

Working Title: Defenders of the World (Game Name/Title is a work in progress)
(Basic/Playtest Document)

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This game owes credit to a great number of systems that served as inspiration in one form or another. However, the backbone of the Game utilizes the Freeform Universal Roleplaying system. This forms the “core” of the game mechanics itself, and while this game is a very different animal from Freeform Universal, it would still be nothing without it!

This work is based on FU: The Freeform Universal RPG (found at <http://freeformuniversal.com>), by Nathan Russell, and licensed for our use under the Creative Commons Attribution 3.0 Unported license (<http://creativecommons.org/licenses/by/3.0/>).

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Episode 0: Introduction:

The World Needs Heroes And Always Will...

Introduction Part 1: The Personal Intro

For as far back as I can remember superhero stories have been a large part of my life. Unlike so many others of a more traditional bent, however, my first foray with the monolithic nature of superheroic stories was not through the traditional medium of comic books themselves, but was through the lens of cartoons and animation.

I grew up watching some of the most interesting and compelling animated children's programming in the 1990's and early to mid 2000's. Everything from X-Men animated series and Spider-Man the animated series, to the wonderful and engrossing Batman the Animated Series, and Justice League... The list goes on! And through time more have been added to that distinct list.

While since that time I have gathered my fair share of comics, my first love will always be animation. You might come to find out as you read more and more of this that a lot of the jargon utilized references, not traditional comic book phrasing such as page, issue, etc. But rather makes references to Scenes, episodes, and other such small screen "inside baseball" references.

I didn't get into roleplaying games until much later in life. I was in college when I started up in the hobby! (And yes, of course my first RPG was a Superhero one!). However, I took to it like a whirlwind, and have never looked back since.

There have been uncountable numbers of Roleplaying games out there that emulate Superheroics- both in terms of emulating the fiction, and in terms of games that emulate a "real world" in which characters have superpowers. While different people fall into different camps about which style is better, I have learned from just about every single one of those systems in one way or another. I've stolen, borrowed, and also found elements to shy away from or shun, based on my borderline unhealthy desire for more systems that emulate my favorite fiction.

This game sets out to be the thing that I always wanted to play, and yet never felt like one singular game offered everything that I really wanted. While I have nixed ideas I thought were cool to start with for fear of breaking the core mechanics, the vast majority of the things that I wanted to see have made their way into this game.

If you have read this far, and plan on continuing onward: I sincerely thank you! I certainly hope you like what you read, and if you don't... well... you can always design something that better suits your taste!

Introduction Part 2: What is a Roleplaying Game?

The vast majority of you dear readers will already know what a roleplaying game is. You're tried, and tested veterans of the medium. You've delved through dungeons to search for treasure, raced through city streets, soared through the cosmos, and fought dastardly villains in all manner of flavors. However, there may be one brave soul who has never roleplayed before...

To the uninitiated, you can think of a roleplaying game as a form of collaborative storytelling, that uses a set of mechanics/rules to drive and direct elements that would otherwise be random or uncertain in the story. Normally speaking, roleplaying games are played with multiple people, either face to face at a... well, table; or through some sort of virtual table-top, or other internet based gathering place for people. You can think of each of the Players as a combination of Writer and Actor. One of the players- Called the Narrator throughout the text- has a bit more hats to juggle: they are the ones who juggle the setting, the non-player characters, as well as the challenges and villains that the player characters face.

During the course of play the narrator and the players will talk through the events of the story they are telling for a single session (Which in the parlance of the Game is usually referred to as an Episode). Within a single Episode multiple Scenes occur- of different varieties: General scenes and Action scenes. During the course of Scenes (these situations can happen in either or, but are usually more prevalent in Action Scenes), when a particular player wants to do something that has an uncertain outcome, and failure could be interesting or costly, players roll dice based off of the way they narrate their actions. While there is a lot more to the system, that is more or less the crux of every action that can be taken during the course of play.

Episode 1: The Basics

When it comes to Roleplaying games there are generally two primary approaches to providing readers with glimpses into the system itself: The First is to talk about how to create characters, or secondly to give the rules for how to play first and the character creation system second. To be honest this is a sort of “chicken or the egg” argument overall. However, because this system is more lightweight and more narrative facing than others, I thought it would be prudent to place a little basic system overview up front before kicking things right into character creation.

Events and actions unfold through the narrative conversation that happens during the course of the game. In game terms, each character is comprised of a series of elements: A **Concept, Edges and Flaws, Frameworks, and Motivations**. Of the previously highlighted list, the only thing that player characters have over non-player characters (NPCs) is Motivations.

Think of the narrative events of the game as a group of people telling an interactive story, and the action that is taking place within that story are all the things the characters – both player and non-player alike- do throughout the course of the game.

When a particular actions outcome is uncertain, or if the chance of failure would/could be interesting to the narrative, players roll dice to determine the outcome of that action. The first element is to find a way to boil the action down into a simple question with a yes or no answer, and then collect a number of dice to roll. Dice come from two different sources: Positive sources- character dice that come from a characters concept, edges/flaws, and frameworks; and Negative Sources- coming from either a static set of dice called Stakes Dice, or from a villain/enemies concept, edge/flip, and frameworks. Each of the areas previously listed are rated in a particular code of die: D4, D6, D8, D10, or D12.

Players do all of the rolling throughout the game, and thus compile a pool of dice from all of the aforementioned areas and roll them- usually rolling in two different groups to differentiate positive dice and negative dice. Once all of the dice are rolled- all duplicate rolls are set aside for the moment, two of the dice are taken to determine how that outcome plays out. These Dice are called the **Effect**, and the **Qualifier**. The Effect die is whichever die rolled the highest number (excluding any double rolls), and the qualifier die is the die that rolled the second highest (also excluding any dice that rolled doubles). Knowing from which pool- positive or negative is important at this stage as the effect and qualifier dice are compared to the Qualifier Chart in order to answer the Question. Based on where these two dice come from will determine the result that is achieved for the action:

	Effect: Positive	Effect: Negative
Qualifier: Same as Effect	Yes, and	No, and
Qualifier: Different from Effect	Yes, but	No, but
No Qualifier due to Canceling	Yes	No

Any Yes result indicates that the action was a success, and any no result indicates that the action was a failure. If your action was a success (i.e You got a Yes result on the above table), you pick from the

remaining dice available, including the ones that rolled duplicate results. This die is known as your **Result**. For the result die the number rolled on that die does not matter, the only things that need to be kept in mind about it are: Where it came from, and what the “size” of the die is. The result is the actual mechanical effect that is placed as a result of a successful action: the amount of damage dealt, the severity of the condition inflicted, the size of the benefit generated, etc. If your result is from a positive die in the pool, then it occurs as normal. But should that die come from the negative side of the pool then a **Consequence** is written on the character sheet along with the intended result. (More on consequences in Episode 3!)

