or passes out. Exhaustion is rolled on the Stun Column. Resting reduces the Exhaustion Intensity by -1CS per Page rested. Exhaustion heals automatically between Scenes.

THROWING RANGE

Characters determine how far they can throw an object based on the character's Might as the Rank and the weight of the object being thrown as the Intensity.

First, a character's unencumbered throwing potential in Areas for a hypothetical weightless object is determined by his Might Rank Number. Remember that an Area in this game is 11 yards, not 44 yards as in previous editions of this game.

Next, find the Weight Intensity Number and subtract that from the Might Rank Number. If this drops the Rank Number to zero or less the character can only drop the item at his own feet.

Example: The Thing has Uncanny (75) Might and wants to throw a boulder of 4 tons, or Stunning (45) Intensity. He can throw the boulder a maximum of 30 Areas, or 330 yards.

Example: Spider-Man tries to throw a similar boulder. He has Spectacular (50) Might, so he can only throw the boulder 5 Areas (55 yards).

RANGES FOR POWERS

Powers that have a Ranged effect, e.g. those that base their attacks on Shoot, derive their ranges from their Rank Numbers just like for throwing ranges, but since the Power is essentially throwing a weightless object, that Rank is unadjusted. Thus a Flame Blast of Excellent (35) Rank has a range of 35 Areas.

This range represents the maximum distance that a character can hit a target with an unmodified Deft. For each +1CS to the Power's Range, reduce the Deft by -1CS. If the shifting pushes the Deft Rank vs Intensity off the Universal Table, the character cannot hit his target.

DETERMINING THE RANGE OF A POWER

A Power's Range is based on the Attribute used to aim it. When a player creates a Power at character creation, he determines which Attribute aims that Power during attacks. The Attributes available to aim a Power are:

- **Fighting:** Close - The Power hits anyone that the character can reach out and touch with his limbs (or melee weapon, if appropriate).
- **Shoot:** Range - The character can hit any target within the Power's Rank range.
- **Observe:** Line of Sight - If the character can see his target, he can attack it.
- **Cunning:** Zone - The character can hit any target within range of a targeted Zone.

So a character whom aims his Power with Cunning can make Area attacks with that Power, while someone with an otherwise identical Power targeting with Fighting can only make Close attacks with that Power.

Zone rules

We discussed attempting to hit multiple targets in a single Panel on page 25. Those rules apply to attacks targeting people either with Close, Ranged or LOS Powers. Zone attacks work a little differently.

Area attacks don't target people at all; rather they target a Zone. A **Zone** is defined as any space enclosed by a perimeter in Areas. A Power's Range is used to determine the length of that perimeter, rather than the straight-line length of a Power's Range. So if a character has Excellent (35) Rank in an Area Power, he can target any character within a zone with a perimeter of 35 Areas. The shape of that Area should be defined at the time of character creation. Some examples include circle (in the above, the radius would then be 5.5 Areas), line (a box-shaped Zone typically 1 area wide), cone, hex, or square.

Such Zones are centered on the attacking character. Any character within that Zone must make an Agility FEAT to avoid the attack on either a Yellow or Red Result, and take damage on a Green Result or less (and an Extra on a White Result and a Double on a Blue Result).

POINT-BLANK RANGE

If a character uses a range-based Power within a half-Area of a target, that target is considered to be at Point-Blank range. Such attacks do extra damage but the attack must be made with Fighting rather than Agility. Targets may therefore use Fighting to defend against the attack, including any Maneuvers they'd normally use in slugfest combat. If successful the attack does +1CS damage.

PERCEPTION AND DISTANCE

Perception grows more difficult as distance increases; fine details are lost and only vague generalities remain at all clear. Eventually, even if there are no other obstructions, the curve of the Earth itself gets in the way, blocking the view entirely.

For every Area beyond the one in which the character is currently standing all perception FEATs drop by -1CS. If this modifier pushes the attempt off the edge of the Universal Table, the object is so distant that the character cannot glean any useful information about it and may not be able to see it at all. Certain Powers may extend a person's normal range of perception.

