MARVEL

MULTIVERSE
ROLE-PLAYING GAME

QUICK-START RULES

MARVEL MULTIVERSE ROLE-PLAYING GAME

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The *Marvel Multiverse Role-Playing Game* uses the d616 game engine. See **Marvel.com/rpg** for more details.

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Art by Mike Bowden & Juan Fernandez

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WELCOME!

In this game, you and your fellow players team up to tell amazing new and original stories in your own personal corner of the Marvel Multiverse. These tales can star heroes from famous teams like the X-Men, the Fantastic Four and the Avengers, or they can feature brand new heroes of your own creation. You can even mix them up and have heroes you create fight alongside Marvel legends like Spider-Man, Captain America and Wolverine.

It's your game, and it's entirely up to you how to play it. These Quick-Start Rules are here to show you some of your choices.

A ROLE-WHAT?

What you hold in your hands is a *role-playing game*. If you're familiar with games like *Dungeons & Dragons* or *Call of Cthulhu*, you already know what that is, but for those who may have missed out on this kind of fun till now, let's define that term.

A role-playing game (RPG for short) is a game in which the players take on the roles of various characters to create stories together.

In the *Marvel Multiverse Role-Playing Game*, the stories tend to be action-packed epics featuring super-powered heroes and villains clashing against each other in high-stakes conflicts. However, just as you can find many sorts of tales told in Marvel comics, you can create all sorts of different stories in your games too. The choice is up to you.

The *game* part of *role-playing game* comes from rolling dice to figure out what happens when there's a question about whether a character might succeed or fail at something their player wants them to do. This can range from talking their way past a guard at the Kingpin's mansion to firing an energy blast at Ultron or much more.

The actual answers to those specific questions are often beside the point. Succeed or fail, the story keeps going either way. The results simply tell you which direction the story heads in for the moment. A success may be a triumph in the moment, but a failure is just a temporary setback.

Unlike most kinds of games, there are no winners or losers in a role-playing game. The objective isn't to score more points than anyone else or to have the last hero standing in a battle. The objective, instead, is to tell amazing stories with your fellow players.

WHAT YOU NEED TO PLAY

To play the *Marvel Multiverse Role-Playing Game*, you need:

▶ A copy of these Quick-Start Rules

▶ Three six-sided dice, preferably with one of a different color to stand as the Marvel die

▶ A group of people to play with (at least two players)

▶ You have permission to make copies of the pre-generated character sheets for your personal use

▶ A pencil

The Narrator

One of the players in each group takes on the special responsibility to oversee the game for the rest of the players. They are known as the Narrator.

The Narrator's job is to describe the world and situations in which the heroes wind up. This includes playing the role of every other character in the story, all the way from Mary Jane Watson to Doctor Doom.

The Narrator also serves as the game's referee. Any time there's a question about how things work in the game or what happens in the story, it's up to the Narrator to make the final decision.

Digital Options

If you prefer to play your games on a virtual tabletop or use character generator apps, there are digital alternatives for rulebooks, character sheets, dice and pencils. Visit **Marvel.com/rpg** for details about these and other tools and books.

USING THESE QUICK-START RULES

This set of Quick-Start Rules is meant to accompany the Free RPG Day 2025 adventure. However, this is a good jumping-on point for anybody interested in the game.

If you're the Narrator, you should read this pdf from cover to cover and do your best to understand how the game works. If you have questions, you can check **Marvel.com/rpg** for help. Don't worry if you don't understand everything in the game at first. While the rules are fairly straightforward, there's a lot of material to absorb. As you play, your command of the game should grow stronger, and you should become more confident in running a game.

If you're an experienced gamer who's going to play—rather than run—the game, you don't *have* to read anything. The Narrator should be able to teach you the rules you need to know and answer questions as you go along. Chapters 2, 3 and 4 focus on how the game's mechanics work, how to understand a character's profile and how to handle one of the biggest conflicts in any super-hero game: combat.

Chapter 5: Narrator is intended for the Narrator's use. However, there are no secrets here and players can feel free to read through this chapter.

This is followed by characters sheets for the five heroes and two villains needed to play the Free RPG Day adventure. Included on the back of each character sheet are the descriptions of the character's powers that can be used in the game. (We don't include powers like Mighty or Flight that are already reflected in the character's stats.)

Players might want to avoid looking through the character sheets to avoid spoilers for the adventure. Narrators should give out the character sheets for the players to use while keeping the villains for their own use.

We hope this little taste of the *Marvel Multiverse Role-Playing Game* will encourage you to delve further. Your next stop is our *Core Rulebook,* but check out **Marvel.com/rpg** for our full line of books and accessories.

PLAY IT SAFE

Players should always treat each other with respect and kindness. After all, you're playing together to have fun, and that only works if everyone in the group enjoys the game at all times. This is just as true when you're playing with people you've just met as when you're playing with longtime friends.

Be Considerate

You and your group can tell all sorts of stories set in the Marvel Multiverse. However, some stories are not going to be for everyone, especially if the story involves realistic violence or horrific elements. To make sure that everyone in your game is having fun, it's smart to talk ahead of time about what kind of game you want to play and what sorts of adventures you want your heroes to take part in.

If you—as either the Narrator or a player—want to do something potentially disturbing or disruptive in a game, be sure to run it by the other players first. This can range from anything as simple as rough language all the way up to the untimely death of characters.

During this discussion, the Narrator shouldn't have to give away any surprises they might be preparing. They can

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simply talk about their plans in broad terms, highlighting anything that might be an issue. If you're not sure what could become a problem, it's always better to ask.

If you're playing with younger players, please be especially careful about this. Children might say they're okay with something you mention, but depending on their age, you might want to double-check with their parents to make sure.

Anyone in the group should be able to veto a suggested proposal for any reason and without any recriminations. The game is best when it's good for everyone.

Sometimes it's hard to tell what might bother another player, and you might not think to ask about it ahead of time. By the same token, players might not realize that something is a problem until they actually encounter it during play. It's not uncommon for players to want to go along during an initial discussion and then discover in the moment that they're much more uncomfortable than they ever thought they would be.

In such cases, any player should feel free to call a time-out to raise the issue and discuss it. If it turns out there is a problem, you should rewind the game to before the troubling bit and restart from there.

Session Zero

To handle issues of mutual comfort and any other issues that might come up, many experienced groups of role-players schedule a meeting before they start a new game.

They call this Session Zero because it happens before the first session of actual gameplay even begins. Players can use this time to raise any concerns they might have. How peaceful or violent would they like the game to be? Should they have a "no killing in this game" rule? Should they declare other things off-limits ahead of time? (Sometimes it's useful to think of this in terms of maturity ratings.)

Once Session Zero is over, you should be ready to start playing in the Free RPG Day adventure. In any case, the cardinal rule for any role-playing game is this:

If everyone in the group is having fun, you're doing it right.

THE SPIRIT OF THE GAME

When you're playing the *Marvel Multiverse Role-Playing Game*, always try to keep in mind the spirit of the game and stick to it. The spirit of the game can vary a lot depending on the people playing it, but in general, it is:

The characters are super heroes who are trying to save the people they care about by direct action.

You can interpret this in lots of ways, but it's a good guideline to keep in mind during play. If your game strays too far from it, you might want to try to bring the story back around toward it.

Sticking to the Spirit

If you're playing an established Marvel character, sticking to the spirit of the game is easy. When faced with a choice in the game, all you have to do is ask yourself, "What would this character do?"

There's a lot of latitude for such decisions, and much of that can depend on the context of the situation. Would a hero use deadly force against a villain? If you're playing Spider-Man, the answer would always be no. If you're playing Wolverine, the answer could be yes, but even then that could threaten his status as a hero.

Straying from the Spirit

If you want to play a character differently from how they're usually portrayed—or from how you think a Marvel super hero would act—well, it's your corner of the Multiverse. You and your fellow players can do whatever you want in it.

There are all sorts of strange universes out there, and in some of them, Captain America (for example) is not the nation's greatest hero but a flat-out villain. In others, the variants of those regular heroes are helpless or cowardly or otherwise troubled. You can do whatever you like in your home game. Just make sure that the other players in the game are okay with it first, or you may wind up causing all sorts of friction.

There are other ways that you can stray from the spirit of the game besides leaning into villainy, though. For instance, if your character prefers to call the police rather than step in and try to solve a problem directly, that doesn't feel much like a Marvel story. The same thing goes if they would rather walk away than get involved.

It would also be jarring if the heroes decide to use their powers for profit rather than for the common good. Marvel heroes don't generally sell their own merchandise, for instance, or use the patents on their inventions to make themselves rich. They're too busy trying to save the world directly to worry about such things. Sometimes that's to their detriment, but that's part of the drama that surrounds them.

In another vein, you could play a game that focuses on the office drama happening in the lives of the characters' secret identities. While that might make for a fun break from high-stakes adventures, if the characters don't ever get to use their powers, it's probably not going to feel much like a Marvel game.

As the saying goes, "With great power there must also come great responsibility." While that comes from Spider-Man's origin story, it applies to most Marvel super heroes too—including yours.

WHICH UNIVERSE?

The Marvel Multiverse is made up of an infinite number of universes separated only by the thinnest of barriers. Moving from one of them to another isn't easy, but characters manage it through various means all the time.

The main Marvel comic book universe is commonly known as Earth-616. Most of the profiles and other details published in this book are for characters who hail from that universe.

However, the universe in which you play your game is actually its own separate universe, one run by your game's Narrator. Things that happen there only affect the continuity of events in that universe. Events that happen in other universes might be mirrored in your game's universe, or they might not. That's entirely up to your Narrator.

At the same time, each character has their own continuity. As your character's player, you control their continuity.

Most characters spend their entire lives inside their home universe. However, you can—if you like and with the involved Narrators' blessings—move your character from one Narrator's game to another. In effect, you're transporting them from their home universe to an entirely different universe. If they return to their original game, they retain all their memories and experiences from their adventures outside of their home universe.

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CORE MECHANICS

Playing the game only requires understanding a few basic rules, which we cover in this short chapter. Once you get those down, you're ready to get started.

THE ACTION CHECK

While playing the *Marvel Multiverse Role-Playing Game*, the players have their characters try to do all sorts of things. Some are amazing, while others are more mundane.

Many of these mundane things are sure to succeed. As far as the game is concerned, they just happen automatically.

For instance, if Spider-Man's player wants Peter Parker to walk to a bodega to pick up some groceries, then he just does it. The Narrator doesn't bother rolling any dice or checking any details on a character sheet. They simply describe what Parker sees, hears, smells, feels and so on when he walks through the neighborhood and enters the bodega.

Most of the time, there's no real challenge to this, so there's no need to consult the rules or to roll any dice. The Narrator and the other players just describe their parts of the story with words. It happens narratively.

However, sometimes heroes want to try to do things for which the outcome isn't always certain. Often there's an element of risk involved.

Later, for example, when Spider-Man is swinging through Manhattan on his way to work, does he hear the alarm going off at a nearby bank? His player might need to roll some dice to figure that out.

And what happens if Spider-Man spots the Vulture flying away from the bank with the alarm going off and tries to punch the super villain? Does he hit the Vulture?

Anytime the circumstances make it challenging for a character to complete an action, the Narrator calls for an *action check* to figure out what happens. This helps keep things fair because no one gets to decide exactly what happens. Instead, the dice let you know, and you continue on from there.

To resolve an action check, you need three six-sided dice (each referred to as a "d6"): two regular ones and a special one called a "Marvel die," sometimes referred to as dMarvel. Together, we call these three dice d616.

An official *Marvel Multiverse Role-Playing Game* die has a special Marvel logo in place of the 1. It's important to be able to differentiate your ordinary dice from your Marvel die, because any time a Marvel logo comes up on the Marvel die, something special happens.

If you don't have an official Marvel die, you can substitute an ordinary d6 different from the other two dice you're rolling. For example, make your Marvel die a red one while the other two dice are white. Just remember that getting a 1 on that red die means you got a Marvel logo result.

With your d616 in hand, follow these steps to resolve any action check:

▶ Roll d616.

▶ Apply the relevant ability score.

▶ Compare the total to the target number.

Roll d616

When you're asked to roll d616, roll your three six-sided dice and add up the numbers.

*Example: You roll 3 **5** 4, so your total is 12.*

Note that when we list the results for a d616 roll, we always list the Marvel die as the middle die. Think of it as the number 1 in the 616.

There is one special exception when you add up the dice. If your Marvel die comes up with a Marvel logo, that's a *Fantastic result*. Count the Marvel die as a 6 instead of a 1 and then add up the numbers like usual.

When we list an action check that has a Fantastic roll as its result, we use an M to represent the middle (Marvel) die.

*Example: You roll 3 **M** 6, so your total is 15.*

Apply Ability Score

Add the character's *ability score* for the ability they're using to try to pull off the attempted action, like using their Melee ability to punch someone.

An ability score helps define what a character is good at. They can range from –3 to +9 or more, so the numbers can make a huge difference. You'll learn more about ability scores in Chapter 3.

Compare the Total to the Target Number

Every action check has a *target number* (TN). This is the number that you're trying to meet or beat with the d616 roll. The rules describe the TNs for a number of different action checks. If a particular kind of action check isn't covered by the rules, it's up to the Narrator to determine the target number, using their judgment.

If the result of the action check's d616 roll meets or beats the target number, then the action succeeds. If it's less than the target number, the action fails.

Example: A S.H.I.E.L.D. agent has been cornered by three A.I.M. scientists, and the agent decides to fight their way past them. Their player declares that the agent wants to punch one of the scientists.

*The Narrator announces that the target number for this action check is 10. The agent's player makes a d616 roll. The result is 2 **4** 3. That totals up to 9, which would fail. The attack would miss!*

However, the agent gets to add the appropriate ability score from their character profile, which in this case is +1. That brings the total up to 10, which is a success! Pow!
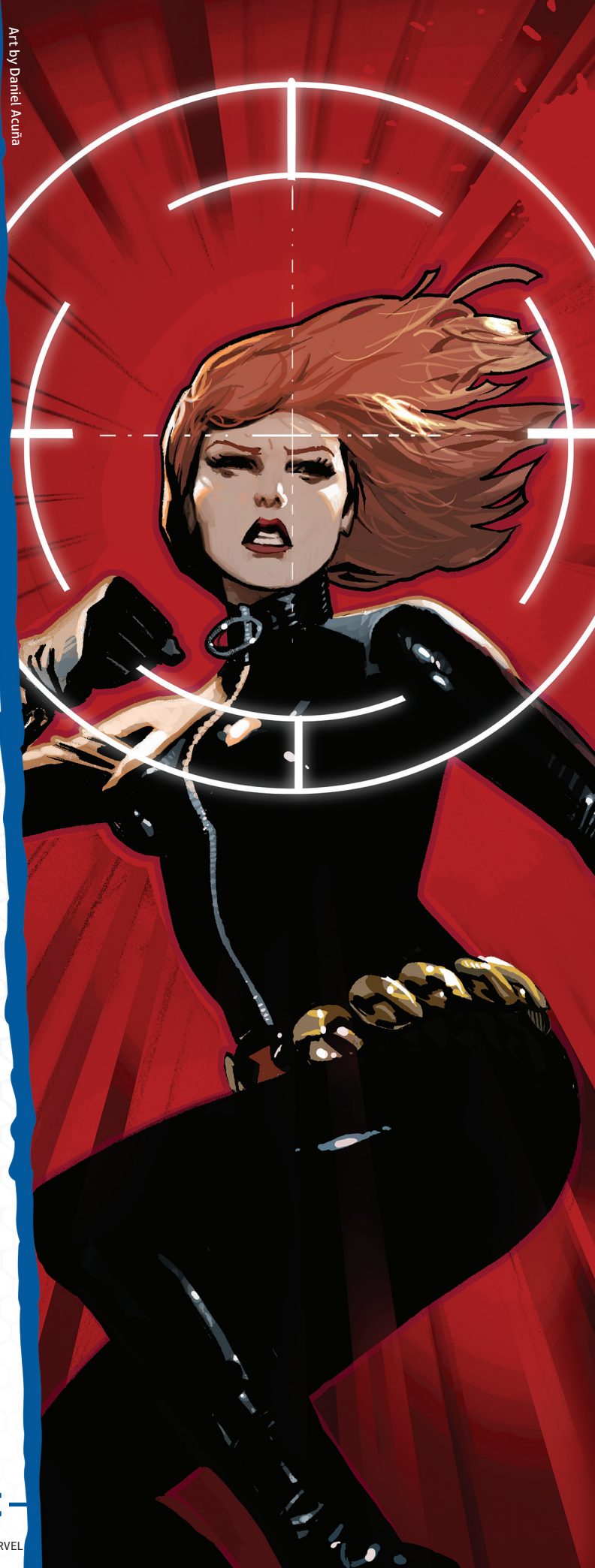
The Action Check Format

Throughout this book and others in the *Marvel Multiverse Role-Playing Game* line, we try to stick to consistent formats to make things easier to understand.

If an action check has a static target number (TN), it uses the format "[ability] vs. TN [#]."

Example: *To break out of Spider-Man's webbing, make a Melee vs. TN 20 action check.*

If the action is an attack against another character—as often happens in combat—the format is "make an [ability] vs. [ability] check." Often these are the same ability matched up against each other.

TARGET NUMBERS

Target numbers can vary a lot, but the lowest standard target number is 10. That's a pretty easy number for most characters to reach on an action check, especially when figuring in ability scores.

Often the target number for a particular action check is set at a single number that doesn't change.

For instance, the target number to free yourself from Spider-Man's webbing is 20. That's a hard number for regular people to hit—almost impossible, in fact. The more powerful a character is, though, the easier it becomes to hit that target number.

Setting Target Numbers

Sometimes, though, it's easier to think about target numbers in terms of how much of a challenge it would be for the particular character attempting the action check. If it seems like they might have a roughly even chance of failure or success at what they're attempting, then that action check would be considered Challenging.

A *Challenging* action check takes a bit of luck and effort to pull off. The Challenging TN by Rank table shows the target number for what would be considered a Challenging action at each rank.

(Rank is a measure of how powerful a character is, and that's covered a bit later in this book.)

Challenging TN by Rank

Rank	Challenging TN
1	11
2	12
3	13
4	14
5	15
6	16

Adjusting the Target Number

The Narrator can modify a target number by assigning it a different adjective than Challenging: Trivial, Easy, Routine, Difficult, Ridiculous or Absurd. See the TN Modifiers by Adjectives table for how this works.

TN Modifiers by Adjectives

Adjective	TN Modifier
Trivial	−6
Easy	−4
Routine	−2
Challenging	—
Difficult	+2
Ridiculous	+4
Absurd	+6

Example: *Captain America (who is Rank 4) is soaring through a combat zone on a hang glider, and he needs to zip through a narrow gap between two skyscrapers. The Narrator thinks about it for a moment and decides that this is a Ridiculous task for a Rank 4 character.*

A Challenging Rank 4 task has a target number of 14, so if the task is Ridiculous (+4), the target number is (14+4 =) 18. Better hope the dice are in Cap's favor!

Impossible Things

Just as the Narrator can say that many actions are so easy or simple that they don't require an action check, they can also state that other actions are flat-out impossible and so don't allow for an action check.

Example: *The Hulk wants to try to push the Earth out of orbit. It doesn't matter how hard the Hulk hits the ground or jumps up and down on it—even the Hulk isn't strong enough to manage this. The Narrator tells the Hulk's player that it's impossible, but they can go ahead and try something else.*

FANTASTIC ROLLS

Fantastic rolls add extra drama to the game in unexpected ways. Getting one at the right time can make a huge difference in a game and can turn the tide of a battle or even a whole adventure!

Fantastic Success

If you get a Fantastic roll and your total meets or beats the action check's target number, that's a *Fantastic success*. That's considered a "Yes, and" result. The action succeeds, *and* an extra-special something happens.

The default effect of a Fantastic success that happens during any attack is that the attack does double the normal damage. However, if you're using a power at the time, you can often find a specific special result in the power's description to use instead.

If nothing is listed under the power—or the action check isn't part of an attack—the controlling player can suggest an effect, subject to the Narrator's approval. If the player isn't able to come up with something on the spot, we suggest that

the character gains an *edge* on their next action. (More on how all that works in a moment.)

Example: *The S.H.I.E.L.D. agent from before tries to punch a second A.I.M. scientist (with the same target number of 10). This time, the agent's player rolls 3 **M** 2. That totals up to 11. (Remember, the **M** counts as a 6.) Adding the agent's ability score of +1 makes the result 12, which hits.*

3 **MARVEL** **2**

Because it's a Fantastic success this time, the attack does double the normal damage! Kapow!

Fantastic Failure

Believe it or not, it is possible to get a Fantastic roll and still fail the action check. It's not easy to do, but it can happen. This is a "No, but" result. The action fails, *but* something special still happens.

If you get a Fantastic roll and your result is less than the action check's target number, that's a *Fantastic failure*. Unlike with a Fantastic success, there are no set standards for how to handle a Fantastic failure. Instead, the extra effect is left entirely up to the player. They get to suggest an idea for that special something on the spot. If the Narrator approves, then it happens.

Example: *Our S.H.I.E.L.D. agent feels like they're on a roll, and they try to punch the third A.I.M. scientist. This time, the agent's player rolls 1 **M** 1. Counting the **M** as 6, that totals up to 8. With the agent's ability score of +1, that gives us a total of 9, which is less than the target number of 10. It's a miss! Whiff!*

1 **MARVEL** **1**

However, because the action check result includes a Fantastic result, something good still happens. The player decides that the S.H.I.E.L.D. agent's massive miss causes them to stumble through an open doorway, which shuts behind them, placing them out of danger—for now!

The Narrator likes how this plays into their plans for the rest of the adventure and approves.

The Ultimate Fantastic Roll

Really lucky players might wind up with an *ultimate Fantastic roll*: a d616 roll of 6 **M** 6. This is equal to a result of 18, *plus* it's a Fantastic success.

6 **MARVEL** **6**

When a player makes such a rare roll, their character automatically succeeds at whatever they're attempting to do, no matter what the target number for the action check might be. They can also ignore any *trouble* (which is the opposite of an edge) affecting the character.

Note that you cannot make an action check for something the Narrator declares impossible. Not even an ultimate Fantastic success can make the impossible happen.

EDGES AND TROUBLES

Sometimes circumstances surrounding your character in the game can help the dice go your way, and sometimes they hurt the character's chances instead. That's the difference between having an *edge* and having *trouble*.

Edge

If your character makes an action check under extra-favorable circumstances, uses special skills, employs top-notch tools or otherwise has some kind of advantage, the Narrator can grant your character an *edge* on that action check. When that happens, you can reroll a single die of your d616 roll for that action check and use the better of the two numbers.

*Example: The S.H.I.E.L.D. agent is sneaking up behind an A.I.M. scientist in the dark and attacks him. The Narrator declares that the agent has an edge because the A.I.M. scientist doesn't see them coming. The player makes an action check and rolls 1 **5** 2, for a total of 8. Adding their ability score of +1 makes that a 9, but the target number is 10.*

*Because the agent has an edge, the player gets to reroll one of the dice. They decide to reroll the 1, and this time, they get a 5. Their roll is now 5 **5** 2, for a total of 12. That plus their ability score gives them a 13, which is plenty for their attack to hit.*

Note that the player could have rerolled their Marvel die—which was a 5—in the hopes of getting a 6 or an M. But since they only needed 1 more for their attack to hit, they played it safer by rerolling the 1 instead.

Stacking Edges

Sometimes a character may have an edge from several circumstances that can stack together, giving you a double edge, a triple edge and so on. The Narrator determines if various sources of edge can stack (add up to help you) or not.

For instance, if a character trying to sneak up on someone is both invisible and moving through a noisy nightclub, the Narrator could rule that they have two edges: one for people not being able to see them and another for people not being able to hear them.

On the other hand, if a character is invisible and the lights are out, there's no extra benefit to being invisible in the dark. That situation would give the character only one edge instead of two.

When you have edges stacked from two or more sources, you can reroll the same die repeatedly or reroll different dice, choosing as you go.

You don't have to use an edge. It's always your choice. If you're happy with your roll as it is, you can leave it alone.

That said, it never hurts you to use an edge, as you always get to use the better result.

Trouble

The opposite of having an edge is having *trouble*.

A character may have trouble on an action check if they attempt the action under bad circumstances, lack the appropriate expertise, use poor equipment or otherwise suffer from a drawback. When a character has *trouble* on an action check, their player must reroll the best of their dice numbers in that roll, and they must use the worse of the two numbers.

An **M** is always considered to be the best die number.

*Example: The character has one arm tied behind their back when they're attacking, giving them trouble. They roll 6 **M** 5 on their action check, for a total of 17. They must reroll the **M** and use the worse of the two results. They roll a 2, so their roll is now 6 5, for a total of 13.*

Remember, if the action check comes up 6 M 6, that's an ultimate Fantastic success, and it automatically succeeds. Ignore any trouble at that point.

Stacking Trouble

Sometimes a character may have trouble from several circumstances that can stack together to cause double trouble, triple trouble and so on. As with edges, the Narrator determines if various sources of trouble can stack.

When you have trouble stacked from two or more sources, you might have to reroll the same die repeatedly or reroll different dice as you go. You always reroll the best die.

