MARVEL SUPER HEROES™

BASIC SET

RULE BOOK

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Basic Set

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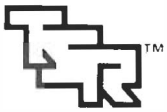

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Table of Contents

Introduction . . . 3
Heroes (and Other Characters) . . . 4
Abilities . . . 4
Ranks and Rank Numbers . . . 5
Variable Abilities . . . 6
Powers . . . 7
Talents . . . 8
FEATs . . . 9
Column Shifts . . . 10
Intensities . . . 10
Intensity Table . . . 12
Material Strength . . . 12
Karma . . . 13

Movement . . . 14
Clutter and Crowds . . . 14
Vertical Movement . . . 15
Flight . . . 16
Swimming . . . 16
Leaping . . . 16
Speed Table . . . 16

Combat . . . 17
Health and Combat . . . 17
Types of Combat . . . 17
Fighting Combat—Slugfest . . . 18
Agility Combat—Ranged Attacks . . . 20
Range Tables . . . 21
Strength Combat—Rassling . . . 22
Endurance Combat—Charging . . . 23
Defensive Actions (Optional) . . . 24
Slams, Stuns, and Kills . . . 25
Life, Death, and Health . . . 26
Regaining Consciousness . . . 27
Healing . . . 27
Recovering Lost Endurance . . . 28
Using Powers in Combat . . . 28
Tactics (Optional) . . . 29

Running the Game . . . 31
Running an Adventure . . . 31
Running Campaigns . . . 34
Karma Awards . . . 35
Karma Losses . . . 37
Karma Pools and Groups . . . 38
Character Advancement (Optional) . . . 38
Karma Awards Table . . . 39
Running Popularity (Optional) . . . 40
Running Resources . . . 40
Running Weapons . . . 41
Weapons Chart . . . 42
Running Vehicles . . . 42
Vehicles Table . . . 42
Types of Vehicles . . . 43
Optional Rules for Vehicles . . . 43
Running Magic . . . 44

Character Generation in the MARVEL SUPER HEROES™ Role-Playing Game . . . 45
Generating Characters . . . 45
Origins . . . 45
Origin Table . . . 45
Major Abilities . . . 46
Random Ranks Table . . . 46
Variable Abilities . . . 47
Powers & Talents . . . 47
Powers Available Table . . . 47
Power Categories Table . . . 47
Powers List . . . 48
Talents Available Table . . . 49
Talents List . . . 49
Last Step—Filling In the Blanks . . . 50
Final Note . . . 50

Appendices . . . 51
Powers Appendix . . . 51
Talents Appendix . . . 59
Mini-Adventures . . . 60

Welcome to the MARVEL SUPER HEROES™ Basic Set

All the fun begins here.

This is the MARVEL SUPER HEROES™ Basic Set rule book. It is designed for first-time role-players, the guys (and gals) who have been following the Marvel Universe for years and want to try their hand at dealing with threats to humanity like Doc Ock and Kingpin. Those of you who have played role-playing games before, just hang on for a moment—this is old hat for you—as we lay out the basics.

A role-playing game is a game where people play the role of another individual (well, duh!). You get a chance to be an actor playing the part of a spaceman, a barbarian prince, or in this case, the Amazing Spider-Man. Most simply put, it's cowboys and indians for grown-ups. Instead of running around the back yard, you're sitting around the table with friends, munchies, and these rules, having a good time.

One player is the Judge. His job is to get the ball rolling, set up the scene, run the bad guys and their nefarious plots, the police, the soldiers, and the passersby who shout, "Look, up in the sky!" (oops, sorry, that's another company).

The other players (called by the dull but functional name "players") run the heroes, the main characters of the story. As a player, you get to foil the plots of the bad guys as Spider-Man, She-Hulk, Captain America, or even a hero you created yourself. A character that is controlled by a player is called a *player character.* Characters controlled by the Judge are called *nonplayer characters*, or NPCs.

Role playing is two parts acting, two parts story telling. The Judge has the framework of the story, but it is what the players do and say that gets things rolling. Imagine a comic book where the reader makes things up as he goes along. Now imagine several readers, all making things up together at the same time and you get the idea.

The rules tell the Judge and the players how to decide what happens. Imagine Spider-Man trying to snag Electro's wrist with his web-shooters. At the same time, Electro wants to nail Spider-Man with his energy blast. The rules tell you who gets to do his thing first, and whether he does it right. (Hey, even Spidey misses sometimes.)

All the rules are in this book. However, not everything in this book is a rule. We've included a lot of helpful hints and examples of how to play this game. We also show you how to create a character of your own, fight bad guys, and for new Judges, how to run an adventure.

The other book is the Campaign Book. It contains lots of neat stuff: game statistics for the major heroes of the Marvel Universe with explanations of their powers, a goodly smattering of villains (with hints for the Judge on how to handle them), plus soldiers, policemen, and other important NPCs.

The two maps show typical Marvel comic territory—a standard cityscape which can be used in any adventure.

The large cards included in the box are of two types. The first is a set of character cards which contain summarized stats for all the major heroes of the Marvel Universe. Cut these apart with a scissors, then give each player the card for whatever hero he is playing. The second item is a set of "Stand-ups" which, when folded and glued, can be used as playing pieces in the game.

Last (and not least) are the funky-looking ten-sided dice. They're called percentile dice and can be used two ways. You can roll a number from 1 to 10 (with one die) or 1 to 100 (with two dice). When rolling from 1 to 10, a "0" means "10." When rolling two dice, choose one die to represent 10s (usually the darker one), and one to represent 1s (usually the lighter one). If the dark die comes up 5 and the light die comes up 7, the number rolled is 57. If the dark die is 2 and the light die is 0, the number is 20. If the dark die is 0 and the light die is 5, the number rolled is 05, or just 5. If both dice roll 0, the number is 100.

OK, with all that out of the way, let's talk about . . .

Heroes (and other characters)

Pull out the Campaign Book and look up Spider-Man's entry. It states that Spider-Man has Remarkable Fighting, Amazing Agility, Incredible Strength, a Health of 160, Karma of 70, sticks to walls with Amazing ability, and has Photography talent.

Golly, what does all that mean?

As you may have picked up, role-playing games use their own jargon, their own code-words for things. You know some of it already: Judge, PC, NPC, percentile dice. Hang on tight, 'cause here comes a whole bunch more.

In order to understand how powerful heroes are (and to compare them to other heroes and villains), we describe them four ways: with *major abilities, superhuman powers, talents,* and *variable abilities*. These form the basic description of the hero in much the same way as height, weight, and eye color forms a basic description of you or me (well, you anyway).

Abilities

Let's start with the major abilities, or just "abilities" for short. Every hero, villain, and ordinary person in the Marvel Universe has seven abilities: *Fighting, Agility, Strength, Endurance, Reason, Intuition,* and *Psyche*. To each of these abilities we assign a *rank*. The rank is a word that describes how tough the character is with that particular ability. The ranks, in order, are: *Feeble, Poor, Typical, Good, Excellent, Remarkable, Incredible, Amazing, Monstrous,* and *Unearthly*. (It is also possible to shift off this scale on the high or low end; more on that later.) What it all boils down to is that a character with Monstrous Strength is stronger (a *lot* stronger) than a character with Excellent Strength. At the same time, the character with Excellent Strength is stronger than Joe Bag-o-donuts with his Typical Strength. Similarly, a character with Amazing Reason is smarter than someone with Remarkable Reason.

The abilities themselves are described below.

Fighting is the ability to punch, poke, jab, kick, trip, thump, or otherwise injure someone else (usually a bad guy), either with your bare hands or with weapon. Captain America is a good example of a character with a high Fighting ability. Even though he has no real super powers, his prowess lets him hold his own against more powerful opponents.

Agility is the ability to aim well and move with dexterity and coordination. It measures the ability to hit a target with a thrown item (like a baseball or a shield) or a missile weapon (like an arrow or a gun). It also involves the ability to get out of the way when something is thrown or fired at you. Characters with high Agility can vault, somersault, dodge, and weave their way through a battle and usually hit what they aim at. A good example of a character with high agility is Spider-Man, who in addition to his nimble fighting style (and snappy patter) is also a good shot with his web-shooters.

Strength measures how much weight a hero can lift, as well as how much damage he can do with his bare hands and how effective he is at grabbing and wrestling an opponent (as opposed to just punching his lights out). Characters with really high Strength, like Thor or the Hulk, can juggle railroad cars (if they feel like it).

Endurance reflects physical toughness and stamina and the ability to resist poison, knock-out drops, gas, and similar things. It also measures how long a character can hold his breath, how far he can run, and (if the situation comes up) many walls he can be punched through before blacking out. An excellent example of someone with high Endurance is the Thing, who takes a licking and keeps on kicking.

Reason is raw brain power and intelligence. It reflects not only the ability to think logically, but to understand and use complicated equipment. Reed Richards (Mr. Fantastic of the Fantastic Four) has a very high Reason, and as a result can usually be found tinkering around with new inventions that no one else understands.

Intuition is a combination of wisdom, wits, common sense, and battle savvy. It comes into play when the character tries to find something that is hidden, figure out what's bothering him, or decide whether danger is present. In combat, the first move often goes to the character with the highest Intuition rank. A character with high Intuition, like Wolverine, is more aware of his

surroundings (and threats in his surroundings) than his opponents.

Psyche (pronounced SI-key) measures willpower or force of will. It is used in mental attacks and magic. A high Psyche does not necessarily mean the character has great magical abilities or mental powers (he may have none), but it does mean the character has some protection against such attacks. Examples of characters with high Psyche ranks include the master mutant telepath, Professor X, and Earth's sorcerer supreme, Doctor Strange.

Ranks and Rank Numbers

Each of a hero's seven abilities has a rank. A rank reflects the hero's proficiency in that ability. Other heroes and villains with the same rank have about the same amount of power as that character; some will be a little better, some a little worse. For example, Thor and the green Hulk are both powerhouses in Strength—most of their matches have been stand-offs. Both have Unearthly rank in Strength.

Each rank has a name which indicates its power relative to the other ranks. At the lowest end of the scale are Feeble, Poor, and Typical. The high end boasts ranks like Amazing, Monstrous, and Unearthly.

Besides a name, each Rank also has a rank number. This number is constant—it never varies, up or down. For example, Unearthly Strength is always 100, regardless of whether we're talking about the Hulk's Strength or Thor's Strength. (We'll cover the use of these rank numbers a little later, when we talk about Health and damage.)

The ranks, in order, are: Feeble, Poor, Typical, Good, Excellent, Remarkable, Incredible, Amazing, Monstrous, and Unearthly. There are additional *shift ranks* above and below these. The rank numbers and their descriptions are:

Rank	Rank No.	Description
Shift 0	0	Nonexistent*
Feeble	2	Far below average
Poor	4	Below average
Typical	6	Average Human
Good	10	Above average
Excellent	20	Olympic-level
Remarkable	30	Normal human limit
Incredible	40	Enhanced human
Amazing	50	Enhanced human limit
Monstrous	75	Beyond human, as the Rank says; so good it's scary
Unearthly	100	Realms of the Gods.
Shift X	150	Further increases*
Shift Y	200	Further increases*
Shift Z	500	Further increases*
Class 1000	1000	Cosmic Level**
Class 3000	3000	Cosmic Level**
Class 5000	5000	Cosmic Level**

* Not used by player characters initially, but may be used for bad guys and in special situations (see FEATS)

** Not available to player characters (or most inhabitants of Earth). The guys who hang out in this neighborhood are cosmic entities and embodiments of universal forces. Even superheroes normally fight guys like these with their hats (grab it and run).

Coming back to Spider-Man, we now know the following:

His Fighting ability is Remarkable, which is above the human average. In a fistfight with a typical goon, he won't even work up a sweat. Against Captain America (whose Fighting ability is Amazing, two ranks better), Spidey had best be light on his feet.

Spider-Man's Agility is Amazing, as in "The Amazing Spider-Man." This is his best ability, and reflects his lightning-quick reflexes and deadeye aim with his web-shooters. He is much more agile and accurate than normal humans and better than the bulk of his fellow super-powered fellows.

Spider-Man's Strength is Incredible, which while far above even the best of normal humanity, is still no match for the weight-lifting abilities of the Thing, Thor, or the Hulk.

Spider-Man's Endurance is also Incredible, making him much tougher than a normal human, but again less so than the Norse god of thunder.

With a Reason of Excellent, Spider-Man is within the topmost ranks of normal humanity, but still within the realm of common folk. He is no match for Reed Richards, but is still awfully sharp.

Spider-Man's Intuition is only Good, which is surprising considering his ability to leap out of harm's way in the nick of time. Actually, his talent there is connected to a super power: his Spider Sense. In other situations, or when he is unable to use his Spider Sense, Spidey's Intuition is only Good—which is why when he loses his Spider Sense, he suddenly has big problems with his foes.

Finally, Spider-Man's Psyche is Incredible. While he does not have mental or magical powers on par with Professor X or Doc Strange, Spider-Man has a great sense of willpower and resistance to mental or magical domination. Hence this high Psyche.

Variable Abilities

All characters in the MARVEL SUPER HEROES™ Basic Set also have variable abilities, also called variables. They are four in number, and are called variable abilities because they can change during the course of play. The variable abilities are:

Health. Health is a measure of how physically fit the hero is and how much damage he can take. Unlike the major abilities, Health has no rank, only a number. This is usually between 8 and 400. The starting Health of a hero is listed on his (or her) character card, but is determined by adding the rank numbers of the first four abilities: Fighting, Agility, Strength, and Endurance. If all these abilities were Good (with a rank number of 10 each), then the hero's Health would be 10 + 10 + 10 + 10 = 40.

When a hero gets hit, struck, beaten, tripped, or thrown off a tall building, the amount of damage he takes (in points) is subtracted from his Health. Health is regained by resting and healing from the effects of being batted around. Should Health reach 0, the hero is knocked out.

For more information about Health and combat, see the combat chapter ("It's Clobbering Time").

Karma. Karma is like Health in that it is a number, not a Rank. Karma reflects a hero's control over luck and fate, and his ability to make the crucial die roll, strike the lucky punch, or generally perform the hair-raising action which allows him to save the world (or at least his own skin).

A hero's initial Karma is determined by adding together the rank numbers of the remaining three major abilities: Reason, Intuition, and Psyche. A character with Good Rank in all these areas has Karma = 10 + 10 + 10 = 30.

Karma can increase or decrease over the course of the game. When a hero acts heroically, catching bad guys and performing feats of derring-do, his Karma increases.

When he behaves in a cowardly or irresponsible way, or lets bad guys get away, his Karma decreases. This is explained in painful detail in the Karma section.

Karma can be spent to change die rolls and to give the hero a better chance to be really heroic. Check the next section, FEATS, for the effect of using Karma.

Finally, Karma can be spent to increase abilities and gain talents.

Resources. Resources is a reflection of how wealthy and/or well-connected a character is: how easily can he buy a new car/get necessary lab equipment/take the SHIELD helicarrier out for a spin. It has both a Rank and a rank number. Rather than forcing players to keep complicated records of their characters' finances (which is too much like real life), the Resource ability is checked when purchasing major items.

Resources are variable because they can change, often regardless of how successful the player character has been in his heroic identity. When playing the game, a hero may suddenly win the lottery or lose a fortune. The Judge controls how much is spent and how.

Populariy. The last of the variables, Popularity, is a reflection of how popular the character is with the natives of the Marvel Universe.

A high Popularity rank indicates that most individuals like and admire that hero and what he has done. Because of this, people are often willing to lend help (a passerby is more likely to lend his car to Captain America, the living legend of WWII, than to the Submariner, who has a reputation for being nasty, haughty, short-tempered, and disrespectful of other people's property).

Popularity, like Resources, is represented by a Rank. For heroes with secret identities, that Rank applies only to the costumed, heroic identity, not the alter-ego. Captain America gets more respect than Steve Rogers. Secret identities are considered to have a Popularity of Typical unless otherwise noted.

Popularity, like Resources, is controlled by the Judge. It can shift dramatically, depending on the character's actions and whether the *Daily Bugle* is out to give grief to the local heroic community.

Flipping through the Campaign Book, you'll notice that a number of the villains have a negative Popularity score. This reflects the fact that they can often get what they want just by asking, but because everyone fears them, not because anyone respects them. It's one of the prices of being a bad guy (pity the poor, unhappy villain).

Checking with Spider-Man again, we see that he has a Health of 160 (30 + 50 + 40 + 40), which is in the mid-range as far as costumed super heroes go and far better than most mere mortals (which are in the 20 to 60 range), but far below such heavy hitters as the Thing (200 Health) and Thor (320 Health).

Spider-Man's starting Karma is 20 + 10 + 40 = 70. Again, above the common crowd, but Spidey spends Karma hands over fisticuffs in his continual battle against evil (and just making ends meet). Actually, Spider-Man is better in starting Karma than most heroes, but he needs more of it to survive.

Spider-Man's Resources are currently Typical (6). They are a darn sight better then they have been in the past, but nowhere near the plush heights of Tony Stark or even Reed Richards. Finances are tight, but Mr. and Mrs. Parker can afford the rent (by living with friends) and food. Big purchases are usually out of the question, though occasionally Parker can wrangle plane tickets out of J. Jonah Jameson to cover important stories.

Spider-Man's Popularity see-saws all over the place (remember, this is popularity in the Marvel Universe, not the wall-crawler's popularity in our world). Currently it is listed at Remarkable (30). Considering he lives in New York, he's a fairly popular guy, but enough people buy that "Spider-Man, threat or menace" hokum that the *Daily Bugle* has been pushing for years that some are wary of him.

Powers

Powers—that is, superhuman abilities—are what make Marvel's super hero (and super villain) characters so super. Each hero and villain described in the Campaign Book has a list of powers tailored just for him. There is also a list of "standard" powers at the end of this book for those wishing to create their own Marvel super hero.

Powers are usually described in terms similar to abilities. They are given a rank and rank number. For example, consider three characters with wall-crawling ability (able to scale sheer surfaces); Spider-Man, Black Widow,

and Nightcrawler. Both Spider-Man and Nightcrawler have wall-crawling at the Amazing rank, meaning that they can stick to walls pretty well. Black Widow has wall-crawling as well, but only at the Remarkable rank. What does this mean? Only that while all three can scale vertical walls pretty easily, if confronted with a very slippery surface (like a rain-slickened glass skyscraper), the mutant Nightcrawler and the nonmutant Spider-Man stand a better chance of holding on than Black Widow, who derives her wall-crawling power from her suit.

When reading the character descriptions, also note that some powers, such as Black Widow's wall-crawling and Spider-Man's web-shooting, are marked as equipment. This means they are not innate powers (part and parcel of the hero), but rather come from some device or gizmo. The master of these high-tech wonders is Iron Man, who is continually refining and upgrading his suit of armor to keep it on the cutting edge of technology. The disadvantage of basing your powers on equipment, as Iron Man has learned, is that others can steal the equipment from you.

Some powers have a rank for the intensity of their effect. This power rank is used to determine what happens when that power is used. A bolt of Incredible electricity inflicts Incredible damage (40 points). Body armor of Remarkable rank protects against attacks of up to Remarkable damage (30 points).

Looking to Spider-Man again, remember that we mentioned his Amazing Wall-Crawling power (which is pretty darn good, considering that you and I can't stick to walls at all). In addition, he has as a natural (or unnatural!) ability his Spider Sense, which is also Amazing. The description of Spidey states that his Spider Sense replaces Intuition in determining initiative (this gives Spider-Man an advantage in combat) and that Spider-Man can dodge out of harm's way if he makes a successful Spider Sense FEAT roll.

FEAT roll? Don't worry, we'll explain that in the next chapter. Suffice it to say that Spider-Man is a hard dude to sneak up on.

But wait (as the ads say), there's more. Spider-Man almost never goes anywhere without packing his trusty web shooters and spider tracers. Both of these are equipment, so they can be taken away from him or damaged in combat. Spidey fires his web-shooters with Amazing accuracy (his Agility rank). The web strands harden very quickly (the book states they have Monstrous strength, so they must be tough). The spider tracers are tracking devices that Spider-Man can follow with Amazing (50) ability.

In summary, Spider-Man is a pretty handy guy: capable in a fistfight because of his Spider-Sense, able to scurry up walls and dodge out of the way, and with a nifty weapon which can net up the bad guys plus a tracking device for the ones who try to get away.

Talents

Talents are special abilities and powers for those of us who haven't been exposed to gamma radiation or bitten by a radioactive spider. All that is involved in getting a talent is hard work and intense study. (People who've bathed in gamma rays and been bitten by glowing spiders can have talents, too; they just don't brag about it.)

A talent gives a temporary boost to an ability rank. When using an ability to do something that the character has a talent for, that character's ability is treated as one rank higher than usual. For example, Iron Man is a pretty smart fellow, with Incredible Reason (40). He also has a talent in Electronics. That means, when working with electronics, his Reason is considered Amazing (50)—one rank higher than it is. This increase is known as a *column shift* and is explained further in the FEATs section.

Spider-Man is listed as having three talents: Photography, Chemistry, and Weapons Specialist (with his web-shooters). When Spider-Man (or Peter Parker) tries to do anything related to photography (taking the perfect picture, setting up his automatic camera) or chemistry (making a new chemical compounds or isolating a molecule for study), his abilities are one rank higher. Further, when using his web-shooters (for any reason at all), his Agility is raised from Amazing (50) to Monstrous (75).

Now we have a pretty full picture of Spider-Man (the "In Brief" section rounds out his character, gives him an origin, and tells us why he is a hero). Spider-Man is quick, agile, and strong, aided by a special ability that warns him of danger, and weapons that ensnare his opponents in a strong web. He's especially good with that

weapon, along with being a good photographer and a chemist. He is a mid-range hero, tough but not on par with the heavyweights of the Marvel Universe. All around, he's pretty impressive. Amazing, even.

The next question is, how does he do all the amazing things he does? How does the Judge determine whether Spider-Man successfully lifts a pile of broken girders, hits a bad guy, or dodges out of the way of Juggernaut's fists?

Answer: That's where FEATs come in.

FEATs

A hero bounds over three parked cars to rescue a small puppy. A hero knocks out a murderous villain with a single punch. A hero flings a loose bolt across a crowded laboratory, hitting the shut-off switch which stops the doomsday device.

How does he do that?

The answer is FEATs, an acronym for *Function of Exceptional Ability or Talent*. FEATs are how players determine whether their characters succeed in their actions. When a character tries to do something difficult, the player rolls the percentile dice. This is called a FEAT roll.

On the back cover of this book is the *Universal Table*, which is used to determine whether FEATs succeed or fail. Across the top are the ability ranks and rank numbers, ranging from Shift 0 to Shift Z, plus Class 1000, 3000, and 5000. Down the left side of the chart are numbers from 1 to 100.

To make a FEAT roll, roll the dice and find the number rolled along the left side of the table. That will give you a particular row of boxes. Find the ability rank that is being used (Excellent, Remarkable, etc...) to make the FEAT across the top. That gives you a particular column of boxes. Find the box where the column and row meet. That box is the result of the FEAT. The color of the box (White, Green, Yellow, or Red) indicates whether the FEAT succeeded or failed, and the degree of that success or failure. In general, a white result is bad, a green result is OK, a yellow result is good, and a red result is best.

The ability rank that gets used depends on what the hero is trying to do. Some examples of which ability gets used in various cases are listed below.

Fighting: Attacking with bare hands or a weapon, or trying specific fighting tricks (like hitting multiple opponents).

Agility: Throwing things, aiming weapons, dodging, jumping, acrobatics, and using powers from a distance.

Strength: Lifting things, breaking things, wrestling or restraining an opponent.

Endurance: Avoiding the effects of poison or being reduced to 0 Health, charging an opponent.

Reason: Understanding and operating technology, inventing things, learning new languages.

Intuition: Sensing danger, finding hidden objects.

Psyche: Using magic, avoiding magical effects, resisting mental control.

In addition to the seven basic abilities, the following other variables and powers also use FEATs.

Power: The rank of a particular power determines its success. Exceptions are those powers (such as electric bolts) which require Agility to see if they hit their target.

Popularity: Used in those situations where the hero's Popularity determines whether he can succeed—such as when he is trying to calm a crowd or borrow an incredibly powerful scientific gadget from a government lab.