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APPENDIX: INTENSITIES

The Judge must assign Intensities to the tasks that the characters perform. Doing so can seem a daunting task. Just how difficult is it to put out a burning car, or out-think a madman?

The following Intensities Tables give the Judge someplace to start answering those questions. However, as a general rule, you can deduce the correct Intensity from the following question: How difficult would the average man find this task? Your everyday tasks such as using a phone or driving a car in normal traffic should default to a Typical Intensity. If only slightly more difficult, a Good Intensity will work. Slightly less? Use Poor Intensity. And so on.

SAMPLE INTENSITIES

Following you will find some common examples of Intensities, which you can use to extrapolate other Intensities. If you cannot find an Intensity, a good rule of thumb is to consider how powerful the ability would be if it were Might, and then use that Rank as the Intensity. Finally, if all else fails, assume an Intensity of Typical.

FIRE AND FLAME

Flames cause burns on contact and tend to spread when they come in contact with flammable sources. The Other Intensities Table shows the damage possible by various sources of flame. To extinguish the flame you must reduce that flame's Intensity to Useless.

Some "fires" are not combustion at all but rather nuclear fusion, such as that in the heart of a star. Such "fires" often also emit

radiation; see the Radiation section later in this chapter for details.

FIRE INTENSITIES	
Burning Room	Typical Intensity
Burning House	Great Intensity
Burning Warehouse and Supplies	Excellent Intensity
Burning non-explosive chemicals	Spectacular Intensity
Inside a blast furnace	Amazing Intensity
Burning explosive chemicals	Fantastic Intensity
Interior of a volcano	Marvelous Intensity
Surface of star	Invincible Intensity

As dangerous as the flames may prove, the truly deadly aspect of fire can often be the smoke emitting from the burning material. Smoke has two effects, it reduces visibility and can fill and burn the lungs, causing suffocation. The Intensity of the Fire breeds smoke of -2CS Intensity. Any area filled with smoke inflicts its effects on those within it unless they have Powers or gear that negate those effects. The smoke can often spread faster and farther than the fire, so even areas clear of fire may be choked with dense smoke. If given an opportunity to vent, that smoke will decrease in Intensity by -1CS per yard from its source.

HEAT AND COLD

Exposure to environments where air temperatures are at their extremes causes Fatigue at a higher than normal rate. Each Rank of Heat or Cold in air temperature causes a +1 to Fatigue per Page for all those exposed to it.

Of course, direct exposure to a heat source or to cold-based attacks can cause damage just like any other attack. Characters only suffer extra Fatigue from such attacks if they are purchased with the *Causes Fatigue* Rider.

HEAT AND COLD INTENSITIES	
Heat, 90 degrees F	Good Intensity
Heat, 120 degrees F	Great Intensity
Heat, 150 degrees F	Excellent Intensity
Cold, 30 degrees F	Good Intensity
Cold, 0 degrees F	Great Intensity
Cold, -30 degrees F	Excellent Intensity
Cold, interplanetary space	Spectacular Intensity

ILLNESSES AND POISONS

Characters use Health to resist illnesses, diseases, poisons and toxins. Different illnesses and toxins have different Intensities based on toxicity or how infectious the disease really is.

The Intensities below reflect only the difficulty of the illness infecting you once you are exposed. If the infection is airborne, the Judge should roll a FEAT against the Health of the character once that character enters into an infected area based on the percent of the population that has the disease, using that percentage as the Rank

Number for the attack. For pathogens that must be ingested or otherwise require exchange of bodily fluids for transmission, the character is considered to automatically have been "hit" by the attack if he partakes in an activity that would expose him to that disease.