*Example: The character has one arm tied behind their back and they're fighting blindfolded, giving them double trouble. When attacking one of their captors, they roll 2 **M** 5 on their action check, for a total of 13. They must reroll the M and use the worse of the two results. They roll a 2, so their roll is now 2 **2** 5, for a total of 9.*

*For their second trouble, they have to reroll the 5. They get a 6 this time, which means they must keep the 5. Their roll is still 2 **2** 5, for a final total of 9.*

Mixing Things Up

It's possible to have both edges and troubles at the same time. These things cancel each other out in equal measure, so you only need to deal with what's left.

Example: On one roll, a character has trouble from two factors and edges from three other factors. (They must be having a pretty wild time!) The two troubles cancel out two edges, leaving the character with just one edge.

Later, the same character has lost two of the edges. They still have trouble from two factors but now have only one edge. The edge cancels out one of the troubles, leaving the character with one trouble.

Art by Marco Checchetto

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CHARACTER PROFILES

As a player in the Free RPG Day adventure of the *Marvel Multiverse Role-Playing Game*, you can take on the role of a legendary Marvel hero you already know and love. You decide the actions your hero performs within the game, and your hero's profile (as recorded on your character sheet) helps determine what they can do and how well they do it.

We call the one-page descriptions of Marvel characters in game terms a *character profile*. You can find seven of them at the end of this pdf for use with the Free RPG Day adventure. If you're a player, you should probably stick to using a hero, while the Narrator can control the villains and everyone else in the game.

Each character profile has a number of elements that help define the character through a set of statistics and descriptions. See the profile for Winter Soldier at the end of this book by way of example.

CHARACTER DATA

Many of these details don't influence the game's mechanics, but they can affect how other characters in the game see them and interact with them. They help provide a lot of flavor to the character and can help you figure out how you'd like to play the character during the game.

Such details can also provide intriguing subject matter for adventures or stories that feel more personal—and therefore more important—to the characters involved.

- ▶ **Codename:** The character's publicly known name (if it's different from their real name).
- ▶ **Real Name:** The character's regular/secret name.

- ▶ **Height**
- ▶ **Weight**
- ▶ **Gender**
- ▶ **Eyes**
- ▶ **Hair**
- ▶ **Size:** Usually "Average," but some traits and powers can change this.
- ▶ **Distinguishing Features:** Anything out of the ordinary.
- ▶ **Teams:** Any teams or organizations the character is associated with.
- ▶ **Base:** The place the character works/lives.
- ▶ **Origin:** How the character got their powers, if any.
- ▶ **Occupation:** How the character spends their days.
- ▶ **History:** A short biography.
- ▶ **Personality:** Some notes on how the character acts.

RANK

A character's *rank* measures their training and raw power. Most of the characters in the Marvel Multiverse have a rank between 1 and 6.

ABILITY SCORES

Each character is defined by six abilities: Melee, Agility, Resilience, Vigilance, Ego and Logic. By no coincidence, the initials of these spell MARVEL.

The average score for any ability is 0. Standard human level abilities range from –3 (in the case of an extremely ill person) to +3 (the limit of human ability). Super-powered characters can push the numbers far beyond that, though.

Melee

Melee measures a character's brawling ability in close combat. Shang-Chi, Thor and the Hulk are famous for their high Melee. It's an important score for characters who like to fight with their fists. Melee affects:

▶ Melee action checks for things like punching or throwing.

▶ Melee defense, which helps against being grabbed, punched, thrown or otherwise knocked around.

Agility

Agility represents the ability to attack at a distance. Spider-Man, Hawkeye and Cyclops are renowned for their high Agility. It's an important score for those who shoot at things or dodge attacks. Agility affects:

▶ Agility action checks for things like acrobatics, driving and blasting enemies at range.

▶ Agility defense, which helps with dodging or avoiding ranged attacks.

▶ A character's Run Speed

Resilience

Resilience measures a character's stamina, tenacity and pain tolerance. The Thing has an exceptional Resilience. It's an important score for those who regularly wind up in the thick of fights. Resilience affects:

▶ Resilience action checks for things like withstanding extreme conditions.

▶ Resilience defense, which helps against being poisoned or infected.

▶ A character's Health.

Vigilance

Vigilance represents situational awareness, mindfulness and discipline. Shang-Chi and Professor X score high in Vigilance. It's an important score for people who wind up in dangerous spots. Vigilance affects:

▶ Vigilance action checks for things like investigating crime scenes and searching for hidden objects.

▶ Vigilance defense, which helps against being surprised or ambushed.

▶ A character's Focus.

▶ A character's Initiative Modifier.

Ego

Ego measures a character's energy, self-confidence, personal magnetism and force of personality. Doctor Strange has a high Ego. This ability score is vital for leaders of all kinds. Ego affects:

▶ Ego action checks for things like intimidating or persuading people and using psychic powers.

▶ Ego defense, which protects against psychological trauma and mind control.

▶ The use of magical and elemental powers.

Logic

Logic represents a character's powers of reason and insight. Mister Fantastic and Professor X have high Logic scores. It's an important score for the smartest people around. Logic affects:

▶ Logic action checks for things like inventing gadgets, solving puzzles and using complex weapons.

▶ Logic defense, which helps against being confused, befuddled or tricked.

▶ The use of telepathic powers.

Ability Checks

A character's ability score is added to any action check made using that ability.

Example: *The Winter Soldier has an Agility of 3. Whenever he makes an Agility action check, he adds +3 to his roll to get his final total.*

Example: *The Winter Soldier wants to shoot at the Executioner. This is a ranged attack, he makes an Agility action check. He rolls 4 **2** 5 for a result of 11. To that, he adds his Agility score of +3 for a total of 14.*

Ability Defenses

Ability defenses define the target number that someone attacking the character with that ability must meet or beat. To calculate a character's defense for any particular ability, just add 10 to their ability score.

Example: *The Winter Soldier's Agility score modifier is +3. Add 10 to that to determine his Agility defense, which is 13. If the Executioner wants to throw something back at the Winter Soldier, he needs to make an Agility check and get a total of at least 13 to hit him.*

HEALTH

A character's *Health* measures their capacity to endure physical damage and keep fighting. It can be temporarily lowered by physical damage.

To calculate a character's Health, multiply their Resilience by 30. The minimum is 10 Health, even if the character's Resilience is less than 1.

Example: *The Winter Soldier's Resilience is 3. Multiply that by 30 to determine his Health, which is 90.*

FOCUS

A character's *Focus* represents their capacity for concentration and willpower. It can be temporarily lowered by psychic damage or the use of certain powers.

To calculate a character's Focus, multiply their Vigilance by 30. The minimum is 10 Focus, even if the character's Vigilance is less than 1.

Example: *The Winter Soldier's Vigilance is 2. Multiply that by 30 to figure out his Focus, which is 60.*

KARMA

Karma represents that wild mix of luck, grit and destiny that seems to intervene in the lives of heroes. All heroes have Karma equal to their rank. To be considered a hero, the character has to have the tag Heroic (we'll get to what tags are in a moment).

Example: The Winter Soldier is Rank 3, so he has 3 points of Karma.

Using Karma

After a character makes an action check, they can spend a point of Karma to gain an edge on the check. This allows them to reroll one of their dice.

When an enemy makes an action check that affects a character, the target can spend a point of Karma to give the attacker trouble on the check. This forces the attacker to reroll the best one of their dice.

A character cannot spend more than 1 point of Karma on any given action check.

A character's Karma resets to its standard number each time they get a decent night's sleep.

Recovering with Karma

If a hero is low on Health or Focus, they can spend a Karma point to make an action check to recover some of it.

For a Health recovery, make a Resilience check. For a Focus recovery, make a Vigilance check. The target number for either is 10.

On a success, take the Marvel die and multiply it by the character's rank, just like you would with a damage roll. The character gains that many Health or Focus points back, up to their maximum scores. A Fantastic success gives double that amount back. (We'll get to how damage works in just a bit.)

You cannot spend additional Karma on this check to reroll a die.

In some circumstances, a character's teammate can spend a point of Karma to give them a recovery check as well.

Earning Karma

The Narrator can give a character a point of Karma for several reasons, at their discretion. Some examples include:

- ▶ The player did an excellent job role-playing the character.
- ▶ The character rescued someone.
- ▶ The character went out of their way to help someone.
- ▶ The character made an inspiring speech.
- ▶ The character shouted their catchphrase at an appropriate moment.
- ▶ One of the character's challenging traits came into play.

A character can have more Karma than their starting number, but if they fail to spend it before their Karma resets, they lose the excess.

Karma and Acting Heroic

Only characters with the tag Heroic start out with Karma, but other characters can earn Karma too by doing good things—even if they are not generally heroic people. This includes villains, like Doctor Doom or Killmonger, and antiheroes like the Punisher too.

To make any use out of the Karma they earn, these non-heroes should spend it that same day. Otherwise, after they have a full night's sleep, their earned Karma vanishes.

INITIATIVE MODIFIER

A character's *Initiative Modifier* helps determine when they can act during combat. The higher the number, the more likely they are to go first.

A character's Initiative Modifier is equal to their Vigilance. If there's an E next to a character's Initiative Modifier, that means they have an edge on their initiative checks.

Example: The Winter Soldier's Vigilance is 2, so his Initiative Modifier is +2.

SPEED

A character's *speed* determines how fast they can move with a movement action. By default, all characters can have a Run Speed, Climb Speed, Jump Speed and Swim Speed (though for some characters, the speed might be 0). The base Run Speed for most characters is 5 spaces. This can be modified by the character's Agility and size. For every 5 full points of a character's Agility score, add 1 space to their Run Speed.

Example: The Winter Soldier's Agility is 3. This does not add any additional spaces to his Run Speed, so his Run Speed is 5.

The character's size can affect their Run Speed too. If they have the Big trait, add +1 to their Run Speed. If they have the Small trait, take –1 from their Run Speed.

Example: The Winter Soldier is average size, so his size doesn't affect his Run Speed at all. The Executioner, however, is big—one step above average. That adds +1 to his Run Speed.

A character's base Climb Speed, Jump Speed and Swim Speed are half their Run Speed. Note that the Jump Speed applies to horizontal jumps, not vertical ones.

Some powers can affect a character's base speed. Other powers can grant additional modes of movement—like flying or swinglining—each with their own base speed.

DAMAGE

Damage is expressed as a multiplier to the Marvel die result on your attack roll. This multiplier is usually equal to the character's rank.

Example: The Winter Soldier is Rank 3, so his damage multiplier is ×3.

Some powers can affect a character's damage multiplier. These often only affect damage done with a particular ability. Powers or other things that grant bonuses to damage multipliers **do not stack**.

Example: The Winter Soldier's Mighty 1 power adds +1 to his Melee damage multiplier. That raises his Melee damage multiplier from ×3 to ×4.

On top of this, add the ability score of the ability being used to the damage.

*Example: The Winter Soldier's Melee score is 4. When he makes a Melee attack, the damage is dMarvel×4+4. If he rolls 3 **4** 5 on the attack, the total damage is [4×4]+4=20.*

SIZE

A character's *size* determines how large they are compared to an ordinary person. Most characters are average size, but certain powers or traits can lead to a character being bigger or smaller—or even to changing on the fly!

In general, the bigger a character is, the faster they move and the easier they are to hit. The smaller they are, the slower they move and the harder they are to hit. The way this affects combat is described in more detail in Chapter 4.

Example: The Winter Soldier's size is average.

POWER SETS AND POWERS

Powers are special abilities—such as flight, super-strength or telepathy—that are beyond the capabilities of ordinary people.

A character's rank determines how many powers they can have. Many powers are organized into collections of closely related abilities known as *power sets*. Other powers—known as *basic powers*—stand alone.

Example: The Winter Soldier has six powers from the Martial Arts power set, four from Ranged Weapons power set and two basic powers.

BACKSTORY

Every character has a personal history that affects who they are today: their *backstory*. There are two major elements to this: *origins* and *occupations*. Each of them gives the character a package of *traits* and *tags* that affect how the character works in the game.

Origin

Superhumans abound in the Marvel Multiverse, and they all have intriguing origins that help explain their powers. Some of them were born with their powers. Others gained them accidentally, through some strange and often unrepeatable scientific experiment or mishap. Still others acquired their powers through years of hard work or diligent study. And some don't really have powers at all but instead rely on technological wizardry that puts them on par with aliens and mutants.

There are several kinds of origins. They include:

▶ **Alien:** The character is an alien, is related to aliens or has been affected by aliens. Example: *Captain Marvel.*

▶ **High tech:** The character's powers arise from high-tech devices beyond the limits of modern-day engineering. Example: *Iron Man.*

▶ **Magic:** The character's powers arise from supernatural means. Example: *Doctor Strange.*

▶ **Mutant:** The character's powers spring from them being a member of the subspecies *Homo sapiens superior*. Example: *All of the X-Men.*

▶ **Special training:** The character's powers come from long hours of intense practice. Example: *Hawkeye.*

▶ **Weird science:** The character's powers arose from a scientific experiment or accident that's hard—if not impossible—to reproduce. Example: *Spider-Man.*

Each of these origins comes with a specific package of traits and tags. Note that it's possible to have more than one origin in special cases. This often happens with characters who have been around for a long time.

Example: The Winter Soldier gained his powers from a combination of sources, from his cybernetic arm to his assassin training. He has multiple origins: High Tech: Cybernetics, Special Training and Weird Science.

Occupation

Most characters had lives of their own before they gained powers, and many of them try to maintain those lives even after their world changes. The things they do are called *occupations*, and they each come with a package of traits and tags.

Example: The Winter Soldier has a long background in espionage. Because of that, his occupation is spy.

TRAITS AND TAGS

Traits and *tags* are labels for all sorts of things, including talents, skills, circumstances, minor super-powers, vulnerabilities and other terms that describe a character's capabilities. Most of these are positive things, while others are more challenging. The elements of a character's backstory grant them a number of traits and tags. They can also have others over and above those that aren't necessarily affiliated with origins or occupations.

In general, traits have a mechanical effect in the game, but tags do not. Traits come with rules and often have some sort of benefit for the character. Some traits can be challenging to the character. When those traits become challenging in the course of play, the character can earn Karma points for dealing with them.

Tags mostly cover narrative elements, things that can affect the character's story but that don't have a direct mechanical effect in the game. This includes things like whether the character's identity is public or secret, where they're from and other similar elements of their backstory.

Example: The Winter Soldier has the following traits:

- ◆ *Combat Expert*
- ◆ **Connections:** *Espionage*
- ◆ *Determination*
- ◆ *Extraordinary Origin (2)*
- ◆ *Leverage*
- ◆ *Sneaky*
- ◆ *Tech Reliance*
- ◆ *Weird*

He also has the following tags:

- ◆ *Black Market Access*
- ◆ *Extreme Appearance*
- ◆ *Heroic*
- ◆ **Linguist:** *Chinese (Mandarin), English, German, Japanese, Russian*
- ◆ *Public Identity*

Art by Mike Bowden & Juan Fernandez

COMBAT

Once you have your characters ready, it's time to jump in and start playing the game. The Narrator handles most of the preparation for that, as described in full in Chapter 5. They set up the adventures, present the people and places in them and orchestrate the conflicts that make them exciting and fun.

Most adventures involve a mix of different things: talking with other characters, investigating crimes, solving mysteries, even getting to work on time or explaining where you've been to your parents. In many cases, though, the conflicts between characters—especially super heroes and super villains—escalate to the point at which a fight breaks out. When that happens, you need to know how combat works in the game.

Combat is far from the only thing that happens in the game. It's often not even the most important thing. But it's something that requires a lot of attention to make sure It's done right.

You can handle a conversation around a table by talking. When the fists start flying, it's time to break out the dice.

WAYS TO PLAY

Players can represent combat in the *Marvel Multiverse Role-Playing Game* in whatever way suits them best. The two main ways are in their imaginations or on a map.

Theater of the Mind

The default way to play the game is in the collective imaginations of all of the players, otherwise known as the *theater of the mind*. Most of the time, this works wonderfully well, as lots of role-playing game sessions consist of conversations and dramatic moments in which the characters' precise locations don't matter much. When combat starts, though, things like the characters' relative positions become more important.

Still, some groups can handle even the most complex combats in their heads. To do so, they treat locations, speeds and ranges more as rough suggestions rather than restrictions, and they trust the Narrator to rule on any edge cases fairly.

This works especially well if the players don't happen to be sitting around a table together. Instead of breaking out maps and miniatures, they can play the game wherever they happen to be, either online or in the same room. All they need to have on hand are their character sheets and dice.

On a Map

Many players, however, enjoy being able to see everything clearly on a map, often with miniatures representing each of the characters, their foes and anyone else in the area. This can increase the drama of the moment, and it can help make things seem eminently fair, as everyone can see the exact situation on the table. It leaves a lot less room for quibbling.

Some Narrators like to use dry-erase whiteboards on which they can draw a map of the combat. Others use roll-up vinyl battlemats, often with a grid printed on them. A dedicated few make massive printouts or even use computerized projections or gigantic screens. The most ambitious create fully realized, hand-painted, three-dimensional dioramas on which to play, often with a grid marked on the play surface's floor.

Using Miniatures

Many official Marvel miniatures have been produced over the years, and these work perfectly when playing with official Marvel characters. You can also check **Marvel.com/rpg** for official *Marvel Multiverse Role-Playing Game* miniatures.

Most standard figures (25mm to 35mm scale) work perfectly, but you could even play with full-sized action figures if you like. You'd just need to provide a bigger map on which to move them

Playing on a Grid

Official *Marvel Multiverse Role-Playing Game* maps usually feature a square grid, which makes it easy to copy the map over to a battlemat with a square grid. Each square on the map is considered to be 1 space, and each character can usually stand by itself inside of a space.

However, you can play on any kind of surface you like. When playing on a square grid, a character can move from its current square into any of the eight adjacent squares. If you play on a hex grid, a character can move into any of the six adjacent hexes. Just count out the spaces normally.

Characters on a square grid who move diagonally are moving slightly farther than those who move orthogonally (into squares that share sides rather than just corners), but—for the sake of simplicity—ignore that. Just count out each square moved into as 1 space moved, no matter which direction the character moves.

Vertical Movement

Characters can also move through an area vertically—whether flying, swimming, wallcrawling or by some other means, even just riding an elevator. When under their own power, they can move up or down 1 space at the same time that they move horizontally. This doesn't cost them any extra movement.

In general, each floor of a building is 2 spaces high. This can vary with the building, of course, but it's a good rule of thumb.

When you want to figure out how far a character can move, just count the number of spaces they want to move vertically and the number of spaces they want to move horizontally. Whichever of them is the biggest number is the length of the move.

Example: Iron Man is standing next to a traffic light. He wants to cross the street diagonally and fly up to the roof of the three-story building on the opposite corner. The street is 7 spaces across from corner to corner, and the roof of the building is 6 spaces high. Iron Man can reach it by spending a total of 7 spaces of movement.

Playing Free-Form

Throughout this book, we assume the game is being played on a map with a grid. If you'd rather do it without a grid, that's okay too.

When playing on a map or diorama without a grid, the characters have full freedom of movement, and they can be placed wherever their players like. You can use a ruler to figure out how far they can move. If the map is set up for standard figures and terrain, an inch equals 1 space, so a character with a Run Speed of 5 can move 5 inches with a single movement action.

Virtual Tabletops

If the players in your group can't all be in the same room, you can run your game online instead. A simple way to manage this is through any teleconferencing software that allows you to share a screen. The Narrator can put a map on a slide or image and show the position of the characters as icons or graphics on top of that, or they can use a virtual whiteboard system in the same way. In either case, the other players can all handle their own die rolls and character sheets by hand.

However, there are a number of options out there for virtual tabletop (VTT) systems to run your game. Officially licensed VTTs (see **Marvel.com/rpg** for more information) feature premade maps, character sheets, tokens and virtual dice rollers to enhance the entire experience. These can handle just about every aspect of a game, and they can be a lot of help with figuring things like ranges, lines of sight and more. This can be so handy that some groups make use of them even when they're playing in the same room.

TIMING

When a fight breaks out, adrenaline kicks in, and everything seems to go incredibly fast and break into slow motion *at the same time*. To help keep things clear and orderly in such chaos, we break down combat into a series of rounds and turns.

A round represents roughly five seconds of time. In the course of a round, each combatant gets to take a turn in an established sequence, during which they get to take their actions.

The exception is reactions, which can happen out of order. These can be used to interrupt another character's turn at crucial moments.

SEQUENCE OF PLAY

When a fight breaks out, here's how it works.

1. Determine positions.
2. Roll initiative checks to determine the initiative order.
3. Start a new round.
4. Each character takes their turn in initiative order.
5. If any combatants are still able and want to fight, go back to step 3.
6. Otherwise, the combat ends.

A combat can be over in a single round, or it can take several rounds to resolve. It's up to the players and the dice

DETERMINE POSITIONS

Most of the time, a character's exact position doesn't matter that much, but during combat, it can become a matter of life or death. When a combat starts, the players work together to figure out where everyone involved in the combat is located.

If you're using a battlemat or virtual tabletop, place the figures or icons where they belong in those spaces. In general, only one character is allowed in each space, but this is more a matter of practicality than anything else. It helps keep the fight from turning into a pileup.

If you're working with theater of the mind, simple descriptions of the characters' positions can be enough. The Narrator just has to be able to keep everything straight in their head during the battle. To make it easier, the Narrator can use a small map or diagram of their own without showing it to the rest of the players.

Line of Sight

Many powers and attacks require the character to be able to see their target. This is called having a line of sight.

If it's unclear if a character can see a particular thing, they should make a Vigilance check against a TN the Narrator assigns. Under ideal circumstances, anything within 200 spaces is considered within line of sight for attacks, although the maximum range for a ranged attack is often much less than this.

In any case, the maximum distance for a line of sight can vary wildly with conditions like weather, darkness, flashing lights and more.

In most cases, the Narrator can simply state whether or not the character can see their target. Other characters generally block line of sight, although Narrators can make exceptions for characters of unusual size, characters who are flying and so on.

If a target is using something or someone for cover—like partially hiding around a corner or a car—but can still be seen, attacks against that target have trouble.

Earshot

Some powers and attacks require the character to be able to hear or speak to their target. This is called being within earshot.

If it's unclear if a character can hear a particular thing, they should make a Vigilance check against a TN the Narrator assigns. Under ideal circumstances, anything within 100 spaces is within earshot. This can vary wildly with conditions like background noise, volume of the sound that needs to be heard and even the condition of the speaker's voice.

In most cases, though, the Narrator can simply state whether or not the character and their target can hear each other.

Range

Some powers and attacks have a range listed in spaces.

▶ Any attacks within this range are treated normally. Just roll for them like any other check.

▶ Any attacks up to double this range have trouble.

▶ Attacks beyond double the range are impossible.

For example, if the range is 20 spaces, attacks at targets within 20 spaces are treated normally. From 21 to 40 spaces, they have trouble. Beyond that, the attack can't be made.

INITIATIVE

At the start of combat, each combatant makes an *initiative check* by rolling d616 and adding their *Initiative Modifier*. This check automatically succeeds.

The players each roll for their respective characters, while the Narrator rolls for the other characters. If the combat includes large groups of identical combatants (a platoon of Hydra soldiers, for instance), the Narrator can make a single roll for each group, and each combatant in that group then acts on the same initiative number, in whichever order the Narrator likes.

The Narrator then sorts the combatants in order from the highest initiative check result to the lowest. If two initiative checks are tied, but one combatant got a Fantastic result, that combatant goes first. If neither or both rolled Fantastic results, the combatant with the higher Initiative Modifier goes first. If the Initiative Modifiers are also tied, the player's character goes first. If there's still a tie among players' characters, they can decide how to break the tie among themselves, or they can simply roll off.

The sorted list is called the *initiative order*, and it persists from round to round during this combat. For each new combat, you roll to set up a new initiative order.

Art by Salva Espín & GURU-eFX

The Bonus Round

Characters who get a Fantastic result on their initiative check get to take part in a bonus round before the regular combat begins. They do so in the regular initiative order, skipping those who didn't get a Fantastic result. After they're done, the first regular round begins.

Example: Spider-Man (Peter Parker) and Wolverine (Logan) run across Doctor Octopus and Sabretooth robbing a bank. Spider-Man's and Wolverine's players make initiative checks for their characters, while the Narrator rolls for Doctor Octopus and Sabretooth. The results:

- **Spider-Man:** 20
- **Sabretooth:** 17
- **Wolverine:** 15
- **Doctor Octopus:** 14

Spider-Man gets to go first, then Sabretooth, Wolverine and Doctor Octopus.

However, both Spider-Man and Doctor Octopus got a Fantastic result on their initiative checks. That means they both get a turn in the bonus round before the regular rounds start. Spider-Man would act first in the bonus round, as he was first in initiative order.

Surprise

It's up to the Narrator whether or not a given character is surprised, as this depends a great deal on the circumstances of each situation—especially when things like illusions, mirages, invisibility and darkness come into play.

Characters who are surprised by their opponents when combat starts have trouble on their initiative check. A surprised character cannot act in the bonus round.

If a character is surprised later in the combat, the characters who surprised them have an edge on attacks against them for one round.

Example: In the middle of a battle, the Invisible Woman turns invisible and sneaks up behind Doctor Doom, who is busy fighting the rest of the Fantastic Four. The Narrator makes a check for Doom to see if he detects the Invisible Woman, but Doom fails it. When the Invisible Woman attacks, Doom is surprised, and the Invisible Woman gets an edge on her attack against him.