Resource: A Resource FEAT is used to see if the character can afford to buy something, such as a new car, a new space telescope, or a secret base located somewhere in Manhattan.

FEAT Example: Spider-Man is swinging through downtown Manhattan when he sees a small dog dodge out into the middle of the street, in front of a delivery truck. The player running Spider-Man decides to rescue the small dog by swinging down and grabbing it as he passes.

What Spidey is doing is an Agility FEAT (the Judge makes this decision, using common sense). Spider-Man's Agility is Amazing, so the Amazing column of the Universal Table is used. However, the roll of the percentile dice comes up 13. The 11-15 row of the Amazing column is a White result—a miss! The FEAT fails! Spider-Man misses the puppy and has now put himself right in front of a speeding delivery truck.

Let's say that die roll was a 59 instead. Checking the 56-60 row, we find the result is a Yellow box—success!

Spider-Man grabs the pooch and swings away with it before the truck driver even knows he was there.

A FEAT roll is necessary only when a hero does something difficult or out of the ordinary. Walking down a street or opening an everyday door doesn't require a FEAT roll. Neither does flying across town, if it is something that the hero does routinely. On the other hand, flying at high speed through a narrow window and across a crowded office does require a FEAT roll.

Some actions are beyond even the fantastic abilities of characters (such as moving a planet out of orbit). These are simply not allowed. The Judge has final say on which tasks require a FEAT roll, which are automatic, and which are impossible.

Column Shifts (CS)

Sometimes circumstances make a task easier or harder than it would normally be. When this happens, the character gets one or more *column shifts* (abbreviated CS).

The most common column shift comes from a hero having a particular talent, and using an ability related to that talent. For example, a hero with a Reason of Excellent (20) will normally make FEAT rolls involving Reason (discovering a rare element, solving a complicated computer lock) using the Excellent column. If he has a talent in computers (listed on his card), then his Reason is one rank higher—it is raised to Remarkable (30)) when dealing with computers. That hero gets to use the Remarkable column of the Universal Table when making Reason FEAT rolls concerning computers, but still has Excellent reason for everything else.

When column shifts are noted in the rules, we use an abbreviation. The notation "+1 CS" means one column shift to the right (to a better column). "+2 CS" means shift two columns to the right. Similarly, "−1 CS" and "−2 CS" mean shift one or two columns to the left (into worse columns). A "+" shift is always to the right and the "−" shift is always to the left. In this way, an ability can be shifted into the Shift 0 column at the far left of the table, and to the Shift X, Y, or Z areas in the upper end of the table.

Note that there is a gap between Shift Z and Class 1000. It is not possible to move from the Shift Z column to the Class 1000 column with a shift.

Intensities of FEATs

If you've been paying attention, you should be wondering just what the difference is between Green, Yellow, and Red FEAT results.

Generally, as was stated above, a Green result is OK, a Yellow result is good, and a Red result is great. Sometimes the differences are specified by the rules, as in combat, where a Red result on a punch is different from a Yellow result (see Combat for the details). Sometimes there really is no difference; all that matters is that the character gets a result that isn't White (this applies when any success is enough success). But there's a third possibility, too, because sometimes a Green (or even Yellow) result might not be good enough to pull off what the character wants to do.

This decision is up to the Judge. How does he decide? With a neat trick called *intensity*. Intensity is nothing more than a rank assigned to an item or an object to indicate how tough that item is. This rank is similar to ability ranks—Feeble intensity knock-out gas is much less potent (and dangerous to the heroes) than Amazing intensity knock-out gas.

By comparing the character's ability rank with the task's intensity rank, the Judge can determine easily what type of FEAT result is needed:

- If the intensity is less than the character's ability rank, it is a Green FEAT.
- If the intensity is equal to the character's ability rank, it is a Yellow FEAT.
- If the intensity is greater than the character's ability rank, it is a Red FEAT.

A Green FEAT is enough to challenge the hero's ability but is still relatively simple and safe. Lifting a moderate amount of weight, spotting a clue, or simply hitting a bad guy with your fist are all Green FEATs. For a Green FEAT to be successful, the player must roll a Green, Yellow, or Red result (White is a failure).

Yellow FEATs are slightly tougher, like lifting the maximum weight you are capable of or knocking a gun out of

an opponent's hand. For a Yellow FEAT to be successful, the player must roll a Yellow or Red result on the Universal Table (Green and White are failures).

Red FEATs are the most difficult, things that the hero has never tried or seem beyond his capability, such as lifting enormous weights, leaping further than ever before, making that once-in-a-lifetime (or once-in-a-comic book) shot to save the day. Red FEATs are only successful if they are in the Red area, and are few and far between.

Using Spider-Man as our example, let's look at those knock-out gases. Spidey's Endurance, which is the ability to check when dealing with such things, is Incredible (40). If the knock-out gas is Feeble (2) intensity, then Spidey needs a Green FEAT to avoid the effects—pretty easy to do. If the knock-out gas is Incredible (40) intensity (equal to Spidey's Endurance), then a Yellow FEAT is required to avoid being knocked out. If the knock-out gas is our top-of-the-line Amazing (50) version, then he needs to make a Red Endurance FEAT to avoid the effects.

Optional Rule: If the Judge wants, he can declare certain FEATs to be either automatically successful or impossible. If an intensity is three or more ranks below the ability being checked, then the judge can declare the FEAT automatically successful (it is the same as walking down the street, picking up a chair, or any other common action). A Feeble (2) knock-out gas would never affect Spider-Man under these circumstances.

If a FEAT is more than one rank above the ability rank being tested, then the Judge may declare the FEAT impossible. For example, no matter how hard Spider-Man pounds, he's not going to break through a wall of solid adamantium (the hardest substance known to man).

When declaring FEATs automatic or impossible, the Judge should keep in mind that if there is even a small chance of success (or failure), the FEAT roll should be allowed. Further, bad guys should never have automatic FEATs. They should have to roll for everything, particularly when it comes to hurting the heroes.

Intensity Charts

The following list is provided to aid the Judge when ruling on the intensity of FEATs attempted by the player characters.

Strength FEATs	
Lifting 50 lbs	FE
Lifting 100 lbs	PR
Lifting 200 lbs	TY
Lifting 400 lbs	GD
Lifting 800 lbs	EX
Lifting 2,000 lbs	RM
Lifting 10 tons	IN
Lifting 50 tons	AM
Lifting 80 tons	MN
Lifting 100 tons	UN
Lifting 100 + tons	ShX
Agility FEATs	
Walk Balance Beam	GD
Walk Tightrope	RM
Catch Thrown Object	RM
Catch Arrow in flight	MN
Catch Bullet in flight	UN
Endurance FEATs	
"Typical" tear gas	TY
Snake Venom	GD
Spider Venom	EX
Surviving Vacuum	UN
Reason FEATs	
Simple Machines	FE
Communicate by Gestures	TY
Simple Electronics	GD
Computer Programming	RM
Understand Stardrives	AM
Intuition FEATs	
Obvious Items in room	PR
Note Details	EX
Recall from Memory	EX
Hidden Doors	IN
Invisible Objects	MN
Psyche FEATs	
"Typical" hypnosis	GD
"Typical" mind control	RM
"Typical" magic	IN
"Typical" Asgardian spells	MN

Material Strength

One of the most common times when intensity comes into play involves materials, objects, and inanimate things. Heroes (and villains, too) spend a lot of time ripping up pavement, snapping off light poles, busting through walls, and otherwise wreaking havoc on their surroundings. To determine if they are successful, we look at the intensity of the materials, called their *material strengths*.

Material Strengths of Common Objects

Feeble	Cloth, paper, brush, glass
Poor	Plastic, crystal, wood
Typical	Rubber, soft metal, ice, interior walls
Good	Brick, aluminum, asphalt, high-strength plastic, light machinery
Excellent	Concrete, iron, bullet-proof glass or clothing, exterior walls
Remarkable	Steel, reinforced concrete
Incredible	Stone, vibranium, volcanic rock
Amazing	High strength steel, granite
Monstrous	Diamonds, super-heavy alloys
Unearthly	Adamantium, some mystic elements
Class 1000	Virtually indestructible materials (Thor's hammer, Captain America's shield)

When a character tries to break something, the Judge decides what the thing's intensity is. Heroes can easily (automatically, that is) break through materials with intensities three or more ranks less than their Strength ability (have you ever seen a brick wall slow down the Thing?) Similarly, items more than one rank stronger than the hero's Strength cannot be affected by the hero (even the Hulk cannot bend Captain America's shield).

Optional Rule: The Judge can take the thickness of the material into account when determining column shifts. If the material is particularly thin (less than an inch thick), then give the FEAT a +1 CS (it is easier to

break or snap this material, because there is not a lot there). If the material is more than 1 foot thick, give the FEAT a −1 CS (there is more there to move), and if more than 2 feet thick, a −2CS. That is why it takes a while for even a super-powered bad guy to dig out from a cave-in.

Karma

Looking at the Universal Table, there is always a chance for failure, of rolling a "01" on the dice and getting a bad result. How do the heroes manage to pull out those impossible FEATs, make the killer shots they absolutely need to survive, and save the world at the last possible moment?

When the fat's in the fire and a hero really needs that FEAT roll to succeed, he can spend Karma points to improve his chance for success. Every hero has an amount of Karma at the start of the game, and will gain or lose Karma depending on his actions.

Before rolling the dice to resolve a FEAT, the player announces if he is spending any Karma on the die roll. Think of Karma as money, and spending it as buying better luck. At this time the player also declares what color FEAT he is looking for.

After announcing, the player rolls the percentile dice. If the roll isn't high enough to get the color the player wanted, subtract the die roll from the lowest die roll that would have yielded the desired color. That many Karma points are then expended (subtracted from the player's total for that hero) and added to the die roll, making the FEAT roll successful.

For example, look again at Spiderman's unsuccessful attempt to rescue the puppy. The player rolled a 13 on a Green FEAT using Amazing Agility. This is a White result, so the FEAT failed. What if the player had announced that he wanted to spend Karma on the roll? The lowest roll that will get a Green result on the Amazing column is 26. Subtracting 13 (the die roll) from 26 leaves 13. Spidey's player reduces Spider-Man's Karma point total by 13 and the FEAT roll succeeds!

Once a player declares that he is spending Karma, he must spend at least 10 points regardless of what the dice roll is. Even if the dice roll is high enough to get the desired result by itself, the character still expends 10 Karma points. If Spidey's player had spent Karma in the second puppy-rescue example (he rolled a 53—success) he would still spend 10 points of Karma. These points are not added to the die roll, however. Karma can never raise a die roll above the color the player requested before rolling the dice.

If the hero doesn't have enough Karma points to make up the difference between the dice roll and the needed number, he cannot accomplish the FEAT—it fails. In this case, subtract 10 points from the hero's Karma anyway. He does not have to spend all of his Karma raising a die roll that will fail regardless, but the effort still costs him something.

Besides using Karma to raise his own die rolls, a hero can use it to reduce the effects of other people's attacks on himself. If he is hit, a hero can move the result to the next lower color by paying a flat 40 Karma points. If a bad guy gets a lucky shot on your character (a Red result), you can pay 40 Karma (if the character has it) and reduce the effect to Yellow.

A hero can never spend Karma to aid someone else. He must always be either rolling the dice himself, or be the target of someone else's dice roll. However, if the attack has an area effect and someone spends Karma to reduce its effect, everyone in the area benefits.

There is one situation when heroes cannot spend Karma: when they are surprised by an opponent. A sudden attack coming from an unexpected direction or a bad guy playing possum in order to make the hero drop his guard is common in comic books. (See Blindsiding in the Combat chapter.)

Spending Karma on everything is expensive. Characters only get Karma points by performing heroic acts, and they often must spend Karma points to perform heroic acts. A successful hero must know when to spend his Karma and when to hoard it.

Only good guys (the player characters) get to spend Karma freely on any die roll they want. Characters controlled by the Judge (including other heroes, supporting players, and villains) can only spend a maximum of 20 points on any Karma roll. Even then, they will normally only spend Karma to save their lives.

Movement

Look at the game maps. They show a typical downtown region divided into areas by solid and dotted lines. When heroes move they travel from area to area. When they use weapons, throw things, or use their powers, those powers are listed as being effective up to so many areas away. Areas are like squares on a checkerboard—they regulate how far characters can move.

How far a hero can move along the ground is determined by his Endurance ability. A character with a Feeble Endurance (such as Aunt May) can move one area per turn. A character with Poor, Typical, Good, or Excellent Endurance can move two areas in a single turn. A character with Remarkable Endurance or better can move three areas in a single turn.

In addition, characters may be able to move more quickly using super-speed, special movement abilities, or flight. These abilities have their own ability ranks. The Speed Table shows each of the various types of movement and how many areas each rank allows a character to move.

Back to the map. Thick solid lines represent outside walls of buildings (Excellent material strength), while thin solid lines represent interior building walls (Typical material strength). Doors are shown by orange rectangles, windows by yellow rectangles. Characters can move across the dotted lines freely. They can move across solid lines either through doors (with no ill effect), through windows (having to break through the glass), or through the walls themselves (leaving a large hole in the masonry as they pass). The last two involve Strength FEATs to break through the material (in the case of glass, this usually isn't a problem).

In clear, open terrain, an area is about 44 yards across. Nice, big, open areas are scarce in New York city, however; there usually are plenty of walls, hills, trees, and other things to break this into smaller areas. A room in a building may be reduced into several smaller areas both for ease of movement and to keep things interesting.

We've provided a wide variety of fold-up playing pieces for use in the game, featuring major heroes, villains, and other neat stuff. The fold-ups are simple to assemble: cut along the solid lines, fold along the dotted lines, and glue where it says "Put Glue Here." Each counter has a front-facing point that shows where the hero is facing. In the few cases where it matters, that point is considered the precise location of the hero, where he is physically standing.

Clutter and Crowds

If there is a lot of stuff in an area (desks, boxes, trash cans, racks of clothing, office furniture, etc.), the area is considered *cluttered.* Place a clutter marker in that area. A hero on the ground must make an Agility FEAT roll to move into or out of a cluttered area. A failed FEAT causes the character's move to end; he gets into the area but he can't leave it.

If there are a lot of people in an area (a crowd gathered to watch two menacing mutants square off), the area is *crowded.* Place a crowd marker in that area. Crowds function the same way as clutter—a hero must make an Agility FEAT or be trapped in that area for the rest of the turn (a frustrated hero can toss desks out of his way but not innocent bystanders).

It is difficult to fight in crowded and cluttered areas. Any attack made by a character in such an area suffers a −1CS.

It is also dangerous to open fire or throw things into a crowd. A missile weapon or thrown object tossed or fired into a crowd stands a chance of hitting an innocent bystander. If the original target is missed, roll a second time; a successful roll means that a random bystander (chosen by the Judge) is hit by the weapon.

One good thing about fighting in a crowd is that the area does not remain crowded for long. After two rounds of fighting in a crowded area with innocent bystanders (to be read as "people who are not involved in the fight, do not want to be in the fight, and have a chance to get out

of the fight"), the area is no longer crowded (the innocent bystanders have taken to the hills).

Vertical Movement

Vertical movement involves moving up and down, including on stairs and elevators, plus using special abilities such as Wall-Crawling, and sudden irrevocable downward movement (better known as falling).

Look at the map. Most of the buildings have small numbers in the corners. These indicate the number of floors or stories in the building. Think of a story as a vertical area; when moving through a story, it counts as one area. A story is about 15 feet high, for those who are counting.

Stairs and elevators are the most common ways to go up or down in buildings. A character with Remarkable Endurance or less can go up or down stairs at a rate of one story per turn. Those characters with Endurance greater than Remarkable move up or down stairs at two stories per turn. Elevators move at a set rate of 10 stories per turn.

Characters moving along the outside of a building (perhaps using Wall-Crawling or climbing abilities) do so at their normal movement rates. Those who are not blessed with such abilities can move upward or downward one area per turn, provided that they have some means of moving (ropes, perhaps, or gargoyles and sculptures to use as handholds).

A falling character moves downward 10 stories per turn. This means if your character falls off a really tall building, you have a few rounds to think up a way to save him before he hits the ground.

It's not the fall that damages heroes but, rather, the sudden stop at the end. In the MARVEL SUPER HEROES™ Basic Set, a hero loses 10 Health points for every story fallen, to a maximum of 120 Health points lost from a fall. Body armor, force fields, and similar protection might absorb some of that damage (the decision is left to the Judge, depending on circumstances). In addition, those characters who fall must make an Endurance FEAT roll; a White result renders them unconscious for 1-10 turns.

While falling, a character can try to reach out and grab a light-post, flagpole, cornice, or anything else that might slow or stop the fall. This is an Agility FEAT of Excellent intensity. Characters with Remarkable or better Agility must make a Green FEAT; those with Excellent Agility must make a Yellow FEAT; and those with Good or less Agility must make a Red FEAT (this is a good time to spend Karma). If a character leaps from a high place instead of falling, see Leaping, below.

Flight

When flying, characters move through areas marked out with dotted lines as normal areas. They can also move up or down, with each floor passed through considered as an additional area. Moving across three areas and up two stories is a total movement of five areas.

A character's natural Flight ability has its own power rank. Unlike most power ranks, the important number is taken from the Speed Table. A character with Typical air speed moves six areas per turn, but one with Amazing airspeed moves up to 25 areas per turn.

Note that the Speed Table also shows speeds for land and water movement. When a character is flying through crowded areas (such as cities or inside buildings), he can move at his listed top speed. If he flies faster than the listed land speed for that same rank, however, he must make Agility FEATs to turn, avoid slamming into walls, and stop suddenly.

Optional Rule—acceleration and deceleration: A flying character cannot reach maximum speed in a round unless his power specifically allows it. The character can move up to his normal ground movement during the first round of flight. Speed may be increased by that amount each round until maximum speed is reached.

A flying character who is slowing down may halve his speed each round (rounding down). A flying character may never reduce his speed to 0 without landing or falling, unless his power allows him to hover.

If the hero is flying no faster than the top land speed of his flying power rank, he can stop dead and land by making an Agility FEAT. The intensity of this FEAT is the speed at which he is moving.

Swimming

Unless otherwise stated, assume that most heroes can swim. Swimming, either on the surface or underwater, is slow, no more than one area per round, unless powers or abilities increase that rate.

A great hazard of swimming is drowning. Heroes can hold their breath a number of turns equal to their Endurance rank number. At that point, make an Endurance FEAT against Remarkable intensity for each round thereafter. Failing the FEAT results in drowning. (This should never be an automatic FEAT; Karma can be added.) A drowning character becomes unconscious and loses one Endurance rank per round. If Endurance reaches Shift 0, the character dies.

Leaping

Leaping is a specialized form of movement tied to Strength instead of Endurance. A character may normally leap as far as his rank number (in feet) without difficulty (a Green FEAT). Increasing this by up to one area is a Red FEAT.

A hero may leap from a building and land safely, as opposed to falling off a building. If the distance is greater than the character's normal leaping limit or the FEAT fails, it is treated as a normal fall.

Speed Table

Rank	Land/Water Speed Areas/Turn	MPH	Air Speed Areas/Turn	MPH
Shift 0	0	0	0	0
Feeble	1	15	2	30
Poor	2	30	4	60
Typical	3	45	6	90
Good	4	60	8	120
Excellent	5	75	10	150
Remarkable	6	90	15	225
Incredible	7	105	20	300
Amazing	8	120	25	375
Monstrous	9	135	30	450
Unearthly	10	150	40	600
Shift X	12	180	50	750
Shift Y	14	210	100	1500
Shift Z	16	240	200	3750
Class 1000	32	480	Interplanetary speed	
Class 3000	50	720	Near light speed	
Class 5000	100	1500	Like teleportation.	

Combat

It's Clobbering Time!

Heroes fight villains. Villains fight villains. Heroes fight heroes (though often by mistake). No matter how you slice it, there's a whole lotta fighting going on in the Marvel Universe, where the fate of the world often hinges on a good right hook.

In combat, timing is everything. Time is broken into turns, like rounds in a boxing match. Turns are not a precise measurement—they take about five to 15 seconds each, which roughly translates into one panel of a comic book. Your character can perform in one round whatever can comfortably fit into a single panel of a comic book. That's why heroes can deliver a long speech and clobber the Red Skull in a single turn, but only the fastest of them can take multiple actions in the same turn. As a general rule a hero or villain can only attack once per round, unless he has special powers that give him bonus attacks.

Here's what happens in a typical round of fighting.

1. The Judge looks at the situation and decides what the bad guys are doing. He doesn't tell the players, he just decides, remembering it, or writing it down if he needs to.

2. The players tell the Judge what their characters are going to do that round.

3. The Judge and one of the players each roll one ten-sided die. The high roller gets to perform his actions first. This is called having the initiative. If the Judge rolls high, he gets the initiative and the bad guys get to move first—they are the attackers. If the player rolls higher, he has the initiative and his side moves first—the player characters are the attackers. Regardless of the number of players involved, they all get their attacks based on that one die roll.

4. The attackers (the side that rolled highest) perform their actions first.

5. The defenders (the side that rolled lowest) perform their actions. Sometimes they may be prevented from performing their intended moves because of the actions of the attackers (it's difficult for a character to thump the bad guy if he was just knocked out by the bad guy in the same turn).

> *Optional Rule:* Compare the highest Intuition rank on each side and count the number of columns between them on the Universal Table. Add this number to the die roll of the side with the highest Intuition. For example, a bad guy with Excellent (20) Intuition has an advantage over a group of good guys who have only Good (10) Intuition, and he receives a +1 to his initiative roll. The player with the highest Intuition should roll the initiative die if this option is used.

Health and Combat

Characters get hurt when fighting super-powered enemies. A hero's Health score is used to keep track of these injuries. Remember that Health is found by adding together the rank numbers for Fighting, Agility, Strength, and Endurance. Health provides a total number that represents the full physical capacity of the hero. The Hulk has great Health. Aunt May has lousy Health. Therefore, the Hulk is more likely to survive an argument with the U.S. Army than is Aunt May.

When a character is hurt, he takes damage. This damage is a fixed number, usually an attribute of the attacker or a property of a weapon or power. The amount of damage is subtracted from the hero's Health to show how badly banged up he is.

What happens when Health reaches 0? How do heroes heal? These questions will be answered in the section Life, Death, and Health. First, let's concentrate on doing that damage in the first place.

Types of Combat

There are a number of different types of combat, but it all boils down to making FEAT rolls and checking the

Universal Table. At the top of the Universal Table is the Battle Effects Chart, with various types of attacks along the top and the meanings of White, Green, Yellow, and Red FEATs along the bottom. In the case of some results (such as slam, stun, and kill), further die rolls may be needed.

The general process for combat is:

1. Decide the type of combat and its applicable ability.
2. Make a FEAT roll for that ability.
3. Look at the Universal Table to determine if the result is White, Green, Yellow, or Red.
4. Look at the Battle Effects Table above the Universal Table and find what a FEAT result of that color does.
5. Apply the effect, according to the results listed for that attack. Usually this means a loss of Health points or some specific effects based on the attack. These other effects may result in further dice rolls if the opponent is wounded or knocked out.

Combat usually depends on one of the four physical abilities: Fighting, Agility, Strength, or Endurance.

Attacks that involve hand-to-hand combat, either using fists or melee weapons (such as clubs, uru hammers, swords, daggers, or chairs), use the Fighting ability, and are called *slugfest combat.*

Attacks that occur over a distance and involve throwing things, using missile weapons (such as bows, guns, or star-spangled shields), or using powers (such as electric bolts, flames, repulsors, or web-shooters), use the Agility ability, and are called *ranged attacks.*

Attacks that involve grappling, wrestling, or grabbing an opponent use the Strength ability and are lumped under the general title of *wrestling combat.*

Attacks that involve running into an opponent and knocking him over (or out) use the Endurance ability and are called *charging attacks.*

In addition, there are a number of defensive moves that a character can make if under attack. These moves include:

- Evading a physical attack, which uses Fighting ability;
- Dodging a missile weapon, power bolt, or thrown item, which uses the Agility ability;
- Blocking, which meets force with force in order to lessen its damage, is a Strength ability;
- Escaping from a wrestling hold or a grabbing opponent is also a Strength ability.