DISEASE INTENSITIES

Common Cold	Feeble Intensity
Common Flu	Good Intensity
Malaria	Great Intensity
Typhoid	Excellent Intensity
Rabies	Remarkable Intensity
Leprosy	Stunning Intensity
AIDS	Spectacular Intensity
Smallpox	Incredible Intensity
Bubonic Plague	Amazing Intensity
Ebola Virus	Fantastic Intensity
Mega-Viruses	Marvelous+ Intensity

As for Poisons and Toxins, those that require ingestion again automatically "hit" if consumed. Otherwise, the character must either suffer an attack by another character using those poisons or toxins (such as poison darts or acid spit) or fail a Deft FEAT to avoid accidentally coming into contact with them if in the environment. The Intensities of some common poisons are included below.

While corrosives only last for as long as the character remains exposed to them, diseases and poisons have to work their way through the body before they are purged. Once in their system, characters can attempt to make daily Health FEATs against the Intensity of the poison or disease. Use the following table to resolve such FEATs.

CORROSIVES AND POISONS INTENSITIES

Corrosive, mild acid	Good Intensity
Corrosive, standard acid	Great Intensity
Corrosive, concentrated acid	Spectacular Intensity
Food Poisoning	Pathetic Intensity
Alcohol	Feeble Intensity
Pesticides	Typical Intensity
Chloroform	Good Intensity
Cobra Venom	Great Intensity
Mustard Gas	Excellent Intensity
Poisonous Plants	Remarkable Intensity
Chlorine Gas	Stunning Intensity
Curare	Spectacular Intensity
Cyanide	Incredible Intensity
Nerve Gas	Amazing Intensity

Disease/ Poison Recovery Action
Kill
Worsen
No Change
Improve
Greatly Improve

Kill: As per Worsen, but also the character must roll on the Kill Column against the newly-increased Intensity.
- *Worsen:* The poison or disease increases in strength by +1RS.
- *No Change:* The Intensity of the poison or illness does not change at all.
- *Improve:* The Intensity decreases by -1RS as a result of the character's immune system.
- *Greatly Improve:* The character's immune systems reduces the Intensity by 1/2D10 Ranks.

If the concentration of the disease ever increases +12 or more Ranks above the character's Health, it becomes a Major Disease. Major Diseases cannot be cured by Health FEATs unless aided by sufficient medical treatment (Combined FEAT with the character performing the Health FEAT as the primary and the person performing the Medical FEAT as the secondary).

Anyone suffering a Major Disease must make an Health FEAT on the Kill Column against a rank equal to the RS difference between the Health Rank and the disease's Intensity. These FEATs must occur no more frequently than once per week. A Red result means the character reduces the disease's Major Disease Rank by -1RS. If the character recovers sufficiently to eliminate the difference between his Rank and the Major Disease Rank, the disease ceases to be a Major Disease and he begins rolling FEATs on a daily basis to fight the disease once more.

The description of the disease (and any Riders it may possess) determine the exact effect of the disease on the character once infected. This may include increased Fatigue, negative RS modifiers to physical actions, or other effects.

RADIATION

The following information refers to the normal effects of radiation. Radiation as a means of acquiring superhuman abilities is a staple of comic book fiction, but for most people, even most super humans, radiation remains deadly in the extreme.

In addition to the immediate damage from radiation blasts or nuclear explosions, radiation lingers in the environment for millions of years. Exposure to heavy doses or even low doses over long periods can lead to radiation poisoning, cancer and death.

Radiation acts like a Disease or Toxin for the purposes of succumbing to its effects and recovering from them. See Illness and Poisons above for more information.

RADIATION INTENSITIES

Radiation, Ancient A-bomb blast	Feeble Intensity
Radiation, Recent A-bomb blast	Great Intensity
Interior of an active nuclear reactor	Amazing Intensity
Radiation of a vial of plutonium	Spectacular Intensity
Radiation of A-bomb blast	Fantastic Intensity

FRICTIONLESS SURFACES

Some surfaces are easier to walk on and cling to than others. A slippery surface will make fighting more difficult, and will make it harder to climb or use wall-crawling.

