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Mutants and masterminds 3rd edition rules

Mutants &; Masterminds Deluxe Hero's HandbookThe world's greatest superhero RPG! Authors: Steve Kenson with Leon Chang, Seth Johnson, Jon Leitheusser, and Prof. Christopher McGlothlin, M.Ed.Format: 320 pages, full color, HardbackISBN-10: 1-934547-51-4ISBN-13: 978-1-934547-51-9 Since 2002, Mutants & Masterminds has won its title as the world's Greatest RPG Superhero, inspiring countless game sessions and winning many awards par excellence. The luxury hero's handbook is the revised and expanded basic rulebook of the Third Edition of the game and gives you everything you need to have your own super-heroic adventures: A flexible and powerful system to create the hero you want to play. A variety of super powers, skills and advantages to choose and customize. A basic system that emphasizes action and uses only a single death from 20 sides. Integrated standards for gadgets, vehicles and offices. Ready-to-play archetypes and a fast start character generator if you want to get to action even faster. Tips for gamemasters in creating and running their own adventure series. Presentations at Mutants && MasterMinds main configuration, Emerald City and Freedom City. Two new adventures, Ghost Town by Seth Johnson and Time of the Apes by Christopher McGlothlin. So what are you waiting for? Choose your powers. Put on your mask. Fight the forces of evil and ... Save the world! The mutant rules and third-edition masterminds debuted in our licensed four-book series, DC Adventures, now out of print. SKU: GRR5510 ISBN: 9781934547519 Tags: GRR5001, GRR5001e, GRR5002, GRR5002e, GRR5003, GRR5003e, GRR5004, GRR5004e, Year End Sale 2020 Description Edit | History editor blurb: (From the description of the Mutants manual &; Masterminds Hero.) The detailed character creation system allows you to create the hero you want to play, choosing a wide range of skills, advantages and power effects. Customize your hero's powers with modifiers to create an almost endless range of superhuman skills. Choose the complications your hero has to overcome, earning hero points to get the win. You can also choose from one of more than a dozen heroic archetypes, customize how you like it, and be ready to play in a few minutes. The simplified game system requires only a single die roll and easy-to-use rules features. Play a heroic adventure in a few hours without long and drawn encounters. In addition, the hero point system allows players to influence the flow of history and bring out superhero stunts in the best comic book tradition! More information Edit | History This page does not exist. You can edit this page to create it. Linked item ratio: All in this RPG RPGs system RPG Configuration Sorts: Name ranking Number of ratings Num Average rating Num property of Prev. Property Trading Want in Trade Wishlist Mechanical Comments: Action Table (Table (Table action results) Cards based on attributes /statistics (STR, CON, PER, etc.) (the cards drive the action) based on the class (pilot, Wizard, Scientist, etc) Competitive (players compete against each other to win) Based description (narrative more than dice) Dice (Percentile) Dice (Mainly d10) Dice (Mainly d12) Dice (Mainly d16) Dice (Mainly d20) Dice (Mainly d4) Dice dice (Mainly d6) Dice (Mainly d8) Dice (Mainly Fudge/ dF) Dice (Specialized) Dice (Various) Dice Pool (Multi-dice roll vs target) Dice Step (variable dice vs. static target) 'Diceless' (does not use dice or other randomiser) Explod Dice (Die may 'explode' in a second roll) Free form (minimum or no rule - think theatre enhancement) GM-less (No gamemaster needed to play) Grid-based (based grid (minimum or no rule - think theater enhancement) GM-less (no gamemaster needed to play) Grid-based (grid-based (minimum or no rule - think theater enhance) GM-less (No gamemaster needed to play) Grid-based (minimum or no rule - think improve theater) GM-less (no gamemaster needed to play) Grid-based (grid-based (minimum or no rule - think theater enhance) GM uses square terrain to move/combat) Hexox based (use hexaxic terrain to move/combat) LARP (Live-Action-Role-Playing) Level Based (Earn XP and level up) Lifepath Character Generation (Character starts at birth) Physical Object Play-by-Mail (PBM) Point Based (assign points for skills, powers, etc)Progression Tree (skills, professions, magical skills, etc.) Race Based (Player Race/Species affects gameplay) Random Attribute Generation (during character creation) Reading (for periodicals, Adventure books, etc) Roll and Hold (4k2 mean roll 4 and keep 2) Based skill (buy or gain skills) Trait/Aspect Based (personality affects the game) Unusual Randomizer (do not use dice or cards) Betting/ Betting (betting during the game) Pg. 1 This website provides the portions of open game content from the 3rd edition of the Mutants and Masterminds Superhero Roleplaying Game by Green Ron This means that this site includes everything but the two sentences Hero Points and Power Points. These phrases (and associated mechanics) are replaced on this site by the phrases Victory Points and Character Points. This site contains all the information you need to the game. This page starts with a quick overview of how the game works and then jumps right into the details. After reading it, click through the rest of the site to see options for creating heroes