TAKING A TURN

On a character's turn, they can take one *standard action* and one *movement action*. They can take these actions in any order, and they can take their standard action at any point before, during or after their movement action.

Example: Spider-Man (Peter Parker) swinglines into the bank on his webs to punch Doctor Octopus. His movement when swinglining is 18 spaces, and Doctor Octopus is only 10 spaces away. After the attack, Doctor Octopus is still standing, so Spider-Man uses the rest of his movement to circle around his foe and put himself between Doctor Octopus and an innocent bank teller.

No Action Required

Many fast and simple things a character can do don't require the use of a standard action or a movement action at all, but a character can still do them. This includes things like speaking, reloading weapons, reading a sign, doing simple things within reach—like turning on the lights, opening a door or window or picking something up—putting on a mask and so on.

It's up to the Narrator as to what rises to the level of an action. In general, though, anything that requires an action check also requires an action.

If a character wants to do something that requires enough time that a round would pass, then they wind up skipping their turn that round. While that can make sense in some situations, it's often not a good idea in the middle of a fight. Kind Narrators should warn a player if this is about to happen, however, so the player can adjust their plans before it's too late.

Reactions

Each character also gets one *reaction* per round. A reaction can temporarily interrupt the initiative order to allow the character to respond to a trigger of some kind, whether it happens on their turn or someone else's.

If a reaction interrupts another combatant's turn, the initiative order returns to that combatant after the reaction ends. Once a character takes a reaction, they can't take another one until the start of their next turn.

It's possible for a character to interrupt another character's reaction with their own reaction. It doesn't happen often, but when it does, it's up to the Narrator to keep track of the proper sequence of actions and reactions.

DELAYING THINGS

In some circumstances, a character might want to delay some or all of their actions and take them later in the initiative order.

Holding a Turn

When a character's turn arrives in the initiative order, they can choose to *hold* their turn instead of taking it. To hold a turn, they voluntarily reduce their own initiative check to a lower number. They can specify the new number when they start holding, or they can leave it undefined until they decide to take their turn.

A character holding a turn can take it just before or just after another character's turn. Once a character starts their turn, they cannot be interrupted by a held turn—although someone could interrupt them with a reaction instead.

When a character takes a held turn, their initiative check becomes fixed at its new place in the initiative order for the rest of the combat. If they hold their turn until the next round starts and take the held action before their next turn would have arrived in the initiative order, their initiative check rises to that new number for the rest of the combat.

No character gets to take two turns in the same round, and they don't ever regain the time spent holding. If two or more holding characters want to act at the same time, the character who began holding first gets to go first.

Reserving an Action

Instead of taking a standard or movement action on their turn, a character can choose to *reserve* that action and use it later with their reaction. They simply state the action they plan to take and the conditions that would trigger them to take it.

The reserved action must be one the character could carry out with the action reserved. For example, they cannot reserve a movement action to make an attack. That requires a standard action instead.

If the trigger conditions are met before the character's next turn starts, they can use their reaction to take the reserved action. If they do not have a reaction available—because they already used it or for any other reason—they cannot take the reserved action.

The reserved action takes place immediately when the trigger conditions are met, interrupting the turn of whoever is currently acting until the reserved action is complete. The reserving character's place in the initiative order does not change.

Example: *Captain America is working his way into a Hydra headquarters when he's spotted. On his move, he races around a corner, out of sight, and then stops. His player declares that he's reserving his standard action to punch anyone who comes around the corner after him.*

It's possible to have more than one character want to resolve a reserved action at the same time. When that happens, have all involved characters make a new initiative check that only applies to this sequence of actions. There are no bonus rounds for this.

Example: *In the middle of a brawl, the Mandarin grabs Sharon Carter, holds her before him and threatens to disintegrate her. Captain America tries to talk the Mandarin into letting Carter go. Captain America, the Mandarin and Carter all reserve their standard action during this dialogue.*

The Mandarin decides the time for talk is over and tries to attack Carter. All three characters involved make a new initiative check. They come up:

- ***Sharon Carter:*** *19*
- ***Captain America:*** *18*
- ***Mandarin:*** *15*

Carter goes first and elbows her way free of the Mandarin, diving to the ground. Captain America hurls his shield at the Mandarin and knocks him out. The battle is over before the Mandarin gets to take his reserved action, so his attack never happens.

STANDARD ACTIONS

Each character gets one standard action every turn. They can take that action at any point before, during or after their movement action.

When taking a standard action, a character can attempt a number of different maneuvers. They include:

▶ Attack
▶ Dodge
▶ Escape
▶ Grab
▶ Help
▶ Move
▶ Use a power

Attack

There are two different kinds of attacks: close combat and ranged combat. Close attacks are made with fists and handheld weapons. Ranged attacks are made with guns and bows and many kinds of powers.

For a close attack, the target must be within the attacker's *reach*. For average-sized characters, that's 1 space. The

attacker makes a Melee check against their target's Melee defense. If the attack succeeds, it inflicts the attacker's Melee damage on the target, including the effects of any weapons or powers used. On a Fantastic success, double the damage.

You don't need a weapon to make a close attack, but they can help. Details on weapons appear later in this chapter.

For a ranged attack, the target must be within the attacker's line of sight and double the weapon's listed range. Most of the time, the attacker makes an Agility check against the target's Agility defense. If the attack succeeds, it inflicts the attacker's Agility damage on the target, including the effects of any weapons or powers used. On a Fantastic success, double the damage.

Dodge

The character actively dodges to avoid incoming attacks. Any attacks against the character have trouble until the character's next turn—or the end of the next round at the latest.

Escape

If the character is grabbed or pinned by another character, they can attempt to break free. They make a Melee check against the grabber's Melee defense. If they succeed, they free themselves and can then use the rest of their turn normally.

This works the same way if a character tries to free someone else who is grabbed or pinned. They make a Melee check against the opponent's Melee defense. If they succeed, the trapped character is freed.

a Melee check against the target's Melee defense. If they succeed, they grab the target. On a Fantastic success, the target is *pinned* as well.

Neither the grabbed character nor the grabber can move unless they can carry the other person with them. The grabber can let go at any time, but the grabbed character must escape to be free.

A pinned character has trouble on Melee and Agility action checks and cannot move at all.

Anyone making an attack against an entangled character has trouble. If the attack against the intended target fails, compare the same attack check against the other target's Agility defense to see if it hits them instead.

If the attacker doesn't care who gets hit, the attacker has an edge on their check. If the result is high enough to hit one of the targets but not the other, that's who it hits. If it's high enough to hit either of them, determine the actual target randomly.

Art by Alan Davis, Mark Farmer & Nathan Fairbairn

A character can also attempt to free themselves or someone else from being pinned or paralyzed by something physical. The Narrator sets the target number for such attempts. Common target numbers include 20 for webbing or chains and 16 for ropes.

Example: Kraven the Hunter is trapped in Spider-Man's webbing. He must make a Melee check against a target number of 20 to escape.

Grab

If the character wants to get a hold on an unwilling target—like a foe—they need to *grab* them. To do this, they make

*Example: Baron Zemo pins Captain America. Crossbones tries to shoot at Captain America. He rolls 2 **3** 3, which adds up to 8, plus his Agility of 5, which totals 13. That misses Captain America, as it is less than Captain America's Agility defense of 14. Crossbones then compares his result against Baron Zemo's Agility defense of 13. That's a hit!*

The Red Skull opens fire at Captain America too, but he doesn't care if he hits either of the two entangled characters. He gets an edge on the attack, and his total result is 15. That's enough to hit either target, so he rolls a die, stating that an even number hits Captain America and an odd number hits Baron Zemo. He gets a 3, which means Baron Zemo is having a rotten day.

Help

The character does something—which their player should describe—to help out a target character. That target character gets an edge on their next action, as long as it happens before the aiding character's next turn—or the end of the next round at the latest.

The character can even pick themselves as the target character, helping themselves out by preparing for their next action.

Example: Hawkeye (Kate Bishop) and Captain Marvel (Carol Danvers) are fighting Thanos. Hawkeye would have a hard time hurting Thanos on her own, so she decides to start shouting ridiculous insults at Thanos to distract him. This gives Captain Marvel an edge when she tries to punch Thanos.

Move

If the character likes, they can use their standard action to move, just like they would with a movement action. This way they can move twice in a single turn, which represents them putting their energy into an all-out sprint.

Use a Power

Many powers require an action to activate. The description of the power tells you what kind of action is necessary: either standard, movement or reaction.

REACTIONS

Each character gets one reaction every turn, which they can use when something happens that could trigger a particular reaction.

Many powers can be used with a reaction. In fact, some of them can *only* be used with a reaction.

There are a number of basic maneuvers anyone can use as a reaction, without any power necessary. They include:

▶ Escape
▶ Fastball Special
▶ Help Teammate
▶ Interpose
▶ Ram
▶ Release
▶ Skulk

Escape

Trigger: The character has been grabbed, pinned or paralyzed by something physical.
Effect: The character can attempt to escape, just like they could with a regular action.

Fastball Special

Trigger: An ally throws or fires the character at an enemy, and the ally succeeds at their Agility check.
Effect: The character makes a close attack at the enemy they were thrown or fired at. If the attack is a success, the enemy takes double damage. If the attack is a Fantastic success, the enemy takes triple damage.

Help Teammate

Trigger: A teammate (someone on the same team as the character, as listed on their character sheets) fails an action check.
Effect: The teammate gains an edge on that action check.

Interpose

Trigger: Someone within the character's reach is the target of an attack that does not also target the character.
Effect: The character moves (for free) to stand between the target and the attacker, becoming the new target of the attack. The attacker's TN for the attack is the lower of the character's defense or the original target's defense.

Ram

Trigger: The character moves their full speed in a straight line toward a target and then uses their standard action for additional movement to move right up to the target.
Effect: The character can now use their reaction to make a close attack against the enemy they moved up to. If the attack is a success, the character takes regular damage from the impact, and the enemy takes double damage. If the attack is a Fantastic success, the character takes regular damage still, but the enemy takes triple damage instead and is knocked prone.

Release

Trigger: Something the character is grabbing moves or attacks.
Effect: The character can release what they are grabbing.

Skulk

Trigger: The character is a target of a ranged attack, and someone within their reach is not a target of that attack.
Effect: The character moves (for free) behind the nearby person, and that person becomes the new target of the attack. The attacker's TN for the attack is the lower of the character's defense or the new target's defense.

MOVEMENT ACTIONS

Each character gets one movement action every turn. If they like, they can use their standard action as a movement action as well, doubling their movement that turn.

A character can take their standard action at any point before, during or after their movement action.

Some powers require a movement action to use. This is listed in the descriptions of those powers attached to the character sheets. When a character moves, they can travel a distance up to their listed speed with that mode of movement. Every character automatically has running, jumping, swimming and climbing as potential movement modes. Powers and traits can give them additional modes.

Basic Speeds

A character's Run Speed is 5 spaces, plus 1 space for each 5 points they have in Agility.

A character's Climb Speed, Jump Speed and Swim Speed are half their Run Speed. The Jump Speed only applies to horizontal jumps—unless the character has the Jump power, which can be used for vertical jumps as well.

Other speeds are listed in the descriptions of the powers that grant them. They are often based on the Run Speed. Powers that affect Run Speed (or any other speeds) do not stack. Instead, use the one that offers the greater benefit.

Combining Modes

Characters can combine two or more modes of travel in the same movement action. For instance, if they begin their turn underwater, they could swim to the surface and then fly to a nearby building. When combining two or more modes of travel, a character must use whichever mode has the lowest speed for them as their overall speed for that movement action.

Swinglining

Swinglining consists of swinging from place to place on a series of lines, like Spider-Man does on his webs. A character can swingline at their listed Swingline Speed.

A character's Swingline Speed is also the swingline's reach. The character must be within their swingline's reach of an anchor—something to which the swingline can attach—to continue swinglining. Otherwise, they fall at the end of their turn.

Lifting and Carrying

A character can pick up anything their own size or smaller, and they can carry, swing or throw it. With a successful Challenging Melee check, they can lift something one step larger than they normally can, but they cannot carry, swing or throw it.

Carrying something smaller than the character's size does not affect their movement. Carrying something their own size cuts their movement in half. Characters cannot normally carry something larger than their own size.

Sneaking/Hiding

A character who doesn't want to be observed while moving can sneak or hide. Moving while sneaking cuts their speed in half.

Anyone who might be able to spot the character can make a Vigilance check against the character's Agility defense. A success means the character is spotted.

Towing

Sometimes a character grabs or pins a target at the end of a length of line like a rope, a chain or a webline. When this happens, the character can move toward the target, or the target can move toward the character with their movement action.

If either attached character is strong enough to carry the other, they can use the line to tow the other character during their own movement action. They can also reel the other character toward them on the line, narrowing the distance up to the towing character's speed.

Using a standard action, either character can use the line to throw the other—if they are strong enough to throw them—up to their normal range. If the thrown character lands within the length of the line, they remain grabbed/pinned. Otherwise, the throwing character must release the line if they can. If they can't, the maximum range of the throw is the length of the line.

If the target is strong enough to carry the character, they can use their movement action to move away from the character. The character must release the line with their reaction—if they can—or be towed by the target.

Other characters do not suffer trouble when attacking the attached characters, unless the two characters are in adjacent spaces.

Terrain

The basic movement speeds assume the character is moving through an open area. Things like running through a swamp, a thick forest or an alley full of trash cans slow a character down. Such challenging landscapes are called *difficult terrain*.

When a character moves through difficult terrain, their movement costs 2 spaces rather than the usual 1 space. If a character doesn't have enough movement left to move into a space, they must stay where they are.

Characters that can fly or otherwise move above difficult terrain are not affected by it.

Example: *Luke Cage has a Run Speed of 5 and uses his movement action to run through a swamp. Moving through the swamp costs 2 spaces of movement for each space moved, so he can move 2 spaces for 4 spaces of movement. He doesn't have enough movement left to get into the next space, so he has to stay where he is.*

Jessica Jones can fly over the swamp, so it doesn't affect her Flight Speed at all.

Falling Prone

While a character is prone (on the ground), they have trouble on all Melee attacks. People making close attacks against them have an edge.

Ranged attacks against a prone character have trouble.

It costs a prone character 1 space of movement to stand up.

A prone character can crawl (move while prone). This is treated like moving over difficult terrain.

FALLING

Any time a character ends a turn in midair—without any means of support—they fall up to 100 spaces. If they don't hit anything, they keep falling turn after turn until they do. A character about to fall can hold their turn like normal to avoid this for a moment, but they cannot do so for more than a full round. Also, a falling character cannot hold their turn.

Falling Damage

If a character hits something when they land, they—and whatever they hit—take Health damage. To calculate the damage, the Narrator makes a standard action check. The damage multiplier for the roll is 1 for every 3 spaces fallen, up to a maximum damage multiplier of 20.

If that damage is enough to destroy whatever was struck, the character takes the damage, smashes through it and keeps falling. (See "Objects," later in this chapter, for how objects manage damage.) Otherwise, the impact halts the fall.

Controlled Landing

A character can subtract their Jump Speed from the number of spaces they fell. This reflects their ability to make a controlled landing.

Odd Landings

If the character is unfortunate enough to fall into boiling magma or onto large spikes, the Narrator can increase the damage multiplier as they see fit.

Similarly, if the character is fortunate enough to fall onto a soft surface such as hay, water or snow, the Narrator can reduce the damage multiplier.

Diving

A character with a power that normally keeps them aloft—allowing them to fly, glide, levitate and so on—can choose to start free-falling at the end of their movement action, allowing them to add up to 100 spaces of downward movement. In this way, they can use gravity to add to their regular movement for a controlled dive.

DEALING DAMAGE

When a character deals damage with an action check—like with a close attack or a ranged attack—that damage is expressed as a multiplier applied to the action check's Marvel die. To that, you then add the ability the character used for the action check.

A character's basic damage multiplier is their rank, but some powers—like Mighty or Agility can add to it. These may give a character a bonus to their damage multiplier for certain types of attacks and should be kept track of separately. There's space for this on the character sheet.

Example: She-Hulk is Rank 4, so her damage multiplier is 4. Her power Mighty 4 adds +4 to that for close attacks, which gives her a damage multiplier of 8. To that, she adds her Melee score, so when she hits with a close attack, she does (dMarvel×8)+5 points of damage.

Damage Types

There are two types of damage. Physical injuries cause *Health damage*, and mental injuries cause *Focus damage*. Health damage is deducted from the target's Health, and Focus damage is deducted from their Focus.

Example: Shang-Chi's punches do dMarvel×4+7 points of Health damage. If he gets a 6 on the Marvel die, that totals up to (6×4)+7= 31 points of damage. A Fantastic success would double that, doing 62 points of Health damage.

Effects of Damage

If a character's Health is reduced below 1, they are knocked *unconscious*. Any powers they were concentrating on end immediately.

While unconscious, a character cannot take any actions. Their defense against ranged attacks is reduced to 10, and close attacks automatically hit them. If a character's Health is reduced to a negative value equal in magnitude to their maximum Health, or worse, they are *killed*.

If a character's Focus is reduced to 0, they are *demoralized*. Any conditions or powers they were concentrating on end immediately. While demoralized, they have trouble on all actions. If their Focus is reduced to a negative value equal in magnitude to their maximum Focus, or worse, they are *shattered*: frozen in place by fear and stress.

Stacking Damage Multipliers

Things that grant bonuses to damage multipliers **do not stack**. This means that they do not add together. If you have two or more multipliers that could apply in a situation, the largest one takes effect, and the others do not.

Example: She-Hulk picks up a club that adds +1 to the user's Melee damage multiplier. She also has Mighty 4, which adds +4 to her Melee damage multiplier. The modifier from Mighty 4 is higher, so only that has any effect. Her bare fists are more powerful than any club.

Fantastic Damage

If a character gets a Fantastic success on a close-combat check, the attack does double damage. Total up the regular damage and multiply it by 2. Many powers also give the Fantastic success an additional effect.

In addition, if the character has the Mighty power, they can deal *knockback* to the target.

Damage Reduction

Some powers and equipment grant damage reduction. This is expressed by a number, like Damage Reduction 2.

When calculating damage that an attack does to someone with damage reduction, reduce the damage multiplier by the amount of damage reduction. If the damage multiplier is reduced to less than 1, the attack does no damage at all, not even from the attacker's Ability score bonus.

If the attack gets a result that increases the damage multiplier, apply the damage reduction before figuring the increase.

As with damage multipliers, things that grant bonuses to damage reduction **do not stack**. This means that they do not add together. If you have two or more instances of damage reduction that could apply in a situation, the largest one takes effect, and the others do not.

Example: Spider-Man (Miles Morales) punches Iron Man (Tony Stark) and hits. Spider-Man's Melee damage is (dMarvel×4)+3. Iron Man's armor gives him Sturdy 2, which reduces the damage multiplier by 2, so the damage that gets through from a successful punch is (dMarvel×2)+3 instead.

Spider-Man takes another shot at Iron Man and gets a Fantastic success. This makes his damage (dMarvel×4)+6 instead.

Iron Man switches over to his Hulkbuster armor, which grants him Sturdy 4. Spider-Man hits him again, but this time, the Armor reduces his attack multiplier to 0, so the punch does no damage at all.

Knockback

If a character with the Mighty power gets a fantastic success on a close attack, the character has the option of dealing *knockback* to the target instead. If the character is attacking with an additional power, they must choose between the power's standard special effect (beyond double damage) and applying knockback.

For every damage multiplier the character has for the attack, the victim is knocked directly backward 5 spaces. If this causes the target character to smash into something, they take no additional damage. That's already figured into the Fantastic success.

Example: She-Hulk punches Iron Man and gets a Fantastic success. She-Hulk has a damage multiplier of ×8. Iron Man's armor gives him a damage reduction of 2, so (8–2=) 6 damage multipliers apply to a regular attack. The punch can knock Iron Man back (6×5=) 30 spaces.

Holding Back

Most heroes don't want to kill anyone. As such—unless their player expressly says otherwise—any attack a character with the Heroic tag makes that would kill a target instead leaves that target 1 point away from dying.

Similarly, most heroes don't want to shatter anyone. Any attack a character with the Heroic tag makes that would shatter a target instead leaves that target 1 point away from being shattered.

The Narrator can overrule this in certain circumstances, however, so players should be careful with how their characters attack others. If a character drops a building on a crowd, for instance, they shouldn't expect to not cause any casualties.

WEAPONS

While lots of characters in the Marvel Multiverse like to fight with their bare fists, a number of others use weapons. This is especially true of criminals and other villains.

Weapons add a bonus to the user's damage multiplier. **This does not stack** with any other damage multiplier bonus, so don't add them together. Instead, use the greater of the two.

For many characters with powers, their powers offer better benefits, so they usually don't bother with weapons.

The Common Weapons table lists the range for these weapons and the damage multiplier bonus they grant. If the range lists *reach*, that means that it's a close weapon. If the range is just a number, it's a ranged weapon.

COMMON WEAPONS		
Weapon	**Range (Spaces)**	**Damage Multiplier Bonus**
Pistol	10	+1
Bow	15	+1
Rifle	20	+1
Sniper rifle	40	+1
Shotgun	6	+1
Submachine gun	10	+1
Frag grenade	10	×2
Flash-bang grenade	10	—
Club	Reach	+1
Knife	Reach	+1
Knife, thrown	5	+1
Sword	Reach	+2

Additional Weapon Rules

Some weapons have additional rules for their use.

Rifle: Attacks with this weapon against targets 5 spaces away or fewer have trouble.

Shotgun: This weapon can attack up to two targets in adjacent spaces to which the attacker can draw a line of sight. Make a single attack roll and compare it to the Agility defense scores of both targets. Split the damage from that roll equally.

Submachine Gun: This weapon can attack up to three targets in adjacent spaces to which the attacker can draw a

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line of sight. Make a single attack roll and compare it to the Agility defense scores of the targets. Split the damage from that roll equally. Attacks with this weapon against targets 5 spaces away or fewer have trouble.

Frag Grenade: This weapon affects all characters within 2 spaces of where it lands and to which the grenade (not its thrower) would have a line of sight past any intervening obstacles. Pick a target space and make a Challenging Agility check. If it succeeds, the grenade lands in the desired space.

If the check fails, the grenade still winds up somewhere. Roll 1d6 to see how many spaces away from its intended target it lands. It's up to the Narrator which direction it goes.

Once you figure out where the grenade lands, compare the result of the check against the Agility defense of each character it could affect. Unlike with other, more precise weapons, a grenade uses its own damage multiplier (×2) instead of that of the attacker. On a Fantastic success, it does double that (in other words, ×4) damage to the character in the space where it lands, and regular damage to all other affected targets.

Flash-Bang Grenade: This works much like a frag grenade, but it does no Health damage. Instead, once you figure out where the grenade lands, compare the attack roll against the Vigilance defense of any character within 2 spaces of it. On a success, those who are affected are blinded for one round. On a Fantastic success, those who are affected are stunned for one round instead.

Ammunition

Unless otherwise specified in your game, characters with firearms are assumed to have plenty of ammunition for them. Don't bother counting bullets.

Similarly, reloading a firearm doesn't rise to the level of requiring an action to accomplish.

The same goes for bows and arrows.

Lethal vs. Nonlethal Damage

Unless they declare otherwise, weaponless characters are presumed to be doing nonlethal damage with their attacks. The amount of damage they do stops when a target's Health reaches 1 point away from dying. They cannot accidentally kill a foe in this way, which is why many heroes do not use weapons.

Characters using weapons are presumed to be doing lethal damage, but they can declare that they're doing nonlethal damage on a case-by-case basis instead.

HEALING

After a tough day of combat, characters want to get back to full fighting form. A character who is not dead or shattered regains lost Health and Focus equal to the character's rank every hour they take it easy. For every hour they sleep, they regain double that.

Example: Spider-Man (Miles Morales) is Rank 3. If he rests for two hours, he regains (3×2=) 6 points of Health and 6 points of Focus. If he sleeps for eight hours, he gains back (3×8×2=) 48 points of Health and 48 points of Focus.

Recovery

If a character wants to recover faster, they can spend a point of Karma to make that happen instantly. During combat, this requires an action. If the character is unconscious or

demoralized, they can still take this action on their turn. If they are killed or shattered, they cannot.

To recover Health, make a Resilience check. To recover Focus, make a Vigilance check. The target number for either roll is 10. If the roll fails, nothing is recovered.

On a success, take the Marvel die and multiply it by the character's rank, just like you would with a damage roll. The character gains that many Health or Focus points back, up to their maximum scores. A Fantastic success doubles the amount they get back.

The character cannot spend a second point of Karma to help with this roll.

If a character is unconscious or demoralized, a teammate can use an action to spend a point of Karma to help the character recover too. To help with Health recovery, the character must be within the teammate's reach. To help with Focus recovery, the teammate must be able to communicate with the character instead.

The character makes the roll using their own ability score in either case.

Example: *Killmonger ambushes Black Panther (T'Challa) and beats Black Panther until his Health is down to –5, rendering the hero unconscious. On Black Panther's next turn—while Killmonger is reveling in his victory—he spends a point of Karma to make a Health recovery check. He rolls the dice and gets 2 **M** 5. That gives him (13×4=) 52 points of Health back. He adds that to the –5, bringing him back up to 47 Health. This fight isn't over yet!*

Unconscious

An unconscious character awakens when their Health is higher than 0. While unconscious, they cannot take any actions. Their defenses are all reduced to 10, and close attacks automatically hit them.