Characters taking actions on slippery surfaces suffer a negative CS modifier to any FEATs performed while on that surface. If that FEAT fails, they must immediately make a second FEAT against the Slickness Intensity to avoid falling. Failure means they are Prone until their next Panel.

Characters attempting to use a power such as Clinging to adhere to a surface must make a FEAT to continue to cling to that surface before making any other Actions that Panel. This FEAT is at +1CS if the character is on the ground (clinging to the ground to avoid being knocked over, for example) but at -1CS if on an inverted surface like a ceiling.

SLICKNESS INTENSITIES

Slickness of ordinary concrete	+1CS
Slickness of ordinary brickwork	+2CS
Slickness of glass and steel	+3CS
Slickness of polished steel alloys	+4CS
Slickness of surface covered by ice	+1CS to +3CS
Slickness of surface covered in oil	+1CS to +3CS
Slickness of non-stick surfaces	+5CS
Slickness of frictionless surfaces	+6CS or more

DARKNESS AND EXTREME LIGHT INTENSITIES

Characters have a certain level of light in which they can see optimally. Either increase that light level significantly or reduce it too greatly and vision becomes difficult or even impossible.

The Rank of light or darkness adds to the Range Modifier for determining if a character can hit his target or even see it with a Perception FEAT. This reduced visibility remains until something returns the light levels to normal human tolerances. Certain Powers or Constructs may aid in reducing or eliminating such penalties. Note that Powers or Constructs designed to aid against darkness may not protect against high-intensity light and vice versa.

DARKNESS INTENSITIES

Darkness under night conditions	Typical Intensity
Darkness under dark conditions	Great Intensity
Darkness under "typical" Darkforce	Excellent Intensity
Vision through normal fog	Typical Intensity

Anyone who cannot Overcome the Intensity of Darkness is blinded. They cannot make any Observe FEATs. In addition, attacking that relies on sight, a Targeting Sense, suffer a penalty equal to the difference between the Darkness Intensity and the character's Observe, minimum -0CS.

The character can attempt to make an Observe FEAT using a non-Targeting Sense, such as hearing, to locate her target. Each degree of success reduces the darkness penalty by 1CS, while a Blue FEAT Result worsens it by 1CS.

Sight is the only default Targeting Sense. Characters can make another Sense a Targeting Sense by means of a Rules Exception Stunt. Conversely, characters can take a Hinderance on Sight to make it non-Targeting.

WEATHER

The primary effect of weather on characters are to decrease visibility in a manner similar to darkness, make surfaces slick, and provide challenges to movement in the form of high winds.

Characters in driving storms with heavy rains or winds suffer a Column Shift penalty to all actions equal to the Rank Shift between their Rank and the storm's Intensity (this stacks if there is both wind and rain).

WEATHER INTENSITIES	
Effects of normal rain shower	Good Intensity
Effects of normal thundershower	Excellent Intensity
Effects of normal thunderstorm	Spectacular Intensity
Effects of high winds	Spectacular Intensity
Effects of normal tornado	Amazing Intensity
Effects of normal hurricane	Marvelous Intensity

ELECTRICITY

Electrical energy flows through people rather than simply striking them, causing damage internally as well as externally in the form of burns. Grounded characters are better protected from harm than ungrounded characters, as shown in the Electrical Intensities Table below.

Electricity will conduct through metals, allowing a character with electrical powers to transmit their attacks along metal beams or other metallic surfaces, which is useful as a way of attacking non-adjacent foes.

ELECTRICITY INTENSITIES	
Stunning, ordinary household current	Great Intensity
Stunning, "typical" protection devices	Excellent Intensity
Stunning, Lighting Bolts	Spectacular Intensity
Stunning, High-tension wires	Amazing Intensity
PROTECTION	**RS MODIFIER**
Not Grounded	+2RS
Poorly Grounded	+1RS
Grounded	None
Well Grounded	-1RS

UNDERWATER MOVEMENT

Conditions underwater make for difficult combat actions. All Actions by those underwater suffer a -1CS penalty.

