HERO SYSTEM
MARTIAL ARTS



HERO SYSTEM
SIXTH EDITION

STEVEN S. LONG
MICHAEL SURBROOK

HERO SYSTEM

MARTIAL ARTS



HERO SYSTEM
MARTIAL ARTS
A *Core Library* Supplement for the HERO System

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INTRODUCTION

With a few exceptions, there's one thing that all game campaigns feature, regardless of genre, setting, time period, or character type: combat. Fights and battles are exciting and fun, so it's natural that they'd appear in most roleplaying campaigns. And while lots of games feature fights with guns, bows, and other Ranged attacks, Hand-To-Hand Combat is an element of nearly every genre and adventure.

HERO System Martial Arts is your complete guide to martial arts and other forms of hand-to-hand combat in the *HERO System*. It covers all aspects of the martial arts — the styles, the maneuvers, and the Martial Arts genre itself.

Chapter One, *The Way Of The Warrior*, describes dozens of martial arts styles from around the world and throughout history, and shows you how to buy them for your character. It also lists special abilities appropriate to each style so you can expand beyond the basic Martial Maneuvers to improve and better define your character.

Chapter Two, *Martial Maneuvers*, describes how you can create your own Martial Maneuvers from scratch, and discusses other ways to buy martial arts and advanced fighting abilities for your character. It also includes rules for buying Advantages for Martial Maneuvers.

Chapter Three, *The Secrets Of The Masters*, describes over 200 special martial arts abilities characters can buy. With these powers at your disposal, you can easily re-create any "special technique" you've seen in martial arts movies, or that legend attributes to the greatest masters of a particular fighting style.

Chapter Four, *Training For Perfection*, covers martial artist character creation. It includes archetypes and Templates for characters who commonly appear in Martial Arts stories, and special rules for Skills and other game elements that martial artists often buy.

Chapter Five, *Martial Arts Genre By Genre*, showcases how martial arts feature into various genres of adventure gaming, such as Superheroes, Fantasy, and Pulp. It includes a dozen genre-specific fictional martial arts and eight sample characters.

Chapter Six, *Blood And Steel*, examines martial arts combat. It includes advanced rules and information for various Combat and Martial Maneuvers, a comprehensive list of martial arts weapons and equipment, and other useful information.

Chapter Seven, *Ninja Hero*, covers Martial Arts as a genre. It reviews each of the five major subgenres of Martial Arts — Realistic, Cinematic, Wuxia, Video Game, and Anime — and discusses how to create characters and campaigns for each type.

Lastly, *HERO System Martial Arts* concludes with an Appendix containing a glossary of martial arts terms, lists of names for Asian characters, and a comprehensive bibliography and filmography.

So practice your Fists of Fury maneuver and prepare your most secret techniques — it's time for action-packed martial arts combat with *HERO System Martial Arts*!

"LET MORTAL COMBAT BEGIN!"

– SHANG TZUNG, MORTAL KOMBAT

ABBREVIATIONS

This book uses the following abbreviations to refer to other *HERO System* books:

6E1: *The HERO System 6th Edition, Volume I: Character Creation*

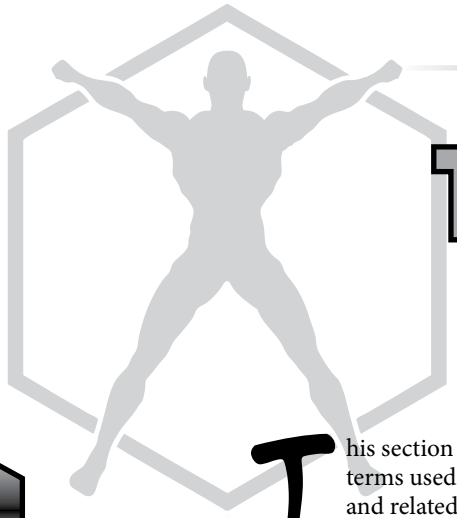
6E2: *The HERO System 6th Edition, Volume II: Combat And Adventuring*

APG: *The HERO System Advanced Player's Guide*



CHAPTER ONE

THE WAY OF THE WARRIOR: MARTIAL ARTS STYLES



THE WAY OF THE HERO

1

This section discusses the rules and other terms used to describe martial arts styles and related matters in the *HERO System*. Gamers interested in doing their own research on these subjects should consult the Bibliography at the end of this book.

MARTIAL ARTS MANEUVERS

The maneuvers (both Hand-To-Hand and Ranged) in the accompanying list include most of the ones used to construct the martial arts packages in this chapter.

In the list, the *Maneuver* column gives the maneuver's generic name. Typically, a name specific to the art replaces the generic name when the maneuver appears in a style. For example, Martial Strike becomes a "Punch" in one style, and an "Elbow Strike" in another.

The next column, *Phase*, indicates how long it takes to perform the maneuver. Most are Half Phase Actions; some, like a Haymaker, require a Full Phase plus one Segment and land at the end of the Segment after they're begun.

The next column, *Pts,* gives the maneuver's cost in Character Points.

The next two columns, *OCV* and *DCV*, show the Combat Value modifiers of the maneuver.

In the Ranged Martial Arts Maneuvers list, the next column, *Rng*, indicates the bonus or penalty added by the maneuver to the standard Range Modifier.

The last column, *Damage/Effect*, describes (in short form) what the maneuver does when used successfully. For explanations of the terms under "Damage/Effect," refer to the "Designing Martial Arts Manuevers" and "Combat Maneuvers" sections of this book.

RANGED MARTIAL MANEUVERS

Maneuver	*Phase*	*Pts*	*OCV*	*DCV*	*Rng*	*Damage/Effect*
Basic Shot	½	4	+0	+0	+2	Strike, +2 DC
Defensive Shot	½	3	-1	+2	+0	Strike
Distance Shot	1+1	5	+0	-2	+6	Strike; +1 Segment
Far Shot	½	5	+1	-1	+4	Strike
Offensive Ranged Disarm	½	5	+1	-1	+2	Disarm, +10 STR
Offensive Shot	½	4	-1	-1	+0	Strike, +4 DC
Offensive Trip	½	5	+1	-1	+0	Strike, +v/10; Target Falls
Quick Shot	½	4	+1	+0	+0	Strike, +2 DC
Ranged Disarm	½	4	+0	+0	+0	Disarm, +15 STR
Trip	½	4	-1	-1	+2	v/10, Target Falls

HAND-TO-HAND MARTIAL MANEUVERS

Maneuver	*Phase*	*Pts*	*OCV*	*DCV*	*Damage/Effect*
Basic Strike	½	3	+1	+0	STR +2d6 Strike
Charge	½	4	+0	-2	STR +2d6 +v/10 Strike, FMove
Choke Hold	½	4	-2	+0	Grab One Limb; 2d6 NND(2)
Counterstrike	½	4	+2	+2	STR +2d6 Strike, Must Follow Block
Crush	½	4	+0	+0	STR +4d6 Crush, Must Follow Grab
Defensive Block	½	5	+1	+3	Block, Abort
Defensive Strike	½	5	+1	+3	STR Strike
Defensive Throw	½	3	+1	+1	Block, Target Falls
Disarming Throw	½	5	+0	+0	Grab Weapon, +5 STR to take weapon away; Target Falls
Fast Strike	½	4	+2	+0	STR +2d6 Strike
Flying Dodge	½	5	—	+4	Dodge All Attacks, Abort; FMove
Flying Grab	½	5	-2	-1	Grab Two Limbs, +10 STR for holding on; FMove
Flying Tackle	½	3	+0	-1	STR +v/10 Strike; You Fall, Target Falls; FMove
Grappling Block	½	4	+1	+1	Grab One Limb, Block
Grappling Throw	½	3	+0	+2	STR +2d6 Strike; Target Falls; Must Follow Grab
Joint Break	½	5	-1	-2	Grab One Limb; HKA ½d6, Disable
Joint Lock/Throw	½	4	+1	+0	Grab One Limb; 1d6 NND(7); Target Falls
Killing Strike	½	4	-2	+0	HKA ½d6
Killing Throw	½	5	-2	+0	HKA ½d6; Target Falls
Legsweep	½	3	+2	-1	STR +1d6 Strike; Target Falls
Martial Block	½	4	+2	+2	Block, Abort
Martial Disarm	½	4	-1	+1	Disarm; +10 STR to Disarm roll
Martial Dodge	½	4	—	+5	Dodge, Affects All Attacks, Abort
Martial Escape	½	4	+0	+0	+15 STR vs. Grabs
Martial Flash	½	4	-1	-1	Flash 4d6 (choose Sense Group)
Martial Grab	½	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Martial Shove	½	4	+0	+0	+15 STR to Shove
Martial Strike	½	4	+0	+2	STR +2d6 Strike
Martial Throw	½	3	+0	+1	STR +v/10; Target Falls
Nerve Strike	½	4	-1	+1	2d6 NND(1)
Offensive Strike	½	5	-2	+1	STR +4d6 Strike
Passing Disarm	½	5	-1	-1	Disarm, +10 STR to Disarm roll; FMove
Passing Strike	½	5	+1	+0	STR +v/10; FMove
Passing Throw	½	5	+0	+0	STR +v/10; Target Falls; FMove
Reversal	var	4	-1	-2	STR +15 to Escape; Grab Two Limbs
Root	½	4	+0	+0	STR +15 to resist Shove; Block, Abort
Sacrifice Disarm	½	4	+2	-2	Disarm, +10 STR to Disarm roll
Sacrifice Lunge	½	4	+2	-2	STR +v/10; FMove
Sacrifice Strike	½	5	+1	-2	STR +4d6 Strike
Sacrifice Throw	½	3	+2	+1	STR Strike; You Fall, Target Falls
Takeaway	½	5	+0	+0	Grab Weapon, +10 STR to take weapon away
Takedown	½	3	+1	+1	STR Strike; Target Falls
Weapon Bind	½	4	+1	+0	Bind, +10 STR

MODIFYING AND BUILDING STYLES

Readers who practice the martial arts may have objections to the way some of the styles in this book are defined in *HERO System* terms. Hero Games has made every effort to make this book as comprehensive as possible, but limitations imposed by the nature of research, dramatic sense, and space in the book itself make it impossible to depict every maneuver associated with every style.

To resolve this dilemma, you can build your own Martial Maneuvers and martial arts styles, or modify existing Maneuvers and styles, to suit your own opinions and tastes. To learn how, refer to the end of this chapter and to Chapter Two.

MANEUVERS AND WEAPONS

Characters can use some martial arts with weapons. But not all maneuvers apply to all weapons; a kick can't work with a machete, and holding a spear doesn't improve a dodge.

The accompanying list provides general guidelines for which sorts of weapons work with which maneuvers. The GM should use common sense when dealing with a weapon not found on this list — simply compare it to weapons on this list and decide which one it most closely corresponds to.

When you're using non-martial Combat Maneuvers from 6E2, compare the non-Martial Maneuver to the Maneuvers in the accompanying chart. You can perform a non-martial Block with the sorts of weapons used with the Defensive and Martial Blocks; you can perform a non-martial Disarm with the sorts of weapons used with Martial and Sacrifice Disarms; and so on.

Maneuver Type	Can Be Used With These Weapons:
Basic Strike	*
Charge	*
Choke Hold	Staves, Weapon Shafts, Garrotes, Chain & Rope Weapons, Nunchaku, Three-Section Staff, Shinobi-Zue
Counterstrike	*
Crush	Staves, Weapon Shafts, Chain & Rope Weapons, Three-Section Staff, Shinobi-Zue
Defensive Block	*
Defensive Strike	*
Defensive Throw	None
Disarming Throw	None
Fast Strike	*
Flying Dodge	None
Flying Tackle	None
Grappling Block	None
Grappling Throw	Chain & Rope Weapons
Head-Butt	Helmet Spikes, Other Head-Worn Weapons
Joint Break	None
Joint Lock/Throw	Chain & Rope Weapons
Kick	Ashiko
Killing Strike	*
Killing Throw	None
Legsweep	Staves, Tetsubo, Shinobi Zue, Polearm Shafts, Nets
Martial Block	All Melee Weapons, Shields
Martial Disarm	*
Martial Dodge	None
Martial Escape	None
Martial Flash	None
Martial Grab	Nets, Whips, Chain & Rope Weapons, Shinobi-Zue
Martial Shove	All Large (L) Melee Weapons, Shields
Martial Strike	*
Martial Throw	Chain & Rope Weapons
Nerve Strike	*, but only normal-damage weapons
Offensive Strike	*
Passing Strike	*
Passing Throw	Chain & Rope Weapons
Punch	All Melee Weapons
Reversal	None
Root	None
Sacrifice Disarm	*
Sacrifice Lunge	*
Sacrifice Strike	*
Sacrifice Throw	None
Takeaway	All Melee Weapons
Takedown	Staves, Polearm Shafts, Nets, Whips, Chain & Rope Weapons
Weapon Bind	All Melee Weapons, Shields

*: If defined as Punch, see Punch; if defined as Kick, see Kick; if defined as Head-Butt, see Head-Butt

Ranged Martial Arts And Weapon Types

A character with a Ranged Martial Art style is typically trained in the use of a specific type of weapon (though sometimes characters with innate Ranged attacks buy Ranged Martial Maneuvers, in which case you should consider that Ranged attack as a "weapon"). In this case, he cannot use his Ranged Martial Maneuvers with other weapons unless he's received the proper training (*i.e.*, purchased the appropriate Weapon Element). In short, a character who knows Shurikenjutsu cannot use his Ranged Martial Maneuvers with a bow or rifle unless he purchases WE: Bows or WE: Firearms.

LEARNING MARTIAL ARTS

Building a martial artist at the start of a campaign usually poses few problems — the character needs, typically, at least 10 Character Points' worth of Martial Maneuvers from one style, an 8- roll in the Knowledge Skill of that style, and the *Style* Distinctive Feature. But things get a little more complicated when characters want to use Experience Points to improve their martial arts or buy new martial arts abilities.

LEARNING MARTIAL ARTS FROM SCRATCH

Sometimes an existing character wants to learn a martial arts style from the ground up. Finding a teacher depends on plot and storytelling, things for the player and GM to work out. But the actual acquisition of the abilities requires the character to spend Experience Points, and that requires rules.

First, the character should spend at least one point for a Knowledge Skill with his style. Characters shouldn't learn any maneuvers before taking the KS.

Second, if the style requires an Element (such as Weapons Element), the character must buy it next.

Third, a few styles require practitioners to purchase specific Skills (the ones marked with an asterisk [*] in the style write-ups). For example, characters cannot learn Aikido and Jujutsu without knowing Breakfall, or Kenjutsu without knowing WF: Blades. The character must buy all required Skills before buying any maneuvers.

A character can only start buying Martial Maneuvers after he's satisfied all of these prerequisites. At that point, he can learn one maneuver after another until he's bought at least ten Character Points' worth of them. The GM may let him start using each maneuver as it's learned, or require the character to wait until he's acquired 10 Character Points' worth of them before he can start using them.

THE STYLE DISTINCTIVE FEATURE

Ultimately, the character can take the *Style* Distinctive Feature for his style (if it allows that). He can only take this Complication with the GM's approval, though. The GM may not want to let him receive new Character Points for the new Complication.

There are two different ways GMs may approach this question in their own campaigns:

Allow (or Require) the Character to Take the *Style* Distinctive Feature: The character can add the *Style* Distinctive Feature to his list of Complications. He gets no additional Character Points to spend because of this, however.

Allow the Character to Substitute the *Style* Distinctive Feature For Another Complication: The character can trade in another Complication he's already been trying to buy down or buy off, and take the *Style* Distinctive Feature in its place. For example, recently the character defeated his 10-point Hunted in a climactic fashion, and it's an appropriate time to get rid of that Hunted. The character erases the Hunted and substitutes the *Style* Distinctive Feature for it. Note: GMs should only allow this when a logical, plot-driven reason already exists to change the Complication. Reasons such as "I'm tired of it" and "I like the *Style* Distinctive Feature better" aren't sufficient.

Of these approaches, the second usually works best. It provides a point-cost incentive to learn Martial Maneuvers without providing the character with new Character Points out of nowhere.

RATE OF LEARNING

How fast should characters learn new martial arts?

In the real world, a normal practitioner can earn a black belt in an average of about four years. In the *HERO System*, that corresponds to an expenditure of only three or four Character Points per year on Martial Arts maneuvers and skills, far too slow for most adventure genre purposes.

However, also in the real world, some legitimate martial arts champions have attained black belt rank in much less time. One famed heavyweight full-contact karate champion earned his in only seven months — more like spending two Character Points per month on Martial Arts maneuvers and Skills.

Therefore, for game purposes, presume PCs have taken anywhere from half a year to four years to earn their belts. But when PCs learn new maneuvers and arts after they've begun play, you should follow one of these approaches:

One CP Every Adventure: A character can spend one Experience Point on Martial Arts maneuvers, Skills, and Elements every adventure. This presumes he's receiving regular training in the campaign setting. As a result, it takes quite a while (ten to fifteen game sessions) to earn a black belt's worth of maneuvers and Skills. This approach works well for Heroic campaigns not oriented around martial arts, or for any campaign stressing "realism."

SHIFU: YOU HAVE DONE WELL, PANDA.

PO: DONE WELL? DONE WELL? HA, I'VE DONE AWESOME!

SHIFU: THE SIGN OF A TRUE HERO IS HUMILITY. BUT, YES, YOU HAVE DONE... AWESOME.

– KUNG FU PANDA



Two or Three CP Every Adventure: A character can spend two or three Experience Points (the GM decides which) on Martial Arts maneuvers, Skills, and Elements every adventure. This presumes he's receiving regular, and extraordinarily intensive, training in the campaign setting. With this approach, it takes four to seven adventures for a character to acquire a competitive level of prowess in his style. This approach works well for Heroic martial arts-oriented campaigns and any Superheroic campaign.

Spend Many CP During Training Breaks: If the campaign skips a lot of time, the character, with GM permission, can spend any amount of Experience Points on martial arts. In other words, if the campaign skips six game-months between adventures, the character could conceivably drop quite a few points into his fighting skills. Again, the character must receive regular training within the campaign setting. A realistic expenditure rate equals 2 Experience Points every game month; an acceptable expenditure for Heroic campaigns, presuming very intensive training, would be 4 Experience Points every game month; in Superheroic campaigns, spending 6-8 Experience Points every game month is feasible.

LEARNING NEW AND MULTIPLE STYLES

Some characters want to learn new martial arts styles in addition to their basic style, and some just wish to purchase individual maneuvers from a number of styles to supplement their basic style. This is fine, logical, and realistic, but you need a few rules to govern this practice so it doesn't get out of hand.

BUYING MANEUVERS OUTSIDE YOUR STYLE

A character can learn a maneuver from a style other than his own, or (if the GM allows) create a new maneuver using the maneuver design rules. A character should know at least three maneuvers in his original style before he buys an "outside" maneuver.

The player must have an acceptable rationale for his character to learn this outside maneuver, such as learning from a PC or established NPC. If he buys the maneuver after play begins, he's subject to the time constraints chosen by the GM (see above), and must have a logical way to learn the maneuver (*i.e.*, access to a teacher and time to learn).

If a character wishes to learn only one or two maneuvers outside his style, he doesn't have to buy a KS in that style.

OUTSIDE MANEUVERS AND THE WEAPONS ELEMENT

If a character's basic style includes the Weapons Element for a particular weapon, and he buys a maneuver from a second style, he can still use the new maneuver with the weapons permitted for his style. For example, if he knows Karate and buys the Weapons Elements for Karate Weapons and Staff, then buys the Fencing Takeaway, he can use the Fencing Takeaway with both Karate Weapons and Staff. This is possible because the martial artist adapts his new maneuvers to his old style, but some restrictions exist.

First, the maneuver must be appropriate for the weapon. A Fencer who learns the Side/Spinning Kick can't use the kick with a blade. See the chart under *Martial Arts Maneuvers And Weapons*, page 8, to determine which types of maneuvers work with which types of weapons.

Second, a character with at least 10 Character Points' worth of maneuvers in one style can buy an outside maneuver and use that maneuver with his style's weapons. However, he can't use all his original style's maneuvers with the Weapons Element from the single outside maneuver.

Example: *Okamura Masao knows Karate; he knows ten points' worth of maneuvers and has bought the Weapons Elements Karate Weapons and Staff for his Karate. He now learns the Kung Fu Punch maneuver and the Kung Fu Weapons Elements of Clubs and Blades from a Kung Fu teacher. He can use the Punch with his Karate Weapons and Staff. However, he cannot use his Karate maneuvers with Clubs and Swords.*

However, if the practitioner knows two complete styles, he can use maneuvers from either art with the Weapons Elements he's purchased for either art.

Example: *Years later, Okamura Masao has learned both Karate and Kung Fu (he has at least ten points of maneuvers in each). He has bought the Karate Weapons and Staff Weapons Elements for his Karate, and the Clubs and Blades Weapons Elements for his Kung Fu. Now, he can use his Karate maneuvers and his Kung Fu maneuvers with Karate Weapons, Staff, Clubs, and Swords.*

KNOWLEDGE SKILLS AND NEW STYLES

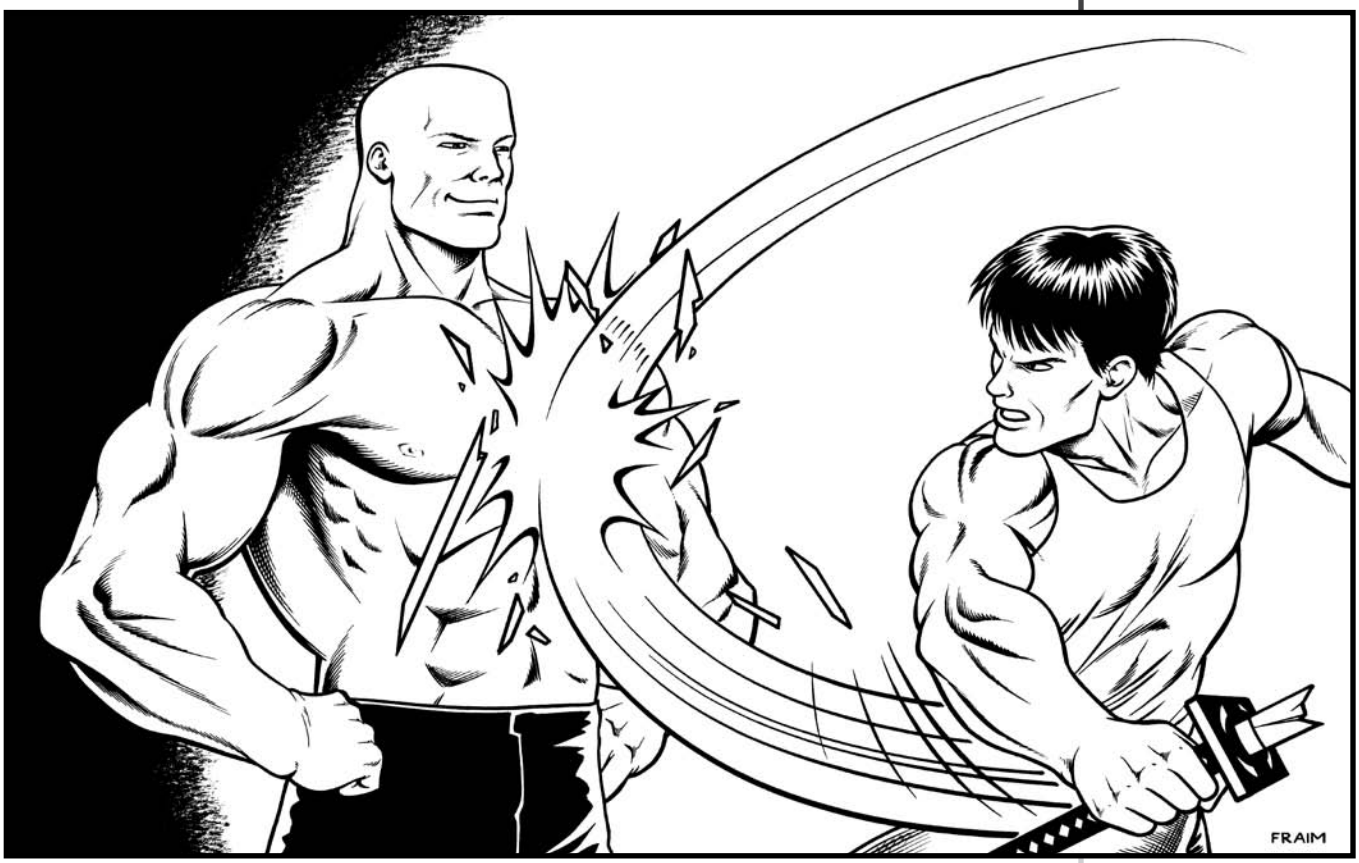
If a character already knows a particular martial art (including having a KS in that art), and then buys a KS in a second art, he may use any maneuvers he has purchased which overlap both styles in the fashion of either style. This is a good way for a character to vary his fighting style to confuse an opponent or avoid the effects of a successful Analyze Style roll. But remember, just purchasing a KS in a style doesn't give a character access to any Maneuvers he hasn't paid points for.

Example: *Hitoshi knows Karate. He's purchased all of that style's maneuvers and has KS: Karate 11-. After a trip to Thailand, he becomes interested in Muay Thai and begins studying it. After a couple of months of hard work, he knows enough to buy KS: Muay Thai 11-.*

Karate and Muay Thai have several maneuvers in common: Killing Strike (called Knifehand Strike ("Chop") in Karate and Elbow/Knee Killing Strike in Muay Thai); Martial Block (called Block in both styles); Martial Strike (called Punch/Snap Kick in Karate and Low Kick in Muay Thai); and Offensive Strike (called Side/Spin Kick in Karate and Roundhouse Kick/Knee Strike in Muay Thai). Since Hitoshi has a KS in both styles, he may use either version of those maneuvers when he's fighting, without having to pay for each maneuver twice.

Hitoshi soon has the misfortune to get into a fight with Seiki, another Karate practitioner. After a few seconds of fighting, Hitoshi realizes Seiki has studied Hitoshi's maneuvers and knows enough about Hitoshi's fighting style to defeat him (in game terms, Seiki made an Analyze Style roll and used his I've Taken Your Measure *ability (see Chapter Three) to gain extra DEX and CV when fighting Hitoshi, and Hitoshi made a PER Roll to realize Seiki "had the drop on him").*

*So, Hitoshi switches to using Muay Thai maneuvers whenever possible. Seiki cannot analyze these new maneuvers (*i.e.*, he fails at a second Analyze Style roll), so he cannot use his Aided DEX to increase his OCV and DCV whenever Hitoshi uses a Muay Thai attack. Hitoshi can use his Killing Strike, Martial Block, Martial Strike, and Offensive Strike as Muay Thai maneuvers and limit Seiki to his regular DEX and CVs (without the benefit of the Aid) when attacking or defending against those maneuvers. However, if Hitoshi uses one of those maneuvers as a Karate manuever, or if he uses any other Karate maneuver, Seiki still gains the benefit of his Aided DEX and CVersus Furthermore, Hitoshi's KS: Muay Thai does not allow him to use that style's Fast Strike or Shove maneuvers, since he's never purchased either of them.*



MARTIAL MANEUVERS RANKING SYSTEM I

Easy Maneuvers
- Basic Strike
- Charge
- Flying Tackle
- Legsweep
- Martial Block
- Martial Disarm
- Martial Dodge
- Martial Escape
- Martial Grab
- Martial Shove
- Martial Strike
- Martial Throw
- Takedown
- Weapon Bind

Complex Maneuvers
- Choke Hold
- Crush
- Defensive Block
- Defensive Strike
- Fast Strike
- Joint Lock/Throw
- Killing Strike
- Martial Flash
- Offensive Strike
- Reversal
- Sacrifice Disarm
- Sacrifice Lunge
- Sacrifice Strike
- Sacrifice Throw

Advanced Maneuvers
- Counterstrike
- Flying Grab
- Grappling Block
- Grappling Throw
- Joint Break
- Nerve Strike
- Passing Strike
- Root

Very Advanced Maneuvers
- Defensive Throw
- Disarming Throw
- Killing Throw
- Passing Disarm
- Passing Throw

Highly Advanced Maneuvers
- Flying Dodge
- Takeaway

Ranking Martial Maneuvers

When buying Martial Maneuvers for their characters, many players base their decision on the game benefits provided by each Maneuver. They buy a Normal Damage Strike or two, then perhaps some Strikes that do Killing or NND damage (or have some other effect, like Throw), and then round out the Martial Arts package with several Maneuvers that provide different functionality: a Block; a Disarm (or maybe a Takeaway); a Dodge; an Escape; a Grab; and so on.

The reasoning behind this is that buying multiple Maneuvers that do basically the same thing — Normal Damage, typically — isn't cost-efficient. There's a point of diminishing returns, since each Maneuver is largely the same, just with different modifiers. If a character has a Martial Strike, why buy a Fast Strike? It does the exact same damage; the only difference is that it has +2 OCV instead of +2 DCV. It's more effective to spend the same 4 Character Points on +2 OCV with Martial Strike.

This makes perfect sense from a gaming perspective, and there's absolutely nothing wrong with it if that's what your gaming group enjoys. However, in campaigns that want to stress "realism" a little more, the points-efficiency approach doesn't entirely make sense. In the real world, martial artists spend years studying their styles and often learn dozens of ways to punch, kick, grab, or otherwise attack their opponents. While it's true that in *HERO System* terms a single Martial Maneuver can represent many different real-world maneuvers, in some campaigns the GM would prefer that players represent their characters' depth and breadth of martial knowledge by spending more points on Maneuvers (even "redundant" ones) than they otherwise would.

The easiest way to do this is to rank Martial Maneuvers in terms of difficulty, then require characters to spend a certain amount of points on Maneuvers from each level of difficulty before they can buy any Maneuvers from the next highest rank. The rankings depend partly on real-world considerations of complexity, and partly on game balance considerations. Each GM should establish a ranking system that suits his preferences and his campaign; the accompanying text boxes describe two such systems that work well for most campaigns. The first is for campaigns with a heavy martial arts emphasis where characters are expected to spend a lot of points on Maneuvers; the second is for games with a more casual approach to martial arts, where it's unlikely that characters will ever buy any of the more esoteric maneuvers.

USING THE RANKING SYSTEM

There are several ways the GM can require characters to use this (or any other) ranking system.

The easiest is to establish that a character can't buy any Martial Maneuvers from a given rank unless he's spent a certain amount of points on Maneuvers from the previous rank. (The point totals may vary from rank to rank, since the upper ranks have fewer Maneuvers to choose from.) For example, if the GM's using Ranking System I, he might say: "Characters must spend at least 20 Character Points on Martial Maneuvers from the Easy rank before they can buy any from the Complex rank. They must spend at least 16 Character Points on Martial Maneuvers from the Complex rank before they can buy any from the Advanced rank. They must spend at least 12 Character Points on Martial Maneuvers from the Advanced rank before they can buy any from the Very Advanced rank. They must spend at least 8 Character Points on Martial Maneuvers from the Very Advanced rank before they can buy any from the Highly Advanced rank." A similar approach using Ranking System II might be: "You have to spend at least 16 Character Points on Type 1 Martial Maneuvers before you can buy any Type 2s, at least 12 points on Type 2 Martial Maneuvers before you can buy any Type 3, and at least 8 points on Type 3 Martial Maneuvers before you can buy any Type 4s."

The second approach is not to look at points but at the actual number of Martial Maneuvers a character has to buy from each rank. For example, maybe a character has to have eight Easy Maneuvers before he can learn any Complex Maneuvers, at least six Complex Maneuvers before he can learn any Advanced Maneuvers, at least four Advanced Maneuvers before he can learn any Very Advanced Maneuvers, and at least two Very Advanced Maneuvers before he can learn any Highly Advanced Maneuvers.

The third and most complex approach is that a character can't buy any Maneuver from rank X unless all the Elements in that Maneuver are a part of at least one Maneuver he's bought from a lesser rank. For example, a character couldn't buy Grappling Block (an Advanced Maneuver which uses the Block and Grab Elements) unless he has at least one Easy or Complex Maneuver that features the Block Element, and at least one that features the Grab Element. The GM can even restrict later purchases by requiring multiple Maneuvers with the necessary elements. For example, to buy a Defensive Throw (which uses the Block and Throw Elements), a character might be required to have at least three lower-rank Maneuvers featuring Throw, and at least two featuring Block. This requires some work on the GM's part, but for campaigns emphasizing martial arts it can be a lot of fun and add some real flavor.

MANEUVER PREREQUISITES

Even if the GM doesn't want to create a formal ranking system, he can achieve a similar result simply by establishing specific prerequisites for each Martial Maneuver. Here are some examples, but the GM can easily make up his own or add to this list:

1. To buy Nerve Strike, a character must already have three Strikes that do Normal Damage. To buy Choke Hold, he needs three Normal Damage Strikes and at least one Grab-based Maneuver.

2. To buy Flying Dodge, a character must first buy Martial Dodge, Passing Strike, and Flying Grab.

3. To buy any Combat Skill Levels or Extra DCs with a Martial Arts style, a character must first spend at least 30 Character Points on Martial Maneuvers.

4. To buy any Disarm- or Takeaway-based Maneuver, a character must first buy at least two Grab-based Maneuvers (such as Martial Grab and Joint Lock/Throw).

5. To buy Joint Break, a character must first buy Joint Lock/Throw. To buy Killing Throw, a character must first buy Martial Throw. To buy Martial Throw, a character must first buy Legsweep or Takedown.

REWARDING MANEUVER PURCHASES

Another possibility is to reward characters who purchase a lot of Martial Maneuvers. For example, maybe when one character makes an Analyze Style roll against another, you subtract the opponent's number of Martial Maneuvers from the character's. This tends to give characters with lots of Maneuvers a bonus, and ones with few a penalty. Depending on how far the GM wants to take this concept you could instead provide OCV bonuses (or penalties) or other benefits/restrictions.

Building New Maneuvers And Styles

A character can (with his GM's permission) create all-new maneuvers with the rules from Chapter Two, or even entire styles (see the end of this chapter). A character who designs his own martial art, if it turns out to be an efficient and competitive style, should eventually find himself sought out by students who wish him to teach them — and pursued by gunfighter-mentality martial artists who want to challenge him to prove the superiority of their own style.

The character who designs an all-new style and finds himself in demand as a teacher should buy PS: Teacher and set up his own *dojo* (school). The campaign may then start to feature adventures that revolve around the hero's school, particularly plots concerning the activities of enemy/rival schools.

BELTS AND RANKS

Many martial arts, as practiced today, use a system of ranks indicated by the color of the belt worn by the practitioner. This belt-rank system is a twentieth century invention, a tool used to motivate students (especially Western students) to learn.

For Japanese, Okinawan, and Korean martial arts, belt ranks typically come in two categories: *kyu* (grade) and *dan* (degree). The accompanying text box shows the belt arrangement for Karate; other Japanese arts use variations on it (in fact, belt colors may vary from school to school).

Kyu (Grades)	*Grade*
Belt Initiate:	White or Red Belt
8th Kyu:	White Belt
7th Kyu:	Yellow Belt
6th Kyu:	Orange Belt
5th Kyu:	Green Belt
4th Kyu:	Purple Belt
3rd Kyu:	Brown Belt
2nd Kyu:	Brown Belt
1st Kyu:	Brown Belt

Dan (Degrees): All are Black Belts

Degree	*Name (Japanese)*
1st Dan	Shodan
2nd Dan	Nidan
3rd Dan	Sandan
4th Dan	Yodan
5th Dan	Godan
6th Dan	Rokudan
7th Dan	Shichidan
8th Dan	Hachidan
9th Dan	Kudan
10th Dan	Judan
11th Dan	Juichidan (Judo Only)
12th Dan	Junidan (Judo Only)

BLACK BELT STATUS IN THE *HERO SYSTEM*

The term "black belt" carries a certain mystique for some (particularly Westerners), who think it signifies a person with superhuman fighting skills. It doesn't, really; it simply indicates a practitioner who's trained long enough and hard enough, and who possesses sufficient knowledge of and skill with a particular fighting style, for others to consider him an expert at it. This definition is not, perhaps, the same as the one applicable in the "real world," but it suffices for gaming purposes.

MARTIAL MANEUVERS RANKING SYSTEM II

Type 1 Maneuvers
- Basic Strike
- Charge
- Legsweep
- Martial Block
- Martial Grab
- Martial Strike
- Takedown
- Weapon Bind

Type 2 Maneuvers
- Choke Hold
- Crush
- Fast Strike
- Flying Tackle
- Martial Disarm
- Martial Dodge
- Martial Escape
- Martial Shove
- Martial Throw
- Offensive Strike

Type 3 Maneuvers
- Joint Lock/Throw
- Killing Strike
- Martial Flash
- Nerve Strike
- Reversal

Type 4 Maneuvers
- All other Martial Maneuvers

Remember, not all fighting styles rank practitioners with "belts" or other systems, although many do. Details of some ranking systems are given above, or in the style descriptions later on in this section.

For gaming purposes, there are several ways for characters to simulate various levels of martial arts ability in the *HERO System*.

THE BASIC APPROACH

The basic way to determine if a character qualifies as a black belt is the one outlined on 6E2 93: "Characters who spend at least 15 Character Points on the style's Martial Maneuvers, have a Knowledge Skill of the style on at least an 11- roll, and have bought at least one 5-point Combat Skill Level with the style can be considered "black belts." True mastery involves buying all Maneuvers and related Skills as well as several CSLs with the style."

For campaigns with a strong martial arts emphasis, this definition needs a little amending. In addition to those requirements, to be considered a "black belt," a character must know all of the style's required Skills and maneuvers (those marked with a "*" in the style's description).

This guideline is simple, straightforward, and easy to qualify for. It allows characters who aren't primarily martial artists to still achieve a high degree of proficiency at martial combat.

ALTERNATE APPROACHES

If the basic approach doesn't satisfy you, try one of these options instead. Feel free to alter them to suit your personal preferences or campaign.

Perk-based: Require a character who wants to be a black belt to purchase a 1-point Fringe Benefit, *Black Belt*. This indicates he's recognized as a black belt by a governing body of his style (or some similar organization) and has the right to refer to himself as an expert in that style. A character with this Perk can often rely on members of the Martial World for work (*i.e.*, teaching martial arts), shelter, and the like.

The advantages to this approach are that it's simple and cheap. The drawback is that characters with wildly different levels of proficiency with martial arts can end up being "black belts," making the rank seem worthless. Gamemasters may wish to establish minimum requirements (such as those outlined above) before allowing characters to purchase this Perk.

Maneuver-based: Increase the amount of points worth of Maneuvers (including, at the GM's option, Combat Skill Levels with the style) a character has to purchase before being considered a black belt. Twenty to thirty points should suffice for most styles.

The advantage to this approach is that it more clearly differentiates the beginner with his 10 minimum points of Maneuvers from a higher-level practitioner. The drawback is that it places undue emphasis on acquiring lots of different Maneuvers. Remember that special effects are an important element of the *HERO System*. When a martial artist buys, say, a "Kick" maneuver, this generally doesn't mean he knows just one type of kick. That one maneuver is "gaming shorthand," if you will, for what may be a dozen or more different kinds of kicks. In a fight, a good martial artist player describes the different types of kicks he's using, depending upon how his opponent fights, even though he's using just one maneuver, "Kick." Thus, it's not unreasonable for a character to have spent just 10 or so points to buy a small number of Maneuvers, yet still be considered to know dozens of different kicks, strikes, and defensive techniques. (But see *Ranking Martial Maneuvers*, above.)

Skill-based: Increase the amount and/or level of Skills a character has to buy before he's considered a black belt. For example, a GM might decide that, regardless of the raw number of points a character has spent on maneuvers and Extra DCs, he cannot be considered a black belt until he has at least a 14- roll in his Knowledge Skill of his style. Professional Skill: Instructor would allow the character to teach his style properly; a Science Skill in his style would give him knowledge of the mechanical aspects of his fighting maneuvers. Either Skill might include some appropriate "sports medicine" techniques for common *dojo* injuries. GMs could also require a character to purchase a certain number of 5-point Combat Skill Levels with his style before he qualifies for black belt status.

IN ALL SKILLS AND ABILITIES THERE IS TIMING.

– MIYAMOTO MUSASHI,
GO RIN NO SHO ("A BOOK OF FIVE RINGS")

REAL-WORLD MARTIAL ARTS



1

When most Hero gamers think of their characters learning "martial arts," they have some style from the real world, like Kung Fu or Aikido, in mind. To help you build such characters, this section includes descriptions of numerous real-world martial arts styles in *HERO System* terms. These arts are not confined to the latter part of the twentieth century; many date back into the first millennium BC, or perhaps further back than that. You can find fictional martial arts styles in the next section.

STYLE DESCRIPTIONS

The basic terms used to define each of the styles in this chapter are:

MANEUVERS

Each style includes a table listing the maneuvers and techniques that comprise it. See pages 6-7 for a master list of most of the Martial Maneuvers used, though a few styles have versions of these Maneuvers that are slightly altered. (You can use the rules in Chapter Two to create your own Martial Maneuvers, if desired.)

SKILLS

These are the Skills commonly associated with a style. Those marked with an asterisk ("*") are *required*: a character cannot practice the style without buying them.

ELEMENTS

Elements are additions to the style. Primarily this refers to Weapon Elements for any weapons the style teaches; Extra Damage Classes are available to any Martial Arts style but are never required, and so aren't listed. Refer to *Maneuvers And Weapons*, page 8, and *Weapons*, page 90, for more information on using weapons with martial arts maneuvers.

HIT LOCATIONS

This section includes the optional Hit Locations for appropriate maneuvers in the style. Based on considerations of "realism," many maneuvers utilize Hit Location rolls other than the standard 3d6 roll. A GM may or may not adopt this optional rule (and of course it doesn't apply if the

MARTIAL ARTS AROUND THE WORLD

If you're looking for a martial arts style appropriate for a character from a particular nation or region, here's where the real-world arts described in this book come from:

Africa: Dambe; Re-efi Areh-ehsee

The Americas: Capoeira; Jailhouse Rock; Jeet Kune Do; Lua; Lucha Libre; Marine Corps Martial Arts Program; Professional Wrestling

China: An Ch'i; Hsing-I; Kung Fu; Pakua; Tai Ch'i Ch'uan

Europe: Arte dell'Abbracciare; Baritsu; Fencing; Kampfringen; Khridoli; Pankration; Sambo; Savate; Zipota

India: Angampora; Bandesh; Gatka; Kalaripayit; Thang-Ta

Indonesia: Kuntao; Pentjak-Silat

Israel: Hisardut; Krav Maga

Japan: Aikido; Bojutsu; Jujutsu; Jukenjutsu; Kenjutsu; Kyujutsu; Naginatajutsu/Sojutsu; Ninjutsu; Saijutsu; Shurikenjutsu; Sumo Wrestling

Korea: Hapkido; Hwarang-Do; Kuk Sool Won; Simgomdo; Tae Kwan Do; Tang Soo Do; Yu-Sool

Okinawa: Karate

Philippines: Arnis/Kali/Escrima

Thailand, Burma, Cambodia, Malaysia: Bando; Bersilat; Bokator; Muay Thai

Vietnam: Qwan Ki Do; Than Vo Dao; Vovinam Viet Vo Dao

Various/Universal: Boxing (Ancient and Modern); Commando Training; Dirty Infighting/Fisticuffs/Cinematic Brawling; Generic Martial Arts; Knifefighting; Staff-fighting (Bojutsu); Stickfighting; Sword-fighting; Weapons Combat; Whipfighting; Wrestling

campaign doesn't use the Hit Location rules at all). If the campaign uses Hit Locations, and the GM wants to use this rule, each maneuver is assigned one of the following location rolls: 2d6+1, 2d6+7, 3d6, No Roll, and No Location.

If you use this rule, maneuvers suffer no OCV penalty based on the targeted location (even though, for example, 2d6+1 and 2d6+7 ordinarily suffer a -2 OCV; see 6E2 110).

2d6+1: This is a High Shot. Most fist strikes (punches), elbow strikes, and head-butts should be assigned this location.

2d6+7: This is a Low Shot. It's best suited to kicks which normally center around the stomach, groin, and legs.

3d6: This is the normal, all-around location roll. It's suitable for kicks which can range from head to foot (which are common in martial arts styles) and for attacks from long weapons (such as swords, whips, and staves).

No Roll: The maneuver automatically hits a specific location — usually the head or vitals. However, the damage isn't modified by the location, either. If the attack automatically hits the head (as a Choke Hold and some head-butts will), you don't multiply the maneuver's damage because of the location. If the attack automatically goes to a hand (as some nerve-Pinches could), don't halve the maneuver's damage because of the location.

No Location: The maneuver hits no location at all — it doesn't need one. Either it does no damage, so that no location roll is needed (for example, a Dodge or Block), or it does damage in such a generalized fashion there's no chance of the damage being affected by the locations hit (as is the case with many throws and takedowns).

Generally, Ranged Martial Maneuvers use a standard 3d6 roll to determine Hit Location. A few of them, such as maneuvers with the *Disarm* or *Throw* Elements, may "target" a specific location. As usual, such maneuvers do not suffer Hit Location OCV or damage penalties or bonuses.

SPECIAL ABILITIES

This last section showcases some of the amazing (and even mystical) abilities attributed to martial artists who practice the style. In many cases this section simply lists by name one or more of the abilities found in Chapter Three, but occasionally there are other notes about how to simulate an ability in *HERO System* terms.

Style Complication

Most styles betray something about a character's fighting abilities to a trained observer. In *HERO System* terms, a type of *Distinctive Features* Complication called *Style* simulates this. See page 209 of this book for more information. Not all styles qualify for this Complication, but most do.

JUTSU VERSUS DO; INTERNAL VERSUS EXTERNAL

Martial artists have two ways of thinking about their styles and how they work that you should consider in advance.

The first is the distinction between *jutsu* and do, two terms used in Japanese martial arts. *Jutsu* means, roughly, "technique" or "art"; it signifies a martial art meant for actual fighting use. Do, meaning "way," signifies just the opposite — a philosophically-oriented approach stressing the moral, intellectual, sporting, and/or therapeutic benefits of studying a particular "fighting" style. *Do* forms are not generally meant for actual combat, though characters can use them that way. Over time, most of the *jutsu* forms have transformed into *do* forms. Thus, Aiki*jutsu* becomes Aikido, Ju*jutsu* becomes Judo, Ken*jutsu* becomes Kendo, and so forth. The real-world styles described in this book are almost all *jutsu* forms, since game characters intend to use them for combat.

The "internal" versus "external" dichotomy (also known as "soft" versus "hard") is described in more detail in the Chinese styles, but exists in other arts as well. Styles identified as "internal" concentrate on the development of one's internal power, known as *ch'i* (China), *ki* (Japan), *mana* (Hawaii), *prana* or *ting* (India), or by many other names. *Ch'i* is often thought to reside in the *tantien* (or *tanden*, meaning "cinnabar field"), a point just a few inches below the navel. Internal stylists try to keep it centered there so it flows throughout their body in the correct fashion and energizes them. Internal styles generally concentrate on circular motion, yielding in the face of attack, and using an enemy's force against him. Tai *Ch'i* Ch'uan, Hsing-I, Pakua, and Aikido all qualify as "internal" styles. Internal stylists can sometimes manipulate their *ch'i* to perform astounding feats; in a gaming campaign, these abilities can become even more spectacular and impressive!

External or "hard" styles, on the other hand, concentrate on the development of the body and its physical capabilities. They generally rely on powerful, linear attacks to overcome the foe. The Shaolin Kung Fu styles, Karate, Wing Chun Kung Fu, Muay Thai, and similar fighting arts are considered external styles.

Aikido

This is a Japanese art founded in 1942 by Morihei Ueshiba and derived from the earlier Aikijutsu. It stresses discipline and a nonviolent attitude. The art, as practiced in combat, concentrates on balance, rhythm, and use of an opponent's force against him. It largely involves redirecting an opponent's energies, especially in throws and takedown maneuvers. It includes training to fight multiple opponents (*taninzudori* or *taninzugaki*).

Aikidoka (practitioners of aikido) traditionally wear a uniform known as an *aikidogi*. Students wear a uniform similar to a karate *gi* (see "Karate," below). Masters wear a pair of wide pants (almost like a split skirt) called a *hakama* and a jacket similar to the karate gi, except that the sleeves are less full. The color of the *hakama* and jacket sometimes indicates the fighter's level of proficiency.

Since Ueshiba's death, his followers have established their own forms of Aikido. Some of these, such as Tomiki Aikido, are more philosophically- or sports-oriented; others, such as Yoshin Aikido, stress combat realism and are more similar to Aikijutsu.

The Strike maneuver is not from Aikido as it is normally taught today, but rather from the art's ancestor, Aikijutsu.

Some teachers of Aikido teach the relationship of the art's maneuvers to the use of blades, the staff, and halberd-like weapons such as the naginata.

Hit Locations: The Strike may be either a punch or a kick; the character can make this choice before each attack with the maneuver. If a punch, it uses a Hit Location roll of 2d6+1; if a kick, it uses a Hit Location roll of 2d6+7; if it is not specified, it uses a Hit Location roll of 3d6. None of the other maneuvers use Hit Location rolls; those which do damage do generalized damage.

Special Abilities: Various sources attribute many different abilities and "powers" to Morihei Ueshiba and, to a lesser extent, some of his followers. Some of these abilities include:

1) The ability to fight against many opponents



AIKIDO

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Extend Ki	4	+0	+0	STR +15 to resist Shove; Block, Abort
Hold	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Joint Break	5	-1	-2	Grab One Limb; HKA ½d6, Disable
Joint Lock/Throw	4	+1	+0	Grab One Limb; 1d6 NND(7); Target Falls
Redirect	5	+1	+3	Block, Abort
Strike	5	+1	+3	STR Strike
Takedown	3	+1	+1	STR Strike; Target Falls
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Breakfall*
Defense Maneuver
KS: Aikido
Enhanced Perception (Sight Group)

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Staff
	+1	Use Art with Polearms

AN CH'I

HTH Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Nerve Strike	4	-1	+1	2d6 NND(1)
Strike	4	+0	+2	STR +2d6 Strike

Ranged Maneuver	*Points*	*OCV*	*DCV*	*Rng*	*Damage/Effect*
Basic Shot	4	+0	+0	+2	Weapon +2 DC
Defensive Shot	3	-1	+2	+0	Weapon
Moving Shot	5	-1	+0	+0	Weapon; FMove
Quick Shot	4	+1	+0	+0	Weapon +2 DC

Skills

- Combat Skill Levels with Ranged Attacks
- Contortionist
- Fast Draw
- KS: An Ch'i
- Mimicry
- SS: Pharmacology/Toxicology
- Survival
- Tracking
- WF: Common Martial Arts Melee Weapons*
- WF: Common Melee Weapons
- WF: Common Missile Weapons*
- WF: Off-Hand

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Polearms
	+1	Use Art with Staff

ANGAMPORA

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Hold	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Joint Lock	3	+0	-1	Grab One Limb, +10 to STR for holding on
Nila Shastraya Punch/Kick/Elbow Strike	4	-1	+1	2d6 NND(1)
	4	+0	+2	STR +2d6 Strike

Skills

- Acrobatics
- Breakfall
- KS: Angampora
- PS: Dancing

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Staff
	+1	Use Art with Urumi

without being harmed, or even touched (Ducking And Weaving, One Against Many, Way Of The Warrior).

2) The ability to sense an attacker's actions before he even moved (Mind Reading, Dairokkan).

3) The ability to move long distances in an instant and virtually without being seen. For example, it's said Ueshiba could stand dozens of feet away from a man with his hand on a gun, then reach him and grab his wrist before he could draw the gun out of the holster! (Wind Running).

4) The ability to paralyze opponents with but a touch (Iron Finger).

An Ch'i

This style might best be referred to as "Chinese ninjutsu." Like Ninjutsu, it concentrates on the use of deception, guerrilla warfare, tricks and traps, and the like. Practitioners of An Ch'i usually carry many hidden weapons, and are masters with thrown weapons — they can even use common objects as lethal missiles! The *lin kuei*, or "forest demons," China's equivalent of the Japanese ninja (and said by some to be the ninja's predecessors), were masters of An Ch'i.

The character should choose which weapon he uses with the Ranged maneuvers when he purchases this style. Small, hand-held throwing weapons like throwing knives, darts, and shuriken are the most appropriate. At the GM's option, the "weapon" in question could be the character's Throwing Master ability, described below.

Hit Locations: The Strike may be either a punch or a kick; the character can make this choice before each attack with the maneuver. If a punch, it uses a Hit Location roll of 2d6+1; if a kick, it uses a Hit Location roll of 2d6+7; if it is not specified, it uses a Hit Location roll of 3d6. The Nerve Strike does not require a Hit Location roll; it does generalized damage.

Special Abilities: The *lin kuei* are said to be masters of many different special abilities. Some of these are simply highly-refined physical skills, but others are mystical in nature and supposedly derive from debased Taoist magical teachings. They include: Throwing Master; Ninja Invisibility; and Saiminjutsu (hypnosis option).