Finally, body armor and force fields can have a significant effect on whether an attack succeeds and often reduce the damage taken from the attack.

Fighting Combat—Slugfest!

Fighting ability combat involves beating on an opponent with bare hands, as well as hitting a foe with hand-held weapons. Such weapons include both blunt weapons (like clubs and chairs) and sharp items (like swords and broken bottles).

For slugfest combat to occur the opponents must be in the same area and in the same general location. There are powers which negate this, primarily those that allow the opponent to stretch out parts of his body to hit someone (Doctor Octopus and Mr. Fantastic have such powers).

Slugfest combat using bare hands, fists, or blunt weapons is called a *blunt attack.* Combat that uses claws, knives, or other edged weapons is called an *edged attack.* Both are resolved in the same manner. Make a Fighting FEAT and check the result on the Universal Table and Battle Effects Chart, either under blunt attacks or edged attacks.

Blunt attacks are intended to knock out or otherwise incapacitate an opponent with little risk of permanent injury or death.

A character making a blunt attack can choose to inflict less damage than his full Strength rank number. Or, a character who rolls a Red or Yellow FEAT result can voluntarily reduce it one or two levels (from Red to Yellow, for example). In either case, this is called "pulling your punches."

The results listed on the Battle Effects Chart for blunt weapon attacks are:

White: The attack misses the target. No damage is inflicted.

Green: The attack hits the opponent. The opponent's Health is reduced by an amount up to the attacker's Strength rank number.

Yellow: A slam occurs. The opponent loses Health points, the same as a Green result. In addition, he must

check to see if he is slammed (see "Slams, Stuns, and Kills," below).

Red: A stun occurs. The opponent loses Health points, the same as a Green result. In addition, the opponent must check to see if he is stunned.

When fighting with bare fists, a character can inflict points of damage up to his Strength rank number on an opponent. That many Health points are subtracted from the opponent's total. If anyone reaches 0 Health, he is knocked out (see Getting Hurt).

A character using a blunt weapon does more damage; he gains a +1 CS, but only for figuring damage. For example, Spider-Man, with Incredible Strength, inflicts 40 points of damage when he hits someone. If he hits someone with an engine block, he gets a +1 CS on damage, so he inflicts Amazing damage (50 points) instead. The material strength of the blunt weapon must be equal to or greater than the attacking hero's Strength. Otherwise, the damage bonus doesn't apply. (Aunt May does more damage with a lead pipe than with her bare hands. The Thing with a feather pillow does his normal (Monstrous) Thing-type damage.)

An edged attack is an attack with claws or teeth, as well as weapons like swords, hatchets, and daggers. It is also called hack 'n slash, for obvious reasons.

An edged attack is very effective, but also potentially lethal. A character making an edged attack cannot choose to inflict less than the full damage of that particular weapon. Further, he cannot choose to reduce the effect of his attack to a lesser color result. This is why Wolverine is very careful about using his claws.

Edged weapons have a listed damage value. This is the minimum amount of damage that will be inflicted on a hit. The attacking character can choose to inflict more than this, up to the material strength of the weapon or power being used, or the Strength of the attacker, whichever is less. For example, a character with Remarkable (30) strength holding a knife that inflicts Good (10) damage and is made of Excellent (20) material will inflict at least 10 points of damage. He can raise this to 20 points (the limit of the knife's material) if he wants. If the knife was made of Incredible (40) material, then the damage could be increased up to 30 points—the strength of the wielder.

While a blunt attack can miss, hit, slam, or stun, an edged attack can miss, hit, stun, or kill.

White: The attack misses and no damage is taken by the opponent.

Green: The attack hits. The opponent must lose Health points at least equal to the weapon's damage value, and possibly more (see above).

Yellow: The attack hits and causes damage the same

as a Green result. The opponent may be stunned (see Stuns, Slams, and Kills).

Red: The attack hits and causes damage the same as a Green result. The opponent may be killed (see Stuns, Slams, and Kills).

In general, edged attacks are very dangerous. Killing opponents may increase the reputation of a hero, but it's murder on his Karma. Check the Karma awards to see the penalty for killing a foe.

Agility Combat—Ranged Attacks

Ranged attack is a general name for any attack that hits a foe at a distance, whether with one of Punisher's guns, Captain Marvel's energy bolts, Captain America's shield, or a well-tossed boulder from the Hulk.

Characters making ranged attacks are not usually adjacent to their targets, and can be several areas apart. The distance from the attacker to the target is called the range. To determine range, count the number of areas between the attacker and his target as if the attacker was moving to where the target is. That's the range.

Powers have a range determined by their power rank, unless otherwise noted in their description. The ranges for most powers are shown on the Range Tables. A character can extend the range beyond that listed, but each additional area reduces his Agility by −1 CS.

Weapons have a maximum range beyond which they are not effective. Ordinary weapons, such as handguns and rifles, have a −1 CS penalty to hit for every area they pass through (which explains why most heroes rely on their powers, and those that do use weapons, such as Hawkeye and Punisher, tend to get real close to their targets).

Thrown objects have a range determined by the Strength of the thrower, listed on the Range Table. Generally, if a character can lift it, he can throw it. The numbers listed are the top range; the character suffers a −1 CS penalty for each area beyond that.

Ranged attacks often take place through other objects (windows and brick walls are popular). The damage from the tossed object is reduced by the material strength of whatever it passes through. If this reduces the damage to zero or less, the tossed object is stopped.

Also, the accuracy of the ranged attack is reduced by obstacles. The attacker's Agility has a −2 CS penalty if the weapon must pass through obstacles.

There is a wide variety of ranged attacks on the Universal Table (five, actually): shooting (including guns and most other projectile weapons), edged throwing, blunt throwing, energy, and force. All use the attacker's Agility.

A shooting attack is the most common form of ranged attack. It includes handguns, rifles, and most of the Punisher's armory.

Weapons used in a shooting attack list their own damage. They cannot inflict more or less than that listed damage, nor can the attacker choose to reduce the resulting color to a lesser one. A shooting attack may result in a miss, hit, bull's-eye, or kill.

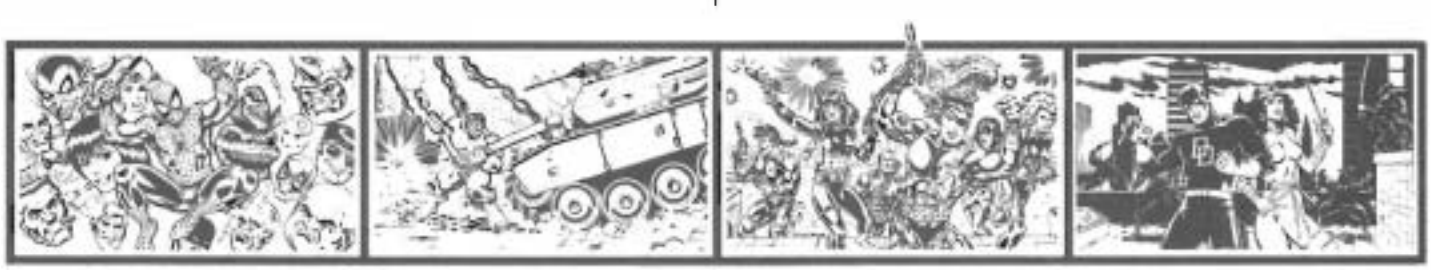
White: The bullet (or whatever the projectile happens to be) misses the target. However, it does not disappear. If fired into a crowd, another FEAT must be made to check if anyone else was hit (the exact target is chosen by the Judge from the general populace gathered around). Further, there are situations (such as in a room filled with explosives or the control room of a nuclear power plant) where missing may have nasty side-effects.

Green: The attack hits the target, inflicting damage according to the weapon used. Some types of projectiles ("mercy bullets" or Spider-Man's web-shooters) do no damage, but have other effects.

Yellow: A bull's-eye is treated as a Green hit unless the attacker was aiming for something in particular (shooting a gun out someone's hand, using a web-shooter to plaster a foe to the floor). The exact nature of such bull's-eyes are left to the Judge and depend on the situation, but the area should never be more than a foot square and the result should not be fatal.

Red: The attack hits the target and, if the weapon inflicts any damage at all, results in a kill.

An edged throwing attack involves tossing a sharp object, such as a knife, shuriken, or even a playing card, at a target. An edged throwing attack may never be reduced in effect (reduced from Yellow to Green), but can be reduced in damage. An edged throwing attack inflicts damage up to that listed for the weapon (in cases where a weapon is used), the material strength of the item, or the Strength of the attacker, whichever is least.



An edged throwing attack may result in a miss, hit, stun, or kill result:

White: The thrown object misses the target. It may hit other targets, as noted for shooting.

Green: The thrown object hits the target, inflicting damage as described above.

Yellow: The thrown object hits the target, inflicting damage as noted above, and also has the chance of stunning the opponent.

Red: The thrown object hits the target, inflicting damage as noted above, and also has a chance to kill the target.

A blunt throwing attack is similar to an edged throwing attack, but involves blunt objects—usually large blunt objects like rocks, buses, or star-spangled shields. The blunt throwing attack inflicts damage equal to either the Strength of the thrower or the material strength of the item being thrown, whichever is less. The effect of a thrown blunt weapon can always be reduced to a lesser color or can inflict fewer points of Health damage.

A blunt throwing attack can result in a miss, hit or stun result.

White: The attack misses its target. It may hit other targets in the area, the same as shooting attacks. If this happens, damage cannot be reduced.

Green: The attack hits the target and inflicts damage.

Yellow: The attack hits the target and inflicts damage.

Red: The attack hits the target and inflicts damage. In addition, the target may be stunned.

An energy attack involves powers that use energy to shock or damage an opponent, as well as weapons that simulate those abilities (lasers, for example). Energy powers have no physical force to them. A character using an energy attack may reduce the damage inflicted by the weapon or power but not the result color.

An energy attack may result in a miss, hit, bull's-eye, or kill.

White: The energy attack misses the target, but may hit other targets in the same area, the same as a shooting attack.

Green: The energy attack hits the target and inflicts damage.

Yellow: The energy attack hits the target and inflicts damage. If the attacker was aiming for a particular location, he hits it (see shooting attacks).

Red: The energy attack hits the target and inflicts damage. The target may be killed.

A force attack is similar to an energy attack, but uses a physical manifestation of its energy to inflict concussive force (it hits like a blunt energy attack, as opposed to a sharp energy attack). Iron Man's repulsors, the Invisible Woman's force beams, and Cyclops's eye beams are all examples of this type of attack. Certain weapons duplicate force attacks (such weapons are usually called blasters).

A character may choose to reduce the damage from a force attack, but not the color result.

A force attack may score a miss, hit, bull's-eye, or stun result.

White: The force attack misses the target. It may hit others in the area, however, the same as a shooting attack.

Green: The force attack hits the target and causes up to the listed damage.

Yellow: The force attack hits the target and causes up to the listed damage. If the attacker was aiming for a particular spot, he hits it.

Red: The force attack hits the target and causes up to the listed damage. In addition, the target must check to see if it is stunned.

In general, heroes tend to use nonlethal ranged attacks; either blunt throwing, force attacks, or nonlethal shooting attacks. Some, like the Punisher, use more lethal methods and accept the penalty of not having much Karma when they need it.

Range Tables

Power Rank	Range
Shift 0	Touch Only
Feeble	Touch Only
Poor	1 area
Typical	2 areas
Good	4 areas
Excellent	6 areas
Remarkable	8 areas
Incredible	11 areas
Amazing	20 areas
Monstrous	40 areas

Unearthly	60 areas
Shift X	80 areas
Shift Y	160 areas
Shift Z	400 areas
Class 1000	100 Miles
Class 3000	10 Thousand Miles
Class 5000	1 Million Miles

Strength Rank	Throwing Range (in areas)
Shift 0	0
Feeble	1
Poor	1
Typical	1
Good	2
Excellent	3
Remarkable	4
Incredible	5
Amazing	6
Monstrous	7
Unearthly	8
Shift X	10
Shift Y	15
Shift Z	20
Class 1000	Line of Sight
Class 3000	Line of Sight
Class 5000	Line of Sight

Strength Combat—Rassling

Grabbing an opponent and holding him (as opposed to just hitting him) is wrestling combat and requires Strength FEATs to succeed. This includes restraining a foe, grappling with him, squeezing or crushing him, or trying to pull something away from him.

As with slugfest combat, the opponents in a wrestling attack must be adjacent or have powers, weapons, or abilities that allow the attacker to reach the defender (examples being Doc Ock's arms or a glob of Spider-Man's web fluid stuck to an opponent's weapon).

Wrestling combat comes in two flavors: grappling and grabbing.

A grappling attack is designed to hold down an opponent, prevent him from moving, and possibly inflict damage upon him. An attacker may always choose to inflict less than maximum damage on his foe and to reduce the effect (from Red to Yellow, for example).

A grappling attack may result in a miss, a partial hold, or a hold.

White: The attacker misses the target and may make no other attacks that turn.

Green: The attacker misses the target and may make no other attacks that turn.

Yellow: The attacker gets a partial hold on the oppo-

nent; he's grabbed hold of an arm, leg, or something else that limits the opponent's movement. No damage is inflicted on the target, but he suffers an immediate −2 CS on all FEATs for as long as he is held. If the attacker's Strength is greater than the defender's Strength, then the defender cannot move.

Red: The attacker gets a full hold on the opponent, preventing most actions and potentially inflicting damage. The target cannot move for the rest of the turn. Further, the only action the defender can take in the next turn is to try to escape the hold (see Defensive Actions). The attacker, in the next turn, can inflict up to his full Strength rank number in damage to the held opponent and take one additional action besides.

A grabbing attack is not directed at a person, but rather at taking something away, like a gun, bomb, or small statuette of a black falcon. A grabbing attack does not normally inflict damage. An attacker making a grabbing attack may not voluntarily choose to reduce the effect of the attack (lowering it from Red to Yellow, for example).

A grabbing attack may result in a miss, take, grab, or break result. These results may have different effects, depending on the situation and relative Strengths of the combatants.

White: The attempt misses. If the item being grabbed was in someone else's possession, it remains in his possession. If no one was holding it, then the item is knocked loose and rolls around.

Green: The attacker gets a handle on the item. If the attacker's strength is greater than that of the person holding the item, then the attacker gets the item. Otherwise, treat it as a White result.

Yellow: The attacker has grabbed the item away from his opponent, regardless of the Strength of his opponent.

Red: The attempt succeeds all too well. The object being grabbed is broken if the attacker's Strength is greater than the item's material strength. If the item can be activated or used (such as a gun, bomb, or button), then it immediately fires or is activated. A random gunshot will strike as a Typical Agility attack against one character (chosen randomly).

Wrestling attacks are generally used to restrain an opponent without injuring him or to get something out of his possession. Items which are attached to someone (such as jet-pack belts) can be grabbed, but then a second Strength FEAT is needed to break the material strength of the item and remove it).

Endurance Combat—Charging

Charging combat involves ramming into an opponent like a battering ram. The character making the charging attack suffers no penalty for moving and attacking. Charging is considered an Endurance FEAT and uses the Endurance ability. Certain bad guys, like Juggernaut and Rhino, use the charging attack almost all the time.

A character must move at least one area to make a charging attack, but may move his entire movement rate. For each area the character moves through before reaching his target, the attacker gets a +1 CS, up to a maximum of +3 CS (even if the character moved through more than three areas).

A charging character may choose to reduce the damage he inflicts, but not the result color. A charging attack may have a miss, hit, slam, or stun result.

White: The would-be attacker misses his target and keeps on moving for one area beyond it in a straight line (as determined by the Judge, with an eye toward slamming the individual into a big wall). A second FEAT, this time for Agility, would prevent the individual from hitting (and potentially breaking) a wall.

Green: The attacker hits his target and inflicts damage equal to either his Endurance or his Body Armor (if any), whichever is higher. In addition, the target takes two points of additional damage for each area the attacker moved through before striking him.

Yellow: A successful hit, the same as a Green result, and the target must also check against his Endurance or be slammed.

Red: A successful hit, the same as a Green result, and the target must check against his Endurance or be stunned.

Charging characters who slam (either intentionally or inadvertently) into inanimate objects will damage them as they would living targets. The material strength, rather than Health, determines if the hero breaks through the obstacle.

Defensive Actions (Optional)

All of the following defensive actions are optional rules for the MARVEL SUPER HEROES™ Basic Set, to be used once the heroes get a handle on the basics of hitting the other guy.

Defensive actions may be taken instead of the standard attacks. Some may be taken in addition to standard attacks and are noted as such. The defensive actions include *evasion* (a Fighting FEAT), *dodging* (an Agility FEAT), *blocking*, and *escaping* (both Strength FEATs). All are effective only in certain situations. A character using a defensive action makes his FEAT roll at the beginning of the turn, even if he doesn't have the initiative.

Evading is a Fighting FEAT used to keep out of the way of an opponent while remaining in combat with him. By a series of feints, parries, lunges, and nimble dodges, the hero keeps his opponent occupied while not doing any real damage to either the opponent or, hopefully, himself.

Evasion must be announced at the start of the turn. A character who evades cannot do anything else. Evasion is only effective against slugfest (Fighting-based) and wrestling (Strength-based) attacks.

An evading character makes no attack on his foe, but still rolls to see the result of his evasion. The evasion may result in an auto-hit, an evasion, or an evasion with a +1 or +2 CS.

White: The evading character zigged when he should have zagged and walked right into a punch. If the attacker rolls a White result, he gets a Green result anyway.

Green: The evasion is successful. The evading character dodged the blow and takes no damage that round.

Yellow: The evasion is successful, and in addition to taking no damage that turn, the character has found himself in a superior position, such that he benefits from a +1 CS to hit (but not to damage) the next turn.

Red: The evasion is successful, and in addition, the character finds himself in a superior position, such that he benefits from a +2 CS to hit (but not to damage) the next turn.

Only one opponent may be evaded at any one time; other attackers attack normally. If both sides in a combat evade, then no damage is inflicted, (but the fighters are making some really nifty moves!).

Evading is useful when a character doesn't really want to harm an opponent (such as an angry fellow teammate) or the character is fighting an opponent who seriously outclasses him (such as Daredevil taking on Juggernaut—if one punch lands, it's all over for Daredevil).

Dodging is an attempt to get out of the way of an attack. It is effective only against ranged attacks (those based on Agility) and charging attacks (based on Endurance). It has no effect on slugfest or wrestling.

A character who dodges announces his intentions to do so at the start of the turn. He may perform other actions (such as hitting an opponent), but all his FEATs have a −2 CS penalty.

After announcing dodging, the player controlling the dodging character makes an Agility FEAT. That roll determines the effect of his dodge on all ranged attacks and charges against him that turn. The result can be no effect or a 2, 4, or 6 column shift.

White: There is no defensive benefit. The hero still suffers from the −2 CS to all his FEATs that turn, regardless.

Green: All ranged attacks and charges are at −2 CS to hit (damage from the attacks, if they hit, is unaffected).

Yellow: All ranged attacks and charges are at −4 CS to hit (damage from the attacks, if they hit, is unaffected).

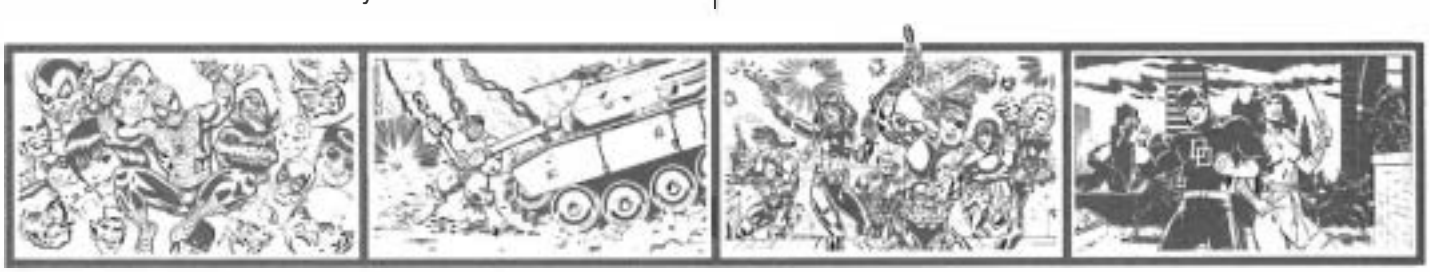
Red: All ranged attacks and charges are at −6 CS to hit (damage from the attacks, if they hit, is unaffected).

No column shift can push the attacker below Shift 0. A successful dodge applies to all ranged and charge attacks against the dodging character that turn.

Dodging is most useful for characters with extremely high Agility and good general abilities (to cover the −2 CS penalty). It is very effective for such heroes as Spider-Man, who uses the tactic liberally to avoid hails of gunfire.

Blocking is a defensive ability using Strength to attempt to resist the damage of a blow. Much like an offensive lineman is set to receive the charge of an opposing tackler, the character using the block maneuver is trying to resist the damage done with his own brute Strength.

Blocking is effective primarily against physical attacks:



grappling, edged and blunt throwing attacks, slugfest, and force attacks. It is not effective against shooting, energy attacks, charging, or grabbing. A character making a block can take no other actions that turn.

When announcing a block, the player controlling that character makes a Strength FEAT and checks the blocking column. He then modifies his Strength by that many column shifts. The resulting rank is treated as body armor (see Powers in Combat).

White: Reduce the Strength rank by 6 CS. The result is treated as body armor of that rank.

Green: Reduce the Strength rank by 4 CS. The result is treated as body armor of that rank.

Yellow: Reduce the Strength rank by 2 CS. The result is treated as body armor of that rank.

Red: Increase the Strength rank by 1 CS. The result is treated as body armor of that rank.

The body armor bonus lasts for that turn only. If the character has natural body armor of a higher rank, then the natural body armor is used instead, with no bonus.

The block maneuver is used primarily by very strong individuals with low body armor values, such as Thor, and by those characters with higher body armors in situations where they need the extra toughness.

Escaping is a defensive action used by characters who are held in wrestling holds or otherwise restrained. The escape action allows the character to slip out of the hold or restraint.

An escape cannot be combined with any other action (except on a Red result; see below).

An escape is a Strength FEAT. The result of an escape may be miss, escape, or reverse the hold. The −2 CS for a partial hold does not apply to an escape attempt.

White: The escape attempt fails and the character is still caught in the hold or partial hold.

Green: The escape attempt fails and the character is still caught in the hold or partial hold.

Yellow: The escape attempt succeeds and the hero is free of the hold. He is still adjacent to his foe and may be captured again if his enemy gets a chance.

Red: The escape attempt succeeds--so well, in fact, that the hero can immediately move up to one area away or try another attack (including wrestling back at his attacker) with a −2 CS to success.

Slams, Stuns, and Kills

Several attack results demand a check for slam, stun, or kill. When these results come up, the target must immediately make an Endurance FEAT and check the appropriate result on the Battle Effects Table.

Slams, stuns, and kills can only affect the target if the damage from the attack is equal to or greater than the victim's body armor or other protection against that attack. If a Good (10) attack hits Excellent (20) body armor, then no damage is done and there is no possibility of a slam or stun. If a Good (10) attack hits Good (10) body armor, then stun, slam, and kill effects can take effect.

A slam is possible as the result of a blunt attack or charging. A slammed character can be knocked down or across the way. The target of the slam result makes an Endurance FEAT. Karma may be added to this FEAT unless prohibited by other rules (such as Blindsiding).

White: The target suffers a great slam—he is knocked several areas away by his opponent. The distance equals the number of areas the slammed character would move at a speed equal to the attacker's Strength. (Getting slammed by someone with Unearthly Strength, for example, will send a body flying 10 areas—see the Movement Table.)

Green: The target suffers a regular, everyday slam; he is knocked into an adjacent area.

Yellow: The target suffers no ill effect from the slam, but he takes normal damage.

Red: Same as the Yellow result, the target suffers no ill effect from the slam. He does take normal damage.

Either the attacker or the target determines the direction of the slam, depending on if any real damage (loss of Health) was inflicted. If there was no effective damage (the defender's Health is the same as before), the target chooses the area he gets slammed into. If there is damage, the attacker chooses the direction of the slam.

If someone is slammed into (or through) a wall, he must make a Strength FEAT to break through the wall. If successful, he takes no additional damage. If unsuccessful, the slammed character takes damage equal to the material strength of the wall and his movement from the slam ends there.