In addition, the increase in pressure can cause damage to heroes. At the surface, pressure is negligible and causes no damage (or, to put it another way, damage done is Shift Zero intensity). Every 1,000 feet the character descends into the depths, the character must endure a pressure attack of +1RS Intensity every Panel they spend at that depth. If at depths greater than Shift BB Intensity consider the damage to be at Shift BB, but add +5 to the actual Rank Number damage done for each +1RS beyond Shift BB.

MATERIAL STRENGTH

A commonly-faced Intensity is the material strength of a Construct or Set Piece. The Material Strength Table shows material strengths for common items. This is the Intensity to damage the item, not to lift it; the exact weight of an item is left to the Judge to determine.

MATERIAL STRENGTH AND THICKNESS

The listed material strengths presumes a thickness of about three inches. However, sometimes the material you are dealing with is much thicker or thinner than that. For every halving of thickness, reduce the material strength by -1CS. For every doubling of thickness, increase the material strength by +1CS.

For this reason, thicker materials may prove too tough to get through in a single punch or blast. However, if the hero chooses to target the material in layers, he can slowly work his way through the material.

So for example, an Amazing Rank material two feet thick would have Uncanny material strength to punch through all at once. However, if the hero tries to get through one inch at a time, he can whittle away at merely Spectacular material strength, though it will take him at least 24 Panels to do so.

This rule also works for slowing down people with Intangibility. They can eventually get through nearly any material, though thicker materials may take more time to traverse.

RANK	MATERIALS
Pathetic	Brush, Paper
Feeble	Cloth, Glass
Poor	Plastics, Crystal, Soft Wood
Typical	Rubber, Soft metals (gold, brass, copper), Ice, Adobe, Computer chips.
Good	Brick, Aluminum, Light machinery pieces, Asphalt, High-strength plastics.
Great	Concrete, Beta cloth
Excellent	Iron, Bullet-proof glass.
Remarkable	Reinforced Concrete, Low-Grade Steel
Stunning	Stone, Volcanic Rock, Mid-Grade Steel
Spectacular	Vibranium, High-Grade Steel
Incredible	Osmium (Organic) Steel, Granite, Gemstones
Amazing	Titanium Steel, High-Grade Gemstones
Fantastic	Diamond, Super-heavy alloys
Marvelous	Low-grade Adamantium, Spider-silk
Uncanny	Adamantium, Certain mystical and enhanced elements, Certain composite materials.
Shocking	High-grade Adamantium
Phenomenal	Hyper-dense stone from deep underground.
Astonishing	Silver Surfer's Surfboad
Unearthly	Patrionium (the composite that forms Captain America's Shield), Uru metal
Stellar	No known comparable
Galactic	No known comparable
Cosmic	No known comparable
Invincible	No known comparable

AGILITY FEATS

Catching a falling object.	Feeble Intensity
Walking on a balance beam.	Good Intensity
Using the Dodge maneuver against bullets.	Great Intensity
Catching a thrown object.	Excellent Intensity
Walking a tightrope.	Remarkable Intensity
Attempting to dodge bursts of bullets.	Stunning Intensity
Catching arrows in flight.	Amazing Intensity
Dodging laser fire or energy weapons.	Fantastic Intensity
Catching bullets in flight.	Marvelous Intensity

MIGHT FEATS

Lifting up to 25 lbs.	Pathetic Intensity
Lifting 26-50 lbs.	Feeble Intensity
Lifting 51-100 lbs.	Poor Intensity
Lifting 101-200 lbs.	Typical Intensity
Lifting 201-400 lbs.	Good Intensity
Lifting 401-800 lbs.	Great Intensity
Lifting 800-1,000 lbs.	Excellent Intensity
Lifting 1,001-2,000 lbs.	Remarkable Intensity
Lifting 2-5 tons	Stunning Intensity
Lifting 6-10 tons	Spectacular Intensity
Lifting 11-25 tons	Incredible Intensity
Lifting 26-40 tons	Amazing Intensity
Lifting 41-60 tons	Fantastic Intensity
Lifting 61-80 tons	Marvelous Intensity
Lifting 81-100tons	Uncanny Intensity