And while that might seem like there is a lot going on as explained above, that’s it! Every action works the same way throughout an Episode of the game.

Episode 2: Character Creation

Now that you know a little bit of the basics of how the primary system operates, some of the more specific elements can be discussed. The purview of this chapter covers Character Creation. Luckily, in a game of Defenders of the world, character creation is fast and fairly loose! With a decent idea for a character concept and background, players can get through the character creation process quickly and painlessly.

Each Hero is comprised of several different aspects:

1. Concept
2. Edges and Flaws
3. Frameworks
4. Motivations

The first three parts are rated in dice and are better defined as follows:

Concept:

In the Core game, each hero has a core concept, the thing that makes them distinct from the rest of the world. Your Concept is usually tied into both your super-heroic persona as well as your secret identity, helps explain the concept of your powers, talents, abilities, etc. The actual Concept, as it appears on the character sheet, is a few words or short phrase that fully sums up that character as a whole. Directly following the word choice on the sheet will be a Die Code- that is based on the Series Level, (which will be discussed in more detail below.

When you write your concept on your Sheet it will look something like this:
Concept: **Defender of all Time and Space: D10**

The Level of the Concept die will depend on what Series level the Narrator has set the game at:

D6- Low Level Teen Heroes/Normals with Strange Abilities/ Mystery Men

D8- Classic Teen Heroes/Street Level Heroes

D10- Classic Four Color Superheroes/ Standard

D12- Cosmic Level Superheroes

The average game of Truth and Justice will take place at the D10 level.

In a normal game your Concept is rated as 1D10, and you will be able to add your concept die to each roll you make with your character regardless if it is an action roll, or a reaction roll. Your Concept defines and permeates every aspect of the character itself, and as such it always manages to find its way into every single roll taken during the course of a game.

However, for a given action should your concept present itself as more of a hindrance than an asset you can choose to take the concept at a lower die size for an action. If you do so you get one Heroism point for each die size you step down to.

As an example Light Ray is a superhero with the following Concept: Beacon of Living Energy:
1D10

In any action scene Light Ray will be able to include his concept into the core of his dice pool for every action taken. However should something specifically target light, or nullify light based abilities is present in a scene, or if it would be detrimental to reveal his abilities in that particular action, Light Ray can choose to represent his concept as a hindrance and use a smaller die in his dice pool, receiving a point of Heroism for each size lower than D10.

So say Light Ray is working at his day job, and is surrounded by co workers, and all of a sudden a supervillain bursts through the wall demanding something to take with him. Light Ray has not revealed his civilian identity to anyone, so if he wants to use his powers to thwart the bad guy his player may see his light based power concept as a hindrance rather than beneficial in this type of situation: As he fears he might be discovered by his coworkers, so he chooses to take his concept as a D6 instead of a D10. For doing so Light Ray's player takes two points of Heroism for stepping down his concept die from D10 to D6.

Edges and Flaws:

Edges and Flaws are the descriptive aspects of a Character, and unlike concepts are a bit more specific in regards to what the character is good or bad at. These represent more finite details of who the character is, and in what situations they might be best in. Each character has two Edges and two Flaws. The Edges are rated as D8s, and the Flaws are rated as D4s. When constructing a pool you get to decide which edge better applies to a given situation and include that D8. Should a flaw be appropriate to a situation you can instead take the D4 in place of the D8 and receive a heroism point.

Frameworks:

Frameworks represent details of a character that give them an edge over others. These represent packages of innate abilities, equipment or gear, or other aspects that represent everything from specific areas of training to superhuman powers. Each Hero will have at least one framework to work with, and gets to define what kind of things that framework can do. Frameworks are also represented in dice sizes from D6 to D12.

Note the number of different "abilities" or "effects" that a framework can have are only limited by what that Framework represents. So Players and Game masters should make a clear effort to define what kind of things are possible for such a character to do, but shouldn't be too worried about covering or purchasing multiple frameworks to cover things.

As a Primary Example I want my Character to have a Framework that is: "Organic Steel Skin". Okay, given the comic book logic more than likely this will mean that the character is beyond durable or invulnerable and able to take a punch from even some of the most powerful super-beings on the planet. At the same time, given comic book logic, this might also represent some form of super-strength. As long as these elements are clearly defined and fit within the concepts of the framework than there would be no need to add a second framework to represent the super-strength. However a cyborg who is also imbued with an ancient spirit of magic will probably want to have one framework that represents his android abilities, and one framework that represents his mystical powers.

During character creation players have 5 Points with which to purchase frameworks. The Die Size indicates how many points, as well as how much that framework should cover, that framework will cost:

D6= 1 point, D8= 2 points, D10= 3 Points, D12= 4 Points.

This means that a character could potentially have five frameworks each with a D6, while not ideal it isn't excluded from being effective, but how often those different frameworks will be utilized will depend on the actions being performed and the frameworks you have to pick from.

It is encouraged to consider the narrative and fictional elements that you want to tell with the character your creating and in such a case it is encouraged not to take a D12 framework just because you think the character would only have one framework to work with. Instead, any points that remain that you haven't spent on a framework are banked as starting heroism.

Starting Heroism:

All player Characters start with a single point of Heroism by default. However, after Framework creation, if there are points that remain the players can "bank" them, and thus increase the amount of Heroism that their character has at the start of each Session.

Motivations:

Motivations are the things that your character strives towards, the drives they have both as a hero and as a "normal" person. These are the things that compel them to be heroes.

Each character will have two motivations, one that represents their Civilian Motivations, and one that Represents their Superhero Motivations. These represent what the character wants to achieve. Some characters motivations can be contradictory, while others can be complimentary. You can think of these as desired sub plots for the individual character during a game or series.

Defining a Motivation:

A motivation is defined roughly by a brief summary of what the *intended* goal is, and a list of actions taken to achieve *or* abandon that particular goal. While the rough summary of what the motivation represents is written when the character is created, the actual steps taken to address the motivation itself are left blank. Those steps will be written in during and after play is completed for each individual episode.

When a player thinks that a particular action/event has furthered them towards pursuit or abandonment of the specific motivation, they write it in one of the spokes for that individual Motivation and earn a single point of drama for each instance that occurred for that episode.

When a Player and game master feels that a particular motivation is reaching its end, or coming to a close, a scene is played out called the Finale. Based upon the number of spokes for either abandonment or addressing that motivation will determine the sort of finale played and what it means for the other stories happening through the game. Once a Finale is completed, regardless of whatever the outcome was, the player earns an immediate 5 drama points and chooses a new motivation of the same category.