A stun has the potential of taking the hero out of the

fight for a number of turns. Stuns can result from slugfest, throwing, force, or charging attacks. A stun can have an effect only if the damage from the attack is greater than the target's Endurance (Aunt May cannot stun Juggernaut, no matter how lucky she gets).

The target makes an Endurance FEAT roll.

White: The target is stunned for 1-10 turns. The Judge rolls one die. The result is the number of turns that the stunned character spends resting, doing nothing else.

Green: The target is stunned for one turn. The character involved is not knocked down, but cannot take any actions the next turn. It's like "lose a turn," but during battle everyone gets to beat on the character.

Yellow: The target is unaffected by the stun result and can function normally. He still takes damage from the attack (if any).

Red: The target is unaffected by the stun result and can function normally. He still takes damage from the attack (if any).

A kill result is potentially the most dangerous for the target (and for the attacker as well). A kill result may be called for by an energy attack, a shooting attack, or an edged slugfest attack. It may also be required when a character's total Health is reduced to zero or less.

The target of a kill result must make an Endurance FEAT roll. Karma can be added to this dice roll unless otherwise prohibited.

White: The target's Endurance is reduced by one rank. The target is unconscious and will lose one Endurance rank at the end of every following turn unless tended to (see Health, Life, and Death for how to reverse this process).

Green: The target suffers the effect of a White result only if the attack was an edged or shooting attack. Otherwise the kill result has no effect beyond its normal damage.

Yellow: The target suffers no special effect from the kill result. It does lose Health normally (if this loss lowers Health below 0, then another Endurance FEAT on the Kill Table is required).

Red: Same as a Yellow result, there are no ill effects from the kill result other than normal damage.

A kill result can have nasty effects on the attacker, as well as the target. Most heroes try to shy away from outright killing because it carries such an enormous Karma penalty.

Life, Death, and Health

In the beginning of the combat chapter, it was stated that damage reduces the Health of the injured character. If a character is hit by the Hulk, he can find 100 points of his Health suddenly gone with the wind. Not many folks can take two hits from the Hulk. What happens when the character's Health dwindles to that magic number, zero?

Well, he may die. That means he's out of the campaign in a permanent way (though in the Marvel Universe, more than a few heroes and villains have returned from certain death).

When a character reaches 0 Health, the player controlling that character makes an Endurance FEAT roll on the kill column. If there is no effect, the character is merely stunned for 1-10 rounds (unconscious, but not dead). If the result is an Endurance loss (and only a White result has this effect here), the character begins losing Endurance Ranks.

A kill result from an attack also forces an Endurance check on the kill column. If that FEAT fails, the character begins losing Endurance ranks.

A dying character loses one Endurance rank per turn. When he drops below Shift 0, he is dead. The hero has given his life and gets his name written into the Book of the Dead.

Now, long-term heroes, even those who have bad attitudes like Wolverine and Punisher, have managed to survive in this dangerous world. How can a player character hope to keep up?

1) Spend Karma. Not only can a character spend Karma on the Endurance FEAT to check if he avoids a kill result, but he can stabilize his condition for that round if he spends 50 Karma points while dying. His Endurance remains at its present rank for that turn, then begins slipping as before. It's always a good idea for heroes to keep about 50 Karma points on hand for such emergencies. Wolverine doesn't, but he has a regeneration power that just won't quit. Unless your characters have something similar, save the Karma.

2) Spend a lot of Karma. For 200 Karma your character

can get another Endurance FEAT to avoid a kill result (and this time you may want to kick in a little extra Karma to make sure you get a Yellow or Red result—a dead character with great Karma gets a nice obituary, but nothing more). If the second check succeeds, he loses no Endurance but he is unconscious for 1-10 rounds.

3) Hang out with other heroes. If somebody else tries to aid your character, or at least checks to see if he's all right, the Endurance loss halts. Fellow heroes can halt the Endurance loss, as can friendly passersby, and even bad guys (who may want to prolong your character's agony by placing him in a devious deathtrap, but that's another story). If someone aids the character, he is still unconscious and will remain so for 1-10 more hours.

Aid is defined as pulling the hero to safety, summoning help, applying first aid, or just checking on the character's condition. (Remember this scene? Hero 1: "Is he . . . ?" Hero 2: "No, he's just barely alive. He'll be safe here until (*insert name of favorite villain*) comes back for another shot.").

Regaining Consciousness

An unconscious character is usually out for 1-10 turns unless noted otherwise. At the end of that time he returns to normal, with his Health at the same level as it was when he took the damage that knocked him out.

A character knocked unconscious by being reduced to 0 Health (who does not suffer the effect of a kill result) is out for 1-10 turns, then must make another Endurance FEAT (at his present Endurance). If that FEAT fails, the hero is stays unconscious for 1-10 turns more.

A character at 0 Health who regains consciousness has Health equal to his Endurance rank when he awakens.

Healing

A player character normally heals Health points equal to his Endurance rank every hour. The time can be spent in light activity (no world-saving stunts), including researching, watching the tube, or taking a nap. Full rest or doctor's care doubles the healing rate (Endurance rank every half-hour).

In game terms, the Judge should adjudicate the time spent between battles. If the heroes are badly banged up but gung-ho to chase after the fleeing criminals, then no healing can take place. If they take some time, then they can benefit from nature taking its course and repairing their bodies.

If you're thinking of the campaign as a comic book, the time spent healing takes place in those little boxes that

hang out in the corners of the pages and are frequently labeled "Later that Day," or "The Next Morning." Heroes tend to recover from injuries quickly, which is a good thing, given the amount of damage they take.

Recovering Lost Endurance Ranks

Characters who lost Endurance ranks recover them at a slower rate. One lost Endurance rank is recovered for each week spent in light activity and increases to one lost Endurance rank recovered per day in a hospital. A character cannot be healed to a higher Endurance than he initially had.

A character with lowered Endurance has a −2 CS on all FEATs until he recovers. Heroes who refuse to take care of themselves are less effective.

Using Powers in Combat

Most super-human powers are individual and unique, described on each character's card and in the Campaign Book. Some powers derive from items, others from inborn abilities, some from mutations. Some require concentration or specific circumstances. These are covered in the individual descriptions.

However, there are a number of powers that are common to many heroes and villains. These bear mention here, since the Judge and players will encounter them often.

Body Armor: Body armor does not affect whether an opponent hits a character, but does reduce the amount of damage the character takes. Body armor has a rank and a rank number. If a character's body armor rank number is higher than the damage, he isn't affected by the attack. For example, bullets bounce off the Thing's rocky hide—they cannot overcome his body armor to hurt him. Kills, stuns, and slams have no effect on a target with body armor if the damage from the attack is less than the rank of the body armor.

If the damage from an attack is equal to the body armor, the hero with the body armor takes no damage but can still be affected by the attack as far as stuns, slams, and kills are concerned. For example, a hero with Remarkable (30) body armor is hit by someone with Good (10) Strength. The damage from the attack is less than the body armor, so there is no effect on the hero. If his attacker had Amazing (50) Strength, the hero's body armor would absorb only the first 30 points of damage and the hero's Health would be reduced by 20 points. If the attacker had Remarkable (30) Strength, then the hero would take no damage, but would still be vulnerable to the effects of stuns, slams, and kill results.

If a character is hit by a number of opponents at once, each attack is considered separately. Five goons with Good Strengths won't affect a hero with Remarkable body armor, even if all five hit.

If a hero with body armor is attacked by a weapon which has a lower material strength than the rank of the armor, the weapon may be damaged as if the hero was attempting to break it with a Strength FEAT. This calls for a separate FEAT roll but doesn't count as an action by the defender.

Body armor protects equally well against all kinds of attacks. Attack forms that have other, nondamaging effects, like grappling and grabbing, ignore body armor for everything except causing damage.

Force Fields: These are like body armor and are very common. They come in two forms—personal force fields (such as Iron Man's and Skids') which protect one character (usually the owner) and projected force fields (such as those used by the Invisible Woman) which can be expanded to cover everyone and everything inside a large area.

Force fields are treated as body armor; damage is inflicted to the force field first, then those behind it. A personal force field protects one target. A projected force field protects everything within it.

A character may have both a personal force field and body armor. He may not get the benefit of both at the same time, but he may choose which one to use.

There are, however, cases where a character with body armor is inside a projected force field (consider the Thing behind a barrier created by the Invisible Woman). In this case, the Thing benefits from both the force field and his body armor. He gets whichever protection is better against each attack.

Resistances: A character with a resistance to a particular attack or attack form can resist the effects of that

attack. He is allowed a FEAT roll against the intensity of the attack. If successful, he is unharmed by it. The hero also is considered to have body armor equal to the rank of his resistance against any attacks he has a resistance to.

Claws and Teeth: Sharp edged weapons, such as Tigra's teeth and Wolverine's claws, have separate material strengths and ranks. The material strength indicates what the weapon is made of; the rank indicates how much damage the weapon causes. Wolvie's claws are made of Class 1000 material but only inflict Good (10) damage.

Claws and teeth can tear apart things like body armor, but not force fields. They inflict only their normal damage on force fields.

Claws and teeth (and other sharp instruments) use the edged attacks column of the Battle Effects Chart. This can sometimes result in a kill; always use lethal weapons with caution.

Tactics (Optional)

Once you have the basics down, you might want to try these optional rules which handle particular situations for the Judge and allow characters more options when fighting.

Holding Off: If a player has initiative, he may choose to hold back his attack until the best moment, allowing his opponent(s) to move and then leap in and punch them out. In this case, the opponent's move proceeds normally until the player chooses to interrupt with his character's action.

This tactic is particularly useful when a player is waiting for an opponent to move his character into a certain area, or to get close enough to be hit.

Pulling Punches: Though mentioned in slugfest, this bears repeating: It is possible to deliver less than maximum damage. Some powers mention limits in their descriptions, others note that no reduction is possible. In general, attack forms where it is possible to have less effect include blunt attacks, force powers, grappling, and charging.

Attacking Multiple Targets: A hero may attack multiple adjacent targets in a single turn with a blunt slugfest attack or energy or force attacks. All targets must be adjacent to the hero. A single FEAT roll is made at −4 CS. The result of that FEAT roll applies to all opponents.

Entangling Weapons: This includes Spidey's webbing, as well as nets and other restraining devices. If the device hits, the target may immediately attempt an Agility FEAT to avoid being ensnared.

Groundstrike: This is a tactic used against living targets by characters with energy powers who don't want to risk killing someone. Instead of attacking the target directly, the energy power is directed against the ground. The FEAT roll is rolled on the force column, not energy, to see if the target is affected. This will work only if the energy rank is higher than the material strength of the ground. Damage is equal to the material strength of the ground. Although this is a good way to avoid hurting someone, it can damage the carpeting.

Shockwave: This is a variation of the groundstrike used by characters with edged or blunt attacks. If a character has a Strength at least two ranks higher than the ground he's standing on, he can make a shockwave attack. Instead of attacking an opponent, the hero slams the ground, hard (this is a favorite tactic of the Hulk). The shockwave may be directed up to two areas away. Everyone within the attacker's area and the affected areas (human targets and buildings) suffer the effect of a charge, as if the hero was charging and using his Strength instead of his Endurance to hit. Targets within these areas may be stunned or slammed according to the results of the charge, but only one dice roll is made.

Shooting to Neutralize: A special form of bull's-eye result, this is used to shoot a gun or other weapon from an opponent's hand (like in the Old West). Make an Agility FEAT as if for shooting. A Yellow result means the weapon has been shot from the hand without damaging the target. A Red result means that the weapon has been shot from the hand, and the target takes normal shooting damage.

Shooting to Stun: This is a trick shot, intended to crease the side of an opponent's head to knock him out. A bulls-eye is considered a stun result (the target must make an Endurance FEAT roll against stunning or be knocked out). A kill result still means a kill.

Double Teaming: This is used when multiple attackers go after the same target. If one attacker gets a hold or

partial hold (wrestling attack) on an opponent, the other attacker gets a +1 CS to hit.

Combined Attack: Multiple attacks in a single round have no additional effect on body armor or force fields. The exception to this is if two individuals strike at the same spot at the same time. This will work if the two attackers are within one rank of each other (one hero has Amazing Strength, the other Monstrous, for example). If the individual with the lower Strength makes an Agility FEAT, the one with the higher Strength gets a +1 CS for damage against the target (and only the higher-Strength individual needs to roll to hit).

Blindsiding: A character who is taken by surprise is easier to hit than one who was expecting an attack. A blindside attack gains a +2 CS to hit and the character being attacked cannot add Karma to any of his die rolls that turn.

The Judge has final say on whether a character is blindsided or not, but here are some guidelines: if the target is struck from behind, is distracted by another attack, if the attacker is playing possum, or if the attack comes from a supposed ally or other unexpected quarter.

Shielding: A hero may jump in front of another character who is about to be shot, either with a weapon or a power. On a successful Agility FEAT (Green result or higher), the hero becomes the target instead of the intended victim.

Aiming: If the character has a chance to aim his weapon or power at a stationary target for one round, he gains a +1 CS to hit (but not to damage).

Moving Targets: It is harder to hit targets on the move. The following speeds give the targets the following modifiers:

Up to 5 areas/round	−1 CS
6-10 areas/round	−2 CS
11-Plus areas/round	−4 CS

Point-Blank Range: There are cases where a shooting attack should not miss (though it occasionally does), like a gun held next to a hostage's temple. The attacker gains a +3 CS to hit in situations like this, and the result is always bumped up one color (from Yellow to Red, for example). Red results are treated as Red.

Hitting Big Things: Large targets are easier to hit than small ones. In charging, slugfest, shooting, and throwing combat, the following modifiers apply:

Up to 7 feet tall	No Modifier
Up to 16 feet tall	+1 CS
Up to 22 feet tall	+2 CS
Over 22 feet tall	+3 CS

Modifications apply only to FEATs determining if a hit is made, not to damage.

Hitting Little Things: It is tough to hit small things, while small things can hit bigger things fairly easily (this is Ant-Man's secret to success). In slugfest, shooting, and throwing combat, the following modifications apply:

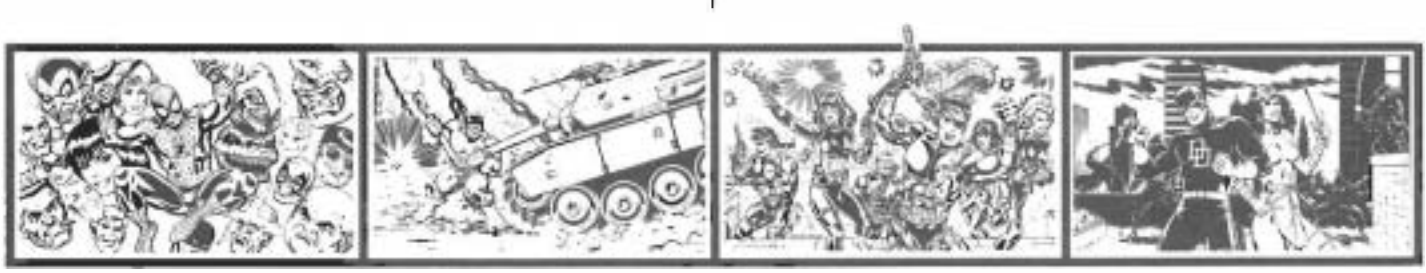
Reduction	Against	By
Down to 6 inches	No	No
Down to 1 inch	−1 CS	+1 CS
Down to 1/4 inch	−2 CS	+2 CS
Smaller than 1/4 inch	−3 CS	+3 CS

This protection does not apply against area attacks.

Fighting in the Air: When fighting an opponent who is airborne, use the following rules:

1. A character in flight can be slammed regardless of the target's body armor.
2. A character suffering a great slam is moved away at the airborne speed, not the ground speed.
3. A character charging from the air, dropping straight down, gains a +4 CS to hit.

Fighting in the Dark: Individuals fighting in the dark who do not have infravision or senses that allow them to locate their enemies in the darkness suffer a −2 CS to all combat FEATs.



Running the Game

We stated earlier that the MARVEL SUPER HEROES™ game system is run by one person acting as a Judge, and the others acting as players. The players are like actors, taking the parts of the main characters, the heroes of the Marvel universe. The Judge takes care of everything else: the settings, the bad guys, the innocent bystanders, the boasts, and the presentation of the adventures. The Judge is not so much an author as a stage manager, putting all the pieces out for the players to use. Do the heroes find the villain looting a jewelry store? Are there any witnesses to the robbery? Can they locate the bad guy's secret hideout? What happens next? All these things are presented to the players by the Judge.

But how does the Judge pull it all together? How does he provide a world, in this case the Marvel universe, for others to explore and adventure in? What are his tools?

This section contains the Judge's tools and rules. If you're a player, it's not really necessary to read this section, nor should you read the mini-adventures.

Running an Adventure

A typical session of the MARVEL SUPER HEROES role-playing game runs an evening and involves the Judge and a few players. For starting Judges, we recommend no fewer than two and no more than six players. New players should take one of the established Marvel Super Heroes we provide in the Campaign Book to play. Those who have played before can get adventurous and create their own Marvel Super Hero to play with (see Character Creation at the back of this book).

It will help if the Judge thinks of a typical playing session as writing a comic book with friends. All the action of an evening's play represents one or two issues of the book. There are fist-fights, a little character development, some humor, some pathos, threats to the world (or at least the immediate vicinity), sudden rescues, amazing FEATs, bad jokes, and finally some resolution. The Judge knows the initial set-up of the evening's adventure, as well as an idea of where the plot will go. He knows who the bad guy is (even if the heroes don't right away), what he will be doing, and how he will react to the heroes.

We've included a number of mini-adventures at the end of this section to get the Judge started, but he is encouraged to design his own adventures, as well. Use the mini-adventures as a guide to building your own adventures. Here are a few things to get you started.

An adventure starts with the Judge describing the setup to the players. The setup is presented as boxed text in the mini-adventures. It illustrates the scene and sets the mood in the players' minds. The adventure can begin on a typical street on a typical day, in a park on a Sunday afternoon, or at night, when most law-abiding folk are in bed and asleep. Here's a sample:

> It's late at night. The light of the full moon dances across the wet pavement, silhouetting the dirty buildings, but leaving the alleys in deep shadow. From your roof-top vantage point the city spreads out like a blanket. It's peaceful, at least as peaceful as a city that never sleeps ever gets. Suddenly, in the distance, a burglar alarm splits the quiet of the night. Someone has broken into a store!

Pretty good, huh? We've got the basics down here. It's night, you can see by the light of the moon, and there's a robbery in progress. The Judge told the players where they start (on a convenient roof-top—heroes are always in some convenient location to respond to a crime), and what they see and hear.

What now?

Now we find out what the *players* want to do. The Judge asks each of the players what they want their characters to do, given this situation. It's reasonable to assume that most players will wish to investigate—they might say "Let's go check out the burglary alarm by flying/ leaping/ web-slinging/ heading down the stairs!"

The players may also ask for more information, like "What rooftop are we on?", "What direction is the alarm coming from?" "Can we see any activity from that area?" or "Do we hear police cars answering the alarm immediately?"

By answering these questions, the Judge helps the players understand what is happening in the game, so that their characters can react properly. The Judge usually has some description (either in the mini-adventure or one of his own creation) of where the heroes start and where the bad guys are. Based on that description, the Judge can help the players understand what is going on.

The Judge can lay out the map, point to a particular roof-top, and say "There. That one!" The location may be already indicated in the description of the adventure's setup. The Judge can also point out the location the alarm comes from. Looking at his description, the Judge would guess that from where the players are standing, they could not see any activity.

The initial boxed text says all is peaceful and quiet, with nothing out of the ordinary. There are no flying enemies visible from the roof-top, and no amazing power flashes going off, signifying a battle. Keep that description in mind. Failing to mention a huge blimp (really a secret base for the bad guy) hanging over the city would be wrong—it's something that the player characters would have seen.

When passing on information, take into account what the player characters are doing. If they are searching for clues with all the time in the world, or looking out over the city, or not involved in battle, then they will be able to take it all in. If they are in the heat of the battle, they may not see everything they need to see (like a bad guy sneaking away). As a rule of thumb, in battle, the players should ask one or two short questions which do not need long explanations. Long explanations slow down the battle.

If there is a question as to whether the hero would notice something (such as, for example, if there's a big crate of explosives directly behind the bad guy), make an Intuition FEAT. If the FEAT is White, they don't notice anything. If the FEAT is Green, they get a little information (such as "He's in front of a crate"). If the FEAT is Yellow, give out a little more information ("He's in front of a crate marked explosives"). If the result is Red, then give out the best amount of information, and maybe a little advice as well ("He's in front of an open create marked EXPLOSIVES. Are you *sure* you want to use a fire-based attack on him?").

Once the players tell the Judge what they are doing ("We're going off to see what the alarm is about"), the Judge checks his description of the adventure to see what happens next. Sometimes (usually at the start of an adventure) the Judge has some more boxed text. Often he is just given a description of what is occurring, and must describe it to his players.

Here's a boxed-text example:

> You arrive at the scene of the crime. It is the back loading dock of a small fur shop. A large truck is parked at the dock. Two guys are flinging furs into the back of the truck, a third is at the wheel, and the truck's engine is running.

This is what the heroes would see if they suddenly came on the scene. Often the description of the adventure will just state what is there and leave the information for the Judge to pass on to the players. For example:

Fennerman's Furs is being robbed. The front of the shop is dark and the door locked, but the alarm is coming from the back dock. There's a truck backed up to loading dock. Two goons (with standard goon statistics, armed with knives) are throwing furs from the shop into the back of the truck. A third goon (with a handgun stuffed in his belt) is at the wheel. The truck's engine is running. The Scorpion is within the truck, helping to put away the furs. They are moving swiftly since the alarm is still ringing. One turn after the heroes first see the truck, the two goons will jump into the back and they will take off, heading west to a base in an abandoned warehouse.

There's a lot of information there, but not all of it will be available to the players. The players would not know (at least not immediately) that the Scorpion is within the truck. They would not know that the front of the shop is locked (unless they arrived at the front of the shop in-

stead of the back). And they would not know what the bad guys intend to do, if no one stops them.

When giving information, always remember to describe the scene from the player's viewpoint. If a hero had X-Ray Vision, he might be able to know that Scorpion is in the truck. Otherwise that information will only be revealed when someone looks in the truck, or when Scorpion steps out (and likely clobbers someone).

Now, regardless of how the heroes get their information (from boxed text or the DM giving the description), it is the players' turn to tell what they are doing. One hero might want to jump down and break and take out the robbers on the dock. One might want to jump down on the truck itself. One might want to move towards the front of the truck and put it out of commission by punching out the radiator. The Judge knows what his guys are doing, at least initially (they are going to finish loading and get away from the crime scene—they haven't noticed the heroes yet).

Once the situation has been presented and the players have announced their intentions, roll for initiative and the begin the battle.

We summarized combat turns in the combat section, but the same principles apply to any situation where the heroes are doing one thing and the NPCs (characters controlled by the Judge) are doing another. The Judge decides what his characters are doing. The players tell him what their characters are doing. Both sides roll initiative, and the side that rolls highest gets to take its actions first, the loser second. When all actions are completed, proceed to the next turn.

Sometimes, the players themselves will be at cross-purposes, like two different heroes trying to grab the same item, or one hero trying to beat up an opponent while another tries to prevent him. In situations like this, both players roll initiative separately, again with the high number going first.

The description of the adventure (or the notes the Judge himself has made) will determine how the bad guys will react. Continuing with the example, things could unfold as follows:

The goons will finish loading this turn and then jump into the back of the truck next turn, with the truck taking off. If the heroes attack the goons on the loading dock, the Scorpion will leap out of the shadows of the truck, trying to blindside his foes with his tail. Alternately, if the Scorpion hears someone on the roof of the truck, he will try to strike through the roof (Typical (6) material) and take an enemy by surprise. The truck driver will panic at the first sign of heroes, and try to drive off, driving *over* anyone in his path.

The goons will surrender if Scorpion is defeated. Otherwise, they will rely on him to protect them from super-powered heat. The Scorpion will fight until he is knocked out or otherwise immobilized. The cops will arrive on the scene six turns after the heroes.