Outside of combat, a helper can awaken an unconscious character within reach by making a Challenging Logic check. On a success, the awakened character's Health returns to 1.

Demoralized

A demoralized character rallies back when their Focus is higher than 0. When demoralized, any powers the character is concentrating on end immediately. They have trouble on all action checks.

Outside of combat, a helper can rally a demoralized character they can communicate with by making a Challenging Ego check. On a success, the rallied character's Focus returns to 1.

Killed

If a character is killed, they are removed from play permanently. Well, "permanently." Death is often not the final word in the Marvel Multiverse. Some characters have powers or traits that can restore them to life.

At the discretion of the Narrator—and with some solid and reasonable suggestions from the player—even dead characters without such powers or traits can come back at some point in the future. Chapter 5 features suggestions for how this can happen.

However, just because the game ends for one character doesn't mean the player is out of luck. Until that character is brought back to life, the Narrator can give the player the option of playing another character of similar rank.
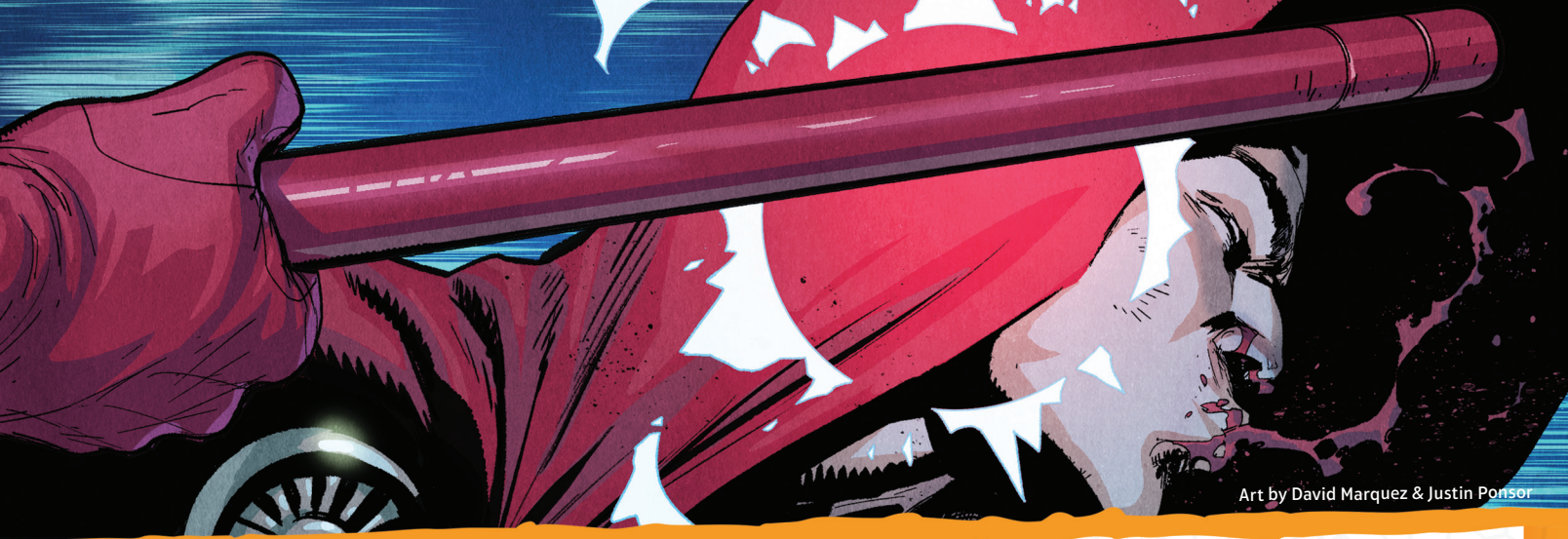
Shattered

If a character is shattered, they are mentally broken and require long-term care. Many people never recover from such an experience, but heroes often manage it. Exactly how that happens is up to the Narrator. Again, Chapter 5 features suggestions for how this can happen.

Until the character's mental health is restored, the Narrator can give their player the option of playing another character of similar rank. If so, the Narrator takes control of the shattered character for that time.

CONDITIONS SUMMARY

Characters can be affected by a number of conditions. Here is how they each work in the game.

Ablaze

Characters can be set on fire by all sorts of things. On top of that, characters using Elemental Control powers (Fire element) powers can set their targets ablaze.

An ablaze character loses 5 Health at the end of each of their turns until they die or the condition ends. Characters can also use water, fire extinguishers or other methods to put out the blaze. Anyone—including the victim—can smother the fire by rolling (or letting themselves be rolled) on the ground. This requires an action to make a successful Agility check against a target number of 10.

It's up to the Narrator whether or not a character or item is actually flammable in any particular situation.

Bleeding

Characters using certain Melee Weapons (Sharp) powers and Ranged Weapons powers can cause their targets to lose a tremendous amount of blood. A victim of such an attack left unconscious and alone can eventually bleed to death.

A bleeding character loses 5 Health at the end of each of their turns until they die or the condition ends. Anyone—including the victim—can stop the bleeding by using an action to make a successful Logic check against a target number of 10. The condition also ends any time the victim recovers 1 or more Health.

Blinded

Any powers the character is concentrating on that require line of sight end immediately. The character's speed is reduced by half for all modes of travel. They have trouble on all action checks that require line of sight. Enemies have an edge on all action checks against the character that would reasonably require sight to defend against or dodge.

Deafened

Any powers the character is concentrating on that require earshot end immediately. They have trouble on all action checks that require hearing.

Demoralized

Any powers the character is concentrating on end immediately. They have trouble on all action checks.

Grabbed

Neither the grabbed character nor the grabber can move unless they can carry the other person with them. The grabber can let go at any time, but the grabbed character must escape to be free.

Anyone making an attack against the entangled characters has trouble. If the attack against the intended target fails, compare the same attack check against the other target's Agility defense to see if it hits them instead.

If the attacker doesn't care who gets hit, the attacker has an edge on their check. If the result is high enough to hit one of the targets but not the other, that's who it hits. If it's high enough to hit either of them, determine the actual target randomly.

Paralyzed

The character cannot move or take any actions that require Melee or Agility checks. Their Agility defense is reduced to 10 against ranged attack, and close attacks automatically hit them.

Pinned

This works just like grabbing, except that the pinned character has trouble on Melee and Agility checks and cannot use movement actions.

Prone

A prone character is on the ground. They have trouble on all Melee attacks. People making close attacks against the character have an edge.

Ranged attacks against a prone character have trouble. It costs a prone character one space of movement to stand up.

/4/ COMBAT

Objects & Sizes

Size	Height	Example	Attack Modifier	Damage Multiplier	Throwing Range	Potential Targets
Microscopic	¼ inch	Ant	–5	—	20	1
Miniature	1 inch	Gaming miniature	–4	—	20	1
Tiny	4 inches	Brick	–3	—	20	1
Little	1.5 feet	Cat	–2	—	10	1
Small	4 feet	Child	–1	—	5	1
Average	6 feet	Adult	—	—	5	1
Big	8 feet	Car	+1	+1	—	2
Huge	24 feet	Truck	+2	+2	—	5
Gigantic	100 feet	Airliner	+3	+4	—	20
Titanic	400 feet	Cruise ship	+4	+6	—	80
Gargantuan	1,600 feet	Skyscraper	+5	+8	—	320

Shattered

The character is permanently stunned (see below) and cannot take any actions. They can only speak simple, short sentences.

Stunned

Any powers the character is concentrating on end immediately. They cannot take any actions, and all attacks against them have an edge. Unless otherwise specified, this lasts for 1 round.

Surprised

A surprised character cannot act in the bonus round. If a character is surprised later in the combat, the characters who surprised them have an edge on attacks against them for one round.

Unconscious

Any powers the character is concentrating on end immediately. They cannot take any actions. Their defenses are all reduced to 10, and close attacks automatically hit them.

OBJECTS

In battles among super-powered characters, collateral damage comes with the territory. Things all around the area get picked up, battered and destroyed. If you're in New York City, that's when Damage Control gets called in to help clean things up.

Improvised Weapons

In the middle of a super-powered battle, the combatants often like to pick up anything handy and use it as an improvised weapon to swing or throw at their foes. This can range from a rock all the way up to a truck or bigger, and it can even include other people.

A character can carry anything their own size or smaller on the Objects & Sizes table, and they can also swing or throw it. With a Challenging Melee check, they can lift something one size larger than they normally can, but they cannot carry, swing or throw it.

Certain traits and powers can affect this. For every level a hero has in the Mighty power, for instance, they are treated as one size bigger for these strength-related actions.

The ranges for throwing something—according to the object's relative size—are listed on the Objects & Sizes table.

When making an attack with an improvised weapon—in either close or ranged combat—it inflicts the attacker's full damage on the target. On a Fantastic success, double the damage, but the improvised weapon is now effectively destroyed.

The larger an improvised weapon is—relative to its target's size—the more targets it can be used to attack at once, as shown in the Potential Targets column on the table. The number there is a maximum, and it assumes that all the potential targets are average sized and standing in adjacent spaces—which is rare. It's up to the Narrator to decide how many targets can actually be affected.

When making an attack against multiple targets, the attacker makes a single attack roll. Each of the targets then compares that against their appropriate defense score.

Larger objects do more damage, as shown in the Damage Multiplier column. Damage multiplier modifiers **do not stack** with other things that affect damage multiplier modifiers in the same direction.

The Narrator must judge whether something can be picked up as a whole and used as a weapon. Even if a character is big and strong enough to pick up a house, for example, it would likely fall apart in their hands before they could swing it at someone. It's just not built for throwing at someone.

Example: Spider-Man (Miles Morales) has the power Mighty 1, which allows him to carry things up to one size bigger than him. He picks up a car (which is big sized) and swings it at a bunch of A.I.M. agents trying to capture him. He can target up to two people at once with the attack, and the Narrator rules that there just happen to be two A.I.M. agents who are close enough together to be targeted.

*Spider-Man's player makes a Melee action check and rolls 3 **5** 2, for a total of 10. He adds his Melee of +3 and the attack modifier of +1 to that to raise it to 14.*

An A.I.M. agent's Melee defense is 10, so Spider-Man hits both of them. His Melee damage is (dMarvel×4)+3. That comes to a total of 23. Each A.I.M. agent has a Health of 10, so the attack knocks them both out.

The car could give Spider-Man a damage multiplier modifier of +1, but that's the same as what his power Mighty 1 gives him. Since they don't stack, we can ignore it.

If Spider-Man threw the car at the same group of targets, his Mighty 1 power would allow him to throw it as if it was his own size. That would make the throwing range 5 spaces. Throwing it at a target within that range would be handled normally. He would have trouble throwing the car from there up to the maximum range of 10 spaces.

Attacking Objects

Sometimes a character wants to attack a thing rather than a person. Ranged attacks against an unmoving object have a target number of 10, modified by the object's size, relative to the attacker. Close attacks against an unmoving object automatically succeed, but they require a roll anyhow to determine the damage.

If a character attacks an object being used by another character, the target number is the user's Agility defense—modified by the object's size. If the attack succeeds, the character holding the object must make an Agility check to hold on to it, using the amount of damage done as the target number.

If the object is a vehicle under the control of a character, the target number is its operator's Agility defense, modified by the object's size. If the attack succeeds, the character operating the vehicle must make an Agility check to maintain control, using the amount of damage done as the target number.

Whether or not the object is harmed or destroyed is up to the Narrator. This should depend on the materials the object is made of and its relative complexity. Things that are simple—like a rock—are harder to effectively destroy than something that's complex—like a smartphone. When in doubt, lean in the direction that's more fun.

Plowing Through Objects

Sometimes a character gets thrown against, gets knocked into or rams into something. If that deals enough damage to the object the character hits, they might plow through the object and keep going. All holes made in this way are the same size as the character who makes them. Average-sized characters make average-sized holes, for instance.

See the Plowing Through Things table for how much damage a character needs to make to plow through certain things.

If the damage a character's impact against an object imparts exceeds that threshold amount, they plow through the obstacle and keep going until they hit an object that stops them—or they run out of steam. They don't take additional damage from hitting those objects, as that's part of the Fantastic damage result that caused the knockback already—or the impact from their fall.

Example: *Thor (Odinson) punches Wolverine (Logan). He rolls 3 **M** 6 on his Melee check, giving him a total of 23 against Wolverine's Melee defense of 17. Wolverine's reinforced skeleton drops Thor's damage multiplier to 8, so the damage is (6×8+8=) 56. The Fantastic success doubles the damage, for 112.*

The knockback sends Wolverine flying backward (8×5=) 40 spaces, straight into the building 2 spaces behind him. The exterior wall absorbs 40 points of damage, and Wolverine goes sailing through it with 72 more points of damage to inflict on the building. At 5 spaces in, he hits an interior wall—which absorbs 20 points of damage—and goes through that, leaving 52 points of damage. Another 5 spaces in, the same thing happens, dropping the damage to 32 points. One more time, and it drops the damage to 12 points. After another 5 spaces, he strikes a fourth interior wall, but he doesn't have enough damage to go through it. After being knocked back 22 spaces, he comes to an aching stop.

PLOWING THROUGH THINGS	
Smashed Item	**Damage Required**
Window	5
Awning	10
Door	10
Interior wall	20
Exterior wall	40
Car	40
Airplane	50
Battleship	100

Art by Mike Bowden & Andrew Dalhouse

5

NARRATOR

This chapter is meant for the Narrator, the person who runs the sessions of the game for the rest of the players. If you don't plan to take on that vital role, you can skip over this section entirely. There's no need for you to read it. You can just focus on picking or creating your character instead.

That said, there are no Narrator exclusive secrets here that regular players shouldn't lay their eyes on. If you want to read this chapter for any reason, go right ahead.

You don't need to be a Narrator to be a good player, but understanding the Narrator's role can help you be a better one. And if you decide that you want to take a crack at being a Narrator at some point, then you would be all set to start.

If you *are* a Narrator—or plan to become one—then be sure to read this chapter. This is the one part of the book that's entirely meant for you.

BEING THE NARRATOR

The Narrator has the most important role in the game. While the other players take on the role of a single character, you do that for every other character in the game, and you set up the scenarios in which the characters find themselves.

On top of that, the Narrator provides the descriptions of everything the characters see, touch, hear, smell, taste and feel in the game—the totality of their experiences—and you have the final call over any disagreements in the game too, whether that's about how the rules work or what the results of an action or dice roll might be.

Of course—like any faithful Marvel fan—you know that with great power there must also come great responsibility.

As the Narrator, you have the most control over the game. You set up the scenarios, play most of the roles and ultimately have the most power. It can be a challenge to handle all that responsibility, but it's also tremendously rewarding.

The game isn't about responsibilities, though. It's about fun.

It's up to you to do your best to make sure that everyone playing in the game is having fun. Including you.

First and foremost, do your best to set up a safe and welcoming environment for your game, in which each of the players can feel comfortable enough to dive into their roles and help entertain the whole crew.

To that end, make sure to review the "Play It Safe" section in the first chapter. This includes the details on being considerate of the other players and taking the time to set up a Session Zero to help you anticipate any issues that might arise.

SETTING UP YOUR GAME

Once you have players eager and ready to go, you need to start thinking about what you want to run for them. Marvel is creating and publishing sourcebooks and ready-to-play adventures, which you can just jump in and use. Or you can come up with adventures of your own.

If you've never run the game before—or any kind of role-playing game—it's best to start with a published adventure, like the one in this Free RPG Day 2025 book. It gives you everything you need, including plots, character profiles for the players and the villains, maps and tips on how to handle all sorts of contingencies. Once you've run it, you should have a better handle on what sorts of things you need to keep in mind for creating your own.

In Person

If you're running the game at home, make sure you have a good place to run the game and enough time set aside to play it. Many groups play games around dining or conference tables, but it's entirely up to you.

Running a game in the theater of the mind requires less preparation, and you can play it just about anywhere. However, many players enjoy using a map and miniatures to show exactly where the characters are at important moments. This requires a bit more time and effort to set up, but it helps bring the game alive, as the players can instantly see all their tactical options.

You only need three six-sided dice to play the game, but it's even better if each player has their own set. Remember, one of the dice in each set should be different so you can instantly identify it as the Marvel die. It never hurts to have extra sets on hand just in case more people come to play or one of the dice goes rolling off.

For officially licensed options for dice, miniatures and more, be sure to check out **Marvel.com/rpg**. Each player also needs to have their character sheet filled out and ready to go.

Online

If you prefer to run your game online, it often doesn't require as much preparation, as you can offload some of that to the virtual tabletop of your choice. See **Marvel.com/rpg** for officially licensed options that come ready to go. These come with tokens, maps, character sheets and other resources.

Even if you're running the game in person, you might find some of the available digital tools helpful. It can be a lot easier to look up a rule with a search function rather than flipping through the pages of a book.

RUNNING THE GAME

Once you have your players and their characters together and you have an adventure ready for them to play, you should be good to go. In the course of running the game, though, you may run into a few tricky situations that aren't fully explained earlier in the rulebook.

That's mostly because these are the sorts of things that players don't need to worry much about—or that Narrators need to focus on more. Sometimes that's because the issues don't come up that often or at least not in every game. Other times, it's because such rules and tools are meant only for the Narrator's use.

Art by Paco Medina, Juan Vlasco & David Curiel

When to Start Combat

The game can roll along just fine for an entire session without any fights breaking out. If the players are having a good time working that way, let them. For many heroes, combat is the last resort.

In many cases, you should give the heroes a chance to avoid combat. Maybe they can talk things out. Or they could just dash around violent villains to save people directly. Not everything has to wind up with people punching each other.

Of course, some players like the punching, so let them lean into it if they like. Maybe the villains are the ones who are trying to avoid fighting, then. Or maybe they're ready to throw down too.

To switch things up, you can also have the villains ambush the heroes out of nowhere. That way, there are only two options: fight or run.

Handling Initiative

Fights officially start when the Narrator says, "Roll for initiative." Everyone rolls a d616 and adds their Initiative Modifier to their result.

That's all pretty straightforward, but it can be a challenge to keep track of the combat order, so take some time to get it right before you start. That pays off all the way through the fight.

The simplest way is to make two columns on a sheet of paper. List the characters in order by their initiative total—from highest to lowest—on the right, and write their initiative check result next to each of them on the left.

If anyone gets a Fantastic success, put a star next to their result. They get to take part in the bonus round before the rest of the combat starts.

Then you start at the top of the order and work your way down to the bottom. When you reach there, that's the end of the round.

It gets trickier if you have to control lots of opponents. The best way to handle this is to see if you can group any of them together. Be sure to make initiative checks for major villains separately, though. They deserve their moment in the spotlight.

Example: *Daredevil, Iron Fist and Luke Cage are fighting Kingpin and Bullseye, along with five of Kingpin's goons and four Hand ninja. Rather than making eleven different initiative checks, the Narrator can make four: one for Kingpin, one for Bullseye, one for the five goons and one for the four ninja. The various initiative checks come up:*

- ◆ ***16:*** *Daredevil*
- ◆ ***15:*** *Bullseye*
- ◆ ***14:*** *Iron Fist, Luke Cage*
- ◆ ***12:*** *Four Hand ninja*
- ◆ ***10:*** *Kingpin*
- ◆ ***8:*** *Five goons*

Daredevil goes first, and then Bullseye. Iron Fist and Luke Cage have the same number, but Iron Fist has the higher Vigilance, so he goes first. Then the Hand ninja go. Kingpin decides to hold his action until after his five goons act. Then he goes last.

Picking Opponents

In the middle of a battle, the Narrator often has to pick who the various enemies are going to attack. When doing this, try to be fair and make sure that the enemies are choosing appropriate heroes to attack rather than all ganging up on a single hero at a time—unless they have a good reason to do that.

Most opponents prefer to attack the hero they see as the biggest threat, either to their plans or to themselves. If a hero attacks a foe, the foe often attacks back against that hero, if only out of self-defense. If a number of heroes have attacked the villain, the foe generally retaliates against whichever one of their attackers seems like the most dangerous. If they don't know the heroes, they usually pick the one who has harmed them the most so far.

It often helps to explain your reasoning out loud so that the players understand why a particular character is being targeted.

Remember, though, that villains have their own story, their own agendas and their own ways of doing things. If Doctor Octopus spots Spider-Man in the middle of a battle, for instance, he is sure to bypass as many other targets as he can so he can finally get his tentacles wrapped around the wall-crawler who has frustrated him for so long.

In a similar vein, Kingpin doesn't like to get his hands dirty when he can get someone else to do it for him. Given a choice, he prefers to call in his minions to do the dirty work, only stepping in once he is forced to.

If you're not sure which heroes a particular foe should attack, try to pare it down to the ones that are most eligible. Maybe they're the closest ones, or maybe they seem equally dangerous.

Then roll a single die to randomly choose one of the heroes as the foe's target. If you have to decide between two targets, for instance, declare one of them to be picked on 1–3 and the other on 4–6, and then roll the die. If there are three possible targets, break it down to 1–2, 3–4 and 5–6.

Once the opponents start pairing up, it's okay to spread the fight around a bit. If a foe sees that one of their compatriots is already attacking a hero, that's a good reason for them to attack a different hero instead.

Spreading Damage

Some powers and weapons spread their damage among multiple targets. When that happens, make the attack roll and figure damage normally. If the targets all have the same amount of damage reduction, apply it and then split the damage among them. If they have different amounts of damage reduction, you need to figure the damage for each character individually and then divide it by the same number as usual after that.

SOCIAL INTERACTIONS

Conversations and other social interactions with other characters happen a lot in a game. Often you don't need to use any dice or rules to help you decide how such things progress. You can just use your best judgment.

If Mister Fantastic asks someone on the street for directions, for instance, most people would be happy to lend a hand. He's world-famous and known to be one of the greatest heroes on the planet. Pointing him in the right direction is the least they can do.

If Wolverine (Logan)—in full costume and with claws popped—snarls at someone to get out of the way, only the

grumpiest or most stubborn people are going to stand their ground against him. His reputation as a no-nonsense brawler precedes him.

However, if Wolverine snarls at Sabretooth to get out of the way, that's just not going to fly. The two have a history that goes back decades, and it regularly ends in violence.

But sometimes, things aren't so clear-cut. If Wolverine snarls at a Hydra agent to run, what's going to happen? Will the Hydra agent stand their ground and shoot at the hero, or will they tuck their tail between their legs and flee?

That's when it's time to have Wolverine's player break out their dice and make an action check.

When a character is trying to address someone's feelings—whether fear, love, ambition, responsibility or whatever—that calls for an Ego check. If the character is attempting to convince someone of something by use of facts and knowledge—as would happen in a laboratory, a court of law or many other venues—that calls for a Logic check.

The target number for such a check is the target's Ego or Logic defense. The higher the defense, the more resistant the target is to being influenced in such a way.

Feel free to adjust the target number up or down depending on how well the character's player role-plays their part. You can also give the character trouble or an edge for things like the target's fear of reprisals or other consequences from other people. Someone guarding a door, for instance, is unlikely to give into any but the most determined threats, as they know other people are depending on them, and that if they just walk away, they are likely going to be out of a job.

On a success, the target hesitates, willing to consider the character's request (or demand) and to give them another chance at convincing them. The character then gets an edge on a subsequent attempt along the same lines.

On a Fantastic success, the target caves instantly.

Just because the target gives into a character, though, doesn't mean that the two of them are now besties for life. It simply means that the target decided to acquiesce to the character—for now. That can change in an instant, especially if someone with a stronger influence on the target can reach them.

Example: Wolverine storms into a building and spots a Hydra agent on the other side of the room. He knows he can't get to the agent to attack them this turn. Instead, he charges toward the agent at full speed and growls out, "You oughta find another line of work, bub. Fast!"

*The Narrator sees this as an intimidation attempt against the Hydra agent's Ego defense of 11. Wolverine only has an Ego of 1 himself, but because of his claws and the player's excellent demeanor, the Narrator gives Wolverine an edge on the action check. The player rolls and gets 2 **3** 4, plus his Ego of 1, for a total of 10, not quite enough. The player uses their edge to reroll their Marvel die and gets a 6. That brings the total to 13, which is plenty.*

The Narrator decides that the Hydra agent loses their action to tremble in fear and say, "Whoa, hey now! Hold on just a minute!"

The next turn, Wolverine's player decides that he likes how this is going for him. Wolverine stalks up to the Hydra agent, scraping his claws against each other as he goes. "Weren't you listening to me, bub? Last chance."

*Wolverine makes another Ego check with an edge. This time he rolls 2 **M** 4, which is a Fantastic success! The Hydra agent turns and bolts in the opposite direction, screaming the whole way.*

Heroes and Villains

Note that players don't generally have to make action checks for how their character behaves unless someone is using some kind of power against them. You should assume the player has full control over the character and can make their own decisions about how their character responds and acts.

The same goes for major villains. It's one thing to face down a Rank 1 hireling, but someone like the Red Skull isn't going to back down so easily. If there's a question in your mind about how a major villain would react to such manipulation attempts, feel free to have the hero make an action check, but interpret the results with the villain's full motivations and history with the character in mind.