A motivation, and the number of spokes that are needed to finish it, are left open to interpretation. While some motivations are "evergreen", some will be completed very quickly. Both are okay! It all depends on how long a player wants to keep that particular element of a character alive during the game.

Determining how a particular Finale should play out is very, very easy! When a player and their game master determine that a motivation is close to being completed the number of spokes are tallied. If the number of spokes that were written were created from the Abandonment perspective, the motivation Finale should follow that character abandoning that motivation, while if more spokes are geared towards completing that motivation the Finale should be played from that perspective.

When a Motivation is defined, actions taken to move towards concluding it earn Drama points as indicated above. However, what can a player do with the points that they earn? Drama points can be spent during the course of the game to produce a number of effects, and adjust narrative. The various different uses for Drama are as follows:

1. **Burst of Courage:** A player can spend a point of Drama to convert it into two points of Heroism, right off the bat. Multiple points can be spent in this way
2. **Resources:** A player can create a special Die called a Resource through the expenditure of Drama points. The Resource die can represent a wide variety of different benefits from technological equipment that boosts a heroes already large sum of gadgets, to important information about a villains physical weaknesses! Like normal character dice, only a Single Resource die can be used on any given roll, and the resource has to have some narrative reason for being beneficial in that particular situation. In order to create a resource, a small narrative scene has to have happened to show how and why the resource was being created. (This scene does not have to be extensive or overly drawn out. Don't sweat the small stuff! But there should be a narrative reason why a character is creating something new- or turning something that was purely narrative before into an actual asset!), and then spend Drama Points equal to the desired die size:
 - D4- 2 Points
 - D6- 4 Points
 - D8- 6 points
 - D10- 8 points
 - D12- 10 points

A resource only lasts as long as it makes sense to last. Usually this means that when it is used to address a Story, or Season Motivation, it is used up completely and has to be created again when a new situation arises where it could be useful.

3. **Addressing Consequences:** A player can spend points of drama to address the consequences they acquire by choosing villain/stakes dice as their result dice for actions. Whenever a player wishes to mitigate the narrative effects of a consequence they can spend a number of Drama points equal to the Consequences severity level +1. And then through a Story sequence resolve that narrative consequence.
4. **Alterations:** A player can Spend 15 Drama points to remove an existing Edge, and replace it with something else. A player can also spend 10 Drama points to remove an existing flaw, and replace it with a new one.
5. **Learning from Mistakes:** Once each episode, a player can Spend 5 Drama Points and Turn a characters flaw into an Edge. Essentially this means that you earn a D8 die for a single action, and gain a point of Heroism- as a flaw is being used, as the player and their character express how they managed to overcome a single Flaw in that moment.

Stress:

During tough, and strenuous situations, characters can become battered, bruised, broken, mentally or emotionally compromised, etc. To represent this each and every character has a number of boxes called Stress to represent their physical, mental, and emotional stability level during a scene. Whenever the final box of stress is checked off, after taking damage of one form or another, the character is “taken out” of the scene. While all characters have Stress boxes, all player characters have the same amount. All Player characters have 15 stress boxes. More on stress, how it works, and how to reduce stress follow in the next chapter.

Example Character Creation 1:

A few friends have gotten together in order to talk about the new Superhero series that Mark, the intrepid Narrator, was planning on running. Wendy, Kyle, Carol, and Conner are all planning to create characters for the game. Its the first night, and Mark was planning on spending most of it going over the details for the setting, and so everyone can go over the things they want to see and do during the course of the series- not to mention create characters! Mark was planning on running a game that emulates the classic super group trope of: A group of established heroes come together to thwart some threat that none could face alone. Mark’s plan hinges on the idea that each players character had some sort of previous series, to show that this group is made up of the worlds greatest defenders. Each of the other players are psyched for this idea, and decide that it would be best to have each person create their characters together- but individually so that the group can interject ideas as each character is being created! Carol’s turn has come up and is deciding the type of character that she wants to play in the game...

Carol has thought about this for awhile, and always wanted to play a character that was both a powerful warrior type, and someone who is either an alien, android, or something that would fit a sort of “outsider” perspective. The rest of the group thinks that could be really cool to see, and Wendy suggests what if she was a sort of **Artificial Life-Form Warrior Woman**. Carol Loves that idea so much that she decides to make that her Concept and Sets it as a D10- as Mark indicated they were using the standard Series level for their characters.

Kyle, the resident mythological expert within the group, mentions the Old Greek myth of Galatea and Pygmalion. A story where Pygmalion brought a beautiful statue of a woman to life.

While Carol is a little... hesitant about including elements from the Myth itself, she does kind of like the whole Aesthetic that could play of a Robotic Warrior Woman modeled with some Greek aesthetics! And will probably play up some of those aspects through the “design” of the characters appearance.

As she finishes that detail she decides to Move onto the Characters Edges and Flaws, thinking those will come Quickly as a result of some of this spit-balling the group has done. She writes Down: **Empowered Programming**, as her first edge- intending this to represent the beneficial elements of her “superhuman” Android capabilities...However, Carol isn’t quite happy with this Edge at the moment. But She leaves it for now, and decides she will come back to it later. Next she writes: **Masterful Tactical Algorithms**- intending this edge to Represent her computer programming, and processing abilities for assessing combat situations.

She Then Takes a Quick Crack at her Characters Flaws. First starting with the obvious: **Mechanical Life-Form Among Humans**- A flaw that represents the character as a something

outside of humanity, something outside looking in. Fully intending this to lead her towards a motivation of trying to become more human! Secondly, Carol writes down: **Overly Analytical** – Intending this flaw to be less representative of her character’s hesitation to act, but more about her preference for knowing all of the variables before entering a situation, and the fact that her advanced programming can be hindered when those variables cannot be properly assessed first.

Next, Carol Thinks about Frameworks for her artificial hero. She has a stroke of genius and decides to take **Empowered Programming**, which started out as an Edge- and Instead Turn it into her first Framework. She gives it a Rank of D10- costing her 3 points right off the bat. She jots down a few definitions of what her framework represents: Her armored android shell is very durable and resistant to damage. She is super strong, super durable, and can probably interface with machines, receive radio signals, and is probably adaptable to hazardous environments like Under the Waves, or within a Vacuum.

Quickly She goes back and crossed off her first Edge and writes: **Stoic Protector**- Representing her stoic and powerful demeanor, and desire to protect those around her.