Generally, these descriptions point out the most logical course of events. This will not always be the case, particularly if the characters are using a variety of heroes. Spider-Man may leap down and fight the bad guys, while the Invisible Woman might just turn invisible and follow them to their warehouse, to see if there is anything else they have stolen. In general, the Judge needs to be able to play it by ear, and change his scenario as the characters react. The Judge sets up the story, and then adjusts it as the player move through it—he does not dictate what the player characters do, but has the NPCs react accordingly.

Let's say that the heroes decide to stand on top of a nearby roof and challenge the goons (the heroes don't know that Scorpion is there), giving them a chance to surrender. Well, the written description says that the goons will not surrender as long as Scorpion is around, and that the driver is frightened of heroes and will bolt. Therefore, heroes spend their turn challenging and demanding surrender, looking neat as they do so. The bad guys will be surprised. The goons on the dock will try to leap into the truck next turn, the driver will hit the gas and try to lay rubber, and the Scorpion will lie in wait if the heroes succeed in boarding or stopping the truck.

What if the heroes decide to beat people up first and ask questions later? They have the drop of the goons on the dock, and could blindside them. If a hero tries to stop the truck, the driver will try to run over him. The Scorpion will attack anyone who gets in range, hoping to take *them* by surprise.

A battle can end up a number of ways, with the defeat of the bad guys, the defeat of the good guys, or some-

thing in between. The Judge should determine what happens in either case. In this mini-description, if the Scorpion knocks out the good guys, the bad guys hear the approaching police sirens and beat a hasty retreat, leaving the crumpled bodies of the fallen heroes at the sight of a robbery. If the good guys win, the police arrive and take the bad guys off the heroes' hands and throw them in the pokey.

Now comes the last part of the adventure, the awarding of Karma. Karma is a reward for a job well done, or a penalty for a botched mission. Karma is calculated based upon how the characters perform—do they beat the bad guys? rescue the stolen goods? foil an evil scheme? It is also awarded for player actions—do they play their heroes like heroes? Karma may increase or decrease the hero's initial Karma, so that heroes may have better (or worse) chances of succeeding in the future. Karma has its own section, after we talk about campaigns.

Running Campaigns

A campaign is a series of one-night adventures played out over a period of time with a regular collection of heroes. If an adventure is a single issue of a comic—with set-up, battle, character development, and resolution, then a campaign is nothing more than a comic book series—a collection of issues tied together by a common thread. That thread can be nothing more than a repeating group of characters, such as the Avengers, X-Men, or New Warriors.

A campaign allows player characters to grow and develop over time. If a player is using the same hero from adventure to adventure, then the Karma gained from one adventure is used in the next. The initial Karma is ignored after the first session.

Resources and popularity may also change from week to week, depending on the character's actions, either in his real identity or his costumed persona. Campaigns allow a hero to suffer the whims of the public fancy, or benefit as a celebrity for actions above and beyond the call of duty.

Further, campaigns allow long-term rivalries and friendships. If a hero locks up the Scorpion one week, then a few week's later the Scorpion may escape from jail and go looking for the hero who nailed him. If the hero helped some firemen one week, a few weeks later those same firemen may be able to help the hero, either providing information or vouching for him as one of the "good guys."

Lastly, a campaign allows player characters (and NPCs as well) to engage in long-term planning, whether it be for a trip to the moon, or a plan to take over the world. A

plan can be put into action one week, picked up the next week, and finished on the third.

Karma

If a hero is to survive, he needs Karma. Karma is used to modify die rolls, to increase abilities, and to keep the hero alive so he may act heroically on another day.

Karma is awarded to the players by the Judge, according to the general guidelines provided herein. The Judge has final say over the nature of the award and the amount, though he is encouraged to stay within the listed guidelines. Refer to the Karma Awards Table, and the description of the various awards that follow this introduction.

Karma is awarded at specific times during an adventure. It is awarded at the end of a battle or conflict, at the completion of a task, or at the conclusion of an adventure or evening of play.

Karma is not awarded while there is combat going on, nor is it awarding if there is a potential for immediate combat. A hero cannot take on Kingpin's flunkies, then burst into his office, expecting to use the Karma gained from defeating the flunkies to take on the head man.

Karma for specific heroic actions, such as saving a life or stopping a crime, *is* awarded as they occur. Similarly, Karma losses for committing crimes or taking a life are immediately put in force.

Karma is awarded for everyday actions as well, such as for meeting up with normal responsibilities like commitments, dates, and deadlines. Heroes with secret identities often have to balance their heroic and normal personalities. In addition, fine actions such as making public appearances also increase Karma.

Finally, while Karma may be awarded for the success of the player characters, it can also be awarded for superior play by the players themselves. If a player is running Wolverine like Wolverine should be run (tough, short-tempered, loves a roughhouse, struggles to keep his nasty temper in check), then he should be rewarded.

Karma should be awarded to the individuals who perform the actions. If more than one hero is involved in stopping a crime, the Karma is divided equally among them. All fractions are dropped in this division. If three heroes work together, and their actions give them 100 Karma, then they each get 33 Karma. If one character did all the work, he gets the full 100 Karma. Division of Karma is left up to the Judge, and his decisions are final.

Karma for Heroic Actions

A hero is awarded Karma for stopping or preventing crime while it is occurring, and for arresting and bringing to justice the individuals involved. Consult the summary of typical listed here:

Violent crimes are those involving injury to people, including murder, assault, and kidnapping.

Destructive crimes are those directed against property. Arson, bombings, vandalism, and rampages through the city are considered destructive crimes.

Theft is the removal of property without threat or injury. Shoplifting, pickpocketing, and breaking and entering are all examples of theft.

Robbery is theft with violence or implied violence (if the goons are carrying guns, it doesn't matter whether or not they use them—it still counts as robbery). Muggings, bank robberies, and stick-ups are all considered robbery.

Misdemeanors are lesser crimes, such a gambling, carrying concealed weapons, drug possession, and driving offenses.

National Offenses are those crimes that threaten the security of the nation, including treason, hijacking, terrorism, and drug and/or weapon smuggling.

Local Conspiracies are meetings to plan to break the law. If your hero hears about a plan to rob a bank, with a meeting that night, he does not have to wait for the robbery in order to get any Karma for stopping it. Local conspiracies are those that affect a small area, and include most organized crime in the city.

National Conspiracies are plans to break the law on a national level, usually by taking over a country or overthrowing its government.

Global Conspiracies are those plans to take over the world. Doctor Doom excels at global conspiracies.

Other crimes involve those which do not fit into any other territory—including drug sales, forgery, counterfeiting, fraud, and computer crime.

A hero gets Karma for both stopping or preventing the

crime (if possible), and for arresting the criminal responsible. Sometimes a hero will be on the scene and able to stop a crime. In other cases he may not, depending on the situation.

Most heroes do not operate with the sanction of the local government, so a successful "arrest" usually means seeing that the miscreant is turned over to the proper authorities. It does not mean blowing them away in the act (Punisher does *not* get Karma for sending bad guys caught in the act to their ultimate reward).

Rescues: Heroes get a flat 20 Karma for every person they rescue from death or injury. If they rescue more than five people with a single action (such as preventing a building from falling over), then the hero gets a maximum of 100 Karma.

Beating Up Foes: Heroes often fight super-powered villains, and as such are rewarded for bringing them in over and above the regular awards for stopping crimes and making arrests. If an opponent has an offensive power or major ability of Remarkable or higher, the hero gets a benefit Karma award equal to the rank number of the highest ability of that foe (with a maximum of Shift Z (500 points)). If a hero defeats a rampaging Abomination (who has both an unearthly Strength and Endurance) he gets 100 bonus points.

Karma Awards for Personal Actions

Heroes have a life, too. Its not all funny outfits and beating up the bad guys. Most heroes have a home life of some type, as well as non-powered friends and relations. This "regular life" can prove to be a boon to the super-powered heroes for acquiring Karma. Personal Karma is awarded to the individual hero (no group awards) if the hero in question makes commitments and lives up to those commitments. However, this is not always easy, since being a Marvel Super Hero usually means you're called away at the worst possible time to save the world.

Personal Commitments: If the hero makes a commitment to meet someone at a certain time and place (a meeting, date, or even a friendly poker game), and shows up, he is rewarded with Karma.

Weekly Award: A lot of heroes have everyday commitments as well—jobs, family, and other factors of day-to-day life. If a hero has gone through a week and generally met his obligations (he only had to rush off from work mysteriously *once*, say) he receives this Karma award.

Charities: Heroes can earn additional Karma in their super-powered identities by working for charity. They may make personal appearances, perform acts of charity, or make donations.

A personal appearance means the hero agrees to help a charity by showing up at a fund-raiser to say a few words in favor of the charity. This is a wonderful chance for bad guys with a grudge to storm the event and make the hero look bad. A hero gets his Popularity rank in Karma for making an appearance in this fashion, up to a maximum of 20 points. No more than one personal appearance a week, please (Captain America does personal appearances all the time, but then again, he enjoys that sort of thing). Known mutants need not apply (there's this backlash thing).

Act of Charity: Super-powered individuals are also able to use their powers for the common good without beating up bad guys, and should be rewarded accordingly. Performing a nice gesture which is automatic (a flying hero getting a cat out of a tree) gains 10 points. One which requires a Green FEAT is 20 points, one which requires a Yellow FEAT to succeed is 30 points, and one which requires a Red FEAT (or a long period of time, like delivering vital donor organs across country) brings 40 points.

Donations: If you can't be there, say it with cash. The hero sets a rank for the donation, and makes a resource FEAT. If successful, the hero gains Karma equal to the rank number of the resources donated. Automatic FEATs just get 10 points of Karma (if you are rich, small donations are not as important). No more than one donation per month, please. Tony Stark is giving this stuff away, but then he likes to do things like that.

Karma Awards for Gaming Actions

Karma may also be given to the player characters if the players are running them well. There are three types of general awards, but if the Judge wants to make other awards under special circumstances, he is welcome to do so.

Role-playing: If the player is running his hero well, he should be rewarded, regardless of his relative success. A player is like an actor with a role, acting in character. Saying things that character would say, and taking actions that character would take in the game is part of the entire purpose of role-playing. Captain America is moral, upstanding, and believes in both his nation and its people. If the player running Captain America shows those values (such as rounding off an adventure with an impromptu lecture on importance of voting), he should be rewarded. The Judge can give up to 20 Karma points in this fashion at the end of a session.

Showing Off: Heroes love to use their powers in new ways. If the hero figures our something particularly neat (like how to escape a deathtrap in a fashion the Judge did not consider), or uses his powers in a neat and nifty fashion, he may be awarded up to 15 Karma points at the end of the session. This is a one-time award, of course, since once you do it, it's no longer nifty and new.

Humor: Laughing in the face of danger is a hallmark of comics, whether its the snappy patter of Spider-Man or the dark humor of Punisher. Even Captain America gets in a few good lines here and there. The Judge has it within his power to award 5 Karma points immediately to any player who comes up with a joke, pun, or humorous story that breaks everyone up. Remember, the point here is to have fun—let's reward it.

Losing Karma Through Actions

In addition to gaining Karma for actions in the game, a hero can lose Karma as well. If the hero inflicts too much damage to the surroundings while defeating a bad guy, or acts in an unheroic manner, or leaves his friends high and dry, he may lose Karma points. It is possible for a hero to rack up a goodly amount of Karma in a battle, but to create enough debits that his advantage is wiped out ("Yes, you saved Staten Island from Fugu, the Sponge that Walks Like a Man, but in the process you've destroyed three city blocks and missed a date with your girl!")

Losing Karma Through (Un)Heroic Acts

A hero may lose Karma a number of ways, including committing crimes, permitting crimes to occur, getting beaten up by the bad guys, destroying property, and most importantly by killing or allowing another character to die.

Committing Crimes: If a hero commits a crime of the types listed above, he loses Karma equal to twice the amount he would have received for stopping the crime. Sometimes a hero is under the control of others, or must commit a lesser crime in order to prevent a greater tragedy. This still results in the Karma loss. The hero may occasionally be charged with a crime he did not commit (framed, as it were). This has no effect on his Karma.

Permitting Crimes to Occur: A hero may choose not to interfere with a crime, or be unable to prevent a crime from occurring. If this is the case, he looses Karma equal to the amount he would have received for arresting the criminals.

Defeats: Getting beaten up is bad for the hero business. In order to add insult to injury, if a bad guy beats up a hero, then the hero loses 20 Karma.

Destruction of Property: There is a firm in New York City called Damage Control which specializes in repairing the damage created from battles between powerful heroes and villains. They are probably the only group of people in the city who are delighted to see the amount of damage that results from a standard super-powered dust-up. For every area damaged in battle between a hero and villain, the hero loses 5 Karma (the villains don't care).

Death: The most deadly thing to one's Karma is to kill or allow the death of others, whether it be innocent bystanders or long-standing villains. If a hero kills an opponent, or through his actions allows a person to die, all Karma for that hero is reduced to 0. New Karma may be earned from that point, but new initial total is 0. This remains true even if the character is somehow brought back to life later. Deaths which are accidental but still caused by the hero, or result from the hero being under the influence of another still count—Karma is reduced to 0. There is no Karma loss for robots dying.

Borderline Cases: There are a couple cases where this death equals 0 Karma rule is relaxed. Sometimes one character will choose to die so save his or her teammates. This is a noble death. Sometimes a bad guy will be crushed beneath debris, caught in a cave-in, or other-

wise faced with certain death, even though no body is found. This is a mysterious death (and leaves the door open for the bad guy to resurface). Sometimes, rather than being caught, a bad guy will destroy himself. This is self-destruction.

In cases of self-destruction, mysterious death, or noble deaths, the Judge may choose to not wipe out the hero's Karma, but instead just reduce it 50 points. These points are not regained if the victim turns up alive later ("Hi guys, you thought I was dead, but I was really kidnapped by an alien force who duplicated my body and has been masquerading as me while I've been recovering. Guys? Guys?")

There are a few heroes who have rejected the idea of Karma as a life-protecting function, and will not hesitate to kill his opponents—The Punisher, for one, and Nomad for another. Both usually have little or no Karma, but also wear heavy protection against bullets. They confine themselves to battling low-level bad guys. Neither is a match for Doctor Doom, as they do not have that Karmic edge, so they make up for it in raw firepower.

Karma Losses for Personal Actions

Personal Karma gains are smaller, and as a result their losses are smaller as well. If the hero breaks a commitment, whether it is a personal appearance, date, meeting, or even showing up for work, he loses 5 Karma points. It does not matter if he was in the process of saving the world or what, but he loses the 5 Karma.

A Judge should always try to have about half of the personal appearances and commitments result in the hero having to make a choice between the commitment and acting as a hero. Don't disrupt so many as to frustrate the players, but enough to show that holding down two jobs (or two identities) is not the easiest thing in the world.

Karma Losses for Gaming Actions

There are none. There are no gaming actions that result in Karma losses. Characters who don't role-play their characters well are not penalized, except for the fact that they do not gain the benefits, and as such, do not have as much Karma as those who do role-play their heroes.

Karma Pools and Groups

A Karma pool is formed by a group of heroes. Each kicks in as much Karma as they wish to a common account. The entire group may then use the Karma in that pool to modify die rolls.

Karma pools may be formed at the start of an adventure, when the heroes get together. At the end of the adventure any Karma left is split equally among the members of the group.

Karma pools may also be made permanent. The members of a group who fight well together may take on a common name, like, say, Avengers, or Defenders. All members may pull Karma from that pool. The members of the group may make their own bylaws about how many people can be in the group, who can join, how much Karma everyone needs to kick in, etc.

If a hero who is part of Karma pool loses Karma through his actions, the losses are taken from the character's individual Karma first, then from the Karma pool he belongs to. Further, if a Hero who is a member of a Karma pool kills another character, or allows through his actions the death of another, both his personal Karma and the Karma of the pool are reduced to 0. This is probably why Punisher will never be an Avenger, and why the rest of the X-Men have always kept an eye on Wolverine. Noble and mysterious deaths, as well as self-destruction, is handled as for individual characters.

A Karma pool lasts as long as its members want it to last. If a character leaves the group and the pool, he may take from the pool Karma equal to his share (a Karma pool with four members is split four ways).

Character Advancement (Optional)

Karma may also be used to advance a character's ability ranks. It may affect the major abilities, resources, popularity, or power ranks. If may also be used in add new talents.

In order to raise an ability permanently to the next higher rank, the hero must set up an advancement fund. He puts Karma into this fund and cannot touch it until he has enough to pay for the next level. It's like a savings plan, while normal Karma is like a checking account. At the outset, the player determines what ability the hero

wishes to improve. As he gains Karma, the hero may increase the amount in the fund until he can afford to "purchase" the ability rank he is after.

It costs 100 Karma times the rank number of a major ability rank or power rank to raise it to that level. Raising strength from Excellent (20) to Remarkable (30) would take 3000 Karma Points. Abilities must be raised one at a time—if your Agility is Poor and you want it to be Good, you must first pay to make it Typical (600 Karma), then pay to raise it to Good (1,000 Karma).

Abilities can never be raised above Shift Z. Abilities and powers may never be raised if they are in the Class 1,000, Class 3,000, or Class 5,000 categories.

Popularity can also be advanced, representing a campaign of public appearances and good press. Popularity can be raised at a cost of only 10 times the desired rank number. So, going from Good to Excellent (20) would take only 200 points. In addition, characters must perform one act of charity or public appearance for each attempt. Mutant characters are unfortunately not as well treated, and must pay twice the listed amounts to increase their popularity.

Resources can also be improved through spending Karma. It costs 10 times the desired rank number, plus 200 Karma. So, going from Good (10) to Excellent (20) Karma is 200 points *plus* another 200 points for 400 total).

Finally, the hero may choose to add new talents by spending Karma. It costs 2,000 Karma to add a new talent, and in addition, the hero must find someone with that talent to teach him. Only one new talent may be added each "game-year" of play.

Karma Awards

Violent Crime (Stop or Prevent)	30
Violent Crime (Arrest)	15
Destructive Crime (Stop or Prevent)	20
Destructive Crime (Arrest)	10
Theft (Stop or Prevent)	10
Theft (Arrest)	5
Robbery (Stop or Prevent)	20
Robbery (Arrest)	10
Misdemeanors (Stop or Prevent)	0
Misdemeanors (Arrest)	5
National Offenses (Stop or Prevent)	20
National Offenses (Arrest)	10
Local Conspiracy (Stop or Prevent)	30
Local Conspiracy (Arrest)	15
National Conspiracy (Stop or Prevent)	40
National Conspiracy (Arrest)	20
Global Conspiracy (Stop or Prevent)	50
Global Conspiracy (Arrest)	25
Other Crimes (Stop or Prevent)	15
Other Crimes (Arrest)	5
Rescue	20
Five or more Rescues	100
Defeating Powerful Foe	30-100
Personal Commitment	5
Weekly Award	10
Personal Appearance	+Pop. Rank (Max of 20)
Act of Charity	10-40
Donation	+Resource Rank
Role-Playing	10
Showing Off	15
Humor	5
Commit Violent Crime	−60
Allow Violent Crime	−15
Commit Destructive Crime	−40
Allow Destructive Crime	−10
Commit Robbery	−40
Allow Robbery	−10
Commit Theft	−20
Allow Theft	−5
Commit Misdemeanor	−10
Allow Misdemeanor	−5
Commit National Offense	−40
Allow National Offense	−10
Commit Other Crimes	−10
Allow Other Crimes	−5
Destroy Property	−5/Area
Public Defeat	−40
Private Defeat	−20
Death	−ALL
Death (Borderline Cases)	−50
Failing Personal Commitment	−5

Running Popularity (Optional)

In the Basic Game, Popularity is used as a way of deciding the effects of the hero on the general populace, how they regard him and how willing they are to help him or at least follow his directions.

Here's an example. At a theater, a fire starts backstage. Captain America, an Unearthly popular guy, strides out on the stage and asks the audience to quickly and safely evacuate the theater. He has a greater chance of doing this successfully than Spider-Man (who, while popular, is always being slammed in the media) or Wolverine, who is a known mutant with huge claws sticking out of the back of his hands.

Further, Cap has a better chance of borrowing someone's car for a high-speed chase than either Spidey or Wolverine. This is reflected in making Popularity FEATs.

Popularity can increase or decrease as a result of the heroes actions, much like Karma. However, Popularity can go negative (at which point the hero is *feared* as opposed to respected—a lot of bad guys get what they want in this fashion).

Popularity is also fickle. Many of the results of the hero's actions may keep the hero popular in the public's mind for a month, maybe two, but then bad news will drive his popularity back down. Only certain heroes, like Captain America, conscientiously work at their Popularity.

If a hero defeats a costumed villain in public, his Popularity is raised by one rank for one week. Regardless of how many bad guys the hero beats up (publicly or privately), he only gets this benefit once a week. At the end of the week, the hero's popularity returns to its previous rank.

If the hero is defeated by a costumed villain in public, his popularity is lowered by one rank for two weeks (people remember bad news). He can only suffer this disadvantage once per week as well. At the end of the two weeks, the hero's Popularity returns to its previous rank.

If a hero is accused of a crime by the authorities, his Popularity drops two ranks. This is permanent change. If he is found guilty (regardless of his true guilt) his popularity slips another rank. If he is cleared of charges, his Popularity recovers one rank.

Acts of Charity: A hero making an act of charity or public appearance is treated as one rank higher for the day he makes the appearance (and then only if he shows up). There is no penalty to Popularity for not showing up.

The "Stinking Muties" Option: All Mutants are viewed with suspicion in the Marvel Universe. Therefore, if a mutant's Popularity increases for any reason, the player running the Mutant must make a FEAT roll to see if his Popularity really increases. All negative modifiers to popularity involving Mutants will occur normally.

Running Resources

As opposed to making players keep track of funds (and whether those funds are invested, in CDs, in savings, or checking), a resource rank is assigned to show the character's relative wealth. This will effect whether the hero can afford things.

It is generally assumed that a hero can afford the lifestyle he is currently living at—paying the bills, buying groceries, repairing the funky super-hero outfit, etc. Resources reflect the ability to buy other things, like cars, plane tickets, small corporations, restaurants, and the like.

Consult the table of typical Resource FEATs. This is a partial list, but gives a feeling for what is involved. If the hero must pay for something, make a Resource FEAT roll against the intensity of the cost. Items more than one rank higher than the character's Resources cannot be normally bought, at least not on the spur of the moment. The character can try again next week.

As an optional rule, characters can chip in to buy something, much in the same way they can use pool their attacks in battle. The two Resource ranks must be within one rank of each other. The higher rank is then increased by one rank.

A further option, if the Judge wants to get into more detail, is lending institutions, such as the local S&L. This takes the lid off affording objects up to Amazing rank intensity. However, the player character must then be able to afford the payments on the loan—likely one rank less than the intensity of the item each month for 12 months. Failure to repay a loan will result in the banks destroying your credit rating (Resource rank drops one rank), confiscating the items bought with their money, and in severe cases sending in a super-powered

legbreaker to demand payment (the last is only if you deal with the Maggia).

Typical Intensities for Resource FEATs

Clean Clothes	Feeble
Flop House Hotel	Feeble
Bus/Subway Fare	Feeble
Good Meal	Poor
Modest Hotel	Poor
Cab Fare	Poor
Rent, 1 BR Apartment (NY)	Poor
Car Rental, per day	Poor
Dinner and Movie	Typical
Stylish Clothes	Typical
Good Hotel Room	Typical
Housekeeper Salary	Typical
Bodyguard Salary	Typical
Mechanic's Salary	Typical
Rent, 2 BR Apartment (NY)	Typical
Mortgage, Small House	Typical
Night on the Town	Good
Tailored Suit or Tux	Good
Lawyer Fees	Good
Doctor Fees	Good
Broadway Tickets	Excellent
Plane Tickets, in US	Excellent
Computer Specialist Salary	Excellent
Salary 10 Workers/week	Excellent
Small Car	Excellent
Mortgage, Large House	Excellent
Designer Originals	Remarkable
Sedan	Remarkable
Plane Tickets, Overseas	Remarkable
On-staff Lawyer	Remarkable
Penthouse Suite	Remarkable
Personal Physician	Remarkable
Salary 50 Workers/week	Remarkable
Luxury Car	Incredible
Salary 100 Workers/week	Incredible
Private Plane	Incredible
Archaic or Mystic Texts	Incredible
Rare Art	Incredible
Flying Car	Amazing
Salary 200 Workers/week	Amazing
Mansion	Amazing
Old Masters	Amazing
Military Jet	Monstrous
Palatial Mansion	Monstrous
Major Corporation	Monstrous
Space Ship	Unearthly
Mega-Corporation	Unearthly

Running Weapons

The Weapons Chart shows off a variety of weapons of destruction that characters (players and NPCs) can buy. Some heroes will be equipped with similar weapons, and some with specialized or mystical versions of them.