ENDING HEROES

In the course of play, it's entirely possible that the heroes are going to lose a fight—and one or more of them might pay the ultimate price. In Marvel comics, characters die all the time. For some, this is only a temporary setback, and that can be true in your game as well.

Killing Characters

With most characters, though, dying is a huge deal, and you should treat it as such. Don't have the villains in the game kill a player's character if you can help it. Leave them unconscious and bleeding, near to death, but stop just shy of ending them.

That way the character can come back to fight another day. Killing them off puts an end to that possibility—at least in the short term.

That said, if the player is up for their character dying, don't hesitate to go along with it. Give the character their moment in the spotlight for their big exit. Allow them to inspire the remaining characters to soldier on without them. Let them give the character's death meaning.

Then—when you have the time—pull the player aside and begin plotting for what's going to happen for them next.

Shattering Characters

The same guidelines apply for shattering characters, although this is a bit easier to come back from, and the player can keep control of the character throughout the experience if they like. However, not every player is interested in role-playing a character whose psyche has been shattered. In that case, just let the mental health professionals cart the character away with the promise that they might return at some future date.

If the player decides to stick with the character, let them do so for as long as they like. If they get tired of showing how broken their character has become, they can let them go for a bit, just as if the character has been killed.

The Wipeout

It's not common, but it's entirely possible to kill off every member of a team all at once. If you're being careful with the characters, this is unlikely, but if it happens, you have some big decisions to make.

The first thing to do is ask your players how they feel about it. Do they want those characters back, or would they rather start over? Either way is okay.

If the players see this as an opportunity to make a change, roll with it. Have them make up or pick new characters,

and then bring them right back into the adventure. Just because one team of heroes failed doesn't mean that the villains win. It means that someone else has to step up to stop the villains instead.

If the players would like to keep playing their current characters, see later in this section for guidelines on how to bring them back from the dead. There's one other option when an entire team is wiped out though: The villains save them.

Most times, if a single character is killed, the other heroes drive off the villain and try to recover their teammate's remains. If all the characters are downed, though, the villain might see this as an opportunity to capture them all instead. Rather than dying, they can all wake up in captivity, their wounds bound and cared for by the people they were fighting against.

If the entire team is shattered instead—or some combination of such terrible fates—the heroes could wake up to find themselves in a treatment facility for the mentally ill. Managing to recover and then escape could be the basis of an unforgettable adventure.

Bringing Characters Back

Just as you want to try to make a character's death meaningful and memorable, you should do the same for their return. This should be a momentous experience for the entire team.

If a supposedly dead character just shows back up on the doorstep of the heroes' headquarters, do they know what happened to them while they were gone, or does their return present a mystery yet to be solved? Or did the rest of the team have to go on an epic adventure to discover what really happened to the not-so-dead character and rescue them from whatever was keeping them from returning on their own?

Sometimes, it's pretty straightforward. With other methods, it's up to you how they work. Sometimes, the characters come back just like they were. The whole thing was just a big mistake, and they weren't killed or shattered after all.

Other times, they're changed, traumatized by the experience. They might return as a younger version bumped forward in time, or they might be an older version brought in from another timeline in which they weren't killed.

How it happens is up to you, but make sure that the character's player is on board with anything you have planned. This may well be a part of their character's adventures that they will never forget.

GLOSSARY

A

Abilities
Characters have six different abilities: Melee, Agility, Resilience, Vigilance, Ego and Logic.

Ability Defense
The target number for an action check against that ability. To calculate this, add +10 to a character's ability score.

Ablaze
The character is on fire. They lose 5 Health at the end of each of their turns until the fire is put out. An Agility check against a target number of 10 can do this.

Action
Thing a character can do during their turn, usually with a standard action or a reaction.

Action Check
A d616 roll to determine if a character succeeds at something. If it meets or beats the target number, it succeeds.

Action Maneuvers
Things a character can do with an action. Includes attack, dodge, escape, grab, help, move and using a power.

B

Backstory
The character's origin and occupation, each of which gives them a set of traits and tags.

Basic Power
A power that does not belong to a power set.

Bleeding
The character is severely wounded. They lose 5 Health at the end of each of their turns. A Logic check against a target number of 10 can stop this, as can anything that causes the character to recover at least 1 Health.

Blinded
Any powers that require sight end. The character's speed is reduced by half. They have trouble on action checks that require sight, and enemies have an edge on all action checks against them that require sight to defend against.

Bonus Round
Characters who get a Fantastic success on their initiative check get a round to themselves before the regular combat begins.

C

Character Profile
A description of a character, including all of their relevant game information.

Character Sheet
A sheet on which a player can record and track information about their character.

Concentration
A power duration. The effect lasts until the character's concentration is broken or willingly ended. A character can concentrate on one separate power for each rank.

Conditions
One of a number of unusual states for a character.

D

d616
The name of the game's system and also the dice you roll in the game: 3d6, with a differentiated die designated as the Marvel die.

Damage
The number of Health or Focus points an attack takes from a target. This is figured by multiplying the Marvel die of a successful attack check by the attacker's damage multiplier and then adding the ability score they used.

Damage Multiplier
The number used to multiply the Marvel die by on an attack roll to figure damage. Equal to the character's rank by default.

Damage Reduction
A number applied to an attacker's damage multiplier to reduce damage dealt. If this lowers the damage multiplier to 0 or less, no damage is done.

Deafened
Any powers that require earshot end. The character has trouble on all actions requiring hearing.

Demoralized
The character is mentally burned out. Any powers they are concentrating on end, and they have trouble on all action checks. Outside of combat, someone can rally them with a Challenging Ego check. On a success, the character's Focus returns to 1.

E

Earshot
Maximum hearing distance. Under good conditions, about 100 spaces.

Earth-616
The main Marvel Comics Universe.

Edge
A condition favorable to your action check. Allows you to reroll one of your dice and keep the better result.

F

Failure
An action check result that is less than the target number.

Falling
If a character ends a move in midair, they fall 100 spaces. The damage is a standard action check with a +1 damage multiplier for every 3 spaces fallen, up to x20.

Fantastic Damage
A Fantastic success on an attack does double normal damage by default.

Fantastic Failure
A failure that includes a Fantastic result. ("No, but…")

Fantastic Roll
A d616 roll in which the Marvel die is a 1. Count that die as a 6 instead. This may trigger bonus results.

Focus
A measure of the character's mental fortitude.

Focus Damage
Damage done to a character's Focus. A character with 0 Focus is demoralized. A character who has lost double their Focus is shattered.

Focus, Spending
Some powers cost Focus. A character cannot spend more Focus than 5 times their rank at once, nor can they spend more Focus than they have.

G

Grabbed
The state of being held and restrained by another. The entangled characters cannot move unless they can carry the other with them. The grabber can let go at any time, but the grabbed character must attempt an escape. Anyone making an attack against one entangled character has trouble. If the attack fails, compare the same check against the other target's Agility defense to see if it hits them instead. If the attacker doesn't care who gets hit, they have an edge on their check. If the result is high enough to hit one of the targets but not the other, that's who it hits. If it's high enough to hit either of them, determine the target randomly.

H

Healing
A character who is not dead or shattered regains lost Health and Focus equal to their rank every hour they take it easy. For every hour they sleep, they regain double that.

Health
A measure of the character's physical fortitude.

Health Damage
Damage done to a character's Health. A character with 0 Health is unconscious. A character who has lost double their Health is dead.

Holding a Turn
A character delays their turn until later in a round.

I

Initiative
The order in which the characters involved in a combat act. Higher numbers go first.

Initiative Check
A special action check each character in a combat makes at the start to determine the order in which they take their actions.

Initiative Modifier
The character's Vigilance score, which is added to their initiative check.

K

Karma
A measure of the character's luck, equal to the character's rank.

Killed
The character is dead. Under special circumstances, characters have been known to return from this state.

Knockback
If a character with the Mighty power gets a Fantastic success on a close attack, they can knock their target back 5 spaces for every damage multiplier.

L

Line of Sight
A line drawn between an attacker and a target to determine if the attacker can see the target. Under good conditions, the maximum is about 200 spaces.

M

Marvel Die
The differentiated die in a d616 roll. If you roll a 1 on it (or a Marvel logo on specially designed Marvel dice), you get a Fantastic result.

Marvel Multiverse
The setting for the game. A set of related Marvel Universes.

Movement Action
An action a character uses to move. A character can move twice in a turn by using both their movement action and their standard action.

O

Objects
Inanimate things the characters can interact with, including using as improvised weapons.

Occupation
A collection of traits and tags related to what a character does with their time.

Origin
A collection of traits and tags related to how a character acquired their powers.

P

Paralyzed
The character cannot move or take actions or use powers that require Melee or Agility. Their Agility defense is reduced to 10 against ranged attacks, and close attacks automatically hit them.

Pinned
The character is grabbed and has trouble on Melee and Agility checks and cannot move.

Plowing Through
A character is thrown, falls or is knocked through an object.

Power
A super-power.

Power Set
A collection of related super-powers.

Prone
The character is on the ground and has trouble on all Melee checks. Close attacks against them have an edge, and ranged attacks against them have trouble. It costs 1 space of movement to stand up.

R

Range
The distance between a character and their target, listed in spaces. Also the maximum distance a weapon can be used against a target without trouble. Attacks with the weapon have trouble beyond their listed range. At double their listed range, they cannot be used.

Rank
A character's relative power. Runs from 1 to 6.

Reach
The maximum distance a target can be away from a character to engage it in close combat. Usually 1 space.

Reaction
An action taken in response to something else happening.

Reaction Maneuvers
Things a character can do with a reaction. Includes escape, fastball special, help teammate, interpose, ram, release and skulk.

Recovery Check
A character can spend a point of Karma to make an action check to recover either Health or Focus.

Reserving an Action
A character declares an action they plan to use as a reaction if something happens to trigger it before their next turn.

Role-Playing Game
A game in which you take on the role of a character in dramatic adventures.

Round
A period of time (roughly five seconds) in which each character has one turn. If a power lasts one round, that is until the start of the character's next turn—or the end of the next round at the latest.

Run Speed
The number of spaces a character can run with a movement action. The default is 5 spaces. Run Speed is the basis for most other types of speed.

S

Session Zero
The first meeting for a group of players, in which they establish the kind of game they want to play.

Shattered
The character's mind is gone. They cannot take any actions and can speak only in short sentences.

Size
The character's relative size. Most characters are average, but some are big or small.

Sneaking
Moving while sneaking halves the character's speed. They can be spotted with a Vigilance check against their Agility defense.

Spaces
On a map/board, a space equals 5 feet.

Special Effect
An extra effect certain kinds of powers have on Fantastic successes.

Speed
How fast a character can move in a round, using a given movement mode, listed in spaces.

Stacking
When elements in the game add their effects together—which they generally don't. Powers and other effects that increase or reduce damage do not stack. Instead, the strongest one takes effect while the others function as backups.

T

Tags
Minor narrative elements that help define a character but have no inherent mechanic. A tag that challenges a character during play can earn them Karma.

Target Number
The number a player needs to meet or beat to succeed on an action check.

Terrain
The land the character moves over. Running over difficult terrain costs two movement spaces for every one space.

Traits
Minor elements that help define a character and have an inherent mechanic. A trait that challenges a character during play can earn them Karma.

Trouble
A condition unfavorable to an action check. The player must reroll the best of their dice numbers and use the worse of the two numbers.

An M on the Marvel die is always considered to be the best die number.

Turn
A character's chance to act during a round. They get one standard action, one movement action and a reaction each turn.

U

Ultimate Fantastic Roll
A d616 roll of 6 1 6, with the Marvel die as the middle number. This counts as a result of 18 and is the best possible roll. This will trigger bonus results as well.

Unconscious
The character is knocked out. Their defenses are reduced to 10, and close attacks automatically hit them. Outside of combat, someone can awaken them with a Challenging Logic check. On a success, the awakened character's Health returns to 1.

W

Weapons
Devices usually used to increase an attacker's damage multiplier.

INTRODUCTION

Welcome to the _Marvel Multiverse Role-Playing Game_'s second Free RPG Day! This time, we're bringing you a short adventure you can play with just this book and our quick-start rules. Take on the role of the Thunderbolts, a group of heroes who bring justice, like lightning, to the villains who lurk in the shadows. But today will be something different for the team, as they are invited to Tony Stark's birthday party!

Along the way, you'll see art, maps and other details that will be in our upcoming book _Marvel Multiverse Role-Playing Game: Avengers Expansion_, which comes out in fall 2025. The _Avengers Expansion_ features everything you've ever wanted to know about Earth's Mightiest Heroes, along with scores of new character profiles, new maps, new vehicles and new rules for everything from setting up headquarters to making your own iconic weapons.

WHAT YOU NEED

In order to play this Thunderbolts adventure, you need our quick-start rules and the character profiles on **Marvel.com/rpg**. Use this handy QR code to get you there:

The quick-start rules and character profiles are all you need to play this adventure. But you can do a lot more with it if you have our _Marvel Multiverse Role-Playing Game Core Rulebook_. Also, you should have these additional items:

▶ Three six-sided dice, ideally one set for each player and the Narrator, but sharing is fine also. You could use the official Marvel d616 dice. But using the dice you find in the nearest board game is fine as well. Just make sure that each set of three dice includes one of a different color to indicate the Marvel die.

▶ You may want some battlemats and miniatures, though these are not required for this scenario.

▶ A place to play where it's quiet enough to hear each other comfortably and acceptable for the occasional excited outburst.

▶ You could also play online in a virtual tabletop setting. Visit **Marvel.com/rpg** to find some great resources.

▶ If you're the Narrator, you should be well-versed in the contents of this adventure.

▶ Finally, you'll need two to five players and a Narrator to play a session in about two hours.

NARRATORS ONLY!

Beyond this point are Narrator-only spoilers for this story. If you plan on playing in this adventure, stop reading here. The Narrator, of course, needs to be familiar with the entire contents to be able to facilitate the role-playing session. 'Nuff said!

MARVEL MULTIVERSE

We've done our best to line this adventure up with Marvel's current continuity. But you don't need to be up to date reading all of Marvel's latest stories to play this game. Every adventure is set within your own particular Marvel Universe built at your table. Define the world as you like—just make sure to let your players in on the important details that their characters should know.

The purpose of an RPG is to participate in collaborative storytelling and to have fun. The rules and character write-ups are guides to assist you on the journey, but the destination is all yours.

Art by Geraldo Borges & Arthur Hesli

HOW TO USE THIS BOOK

This book presents a short, single-issue adventure for a Narrator and a group of two to five players. The players take on the roles of the Thunderbolts (or other characters approved by the Narrator). If the Narrator is comfortable allowing other official Marvel characters or new characters, they should be Rank 3 or 4 to handle the challenges in this scenario.

With a few tweaks, an experienced Narrator can modify it for their own group.

INTRODUCING THE THUNDERBOLTS

The Thunderbolts are a relatively new team compared to some of the storied groups of the Marvel Universe. While there have been many versions of the Thunderbolts (including teams of villains in disguise, villains who became heroes, heroes who drifted toward shades of gray, hero-hunting task forces and more!), the incarnation for this adventure is based on the team Bucky Barnes (the Winter Soldier) put together as a strike force to deliver justice to villains who seem to forever escape punishment.

The Thunderbolts team for this adventure consists of:

▶ The Destroyer (Sharon Carter)
▶ Red Guardian (Alexei Shostakov)
▶ U.S.Agent (John Walker)
▶ White Widow (Yelena Belova)
▶ The Winter Soldier (Bucky Barnes)

Of course, other characters can be substituted as appropriate.

If no one wants to play the Winter Soldier, the Narrator should play him and assign his mission to the other characters.

This adventure pits the heroes against the Enchantress, a formidable sorceress from Asgard, and her minions. Skurge the Executioner is her main muscle, but she has more tricks up her sleeve.

The adventure is split into a prelude, two scenes and the wrap-up. You're free to add more chapters to extend the scenario as desired.

THE STORY

The Thunderbolts are invited to attend Tony Stark's birthday party. Stark wants to give a critical eye to Barnes' team. Meanwhile, Barnes knows that Stark has connections and resources that could advance their agenda. The Thunderbolts are there to solidify an alliance with Stark and need to be careful not to cause any incidents.

The Party

The red-carpet event is packed, filled with heroes, media, celebrities, influencers and industry leaders. It's a black-tie event, and the guests dress to impress. But the Thunderbolts find themselves having to wait to get in, crowded among other partygoers who may try to talk with the heroes. Many of these same attendees are let into the party before the Thunderbolts and may fall victim to the Enchantress' spells.

The Hammer & Anvil

These are tools crafted from mysterium by Odin's blacksmith, Falki. Thor convinced Falki to craft them for him to have a worthy present for his friend Tony. Thor owes Falki a future favor in exchange for this. Thor believes Tony can use the Hammer & Anvil to create wondrous new items. The Hammer & Anvil themselves are resistant to direct magic, can help a smith craft an item that shares that property and can be used to

break almost any magic spell. In this adventure, the Hammer can shatter and undo any of the Enchantress' spells. (The Anvil can as well, but considering it weighs several hundred pounds, it's not exactly portable. However, a character who is big or larger or has Mighty 1 or greater could wield it as an improvised weapon.)

If Narrators wish to use the Hammer & Anvil outside this adventure, treat any successful hit with the items as the power Dispel Spell without a Focus cost. Characters who use abilities from the Magic power sets cannot use them while holding the Hammer or Anvil.

The Enchantress

The Enchantress, evil sorceress of Asgard, has gotten wind of Thor's gift and covets adding the Hammer & Anvil to her own arsenal. With these tools, she knows she too could create fantastic items to increase her power and infamy.

She has planned for this event and is armed with a handful of powerful runes, potent spells and a formidable ally in the form of Skurge the Executioner. The Enchantress attacks Avengers Tower to gain possession of the Hammer & Anvil.

The Brawl

Just as the heroes clear Stark security and get the green light to go up to the penthouse floor, the Enchantress and Skurge crash the party! The Enchantress was prepared for the Avengers, but she didn't anticipate the presence of the Thunderbolts. This is their chance to save the day!

/1/ THUNDERBOLTS ASSEMBLE!

When you're ready to start, read the following aloud to your players or summarize it in your own words: :

> Bucky Barnes, the Winter Soldier, has assembled you all as the Thunderbolts, a force for righteous justice. However, the current mission is a little outside your normal comfort zone.
>
> Barnes knows that Tony Stark, A.K.A. Iron Man, has access to critical information and near-limitless resources, which could aid you in your fight. When Barnes reached out to him to discuss a meeting, he was surprised when Stark invited you all to his extravagant birthday party.
>
> Barnes suspects Stark is trying to test the team, as you have a reputation for the ends justifying the means. Thus, you should be exceptionally careful when interacting with civilians and avoid unnecessary conflict or any risk of collateral damage. In other words, you all need to be on your best behavior!
>
> The event is a black-tie affair, and an armored and automated Stark limousine brings you to Avengers Tower in the early evening, as the party is just beginning.
>
> Outside, you see a small number of protesters carrying signs and banners with slogans decrying "STARK THE WEAPONS MERCHANT." The car joins a convoy of similar vehicles and zips by the crowd directly into the secure underground garage.
>
> This is a staging area where the guests check in before they are allowed up the tower into the celebration proper. The limo doors open, and you see many other guests, including various celebrities and media personalities. Time to shine!

Dress Code, Weapons and Gear

Because this is a black-tie affair, the heroes might wish to look the part and arrive in tuxedos and cocktail dresses. That way, they won't draw unwanted attention. Of course, in the fine tradition of many Marvel formal affairs, it's perfectly reasonable to assume they have their costumes on underneath or stashed away somewhere handy.

Heroes who have secret identities might wear a discreet domino-style mask with their tuxedos or gowns, or might opt to blend in with the other guests by not wearing any mask and being incognito. Stark security treats them discreetly as long as they don't act recklessly.

On the other hand, heroes are celebrities (after a fashion), and showing up in costume is de rigueur. Your group might prefer to come in their "uniforms." Many of the random encounters (see pages 7–9) work better with recognizable characters.

In terms of weapons (or any other large, unwieldy gear), Barnes knows that Stark security won't look favorably on those kinds of trappings. However, many of the Thunderbolts are trained spies or assassins, so smuggling in weaponry is par for the course. You should feel comfortable playing up the "dress for a party" vibe but not to the point of penalizing a character's abilities or resources.

Because the Thunderbolts are on a mission, Barnes has equipped the group with comm gear, allowing the heroes to stay in communication even if they split up.

The Secure Garage

The basement of Avengers Tower is a secure garage. This area is set up to greet guests and provide access/egress control. A fleet of Stark's automated limos enters the garage from street level and drops off the VIPs, including the heroes. As everyone exits the limos, they are escorted from the parking area into the basement foyer to wait to be screened in a special security booth. By the time the Thunderbolts arrive, there are already long lines of people waiting to head upstairs. The excitement is palpable.

Big Screens

Large screens set up in the foyer are live streaming the party in the banquet room. While the heroes wait for their turn, they can watch some of the happenings on the screen.

Tony Stark's birthday bash is a huge publicity spectacle to promote his various interests. Although Stark has invited his closest friends, including Pepper Potts, James "Rhodey" Rhodes and several other Avengers, the majority of the guests are people who are not particularly close to him: celebrities, politicians, tech innovators, C.E.O.s, investment bankers, media, influencers and the like.

The screens show:

▶ Captain America and Wasp on the dance floor.

▶ Hawkeye chatting it up with a world-class movie star.

1. Arrival Area
2. Interview Room
3. Food Prep
4. Restroom
5. Gift Table
6. Ice Sculpture
7. Bar
8. Balcony
9. Stairs
E. Elevators
S. Scanners
V. Video Screens

One Square Equals 5 ft.

Central elevator leads to banquet room
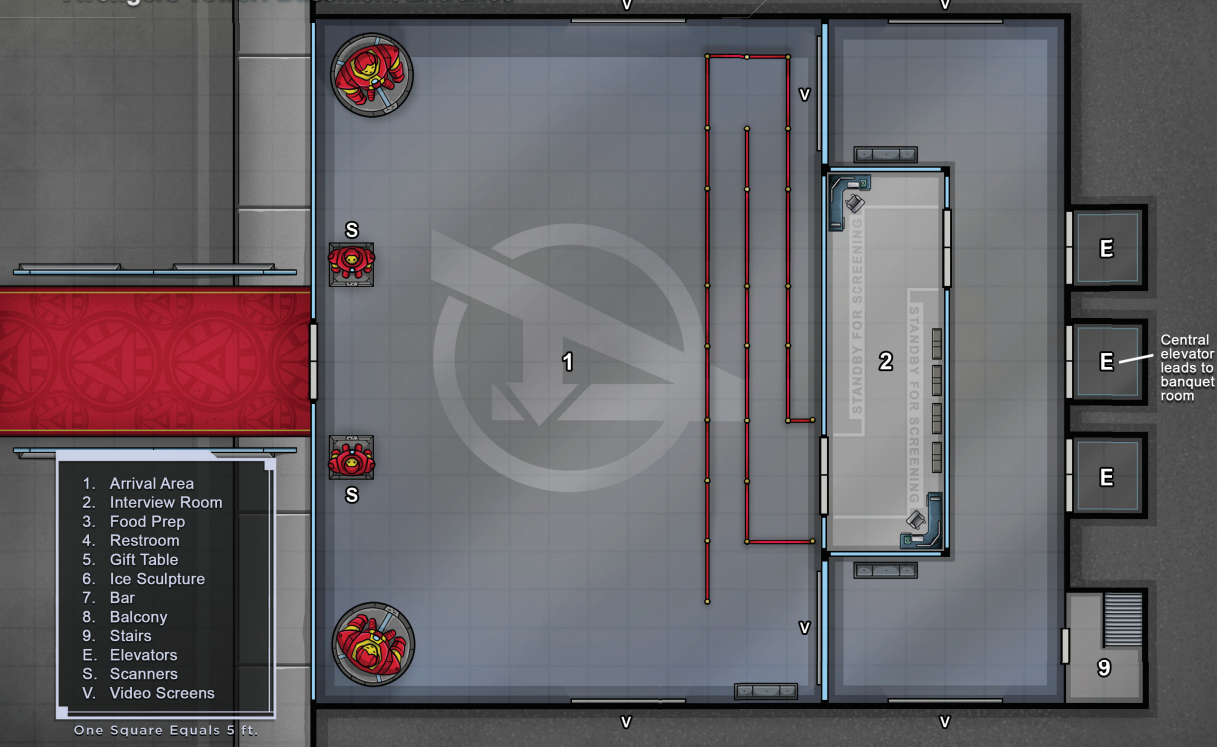
▶ Thor presenting Stark with a gift: the Hammer & Anvil. Stark has Thor put it on the gift table.

▶ James "Rhodey" Rhodes, in a handsome tuxedo, getting drinks for himself and a model.

▶ Dazzler on stage, belting out tunes.

▶ Pepper Potts and some of her friends dancing to Dazzler's beats.

The Party Setup

Although the Thunderbolts don't get up to the party floor for a little while, it's good to know what's happening there, in part to describe it for the heroes watching the big screens in the foyer.

Line Up

The characters might mingle in the foyer before joining the line that leads to the security check-in. They can mill about, talk to each other, scope the scene and interact with other celebrities and VIPs also waiting to be let up. They are blocked if they try to cut the line, pass security or enter the elevator before being called up. During this phase, highlight the excitement and rising energy, even down here, and roll on the Random Encounters Table (see page 7) to build up the atmosphere.