Returning back to her Frameworks, Carol knows she has two points left she can spend to purchase more frame works for her character. She has determined that Empowered Programming is more of a function of the inherent traits of her character android form, so she would like something to represent the arsenal of armaments/weapons that could be at her disposal. Carol smiles wide as she thinks up: **Proto-Energy Armament Projections**- This framework represents secondary systems installed in her character that allows her to generate Hard Energy constructs that take the form of traditional weapons platforms! Allowing her to have any form of weapon at her fingertips, even if they are just shimmering Bronze colored hard light! She envisions a Buckler style shield is a primary form, as well as a sword and javelin. Knowing that she has two points left, (and thinking that given the nature of these weapons they are probably pretty powerful)- she spends her remaining two points and puts a D8 next to it.

Next up, Carol has to Determine her Characters Motivations, she should probably detail a backstory for her artificial hero, and more importantly... This Character needs a name!

After thinking about all of the various elements Carol decides that the best Name should simply be: **Galatea**. She writes that down on the character sheet, and because she is an android, she really has no other identity passed that.

Now, Carol feels confident enough that she can choose her two Motivations. While Galatea might not have a mundane identity, that does not necessarily mean she can’t have a mundane motivation! For that she chooses her first Motivation (which she labels as her civilian Motivation): **What it Means to be Human**- Carol envisions this motivation as Galatea’s struggle with trying to understand humanity, and either choosing to be more like the humans around her, or to be more like she was originally programmed to be: A Cold, engine of warfare.

Which, is an element that segues nicely into her other Motivation (Her Super one): **Circumventing Watchguard Programming**- Carol indicates that Galatea was created as a new series of war-androids created by a secretive Government operation called Watchguard. However, her direct creator: Peter Million, wanted the androids to be more than just engines of destruction, and violence. He wanted to build androids to protect people. Peter installed a

special, circumventing sub-routine, into Galatea in order to override her primary programming functions and behave more like a human. When she was activated, and did not behave as intended she was set to be scrapped. Peter helped her escape, but lost his life in the process. She has been on the run since then, protecting people whenever she can and avoiding the agents of Watchgaurd that want to get their precious technology back. She envisions this as her “protecting the world” notion coming into full gear at the start of the game, and the motivation indicates how willing Galatea will be to expose her existence to save others, even if it means she could be caught by the Watchguard program.

With that, Carol is done. And Galatea is born!

Episode 3: Taking Action!

Actions:

Actions have two components: The Conversation, and the Mechanics. These two aspects work in constant tandem with one another, and once understood will work seamlessly together.

Whenever an action in the fiction is uncertain, dice are brought to the table and rolls are made to determine what the outcome is. In order to accomplish this Players will construct pools of dice, roll them, and then apply the results. There are positive and negative dice that are brought into a die pool

Constructing a Die Pool:

There are a few steps to determine what dice are brought into a pool:

- Character dice which represent positive dice in a die pool
- Opposition/Situational Dice that represent negative dice in a die pool

Character Dice:

When constructing a pool of character dice the following items:

1. Concept Dice- Taken as a D10 (At the base suggested power level for a series), or can be stepped down and receive heroism points for the difference
2. Edge that most applies, or instead Flaw that can be brought in an edges place to receive a heroism point
3. Framework dice that apply to the action indicated. This can be a single die if only one framework applies, or multiple dice if the action being described can include dice from multiple frameworks
4. Any Enemy Conditions, Resources, or unlocked Milestone that would apply to the fiction being presented. Note that only 1 of any of these “other” categories can be combined into a roll unless a Heroism point is spent to include more.

Opposition Dice:

There are two varieties for this:

If the action has active opposition:

Apply traits from the villain/NPC profile in a similar way to represent the Villain/NPCs reaction:

1. Concept die – which ranges in size based on power of the villain
2. Edge that applies to the situations
3. Framework(s) dice that apply in the reaction.
4. Any Conditions, resources, etc that are currently affecting the heroes or are from the opposition at that moment.

If there is no active opposition:

1. Include the Stakes die set for the current scene
2. Two situational Dice that represent the individual negative consequences of the action being taken:
 1. 2D6 – Normal Challenge:
 2. 1D8+1D6 – Slightly above average challenge
 3. 2D8 – Peak Challenge

4. 1D10+1D8 – Excessive Challenge
5. 2D10 – Improbable Challenge
6. 1D12+1D10 – near impossible Challenge
7. 2D12 – Impossible Challenge

3. Any Conditions or resources that could hinder the Hero in that action.

Roll the Dice:

In order to ensure better results, as the nature of the positive and negative dice is important for the effect and qualifier, it is encouraged to roll all positive dice first and set them to a side, and then roll all the negative dice and set them to another side.

Once all of the dice are rolled, set any duplicate results from both sides aside, and do the following:

1. Take the Highest die which will become the Effect Die
2. Take the Second Highest Die which will become the Qualifier Die

The Outcome on the Qualifier table is based on the Effect and Qualifier dice:

1. If the Effect die is a positive die, the Result is a Yes, if it is a negative die it is a No result
2. If the Qualifier is the same type (positive or negative) as the effect die the result is an And, if it is different it is a But result.
3. If there are no Qualifier dice due to canceling out, then the base effect of Yes or No is utilized.

Once the Effect die and Qualifier dice are determined, and the action was proven successful, choose a Result die from the remaining set of dice, this will include the dice that rolled duplicates, this Result Die will further determine the “Quantity” or “Amount” of effect that the result will provide. The Result Die will create some sort of effect based upon the fiction of the action being taken, however mechanically speaking these result dice have a tendency to revolve around several different aspects:

1. Induce Stress on a target
2. Impose a condition on an enemy target
3. Determine the size of a stunt die created (for stunts that require die rolls)
4. Determine the general weight of a specific outcome of an action, i.e how powerful, how much, how extensive the result was, etc.

The actual roll of the die is not important when choosing the Result, the size of the die is the most important aspect. The size determines how potent, or severe the result is.

When inflicting stress with a result, the number of stress inflicted is equal to the die size: D4=1, D6=2, D8=3, D10=4, and D12=5

that number is applied to the check boxes of the stress track for a character. These represent how hard the character got hit, attacked, mind torn, etc.

When imposing a condition on a target, or when creating a stunt die, the size of the die indicates how severe the condition is, or how difficult it is to break free of, or be removed, or how powerful the stunt is. A condition lasts for as long as it makes sense in the fiction, or until it is dealt with by an action or reaction, whichever comes first. Players can spend heroism points in order to increase how long a condition lasts for, also a Narrator can give the affected player Heroism points to increase the length of a condition on a player hero. A benefit lasts only for a single action.