Weapons are listed by name, and have a series of notes following them:

Weapons Chart

Weapon	Price	Range	Damage	Material	Notes
Handgun	PR	PR	TY	EX	Shooting Attack
Rifle	TY	TY	GD	GD	Shooting Attack
Assault Rifle	GD	EX	GD	GD	Shooting Attack
Shotgun	TY	TY	EX	GD	Shooting Attack
Bow	PR	TY	TY	PR	Shooting Attack
Stun Rifle	EX	EX	GD	PR	Force Attack
Laser	RM	GD	GD	PR	Energy Attack
Knife	FE	0	GD	EX	Edged Attack
Knife, Thrown	FE	T	GD	EX	Throwing Edged
Spear	FE	0	GD	GD	Edged Attack
Spear, Thrown	FE	T	GD	GD	Edged Attack
Sword	GD	0	GD	GD	Edged Attack
Blunt Weapon	var.	0	+1 CS	Var.	Blunt Attack
Thrown Object	var.	T	M or S	Var.	Throwing Blunt

T = Weapon can be thrown—see Throwing Table.
Var = Weapons have various prices and materials.
+1 CS = Inflicts damage equal to the attacker's Strength +1 CS.
M or S = A thrown object can inflict its material strength or the attacker's Strength, whichever is lower.

Price: This is the Resource rank of the weapon. Weapons of higher than Excellent (20) rank will not be found in common outlet stores at the mall, but through special dealers (some of whom work for the government, some of whom work illegally).

Range: This is the maximum range of the weapon.

Damage: This is the standard damage of the weapon. Some weapons are noted with an "S"—this means they attack with that intensity of stunning force.

Material: This is what the weapons is made of, for use in breaking it, if need be.

Notes: These include if the weapon can be fired with one hand, if it has special abilities or odd attacks, and what table is used when attacking with the weapon.

Running Vehicles

The Vehicle Table shows a wide variety of standard vehicles for use in the basic game. Like characters, vehicles are described by a group of ability ranks. In the case of vehicles, different abilities are used:

Vehicles Table

Vehicle	Price	Control	Speed	Body
Sedan	RM	TY	GD	GD
Mini-Car	EX	GD	GD	PR
Luxury Car	IN	PR	GD	EX
Motorcycle	EX	TY	EX	PR
Police Car	RM	GD	EX	TY
Armored Car	IN	TY	TY	RM
Tank	AM	EX	TY	IN
Private Plane	IN	TY	AM*	FE
Corporate Jet	AM	TY	AM*	PR
Military Jet	MN	EX	ShX*	TY
Flying Car†	IN	EX	PR*	GD
Quinjet†	AM	RM	ShY*	EX
Fantasticar†	IN	EX	IN	GD
Skycycle †	RM	EX	IN	EX
Rowboat	TY	GD	TY	FE
Motorboat	GD	EX	EX	TY
Speedboat	RM	GD	IN	TY
Ocean Liner ‡	MN	GD	TY	RM

* = Air Speed
† = Craft has VTOL ability.
‡ = Craft is compartmentalized.

Price: This is the Resource rank of the vehicle. Those of higher than Remarkable rank are only available through special dealers or builders.

Control: This is how quickly the vehicle can turn or maneuver—the vehicular equivalent of Agility.

Speed: This is how fast the vehicle moves.

Body: This is the material strength of the vehicle. Also the amount of Body armor the vehicle provides to those within from attacks.

Vehicles move from area to area in the same manner as characters. They do not normally enter buildings except through garages, loading areas, and the like. The speed is the maximum safe movement a vehicle can make. They can move any number of areas up to their maximum. In addition, most (but not all) can back up at half their normal movement rate.

Most vehicles can travel only in particular types of areas—boats in the water, planes in the air, cars on the road, etc. It may be impossible to move a vehicle in the wrong areas (such as moving a boat on the road), or merely difficult (moving a car off the road and into a park).

When doing the difficult or unexpected with a vehicle, the Judge can call for a Control FEAT. A Control FEAT is like an Agility FEAT, but either the Control of the vehicle or the Agility of the driver (whichever is *lower*) is used. Examples of maneuvers which demand control FEATs include making a 180 degree turn in a single area, hurtling across walls, blitzing through narrow openings at top speed, and other stunts common to high-speed chases in the movies. In general, let common sense prevail—if it is impossible, it is impossible. If it is merely difficult (landing a private plane on a Manhattan street), then many control FEATs might be needed.

Failing the Control FEAT means the vehicle goes out of control. Out of control vehicles continue in the general direction they were going, and stop entirely in the next area forward. If there is a wall, tree, or other large ob-

struction in that area, they hit it, with nasty possible effects to the vehicle.

If a vehicle hits another object (including other characters), consider it a ramming attack against the object. In case of unliving objects, take the item's material strength as body armor. In cases of living targets, use either the target's Body Armor or Strength (if they were taking a blocking action).

If the crashing vehicle takes equal damage to the damage it inflicts on the other object, the occupants take no damage. If the damage is greater than the Body rank, the passengers are hurt as well, taking all the excess damage. Regardless of whether the vehicle takes damage or not, the passengers must check for a stun result.

Due to the nature of crashes, most Marvel Super Heroes try to avoid being caught in their cars. Instead they will try to leave a vehicle that is going out of control. This is an Agility FEAT, with failure resulting in the same damage and stunning as if they had remained in the car.

If a vehicle is attacked, its Body rank functions the same as body armor—it is subtracted from all damage. Bullseye results can hit specific unprotected targets such as passengers or tires, ignoring the body of the vehicle. If the damage taken by a vehicle is greater than its Body, the vehicle will no longer function. If it is still moving, it will crash.

Types of Vehicles

Motor Vehicles: Motor vehicles are the most common vehicles that heroes will encounter. They include everything from trains to buses to taxi-cabs. Many motor vehicles are noted as off-road vehicles—these suffer no penalties for moving off-road.

Aircraft: Aircraft are rarer in the city, but still occur. Most of the time in flight, aircraft are at their maximum speed—dropping below that speed will require a Control FEAT to avoid crashing. The exception to this is taking off and landing from a prepared site (like an airstrip). Landing someplace that is not prepared for aircraft (such as Central Park) requires a Control FEAT. Some aircraft are noted a VTOLs—vertical take-off and landing. They do not require Control FEATS to land in odd areas.

Water Craft: Water craft are primarily boats. When a boat has been reduced to 0 body, it begins to sink. Large ships are noted as being compartmentalized—they are divided into separate watertight compartments. When a compartmentalized ship is holed, the control and speed are both reduced by −1CS. Only when control and speed are reduced to 0 (by multiple reductions of body to 0 in different locations) does the ship begin to sink. Characters on sinking ships risk the danger of drowning.

Optional Rules for Vehicles

Acceleration & Deceleration: All vehicles accelerate at 2 areas per round. They move 2 areas the first round, 4 the next, 6 the next, and so on until they reach their maximum speed.

A vehicle can drop its speed by 2 ranks in a single round (from Good to Poor, for example). It can stop faster, but this requires a Control FEAT.

Stoplights: An optional rule that makes high-speed chases in rush hour truly difficult, stoplights are found on the intersections of major roads. When confronting a stoplight in a chase, roll one die each turn to see what color it is:

On a 1-4, the light is green. Roll next turn and on any other result it turns yellow.

On a 5, the light is yellow. Next turn it will turn red.

On a 6-10, the light is red. Roll next turn and on any other result it turns green.

Running a Red light is a Control FEAT—not to just run the light, but to avoid opposing traffic.

Exceeding the Speed Limit: It is possible to increase the maximum speed of a vehicle by one rank. However, *all* actions with the vehicle, including turns and the like, are now Control FEATs.

Notes for Air Vehicles: Air vehicles moving along the ground do so at ground speeds. When they reach a ground speed equal to their Speed rank, they take off, and continue to accelerate until they reach their maximum air speed. VTOLs can take off and land vertically, and while they do not require the space, they require the equivalent time to build up enough force to lift off.

Air vehicles which are landing must slow to their ground speed equivalent of their airspeed rank. Landing at higher speeds is possible, but requires a Control FEAT.

Altitude: Air vehicles move under the normal flying

rules. Air vehicles without VTOL abilities must move forward more areas than they move up or down. If they do not, they must make a Control FEAT to avoid crashing.

Crashing an Air Vehicle: Passengers within a crashing air vehicle take damage from both the vehicle crashing and the fall.

Running Magic

Individuals in the Marvel Universe are extremely powerful, and continually seem to have new spells and abilities that they pull out their hats to use against their foes. Part of the wonder and excitement about spellcasting is that there is always something new to try.

Magic in the MARVEL SUPER HEROES™ basic set is handled on a very simple level. It does not get into the nature of personal abilities versus universal forces, nor what greater powers may be invoked to cast a spell.

Magical spells which affect others may require a FEAT roll based on the strength of the spell. In addition, in cases of mind control and similar spells, the target gains a Psyche FEAT against the effects of the spell. The kiss of the Lorelei, native of Asgard, is magical in nature and can control the minds of men. Her victims are allowed a Psyche FEAT to avoid the effects.

Magical spells duplicate super-human abilities as listed in the Character Generation section. They are at the wizard's power rank −1CS. A sorcerer can create body armor, cause fire to a appear at command, take control of others minds, or create illusions, and employ a wealth of other powers. But first he must learn the spells to do this.

All sorcerers have the ability to fire bolts of mystical force (as energy or force attacks) and to create mystic fields that act as a force field against all energy and force attacks, including other magic. These abilities are at the power rank of magical ability. Anything they gain beyond that point must be learned or acquired in some fashion.

There are a number of ways to learn spells. One is to have a master or mentor. This mentor is skilled in the ways of magic, and instructs the youth in his abilities. The mentor is also an NPC, created and controlled by the Judge, which limits exactly *what* the mage can learn.

A sorcerer can also find spells and arcane rituals in old books, such as the Darkhold or Book of the Vishanti. The first time a particular spell is invoked, make a Psyche FEAT roll (no Karma may be added to this roll). On a Green, Yellow, or Red roll the spell functions normally. On a White result, the spell misfires, with nasty results left up to the Judge.

The do-it-yourself sorcerer may also try to create spells on his own. In this case, a Psyche FEAT is made, to which no Karma is added, with a Yellow or Red result indicating success. On White or Green results the spell misfires.

The results of misfires are left up to the Judge, but here are some suggestions (you didn't think we'd leave you hanging, here?) The misfired spell could create a freewilled elemental made of the material used in the spell, which then goes on a rampage. The misfire could open a gate into another dimension, where something *nasty* comes out. The misfire could put the magical hero (and all in his area) in a magical dimension where something *nasty* lives. The misfire could awaken some nameless evil that has been sleeping for millennia in the Allegheny Mountains, and now is heading for New York to destroy the one creature that could send it back to its nameless domain—the caster who awakened it.

You get the idea? Don't be afraid to play hardball here. Magic is powerful in the Marvel Universe. Magic is also very, very dangerous to all but the most established of sorcerers.

In any of the three cases presented above (mentors, old books, or research), one common element is required by the wizard—Karma. Wizards researching spells put Karma into a separate account, much like Karma used for character advancement. Gaining a new spell costs 500 Karma, plus 20 Karma times the rank number of the spell. Creating a "Fire Generation" ability of Typical rank costs 560. Creating one of Unearthly rank costs 2500 Karma.

All new spells are worked out with the Judge, and subject to his approval. Spells which would knock out the balance of your campaign can be vetoed, though the Karma saved can be used for other means.

Under the basic system for character generation, there is no way of creating a magic-using hero. The Judge may choose to let the player create a magic-using hero at his own option (and risk). Any "powers" gained by such a hero initially would either be initial spells learned by the hero, or belong to magical items in his possession.

Character Generation in the MARVEL SUPER HEROES™ Role-Playing Game

The fun thing about the Marvel Universe is that it is an entire universe, filled with worlds and dimensions and cities and villains and heroes.

Especially heroes. There are new ones turning up all the time. The New Warriors, Nomad, Ghost Rider, even legends of the past such as the Sub-Mariner are all active in the heroic community. And there is room for more.

It's strongly recommended to start out playing the MARVEL SUPER HEROES™ Role-Playing Game a few times with the established heroes—they've been around for a while, have their powers pretty much under control, and are known figures. Get the hang of the game with Spider-Man, Wolverine, and the rest of the gang. Then branch out, create the Crimson Cockatrice and Commander Salamander if you wish.

And have fun.

Generating Characters

The following system is to create a "typical" hero for the MARVEL SUPER HEROES game system. It's *not* a complete and exhaustive study of all the powers, talents, and other abilities that a hero may be packing. In general, heroes created with this system will be less powerful than heroes who have been spending most of their adult careers honing their abilities.

Character generation has five steps:

1) Get an Origin
2) Generate Major Abilities
3) Generate Variable Abilities
4) Generate Powers & Talents
5) Fill in the Blanks.

Before we begin, we should note that this is a random system, working off die rolls. The dice sometimes provide unintended or unwanted abilities. Therefore, we operate under the one reroll rule—If a player really hates one of his rolls, he can reroll it and it alone, ONCE during character generation.

Origins

The first thing the player does is pick what type of hero we wants to be. Certain types of heroes have advantages in some areas (high-techs are usually Wealthy), some have penalties in others (mutants have lousy Popularity).

The player creating the character can pick one of the following "hero-types" from the listing, or just roll percentile dice and take his chances. . . .

Origin Table

Dice Roll	Origin
01-30	Altered Human
31-60	Mutant
61-90	High-Tech
91-95	Robot
96-00	Alien

Altered Humans: Altered humans are everyday folk who have been exposed to cosmic rays, gamma bombs, magical forces, radioactive spiders and the like, with the result that they are "more than human".

Altered humans are fairly common (in the heroic community, at least), and most "typical" of super-powered heroes. Altered humans can use technological devices (Captain America, who would be considered an altered human, uses his shield), but the majority of their powers come from within (such as the Fantastic Four's abilities).

Players who chose to create altered humans as heroes can raise one rank of their Major abilities, after the rolls are complete.

Mutants: Another common group, mutants are members of *homo superior*, a new race of man born from *homo sapiens*. Mutants have their powers with them from birth by a genetic quirk, but those powers usually only surface later in life. Mutants are generally feared by the populace. Mutants have a number of advantages and disadvantages.

Players can increase ONE of their powers by one rank

when generating a mutant character (a roll of Amazing can be increased to Monstrous).

Starting Resources for a mutant character are always lowered by one rank.

Mutant Popularity always begins at 0. Mutants gain Popularity at a slower rate than other character types.

In addition, they may be subject to devices and powers that detect, alter, or nullify mutant abilities.

High-Techs: Also called "hi-tech wonders," these heroes derive all their super-human abilities from inventions and devices. The most common type of high-tech is the hero in a battlesuit, like Iron Man, but other high-techs are characters like Punisher or Black Widow, who make up what they lack in super-human abilities with superior firepower.

High-tech heroes roll major abilities on the Random Ranks table, but re-roll any rolls over 80 for the following abilities: Agility, Strength, and Endurance. They are held to maximum of Remarkable (initially) in these areas.

High-tech heroes raise initial Resources by one rank.

High-tech heroes raise their Reason by one rank.

Body Armor Option: If a high-tech has Body Armor as one of his powers, then he can choose to incorporate all of his other super-abilities into that armor as well (like Iron Man). In addition, the armor will increase his normal abilities according to his Reason ability. Make a Reason FEAT for each of Agility, Strength, and Endurance. A White result means no increase, a Green result a +1CS to that score, a Yellow result a +2CS to that score, and a Red result a +3CS to that score. Health is figured from the new stats. However, when the hero is NOT in his armored outfit, his abilities remain normal.

Robots: Robots are artificially-created beings. They include robots, synthezoids, androids, life-module decoys, and full cyborgs (where all flesh by the brain has been replaced by inorganics). Machine Man, Vision, and Deathlok are all robotic characters.

Robots are unaffected by powers that affect the human mind or emotions, while subject to those that control machinery. Player character robots are assumed to have self-repair circuitry that allows them to regain Health in the normal fashion.

Robots have an initial Popularity of 0. Unlike mutants, they do not suffer further in popularity because of their origin.

There is no Karma loss for killing a robot or allowing a robot to be deactivated. If "killed," a robot is deactivated, and can be reactivated by a Reason FEAT against that robot's highest ability. If returned from the "dead," a robot has 0 Karma.

Aliens: "Aliens" is a blanket term that covers creatures from elsewhere—other civilizations, planets, or dimensions. Inhumans, Atlanteans, Asgardians, Kree, Skrulls, Eternals, and all the other creatures and races that are "not of the this earth" are aliens. When creating an alien character in the Basic game, the Judge will assume he is from a race that we have not encountered.

Aliens add 10 to their die rolls for their initial abilities—most aliens that end up on Earth are of at least Typical level, and usually much better.

Aliens have one LESS power than rolled. This is the price they pay for being generally tougher.

Alien abilities can either be natural or the result of technology (much like hi-tech wonders, though they do not gain the advantage of the Body Armor option). If the player decides that his ability is common to ALL of his race, he then gets a +1CS to that ability. (However, the Judge can then use critters from his home planet, also with that ability, to bother the hero).

Major Abilities

Roll for each of the major abilities on the table below, taking into account the modifications of the rolled or chosen character origin.

Random Ranks Table**

Dice Roll	Rank	Rank Number
01-05	Feeble	2
06-10	Poor	4
11-20	Typical	6
21-40	Good	10
41-60	Excellent	20
61-80	Remarkable	30
81-96	Incredible	40
97 +	Amazing	50

** After modifications from being high-tech with a battlesuit, or from being an altered human, no roll on this table can be above Unearthly. Rolls modified above Unearthly are considered Unearthly.

Variable Abilities

Health: After the major abilities have been generated (and all modifications made for origins), Health is calculated by adding the rank numbers for Fighting, Agility, Strength, and Endurance. If these ranks change as a result of powers, then the Health needs to be recalculated (though this usually means an increase, so the players won't mind).

Karma: After all major abilities have been rolled, and modifications made for origins, add up the rank numbers for Reason, Intuition, and Psyche. The resulting number is the initial Karma of the hero.

Resources: Roll on the Random Ranks table above for the initial Resources available to the hero. Remember that mutants have resources of −1CS (minimum Feeble), and high-techs have resources of +1CS (maximum Monstrous).

Popularity: Popularity for new heroes on the block is always 0 for mutants and robots, and Good (10) for everyone else. If a non-mutant, non-robot hero has a secret identity (no one knows who he really is), his initial Popularity is Typical.

Powers & Talents

Powers and talents are generated in the same fashion. Roll on the Powers table for the maximum number of powers available to the hero (2 through 5). Remember that aliens get one less power than is rolled. Then go to the Power Categories table—this table tells you what general category your power is in. You might want to look at ALL your power categories before you get any of your specific powers.

Once you have your general power categories, you can either choose or randomly roll your powers in those categories. If you choose you'll probably get a hero with complementing powers (like Water Breathing, Underwater Combat, and Water Control). If you roll randomly, you'll probably get a more varied hero. Which method you use is up to you.

For each power, roll its power rank on the Random Ranks table above. Remember that mutants can increase ONE power rank by +1CS at the start. Some powers do not have power ranks, and these are noted.

After discovering powers, repeat the process with talents. Roll percentile dice on the Talents Available table to determine how many the hero has. Then either choose the talents for your hero or roll randomly.

Powers Available Table**

Dice Roll	# of Powers
01-20	2
21-60	3
61-90	4
91-00	5

** Aliens have one less power than the number rolled.

Power Categories Table

Dice Roll	Power Category
01-05	Resistances
06-10	Sensory Powers
11-15	Movement Powers
16-25	Matter Control Powers
26-40	Energy Control Powers
41-55	Body Control Powers
56-70	Ranged Attack Powers
71-75	Mental Powers
76-85	Body Alterations/Offense
86-00	Body Alterations/Defense

POWERS LIST

Resistance Powers

Die Roll	Power
1	Resistance to Fire and Heat
2	Resistance to Ice and Cold
3	Resistance to Electricity
4	Resistance to Radiation
5	Resistance to Poison
6	Resistance to Emotion Attacks
7	Resistance to Mental Attacks
8	Resistance to Magical Attacks
9	Resistance to Disease
10	Invulnerability*

Sensory Powers

Die Roll	Power
1	Protected Senses
2	Enhanced Senses
3	Infravision (or Night Vision)
4	Emotion Detection
5	Energy Detection
6	Magnetic Detection
7	Mutant Detection
8	Astral & Magic Detection
9	Tracking Ability
10	Combat Sense*

Movement Powers

Die Roll	Power
1-2	Flight
3	Gliding
4	Leaping
5	Wall-Crawling
6	Lightning Speed
7	Levitation
8	Swimming
9	Climbing
10	Teleportation*

Matter Control Powers

Die Roll	Power
1-2	Earth Control
3-4	Air Control
5-6	Fire Control
7-8	Water Control
9-10	Weather Control

Energy Control Powers

Die Roll	Power
1-2	Magnetic Manipulation
3-4	Electrical Manipulation
5-6	Light Manipulation
7-8	Sound Manipulation
9	Gravity Manipulation
10	Energy Reflection

Body Control Powers

Die Roll	Power
1	Growth
2	Shrinking
3	Invisibility
4	Elongation
5	Shape-Shifting*
6	Body Transformation*
7	Animal Transformation—Self
8	Raise Lowest Ability
9	Alter Ego
10	Phasing

Ranged Attack Powers

Die Roll	Power
1	Projectiles
2	Ensnarement
3	Ice
4	Fire
5	Energy
6	Force
7	Sound
8	Stunning
9	Slashing
10	Acid/Corrosive

Mental Powers

Die Roll	Power
1	Telepathy
2	Image Generation*
3	Telekinesis
4	Force Fields—Personal
5	Force Fields—Projected
6	Mind Control*
7	Plant Control
8	Psi-Screen
9	Mental Force Bolts
10	Astral Projection

Body Alterations/Offensive

Die Roll	Power
1-3	Extra Body Parts
4	Extra Attacks
5	Energy Touch
6	Paralyzing Touch
7-9	Claws
10	Rotting Touch

Body Alterations/Defensive

Die Roll	Power
1-3	Body Armor
4	Water Breathing
5	Absorption
6	Regeneration
7-8	Recovery
9	Life Support
10	Healing

* Powers marked with an asterisk (*) are generally more powerful than the others. If this power is chosen, it counts as TWO choices. If this power is rolled randomly, it counts as the next roll as well (unless it was the last roll, in which case it stands as is).

There are many more powers in the Marvel Universe than the ones listed here. These, however, a good sampling for beginning players. Those interested in further expansions and powers are directed to the MARVEL SUPER HEROES™ Advanced Set.

Talents Available Table

Dice Roll	Number of Talents
01-10	1
11-50	2
51-90	3
91-00	4

TALENTS LIST

Dice Roll	Talent
01-02	Guns
03-04	Thrown Weapons
05	Bows
06-07	Blunt Weapons
08-09	Sharp Weapons
10-11	Marksman
12	Weapons Specialist*
13-14	Martial Arts A
15-16	Martial Arts B
17-18	Martial Arts C
19-20	Martial Arts D
21-22	Martial Arts E
23-24	Wrestling
25-26	Aerial Combat
27-28	Underwater Combat
29-30	Acrobatics
31-32	Tumbling
33	Resist Domination
34-35	Escape Artist
36-37	Student
38-39	First Aid
40	Medicine*
41-42	Law
43-44	Law Enforcement*
45-46	Espionage
47-48	Pilot (aircraft)
49-50	Driving (ground vehicles)
51-52	Military
53-54	Demolition
55-56	Streetsmart
57-58	Multi-lingual
59-60	Leadership
61-62	Business
63-64	Journalism
65	Photography
66	Artist
67	Architecture
68	Performer
69	Oratory
70-71	Engineering
72-73	Chemistry
74-75	Physics
76-77	Electronics
78-79	Mechanics
80-81	Computers
82-83	Robotics
84-85	Biology
86-87	Geology
88-89	Genetics
90-91	History
92-93	Archeology
94	Mystic & Occult Lore
95-96	Crime
97	Politics
98	Lockpicking
99-00	Television Junkie

Talents are explained in the Talents section of the appendices.