Angampora

Angampora is a martial art of the Sinhala people of Ceylon (Sri Lanka) that supposedly arose around the sixth century AD. It primarily relies on joint locks, grappling, and other submission maneuvers, but also features strikes (such as short kicks, elbow strikes, and punches). The style's fast footwork, flowing movements, and swift jumps show its kinship with certain types of native dance. Additionally, practitioners learn *illangam* — weapon techniques. The *urumi* is one of the style's most distinctive weapons.

Hit Locations: The Punch/Elbow Strike uses a 2d6+1 Hit Location roll, while the Kick form of that maneuver uses a 2d6+1 Hit Location roll. The Nila Shastraya (a nerve-point strike) uses a 2d6+1 Hit Location roll.

Special Abilities: None.

Arnis/Kali/Escrima

Arnis, Kali, and Escrima are related Philippine martial arts. They are very much weapons-oriented arts, but they include barehanded techniques taught to more advanced students. In any of its forms, this is a fast, efficient, brutal style of combat, part of an extensive and longstanding tradition of Filipino martial arts.

Malays settling the Philippines from the second century BC onward were experts in knife-fighting techniques. Chinese fleeing their native land in the ninth century AD brought their martial arts to the area, and Kali emerged from the synthesis of the two combat styles.

Arnis, or *arnis de mano*, the modern form of the art, utilizes 30" sticks in place of the knife or sword-and-knife techniques of the earlier Kali. It is usually fought with two sticks (*muton*), a single stick (*solo baston*), or one stick and one knife (*espada y daga*). Practitioners have adapted the art to more weapons, especially nunchaku, other karate weapons, and chain weapons. However, one can still find plenty of traditional Kali practitioners who are experts at using their art with bladed weapons. The style's other name, Escrima, comes from the Spanish term for "to fight"; the term "arnis" is a corruption of the Spanish word for "harness."

The style below includes both the traditional and modern-day elements of the art. For Arnis or Escrima, buy the art usable with Clubs (the sticks); that's the default version presented below. For Kali, buy the art usable with Blades. Students can later add unarmed combat and Karate Weapons via the Barehanded and weapon-based Elements. Some practitioners of these styles learn to use many unusual objects, such as items of clothing, yo-yos, and ropes, as weapons. Characters can simulate specialities in a particular type of weapon by buying Combat Skill Levels with the weapon.

A practitioner of this style is known as a *bastonero* or *estocador*. Male ranks are known as *lakan*; ranks for female fighters are *dayang*. Belts with colored edges indicate rank.

Notes: The Kick, also known as a *Sipat*, may be learned only after the character has bought the Barehanded element to use the art with unarmed combat. The Pattern Strike, *Sinawali*, and *Redonda* are stick-fighting patterns.

The WF: Clubs isn't listed among the Skills for this package because characters have Weapon Familiarity with the Clubs Group for free.

Hit Locations: The Punch uses a 2d6+1 Hit Location roll. The Kick uses a 2d6+1 Hit Location roll. The Nerve Strike uses a 2d6+1 Hit Location roll unless the character has learned to use the art with unarmed combat, at which time it takes a 3d6 location roll (since his legs and feet are now also employed in that maneuver). The Pattern Strike, Redonda, and Sinawali use a 3d6 Hit Location roll. The other maneuvers do not use Hit Location rolls.

Special Abilities: Anting-Anting; Battlefield Punch (weapon-based option); Unblinking Defense.

ARNIS/KALI/ESCRIMA

Used with Clubs Weapon Group; Clubs Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Body Shift	4	—	+5	Dodge, Affects All Attacks, Abort
De Cadena	4	+2	+2	Block, Abort
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Nerve Strike	4	-1	+1	2d6 NND(1)
Pattern Strike	4	+2	+2	STR +2d6 Strike, Must Follow Block
Redonda/Punch	4	+2	+0	STR +2d6 Strike
Sinawali/Kick	4	+0	+2	STR +2d6 Strike
Takeaway	5	+0	+0	Grab Weapon, +10 STR to take weapon away
Takedown	3	+1	+1	STR Strike; Target Falls
Weapon Bind	4	+1	+0	Bind, +10 STR

Skills

KS: Arnis (and/or Kali and/or Escrima)
PS: Moro-moro Dancing
WF: Blades
WF: Karate Weapons
WF: Chain & Rope Weapons
Talent: Off-Hand Defense

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Karate Weapons
	+1	Use Art with Chain & Rope Weapons
Barehanded	+1	Use Art Barehanded

SUBSTYLES OF ARNIS/KALI/ESCRIMA

Hundreds of different substyles of these arts (particularly Kali) are practiced throughout the Philippines. Some of the more interesting ones include:

DOCES PARES

Doces Pares is a very flashy, stick-oriented style of Kali. The practitioner delivers strikes "florete" style, meaning that he usually accompanies each strike with a second strike to the spot on the target's body that circles from the attacker's wrist.

To practice Doces Pares, a character should buy any two of the style's Strike maneuvers, and should know Off-Hand Defense as well. OCV Combat Skill Levels with the style also help.

"Tie two birds together. Even though they have four wings, they cannot fly."

– Zen Proverb



LACOSTE

Named after its founder, Jon Lacoste, this substyle melds many forms and skills including, but not limited to, Moro-Moro, two forms of Cebu, and Occidental Negro. Lacoste is also renowned for its extremely deceptive footwork patterns.

To practice Lacoste, a character should buy the Body Shift, *De Cadena*, and Disarm maneuvers, and should also buy the Blades and Chain & Rope Weapons Elements.

LARGO MANO

"Large Hand" style, a long-range system, stresses attacks to the hands and arms. (Many Arnis/Kali/Escrima substyles do likewise — practitioners regard an attack to a man's head as an attempt to kill him; damaging his hands merely "defangs" him.) Fighters try to maintain distance between one another and fight defensively.

To practice Largo Mano, characters should buy at least three of the following maneuvers: Body Shift, *De Cadena*, Disarm, *Redonda*/Punch, Takeaway, Weapon Bind. Largo Mano practitioners usually have relatively high DCVs, and may even buy extra DCV that Costs Endurance (-½) to represent their defensive stickwork.

PEKITI TERSIA

Sometimes known as Kali-Karate because of its emphasis on patterns and its methods of instruction, this substyle includes a variety of maneuvers for the knife.

To practice Pekiti Tersia, characters should buy at least three of these maneuvers — Body Shift, Disarm, Pattern Strike, *Redonda*/Punch, *Sinawali*/Kick — and the Blades Weapon Element.

REPETICION

This substyle's philosophy is a constant, forward-moving offensive. To overwhelm one's opponent with the sheer volume of one's strikes is the Repeticion fighter's tactic.

To practice Repeticion, characters should buy at least three of the following maneuvers: Disarm, Pattern Strike, *Redonda*/Punch, *Sinawali*/Kick. Off-Hand Defense and Combat Skill Levels (especially 2-point ones with a specific Maneuver) are also recommended.

SERADA

Serada is a close-quarters fighting system (it concentrates on the *punyo* range, a term derived from the inch of stick that protrudes from the bottom of the exponent's fist). It mainly uses the espada y daga form, with the knife held in the left hand. The techniques concentrate on using the stick to lock an opponent's weapon so the practitioner can stab with the knife.

To practice Serada, a character should buy the *De Cadena*, Takeaway, and Weapon Bind maneuvers, and should also buy the Blades Weapon Element.

TOLEDO

Toledo stylists, considered the hardest hitters of all Kali practitioners, use extra-thick sticks for training and for combat.

To practice Toledo, a character should buy any two of the style's Strike maneuvers, with at least +2 Extra DC.

VILLABRILLE

Named after its founder, a four-time full-contact stickfighting champion in the 1930s, this substyle emphasizes the use of barehanded maneuvers. Many fighters get so used to being attacked with the stick that they forget the hands and feet are also powerful weapons, and the Villabrille stylist tries to exploit this weakness.

To practice Villabrille, a character should buy any one of the style's Strike maneuvers, and must buy the Barehanded Element as well. Levels with Hand-To-Hand Combat are also recommended.

Arte dell'Abbracciare

Arte dell'Abbracciare ("art of the embrace") is a close-combat system developed in medieval Italy. It features grappling, joint-locks and -breaks, tripping, striking, pressure-point attacks, and control techniques focused on the opponent's neck and head. Most attacks have several variations, each used in response to specific maneuvers employed by the opponent.

Arte dell'Abbracciare seems to have often been learned or practiced together with *arte della daga*, a knifefighting art. Characters may learn that art by buying a Weapon Element for Arte dell'Abbracciare, or by buying maneuvers from the Knifefighting style (see below).

Hit Locations: The Strike and Pressure Point Strike use 3d6 Hit Location rolls. None of the other maneuvers use Hit Location rolls.

Special Abilities: None.

ARTE DELL'ABBRACCIARE

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Grapple	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Joint Break	5	-1	-2	GrabOneLimb;HKA½d6,Disable
Joint Lock	3	+0	-1	Grab One Limb, +10 to STR for holding on
Joint Lock/Throw	4	+1	+0	Grab One Limb; 1d6 NND(7); Target Falls
Legsweep	3	+2	-1	STR +1d6 Strike; Target Falls
Pressure Point Strike	4	-1	+1	2d6 NND(1)
Strike	4	+0	+2	STR +2d6 Strike
Takedown	3	+1	+1	STR Strike; Target Falls

Skills

Breakfall

KS: Arte dell'Abbracciare

Bandesh

Bandesh is a martial art from India, thought to have developed several centuries ago. It's primarily intended to allow an unarmed fighter to lock an armed opponent's limbs so he can't effectively attack, and then disarm him. The techniques taught include *bandesh* (lock-holds), *cheen* (snatches), *fekan* (throws), *lapet* (twisting motions), *pavithra* (footwork), and *rokh* (blocks). The goal is to neutralize the foe and force him to submit with minimal risk of injury to himself or the fighter.

Hit Locations: None of Bandesh's maneuvers involves a Hit Location roll.

Special Abilities: None.

BANDESH

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Bandesh	3	+0	-1	Grab One Limb, +10 to STR for holding on
Choke	4	-2	+0	Grab One Limb; 2d6 NND(2)
Fekan	3	+1	+1	STR Strike; Target Falls
Grappling Disarm	4	-1	+1	Disarm; +15 STR to Disarm roll; Must Follow Grab
Hold	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Rokh	4	+2	+2	Block, Abort

Skills

- Acrobatics
- Breakfall
- KS: Angampora
- PS: Dancing

Bando (Thaing)

Bando is a fighting art from Burma. (According to some scholars, the proper name of the art, strictly speaking, is *Thaing*; Bando is the unarmed branch of the art [or one of its schools] and Banshay the armed branch.) The word "bando" is generally interpreted to mean "art of combat" or "systems of defense." Bando is thought to have developed under various influences, including Thai, Chinese, Tibetan, and Indian; each Burmese ethnic subgroup has its own form of the art. The British banned the art in 1885, but practitioners continued to teach it in secret; after World War II Bando was organized and taught more openly than in the past.

Bando includes both armed and unarmed maneuvers. A fairly brutal style, similar in many ways to Muay Thai, it stresses a withdrawal at first, then attacks to the body from outside the opponent's reach; a grab may follow these strikes. The head, shoulder, and hips are used in addition to the hands/fists, feet, elbows, and knees. There are twelve primary offensive forms or strategies, each named after an animal: Boar (rushes, knee and elbow strikes, headbutts and other close-contact techniques); Bull (charges, tackles, power strikes); Cobra (attacking upper-body vital points); Deer (alertness); Eagle (double-handed blocks and strikes); Monkey (agility); Paddy Bird (rapid movement); Panther (leaping, tearing); Python (gripping, strangling); Scorpion (nerve-point attacks); Tiger (clawing); and Viper (attacking lower-body vital points).

Another Burmese fighting art, *Lethwei*, is considered even "harder" than Bando. It's often referred to as a form of "boxing," but is much more similar to Muay Thai than Western boxing. Characters who want to practice Lethwei can use the Muay Thai package, described below.

Hit Locations: The Punch (and its various subforms), Panther Claw/Tiger Claw, and Cobra Strike use a Hit Location roll of 2d6+1; the Kick/Knee Strike and the Viper Strike use a 2d6+7 Hit Location roll. The Scorpion Strike uses a 3d6 Hit Location roll. The Boar Headbutt and Python

BANDO

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Kick/Knee Strike	5	+1	-2	STR +4d6 Strike
Panther Claw/Tiger Claw	4	-2	+0	HKA ½d6
Punch/Elbow Strike/Eagle Strike/ Boar Headbutt	4	+0	+2	STR +2d6 Strike
Python Choke	4	-2	+0	Grab One Limb; 2d6 NND(2)
Python Crush	4	+0	+0	STR +4d6 Crush, Must Follow Grab
Python Grab	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Scorpion Strike/Cobra Strike/ Viper Strike	4	-1	+1	2d6 NND(1)
Tackle	3	+0	-1	STR +v/10 Strike; You Fall, Target Falls; FMove
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

- Breakfall
- KS: Bando
- WF: Common Melee Weapons
- WF: Staff

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Spear
	+1	Use Art with Staff

BARITSU

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Atemi Strike	4	-1	+1	2d6 NND(1)
Block	4	+2	+2	Block, Abort
Grapple	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Joint Lock	3	+0	-1	Grab One Limb, +10 to STR for holding on
Kick	5	-2	+1	STR +4d6 Strike
Punch	4	+0	+2	STR +2d6 Strike
Trip	3	+2	-1	STR +1d6 Strike; Target Falls

Skills

Breakfall
KS: Baritsu

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs*

BERSILAT

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Elak Mengelak (Dodge)	4	—	+5	Dodge, Affects All Attacks, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Finger Strike	4	-1	+1	2d6 NND(1)
Flying Kick	5	+1	-2	STR +4d6 Strike
Hold	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Sepak Terajang (Kick)	5	-2	+1	STR +4d6 Strike
Punch	4	+0	+2	STR +2d6 Strike
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Acrobatics
Breakfall
KS: Bersilat
PS: Silat Pulot Dancing
WF: Blades
WF: Staff

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Staffs

Choke automatically target the head/neck, and therefore get neither bonuses nor penalties for the location. The other offensive maneuvers don't use Hit Location rolls since they do generalized damage.

Special Abilities: Battlefield Mobility; Improved Leaping.

Baritsu

Edward William Barton-Wright was a British engineer who spent three years living in Japan, where he studied Jujutsu and Judo. In 1898 he returned to England and, through a series of magazine articles, described the new fighting style he'd formulated based on his experiences. He called his style *Bartitsu*. He formed a club for the teaching and practice of the art in London, possibly making him the first European to teach Asian-style martial arts in Europe or the Americas. Over the next several years Bartitsu incorporated techniques and maneuvers from such diverse sources as Boxing, Swiss *schwingen* Wrestling, Savate, and the stickfighting arts developed by Pierre Vigny. Unfortunately the club fared poorly and shut down in 1903.

However, during the years it was active Barton's style seems to have attracted the attention of Sir Arthur Conan Doyle, the creator of Sherlock Holmes, who'd done some writing for the same magazine. When Doyle gave in to the requests of his fans and brought Sherlock Holmes "back from the dead" after seemingly killing him off in "The Adventure of the Final Problem," he had to provide an explanation for how Holmes had defeated Professor Moriarty at Reichenbach Falls. That explanation was, in Holmes's own words, "I have some knowledge, however, of *baritsu*, or the Japanese system of wrestling, which has more than once been very useful to me." It remains unclear whether Doyle mis-remembered the name, deliberately changed it to avoid copyright problems, or simply mis-typed it. But the name *Baritsu* was remembered long after knowledge of Barton-Wright and Bartitsu had largely been forgotten. Holmes fans puzzled over what Baritsu was for years; it wasn't until the 1990s that literary scholars figured it out. In 2001 Barton-Wright's articles were republished and martial arts enthusiasts began studying his style for the first time in a century. (This book uses the name Baritsu for the style, since it's more familiar and euphonious than "Bartitsu.")

According to Barton-Wright, it seems that Baritsu emphasized the use of stick-fighting before opponents closed to grappling range, and Jujutsu and Wrestling techniques when grappling began. Boxing-style punches and Savate-style kicks served for intermediate ranges, or if the fighter was attacked when he didn't have a cane or walking-stick with him.

Hit Locations: The *Atemi* Strike and Kick use a 3d6 Hit Location roll; the Punch uses a 2d6+1 Hit Location roll.

Special Abilities: None.

Bersilat

Bersilat is a martial art from Malaysia. Its name means, roughly, "to do fighting." Its origins date to the 1400s. According to Malayan legend, its founder was Huang Tuah of Malaca; some other legends attribute the art to a Menangkabau woman of Sumatra. As its name suggests, Bersilat is very similar to the Indonesian art Pentjak-Silat (*q.v.*) (in fact, some scholars believe that Bersilat derives from Pentjak-Silat). It consists of both combative maneuvers, called *silat buah*, and graceful dancelike movements (*silat pulot*) performed for entertainment purposes.

Bersilat is an acrobatic fighting style whose practitioners use a lot of kicks; it also features punches, throws, and holds (some styles are, in fact, quite similar to various styles of Wrestling). It teaches the use of weapons such as blades, staffs, and sticks. Each state or region in the country has its own distinctive substyle.

Bersilat fighters wear a black uniform made up of baggy trousers, a short-sleeved shirt, a headband, and a colored belt (*bengkong*) denoting rank: from lowest to highest rank, the colors are white, green, red, yellow, and black.

Hit Locations: The Punch, Finger Strike, and Flying Kick use Hit Location rolls of 2d6+1; the Sepak Terajang uses a 2d6+7 Hit Location roll.

Special Abilities: Improved Leaping.

SUBSTYLES OF BERSILAT

Like many martial arts, Bersilat has a number of distinctive schools or substyles. They include the ones described below, plus Langka Silat, Lintan, and Medan.

CHEKAK

Chekak Bersilat emphasizes open hand strike techniques and downplays kicks. To practice Chekak, a character must know the Block, Finger Strike, and Punch ("Open Hand Strike") maneuvers.

KELANTAN

Kelantan Bersilat focuses on locking and grappling techniques instead of strikes. To practice Kelantan, a character must know the Block, *Elak Mengelak*, Escape, and Hold maneuvers.

TERELAK

Terelak Bersilat concentrates on muscular strength and powerful attacks. To practice it, a character must known the Escape, Flying Kick, and Punch maneuvers.

BOJUTSU

Used with Staff Weapon Group; Staff Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Atemi Strike	4	-1	+1	2d6 NND(1)
Bind	4	+1	+0	Bind, +10 STR
Block	4	+2	+2	Block, Abort
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Jab	5	+1	+3	Weapon
Legsweep	3	+2	-1	Weapon +1 DC Strike, Target Falls
Shove	4	+0	+0	+15 STR to Shove
Strike	4	+0	+2	Weapon +2 DC Strike
Smash	5	-2	+1	Weapon +4 DC Strike

Skills

KS: Bojutsu
WF: Staff*

Bojutsu (Staff-fighting)

Bojutsu, the art of the staff, uses the bo staff (also known as a *rokushakubo*, "six-foot staff"). The fighter holds his staff two-handed. Staff-fighting was often used to help train warriors to use other weapons, since warriors can practice the staff without causing fatal injuries.

You can also use Bojutsu to represent medieval quarterstaff fighting and staff-based arts from many other cultures. For fighting arts involving lighter-weight sticks, or paired sticks, see *Stick-fighting*, pages 66-67.

Hit Locations: The *Atemi* Strike uses a 2d6+1 Hit Location; the Smash and Strike maneuvers use 3d6 Hit Location rolls. The Legsweep automatically targets the legs, of course, but doesn't suffer any Attack Roll or damage penalties because of this.

Special Abilities: Battlefield Punch (weapon option); Shield-Shattering Blow (especially the Swordbreaking Strike option).

"THE TEACHER IS AS A NEEDLE, THE DISCIPLE IS AS THREAD."

– MIYAMOTO MUSASHI, *GO RIN NO SHO* ("A BOOK OF FIVE RINGS")

BOKATOR

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Elbow/Knee Killing Strike	4	-2	+0	HKA ½d6
Grapple	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Knee Strike	5	-2	+1	STR +4d6 Strike
Punch/Elbow Strike/ Low Kick	4	+2	+0	STR +2d6 Strike
Takedown	3	+1	+1	STR Strike; Target Falls

Skills

KS: Bokator
WF: Common Melee Weapons

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs

BOXING, ANCIENT

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Jab	3	+2	+1	STR Strike
Punch	3	+1	+0	STR +2d6 Strike

Skills

KS: Ancient Boxing

Elements

Weapons	+1	Use Art with Cestus

BOXING, MODERN

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Clinch	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Cross	4	+0	+2	STR +2d6 Strike
Hook	5	-2	+1	STR +4d6 Strike
Jab	3	+2	+1	STR Strike

Skills

KS: Boxing
Paramedic

Elements

Weapons	+1	Use Art with Cestus

Bokator

Bokator ("pounding a lion"), also called *labok katao*, is a martial art dating from the earliest days of Cambodian civilization. According to some accounts it was practiced by the Khmer Empire, and was one of the factors responsible for the battlefield victories of the Angkor civilization (carved reliefs of Bokator fighters can be seen on the walls of the famed temple Angkor Wat). During the Seventies the Khmer Rouge suppressed it, but in the early twenty-first century some old masters of the style have begun reviving it.

Much like Muay Thai (a style which some claim Bokator is an ancestor to), Bokator relies on vicious elbow and knee strikes and short kicks, but also features some submission and locking techniques. Other maneuvers involve using even the shoulders, jaws, hips, and fingers to strike painful blows. Some maneuvers derive from the movements of real or mythological animals (such as the crane, eagle, horse, monkey, dragon, and naga), and hundreds of substyles are said to exist.

Bokator fighters (known as *yuthkhun*) wear a distinctive uniform consisting of a *krama* (scarf) around the waist and *sangvar day* (red and blue silk cords) tied around the head. Legends say the cords used to be enchanted to increase the wearers' strength. The color of the scarf indicates a practitioner's degree of skill: from highest to lowest, white, green, blue, red, brown, black (which has 10 degrees), and finally gold.

Hit Locations: The Punch and Elbow Strike use a Hit Location roll of 2d6+1; the Low Kick uses a Hit Location roll of 2d6+7; the Knee Strike and Elbow/Knee Killing Strike use a Hit Location roll of 3d6. The other maneuvers require no location rolls.

Special Abilities: Like Thai kickboxers, Bokator *yuthkhun* can take a lot of punishment in a fight. Characters can simulate this with a high PD or abilities like Tough In A Fight.

Boxing, Ancient

This is a martial arts style practiced by many cultures in the ancient world (reaching into the Bronze Age and prehistory), especially the Greeks and (Asian) Indians. A form of boxing called *ch'uan p'o* was known in China as early as 700 BC, while the *muki* boxing of India may be equally as old. Ancient Boxing is simpler than modern boxing, nowhere near as scientific or punishing in application.

In the Greek form of the art, the fighting stance consists of the pugilist keeping his blocking (usually left) arm outstretched before him, with the hand usually open, and his striking hand cocked back for blows.

The Jab and Punch maneuvers may be used with the cestus; see page 262 for information on this weapon.

Hit Locations: The Jab and Punch both use Hit Location rolls of 2d6+1; the Block doesn't use a Hit Location roll. Alternatively, if you wish to better simulate the way boxing took place in classical Greece, you can say that the Jab and Punch are automatically head shots but do no extra damage for striking the head (no multiples of STUN or BODY), since ancient Greek boxing blows were only directed at the head.

Special Abilities: Because they're accustomed to the brutality of this style, some boxers may have the ability to sustain incredible injuries without falling (*e.g.,* Tough In A Fight).

Boxing, Modern

Modern Boxing evolved gradually from Ancient Boxing. According to legend, some effort at systemizing boxing as a sport took place 700 years ago, when St. Bernard taught it to youths to keep them from knifing one another. In England, the practice of prize-fights began some 200 years ago, with contests fought using bare fists, though this sport was illegal and frequently raided.

In 1865, the Marquis of Queensberry drafted his famous rules for the sport; his rules called for the use of boxing gloves and timed rounds in boxing matches that take place in a 24 foot by 24 foot square-shaped "ring." It's around that time that this martial arts style becomes available to characters; before the middle of the nineteenth century, they should buy Ancient Boxing if they want to box.

Nobody today teaches boxing with the cestus. However, the maneuvers work with a cestus, should someone be mad enough to train with one. Therefore, the Weapons Element remains in place in the Modern Boxing package, though few boxers purchase it.

Characters might consider replacing the Cross (a Martial Strike) with a Fast Strike instead. Many modern boxers concentrate on power and speed and are willing to take a few blows if they can land a few. The Fast Strike, with its OCV bonus, better represents this strategy.

Hit Locations: The Jab, Cross, and Hook use Hit Location rolls of 2d6+1; the other maneuvers take no specific location rolls. The Clinch will always Grab the arms or head, never the legs.

Special Abilities: As Ancient Boxing.

"A CHAMPION IS SOMEONE WHO GETS UP WHEN HE CAN'T."

– JACK DEMPSEY



CAPOEIRA

Maneuver	Points	OCV	DCV	Damage/Effect
Armado da Costa (Spin Kick)/*Parafuso* (Jumping Spinning Kick)	5	-2	+1	STR +4d6 Strike
Bencao (Front Thrust Kick)/ *Asfixiante* (Punch)	4	+0	+2	STR +2d6 Strike
Block	5	+1	+3	Block, Abort
Cabeçada (Head-Butt)	3	+1	+0	STR +2d6 Strike
Cocorinha/Esquiva/ Queda de Quatro	4	—	+5	Dodge, Affects All Attacks, Abort
Dedeira (Eye Gouge)	4	-1	-1	Sight Group Flash 4d6
Meia lua de Frente/Queixada (Crescent Kick)	4	+2	+0	STR +2d6 Strike
Rasteira/Banda/Tesoura/Arrastão (Legsweep/ Takedown)	3	+2	-1	STR +1d6 Strike; Target Falls
Vôo-do-morcego (Flying Kick)	5	+1	-2	STR +4d6 Strike

Skills

- Acrobatics*
- Breakfall
- KS: Brazilian Music
- PS: Dancing
- PS: Play Instrument
- WF: Straight Razor

COMMANDO TRAINING

Maneuver	Points	OCV	DCV	Damage/Effect
Aikido Throw	3	+0	+1	STR +v/10; Target Falls
Boxing Cross	4	+0	+2	STR +2d6 Strike
Choke	4	-2	+0	Grab One Limb; 2d6 NND(2)
Escape	4	+0	+0	+15 STR versus Grabs
Hold	4	-1	-1	Grab Three Limbs, +10 STR for holding on
Judo Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Karate "Chop"	4	-2	+0	HKA ½d6
Kung Fu Block	4	+2	+2	Block, Abort

Skills

- Breakfall
- WF: Small Arms

Elements

Weapons	+1	Use Art with Clubs
	+1	Use Art with Knives

Capoeira

Capoeira is the national martial art of Brazil. Its origins lie in Angola, where its ancestor was a type of ritual dance. The martial art's development began after 1530, when the first Angolan slaves were brought into Brazil; many of them escaped to live in free communities. Capoeira was the fighting style they developed to resist attacks by government forces. It was banned in 1707, and "went underground" when its practitioners converted it into a dance form, disguising its combat effectiveness.

Capoeira relies primarily upon kicks, takedowns, and dodges (to block attacks is rare). Among the art's unusual features are its dance-like footwork and the acrobatic prowess of the practitioners. For many maneuvers, practitioners (called *capoeiras* or *capoeiristas*) stand on their hands and attack with powerful kicks. This feature of the art arose in part because it allowed capoeiristas to fight with manacled hands; therefore, the art requires its practitioners to take the *Acrobatics* Skill. Another example of this acrobatic skill is the use of the *au*, or cartwheel, to move across the field of combat.

Capoeiristas also added razor-fighting techniques to their repertoire, so the art includes a Weapon Familiarity with razors. None of the listed maneuvers add CV or damage bonuses to razor attacks, however, so this is considered just an additional skill, not a Weapons Element.

Capoeira is practiced to the accompaniment of musical instruments, including the musical bow, drums, bells, and tambourines, so skill with those instruments is included among the Skills for the style.

The *Armado da costa* maneuver can also be called the *Martelo* (roundhouse kick) or, when performed in acrobatic mode (with the capoeirista standing on one or both hands) as the *Meia lua*.

Hit Locations: The *Bencao, Armado da costa*, and *meia lue de frente/queixada* kicks use a standard 3d6 Hit Location roll unless the practitioner successfully uses his *Acrobatics* Skill to stand on his hands, in which case the Hit Location roll is 2d6+1. The *Asfixiante* and *vôo-do-morcego* both use a 2d6+1 Hit Location roll. The *Cabeçada* headbutt is backwards: its normal Hit Location roll is 2d6+1, but it changes to 2d6+7 if the attacker stands on his hands. (If both attacker and target are upside-down, the Hit Location rolls revert to normal.)

Special Abilities: Ducking And Weaving.

Commando Training

Commando training is the quick-and-dirty art of elimination of the enemy. Its origins are with the armed forces; many a Marine in World War II was taught the principles of Commando Training. Today, systemized commando styles such as Combato are taught like any other martial art, and police departments, rape prevention activists, and

the like teach Commando Training maneuvers as self-defense combat styles.

For an "advanced" form of Commando Training, see *Marine Corps Martial Arts Program* later in this section.

Characters can use the Karate "Chop", Judo Disarm, and Kung Fu Block with Clubs and Knives (if the practitioner buys those Weapons Elements).

Hit Locations: The Boxing Cross and Karate "Chop" use Hit Location rolls of 2d6+1; the Choke automatically targets the head, but gets neither bonuses nor penalties for doing so; the Throw, Disarm, Hold, Escape, and Block take no location rolls.

Special Abilities: None

Dambe

Also known as "Hausa boxing" because it was developed by the Hausa people of Nigeria and surrounding regions, Dambe is a brutal punching-based style mainly practiced for sport. It's thought to have arisen as fighting contests between traveling butcher clans and local farmers and workers. In the past it also included *kokawa* (wrestling techniques), but these have mostly been lost; some fighters also use a roundhouse-style kick.

The traditional garb of a Dambe fighter is to wrap a metal chain (an *akayau*) around his dominant leg (this provides +2 PD to strikes against that leg, which can be used to block), though modern fighters usually settle for a cloth wrapping. He also wraps his striking fist (referred to as a "spear") in a cloth (a *kara*) over which is bound a knotted twine cord (a *zare*). Fighters rely on broad stances and keep their guards high, with the left hand (the "shield") held out to block and the "spear" ready to strike. The goal is to knock the opponent to the ground, preferably with one blow. Whoever first touches the ground loses the match, which lasts three rounds. This is referred to as "killing" the opponent, and the strike that achieves it is the "fatal blow" (*kwab daya*). Even today, fighters often wear amulets thought to confer supernatural protection, and engage in other ritualistic practices.

The Jab and Punch maneuvers may be used with the cestus; see the Weapons section of this book for information on this weapon.

Hit Locations: The Jab and Punch both use Hit Location rolls of 2d6+1, and the Roundhouse Kick a roll of 3d6; the Block doesn't use a Hit Location roll.

Special Abilities: Like other boxers, Dambe fighters can withstand a lot of pain while fighting. Abilities like *Tough In A Fight* would be appropriate for them.

DAMBE

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Jab	3	+2	+1	STR Strike
Kokawa	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Punch	3	+1	+0	STR +2d6 Strike
Roundhouse Kick	3	-2	-1	STR +4d6 Strike

Skills

KS: Dambe

Elements

Weapons	+1	Use Art with Cestus

Dirty Infighting/Fisticuffs/ Cinematic Brawling

This is not a martial art, but rather a set of maneuvers skilled streetfighters can learn. It's also taught to women as a series of rape-prevention maneuvers (especially the Disarm, Low Blow, and Throw). Since it's not a formal martial art, practitioners cannot take a *Style* Distinctive Feature for it.

Not all streetfighting characters need to know Dirty Infighting — it represents a character with a lot of rough and dirty fighting experience. You can simulate many characters' simple fighting skills as a form of "Brawling" by buying HA +1-2d6, perhaps with one or two Combat Skill Levels to reflect a crude "technique."

For characters who aren't the sort of people that would learn a "dirty" way to fight, you can characterize this style in two other ways. One is as *Fisticuffs*, the general fighting skill of the strong-jawed hero so often featured in pulp tales and comics. A character with Fisticuffs is simply a good, all-American fighter; he doesn't have any formal training and doesn't fight dirty. Alternately, some characters may want to know *Cinematic Brawling*, the free-wheeling sort of combat often seen in movies and on television. Like Dirty Infighting, Fisticuffs and Cinematic Brawling cannot take the *Style* Distinctive Feature; they aren't "stylized" enough.

The Block/Chin Block, Hoist 'n' Heave, and Two-Fisted Smash are obviously found only in Fisticuffs/Cinematic Brawling, since they're far too colorful to have a place in a vicious street brawl. The Block/Chin Block can either be a standard block with the forearm, or it can consist of the character "blocking" the blow by taking it square on the chin and "shrugging off" the effects — "Go ahead, mate, take yer best shot!" The Hoist 'n' Heave is the classic "grab him by the shirt-front

DIRTY INFIGHTING/ FISTICUFFS/ CINEMATIC BRAWLING

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block/Chin Block	4	+2	+2	Block, Abort
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Eye Gouge	4	-1	-1	Sight Group Flash 4d6
Hoist 'n' Heave	5	-2	-2	Grab Two Limbs, +20 STR to Throw
Kidney Blow	4	-2	+0	HKA ½d6
Low Blow	4	-1	+1	2d6 NND(3)
Punch/Backhand	4	+0	+2	STR +2d6 Strike
Put The Boot In	4	+0	-1	STR +4d6 Strike, Prone
Roundhouse/Two-Fisted Smash	5	-2	+1	STR +4d6 Strike
Tackle	3	+0	-1	STR +v/10 Strike; You Fall, Target Falls
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Streetwise
WF: Common Melee Weapons

Elements

Weapons +1 Use Art with Clubs

and toss him out the window" maneuver; it "Grabs" two limbs because characters thrown in this fashion never seem able to use their arms to keep from being thrown. The highly unrealistic Two-Fisted Smash consists of lacing your fingers together and striking the enemy; the Cinematic Brawler's ability to do this without suffering intense pain is perhaps his only "special ability." On the other hand, Put The Boot In is only appropriate for true Dirty Infighting; it represents stomping or kicking a target who's already been knocked to the ground.

The "clubs" most often used with Dirty Infighting include bottles, pool cues, and other weapons of opportunity.

Hit Locations: The Punch/Backhand, Roundhouse/Two-Fisted Smash, and Kidney Blow use Hit Location rolls of 2d6+1. Put The Boot In uses a 3d6 Hit Location roll. The Disarm takes no specific location. The Low Blow is automatically a Vitals shot, but receives no extra damage for hitting the Vitals area. The Eye Gouge automatically hits the eyes, but receives no extra damage or Attack Roll penalties for doing so. The Tackle does generalized damage.

Special Abilities: None.



Fencing

Fencing is a European sword-fighting technique which developed during the Renaissance (c. fifteenth century AD), though some maneuvers (or at least the basis for them) may predate that time. It made use of long, light blades (especially rapier and sabre) and knives (including daggers, stilettos, and main gauches). In combat situations, fencers often fought "in the round" (*i.e.*, not confining themselves to the imaginary straight line utilized by modern fencers).

Modern-day fencing makes use of much lighter, springier weapons with capped tips (to keep them comparatively safe); these include foil and epee. Fencing weapons are divided into thrusting weapons (foils, epees, rapiers, and smallswords) and slashing weapons (sabers and the like). In *HERO System* terms generally you don't have to reflect the differences with different maneuvers, but GMs desiring greater realism or detail may rename certain maneuvers depending upon the class of weapon a character uses, or may restrict certain maneuvers to certain types of weapons. You could also use two different Weapon Elements.

As a martial art, Fencing is automatically designed for use with the Blades weapons group. (It's intended for use with lighter fencing weapons such as the rapier, sabre, foil, and epee, but in swashbuckling campaigns characters can use it with heavier cutlasses, broadswords, and so forth if the GM allows.) Characters may not buy Fencing maneuvers for other classes of weapons (no polearms, no axes, and so on), or for use in unarmed combat. Fencers often do use other weapons — especially such things as cloaks and bucklers — but those weapons do not utilize the Fencing weapon maneuvers.

See *Swordfighting* later in this chapter for a Martial Art intended for heavier blades, such as those wielded by most Fantasy warriors.

Hit Locations: The *Ballestra*, Cut, *Double a Double, Fleche*, Lunge, Riposte, Slash, and Thrust use Hit Location rolls of 3d6 when used with a medium or long blade, or 2d6+1 when used with a short blade (like a dagger or short sword). The *Pasata Soto* uses a 2d6+7 Hit Location roll. The other maneuvers do not use Hit Location rolls.

Special Abilities: Battlefield Punch (weapon option); False Disengage; Feint; Five Ways Cutting; Genshin (known as *colpo d' arresto* in Fencing); Nito Style (complete option; this is known as "fighting Florentine"); Speed Of The Swordsman; Weapon Riposte.

FENCING MANEUVERS

Fencing has many maneuvers, but few fencers buy them all. This results in a wide variance between the styles of individual fencers.

Ballestra: A rapid step or hop forward, followed immediately by a lunge to take advantage of the momentum.

Cut: Using wrist action, the fencer delivers a swift cut using the foremost edge and tip of his blade. Fencers usually aim a Cut at the wrist or face.

Ceduto: A disengage movement in which the fencer flips the blade up or down while stepping back or away.

Double a Double: This is a flexible pattern maneuver similar to a Riposte, except that instead of following a Block, it follows a particular predefined maneuver. At the beginning of a fencing match, the fencer must specify which maneuver his Double a Double follows (he can change this maneuver from fight to fight, but not during a particular fight). This simulates the fencer setting up his foe for a devastating blow.

Fleche: The fencer runs or leaps at his foe with blade extended. It requires a Full Move, and the momentum allows the fencer to inflict extra damage.

FENCING

Used with Blades Weapons Group; Blades Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Ballestra	5	+2	-2	Weapon +4 DC Strike; Half Move Required
Cut	3	+2	+1	Weapon
Ceduto	var	4	+0	+0 +15 STR to escape Bind
Double a Double	4	+2	+2	Weapon +2 DC Strike, Must Follow Predefined Maneuver
Fleche	4	+2	-2	Weapon +v/10; FMove
Froissement	4	-1	+1	Disarm, +10 STR to Disarm roll
Grypes	3	-1	-2	Grab One Limb, +10 STR disarm
Lunge	5	+1	-2	Weapon +4 DC
Parry	4	+2	+2	Block, Abort
Pasata Soto	3	+2	+2	Weapon + foe's v/10 Strike, You Fall, Response to Ballestra, Fleche, Lunge
Prise de Fer	4	+1	+0	Bind, +10 STR
Riposte	4	+2	+2	Weapon +2 DC Strike, Must Follow Block
Slash	5	-2	+1	Weapon +4 DC Strike
Takeaway	5	+0	+0	Grab Weapon, +10 STR to Take Weapon Away
Thrust	5	+1	+3	Weapon
Trip	3	+2	-1	STR +1d6 Strike, target falls
Void	4	—	+5	Dodge, Affects All Attacks, Abort

Skills

KS: Fencing
Sleight Of Hand
Two-Weapon Fighting
WF: Blades*
Talent: Off-Hand Defense

JACK SPARROW: PUT YOUR SWORD AWAY, SON. IT'S NOT WORTH YOU GETTING BEAT AGAIN.

WILL TURNER: YOU DIDN'T BEAT ME. YOU IGNORED THE RULES OF ENGAGEMENT. IN A FAIR FIGHT, I'D KILL YOU.



JACK SPARROW: THAT'S NOT MUCH INCENTIVE FOR ME TO FIGHT FAIR, THEN, IS IT?

– PIRATES OF THE CARIBBEAN

Froissement: A disarming maneuver designed to knock the weapon from a foe's hand. It ranges from a quick, strong "slap" at the base of the opponent's weapon to complicated bind maneuvers in which the fencer locks up his opponent's blade and then "yanks" it out of his hand.

Grypes: This grab/disarm maneuver is peculiar to the English school (see below). The fencer grabs his foe's weapon arm and applies a lock/hold to force the weapon from the foe's hand. Of course, this requires a free hand, so a fencer using a main gauche or buckler can't employ it unless he drops that object.

Lunge: A deep, powerful lunging step at the foe with blade extended, most commonly used with smaller weapons such as smallswords.

Parry: The fencer blocks his foe's blade with one of his own.

Pasata Soto: The fencer must execute this complicated maneuver in response to a Ballestra, Fleche, or Lunge. He drops to the ground underneath the incoming weapon, and, supporting himself with his off-hand, performs a rapid thrust at the foe up and under the foe's guard. Although athletically demanding, and prone to leaving a fencer open to other attacks if he can't get back on his feet quickly, it is an impressive and often deadly maneuver.

Prise de Fer: The fencer presses his blade against his foe's in such a way as to prevent the foe from using his weapon to attack. This is sometimes referred to as "locking up" the opponent's blade.

Riposte: The fencer blocks one of his opponent's blows, then follows up with a rapid counterstrike before the opponent can recover his guard.

Slash: A basic fencing attack in which the fencer swings his blade at his foe using his whole arm to power the blow.

Takeaway: The fencer disarms his foe. This may involve literally grabbing some safe part of the weapon (such as its ricasso) and yanking it out of his hand, or a bind-like maneuver in which he locks up his foe's blade and then follows through to force the blade out of his hand.

Thrust: A rapid jab at the foe using the point of the blade and without significant forward motion on the part of the fencer.

Trip: Taught primarily in the English fencing school, this maneuver is a swift kick or tripping movement aimed at the foe in an attempt to knock him down.

Void: The fencer steps to one side, or shifts his body out of the way of an attack. Unlike the other maneuvers in the Fencing package, a fencer can use this one when he doesn't have a blade in his hand (in short, at any time).

FENCING SUBSTYLES

Across Europe, dozens of different fencing schools have taught students ways to use the blade. Some of the best known schools include:

ENGLISH SCHOOL

An Englishman named George Silver developed this style of fencing as a homegrown response to Italian styles. Silver preferred heavy blades (such as the broadsword) and a buckler to the "flashy" Italian rapier-fighting. The English school emphasizes steady, deliberate movements, strong stances, solid blocks and parries, and cuts and slashes. It even incorporates some Wrestling maneuvers (bought from that package if desired). To belong to the English school, a character must buy at least three of the following maneuvers: Cut, *Grypes*, Lunge, Parry, Riposte, Slash, Takeaway, Thrust, Trip, Void.

FRENCH SCHOOL

The French school concentrates on maintaining a distance between the two fighters, parrying, and then counterattacking. French stylists should keep most of their Combat Skill Levels (if any) in DCV. To belong to the French school, a character must buy at least three of the following maneuvers: *Ballestra*, Cut, *Fleche, Froissement*, Lunge, Parry, *Prise de Fer*, Riposte, Slash, Takeaway, Thrust, Void.

ITALIAN SCHOOL

Italian style fencing is known for its fast, aggressive approach. Fencers typically concentrate on attacks, often using a second weapon, such as a main gauche, spiked buckler, or fo (a cloak with a weighted hem). Many variants, such as the schools of Vincentio Saviolo and Giacomo di Grassi, existed. To belong to the Italian school, a character must buy at least three of the following maneuvers: *Ballestra*, Cut, *Ceduto, Double a Double*, Lunge, Parry, *Pasata Soto*, Riposte, Slash, Takeaway, Thrust, Void. Italian fencers usually put most of their Combat Skill Levels (if any) into OCV.

SCHLAEGER SWORDFIGHTING (HEIDELBERG SCHOOL)

This late nineteenth century style, popularized by students of the German university at Heidelberg, is very physical. It involves holding the schlaeger sword at "high prime" (hand slightly above the head, tip of the blade at mouth level). Duellists often wear goggles to protect the eyes, and metal caps on the head. The goal is not to kill or seriously injure the opponent, but to cut the opponent on his head or face. In time the goal often became to earn a duelling-scar one's self, as fellow duellists considered the scar a badge of honor. To belong to the "Heidelberg school," a character must buy at least three of the following maneuvers: *Ballestra*, Cut, Parry, Riposte, Slash, Takeaway, Thrust, Void.

SPANISH SCHOOL

The Spanish school emphasizes footwork and movement based upon an imaginary "Mystic Circle" circle encompassing the fencer and his foe.



Theoretically, by knowing where an opponent is in relation to himself in the circle, the fencer can move at precise angles to his foe to gain a deadly advantage. Spanish fencers move with steadiness and grace, almost as if dancing. To belong to the Spanish school, a character must buy at least three of the following maneuvers: *Ballestra*, Cut, *Ceduto, Fleche, Froissement*, Lunge, Parry, Riposte, Slash, Takeaway, Thrust, Void.

Gatka

A martial art originating in the Punjab region of northern India in, depending on which sources you believe, the fifteenth, seventeenth, or eighteenth centuries, Gatka was developed by the Sikhs to defend against Mongol invaders and other enemies. It's a weapons-based art, focusing on the sword, a one- to three-meter long stick, and flexible weapons (such as chains, ropes, and whips). Practitioners also know how to use the *chakram* (a bladed throwing ring) and the unusual *chakar* (a weapon like a wagon wheel with a weight at the end of each spoke, spun around to cause impact damage). Legends tell of many battles in which a small number of Sikhs used their Gatka skills to fend off much larger forces.

Gatka practitioners begin training sessions with meditation, often accompanied by music. They first learn to use sticks, then progress to the sword and flexible weapons.

GATKA

Used with Club Weapon Group; Clubs Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Bind	4	+1	+0	Bind, +10 STR
Block	5	+1	+3	Block, Abort
Dodge	4	+0	+5	Dodge All Attacks, Abort
Power Strike	5	+1	-2	Weapon +4 DC Strike
Strike	4	+2	+0	Weapon +2 DC Strike

Skills

KS: Gatka
Two-Weapon Fighting (HTH only)
WF: Common Melee Weapons*
WF: Chain and Rope Weapons
WF: Chakar
WF: Chakram
WF: Staff
WF: Whip

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Chain and Rope Weapons
	+1	Use Art with *Chakar*

GENERIC MARTIAL ARTS

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Kick	5	-2	+1	STR +4d6 Strike
Punch	4	+0	+2	STR +2d6 Strike
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Breakfall
WF: Common Melee Weapons

Hit Locations: The Strike and Power Strike use 3d6 Hit Location rolls. The other maneuvers do not require Hit Location rolls.

Special Abilities: Nito Style.

Generic Martial Arts

This is a set of maneuvers for characters who want to have Martial Arts but don't want to bother with information on or comparisons between martial arts styles. It's also a good way to represent the fighting skills learned by characters who train with a number of tutors espousing different styles. Since it's not a formalized style, characters who learn it cannot take the *Style* Distinctive Feature.

Hit Locations: The Punch uses a Hit Location roll of 2d6+1; the kick uses a Hit Location roll of 2d6+7; the Block, Throw, and Dodge don't utilize locations rolls.

Special Abilities: None.

HAPKIDO

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Breaking Throw	5	-2	+0	HKA ½d6, Disable; Target Falls
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Joint Break	5	-1	-2	Grab One Limb; HKA ½d6, Disable
Joint Lock	3	+0	-1	Grab One Limb, +10 STR for holding on
Kick	5	-2	+1	STR +4d6 Strike
Nerve Strike	4	-1	+1	2d6 NND(1)
Punch	4	+0	+2	STR +2d6 Strike
Sweep	3	+2	-1	STR +1d6 Strike; Target Falls
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Breakfall
KS: Hapkido
WF: Common Melee Weapons

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs

Hapkido

Hapkido (roughly, "the way of coordinated power") is a Korean martial art a synthesizing several other styles, including Hwarang-Do, Aikido/Aikijutsu, Jujutsu, Tae Kwon Do, and others. It was developed by Choi Yong Suhl, a Korean martial artist who emigrated to Japan following the Japanese occupation of his homeland in the first decade of the twentieth century. In Japan he studied Japanese martial arts (particularly Daito-ryu Aikijutsu) and integrated some of their techniques with his Korean maneuvers. When he returned to Korea after World War II, he opened the first Hapkido school so he could teach his new style to others.

Hapkido is an art designed with fighting, not sport or artistry, in mind. It attempts to combine the best of the "hard" and "soft" fighting styles to form a versatile, well-rounded combat art. Like most Korean styles, it emphasizes kicking over hand techniques. It grades students on a simple belt system: from lowest to highest, the ranks are white, blue, red, and black.

Hit Locations: The Punch and Nerve Strike use a 2d6+1 Hit Location roll, the Kick a 3d6 roll. The other maneuvers either do not require Hit Location rolls or target specific locations.

Special Abilities: Mind Like The Moon.

Hisardut

Hisardut is a fighting art developed in Israel. It was founded by Dennis Hanover, who adapted techniques from several martial arts to form a practical fighting style suited for modern-day combat. Intended as a practical fighting and survival art, it has few sporting applications.

Hit Locations: The Punch/Elbow Strike uses a 2d6+1 Hit Location roll, the Kick a 3d6 roll, and the Knee Strike a 2d6+7 roll. The Headbutt and Choke Hold automatically strike the head, without penalty or bonus. The other maneuvers do not require Hit Location rolls.

Special Abilities: None.

Hsing-I

Hsing-I (or Xingyi), usually translated as "heart and mind" or "shape of mind," is one of the three main "internal" styles of Chinese martial arts (the other two are Pakua and Tai Ch'i Ch'uan). Like the practitioners of other internal styles, Hsing-I practitioners strive to unite the mind and the body so the mind can freely command the body's *ch'i*, allowing the practitioner to perform amazing feats.

According to legend, the founder of Hsing-I was a Sung Dynasty general named Yueh Fei, who lived from 1103-1141. He was supposedly taught the basics of Hsing-I by a Taoist named Chou Ton. His success in warfare was so phenomenal that jealous rivals had him imprisoned and killed; he wrote the first book about Hsing-I in prison.

Hsing-I has two basic sets of movements or maneuvers. The first set is made up of block-strike patterns based on the five elements: Metal (*Pi Ch'uan*), Water (*Tsuan Ch'uan*), Wood (*Peng Ch'uan*), Fire (*Pao Ch'uan*), and Earth (*Heng Ch'uan*). Each element has offensive and defensive aspects; in accord with ancient Chinese philosophies, an attack based on one element (say, Fire) is subject to a defense based on the element it's vulnerable to (in this example, Water). The second set of maneuvers is based around twelve animal forms: Dragon, Tiger, Monkey, Horse, Turtle, Chicken, Phoenix (T'ai Bird), Sparrow Hawk, Swallow, Snake, Eagle, and Bear (some masters use other animal forms as well).

Hsing-I practitioners combine these basic sets of maneuvers into attack patterns that typically involve blocking an incoming attack, grabbing the attacking limb, and then striking the attacker, usually with the hand. Hsing-I tends to be much more "linear" than the other internal styles, so it's often the first internal style a student studies (then he moves on to Pakua and Tai Ch'i Ch'uan).

Some scholars divide Hsing-I into three "schools": Honan; Hopei (the most common and least internal); and Shansi (the least common). Some masters of these schools teach weapons such as swords, staffs, and spears, but this is relatively rare.

HISARDUT

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Choke Hold	4	-2	+0	Grab One Limb, 2d6 NND(2)
Block	4	+2	+2	Block, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Grab	3	+0	-1	Grab One Limb, +10 STR for holding on
Kick/Knee Strike	5	-2	+1	STR +4d6 Strike
Punch/Elbow Strike/ Headbutt	4	+0	+2	STR +2d6 Strike
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

KS: Hisardut
WF: Small Arms

HSING-I

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Defensive Block	5	+1	+3	Block, Abort
Eagle Claw	4	+1	-1	Grab One Limb, +10 STR for holding on
Grappling Block	5	+1	+1	Grab One Limb, Block
Hand Strike/Low Kick	4	+0	+2	STR +2d6 Strike
Monkey Slap	5	-2	+1	STR +4d6 Strike
Nerve Strike	4	-1	+1	2d6 NND(1)
Tiger Push	4	+0	+0	+15 STR to Shove
Takedown	3	+1	+1	STR Strike; Target Falls
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

KS: Hsing-I
KS: Chinese Healing
KS: Chinese Philosophy
WF: Common Melee Weapons

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Polearms
	+1	Use Art with Spear

"Even though surrounded by several enemies set to attack, fight with the thought that they are but one."