Talking about the Outcomes:

So, you may be wondering what exactly does a Yes, and or no, but result actually mean. In order to facilitate answering this, we need to ensure that the action being undertaken is a Closed question. A Closed Question is one that has a simple yes or no answer. “Can I punch that guy in the face?”, “Can I tie up the bad guy in my elastic body?”, “Can I fly Faster than this fighter jet that is chasing me?”, these types of questions will then trigger a roll which has a definite outcome which is based on the six outcomes: yes, and; yes; yes, but; no, but; no; or no, and. When it comes to how the qualifiers work you can think of them in two ways: Fictionally and mechanically:

In terms of mechanics, a Yes, and result usually means that you can keep a second result die and apply that as some other effect. Note that this cannot be used to afflict stress on an opponent but can be used to apply some sort of condition that can be used or applied in the following actions. A Yes, but result usually results in some sort of minor condition being applied on the Hero, this usually mechanically applies a simple D4 condition on the hero that lasts for a single action. The No, but result allows for a failure to impose a minor condition on the target or situation, this comes in the form of a D4 condition that is beneficial to the hero in some way, but does not create a full result for the Hero. The No, and result imposes a moderate condition on the Hero as they fully failed outright and put themselves in a terrible position in the attempt.

Some rolls will not require this level of interpretation. Gathering intelligence? Might not require the same set up for the results. In such cases the conditions can remain in the scope of the fiction itself rather than being applied mechanically, however the results should still be taken into consideration!

Stress and Conditions:

Each Hero and NPCs have a number of Stress levels. All Hero Characters have 15 stress boxes that are organized into tiers:

Once a number of stress is received to increase to the next tier, the character receives some form of penalty to their actions. Once tier one is filled the character is Impaired, characters receive a -1 on the highest rolling positive die in their pool. At second tier a hero is Hindered and characters lower their highest die being added to their pool by-1. At third tier the character is Stressed Out and loses all agency in the current scene. Should a character continue to take stress after they are stressed out other narrative effects can take place up to and including: Mental Blankness, Death, Emotional wipe-out, etc. Usually though characters will not suffer passed being Stressed out, as usually this is them being knocked unconscious, etc.

Conditions on the other hand are forms of impairment that can last for various amounts of time depending on their severity (their die size in some cases, but not always), and more importantly what they represent. A Character might receive a condition like: Encased in Ice, that only lasts for as long as it makes sense for the current scene. A character might have a Broken Arm, which might hinder them for longer than the current scene.

Recovering Stress and Conditions:

Given the nature of the fiction, usually injuries are easier to deal with, as is the case here. After a scene ends and a new scene begins all stress is immediately recovered. Conditions, as indicated above, last for as long as it makes sense for the narrative. However since some conditions last for a longer period of time, they have to be dealt with in the fiction in some way in order to remove them. Each condition applied should indicate when and how it can be removed and or healed.

Results- Consequences

Beyond just the intended outcome of an action, which of the remaining dice that are available for an action matter as well- specifically from which side the dice come from. As indicated above, once rolled, dice fall into two very distinct groups:

1. Dice that come from the heroes available dice pool
2. Dice that come from the opposition, and opposition resources

Why does this matter you might be asking? When determining which die to use for a result where the die came from indicates something in the fiction of the action. When a player is deciding which dice to use for their result they can freely, and willingly, pull from either side. Usually for the mechanics of a system like this a player will usually always take whatever the highest remaining die is and use it for their result. That is totally fine... but if that die comes from the opposition side a Consequence is triggered. A player can also opt to use a consequence already written down on their sheet, adding to the consequences severity.

*For Example: The Hero Jolt, who has electrical manipulation abilities, is sort of a hot head and loose cannon. The player really likes to lay into the unintended consequences of his actions. And as a result has a tendency to use Villain/Stakes dice as their result often. In fact the character already has **Hot Headed** as one of their flaws, and has a Consequence of: **Anger gets the better of Me** as a consequence of another action taken in the Issue. Jolt's player chooses to use another villain die as a result die for his next action, and chooses that instead of taking a new consequence, he is instead going to increase the severity of his **Anger gets the better of Me** consequence by 1 Making it a level 2.*

A Consequence, is some form of narrative result that doesn't quite have the same mechanical drawback that a condition might, but still indicates something within the narrative. When a player uses a villains/opposition die as their result, something should feel... wrong about it. When a player uses this die they create a narrative consequence of its use that they will have to either alternatively work to counteract at some point in the story/session, or embrace. Consequences last for as long as it makes sense for them to last- though usually they reverberate for much longer than a single scene, or even a single session!

While there may not be specific mechanical results of a consequence, there are certainly story and sub plot indications! Everything from the worlds changing perception of a hero, to the hero changing personality, and even allowing for the alteration of things like motivations or changing the intended outcomes of sub plots and story arcs!

These outcomes are usually not in the players favor...However, their effects and existence can be mitigated. Players can Spend a point of Drama to reduce a consequence they have on their character sheet. Once the final point is removed

*As a primary example of how a Consequence is created, and works in the game:
Beacon is the shining example of a hero. The Earth's strongest protector. The shining paragon of righteousness, and probably the strongest being on the planet. Beacon is always careful of himself and his surroundings in order to remain the guardian of the people. However, the challenge of fighting the worlds strongest guardian has a way of bringing out the most vile, and heinous individuals from this corner of space and beyond.*

One such individual is known only as *The Challenger*. A would be conqueror who scours all of space for worthy opponents to fight- and once he defeats them, he uses his raw and potent power to take over, or obliterate the home world of whoever he defeats... And this time he has set his sights on *Earth and Beacon*...

The Challenger has arrived, and is fighting toe to tow with *Beacon*... and winning. Things are desperate and the chips are down! *Beacon* Possess a Framework known as: **Worlds Strongest Protector: D10**. He is super strong, and mostly invulnerable to normal damage... Well that was until he met...

The Challenger is an entity of Power. **Empowered Galactic Conqueror: D12** is his primary framework, and represents his own level of physical strength, toughness, and endurance. *The Challenger* is strong enough to give *Beacon* a run for his money! And perhaps quite a bit more than the hero bargained for.

Beacon's player currently holds the initiative in the turn order, and knows that if he can't take the *Challenger* down now it might spell disaster for everyone and everything. *Beacon's* player gathers his pool: His Concept, his Edge, and his Framework and rolls them. He then Gathers *The Challengers* Concept, Edge, and Framework and rolls those dice as well. *Beacon's* player rolls are:

Positive: 2D10, 1D8

Negative: 2D12, 1D8

Beacon rolls a 9 on one D10, 6 on another D10, 5 on the D8, 2 on one of the D12s, and a 1 on the other, and a 3 on the negative D8. A solid and powerful hit on the *Challenger*! With both the Effect and Qualifier dice as positive he Receives a "Yes, and" result! Meaning *Beacon* can take two of those remaining unused dice and inflict one of them as stress (per his intent), and use another as a condition.