The random encounters serve several purposes. They show the interest and excitement generated by Stark's birthday event. They give the players a chance to find bits of information and aid that could be helpful. And they introduce

THE VENUE

The main party venue is the banquet hall of Avengers Tower. It has 20-foot ceilings, with floor-to-ceiling windows looking out at the balcony and over the city. The center of the room is dominated by a 15-foot ice sculpture of Tony Stark's original Iron Man armor. A stage runs along one wall, where Dazzler performs her set accompanied by a fantastic light show.

Next to the stage is the gift table loaded with presents, watched over by an attendant. A matched Hammer & Anvil made of shimmering metal is displayed prominently on the table.

On the opposite side of the room is a long bar. Waitstaff in formal black uniforms circulate with trays of food and drink.

The room is packed with fabulously dressed guests: celebrities, industry leaders, VIPs, influencers and, of course, several Avengers.

the heroes to characters who will be affected by the Enchantress' rune transformations later.

The party is organized by Stark's event coordinator, "JM" (Justin Mohsen, but he goes by JM). All things for this event go through JM, and he is the first official face the heroes deal with. The man has a stout, solid build and is dressed in a fine velvet kaftan Jubba robe and adorned with

colorful rings on every finger. Armed with a tablet, he barks orders with military precision to the legion of staff working the party with him.

Random Encounters

Roll d616 for a few random encounters on the table below, or just pick the ones you want to play. Try to engage each hero at least once during this section so that every player gets an opportunity to role-play.

If the heroes are incognito, some of these encounters might not work as written. In that case, you should reroll, choose a different encounter or modify it accordingly. For example, Ben Urich might recognize a Thunderbolt in their secret identity (depending on the individual), but Trish Tilby would not. That doesn't mean Tilby wouldn't still ask one of the heroes their views on mutants, but she would also ask them who they were and how they got on the guest list.

If the result includes a Fantastic roll, the character starts with a favorable attitude toward the hero.

Brie Hunt

Brie Hunt is an online influencer attending with her camera operator. Hunt tries to get a sound bite with any well-known hero, but her interviews are focused primarily on herself. She asks questions about what the heroes are wearing and if they think she looks "cute and fabulous."

Random Encounters Table

Dice Roll	Encounter
4	**Brie Hunt:** influencer looking for fame
5–6	**Trish Tilby:** TV reporter on mutant beat
7–8	**Ben Urich:** *Daily Bugle* reporter
9	**Curtis Washington:** young sports star
10	**Alice Springs:** actress seeking a new role
11	**Ella Dee:** pizza-delivery girl
12–13	**Harris Hobbs:** TV reporter who knows Thor
14–15	**Lewis Hamilton:** one-time super hero
16–17	**The Amazing Merlin (Ben White):** celebrity fortune teller
18	**Dr. Kate Edwards:** archaeologist

Trish Tilby*

Tilby is a television reporter and pundit, mostly covering the mutant beat. She is wearing a miniature camera and is happy to interview recognizable heroes. Tilby puts the hero in the hot seat regarding their views on mutant rights. She might ask their thoughts on Dazzler, the musical act at the party.

If Tilby sees Lewis Hamilton, she immediately recognizes him and talks about how badly he was embarrassed by Venom.

Ben Urich

Urich, owner of the *Daily Bugle*, is a relentless and dedicated professional reporter seeking the truth about justice and masked heroes. Urich recognizes and approaches one of the Thunderbolts. He's heard rumors about what the team has been up to and wants to get the true scoop. The tone of the encounter should be tough but fair. Urich might even recognize an incognito hero, though he would be discreet.

Curtis Washington

The latest recipient of an athletic scholarship from the Maria Stark Foundation. Stark's charity has strict requirements of academic excellence, so he's a smart young man who plans to attend Empire State University and make a mark on their football team. Washington is nervous and looks uncomfortable in his rented tux. He is to receive his scholarship at the party. Bumping into one of the heroes, he spills his drink on them. He apologies and tries to make amends.

Alice Springs

Alice Springs is an actress who was briefly famous for starring in the Captain Oz movies. She played the sidekick to the titular super hero. She hopes to network at this party and advance her career. If she recognizes a hero, she may ask if they have openings for a media coordinator.

Ella Dee

A pizza driver carrying four pizzas by electric moped for "Captain America." As a joke, one of the other guests ordered pizzas under that name with the promise of a $100 tip. Dee mistakes one of the costumed heroes (Red Guardian, the Winter Soldier or U.S.Agent) as her customer. She insists on her tip and may cause a commotion. If the heroes don't make the situation worse, security eventually arrives and removes her from the building.

Harris Hobbs

A TV reporter looking to talk to Thor. Hobbs has been to Asgard twice and watched two of his co-workers die on the second trip. He is a bit desperate to revive his flagging news career by interviewing Thor. He is exceptionally knowledgeable about Thor and Asgard and can talk about his past encounters with the thunder god. He's heard that Thor will be presenting a gift created by Falki, Odin's metalsmith. He's even heard rumors that it may include the use of the antimagic metal, mysterium. Hobbs is willing to share his knowledge if the heroes want to hear his stories.
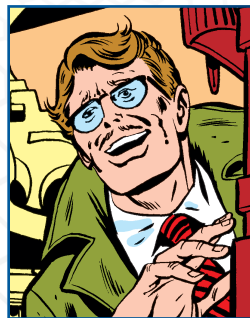
Lewis Hamilton

Lewis Hamilton is a one-time hero, who needs a favor from Tony Stark. Years ago, the sound technician created a special nanotech-empowered costume that gave him a powerful vocal attack and the ability to fly. For a brief moment, he became Stentor, master of amplification and modulation! However, his first encounter was with Venom—the "Lethal Protector"—who stripped off Hamilton's gear and clothes, and all of it was recorded by
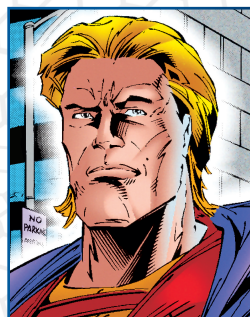
*EDITOR'S NOTE: SOME OF THESE CHARACTERS ARE FROM MARVEL COMICS. YOU HAVE EVERYTHING YOU NEED TO PLAY THESE CHARACTERS HERE, BUT IF YOU'D LIKE TO KNOW MORE, HERE ARE SOME READING SUGGESTIONS: TRISH TILBY—*X-MEN ANNUAL #2* (1993), *X-MEN: PRIME, UNCANNY X-MEN #323, 341–344* (1997); BEN URICH—*DAREDEVIL #232–233* (1986); ALICE SPRINGS—*CLANDESTINE #2–3, 5* (1994); HARRIS HOBBS—*THOR #272–278* (1978); AND LEWIS HAMILTON—*VENOM: THE FINALE #2* (1997).

--ARCHIVAL OVERTON

Trish Tilby's cameras. Thanks to his connections with Stark's sound technicians, Hamilton managed an invite and is hoping to convince Stark to rebuild his gear. Hamilton is full of himself and touts his heroics to anyone who listens. However, he is deeply embarrassed by his failure and tries to avoid talking about it. If he sees Trish Tilby near him in the crowd, he does his best to avoid her.

The Amazing Merlin (Ben White)

A minor celebrity mentalist invited to the party, he is happy to do a reading (even if he gets it wrong about half the time). The Amazing Merlin has displayed actual psychic abilities but is wrong often enough to be dismissed as a nutjob. He offers to do an aura reading for one of the heroes. He can tell them enough true information about their past that they may be a little unnerved. Before departing abruptly, he gives a warning that he hopes they heed: "When you have a hammer, every spell looks like a nail."

For more on the Amazing Merlin, see **Adventure Seeds**, page 15.

Dr. Kate Edwards

An archaeologist and adventurer, Dr. Kate Edwards is excited to meet Tony Stark. Edwards is at the party to get funding for a research expedition in Antarctica. She recovered a mysterious relic there and believes it is a sign of a lost people. She has the relic with her: a medallion of weathered bronze with a pattern of sinuous lines. She thinks it's a protective device. When chaos breaks out, she can lend it to a friendly Thunderbolt to help them.

For more on Edwards, see **Dr. Kate Edward's Medallion** and **Adventure Seeds** on page 15 in Chapter 2.

Cleared by Security

After a few encounters, the line starts moving. The crowd has grown thin in the foyer by this point, and most of the people the heroes encountered should be sent up to the party before them. The Thunderbolts are escorted into the security booth to talk to JM before being let up to the banquet room.

JM knows they've been invited by Stark, but he's aware that super-powered individuals sometimes feel entitled to do things their own way. As long as they behave, everyone should have a good time.

If the Thunderbolts are incognito, JM doesn't know their secret identities, but he still has confidential files on them on his tablet. He doesn't know their secrets or abilities, but he understands they are important guests and treats them as such.

After JM greets the heroes, he gives them wristbands for the evening, then says (read or paraphrase):

> You must keep these wristbands on at all times. They identify you to the building A.I. and security. They grant you access to areas you are cleared for and alert you to areas that are off-limits. For your own safety, obey any alerts that are issued.
>
> By accepting these bracelets, you acknowledge that Stark Industries is not liable for any harm or damage caused by attending this event. Please read the full user agreement on this tablet and sign it to be authorized to enter.
>
> Clear any gifts with security before adding them to the gift table. Enjoy the party!

Further notes on security:

► If any of the characters are still armed to the teeth, JM tells them to leave their weaponry with the security detail, and their gear will be returned after the event.

► If the Thunderbolts end up in another section of Avengers Tower (not covered by this adventure), the wristbands warn them that they are in a restricted area and must leave immediately. If, for some reason, a character loses their wristband and ends up in such a zone, the building security engages them.

► If any of the Thunderbolts brought a gift for Stark—perhaps a nice fruit basket (but seriously, their presence is gift enough)— security scans it before telling them to put it on the big table when they get out of the elevator upstairs.

The characters are now cleared to head up to the party. However, before they can step into the elevator, the situation changes.

Narrator Tips

The goals of this scene are to give the heroes a chance to engage in various encounters and learn information that might be useful later. They should handle most of these encounters easily. The best outcome is that they get a little bit of information and connect with characters who could be transformed into the Enchantress' henchmen in the next chapter.

Still, things in the foyer could get out of control. The Thunderbolts could start a conflict with any number of parties (maybe security, reporters or even the pizza-delivery girl). Go with the flow and let the story evolve organically. As the

Narrator, you can exert influence to keep the scenario on track, but players often run things off the rails. That's fine—it's part of the role-playing experience. Err on the side of having fun. However, if the players derail things outright, here are some ways to handle a few possible negative outcomes:

▶ The Thunderbolts get into an argument with JM over clearing security. This resolves itself when the Enchantress arrives (see Chapter 2), and in the ensuing chaos, the heroes can slip by distracted security forces—or JM might appeal to their sense of justice (if appropriate) and send them up to help.

▶ Arguing with the pizza-delivery girl? The reporters catch the conflict (hopefully, it becomes no more than harsh words) and report negatively on the Thunderbolts or the individual characters involved.

▶ If the Thunderbolts threaten or fight with reporters/media, they're sure to suffer in the press. They might not care, but Stark might (see **Wrapping Up,** page 15).

▶ If the Thunderbolts hurt somebody or start a serious fight, security throws them out of the party. In this case, there's no one to save the Avengers from the Enchantress' attack. She steals the Hammer & Anvil and escapes. Stark is very disappointed in their behavior but might recruit them to try to get the stolen goods back to redeem themselves (see **Wrapping Up,** page 15).

/2/ PARTY CRASHERS AND THE ROYAL RUMBLE

Just as the Thunderbolts are about to join the party, the unexpected arrival of unwanted guests upsets everything.

PARTY CRASHERS

The Enchantress makes her entrance, and the heroes see it all on the video screens. Read or summarize the following:

> On the display screens, you see a giant white swan smash through the balcony doors of the banquet room. Seated on a single-person howdah (an ornate carriage) mounted on the back of the swan is a golden-haired woman in a green costume. A powerfully built man clings to the side of the howdah. He leaps into the room brandishing a wicked-looking battle-ax and takes up a guard position in front of the giant swan.
>
> The present Avengers—Captain America, Hawkeye, Wasp, Thor, Iron Man and War Machine—all react to take on the intruders. However, before shields can be thrown or armor equipped, the woman holds up a glowing rune stone and speaks the words: "Slumber, Ye Fools!"
>
> The rune stone crumbles to dust in her hand. The spell is cast, and nearly everyone in the room slumps over, deeply asleep. The only target able to resist is the mighty Thor. The ax-wielding soldier rushes to engage the son of Odin!

Most heroes would readily recognize the Enchantress and the Executioner, famed Asgardians and former members of the Masters of Evil.

DOWN BELOW

People in the rest of the building are unaffected by the Enchantress' spell. The people waiting in the foyer with the heroes react in different ways: Some panic and others are frozen in shock, mesmerized by what is unfolding on the screens. The security team looks to JM for direction.

"Get them out of here!" JM yells to security, indicating the last guests still in the area.

JM then turns to the Thunderbolts and says the following:

"You, there! Thunderbolts! I've cleared you for access—get up there and help!"

If JM has only dealt with the heroes in their secret identities, he still knows that most of them have military experience, even in their civilian identities. He might ask if they have any experience dealing with crisis situations like this. Assuming they reply in the affirmative, he takes a chance and sends them up to help his boss.

JM enters instructions on his tablet, opening the elevator doors for the team.

Emergency alarms blare as security ushers the remaining guests away.

The elevators stand open, waiting for the Thunderbolts to join the party.

If one of the heroes had a positive encounter with Dr. Kate Edwards, she lends them her medallion before they go upstairs. See **Dr. Kate Edwards' Medallion**, page 15.

The Hook

This is the opportunity the Thunderbolts have been looking for: a chance to save the day, rescue the Avengers, impress Stark and possibly earn favors from other VIPs. Letting some frustration out by whaling on the bad guys is a bonus.

OUT OF THE ELEVATOR

The express elevator takes less than a minute to deliver the Thunderbolts to the banquet room. Thor and Skurge are engaged in a fierce contest, Mjolnir clashing with the Executioner's battle-ax!

As the Thunderbolts take in the situation, the Enchantress uses the *Take Root!* rune stone (see **Enchantress' Rune Stones**, below) to deal with Thor. He has only enough time to yell "Use the hammer!" before he becomes a tree and drops Mjolnir.

The Enchantress notes the arrival of the Thunderbolts (unless they've taken special precautions) and how they stand between her and her target: the Hammer & Anvil on the gift table. She turns to deal with this new threat…

The Enchantress in Battle

The Enchantress is one of the most powerful magic users in the Marvel Universe. For this scenario, she has prepared some special rune stones, which give her an advantage when taking on the heroes.

Anytime the Enchantress can cast a Hex Bolt, she can use one of these rune stones instead. These spells automatically succeed, require no Focus to cast and take effect immediately. When used, a stone crumbles to dust, so each can be used only once. If the spells from the rune stones are subject to contention (such as by Dispel Magic), they use the Enchantress' ability scores.

The battle with the Enchantress, the Executioner and her minions should be a tough one for the heroes. It's entirely possible for them to win using their own powers and skills, but the Asgardian goddess does hit hard. However, her greatest weakness in this adventure is the Hammer & Anvil that she covets, as they can disrupt her spells.

Roll for Initiative: Bonus Round

Before the heroes arrived, the Enchantress used the Gait of Gullfaxi rune stone, which gave her an automatic Fantastic result on her initiative, allowing her to take part in a bonus round.

Have all the Thunderbolts make initiative checks (d616 + Initiative Modifier) to see who acts first. If any of them get a Fantastic result on their check, they can also act in this bonus round. Otherwise, use their results as the regular initiative order from this round forward.

The Enchantress should roll initiative for her order in the normal rounds. You should also roll for Skurge and for any allies the Enchantress creates via the rune stones as they enter the fray.

Enchantress' Rune Stones

Speed Rune: *Gait of Gullfaxi!*

Named for the magical steed of the giant Hrungnir, this spell gives an automatic Fantastic result on initiative for one battle. (Used before the heroes arrived.)

Sleep Spell: *Slumber, Ye Fools!*

Cast on the whole floor of the party, this puts everyone (except Thor) into a deep sleep from which they cannot be awakened without magical means. The spell ends when the Enchantress leaves or is knocked out, or if the spell is otherwise dispelled. (Used when the Enchantress arrived.)

Beast Aid: *To Me, My Champions!*

Transforms people into trolls and ice giants. It transforms one party guest per opposing hero. Heroes should keep in mind that these are still party attendees, so they need to be subdued and not killed.

Tree Form: *Take Root!*

Thor is too strong to be subdued by the sleep spell, so this spell neutralizes him by turning his body into a tree that takes root. He has only enough time to yell out a warning before his body is fully transformed. (Used as the heroes arrive.)

Animation: *Awaken!*

Brings to life an inanimate object to do her bidding. The Enchantress targets the ice sculpture of Iron Man's first armor and animates it so that it attacks the Thunderbolts.

The Enchantress′ Motivation and Tactics

The Enchantress' goal is to take the Hammer & Anvil from the gift table. However, she cannot retrieve them herself with spells, as they disrupt her magic. Similarly, her magically created minions can't pick them up, and she isn't likely to want to dirty her hands trying to heft them herself. That's what Skurge is for.

If Skurge gets distracted by fighting the Thunderbolts, she reminds him pointedly of what she is after, and she uses her spells and minions to try to keep the heroes occupied while Skurge grabs the prize. As a last resort, the Enchantress tries to grab the Hammer herself and flee on her swan. If her spells on the Avengers are broken, she may give up the heist to escape before they are ready to fight.

THE RUMBLE COMMENCES

After the bonus round, everyone acts according to their initiative result.

Mjolnir: Thor's hammer lies on the ground. Only someone who is worthy can lift it, which unfortunately means the only likely characters are a tree (Thor) or asleep (Captain America). When Thor shouted, "Use the hammer," he meant the Hammer & Anvil on the gift table, not Mjolnir (which is intended as a red herring). However, if any of the Thunderbolts try to pick up Mjolnir (using an action), Skurge stops whatever he's doing to mock and taunt them.

Gift Table: The table is laden with many expensive gifts—a Rolex watch, a Portuguese-milled cotton button-down shirt, expensive cologne and the like—including the Hammer & Anvil. Anthony Arden, the attendant who was watching over the presents, hid under the table when the Enchantress crashed in. He was shielded from her sleep spell by the Hammer & Anvil and is now cowering under the table. An astute hero might notice this one person who is unaffected by the rune spells and deduce the properties of the Hammer & Anvil.

Hammer & Anvil: If any of the Thunderbolts picks up the Hammer, it can be used to immediately dispel any of the Enchantress' spells. The Hammer or Anvil needs to touch someone affected by a spell to take effect. Heroes can attack using them as weapons to touch the trolls, ice giants or animated ice sculpture.

▶ **If used on a sleeping target:** That target wakes up but is too groggy to help in the fight. Awakened super heroes can offer Inspiration, per the power (they inspire an ally in earshot; the ally gains an edge on all action checks until the start of the character's next turn). The Hammer can wake up only one person at a time.

▶ **If used on an ice giant or troll:** On a successful hit, the monsters are turned back into their human form. Just like a sleeping target, the character is groggy upon reverting to human form.

▶ **If used on the tree:** Thor recovers but, like the sleeping heroes, is too groggy to jump back into the conflict. He can offer Inspiration (as above).

▶ **If used on the animated ice statue of Iron Man:** The statue again becomes an inanimate ice sculpture, broken and melting.

▶ The wielder of the Hammer or Anvil is immune to the Enchantress' Hex Bolts or other magic, including her telepathic powers.

▶ If any of the transformed minions (ice giants, trolls or statue) try to grab the Hammer, treat it as if the Hammer struck them.

▶ The Anvil has the same properties as the Hammer but is much harder to use in a combat situation. However, creative players might find a way! Big heroes or heroes with the Mighty power may wield the Anvil as an impromptu melee weapon.

▶ Once the heroes have freed several of the other prominent characters (such as Captain America, Wasp, War Machine or Dazzler) from the Enchantress' spells, after a few rounds of recovery, the additional heroes join the Thunderbolts, turning the tide of battle and routing the Enchantress and her minions. You can describe this in dramatic fashion and not worry about the rolls at this point. (If you do want to play out the full battle, you need the *Core Rulebook* for most of the character profiles.)
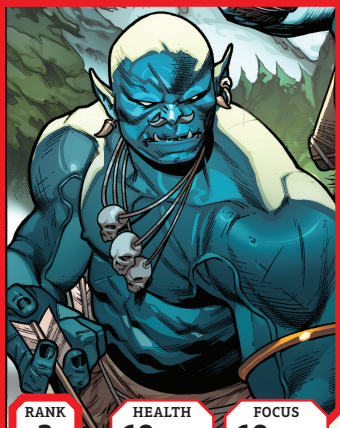
ALLIES FOR THE ENCHANTRESS

Ice Giants

These traditional enemies of the Asgardians, also known as frost giants, are 10-foot-tall humanoids with pale blue skin. They are strong and formidable in combat. The partygoers transformed into ice giants by the Enchantress' spell fight for her and follow simple directions.

ICE GIANTS

Art by Jorge Molina, Adriano Di Benedetto & David Curiel

RANK	HEALTH	FOCUS
2	60 DR:—	60 DR:—

ABILITIES

	ABILITY SCORE	DEFENSE SCORE
MELEE	2	11
AGILITY	2	11
RESILIENCE	2	12
VIGILANCE	2	12
EGO	2	12
LOGIC	0	10

DAMAGE

MELEE	dMarvel × 3 + 2	EGO: dMarvel × 2 + 2
AGILITY	dMarvel × 2 + 2	LOGIC: dMarvel × 2 + 0

POWERS
- Clobber
- Mighty 1

TRAITS
- Big
- Enhanced Physique

Henchmen

Trolls

Scattered in tribes across the Ten Realms, trolls often antagonize Asgardians for petty reasons. They are smaller than frost giants but equally strong and humanoid in appearance with rocky skin. They enjoy fighting and often employ tricks to gain the upper hand in contests. The partygoers transformed into trolls fight for the Enchantress and follow simple directions.

TROLLS

Art by Phil Noto

RANK	HEALTH	FOCUS
2	60 DR:—	60 DR:—

ABILITIES

	ABILITY SCORE	DEFENSE SCORE
MELEE	2	11
AGILITY	2	11
RESILIENCE	2	12
VIGILANCE	2	12
EGO	2	12
LOGIC	0	10

DAMAGE

MELEE	dMarvel × 3 + 2	EGO: dMarvel × 2 + 2
AGILITY	dMarvel × 2 + 2	LOGIC: dMarvel × 2 + 0

POWERS
- Healing Factor
- Mighty 1

TRAITS
- Big
- Enhanced Physique
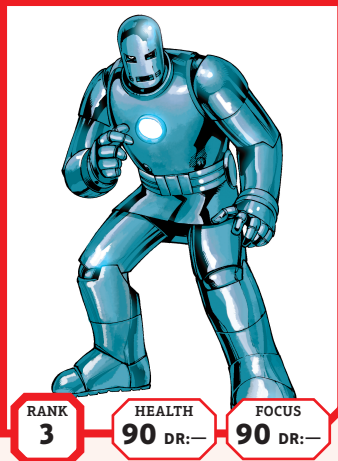
Henchmen

Ice Iron Man

The Enchantress uses a rune to animate the ice sculpture of Iron Man. It follows her orders and fights until it is destroyed.

ICE IRON MAN

Art by Carlo Pagulayan

ABILITIES

ABILITY SCORE	DEFENSE SCORE
3 MELEE	12
3 AGILITY	12
3 RESILIENCE	13
3 VIGILANCE	13
3 EGO	13
0 LOGIC	10

RANK 3 · HEALTH 90 DR:— · FOCUS 90 DR:—

DAMAGE

MELEE	dMarvel × 3 +3	EGO dMarvel × 3 +3
AGILITY	dMarvel × 3 +3	LOGIC dMarvel × 3 +0

POWERS
- Elemental Blast (Ice)
- Elemental Burst (Ice)
- Fast Strikes

TRAITS
- Anathema (Fire)
- Big
- Enhanced Physique

HENCHMEN

Giant Swan

Meant for transport and defense, the giant swan holds back and fights only if attacked or if the Enchantress is attacked within the swan's range. The Enchantress casts spells from atop the giant swan until she is defeated or flees.

GIANT SWAN

Art by David Hahn, Roy Richardson & Jesus Aburtov

ABILITIES

ABILITY SCORE	DEFENSE SCORE
3 MELEE	12
3 AGILITY	12
3 RESILIENCE	13
3 VIGILANCE	13
3 EGO	13
0 LOGIC	10

RANK 3 · HEALTH 90 DR:-2 · FOCUS 90 DR:—

DAMAGE

MELEE	dMarvel × 4 +3	EGO dMarvel × 3 +3
AGILITY	dMarvel × 3 +3	LOGIC dMarvel × 3 +0

POWERS
- Flight 1 (Flight Speed 15)
- Sturdy 2

TRAITS
- Big
- Combat Reflexes
- Free Running

HENCHMEN

NARRATOR TIPS

What if the heroes don't ride up in the elevator? Some or all might want to take the stairs up (although it is about 90 floors from the basement to the banquet room). Others might have the ability to fly and want to soar up and enter the banquet room from an unexpected direction, such as through the shattered balcony doors. Another character might be able to teleport or turn insubstantial and float up through the floors.