– Morihei Ueshiba

HWARANG-DO

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Choke	4	-2	+0	Grab One Limb; 2d6 NND(2)
Finger Strike	4	-1	+1	2d6 NND(1)
Hand Strike/Elbow Strike/ Snap Kick	4	+0	+2	STR +2d6 Strike
Joint Break	5	-1	-2	Grab One Limb; HKA ½d6, Disable
Joint Lock	3	+0	-1	Grab One Limb, +10 STR for holding on
Kick	5	-2	+1	STR +4d6 Strike
Throw	5	-2	+0	HKA ½d6; Target Falls

Skills

- Breakfall
- KS: Hwarang-Do
- KS: Korean Healing
- Paramedic
- Stealth
- WF: Common Melee Weapons
- WF: Staff
- Talent: Defense Maneuver

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Polearms
	+1	Use Art with Staff

"STANDING TIPTOE A MAN LOSES HIS BALANCE,
WALKING ASTRIDE HE HAS NO PACE,
KINDLING HIMSELF HE FAILS TO LIGHT."

– LAO TZU, *TAO TE CHING*

Hit Locations: The Hand Strike, Monkey Slap, and Nerve Strike all use 2d6+1 Hit Location rolls; the Low Kick takes a 2d6+7 roll. None of the other maneuvers requires a location roll.

Special Abilities: The internal stylist's ability to project his *ch'i* to generate powerful attacks and spectacular feats is legendary. Possible special abilities for Hsing-I practitioners include: Ch'i Touch; Eight Steps Of The Heavenly Dragon; Fighting Skill; Flesh Like Iron; Flesh Like Oak; Iron Shirt; Tough In A Fight.

Hwarang-Do

This ancient Korean martial art, which also incorporates much healing knowledge, dates back some 1,800 years. According to tradition it was developed by a Buddhist monk named Won Kwang Bopsa. He taught his technique to many young nobles of his day, who were called *hwarang*. The *hwarang* were a combination of knights, statesmen, and military generals. Legend has it they lived by a five-point code: loyal service to the king (or, in modern terms, to one's nation); filial piety; trust (in one's peers) and trustworthiness; courageousness and valor; and justice and discrimination in the use of force, especially lethal force.

Hwarang-Do has four main "branches" of study: external power (*wae gong*); internal power (*nae gong*); weapons use (*moo gi gong*); and mental power (*shin gong*) (see Special Abilities, below). Its barehanded techniques, the "external power," include punches and kicks, blocks, joint locks and joint breaking, nerve strikes, chokes, and many other techniques. The internal disciplines were similar to those taught in some Chinese styles.

Hwarang-Do practitioners wear uniforms similar to Karate or Judo uniforms.

As with other unarmed combat styles which allow weapons use, the Hwarang-Do practitioner can learn to use his art with no weapons, with only one, or with several, as he sees fit.

Hit Locations: The Hand Strike and Elbow Strike use a Hit Location roll of 2d6+1. The Kick and Finger Strike use a Hit Location roll of 3d6. The Snap Kick takes a 2d6+7 roll. The Choke automatically targets a head location, but receives no extra damage for being a head location. The Block, Joint Break, and Joint Lock do not use location rolls.

Special Abilities: Ch'i Touch (the *Jusul* option, a disease-healing chant, and the *Jusul* Variant to make the target sick); Dairokkan; Mind Reading; Ninja Invisibility (called *unsinbbop*); Shin Gong Visions; Sleeper Hold (called *ch'oemyonsul*).

Jailhouse Rock

According to John Soet's book *Martial Arts Around The World*, Jailhouse Rock is "the stylized, organized fighting art of the Black American, developed in prison." Chris Crudelli's *Way Of The Warrior* further states that "JHR" has developed substyles such as "baryard," "52 hand blocks," "strato," and "gorilla"; supposedly specific prisons or regions may also have their own substyles. Some sources even claim that the style's roots lie in fighting techniques developed by slaves in the nineteenth century. As its supposed origins indicate, it's designed for effective use in close quarters and against multiple attackers or ambushes.

The sort of weapons used with Jailhouse Rock are those commonly available in prisons: "shanks" and "shivs" (homemade knives), various kinds of crude club-like weapons, and so forth.

Hit Locations: The Elbow Strike uses a 2d6+1 Hit Location roll, the Knee Strike a 2d6+7 roll. The Groin Blow automatically targets the Vitals, but gets neither penalties nor bonuses for this.

Special Abilities: None.

JAILHOUSE ROCK

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Elbow Strike	4	+0	+2	STR +2d6 Strike
Escape	4	+0	+0	+15 STR versus Grabs
Groin Blow	4	-1	+1	2d6 NND(3)
Knee Strike	5	-2	+1	STR +4d6 Strike
Takedown	3	+1	+1	STR Strike; Target Falls

Skills

KS: Jailhouse Rock
WF: Prison Weapons

Elements

Weapons	+1	Use Art with Clubs
	+1	Use Art with Knives

Jeet Kune Do

Jeet Kune Do ("the way of the intercepting fist"), or JKD as it's commonly known, is an eclectic martial arts style developed by the late Bruce Lee. He created it after studying many different martial arts styles and deciding all of them were too limiting because of their reliance on a body of predefined techniques. Thus, JKD depends on the principles of simplification, versatility, practicality, and usefulness. Lee himself described it as a tight, versatile art, without patterns, forms, or rules, which relies on "broken rhythm" to obtain the advantage of unpredictability. (Note that "Jeet Kune Do" is actually the name for the governing concepts of the art; the fighting style itself is more accurately referred to as Jun Fan Kung Fu.)

Since Lee's untimely death, the students to whom he taught JKD and the students they have taught have continuously debated what JKD means and stands for, what qualifies as JKD, and who is a true student of JKD. Anyone interested in this ongoing discussion can easily follow it in the pages of dozens of books and magazines.

To simulate the adaptability and unpredictability of JKD, practitioners should consider buying several Combat Skill Levels with the style. In most situations they assign these to DCV, but they can shift them around as necessary to surprise an opponent.

Bruce Lee's own work on JKD, *The Tao of Jeet Kune Do*, does not discuss the use of weapons at all. However, he was skilled in many different weapons styles, including Filipino stick-fighting and Chinese weapons styles, and according to his own tenets of unpredictability and adaptability, practitioners may sometimes need to use weapons.

JEET KUNE DO (JUN FAN KUNG FU)

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Choke Hold	4	-2	+0	Grab One Limb; 2d6 NND(2)
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Grab/Joint Lock	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Kick/Knee Strike	5	-2	+1	STR +4d6 Strike
Legsweep	3	+2	-1	STR +1d6 Strike; Target Falls
Nerve Strike	4	-1	+1	2d6 NND(1)
Punch/Elbow Strike	4	+0	+2	STR +2d6 Strike
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Combat Skill Levels
KS: Jeet Kune Do

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Polearms
	+1	Use Art with Staff

"When the opponent expands, I contract, when he contracts, I expand, and when there is an opportunity, I do not hit -- it hits all by itself."

- Bruce Lee, *Enter the Dragon*

Therefore JKD instructors often teach various weapons; the Clubs element is especially popular.

Hit Locations: The Punch/Elbow Strike and Nerve Strike use Hit Location rolls of 2d6+1. The Kick/Knee Strike uses a 2d6+7 Hit Location roll, since JKD kicks are usually low and quick. The Legsweep and Choke Hold have set targets (the legs and head/neck, respectively) and so do not require a Hit Location roll. None of the other maneuvers needs a location roll.

Special Abilities: Battlefield Punch; One-Inch Punch

Jujutsu

This Japanese art (and its more philosophical counterpart, *Judo*) grew out of the integration of the weapons techniques of *katori shinto ryu* and grappling techniques during the fifteenth century. The roots of the art lie even earlier, in the Heian period (about 794-1185 AD), but until the fifteenth century warriors usually considered empty-hand techniques an aspect of whatever major weapon form(s) they supported, not as a separate *jutsu*. The name *jujutsu* (or jiu-jitsu) was first used in the late seventeenth century. Knowledge of Jujutsu was spread world-wide by travelling Japanese practitioners in the early years of the twentieth century; today one of the most popular substyles is from Brazil.

The usual Jujutsu technique involves bearing an opponent to the ground and then pinning him there or rendering him unconscious. The art utilizes hip throws, sweeping throws, shoulder and neck locks, and a sacrifice body drop. In the past, Jujutsu was more of a fully-integrated fighting art — it included a variety of punches, kicks, nerve strikes, and weapons techniques. Some schools or substyles still teach strike-based maneuvers.

Judoka (and some jujutsuka) wear a *gi* like that worn by karateka, but made of heavier cloth and without many seams (Judo is harder on the clothes than many other martial arts).

Only Jujutsu, not Judo, teaches the dangerous Joint Break maneuver. The Strike and *Atemi* Strike maneuvers, which represent several types of punches and kicks, are from the older style of Jujutsu; only certain schools teach them.

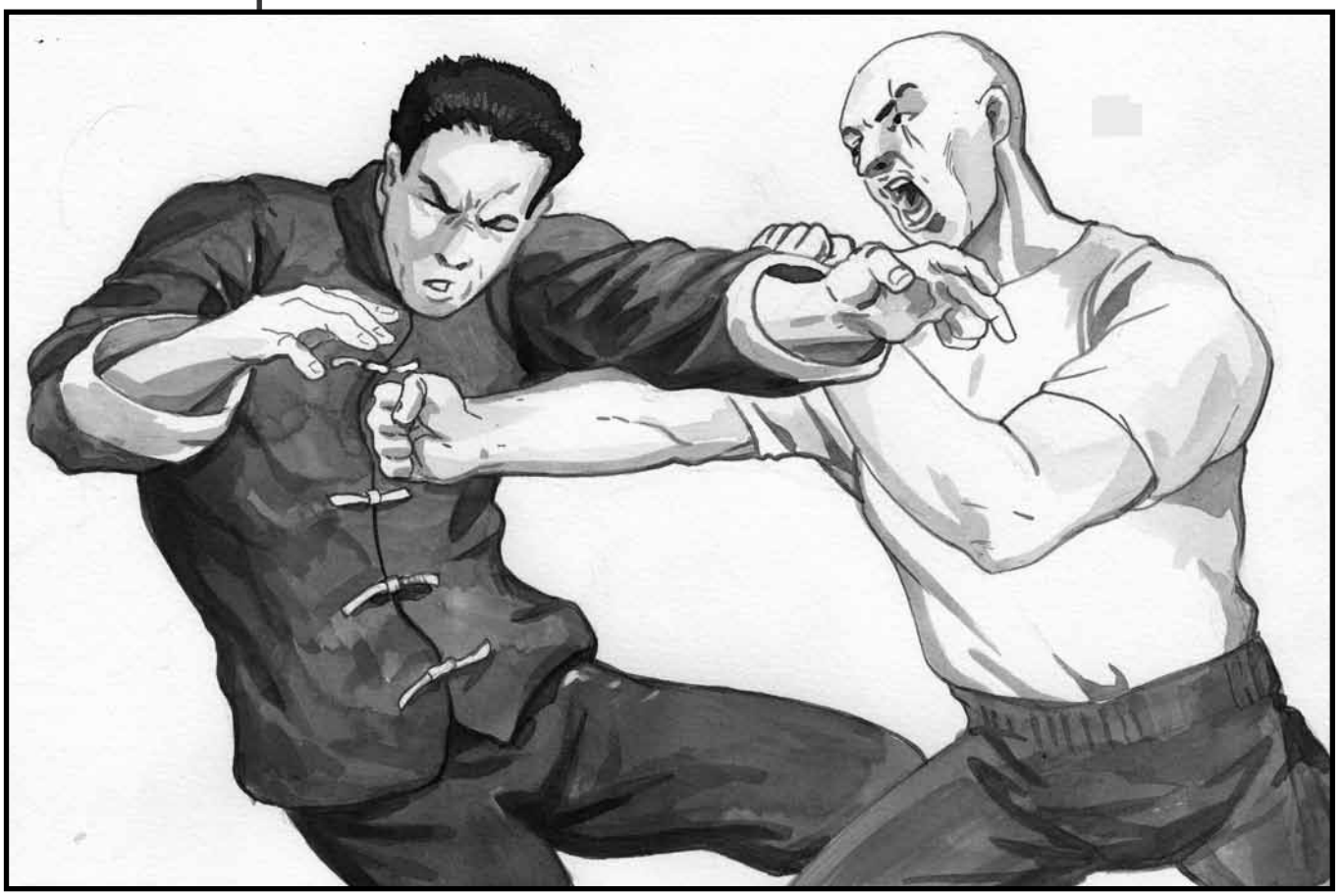
Students of the older, more warlike form of Jujutsu could also learn the following Weapons Elements: Blades, Chain & Rope Weapons, Clubs, Polearms, Staffs. Some substyles are also designed for use by armored warriors (optionally, take a +1 point Element, "Use Art in Armor"; refer to the discussion of "Hindering Circumstances" in Chapter Three for details).

Hit Locations: The Shime automatically targets the head, but receives no extra damage for this. The Strike and *Atemi* Strike use 3d6 Hit Location rolls. None of the other maneuvers use Hit Location rolls.

Special Abilities: None.

SUBSTYLES OF JUJUTSU

Historically, scholars have recorded more than 700 substyles of Jujutsu, ranging from very broad fighting systems to styles concentrating on just a few maneuvers or techniques. Many substyles are



so closely related to Aikijutsu, Sumo Wrestling, or various weapon-based fighting forms that separating them for gaming purposes is difficult, and in many cases pointless. A well-rounded medieval Japanese warrior would probably know not only one or more styles of Jujutsu, but many weapon forms (Kenjutsu, Naginatajutsu, Bojutsu, and so forth), various styles of wrestling and/or Aikijutsu, and many other combat-oriented skills.

Some of the more important and/or interesting Jujutsu substyles include:

BRAZILIAN JUJUTSU

This substyle of Jujutsu was first developed by Mitsuo Maeda, a Japanese man trained in Kodokan judo, after he came to Brazil in 1914. It's most closely associated with the Gracie family, whose patriarchs Carlos and Helio, and Helio's sons Rickson, Royler, Royce, and Rorion, developed Brazilian Jujutsu from a sport into a true fighting art.

As part of its stress on practical combat applications, Brazilian Jujutsu recognizes that many fights end up on the ground, so it teaches groundfighting techniques. The effectiveness of this approach was demonstrated by the success of Brazilian Jujutsu fighters in the early days of Mixed Martial Arts (MMA) and Ultimate Fighting Championship (UFC) competitions, which brought this substyle to worldwide attention.

To practice Brazilian Jujutsu, a character must know at least three of the following maneuvers: Joint Lock, Joint Lock/Throw, *Shime*, Strike, Takedown. They must also buy PS: Groundfighting.

HAKKO-RYU

Founded in 1941, Hakko-Ryu focuses on neutralizing and discouraging attacks by attacking pressure points and locking joints. The style's grabs and holds emphasize the use of the little finger, and are performed by bending the joints in a natural direction, but so that the target suffers great pain. Hakko-Ryu's kicks are low (2d6+7 Hit Location roll), and its hand attacks are usually made with the open hand, not a fist. (Characters who study this substyle may buy the Knifehand maneuver from Karate.)

To practice Hakko-Ryu, a character must know at least three of the following maneuvers: *Atemi* Strike, Joint Lock, Joint Lock/Throw, Strike, Takedown.

KITO-RYU

Supposedly founded by a Chinese exile, Gempin, in the seventeenth century, this substyle incorporates many different elements and philosophies to create a fighting technique described as "fluid" and "supple." To practice Kito-Ryu, a character need only know any three Jujutsu maneuvers.

SOSUISHITSU-RYU

Supposedly derived from the Takenouchi-Ryu by a samurai, Fugatami Hannosuke, in 1650, this school takes its name from the "pure flowing waters" of the Yoshino River. To practice this style, a character must know the Escape, Joint Lock, and Joint Lock/Throw maneuvers.

JUJUTSU

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Atemi Strike	4	-1	+1	2d6 NND(1)
Block	5	+1	+3	Block, Abort
Breaking Throw	5	-2	-2	Grab One Limb; HKA ½d6, Disable; Target Falls
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Escape	4	+0	+0	+15 STR versus Grabs
Joint Lock	3	+0	-1	Grab One Limb, +10 to STR for holding on
Joint Lock/Throw	4	+1	+0	Grab One Limb; 1d6 NND(7); Target Falls
Legsweep	3	+2	-1	STR +1d6 Strike; Target Falls
Sacrifice Throw	3	+2	+1	STR Strike; You Fall, Target Falls
Shime	4	-2	+0	Grab One Limb; 2d6 NND(2)
Slam	3	+0	+1	STR +v/10; Target Falls
Strike	4	+0	+2	STR +2d6 Strike
Takedown	3	+1	+1	STR Strike; Target Falls

Skills

Breakfall*
KS: Jujutsu
PS: Groundfighting

TAKENOUCHI-RYU

This substyle was founded in the sixteenth century by the samurai Takenouchi Hisamori (also known as Toichiro Takeuchi). Legend has it Takenouchi learned several secret techniques of immobilization and weapons use from a ghostly *yamabushi,* or mountain hermit, who stressed the advantages of short weapons over longer ones. Takenouchi used these techniques as a basis and then added to them maneuvers from such fighting arts as Sumo Wrestling, an older form of wrestling called *sumai*, and *kumi-uchi* fighting (designed for use by armored warriors). Thus he developed a style which stresses various techniques of immobilizing one's opponent; it also teaches combat with short swords (*kogusoku*) and daggers.

To practice Takenouchi-Ryu, a character must know the Joint Lock, Joint Lock/Throw, and *Shime* maneuvers.

TENJIN-SHINYO-RYU

Also called Tenshinshinyo-Ryu, this substyle is known for its holds, chokes, and *atemi* strikes. It does not teach any weapons. It was founded by Iso Mataemon (also known as Yanagi Masatari).

To practice Tenjin-Shinyo-Ryu, a character must know at least three of the following maneuvers: *Atemi* Strike, Joint Lock, Joint Lock/Throw, Shime.

YOSHIN-RYU

This is the famous "willow school" of Jujutsu, so called because its founder, the seventeenth century physician Akiyama Shirobei Yoshitoki of Nagasaki, used the image of a willow as an

JUKENJUTSU

Used with Pole Arms Weapon Group; Pole Arms Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Slash	4	+0	+2	Weapon +2 DC Strike
Thrust	5	-2	+1	Weapon +4 DC Strike
Trap	4	+1	+0	Bind, +10 STR

Skills

KS: Jukenjutsu
WF: Pole Arms*

1

KALARIPAYIT

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	5	+1	+3	Block, Abort
Dodge	4	+0	+5	Dodge All Attacks, Abort
Flying Kick	5	+1	-2	STR +4d6
Joint Lock (*Kattaram*)	3	+0	-1	Grab One Limb, +10 STR for holding on
Knifehand Strike	4	-2	+0	HKA ½d6
Marman Strike	4	-1	+1	2d6 NND(1)
Punch/Elbow Strike	4	+0	+2	STR +2d6 Strike
Straight Kick/Roundhouse Kick	5	-2	+1	STR +4d6 Strike
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Breakfall
Contortionist
KS: Indian Healing
KS: Kalaripayit
KS: Yoga
WF: Common Melee Weapons
WF: Urumi

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with *Urumi*

example for his students: it bends before force, but springs back unharmed, whereas the sturdy oak is knocked over.

To practice Yoshin-Ryu, a character must know at least three of the following maneuvers: *Atemi* Strike, Block, Dodge, Joint Lock, Strike.

Jukenjutsu

Jukenjutsu is the art of the bayonet. It was developed after the introduction of the rifle in Japan. Its primary technique is the thrust, but practitioners also learn more complicated blocking, trapping, and slashing maneuvers.

Hit Locations: The Slash and Thrust use Hit Location rolls of 3d6. The Block and Trap do not use Hit Location rolls.

Special Abilities: None.

Kalaripayit

Kalaripayit (also known as kalari, kalaripayat, kalarippayattu, and kalaripiyat) is a martial art developed in ancient times in southern India. The name means "battlefield practices." There's evidence of its existence as early as the sixth and seventh centuries AD. Some experts trace its roots to *vajra-musti*, a style of boxing/wrestling used by the Brahmin caste. Legends claim it was founded by Parasurama, who created it 3,000 years ago so he could protect a temple he'd founded in Kerala

Training in Kalaripayit encompasses four stages: unarmed fighting (*verumkai*), which is the basis for all other techniques; stick-fighting techniques (*silambam* or *kolthari*); training with other weapons, such as daggers (*angathari*); and, at its most esoteric level, training in knowledge of the 108 secret vital points of the body (*marma-adi*) and how to exploit them in battle. (Practitioners can also study the vital points of the elephant.)

Masters of Kalaripayit, known as *gurus* or *gurukkal*, are not only skilled in the fighting aspects of the art, but are usually accomplished healers as well, trained in the Ayurvedic system of native medicine (which relates closely to many of Kalaripayit's fighting techniques). Masters often maintain special training compounds which double as places of healing. Training in these compounds usually takes place early in the morning and again right after dusk, and is often shrouded in secrecy. There is some religious significance to these places; there are many ritual practices and devotions surrounding Kalaripayit. The goddess Kali, in her aspect as the goddess of war, is the patroness of Kalaripayit fighters.

Kalaripayit is mainly practiced in the far southern region of India, around the state of Kerala and Tamilnadu. There are two "variants" — the "northern" style, centered on the city of Calicut; and the "southern" style, centered on the cities of Nagercoil and Madras. Although the maneuvers used in each variant are the same, the northern style involves a lot of high jumps and

kicks, low, crouching stances, and long strides; whereas the cruder-looking southern style involves more circular motion, more solid, higher stances, and use of the arms and torso. Linguistic and cultural differences also separate the two substyles. However, both styles require suppleness and agility and involve a lot of leaping and crouching. Fighters of both styles often cover their bodies with oil before fighting (see *Contortionist* in Chapter Four).

Hit Locations: The Punch/Elbow Strike, Flying Kick, Knifehand Strike, and Marman Strike all use Hit Location rolls of 2d6+1. The Straight Kick/Roundhouse Kick takes a 3d6 roll. The other maneuvers do not require Hit Location rolls.

Special Abilities: Ch'i Touch.

Kampfringen

Kampfringen is a medieval German combat and grappling art. Like Arte dell'Abbracciare, it involves a wide range of grapples, joint locks (and breaks), and strikes (primarily short punches, knees to the groin, headbutts, and the like). It also incorporates pain compliance techniques and a hip throw. It includes defensive techniques designed to protect the fighter against *Dolchfechten*, or knifefighting techniques.

Some sources present a more intriguing origin for Kampfringen, claiming it was developed by medieval Jews as a form of self-defense. According to this theory, the art has some basis in kabbalistic meditation techniques and philosophies.

Hit Locations: The Strike and Pressure Point Strike use 3d6 Hit Location rolls. None of the other maneuvers use Hit Location rolls.

Special Abilities: None.

Karate

Karate arose from the same ancient traditions which led to the development of Kung Fu. By the fifth century AD, on the Okinawa Islands a weaponless combat system called *te* ("hand") had developed. Later, when the teachings of the Shaolin Temple in China were carried to Okinawa, some of the Shaolin techniques were infused with the te art.

During the fifteenth century, the Japanese who occupied Okinawa forbade the natives to carry arms and *te* began to flourish; at the time, it went by several names, including *te* and *karate* (a term which originally meant "China hand," but which in the twentieth century was redefined to mean "empty hand").

In 1905, an Okinawan instructor named Gichin Funakoshi introduced Okinawa-te to Japan, teaching it in public schools. At that time, its name was formalized as Karate. After World War II, American servicemen stationed in Japan learned the art, which helped to spread it worldwide.

KAMPFRINGEN

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Arm Bar	4	+1	+0	Grab One Limb; 1d6 NND(7); Target Falls
Block	4	+2	+2	Block, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Grapple	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Hip Throw	3	+1	+1	STR Strike; Target Falls
Joint Break	5	-1	-2	Grab One Limb; HKA ½d6, Disable
Joint Lock	3	+0	-1	Grab One Limb, +10 to STR for holding on
Strike	4	+0	+2	STR +2d6 Strike

Skills

Breakfall
KS: Kampfringen

KARATE

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Atemi Strike	4	-1	+1	2d6 NND(1)
Block	4	+2	+2	Block, Abort
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Dodge	4	—	+5	Dodge,AffectsAllAttacks,Abort
Knifehand Strike ("Chop")	4	-2	+0	HKA ½d6
Legsweep	3	+2	-1	STR +1d6 Strike; Target Falls
Punch/Snap Kick	4	+0	+2	STR +2d6 Strike
Side/Spin Kick	5	-2	+1	STR +4d6 Strike

Skills

KS: Karate
WF: Common Martial Arts Melee Weapons
Talent: Off-Hand Defense

Elements

Weapons	+1	Use Art with Karate Weapons
	+1	Use Art with Staff

VARIANT FORM: KOBUJUTSU

Used With Karate Weapons Group; Karate Weapons Element is Free

Maneuvers

Same as above; practitioner can only buy the Kick if he knows the Barehanded element, below.

Skills

Same as Above; WF is Required (*)

Elements

Weapons	+1	Use Art with Staff
Barehanded	+1	Use Art Barehanded



HERO System characters can buy Karate in one of two ways. As Karate, it's an unarmed fighting style. As *Kobujutsu*, it's an armed Okinawan fighting style, using these weapons: bo (6' staff) and several shorter staffs, sai, nunchaku, tonfa (threshing handles), kama (sickles), *eiku* (or *chizi-kunbo* or *sunakakebo*) (boat oar), *timbe* and *rochin* (tortoiseshell shield and hand-spear), *suruchin* (a short, weighted rope), *kue* (hoe), and *tekko* (metal knuckle-dusters).

Karateka (Karate practitioners) can buy the Weapons Element to learn Kobujutsu techniques, and Kobujutsu practitioners can buy the Bare-handed element to learn empty-hand techniques for their art. For game purposes, the two styles are functionally identical.

The traditional Karate uniform is the *gi*, which is also used by many other martial arts practitioners. The *gi* consists of the *uwagi* (a long-sleeved jacket) and *zubon* (loose trousers). The *obi* (belt) is colored; the color indicates the wearer's rank. Originally the standard *gi* was beige; today it's white. Professional Karate fighters wear gloves, foot-and-shin armor, and loose pants rather like warm-ups. They also wear athletic cups. Male Karate professionals go bare-chested.

The Knifehand Strike maneuver above may also be interpreted as the Spearhand Strike, a thrusting maneuver. The Knifehand Strike was for decades popularly known in America as the "karate chop."

The Side Kick and Spinning Kick are presented here as one maneuver.

Hit Locations: The Punch/Snap Kick, *Atemi* Strike, and Knifehand Strike use Hit Location rolls of 2d6+1. The Side Kick and Spin Kick use Hit Location rolls of 3d6. The Block, Disarm, Dodge, and Legsweep do not use Hit Location rolls.

Special Abilities: Karate isn't surrounded by mysticism the way much of Kung Fu is, but master karateka can still perform amazing feats. Appropriate special abilities for karateka include: Battlefield Punch; Blade Flare (*Chiburi* option, to flick sand or water into an opponent's eyes when fighting with an *eiku*); Genshin; Weapon Flourish.

KARATE SUBSTYLES

Karate has developed several distinctive substyles, although not nearly as many as Kung Fu or Pentjak-Silat. Most of these styles are not strikingly different; none of them require the character to buy particular maneuvers before he can call himself a practitioner of that particular substyle. The most prominent Karate substyles include:

GOJU-RYU

This style, which has both Japanese and Okinawan elements, relies primarily on hand techniques and low kicks. It was created by Kanryo Higashionna in the late nineteenth century. As the name *goju* ("hard-soft") indicates, practitioners attempt to maintain a balance of "hard" and "soft" in their fighting styles, which gives this substyle a greater "internal" element than most Karate substyles. Many of Goju-ryu's techniques are

circular (unlike most Karate styles, which tend to emphasize linear motion).

ISSHIN-RYU

This Okinawan style, created by Tatsuo Shimabaku in 1954, stresses practicality and combat effectiveness. It eliminates flowery techniques and concentrates on short, natural stances and maneuvers. Its attacks are evenly divided between hand and foot strikes, but emphasize circular, flowing techniques.

KAJUKENBO

Kajukenbo is an eclectic martial art which takes its name from the four styles which it combines elements of: Karate, Judo, Kenpo, and Bo (the latter is a form of Chinese boxing, *i.e.*, Kung Fu). It was developed in Hawaii after World War II and is taught strictly as a combat art. Characters who want to practice this style can buy maneuvers from Karate, Jujutsu (Judo), and Kung Fu.

KENPO

Kenpo was developed by American Ed Parker beginning in the 1950s as a modern form of Shorinji Kempo (see *Kung Fu*, below). Parker methodically studied combat maneuvers and then broke them down into a system for logical, progressive instruction. Kenpo is an effective fighting style suited to close combat; it uses rapid hand movements, low kicks, and body checks.

KICKBOXING

Kickboxing is a form of modern American sport karate. It combines karate-like kicks and other maneuvers with boxing punches. Characters who want to know this style should buy both Karate and Boxing maneuvers.

KYOKUSHINKAI

This aggressive Japanese substyle uses close body contact to overcome fear of combat. Training concentrates on powerful, rapid attacks and physical toughness. It also emphasizes *tameshiwara* (breaking exercises).

SHITO-RYU

Founded in 1930 by Kenwa Mabuni, this major Japanese substyle emphasizes "hard" aspects over "soft," though it does contain some soft techniques. Attacks are equally divided between hand- and foot-based maneuvers.

SHOREI-RYU

Unlike almost all other Karate substyles, this well-rounded Okinawan substyle makes use of throws, takedowns, grabs, and joint-lock maneuvers (characters may buy appropriate maneuvers from the Jujutsu package). It also emphasizes the study of karate weapons.

SHORIN-RYU

One of the earliest and most influential of the Okinawan substyles. It has strong roots in the Shaolin styles of Kung Fu. It has three main branches, the "small forest" school, "young forest" school, and "pine forest" school (each name refers to the forest where the Shaolin Temple is said to have been located). With the GM's permission, characters who study this substyle can also buy maneuvers from the Kung Fu package.

SHOTOKAN

This Japanese styles was founded by Gichin Funakoshi, the Okinawan who introduced Karate to Japan. It concentrates on developing skill with a small number of useful, efficient techniques; it also emphasizes balance and muscle control. Its strikes (mainly kicks) are primarily linear; they rely on body momentum, such as shifting the hips, to add power to a blow.

UECHI-RYU

An Okinawan style, Uechi-ryu was founded around the turn of the century by Kanbun Uechi, who had studied Kung Fu in addition to Karate. Its elements bear some similarity to the Dragon, Tiger, and Crane styles of Kung Fu. Its primary attacks include a single-knuckle punch (Punch or *Atemi* Strike), the spear-hand strike (Knifehand Strike), pointed kicks (Snap Kick or Side Kick), and circular blocks (Block). Kicks are generally delivered low, and should use a 2d6+7 Hit Location roll.

WADO-RYU

This Japanese style, whose name means "way of harmony," stresses inner preparation and strength of character instead of simply concentrating on physical abilities. Its techniques include body shifting (Dodge) and some joint-twisting maneuvers (use the Joint Lock from Hapkido).

Kenjutsu

Kenjutsu is the samurai's sword art. It requires the use of blades (especially Japanese blades such as the katana, wakizashi, and no-daichi); you cannot buy a Weapons Element to allow use of Kenjutsu maneuvers with other weapon groups or with unarmed combat (except as noted below).

The elements of the art originated some 1,500 years ago. By the ninth century AD (when Kenjutsu maneuvers first become available to characters), Kenjutsu schools flourished in Japan. Practitioners divide techniques into *kamae* (postures), *kiri* (cuts), *tsuki* (thrusts), and blocks and evasive maneuvers; each school favors its own particular types and combinations of maneuvers.

One of Kenjutsu's most famous practitioners and teachers was the samurai Miyamoto Musashi, author of *A Book of Five Rings*, a psychological guide to strategy and competition. Musashi lived, fought, and taught his famous two-sword (Nito-Ryu) technique during the early seventeenth century.

In many ways, Kenjutsu and Iaijutsu (the art of drawing the sword) intertwine. While Iaijutsu (the Skill *Fast Draw*, in *HERO System* terms) is not required for Kenjutsu practitioners, most should know it.

Kenjutsu is known as *kum do* in Korea. A sporting version of the art, *kendo*, has been taught worldwide since World War II.

"NO SUCH THING BAD STUDENT. ONLY BAD TEACHER."

– MR. MIYAGI, *THE KARATE KID*



IF HE ATTAINS THE VIRTUE OF THE LONG SWORD, ONE MAN CAN BEAT TEN MEN.

– MIYAMOTO MUSASHI, *GO RIN NO SHO* ("A BOOK OF FIVE RINGS")



Hit Locations: The Lightning Stroke, Sacrifice Stroke, and Slashing Stroke use Hit Location rolls of 3d6; the Running Stroke uses a Hit Location roll of 2d6+1. The Bind, Block and Takeaway do not use Hit Location rolls.

Special Abilities: Blade Flare; False Disengage; Feint; Five Ways Cutting; Genshin; Iaijutsu; I've Taken Your Measure; Nito Style; Speed Of The Swordsman; Weapon Flourish; Weapon Riposte; Yadomejutsu.

KENJUTSU SUBSTYLES

Throughout Japanese history, Kenjutsu was usually taught by various schools or masters, each of whom favored different *kamae* and swordsmanship techniques; some of these schools continue today. If a swordsman character wants to belong to one of these schools, he can buy maneuvers which pertain especially to that school.

A Kenjutsu practitioner doesn't have to belong to any school, or can be built with many maneuvers and rightfully claim to have studied several styles.

ITTO RYU

Created by the famed wandering swordsman Ito Ittosai, the Itto Ryu school teaches practitioners to concentrate not on victory, but on "not losing." The idea is to use proper timing and skill to gain an advantage over an opponent. The school's main technique is the *kiri-otoshi*, a maneuver which deflects the opponent's attack and makes a counterattack in one smooth motion. In game terms, practitioners of Itto Ryu may buy this as a Defensive Strike (even though Kenjutsu normally does not use that maneuver). They must also learn Block and one other Strike maneuver.

JIGEN-RYU

Developed in the 1500s by Togo Shigekura Bizen no Kami, this style concentrates on rapid attacks and offensive maneuvers. It was favored by, among others, the Satsuma clan.

A Jigen-Ryu stylist must know the Lightning Stroke and Slashing Stroke maneuvers.

KAGE RYU

This style, whose name means "shadow," was developed by Aizu Iko (1452-1538). It focuses on reading an opponent's facial expression and body language to determine how he intends to attack, then counteracting or beating his attack. In game terms, a practitioner of this school must buy either (or both) of the *Genshin* or *I've Taken Your Measure* abilities.

A Kage Ryu stylist must know Block and one Stroke maneuver.

KASHIMA STYLE

Practiced (and perhaps founded) by the legendary swordsman Tsukahara Bokuden (1490-1571), Kashima style concentrates on the concept of *hitotsutachi*—"one cut." The swordsman waits until the very last second, then counters an opponent's attack (ideally, the opponent's attack misses the practitioner by an inch or less). Furthermore, the masters of the style maintain that the last one-third of a blade does the most damage, and the innermost one-third the least; thus, by stepping into a blow a fighter can reduce, or even eliminate, injury.

A Kashima fighter must buy Genshin (or even Lightning Reflexes with no Limitation), then Hold his Action. When his opponent attacks, he uses his Held Action to try to interrupt the attack. He may buy Skill Levels with his DEX Roll to ensure he beats out his opponent each time if he so desires.

A Kashima stylist must know the Block, Evade, and one Stroke maneuvers.

MIJIN STYLE

Mijin style emphasizes power and speed; it concentrates on leaping and running attacks. The most famous Mijin maneuver is the Soaring Lark stroke, a leaping ground-to-sky attack.

A Mijin stylist must know the Running Stroke, which is the Soaring Lark stroke. Extra meters of Running or Leaping are recommended.

MUTO STYLE

Muto is a style of fighting without the sword. A Muto specialist buys the Barehanded element for his art; this allows him to use the Bind, Block, Disarm, Evade, and Takeaway maneuvers when unarmed. It does *not* allow the character to use

KENJUTSU

Used with Blades Weapon Group; Blades Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Bind	4	+1	+0	Bind, +10 STR
Block	4	+2	+2	Block, Abort
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Evade	4	—	+5	Dodge, Affects All Attacks, Abort
Lightning Stroke	4	+2	+0	Weapon +2 DC Strike
Running Stroke	5	+1	+0	Weapon +v/10; FMove
Sacrifice Stroke	5	+1	-2	Weapon +4 DC Strike
Slashing Stroke	5	-2	+1	Weapon +4 DC Strike
Takeaway	5	+0	+0	Grab Weapon, +10 STR to Take Weapon Away

Skills

Breakfall
Fast Draw (Iaijutsu)
Defense Maneuver
KS: Kenjutsu
Sleight Of Hand
Two-Weapon Fighting (HTH)
WF: Blades*
WF: Thrown Sword
Talent: Off-Hand Defense

Elements

Barehanded	+1	Use Art Barehanded (Bind, Block, Disarm, Evade, Takeaway maneuvers only)

the Stroke maneuvers unarmed. With this tactic, an unarmed swordsman can take his attacker's blade away and then use it on his attacker. This is considered an advanced technique, one taught only to the best students.

The Muto stylist must know the Block, Evade, and one Stroke maneuver, and buy the Barehanded element for his art. He often also buys WF: Thrown Sword.

The GM can forbid any player to take the Barehanded element; it's supposed to be a secret technique, and the GM has final say as to which characters it may have been taught to.

NITO STYLE

The popularity of this two-swords style (also known as *juji dome*) is attributed to Musashi Miyamoto, Japan's most famous swordsman. Miyamoto was a swordsman early in the Tokugawa shogunate in the first half of the seventeenth century.

The Nito stylist trains to deal with multiple attackers. He can use his sword in either hand, or can fight with two swords, one in each hand.

The Nito swordsman must know the Bind, Block, and any one Stroke maneuver, and must have the *Off-Hand Defense* Talent and the *Nito Style* special ability.

SUIO STYLE

The Suio ("water") style has been popularized in an acclaimed series of Japanese movies and *manga* (comic books). All-out offense, speed, power, and risk-taking characterize it.

Required maneuvers are the Lightning Stroke, the Running Stroke, and the Sacrifice Stroke; the character should take, but is not required to take, Breakfall.

A special Suio technique is to stand knee-deep in water with the blade beneath the water's surface. The swordsman will strike from this watery position, using Sleight Of Hand to confuse his enemy as to his intent. In the game, the character must have the *Sleight Of Hand* Skill to perform this technique, and the GM can assign OCV bonuses to such attacks based on the success of the Skill Roll and the overall situation.

YAGYU SHINKAGE SCHOOL

During the Tokugawa era (early seventeenth to mid-nineteenth centuries), the single most influential school for Japanese fencing was the Shinkage school, which produced many excellent swordsmen from the Yagyu family. The Shinkage style is cautious, compared to many Kenjutsu styles, and emphasizes disarming techniques.

Required maneuvers are Block, Disarm, and any one Stroke.

Khridoli

Khridoli, or Xridoli, is a fighting style from Georgia in the Caucasus. According to some sources, Georgia has a rich tradition of martial arts, with numerous styles of wrestling, boxing, and weapons combat. Khridoli was suppressed by the Soviets (though some claim that Sambo, described below, borrows or adapts many of its techniques), but has enjoyed something of a resurgence since the collapse of the USSR.

Khridoli involves some punching and blocking, but mainly emphasizes throws, takedowns, and the use of weapons. Fighters move quickly, often segueing from a block into a rapid strike against an exposed area, or from a throw into a hold. The main weapon techniques involve blade and shield, or two blades, but the use of the staff and axe is also taught.

Hit Locations: The Punch uses a 2d6+1 Hit Location roll; the Footsweep uses a 3d6 roll.

Special Abilities: Nito Style.

KHRIDOLI

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Footsweep	3	+2	-1	STR +1d6 Strike; Target Falls
Grab	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Punch	4	+0	+2	STR +2d6 Strike
Sacrifice Throw	3	+2	+1	STR Strike; You Fall, Target Falls
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Breakfall
KS: Khridoli
Two-Weapon Fighting (HTH)
WF: Common Melee Weapons
Talent: Off-Hand Defense

Elements

Weapons	+1	Use Art with Axes/Maces/Picks
	+1	Use Art with Blades
	+1	Use Art with Clubs
	+2	Use Art with Staffs

"To wield the sword well you must wield it calmly."

– Miyamoto Musashi, *Go Rin No Sho* ("A Book of Five Rings")

KNIFEFIGHTING

Used with Blades Weapon Group; Blades Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Foist	4	+2	+0	Weapon +2 DC Strike
Grab	3	+0	-1	Grab One Limb, +10 to STR for holding on
Slashes	4	+0	+2	Weapon +2 DC Strike
Stab	5	-2	+1	Weapon +4 DC Strike
Thrusts	5	+1	+3	Weapon Strike

1

Skills

Fast Draw
KS: Knifefighting
Sleight Of Hand
WF: Blades*
Talent: Ambidexterity
Talent: Off-Hand Defense

Elements

Weapons +1 Use Art with Clubs

KRAV MAGA

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Choke Hold	4	-2	+0	Grab One Limb; 2d6 NND(2)
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Grab	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Kick	5	-2	+1	STR +4d6 Strike
Low Kick/Knee Strike/ Punch	4	+0	+2	STR +2d6 Strike
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Breakfall
KS: Krav Maga
WF: Common Melee Weapons

Elements

Weapons +1 Use Art with Blades
+1 Use Art with Clubs

Knifefighting

Short stabbing weapons such as daggers, knives, and poignards have been in existence for thousands of years. Since they can function as tools, they've often been the only weapon a person could carry without breaking the law or looking threatening — and their easy concealability makes them ideal for people who need a hidden weapon for some reason. Thus, many peoples and cultures around the world have developed specific ways of fighting with knives, and you can use this Martial Art to represent those fighting skills.

Characters cannot use this style Barehanded (except for the Dodge and Grab maneuvers). It's not distinctive enough to qualify for a *Style* Distinctive Feature.

Hit Locations: The Slash, Stab, and Thrust all use 2d6+1 Hit Location rolls. So does the Foist, which involves shifting the knife from one hand to the other so quickly that the opponent misses it, leaving him open to attack. The other maneuvers do not use Hit Locations.

Special Abilities: Skilled knifefighters may be able to work knife-throwing techniques into their repertoire; these attacks can be bought as Ranged Martial Arts maneuvers or as separate "powers."

KNIFEFIGHTING SUBSTYLES

Many peoples have developed techniques for fighting with knives that you can represent with this Martial Arts package. This includes military blade skills, the *arte della daga* of medieval Italy, the abilities of streetfighters skilled with knives, *Dolchfechten* (medieval German knifefighting), *el cuchillo* (Mexican knifefighting), and the like.

SEVILLIAN KNIFEFIGHTING

This is a Spanish and southern European knife-fighting art that employs weapons such as the *puñal* (a short stabbing and thrusting folding knife), the *navaja* (a longer, heavier folding knife), the *cuchillo* (a fixed-blade knife), and similar *armas blancas* (bladed weapons). Some schools also teach the use of canes and sticks. While the people of the region (like those everywhere else in the world) have always fought each other with knives, and the navaja itself was invented in the 1600s, and the more systematized maneuvers of this style were probably not developed until the nineteenth century. Practitioners are often referred to as *navajeros*.

In Sevillian Knifefighting, the Foist is called a *Cambio*; the Slash a *Tajos*; the Stab a *Desjarretazo*; and the Thrust a *Puñaladas*.

Sevillian Knifefighting includes several "sub-substyles." The first, *baratero* style, is a quick, straightforward style emphasizing self-protection. The second, *gitano* style, was developed by Spanish Gypsies. It uses flashy, stylized knife manipulations and maneuvers to confuse the opponent and create an opening (see *Sleight Of Hand* in Chapter Four for game rules on how to do this). Lastly, there's the *sevillano* style, the most highly

developed and "sophisticated" of the three. Similar in some ways to Fencing, it uses smooth, fluid movements and swift attacks.

Krav Maga

Developed approximately 40 years ago for use by the Israeli Defense Forces, and later taught to Israeli police and Mossad agents as well, Krav Maga is designed for combat effectiveness (and for quick, easy learning). It borrows techniques and ideas from many different styles, but teaches no katas, stances, or other predefined movement forms; instead, a Krav Maga fighter learns to fight from any position and adapt his skills to any situation. The emphasis is on quick attacks and defenses designed to win fights, not to look impressive. Krav Maga has been repeatedly studied and analyzed (sometimes using computers) to make it as efficient and powerful a fighting style as possible. Its defenses against weapons are considered especially effective.

Because of Krav Maga's emphasis on combat practicality, Krav Maga practitioners do not learn maneuvers for tournament fighting. However, it has a belt ranking system established by the Krav Maga Association in Israel: from lowest to highest rank, the belts are white, yellow, orange, green, blue, brown, and black.

Hit Locations: The Punch uses a 2d6+1 Hit Location roll; the Kick uses a 3d6 Hit Location roll. The Low Kick/Knee Strike uses a 2d6+7 Hit Location roll.

Special Abilities: None.

Kuk Sool Won

Kuk Sool Won ("Korean national martial arts association") is a Korean fighting style founded by In Hyuk Suh in the late 1950s. It is a synthesis of maneuvers from three traditional Korean martial arts: Sado Mu Sool (tribal martial arts); Buldo Mu Sool (Buddhist temple martial arts; see "Kung Fu," below); and Koong Joong Mu Sool (royal court martial arts).

Kuk Sool Won practitioners wear uniforms patterned after the traditional uniforms of Korean generals. A master of the style is known as a *sahbumnim*.

Hit Locations: The Punch and Nerve Strike use a 2d6+1 Hit Location roll; the Kick takes a 3d6 roll. The Legsweep automatically targets the legs and feet, of course, and receives neither bonuses nor penalties for so doing.

Special Abilities: Battlefield Mobility; Improved Leaping.

KUK SOOL WON

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Joint Lock	3	+0	-1	Grab One Limb, +10 STR for holding on
Jonhwanbbop (Throws)	3	+0	+1	STR +v/10; Target Falls
Kick	5	-2	+1	STR +4d6 Strike
Legsweep	3	+2	-1	STR +1d6 Strike; Target Falls
Nerve Strike	4	-1	+1	2d6 NND(1)
Punch	4	+0	+2	STR +2d6 Strike

Skills

Acrobatics
Breakfall
KS: Kuk Sool Won
WF: Common Melee Weapons
WF: Common Martial Arts Melee Weapons

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Chain & Rope Weapons
	+1	Use Art with Clubs
	+1	Use Art with Polearms
	+1	Use Art with Staff
	+1	Use Art with War Fan

Kung Fu (Wu Shu)

Kung Fu, in Chinese, simply means "hard work" or "skill." The name *Wu-Shu* (meaning "war art") is the style's official name in China. Until about 1928, it was also known as *kuo-shu*.

The origins of Kung Fu might date back as far as the Shang Dynasty (sixteenth century BC), but most scholars conclude that it began to develop sometime in the fifth century BC. A swordsman's art which became prominent during the Chou Dynasty (770 BC-221 BC) may have contributed to Kung Fu; so might have *pankration* (see below), from times when Alexander the Great took pankratiasts with him on his conquests (including his journey to India). The first emperor of China, Ch'in Shih Huang-Ti, banned the practice of unarmed martial arts during his reign (in fact, he banned and persecuted any thought or activity he considered too close to free will or free thinking), but open practice resumed in 206 BC, after his death.

In the sixth century AD, an Indian Buddhist priest named Bodhidharma (called P'u-T'i-Ta-Mo in China) came to the Shaolin Ssu (Young Forest Temple), in China's Honan province. The Shaolin temple had been built in the late fifth century AD

"ONLY THE WEAK NEED TO PROVE THEIR POWER THROUGH FORCE, BUT WHAT FORCE LEADS TO IS ENDLESS HATRED."

– HOU YUANJIA, FEARLESS

"Invincibility is in oneself."

– Sun Tzu,
The Art of War



by Emperor Hsiao-Wen to honor another Indian monk, Bodhiruchi.

The Indian fighting style which Bodhidharma taught there, blended with combat techniques already known to the Shaolin priests, became known as *wai-chia*; it eventually evolved into both Kung Fu and Karate (see the entry above for Karate). Kung Fu and unarmed combat were not confined to the Shaolin monastery; the first martial arts schools in China also began teaching during the sixth century AD. This is the earliest period when characters can buy something resembling the Kung Fu style maneuvers; characters in the sixth century AD can buy the Block, Disarm, Dodge, Legsweep, Punch, and Throw maneuvers, with the Punch serving both as Punch and Kick.

A great deal of legend and mysticism surrounds the Shaolin temple. Supposedly its masters were capable of a wide variety of amazing feats of combat and magic. Its course of study lasted many years, and at the conclusion students had to pass safely through a trap-filled maze to "graduate." At the end of the maze they had to pick up and carry a red-hot 500-pound cauldron which would brand their forearms with the symbols of the temple, a dragon (on the left arm) and a tiger (on the right arm).

The original Shaolin temple, which was located on the northern side of Shao-Shih Mountain, south of Sung San Mountain in Honan province, is said to have been destroyed in 617 AD. Over the centuries it (and its great library of martial arts material) was destroyed more than once, its surviving priests scattering to the winds and teaching their art in all parts of the nation. Thus, uncountable variations on the style developed over the next millennium. On those occasions when the Shaolin temple was rebuilt, inevitably some enemy would find it and destroy it again. It was more or less destroyed for good in the late seventeeth or early eighteenth century by the Emperor K'ang Hsi. Only five monks, the so-called Venerable Five, supposedly survived the massacre: Ng Mui, Pak Mee, Fung Do Tak, Miao Hin, and Gee Sin. They split up and hid themselves throughout China, passing on their martial wisdom in secret.

Kung Fu was brought to the U.S. during massive Chinese immigration during the 1840s, though it was not popularly taught to non-Chinese students until the 1960s.

A very fragmented art, Kung Fu has innumerable different styles and techniques, many of which are described below. The maneuvers and styles presented here represent the "external" aspect of Chinese martial arts; the main internal styles, such as Pakua and Tai Ch'i Ch'uan, are discussed separately even though technically they all fall under the rubric of "Kung Fu." Practitioners generally divide Kung Fu substyles into "northern" styles, which are kick/leg-oriented (because of the prevalence of horse-riding in northern China), and "southern" styles, which are punch/hand-oriented (because of the prevalence of boat-rowing in southern China).

A Kung Fu teacher is known as a *sifu*. The hall where he teaches his students is usually called a *kwoon.* The traditional Kung Fu outfit is a silk costume consisting of a long-sleeved tunic with white cuffs, *dang lung fu* (loose-fitting trousers gathered in at the ankles), and colorful sashes worn at the waist (these do not denote rank). Alternatively, fighters wear a vest or shirt resembling a T-shirt instead of the tunic.

Hit Locations: The Knife Hand, Punch and *Tien-hsueh* Strike use Hit Location rolls of 2d6+1. The Tiger Claw uses a Hit Location roll of 2d6+1, constituting the location where the Grab landed; other Grabs do not need a location rolled for them. The Kick and Flying Kick usually use a Hit Location roll of 3d6, but in some styles (see below) the Kick uses a 2d6+7 Hit Location roll. The other maneuvers don't use Hit Location rolls.

Special Abilities: The powers and special abilities attributed to Kung Fu masters are almost innumerable; a few relate to Taoist magic. Some of the powers more commonly mentioned include: Breaking Strike; Ch'i Strike; Create Food; Dancing Weapon Technique; Dim Mak (also known as Poison Palm; often thought to be taught as part of the Eagle Claw and White Eyebrow substyles); Fa-Ch'ing; Fire Control; Fist Kung; Hing Kung; Instantaneous Movement; Iron Forearm (especially the Iron Palm option); Iron Shirt; Kongjin; Red Sand Palm; Summon Ancestral Spirits.

KUNG FU SUBSTYLES

Hundreds of Kung Fu substyles exist; many fall into certain broad categories. Rather than try to write every single one as a separate art, the package includes the maneuvers common to most substyles. You can use the notes below to help determine the maneuvers a character needs to know to practice a particular substyle. Of course, a martial artist character doesn't have to choose a Kung Fu substyle. He can remain a generic Kung Fu practitioner and not worry about the plethora of specific substyles available to him. And even if he does choose a specific Kung Fu substyle, he can still buy maneuvers from the rest of the main list of Kung Fu maneuvers.

BEAR STYLE

This style simulates the fast, overpowering strike of the bear. The practitioner uses the same hand for powerful open-palm strikes, blocks, and counterstrikes, instead of striking with one hand and blocking with the other.

To practice Bear Style, a character must know the Block and Punch maneuvers. A Bear practitioner often puts half or more of his Combat Skill Levels into increasing the damage of the Punch maneuver.

CHEENA ADI

This is a Sri Lankan style of Kung Fu, said to have first been taught to students there by a Shaolin monk who came to visit a temple holding a relic of the Buddha. It supposedly takes 15 years to learn.

To practice Cheena Adi, a character must know the Block, Punch, and Kick maneuvers.