MIGHT FEATS

Lifting 101-250 tons	Shocking Intensity
Lifting 251-500 tons	Phenomenal Intensity
Lifting 501-750 tons	Astonishing Intensity
Lifting 751 - 1,000 tons	Wondrous Intensity
Lifting 2-5 ktons	Tremendous Intensity
Lifting 6-10 ktons	Monstrous Intensity
Lifting 11-25 ktons	Unearthly Intensity
Lifting 26-50 ktons	Otherworldly Intensity
Lifting 51-100 ktons	Stellar Intensity
Lifting 101-250 ktons	Astronomical Intensity
Lifting 251-500 ktons	Galactic Intensity
Lifting 501-750 ktons	Cosmic Intensity
Lifting 751 - 1,000 ktons	Invincible Intensity
Lifting 2-5 megatons	Shift X Intensity
Lifting 6-10 megatons	Shift Y Intensity
Lifting 11-25 megatons	Shift Z Intensity
Lifting 26-50 megatons	Shift AA Intensity
Lifting 51+ megatons	Shift BB Intensity

ENDURANCE FEATS

Air pollution alert	Feeble Intensity
Tear gas	Typical Intensity
Snake venom	Good Intensity
Spider venom	Great Intensity
Exposure to vacuum	Marvelous Intensity

REASON FEATS

Simple logic puzzle	Typical Intensity
Normal logic puzzle	Good Intensity
Advanced logic puzzle	Great+ Intensity
Typical crime scene	Good Intensity
Complicated crime scene	Excellent Intensity
"Typical" mad genius' riddles	Great Intensity
Advanced mad genius' riddles	Excellent+ Intensity
Reverse-Engineer modern technology	Excellent Intensity
Reverse-Engineer near-future technology	Remarkable Intensity
Reverse-Engineer future technology	Stunning Intensity
Reverse-Engineer far-future technology	Spectacular+ Intensity

OBSERVE FEATS

Extremely Obvious	Pathetic Intensity
Obvious	Feeble or Poor Intensity
Normal Circumstances	Typical Intensity
Partially-Obscured or Easily Missed	Good or Great Intensity
Obscured or Very Easy To Miss	Excellent+ Intensity

CUNNING FEATS

Gullible Audience	Poor Intensity
Average audience	Typical Intensity
Skeptical Audience	Good Intensity
Educated And Skeptical Audience	Great Intensity
Highly Educated and Very Skeptical Audience	Excellent+ Intensity

WILL FEATS

Uncharismatic Speaker	Feeble Intensity
Bland Speaker	Poor Intensity
Average Speaker	Typical Intensity
Practiced Speaker	Good Intensity
Charismatic Speaker	Great Intensity
Professional Speaker	Excellent+ Intensity
Standard hypnosis	Great Intensity
Standard mind-control devices	Excellent Intensity
Standard terran magic	Spectacular Intensity
Standard Asgardian magic	Fantastic Intensity

BIBLIOGRAPHY

Many works inspired the production of the current iteration of the FEAT System and the Marvel Super Heroes: Nth Edition. Some works had greater influence than others, but all played a part in the development of this work.

I just want to say at this point that although I made many changes to the Marvel Super Heroes game by TSR, Inc. due to what I felt were weaknesses in the FASERIP System, my conversion of FASERIP into the FEAT System in no way should imply that I have anything but respect for those who created that system. The production of a role-playing game, as I have learned first-hand, requires tremendous effort and discipline, as well as a love for the medium. I thought then and think now that the FASERIP System and Marvel Super Heroes were extremely fun and workable systems. My production of the FEAT System in place if the FASERIP System merely represents my own opinions of where the original system could be made stronger, leaner and lead to even greater enjoyment.