If the group splits up and some arrive before the others, the balance of power shifts dramatically in the bad guys' favor. The Enchantress, Skurge and the giant swan (let alone any additional minions) make formidable foes. On the other hand, if only one or two Thunderbolts show up first, the Enchantress might feel less threatened and be more inclined to chat with them to try to understand their intentions before launching an attack.

Combat rounds are approximately five seconds, so early heroes may have to face the Enchantress and Skurge alone and might be defeated before the rest of the team arrives. If this

occurs, the Enchantress uses Domination on the hero and makes them fight for her. A hero under her sway can be freed by the Hammer & Anvil.

Dr. Kate Edwards' Medallion

If the heroes have Edwards' medallion, it confers Protection Hex on the wearer at no Focus cost as soon as they are attacked by any magic effect. However, it also allows the being that originally made it to see into the wearer's dreams (see **Adventure Seeds**, below).

Defeated

If the heroes are defeated, the Enchantress should be able to get away with the Hammer & Anvil. As soon as Skurge has them in his control, the Enchantress hops back on her giant swan and uses Summon Portal (per the power) to escape back to her lair. Then the two villains and the swan vanish through it, taking their prizes with them. In the unlikely event that any Thunderbolts try to follow, Skurge is waiting for them on the other side to grab them and throw them back. The portal then vanishes.

Moments after the Enchantress vanishes, the effects of her rune stones wear off.

WRAPPING UP

If the Enchantress and Skurge are defeated, security takes away the villains, the staff cleans up and the party continues. Stark toasts the Thunderbolts for saving the day! Reporters approach to get a sound bite from the heroes, although Barnes might not want the explicit publicity. Other celebrities now want to talk to the Thunderbolts, or the heroes might try to get some face time with someone they respect like Captain America or Dazzler. Thor would love to toast each and every one of the Thunderbolts with large flagons of mead.

Of course, if the Thunderbolts are successful but caused a lot of casualties, the congratulations may be tempered significantly. The story can continue beyond the scope of this scenario. You might want to take certain story seeds from this adventure and write full adventures based on them or incorporate details into other scenarios. See **Adventure Seeds** below.

ADVENTURE SEEDS

▶ **Hammer & Anvil:** If Stark still has the Hammer & Anvil at the end of the adventure, not only will the mysterium allow him to craft things that are resistant to magic, but it might open up further possibilities for gear or devices with unusual abilities. Stark asks the heroes to test out one of these new items. What powers could it have? Could an escaped Enchantress have further designs

on the Hammer & Anvil? Could other villains have eyes on Stark's new technology?

▶ **The medallion:** Dr. Kate Edwards reclaims her medallion at the end of the party. However, any hero who wore it is now known to a great malevolent presence that exists in another dimension. Over time, the presence could exert more influence over the hero, perhaps starting with their dreams and eventually trying to possess them. Meanwhile, Edwards secures her funding from Tony Stark and returns to Antarctica, where she inevitably runs into trouble. Can the heroes save her? What is this alien presence, and what does it hope to use the heroes for?

▶ **The Amazing Merlin:** The prestidigitator is actually a clone of the original Wizard, Bentley Wittman. Going by the name Ben White, he is trying to live a normal, if high-profile, life. At some point, the Wizard shows up to draw Ben into his dastardly plans. Ben may look to the heroes for help. What does the Wizard want with him? And can Ben be trusted? Might he have his own secret plans? And where do his fortune-telling abilities come from?

▶ **Falki:** Thor owes Falki for the Hammer & Anvil, and Odin's metalsmith has a quest for him. When that mission involves the mortal realm, Thor calls on the heroes for help. The metalsmith is looking for the "anti-metal," found only in the Savage Land. Can the heroes enter the Savage Land and retrieve the Antarctic vibranium? And might there be some heroes of that hidden realm who have something to say about it?

BUT IF DEFEATED...

If the heroes were defeated by the Enchantress and failed to stop her from absconding with the Hammer & Anvil:

▶ The Enchantress now has a powerful device and is no doubt planning something. Stark doesn't have time to build ties to the Thunderbolts; he needs to assemble the Avengers.

▶ If the Thunderbolts did any serious damage to civilians—transformed or not—or to the building, the Avengers or other authorities may decide that the so-called heroes are a threat that needs to be dealt with.

▶ Bucky Barnes is determined to track the Enchantress down to give the team a chance to redeem itself. Can they find her before she executes her real scheme?

THE DESTROYER (SHARON CARTER)

Art by Carlos Magno & GURU-eFX
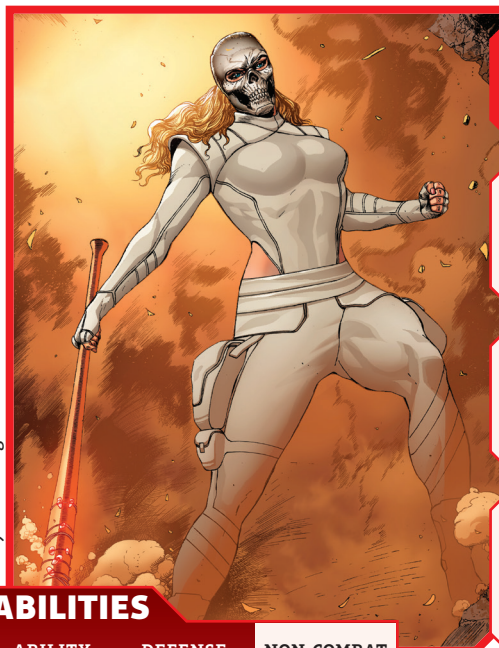
RANK 3

KARMA 3

HEALTH 60

DAMAGE REDUCTION -1

FOCUS 120

DAMAGE REDUCTION —

SPEED
- **Run:** 5
- **Climb:** 3
- **Swim:** 3
- **Jump:** 3

INITIATIVE MODIFIER +4

ABILITIES

	ABILITY SCORE	DEFENSE SCORE	NON-COMBAT CHECKS
MELEE	2	12	+2
AGILITY	3	13	+4
RESILIENCE	2	12	+2
VIGILANCE	4	14	+4
EGO	2	12	+2
LOGIC	2	12	+2

TRAITS & TAGS

Traits
- ◆ Combat Expert
- ◆ **Connections:** Espionage
- ◆ Determination
- ◆ Extra Occupation
- ◆ Extraordinary Origin
- ◆ Interrogation
- ◆ Investigation
- ◆ Leverage
- ◆ Tech Reliance ◈

Tags
- ◆ Authority
- ◆ Backup
- ◆ Black Market Access
- ◆ Heroic
- ◆ Public Identity

BIOGRAPHY

Real Name: Sharon Carter
Height: 5'8" **Weight:** 160 lbs.
Eyes: Blue **Hair:** Blond
Gender: Female **Size:** Average
Distinguishing Features: None
Occupation: Law Enforcer, Spy
Origin: High Tech, Special Training
Teams: Daughters of Liberty, S.H.I.E.L.D., Thunderbolts
Base: Mobile

History
Inspired by her aunt Peggy's old war stories, Sharon Carter signed up to protect the world with S.H.I.E.L.D. Not long after that, she began working alongside Peggy's old comrade in arms and romantic partner, Captain America (Steve Rogers).

In time, Carter and Rogers began a romance of their own, though because of their duties, the relationship played out in fits and spurts, when it played out at all. At times, life and circumstance have even conspired to push them into direct conflict—like after the first superhuman civil war, when Carter was brainwashed into killing Rogers, or during the reign of the Secret Empire, when Rogers seemingly became an agent of Hydra. But somehow, they have always managed to repair their relationship and pick up where they left off.

Carter is one of the few S.H.I.E.L.D. operatives who can attest to having saved as many people as Steve Rogers himself, and for a brief period before it dissolved, she was even the head of the organization.

After her old friend the Destroyer (Roger Aubrey) was killed in battle, Carter decided to honor him by taking up his codename. As the new Destroyer, she currently spends most of her time fighting villainy around the globe with the Thunderbolts.

Personality
Much like Rogers, Sharon Carter is a coolheaded and determined operative. She has high ideals, and she isn't afraid to fight for them. In fact, she suspects that she's fated to do just that for the rest of her life.

DAMAGE

		MULTIPLIER		ABILITY
MELEE	MARVEL dMarvel	× 3	+	2
AGILITY	MARVEL dMarvel	× 4	+	3
EGO	MARVEL dMarvel	× 3	+	2
LOGIC	MARVEL dMarvel	× 3	+	2

POWERS

Basic
- ◆ Accuracy 1
- ◆ **Iconic Weapon:** Energy Baton (melee weapon; ignores one level of damage reduction)
- ◆ Sturdy 1 ◈

Martial Arts
- ◆ Attack Stance
- ◆ Counterstrike Technique

Melee Weapons (Sharp)
- ◆ Fast Attacks
- ◆ Hit & Run
- ◆ Riposte
- ◆ Vicious Attack

Ranged Weapons
- ◆ Double Tap
- ◆ Point-Blank Parry
- ◆ Suppressive Fire

THE DESTROYER (SHARON CARTER)

POWERS

Attack Stance
Action: Standard
Duration: Concentration
Effect: The character doubles their Melee ability bonus to damage.

Counterstrike Technique
Action: Reaction
Trigger: While Attack Stance is active, a close attack against the character does damage.
Duration: Instant
Cost: 5 Focus
Effect: The character deals half the attacker's regular damage to the attacker.

Double Tap
Action: Standard
Duration: Instant
Effect: The character makes a ranged attack against an enemy within 2 spaces. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and is bleeding.

Fast Attacks
Action: Standard
Duration: Instant
Effect: The character splits their attack to make two close attacks against separate targets within reach (or they can focus a single attack on a single target). Make a single Melee check and compare it to the targets' Melee defenses. On a success, the affected target takes half regular damage. On a Fantastic success, the affected target takes full damage, and the character can make a bonus attack with this power against any target within reach, with the same effect.

Hit & Run
Action: Standard
Duration: Instant
Effect: The character makes a close attack with an edge on an enemy. If the attack is a success, the enemy takes regular damage, and the character can make an additional movement up to half their Run Speed for free. On a Fantastic success, the enemy takes double damage and suffers the weapon's special effect.

Iconic Weapon
Duration: Permanent
Effect: Energy Baton (melee weapon; ignores one level of damage reduction)

Point-Blank Parry
Action: Reaction
Trigger: An enemy within 2 spaces misses an attack against the character.
Duration: Instant
Cost: 5 Focus
Effect: The character makes a ranged attack against the enemy who missed them. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and is bleeding.

Riposte
Action: Reaction
Trigger: An enemy makes a close attack against the character that fails.
Duration: Instant
Effect: The character makes a close attack on the enemy who just missed them. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and suffers the weapon's special effect.

Suppressive Fire
Action: Standard
Duration: Instant
Effect: The character makes an Agility attack against a target's Vigilance defense. If the attack is a success, apply Health Damage Reduction normally. Any damage taken is then applied to the target's Focus instead. If it's a Fantastic success, the damage is doubled, and if the target takes any Focus damage, they are stunned for one round.

Vicious Attack
Action: Standard
Duration: Instant
Effect: The character makes a close attack. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and suffers the weapon's special effect.

ENCHANTRESS

Art by Frank Cho & Sonia Oback

RANK
5

KARMA
—

HEALTH
90

DAMAGE REDUCTION
—

FOCUS
90

DAMAGE REDUCTION
-2

SPEED
Run: 5
Climb: 3
Swim: 3
Jump: 3
Flight: 25

INITIATIVE MODIFIER
+3

BIOGRAPHY

Real Name: Amora
Height: 6'3" **Weight:** 450 lbs.
Eyes: Green **Hair:** Blond
Gender: Female **Size:** Average
Distinguishing Features: None
Occupation: Outsider
Origin: Magic, Mythic: Asgardian
Teams: Astonishing Avengers, Dark Council
Base: Asgard

HISTORY
As the goddess of beauty and one of the most gifted magicians in existence, Amora ranks among the most powerful of the Asgardian elite. She seldom visited the modern world until the day she first encountered Thor Odinson. Impressed with the Thunder God's power, she sought to seduce him, but Thor ultimately rejected her in favor of Jane Foster.

Amora has harbored a grudge against Thor ever since. While she has had some brief flirtations with acting heroically, she spends most of her time plotting to take down Thor and the Asgardian royal family at large. To that end, she frequently finds herself acting as an ally to Loki.

PERSONALITY
Equal parts vain and vengeful, Amora takes no half measures. She takes great pride in her abilities as a seductress and a sorceress, and she extracts brutal retribution against anyone brave enough to slight her. The only thing she fears is being left completely alone, with no one to adore her.

ABILITIES

	ABILITY SCORE	DEFENSE SCORE	NON-COMBAT CHECKS
MELEE	4	14	+5
AGILITY	3	13	+3
RESILIENCE	3	13	+3
VIGILANCE	3	13	+3
EGO	7	17	+9
LOGIC	5	15	+5

TRAITS & TAGS

Traits
- Beguiling
- **Connections:** Outsiders
- Dealmaker
- Enhanced Physique
- Extraordinary Origin
- Fresh Eyes
- Glibness
- God Heritage
- Iron Will
- Stranger

Tags
- Public Identity
- Sorcerous
- Supernatural
- Villainous
- Worshipped

POWERS

Basic
- Discipline 2
- Flight 2
- Mighty 1
- Uncanny 2

Magic (Chaos Set)
- Hex Bolt
- Jinx

Magic (No Set)
- Astral Form

Magic (Sorcery Set)
- Flames of the Faltine
- Images of Ikonn
- Shield of the Seraphim (20 points to shatter)
- Summon Portal

Telepathy
- Command
- Domination
- ESP
- Mental Shelter
- Mind Reading
- Orders
- Telepathic Link
- Telepathic Possession

DAMAGE

	MARVEL dMarvel	MULTIPLIER		ABILITY
MELEE		× 6	+	4
AGILITY		× 5	+	3
EGO		× 7	+	7
LOGIC		× 5	+	5

ENCHANTRESS

POWERS

Astral Form
Action: Standard
Duration: Concentration
Cost: 5 Focus
Effect: The character can project an avatar into the Astral Plane, leaving their physical body in a deep trance in the real world, where it is vulnerable to attack. While in the Astral Plane, they can interact with other characters in the Astral Plane, but they are intangible, invisible and generally undetectable in the real world. However, they can sense things in the real world. If the character is Rank 4 or higher, they can also take on a transparent form that can be seen in the real world.

While in the Astral Plane, the character can fly, and in combat, their Flight Speed is equal to their rank times their Run Speed. Outside of combat, they can move 10 times as fast.

Command
Action: Standard
Duration: 1 round
Cost: 5 Focus
Effect: The character gives an order to a target with whom they've established a Telepathic Link. The character makes a Logic check against the target's Logic defense. On a success, the target complies with the order. On a Fantastic success, the character gains an edge the next time they use this power against this same target.

The command must be something that can be completed in a single action. If it involves harming someone, the character has trouble on the check. If it would cause the target to harm themselves, the character has double trouble on the check.

Domination
Action: Standard
Duration: Permanent
Cost: 20 Focus
Effect: The character dominates a target with whom they've established a Telepathic Link and who has no Focus left. The character makes a Logic check with trouble against the target's Logic defense. On a success, the target is completely dominated and will follow the character's orders. On a Fantastic success, the character gains an edge the next time they use this power against this same target.

The result of the character's check is the target number for any attempts by the target to end the domination. If any order involves harming someone, the target gets to make a Logic check to end the domination. If the target has the Heroic tag, they get an edge on the check.

If the order would cause the target to harm themselves, the target gets an edge on the check. If they have the Heroic tag, they get a double edge.

ESP
Action: Standard
Duration: Concentration
Effect: The character can reach out with their mind to sense the presence of others within 100 spaces per rank. This tells them the person's location and general status. It can also identify if they have super-powers or not.

If a target or targets wish to remain undetected, the character must make a Logic check and compare it against each target's Vigilance defense. If they succeed, they sense the target. On a Fantastic success, they can also identify the source of any powers the target has.

Flames of the Faltine
Action: Standard
Duration: Instant
Range: 10 spaces
Cost: 5 Focus
Effect: The character makes an Ego check against the Agility defense of a target in their line of sight. If the attack is a success, it inflicts regular damage. On a Fantastic success, the target takes double damage and then suffers 5 points of damage at the end of every round until someone uses an action to put out the flames.

Hex Bolt
Action: Standard
Duration: Instant
Cost: 5 Focus
Effect: The character fires a hex bolt at a foe. Make an Ego check against the target's Agility defense. On a success, the attack does regular damage. On a Fantastic success, it does double damage and causes the target trouble for one round.

Images of Ikonn
Action: Standard
Duration: Concentration
Cost: 5 Focus
Effect: The character creates one sound and sight illusory duplicate per rank of one person they've met (including themselves). The duplicates look and sound exactly like the original and are under the character's complete control. They start in the same space as the character and instantly move into any open space around them, up to 2 spaces away, during which time the character can swap places with any of the duplicates. If the character is duplicating themselves, the character's player should secretly record which one is the actual character.

The duplicates can move up to 10 spaces away from the character, and they can pretend to attack (and miss) opponents. Any attack that hits a duplicate instantly removes it. If the character successfully attacks someone or does something else to make the truth evident, the illusion ends.

This spell can also be used to see through someone else's illusion. When used in this way, it gives the character a double edge on their Ego check.

Jinx
Action: Standard
Duration: Concentration
Cost: 5 Focus
Effect: The character makes an Ego check against the target's Ego defense. If it succeeds, the target has trouble on all actions. On a Fantastic success, the target loses their next standard action.

Mental Shelter
Action: Standard
Duration: Concentration
Cost: 10 Focus
Effect: The character extends their mental defenses to protect any chosen people within up to 5 spaces times their rank. The protected targets are granted Focus Damage Reduction equal to the character's Uncanny power.

POWERS

Mind Reading

Action: Standard
Duration: 1 round
Effect: The character can read the thoughts of a single person with whom they have established a Telepathic Link. This requires a Logic check against the target's Logic defense. On a success, the character can read the target's surface thoughts. On a Fantastic success, the character can ask a single simple question and get the answer from the target's mind.

Orders

Action: Standard
Duration: Permanent
Cost: 15 Focus
Effect: The character gives an order to a target with whom they've established a Telepathic Link and who has no Focus left. The character makes a Logic check against the target's Logic defense. On a success, the target complies with the orders. On a Fantastic success, the character gains an edge the next time they use this power against this same target.

The command must be to do something that can be completed in an hour or less. If it involves harming someone, the character has trouble on the check. If it would cause the target to harm themselves, the character has double trouble on the check.

Shield of the Seraphim

Action: Standard or reaction
Trigger: The character is attacked
Duration: Concentration
Cost: 10 Focus
Effect: The character produces a magical shield that protects them from physical damage. Any attacks against them that do 20 points of damage or less are instantly absorbed, and the protection continues. If an attack does more than 20 points of damage, it destroys the protection. Either way, the character remains unharmed.

Summon Portal

Action: Standard
Duration: Concentration
Cost: 15 Focus
Effect: The character opens a glowing portal in a space next to them that teleports anything that enters it between that space and its destination, which forms a matched glowing portal in the other place. This can be between any two points in the Multiverse, as long as the character has seen the destination. Anything can move through the portal in either direction until it is closed, which the character can do at will.

Telepathic Link

Action: Standard
Duration: Concentration
Effect: The character can communicate telepathically with one person at a time, and they must have met or seen the other person before. The communication can be verbal, visual or even more complex, such as imparting location information. There is no limit to the distance of the communication, as long as the character and the target are in the same dimension.

If the other person does not wish to speak with the character, the target can automatically tune them out. To force a telepathic link, the character can make a Logic check against the target's Vigilance defense. On a failure, the character cannot attempt to communicate with the target in this way for the rest of the day. On a success, the character can communicate with the target for as long as the concentration lasts. On a Fantastic success, the target cannot shut the character out for the rest of the day.

Telepathic Possession

Action: Standard
Duration: Concentration
Cost: 20 Focus
Effect: The character possesses a target with whom they've established a Telepathic Link and who has no Focus left. The character makes a Logic check with trouble against the target's Logic defense. On a success, the character takes over the target's body completely.

The result of the character's check is the target number for any attempts by the target to end the possession. If the character attempts to harm someone with the possessed body, the target gets to make a Logic check to end the possession. If the target has the Heroic tag, they get an edge on the check.

If the character attempts to harm the possessed body, the target gets an edge on the check. If the target has the Heroic tag, they get a double edge.

This power can also be used to transfer the character's mind into an empty-minded target—like a fresh clone or android—permanently. This requires no check, as there is no one in the body to challenge the character's action.

THE EXECUTIONER

Art by Jan Bazaldua & Matt Hollingsworth

RANK
4

KARMA —

HEALTH
210

DAMAGE REDUCTION
-1

FOCUS
120

DAMAGE REDUCTION —

SPEED
Run: 6
Climb: 3
Swim: 3
Jump: 6

INITIATIVE MODIFIER
+3

ABILITIES

ABILITY SCORE	DEFENSE SCORE	NON-COMBAT CHECKS
7 MELEE	16	+11
2 AGILITY	11	+2
7 RESILIENCE	17	+7
3 VIGILANCE	13	+3
1 EGO	11	+1
1 LOGIC	11	+1

TRAITS & TAGS

Traits
◆ Battle Ready
◆ Big
◆ Combat Expert
◆ **Connections:** Outsiders
◆ Enhanced Physique
◆ Fearless
◆ Fresh Eyes
◆ God Heritage
◆ Stranger

Tags
◆ Public Identity
◆ **Signature Weapon:** Battle-ax (acts as a sword)
◆ Supernatural
◆ Worshipped

BIOGRAPHY

Real Name: Skurge
Height: 7'2"   **Weight:** 1,100 lbs.
Eyes: Blue   **Hair:** Black, usually shaved
Gender: Male   **Size:** Big
Distinguishing Features: None
Occupation: Outsider
Origin: Mythic: Asgardian
Teams: Asgardians of the Galaxy, Masters of Evil, Roxxon
Base: Asgard

HISTORY

A fierce but lonely Asgardian warrior, Skurge the Executioner proved all too easy for the Enchantress to manipulate. Without her casting so much as a simple charm, he vowed to obey her every word. He assisted her in countless schemes to ensnare Thor Odinson, even while knowing that the Thunder God was the one she truly loved. He followed her into becoming part of the Masters of Evil and, from there, into dozens of disastrous fights with the Avengers. He followed her into exile, into war and even to the brink of death.

After years of such abuse, Skurge gradually began to take sojourns from the Enchantress. He never stopped loving her—even now, he would do anything for her—but he did start going on adventures of his own.

On one of those adventures, he sacrificed himself to save Thor from the assembled forces of Hel and to preserve the safety of Asgard. Then, after escaping Valhalla, he once again gave his life for the greater good, protecting Earth during the War of the Realms.

Though Skurge has since returned to the Enchantress' nefarious service, the people of Asgard, particularly Thor, still respect him as a warrior and a man.

PERSONALITY

Deep down, Skurge is a soft-spoken and noble warrior. Under normal circumstances, he would never attack an unarmed opponent or harm another Asgardian—at least not without serious provocation. However, he's willing to put his principles aside to prove his undying love for the Enchantress. He knows that she may never truly love him, yet he believes that to defy her would be to deny his own heart.

DAMAGE

		MULTIPLIER		ABILITY
MELEE	dMarvel ×	8	+	7
AGILITY	dMarvel ×	4	+	2
EGO	dMarvel ×	4	+	1
LOGIC	dMarvel ×	4	+	1

POWERS

Basic
◆ Environmental Protection
◆ Mighty 4
◆ Sturdy 1

Melee Weapons (Sharp)
◆ Exploit
◆ Fast Attacks
◆ Focused Fury
◆ Furious Attacks
◆ Riposte
◆ Unstoppable Assault
◆ Vicious Attack
◆ Whirling Frenzy

Super-Strength
◆ Banging Heads
◆ Immovable
◆ Jump 1

THE EXECUTIONER
POWERS

Banging Heads
Action: Standard
Duration: Instant
Effect: The character makes one Melee check against the Melee defense scores of two enemies within reach. If the attack fails against either foe, it fails entirely. If the attack is a success against both foes, each enemy takes full damage. On a Fantastic success, each enemy is also knocked prone.

Environmental Protection
Duration: Permanent
Effect: The character is not harmed by intense cold or heat, the pressure of the deep seas or the intense radiation and vacuum of space.

The player can choose any or all of these protections, as best fits with the character concept.

Exploit
Action: Reaction
Trigger: A Fantastic success on an attack using the character's weapon that deals at least 1 point of damage
Duration: Instant
Cost: 5 Focus
Effect: The character makes a Melee attack against the target's Resilience defense score. If the attack is a success, the damage it does ignores Health Damage Reduction. On a Fantastic success, the target suffers double damage and the weapon's special effect.