CHIN NA

This style was developed in the early 1600s for use by soldiers and policemen. It's a good style for subdual and restraint of prisoners. It depends less on force than on knowledge of human anatomy; it achieves its damage by attacking vulnerable points known to medicine.

To practice Chin Na, a character must know PS: Chinese Healing, at least on an 8-. He must also have at least three of the following maneuvers: Block, Escape, Joint Lock/Grab, Knife Hand, *Tien-hsueh* Strike.

CHOY LEE FUT

This southern style was developed in the early to mid-nineteenth century. It's still a popular style; its power makes it good for full-contact fighting. It often makes use of Weapons Elements, including Polearm, Whip (Chain Whip), Staff, and Swords, and even teaches practitioners to use some unusual objects (such as small benches and smoking pipes) as weapons.

To practice Choy Lee Fut, the character must know any three of the following maneuvers: Block, Kick, Punch, Throw.

DRUNKEN STYLE

This style is actually a variation on the other styles; a character can fight with just Drunken Style (for example, the extremely difficult Eight Drunken Fairies [*Ts'ui Pa Hsien*] style), or can learn Drunken Monkey, Drunken Crane, and so forth.

Visually, the style involves drunken staggering and swaying (requiring Acrobatics) and utilizes attacks which (because of the drunken stances and approaches) are deceptive and hard to see coming. If the character has Combat Skill Levels, more must go into OCV than DCV; if possible, the character must configure his CSLs so that his OCV exceeds his DCV.

When performing Drunken Style, a character doesn't have to make an Acrobatics roll every Phase (he's not always staggering that much), and must observe all the other guidelines for the style he's appending Drunken technique to.

To practice Drunken Style, a character must know the *Acrobatics* and *Contortionist* Skills and any three Kung Fu maneuvers.

EAGLE CLAW

This northern style, founded 800 years ago by General Ouk Fay, simulates the powerful talons of the eagle. It makes extensive uses of grabs, joint-locks, and takedowns; even some of its kicks have a joint-locking function!

To practice Eagle Claw Style, the character should buy at least three of these maneuvers: Escape, Joint Lock/Grab, Legsweep, Punch, *Tien-hsueh* Strike, Tiger/Dragon Claw (called Eagle Claw for this style).

KUNG FU (WU SHU)

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Flying Kick	5	+1	-2	STR +4d6 Strike
Joint Lock/Grab	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Kick	5	-2	+1	STR +4d6 Strike
Knife Hand	4	-2	+0	HKA ½d6
Legsweep	3	+2	-1	STR +1d6 Strike; Target Falls
Punch	4	+0	+2	STR +2d6 Strike
Throw	3	+0	+1	STR +v/10; Target Falls
Tien-hsueh Strike	4	-1	+1	2d6 NND(1)
Tiger/Dragon Claw	4	+0	+0	STR +4d6 Crush, Must Follow Grab
Uproot/Sand Palm	4	+0	+0	+15 STR to Shove

Skills

- Acrobatics
- BreakfallI
- Contortionist
- KS: Chinese Healing
- KS: Chinese Philosophy
- KS: Kung Fu
- PS: Lion Dancing
- Sleight Of Hand
- WF: Common Melee Weapons
- WF: Common Martial Arts Melee Weapons
- WF: Hook Sword
- WF: Three-Section Staff
- WF: Wind And Fire Wheels
- Talent: Off-Hand Defense

Elements

Weapons	+1	Use Art with Axes/Maces/Picks
	+1	Use Art with Blades
	+1	Use Art with Chain Weapons
	+1	Use Art with Clubs
	+1	Use Art with Hook Sword
	+1	Use Art with Polearms
	+1	Use Art with Staff
	+1	Use Art with 3-Section Staff
	+1	Use Art with Whip
	+1	Use Art with Wind And Fire Wheels

HUNG GAR

Fighters developed this southern style for use in close quarters such as narrow alleyways; it works well for streetfighters. It uses low stances and strikes which are relatively slow but powerful. Its primary weapons include the tiger fork, staff, and butterfly swords.

"Kung Fu. Hard work over time to accomplish skill. A painter can have Kung Fu. Or the butcher who cuts meat every day with such skill... his knife never touches bone. The musician can have Kung Fu... or the poet who paints pictures with words and makes emperors weep. This, too, is Kung Fu. Formless, nameless, the true master dwells within. Only you can free him."

– Lu Yan (Jackie Chan) explains the martial arts in *The Forbidden Kingdom*

To practice Hung Gar, the character must know any three of the following maneuvers: Block, Grab, Kick, Knife Hand, Punch, Tiger Claw (Tiger Claw requires Grab).

LONG FIST

Long Fist (*Chang Ch'uan*) is a northern style said to have been created during the Sung Dynasty, shortly before the year 1000 AD. It is a very picturesque and "open" style incorporating long-reaching and sweeping fist and arm maneuvers, low stances, and high kicks.

To practice Long Fist Style, the character must know the Block, Dodge, Kick, and Punch maneuvers.

MONKEY STYLE

The Monkey Style (*Tai Sing*) was developed in the mid-nineteenth century by a jailed fighter, Kou Sze. He continually watched the monkeys around the jail (monkeys were often used at jails, because they screeched when prisoners escaped), and eventually developed fighting maneuvers based around their actions.

The practitioner fights from a crouching stance reminiscent of a monkey's. Tumbling, rolling, tricky footwork, and comical postures are also hallmarks of the Monkey Style.

There are several "substyles" of this style, each based on a particular set of movements or a particular body type, allowing any kind of fighter to use the art: Lost Monkey (in which the fighter simulates panic to trick the enemy into overconfidence); Drunken Monkey (described above); Stone Monkey (suited to fighters with large, strong bodies; involves less acrobatics than the other substyles); Standing Monkey (suited to tall fighters with long arms); and Wooden Monkey (in which the fighter feigns retreat, luring his foe into pursuit so he can launch an aggressive surprise attack). A Monkey Style practitioner can use any of these substyles.

To practice Monkey Style, the character must have the *Acrobatics, Breakfall*, and *Sleight Of Hand* Skills, and any three of the following maneuvers: Block, Disarm (defined as a kicking disarm), Dodge, Kick, and Legsweep.

Each Phase the character utilizes Monkey Style, he must make both his Acrobatics and Sleight Of Hand rolls. If he succeeds in both, the GM has the target make a Sight-based PER Roll (just like a Skill Versus Skill Contest). If the Sleight Of Hand roll beats the PER Roll, the monkey stylist gets an OCV bonus to his maneuver. The GM can apply this as a +1 to +3 bonus based on how clever he thinks the maneuver is (determined from the player's description of the attack), or he can give the maneuver a bonus based on how much better the Sleight Of Hand roll was than the PER Roll (with a maximum of +3 to OCV). As the opponent gets used to the character's fighting style, the GM can optionally decrease the OCV bonus provided by the style. Naturally, if the rolls tie, or the target made his PER Roll by more, or the attacker missed either Acrobatics or Sleight Of Hand, no bonus is awarded.

Monkey Style is also fought with the staff.

PRAYING MANTIS STYLE

This style, known as *T'ang Lang* in Chinese, was derived from a fighter's observation of the praying mantis in combat. It concentrates on grasping, clawing, and punching maneuvers. It was developed 350 years ago; many different "substyles" (including the six harmonies, seven stars, and eight steps variants) have arisen since then.

To practice Praying Mantis, the character must know the Block maneuver, and at least two of the following maneuvers: Disarm, Joint Lock/Grab, Kick, and Punch.

When fighting an opponent, the Praying Mantis stylist usually uses a Block against an incoming attack and follows up (on his next Phase) with one of the other maneuvers. Typical sequences include Block, Disarm; Block, Punch; and Block, Joint Lock/Grab, Punch. (If the GM permits defensive maneuvers in a Multiple Attack sequence, as discussed on page 247, Praying Mantis stylists should use Block-attack sequences frequently.) Alternatively, he delays, puts most or all his Combat Skill Levels into DCV (with the visual effect being that he blocks, rather than dodges, incoming attacks) and responds to attacks with any of the attack maneuvers.

SHAOLIN CRANE STYLE

This is an open, flowing style. The practitioner shapes his hands like crane's beaks; the style adopts many one-legged stances. Blocks are performed with the backs of wrists or with the open hand.

To practice Shaolin Crane (*pai-hao*) style, the character must know the Block, Punch, and *Tien-hsueh* Strike maneuvers.

SHAOLIN DRAGON STYLE

This style simulates the coiling of the Chinese dragon; the practitioner moves with his waist loose and supple, and the style makes use of circular waist movements and hip-turning movements.

In this style, the attacker grabs his target, blocks attacks, and counterstrikes with fast punches. The style also involves a Grab called the Dragon Claw and joint-locking techniques.

To practice Dragon style, the character must know any three of the following maneuvers: Block, Dragon Claw, Joint Lock/Grab, Kick, Punch.

To use Dragon Style, the character primarily utilizes one of these two combinations: Block followed by the Grab, or Grab followed by Block followed by Punch. He also uses the Joint Lock/Grab maneuver and Dragon Claw (which is mechanically the same as the Tiger Claw).

SHAOLIN LEOPARD STYLE

Leopard Style is a fast, rugged, up-close combat style. It concentrates on powerful flattened-fist blows (representing the attacks of a leopard's paws).

To practice Leopard Style, the character must know the Block, Dodge, and Punch maneuvers.



When performing Leopard Style, if the character has only one or two Combat Skill Levels, he must put them into OCV (during the Block and Punch maneuvers, not during the Dodge); if he has more than two, he must put at least two into OCV.

SHAOLIN SNAKE STYLE

This is a sinuous, weaving combat style. The hands, simulating the snake's strike, are used for fingertip strikes to the target's temples, eyes, throat, and other vital regions; the style also uses kicks.

To practice Snake Style, the character must know the Block, Dodge, Kick, Punch, and *Tien-hsueh* Strike maneuvers.

SHAOLIN TIGER STYLE

This style simulates the ripping action of a tiger's claws. The practitioner uses a rigid open-hand technique with fingers curled like claws, and makes use of palm-heel strikes and claw-hand strikes, both swung with downward arcs; he also uses palm-heel blocks and forearm blocks. There are several "subforms" of this substyle, including White Tiger, Red Tiger, and Black Tiger; their differences are not important for gaming purposes.

To practice Tiger Style, the character must know any three of the following maneuvers: Block, Dodge, Grab, Punch, *Tien-hsueh* Strike, and Tiger Claw. Tiger Style is also fought with the broadsword (Darn-Do).

SHORINJI KEMPO

Shorinji kempo is the Japanese pronunciation of *Shaolin ch'uan-fa*, or Shaolin Kung Fu. According to tradition, Chinese monks visited Japan before it became closed off to foreigners in the seventeenth century and taught their Kung Fu art to the Buddhist monks. Today, the art, adapted to the Japanese way of life and philosophies, still thrives. Its symbol is a counterclockwise-pointing swastika (the reverse of the kind used by Nazi Germany), which in Buddhism signifies peace and unity.

In the *HERO System*, the Kung Fu style simulates Shorinji Kempo; a Kempo practitioner can buy any or all Kung Fu maneuvers and refer to them as Kempo. Purists will note that this is a gross oversimplification of the real-world relationship between Kempo and Kung Fu, but it suffices for game purposes.

WHITE CRANE STYLE

This Tibetan style, which simulates the moves of both cranes and apes, involves three basic principles: evading attacks instead of blocking them (to increase counterattack speed); confusing the target with many arm sweeps; and moving in to the opponent for a better angle of attack. It was first developed in Tibet some 500 years ago, and was introduced into middle and southern China some 140 years ago.

To practice White Crane, a character must know any three of the following maneuvers: Dodge, Kick, Punch, *Tien-hsueh* Strike.

"Be formless... shapeless, like water. If you put water into a cup, it becomes the cup. You put water into a bottle; it becomes the bottle. You put it into a teapot; it becomes the teapot. Water can flow, or it can crash. Be water, my friend."

– Bruce Lee

When a character uses White Crane, he must apply any Skill Levels he has so that his DCV exceeds his OCV; the high DCV allows the character to avoid using Dodges and continuously attack instead.

White Crane style is known as *Bak Hok* or *Pak Hok Pai* in Chinese.

WHITE EYEBROW

This southern style, called *Bak Mei* in Chinese after the traitorous white-eyebrowed priest who developed it, uses both soft and hard techniques. The arms and hands are kept "soft" and supple until they reach the point of impact, when they "harden" to deliver powerful blows. Internal and external strength are both important in this style.

White Eyebrow stylists always wait for their opponent to attack first, then react to his attack and counterattack using their "wit," or cleverness and perceptiveness. In the game, White Eyebrow stylists should normally hold their actions, then Block or Dodge before attacking.

White Eyebrow style incorporates some attacks from *Fong Ngan*, or "Phoenix Eye" style, which is described briefly below.

To practice White Eyebrow, a character must know any three of the following maneuvers: Block, Dodge, Kick, Punch, *Tien-hsueh* Strike.

WING CHUN STYLE

This style (whose name means "radiant springtime" or "everlasting spring") was developed in the eighteenth century by a fighting Buddhist nun named Ng Mui. According to some legends she was one of the Venerable Five who escaped the final destruction of the Shaolin Temple. After creating the art, she taught it to a young peasant woman named Yim Wing Chun, from whom it takes its name. It was developed as an aggressive, practical style someone could learn in a relatively short amount of time. It involves up-close fighting techniques including short punches, low kicks, and leg sweeps.

Wing Chun is so popular it has several substyles; however, their differences are inconsequential for gaming purposes.

To practice Wing Chun, the character must know any three of the following maneuvers: Block, Kick, Legsweep, and Punch. The Kick uses a 2d6+7 Hit Location roll.

OTHER KUNG FU SUBSTYLES

There are many other animal and non-animal Kung Fu styles, far too many to list extensively here. However, in addition to the styles listed above, several others deserve a brief mention: Ba Ji Quan (a powerful, direct style that incorporates loud stomping actions intended to frighten opponents); Bak Fu Pai (a secretive art supposedly developed by Fung Do Duk, one of the few monks to escape the destruction of the Shaolin Temple in 1723); Bul Mu Do or Buldo Mu Sool (a Korean Buddhist temple style, supposedly derived from Shaolin fighting arts); Ch'a Ch'uan (a style from Mongolia, popular among Chinese Muslims and known for its acrobatics and flying kicks); Ch'o Chiao (a northern style featuring high kicks); Choy Mok (a combination of two southern styles, Choy Gar and Mok Gar); E-mai Shan Pai (a style supposedly created on the sacred mountain of the same name; known in Vietnam as Nga Mi Phai); Emei Quan (a style featuring strong stances, hopping motions, and flipping motions generated by the wrists); Fan Tzu (a simple northern style); Fong Ngan (the "Phoenix Eye" style, which relies almost entirely on hand attacks, including a distinctive raised-middle-knuckle punch); Hop Gar (a practical fighting art derived from Tibet, also known as Lama kung fu); Hung-Chia (a southern style emphasizing powerful hand attacks delivered from low stances, supposedly created by one of the Venerable Five); Hung Fut (a 300-year-old southern style combining two other styles, Hung Gar and Fut Gar; practitioners always use their left hands to strike and are trained to use their clothing as a weapon); Kuo-Ch'uan ("dog boxing," an unpopular northern style in which the practitioner stays low to the ground, barking and growling like a dog, hoping to antagonize and distract his opponent); Liang I (an internal northern style which uses double-fist attacks); Li-Chia Ch'uan ("short hand" boxing, a southern style involving slapping and poking attacks, close infighting, and almost no kicks; also known as Li Gar); Liu-Ho-Pa-Fa ("six harmonies, eight steps," a soft northern style); Luohan Quan (a style developed by Shaolin monks with 18 movements based on the expressions shown by the Arhat [saint] statues at the Temple); Mien Ch'uan ("cotton fist" style, a soft northern style); Mi Tsung-I (the "labyrinthine art," which uses rapid turns, changes of direction, and attacks to confuse the enemy); Poc Khek (a Malaysian style); San-Hwang Pao-Ch'ui ("cannon fist" style, also known as Hsing-Kung-Ch'uan); Ta-Cheng Ch'uan ("great achievement," an internal style derived in part from Hsing-I); T'an T'ui ("Deep Legs" or "Springing Legs" Kung Fu, which uses very low kicks and legsweeps); Tien Shan Pai (a style known for its "double blocks" system of defense, where the second hand "backs up" the first); and T'i T'ang (a fighting style which trains the student to fight while on the ground).

As you can see, considerable overlap exists between the maneuvers required for the various styles. If a character wishes, he can consider himself a practitioner of multiple styles if he knows the minimum required maneuvers and Skills for each; in combat, he can describe how and when he switches between styles. This will not, however, have an impact on an enemy's Analyze Style roll; to cancel the effects of such a roll, a character would have to switch to another style in which he has a separate Knowledge Skill.

For more information on the main "soft" Chinese styles, refer to the descriptions of Hsing-I, Pakua, and Tai Ch'i Ch'uan.

Kuntao

Kuntao (also referred to as kundao or kuntaw) is an Indonesian fighting style. It was developed before the birth of Christ by Chinese immigrants who transplanted early Kung Fu and mixed it with maneuvers from Pentjak-Silat and Bersilat. There are many different substyles, some favoring northern Chinese styles, some southern styles. Even today it's normally taught in secrecy, and only to those of Chinese ancestry. Traditionally, practitioners of Kuntao are rivals with practitioners of Pentjak-Silat, which is one of the reasons both arts have seen actual combat use right up to the present day.

Hit Locations: The Punch and Nerve Strike use 2d6+1 Hit Locations; the Kick uses a 3d6 Hit Location roll. None of the other maneuvers use Hit Location rolls.

Special Abilities: Kuntao masters' special abilities are similar to those of Kung Fu masters, but are generally less powerful.

KUNTAO

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	5	+1	+3	Block, Abort
Dodge	4	—	+5	Dodge All Attacks, Abort
Kick	5	-2	+1	STR +4d6 Strike
Nerve Strike	4	-1	+1	2d6 NND(1)
Punch	4	+0	+2	STR +2d6 Strike
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

- Acrobatics
- Breakfall
- KS: Kuntao
- WF: Common Melee Weapons
- WF: Common Martial Arts Weapons
- WF: Chain & Rope Weapons
- WF: Hook Swords
- Talent: Off-Hand Defense

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Chain & Rope Weapons
	+1	Use Art with Clubs
	+1	Use Art with Hook Swords
	+1	Use Art with Karate Weapons
	+1	Use Art with Polearms
	+1	Use Art with Staff

Kyujutsu

Kyujutsu is the Japanese art of the bow. In the modern era, under the name kyudo, it has become a highly philosophical form of sport with strong ties to Zen Buddhism, but in the past it was a deadly battlefield art. It changed from a form of warfare to a sport following the introduction of guns to Japan in about the sixteenth century.

In addition to learning standard archery, many warriors were also trained in the art of archery from horseback, known as *kyuba, soieijutsu*, or *yabusame*.

Kyujutsu practitioners use the *yumi*, the Japanese longbow, and the *ya*, or Japanese arrow (of which there are more than a dozen varieties). See Chapter Six for information on these weapons.

The Korean form of Kyujutsu is known as Kung-sool; its mounted counterpart is Ma-sool.

Kyujutsu cannot take the *Style* Distinctive Feature.

Hit Locations: All maneuvers use a 3d6 Hit Location roll, except for the Ranged Disarm, which uses no roll.

Special Abilities: Japanese legend and mythology contains many stories of archers whose accuracy allowed them to accomplish amazing feats. Appropriate special abilities include: Flying Dagger Finds Any Target (bow option); Master Of The Blade (ranged option); Piercing Missile; Sublime Sword Strike (arrow option); Way Of The Warrior (ranged option).

KYUJUTSU

Used with Bows Weapons Group; Bows Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Rng*	*Damage/Effect*
Basic Shot	4	+0	+0	+2	Weapon +2 DC Strike
Defensive Shot	3	-1	+2	+0	Weapon Strike
Distance Shot	1+1	5	+0	-2	+6 Weapon Strike; +1 Segment
Far Shot	5	+1	-1	+4	Weapon Strike
Quick Shot	4	+1	+0	+0	Weapon +2 DC Strike
Ranged Disarm	4	+0	+0	+0	Disarm, +15 STR

Skills

- Riding
- KS: Kyujutsu
- PS: Bowyer
- WF: Bows*

LUA

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Crab Pinch	4	-1	+0	Grab One Location; +2d6 to Squeeze
Crab Throat Pinch	5	-2	+0	Grab One Limb; 2d6 NND(3)
Dolphin Nerve Strike/ Shark Strike	4	-1	+1	2d6 NND(1)
Dolphin Block/Eagle Block/ Octopus Block	4	+2	+2	Block, Abort
Eagle Grab	3	+0	-1	Grab One Limb, +10 STR for holding on
Eagle Strike/Octopus Strike	4	+2	+2	STR +2d6 Strike, Must Follow Block
Joint Break	5	-1	-2	GrabOneLimb;HKA½d6,Disable
Moray Eel Hand Strike/ Ocelot Claw	4	-2	+0	HKA ½d6
Mountain Pig Kick/Ocelot Palm Strike	5	-2	+1	STR +4d6 Strike
Mountain Pig Throw	5	-2	+0	HKA ½d6, Disable; Target Falls
Ocelot Sweep	3	+2	-1	STR +1d6 Strike; Target Falls
Octopus Poke	4	+0	+0	3d6 Sight Group Flash
Spear Kick	5	+1	-2	STR +4d6 Strike

Skills

- Breakfall
- Contortionist
- KS: Anatomy
- KS: Lua
- PS: Hula Dancing
- PS: Masseuse
- WF: Common Melee Weapons
- WF: Garotte
- WF: Sling
- WF: Staff

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Cane
	+1	Use Art with Flail
	+1	Use Art with Garotte (Crab Pinch and Crab Throat Pinch only)
	+1	Use Art with Spear
	+1	Use Art with Staff/Oar

Lua

Lua is a fighting style native to Hawaii. Its name translates variously as "hard and soft," "dislocation of joints," "life and death," or the number 2. It developed from the *lomilomi* massages given to boat paddlers, which gradually grew into a wrestling style that in turn grew into Lua. By the fifteenth century, twelve schools, each with its own "specialty" attacks, had been established throughout the islands to teach the art. Some Lua practitioners were inclined to ambush innocent people to test out their joint-breaking and bone-breaking techniques, giving the art a bad reputation as *pilau* ("savage").

By the eighteenth and nineteenth centuries, Lua had virtually disappeared because of the lack of written records, the strict secrecy in which the knowledge was kept (*'olohe-lua*, master teachers, generally taught their complete repertoire of techniques only to their relatives), and, eventually, the influence of Christian missionaries (who banned many native practices). Even the establishment of several schools by King Kamehameha (ruled 1790-1819) didn't reverse this trend. The art was finally revived in the time of King David Kalakaua (ruled 1874-91), who saw in it parallels to Japanese fighting styles.

Lua is a diverse style concentrating on attacks, including punches, hand and elbow strikes, kicks, joint-locks and joint-breaking, and throws. The ancient students of Lua were likewise students of anatomy; they were particularly skilled at dislocating and breaking joints, and their modern-day counterparts often use the same tactics. Lua also involves the use of internal energy, or *mana*, which equates to *ch'i* or *ki*. Lua teaches the use of some weapons; its stickfighting arts are known as *kakalaau*.

The version of Lua presented below is primarily the modernized version being studied by some Hawaiians today. It uses a number of animal forms. Crab attacks involve the grabbing and pinching of soft, vulnerable targets like the throat or vitals. Dolphin techniques use the back of the hand and wrist, similar to Shaolin Crane Kung Fu. Eagle attacks rely on the hands and elbows to deliver powerful blows. Moray Eel attacks use the finger and open hand. Mountain Pig techniques include low kicks, stomps, some knee strikes, and a joint-breaking throw. Ocelot (or "cat") maneuvers include not only palm-strikes and "slaps" but legsweeps and takedowns. Octopus techniques include rapid, interwoven blocks and strikes and an attack in which the fighter uses his fingers to "flick" or poke at the enemy's eyes. Shark techniques involve short, powerful jabs with the thumb or knuckles. Some masters teach maneuvers based on other animals, such as the Tiger, Hawk, and Owl. The standard Lua attack pattern is to block an incoming blow and follow up with one or more appropriate attacks.

The Spear Kick is a non-traditional maneuver and can only be learned by characters who received Lua training after 1965.

Hit Locations: The Dolphin Nerve Strike/Shark Strike, Eagle Strike, Moray Eel Hand Strike/Ocelot Claw, and Ocelot Palm Strike all use a 2d6+1 Hit Location roll. The Mountain Pig Kick takes a 2d6+7 roll. The Spear Kick takes a 3d6 roll. The other attacks all target specific locations and so do not require rolls (the Crab Pinch targets the throat, abdomen, or vitals), but get no extra benefit for hitting such locations.

Special Abilities: Mind Reading; Saiminjutsu (hypnosis option).

Lucha Libre

Lucha Libre is Mexican professional wrestling, quite similar to the American version (see *Professional Wrestling*, below) in many ways but with less emphasis on steroid-enhanced musclemen and more on high-flying acrobatic action, masked identities, and clearly-defined morality plays. As with Professional Wrestling, this Martial Art assumes that a *luchador* has actual combat ability and "pulls his punches" in the ring in the interest of giving the crowd a good show.

Lucha Libre has inspired an entire genre of action movies in Mexico starring the greatest luchadores. In these films they behave sort of like American superheroes and battle evil in various forms (from Universal Studios-style monsters to criminal mobs to alien invaders) using their wrestling skills, the odd low-tech gadget, and their personal bravery and toughness. These movies, made on the cheap but with great style and flair, combine the best parts of Hong Kong kung fu movies with crazy American monster movies, sixties psychedelia, and liberal doses of just about every other genre of B-movie to create a unique art form, one beloved by Mexicans and that is just beginning to be truly understood and appreciated by American audiences. A lucha movie might include elements of horror, superheroes, espionage, science fiction, "gritty" true crime, or pulpish exploration of hidden lands. This, of course, makes it ideal for roleplaying!

For a detailed look at Lucha Libre, including an *extensive* list of wrestling maneuvers, please refer to *Lucha Libre Hero*.

Hit Locations: The Arm Strike uses a 2d6+1 Hit Location roll. The Head Butt automatically hits the target in the head, but doesn't get any bonus damage (or suffer an OCV penalty) for this. The Leg Strike uses a 2d6+7 Hit Location roll; the Rana, Splash, and Suplex all use 3d6 Hit Location rolls.

Special Abilities: Depending on just how cinematic and strange you want to get, Lucha Libre wrestlers could have all sorts of unusual fighting techniques and related abilities. See *Lucha Libre Hero* for more (particularly the *Action Stunts* section beginning on page 36 of that book).

LUCHA LIBRE

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Arm Strike	4	+0	+2	STR +2d6 Strike
Choke Hold	4	-2	-2	Grab One Limb; 2d6 NND(2)
Eye Gouge	4	-1	-1	Sight Group Flash 4d6
Grab	3	-1	-1	Grab Two Limbs; +10 STR to hold on
Head Butt	4	+2	+0	STR +2d6 Strike
Leg Strike	5	-2	+1	STR +4d6 Strike
Rana	3	+1	+0	STR+3d6 Strike; Prone; Must Follow Grab
Reversal	4	-1	-1	+15 STR to Escape; STR+2d6 Strike
Shooter	3	-1	+1	2d6 NND(5); Must Follow Grab
Splash	3	+2	+1	STR Strike; You Fall, Target Falls
Suplex	3	+1	+1	STR Strike; Target Falls

Skills

Breakfall
KS: Luche Libre



MARINE CORPS MARTIAL ARTS PROGRAM

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Choke	4	-2	+0	Grab One Limb; 2d6 NND(2)
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Escape	4	+0	+0	+15 STR versus Grabs
Eye Gouge	4	-1	-1	Sight Group Flash 4d6
Hold	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Joint Lock/Throw	4	+1	+0	Grab One Limb; 1d6 NND(7); Target Falls
Knifehand	4	-2	+0	HKA ½d6
Punch/Knee Strike	4	+0	+2	STR +2d6 Strike
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Breakfall
PS: Groundfighting
WF: Small Arms
WF: Blades
WF: Polearms (Bayonet)
Talent: Combat Sense

Elements

Weapons	+1	Use Art with Clubs
	+1	Use Art with Knives
	+1	Use Art with Polearms (Bayonet)

MUAY THAI

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Elbow/Knee Killing Strike	4	-2	+0	HKA ½d6
Foot Push	4	+0	+0	+15 STR to Shove
Low Kick	4	+0	+2	STR +2d6 Strike
Punch/Elbow Strike	4	+2	+0	STR +2d6 Strike
Roundhouse Kick/Knee Strike	5	-2	+1	STR +4d6 Strike

Skills

KS: Muay Thai
WF: Common Melee Weapons
WF: Staff

Elements (Krabi-Krabong)

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Polearms
	+1	Use Art with Staff

Marine Corps Martial Arts Program

The Marine Corps Martial Arts Program (MCMAP, also known by such nicknames as Semper Fu, MC Slap, and MCNinja) is the latest (as of 2010) version of hand-to-hand combat being taught by the US Marine Corps. As such it can be considered an advanced version of Commando Training (page 26), since it incorporates techniques such as joint locks and knee strikes into a system of basic maneuvers similar to those of Commando Training. It also teaches the use of the knife and the bayonet. MCMAP fighters are graded using a belt system: from highest to lowest, tan, gray, green, brown, and black (with several degrees of black).

MCMAP's immediate predecessor was LINE (Linear Infighting Neural-Override Engagement), which was taught to hundreds of thousands of Marines from 1989 to 1998. A fast, brutal art (described by its creator, Ron Donvito, as "get them on the ground, stomp on their head"), it was abandoned in favor of MCMAP because it didn't offer techniques for use outside of pure combat situations (such as peacekeeping missions). To buy LINE as a style, remove the Joint Lock/Throw and Choke maneuvers from MCMAP.

Hit Locations: The Punch and Knifehand use a Hit Location of 2d6+1; the Knee Strike uses a 3d6 Hit Location; the Choke automatically targets the head, but gets neither bonuses nor penalties for doing so; the other maneuvers don't require Hit Location rolls.

Special Abilities: None.

Muay Thai (Thai Kick-Boxing)

This fighting style was developed sometime before the end of the sixteenth century, but records of the art have been lost and so it's not known just how long ago it began. Refugees from the Yunnan province of China fled south and merged with the Khmer people; as the populations grew together, so did their two forms of unarmed combat, which became *Muay Thai*. Today Muay Thai is practiced in Thailand, Vietnam, Laos, Malaysia, and Cambodia both for fighting and as a sport; it's also taught to the Thai military in a form called *ler dit* (or *lerdrit*).

This lean, economical, punishing, and brutal fighting style uses blocks, punches, elbow-strikes, knee-strikes, kicks, and foot pushes — it's sometimes called "the art of eight limbs" because the fighter uses his feet, hands, elbows, and knees. It has no throws. Some maneuvers, such as the knee strikes, often involve jumping up to add force to the blow and to allow the fighter to strike targets in the upper region of the body. In times past, fighters sometimes wrapped their hands in horsehair wrappings stiffened with glue; for some fights



ground glass was mixed in with the glue, though this was officially stopped in 1929. (Treat the latter sort of hand-wrapping as a form of cestus; see Chapter Three for details on cesti).

Muay Thai is a popular sport in Thailand. Before each scheduled bout the fighters go through a ritual with components known as *wai kru* (obeisance to the master) and *ram muay* (a sort of dance). Knowledgeable fighters can often learn something about an opponent's fighting style and prowess by observing how he performs the ritual; allow kickboxers with Analyze Style to make rolls after observing their opponent's *ram muay* ritual. During the ritual the fighter wears a cord called a *mongkon* around his head; after the ritual the fighter's master takes it off of him. Professional Thai fighters use special fighting names which include a boastful nickname and the name of the fighter's training camp or school. In the ring, Thai kick-boxers wear gloves and shorts (with athletic cups); they go barefoot and wear no other armor.

Muay Thai fighters often learn a related form of weapons combat, called *Krabi-Krabong*, involving the use of swords, staffs, polearms, and clubs in various combinations. Rather than describing this as a separate style, it is sufficient for *HERO System* purposes to simulate *Krabi-Krabong* as Weapons Elements for Muay Thai.

Southeast Asia has many similar styles of fighting which are likely all related. Besides ones covered elsewhere in this book (such as Bando and Bokator), there's *Pradel Serey* from Cambodia and *Tomoi* from Malaysia. Similar styles from Thailand include *Ling Lom* (which adds some groundfighting techniques and features maneuvers said to be based on the motions of the monkey-god Hanuman) and *Muay Boran* ("ancient boxing," thought by some to be a predecessor to true Muay Thai).

Hit Locations: The Punch and Elbow Strike use a Hit Location roll of 2d6+1; the Low Kick uses a Hit Location roll of 2d6+7; the Roundhouse Kick, Knee Strike, and Elbow/Knee Killing Strike use a Hit Location roll of 3d6. The other maneuvers require no location rolls.

Special Abilities: Thai kickboxers are well-known for their ability to withstand tremendous amounts of damage. Characters can simulate this with a high PD or abilities like Tough In A Fight.

"THERE ARE ONLY TWO KINDS OF PEOPLE THAT UNDERSTAND MARINES: MARINES AND THE ENEMY. EVERYONE ELSE HAS A SECOND-HAND OPINION."

– GEN. WILLIAM THORNSON, U.S. ARMY

NAGINATAJUTSU/ SOJUTSU

Used with Polearms Weapons Group; Polearm Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Atemi Strike	4	-1	+1	2d6 NND(1)
Block	4	+2	+2	Block, Abort
Slash	5	-2	+1	Weapon +4 DC Strike
Thrust	4	+0	+2	Weapon +2 DC Strike

Skills

KS: Naginatajutsu (or Sojutsu, as appropriate)

Elements

Weapon	+1	Use Art with Staff (for using weapon's shaft)

1

NINJUTSU (TAIJUTSU)

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Atemi Punch	4	-1	+1	2d6 NND(1)
Block	4	+2	+2	Block, Abort
Breaking Throw	5	-2	-2	Grab One Limb; HKA ½d6, Disable; Target Falls
Choke Hold	4	-2	+0	Grab One Limb, 2d6 NND(2)
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Kick	5	-2	+1	STR +4d6 Strike
Knife Hand	4	-2	+0	HKA ½d6
Punch	4	+0	+2	STR +2d6 Strike
Reversal	4	-1	-2	STR +15 to Escape; Grab Two Limbs
Sacrifice Throw	3	+2	+1	STR Strike; You Fall; Target Falls
Takeaway	5	+0	+0	Grab Weapon, +10 STR to Take Weapon Away
Takedown	3	+1	+1	STR Strike; Target Falls
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Acrobatics
Breakfall
KS: Ninjutsu
WF: Common Martial Arts Melee Weapons*
WF: Common Melee Weapons
Talent: Off-Hand Defense

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Chain & Rope Weapons
	+1	Use Art with Fist-Loads
	+1	Use Art with Karate Weapon
	+1	Use Art with Polearms
	+1	Use Art with Staff
	+1	Use Art with War-Fan

Naginatajutsu/Sojutsu

The maneuvers listed below describe two different, yet similar, weapon arts: Naginatajutsu (the art of the halberd) and Sojutsu (the art of the spear).

Naginatajutsu (also known as *chotojutsu*) is the art of using the naginata, or Japanese halberd (including its shorter version, the nagakami). From earliest times it was one of the weapons every warrior was trained to use, and many warrior-monks favored it as well. Some of the schools or substyles which taught it were the Anzawa-ryu, Gassan-ryu, Hoshin-ryu, Masaki-ryu, Seni-ryu, Tendo-ryu, Tento-ryu, and Toda-ryu.

During the Edo Period (1603-1867), the naginata fell into disuse and eventually disappeared from the battlefield, only to become the main weapon of the homefront: many women trained in naginatajutsu so that they could defend their homes while their husbands were away. The naginata soon came to be regarded as a "woman's weapon." In modern Japan many women still study the sport form of the art, naginata-do.

Naginatajutsu contains only a few techniques, but they are all effective. In pitched battles favorite targets usually include enemy horses and infantrymen's legs. In addition to the standard slashing and thrusting maneuvers, practitioners are trained to reverse the weapon and use the iron cap on its butt to strike a target's vital points.

Sojutsu (also known as Yarijutsu) is the art of using the various types of Japanese spears, such as the *yari*. A fighter could use the spear as a form of staff, plus its spearhead allowed for deadlier attacks. Spear-fighting was a particular favorite of the militant Buddhist *sō-hei* ("warrior-priests"). It died out after the introduction of firearms to Japan, but formed the basis of a later art, Jukenjutsu (see page 38). Characters can also use Sojutsu to simulate spearfighting skills from many other cultures.

Characters cannot use the weapon's shaft to strike targets unless they buy the Staff Weapon Element; this includes the *Atemi* Strike maneuver, performed with the butt end of the weapon's shaft.

Hit Locations: The *Atemi* Strike, Slash, and Thrust all use 3d6 Hit Location rolls.

Special Abilities: None.

Ninjutsu

Ninjutsu is a stealth- and espionage-oriented art which saw its greatest development during the thirteenth to early seventeenth centuries in Japan. Its practitioners, the ninja, were warrior-assassin-spies; most belonged to the Iga and Koga mountain clans. They were the supreme reconnaissance experts and saboteurs of their day.

In the seventeenth century, a ban and crackdown forced the ninja to become even more secretive about the practice of their art; the heyday of the ninja was over, and most people believed

the art and its practitioners were extinct. But in recent years, Ninjutsu has come down out of the mountains again and been practiced more openly; it's been imported to and is taught in the United States and other countries. Additionally, several martial artists, especially in the United States, have set about redeveloping Ninjutsu; they claim no association with the historical Ninjutsu style, but practice most of the same tactics and skills.

The word "ninjutsu" refers to all the arts and skills of the ninja; the combat fighting style is more correctly known as *taijutsu*. It de-emphasizes the use of "forms" or other regimented fighting methods, concentrating instead on using whatever maneuvers or tactics work best in a situation. It's an extremely practical and utilitarian fighting art (though like most traditional martial arts it also has a philosophical side).

The ninja night-suit, the costume worn by the ninja during missions, consists of three principal parts: the *igabakama* (a long-sleeved tunic and the trousers, with many pockets in the sleeves, legs, and the body; also known as a *shinobifuku*); the *shinobi-zukin* (the ninja mask); and the *tabi* (the split-toed boots worn by the ninja for improved balance). In ancient times, the ninja night-suit was colored in earth tones (green and brown), or white in winter weather. Today, most ninja are represented as wearing black night-suits. It would be appropriate for a modern ninja to wear his night-suit in modern camouflage patterns (either the green/brown forest camouflage or the mixed-gray urban camouflage patterns). Movie-style ninja can wear night-suits of any color, including red and white; in the films, this has no effect on their stealth abilities. In ancient times a ninja didn't usually wear his night-suit; he typically went about in normal dress or disguised as a common person — a farmer, merchant, or the like.

Hit Locations: The Kick maneuver uses a Hit Location roll of 3d6. The *Atemi* Punch, Knife Hand, and Punch use Hit Location rolls of 2d6+1. The Choke Hold automatically targets the head, but receives no extra damage for the head location. The other maneuvers do not use Hit Location rolls.

Special Abilities: See the *Ninja Abilities* section of Chapter Three.

SUBSTYLES OF NINJUTSU

Modern-day Ninjutsu synthesizes a number of different "schools" or substyles of Ninjutsu. The following descriptions allow characters to pick a school to "specialize" in if they prefer, but this is not required.

GIKAN RYU

The Gikan Ryu was founded by Sonyu Hangan Gikanbo of Kawachi in the sixteenth century. It's a relatively offensive style whose practitioners often buy OCV Combat Skill Levels. To practice this substyle, a character must know three of the following maneuvers: *Atemi* Punch, Block, Dodge, Kick, Knife Hand, Punch, and Takedown.

GYOKKO RYU

"The school of the jewel tiger" was brought to Japan from China during the fall of the T'ang Dynasty (around 900 AD) by a monk named Cho Gyokko, making it the oldest of the Ninjutsu Ryu. The style was formally organized by Sakagami Taro Kunishige in 1532.

The primary principle of Gyokko Ryu is to move the body around a central point in space defined by one's opponent. The ninja should stay at the "distance of frustration," barely out of the opponent's reach, so his foe isn't sure if he can hit the ninja. Gyokko Ryu concentrates on *koshijutsu* (skin and muscle tearing techniques) and *shito-jutsu* (thumb pressure techniques and finger-strike techniques). Advanced students of this school are said to be able to knock a man down with one finger.

To practice Gyokko Ryu, a character must know at least four of the following meneuvers: *Atemi* Punch, Block, Choke Hold, Dodge, Reversal, Takeaway, and Takedown; practitioners should also be allowed to purchase the Tiger/Dragon Claw from the Kung Fu package to simulate their *koshijutsu* techniques. High DCVs are also appropriate for students of this ryu.

GYOKKUSHIN RYU

The Gyokkushin Ryu was founded by Sasaki Okormon Akirari and is known for its superior use of the *nagenawa* (lasso). The Gyokkushin Ryu is derived from the Gyokko Ryu, and has the same requirements for characters who want to be students of it. The lasso skill may be bought as a form of Entangle, or as Limited Stretching.

KOTO RYU

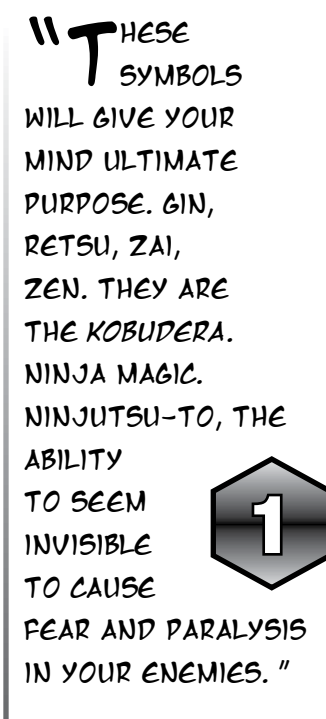
This school (whose name means "knocking down the tiger") is derived from Gyokko Ryu. According to *kuden* (oral transmission), it originated in China and was carried to Japan by the monk Chan Busho from what is now known as Korea. From him it was passed down through several generations until the techniques of this ryu were reorganized in 1542 by Sakagami Taro Kunishige.

Koto Ryu specializes in *koppojutsu* (bone-breaking techniques) and in *atemi* strikes. Characters from this school should buy the Joint Break maneuver from Hwarang-Do; OCV Combat Skill Levels are also appropriate.

To practice Koto Ryu, a character must know at least three of the following maneuvers: *Atemi* Punch, Block, Kick, Knife Hand, Reversal, and Takedown, and the Joint Break described above.

KUKUSHINDEN RYU

The Kukushinden Ryu was founded by Izumo Kanja Yoshiteru. Students of the Kukushinden Ryu style are known for their skill with weapons, including many unusual techniques. To practice Kukushinden Ryu, the character should buy at least half of the Weapon Familiarities and Weapons Elements listed for Ninjutsu, and should know at least three of the following maneuvers: Block, Breaking Throw, Dodge, Kick, Reversal,



"The way of the warrior is resolute acceptance of death."

– Miyamoto Musashi, *Go Rin No Sho* ("A Book of Five Rings")



Takeaway, and Takedown. High DCVs are also appropriate for Kukushinden Ryu practitioners.

KUMOGAKURE RYU

The Kumogakure Ryu was founded by Hein-aizaemon Ienaga Iga. This ryu seems to be closely related to the Togakure Ryu. It focuses on the use of shuriken, sword, bo, hanbo, kusari-fundo, kusarigama, kyoketsu-shoge, spear, naginata, shinobi-zue, kamayari, shuko, and metsubishi. To practice this ryu, characters must know three of the following maneuvers: Block, Breaking Throw, Dodge, Punch, Sacrifice Throw, Takeaway, and Throw.

SHINDEN FUDO RYU

The Shinden Fudo Ryu was founded by Izumo Kanja Yoshiteru (the same one who founded the Kukishinden Ryu). The Ryu was formally organized by Genachiro Tameyoshi in the mid-12th century.

Shinden Fudo Ryu ninja are known for their use of, and skill with, swords. They also know Acrobatics, but do not know Breakfall (they wear the *daisho*, or paired swords, so learning Breakfall is impractical).

To practice the Shinden Fudo Ryu, characters must know four of the following maneuvers: Dodge, Punch, Reversal, Sacrifice Throw, Takedown, and Throw. They may also buy the Grappling Block maneuver from the Hsing-I package.

TAKAGI YOSHIN RYU

The Takagi Yoshin Ryu, meaning "raise your heart to the high trees," was founded by Soun Ryu. Its main principle is that of total body motion; it also teaches various elements of Bojutsu, Jujutsu, Shurikenjutsu, and Sojutsu. To practice this ryu, characters must know four of the following maneuvers: Block, Breaking Throw, Dodge, Reversal, Throw, Sacrifice Throw, and Takeaway. They may also buy the Grappling Block maneuver from the Hsing-I package.

TOGAKURE RYU

The Togakure Ryu was established in 1185, at the beginning of the Kamakura period. Its ninja are known for their use of weapons, particularly the shuko, metsubishi, and tetsubishi.

To practice the Togakure Ryu, the character must know three of the following maneuvers: Block, Dodge, Punch, Reversal, Takeaway, Throw.

Pakua

Pakua (also spelled Pa-Kua, Paqua, and Bagwa, meaning "eight diagrams") is one of the three main Chinese "internal" fighting styles. It's said to have been learned by Tung Hai-ch'uan from an old mountain Taoist of Kiangsu Province in the late 1700s or early 1800s, though its roots are centuries older. It was originally called Ch'uan Chang, or "rotating palm." Tung used Pakua to defeat the renowned Hsing-I master Kuo Yun-shen. Kuo tried for two days to defeat Tung, but on the third day Tung beat him easily. This resulted in a life-long friendship between the two and a pact that students of each style would learn the other style.

Pakua is based around the theories of the *I Ching*, a book of Chinese philosophy (and, some believe, prophecy and fortunetelling). The *I Ching* expresses a belief that the universe is in a state of "constant change." In Pakua, changes — of direction, of the angle of the hand, of the placement of the foot — are all-important. Whereas Hsing-I is (relatively) direct and linear, Pakua is circular, and Tai Ch'i Ch'uan works both ways.

Pakua emphasizes motion and footwork. The practitioner "walks the circle," an imaginary circle based on the *I Ching's* eight-trigram pattern. He circles around his opponent constantly, rotating his body, whirling and shifting direction unexpectedly, using subtle evasive tactics, and making attacks from unusual angles. The postures used while walking the circle include several named after animals: Bear, Dragon, Hawk, Lion, Monkey, Panther, Phoenix, Snake, Stork, Swallow, and Unicorn, among others. Although this motion may sound limiting, in fact it's not; Pakua can be a very effective fighting style, with each step in the circle creating a different angle of attack.

Pakua's attack techniques are primarily palm strikes and other hand attacks. Through the projection of *ch'i* and the shifting of the angle of the hand (such as from palm-up to palm-down, a technique called *tzan szjin*, "reeling silk"), the fighter can deliver very powerful blows which look like little more than light shoves to the untrained eye. The use of the palm as opposed to the fist allows the practitioner greater control over the *ch'i* he releases. Some of the palm strikes have extremely picturesque names, such as White Clouds Chasing the Stars, Swallow Penetrates Through the Forest, and Scooping the Moon from the Sea Bottom.

Some Pakua masters teach the use of weapons, such as swords, spear, and staff, and the unusual ring needle. However, this is relatively rare; most Pakua practitioners use only barehanded techniques.

The two attack maneuvers in this package do not take the "Half Move Required" restrictive element. However, Pakua practitioners are constantly in motion, walking the circle one way or another around their opponent. A Pakua character should almost always make a Half Move (consisting of stepping around their opponent, not moving backwards and forwards) in any Phase in which he takes a combat action.

Hit Locations: The Palm Strike uses a 2d6+1 Hit Location roll. The Kick uses a 2d6+7 roll. None of the other maneuvers require Hit Location rolls.

Special Abilities: In addition to some of the general special abilities attributed to other internal style masters (see *Tai Ch'i Ch'uan*, below), Pakua practitioners sometimes display such abilities as Battlefield Punch, Ch'i Strike, Iron Forearm, One Hundred Fists, and Tiger's Fang Strike

Pankration

Pankration ("all-powerful") is an ancient Greek fighting style, one of the world's earliest comprehensive martial arts. There's some speculation, because Alexander the Great took pankratiasts with him on his conquests, and they gave demonstrations during those travels, that Pankration might have had some slight influence on Eastern martial arts styles.

Pankration was first performed in the Olympic Games in the seventh century BC, though it could well be much older than that. It's a brutal contest involving grappling, punching, stomach-kicking, legsweeping, joint-locking and joint-breaking. Pankration matches were fought until one contestant acknowledged defeat (or collapsed); there were no timed rounds.

Pankration has been redeveloped in the modern world and is being taught today by some practitioners.

The maneuver listed as Kick or Punch is precisely that; the pankratiast can choose each round whether he wishes to punch or kick. (This keeps the practitioner from having to buy redundant Basic Strike maneuvers, one for punch, one for kick.)

Pankratiasts often bought the Block from Ancient Boxing; many knew the Jab as well, and so were equally proficient in Pankration and Boxing. Many also studied Wrestling.

Hit Locations: The Punch uses a Hit Location roll of 2d6+1. The Kick uses a Hit Location roll of 2d6+7. The Break Bone uses a Hit Location roll of 2d6+1, or 3d6 if the target is on the ground, not standing. For the Bend Joint, you can make a location roll of 3d6, but you must ignore and re-roll any location of 10-13; however, the location is for visual effects only, and has no effect on the damage done by the maneuver. The Crush, Escape, and Grab take no location rolls.

Special Abilities: Similar to those for Ancient Boxing.

PAKUA

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Defensive Block	5	+1	+3	Block, Abort
Dodge	4	—	+5	Dodge All Attacks, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Joint Lock	3	+0	-1	Grab One Limb, +10 STR for holding on
Kick	3	+0	+1	STR +2d6 Strike
Palm Strike	5	-2	+1	STR +4d6 Strike
Root	4	+0	+0	STR +15 to resist Shove; Block, Abort
Sweep/Throw	3	+2	-1	STR +1d6; Target Falls

Skills

- Breakfall
- KS: Analyze Style
- KS: Chinese Philosophy
- KS: Pakua
- WF: Common Melee Weapons
- WF: Staff
- Talent: Off-Hand Defense

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Polearms
	+1	Use Art with Ring Needle
	+1	Use Art with Staff

PANKRATION

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Bend Joint	4	-1	+1	2d6 NND(7)
Break Bone	4	-2	+0	HKA ½d6
Crush	4	+0	+0	STR +4d6 Crush, Must Follow Grab
Escape	4	+0	+0	+15 STR versus Grabs
Grab	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Kick/Punch	3	+1	+0	STR +2d6 Strike
Legsweep	3	+2	-1	STR +1d6 Strike; Target Falls
Sacrifice Throw	3	+2	+1	STR Strike; You Fall, Target Falls

Skills

- KS: Pankration

Elements

Weapons	+1	Use Art with Cestus

PENTJAK-SILAT

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Choke	4	-2	+0	Grab One Limb; 2d6 NND(2)
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Dodge	4	—	+5	Dodge All Attacks, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Grab	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Kick	5	-2	+1	STR +4d6 Strike
Killing Strike	4	-2	+0	HKA ½d6
Legsweep	3	+2	-1	STR +1d6 Strike; Target Falls
Rahasia Strike	4	-1	+1	2d6 NND(1)
Punch/Elbow Strike	4	+0	+2	STR +2d6 Strike
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Acrobatics
Breakfall*
PS: Dancing
WF: Common Melee Weapons*
WF: Common Martial Arts Weapons
WF: Pendjepit
WF: Whip

Elements

Weapons	+1	Use Art with Blades*
	+1	Use Art with Chain & Rope Weapons
	+1	Use Art with Clubs
	+1	Use Art with Fist-Loads
	+1	Use Art with Karate Weapons
	+1	Use Art with *Pendjepit* (Grab and Killing Strike only)
	+1	Use Art with Polearms
	+1	Use Art with Staff
	+1	Use Art with Whip

Pentjak-Silat

Pentjak-Silat (or Pencak Silat) is the national fighting art of Indonesia. There are 157 recognized substyles (and potentially hundreds more which are unrecognized), making this art second only to Kung Fu in its breadth and diversity. The name usually translates as something like "to do fighting for self-defense" or "to fight using skilled body movements."

Pentjak-Silat was first developed as a relatively crude fighting form between 600 and 1000 AD, probably beginning on the island of Riouw and passing from there into the Menangkabau kingdoms of Sumatra and out to all the islands. By the fourteenth century, it was sufficiently developed that the government saw fit to restrict it: by law, the Majapahit sultans of the islands and their court officials were the only ones allowed to learn Pentjak-Silat. However, ongoing Hindu-Muslim conflicts in that time period and thereafter kept Pentjak-Silat alive among the populace. It was used to fight the native wars of independence against the Dutch, and against the Japanese during World War II. It's remained in use for intertribal (and interschool) fighting right up until the present day.