and villains. GET STARTEDThese site provides a framework for your imagination. It has rules to help determine what happens in their stories and to resolve conflicts between the characters and the challenges they face. With it, you can experience adventure as a hero fighting evil forces! Any adventure you can imagine is possible. Like all games, this one also has rules. This page analyzes the basic rules of the game and how they work, giving it the basis on which the rest of the game is built. In this game, you take the role of a disguised superhero safeguarding the world from threats that go from super-criminal schemes to alien invasions, hulking monsters, natural disasters, and it would be USING THIS SITEThe best way to use this site depends on whether you plan to be a player or Gamemaster in your game. The Gamemaster creates the world in which heroes live and controls all non-player characters (NPC) such as thugs, cops and super-soldiers, as well as supporting cast. Each player controls a superhero he has created, interacting with other player characters, as well as the world and stories created by the Gamemaster. WHAT YOU NEED TO PLAY This is what you need to start playing this game: This website, which contains all the rules needed to create a hero and play the game. A character sheet (available on the Hero Resources page or through www.mutantsandmasterminds.com.) A pencil and some paper. At least a twenty-sided die (which looks and is available in any game or hobby store. You may want to have a death for each player, or you can share dice. Optionally, you may want to have printouts of the many Mutants &; workbooks. Masterminds available from Green Ronin Publishing (but are not required to play or run a game.) THE DIE This game uses a twenty-sided death to solve actions during the game. References to a die or death relate to a twenty-sided death unless otherwise stated. Death is often abbreviated d20 (for the death of twenty sides) or 1d20 (for a death of twenty sides). So a rule that asks you to roll d20 means, roll a twenty-sided death. Many times on this site we use the red d20 chart (as shown above) for simplicity and quick recognition. MODIFIERSA few time modifiers on the die roll are specified this way: d20+2, which means rolling the death of twenty sides and adding two to the rolled number. An abbreviation for d20-4 means, roll death and subtract four from the result. PERCENTAGES You can also use death to roll a percentage chance of something in increases of 5% – just multiply the death value by 5 to get a percentage from 5% (1) to 100% (20). So if there's a 45% chance of something, that's a roll of 9 or so in death. PLAYERSSI you are creating a hero for a game, see Secret Sources for a basic overview. The following sections contain all the information you need to create your own hero. You may want to check with your Gamemaster before creating a hero to find out what kind of series your GM is interested in running, and what types of heroes are appropriate. GAMEMASTERSSSI plans to be a Gamemaster, you should get familiar with this entire website. Start by looking at creating heroes in the Secret Origins section. Then read through the Action and and become familiar with how to get things done in the game. You may want to run some sample fights using sample archetypes, just to get a sense of things. UNDER THE HOOD through this website, you will find several boxes under the Hood. They Them a behind-the-scenes look at the logic underlying design decisions and rules, and offering tips on how to handle common problems or issues that could grow. They give you a look inside at how the game works and how to make sure you and your group make the most of it. THE MAIN MECHANICSThese game uses a standard, or core, game mechanic to solve actions. Every time a character attempts an action with possibility of failure, do the following: Shoot a twenty-sided death (or d20). Add the relevant modifiers (for game features such as skills, skills, powers, or circumstances) to the rolled number.Compare the total with a number called difficulty class (abbreviated DC). If the result is equal to or exceeds the kind of difficulty (established by the GM depending on the circumstances), the effort is successful. If the result is less than the difficulty class, it fails. This simple mechanic is used for almost everything in the game, with variations based on what modifiers are done on the roll, which determines the kind of difficulty, and the exact degree of success and failure. Just remember... d20 + modifiers vs. difficulty class... and you understand how to play most of the game! THE GAMEMASTEROne of players in a game takes the role of Gamemaster (abbreviated GM). The Gamemaster is responsible for running the game, a combination of writer, director and referee. The GM creates the adventures for heroes, portrays villains and supporting characters, describes the world to players, and decides the outcome of the heroes' actions based on the roll of death and the guidelines given in the rules. It's a great job, but also rewarding, as the Gamemaster gets to develop the world and all the characters in it, along with the invention of fun and exciting stories. If you are going to be the Gamemaster, you should read through this entire website carefully. You should have a firm understanding of the rules as you are expected to interpret them for