Since this is the tightest spot he has ever been in as a character, (And because the player is interested to see what sort of way this might change or add to the story), the player chooses the D12 as his primary result die, and the D8 for a "rattled" condition.

This is one of the first times that the Player has chosen a villain/Stakes die as a result and thus has to take some sort of Consequence for his action. He thinks it over for a few quick moments and decides to write down: **Terrifyingly Powerful**, on the consequence section of his sheet. And then narrates that *Beacon* has gathered all of his anger, and strength into this singular punch. The result, a cacophonous soundwave bursts forth from the impact, and sends the *Challenger* hurtling through the air, slams him into a nearby building and sends him through it. Creating rubble, damaging the structure, and possibly endangering whoever was inside. One such individual, now left gawking in awe... and for the first time... **Terror** at the sheer power of the person they call their protector.

The player is interested to see what sort of sub plots could form as a result of this development in the story, and thus chooses to keep the consequence for a little while before addressing it. This eventually leads to a small group of individuals that no longer see *Beacon* as just a protector, but as a monster... Losing their confidence and Trust.

Scenes, Turns, and Initiative:

During a game there are several units that are designed to simulate different amounts of time during the fictional narrative presented. These are Scenes, Turns, and Actions. Actions we discussed previously and deal with individual actions to effect the way the narrative unfolds. Scenes are where actions take place and account for each individual situation that the Players find themselves in during a game. From the mundane scenes at the Hero's day jobs to the powerful superpowered slug-fest that is happening downtown. Scenes do not have a set amount of time that they fill, meaning that they cover as much time as is needed to resolve the situations of that scene. They can also cover different locations or environments as well if that is how the scene should work.

In broad terms there are two types of scenes within a game: Action Scenes, and General Scenes. Usually speaking an action scene involves some form of direct conflict, this conflict can be physical, mental, emotional. Whenever tensions are high, and the likely hood of dice is increased it usually means that an Action Scene is taking place.

The Stakes Dice:

Every scene, regardless of Action or General, should have some level of gauge to determine how challenging or more accurately how tense that scene is. This is represented by the Stakes Dice. The Stakes dice are passive opposition dice that is included in general action pools when there is no active target opposing the action. The Stakes dice indicate how tense and dire the situation is and how much the Heroes are feeling it in that moment. The Stakes dice are Rated from D6 to D12, with D6 being about average in terms of tension, not easy but not overly tense, while a D12 Stakes die represents a near cosmic force is bearing down upon the Heroes and their World!

As indicated every scene, General or Action, will have Stakes dice and if it changes frequently during play it should always be announced upon a change of scene so that players are aware of their general opposition.

Initiative:

At the start of an action scene it is best to determine an order of play so that everyone participating in the scene has a chance to act. This is accomplished through the Initiative System.

Initiative works as follows:

The Narrator frames the situation and Indicates who is going to take the first action during the action scene. Players can spend a point of Heroism to interrupt and go first if they so chose. Once the first player has acted, they then designate the next player that still has not gone that round. This continues on until all participants have had a turn and the last character to act in a scene then chooses who goes next in the next turn.

On the other hand General Scenes are all of the scenes that exist between Action Scenes, where characters are moving from one location to another, bantering harmlessly among themselves or allies, or NPCs, or are undertaking investigations to hunt for clues, leads, or other such situations. These scenes usually occur between action scenes during the course of a game.

Heroism Points:

We have talked a bit about the various different aspects of how you get Heroism points, but how do you spend them? There are several ways that a player can spend their Heroism Points:

1. **Boost:** Add a D6 die to your dice pool.
2. **Addition:** Add another Condition or resource that could apply for your action to your pool.

3. **Multi-Effect:** Keep a second Result die even if you do not receive a Yes, and result. This cannot be used to inflict stress on a target.
4. **Stunts** A single point of heroism can be spent to do a number of different things such as effect more than one target with a single roll/attack/condition if a particular effect or framework would alternatively allow for something along those lines. You have to describe how a particular framework or Edge allows you to accomplish whatever type of feat you want to accomplish. There is a short list of Core- or most common- stunts that can be used with a number of different edges and frameworks
5. **Create an Advantage from a Hook:** Use one of a Scene's available hooks to add a single use asset for an action.
6. **Narration:** Spend a point to add a minor narrative element to a scene, so long as it does not interfere with the Scene itself or the Narrators goals for the scene. Narrator has veto ability on this usage.
7. **Replace Villain Edge for a flaw:** You can give the Narrator a heroism point to have a villain include the most relevant flaw they possess for a particular action instead of one of their edges.

You can spend multiple heroism points to gain multiple different effects, or you can spend to gain the above results multiple times in a single category. While you can spend multiple dice, there is a limit on this. On any single action undertaken, you can only spend up to a max of three points to achieve these effects.

Along with the various ways outlined in other segments of this document, the Narrator can- and Should!- award Heroism points for great roleplaying! Also, The Narrator can also award Heroism points to activate similar abilities as above for Narrator profiles. Narrators should also aware points of heroism when a player plays into a characters flaws outside of taking action- such as when the character is roleplaying in a scene and no dice are being picked up, especially when it is not mechanically beneficial or when they aren't rolling dice for an action!

Action Scenes:

During an action scene, play focuses in on frame by frame. Each character gets a turn in the action, and can do a number of different actions on their turn. We covered the basics of how to handle initiative above, however this section will cover all of the various actions that a player character can take during an individual frame of the action.

When a Player character has the Initiative during that round of a scene, we focus in on their individual frame. During a characters turn, their character can perform a single **Action**. What constitutes an action though is rather forgiving though. An action is any significant action that changes the nature of the narrative of the scene. For example in a "slug-fest" type of action scene a player describing their character moving to break the sound barrier might not constitute an action in and of itself, but doing so in order to slam headlong into a villain that is seemingly immovable in order to do enough damage to take them out, would most certainly count as an Action. While an action scene that is described as a "Chase", would probably have different considerations for a character moving fast enough to break the sound barrier as it is probably an attempt to break away from their pursuers- and thus would be considered significant enough to change the narrative of the scene.

To look at it in more mechanical terms, anytime a particular question is raised that has an uncertain outcome- that requires dice to be rolled- would count as an **Action**. Every other element is just **description**, and is basically the "how" the character is able to accomplish that Action. Seem complicated? Well, on paper it might appear that way, however in actuality it is pretty straightforward.