Generally, experts can identify the substyles from a particular geographic area by their techniques and/or the emphasis placed on particular types of maneuvers when fighting. Sumatran styles use primarily kicks and leg-based attacks; styles from Borneo and West Java use mainly punches and hand-based attacks; Central and East Javanese and Balinese styles mix hand and foot techniques evenly; and East Javanese, Sumatran, and Balinese styles also emphasize grappling techniques.

Some styles are extremely acrobatic and involve a great deal of jumping, others are fought very low to the ground (the latter tend to use two postures called *sempok* and *depok*, in which the fighter virtually sits on the ground but can spring instantly to the attack). Some styles use linear techniques, some circular techniques. In short, the substyles of Pentjak-Silat vary tremendously. However, all fighters, regardless of style, are trained to keep their feet on slippery or uneven ground (simulate this with the *Breakfall* Skill). Also, all Silat systems teach weapons, including (but not limited to) the *kris*, the Indonesian dagger.

A teacher or master of Pentjak-Silat is known as a *pandekar, guru*, or *maha guru*. A silatist usually wears ordinary street clothes, but due to the influences of other martial arts styles may wear a black gi-like uniform for practicing or tournaments. The uniform's *samping*, or waistcloth, has a colorful pattern often matching the pattern of the turban-like *tengkokok* worn on the head.

Related to this style is *Pokulan* (or *Pukulan*), which some authorities describe as a substyle of Pentjak-Silat, and others term a separate indigenous Indonesian fighting art containing many techniques similar to Pentjak-Silat. A character who wants to practice Pokulan can simply buy maneuvers from the Pentjak-Silat package.

Hit Locations: The Killing Strike, Punch/Elbow Strike, and *Rahasia* Strike use 2d6+1 Hit Location rolls. The Kick uses a 3d6 roll, although in some styles (see below) it uses a 2d6+7 roll instead. The Choke automatically targets the throat, and the Legsweep automatically targets the legs. The other maneuvers do not use Hit Location rolls.

Special Abilities: The special abilities attributed to Pentjak-Silat masters are almost limitless. Some a master can do by himself, some require a *kris*.

Personal abilities include: Blindfighting; Ch'i Touch; Mind Reading; Iron Finger; Iron Shirt; It's All In The Reflexes; One Against Many (known as *kerojok*); Point Blockage; Pressure Point Strike; Red Sand Palm (Pentjak-Silat Distance Killing option); Saiminjutsu; Shin Gong Visions (the Future Visions option); Warrior's Instincts; and

the ability to take on the characteristics of certain animals.

Kris-based abilities (all of which would be built with OAF (-1)) include:

1) *Tuju* ("sorcery by pointing"): the ability to kill someone at range merely by pointing the *kris* at them (Ranged Killing Attack). A related ability allows a master to kill someone by stabbing one of his footprints (make the RKA Area Of Effect (1m Accurate) and MegaScale the Area so it can hit the target anywhere in the world; Requires Target's Footprint In Earth is a -2 Limitation).

2) The *kris* warns its owner of danger by rattling in its sheath (*sarong*) (Danger Sense).

3) The ability to make the *kris* "dance" (*i.e.*, fight on its own) (Dancing Weapon Technique)

4) The ability to draw fire from one area to another (Fire Control).

5) The ability to turn away wild animals (a form of Mind Control).

6) The ability to draw water from the *kris*'s blade (Transform (air to water)).

7) The ability to create a swarm of hornets and send it after an enemy (Summon swarm of hornets).

8) The ability to extend the *kris*'s *hantu* ("guardian spirit") over the owner, and over people other than the owner (Resistant Protection, Usable Simultaneously by one other at range (+1)).

9) The ability to cure the common cold (by drinking the oil used to polish the blade) (due to the law of supply and demand, it is impossible to determine the point cost for such a useful and universally sought-after ability).

PENTJAK-SILAT SUBSTYLES

There are hundreds of substyles of Pentjak-Silat. As with Kung Fu, it would be pointless to come up with a separate set of maneuvers for each one of them. Instead, several of the major substyles are described here, so a player can pick one for his character if he wishes. A character need not have a substyle; he can simply be a "general" Silat practitioner.

BARU SILAT

Baru Silat is a Sumatran style from the Padang area. It combines some of the techniques of Sterlak Silat (see below) with maneuvers borrowed from Japanese styles like Jujutsu and Karate. It emphasizes evasiveness, blocking, and other defensive maneuvers.

To practice Baru Silat, a character must know the Block, Dodge, Grab, and Legsweep maneuvers.

BHAKTI NEGARA

Bhakti Negara, founded in 1955, is a Balinese style which synthesizes several Silat substyles and some Japanese fighting arts. It relies on deceptive stances and actions to lure an opponent in close for a punch or kick. Attacks are usually directed to a rectangular section of the body covering the throat to the vitals.

To practice Bhakti Negara, a character must know three of the following maneuvers: Dodge, Escape, Grab, Kick, Punch.

DELIMA

This modern East Javan style is named after a type of fruit. It concentrates on kicks and legsweeps; hand attacks are usually delivered open-handed, rather than with fists. A Delima silatist dodges and leaps around a great deal.

To practice Delima, a character must know the Dodge, Legsweep, and Kick maneuvers.

HARIMAU SILAT

Harimau, or "tiger," Silat, a Sumatran style from the Menangkabau area, is an unusual fighting style. The combatants crouch very low to the ground, so low that they essentially crawl towards one another. This practice arose because of the stability the stance provides on wet and slippery ground. Once the opponents get within striking distance, they may stay on the ground, or they may leap at each other and attack from a more upright position. Silatists who practice other styles sometimes learn Harimau stances because of the stability they provide.

To practice Harimau Silat, a character must know the Block, Legsweep, and Kick maneuvers. The Kick is usually low, using a 2d6+7 Hit Location roll, but if two Harimau stylist fight each other on the ground the Kick uses its usual 3d6 Hit Location roll.

KENDARI SILAT

Based in the city of the same name in the Celebes, this substyle is known for its unusual cross-legged stances, which are used to turn quickly and evade an attack. Very little forwards-backwards movement occurs in Kendari Silat; it's suited for use in narrow or cramped quarters, such as alleys or ships.

To practice Kendari Silat, a character must know the Block, Dodge, and Punch maneuvers. Kicks are almost never used; if they are, they use a 2d6+7 Hit Location location roll.

KUMANGO SILAT

Kumango Silat is a Sumatran style from the Menangkabau area. It emphasizes closing with the enemy to employ grabs, strikes, and chokes. Kicks are usually low (they use a 2d6+7 Hit Location roll). Fighters normally make attacks to the center line of the body.

To practice Kumango Silat, a character must know three of the following maneuvers: Block, Choke, Grab, Legsweep, Kick, Punch, Throw.

PAMUR

Pamur is a Silat substyle from the island of Madura. It was founded in 1951 by Hasan Hubudin. Its techniques are taken mainly from several of the Sumatran styles. The style's emblem is a shield with a *kris*, cotton plant, and rice plant overlaid.

To practice Pamur, a character must know three of the following maneuvers: Block, Dodge, Grab, Kick, Killing Strike, Punch, Throw.

PATAI SILAT

Patai Silat is a Menangkabau style which was founded sometime around 1900. Parrying, evasive

IF NATURE DOES NOT HAVE TO INSIST, WHY SHOULD MAN?

– LAO TZU, *TAO TE CHING*





footwork, and grabbing techniques characterize it. A fighter jerks a grabbed opponent forward (to unbalance him), attacks him, and/or throws him to the ground. Patai Silat practitioners wear a short jacket and very baggy trousers with a sash.

To practice Patai Silat, a character must know three of the following maneuvers: Block, Dodge, Grab, Kick, Throw.

PAUH SILAT

This is a Sumatran substyle from the Menangkabau area with a distinctive footwork pattern. Practitioners who are ready to fight indicate their readiness by slapping their thighs and then keeping the hand in position to block attacks to the groin. The main attack employs a form of locked-thumb fist similar to the "phoenix eye" fist used in some Kung Fu styles. Fighters typically direct their attacks to points along the center line of the body.

To practice Pauh Silat, a character must know the Block, Punch, and *Rahasia* Strike maneuvers.

PERISAI DIRI

Perisai Diri ("P.D.") is a popular Central Javan style whose name means "self-shield." Founded in 1955, it currently forms the basis for the self-defense training taught to most Indonesian military personnel. It synthesizes various Silat styles but doesn't incorporate maneuvers from any other fighting systems.

P.D. techniques are mainly linear and usually do not involve the *sempok* and *depok* stances used in many other substyles. Many of its movements derive from animals, including the swallow, eagle, tiger, otter, horse, dragon, and crane. Some movements are named after human archetypes, such as the patriot, priest, and princess maneuvers. Attacks are directed at an inverted triangular area with its apex at the enemy's groin.

Perisai Diri uniforms consist of short-legged pants and lapelless jackets whose sleeves end above the wrist. Students wear black uniforms, their *pandekars* wear white.

To practice Perisai Diri, a character must know three of the following maneuvers: Block, Dodge, Kick, Killing Strike, Punch, Throw.

PRISAI SAKTI

Also known as Perisai Sahkti, this substyle was founded in 1941. Its name signifies "holy shield." It combines Javanese silat forms with maneuvers from some Japanese fighting styles. Its philosophical and religious roots tie it to Christianity and Indonesian nationalism.

Prisai Sakti emphasizes kicks and leg techniques, but it also uses some hand techniques and joint-locks.

To practice Prisai Sakti, a character must know the Block, Grab, and Kick maneuvers.

SANDANG SILAT

Sandang Silat is a Sumatran style designed to counteract the powerful Sterlak style (see below). Even today it remains a very secretive style. It employs dodges and blocks to avoid and confuse a Sterlak fighter.

To practice Sandang Silat, a character must know three of the following maneuvers: Block, Dodge, Grab, Punch, Throw.

SETIA HATI

Setia Hati, meaning "faithful heart," is a Central Javan silat style. It uses the hands to block and

strike, and also employs a variety of kicks; Setia Hati practitioners are very dexterous.

To practice Setia Hati, a character must know three of the following maneuvers: Block, Dodge, Legsweep, Kick, Punch.

STERLAK SILAT

Sterlak Silat is a Sumatran style whose name signifies "to attack with strength." It was developed in part to counteract the Harimau Silat style, and emphasizes powerful attacks. Stories say skilled Sterlak students can defeat tigers.

To practice Sterlak Silat, a character must know the following maneuvers: Block, Kick, Killing Strike, Punch.

TAPAK SUTJI

Founded in 1963 by Ifan Badjam, this Central Javanese substyle combines techniques from several other forms of silat. Its practitioners turn on their own axis every few seconds, so they're constantly in motion and difficult to hit.

To practice Tapak Sutji, a character must know the following maneuvers: Dodge, Legsweep, Kick, Killing Strike, Punch.

TJAMPUR SILAT

A Sumatran style, Tjampur ("combined") Silat synthesizes maneuvers from both Pentjak-Silat and Kuntao. It concentrates on aggressive tactics (launched from surprise, if possible) and close infighting. A Tjampur stylist is never supposed to take more than one step backward during a fight.

Attacks are delivered to the center line of the body, primarily with the elbows and knees. Because of the dangers involved in using this brutal style, it's usually only taught to students who have already studied other silat styles and proven themselves worthy of advanced training.

To practice Tjampur Silat, a character must know the following maneuvers: Kick (which uses a 2d6+7 Hit Location roll and can also be defined as a Knee Strike), Killing Strike, Punch, and *Rahasia* Strike.

TJIMANDE

This West Javan style relies primarily on the use of the hands and arms, though it does have some low kicks. Fighting takes place at close range.

To practice Tjimande, a character must know the following maneuvers: Block, Killing Strike, and Punch. Kicks in this substyle use a 2d6+7 Hit Location Hit Location roll.

TJINGKRIK

An acrobatic West Javan style, Tjingkrik emphasizes evasiveness, open-hand attacks, and the use of the *depok* and *sempok* "sitting" stances.

To practice Tjingkrik, a character must know three of the following maneuvers: Block, Dodge, Punch, and *Rahasia* Strike.

TRIDHARMA

This northern Balinese style, whose name means "three honesty/peaceful," is a well-rounded fighting style with Sumatran influences. It uses both high and low postures. Its hand movements tend to be circular, but its kicks are linear.

To practice Tridharma, a character must know three of the following maneuvers: Block, Dodge, Legsweep, Kick, and Punch.

QWAN KI DO

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Cung Thu (blocks)	4	+2	+2	Block, Abort
Cuoc Phap (kicks)	5	-2	+1	STR +4d6 Strike
Khao Go (locks)	3	+0	-1	Grab One Limb, +10 STR for holding on
Nghanh Phap/Cuong Dao (sword-hand)	4	-2	+0	HKA ½d6
Tao Phong Cuoc (sweeps)	3	+2	-1	STR +1d6; Target Falls
Than Phap (evasion)	4	—	+5	Dodge All Attacks, Abort
Thu Phap (hand techniques)/ *Phuong Duc* (elbow strike)	4	+2	+0	STR +2d6 Strike
Vat (throws)	3	+0	+1	STR +v/10; Target Falls

Skills

Acrobatics
Breakfall (Nhao Lan)
KS: Qwan Ki Do
WF: Common Melee Weapons
WF: Staff

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Polearms
	+1	Use Art with Staff

Qwan Ki Do

Qwan *Ki* Do is a Vietnamese martial arts style whose name means "way of the fist and the energy." It was founded after World War II by Pham Xuan Tong. Qwan *Ki* Do resembles Karate in many ways, but is more acrobatic and flamboyant in nature. In addition to standard barehanded fighting techniques, the style teaches a number of weapons, such blades, various polearms, and sticks and staffs.

Hit Locations: The *Cuoc Phap* (kicks) uses a 3d6 Hit Location roll. The *Thu Phap* (hand techniques), *Phuong Duc* (elbow strike), and *Nghanh Phap/Cuong Dao* (killing strikes) all use a 2d6+1 Hit Location roll. The *Tao Phong Cuoc* (sweeps) automatically target the legs but receives neither a bonus nor a penalty for this. The rest of the maneuvers do not require Hit Location rolls.

Special Abilities: Similar to those displayed by Karate practitioners.

RE-EFI AREH-EHSEE

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Grab	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Punch/Elbow Strike/Knee Strike/ Headbutt	4	+0	+2	STR +2d6 Strike
Takedown	3	+1	+1	STR Strike; Target Falls
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Breakfall

KS: Re-Efi Areh-Ehsee

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SAIJUTSU

Used with Sai; Karate Weapons Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Bind	4	+1	+0	Bind, +10 STR
Block	4	+2	+2	Block, Abort
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Strike	4	+0	+2	Weapon +2 DC Strike

Skills

KS: Saijutsu

WF: Karate Weapons

SAMBO

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Choke	4	-2	+0	Grab One Limb; 2d6 NND(2)
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Escape	4	+0	+0	+15 STR versus Grabs
Eye Gouge	4	-1	-1	Sight Group Flash 4d6
Grab	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Joint Break	5	-1	-2	Grab One Limb; HKA ½d6, Disable
Joint Lock/Throw	4	+1	+0	Grab One Limb; 1d6 NND(7); Target Falls
Punch/Kick	4	+0	+2	STR +2d6 Strike
Slam	3	+1	+1	STR Strike; Target Falls
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Breakfall

KS: Sambo

Re-Efi Areh-Ehsee

According to *Martial Arts Around The World*, by John Soet, Re-efi Areh-ehsee is a martial art from Eritrea, a nation of East Africa. It relies on grabs, takedowns, and strikes with the elbow, head, and knee.

Hit Locations: The Punch/Elbow Strike uses a 2d6+1 Hit Location roll, the Knee Strike uses a 2d6+7 Hit Location roll, and the Headbutt automatically targets the head and received no bonuses or penalties for doing so. The other maneuvers either do general damage or do not require Hit Location rolls.

Special Abilities: None.

Saijutsu

Saijutsu is the art of the sai, a weapon resembling a metal rod with two upturned tines. A fighter can use a sai to interfere with an opponent's weapon, to strike, or to block. Characters can also perform Saijutsu with the *jutte* (or jitte), which has only one tine, and the *nunte*, which has one tine reversed.

Hit Locations: The Strike uses a 2d6+1 Hit Location roll. The other maneuvers do not require Hit Location rolls.

Special Abilities: None.

Sambo

Sambo — from *Samozashchita Bez Oruzhiya*, "self-defense without a weapon" — is a Russian martial art that synthesizes techniques from various native wrestling styles, Jujutsu, Karate, and some other hand-to-hand combat systems. It was developed in the early twentieth century by Victor Spiridonov and Vasili Oschepkov (the latter was executed in 1937 under orders from Stalin, one year before the sport form of Sambo was officially recognized by the Soviet Union).

Besides being a system of combat techniques used by, among others, the Russian military, Sambo is also widely practiced in a sport form. Fighters wear a short epauletted jacket (*kurtka*), one in red and the other in blue to distinguish them. Armlocks, throws, pins, and other maneuvers are assigned points; to win, one wrestler has to have scored at least four more points than his opponent at the end of the match.

Hit Locations: The Punch uses a Hit Location of 2d6+1; the Kick uses a 2d6+7 Hit Location; the Choke automatically targets the head, but gets neither bonuses nor penalties for doing so; the other maneuvers don't require Hit Location rolls.

Special Abilities: None.

Savate

Savate (known as *boxe Francaise savate* or *la boxe Francaise*, and literally meaning "old shoe") is a French martial art; according to many sources its development began in seventeenth-century Marseilles. Originally a type of kicking brawling style, early in the eighteenth century it was synthesized with English boxing maneuvers. In the 1870s Joseph Charlemont created a systemized way of teaching Savate and added a ranking system. Today it's a full-featured and respected martial arts style.

It's also a powerful one, known for breeding tough, determined fighters. For example, in the Eighties, savate champion Gilles Le Duigou fought a full-contact bout in Japan. His opponent's kicks broke both of his arms. Relying on just savate's kicks, Le Duigou continued fighting and won the match. And in 1993, Dutch savateur Gerard Gordeau made it to the final round of the first Ultimate Fighting Championship.

Savate combines boxing-style punches with a variety of fast, powerful kicks. One of the most distinctive techniques is the *Fouetté*, a sort of roundhouse kick in which the lower limb is extended toward the floor to create leverage for a faster, more powerful blow. (It's sometimes referred to as a "whip kick" or "hand on the floor kick.") The art also includes cane-fighting techniques.

A Savate fighter is called a *savateur* (fem. *savateuse*) or *tireur*. An inch-wide colored band around the wrist of the savate glove indicates the fighter's rank; ranks from lowest to highest are purple, blue, green, red, white, yellow, bronze, silver, and gold. Even today fighters wear hard-toed shoes when fighting, rather than competing barefoot the way other kick-fighting stylists do.

To simulate the older, pre-boxing form of Savate, do not buy the *Direct* or *Crochet* maneuvers.

The *Chassé* maneuver can also be called the *Coup de pied en reverse lateraux* (lateral reverse kick) or *Coup de pied en reverse frontaux* (front reverse kick).

SAVATE

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Chassé (Side Kick)	5	-2	+1	STR +4d6 Strike
Coup de Pied Bas (Low Kick)	4	+0	+2	STR +2d6 Strike
Crochet (Hook)	4	+2	+0	STR +2d6 Strike
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Direct (Jab/Cross)	5	+1	+3	STR Strike
Footsweep	3	+2	-1	STR +1d6 Strike; Target Falls
Fouetté (Roundhouse Kick)	5	+1	-2	STR +4d6 Strike

Skills

KS: Savate
WF: Blades
WF: Cane

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs (Cane)



SHURIKENJUTSU

Used with Thrown Knives/Axes Weapons Group; Thrown Knives/Axes Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Rng*	*Damage/Effect*
Basic Throw	4	+0	+0	+2	Weapon +2 DC Strike
Defensive Throw	3	-1	+2	+0	Weapon Strike
Far Throw	5	+1	-1	+4	Weapon Strike
Quick Throw	4	+1	+0	+0	Weapon +2 DC Strike

Skills

KS: Shurikenjutsu

1

SIMGOMDO

Used with Blades Weapon Group; Blades Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Evade	4	—	+5	Dodge, Affects All Attacks, Abort
Rapid Strike	4	+2	+0	Weapon +2 DC Strike
Sacrifice Strike	5	+1	-2	Weapon +4 DC Strike
Slash	5	-2	+1	Weapon +4 DC Strike

Skills

Fast Draw
KS: Simgomdo
WF: Blades*

Elements

Barehanded	+1	Use Art Barehanded (doing STR damage in place of weapons damage, as appropriate)

STICKFIGHTING

Used with Clubs Weapon Group; that Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Atemi Strike	4	-1	+1	2d6 NND(1)
Bind	4	+1	+0	Bind, +10 STR
Block	4	+2	+2	Block, Abort
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Jab	5	+1	+3	Weapon
Strike	4	+0	+2	Weapon +2 DC Strike
Smash	5	-2	+1	Weapon +4 DC Strike

Skills

KS: Stickfighting (or specific subtype, as appropriate)

Only the *Crochet*, Disarm, and *Direct* maneuvers work with the Weapons allowed for Savate.

Hit Locations: The *Coup de pied bas* uses a Hit Location roll of 2d6+7, the *Chassé/Fouetté* uses a Hit Location roll of 3d6, the *Direct* and *Crochet* use Hit Location rolls of 2d6+1. Damage from the Footsweep is general (no location), and the Block and Disarm don't use Hit Location rolls.

Special Abilities: None.

Shurikenjutsu

Shurikenjutsu is the art of throwing the shuriken, a type of bladed missile invented in Japan. The principal users of shuriken were the ninja, but many other warriors studied this art as well. Characters can also use Shurikenjutsu with other throwing blades, such as throwing knives. For more information on the different types of shuriken available, refer to Chapter Six.

Shurikenjutsu cannot take the *Style* Distinctive Feature.

Hit Locations: All Throws take a 3d6 Hit Location roll.

Special Abilities: It's All In The Reflexes; Throwing Master; Yadomejutsu (barehanded option).

Simgomdo

Simgomdo ("Mind Sword Way") is a Korean swordfighting style developed in 1965 by Chang Sik Kim. According to the history of the art, Kim, while meditating in the Samgak Mountains, received a vision of hundreds of martial arts sword forms which he developed into Simgomdo.

Simgomdo practitioners use wooden swords (like the Japanese *bokken*), though presumably the style's maneuvers work just as well with an edged metal blade. The training increases their strength, speed, and accuracy through both constant practice and a spiritual regimen of breathing and meditative exercises. While meditating, they visualize martial arts maneuvers for use in combat.

Simgomdo practitioners also learn certain unarmed combat techniques, which they call *sinbbop*.

Hit Locations: The Rapid Strike, Sacrifice Strike, and Slash all use a 3d6 Hit Location roll.

Special Abilities: None.

Stickfighting

Many different peoples from around the world have developed fighting arts based on the use of sticks. Unlike Bojutsu (Staff-fighting), which involves the use of one long, heavy "stick," Stickfighting typically features one or two shorter, lighter-weight sticks (though in some cases the stickfighter uses a long, narrow stick, but wields it with both hands at one end rather than like a

staff). In the hands of a skilled fighter, these simple sticks become dangerous weapons that strike with blinding speed. (For another, highly-developed, form of Stickfighting, see *Arnis/Kali/Escrima* earlier in this section.)

Optional Rules: The *Atemi* Strike uses a 2d6+1 Hit Location; the Smash and Strike maneuvers use 3d6 Hit Location rolls.

Special Abilities: Battlefield Punch (weapon option); Shield-Shattering Blow (especially the Swordbreaking Strike option; the *shijo* of Jujutsu are said to be trained to break an enemy's weapon with their sticks).

STICKFIGHTING STYLES

Some styles of Stickfighting include:

AFRICAN STICKFIGHTING

Many different African peoples, including the Nguni (of whom the Zulus are one tribe), Nuba, and Suri, have stickfighting arts. So do the Egyptians, whose style upposedly dates to the time of the pharaohs and involves the use of a single 1.2m long stick called an *asa* or a *nabboot*.

BATAIREACHT

A traditional stickfighting art from Ireland that involves the use of short, medium, and long sticks, sometimes with an iron weight on the striking end. The sticks include the *bata* (a sort of walking stick about three feet long) and the *sail éille* (shillelagh, which is about four to five feet long). The stick is usually held somewhat below the middle point and snapped or flicked at the opponent, rather than being swung.

CALINDA

This is a Stickfighting art found on Haiti, Trinidad and Tobago, and Martinique. It's thought to have evolved among African slaves, but today is mainly seen as a dance form.

JOGO DO PAU

A stickfighting style from northern Portugal. The stick used is more like a staff in size, but is wielded with both hands on one end in stickfighting fashion.

JOJUTSU

Jojutsu, the Japanese art of the stick, uses the *jo*, a short staff or stick about four feet long. According to legend, the art was developed around 1500 by Muso Gonnosuke. Muso, a samurai, was taking the part of a *mushashugyo* (a samurai who travels the country, testing his martial skills) to improve his Bojutsu techniques, and was proving himself a superior warrior. Because of his reputation, another undefeated warrior, the great swordsman Miyamoto Musashi, sought him out and challenged him, using only a *bokken* (wooden sword). Miyamoto defeated Muso easily, but spared his life. Muso, humiliated, continued his wanderings. Eventually he dreamed of an angelic being who told him to create a new, shorter staff, and instructed him in the techniques of its use. Muso went into seclusion and perfected the twelve techniques of Jojutsu. Then he sought out Miyamoto, challenged him, and beat him — the only defeat Miyamoto ever suffered according to some accounts (though others claim he retired unbeaten). A practitioner of Jojutsu is known as a *shijo*; he wears a *hakama* and a type of jacket called a *haori*.

The modern Japanese police have adapted Jojutsu into a style called *keibo-soho* ("police stick art"), which is part of their overall *Taiho-jutsu* ("arresting art") fighting style of techniques evolved from other Japanese styles for the purpose of stopping and restraining criminals.

JUEGO DEL PALO

Juego del Palo, or "the game of the stick," is a stickfighting art from the Canary Islands that supposedly began with the Gaunche (the native inhabitants of the island prior to the arrival of Spaniards in the 1400s). Fighters use sticks of three lengths: *chico* ("short," about three feet long); *medio* ("medium," typically from the ground to the user's heart); and *grande* ("large," which can be up to 4m long!).

KAKALAAU

Kakalaau is a Hawaiian stickfighting art. It can be considered one of the skills taught as part of Lua (*q.v.*), or could be studied separately.

LATHI

Lathi is a stickfighting art from eastern and southern India that uses the weapon of the same name — a slender bamboo pole, six to eight feet long with a metal tip. (This is significantly longer than most sticks used in Stickfighting, and in fact is even longer than some staffs, but the weapon's wielded one-handed like a sword, and Lathi is thus better classified as Stickfighting than Staff-fighting.) It's thought to have developed partly from yogic techniques for energy release, and partly from farmers' skills at using the lathi to control buffalo and other herd animals.

MANI STICK FIGHTING

This Cuban form of Stickfighting is said to have developed on sugar plantations in the 1800s. It uses a 40cm-long stick, but also includes some techniques for striking with parts of the body.

SILAMBAM

Silambam is the stick-fighting aspect of Kalaripayit (page 38), but can be studied as a separate art if desired.

According to some sources, Silambam can be considered a separate martial art, with an unarmed component known as *kuttu varisai* ("empty hand combat" in Tamil) or *kai silambam* ("hand silambam"). These sources also indicate that Silambam teaches other weapons, including the *maduvu* (deer horn), *kathi* (knife), *vaal* (sword), *trisool* (trident), and shield. Substyles of Silambam are based on the length of the stick used, the grip on the stick, the fighter's footwork, and similar factors; some of them include *kallapathu* ("thieves' ten"), *kalyanavarisai* (which could be considered Staff-fighting rather than Stickfighting), *kidamuttu* ("goat head butting"), and *nagam-16* ("cobra-16').

"TODAY IS VICTORY OVER YOURSELF OF YESTERDAY; TOMORROW IS YOUR VICTORY OVER LESSER MEN."

– MIYAMOTO MUSASHI, *GO RIN NO SHO* ("A BOOK OF FIVE RINGS")



SUMO WRESTLING

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Escape	4	+0	+0	+15 STR versus Grabs
Grab	3	-1	-1	Grab, +10 to STR for holding on
Grappling Throw	3	+0	+2	STR +2d6 Strike; Target Falls; Must Follow Grab
Root	4	+0	+0	STR +15 to resist Shove; Block, Abort
Shove	4	+0	+0	+15 STR to Shove
Slap	4	+2	+0	STR +2d6 Strike

Skills

KS: Sumo Wrestling

1

SWORDFIGHTING

Used with Blades Weapons Group; Blades Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Counterstrike	4	+2	+2	Weapon +2 DC Strike, Must Follow Block
Lock	4	+1	+0	Bind, +10 STR
Half-Sword Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll, Requires Both Hands
Half-Sword Trip	3	+2	+0	Weapon Strike, Target Falls, Requires Both Hands
Parry	4	+2	+2	Block, Abort
Plunging Strike	5	-2	+1	Weapon +4 DC Strike
Slash	4	+0	+2	Weapon +2 DC Strike
Thrust	5	+1	+3	Weapon Strike
Trip	3	+1	+1	STR Strike; Target Falls, Requires Both Hands

Skills

KS: Swordfighting
WF: Blades*
Talent: Off-Hand Defense

Elements

Weapons +1 Use Art with Clubs

"PAIN IS THE BEST INSTRUCTOR, BUT NO ONE WANTS TO GO TO HIS CLASS."

– CHOI HONG HI, FOUNDER OF TAE KWON DO

Sumo Wrestling

Sumo Wrestling is a Japanese fighting form which developed in the century before Christ. It is traditionally practiced by huge, heavy fighters who train for years to have the physique and endurance of a sumo wrestler.

The object of Sumo Wrestling is to push the opponent out of the ring or bear him down to the ground inside the ring. Matches are usually very short, but are preceded by lengthy ceremonies.

Hit Locations: The Slap takes an automatic head location, but does no extra damage because of that. The other maneuvers take no specific location.

Special Abilities: None.

Swordfighting

Intended for use with a longsword, greatsword, or similar blade, and possibly a shield as well, Swordfighting represents the martial skills developed by talented blade-wielders such as knights and paladins. It's most common among heavy fighters; light fighters favor styles such as Fencing.

Warriors can use this style to simulate various types of sword-based fighting. Typically the fighter wields his sword in one hand (with a shield in the other for protection), or two hands for large weapons. However, he could also fight in "half-sword" mode, in which he keeps one hand on the hilt and places the other on the *ricasso* (the lower, often unsharpened part of the blade), thus using the weapon as much like a short spear as a sword. This allows for short, swift, vicious stabs and strokes, and even some disarming and tripping maneuvers. (The half-sword maneuvers have a -0 restrictive element, *Requires Both Hands*, indicating that characters with a shield or a weapon in each hand cannot perform them.) By placing both hands on the blade, the fighter can use the pommel and hilt as a metal club (this is the *Club Weapon* Combat Maneuver).

Swordsmen versed in this style often learned various grapples and related maneuvers for close-in fighting or occasions when they lost their blade. With the GM's permission, the character can also buy some unarmed maneuvers from styles like Arte dell'Abbracciare or Kampfringen.

Hit Locations: The Slash and Thrust use 3d6 Hit Location rolls. The Plunging Strike uses a 2d6+1 Hit Location roll.

Special Abilities: None.

Tae Kwon Do

This Korean martial art began systematic development in the seventh century, when it was called *t'ang-su* (meaning "T'ang hand," named after the Chinese dynasty which was in power when the Koreans adopted its principles). Later names for this art as it developed were *subak* and *kwonpup*.

After the sixteenth century, the art continued development under the new name of *tae kwon* ("foot and fist," or "kicking and punching"). The art was forced underground in the first decade of the twentieth century, when the Japanese occupied Korea. In 1953, well after World War II, when Korea was freed from Japanese rule, it became *tae kwon do* ("the way of kicking and punching").

Tae Kwon Do is regarded as a powerful, combat-intensive martial art, relying on forceful punches and high circling kicks; it's also famous for its colorful flying side kick.

Schools teaching Tae Kwon Do are known as *dojangs*. Tae Kwon Do practitioners wear a gi-like uniform called a *dobok*.

The Weapons Elements are not part of the traditional art, but many Tae Kwon Do instructors teach weapons use anyway.

Hit Locations: The Front, Side and Roundhouse Kicks use Hit Location rolls of 3d6. The Flying Side Kick uses a Hit Location roll of 2d6+1. The Punch or Elbow Strike uses a Hit Location roll of 2d6+1.

Special Abilities: None.

TAE KWON DO

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Arm Sweep Block	4	+2	+2	Block, Abort
Crescent Kick Block	5	+1	+3	Block, Abort
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Flying Side Kick	5	+1	-2	STR +4d6 Strike
Front Kick	4	+0	+2	STR +2d6 Strike
Knifehand/Spearhand	4	-2	+0	HKA ½d6
Punch/Elbow Strike	4	+2	+0	STR +2d6 Strike
Side or Roundhouse Kick	5	-2	+1	STR +4d6 Strike
Takedown	3	+1	+1	STR Strike; Target Falls

Skills

Breakfall
KS: Tae Kwon Do
WF: Common Martial Arts Melee Weapons

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Karate Weapons
	+1	Use Art with Staff

Tai Ch'i Ch'uan

Tai Ch'i Ch'uan (also spelled Taiji Quan, T'ai Chi Chuan, and many other ways) is the most advanced of the Chinese internal fighting styles. Although best known in the West as a yoga-like type of exercise, it has martial applications as well, as its name ("supreme ultimate fist" or "yin-yang boxing") indicates.

According to the most popular legend, Tai Ch'i Ch'uan was originally developed by a Taoist priest named Chang San-Feng who is said to have lived during either the Sung, Yuan, or Ming Dynasties. One day he observed a snake and a hawk (or a crane) fighting, and was struck by the efficiency of their movements — the fact that they could be both loose and supple, hard and fast at the same time. Based on his observations, he developed a series of fighting maneuvers, to which he added maneuvers derived from other natural movements (such as the swaying of trees, the flowing of water, and the movement of clouds). The result is a fighting style combining soft, flowing movements with rapid, almost explosive attack forms. Due to the internal energy (*ch'i*) employed by a skilled Tai Ch'i Ch'uan fighter, the results achieved by an attack are often far greater than the amount of visible force would seem to indicate.

The basis of Tai Ch'i is the Thirteen Postures, which include eight actions (such as Ward-off, Push, and Pull Down) and five directions (areas

TAI CH'I CH'UAN

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Escaping Throw	5	+0	+0	+15 STR versus Grabs; Target Falls
Grab	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Joint Break	5	-1	-2	Grab One Limb; HKA ½d6, Disable
Palm Slap/Kick	5	-2	+1	STR +4d6 Strike
Root	4	+0	+0	STR +15 to resist Shove; Block, Abort
Shove	4	+0	+0	+15 STR to Shove
Strike	3	+1	+2	STR +2d6 Strike, Must Follow Block
Sword Finger	4	-1	+1	2d6 NND(1)
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

KS: Tai Ch'i Ch'uan
WF: Blades
WF: Staff

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Staff

towards which one should look and/or move). In combat, the fighter combines these into patterns in which he avoids an attack (usually by blocking it) and then uses an offensive maneuver (often a grab, followed by a strike or throw of some sort). The maneuvers have beautiful, poetic names, such as Lion Shakes His Head, Night Bird Returns To The Forest, Celestial Horse Walks In The Sky, Carry Tiger To The Mountain, and Meteor Chasing The Moon.

There are several substyles of Tai Ch'i Ch'uan. The first is the Chen style, supposedly developed at the end of the Ming Dynasty. It is said to be the most martial of the Tai Ch'i styles, and the basis for much of the modern combat form of the style. Yang style is a modified form of Chen which is more flowing. The two Wu styles are modified forms of Yang which emphasize small circular motions and add throws and grabs to the Tai Ch'i arsenal. Lastly there is the Sun style, which adds elements of Hsing-I and Pakua to Tai Ch'i maneuvers. Some of these styles teach the use of weapons, primarily the sword.

Hit Locations: The Palm Slap and Sword Finger use 2d6+1 Hit Location rolls; the Kick uses a 3d6 roll. None of the other maneuvers require Hit Location rolls.

Special Abilities: Tai Ch'i practitioners are often credited with many unique powers. Some of them overlap those of Kung Fu masters or masters of other Chinese internal styles. Besides the ones listed for those styles, they include: Dim Mak; Fa-Ch'ing; Iron Shirt; Kiaijutsu (especially the Tai Ch'i Chuan Breath Blast option); Kongjin; Peach Blessing; Push Hands; and Sword Finger.

Tang Soo Do

Tang Soo Do ("China hand method") is a Korean martial art combining traditional Korean kicks with some Japanese maneuvers. It was originally called Soo Bahk Do. After the Japanese occupation of Korea in the first decade of the twentieth century, many Soo Bahk Do masters fled their homeland; while they were in exile they studied Chinese and Japanese fighting systems, including Aikido and Jujutsu, and added some of their techniques to the Soo Bahk Do repertoire. In 1945 the style's name was changed by its Grandmaster, Hwang Kee. In the United States it's perhaps best known for being the style practiced by actor Chuck Norris.

Tang Soo Do uses many deceptive stances and techniques. For example, the practitioner hides one hand behind the other so he can use it for a surprise attack, or he might launch any one of several kicks from the same basic stance, making it difficult to determine which one he'll actually use. The attack maneuvers emphasize kicks, including flying kicks.

Traditionally, Tang Soo Do does not teach weapons use.

TANG SOO DO

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Chop	4	-2	+0	HKA ½d6
Flying Kick	5	+1	-2	STR +4d6 Strike
Joint Lock	3	+0	-1	Grab One Limbs, +10 STR for holding on
Kick	5	-2	+1	STR +4d6 Strike
Punch	4	+0	+2	STR +2d6 Strike
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Breakfall
KS: Tang Soo Do

1

THANG-TA

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	5	+1	+3	Block, Abort
Dodge	4	+0	+5	Dodge All Attacks, Abort
Knifehand Strike	4	-2	+0	HKA ½d6
Marman Strike	4	-1	+1	2d6 NND(1)
Punch	4	+0	+2	STR +2d6 Strike
Kick	5	-2	+1	STR +4d6 Strike

Skills

Breakfall
Contortionist
KS: Indian Healing
KS: Thang-Ta
KS: Yoga
WF: Common Melee Weapons
WF: Common Missile Weapons
WF: Urumi

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Polearms

"Pride has never brought a man greatness."

– Lao Tzu, *Tao Te Ching*

Hit Locations: The Punch, Chop, and Flying Kick use a 2d6+1 Hit Location roll. The Kick uses a 3d6 Hit Location roll. The other maneuvers do not require rolls.

Special Abilities: Similar to those for Karate masters.

Thang-Ta

Thang-Ta (meaning "sword-spear") is an Indian martial art somewhat similar to Kalaripayit. In addition to teaching unarmed techniques like kicks and punches, it teaches weapons such as spear, dagger, sword, bow, and dart. Thang-Ta's unarmed fighting techniques involve *sarit-sarat* — footwork and evasion abilities designed not only to avoid damage, but to put an attacker off-balance.

One substyle of Thang-Ta, *Muk'na*, also incorporates wrestling grabs and throws. Characters who wish to practice Muk'na may buy maneuvers from both the Thang-Ta and Wrestling packages.

Hit Locations: The Punch, Knifehand Strike, and *Marman* Strike all use Hit Location rolls of 2d6+1. The Kick takes a 3d6 roll. The other maneuvers do not require Hit Location rolls.

Special Abilities: Ch'i Touch.

Than Vo Dao

This Vietnamese style, whose name means "spirit fist way," is also known as *Than Quyen*. Its roots lie in Buddhism and Taoism; it came to Vietnam from Mongolia through China, Thailand, and Burma.

Than Vo Dao combines internal and external disciplines and uses circular energy. It has a number of animal-based forms, including dragon, phoenix, tiger, crane, monkey, snake, and eagle. It also teaches some weapons.

Hit Locations: The Punch uses a 2d6+1 Hit Location roll. The Kick uses a 3d6 Hit Location roll. The other maneuvers do not require rolls.

Special Abilities: Genshin (known as "mind-fist"); Iron Shirt (known as "iron body").

Vovinam Viet Vo Dao

Vovinam Viet Vo Dao is a Vietnamese style developed in Hanoi in 1945 by Nguyen Loc. It combines striking and wrestling maneuvers to form a well-rounded combat style.

Vovinam Viet Vo Dao practitioners wear a black uniform (*Vo Phuc*). Beginners wear a white belt; higher-ranking students wear a black belt with colored bands. A master of this style is known as a *Vo Sinh*.

Hit Locations: The *Dam, Cho, Chem*, and Flying Kick use a 2d6+1 Hit Location roll. The *Da* uses a 3d6 Hit Location roll. The *Goi* takes a 2d6+7 Hit Location roll. The other maneuvers do not require rolls.

THAN VO DAO

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Joint Break	5	-1	-2	Grab One Limb; HKA ½d6, Disable
Joint Lock	3	+0	-1	Grab One Limb, +10 STR for holding on
Kick	5	-2	+1	STR +4d6 Strike
Legsweep	3	+2	-1	STR +1d6; Target Falls
Punch	4	+0	+2	STR +2d6 Strike
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

Breakfall
KS: Than Vo Dao
WF: Common Martial Arts Weapons
WF: Common Melee Weapons

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Polearms

VOVINAM VIET VO DAO

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Chem (sword-hand)	4	-2	+0	HKA ½d6
Da (kicks)/*Goi* (knee strikes)	5	-2	+1	STR +4d6 Strike
Dam (fist blows)/*Cho* (elbow strike)	4	+0	+2	STR +2d6 Strike
Do (blocks)	4	+2	+2	Block, Abort
Flying Kick	5	+1	-2	STR +4d6 Strike
Grab	3	-1	-1	Grab Two Limbs, +10 STR for holding on

Skills

KS: Vovinam Viet Vo Dao
WF: Common Melee Weapons

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Polearms



1

WEAPONS COMBAT

Usable With One Weapons Group; that Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Notes*
All-Out	5	+1	-2	Weapon +4 DC Strike
Attack	4	+0	+2	Weapon +2 DC Strike
Charge	4	+0	-2	Weapon +2 DC Strike +v/10, FMove
Defend	4	+2	+2	Block, Abort
Probe	5	+1	+3	Weapon Strike
Resist	4	+0	+0	+15 STR to resist Shove; Block, Abort
Shove	4	+0	+0	+15 STR to Shove

Skills

KS: [Type Of Weapon] Combat

WF: Common Melee Weapons (the character *must* know how to use any weapons for which he has taken the Weapons Element, below)

WF: Staffs

Elements

Weapons	+1	Use Art with Axes/Maces/Picks
	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Polearms
	+1	Use Art with Shields
	+1	Use Art with Staffs

Special Abilities: Similar to those displayed by Karate practitioners.

Weapons Combat

This generically-named art represents European and Middle Eastern heavy weapons fighting styles from antiquity to the Renaissance. It's the fighting art of the armored warrior, whether he be an eleventh-century knight, a third-century Roman centurion, a hoplite from Classical-era Greece, an Achaean juggernaut from the time of the Trojan War, or some fighter Gilgamesh slew. Of course, not all Fantasy fighters have this martial art; it's a skill possessed by very well-trained and experienced warriors, not common troops or inexperienced fighting men.

When buying Weapons Combat, the character chooses one weapon type (from the list of Weapons Elements provided below) with which he can use the maneuvers. (Fighters cannot choose Flail weapons; Weapons Combat is only suited more for rigid weapons.) That choice is free. Additional Weapons Elements, as usual, cost 1 point each.

There are no Bind, Disarm, Dodge, or Throw maneuvers in this art, since those maneuvers don't fit the heavy-weapons "feel" of Weapons Combat. However, there's some historical precedent for fighters being trained to perform sweeps and binds with large weapons (particularly when facing opponents with similarly large weapons), so the GM could permit characters to buy such Maneuvers if desired. And even if not, characters can always default to the basic Dodge and

Disarm maneuvers (and, in *Fantasy Hero* games, to the basic Bind maneuver used in the Fantasy genre). See the *Swordfighting* style, above, for some possible ways to build such Maneuvers.

The GM should consider disallowing the use of the All-Out and Charge maneuvers in campaigns which steer away from high damage values (characters can still Push their Strength and use Move Throughs, after all).

Hit Locations: When the character uses Short weapons, attack maneuvers have a 2d6+1 Hit Location roll. When the character uses Medium or Long weapons, attacks have a 3d6 Hit Location roll.

Special Abilities: None.

WEAPONS COMBAT MANEUVERS

Weapons Combat's maneuvers work as follows:

All-Out: An all-offense attack which sacrifices some of the character's DCV to get a blow in. It does significantly more damage than a more routine attack.

Attack: A straightforward weapons attack. It is simply an improvement on a character's normal, non-martial *Strike* Maneuver.

Charge: This maneuver allows the character to make an attack at the end of a Full Move; it's especially apt for spearmen.

Defend: The standard Martial Block, useful for a wide variety of parries.

Probe: A maneuver used by a character who's still feeling out his opponent's strengths and weaknesses. It doesn't allow the character to do as much damage as other maneuvers, but it gives him some additional DCV, appropriate to a cautious fighting approach.

Resist: With this maneuver, a character can block incoming attacks; the maneuver has a standard Abort function. It also allows a character to root himself in place and resist Shove attacks. It's especially appropriate for characters who play at being one-man shield-walls.

Shove: With this maneuver, the character places his weapon up against his opponent and heaves his opponent backwards. It requires a Medium or Long weapon; characters cannot perform it with a Short weapon.

WHIPFIGHTING

Usable With Whip Weapons Group; Whip Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Choke	4	-2	+0	Grab One Limb; 2d6 NND (2)
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Slash	5	-2	+1	Weapon +4 DC Strike
Snap	5	+1	+3	Weapon Strike
Trip	3	+0	+1	Weapon Strike +v/10; Target Falls

Skills

KS: Whipfighting
WF: Whip*

Whipfighting

This is a style for fighters who use the whip in combat. Examples include several whipfighting styles from Indonesia and other cultures. Skilled whipfighters can use their weapon with pinpoint accuracy, snapping weapons out of hands and putting out eyes.

Whipfighting cannot take the *Style* Distinctive Feature.

Hit Locations: The Slash and Snap both use 3d6 Hit Location rolls; the Choke automatically targets the head/neck and the Trip the legs/feet, but neither maneuver receives bonuses or penalties because of that.

Special Abilities: You can simulate a whip master's ability to strike targets with pinpoint accuracy by buying Targeting Skill Levels.



"THE UNORTHODOX AND THE ORTHODOX GIVE RISE TO EACH OTHER, LIKE A BEGINNINGLESS CIRCLE – WHO COULD EXHAUST THEM?"

– SUN TZU, *THE ART OF WAR*

WRESTLING

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Choke	4	-2	+0	Grab One Limb; 2d6 NND(2)
Escape	4	+0	+0	+15 STR versus Grabs
Hold	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Reversal	4	-1	-2	STR +15 to Escape; Grab
Slam	3	+0	+1	STR +v/10; Target Falls
Take Down	3	+2	+1	STR Strike; You Fall, Target Falls

Skills

Breakfall
KS: Wrestling

1

PROFESSIONAL WRESTLING

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Body Slam	3	+2	+1	STR Strike; You Fall, Target Falls
Crush	4	+0	+0	STR +4d6 Crush; Must Follow Grab
Duck	4	—	+5	Dodge, Affects All Attacks, Abort
Fist/Forearm Smash	4	+2	+0	STR +2d6 Strike
Grab	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Head-Bash	4	+2	+0	STR +2d6 Strike
Stomp	4	-2	+1	STR +4d6 Strike, Prone

Skills

Acrobatics
Acting
Breakfall*

Elements

Weapons	+1	Use Art with Clubs (Fist/Forearm Smash Only)

"MORE THAN ANY OTHER SPORT, WRESTLING TEACHES SELF-CONTROL AND PRIDE. SOME HAVE WRESTLED WITHOUT GREAT SKILL. NONE HAVE WRESTLED WITHOUT PRIDE."

– DAN GABLE

Wrestling

Wrestling, as a martial art, dates back into prehistory. In history, famous examples of wrestling arts include the wrestling practiced in Greece, China, and India from their earliest recorded histories. Wrestling continues as a popular collegiate and professional sport today.

The package below includes several varieties of Wrestling practiced today, including modern and Greco-Roman.

Hit Locations: None of the Wrestling maneuvers uses a Hit Location roll except for the Choke, which automatically Grabs the head but gets no penalties or bonuses because of this.

Special Abilities: None.

SUBSTYLES OF WRESTLING

Many different cultures all over the world have their own different forms of wrestling. Some of them include:

Asura: A type of Indian wrestling in which striking below the chest area is illegal, and the first fighter to fall to the ground loses the match.

Bkyukl Bökh: A form of Mongolian sport wrestling. Competitors wear a *jodag* (a short-sleeved jacket open at the front), *gutal* (leather boots with upturned toes), and *shuudag* (tight-fighting short pants).

Bûno: A Filipino wrestling art, with hundreds of substyles throughout the islands. It also teaches the use of some weapons.

Cireum: This Korean form of wrestling (also spelled *Ssi-reum*) resembles Sumo Wrestling in some ways.

Dumog: Filipino wrestling in which a wrestler grasps his opponent's belt and tries to throw him down. The loser's back has to squarely touch the ground.

Glimae: A form of Icelandic wrestling which uses movements called "tricks." Opponents grasp each others' leather belts (*climubelti*) and try to throw each other to the ground. The first wrestler who touches the ground with any part of his body above the knees loses.

Gouren: A form of barefooted wrestling from Brittany.

Gulat: Indonesian wrestling.

Inbuan: A style of wrestling from Mizoram in India. Matches take in a 4.5-4.9m diameter circle and are governed by strict rules; to win, one wrestler must lift the other off the ground.

Koshti: A type of Iranian wrestling which takes place in the *Zour Xaneh* ("house of strength").

Kurash: A style of wrestling from Uzbekistan in which victory is achieved by throwing an opponent to the ground on his back.

Kushti: A form of Indian wrestling.

Mallayuddha: A form of Indian wrestling.

Malyutham: A form of wrestling developed by the Tamil people of India. Typically a wrestler achieves victory by throwing his opponent to the ground and pinning him so he's unable to move or escape.

Naban: Burmese wrestling.

Okol: An Indonesian form of wrestling from the island of Madura.

Schwingen: Swiss folk wrestling.

Shuai-chiao: Chinese wrestling, which dates back to the millennia before the birth of Christ.

Tegumi: Okinawan wrestling.

Yaghliguresh: Also called *yagh gures*, this is a Turkish form of wrestling fought in a hall called a *kirpinar*. The wrestler is known as a *pehlivan* ("hero") and wears hand-sewn garments called *kisbet*.

Wrestling, Professional

Professional Wrestling, though it has only recently become a mania in the US, has been around throughout the twentieth century, and has even spread, in certain forms, to other countries (see *Lucha Libre*, above).

This package is for a pro wrestler who has real combat ability. Such a character would always pull his punches or do zero damage with attacks in the ring, relying on his Acting to make it look damaging, but could still use his art to good effect in situations outside the ring.

One good way to give this art some "color" is to create your own unusual names for the maneuvers. For example, the Fist Smash becomes an "Atomic Piledriver," the Crush becomes the "Bulgarian Death-Lock," and so forth. Players can elaborate on the maneuvers slightly, adding or subtracting an Element here or there, to create "signature" maneuvers for their Pro Wrestling characters.

See *Lucha Libre*, page 53 for a look at another type of Professional Wrestling (and the supplement *Lucha Libre Hero* for a lengthy list of Lucha Martial Maneuvers that could also be used in standard Professional Wrestling).

The "clubs" referred to under the Weapons Element usually includes stools, chairs, microphones, and other weapons of opportunity found around the ring.

Hit Locations: The Fist Smash/Forearm Smash uses a 2d6+1 Hit Location roll. The Head-Bash is struck with the head, against the target's head; it takes an automatic Head location but does no extra damage because of the location. The Stomp takes a 3d6 Hit Location roll. None of the other maneuvers uses a Hit Location roll; they do generalized damage.

Special Abilities: None.

YU-SOOL

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Choke	4	-2	+0	Grab One Limb, 2d6 NND(2)
Dodge	4	—	+5	Dodge All Attacks, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Kuchigi (Grabs)	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Kuepso Chirigi (Nerve Strikes)	4	-1	+1	2d6 NND (1)
Mechigi (Throws)	3	+0	+1	STR +v/10; Target Falls
Strike	4	+0	+2	STR +2d6

Skills

Breakfall
KS: Yu Sool

Yu-Sool

Yu-Sool ("soft art") is a Korean martial art derived from some Chinese systems. It was most popular from the years 1000-1300 AD, and has since declined, though it's still taught by some masters. It concentrates on locks, throws, chokes, and other grappling techniques.