players to help decide what happens in the game. You will also help players develop their own heroes by making sure they fit into the world and have potential for exciting stories in their own right. THE HEROESThe other players in a game create heroes, the protagonists of their own adventures, such as an ongoing comic book or animated series. As a player, you create your hero by following these guidelines and guiding your gamemaster. There are several components to create a hero, described in detail on the linked pages, and it is described briefly below. SkillsAll the characters in this game, from heroes and villains to the average person on the street, are defined by eight skills, basic traits that each character has to a greater or lesser extent. Skills tell you how strong, intelligent and who is a character, among other things. The skills are: Strength, Endurance, Agility, Skill, Struggle, Intellect, Awareness and described in detail on the Skills page. Each capacity is assigned a range of -5 to 20, measuring its effectiveness. A range of 0 is unenviable or medium, applying no modifier. Range 2 is well above average. A 5 is truly exceptional, while a 7 is about the most you would expect from a normal human being. Beyond that it is superhuman, and a range of 20 is at the cosmic level, far beyond the ability of mere mortals (and even most heroes). they may even have negative ranges, for those who are well below average, as low as -5. For more information about skills, see the Skills page. SKILLS Describe a character's raw potential or global capabilities. Skills are a refinement of these basic skills in specific areas of effort. For example, Agility defines how fast and agile your hero is, but the ability to acrobatics focuses on specific feats of agility such as gymnastics, doing laps

back, etc. Think of skills as providing a certain baseline while skills focus on a particular area of expertise. The characters are said to have training in a skill if they have a range in that skill. An uns trained character in a skill has no rank; only the basic capacity of the character applies to controls involving skill. Trained characters have a range of skill that adds to the basic ability when carrying out checks. In the example above, we said that the skill of Acrobatics applies to specific feats of agility. If this game a hero has agility 6 and is trained in stunts (with a range of 7) then the good thing about the character for controls involving agility feats covered by stunts is 13 (6 plus 7). Obviously training in a skill makes the characters more effective in controls involving this skill, often much more. For more information about what skills are available and what they do, see Skills. HALFWAY ADVANTAGES between skills and powers, the advantages are small benefits that characters have, allowing them to do things that others can't. They go from special combat maneuvers to things like financial resources, contacts, etc. Many advantages have no rank, or rather only a range; a character either has the advantage (and the benefits it concedes) or not. Other advantages can have multiple ranges, such as skills and abilities, measuring their effectiveness. For more information about the different benefits and what they bring, see Benefits. POWERSPowers are special abilities beyond those of ordinary humans. They're like advantages, just a lot more. While an advantage could give your hero a smaller special ability, the powers concede truly superhuman. These skills are based on effects, describing what a power does in terms of play. A power can have only one or more effects, and you can apply multiple modifiers to the effects to change your work, customizing them to get only the right power. Power effects have ranges as skills do, on a scale of 1 to 20 (sometimes sometimes Unlike skills, the effects have no ranges of less than 1, as the average is having no powers at all! Some energy effects require controls to use, while others work automatically. For full descriptions of the various effect powers may have, see Powers. COMPLICATIONSFinally, heroes often have complications to overcome. Overcoming these challenges is part of what makes a true hero. Complications go from physical disabilities or personal problems to unusual vulnerabilities. You choose your hero's complications, defining some of the challenges that your hero must overcome in the game. The process of dealing with complications allows his character to be more heroic, discussed later in the rules. See Secret Sources for more information about complications. Game Playa session of this game looks like a comic book number or an episode of an animated series. The Gamemaster and players meet and tell a story through the process of playing the game. The duration of the game session can vary, from just a couple of hours to several hours or more. Some adventures can be completed in a single session, while others can take several sessions, just as some comic book stories are told in a single issue, while others span multiple themes, forming a story arc or mini-series. The episodic nature of the game allows you to choose when to stop playing and allows you to get going again anytime you and your friends want. Also like a comic book, a game consists of a series of interrelated scenes. Some scenes are quite direct, with the heroes interacting with each other and the supporting cast. In