The three most common types of Actions taken on a turn are:

1. Roll dice to Inflict Stress, hinder a target by imposing a condition on them, or achieve another specific outcome to affect the narrative
2. Give a Benefit die to an ally for their next action
3. Spend a point of Heroism, and perform a Stunt

The first option is mostly covered by the core mechanic of the game that was discussed at the start of the Episode (see all of the above about rolling dice, determining effect, qualifier, result, etc) We will talk in more detail about each of the remaining actions below:

Benefit:

How often is it that you see heroes performing special maneuvers, offering each other tactical advice, or combining their abilities/powers for a single mighty blow? All the time, right? The benefit rule is designed in order to make this a part of action during a game.

When you are looking to do something similar to the above, narrate an action that your character is doing in the fiction to make that happen. Then pick either your concept, edge, or framework die- whichever one is most appropriate for the action that is described- and hand it off to the specific player you were attempting to assist with their action. (Note: you cannot give this benefit to yourself!). And that's it! After you pass the die off, choose who goes next in the initiative order. There is no need to roll for a benefit, however you can't undergo any other action for that round.

Stunts:

The super-strong character slams both of his fists against the ground, creating a massive shockwave that causes all nearby villains to lose their footing. The bowman lines up, and aims for the perfect shot. These are just a few of the various cool, and wonderful different things that superheroic characters do all the time! These types of elements can be pulled off during a game by spending a point of Heroism to Stunt.

This was partially addressed above when talking about ways in which you spend Heroism during a game. However, here is a bit more about what stunts are and how they work exactly. There are two forms of stunts: Non-rolled Stunts, and Rolled Stunts. Pretty basic categories right? Stunts aren't designed to be overly complex, but are there for characters to feel like they have options during the course of the action.

The only catch to stunts is that you have to have some element of your character (Concept, Edge, or Framework), that can be used to describe how you manage to pull off such a stunt during the course of the action. Secondly all stunts cost a single point of Heroism to activate. As indicated above there are two categories for stunts, and they hinge on whether or not a roll is required to set them up.

Stunts are designed to be very open ended, and there is no exhaustive list of stunts available. The Narrator and players are encouraged come up with Stunts that make sense for their games! However, below is a small list of basic stunts that most character concepts can come up with some way of using:

1. **Seize the Initiative:** Describe some way of how your character has a leg up on everyone else (immeasurable speed makes them faster than everyone else in the room, a calculating genius knows all of the moves before everyone else does, etc), then spend a point of Heroism. You get to declare yourself to go first for the initiative order this round.
2. **Interpose:** Describe some way in which your character can actively shrug off an attack for someone else. (The Invulnerable character with Organic Steel for Skin can easily shrug off those bullets for a

civilian/ally for example), then spend a point of Heroism. You then take the blow for an ally or civilian Scene Hook, and roll as normal.

3. **Area Attack:** Describe some way in which your powers, abilities, etc can affect multiple enemies in the scene. (The powered armored hero unleashes a barrage of missiles at several robot enemies for example), and spend a point of Heroism. When you attack you declare multiple targets- borrowing a die from each target (the die included is whatever is the most relevant die representing them haphazardly defending themselves, but will usually be a concept or framework). Roll all dice and determine effect, qualifier, and Result as normal and if your roll is successful inflict stress or a condition equal to that result die chosen. If you choose a villain die as a result you take a consequence as normal, however increase the severity of that consequence by the number of extra villain dice.

4. **Aim/Charge Up:** Describe some way in which your character takes a moment to charge up, or enhance your capabilities in some way. (The Energy Blaster Intensifies the energy they are amassing within their hands, and then unleashes a more powerful burst of it later. The Archer character takes a moment to line up for just... the right... shot!) Spend a point of Heroism, then construct a pool, and roll against the stakes dice for the scene. If you succeed you create a Stunt die for your next action (think of this like a benefit, but one that only applies to you!), if you fail the roll you don't create the stunt die, but you do get the expended point of heroism back!

Episode 4: The Narrator

A little secret to this game: The Players do all of the rolling in the game. Period. Well, what does that mean for actual reactions, and enemy damage?

Here is a key piece of information regarding that. On a villain's action, the player rolls the whole pool as normal, then if they fail their reaction The Narrator chooses one of the remaining dice in the pool to inflict stress or impose a condition on that Hero character.

Narrator Characters:

Much like Heroes, narrator characters are created in much the same ways. Every Narrator Character has a concept die, edges and flaws, and frameworks. However unlike heroes, the rating for a Narrator characters frameworks do not have to be bought, and can be whatever the Narrator thinks is functionally appropriate for that individual. Also, unlike Heroes whose Concept die rating is based off of the Series power level, Narrator characters Concept Die will fluctuate to indicate how much of a challenge they are for the characters to face. Technically speaking just because a Villain has a D12 concept does not expressly mean that they are a Cosmic Threat, they can still be a "general villain", the difference here is in how much of a challenge the character will be for the all of the heroes to face.

The other major difference between Narrator characters and Heroes is that Narrator characters will have fluctuating Stress boxes, meaning they logistically have more stress tiers than an average character would. That's okay! In fact for the more powerful threats, having multiple stress boxes and four or more stress tiers means that they are more difficult to defeat!

Mooks:

Unlike general character profiles, mooks work a little differently. They still have a Concept, Edges, Flaws, and Frameworks, but they usually will only have 1 edge and 1 flaw, and will usually only have 1 framework to work with. Also, Mooks can represent multiple different groups of individuals rather than just a single individual. To do this each Mook sheet will have a number of stress boxes without tiers. Unlike other characters though each individual stress box represents one individual in the Mook Mob, and thus certain actions can take out multiple mooks in a single action!

Season Motivations:

While each character will have two individual Motivations to get Drama points from, the Narrator is also responsible for creating Season or Act Motivations as well. These special Motivations serve as a way of solidifying the pursuit of certain goals for all of the players at the table. Both the Narrator and the players should think of Season Motivations as plot and sub-plot frames to work in, and as such the Season Motivations will most likely be rather open ended, and will probably only really be functionally closed out when the season itself ends.

Otherwise Season and Act Motivations work pretty much the same way as regular motivations do. Whenever a player feels that they have contributed a push of that motivation, they can tell the Narrator, and the rest of the group, and if everyone agrees that is summed up in a line and added to that tracker for that motivation. The player also gets a point of Drama for taking that step.

Sometimes players might not be as confident to just declare they are moving a Season or Act Motivation forwards, so instead when the Narrator notices this has occurred, they can give the player a point of Drama, and write down the step taken of their own accord.

Okay, so now that we covered how these more freeform/open Motivations work... What is the difference between a Season and an Act Motivation?