Last Step—Filling In the Blanks

After all this rolling and choosing, you now have a handful of numbers. These define of how strong your hero is, how fast, what his powers are, and what his talents are. Here comes the tough part—Who is this guy?

Now comes the chance for the player to act as a Judge and make up his own origin. This is why we recommend you start out on the established guys—here you have to make this up out of the air (and your own imagination). No tables or charts will give you the answers.

Ask yourself the following questions about your hero, to see if it gives you any ideas.

1. What is your hero's heroic name?
2. How old is he or she?
3. Does the hero have a secret identity? How does he keep it a secret?
4. How does the hero earn his living?
5. Where does the hero live?
6. What is the hero's personality like? Is the hero generous, cranky, friendly, good-natured, tough, bitter, or what?
7. Does the hero have any hobbies or pastimes?
8. What does the hero's costume look like?
9. Where did the hero get his powers?

Start with the Origin table selection or roll, then branch out with your own ideas. Altered humans were usually changed by some freak accident. Mutant powers usually appear in teenage years. Robots usually have a creator and a purpose. Aliens might be representatives of their homelands, or outcasts on the run. High-techs usually have a reason for building their battlesuits.

By assembling all these pieces, you have more than a collection of notes and numbers—you have your character, a part that you can play, customized to your personal objectives in the MARVEL SUPER HEROES™ Game.

Final Note

Following this section are two appendices, filled with more information on powers and talents for use by the heroes. But before we drag off into the detail of all the powers, let me add two more things:

1) We want to hear from you. If you have questions or suggestions, send them to MSH Rules Editor, c/o TSR Inc., POB 756, Lake Geneva, WI 53147, USA.

2) If you're intrigued by what you see here, and want MORE stuff, then check out the MARVEL SUPER HEROES™ Advanced Set. The Advanced Set contains MORE powers, MORE bad guys, advanced information on building neat superhero stuff, magic, more vehicles, more weapons, new maps, and character advancement.

Powers Appendix

Resistances

Resistance to Fire and Heat: All damage from fire and fire-based attacks is reduced by the power rank number. The hero is unaffected by any heat of less intensity than his power rank.

Resistance to Ice and Cold: All damage from cold and cold-based attacks is reduced by the power rank number. The hero may still be affected by objects made of ice, but suffers no effects (like being frozen) from cold-based attacks of less intensity than his power rank.

Resistance to Electricity: All damage from electrical attacks is reduced by the power rank number.

Resistance to Radiation: All damage from radiation-based energy attacks (which include atomic radiation, microwaves, gamma rays, etc.) is reduced by the power rank number.

Resistance to Poison: The power rank of this ability will always be one rank higher than the hero's Endurance. If rolled lower, it becomes the higher level. All attacks using poison (including knock-out drugs and gas) will use this power's rank as opposed to a normal Endurance FEAT.

Resistance to Emotion Attacks: The power Rank of this ability will always be one rank higher than the hero's Intuition. If rolled lower, it becomes the higher level. All attacks that prey on emotions will use the power rank of this resistance as opposed to a normal Intuition FEAT.

Resistance to Mental Attacks: The power rank of this ability will always be one rank higher than the hero's Psyche. All mental attacks will use the power rank of this resistance as opposed to a normal Psyche FEAT. This ability has no effect on magical attacks that prey on the Psyche, nor on emotional attacks. If the hero has the Resist Domination talent, he benefits from that, as well.

Resistance to Magical Attacks: This power differs from Resistance to Mental Attacks in that it can be LOWER than the Psyche, making the hero MORE vulnerable to magical attacks. However, the hero gains effective Body Armor of this power rank against magical attacks that do physical damage (such as Mystic Bolts).

Resistance to Disease: The power rank of this ability will always be one rank higher than the hero's Endurance. All forms of disease, including vampirism, and biological warfare, will use the power rank of this resistance as opposed to the character's normal Endurance.

Invulnerability: This power counts as two choices. The hero has a resistance to one of the above attacks at Class 1000 level—he or she literally *cannot* be affected by the attack. Further, a player who rolls this power again can choose another resistance at Class 1000 level.

Sensory Powers

Protected Senses: One or more of the hero's basic senses (his choice) is protected from attack. Usually hearing or sight is chosen as the protected sense. The hero uses this power to make FEAT rolls against attacks that would affect the protected sense (such as goggles that protect from blinding light).

Enhanced Senses: One or more of the hero's five basic senses operates at the power rank of this power. He can use this power rank to look for clues, spot items, or to benefit himself in other situations in which an Intuition FEAT roll would be based on that sense.

Infravision: Also called *night vision*, the hero can see in the dark. In total darkness, the hero can see up to 5 areas away without difficulty. The hero suffers no penalty for fighting in the dark. This ability has no power rank.

Emotion Detection: The hero can detect the emotions of others at the power rank of this ability. The power does not reveal the cause of any emotions, but only whether the individual is uncomfortable, scared, lying, under stress, or worried. Robots are not affected by this power.

Energy Detection: The hero can detect, identify, and trace specific types of energy with the power rank ability. The ability works best on unique forms of energy, and trying to trace the more common energy types (say, ordinary radiation) requires a successful Yellow or Red FEAT.

Magnetic Detection: The hero with this ability can hook up with the magnetic field of a planet and detect aberrations in that field (including massive power drains by secret bad-guy bases and bad guys using magnetic powers) with power rank ability.

Mutant Detection: The hero with this power is attuned to the specific mental radiation of mutant-kind. He can track and identify a mutant character with power rank ability.

Astral & Magic Detection: The ability to detect the presence of magical influence, or of individuals in the astral plane (whether there by magical or psychic abilities). The hero detects and tracks magical influences with the power rank ability.

Tracking Ability: Basic physically tracking, aided by heightened senses or mutant powers. The hero with this ability can track the physical passage of a target. A successful power rank FEAT allows the character to stalk the quarry for up to an hour.

Combat Sense: This ability counts as TWO choices or random rolls. It will be no lower than the Intuition of the character, and if rolled lower, is set at the Intuition level. The power rank of this ability can be used instead of Strength for escaping, instead of Intuition for initiative, instead of Agility for dodging and catching, and instead of Fighting for evading.

Movement Powers

Flight: The hero with this power can move through the air under his own power. The method of flight is left for the player to describe for his hero, and may include rocket belts, natural wings, mental powers, etc. The hero flies at an air speed equal to his power rank.

Gliding: The hero with this power can glide through the air, dropping at least one story each round and landing without damage. The hero can move up to the air speed of his power rank each turn as for normal flight, but cannot climb (increase altitude). The method of this gliding is left to the player.

Leaping: The hero can leap with Leaping power rank ability instead of Strength. This power will always be at least one rank greater than the hero's Strength, and if rolled lower is increased to this level.

Wall-Crawling: The hero with this ability can move across vertical and upside-down surfaces. The method of this ability is left to the player. The power rank of this ability indicates how effective his "stickiness" is. Typical surfaces are listed on the table.

Rank	Surface
Feeble	Concrete or Brickwork
Typical	Glass & Steel
Good	Steel Alloy
Remarkable	Oil-coated surface
Incredible	Non-stick surface
Class 1000	Frictionless

Lightning Speed: The hero with this power moves as a vehicle with a maximum speed equal to his power rank. This power will always at least one rank higher than the hero's Endurance. The hero can use his Lightning Speed instead of Agility to perform Agility FEATs. He can turn without difficulty at top speed and can move up to top speed and stop in a single round.

Levitation: The hero with this power can move vertically at the power rank of this ability, covering a number of stories equal to the rank number in a single turn.

Swimming: The hero can move through water at high speed, much as Lightning Speed allows the hero to move quickly on land. This power does not give the hero the ability to breathe underwater, but the hero with this power can choose Water Breathing as his next power without making a roll.

Climbing: The hero with this power can scale vertical surfaces (though not ones that are upside down) at normal ground speed rates. The surface must have some form of hand-holds. In addition, the hero can move through tangled pipes, vines, and other close areas, using the power rank of this ability instead of Agility. This power will always be at least one rank higher than the hero's Agility, and if below that, adjust the Climbing rank upward.

Teleportation: This power counts as TWO choices or rolls. Teleportation is the ability to move instantaneously from place to place without passing through the areas (or solid objects) in between. The power rank indicates how far the hero can teleport. On arrival the hero makes a Power FEAT. Upon a successful FEAT, the hero can act the same round he teleports, otherwise he is confused and disoriented for 1-10 game turns.

If the hero teleports into a solid object, he takes damage equal to TWICE the object's material strength. He is then randomly teleported away, and will be disoriented for 1-10 rounds.

Matter Control Powers

Earth Control Power: The hero with this ability can manipulate natural and semi-natural mineral items. Artificial or refined materials, such as steel and glass, are exempt from this power. A hero with Earth Control power can move as much earth as he could lift if his power rank was equal to his Strength. A hero with this ability can create weapons of earth (which inflict as much damage as their material strength) and shields (which serve as Body Armor equal to their material strength). A hero with Earth Control powers can also create earthquakes of power rank magnitude, move earth (as in digging), and part the earth to entrap an opponent with the power rank of that ability.

Air Control Power: The hero with this power has the ability to manipulate air and wind. He can use gusts of wind as ranged attack weapons, and create air shields of up to power rank protection from physical missile weapons (though not energy ranged attacks).

The hero with this ability can also fly at −3CS speed. If hero has flight, he can raise his Flight power air speed by +1CS by using this power.

Fire Control Power: The hero with this ability can control existing sources of fire. He cannot create fire. He can intensify exiting fires up to his power rank of intensity, creating fiery shields, shapes, and swords that will inflict power rank damage. He can also shoot bolts of fire up to 1 area away with this ability, those bolts capable of inflicting up to power rank energy damage or acting as restraints (circling the subject such that movement would result in damage).

Water Control Power: The hero with this ability has mastery over water. He can form it into shapes, including shields of power rank protection from fire and energy weapons (though not physical weapons) and battering rams that inflict up to power rank charging damage. The hero with this ability can also swim at −3CS speed. If the hero has the Swimming power, he can swim at +1CS to that speed.

Weather Control Power: The hero with this ability has the ability to influence the forces of nature. The hero can create various weather types of up his power rank intensity, over a range equal to his power rank number in areas. These weather types include fog, heat, cold, rain, hail, snow, and lightning. The hero with this ability can also Glide at −3CS speed. If the hero has Gliding, he can glide at +1CS that speed.

Energy Control Powers

Magnetic Manipulation: The hero with this ability can manipulate the lines of magnetic force. The hero can lift and move metallic objects with power rank strength and agility. They can use metallic objects as thrown objects with power rank agility. They can also create force fields against metallic objects with power rank strength. If the hero also has force field generation, he can raise the rank of that power by +1CS. Finally, a character with this ability can fly at −3CS air speed. If the hero has the Flight power he can fly at +1CS of that speed.

Electrical Manipulation: The hero can manipulate and control energy. He is unharmed by electricity up to his power rank intensity. He can also deliver a shocking touch of power rank intensity. Those touched (a Fighting FEAT to hit) must make and Endurance FEAT at the intensity of the shock or be knocked unconscious (in addition to taking damage)

Light Manipulation: The hero can generate light as well as manipulate existing light energy. He can increase or decrease existing light by his power rank, as well a generating light of power rank intensity. This light can be used to blind an opponent for 1-10 rounds. The foe gets to make an Endurance FEAT to avoid this.

Sound Manipulation: The hero can manipulate existing sound energies, dampening existing noise by the power rank or increasing existing noise to the power rank intensity. He can cause others in the same area to make an Endurance FEAT against the new intensity or pass out. The individual with this power can also take Sound Ranged Attack as his next power without rolling.

Gravity Manipulation: The hero has control over gravity. He can reduce the effects of gravity by his power rank, allowing him to lift objects as if of that strength, and if his power rank is greater than the amount lifted, he can levitate it with power rank −3CS ability. He can also make things heavy, such that living targets must make an Endurance FEAT to move.

Energy Reflection: The hero has the ability to reflect energy and force ranged attacks back on his attacker. The attacker's energy is returned to him if the hero's energy reflection is higher than the intensity of the attack. If the attacker can absorb, is invulnerable, or can reflect energy attacks as well, the attack has no effect and is not reflected a second time.

Body Control Powers

Growth: The hero with this ability can increase his size. The hero with this ability can use his power rank instead of Strength when performing FEATs of strength including those in combat. A larger character is also easier to hit. The table reflects maximum height and the plusses to be hit for each of the sizes.

Rank	Height	Plus to be Hit
Feeble	8	+1CS
Poor	10′	+1CS
Typical	12′	+1CS
Good	14′	+1CS
Excellent	16′	+1CS
Remarkable	18′	+2CS
Incredible	20′	+2CS
Amazing	22′	+2CS
Monstrous	22′	+3CS
Unearthly	30′	+3CS
Shift X	40′	+3CS
Shift Y	50′	+3CS
Shift Z	100′	+3CS

Shrinking: The hero with this ability can make himself smaller, while retaining his original strength and other abilities. In addition, the hero receives a CS bonus to hitting larger (normal-sized) opponents, while being harder to hit (by the same bonus.

Rank	Height	CS
Feeble	48″	0
Poor	24″	0
Typical	12″	0
Good	6″	1
Excellent	3″	1
Remarkable	1″	2
Incredible	.5″	2
Amazing	.25″	2
Monstrous	.1″	3
Unearthly	.01″	3

At Shift X or higher for this ability, the hero shrinks into another dimension, called a Microverse.

Invisibility: The hero with this power can make his body invisible from normal sight. This power does not negate location by other senses, but all attacks against an invisible character are at −4CS (minimum of Shift 0). In addition, all attacks by an invisible character that a hero cannot see are considered Blindsiding attacks.

Elongation: The hero can extend parts of his body (either by natural ability like Mr. Fantastic, or mechanical aids, like Doctor Octopus) into other areas, and attack or take other actions. How far a character can extend his body is determined by his power rank.

Rank	Limit
Feeble	1 area away
Poor to Excellent	2 areas away
Remarkable or better	3 areas away.

Shape-Shifting: This power counts as TWO random rolls or chosen powers. The hero can change into the shape of any animal, plant, object, or person he wishes. He does not gain the abilities or powers of the plant, animal, object or person, nor the knowledge that the person he is imitating would have. He retains his normal size unless he has Growth or Shrinking power. Changes to a generic shape (a chair) are automatic FEATs, but changes to a particular imitation (the vice-president of the United States) requires a FEAT roll.

Body Transformation: This power counts as TWO randomm rolls or chosen powers. The hero can transform himself into another form, and in that form gain the abilities of that substance. For example, a hero who can turn into water can flow and not risk drowning, energy travels at the speed of light in straight lines, and fire causes inflammable materials to catch flame. Solid materials give the hero the equivalent of the material strength in Body Armor, with a maximum of the hero's power rank. The hero must choose what type of substance his body will imitate (see list).

Substance	Effect
Energy:	Instantaneous movement in straight lines, energy attacks when charging.
Fire:	Body will melt opponents' weapons with a material strength of less than the hero's power rank intensity.
Gas:	Power rank Body Armor but can move through narrow openings, Flight at −3CS power rank air speed.
Ice:	Brittle, but inflicts power rank damage from cold.
Metal:	Such as steel or steel alloy gains Body Armor advantage.
Minerals:	Such as diamond (Body Armor) or sand (Body Armor and ability to move through narrow openings)
Water:	Power rank Body Armor, and can move through narrow openings.

Having a body transformation also gives you the disadvantages of the body—loose bodies like sand, water, and air can be swept up, ice is more susceptable to fire, fire to water, etc. As a rule of thumb, such attacks that would normally affect such materials are at +3CS to hit and damage.

Animal Transformation—Self: The hero can transform himself into an animal. There is a list of the animals available in the Campaign Book. The hero retains his initial Health, but gets those major animal abilities that are higher than his own. He retains his own Reason, Intuition, and Psyche in any event. The hero also gains the powers or abilities of the creature listed.

Raise Lowest Ability: This is a catch-up feature for those plagued by truly horrible abilities. Raise the lowest ability by +1CS. If more than one ability is lowest, the player chooses which ability to raise. This raise can affect initial Karma or Health.

Alter Ego: The hero has an alternate identity. This is more than just a secret identity, this is another persona with different abilities who can transform into the hero and back. An example is Bruce Banner and the Hulk(s). Only mutants, altered humans, and aliens have Alter Egos—high-techs and robots usually do not, and may re-roll this result if they get it. The Alter Ego is rolled up as for a high-tech hero: no Abilities over Remarkable. The Alter Ego may be faster, stronger, or smarter than the hero if these are the die rolls. The Alter Ego has no powers, but may have his own talents (roll a second set of talents).

Phasing: The hero has the ability to reduce his own density and pass through solid objects. The hero can pass through solid objects up to his power rank in material strength, and pass through force fields of up to his power rank as well. If forced out of phase in a material object, the hero takes damage equal to the material strength of that object. The hero can attempt to solidify inside other objects to inflict damage—in this case both sides take damage equal to the density of the attacker (though the attacker can use his Body Armor to protect himself).

Ranged Attack Powers

Projectiles: The most common form of projectile attack is a gun (usually a specialized weapon) though there are other forms, including quills, daggers, and other thrown objects. The projectiles have power rank range, and may have the shooting, throwing edged, or throwing blunt damage of the power rank. Ability to hit is determined by the attacker's Agility.

Ensnarement: The hero's missile weapon does not inflict damage, but rather ensnares an opponent with power rank ability (such as Spider-Man's web-shooters) at power rank range. The hero's Agility determines if the target is hit.

Ice: The hero's attack form is ice, either as a solid attack (Thrown Blunt column on the Battle Effects Chart) or ensnarement (Agility FEAT to hit). If thrown blunt, it inflicts up to power rank damage. If ensnarement, it holds with power rank strength. Range is determined by power rank. Opponents who are resistant to cold will take less damage from the entrapment, but not from the solid attack.

Fire: The hero uses fire as a ranged attack form, hitting on the Energy column of the Battle Effects Chart. Unless the hero has Fire Control powers, his flame may cause other nearby fires to spread. The hero strikes his opponents with Agility, and inflicts power rank damage.

Energy: The hero uses energy of some type as a ranged attack, hitting on the Energy column of the Battle Effects Chart. The hero strikes his opponents with his Agility, inflicting power rank damage at a power rank range.

Force: The hero uses concussive force beams of some type (like Cyclops' ruby red eyebeams) as a ranged attack, hitting on the Force column of the Battle Effects Chart. The hero strikes opponents with his Agility, inflicting power rank damage at a power rank range.

Sound: The hero uses sonic attacks at a distance, up to power rank range. The attack strikes as a force attack (with Agility to hit). It affects everyone (friend or foe) in the area.

Stunning: The hero has a stunning attack that can be used at a distance. The attack is effective up to power rank range, but does not inflict normal damage. Instead, it causes the target to make an Endurance FEAT against the intensity of the attack or pass out for 1-10 turns.

Slashing: The hero has a ranged slashing attack (like razor-tipped boomerangs). The attack is effective up to power rank range, and inflicts power rank damage on the Throwing Edged column.

Acid/Corrosive: The hero has a ranged attack that is acidic or corrosive. It has a power rank range, and inflicts power rank damage. It ALSO weakens material it hits, such that material with material strength of less than its power rank is destroyed by the corrosive effect. The maximum ability of this attack form, even with shifts, is Monstrous (75).

Mental Powers

Telepathy: This ability gives the hero the power to read the minds of others, as well as to send thoughts to receptive minds. A closed mind (supposed a hostile one) will not receive projected thoughts. A telepath can read the mind of an individual without mental powers on a successful Power FEAT. If a telepath tries to read the mind of another telepath, that subject can resist the attempt with either a successful Psyche or Power FEAT, whichever is greater.

Image Generation: The ability counts as TWO random rolls or chosen powers. The hero can create lifelike illusions, which sound and look real, but are really only deceptions in the human mind. The hero can only create one image (or set of images) at a time, and must concentrate on them. Breaking the concentration will cause the illusions to fade.

The target gets to make a Psyche FEAT roll against the power rank of this ability when it is used. If successful, the target is aware that it is an illusion and can move normally. If the target fails the FEAT, the target will be-

lieve the illusion, to the point of feeling imaginary damage, believing it is hit, and otherwise reacting. Here's a good place to make awards for role-playing. A character cannot be killed by a phantasm. When 0 Health is reached by imaginary damage, the character merely passes out for 1-10 turns.

Telekinesis: This mental power allows the hero to move items with his mind. The power rank can be treated as Agility or Strength for purposes of lifting things—as Agility for delicate operations, and as Strength for heavyweight lifting. The hero with this ability can throw things telepathically (still using Agility to hit), as well as try to restrain a foe by telekinetic wrestling holds.

Force Field, Personal: The hero with this ability has the ability to create a personal force field around himself alone. The force field absorbs all physical and energy attacks, up to that of the power rank. Additional damage will overwhelm the field, and be taken by the hero. The force field vanishes if the hero is knocked unconscious. A personal force field has a +1CS bonus to its initial power rank.

Force Field, Projected: The hero with this ability can create a force field that covers an entire area, with effects similar to the personal force field. The hero can expand the force field outward, but suffers a −1CS to effectiveness for every additional area involved. The projected force field gains no advantage to its initial roll.

Mind Control: This power counts as TWO for random rolls and chosen powers, as it is extremely potent. Mind control allows the individual to take over another character's mind. The target gets a Psyche FEAT against the power rank of the attacker for initial control. If the target is ordered to do something he would not normally do, or if ordered to commit acts that will directly result in a loss of Karma, the target gets another Psyche FEAT to break the effect. Heroes under the effects of mind control can add Karma to their rolls unless otherwise prohibited.

Plant Control: The hero has the ability to control plants, and is capable of making them perform unplantlike behavior—like move, grow, and attack others. The hero can control up to all plants in one area. The plants can attack with their material strength of damage, as well as perform Fighting and Strength FEATs. The character with Plant Control can also attempt to mind control sentient plants, as noted for Mind Control above. The control lasts for as long as the hero concentrates.

Psi-Screen: This ability is always in operation. It provides protection against mental attacks, including mind control and telepathy. This power will always be at least one rank greater than the hero's Psyche, and if rolled lower is increased to this level.

Mental Force Bolts: A mental version of force attacks, the hero can cast invisible force bolts by force of his mind. Psyche instead of Agility is used to determine if these hit, and they can strike up to power rank range for power rank force damage.

Astral Projection: The individual can parse off his astral self from his body, leaving his body behind as he moves about. The astral self has as much Health as it would have initial Karma (add the Reason, Intuition, and Psyche rank numbers), plus the power rank of this ability. It cannot normally be affected by physical attacks, but can be affected by mental attacks and magic.

The astral self moves at the will of the hero, either to locations (including those never seen before) or even other dimensions (though this is hazardous, particularly if they are inhabited by magic-using beings). The astral being cannot communicate with beings on the physical plane, unless either party has telepathy or other abilities that permit such communication.

Beings can encounter each other on the Astral, with the result that combat can occur. Initial Karma + Power Rank determines Health, and Psyche can be used for any astral combat FEAT (Fighting, Agility, Strength, or Endurance). Killing the astral self will result in the death of the physical body.

Body Alterations/Offensive

Extra-Body Parts: The hero with this ability has either duplicates of body parts (such as an additional set of eyes or arms), replaced body parts (such as claws or insect eyes) or totally new parts, such as wings or a prehensile tail. The variety of these parts may create a number of new abilities for the hero. In general, new abilities gained through this power are a −1CS of what they would be if rolled otherwise (if wings are chosen, and the power rank for this ability was Excellent (20), the flight

resulting would be Good (10)).