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INDEX

NOTE: THIS IS A FAN-BASED WORK USING ART UNDER THE TERMS OF FAIR USE.

Results Table

	General Effect	Normal Attacks	Pushing
	GE	NA	Pu
	Action	Action	Resistance
Blue	Crit. Fail	Exposed	Agony
White	Failure	Miss	No
Green	Success	Hit	+1CS
Yellow	Critical	Extra	+2CS
Red	Resound	Double	+3CS

	Grab	Grapple	Ram	Stop	Trip	Trip Ranged
	Gb	Gp	Rm	So	Tp	TR
	Action	Action	Action	Action	Action	Action
Blue	Exposed	Exposed	Prone	Both	Fall	Exposed
White	Miss	Miss	Miss	Stun	Miss	Miss
Green	Disarm	Partial	Hit	Fall	Trip	Trip
Yellow	Unready	Hold	Extra	Stop	Extra	Extra
Red	Ready	Damage	Double	Ready	Double	Double

	Dodging	Blocking	Resisting	Catching	Escape
	Do	Bl	Rs	Ca	Es
	Action	Action	Effect	Action	Action
Blue	+1CS	Extra	-8CS	Autohit	Gripped
White	None	Autohit	-6CS	Miss	Miss
Green	-2CS	Block	-4CS	Damage	Partial
Yellow	-4CS	+1CS	-2CS	Catch	Escape
Red	-6CS	+2CS	+1CS	Reverse	Reverse

	Stun?	Slam?	Kill?	RECOVER?
	St	Sl	Ki	Rv
	Resistance	Resistance	Resistance	Resistance
Blue	Knockout	Stun	Expire	-1CS
White	Stunned	Gr. Slam	Double	No
Green	Dazed	Slam	Trauma	+1CS
Yellow	No	Stagger	Stable	+2CS
Red	Alert	No	Recover	+3CS

Ranks Table

Abbr	Name	Value	Roll
Us	Useless	0	0
Pa	Pathetic	5	01-07
Fe	Feeble	10	08-12
Pr	Poor	15	13-17
Ty	Typical	20	18-22
Gd	Good	25	23-27
Gt	Great	30	28-32
Ex	Excellent	35	33-37
Rm	Remarkable	40	38-42
St	Stunning	45	43-47
Sp	Spectacular	50	48-52
In	Incredible	55	53-57
Am	Amazing	60	58-62
Fa	Fantastic	65	63-67
Ma	Marvelous	70	68-72
Uc	Uncanny	75	73-77
Sh	Shocking	80	78-82
Ph	Phenomenal	85	83-87
As	Astonishing	90	88-92
Wo	Wondrous	95	93-97
Tm	Tremendous	100	98-102
Mn	Monstrous	105	103-107
Un	Unearthly	110	108-112
Ow	Otherworldly	115	113-117
Sr	Stellar	120	118-122
At	Astronomical	125	123-127
Ga	Galactic	130	128-132
Cs	Cosmic	135	133-137
Iv	Invincible	140	138-143
X	Shift	150	144-175
Y	Shift	200	176-250
Z	Shift	300	251-350
AA	Shift	400	351-450
BB	Shift	500	451+
1K	Class	1000	
2K	Class	2000	
3K	Class	3000	
4K	Beyond	4000	
5K	Class	5000	
6K	Class	6000	
7K	Class	7000	
8K	Class	8000	
9K	Class	9000	
B	Beyond	∞	

Universal Table

	-9CS	-8CS	-7CS	-6CS	-5CS	-4CS	-3CS	-2CS	-1CS	No Shift	+1CS	+2CS	+3CS	+4CS	+5CS	+6CS	+7CS	+8CS	+9CS
01																			
02 - 03																			
04 - 05																			
06 - 08																			
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