these cases, the GM usually only asks players to describe what their heroes are doing and in turn describes how the other characters react and what they do. There may be some improvisational performance, as everyone plays the roles of their characters. When action begins to happen, such as when heroes are fighting a disaster or fighting villains, time becomes more crucial and breaks down into rounds of action, and players usually have to roll to die to see how their heroes do. In the abandoned warehouse below, the villain throws the switch that begins to lower his hero's friends to boiling acid VAT! You turn to the Gamemaster and say: I jumped down, smashing through the skylight, swinging on the catwalk, kicking the bad guy out of the way, then flipping the switch to stop the shrinking mechanism! How exactly do you do in the game? Whenever a character in a game tries something where the result is in doubt, it requires a check of an appropriate feature: ability, power, etc. (also known as a feature check or a [fill feature name], such as a skill check, for example). Make a check rolling death, adding the sorting and comparing the result with a difficulty class (DC): If your result is equal to or exceeds the DC, you succeed. If you don't, then your attempt fails. Sometimes, how much you exceed or don't exceed D.C. affairs, but it's often simply whether or not you make it count. Check = d20 + capacity vs kind of difficulty So in the example above, how many checks are there? Let's break things and see what the hero is doing: ... jump down ... Jumping down is literally as easy as falling off a record, so there's no need for a check here. ... breaking through the skylight ... Breaking something may require a check, but in this case —a body that is thrown through Plexiglas—, the Gamemaster does not see a point when making one, so this is also automatic. This is one of the ways in which the gamemaster's judgment and intervention is important in the flow of the game. ... swing on the catwalk ... This part of the action is a bit of a call to judgment. If your hero has the swinging motion effect (see Powers), then this is automatic. Otherwise, you might ask for an acrobatic skill check to remove it; Even then, if your hero is good enough at stunts, the Gamemaster could call this a routine check and give up the need for a roll (see Routine Checks). ... kick the bad guy out of the way... Here's the real crack of the hero's action. You want to hit the bad guy who naturally wants to avoid getting hit. This calls for a grip on your hero's fighting ability (which measures the ability to hit things closely). If you decided that your hero would shoot or throw something at the bad guy that would be a check of prowess instead. ... flip the switch back up... Assuming the bad guy is out of the way, this is easy, no check required. If the hero's attempt to hit the villain fails, then the hero still has to move past him in order to do that at all. So it all depends on the outcome of the bad fighting check. If the device was particularly complex, the GM could ask for a check here, such as using Technology's ability to figure out how it works. As you can see, once it breaks, the controls are actually quite simple. All the Gamemaster has to say in response to the player's statement is: OK, roll a fight check to hit the bad guy, letting the rest of the description stand as what happens. Whether or not the hero succeeds in stopping the trap depends on the outcome of the attack on the villain. Of course, if the villain expects the hero, there could be another trap, such as part of the manipulated walkway to fall under him, leaving him hanging above acid VAT and at the mercy of the bad guy! In case, the GM would respond to the player description: You break through the skylight and swing on the catwalk, but when you do... and go on to describe what follows. The rest The actions planned by the hero are null and void, because things don't always go as planned when it comes to cunning supermalvates! Checks are used to solve all results, so once you understand the basics, the rest is easy. For detailed examples of how to use in-game controls and their effects, see Action and Adventure. CRITICAL SUCCESS If you roll a 20 in death when making a check you have achieved critical success. Determine the degree of success normally and then increase it to a degree. This can turn a low-level success into something more meaningful, but most importantly, it can turn a failure into a full-blown success! A critical success with an attack control is called a critical success. For more information about critical achievements see Action and Adventure. DIFFICULTY CLASSChecks are made against a difficulty class or DC, a number established by the GM, which its check must match or overcome to achieve success. So for a task with a DC of 15 you have to roll a check total of 15 or more to succeed. In some cases, the results of a check vary depending on how much higher or lower the outcome is the outcome than the D.C., known as its degree of success or failure. ROUTINE CHECK Usually requires performing a task under some pressure, amid the furious action of super heroic adventure. When the situation is less demanding, more reliable results can be achieved. In routine circumstances –when you are not under any pressure- instead of shooting death for verification, calculate your result