Extra Attacks: This ability is always at least +1CS better than the Fighting ability, and if rolled lower than this, is raised to this level. The individual can make a Power FEAT to make additional attacks: with White = 1 attack, Green = 2, Yellow = 3, and Red = 4 attacks against adjacent opponents.

Energy Touch: The hero with this ability can harm others with his touch. Up to power rank damage may be inflicted, using the Energy column of the Battle Effects Chart. A bullseye result can be considered a stun if the hero chooses to try to stun before making the attack. The hero can always choose to inflict less damage than listed, or cause lesser effects.

Paralyzing Touch: This touch inflicts no damage, but causes the individual touched to make an Endurance FEAT against the power rank of the this ability. Failure indicates they have been knocked out for 1-10 turns.

Claws: The hero can make edged attacks against targets for up to power rank damage or Strength, whichever is LESS. The hero cannot choose lesser effects while using his claws. The power rank of this power is also the material strength of the claws to determine how effective they are against other materials.

Rotting Touch: The character with this power has the ability to inflict up to power rank damage, on touch, by decay and rot. Against organic materials (wood, cloth, etc.), the touch can attempt to break them as if the Rotting Touch power rank were Strength.

Body Alterations/Defensive

Body Armor: The hero with Body Armor has added protection against physical and energy attack, though not those attacks that ignore Body Armor (such as magic or mind control). The Body Armor absorbs as much damage as the power rank number; additional damage is removed from the hero's Health.

Body Armor can take many forms, from thick skin to extreme resiliency to hard armor—it is up to the player to determine the hero's look. In addition, high-techs can take this ability to create a set of battle-armor (like Iron Man's) to use as the source of his other powers.

Water Breathing: The hero can breathe water (no need for a power rank), as well as see underwater and survive at great depths comfortably. The hero can take the movement power Swimming as his next power automatically.

Absorption: The player whose hero receives this power can choose to absorb a particular type of damage (such as fire, cold, energy, force, or slugfest). Any attack of that type against the hero inflicts no damage, but instead is used to restore lost Health. Health can even be "supercharged" in this fashion beyond the original Health level. The upper limit for extra Health is a number equal to Health + Absorbtion rank number. Damage lost from this "supercharged" state is removed from the excess Health first.

Regeneration: The hero with this power recovers his Endurance rank of Health every 10 turns (about a minute), provided the hero rests and takes no additional damage. The rest must be complete. If the hero is reduced to 0 Health, he must still check for death under the Kill column of the Battle Effects Chart, but can regenerate from this state if he lives.

Recovery: The hero with this power recovers lost Endurance at a faster rate. This power can be used once each day. A successful FEAT roll returns one lost Endurance rank. As a bonus, the hero can choose any of the nine resistance powers (except Invulnerability) listed on the Resistance Powers table.

Life Support: The hero can survive without air and water for protracted periods of time. This power is always at least one rank greater than the hero's Endurance, and if rolled lower is increased to this level. The Life Support power rank number is the number of turns the hero can survive in a hostile environment (such as a volcano) before needing to make Endurance FEATs to survive.

Healing: The hero can restore lost Health and Endurance ranks to others (though not to himself). The power rank number is the total Health that can be restored in a single day. Also, the hero can restore one lost Endurance rank each day. For each attempt at restoring Health or Endurance, make a Power FEAT roll. A failure indicates no healing was performed, and the hero loses Karma equal to the power rank number of the ability he attempted to restore. A character without Karma cannot Heal (this makes Healers *particularly* sensitive to the Karma of their actions).

Talent Appendix

In General: Talents give the hero a bit of extra knowledge and effectiveness in a particular field, whether it is shooting guns or researching quantum physics. Unless otherwise noted below, a talent allows the individual possessing it a +1CS to FEAT rolls whenever that talent would be useful. The Judge has final say on the usefulness of a talent in a particular situation.

Gun: Includes all handguns, rifles, and items that look like guns, (blasters, lasers, etc.).

Marksman: Grants the hero a +1CS with any ranged attack weapon that requires line of sight. A weapon used by a marksman does not suffer the normal range penalties.

Weapons Specialist: Counts as TWO choices or rolls. The character with this ability gets a +2CS instead of +1, and then only with a particular (usually unique or customized) weapon, such as Spidey's web-shooters or Cap's shield. The weapons specialist also gets a +1 to his initiative when using his weapon and alone.

Martial Arts A: Allows the hero to stun or slam opponents regardless of their comparative Strength and Endurance. It allows no other benefits.

Martial Arts B: Grants the hero +1CS to his Fighting ability when engaged in unarmed combat.

Martial Arts C: Grants the the hero +1CS to grappling, escaping, and dodging actions.

Martial Arts D: Grants the hero the ability to stun and slam opponents even if no damage was inflicted (as a result of Body Armor).

Martial Arts E: Grants the hero +1 to initiative rolls.

Wrestling: Grants the hero +2CS on grappling attacks, through not damage.

Aerial Combat: Grants the hero +1CS in aerial combat. This talent is useful primarily to heroes having some type of flight power. If the hero does not, the player can choose another talent instead of this one.

Underwater Combat: Grants the hero +1CS in underwater combat. This talent is useful primarily to heroes with the ability to breathe water. If the hero cannot, the player can choose another talent instead of this one.

Acrobatics: Grants the hero +1CS to dodging, evading, and escaping actions.

Tumbling: Allows the hero to make an Agility FEAT after ANY fall to land on his feet without taking damage, up to a fall of his Endurance rank number in stories.

Resist Domination: Grants +1CS to all Psyche FEATs against mental attacks. This ability is common to many of the students of Charles Xavier.

Escape Artist: Grants +1CS on escape actions, as well as +1CS to agility to wiggling out of locks, chains, ropes, and other restraints.

Student: A special category. The student is trying to learn as much as possible about everything, and as such does not gain an immediate +1CS to anything, but can purchase additional talents at half normal price.

First Aid: Grants the ability to halt the Endurance loss of another character, including those at Shift 0 Health. Those receiving First Aid regain one rank of Endurance immediately (if any were lost).

Medicine: Counts as TWO talents. This talent acts exactly as First Aid, plus the hero gains +1CS when dealing with medical problems (diagnosis, treatment, research, etc.).

Law Enforcement: Counts as TWO talents. The hero has both Gun and Law talents.

Military: Grants +1CS to all FEATs using military hardware, including army weapons.

Streetsmart: Grants +1CS to all FEATs involving city life, including recognizing and dealing with gangs, and general survival on the street.

Multi-Lingual: The hero can speak several languages. Make a Reason FEAT. White = 1 additional language, Green = 2, Yellow = 3, Red = 4. No Karma can be spent on this roll. The hero does not need to determine what languages he speaks at the outset, but can spring it on the Judge in play.

Leadership: The hero is a recognized Leader. If he forms a Karma pool, it gets a 50 point benefit for as long as he is a member (one leader per Karma Pool). The benefit is lost if he leaves the group.

Crime: The hero is either a former criminal or well-versed in criminal operations. He gains a +1CS when dealing with criminals, including masquerading as one.

Mini-Adventures

This chapter contains short scenarios for the MARVEL SUPER HEROES™ Basic Set.

When the Scorpion Strikes!

Read the following to the players:

> It is late one evening, and a full moon turns the city streets to a pattern of gray light and black shadow. From your roof-top vantage point the city spreads out like a blanket before you. It is peaceful, at least as peaceful as a city that never sleeps ever is. Suddenly, in the distance, a burglar alarm splits the quiet of the night. Someone has broken into a store.

Put the counters representing the heroes (probably the fold-ups, but any figures will do) on the roof of the apartment building on the northwest corner of 8th and Arthur streets on the big street map.

The alarm is coming from the south and west, the far side of Olson's Five & Dime, at Schweinenger's Furs. The heroes can choose to ignore the alarm and in about ten turns police arrive, but the robbers are long gone. If the heroes decide to check out the disturbance, they have to leave their vantage point to get a closer look.

Action: The front and roof of the building are peaceful and undisturbed. However, there is activity on the rear loading dock. As soon as one of the heroes is in a position to see the area behind the fur store, read the following aloud.

> The fur store has unexpected customers, the type that do their shopping at night and always want credit. A medium-sized truck is backed up to the rear doors of the shop, its engine running. Two men are at the back door of the shop, furiously flinging piles of fur into the truck.
>
> A third man, at the wheel of the truck, shouts to the others in a thin, whiny voice, "Come on, the cops will be here any minute."

When reading the paragraphs above, take the part of the third man, since he's the one talking. He's a thug (same as the other two) so give him that cornball New Yawk wise guy accent so familiar from movies—"Come on, dah cops'll be here enny minnit." Funny voices often help when role-playing, especially for the Judge, because he has to juggle a number of roles. Different voices and accents help set the mood.

The two thugs have knives; the driver has a handgun. More important, the truck is the hiding place of the Boss, who is overseeing the operation. The Boss is really the Scorpion (his stats are in the Campaign Book). The Scorpion won't reveal himself unless the thugs run into trouble.

The thugs' stats are also in the Campaign Book. Their weapons are listed on the Weapons Table. The truck is nothing special and has the following stats: Control PR, Speed GD, Body GD.

Anyway, back to the plot. What happens next is up to the players. Ask them what their heroes are going to do. They have the drop on the bad guys if they move immediately. If they wait around, the thugs may notice them (make an Intuition FEAT roll for the thugs. They're not too bright, but they may get lucky).

If the heroes do nothing (unlikely, but it can happen), the bad guys load up the furs, jump in the truck, and take off on turn five or so. Skip down a few paragraphs and read what happens if the bad guys get away.

If the thugs see the heroes or the heroes attack, the thugs doing the loading pull their knives. They attack hand-to-hand (slugfest, edged attacks) if they are close enough, otherwise they throw the knives and jump into the back of the truck for a quick escape. The wheelman is a nervous character and will hit the gas at the first sign of trouble. The Scorpion waits until the heroes are engaged with the thugs (or the truck is prevented from escaping) and then attacks from behind, blindsiding an opponent if possible.

The thugs surrender if Scorpion is knocked out. Scorpion himself fights until knocked unconscious. His op-

tions are fairly straight-forward.

If the heroes let the robbery occur, and follow the truck, it will drive about a mile to an abandoned factory (use the Globe Press on the same map). There the thugs disembark and divvy up the loot. There is nothing else at the old factory.

The police arrive on the scene about 10 turns after the alarm goes off. If Scorpion beats the heroes he leaves them behind in the alley and makes his escape.

Aftermath: Once the battle is done, you can award Karma to the conquering heroes. They get 10 points for preventing a theft and 5 points if the bad guys are there to be arrested when the police show up. If they defeat Scorpion they get 40 more points (Scorpion's highest ability score). These are divided between the heroes. Characters may get additional Karma for good role playing, doing clever things, or just doling out bad puns. ("Ah, the fur's going to fly tonight").

Options: This is a very simple encounter and makes a good introduction to the game. It is designed for two or three heroes with some super abilities—Captain America, Punisher, or Spider-Man at best. Thor could go through these guys in an instant.

The Judge can change the scenario before the game begins in a number of ways.

1) Replace Scorpion with another bad guy. Loki or the Red Skull would not stoop to boosting furs, but Boomerang, Rhino, or Electro would.

2) If there are more than three heroes or the players are experienced, Scorpion has help from Boomerang, Rhino, or Electro.

3) Bring in a reinforcing hero (controlled by the Judge, of course). This works out nicely if the heroes get themselves in over their heads. If no one is playing Spider-Man, perhaps the web-slinger shows up two turns after the battle begins. If the heroes are new in town, he might not know who is on what side.

Dread of the Dreadnoughts

Read the following to the players.

> A book fair and carnival is planned in Rathbone Park, announced as starting Saturday. On Friday afternoon, a radio talkshow receives a threat that the book fair will be attacked by foreign terrorists. It's in all the papers, and the city arranges doubled security for the fair. Now it is Saturday morning. What are you doing?

Use the street map, in particular the area around Rathbone Park. All areas of Rathbone Park are crowded during the carnival (see page 14).

The heroes can choose to be on the scene either in their public, heroic IDs or in their secret IDs.

Set the scene for the players and mention the following things:

1) Several carnival rides—a merry-go-round, tilt-a-whirl, and small ferris wheel. They are in the wide grassy areas of Rathbone Park.

2) Small booths along the pathways selling hot dogs, food, games of chance (for charity) and promoting various book companies and books. There are a lot of book companies here, ranging from big guys to small presses with names like Spumante Brothers, Howling Cat Games, and Lone Star Novels.

3) A large group of individuals near the lake are playing with radio-controlled boats.

4) Doctor Doom. Or rather, an actor dressed as Doctor Doom, signing autographs of Doom's unauthorized biography "Doom: The Man and his Machines," from Sudden Death Press. This guy is a red herring. His "armor" is plastic and he has no weapons. Mention the fact that Doc Doom is there and see if you get a reaction.

5) About a half-dozen clowns are passing out "Reading is Fun" balloons.

6) A mime encouraging people to engage in a tug-of-war with an imaginary rope. Heroes in secret IDs are wonderful targets for such actions.

Everything checks out, for the security conscious. The carnival folk are all legitimate, as are the booksellers (though some will take umbrage at being challenged). Nothing funny about the rides, etc.

Give the heroes some time to settle in, get relaxed, when suddenly. . . .

Action:

A series of explosions blasts the lake, flinging radio-controlled boats in all directions. A large, metallic figure rises from the water, followed by a second, then a third. The dreadnoughts have arrived!

Three dreadnoughts appear in the lake area. Their stats are in the Campaign Book. They try to make their way to the fountain area, where the booth of Lone Star Novels is located, and decimate it. They also destroy everything in the way.

The dreadnoughts attack anyone who get in their way, knocking aside policemen and security officers. As an added danger, the crowd itself stampedes away from the dreadnoughts, threatening to carry along any hero in its midst (Strength FEAT to break free or move against the tide).

In the midst of this madness is a quiet little man, still standing by the lake with his radio-controlled boat device. He's the one responsible for all this. His name is Quentin Isimolovich. Quentin's latest book was recently rejected by Lone Star ("Passion in the Sands " – a romance), and he seeks to get even. He even has the rejection letter in his pocket. The dreadnoughts are under his control via the box.

If the heroes notice Quentin (if they are looking for something odd; otherwise just give them a Red Intuition FEAT), they might be able to get the box away from him and avoid mass destruction. Good luck. Quentin is an excitable sort, and if threatened or startled, he drops the control box. The dreadnoughts then regain control of their actions and attack Quentin (he has innocent bystander stats).

The dreadnoughts fight until defeated or destroyed. If attacked, they concentrate on the attacker rather than rampaging.

Aftermath: If caught, Quentin apologizes for his actions. He bought the dreadnoughts from a "mysterious man." The real identity of that mystery man is is up to the Judge—perhaps the Red Skull, Loki, Machinesmith, or another powerful, mad genius.

If the dreadnoughts are destroyed but Quentin escapes, Quentin will be mad at the heroes. He will seek to get other robots and get revenge.

In addition to personal awards for humor, role-playing, and cleverness, the heroes will also be rewarded for preventing violent crime, arresting a violent criminal (if they catch Quentin), and rescuing people threatened by the dreadnoughts.

This is a very public setting, so the results of the battle will be publicized in every newspaper in the city. If the heroes do a good job, their Popularity goes up a rank. If there is a lot of damage, they get the blame and their Popularity slips a rank.

Options: This adventure is laid out for three or four heroes of about Spider-Man's or Iron Man's abilities. Punisher or Captain America will have problems with these guys. If your players are running less powerful heroes, a single dreadnought can probably keep them busy. If more heroes, or more powerful heroes, are being used, then add more dreadnoughts! Here are a couple other things you can do as well.

1) The attack is a cover for the "Mystery Man's" true purpose—stealing an ancient treasure map from its display case in the Krupp Building main lobby. The attack of the dreadnoughts is to draw off the security guards, and the robbers (henchmen stats) make off with the map while the "Mystery Man" watches from his limo.

2) Kingpin is on the scene, in his limo. He is just relaxing, not up to anything in particular other than seeing if the threat to the book fair is valid or not. A dreadnought attacks the limo, giving the heroes the odious task of rescuing the Kingpin of Crime.

3) Well, Doctor Doom is ticked off about his unauthorized biography, and sends a doombot to pummel the hapless actor senseless as a warning to the publisher. The heroes must deal with a doombot as well as the dreadnoughts (or, worst of all, the doombot comes under the control of Quentin's radio device and starts rampaging as well).

The Mall is the Place to BEE.

Lay out the interior map and point to the Keesh Mall insert area. Tell the players that their heroes are somewhere in the mall (wherever they want), in their secret identities if possible. Ask them why they are there (shopping, working, checking out a lead, whatever) before you begin.

It's Youth Group Week at the Keesh Mall, and in addition to the standard bargains and shoppers, there are a number of Young Scientist projects scattered around the mall. In addition to displays showing how solar power and internal combustion engines work, the central area is dominated by a large glass globe. This globe contains an energetic bee colony. The display is funded by Stane International.

The buzzing of the bees trapped within the 20-foot plastic bubble (complete with vegetation to show bee-plant relationships) is a pleasant change from the elevator music normally found in the mall. The calm buzzing becomes more agitated when the western doors of the mall are blown off their hinges by a sharp buzzing noise!

Striding into the mall are five men. Four are dressed in black with hoods over their faces, carrying odd rifles. The fifth man, their leader, is a thin guy in an orange and red suit with goggles. "I am the Humbug!" he declares, "and in the name of the Insect Liberation Front I demand that you free these captive bees!"

Action: The four guys have innocent bystander stats but are armed with stun rifles. One shot from one of these is sufficient to destroy the bees' container. The dome weighs about 500 lbs, is 20 feet high, self-contained, and made of Poor strength material.

If the bees are freed immediately, no one gets hurt (though the mall empties fast as Humbug stands at the door shouting "Fly, my pretties!"). If threatened, Humbug and his men try to force open the dome with stun rifles or one of Humbug's little sound-bites. If their home is destroyed, the bees become angry, swarming out and attacking everyone in the area. The stats for a swarm of bees are:

F	A	S	E	R	I	P
EX	FB	FB	EX	FB	FB	FB

Those attacked by bees must make an Endurance FEAT to do anything that round. Heavily armored heroes (Thing, Iron Man) will be unharmed by the bees. The bees can inflict up to Good damage. They will swarm for up to 10 turns before dissipating enough to escape. The crowd, of course, panics and heads for the exits if the bees get loose.

Humbug and his men will fight until defeated (not too difficult a task).

Aftermath: This is a miscellaneous crime, but the heroes should get 10 additional Karma points if they keep the bees from escaping. If the bees do escape, the heroes can earn some Popularity by getting them back together (with force

fields, insect control, or other powers).

Options: None. This encounter is set up for heroes of all power ranks, and is supposed to be humorous—being a hero is not all beating up the Super Skrull. Humbug is not so much a menace as a nuisance, and should be played accordingly. He is devoted to the cause of insect rights.

The Behemoth Walks

Read the following to the players:

> It's Sunday morning, a time for long breakfasts, walks in the park, and a Sunday paper the size of the national debt. Suddenly the news comes over the television: A huge monster has been spotted wading ashore in the dock area, and is heading for midtown Manhattan!

The heroes are anywhere they want to be in the city, but the monster is heading down Seventh Avenue. Depending on how the heroes travel, they should all reach it about the same time, when the beastie is reaching the eastern side of the map. The heroes can arrive at any other map side, or at one of the subway terminals (if they travel in that fashion).

Action: The behemoth (use any spare counter, or a toy dinosaur) appears on the eastern map edge. It's about three floors tall, looking like a cross between a sperm whale and a dinosaur (whale body and face, tyrannosaurus teeth, legs, and arms). The behemoth's stats are:

F	A	S	E	R	I	P
AM	TY	UN	UN	PR	PR	PR

Health = 256

The behemoth has Amazing body armor. While it can make edged attacks, it more often makes blunt attacks by stomping on its enemies. It moves one area per round.

The behemoth is heading for the Brand Building. Once there, it will rip open the glass front of the building, reach in, and take a huge horn from the lobby (the horn is there as part of an "Atlantis Attacks" display funded by Brand). The behemoth will then turn and seek to get off the map again.

The horn was an Atlantean relic, with no special powers other than that it was once part of the behemoth's treasure hoard. The behemoth has tracked it to New York, and now intends to recover it and return to its lair, smashing everything in its path. The behemoth is very, very stupid. It does not communicate, and if its thoughts are reached in some way, it fixates on the horn and the fact that it belongs to him.

Aftermath: If the heroes treat the creature as only a big monster, they probably will defeat it in time, though the creature may take out several city blocks in the process. If the heroes deduce what the behemoth is after (a tough trick) and convince the Brand Corporation to part with the horn (Popularity FEAT), then they should receive double the regular amounts of Karma for preventing destructive crime.

Options: This scenario is designed for powerful heroes, such as the Hulks and Thors of the Marvel Universe. Less powerful individuals will likely have to use more brains and less brawn to solve the puzzle, but they will receive greater rewards for doing so.

For those Judges with a more sinister attitude, the behemoth can be under the control of another being. It is up to the heroes to determine who is responsible and defeat him. A couple suggestions:

1) The behemoth is under the mystic direction of Loki, who wants the horn for his own mischievous intentions. He wants to get it out of New York without coming in direct contact with his hated brother Thor.

2) Doctor Doom, who is field-testing the behemoth control for another attack on Latveria's current despot. This is a field-test—the horn of Atlantis matters not at all. A small mechanical device has been implanted behind the creature's tiny brain. This can be the start of a long rivalry with Doom, who is slow to forget affronts.

3) The Red Skull, who is seeking to further weaken the threads holding American society together by proving its heroes are dangerous. The beast should be much more vicious, its programming to attack anyone wearing a multi-colored costume (new heroes and those in street clothes would be exempt).

These are just examples of the types of adventures you can run with the MARVEL SUPER HEROES™ Basic Set. Some are serious, some are funny, and some are doors into new adventures. The fun of being a Judge is to build your own adventures and test the abilities of the other heroes. Get out there and have fun! Nuff Said!

Battle Effects Table

	Blunt Attacks BA Fighting	Edged Attacks EA Fighting	Shooting Sh Agility	Throwing Edged TE Agility	Throwing Blunt TB Agility	Energy En Agility	Force Fo Agility	Grappling Gp Strength	Grabbing Gb Strength	Escaping Es Strength	Charging Ch Endurance
White	Miss	Miss	Miss	Miss	Miss	Miss	Miss	Miss	Miss	Miss	Miss
Green	Hit	Hit	Hit	Hit	Hit	Hit	Hit	Miss	Take	Miss	Hit
Yellow	Slam	Stun	Bullseye	Stun	Hit	Bullseye	Bullseye	Partial	Grab	Escape	Slam
Red	Stun	Kill	Kill	Kill	Stun	Kill	Stun	Hold	Break	Reverse	Stun

	Dodging Do Agility	Evading Ev Fighting	Blocking Bl Strength	Catching Ca Agility
White	None	Autohit	−6 CS	Autohit
Green	−2 CS	Evasion	−4 CS	Miss
Yellow	−4 CS	+1 CS	−2 CS	Damage
Red	−6 CS	+2 CS	+1 CS	Catch

	Stun? St Endurance	Slam? Sl Endurance	Kill? Kl Endurance
White	1-10	Gr. Slam	En. Loss
Green	1	1 area	E/S
Yellow	No	Stagger	No
Red	No	No	No

Universal Table

	0 Shift 0	Fe Feeble 2	Pr Poor 4	Ty Typical 6	Gd Good 10	Ex Excellent 20	Rm Remarkable 30	In Incredible 40	Am Amazing 50	Mn Monstrous 75	Un Unearthly 100	X Shift X 150	Y Shift Y 200	Z Shift Z 500	1000 Class 1000	3000 Class 3000	5000 Class 5000
01																	
02-03																	
04-06																	
07-10																	
11-15																	
16-20																	
21-25																	
26-30																	
31-35																	
36-40																	
41-45																	
46-50																	
51-55																	
56-60																	
61-65																	
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71-75																	
76-80																	
81-85																	
86-90																	
91-94																	
95-97																	
98-99																	
100																	