Hit Locations: The *Kuepso Chirigi* and Strike use a 2d6+1 Hit Location rolls. The Choke automatically targets the head but receives neither bonuses nor penalties for this. None of the rest of the maneuvers requires Hit Location rolls.

Special Abilities: None.

"WRESTLING IS BALLET WITH VIOLENCE."

– PRO WRESTLER JESSE VENTURA

ZIPOTA

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Kick	4	+0	+2	STR +2d6 Strike
Leaping Kick	5	-2	+1	STR +4d6 Strike
Punch	5	+1	+3	STR Strike
Side Kick	4	+2	+0	STR +2d6 Strike
Sweep	3	+2	-1	STR +1d6 Strike; Target Falls
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

KS: Zipota
WF: Blades

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs

Zipota

This Basque fighting art (whose name means "shoe") resembles Savate in many respects. Its origins are obscure, but likely date back at least as far as those of Savate. Like Savate, it employs many kicks and jabbing punches; unlike the French style, it also incorporates leaping kicks, throws, and other energetic maneuvers.

Zipota fighters often train in stickfighting as well. They wield the *makila* (or malika), a 1.5 meter long stick with an iron cap on one end, which is used in sheepherding. The handle unscrews to reveal a long, sharp point.

Hit Locations: The Leaping Kick uses a 2d6+1 Hit Location roll. The Kick, Punch, and Side Kick maneuvers all use 3d6 Hit Location rolls. The other maneuvers don't require Hit Location rolls.

Special Abilities: None.

OTHER STYLES

The following styles are ones the author came across while researching this book, but for which he lacked sufficient information to create a complete description. Players can do their own research or construct their own versions of these styles if they wish.

Binot: An Indian style designed to allow an unarmed man to defend himself against an armed one or beasts.

But Marma Atti: An Indian style which teaches the practitioner to fend off and evade attacks, thereby frustrating the attacker until, tired and humiliated, he gives up.

Cha-Yon Ryu: An eclectic modern art combining aspects of Hapkido, Karate, and Kung Fu.

Cuong-Nhu: A Vietnamese style founded in 1965. The name means "hard-soft," and the art blends "hard" aspects taken from Karate, Wing Chun, and Boxing with "soft" elements from Jujutsu, Aikido, and Tai Ch'i Ch'uan. It also incorporates elements from Vovinam Viet Vo Dao.

Daletai: An ancient Chinese martial art combining boxing and wrestling.

Kim Ke: This is a Vietnamese style said to derive from cockfighting motions; the name means "golden cock." Practitioners favor kicks and prefer to attack from the side; some maneuvers supposedly involve biting.

Koonomon Togip Baip: This is said to be a martial art or arts native to the Aborigines of Australia. Its maneuvers supposedly derive from the movements of native animals (kite hawks, kangaroos, emus, wedge-tailed eagles, crocodiles, and the like), or from movements used in fishing and other tasks.

Kuki-shin Ryu: A Ninjutsu-like "secret" fighting style said to have been practiced by ascetic Japanese monks.

Kupigana Ngumi: A martial art developed in the late Sixties or early Seventies that supposedly synthesizes techniques from a number of African fighting traditions.

Mau Rakau: A weapon style of the Maori of New Zealand, which gradually died out after the introduction of firearms in the late eighteenth century. Legend claims the techniques were handed down by Tu (the god of war) and Tane (the god of the forest). The main weapon is the *taiaha*, a sort of staff-club 5-6 feet long; others include the *tao* (a 7-8 foot long spear), the *maripi* (a short club with teeth set into one side); and the *pouwhenua* (a long club made from whalebone).

Moi-saree: A Malaysian fighting art.

Mshindi Vita Saana: Swahili for "Champion War Art," this is supposedly a fighting art created in Philadelphia in 1973 based on African dance rhythms.

Nabebutajutsu: The art of fighting with a saucepan lid.

Pakchigi: A crude Korean style involving head-butting.

Po Bok Sul: A Korean style using a rope to choke or bind an opponent; used by Korean palace guards since ancient times.

Russian martial arts: In addition to Sambo, Russian martial arts include Systema (a martial art taught to Russian special forces, similar to Commando Training), Buza (a fighting system from the Novgorod region that included unarmed techniques, disarming techniques, and weapons use), Kulachnoi Boya, ROSS, Samoz (a "soft" form of Sambo), Skobar, Spas, and many others.

Sebekkha: A martial art supposedly practiced in ancient Egypt (the name is said to mean "Crocodile Spirit").

Sikaran: A kickfighting art from the Philippines. Hands can only be used to block; striking the opponent with one's hands brings instant disqualification in a match. Techniques include the *biakid* (in which the fighter somersaults his body to bring one leg up in a vertical arc and smash it into the opponent's face), the *panghilo* (a paralyzing strike made at the chest, kidneys, thighs, knees, or feet), and the *pamatay* (lethal strikes to the neck, spine, head, heart, or groin). Fighters often smear their feet with buffalo feces as a way of further humiliating their opponents.

Suntukan: A boxing-like art from the northern Philippines that features flowing movements and rapid-fire repeat striking techniques.

Svebor: A Serbian style mainly focused on weapons use but featuring some head-butts and other unarmed techniques; it also includes several maneuvers designed to knock a mounted man off his horse.

Ta Merrian: A martial art from Africa said to derive its maneuvers from totem animal movements and spirit dances.

Tegasajutsu: The art of fighting with an umbrella.

Testa: A style from Eritrea that emphasizes head-butts, gouging, biting, and other "dirty fighting" techniques.

Thanh Long: A Vietnamese style whose name means "School of the Green Dragon."

Vietnamese schools: The following are mentioned in Louis Frederic's *Dictionary of the Martial Arts* as "schools" of Vietnamese martial arts; they may be distinct styles or substyles of other styles: *Doc Nhan* ("one-eyed" school); *Hac Ho* ("black tiger" school); *Son Lam* ("from the mountain and from the forest" school); *Tay-son Nhan* ("mountain phoenix" school).



MIXED MARTIAL ARTS

"Mixed Martial Arts," or MMA, is a term used in the Martial World for a type of full-contact fighting, and the training associated with it. This form of martial arts contest became particularly popular thanks to the Ultimate Fighting Champion (UFC) competition, begun in 1993.

1

MMA training emphasizes three areas. The first is groundwork — fighting on the ground. Royce Gracia's victories in the first, second, and fourth UFCs (which were single-elimination tournaments) showed how important this aspect of combat is. The second is clinchwork — throws, takedowns, and striking an opponent while grabbing him. Last is stand-up work — punching, kicking, and other strikes and maneuvers performed while standing up.

MMA isn't alone in the world of full-contact fighting. For example, *Vale Tudo* ("anything goes") is a similar form of fighting competition in Brazil. It began as "taking on all challengers" fights in Brazilian circuses in the 1920s and remains a popular sport today.

In *HERO System* terms, if you want to build an MMA-style fighter, you should buy a variety of Martial Maneuvers and Skills from the following styles: Boxing; Jujutsu (especially the Brazilian Jujutsu substyle); Karate; Muay Thai; and Wrestling.



FICTIONAL MARTIAL ARTS STYLES

1

This section details several completely fictional martial arts styles. Characters in the movies, comics, and other source material often study styles bearing no resemblance to "real-world" styles. They also display special abilities exceeding those demonstrated by even the most accomplished real-world martial arts masters. The styles in this section allow *HERO System* gamers to simulate this sort of thing. If you don't find any styles in this section suitable the character you have in mind, use these styles as "models" to help you develop one of your own.

BATTLE SHIFTING

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Altered Form Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Body Like Water	4	+0	+0	+15 STR versus Grabs
Malleable Block	5	+1	+1	Grab One Limb, Block
Mallet Hand	4	+0	+2	STR +2d6 Strike
Sharpened Hand	4	-2	+0	HKA ½d6
Shifting Limbs	3	-1	-1	Grab Two Limbs, +10 to STR for holding on

"Using order to deal with the disorderly, using calm to deal with the clamorous, is mastering the heart."

– Sun Tzu, *The Art of War*

Battle Shifting

Battle Shifting is a martial art that simulates the fighting skills, abilities, and "tricks" used by shapeshifters and other characters who can change their forms, such as androids made of liquid metal, biokinetic or malleable superhumans, and even some lycanthropes. Characters who can't change shape cannot learn it; the techniques depend on altering the shape and location of limbs to strike, making the body soft to "block," and so on.

Characters who know Battle Shifting cannot take the *Style* Distinctive Feature; while some groups of shapeshifters do teach it in a systematized way, the highly adaptable nature of combat shapechanging makes it impossible to study Battle Shifting with Analyze Style.

Hit Locations: The Mallet Hand and Sharpened Hand use Hit Location rolls depending on how the character shapes his body — if they're actually limbs from the upper part of the torso, they use 2d6+1 rolls, for example, while a sharpened foot would probably use a 2d6+7 roll. The Grabs and other maneuvers don't require Hit Location rolls.

Special Abilities: None (though shapechanging characters may have all sorts of other abilities that are useful in combat; see *Champions* and *Champions Powers* for numerous examples).



Brick Tricks

This martial arts package represents a few combat moves commonly used by "bricks" (*i.e.*, characters whose primary abilities involve greater than normal strength and resistance to damage). The maneuvers rely on brawn and resilience, not finesse and speed as with most styles.

Characters who know Brick Tricks cannot take the *Style* Distinctive Feature.

Bearhug II involves grabbing the target around the middle (pinning his arms in the process) and squeezing him hard enough to keep him from breathing, but not hard enough to permanently injure him. The defense is not needing to breathe, or somehow being "immune" to such squeezing (for example, because the character is wearing heavy armor).

The "Deadly" and Legbreaker maneuvers show what happens when the character doesn't restrain himself and uses his massive strength to inflict serious injury.

Fist-Grab allows the brick to grab an incoming fist in one of his massive hands, stopping the punch cold.

Hit Locations: The Deadly Smash and Punch use a 2d6+1 Hit Location roll; the other maneuvers do not require Hit Location rolls.

Special Abilities: None (but see *Champions* and *Champions Powers* for all sorts of powers and combat tricks for high-STR characters).

BRICK TRICKS

Maneuver	*Points*	*OCV*	*DCV*	*Notes*
Bearhug I	4	+0	+0	STR +4d6 Crush, Must Follow Grab
Bearhug II	5	-2	+0	Grab Two Limbs, 2d6 NND
Big Push	4	+0	+0	+15 STR to Shove
Break Free	4	+0	+0	+15 STR versus Grabs
Deadly Smash	4	-2	+0	HKA ½d6
Deadly Throw	5	-2	+0	HKA ½d6; Target Falls
Fist-Grab	5	+1	+1	Grab One Limb, Block
Grab	4	+0	-1	Grab Two Limbs, +10 STR for holding on
Legbreaker	5	-1	-2	Grab One Limb; HKA ½d6, Disable
Punch	4	+2	+0	STR +2d6 Strike
Slam	4	-1	-1	STR +2d6 Strike; Grab Two Limbs; Target Falls
Tackle	3	+0	-1	STR +v/10 Strike; You Fall, Target Falls; FMove
Toughness	4	+2	+2	Block, Abort
Wrestler's Throw	3	+2	+1	STR Strike; You Fall, Target Falls

Enerjutsu

While the optional Ranged Martial Arts Maneuvers from Chapter Two are most often used with weapons, nothing in the rules forbids characters to buy them for innate powers. Here's an example — *Enerjutsu*, a martial art for characters who can fire beams of energy from their hands, eyes, or the like. (In some Fantasy campaigns, wizards could take this style as *Magejutsu*, the ability to cast spells with particular accuracy and combat skill.)

Hit Locations: All Enerjutsu attacks that require Hit Location rolls use a 3d6 roll.

Special Abilities: None.

ENERJUTSU

Usable with Blasts; Blasts Weapon Element is Free

Rng Maneuvers	*Points*	*OCV*	*DCV*	*Rng*	*Damage/Effect*
Accurate Blast	4	+2	-2	+2	Blast Strike
Basic Blast	4	+0	+0	+2	Blast +2 DC Strike
Disarming Blast	4	+0	+0	+0	Disarm, +15 STR to roll
Dodging Blast	3	-1	+2	+0	Blast Strike
Leg Blast	3	+0	-1	+0	Blast +2 DC Strike, Throw
Long-Range Blast I	5	+0	-2	+6	Blast Strike, +1 Segment
Long-Range Blast II	5	+1	-1	+4	Blast Strike
Power Blast	4	-1	-1	+0	Blast +4 DC Strike
Rapid Blast	4	+1	+0	+0	Blast +2 DC Strike

Elements

Powers	+1	Use Art with Ranged Killing Attacks
	+1	Use Art with Drains

JACK BURTON: HEY, WHAT MORE CAN A GUY ASK FOR?

EGG SHEN: OH, A SIX-DEMON BAG!

JACK BURTON: TERRIFIC, A SIX-DEMON BAG. SENSATIONAL. WHAT'S IN IT, EGG?

EGG SHEN: WIND, FIRE, ALL THAT KIND OF THING!

- BIG TROUBLE IN LITTLE CHINA

Four Celestial Kung Fu

Legends told within the Martial World speak of a mysterious, almost unstoppable form of Kung Fu that harnesses a warrior's *ch'i* to give him superhuman powers. Most martial artists dismiss this as a myth born of fighters' fantasies and chop-socky movies... but the legends are true.

Long ago in the mountains of China there lived a monk named Huang Hsi Chen. A man of great virtue and wisdom, he had isolated himself from other men so that he could avoid temptation and distraction. He dwelt alone in a hut in the mountains, contemplating the mysteries of existence and writing manuals of philosophy.

One day while he was walking through the forest, Huang was set upon by bandits. Using his modest Kung Fu skills he broke free from them and fled, but they pursued. He ran further and further into lands he'd never explored before, but the tenacious bandits wouldn't stop their pursuit. Tired and near despair, Huang ran into a fog bank, hoping to find a place to hide.

He emerged from the fog to find himself in a small, beautiful valley... and at the entrance to the valley stood a *ch'i-lin*, one of the Four Celestial Beings of Chinese lore. "Greetings, Huang Hsi Chen," it said in a voice like wind-chimes. "Rest and fear not, for in the Valley of the Celestials your pursuers cannot find or harm you." Then it turned and walked down into the valley, and the monk followed.

When they got to the floor of the Valley, the creature introduced Huang to the other three Celestial Beings: powerful Dragon; noble Phoenix; sturdy Tortoise. Each of them greeted him with grave courtesy, and he in return made obeisance to them and did them all honor.

"Because of the great virtue with which you have led your life, we have chosen you for a special gift," said Dragon. "We have knowledge of a special way of fighting based on our celestial powers and natures, and we will teach it to you. But you must keep it secret, passing on the knowledge of its techniques only to those who are worthy and pure of heart."

So began a period of intense training and study. In the morning Huang Hsi Chen practiced the arts the Four Celestial Beings taught him, and in the afternoon he labored to build them a fine temple. After several years the temple was finished and the Four deemed him ready, so he left the Valley and began seeking worthy fighters to pass his knowledge on to.

Stories claim that Huang Hsi Chen, now as immortal as his patrons, still walks the world on that quest. He rarely finds anyone deserving of the secrets of Four Celestial Kung Fu (called *Ki*-rin Temple Fist by some), but when he does he spends several years instructing them in its techniques and abilities. He hopes one day to find a deserving successor so that he can also pass on his quest and return to the Valley to live out a life of peace and contemplation.

The techniques and abilities of Four Celestial Kung Fu are divided into four categories, one per Celestial Being. If no game information is provided for an ability, it's described in Chapter Three. Characters can buy these abilities (particularly the attacks) in Power Frameworks if desired.

CH'I-LIN ABILITIES

The *ch'i-lin* is a being of peace and tranquility that wishes no harm to any living being; it walks with a step so light it doesn't crush the grass, and only eats that which is already dead. Instead of teaching ways to fight, it teaches ways to avoid attacks and to move with skill.

Cost	Ch'i-Lin Power
8	*Hing Kung*
33	*Tian Long Ba Bu* (see Eight Steps Of The Heavenly Dragon in Chapter Three)
13	*Ultimate Dodging Technique*
7	*Wind Running*

DRAGON TECHNIQUES

Dragon is sinuous and powerful, able both to strike with speed and strength and to block the attacks of foes. Power flows from him into a warrior who fights with his blessing.

Cost	Dragon Power
45	*Lung Ch'uan (Dragon Fist):* HKA 2d6 (plus STR), +2 Increased STUN Multiplier (+½)
10	*The Dragon's Power Flows To Me* (see Ch'i Fires in Chapter Three)
20	*Counterpunch*
16	*Ultimate Blocking Technique*

PHOENIX TECHNIQUES

Feng hwang, the Phoenix, wife of Dragon, is a fiery righter of wrongs. She teaches just two techniques, but both are powerful. One is the Five Phoenix Strike, a series of punches and kicks that can avoid nearly any defense and injure nearly any foe. The second, and more spectacular, is the Phoenix Ascendant, which calls upon the warrior's *ch'i* to surround him with fiery energy so that his mere touch is dangerous.

Cost	Phoenix Power
48	*Five Phoenix Strike:* HA +6d6, Variable Advantage (+½ Advantages; +1) (60 Active Points); Hand-To-Hand Attack (-¼)
17	*Phoenix Ascendant:* RKA 1d6, Area Of Effect (personal Surface — Damage Shield; +¼), Constant +½) (26 Active Points); No Range (-½)

TORTOISE TECHNIQUES

Tortoise is mighty; he gives strength and toughness to warriors, and the mental and physical fortitude to overcome difficulties.

Cost	Tortoise Power
23	*Tortoise Strength:* +40 STR (40 Active Points); Only To Disarm, Escape, And Grab (-¾)
7	*Tortoise's Shell Technique:* +10 PD (10 Active Points); Costs Endurance (-½)
7	*Tortoise's Shell Technique:* +10 ED (10 Active Points); Costs Endurance (-½)
7	*Tortoise's Shell Technique:* Mental Defense (10 points) (10 Active Points); Costs Endurance (-½)
3	*Resistance* (3 points)



"LEARN THE FORM, BUT SEEK THE FORMLESS. HEAR THE SOUNDLESS. LEARN IT ALL, THEN FORGET IT ALL. LEARN THE WAY, THEN FIND YOUR OWN WAY. BUT DO NOT NAME IT, MY FRIEND, FOR IT IS LIKE WATER. NOTHING IS SOFTER THEN WATER, YET IT CAN OVERCOME ROCK. IT DOES NOT FIGHT. IT FLOWS AROUND THE OPPONENT."

– THE SILENT MONK (JET LI) EXPLAINS THE MARTIAL ARTS IN *THE FORBIDDEN KINGDOM*

GUN FU

Usable with Clubs Weapons Group; Clubs Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Notes*
Block	4	+2	+2	Block, Abort
Dodge	4	—	+5	Dodge All Attacks, Abort
Smash/Thrust	4	+0	+2	Weapon +2 DC Strike
Takeaway	5	+0	+0	Grab Weapon, +10 STR to take weapon away

Usable with Pistols Weapons Group; Pistols Weapon Element is Free

Rng Maneuvers	*Points*	*OCV*	*DCV*	*Rng*	*Damage/Effect*
Accurate Shot	4	+2	-2	+2	Weapon Strike
Basic Shot	4	+0	+0	+2	Weapon +2 DC Strike
Defensive Shot	3	-1	+2	+0	Weapon Strike
Distance Shot	5	+0	-2	+6	Weapon Strike, +1 Segment
Diving Shot	3	+0	+2	+1	Weapon Strike, Half Move Required, You Fall
Far Shot	5	+1	-1	+4	Weapon Strike
Leg Shot	3	+0	-1	+0	Weapon +2 DC Strike, Throw
Offensive Shot	4	-1	-1	+0	Weapon +4 DC Strike
Quick Shot	4	+1	+0	+0	Weapon +2 DC Strike
Ranged Disarm	4	+0	+0	+0	Disarm, +15 STR to roll
Trained Shot	4	+2	+0	+0	Weapon Strike

Skills

- Combat Skill Levels
- Demolitions*
- Fast Draw
- KS: Zen Riflery
- PS: Gunsmith
- PS: Create Ammunition
- TF: Parachuting
- WF: Pole Arms (for Bayonet)
- WF: Small Arms*
- WF: other modern weapons
- Weaponsmith

Elements

Weapons	+1	Use Art with Bayonet
Barehanded	+1	Use Takeaway maneuver

Gun Fu

This fighting style is best referred to as "the art of the gun." Some practitioners call it Zen Riflery (a joking reference to Kyujutsu/Kyudo , *a.k.a.* "Zen archery") or Woojutsu. It's a modern-day refinement on several more or less extinct Japanese arts, including Jukenjutsu (the art of the bayonet), Hojutsu (the art of the arquebus), and Kajutsu (the art of firearms and explosives, also known as Kayakujutsu and Teppojutsu).

Zen Riflery cannot take the *Style* Distinctive Feature.

The "Club" referred to above is the gun itself, used as a hand-to-hand weapon. In some cases this can damage the gun. Practitioners can also learn special techniques for using the bayonet on a rifle (they may also study true Jukenjutsu if they wish; see page 38).

Hit Locations: The Smash/Thrust uses a 2d6+1 Hit Location roll. All other offensive maneuvers use a 3d6 Hit Location roll.

Special Abilities: Gun Fu practitioners have developed a wide variety of abilities to simulate their skill with firearms. See *Dark Champions* for numerous examples.

"THE GUN KATA TREATS THE GUN AS A TOTAL WEAPON, EACH FLUID POSITION REPRESENTING A MAXIMUM KILL ZONE, INFLICTING MAXIMUM DAMAGE ON THE MAXIMUM NUMBER OF OPPONENTS WHILE KEEPING THE DEFENDER CLEAR OF THE STATISTICALLY TRADITIONAL TRAJECTORIES OF RETURN FIRE."

– DUPONT EXPLAINS THE GUN KATA IN *EQUILIBRIUM*



Hypercombat

This package of martial arts maneuvers represents combat abilities displayed by characters able to move at high velocities — comic book "speedsters," bird-men in Fantasy campaigns, and the like. Naturally, most of the maneuvers incorporate the *Full Move* Element.

The Flying Grab maneuver allows the speedster to run up to someone and grab him. The Flying Throw maneuver allows the speedster to grab someone and then throw him, using the speedster's own velocity to increase the damage (visually, the speedster may pick up the target, carry him at high speed, and then let him go so he smashes into a wall and takes damage, or he may run past him and hit him with a sort of takedown maneuver using the character's own velocity to augment the blow). The Passing Disarm involves running past the target and knocking something out of his hand. The Passing Throw maneuver allows the speedster to "intercept" another moving character and trip or throw him, so that the target's own velocity works against him. The Rapid Punch involves hitting the target several times in the space of a second. With both the Flying and Passing Throws, remember that the *v/10* Element relies on *relative* velocity (see 6E2 71).

Hit Locations: The Passing Strike and Rapid Punch both use 2d6+1 Hit Location rolls. The other maneuvers do not use Hit Location rolls.

Special Abilities: None.

HYPERCOMBAT

Maneuver	*Points*	*OCV*	*DCV*	*Notes*
Flying Dodge	5	—	+4	Dodge All Attacks, Abort; FMove
Flying Grab	5	-2	-1	Grab Two Limbs, +10 STR for holding on; FMove
Flying Throw	5	-1	-2	Grab Two Limbs; STR +v/10; Target Falls; FMove
Passing Disarm	5	-1	-1	Disarm, +10 STR to Disarm roll; FMove
Passing Strike	5	+1	+0	STR +v/10; FMove
Passing Throw	5	+0	+0	STR +v/10; Target Falls; FMove
Rapid Punch	5	+1	-2	STR +4d6 Strike



1

Red In Tooth And Claw

While the term "Martial Arts" implies knowledge of a highly-developed fighting style such as Karate, that Skill really represents *improved hand-to-hand fighting* ability. As such, the general "special effects" principle governing the *HERO System* allows you to buy Martial Maneuvers for animals, if that's an appropriate way to represent their fighting abilities. Red In Tooth And Claw is one such "style," designed for animals in general. It uses the Natural Weapons "Weapon Group," meaning animals' fangs, claws, horns, and the like. (If an animal has two types of natural weapons that are used in very different ways, such as claws and antlers, the GM may require him to pick one he gets to use with the "style" for free, and require the animal to buy the other as a +1 point Weapon Element.)

In most cases, animals should follow the standard rule requiring a character to spend at least ten Character Points on Martial Arts. However, at the GM's discretion, an animal can spend less than that, if only one or two maneuvers are necessary to simulate the animal's skill. Most animals buy only offensive maneuvers (such as Martial Strike or Offensive Strike), but a few may also learn maneuvers like Martial Dodge.

Hit Locations: Typically any Martial Maneuver used by an animal that requires a Hit Location roll uses a standard 3d6 roll (on the Hit Location charts for the target animal type in many cases, since animals often fight other animals; see *The HERO System Bestiary*). Depending on the nature of the attack and its angle, the GM can alter the Hit Location roll as he sees fit.

Special Abilities: None.

RED IN TOOTH AND CLAW

Usable With Natural Weapons Weapon Group; Natural Weapons Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Notes*
Avoid Harm	4	+5	--	Dodge All Attacks, Abort
Holding Bite	3	+0	-1	Grab One Limb, +10 STR
Pounce	5	-2	+1	Strike +4 DC
Smash/Claw Slash	4	+0	+2	Strike +2 DC
Trip	3	+2	-1	Strike +1 DC; Target Falls

Shiroi Sumomo Kempo

Shiroi Sumomo Kempo ("White Plum Kung Fu") is a Japanese martial art whose roots lie in the seventeenth century. Shortly after Japan was united (more or less) under the Tokugawa Shogunate, a Chinese monk named Chang Shangkung (or "Chikatsada" to the Japanese) came to Japan to teach Buddhist philosophy. He also brought with him plum tree seeds and his knowledge of Kung Fu. He built a small temple and planted the seeds; when they grew the plums they bore were a distinctive light, almost white, color. And so his place of worship and meditation became known as the *Shiroi Sumomo Shinden* — the Temple of the White Plum.

Attracted by the Chikatsada's obvious wisdom and insight, students came to his temple to learn. To the best of them he taught his Kung Fu secrets, that they might maintain a sound body to keep their minds sharp, and so they could protect themselves. Over time they mingled his techniques with ones from native Japanese styles like Aikijutsu and Jujutsu. The final product became known as *Shiroi Sumomo Kempo* ("White Plum Kung Fu"), and is still practiced today. It's a versatile style combining the powerful punches and kicks of Kung Fu with the restraining techniques and pressure-point strikes of Aikijutsu and Jujutsu. Action movie star Derek Lance, who's appeared in such blockbuster films as *Eight Ways Of Death*, *Oversight*, and *Psilent Night*, is the style's most famous exponent in the modern world.

Hit Locations: The Knife Hand, Punch and *Atemi* Strike use Hit Location rolls of 2d6+1. The Kick uses a Hit Location roll of 3d6. The other maneuvers don't use Hit Location rolls.

Special Abilities: Same as Kung Fu.

SHIROI SUMOMO KEMPO

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Atemi Strike	4	-1	+1	2d6 NND(1)
Block	4	+2	+2	Block, Abort
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Escape	4	+0	+0	+15 STR versus Grabs
Joint Lock/Grab	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Joint Lock/Throw	4	+1	+0	Grab One Limb; 1d6 NND(7); Target Falls
Kick	5	-2	+1	STR +4d6 Strike
Knife Hand	4	-2	+0	HKA ½d6
Punch	4	+0	+2	STR +2d6 Strike
Takedown	3	+1	+1	STR Strike; Target Falls
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

As Kung Fu
KS: Shiroi Sumomo Kempo
WF: same as Kung Fu

Elements

Same as Kung Fu

"LOOK CLOSELY AT THIS HAND. I EAT WITH THIS HAND, AND I'VE WRITTEN LOVE LETTERS WITH THIS HAND. BUT THEN THIS HAND BECOMES A FIST, IT CAN INJURE PEOPLE. IT CAN EVEN TAKE THEIR LIVES."

– YUKA TACHEUCHI'S SENSEI INSTRUCTS HER ON THE PROPER USE OF FORCE IN ***VARIABLE GEO***



1

Thunder Dragon Kung Fu

This fighting style originated in Bhutan, "land of the thunder dragon," hence its name. Ancient tales say a Buddhist monk named Jigme developed it after observing a crane struggling to capture a large fish. He taught the art to his fellow monks, one of whom took it to Thailand and China when he traveled there as a missionary. He integrated elements of Muay Thai and northern Kung Fu styles into the art to create a more well-rounded fighting style.

Thunder Dragon Kung Fu (*Léilóng Ch'uan*) relies on kicks as its principle attack form, keeping the arms and hands in reserve to block or grab. Most of its movements are circular, in imitation of the sinuous body of the thunder dragon, giving its strikes great power. Thunder Dragon practitioners are also known for their ability to withstand blows that would knock other fighters unconscious.

Hit Locations: The Roundhouse Kick and Snap Kick use 3d6 Hit Location rolls. The Punch/Elbow Strike and Axe Kick use 2d6+1 Hit Location rolls; the Knee Strike uses a 2d6+7 roll. The other maneuvers do not require Hit Location rolls.

Special Abilities: Bridge Of The Tide Dragon; Thunder-Kick; Tough In A Fight.

According to some stories, masters of the Thunder Dragon can also control the weather (Change Environment (+/-5 Temperature Levels), Varying Combat Effects, Area Of Effect (4m Radius; +¼), Varying Effect (+1), MegaArea (1m = 1 km broad and wide; +1); Can Only Alter Existing Weather, Not Create Weather (-¼), Extra Time (time required depends on the severity of the change in the weather the character wants to create, but minimum of a Full Phase; -½), No Range (-½); total cost 36 points).

THUNDER DRAGON KUNG FU

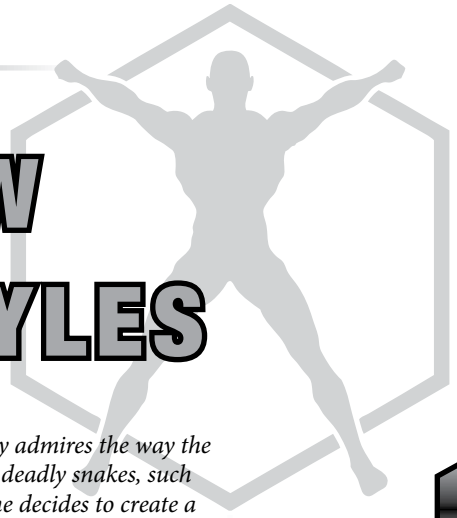
Maneuver	*Points*	*OCV*	*DCV*	*Notes*
Block	4	+2	+2	Block, Abort
Crescent Kick	4	-1	+1	Disarm, +10 STR to Disarm roll
Grab	3	+0	-1	Grab One Limb, +10 STR for holding on
Knee Strike	5	+2	+1	STR +2d6 Strike
Legsweep	4	+2	+0	STR +1d6 Strike; Target Falls
Roundhouse Kick/Axe Kick	5	-2	+1	STR +4d6 Strike
Snap Kick/Punch/ Elbow Strike	4	+0	+2	STR +2d6 Strike

Skills

As Kung Fu
KS: Thunder Dragon Kung Fu
WF: same as Kung Fu

Elements

Same as Kung Fu



DESIGNING NEW MARTIAL ARTS STYLES

If the dozens of martial arts styles presented earlier don't include one that's quite what you're looking for, you can design your own styles using the rules and guidelines in this section. (See Chapter Two for rules for designing your own Martial Maneuvers.)

DESIGNING MARTIAL ARTS STYLES

Designing a martial arts style is a three-step process.

First, come up with a style conception — the principles governing the martial art, what effect those principles have on types of maneuvers the style includes, what those maneuvers look like, and so forth.

Second, choose maneuvers corresponding to the principles in the style conception. In most cases you should be able to pick maneuvers from the standard list on pages 6-7; sometimes you'll have to use the rules presented below to design all-new maneuvers.

Third, design the style by taking the maneuvers, then adding special Style Elements, determining the Skills associated with the style, deciding whether the style qualifies for a *Style* Distinctive Feature, and so forth.

Style Conception

The first step in the design process is to develop a style conception. This involves creating a common philosophy, approach, or "theme" that relates all the style's maneuvers to each other. Style conceptions typically fall into one of three categories: the Animal Kingdom; Energy Flow; and Constraints.

THE ANIMAL KINGDOM

Animal or natural motifs inspire many martial arts. Such styles attempt to emulate the animal's movement, speed, and methods of attack. When designing new styles, you can take your inspiration from more fanciful animals that haven't inspired styles in real life — or perhaps which, like griffons and manticores, are entirely mythic.

Example: *Andy particularly admires the way the mongoose can fight and kill deadly snakes, such as cobras. Inspired by this, he decides to create a Mongoose Style martial art.*

The mongoose dances around in front of its enemy, eluding the snake's lightning-swift strikes, then darts in to bite the snake behind the head so the snake cannot reach it. Eventually the mongoose's continued bite kills the snake.

Therefore, as Andy envisions it, Mongoose Style should concentrate on defensive maneuvers, such as Block and Dodge. It needs at least one high-DCV attack to simulate the mongoose's ordinary bite, and another for the lethal damage the mongoose does when it gets its prey into a helpless position.

ENERGY FLOW

Fighters develop some styles around the concept of energy flow — the direction and redirection of energy. Some styles concentrate on straight lines of force, such as powerful, direct attacks; others focus on circular motions and employ force more indirectly, such as through redirecting an attacker's energy via throws and grabs. A few esoteric styles depend upon the ebb and flow of the figher's internal energy, such as *ch'i*, *ki*, or *prana*.

CONSTRAINTS

Lastly, many martial arts arise to deal with constraints — circumstances that ordinarily don't allow for effective fighting. For example, Brazilian slaves created Capoeira. Because slaves are often manacled, they designed Capoeira to allow fighting while in chains (it uses the feet instead of the hands in many instances). Therefore, capoeiristas don't suffer the same penalties most martial artists do when their hands are bound. Similarly, slaves are often watched, so early capoeiristas learned to disguise their fighting as dancing and tumbling, thus fooling their overseers. These restrictions require capoeiristas to learn such things as walking on their hands, kicking and fighting while upside down, and tumbling and flipping — which means they have to know the *Acrobatics* Skill.

REDUNDANT MANEUVERS

When you create a Martial Arts style, don't include Martial Maneuvers that are redundant. For instance, if the style has a fast, damaging (but not too brutal) punch, you might define that with the Fast Strike maneuver. And if the same style has a fast, damaging kick that falls short of the raw damage of a roundhouse kick, you might also want to define that as a Fast Strike. But that's putting in the same maneuver twice, and no one wants to buy the same Martial Maneuver twice.



If a real-world style has two different moves which, in game mechanics terms, are the same maneuver, put that maneuver in the style *once*. If the GM approves, give the maneuver both names (for example, "Punch/Kick"). Also with GM approval, assign a different optional location roll to each name — for example, the Punch uses a 2d6+1 Hit Location roll, while the Kick uses a 2d6+7 Hit Location roll (if you don't want to deal with that complexity, just assign the maneuver a 3d6 location roll instead).

Another form of redundant maneuver to watch out for is the maneuver that's so similar to another maneuver that they effectively duplicate each other. There are sometimes reasons to do this (particularly when trying to represent a real-world style where you want to allow for choices so there's some variation among practitioners), but generally you should avoid

STYLE BUILDING BLOCKS

With your conception firmly in mind, you can proceed to the second and third steps, which are to choose maneuvers (and if necessary, even build them from scratch) and other style elements (Skills, Weapon Elements, and the like).

Of course, the GM has the final say on whether any Martial Maneuver or martial arts style is appropriate for his campaign. Once he approves a maneuver or style, he may later, after sufficient playtesting, decide he needs to revise it or drop it entirely because it's too efficient or unbalancing. How can you tell if a maneuver or style is too efficient or unbalancing? One good sign is if every PC in the campaign wants to buy it. This means it's so combat-efficient players are more than happy to trade in their characters' individuality for an especially point-efficient attack. When this happens, re-evaluate the maneuver or style, determine what's "too good," and modify things to reduce the style's efficiency slightly — but only slightly. Then, begin evaluating it again.

UNARMED VERSUS ARMED STYLES

Another thing to consider when creating a martial art is whether the style is unarmed or armed. Most are unarmed, but characters can only use a few of them with specific weapons.

Unarmed styles include what we traditionally think of as martial arts: Karate, Kung Fu, Aikido, and other styles relying on empty-hand attacks, not weapons, to do damage. Characters cannot use most unarmed styles with weapons (or they require special, additional, training if a character wants to use them with weapons — represented by the *Weapon Style* Element [see below]). For example, an Aikido practitioner can't pick up an axe and use his Aikido maneuvers with it. Unless otherwise listed or described, all martial arts styles are unarmed.

Armed martial arts — fighting styles reflecting a character's skill and training with a particular weapon or weapons — include Arnis/Kali/Escrima, Fencing, Kenjutsu, Kyujutsu, and Naginatajutsu. Characters may only use an armed style with weapons from one or more 1-point Weapon Familiarity weapon groups, specified by the style's designer or when they learn the style. Examples include the Blades Group, Karate Weapons, or Staff. Generally, a character cannot use an armed style without the appropriate weapon; a fencer cannot make a Lunge with his fist. However, the *Barehanded* Weapon Element will allow characters to use some maneuvers in some armed styles while weaponless.

The cost of maneuvers remains the same, whether a style is armed or unarmed. An Offensive Strike is an Offensive Strike, regardless of how you perform it. For information on how Martial Maneuvers add to the damage done by weapons, see the *Adding Damage* rules on 6E2 99-102.

If you create an armed style, note which weapon (or, rarely, weapons) it's meant for. When writing up the style, make sure to include the proper Weapon Familiarity under *Skills* and to put an asterisk beside it to make it mandatory for all practitioners of the style. The GM must approve any decision to make a style usable with a weapon or class of weapons.

CHOOSING AND DESIGNING MARTIAL ARTS MANEUVERS

Once you've got your style conception in mind, you need to choose the appropriate Martial Maneuvers for it. Pick as many as possible from the list on pages 6-7; it will save you time and effort. Most styles should require no new maneuvers at all; you can find everything they need on that page.

If you have a maneuver in mind which isn't covered by any of the ones listed, you can design it from scratch (with the GM's permission, of course). See Chapter Two.

HOW MANY MANEUVERS?

A Martial Arts style may not have less than three maneuvers. Most should have at least five maneuvers, but a style can have as few as three. (Of the real-world martial arts styles presented in this chapter, the only ones with fewer than five maneuvers are Ancient Boxing [a primitive style] and Naginatajutsu and Saijutsu [fairly simple weapon-based styles].) A style may theoretically have as many maneuvers as its designers want, but you'll soon reach a point of diminishing returns, where each new maneuver overlaps others to such a degree it's fairly worthless (see the sidebar on this page for more discussion).

Remember that when a character purchases Martial Arts, he must spend at least 10 points on Martial Maneuvers, which means a minimum of two 5-point Maneuvers.

SKILLS

Every martial arts style described in this chapter includes a list of Skills. These are Skills a well-rounded practitioner of that particular style should have. Most are not absolutely mandatory; a character usually can learn a style's maneuvers without learning any of its associated Skills. However, a character *must* buy a Skill listed with an asterisk (*) when he buys the style (even if he doesn't buy all of its maneuvers). For example, a character can't learn Fencing without WF: Blades, or Capoeira without Acrobatics.

Most dedicated martial artists should have a Knowledge Skill with their style(s) on at least an 8-. Some styles include specific Weapon Familiarities, Acrobatics and/or Breakfall, and even such Skills as Stealth, Climbing, or Streetwise, all depending on the origins and special goals of that martial art.

SPECIAL ELEMENTS

These are two special style Elements that can improve the effectiveness of a Martial Maneuver or how it's used: Extra Damage Classes and Weapons. See below for more information.

STYLE DISTINCTIVE FEATURE

A true martial arts style can, with the GM's permission, include a *Style* Distinctive Feature (discussed on page 209). The GM should only give his approval if all the style's maneuvers are built around a consistent concept and he doesn't think the style designer has created an unbalancing or abusive style.

Characters who practice "styles" which aren't actual systematized styles of combat, such as Dirty Infighting, or which don't have a recognized body of techniques that an opponent can study and analyze, cannot take the Style Distinctive Feature.

EXTRA DAMAGE CLASSES AND WEAPON ELEMENTS

This section provides some additional rules and information about Extra DCs and Weapon Elements.

Extra Damage Classes

Extra Damage Classes (DCs) are discussed on 6E2 92. On the Martial Maneuvers Table (6E2 91) this Element's listed as +1 DC in the bottom of the chart. For +4 Character Points a character can buy +1 DC with all of his damaging Martial Maneuvers (each Extra DC also adds +5 STR to Exert-based Martial Maneuvers, such as Martial Grab). The *Adding Damage* rules on 6E2 99-102 discuss how Extra DC add to a Martial Maneuver's damage.

Extra DCs are permitted for any Martial Arts style, but they're never required for any style — they're options the GM may allow. Therefore, the *Extra DC* Element isn't listed with any style.

WHAT EXTRA DAMAGE CLASSES ADD TO

Extra DCs add to damage from Martial Maneuvers. They add both to armed and unarmed Martial Maneuvers, and to any Maneuver that does damage regardless of the type of damage (Normal, Killing, or NND). If a Maneuver is a punch, Extra DCs apply; if a Maneuver is a Martial Strike requiring the use of a sword, Extra DCs apply. (See 6E2 99-102, particularly the paragraph at the bottom left of 6E2 99, for rules about Adding Damage.)

Extra DCs do not add to any other sort of damage. For example, they do not add to raw Normal Damage from STR, to Hand-To-Hand Attack abilities, to the standard

it. The best example of this is Martial Strike and Fast Strike. The only difference between these maneuvers is where they place the CV bonus. In most (but not all) cases, it's pointless to have both maneuvers in the same style, since a character with a Martial Strike can spend the 4 points a Fast Strike would cost him on two Combat Skill Levels with his Martial Strike (giving him +2 OCV *and* DCV for the same amount of points). See page 12 for more discussion of this issue.



or optional Combat Maneuvers (such as Multiple Attack, Strike, or Suppression Fire), or the like.

An Extra DC adds to *all* of a character's Martial Maneuvers (excepting ones like Blocks and Dodges, where it has no function). He doesn't have to purchase Extra DCs maneuver by maneuver.

Similarly, Extra DCs apply to all of a character's Martial Maneuvers even if those Maneuvers don't all belong to the same style. If a character knows Martial Maneuvers from several styles, his Extra DCs affect every one of them. For example, a Kung Fu practitioner who has Kung Fu maneuvers with Extra DCs, who then buys a Kenjutsu maneuver, can apply his Extra DCs to the Kenjutsu maneuver. But he can't apply they when he makes a Multiple Attack, since that's a Combat Maneuver.

If a character has a Martial Maneuver that combines two or more Elements that could both be affected by Extra DCs (such as a Reverse, which combines Escape and Grab), he can only apply the Extra DCs to one of those Elements. He must choose which Element the Extra DCs apply to when he buys the Maneuver (or the Extra DCs, whichever comes last), and cannot change that allocation thereafter.

A character can choose not to use his Extra DCs if he wants to do less damage than normal.

LIMITED DAMAGE CLASSES

A character cannot take Limitations on Extra DCs (for example, to restrict them to only one or two Maneuvers in a Martial Arts style). Allowing that would create significant game balance problems, so it's forbidden. However, if he wants to simulate a special form of attack, he could buy some Extra DCs at full price, then voluntarily restrict them to only certain Maneuvers for no point savings.

Characters cannot purchase half an Extra DC.

PUSHING EXTRA DAMAGE CLASSES

A character cannot Push Extra DC damage. In appropriate situations (see 6E2 133) he can, of course, Push his STR to do extra damage with a Martial Maneuver to which Extra DCs apply.

RANGED MARTIAL ARTS AND EXTRA DAMAGE CLASSES

Characters may buy Extra DCs for Ranged Martial Arts styles. They cost 4 point apiece, just like hand-to-hand Extra DCs. However, Extra DCs for a Ranged Martial Arts style are relatively rare; Ranged Martial Arts styles rely on accuracy rather than on power in most instances. Sometimes, though, a few Extra DCs simulate a character's ability to hit particularly vulnerable locations on his target.

If a character has both Hand-To-Hand and Ranged Martial Maneuvers, Extra DCs bought for HTH Maneuvers do not add to the Ranged Maneuvers, and vice-versa. Characters must purchase Extra DCs for Ranged Martial Arts separately.

Weapons

Weapon Elements are discussed generally on 6E2 92. Martial arts styles are initially built for use unarmed, or with one 1-point Weapon Familiarity category of weapons (see 6E1 94 or APG 43). It costs +1 Character Point to buy a *Weapon Element* — the ability to use maneuvers in a style with one weapons group (weapons-based arts sometimes allow characters to buy the "Barehanded" Weapon Element to use the style without weapons). If he spends +1 point for a Weapon Element, a character can use the appropriate Maneuvers of his style with a specific 1-point melee weapons group. For arts which normally require a character to use a weapon, the *Barehanded* Weapon Element allows him to use appropriate Maneuvers unarmed.

A few Weapon Elements (*e.g.,* Use Art In Zero Gravity, Use Art In Armor) work a little differently — they function sort of as Limited forms of Environmental Movement, allowing characters to use their Martial Arts in situations where they would otherwise be unable to use them or suffer penalties.

WEAPONS ELEMENT AND WEAPON FAMILIARITY

To buy a Weapons Element for a weapons group, you must already have bought Weapon Familiarity with that group. A +1 point Weapon Element does *not* include a WF with that weapon group; the character must still buy that separately. Once he has both the WF and Weapons Element, he can use the appropriate Maneuvers from his style with that weapon group.

NO TWO-POINT WEAPONS GROUPS

A character must purchase a separate +1 point Weapon Element for each 1-point Weapon Familiarity weapons group. Unlike the *Weapon Familiarity* Skill itself, a character cannot pay +2 points for the ability to use all Common Melee Weapons with his Martial Maneuvers — he has to spend +1 point for Clubs, +1 for Axes/Maces/Picks, +1 for Blades, +1 for Polearms, and +1 for Two-Handed Weapons, for instance.

MARTIAL MANEUVERS USED WITH WEAPONS

When performing a Martial Maneuver with a weapon, the character gets the Maneuver's OCV and DCV bonuses and penalties in addition to the weapon's. He also adds any damage bonus from the maneuver (see 6E2 99-102 for more information).

A character can perform standard and optional Combat Maneuvers with weapons for which he's bought Weapon Familiarity; the Martial Arts Weapons Element has no bearing on this.



CHAPTER TWO

MARTIAL MANEUVERS



DESIGNING MARTIAL ARTS MANEUVERS

2

If you've thought of a maneuver you can't simulate with one of the Martial Maneuvers listed on page 6-7, you can (with your GM's permission) design your own maneuver.

Most Martial Maneuvers derive from the standard Strike maneuver (6E2 80). They take a Half Phase to execute; grant +0 OCV and +0 DCV; and do the character's STR damage (or weapon damage, if he's wielding one). As described below, characters can also use the standard Block and Dodge maneuvers as Maneuver Bases.

To create a new Martial Maneuver, you start by picking a *Basis* for it. As discussed below, some Bases (like N-Damage) are Exclusive, and some are Non-Exclusive, which affects which other Bases (if any) you can combine in a single Maneuver. Once you've got a Basis for the maneuver, you add *Elements* to it. For example, you can increase or decrease the damage it does, or the OCV or DCV modifiers it applies. Each addition, deletion, or change is called a *Maneuver Element*. Elements that improve a Maneuver are *Helpful Elements*; those which restrict or reduce its effectiveness are *Restrictive Elements*.

COST RESTRICTIONS

When you create a Martial Maneuver, there's an important rule you have to follow:

No Maneuver Can Cost Less Than 3 Points or More Than 5.

If your Maneuver cost comes out to be less than 3, rewrite the Maneuver or round the cost up to 3. If, for example, you wanted a Maneuver that was +0 OCV, +0 DCV, and gave +2d6 damage, this would ordinarily cost only 2 points. But since the minimum Maneuver cost is 3 points, you must either improve the Maneuver to cost 3, or just round the cost up to 3 without any improvement, whichever you choose.

If your Maneuver cost comes out to be more than 5, tone the Maneuver down until it costs 5 points or less. For example, you could build a Maneuver that gives +2 OCV, +3 DCV, and did 4 DCs Killing Damage. However, this would cost 18 points, and the listed maximum is 5. You'd have to tone the Maneuver way down in effectiveness and bring it down to 5 points or less.

This rule regarding the cost of Maneuvers is a general one you should follow in most circumstances. However, there may be special occasions when the GM allows martial artists, particularly Superheroic ones, to design Maneuvers which violate it. Similarly, the GM might increase the "cost ceiling" for Wuxia campaigns to 6 points, and Anime and Video Game campaigns to 7 points. (Following this logic, Realistic campaigns might be restricted to Maneuvers costing no more than 4 Character Points.) But regardless of the campaign type, characters shouldn't be allowed to create and buy Maneuvers costing more than 5 Character Points without the GM evaluating and carefully considering each one.

MANEUVER BASIS

When designing a Maneuver, the first thing to ask yourself is this:

What's the purpose, or basis, of the maneuver?

The *HERO System Martial Arts* design rules use ten *Maneuver Bases*. Some are *Exclusive*, meaning a maneuver can only have one of them. Some are *Non-Exclusive*, meaning a maneuver can have just one or can have *more* than one of them. A Non-Exclusive Basis can be the only Basis in a Maneuver, or a Maneuver can have both a Non-Exclusive Basis and an Exclusive Basis.

You're familiar with Bind from the styles described earlier (and page 95), and with Block, Disarm, Dodge, Strike, Grab, and Throw from the *HERO System 6th Edition*. Note that the Throw Basis, in and of itself, doesn't damage to a target; a Throw maneuver could be gentle enough to do no damage at all to a foe. Refer to *Throw* on 6E2 80 and APG 171, and page 100 of this book, for more information.

The *Exert* Basis means the character can exert his Strength (usually with a bonus from the maneuver) on his target for one specific purpose, such as to increase the chances of a successful Disarm, decrease the target's chances to break out of a Grab, prevent himself from being pushed backward, or the like. Many Exert maneuvers are listed in the Hand-To-Hand Martial Maneuvers table on page 7. The extra STR from the Exert does not cost extra END.

The *Flash* Basis means the character has somehow temporarily "blinded" or disabled one of his target's senses (almost always Sight). Common

attacks of this sort include poking someone in the eyes, clapping their ears to temporarily deafen them, and striking certain nerve clusters to numb the sense of touch.

MANEUVER BASES

Exclusive	
Basis	***Purpose of Bases***
Bind	Locks up an opponent's weapon
Block	Blocks an incoming attack
Disarm	Attempts to knock an opponent's weapon out of his grasp
Dodge	Gives the character a DCV bonus against attacks
Flash	Disrupts opponent's senses
Grab Weapon	Gives the attacker a hold on the opponent's weapon
Strike	Does damage to the opponent
Non-Exclusive	
Basis	***Purpose of Bases***
Exert	Uses non-damaging strength on the opponent
Grab Opponent	Gives the attacker a hold on the opponent
Throw	Puts the opponent on the ground

EXCLUSIVE VERSUS NON-EXCLUSIVE BASES

You can only use *one* Exclusive Basis in a maneuver. For example, you can't create a Maneuver which performs both a Block and a Strike. (But see *Multiple Attack* on page 247, and the *Blocking Strike* ability in Chapter Three.) A Maneuver doesn't have to have an Exclusive Basis; some use only Non-Exclusive Bases.

You can use none, one, or several Non-Exclusive Bases in a Maneuver, and can create a Maneuver which has both an Exclusive Basis *and* one or more Non-Exclusive Bases. For example, you could have a Maneuver where you establish a hold on a target and make it hard for him to escape (the *Grab* Basis with the *Exert* Basis), one where you throw a target roughly to the ground, doing him harm (the *Strike* Basis with the *Throw* Basis), or one where you establish a hold on a target and hit him simultaneously (the *Strike* Basis with the *Grab* Basis).

Whatever you choose, this is all just the work of conceiving the Maneuver — and understanding the rules about which Bases you can combine to create a Maneuver. To actually build the Maneuver, to buy the appropriate Bases, you have to start shelling out Character Points for Maneuver Elements (see below).