as if they had rolled a 10. This ensures the success of average tasks (DC 10) with a +0 or more modifier. The most capable characters (with higher bonuses) can be successful in tougher checks routinely: a +10 bonus, for example, means a total routine check of 20, able to succeed in DC 20 tasks routinely, and achieve three degrees of success on average (DC 10) tasks routinely. The GM decides when the circumstances are suitable for performing a task as a routine check. Certain game features also change what tasks or situations are considered routine for a character. Routine controls help speed up play and smooth out some of the variability of rolling die in situations where a character is expected to perform at a stable and reliable level. If the result of routinely checking a character is not up to a task, the player still has the option of shooting death, as the task is by definition not routine for that character. The idea behind routine controls is to eliminate diehards (and possible failures) for things that competent characters should be able to achieve on a regular basis while still really watching the capabilities of the characters. DIFFICULTY CLASSESDIFFICULTY (DC)EXAMPLE (SKILL USED)Very easy (0)Notice something with the naked eye (Perception)Easy (5)Upload a knotted rope (Athletics)Average (10)Listen to a Security Guard (Perception)Hard (15)Disarm an explosive (Technology)Challenging (20)Swim against a strong current (Athletics)Formidable (25)Climb a wet, Slippery Rock-Face (Athletics)Heroic (30)Overcoming a sophisticated security system (Technology)Super-heroic (35)Convinces guards, even though they don't wear an identification badge and are not on their list, they should leave the building (Cheat) Nigh-impossible (40)Tracking a commando trained through the jungle on a moonless night after 12 days of rain (Perception) CHECK EXAMPLES OPPOSITE CHECKS Under the Hood: Using opposite checks the Gamemaster a useful tool to compare two-character efforts quickly and easily. This applies not only to skills, but also to skills and, in some cases, to skills. If two or more characters compete in a particular task, you can solve it with an opposite check. The character with the highest check result wins. Of course, you can play things if you want, but sometimes it's nice to be able to solve things with a quick opposite control and move on. As a gamemaster, if you find yourself without a particular rule to resolve a conflict or contest between characters, the opposite check is your friend. Choose the right skill, power, or ability, control the characters, and compare the results to see how they did it. Some controls are opposed. They are made against the checking result of another character like dc. Who gets the highest score wins. An example is trying to blur someone. You've done a cheating check, while the GM checks insight for your destination. If you pass the goal Insight check result, you succeed. For ties at opposite controls, the character with the highest bonus wins. If the bonuses are the same, roll d20. In a 1-10, one character wins, and in an 11-20, victory goes to the other character; decide which character is tall and who is low before shooting. ROUTINE OPPOSITION In cases where two or more characters are actively opposed to each other, both roll checks and compare results. In some situations, however, one or more of the characters in an opposite check may not even be aware of it! For example, a guard guard and intruder search would do a perception check to oppose any attempt by Stealth, but someone just sitting in a park, not expecting anyone to sneak into it, isn't specifically looking. This is a case of routine opposition, in this case the DC for active character verification is the modifier of the opposite character +10, as the result of a routine check (formerly). Active defenses in combat, where the characters focus on other they are generally routine opposition, so strike controls are made against a 10+ DC proper defense. Active opposite checks in combat are an option when a character goes on the defensive. See Defending in on &&; Adventure for more details. COMPARISON CHECKSEn cases in which a check is a simple test of one character's ability against another, with no luck involved, both participants compare their proper ranks. The character with the highest rank wins. Just as I wouldn't throw a ball control to see who is taller, you don't need to do a force check to see who is stronger; Strength range already tells you that. So when two arm characters fight, for example, the strongest character wins. If two career flying characters, the fastest character wins, and so on. Note that this does not include using additional effort (see Additional Effort) to temporarily increase a character's range, which can affect the outcome of a comparison check, nor does it include things like maneuvers, tricks, or other ways to try to affect the outcome. Assume a direct comparison. In the case of bonuses or identical ranges, each character has the same chance of winning. Roll a die: in a 1-10, the first character wins, and in an 11-20, the second character does. In other cases, it matters how well the check succeeded, or how badly it failed. This results grade is called qualified verification and involves a degree of success or failure. Just shooting a hit or failure counts as a degree. Every five full points a check result