Fast Attacks
Action: Standard
Duration: Instant
Effect: The character splits their attack to make two close attacks against separate targets within reach (or they can focus a single attack on a single target). Make a single Melee check and compare it to the targets' Melee defenses. On a success, the affected target takes half regular damage. On a Fantastic success, the affected target takes full damage, and the character can make a bonus attack with this power against any target within reach, with the same effect.

Focused Fury
Action: Standard
Duration: Instant
Cost: 5 or more Focus
Effect: The character makes a close attack with an edge. For this attack, add +1 to the character's Melee damage bonus for every 2 points of Focus they spend. On a success, an affected target takes that total damage. On a Fantastic success, an affected target takes double that total damage and suffers the weapon's special effect.

Furious Attacks
Action: Standard
Duration: Instant
Cost: 10 or more Focus
Effect: The character splits their attack to make two close attacks against separate targets within reach (or they can focus a single attack on a single target). Make a single Melee check and compare it to the targets' Melee defenses. For these attacks, add +1 to the character's Melee damage bonus for every 2 points of Focus they spend. On a success, an affected target takes half that total damage. On a Fantastic success, an affected target takes full damage and suffers the weapon's special effect.

Immovable
Action: Reaction
Trigger: The character is knocked back or knocked prone.
Duration: Instant
Effect: For every point of Melee defense the character has, they can reduce knockback by 1 space.

Riposte
Action: Reaction
Trigger: An enemy makes a close attack against the character that fails.
Duration: Instant
Effect: The character makes a close attack on the enemy who just missed them. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and suffers the weapon's special effect.

Unstoppable Assault
Action: Standard
Duration: Instant
Cost: 15 Focus
Effect: The character makes a Melee check and compares that against the Melee defense of every enemy within their reach. Any enemy the attack succeeds against takes half regular damage. On a Fantastic success, those enemies take full regular damage instead and suffer the weapon's special effect.

The character may then pay 15 more Focus to do the same thing again—before which they can move up to half their Speed with whatever is left from their normal movement action. They can keep doing this until they run out of Speed or Focus. Each target can only be affected by this attack by this character once per round.

Vicious Attack
Action: Standard
Duration: Instant
Effect: The character makes a close attack. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and suffers the weapon's special effect.

Whirling Frenzy
Action: Standard
Duration: Instant
Cost: 5 Focus
Effect: The character makes a Melee check and compares it against the Melee defense of every enemy within their reach. If an attack is a success, the enemy takes half regular damage. On a Fantastic success, the enemy takes full damage and suffers the weapon's special effect.

RED GUARDIAN

Art by Jan Bazaldua & Federico Blee

RANK 3

KARMA 3

HEALTH 90

DAMAGE REDUCTION -2

FOCUS 120

DAMAGE REDUCTION —

SPEED
Run: 5
Climb: 3
Swim: 3
Jump: 3

INITIATIVE MODIFIER +3E

ABILITIES

	ABILITY SCORE	DEFENSE SCORE	NON-COMBAT CHECKS
MELEE	4	14	+4
AGILITY	2	12	+2
RESILIENCE	3	13	+3
VIGILANCE	3	13	+3
EGO	2	12	+2
LOGIC	1	11	+1

DAMAGE

	dMarvel	MULTIPLIER		ABILITY
MELEE	MARVEL	× 3	+	4
AGILITY	MARVEL	× 3	+	2
EGO	MARVEL	× 3	+	2
LOGIC	MARVEL	× 3	+	1

TRAITS & TAGS

Traits
◆ Battle Ready
◆ Beguiling
◆ Combat Expert
◆ **Connections:** Military
◆ Determination
◆ Piloting
◆ Situational Awareness

Tags
◆ Heroic
◆ Public Identity
◆ **Signature Weapon:** Red boomerangs (act as pistol)

BIOGRAPHY

Real Name: Alexei Andreovitch Shostakov
Height: 6'2" **Weight:** 220 lbs.
Eyes: Blue **Hair:** Red
Gender: Male **Size:** Average
Distinguishing Features: None
Occupation: Military
Origin: Special Training
Teams: Thunderbolts, Winter Guard
Base: Mobile

History
Already a decorated war hero and test pilot, Alexei Shostakov seemed like a natural choice to replace the original Red Guardian after the Russian government had the old warrior killed for insubordination. Indeed, Shostakov initially was the perfect candidate, loyal to a fault, willing even to abandon his wife, Natasha Romanoff (later known as the Black Widow), in the pursuit of becoming Russia's answer to Captain America (Steve Rogers).

When he finally met Captain America, though, things went wrong. Shostakov was strong, but his foe was stronger. Captain America was on the verge of defeating the Red Guardian when one of Shostakov's superiors stabbed the First Avenger in the back. Unwilling to accept such a dishonorable victory, Shostakov defied his superiors and saved Captain America's life, seemingly at the cost of his own.

Some years later, Shostakov briefly resurfaced as the third person to take on the identity of Ronin—after Maya Lopez (also known as Echo) and Hawkeye (Clint Barton)—before being arrested by S.H.I.E.L.D. The Russian government arranged for Shostakov to be broken out of prison and subsequently recruited him into their super-hero team, the Winter Guard. However, after discovering that fascists had infiltrated the Russian command structure, Shostakov once again abandoned his commitment to the government. He's since joined his former Winter Guard teammate White Widow in helping the Winter Soldier's new incarnation of the Thunderbolts root out the Red Skull and his allies once and for all.

Personality
Shostakov is a burly, bearded man and a hard drinker. Look beneath his exterior, though, and there's a kind and principled warrior, every bit as committed to the well-being of the Russian people as Captain America is to Americans.

POWERS

Basic
◆ **Iconic Weapon:** Red Guardian's shield (grants user one extra level of the power Shield)
◆ Inspiration

Martial Arts
◆ Grappling Technique
◆ Spin & Throw

Shield Bearer
◆ Brace for Impact
◆ Do This All Day
◆ Hurled Shield Bash
◆ Shield 1 (Shield 2, with Iconic Weapon)
◆ Shield Bash
◆ Shield Deflection
◆ Shield Wall

Tactics
◆ Keep Moving

RED GUARDIAN

POWERS

Brace for Impact
Action: Reaction
Trigger: An enemy deals physical damage to the character.
Duration: Instant
Cost: 5 or more Focus
Effect: For every point of Focus spent, the character can ignore 1 point of Health damage dealt by the attack.

Do This All Day
Action: Standard
Duration: Instant
Cost: 5 or more Focus
Effect: The character heals 2 points of Health for every point of Focus they spend.

Grappling Technique
Action: Standard
Duration: Instant
Cost: 5 Focus
Effect: The character makes a close attack. If the attack is a success, the enemy takes regular damage and is grabbed. On a Fantastic success, the target takes double damage instead and is pinned too.

Hurled Shield Bash
Action: Standard
Duration: Instant
Range: 10 spaces times the character's rank
Cost: 5 Focus
Effect: The character makes a ranged attack on an enemy. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and is knocked prone. The shield then bounces back to the character.

Iconic Weapon
Duration: Permanent
Effect: Red Guardian's shield (grants user one extra level of the power Shield)

Inspiration
Action: Standard
Duration: 1 round
Effect: The character inspires an ally in earshot. The ally gains an edge on all action checks until the start of the character's next turn.

Keep Moving
Action: Reaction
Trigger: An ally in line of sight and earshot is demoralized or stunned.
Duration: Instant
Effect: The demoralized or stunned condition ends.

Shield Bash
Action: Standard
Duration: Instant
Effect: The character makes a close attack on an enemy within their reach. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and is knocked prone.

Shield Deflection
Action: Reaction
Trigger: The character is the target of an attack against their Agility defense.
Duration: Instant
Effect: The attack has trouble.

Shield Wall
Action: Movement
Duration: Concentration
Effect: Attacks against the character have trouble. The character breaks concentration on this power if they use a movement action.

Spin & Throw
Action: Reaction
Trigger: An enemy the character can pick up is grabbed.
Duration: Instant
Cost: 5 Focus
Effect: The character makes a Melee attack against the grabbed foe. If the attack is a success, the enemy takes regular damage and is knocked prone. On a Fantastic success, the enemy takes double damage and is knocked prone, pinned and stunned for one round.

Either way, the character can move the enemy to any open space within reach.

U.S. AGENT

Art by Dave Rapoza

RANK	KARMA
3	**3**

HEALTH	DAMAGE REDUCTION
90	**-2**

FOCUS	DAMAGE REDUCTION
90	**—**

SPEED	INITIATIVE MODIFIER
Run: 5 **Climb:** 3 **Swim:** 3 **Jump:** 3	**+3**

ABILITIES

	ABILITY SCORE	DEFENSE SCORE	NON-COMBAT CHECKS
MELEE	5	15	+6
AGILITY	2	12	+2
RESILIENCE	3	13	+3
VIGILANCE	3	13	+3
EGO	2	12	+2
LOGIC	0	10	+0

DAMAGE

		MULTIPLIER		ABILITY
MELEE	dMarvel	× 4	+	5
AGILITY	dMarvel	× 3	+	2
EGO	dMarvel	× 3	+	2
LOGIC	dMarvel	× 3	+	0

TRAITS & TAGS

Traits
- Abrasive
- Interrogation
- Investigation
- Presence
- Public Speaking
- Weird

Tags
- Authority
- Backup
- Heroic
- Public Identity

BIOGRAPHY

Real Name: John F. Walker
Height: 6'4" **Weight:** 270 lbs.
Eyes: Blue **Hair:** Blond
Gender: Male **Size:** Average
Distinguishing Features: None
Occupation: Law Enforcer
Origin: Weird Science
Teams: Thunderbolts, West Coast Avengers
Base: Mobile

History

As a military brat, John Walker grew up dreaming of following in the footsteps of his father, Caleb, and his late brother, Mike, by becoming a heroic soldier. Ultimately, he opted to serve his country in a different way. As an adult, he agreed to undergo an experimental private procedure known as the Power Broker process, which granted him powers comparable to those of Captain America (Steve Rogers). With his new abilities, Walker took on the codename Super-Patriot and challenged Rogers to a showdown, claiming that Rogers was a fossil incapable of defending real American values.

Though Walker lost the bout, when Rogers later gave up being Captain America, the government remembered Walker holding his own against the old fighter and nominated him as the Captain's replacement. However, Walker found that the title Captain America ill-suited him, and he eventually turned on his bosses to help Rogers root out the government corruption that had forced him to abandon the Stars and Stripes in the first place.

Ashamed of his own complicity in the government's corruption, Walker considered retirement, but Rogers encouraged him to keep on as a hero under a new codename—U.S. Agent. Since then, the U.S. Agent has worked with everyone from the Thunderbolts to the Avengers.

Personality

In his early days, Walker came off as a bit of a patriotic extremist—in no small part because the Red Skull exploited his loyalty to the government to push him into taking on dubious assignments. However, in the years since, he's shown himself to be a much more empathetic and thoughtful figure, more similar to Steve Rogers than not. He despises fascists, particularly the Red Skull, who not only manipulated him, but also ordered the killing of his parents.

POWERS

Basic
- **Iconic Weapon:** U.S. Agent's shield (grants user one extra level of the power Shield)
- Inspiration
- Mighty 1

Ranged Weapons
- Double Tap
- Stopping Power

Shield Bearer
- Hurled Shield Bash
- Rico-Shield
- Shield 1 (Shield 2, with Iconic Weapon)
- Shield Bash
- Shield Deflection

Super-Strength
- Clobber
- Crushing Grip

U.S.AGENT

POWERS

Clobber
Action: Standard
Duration: Instant
Effect: The character makes a close attack against an enemy. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and is knocked prone.

Crushing Grip
Action: Reaction
Trigger: The target is grabbed.
Duration: Instant
Cost: 5 Focus
Effect: The character makes a Melee attack against the grabbed target's Resilience defense. If it's a success, the target takes regular damage. On a Fantastic success, the target takes double damage instead and is pinned.

Double Tap
Action: Standard
Duration: Instant
Effect: The character makes a ranged attack against an enemy within 2 spaces. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and is bleeding.

Hurled Shield Bash
Action: Standard
Duration: Instant
Range: 10 spaces times the character's rank
Cost: 5 Focus
Effect: The character makes a ranged attack on an enemy. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and is knocked prone. The shield then bounces back to the character.

Iconic Weapon
Duration: Permanent
Effect: U.S.Agent's shield (grants user one extra level of the power Shield)

Inspiration
Action: Standard
Duration: 1 round
Effect: The character inspires an ally in earshot. The ally gains an edge on all action checks until the start of the character's next turn.

Rico-Shield
Action: Standard
Duration: Instant
Range: 10 spaces times the character's rank
Cost: 10 Focus
Effect: The character makes a ranged attack on a target. If the attack is a success, the target takes regular damage. On a Fantastic success, the target is also knocked prone, and the character can make an extra attack on another target, adding the extra range between the two targets to the new attack roll. This can be repeated until an attack is not a Fantastic success.

When the attacks are over, the shield then bounces back to the character.

Shield Bash
Action: Standard
Duration: Instant
Effect: The character makes a close attack on an enemy within their reach. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and is knocked prone.

Shield Deflection
Action: Reaction
Trigger: The character is the target of an attack against their Agility defense.
Duration: Instant
Effect: The attack has trouble.

Stopping Power
Action: Standard
Duration: Instant
Cost: 5 Focus
Effect: The character makes a ranged attack on an enemy. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage, and the character can make another regular ranged attack on the same target.

WHITE WIDOW

Art by David Marquez & Rachelle Rosenberg

RANK
3

KARMA
3

HEALTH
60

DAMAGE REDUCTION
—

FOCUS
90

DAMAGE REDUCTION
—

SPEED
Run: 5
Climb: 3
Swim: 3
Jump: 3

INITIATIVE MODIFIER
+3

ABILITIES

ABILITY SCORE	DEFENSE SCORE	NON-COMBAT CHECKS
2 MELEE	12	+2
3 AGILITY	13	+4
2 RESILIENCE	12	+2
3 VIGILANCE	13	+3
4 EGO	14	+4
1 LOGIC	11	+1

DAMAGE

MELEE	dMarvel × 3 MULTIPLIER	+	2 ABILITY
AGILITY	dMarvel × 4 MULTIPLIER	+	3 ABILITY
EGO	dMarvel × 3 MULTIPLIER	+	4 ABILITY
LOGIC	dMarvel × 3 MULTIPLIER	+	1 ABILITY

TRAITS & TAGS

Traits
- Beguiling
- **Connections:** Espionage
- Determination
- Free Running
- Glibness
- Leverage

Tags
- Black Market Access
- Clone
- Heroic
- Public Identity

BIOGRAPHY

Real Name: Yelena Belova
Height: 5'7"   **Weight:** 135 lbs.
Eyes: Blue   **Hair:** Blond
Gender: Female   **Size:** Average
Distinguishing Features: None
Occupation: Spy
Origin: Special Training
Teams: A.I.M., S.H.I.E.L.D., Thunderbolts
Base: Mobile

HISTORY

Much to her own dismay, Yelena Belova's life has run in eerie parallel to that of the famous superspy Natasha Romanoff. Both were raised by the Russian government as part of the punishing and secretive Red Room training program. Both acted as government spies under the codename Black Widow before eventually defecting to the United States. Both went on to work together at S.H.I.E.L.D., where they took part in an operation that required them to temporarily switch identities.

However, that last job sent Belova into an identity crisis so deep that she abandoned government work entirely and took a new job with A.I.M., whose scientists turned her into a living weapon called a Super-Adaptoid. Unfortunately, these same scientists proved less capable at keeping track of Belova in the field, and not long after her transformation, they mistakenly shot her dead.

The Red Room later created several weaponized, amnesiac clones of Belova to hunt down Romanoff, and though Romanoff killed most of these clones, she managed to restore the original Belova's memories to one. Profoundly grateful for a second chance at life, this new Belova took on the codename White Widow and returned to working with Romanoff. These days, both Black Widow and White Widow often work with the Winter Soldier as part of his new incarnation of the Thunderbolts.

PERSONALITY

Much like Black Widow, White Widow is a coolheaded and charismatic spy capable of talking her way through the toughest situations. However, perhaps on account of her less tumultuous career, White Widow is a bit more easygoing and trusting than her darker counterpart.

POWERS

Basic
- Accuracy 1
- **Iconic Weapon:** Widow's Bite (ranged weapon; on a Fantastic success, stuns target for one round)
- Inspiration
- Slow-Motion Dodge

Martial Arts
- Attack Stance
- Counterstrike Technique
- Defense Stance

Ranged Weapons
- Slow-Motion Shoot-Dodge
- Snap Shooting
- Sniping
- Weapons Blazing

Tactics
- Change of Plans

WHITE WIDOW

POWERS

Attack Stance
Action: Standard
Duration: Concentration
Effect: The character doubles their Melee ability bonus to damage.

Change of Plans
Action: Reaction
Trigger: An ally has trouble on an action check.
Duration: 1 round
Cost: 5 Focus
Effect: The ally gains an edge on that action check.

Counterstrike Technique
Action: Reaction
Trigger: While Attack Stance is active, a close attack against the character does damage.
Duration: Instant
Cost: 5 Focus
Effect: The character deals half the attacker's regular damage to the attacker.

Defense Stance
Action: Standard
Duration: Concentration
Effect: Any close attacks made against the character have trouble until they are successfully attacked in this combat.

Iconic Weapon
Duration: Permanent
Effect: Widow's Bite (ranged weapon; on a Fantastic success, stuns target for one round).

Inspiration
Action: Standard
Duration: 1 round
Effect: The character inspires an ally in earshot. The ally gains an edge on all action checks until the start of the character's next turn.

Slow-Motion Dodge
Action: Reaction
Trigger: An enemy makes an attack against the character's Agility defense.
Duration: Instant
Effect: The enemy has trouble on the attack.

Slow-Motion Shoot-Dodge
Action: Standard
Duration: Instant + 1 round
Cost: 10 Focus
Effect: The character splits their attack to make two ranged attacks against separate targets (or they can focus a single attack on a single target). Make a single Agility check and compare it to the targets' Agility defenses. On a success, an affected target takes half regular damage. On a Fantastic success, an affected target takes full damage, and the character can make a bonus attack with this power against any available target, with the same effect.

When the character moves, is moved or starts their next turn, they instantly fall prone. Until that happens, all attacks against their Agility defense have trouble.

Snap Shooting
Action: Standard
Duration: Instant
Effect: The character splits their attack to make two ranged attacks against separate targets (or they can focus a single attack on a single target). Make a single Agility check and compare it to the targets' Agility defenses. On a success, an affected target takes half regular damage. On a Fantastic success, an affected target takes full damage and is bleeding.

Sniping
Action: Both standard and movement (character cannot move this turn)
Duration: Instant
Cost: 5 Focus
Effect: The character makes a ranged attack against an enemy at least 20 spaces away. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes triple damage instead.

Weapons Blazing
Action: Standard
Duration: Instant
Effect: The character splits their attack to make two ranged attacks against separate targets (or they can focus a single attack on a single target). Make a single Agility check and compare it to the targets' Agility defenses. On a success, the affected target takes half regular damage. On a Fantastic success, the affected target takes full damage, and the character can make a bonus attack with this power against any available target, with the same effect.

THE WINTER SOLDIER

Art by Gabriele Dell'Otto

RANK
3

KARMA
3

HEALTH
90

DAMAGE REDUCTION
—

FOCUS
60

DAMAGE REDUCTION
—

SPEED
Run: 5
Climb: 3
Swim: 3
Jump: 3

INITIATIVE MODIFIER
+2

ABILITIES

ABILITY SCORE	DEFENSE SCORE	NON-COMBAT CHECKS
4 MELEE	14	+5
3 AGILITY	13	+3
3 RESILIENCE	13	+3
2 VIGILANCE	12	+2
1 EGO	11	+1
2 LOGIC	12	+2

DAMAGE

MELEE	MARVEL dMarvel	× 4 MULTIPLIER	+	4 ABILITY
AGILITY	MARVEL dMarvel	× 3 MULTIPLIER	+	3 ABILITY
EGO	MARVEL dMarvel	× 3 MULTIPLIER	+	1 ABILITY
LOGIC	MARVEL dMarvel	× 3 MULTIPLIER	+	2 ABILITY

TRAITS & TAGS

TRAITS
- Combat Expert
- **Connections:** Espionage
- Determination
- Extraordinary Origin (2)
- Leverage
- Sneaky
- Tech Reliance ◈
- Weird

TAGS
- Black Market Access
- Extreme Appearance
- Heroic
- **Linguist:** Chinese (Mandarin), English, German, Japanese, Russian
- Public Identity

BIOGRAPHY

Real Name: James Buchanan "Bucky" Barnes
Height: 5'9" **Weight:** 260 lbs.
Eyes: Brown **Hair:** Brown
Gender: Male **Size:** Average
Distinguishing Features: Bionic left arm
Occupation: Spy
Origin: High Tech: Cybernetics, Special Training, Weird Science
Teams: Avengers, KGB, S.H.I.E.L.D., Thunderbolts
Base: Mobile

HISTORY

Toward the end of World War II, the aerial explosion that sent Captain America (Steve Rogers) into the north Atlantic where he froze into a block of ice seemingly killed his sidekick, the young Bucky (Bucky Barnes). He was captured by Soviet scientists, who replaced a missing arm with a bionic prosthetic and brainwashed him to become a Russian assassin codenamed the Winter Soldier, after which he was kept in suspended animation for decades, only released to kill and then returned to sleep again.

During a brief period when Rogers was dead, Bucky took up the shield and replaced him as Captain America, though after Rogers' resurrection, Bucky returned both the name and the shield to his old mentor. More recently, Bucky took on a new codename—the Revolution—and founded a new incarnation of the Thunderbolts with the goal of leading a worldwide revolution against villainous organizations like Hydra.

PERSONALITY

Bucky is a deadly serious and world-weary vet. The remorse he feels for his time as an assassin weighs on him every day.

POWERS

BASIC
- Inspiration
- Mighty 1 ◈

MARTIAL ARTS
- Always Ready
- Attack Stance
- Defense Stance
- Do This All Day
- Fast Strikes
- Leg Sweep

RANGED WEAPONS
- Double Tap
- Snap Shooting
- Stopping Power
- Suppressive Fire

THE WINTER SOLDIER
POWERS

Always Ready
Duration: Permanent
Effect: The character gains one additional reaction per round, which can be used only to activate a Martial Arts power.

Attack Stance
Action: Standard
Duration: Concentration
Effect: The character doubles their Melee ability bonus to damage.

Defense Stance
Action: Standard
Duration: Concentration
Effect: Any close attacks made against the character have trouble until they are successfully attacked in this combat.

Do This All Day
Action: Standard
Duration: Instant
Cost: 5 or more Focus
Effect: The character heals 2 points of Health for every point of Focus they spend.

Double Tap
Action: Standard
Duration: Instant
Effect: The character makes a ranged attack against an enemy within 2 spaces. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and is bleeding.

Fast Strikes
Action: Standard
Duration: Instant
Effect: The character splits their attack to make two close attacks against separate targets within reach (or they can focus a single attack on a single target). Make a single Melee check and compare it to the targets' Melee defenses. On a success, the affected target takes half regular damage. On a Fantastic success, the affected target takes full damage.

Inspiration
Action: Standard
Duration: 1 round
Effect: The character inspires an ally in earshot. The ally gains an edge on all action checks until the start of the character's next turn.

Leg Sweep
Action: Standard
Duration: Instant
Cost: 5 Focus
Effect: The character makes a close attack. If it succeeds, the enemy takes regular damage and is knocked prone. If it's a Fantastic success, the enemy is stunned for one round too.

Stopping Power
Action: Standard
Duration: Instant
Cost: 5 Focus
Effect: The character makes a ranged attack on an enemy. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage, and the character can make another regular ranged attack on the same target.

Suppressive Fire
Action: Standard
Duration: Instant
Effect: The character makes an Agility attack against a target's Vigilance defense. If the attack is a success, apply Health Damage Reduction normally. Any damage taken is then applied to the target's Focus instead. If it's a Fantastic success, the damage is doubled, and if the target takes any Focus damage, they are stunned for one round.

HENCHMEN

POWERS

Clobber

Action: Standard
Duration: Instant
Effect: The character makes a close attack against an enemy. If the attack is a success, the enemy takes regular damage. On a Fantastic success, the enemy takes double damage and is knocked prone.

Elemental Blast

Action: Standard
Duration: Instant
Range: 10 spaces
Cost: 5 or more Focus
Effect: The character makes a ranged attack with an edge at an enemy in line of sight. For this attack, add +1 to the character's Agility damage bonus for every 2 points of Focus they spend. On a success, an affected target takes that total damage. On a Fantastic success, an affected target takes double that total damage and suffers the elemental type's special effect.

Elemental Burst

Action: Standard
Duration: Instant
Range: 10 spaces
Effect: The character makes a ranged attack against an enemy in line of sight. If the attack is a success, it inflicts regular damage. On a Fantastic success, the enemy takes double damage instead and the elemental type's special effect.

Fast Strikes

Action: Standard
Duration: Instant
Effect: The character splits their attack to make two close attacks against separate targets within reach (or they can focus a single attack on a single target). Make a single Melee check and compare it to the targets' Melee defenses. On a success, the affected target takes half regular damage. On a Fantastic success, the affected target takes full damage.

Healing Factor

Duration: Permanent
Effect: At the end of the character's turn, they regain Health equal to their Resilience. (This works outside of combat too, quickly bringing them back to full Health.)