TYPES OF DAMAGE

Maneuver damage comes in three types: N-Damage (Normal Damage), K-Damage (Killing Damage), and NND (No Normal Defense Damage). *A single maneuver may have only one of these three types of damage.*



HELPFUL ELEMENTS

Element	Description	Maximum
Abort	+1 point if you can abort to maneuver	Take Once
Bind	+1 point to bind enemy weapon	Take Once
Block	+0 points if maneuver is based on Block instead of Strike (Abort is Free)	Take Once
DCV +	+1 point per +1 DCV up to +2, +2 points for additional +1 DCV up to +3	+3
Disable	+0 points if maneuver is intended to disable a limb	Take Once
Disarm	+2 points if maneuver disarms opponent	Take Once
Dodge	+0 points if maneuver is based on Dodge instead of Strike (Abort is Free)	Take Once
Flash	+1 point per +1d6 Sense Group Flash up to +2d6, +2 points per additional +1d6 Flash; +1 point per additional Sense Group	4d6
FMove	+3 points if can attack after Full Move	Take Once
Grab Oppt	+3 points if hit Grabs two of opponent's limbs, +1 point per additional limb	Take Once; up to 5 limbs
Grab Weap	+3 points if hit Grabs target's weapon	Take Once
K-Damage	+3 points per +1 DC (Killing)	+4 DC/K
N-Damage	+1 point per +1d6 normal DMG up to +2d6, +2 points per additional +1d6	+4d6
NND DMG	+1 point per +½d6 NND up to +1d6, +2 points per additional +½d6 NND	2d6
OCV +	+1 point per +1 OCV up to +2	+2 OCV
STR +	+1 point per +5 STR up to +10 STR, +2 points per additional +5 STR	+20
STR Strike	+0 points if maneuver is based on Strike (+0 OCV, +0 DCV, does STR damage)	Take Once
Throw	+1 point to throw opponent to ground	Take Once
v/6	+3 points to do +(v/6)d6 extra damage	Take Once
v/10	+1 point to do +(v/10)d6 extra damage	Take Once

RESTRICTIVE ELEMENTS

Element	Description	Maximum
DCV -	-1 point per -1 DCV up to -2 DCV	-2
Fall	-1 point if you fall	Take Once
Follow	-2 points if maneuver must follow other specific successful maneuver	Take Once
Half Move Required	-1 point if maneuver requires character to make a Half Move; see text	Take Once
Lasting Restriction	-1 points if the maneuver's penalties last for +1 Phase	Take Once
OCV -	-1 point per -1 OCV up to -2	-2
One Limb	-1 point if Grab only Grabs one limb	-1
Prone	-1 point if the victim must be prone before Maneuver can be used	Take Once
Requires Both Hands	-0 if character needs both hands free to use Maneuver	Take Once
Requires Object/ Condition	-2 points if Maneuver only works with a specified object or condition	Take Once
Response	-3 points if the maneuver can only be used following a specific maneuver used by one's opponent	Take Once
STR -	-1 point if maneuver is at half STR, -2 points if maneuver uses no STR No STR	
Take Full DMG	-2 points if attacker takes full damage	Take Once
Take Half DMG	-1 point if attacker takes half damage	Take Once
Time +	-1 point if attack takes extra segment (landing at end of next segment)	Take Once
Unbalancing	-1 point if opponent automatically attacks first in next Phase	Take Once

MANEUVER ELEMENTS

The accompanying table lists the Maneuver Elements you can use to build your own Martial Maneuvers. The first column is the name of the Element; the second is a brief description of the Element and its cost; the third indicates the maximum amount of the Element you can add to a Maneuver.

To build a Maneuver, simply take your Maneuver Basis (or Bases) and add Elements to customize the Basis/Bases to your satisfaction. Then make sure that the cost is between 3 and 5 Character Points, and you'll have a complete Martial Maneuver.

"Take Once" means the Element can only be taken once in a Maneuver. You cannot, for instance, take "Fall" three times for -3 points to the Maneuver cost, and explain that you fall down three times during the Maneuver execution. That's not just silly, it's rules abuse.

Basis And Element Descriptions

These are the Maneuver Bases and Elements:

ABORT

The character can Abort his next Phase to perform this Maneuver on a Segment not normally his Phase. (See *Aborting An Action*, 6E2 21). This adds +1 point to the cost of the Maneuver.

A character can *never* Abort to any Maneuver which does damage or is in any way aggressive, which includes any Maneuver with the *Disarm, Grab Opponent*, or *Throw* Bases. Therefore, a character may *only* buy the *Abort* Element into Blocks, Dodges, and Escapes (an Escape is an *Exert* Maneuver which uses the STR bonus only for getting out of an enemy's Grab).

If a character has a Maneuver with two or more Bases, some of which he could Abort to and the rest of which he could not (such as a Block-based Maneuver that also Throws the target to the ground when the Block's executed), he's allowed to buy Abort for the Maneuver. However, he can only Abort to the non-damaging, non-aggressive parts of the Maneuver (in this example, the Block); if he Aborts to use them, the rest of the Maneuver has no effect at all (unless indicated otherwise in specific rules for that Maneuver).

BIND

Characters can only use this Maneuver Element against a weapon. If successful, it "binds" the weapon, pushing it away or locking it into position somehow so its wielder cannot use it (see page 243 for more information). The character using the Maneuver doesn't suffer any damage from grabbing or touching the weapon (if that's how the Maneuver is defined).

Bind is an Exclusive Basis, so a Maneuver with the *Bind* Basis may not have any of the following Bases: Block, Disarm, Dodge, Flash, Grab Weapon, Strike.

This Element adds +1 point to the cost of the Maneuver.

BLOCK

This Maneuver is based on the normal Block. It grants basic modifiers — +0 to OCV and +0 to DCV. As with the normal Block, it keeps attacks from hitting the target, sets up the defender to strike first on the next Phase (assuming they both act in the same Phase), and comes with a free Abort option.

A Block requires the character doing the blocking to compare his OCV to the opponent's OCV, rather than to his DCV. Once a character has decided to Block, he can block multiple attacks in a single Phase. (See 6E2 57-59.) The Block Element adds +0 points to the cost of the Maneuver.

For Maneuvers that combine Block with an offensive Basis (such as Grab Opponent), using both parts only requires a single Attack Roll (albeit one that pits OCV against OCV, as usual for Block).

Block is an Exclusive Basis, so a Maneuver with the *Block* Basis may not have any of the following Bases: Bind, Disarm, Dodge, Flash, Grab Weapon, Strike.

DCV -

This represents a penalty to the attacker's DCV. It's used to build Maneuvers that tend to expose the attacker to counterattack. The maximum penalty you can take on a Maneuver is -2 DCV. A character may not have both DCV - penalties and DCV + bonuses on the same Maneuver.

DCV +

This represents a bonus to the attacker's DCV. Use it to build Maneuvers so fast, graceful, or unpredictable they make the attacker more difficult to counterattack. The maximum bonus you can take on a Maneuver is +3 DCV. A character may not have both DCV + bonuses and DCV - penalties on the same Maneuver.

DISABLE

This Element signifies a Maneuver intended to disable or cripple a particular limb, such as many joint-breaks. It adds +0 to the cost of the Maneuver because it grants as many restrictions as it does benefits.

Like other Maneuvers which target specific parts of the body, Maneuvers with the *Disable* Element don't suffer Hit Location Attack Roll or damage penalties or bonuses. For example, a Killing Strike defined as a knee-breaking low kick built with this Element would not be at -6 OCV, and the victim would take full damage — not half BODY and a x2 STUN Multiplier, as normally applies to the Leg region. Instead, the victim takes whatever BODY and STUN damage was rolled on the dice. Any possibility of Impairing or Disabling effects, if the campaign uses those rules, can then

"Waiting is bad."

– Miyamoto Musashi, *Go Rin No Sho* ("A Book of Five Rings")

be determined (see 6E2 111, and the discussion of *Disabling Attacks* on page 251 of this book, for more information on attacking to Impair or Disable a limb).

For purposes of determining whether a Disable-based attack Impairs/Disables a limb, a character can do as much damage to that limb as he wants or needs to Impair/Disable it (though that may take several damage rolls depending on the situation). He's not limited to the typical "one-third of the target's standard BODY" rule discussed on 6E2 107. Disable-based attacks generally also don't use the "severing limbs" rule on that page; they don't actually cut the limb, they simply contort, break, or otherwise harm it in ways that make it less useful for a time.

The limb targeted by a Disable-based attack generally doesn't need to be chosen in advance. However, GMs should remember that attacks which "Disable" the Head don't affect the victim's intelligence or his ability to move the rest of his body, they just prevent him from using his head as a weapon.

The drawback to using the *Disable* Element is that a fighter can only use the attack on limbs. He can't use it to do generalized damage, or against non-limb-like objects. At the GM's discretion, a character can define a *single* specific non-limb target (say, the Chest) for use with the Disable Element if he can use the Maneuver *only* against that Hit Location and no other. Also at the GM's option, a character can use a Disable Maneuver against limb-like objects, such as tree branches.

Refer to the discussion of Grab on 6E2 65 for more information on limbs.

DISARM

A character who successfully performs a Disarm can try to knock a weapon or other hand-held device from his opponent's grasp, as discussed on 6E2 60. This Basis adds +2 points to the cost of the Maneuver.

Additional STR bought for a Disarm increases the character's STR just to Disarm. It doesn't allow the character to injure the target; a Disarm never damages the target.

Disarm is an Exclusive Basis, so a Maneuver with the *Disarm* Basis may not have any of the other following Bases: Bind, Block, Dodge, Flash, Grab Weapon, Strike.

DODGE

This means the Maneuver is used to avoid damage (just like the *Dodge* Combat Maneuver) instead of inflicting injury in a Strike-like fashion. When he takes this Basis, a character starts out with no OCV (a Dodge-based Maneuver can't do damage), +3 DCV, and Abort for free. This costs +0 points because it grants as many restrictions as benefits. Additional DCV bought with the Dodge starts out costing 2 points per +1 DCV. You may not buy a Dodge Maneuver with more than an additional +2 DCV (for a possible total of +5 DCV). A character cannot "buy down" the OCV of a Dodge Maneuver (in other words, he can't take the OCV - Element on it to reduce its cost).

Dodge is an Exclusive Basis, so a Maneuver with the *Dodge* Basis cannot have any of the other following Bases: Bind, Block, Disarm, Flash, Grab Weapon, Strike.

FALL

You automatically fall down at the location where you performed the attack. This Element subtracts 1 point from the cost of the Maneuver. In Maneuver listings, Fall is normally indicated by use of the phrase "You Fall."

FLASH

You use this Exclusive Basis to build Maneuvers that disrupt and temporarily "blind" one or more of the target's Sense Groups. The *Flash* Basis costs +1 point per 1d6 of Flash up to 2d6, and +2 points per +1d6 thereafter, to a maximum of Flash 4d6. The basic attack affects one Sense Group (almost always the Sense Group); the character can purchase additional Sense Groups for +1 point. However, the GM should be wary of Flash Maneuvers affecting more than one Sense Group and allow them only when they're balanced. Each Extra DC adds +1d6 to a Flash-based attack.

In most cases, the appropriate form of Flash Defense protects a character against a Maneuver with the *Flash* Basis. However, there may be some exceptions, adjudicated by the GM on a case-by-case basis. For example, a character whose Sight Flash Defense derives from his light-based powers (making him used to bright lights) won't have much defense against a Martial Flash defined as poking him in the eyes.

The GM should also remember that there are many things that would prevent a Maneuver with the Flash Basis from working, given its nature. For example, a fully-helmeted character usually is protected from Sight and Hearing Group Flashes, since it's impossible for the martial artist to reach his eyes and ears to affect them.

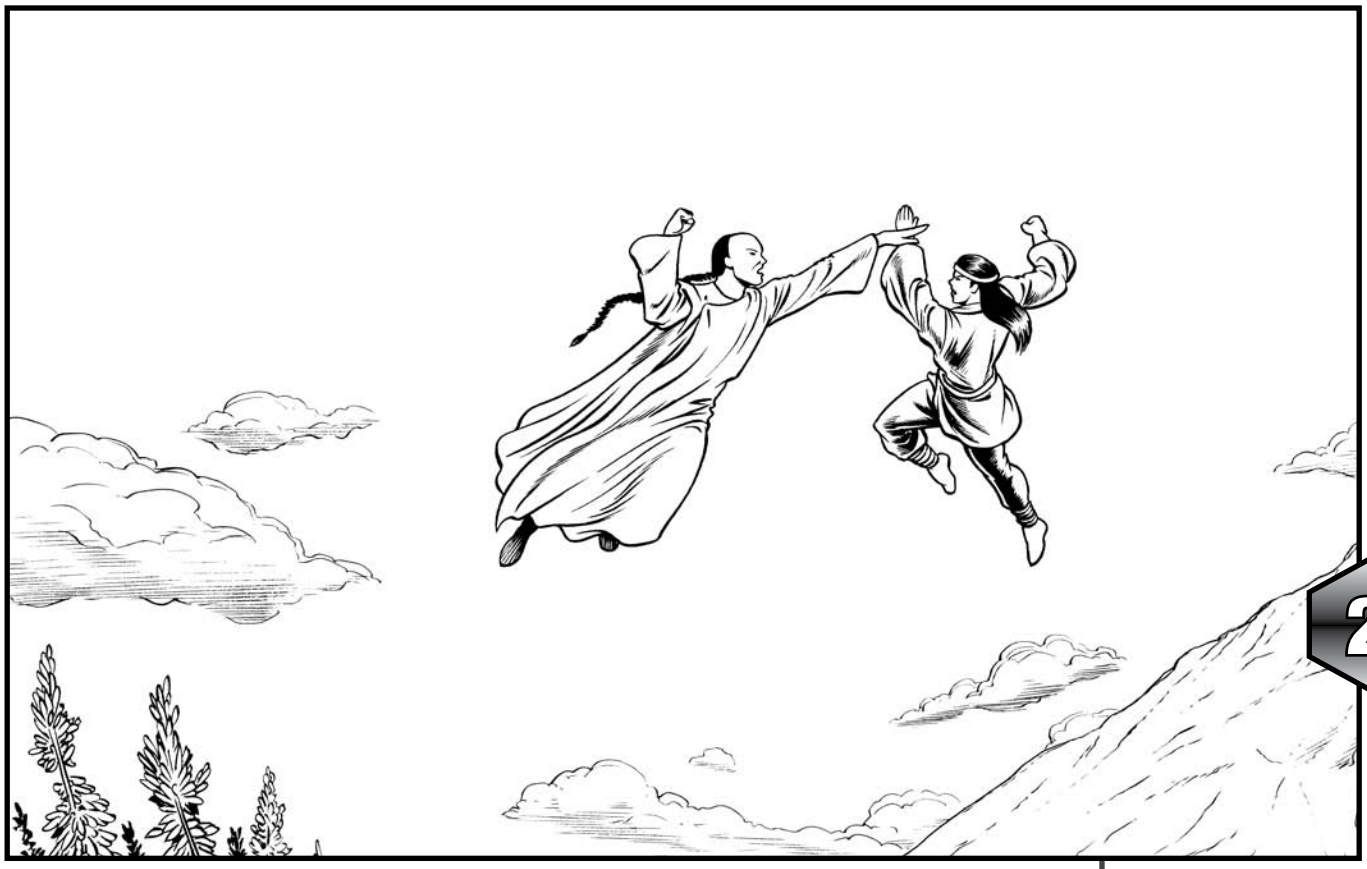
In Maneuver listings, this Basis is indicated by use of the phrase, "[Sense] Group Flash __d6."

Flash is an Exclusive Basis, so a Maneuver with the Flash Basis cannot have any of the other following Bases: Bind, Block, Disarm, Dodge, Grab Weapon, Strike.

FMOVE

A character can perform a Maneuver with this Element during or at the end of a Full Move instead of just a Half Move. (This doesn't mean it's a Zero Phase Action; if performed after a Half Move or no move at all, it counts as a Half Phase Action.) For example, combining "FMove" with "Fall," "Throw," and "v/10" creates a flying tackle a character can perform at the end of a full run. This Element adds +3 points to the cost of the Maneuver.

If a character has a Martial Maneuver with the *FMove* element, such as a Passing Strike, he can perform a Half Phase Action before using it. However, that means he can only make a Half Move when using a Movement Power with his Martial Maneuver.



Attacks built with this Element do not automatically have to take place at the very end of a character's move. For example, an attack defined as a Strike made while the character moves past someone (a "Martial Move By," if you will) could take place at any point during the character's move. However, the GM should treat this aspect of the *FMove* Element carefully and not allow players to abuse it; most attacks with the *FMove* Element should still take place at or near the end of the attacker's full move. If used indiscriminately, the *FMove* Element can make some characters "un-attackable," which unbalances the game.

Example: *Nakada Shigeru knows Kenjutsu. He fights a duel with another samurai and wishes to use his Running Stroke (a Passing Strike). His opponent stands 10m away from him; Nakada-san has 18m of Running. His FMove-based attack takes place 10m into his Full Move of 18m so when the attack ends, he's 8m beyond his opponent.*

If Nakada-san had been significantly closer to his foe (say, 4-6m distance), the GM might consider forbidding the use of the Running Stroke, since it could unfairly place Nakada-san out of the range of a counterattack (i.e., the attack, if used repeatedly in such situations, could affect game balance, so the GM disallows it).

You cannot take this Element for a Maneuver that has the *Time* + Element.

FOLLOW

This means the Maneuver must follow some other specific successful Maneuver (defined when you create the Maneuver). An example would be a Maneuver that grants a bonus to Crushing STR; a character can only perform this Maneuver on his Phase following a successful Grab. This Element subtracts 2 points from the cost of the Maneuver.

Both a Follow-based Maneuver and the Maneuver it Follows may not occur on the same Phase — the required attack takes place on one Phase, and the Follow-based Maneuver on the next. A Follow-based Maneuver may also Follow itself; for example, a Crush may follow a Grab or a previous Crush. For a Follow-based Maneuver to succeed, the character must have successfully performed (or maintained) at least one of the Maneuvers it Follows on his previous Phase.

Since a Follow-based Maneuver doesn't take place until the next Phase, the character must make a new Attack Roll. You can visualize this as the attacker having to change grips or angles of attack to accomplish the Maneuver, or having to struggle to maintain the effect as the victim tries to resist or protect himself. This applies even when the Maneuver Follows itself. With Maneuvers following Grabs, the victim is at ½ DCV. (At the GM's option, the Follow-based attack could occur without requiring the character to make a new Attack Roll, but this should be rare.)

"If the enemy thinks of the mountains, attack like the sea; and if he thinks of the sea, attack like the mountains."

– Miyamoto Musashi, *Go Rin No Sho* ("A Book of Five Rings")



Example: *Thunderhead, a SPD 3 pro wrestler, has a Crush Maneuver, which must follow a Grab. In Segment 4, he successfully Grabs Joe Hall "The Wrecking Ball." In Segment 8, he may use the Crush Maneuver, since it follows Grab, but he must roll to hit against Hall's new, reduced DCV. If he misses, the Crush doesn't work, but he maintains the Grab on Hall. Whether he hits or he misses, in Segment 12 he may use the Crush Maneuver again, since it can follow itself, but again he must roll to hit.*

In Maneuver listings, Follow is normally indicated by use of the phrase "Must Follow [Name of Maneuver]."

GRAB OPPONENT

This Basis allows a character to get his opponent in a hold. You can define a Grab-based Maneuver as a simple hold placed on the target, a bearhug, an elaborate joint-lock, or anything similar. This Basis adds +3 points to the cost of the Maneuver.

The Grab Basis allows a character to Grab two limbs. Each additional limb costs +1 point (only being able to Grab one limb is a -1 point Restrictive Element; see below). Most joint-lock Maneuvers only Grab one to two limbs; pins and full body holds may incapacitate 4 or 5 limbs, thus preventing the character from moving or attacking at all. Of course, characters can use multiple Grabs on a single character to successively pinion all of his limbs — it just takes a few Phases and several successful Attack Rolls (or a Multiple Attack Grab against a single target enough times to Grab all his limbs).

The Grabbing character may, in the same Phase as a successful Grab is executed, Squeeze, Slam, or Throw him, per the standard rules for Grabs. For more information on Grabbing, its effects on combat, and options for it, see 6E2 62 and APG 167.

Characters may buy additional damage for this Maneuver as N-Damage (for crushing or strangling), or as additional STR for holding on to a struggling target, or as both. A Grab Maneuver could have +2d6 damage, costing 2 points, *and* +10 STR for holding on, costing 2 more points.

GRAB WEAPON

This Basis allows the character to establish a hold on his enemy's weapon (or other item carried in hand). The Grabbing character may, in the same Phase as a successful Grab is executed, make a STR Versus STR Contest against the target; if he wins, he wrests the held item away from his foe. (If the target wins, the target wrests it out of the character's grasp, and if the roll is a tie, neither can pull it away from the other.) This Basis adds +3 points to the cost of the Maneuver.

Extra DCs applied to a Maneuver with this Basis increase the character's STR for purposes of wresting the weapon away.

HALF MOVE REQUIRED

This Restrictive Element is taken for any Maneuver which by its nature requires the character to make a Half Move, usually to "build up momentum." If the character cannot make a Half Move, he cannot use the Maneuver (or, at the GM's discretion, can only use it to greatly reduced effect). This Element is similar to the *Gestures* Limitation, because a character can only use a Maneuver with it if he can move freely and isn't confined or restrained. Flying kicks and similar Maneuvers may have this restriction.

Half Move Required cannot be taken for any Maneuver which has the *FMove* or *Time* + Elements. It can only be taken once for any Maneuver.

The GM may, if he wishes, expand the definition of what amounts to a "Half Move" to cover any sort of requirement that a character make a particular movement or have a certain amount of space available before he can perform a Maneuver. For example, you can use Half Move Required to simulate a Maneuver which a character could only perform if he had at least 2m of open space around him on all sides. Similarly, if the Maneuver required a character to make some specific motion, such as a cartwheel, before he used the Maneuver, you could also simulate this with Half Move Required.

K-DAMAGE

This Element stands for Killing Damage. If a Maneuver does Killing Damage instead of Normal Damage, additional damage costs +3 points per +1 DC, up to a maximum of +4 DC. (Note that a Strike-based Martial Maneuver does Normal Damage unless K-Damage or NND Damage bonuses are bought for it, which "converts" it to the other type of damage.) The character's STR adds to the Killing Damage following the usual rules for Adding Damage (6E2 99-102).

As mentioned above, a Maneuver may *not* mix damage types. It can have only one of the following three types of damage bonus: K-Damage, N-Damage, or NND DMG. A Maneuver may have both K-Damage and v/6 or v/10 (see *Adding Damage*, 6E2 99-102, for information about adding damage with velocity).

LASTING RESTRICTION

A character can only take this Restrictive Element for a Maneuver which has at least -1 worth of penalties to OCV or DCV. It signifies that the CV penalty lasts for one additional Phase beyond when it would normally disappear. It doesn't matter for purposes of this Element what Maneuver is used in that additional Phase, the penalty still remains.

Example: *Chang wants to build a Sacrifice Strike-like Maneuver which simulates an all-out attack he has a difficult time recovering from. He takes the Lasting Restriction Element on his Sacrifice Strike Maneuver, reducing its costs to 4 points but subjecting himself to the -2 DCV penalty for an extra Phase.*

Chang, SPD 6, gets into a fight with Jeung, SPD 5. Chang decides to try to finish Jeung off quickly and uses his Sacrifice Strike in Phase 2. Unfortunately, Chang misses. Jeung also misses in Phase 3. In Phase 4, Chang can act again. Normally, the -2 DCV penalty from the Offensive Strike would no longer apply, since it's a new Phase, but because he took the Lasting Restriction Element on his Maneuver, he will start at a base -2 DCV in Phase 4, regardless of what attack he uses.

Lasting Restriction penalties do not accumulate if Maneuvers with the Element are used in succession. Thus, in the example above, if Chang had used his Sacrifice Strike again in Phase 4, he would be at -4 DCV (-2 from Phase 2, and another -2 for the Maneuver he uses in Phase 4). Then, in Phase 6, he would start off with a base -2 DCV penalty because he used a Maneuver with a Lasting Restriction in Phase 4 — *not* a base -4 DCV.

Lasting Restriction subtracts -1 point from the cost of the Maneuver. It's most appropriate for Maneuvers with DCV penalties, but you can use it for Maneuvers with OCV penalties as well.

N-DAMAGE

This Element stands for Normal Damage. It adds damage dice to the Normal Damage from STR used with the Maneuver. It costs +1 point per +1d6 normal damage up to +2d6, then costs +2 points per additional +1d6 up to the maximum of +4d6 (therefore +4d6 would cost 6 points). (Note that a Strike does Normal Damage by default; this Element simply increases the amount of Normal Damage a Strike does.)

As mentioned above, a Maneuver may *not* mix damage types. It can have only one of the following three types of damage bonus: K-Damage, N-Damage, or NND DMG. A Maneuver may have both N-Damage and v/6 or v/10 (see *Adding Damage*, 6E2 99-102, for information about adding damage with velocity).

NND DMG

This Element stands for No Normal Defense Damage (see 6E1 326). If a Maneuver does NND Damage instead of Normal Damage, each +1 point spent gives the Maneuver +½d6 NND, up to 1d6; each +½d6 thereafter costs +2 points, up to its maximum of 2d6 NND. The character's STR does *not* add damage to this Maneuver, so NND DMG Maneuvers must take the *STR* - Element at the No STR level (for -2 points). (Note that a Strike does Normal Damage unless K-Damage or NND Damage bonuses are bought for it, which "converts" it to the other type of damage.)

As with any No Normal Defense attack, an NND DMG-based Maneuver must have a reasonably common defense, such as Life Support (Self-Contained Breathing) for a choking attack or Resistant Protection for nerve strikes. See page 247 for a list of suggested defenses, optional rules for NND Maneuvers, and the like.

As mentioned above, a Maneuver may *not* mix damage types. It can have only one of the following three types of damage bonus: K-Damage, N-Damage, or NND DMG. A Maneuver may have both NND Damage and v/6 or v/10 (see *Adding Damage*, 6E2 99-102, for information about adding damage with velocity), though this is rare and the GM should examine such Maneuvers carefully to ensure they make sense and are balanced.

OCV -

This Element indicates a penalty to the attacker's OCV. It's used to represent Maneuvers which are awkward and less accurate than ordinary attacks. It subtracts 1 point from the cost of a Maneuver per -1 OCV taken; the maximum penalty a character can take for a Maneuver is -2 OCV. A character may not have both OCV - penalties and OCV + bonuses on the same Maneuver.

OCV +

This Element indicates a bonus to the attacker's OCV. You use it to represent Maneuvers so fast, powerful, or unpredictable a defender is less able to anticipate them or defend against them. This Element costs +1 point to the Maneuver per +1 OCV taken to the Maneuver. The maximum bonus you can take on a Maneuver is +2 OCV. A character may not have both OCV + bonuses and OCV - penalties on the same Maneuver.

ONE LIMB

This Restrictive Element applies to Grab Maneuvers which only immobilize one limb. Many joint-locks, choke holds, and similar Maneuvers take this restriction. This Element subtracts 1 point from the cost of a Grab.

PRONE

This Restrictive Element signifies that the Maneuver only applies against targets that are Prone (*i.e.*, on the ground; see 6E2 49). It typically represents stomping attacks, maneuvers specifically designed for groundfighting, and the like. It subtracts -1 point from the cost of a Maneuver.

REQUIRES BOTH HANDS

Some Maneuvers are specifically defined as requiring two hands to perform. This Restrictive Element subtracts -0 points from a Maneuver's cost in most cases, but the GM can increase that to -1 in campaigns or settings where characters ordinarily don't have both hands free.

REQUIRES OBJECT/CONDITION

This general Restrictive Element signifies that a Maneuver only works in certain conditions or when a specific type of object is present. The condition or object must be defined when the character buys the Maneuver, and cannot be changed thereafter. For example, a flamboyant professional wrestler might buy Requires Object (Turnbuckle) to represent a Maneuver that requires him to leap off the turnbuckle (or any similar elevated object) to make his attack.

"I find good people good, and I find bad people good if I am good enough."

– Lao Tzu, Tao Te Ching

Requires Object/Condition typically subtracts -2 points from the cost of a Maneuver. However, the GM can reduce that to -1 (or even -0) if he feels the object/condition isn't particularly restrictive.

RESPONSE

This Restrictive Element applies to Maneuvers that can only follow a specific Maneuver used by one's opponent. The attacker's Maneuver can be defined in fairly general terms (such as "a punch," "a kick," or "a Nerve Strike"), but cannot be defined as "an offensive Maneuver." The GM has final say-so over whether the attacker's Maneuver has been defined properly; the more specific or detailed a definition, the better.

This Element subtracts -3 points from the cost of a Maneuver. In Maneuver descriptions this Element is indicated by the words "Can Only Be Used After X," where X is the attacker's Maneuver.



STR -

The character using a Maneuver with this Element cannot use some or all of his STR with the Maneuver. It subtracts -1 point if he can only use half his STR with the Maneuver, or -2 points if he can use none of his STR with the Maneuver. A character may not have both STR - penalties and STR + bonuses on the same Maneuver.

STR +

The character may add to his STR for this Maneuver. This Element costs 1 point per +5 STR up to +10 STR, then it costs +2 points per additional +5 STR up to the maximum of +20 STR.

The STR obtained from STR + *must be defined as being for one purpose only*. For example, it may be Only For Holding On With Grab, Only For Shoving, Only For Escaping Grab, Only To Resist Shove, and so forth.

A Grab-based Maneuver may have both an N-Damage bonus and a STR + bonus; the N-Damage would augment the STR damage done if the character decides to apply STR to hurt the victim, while the STR + bonus would improve his chances to hold onto the victim. (At the GM's option, a character may also have an NND DMG bonus and a STR + bonus, where the STR adds only to the Grab Element; ordinarily, this would not be allowed, since NND DMG Maneuvers take the STR - Element at the 0 STR level. If the GM allows a character to purchase such a Maneuver, the character cannot take that Restrictive Element, but the Maneuver's STR + bonus still does not add to his NND DMG.)

A character may not have both STR + bonuses and STR - penalties on the same Maneuver.

STRIKE

This Maneuver does damage to the target. It starts out with +0 OCV, +0 DCV, takes a Half Phase to use, and does the character's Normal Damage from STR to the target. Even if the Maneuver is built in such a way that it does no damage to its target, it counts as an attack (*i.e.*, the character cannot follow it with another action in the same Phase).

It's possible to add the STR - Element to the Maneuver so that it does little or no damage, which is especially appropriate with Throw-based Maneuvers that do no direct harm to the target.

The *Strike* Basis is an Exclusive Basis, so a Strike-based Maneuver may have none of the following Bases in it: Bind, Block, Disarm, Dodge, Flash, Grab Weapon.

TAKE FULL DMG

The character takes full damage from the Maneuver. This is especially appropriate for collision-based Maneuvers. This Element subtracts -2 points from the cost of the Maneuver.

For example, a STR 15 character performing a STR+3d6 Tackle with the Take Full DMG Element on it would do 6d6 damage to his victim and would also sustain 6d6 damage when he successfully performed the Maneuver.

With NND DMG and K-Damage attacks, the character takes an equivalent DC of Normal Damage (Physical). For example, if the attack does 2d6 K (6 DC), the character sustains 6d6 Normal Damage, and if the attack does 2d6 NND (4 DC), the character sustains 4d6 Normal Damage.

TAKE HALF DMG

This Element is exactly like the *Takes Full DMG* Element, except that the character performing the Maneuver only takes half damage, not full damage. It subtracts -1 point from the cost of the Maneuver.

THROW

Successful use of a Maneuver with this Non-Exclusive Basis throws the opponent to the ground; in Maneuver listings, this is indicated with use of the words "Target Falls," "He Falls," or "Opponent Falls," instead of "Throw." Throws are typically bought as Strikes, so the target takes the attacker's STR damage from impacting the ground. This Element adds +1 point to the cost of the Maneuver.

See 6E2 80, APG 171, and page 249 of this book, for information about, and additional rules for, Throws.

TIME +

A Maneuver with this Element takes extra time to perform. A character cannot move in the Phase in which he prepares or performs this attack. It subtracts -1 point from the Maneuver cost if the attack is not launched until the end of the next Segment. You cannot take this Element for a Maneuver that has the *FMove* or *Half Move Required* Elements.

This Element is especially appropriate for Maneuvers where the attacker must prepare himself for a second or two before launching the attack. It's best used to simulate Maneuvers where you have to stand in one place to summon a lot of power into a strike, and is sometimes taken with the DCV - Element. In a Maneuver's description, this Element is indicated by the words "+1 Segment."

UNBALANCING

Take this Restrictive Element for Maneuvers which tend to throw the user off-balance. Because of this, the user's opponent gets to attack him first in the first Segment in which they both have a Phase, regardless of relative DEX — sort of the opposite of the effect of a Block or Throw.

However, unlike a Block or a Throw, this effect still applies even if the characters' first Phase in common is not their next Phase — if necessary, it "carries over" and applies on Segment 12, when all characters move. (If this were not so, characters could take this Restrictive Element on Maneuvers and then use them only on Phases when they knew the restriction wouldn't affect them, because their next Phase would not coincide with their opponents'.) The effect does not "carry over" beyond a Phase which the characters normally have in common, but which they do not have this Turn because one of them Aborted that Phase.

Example: *A SPD 3, DEX 14 character and a SPD 4, DEX 20 character are fighting each other. In Phase 3, the SPD 4 character uses a Maneuver with the Unbalancing Restrictive Element. Since the two characters do not have a Phase in common until Phase 12, the penalty from the Maneuver "carries over" until Segment 12, when the SPD 3 character gets to attack first, even though his opponent has a higher DEX. If the SPD 3 character Aborts his Phase 12 (say, to Dodge the SPD 4 character's Phase 9 attack), the Maneuver penalty vanishes, since the SPD 3 character voluntarily "skipped" his own Phase 12 by Aborting.*

This Element subtracts -1 point from the cost of a Maneuver.

V/6

This Element is identical to the *v/10* Element (see below), but does more damage.

V/10

A Maneuver with this Element gets a damage bonus based on the *relative* velocity of the two combatants. Typically a Maneuver with this Element does +(v/10)d6 Normal Damage, where "v" is the relative velocity. (See 6E2 71 regarding relative velocity.) However, a character can buy it for K-Damage or NND DMG Maneuvers and use the Adding Damage rules (6E2 99-102) to determine the effects of velocity on those types of damage. This Element adds +1 point to the cost of a Maneuver, and may only be bought once.

The GM may alter this rule if he feels it makes the v/10 Element too powerful. For example, you could distinguish the effects of v/10 based on the type of Maneuver: if the Maneuver uses the attacker's impact to injure the target (such as Flying Tackle), velocities should add together; if the Maneuver involves using the target's own momentum against him (such as Martial Throw), then only the target's velocity matters.

MONGOOSE STYLE

Now, as an example of use of these rules, here's the Mongoose Style described earlier in this section.

Andy decided earlier that the Mongoose Style would have a Block, a Dodge, a high-DCV attack to simulate the mongoose bite, a grab, and a Maneuver to perform damage on a held foe. We'll add another Maneuver: an Escape, appropriate for the high-DEX, wriggly mongoose. Now, let's build these six Maneuvers. According to the earlier description, most or all of the Mongoose Style Maneuvers will be high DCV — it's a fast, highly defensive style allowing the practitioner to stay loose, grab his target, and destroy the target with the fearsome "bite."

Mongoose Bite: This Maneuver, a crushing technique using the hands, is performed after the Mongoose Grab: the attacker proceeds to crush the defender's skull and break bones. It's a Killing Damage attack. OCV -2 (-2 points), DCV -2 (-2 points), K-Damage +4 DC (12 points), Follows Grab (-2 points), Time + (it takes an Extra Segment; -1 point). Total: 5 points. If you use the optional location rules, the Mongoose Bite uses a 2d6+1 Hit Location roll; this indicates where the Grab landed.

Mongoose Block: Unlike the ordinary Martial Block, this Maneuver is high-DCV but nothing special for OCV, even though the Block is an OCV versus OCV attack. So, we take +0 OCV (0 points), +3 DCV (4 points), Block (0 point, includes Abort). Total: 4 points. If you use the optional location rules, the Mongoose Block takes No Location.

Mongoose Dodge: This is the ordinary Martial Dodge: OCV not relevant, DCV +5 (Maneuver starts with +3 DCV; +2 more DCV costs 4 points), Dodge (+0 point), Abort (+0 point because it's part of the Dodge element). Total: 4 points. If you use the optional location rules, the Mongoose Dodge takes No Location.

Mongoose Escape: This is similar to the ordinary Martial Escape, but has a slightly better DCV. OCV +0 (0 points), DCV +1 (1 point), +15 to STR versus Grabs (4 points). Total: 5 points. (The extra DCV doesn't help during the Escape, but does help if the character is attacked in the same Segment once he is free.) If you use the optional location rules, the Mongoose Escape takes No Location.

Mongoose Grab: This is what enables the Mongoose practitioner to get his hands on his foe. It's not even as accurate as the normal Martial Grab but still gives the martial artist a DCV bonus. OCV -2 (-2 points), DCV +2 (2 points), Grab (3 points). Total: 3 points. If you use the optional location rules, the Mongoose Grab is normally counted as taking No Location. If it's followed by a Mongoose Bite, you check for

"Step by step walk the thousand-mile road."

– Miyamoto Musashi, *Go Rin No Sho ("A Book of Five Rings")*



the location of the Grab and Bite with a 2d6+1 location roll.

Mongoose Strike: This is a fast blow that does only the character's normal STR damage. OCV +0 (0 points), DCV +3 (4 points). Total: 4 points. If you use the optional location rules, the Mongoose Strike uses a 2d6+1 Hit Location roll.

With the Maneuvers designed, now Andy just needs some Skills, Elements, special abilities, and a little background to create a fully-fleshed-out Martial Arts style.

Skills: In addition to the basic KS: Mongoose Style, Acrobatics is appropriate to represent the mongoose's agility. Since mongooses have short but sharp claws and teeth, it would also be appropriate for practitioners to learn how to use short blades (including the *shuko*, see *Martial Arts Weapons* in Chapter Six) with the art.

Elements: No style requires Extra DCs, so that isn't listed. Using the art with the short blades mentioned above is appropriate.

Special Abilities: Mongoose practitioners are fast, both in terms of agility and general speed, so some extra Running is common among them.

Optional Rules: The Strike and Bite use 3d6 Hit Location rolls. None of the other Maneuvers use Hit Location rolls.

Special Abilities: Eight Steps Of The Heavenly Dragon

Mongoose Style developed in India sometime during the ninth and tenth centuries AD, but was known only to a few Buddhist monasteries. In the late seventeenth century, a Mongoose stylist turned away from his faith and began worshipping Kali; he joined an order of Thugs (Indian strangler-assassins) and taught them his fighting skills.

Mongoose Style was nearly wiped out during the British Empire's crackdown on the Thugs during the nineteenth century, but survived among descendants of the Thugs. Some of them left the path of Thuggee and practiced the art solely for self-defense and exercise.

Today, Mongoose Style remains a fairly obscure fighting art. One isolated Buddhist monastery still teaches a pure form of the style, and rumors say that sects of Mongoose-stylist Thugs survive in the dark and shadowy corners of India. But mostly the art is taught by Indian martial artists, especially in larger cities such as Calcutta and Bombay. A few instructors have migrated to the United States or Great Britain, and so some large Western cities have Mongoose schools.

MONGOOSE STYLE

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Mongoose Bite	5	-2	-2	HKA 1d6+1, Must Follow Grab, +1 Segment
Mongoose Block	4	+0	+3	Block, Abort
Mongoose Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Mongoose Escape	4	+0	+1	+15 STR versus Grabs
Mongoose Grab	3	-2	+2	Grab Two Limbs, +10 STR for holding on
Mongoose Strike	4	+0	+3	STR Strike

Skills

Acrobatics
KS: Mongoose Style
WF: Blades

Elements

Weapons	+1	Use Art with Small Blades
	+1	Use Art with Shuko

IT IS A MISTAKE TO PUT FORTH EFFORT AND OBTAIN SOME UNDERSTANDING AND THEN STOP AT THAT.

– YAMAMOTO TSUNETOMO, *HAGAKURE*

RANGED MARTIAL ARTS



Not all martial arts involve the use of only hand-to-hand weapons. Some, like Kyujutsu, Shurikenjutsu, and An Ch'i, focus on ranged weapons like the bow or throwing knives. This section presents rules for creating Martial Maneuvers which work at range. As always, these rules are optional; if the GM feels they're inappropriate or unbalance his campaign, he should change them enough to make them acceptable, or simply forbid them entirely.

In almost all cases Ranged Martial Maneuvers involve a weapon of some sort, which of course is defined as part of the style. However, there's no requirement that Ranged Martial Maneuvers involve a weapon; if a character has an innate Ranged ability (such as a superhero who's an energy projector, or a Fantasy mage who knows a lot of attack spells), he could buy Ranged Martial Maneuvers to represent his skill with such attacks. When a character buys a Ranged Martial Art for an innate ability(ies), the GM has to determine the default attack the Skill works with (similar to defining a weapon for a weapon-based style). Typically this is either one specific attack (such as the character's Blast 12d6, but not his Blast 10d6, Penetrating) or one specific power (for example, any of his Blasts but none of his RKAs or Drains). To use his Ranged Martial Arts with other attacks, the character has to buy an appropriate Weapon Element (even if no "weapon" is actually involved).

Generally, Ranged Martial Maneuvers use a standard 3d6 roll to determine Hit Location. A few of them, such as Maneuvers with the *Disarm* or *Throw* Elements, may "target" a specific location. As usual, such Maneuvers do not suffer Hit Location OCV or damage penalties or bonuses.

The rules for adding Martial Maneuver damage to Advantaged HTH attacks (see 6E2 99-102) apply to adding Ranged Martial Maneuver damage to Advantaged Ranged attacks.

DESIGNING RANGED MARTIAL MANEUVERS

You create Ranged Martial Maneuvers using rules based on the *Designing Martial Maneuvers* section, above; readers should refer to that section for general information on this subject. Most of the rules described in that section, such as the one requiring Martial Maneuvers to cost from 3-5 points, apply to Ranged Martial Maneuvers as well.

MANEUVER BASES

Like hand-to-hand Martial Maneuvers, Ranged Martial Maneuvers have Maneuver Bases. There are Exclusive Bases, which a Maneuver can have only one of; and Non-Exclusive Bases, which a Maneuver can have more than one of. You can include one or more Non-Exclusive Bases in a Maneuver with an Exclusive Basis. See above for further information.

RANGED MANEUVER BASES

Basis	
Exclusive Bases	***Purpose of Basis***
Disarm +	Attempts to knock an opponent's weapon out of his grasp.
Strike	Does damage to opponent.
Non-Exclusive Bases	***Purpose of Basis***
Throw	Puts the opponent on the ground; does not, by itself, damage opponent.

MANEUVER ELEMENTS

The accompanying table lists the Elements used to construct Ranged Martial Maneuvers. The various Bases are Elements, as are bonuses to CV and various other abilities which you use to "customize" each Maneuver.

The list of Elements you can use to build Ranged Martial Maneuvers is shorter than the list of hand-to-hand Maneuver Elements — there are fewer things a character can do to an opponent at Range than to one within Hand-To-Hand fighting distance. It's not possible, for example, to grab someone standing a hundred feet away from you.

MIXING HAND-TO-HAND AND RANGED MANEUVERS

A character can, with GM permission, have a martial arts style with both hand-to-hand and ranged Maneuvers. For example, a skilled knifefighter might want to add a Ranged martial Maneuver to his Knifefighting style to reflect his skill with thrown knives. Some of the styles described in Chapter One, such as An Ch'i, have both HTH and Ranged Maneuvers.

Provided the GM doesn't think this unbalances the campaign, it's perfectly acceptable. However, just like Extra DC (see below), Combat Skill Levels with a HTH style do *not* affect Ranged Maneuvers in that style, and vice-versa. A character would have to buy 8-point CSLs with a specific style to be able to apply the Level to both his HTH and Ranged Maneuvers.

HELPFUL ELEMENTS

Element	*Description*	*Maximum*
DCV +	+2 points per +1 DCV	+2
Disarm +	+1 point per +5 STR up to +10 STR; +2 points per additional +5 STR	+20 STR
N-Damage	+1 point per +1 DC up to +2 DC; +2 points per +1 DC per additional +1 DC	+4 DC
OCV +	+2 point per +1 OCV	+2 OCV
Rng +	+1 point per +1 OCV vs. Range up to +4; +2 points per additional +1 OCV vs. Range	+8 OCV vs. Range
Strike	+0 points if Maneuver is based on Strike (+OCV, +0 DCV, does STR damage)	Take Once
Throw	+2 points to throw opponent to ground	Take Once
v/10	+2 points to do +v/10 extra damage	v/10

RESTRICTIVE ELEMENTS

Element	*Description*	*Maximum*
DCV -	-1 point per -1 DCV	-2 DCV
Half Move Required	-1 point if Maneuver requires character to make a Half Move	Take Once
OCV -	-1 point per -1 OCV	-2 OCV
Rng -	-1 point per -1 OCV vs. Range	-2 OCV vs. Range
Time +	-1 point if attack takes an extra Segment to perform (landing at the end of the next Segment)	Take Once

Even though there are three types of damage a character can do using regular martial arts, there is only one type at range: Normal Damage (N-Damage). This is because the Ranged Martial Arts design system is intended primarily for building styles involving missile weapons such as bows, guns, and shuriken. The N-Damage bonuses simply add DCs to the weapon, as explained on 6E2 99-102. If you want to design a Ranged Martial Arts style involving Killing Damage or NND DMG (and can get GM permission to do so), you can import the K-Damage and NND DMG Elements from the hand-to-hand Elements chart on page 94.

Element Descriptions

Elements not described here work exactly the same as the corresponding hand-to-hand Element (see above).

DCV +

DCV bonuses are a relatively rare Element in Ranged Martial Maneuvers. They indicate a Maneuver which the character has practiced so much and is so proficient with that he can move around and avoid enemy attacks while still aiming accurately at his target. DCV + costs 2 points per +1 DCV (with a maximum of +2 DCV). A character may not have both DCV + and DCV - Elements in the same Maneuver.

DISARM +

A Disarm Maneuver is used to knock a weapon out of an opponent's grasp. Use the rules for Ranged Disarms on 6E2 61 to determine the outcome of this sort of attack.

The Disarm + Element adds STR to a ranged weapon's Disarm ability. This reflects the attacker's accuracy with the Maneuver and his general skill at disarming opponents with his Ranged attack. A maximum of +20 STR may be added; the first +10 STR costs 1 point per +5 STR; all STR thereafter costs 2 points per +5 STR.

The GM decides whether the disarmed weapon suffers damage; the Disarm + Element itself does no damage to the weapon.

N-DAMAGE

This Element stands for Normal Damage, which adds DCs to the damage done by the missile weapon the character uses. See 6E2 99-102 for rules on adding damage to weapons.

N-Damage costs 1 point per +1 DC up to 2 DC, and +2 points for every +1 DC thereafter, to a maximum of +4 DC. Thus, +4 DC would cost 6 points.

OCV +

OCV + is the same as the hand-to-hand version, except that it costs 2 points per +1 OCV taken, to a maximum of +2 OCV.

RNG -

This Restrictive Element reflects the inherent difficulty or inaccuracy of a particular Maneuver over distance. Rng - points add to the standard Range Modifier (6E2 38). For every 1 point of Rng -, there's an additional -1 OCV at Range for the Maneuver.

Characters may take a maximum of -2 points of Rng - for a Maneuver, at a subtraction of -1 point each from the total cost of the Maneuver. A Maneuver may not have both the Rng - and Rng + Elements.

RNG +

Characters buy Rng + for Maneuvers which are inherently more accurate than normal over a distance. Rng + points add to OCV to counteract the standard penalties for Ranged attacks (like a Range Skill Level).

Rng + costs +1 point per point for the first four points, and +2 points per point for the next four points, for a maximum of +8 OCV vs. Range.

A Maneuver may not have both Rng + and Rng - modifiers.

THROW

Characters use this Basis for Ranged attacks designed to trip an opponent or knock his feet out from under him. It costs +2 points.

With larger weapons (such as arrows, spears, and throwing axes), the Throw Basis usually means the weapon snags the opponent's feet and trips him or knocks him down. This form of Throw does no damage to the opponent (just like a hand-to-hand Throw). With smaller weapons (such as bullets, shuriken, and throwing knives), this Maneuver typically involves hitting the opponent in the legs or feet, thereby "cutting his feet out from under him" or knocking him down (but again, the *Throw* Basis doesn't do any damage to a target by itself).

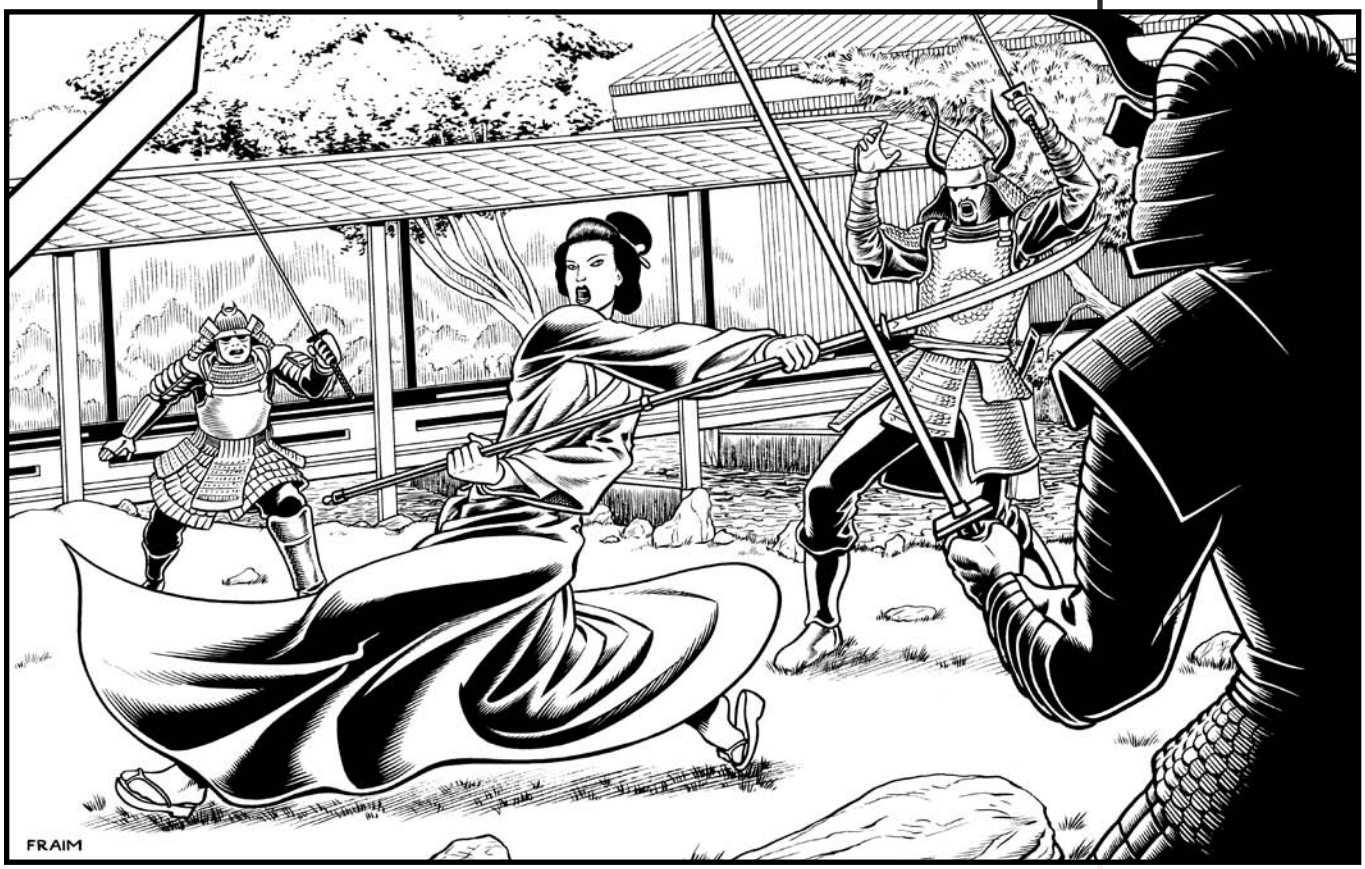
In the description of a Maneuver, a Throw is indicated by the use of the word "Falls," as in "Target Falls."

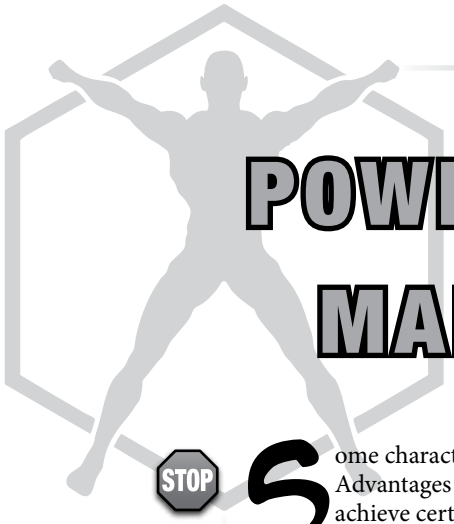
TIME +

Some Ranged Martial Maneuvers take an extra Phase to perform, simulating the character's need to carefully aim the attack. This Restrictive Element subtracts -1 point from the cost of the Maneuver. In a Maneuver's description this Element is indicated by the words "+1 Segment."