A season motivation is one that represents a plot or sub-plot that realistically lasts until that major narrative arc is over. Sometimes an entire “season” will last as long as the players get together and play the game for. Sometimes, a season ends and a new one is picked up right where it left off. Essentially you can think of a season motivation as something that lasts through the primary campaign, and if the primary story of that campaign ends, then a new season should probably begin.

An Act Motivation, on the other hand, are the secondary arcs that occurs while players are playing through a season. Whenever there is a major milestone reached by the group, but the group hasn't completed/concluded the season yet, that usually indicates that an Act has been completed.

Awarding Heroism:

While it was discussed briefly in a previous episode, there are a few ways in which a Narrator can award Heroism to players:

1. The first way is for great roleplaying, when a layer does something fun/interesting and the table eats it up!
2. When a player plays into a flaw during roleplaying/general scenes and it creates an impact on the story for the session.
3. You can give the players a point of heroism to interrupt the normal imitative order, and pick which character goes first/next in the round
4. Whenever a player pulls in a Flaw during an action instead of one of their Edges.
5. Whenever a Player steps down their characters Concept die, when that concept might be more of a hindrance than a benefit, during an action.

You will notice the primary ways that Heroism is awarded is by Player choice/driven by players actively doing things. This is very much intentional! The primary point of Heroism is to award players for doing things that drives the story forward, that isn't always the most mechanically rewarding in order to make that situation that much more interesting, etc. For those reasons Heroism is very much a resource that is Player/Character facing, and more often then not players should be telling the Narrator when they get Heroism and why.

The Narrator During Character Creation:

The Narrator plays a pivotal role during the character creation process. You can think of the narrator as the glue that manages to find a way to make all of the disparate pieces, (in this case the players and their characters), fit together. The Narrator not only introduces the notions of what the game is going to be about, where it might be located (if the Narrator has created their own setting without input from the players), and what kind of themes the Narrator was thinking would play great in the game, but the narrator also funnels and “borrows” the ideas created by the players and the backstories they invent for their characters.

As the Narrator jot down anything and everything of note while the players are designing their characters and their backgrounds! Ask all manner of questions and see what sort of answers the Players give you. All of these elements are probably things that the Players would like to see involved in the game at one point or another, so lean on the Players to give you tools to use during that time. Does a Player reference a villain or arch-nemesis in their background? Great! You just got another character

that you can use for your game! Did the player just envision an entire government group/program you didn't think existed before? Fantastic! They did that part for you without you even realizing it!

Episode 5: Setting the Stage

Okay, so this chapter is a little bit of a cheat in the sense that It is also mostly for the Narrator as it covers both Scenes and, in a very broad stroke way, settings. However, a setting is only as good as the characters that inhabit it and the stories that are told within its bounds. As a result this was enough of a convincing argument to bring the players and narrators back together and let them both gear, and drive the creation of a setting!

A setting in a superhero game should feel like more than just a flimsy cardboard background where a bunch of supped up people in tights slug it out in front of. In many ways, a superhero story can easily fall flat if the setting itself doesn't feel alive! That's not to say that a setting has to be the most important, or the most prominent, element of a game. But a setting should feel like a place none the less, even if the setting is in the furthest reaches of the cosmos, or at the very depths of the world's oceans.

A setting is primarily run and maintained by the Narrator, and yet the players are the ones that should feel like the custodians of it. Not just because they are playing heroes in its grounds, but because they should be working to make elements that fit right into it! Buildings, places, people all of these elements are fair game for both the Narrator and the players to create!

While most elements of a setting might not have a lot of mechanical weight to them during a game, they can also allow for a great source for the use of Heroism points through Play! Players spending points of Heroism to adjust or add elements to a scene can allow for all manner of fun, and interesting narrations: The acrobatic heroes player spending a point to notice the chandelier above the thugs in the great ballroom downtown, and then spends a round to create a benefit by silently leaping on top of the thing, only to then spend his next action collapsing down on the thugs below!

Settings aren't just the overall location where the campaign takes place either. Settings are also the places that exist during individual scenes in an episode as well. These scenes also suggest elements known as: Hooks.

A Hook is a mostly narrative, but partial mechanical, element to a particular scene that can create benefits for the heroes, or setbacks for them to stop. Each Hook is part of a Hook List for that particular environment or locale, and each one is usually comprised of a few words or a small phrases that sum up the most important elements of a scene location from a narrative perspective. Not every scene needs a Hook List, but many scenes can easily have one whipped up as the story unfolds!

A hook also has a Die Rating associated with its potential impact. A Narrator can give a potential player a point of heroism in order to add a use a hook as a condition for a particular character in a scene, or a Player can spend a point of heroism in order to use a scene element as a benefit for an action. Most Hooks should have a minimum of a D4 and should probably stay within the maximum of D8, unless there is something really impressive as a scene element present- in which case one might argue for a D10 hook, or possibly a D12!

Narrators can also use these Hooks and their die codes to place special conditions for the scene itself- These are Called Dynamic Hooks, and these Hooks have shifting die codes during the course of the scene. These Dynamic Hooks can change the way a scene flows, and even how the scene ends! Giving multiple different ways to resolve situations. For example if the heroes have snuck into the villains

flying base they might see the villain activating the ***Self Destruct Sequence: D4***. That Hook could spell doom for the heroes for certain! During the End of the Narrators turn the ***Self Destruct Sequence*** will increase in die size until it passes a D12. After such time the Self-Destruct sequence activates and the scene ends with a catastrophic destructive explosion!

During the End of the Narrator's Turn any Dynamic Hook is increased or decreased by one die size, or stays the same, based solely on the parameters of the Dynamic Hook. However, unlike normal scene hooks, Dynamic ones can be actively affected by Player characters and Non-player characters. As outlined in the above example, players can take actions against the stakes dice for the scene in order to attempt to shut down the Self Destruct Sequence, degrading its die code, and should they manage to bump it down passed D4 the sequence ends.

Narrator Characters and Hooks:

Since Narrator characters do not roll dice, they interact with Hooks a little differently than player characters do. If a Narrator describes a narrator character interacting with a particular Hook during an individual Frame for their action, the Narrator can do one of three things:

1. Turn the Hook into a Scene Condition that affects all other characters in a scene
2. Step up or step down that Hook/Dynamic Hook

Whatever die is most appropriate for the action being taken by the villain is applied to that particular narrative, and then the Hook is bumped up or down, or is turned directly into a Scene Condition. For example, a villain can take a random hostage from a room filled with ***Freaked out Civilians: D8*** , turning it into a Scene Condition that applies to all hero actions undertaken during their actions and reactions- as the heroes don't want to harm the hostage after all!