is finished or under the difficulty class adds a degree. Fractions are ignored when determining degrees. So DC 10 check with a result of 13 is a degree of success, just as a result of 8 is a degree of failure. There is no limit to the number of degrees a check can have, although more than two degrees of success may have no further effect beyond a certain point (once you have succeeded as well as is possible in a given situation). For example, failure in a stunt check to balance means you wake up and spend that turn keeping your balance, but don't move. Two degrees of failure means you lose balance and fall! After this point, new degrees of failure don't really matter. In cases where a single degree of success or failure is sufficient, the rules simply specify success or failure without giving a title. Specific types of qualified controls –especially skill and endurance controls- give specific results for degrees of success and failure in their descriptions. TABLE: DEGREES OF SUCCESS AND CORRECTION OF FAILURES ARE EQUAL TO OR GREATER THAN UNEQUAL OR GREATER THAN ... (WED 20) DC+15Four (Success)35DC+10Three (Success)30DC+5Two (Success)25DCOne (Success)20DC–5One (Failure)15DC–20Four (Failure)0DC–15Tres (Failure)5DC–20Four (Failure)0 MODIFIERS Circumstances and Technical Difficulty, modifiers of circumstances could be applied both to the result of the verification of the sort of a check, which affects the character's performance, or making the task itself easier or more difficult. If you want to differentiate between the circumstance modifiers that affect performance versus those that modify the difficulty of a task, don't free yourself to do so. This game applies the circumstance modifiers directly to the result of the check because it is easier to deal with them consistently, and the effect of the game is the same: the possibility of success changes. Some circumstances make checks easier or harder, resulting in a bonus or penalty checking. The characters in a favourable situation are said to have a circumstance bonus for the check, while those in a disadvantage situation are said to have a penalty of circumstances. As a general rule, apply a modifier of plus or minus 2 if the character is on a lesser bonus or a lesser penalty, and a more or less 5 modifier if the character is on an important bonus or major penalty for the check: +/-2 for bonus/penalty +/-5 for important bonus/penalty equipment checks under the hood: Circumstance modifiers are another useful gamemaster tool to handle many of the variables that come during the game. Specific examples are discussed throughout the rules for various types of checks. An example includes the following: Some tasks require tools. If tools are needed, specific items are listed in the task description or enabled. If you don't have the right tools, you may be able to attempt the task, but at a major disadvantage, for a penalty of -5 circumstances on your check, if the GM decides it can attempt the task at all. A character may be able to put together improvised tools in order to do the check. If the GM allows it, reduce the circumstance penalty to –2. Sometimes the characters work together and help each other. In this case, a character (usually the one with the highest bonus) is considered the leader of the effort and makes the check normally, while each aid does the same type of check using the same feature(s) against DC 10. The individual degrees of success (and failure!) of the helpers are added to achieve the final result of attendance. Success gives the leader a bonus of +2 circumstances. Three or more total degrees of success grant a bonus of +5 circumstances. A degree of failure does not provide a modifier, but two or more impose a penalty of –2 circumstances! The GM sets the limit on how many characters can help as part of a computer check. Regardless of the number of aid, the leader's bonus cannot be greater than +5 (for three or more total degrees of success) or the penalty greater than –2 (for or more total degrees of failure). Team check = +2 circumstances bonus for a total degree of success +5 circumstances bonus for three or more total degrees of success -2 penalty circumstance for two or more total degrees of error attack check determines an attack control or do not hit an opponent in combat with an attack. It's a d20 roll plus your bonus with this particular attack, usually based on fighting or skill and proper modifiers such as close combat skills and rank. The difficulty is the class of defending your goal: Parry for close attacks, Dodge for rank attacks. Certain attacks can target other defenses. If you are equal or exceed the result of the defense class of your target, your attack hits. Otherwise, you miss it. Attack Check = d20+ attack bonus + modifiers vs. natural A defense class 20 in an attack check (where death comes out 20) always hits and can be a critical success (see Critical Hits in Action and Adventure for more information). A natural 1 at an attack control (where death comes out 1) is always lost, regardless of total check. This differs from normal controls and reflects the variable and unpredictable nature of combat. RESISTANCE CHECK Resistance check is an attempt to withstand different effects, rangeing from damage and injury to traps, poisons and various power effects. A resistance control is a d20roll + proper defense (typically Dodge, Fortitude, Toughness, or Will). Resistance check = d20 + defense bonus + hazard vs. DC modifiers (usually 10+ range) The kind of difficulty is based on the force of danger, such as the range of an effect or the strength of a disease or poison, usually this value plus 10 (as a routine control). Resistance controls can be graded, with different results to varying degrees. THE ACTION ROUND When things really start to happen in a game, time breaks down into six-second segments called rounds (sometimes rounds of action). A round is not long. Think of it as a page in a comic book, long enough to turn the table once, with each hero doing something. The part of each character in the round is called his turn. The things you can do in turn are divided into actions. There are standard actions, motion actions, free shares and reactions. During a round you can take a standard and motion action (or replace an additional motion action for your standard action) along with as many free actions as you want and as many reactions as you are asked to do. STANDARD ACTIONSThe standard action generally involves acting on something, whether it's an attack or using a power to affect something. You are limited to one standard action each round. MOVE ACTIONSA move action, as the name implies, usually involves moving. You can take your moving action before or after your standard action, so that you can attack them two around, or move after attacking. However, you cannot split the motion action before and after the action Motion actions also include things like drawing weapons, getting up and collecting or manipulating objects. FREE SHARESThe free action is something so comparatively minor that it doesn't take time, so that you can perform as many free actions in a round as the GM considers reasonable. Free actions include things like talking (heroes and villains always find time to say a lot in the middle of a fight), drop something, and the use of a power, activate or maintain some other powers, and so on. REACTIONS A reaction is something you do in response to something else. A reaction takes no meaningful time, as a free action. The difference is to react in response to something else happening during the round, maybe not even on your turn. Reactions do not count against their normal allocation of actions and can be reacted as often as circumstances dictate, but only when they dictate. Heroes are sometimes called upon to perform feats beyond even their amazing abilities. This calls for additional effort. Players can use extra effort to improve a hero's skills in exchange for the hero suffering from some fatigue. The benefits of additional effort are not limited by the level of power due to its extraordinary nature. Players can make their heroes use extra effort simply by declaring that they are doing so. The additional effort is a free action and can be performed at any time during the hero's turn (but is limited to once per turn). A hero who uses additional effort earns one of the following benefits: ACTIONGain an additional standard action during his shift, which can be exchanged for a free movement or action, as usual. BONUSPerform a check with bonus (+2 circumstance bonus) or improve an existing bonus to an important bonus (+5 circumstances bonus). This bonus can also deny a penalty (-2 penalty circumstance), allowing you to perform the check without a modifier, or reduce a significant penalty of –5 to a penalty of –2. POWERIncreates one of your hero's power effects by +1 rank until the start of the hero's next shift. Permanent effects cannot be increased in this way. POWER STUNTTemporarily win and use an alternative effect (see alternative effect on powers). The alternative effect lasts until the end of the scene or until its duration expires, whichever comes first. Permanent effects cannot be used for electrical stunts. RESISTANCEGain an immediate additional resistance control against a continuous effect. If you are bound or controlled, fatigue from additional effort does not affect you until you are free from the effect; this is so you can't resist exhaustion as a way to avoid being controlled! RetryCertain effects, such as those on power, require additional effort to retry after a degree of failure. The additional effort only allows for another to use the effect; does not grant other benefits. SPEEDCreates the hero's speed range by +1 until the start of the hero's next shift. STRENGTHCreates the hero's strength range by +1 until the start of the hero's next twist. In comic book stories, heroes often confront the villains and setbacks. Perhaps the bad guy defeats them or uneasys them in the scenes of the first pair. Perhaps one or more of the heroes have to overcome a personal problem. The villain may have a secret that heroes need to discover, and so on. At the end of the story, the heroes have overcome these challenges and are willing to take on the villain. At the start of the shift immediately after using an extra effort, the hero becomes fatigued. A fatigued hero who uses extra effort is exhausted and an exhausted hero who uses extra effort is incapacitated. If you pass a victory point at the start of the shift after the extra effort to eliminate fatigue, the hero suffers no adverse effects. In essence, spending a victory point allows you to use extra effort without suffering fatigue. Fatigue.

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