V/10

The Maneuver gets a damage bonus based on the velocity of the target (*not* on the relative velocity of the attacker and his target, like the hand-to-hand v/10 Element, or the velocity of the missile used to make the attack). "V" indicates the target's velocity. In most cases, Ranged Martial Maneuvers built with this Element do only v/10 damage, not v/10 plus the weapon's damage or the character's STR, since the effect is one of tripping somebody, not of knocking them down. Characters may take v/10 once, at a cost of +2 points.





POWER ADVANTAGES FOR MARTIAL MANEUVERS

Some characters may want to apply Power Advantages to Martial Maneuvers to achieve certain effects or create certain powers. This section contains rules for doing so. These rules are *strictly optional*; the GM doesn't have to allow them in his campaign.



CAVEAT

Two warnings are appropriate before the reader explores this section fully.

First, adding an Advantage to a Martial Maneuver is a way of giving a character a special, often unique, ability. It should not become common in the campaign for characters to buy "Martial Advantages."

Furthermore, and this is an absolute restriction, characters *must purchase each martial Advantage separately* — a character cannot buy a +¼ *Armor Piercing* Advantage for his base STR and apply it to all of his Martial Maneuvers. That Advantage affects the character's basic *Strike* Combat Maneuver, but not his Martial Maneuvers. He should purchase the AP effect for each Maneuver individually. Since characters can't put naked Power Advantages in Power Frameworks without GM's permission (see 6E1 314), this gets expensive.

Second, GMs should not allow characters to use the point figures in the accompanying tables to add effects to their STR or other abilities. A character cannot gain the ability to *Throw* someone with every punch simply by paying 25 points. He must buy a GM-approved Martial Arts package with an appropriate Maneuver to gain that ability.

Point Value Of Bases

To calculate the cost of an Advantage on a Martial Maneuver, first you must determine the Character Point value of the Basis or Bases in the Maneuver. With some Bases (such as Strike or Exert), this is relatively easy; with others (like Block, Dodge, or Throw), it's a little more difficult. The solution is to assign standard "Active Point values" to such Bases. The accompanying table sets out the value of the various Bases; GMs may adjust these values as appropriate for their campaigns.

The minimum point value of a Maneuver involving the application of STR (such as Bind or Disarm) is the character's base STR. In other words, a STR 10 character can't build a +5 STR Bind Maneuver and then use a point value of 5 (STR 10 + 5 - 10) to add an Advantage to it; his STR 10 is the minimum point value.

The rationale for these values is relatively straightforward. Maneuvers which add STR for a certain purpose have that amount of STR, modified by an appropriate "Limitation" reflecting the limited nature of the Maneuver's purpose, plus the character's own STR as their base value. The character's own STR gets no "Limitation" value for this purpose, since it's not Limited in any way.

Grab Weapon is about the same as Disarm, but Disarm is less disadvantageous than Bind (because in a Bind, the target maintains control over his weapon); hence the values for their point subtractions. The values for Dodge and Block derive from the cost of the *OCV* and *DCV* Characteristics (the +3 DCV a basic *Dodge* Combat Maneuver provides), and Throw is considered roughly equivalent to them. Strike is based on the cost of an equivalent Blast, Flash on the cost of an equivalent Flash.

If a Maneuver has multiple Bases, add their point values together to get the overall value of the Maneuver before applying Advantages.

POINT VALUE OF BASES

Basis	*Point Value*
Bind	Maneuver's total STR -10
Block	5 points per +1 OCV and +1 DCV
Disarm	Maneuver's total STR -5
Dodge	5 points per +1 DCV
Exert	Maneuver's total STR -5
Flash	Same as equivalent Flash Attack
Grab Opponent	Maneuver's total STR -5
Grab Weapon	Maneuver's total STR -5
Strike	Same as an equal number of DC of Blast
Throw	25

MARTIAL ARTS MANEUVER ELEMENTS VALUE

Element	*Value*
Abort	+10
DCV +	+5 points per +1 DCV
DCV -	-5 points per -1 DCV
Disable	+5
Fall	-5
FMove	+20
Follow	-10
Half-Move Required	-5
Lasting Restriction	-5
K-Damage	See below
N-Damage	+0
NND DMG	See below
OCV +	+5 points per +1 OCV
OCV -	-5 points per -1 OCV
One Limb	-5
Prone	-5
Requires Both Hands	-0
Requires Object/ Condition	-10
Response	-15
STR +	Same as STR added to Maneuver, with appropriate subtraction (see above)
STR -	Same as STR in Maneuver (if STR is halved); STR is not used to calculate
	Active Point value if it is not part of a Maneuver at all.
Take Full Damage	-10
Take Half Damage	-5
Time +	-5
Unbalancing	-5
v/10	+10
V/6	+20

Flash Maneuvers, Killing-Damage attacks, and NND DMG attacks are handled slightly differently than other Maneuvers. Calculate the cost of the Maneuver as equivalent to the cost of a Flash of the appropriate Sense Group, an HKA (plus damage added by the character's STR), or an NND Blast, respectively. See below for some examples.

For weapons-based Maneuvers, treat them as Strikes: figure up the total DCs of the attack (weapon damage plus damage added from STR), then convert it to the equivalent number of DCs of Blast to derive the cost.

Modifier Value Of Other Elements

The other elements used to build Martial Maneuvers are simulated as either additions or subtractions to the total "Active Point value" of the Bases in the Maneuver. The accompanying table lists the modifier values for them.

Extra Damage Classes

Extra Damage Classes for a Maneuver either add to the damage or increase the STR usable with a Maneuver, and should be figured in according to how they increase the Bases used with the Maneuver.

Endurance And Martial Advantages

Although Martial Maneuvers themselves cost no END, naked Advantages applied to them do cost END, at the standard rate. If the character wants the Advantage to cost no END, he must buy the *Reduced Endurance* (0 END; +½) Advantage for the naked Advantage.

Examples

With the information in these two charts, calculating the cost of adding an Advantage to a Martial Maneuver becomes a relatively simple matter. Determine the cost of the Maneuver without the Advantage, then with the Advantage, and subtract the first number from the second to give you the point value of the Advantage itself.

Here are several examples; you can find others in the martial arts abilities in Chapter Three.

Example: *Kickmaster wants to add the Advantage Armor Piercing to his Offensive Strike, which does 12d6 damage (4d6 from his 20 STR plus 4d6). This Offensive Strike has a simulated cost of 55 points: a base of 60 points for his 12 DC Strike attack, -10 for the -2 OCV, and +5 for the +1 DCV. A 55-point Armor Piercing (+¼) power costs (55 x 1.25 = 69; 69-55 =) 14 points, so that's what the Advantage costs him. He uses 1 END every time he uses this ability. To make the Advantage cost 0 END would increase the cost to (14 x 1.5) = 21 points.*

Example: *Snake wants to make his Killing Strike an Autofire Double Knockback attack (Snake is a little disturbed). He has STR 15. He has +2 Extra DCs for his Killing Strike, making it an HKA 1d6+1, worth 20 points. Thus, the total point value of the Maneuver is 25 points (15 STR, plus 20 points for HKA 1d6+1, -10 for the decrease in OCV). 25 points multiplied by +1 worth of Advantages becomes 50 points; 50 - 25 = 25 points cost. It costs Snake 2 END for every punch he throws with this Advantage (that's 2 END per Autofire "shot," not 2 END total).*

DETERMINING MANEUVER'S POINT VALUE: STEPS

1) Calculate value of Base or Bases.

2) Calculate additional points from other Elements.

a) Add any points from Helpful Elements and from Extra DCs.

b) Subtract any points for Restrictive Elements.

2

3) Take the final total from Steps 1-2 and apply the Advantage(s) you wish to add.

4) Subtract the Step 2 total from the Step 3 total. This is the cost of the Advantage, from which you determine how much END it costs.

Example: *Snake also wants to make his Nerve Strike Indirect (+½) so his opponents can't Block it. He has a base 2d6 NND(1) attack, and with his +2 Extra DCs, it becomes a 3d6 NND(1) attack. A 3d6 Nerve Strike is the equivalent of a Blast 3d6 NND, which costs 30 points; +1 DCV adds 5 points, -1 OCV subtracts 5 points, for a final cost of 30 points for the Maneuver. Since the STR - Restrictive Element means no STR adds to this Maneuver, Snake's base STR doesn't figure into this point value. To make a 30-point power Indirect costs 15 points (30 x 1.5 = 45, 45 - 30 = 15). This special ability costs Snake 1 END every time he uses it.*

Example: *Henri Pétion, a fencer, wants to add a Trigger Advantage (+¼) to his Martial Disarm so it "goes off" the first time someone tries to Block his sword in a duel. He's STR 10, and the bonuses from the Maneuver and his Extra DCs add +40 STR to this, for a total STR of 50. He applies the -5 subtraction for added Disarm STR and derives a base value of 45 points; the OCV/DCV modifiers cancel each other out, for a final cost of 45 points. 45 x 1.25 = 56 points, 56 - 45 = 11 points, which is what this special ability costs Henri.*

Chapter Four addresses the effects of adding the various Advantages to Martial Maneuvers. As always, the GM has final say-so on what Advantages characters can and cannot add to Martial Maneuvers in his campaign, and their effects.



ALTERNATE MARTIAL ARTS



The *Martial Arts* Skill isn't the only way for a *HERO System* character to simulate a high degree of proficiency at hand-to-hand fighting. Remember, the special effect matters most in the *HERO System*, not how you define an ability in game terms. Here are two ways to buy "hand-to-hand fighting skill" or "martial arts" without buying Martial Maneuvers.

THE COMBAT SKILL LEVEL MARTIAL ARTS

The basic *HERO System* Combat Maneuvers, which every character knows for free, cover the vast majority of hand-to-hand combat attacks and defenses that a character's likely to need in most campaigns. Most Martial Maneuvers are just "improved" versions of those Maneuvers. (There are a few exceptions — there's no Combat Maneuver equivalent for a Nerve Strike or Escape, nor a Martial Arts enhancement of Multiple Attack or Pulling A Punch, for example.)

That being the case, one way to buy martial arts is to ignore the *Martial Arts* Skill and just buy Combat Skill Levels with various Combat Maneuvers. A 3-point CSL would apply to any three Combat Maneuvers; and a 5-point CSL would apply to all HTH Combat Maneuvers. (However, if a character has few or no other ways to fight HTH, the GM might require him to buy 8-point All HTH Combat CSLs rather than 5-point Levels.) Since CSL can be used to improve a character's OCV, DCV, and/or damage with a Combat Maneuver, if a character has enough of them he can in effect simulate most Martial Maneuvers.

For example, suppose a character buys eight 3-point CSLs with Dodge, Grab, and Strike and defines that as his "martial arts." That's enough to make him a pretty effective HTH Combat fighter. When using his Strike, he could have +8 OCV, or +8 DCV, or +4 OCV and +4 DCV, or any other combination adding up to +8. He could also use some or all of the CSLs to increase his damage, at the rate of 2 CSLs per +1 DC; if he put them all into damage, he'd have +0 OCV, +0 DCV, and +4d6 Normal Damage. If he allots the CSLs as +2 OCV, +2 DCV, and +2d6 damage, he's effectively re-created Martial Strike with +2 OCV to boot!

When he uses Dodge, he'd have +11 DCV — enough of a bonus to make most Superheroic-level attackers blanch. When using Grab, he could greatly improve his OCV and DCV, but couldn't increase his STR or improve the damage he does with Squeezing, Slamming, or Throwing the target (see the text box on 6E2 62).

Now imagine he buys 8-point CSLs with All HTH Combat. That costs him a lot more — 64 Character Points — but gives him a lot more combat flexibility. Now he *can* increase the damage he does to a Grabbed target, or counteract a lot of the penalties he suffers when making a HTH Multiple Attack, or improve his OCV and DCV with Trip, just to name a few. He can't use them to increase his STR with Combat Maneuvers like Disarm and Grab, but he could buy an ability to do that (see below).

Of course, if the campaign imposes a point or effectiveness ceiling on characters' damage, CVs, or the like (see 6E2 282), a CSL martial art still cannot exceed that ceiling. For example, if the campaign limits characters to OCV 13, then an OCV 6 character cannot use eight CSLs to improve his OCV — at most he could use seven. Additionally, a character cannot buy a batch of Combat Skill Levels, define them as a martial arts style, and then take a *Style* Distinctive Feature for them. Characters can only take Style for styles built with Martial Maneuvers.

"Force is not the way at all, deny the way of life and you are dead."

– Lao Tzu, *Tao Te Ching*

POWERS AS MARTIAL ARTS

Another possibility is to avoid Skills altogether and create martial arts abilities using Powers. This is fairly simple and straightforward, and thus may appeal to players who prefer not to juggle the various Martial Maneuver modifiers in mid-combat.

To take the place of Normal Damage Martial Maneuvers, characters can buy Hand-To-Hand Attack. Applying an Advantage or two can make the attack more effective, or even simulate various mystical martial arts abilities (see Chapter Three for many examples). A Variable Advantage (+½ Advantages; +1) for the HA makes for a very efficient "set" of attacks all by itself.

To take the place of Killing Damage and NND Martial Maneuvers, characters can buy HKA and a Blast, NND, No Range (or buy NND as a naked Advantage for STR).

To take the place of Exert-based Martial Maneuvers such as Martial Disarm and Martial Grab, a character buys extra STR with a Limitation restricting what it can be used for. If he can only use the STR for a single type of Exert (such as Only To Hold Grabbed Target or Only To Disarm), the Limitation's typically worth -1. If he can use it for two or three types of Exert (such as Only To Disarm, Escape, And Grab), it's worth -¾. If he can use it for four or more types of Exert, it's worth -½ (you can write this as *Only For Exerts*).

To take the place of the *Disable* Element, buy HA dice with the -1 Limitation *Only To Disable Limbs*, which makes the whole attack function like a Disable as described on page 251.

To take the place of the *FMove* Element, a character should buy Combat Running (page 133) or an ability like it.

To take the place of the *v/6* and *v/10* Elements, a character should buy HA bonus dice equal to the amount they'd get based on the maximum amount of velocity they can use, then apply with Limitation *Velocity Damage Only* (-½ for v/10, -¼ for v/6). These dice add to the attack only when the character has velocity, and only at the rate dictated by the Limitation.

To take the place of Elements that simulate the abilities provided by Standard or Optional Combat Maneuvers (such as Choke, Shove, Throw, and Trip), characters can buy Combat Skill Levels that apply to those attacks, or HA dice that only work with them (which of course means taking a Limitation on the HA).

To take the place of OCV and DCV bonuses, a character buys Combat Skill Levels and assign them appropriately.

To simulate the various Restrictive Elements, use Limitations. See the accompanying text box for suggested Limitations and values.

For many other examples of ways to buy martial arts-like abilities in the *HERO System*, see Chapter Three. For example a character can buy Desolidification to represent an "irresistible block technique," Knockback Resistance to simulate his athletic skill at avoiding Knockback, and so on. Talents like *Deadly Blow* and *Weaponmaster* could also help to simulate martial arts abilities.

Typically when a character buys his "martial arts" this way, he buys all the abilities (or at least all of the attacks) in a Multipower (or possibly a VPP) to minimize cost. Clever players may find other ways to save a few points here and there, such as the HA, Variable Advantage ability mentioned above. Naked Advantages are another clever way to simulate many abilities; for example, a naked Trigger Advantage on a character's STR could simulate a counterpunch.

RESTRICTIVE ELEMENTS AS LIMITATIONS

Element	***Limitation***
DCV -	Side Effect (-½)
Fall	Side Effect (-½)
Follow	Can Only Be Used After Successful [Other Maneuver] (-½)
Half Move Required	Half Move Required (-¼)
Lasting Restriction	Side Effect (-½)
OCV -	Side Effect (-½)
One Limb	Can Only Grab One Limb (typically -0, possibly -¼)
Prone	Only Works On Prone Targets (-½)
Requires Both Hands	Typically Requires Both Hands (-0), but possibly -¼
Requires Object/ Condition	A Limited Power Limitation (value depends on scarcity of object or frequency of condition)
Response	Can Only Be Used After Successful [Other Maneuver] By Opponent (-1)
STR -	No STR Bonus (-½) (or Half STR Bonus (-¼))
Take Full DMG	Side Effect (-½)
Take Half DMG	Side Effect (-½)
Time +	Extra Time (Extra Segment; -½)
Unbalancing	Side Effect (-½)



CHAPTER THREE

THE SECRETS OF THE MASTERS: MARTIAL ARTS ABILITIES



MARTIAL ARTS ABILITIES

3

Martial Arts Abilities are the vast array of skills, techniques, powers, and other abilities martial artists (of all varieties) might have. You can build plenty of great martial artists using just the standard *HERO System* Skills, Perks, and Talents, but sometimes you want something that's a little different, more effective in certain situations, or reflective of the special effects of a character's fighting arts. That's where this chapter comes in — you can either buy the examples here as-is, or use them as inspiration to design your own.

The abilities in this chapter are organized into six categories: Realistic; Cinematic; Wuxia; Video Game; Anime; and Ninja. The first five mirror the genres discussed in Chapter Seven, and generally speaking each one includes all the abilities from the category that precedes it. For example, in a Wuxia Martial Arts campaign a character isn't just restricted to the Wuxia abilities; he's also free to buy the Realistic and Cinematic ones if he wants to. But he can't buy the Video Game or Anime abilities; those aren't appropriate to his type of campaign. The final category is a thematic one — abilities attributable to the legendary ninja of Japan. For the most part you can rank them as Realistic, Cinematic, or Wuxia abilities for campaigning purposes, though some might verge beyond that.

This chapter describes each power with a standard template. The information provided applies only to the standard power; the options may have different areas of effect, ranges, END costs, and so forth.

Name indicates the name of the power. You can, of course, rename it to suit your own character if you prefer.

Effect lists the basic game effect of the power in simple terms: Energy Blast 8d6, Explosive; Desolidification; Telekinesis (30 STR). This tells you quickly what a power can do so you don't have to delve into the full game write-up.

Target describes who or what the power affects. An Attack Power usually indicates "One character" or the area covered due to the *Area Of Effect* Advantage. (Of course, sometimes even a "one character" power can be Spread, or used with Multiple Attack to affect more than one target; a power's shorthand description doesn't override the rules.) "Self" indicates the power only works on the character using it (though it may still "affect" other characters; for example, other characters can perceive the effects of Shape Shift, even though it's a "Self" power.)

Duration lists the power's duration, typically Instant, Constant, Persistent, or Inherent (see 6E1 127-28). "Uncontrolled" indicates the power has that Advantage; Continuing Charges are also listed here.

Range lists the range for the power. Ranged powers usually have a range in inches (Active Points x 10m in most cases), but may have "LOS" (Line Of Sight) range. "No Range" indicates that the power has No Range; "Self" that the power only affects the character using it; "Touch" that the power involves having to touch another character (which usually requires an Attack Roll).

END Cost lists the power's Endurance cost.

Skill Roll Penalty indicates the penalty when a Skill's required to use the ability. Typically this means the *Martial Arts Tricks* form of the *Power* Skill, but in some cases the appropriate Skill may be Acrobatics, Breakfall, a DEX Roll, or something else. A Skill Roll's only required when the ability has the *Requires A Roll* Limitation, but there may be times when when the GM permits a character to use a power as an impromptu "martial arts trick" based on a Skill Roll. As usual, a character shouldn't use a Skill to perform one of these abilities repeatedly; if he wants to use a martial arts stunt frequently, he should pay Character Points for it. "N/A" indicates that characters can't activate that ability with a Skill roll — it's not a "trick" or a "stunt," but rather an innate power a martial artist might possess.

Description provides a (usually brief) textual description of the power. This section notes any special rules or rules applications relevant to the power.

Game Information is a full write-up of the power in game terms, including Active Point and Real Point costs. (If only one point total is listed, that means the Active and Real Point costs are the same.)

Lastly, many powers have *Options* listed below the game information. These describe various standard ways to alter the power to create a slightly different ability. Optional powers often have their own names related to the standard power's name. For example, under the power Feint you can find an optional power called *Weapon-Based Feint* which is nothing more than adding an OIF (-½) Limitation to the basic power.

REALISTIC MARTIAL ARTS ABILITIES



Realistic Martial Arts Powers are the abilities and skills an aspiring martial artist can attempt to learn and perfect in the "real world."

OFFENSIVE ABILITIES

☯ BATTLEFIELD PUNCH

Effect: Autofire (5 shots) for up to Martial Strike 10d6
Target: One character
Duration: Instant
Range: Self
END Cost: 2 per punch
Skill Roll Penalty: -2

Description: The character has the ability to punch (or kick, or use some other sort of strike) with such blinding speed that he can hit his target up to five times in the space of a second. he must define which Martial Maneuver this ability works with when he buys it, and cannot change it thereafter (though he can buy it multiple times for multiple maneuvers). Since this is a realistic power, GMs may rule that the more damage a Martial Maneuver does, the fewer shots the character can attempt with it.

Game Information: Autofire (5 shots; +½) for up to Martial Strike 10d6 (25 Active Points); All Attacks Must Be Against The Same Target (-0), Requires A Martial Arts Tricks Roll (-½). Total cost: 17 points.

Options:

1) Stronger Battlefield Punch: Increase to Autofire (8 shots; +1). Total cost: 33 points.

2) Weaker Battlefield Punch: Decrease to Autofire (3 shots; +¼). Total cost: 8 points.

3) Master Of The Battlefield Punch: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 25 points.

4) Weapon-Based Strike: Add OIF (specific type of weapon of opportunity; -½). Total cost: 12 points.

☯ DEMONSTRATION OF SKILL

Effect: +10 PRE, Only For Appropriate Presence Attacks (see text)
Target: Self
Duration: Instant
Range: Self
END Cost: 1
Skill Roll Penalty: -1

Description: The character flourishes his fists and feet, or his weapon, in such a way as to impress onlookers with his speed, power, precision, and accuracy. This gives him a bonus to his PRE to make an immediate Presence Attack of an appropriate nature, such as to convince an enemy to surrender or make a group of opponents flee.

Game Information: +10 PRE (10 Active Points); Costs Endurance (-½), Extra Time (Full Phase; -½), Instant (-½), Only For Appropriate Presence Attacks (see text; -½), Requires A DEX Roll (-½). Total cost: 3 points.

Options:

1) Stronger Demonstration: Increase +15 PRE. 15 Active Points; total cost 4 points.

2) Even Stronger Demonstration: Increase to +20 PRE. 20 Active Points; total cost 6 points.

3) Weaker Demonstration: Decrease to +5 PRE. 5 Active Points; total cost 1 point.

4) Master Of Demonstration: Remove Requires A DEX Roll (-½). Total cost: 3 points.

☯ FALSE DISENGAGE

Effect: +1 OCV, Requires A Sleight Of Hand Roll
Target: Self
Duration: Instant
Range: Self
END Cost: 0
Skill Roll Penalty: -1

Description: Some weapon-masters are skilled at performing false "disengages" in battle. Basically they feign a slight withdrawal to trick their opponent into reacting improperly, then rapidly shift into an attack that takes advantage of the momentary vulnerability.

"DON'T EVER MAKE TROUBLE HERE, OR I'LL BEAT YOU UP EACH TIME. CAREFUL, MIND THE STEP."

– AH KEUNG, *RUMBLE IN THE BRONX*



"A military operation involves deception."

– Sun Tzu, *The Art of War*



In *HERO System* terms, performing a False Disengage requires a Sleight Of Hand roll. This requires a Half Phase Action, but is not an Attack Action. If the roll fails, nothing happens. If the roll succeeds, the character receives a +1 OCV to attack that foe with that weapon in that Phase or his next Phase. (At the GM's option, if the roll succeeds by half or more, the character gets +2 OCV).

At the GM's option, other fighters (either any warrior, or only those who also have this ability) can make a PER Roll in a Skill Versus Skill Contest against the character's Sleight Of Hand to determine what he's doing and avoid the trap (and thus deny the character his +1 OCV if they win the Contest).

For an alternate way of simulating this sort of ability, see the optional *Feint* Skill in Chapter Four, and page 244.

Game Information: +1 OCV (5 Active Points); Extra Time (takes a Half Phase to use; -¼), Nonpersistent (see text; -¼), Only Applies To HTH Combat With Weapons (-½), Requires A Sleight Of Hand Roll (-½). Total cost: 2 points.

Options:

1) Stronger False Disengage: Add +2 to Sleight Of Hand rolls (4 Active Points); Only To Perform False Disengages (-2). Total cost: 1 point.

☯ FEINT

Effect: Drain DCV 3d6
Target: One character
Duration: Instant
Range: No Range
END Cost: 3
Skill Roll Penalty: -3

Description: This "attack" is actually a fake, designed to set the target up for a real attack in the attacker's next Phase. If the attacker is unable to attack the target in his next Phase for any reason, the Drain ceases to affect the target. (For a similar way to achieve this sort of effect, see the optional *Feint* Skill in Chapter Four, and page 244.)

Game Information: Drain DCV 3d6 (30 Active Points); DCV Reduction Only Works For Attacker (-1), Instant (only lasts through attacker's next Phase, see text; -½), No Range (-½), Requires A Martial Arts Tricks Roll (-½). Total cost: 8 points.

Options:

1) Stronger Feint: Increase to Drain DCV 4d6. 40 Active Points; total cost 11 points.

2) Even Stronger Feint: Increase to Drain DCV 5d6. 50 Active Points; total cost 14 points.

3) Weaker Feint: Decrease to Drain DCV 2d6. 20 Active Points; total cost 6 points.

4) Master Of The Feint: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 10 points.

5) Weapon-Based Feint: Add OIF (specific type of weapon of opportunity; -½). Total cost: 7 points.

6) Images-Based Feint: Instead of simulating a feint with Drain DCV, you can do so with Images. For every 2 full points the opponent fails his PER Roll by, he suffers a -1 DCV penalty. (When making the target's PER Roll, the GM should not let the player know the effect of the attempted Feint until after he (the player) makes his real attack.) Change to: Sight Group Images, -2 to PER Rolls, Trigger (when character wants to use it, activating Trigger takes no time, resetting Trigger is a Half Phase Action; +½) (24 Active Points); No Range (-½), DCV Reduction Only Works For Character (-1), DCV Reduction Only Lasts For One Phase (-½), Only For Martial Arts Feints (-1), Side Effects (if target makes PER Roll, attacker suffers -1 OCV on real attack; -¼). Total cost: 6 points.

☯ FIGHTING SKILL

Effect: +1 Extra Damage Class
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The character knows how to hit with particular skill and power, making his blows do extra damage (and his other attacks, such as Grabs, also more effective).

Gamemasters should monitor the use of Damage Classes carefully in a Realistic Martial Arts campaign. Buying too many will push a character's damage capabilities into the realm of Cinematic Martial Arts. Usually no more than 2-3 Extra DCs is the maximum, especially for high-STR characters.

Game Information: +1 Extra Damage Class. Total cost: 4 points.

Options:

1) Stronger Fighting Skill: Increase to +2 Extra Damage Classes. Total cost: 8 points.

☯ GENSHIN

Effect: Lightning Reflexes (+4 DEX), Requires A PER Roll
Target: Self
Duration: Instant (see text)
Range: Self
END Cost: 0
Skill Roll Penalty: -1

Description: *Genshin* is the martial artist's legendary ability to anticipate an attack a split-second before it occurs and to launch a lightning-fast attack of his own to beat his enemy to the punch (literally!).

In *HERO System* terms, this ability only applies when a character with Genshin is fighting another character, they both have a Phase in the same Segment, and they both intend to attack each other. If those conditions exist, at the very beginning of the Segment the character with Genshin gets to make a PER Roll (this is an Action that takes no time; if the character has Danger Sense he can redefine the ability to use that Sense instead if he prefers). If the PER Roll succeeds, the character gets the benefits of Genshin for that one Phase against that one person only. Typically that's enough extra DEX to allow him to act first (though it's no guarantee).

Game Information: Lightning Reflexes: +4 DEX to act first with all Actions (4 Active Points); Instant (only applies against that one target for that Phase, see text; -½), Requires A PER Roll (-½). Total cost: 2 points.

Options:

1) Stronger Genshin: Increase +6 DEX. 6 Active Points; total cost 3 points.

2) Even Stronger Genshin: Increase to +8 DEX. 8 Active Points; total cost 4 points.

3) Weaker Genshin: Decrease to +2 DEX. 2 Active Points; total cost 1 point.

4) Master Of Genshin: Remove Requires A PER Roll (-½). Total cost: 3 points.

☯ I TRAINED WITH BRUCE LEE

Effect:	+20 PRE, Only For Fear-/Intimidation-Based Presence Attacks, Requires A Positive Reputation Roll
Target:	Self
Duration:	Instant
Range:	Self
END Cost:	0
Skill Roll Penalty:	N/A

Description: The character's so well-known in the Martial World for his fighting skill that just realizing who he is can intimidate other fighters. One of the classic forms of this ability is realizing that the character trained with some legendary master or fellow warrior, or that he studied at a school or temple whose existence is but whispered rumor to most martial artists.

To use this ability, the character must indicate to the GM that he wants to make a fear- or intimidation-based Presence Attack against another martial artist. The GM then makes a Positive Reputation roll for the target to see if he knows who the character is. (Obviously this ability requires the character to have a Positive Reputation that members of the Martial World know about that tells the target something about the character's training or fighting skill.) If the roll succeeds, the character gets a PRE bonus for the Attack; if it fails his poor, ignorant opponent is just going to have to learn first-hand why everyone else fears the character.

Game Information: +20 PRE (20 Active Points); Only For Fear-/Intimidation-Based Presence Attacks (-1), Requires A Positive Reputation Roll (see text; -½). Total cost: 8 points.

☯ I'VE TAKEN YOUR MEASURE

Effect:	Aid DEX, OCV, and DCV 2d6, Requires An Analyze Style Roll
Target:	Self
Duration:	Instant
Range:	Self
END Cost:	2
Skill Roll Penalty:	-2

Description: The martial artist is so skilled at evaluating how others fight that he gains combat benefits from doing so. If he succeeds with an Analyze Style roll against another martial artist (this requires a Half Phase Action), he's figured out the patterns and weaknesses in his opponent's style and can exploit them to strike that opponent more quickly and accurately, and dodge his attacks more easily.

Before the martial artist can use this ability, he must observe the fighter he wants to evaluate for at least one Full Phase (or must fight against him for that amount of time). If he wants to make further rolls to keep using the Aid, each roll requires the same Full Phase of additional observation/combat. The Aid only applies against the single opponent observed/fought, not against all opponents generally.

If the character fails an Analyze Style roll, or something interrupts his concentration (for example, someone else attacks or distracts him), he can make no further rolls against the target opponent during that fight. (The exact length of a "fight" varies, but it's long enough for all hostilities to cease and for the character's Aid bonus to wear completely off. Until both conditions are met, consider the "fight" to remain in effect.) This means once he misses a roll, or something interrupts his observation, or he simply stops making his roll for any reason, he's gotten all the benefit from his power he can get. Gradually, his Aid wears off; this corresponds to his opponent figuring out how to compensate for the weak spots in his own fighting style.

You can use this ability as a guideline to build other Aid-based martial arts powers that Require A Skill Roll (besides Analyze Style, Sense Ch'i, Acrobatics, Breakfall, a DEX Roll, or a Power: Martial Arts Tricks roll may all be appropriate, depending on the nature of the ability in question). Typically such abilities shouldn't have more than Aid 4d6 effect (and usually 1-2d6 is better, especially in Realistic/Cinematic campaigns). Besides the Limitations on the example power, other appropriate ones include *Concentration* (½ DCV; -¼). Delayed Return Rate (no more than 5 Minutes) is appropriate for Cinematic or more powerful campaigns.

"You must not be influenced by the opponent."

– Miyamoto Musashi, *Go Rin No Sho* ("A Book of Five Rings")



3

Game Information: Aid DEX, OCV, and DCV 2d6, Expanded Effect (three Characteristics simultaneously; +1) (24 Active Points); Aid Self Only (-1), Failed Skill Roll Or Interruption Prevents Further Skill Rolls At This Time (-½), Must Watch Target Fighting Someone Else For One Full Phase Per Skill Roll (-½), Only Applies Against Specific Opponent (-¼), Requires An Analyze Style Roll (-½). Total cost: 6 points.

Options:

1) Deep Measure: Increase to Aid 3d6. 36 Active Points; total cost 10 points.

2) Deeper Measure: Increase to Aid 4d6. 48 Active Points; total cost 13 points.

3) Lesser Measure: Decrease to Aid 1d6. 12 Active Points; total cost 3 points.

☯ MIRROR STRIKE

Effect: HA +6d6, Reduced Penetration
Target: One character
Duration: Instant
Range: No Range
END Cost: 3
Skill Roll Penalty: -3

Description: The martial artist knows a special "one-two punch" technique that allows him to strike so swiftly he can hit his target twice!

Game Information: HA +6d6 (30 Active Points); Hand-To-Hand Attack (-¼), Reduced Penetration (-¼). Total cost: 20 points.

Options:

1) Strong Mirror Strike: Increase to HA +8d6. 40 Active Points; total cost 27 points.

2) Weak Mirror Strike: Increase to HA +4d6. 20 Active Points; total cost 13 points.

☯ NITO STYLE

Effect: Two-Weapon Fighting (HTH)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The character can fight accurately with a sword (or mace, or dagger, or frying pan...) in each hand. Fencers often refer to this as "fighting Florentine."

Game Information: Two-Weapon Fighting (10 Active Points); HTH Multiple Attacks Only (-1). Total cost: 5 points.

Options:

1) Complete Nito Style: Add Off-Hand Defense. Total cost: +2 points.

2) Master Of Two-Weapon Fighting: Add Ambidexterity (no Off Hand Penalty). Total cost: +3 points.

☯ ONE-INCH PUNCH

Effect: HA +4d6, Double Knockback
Target: One character
Duration: Instant
Range: Touch
END Cost: 3
Skill Roll Penalty: -3

Description: This technique was made famous by the late Bruce Lee. He could place his fingertips on the target's chest, then without retracting his arm back at all rapidly curl his hand into a fist and punch the target. This would send the target stumbling backward (Lee often demonstrated the technique with a chair or pool behind the target so he'd fall safely into it), and many targets claimed to feel intense pain afterward. Bob Baker, who was the target when Lee first demonstrated the One-Inch Punch at the 1964 Long Beach International Karate Championships, reported that he had to stay home from work the next day due to intense chest pains, and advised Lee not to demonstrate the technique again.

This ability presumes a 20 STR character, resulting in an 8d6 attack. With an average of 8 BODY in damage and a 7 on the Knockback dice, the One-Inch Punch should Knock the target Back 1 meter or so (which is about right for Bruce Lee's demonstrations).

Game Information: HA +4d6, Double Knockback (+½) (30 Active Points); Extra Time (Full Phase; -½), Hand-To-Hand Attack (-¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 13 points.

Options:

1) Master Of The One-Inch Punch: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 17 points.

☯ RIPOSTE STRIKE

Effect: Trigger (following successful Block) for up to a 10d6 Strike
Target: One character
Duration: Instant
Range: Touch
END Cost: 5
Skill Roll Penalty: -5

Description: Some martial artists have developed the ability to strike a target with a rapid punch or kick after blocking one of his attacks. The classic example is blocking an attacker's overhand swing with a weapon and then kicking him in the chest, but there are many other ways to execute the technique. The character must define which Martial Maneuver this ability works with when he buys it, and cannot change it thereafter (though he can buy it multiple times for multiple maneuvers).

See *Weapon Riposte*, below, for a similar ability for armed combatants.

Game Information: Trigger (after character successfully Blocks an attack, activating Trigger takes no time, Trigger immediately automatically resets; +1) for one defined Strike-based Martial Maneuver of up to 10d6 (50 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 33 points.

Options:

1) Master Of The Riposte: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 50 points.

☯ STANCES

Effect: Various
Target: Self
Duration: Varies
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Stances and footwork play an important role in many martial arts styles. A martial artist who adopts the proper stance can react more quickly, strike more accurately, or fight more effectively.

Cat Stance is a short stance in which one foot is drawn up on its ball close to the other foot so the character's ready to attack quickly. *Crab Stance* is a high stance in which the martial artist stands with his knees turned inwards and his fists on his hips. *Crane Stance* is a high stance in which the martial artist draws one knee up (so that he stands on one leg) and keeps his hands in front of his face and upper chest. *Horse Stance* is a low, solid stance in which the martial artist spreads his legs and squats down (so that he appears to be riding an imaginary horse). *Phoenix Stance* is a low stance in which the martial artist bends his rear leg and squats down on it while extending the other leg in front of him. *Snake Stance* is a low stance in which the martial artist squats sideways with his legs underneath him. In *Tiger Stance*, the martial artist leans forward and keeps his hands up in a claw shape, ready to take advantage of a momentary lapse in an opponent's defense.

At the GM's option, characters may not need to pay for Stances at all — they may be a basic part of the campaign rules, like Combat Maneuvers. If the GM prefers to take this route, he should come up with an appropriate list of Stances for the characters to use. Each Phase during a combat, characters declare what Stance they're using; they may change or "shift" Stances in the same manner as Combat Skill Levels.

"A SWORD BY ITSELF RULES NOTHING. IT ONLY COMES ALIVE IN SKILLED HANDS."

– SIR TE (SIHUNG LUNG), *CROUCHING TIGER, HIDDEN DRAGON*

Game Information:

Cost	Power
3	**Stances:** Multipower, 3-point reserve
1f	**1) Cat Stance:** Lightning Reflexes: +2 DEX to act first with all Actions; Costs Endurance (-½)
1f	**2) Crab Stance:** +1 OCV with Punch and similar maneuvers (some Killing Strikes, Nerve Strikes, and so forth); Costs Endurance (-½)
1f	**3) Crane Stance:** +1 OCV with Block; Costs Endurance (-½), Requires A DEX Roll (-½)
1f	**4) Horse Stance:** Knockback Resistance -2m; Costs Endurance (-½)
1f	**5) Phoenix Stance:** +1 OCV with Block and Legsweep; Costs Endurance (-½)
1f	**6) Snake Stance:** +1 OCV with Block and Dodge; Costs Endurance (-½), Requires A DEX Roll (-½)
1f	**7) Tiger Stance:** +1 OCV with a Crush or Killing Strike maneuver (depending upon the style); Costs Endurance (-½)

Total cost: 10 points.

☯ WAY OF THE WARRIOR

Effect: Combat Skill Levels with HTH Combat
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Many people can learn martial arts, but the mark of a true martial artist is the ability to fight with skill — to follow the way of the warrior.

With the GM's permission, a character can buy these Combat Skill Levels as 5-point CSLs with a single Martial Arts style to save points (or even 3-point CSLs with three specific Maneuvers). Any such Levels can be "upgraded" to HTH CSLs by paying the additional cost later in the campaign. Alternately or in addition, a character can reduce the cost of this ability by applying the Limitation *Requires An Analyze Style Roll* (-½).

Game Information: +2 with HTH Combat. Total cost: 16 points.

Options:

1) Stronger Way Of The Warrior: Increase to +4 with HTH Combat. Total cost: 32 points.

2) Weaker Way Of The Warrior: Decrease to +1 with HTH Combat. Total cost: 8 points.

3) Way Of The Ranged Warrior: Replace HTH Combat CSLs with Ranged Combat CSLs.

☯ WEAPON RIPOSTE

Effect: Trigger for up to HKA 4d6 or HA +12d6
Target: One character
Duration: Instant
Range: No Range
END Cost: 4
Skill Roll Penalty: -4

Description: The character is so skilled at weapons combat that whenever someone strikes him, or he Blocks an attack, he can instantly strike back, inflicting his weapon's damage (including bonus damage from STR).

See *Riposte Strike*, above, for a similar ability for unarmed combatants.

Game Information:

Cost	Power
22	**Riposte:** Multipower, 45 Active Points; all slots OIF (-½), Requires A Martial Arts Tricks Roll (-½)
2f	**1) Edged Weapons:** Trigger (when character is hit by or Blocks an enemy's attack and wants to strike back, activating Trigger takes no time, resetting Trigger is a Zero Phase Action; +¾) for up to HKA 4d6; OIF (weapon of opportunity; -½), Requires A Martial Arts Tricks Roll (-½)
2f	**2) Blunt Weapons:** the same ability, but for up to HA +12d6

Total cost: 26 points.

Options:

1) Master Of The Weapon Riposte: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 36 points.

"This is a truth: when you sacrifice your life, you must make fullest use of your weaponry. It is false not to do so, and to die with a weapon yet undrawn."

– Miyamoto Musashi,
Go Rin No Sho ("A Book of Five Rings")

DEFENSIVE ABILITIES

☯ BATTLEFIELD AGILITY

Effect: +4 DCV, Only If Character Makes A Half Move
Target: Self
Duration: Constant
Range: Self
END Cost: 2
Skill Roll Penalty: -2

Description: The character moves around so much in combat that it's hard to draw a bead on him. If he makes at least a Half Move during his Phase, he gains a +4 DCV bonus (though of course this doesn't come into effect until he actually moves, so he may be out of luck against characters whose Phases occur in that Segment but before his does).

Game Information: +4 DCV (20 Active Points); Costs Endurance (-½), Only If Character Makes A Half Move Or Full Move (-1). Total cost: 8 points.

Options:

1) Stronger Battlefield Agility: Increase to +5 DCV. 25 Active Points; total cost 10 points.

2) Weaker Battlefield Agility: Decrease to +3 DCV. 15 Active Points; total cost 6 points.

☯ DUCKING AND WEAVING

Effect: +4 DCV, Requires An Acrobatics Roll
Target: Self
Duration: Constant
Range: Self
END Cost: 2
Skill Roll Penalty: -2

Description: The character's martial arts training gives him the alertness, agility, and speed to avoid attacks that would otherwise hit him.

Game Information: +4 DCV (20 Active Points); Costs Endurance (-½), Requires An Acrobatics Roll (-½). Total cost: 10 points.

Options:

1) Stronger Ducking And Weaving: Increase to +6 DCV. 30 Active Points; total cost 15 points.

2) Weaker Ducking And Weaving: Decrease to +2 DCV. 10 Active Points; total cost 5 points.

☯ ENDURING

Effect: Resistance (3 points)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Long hours of practice, which include exposing himself to blows, agonizing forms of exercise, and back-breaking labor, have given the character the ability to withstand torture and similar forms of severe pain.

Game Information: Resistance (3 points). Total cost: 3 points.

Options:

1) Stronger Enduring: Increase to Resistance (5 points). Total cost: 5 points.

2) Weaker Enduring: Decrease to Resistance (2 points). Total cost: 2 points.

☯ ONE AGAINST MANY

Effect: Defense Maneuver
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The character's training has taught him how to fight against multiple opponents without leaving himself vulnerable to any of them.

Game Information: Defense Maneuver I. Total cost: 3 points.

Options:

1) Stronger One Against Many: Increase to Defense Maneuver II. Total cost: 5 points.

2) Even Stronger One Against Many: Increase to Defense Maneuver III. Total cost: 8 points.

3) Master Of One Against Many: Increase to Defense Maneuver IV. Total cost: 10 points.

☯ UNBLINKING DEFENSE

Effect: +1 DCV
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Many practitioners of styles like Arnis and Escrima try to blink as little as possible, since an attacker can land a blow in the space of a blink.

Game Information: +1 DCV. Total cost: 5 points.

"Five secrets of Japanese Goju Ryu. Move quickly. Sound, calm mind. Be light in body. Have a clever mind. Master the basics."

– Gogen Yamaguchi

Options:

1) Weaker Unblinking Defense: The character tries to anticipate attacks and respond instantly with a Block. Change to +1 OCV with Block. Total cost: 2 points.

☯ YADOMEJUTSU

Effect:	+4 OCV with Block, Only Works Against Non-Gunpowder Projectiles Weapons
Target:	Self
Duration:	Constant
Range:	Self
END Cost:	1
Skill Roll Penalty:	-1

Description: *Yadomejutsu* is the Japanese samurai's art of arrow-cutting — of chopping arrows out of the air and deflecting other missiles with the katana. Other martial artists can use this skill as well, substituting any number of weapons for the samurai's sword. Truly skilled martial arts can deflect such attacks with their bare hands.

Game Information: +4 OCV with Block (8 Active Points); OIF (weapon or appropriate object of opportunity; -½), Costs Endurance (-½), Only Works Against Non-Gunpowder Projectiles (-½), Requires A Martial Arts Tricks Roll (-½). Total cost: 3 points.

Options:

1) Stronger Yadomejutsu: Increase to +6 OCV. 12 Active Points; total cost 4 points.

2) Weaker Yadomejutsu: Decrease to +2 OCV. 4 Active Points; total cost 1 point.

3) Master Of Yadomejutsu: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 3 points.

4) Barehanded Blocking: Remove OIF (weapon of opportunity; -½). Total cost 3 points.

MOVEMENT ABILITIES

☯ BATTLEFIELD MOBILITY

Effect:	Running +4m
Target:	Self
Duration:	Constant
Range:	Self
END Cost:	1
Skill Roll Penalty:	N/A

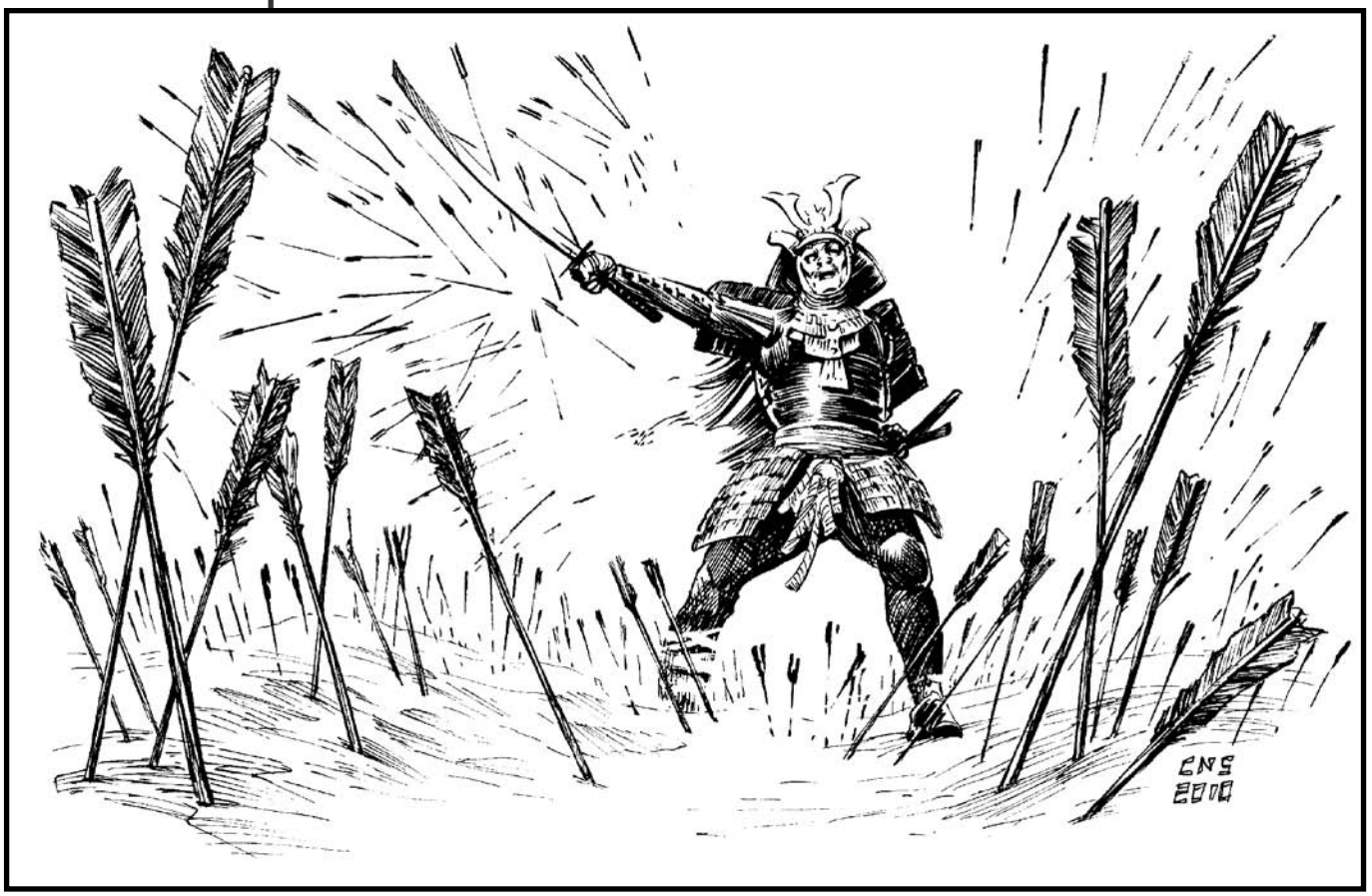
Description: Due to his martial training, the character can run faster than most other people.

Game Information: Running +4m. Total cost: 4 points.

Options:

1) Stronger Battlefield Mobility: Increase to Running +6m. Total cost: 6 points.

2) Weaker Battlefield Mobility: Decrease to Running +2m. Total cost: 2 points.



☯IMPROVED LEAPING

Effect: Leaping +4m
Target: Self
Duration: Constant
Range: Self
END Cost: 1
Skill Roll Penalty: N/A

Description: The character's martial training has given him strong leg muscles allowing him to leap further than normal.

Game Information: Leaping +4m (2 Active Points); Requires An Acrobatics Roll (-½). Total cost: 1 point.

Options:

1) Stronger Leaping: Increase to Leaping +6m. 3 Active Points; total cost 2 points.

2) Weaker Leaping: Decrease to Leaping +2m. 1 Active Point; total cost 1 point.

MISCELLANEOUS ABILITIES

☯IAIJUTSU

Effect: Fast Draw (Common Melee Weapons) (DEX Roll)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The character can get his sword out of its sheath far quicker than an untrained person can. See page 199 for more information.

Game Information: Fast Draw (Common Melee Weapons) (DEX Roll). Total cost: 3 points.

Options:

1) Stronger Iaijutsu: Increase to Fast Draw (DEX Roll +1). Total cost: 5 points.

2) Even Stronger Iaijutsu: Increase to Fast Draw (DEX Roll +2). Total cost: 7 points.

3) Novice Iaijutsu: Replace with Fast Draw 8-. Total cost: 1 point.

☯KIP-UP

Effect: Breakfall (DEX Roll)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The character has superb balance and skill at getting to his feet in an instant. (See page 199 for more information.)

Game Information: Breakfall (DEX Roll). Total cost: 3 points.

Options:

1) Stronger Kip-up: Increase to Breakfall (DEX Roll +1). Total cost: 5 points.

2) Even Stronger Kip-up: Increase to Breakfall (DEX Roll +2). Total cost: 7 points.

3) Novice Kip-Up: Replace with Breakfall 8-. Total cost: 1 point.

☯WARRIOR'S RENOWN

Effect: Positive Reputation (in the Martial World)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The character has a major reputation in the Martial World for his fighting prowess. Possible explanations for this include that he trained with a legendary master or at a special school, that he possesses a secret technique that no one else knows, or simply that he's made his mark as an incredibly skilled martial artist.

Game Information: Positive Reputation (skilled fighter [see text], known among the Martial World) 14-, +2/+2d6. Total cost: 4 points.

Options:

1) Greater Renown: Increase to +3/+3d6. Total cost: 6 points.

2) Even Greater Renown: Increase to +4/+4d6. Total cost: 8 points.

☯WARRIOR'S SPIRIT

Effect: Power: Martial Arts Tricks
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Many of a martial artist's abilities depend on skillful execution of a fighting technique, and Martial Arts Tricks is the Skill involved.

IF YOU NEVER ASSUME IMPORTANCE YOU NEVER LOSE IT.

– LAO TZU, *TAO TE CHING*

Game Information: Power: Martial Arts Tricks (DEX Roll). Total cost: 3 points.

Options:

1) Stronger Warrior's Spirit: Increase to Martial Arts Tricks (DEX Roll +1). Total cost: 5 points.

2) Even Stronger Warrior's Spirit: Increase to Martial Arts Tricks (DEX Roll +2). Total cost: 7 points.

3) Novice Warrior: Replace with Power: Martial Arts Tricks 8-. Total cost: 1 point.

☯ WISDOM OF THE WARRIOR

Effect: Analyze Style
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The martial artist who's aware of the nature of combat, and how to exploit others' approach to fighting, will triumph over one who is not. Analyze Style is the Skill that represents that ability; see page 198 for information on this Skill.

Game Information: Analyze Style (INT Roll). Total cost: 3 points.

Options:

1) Greater Wisdom Of The Warrior: Increase to Analyze Style (INT Roll +1). Total cost: 7 points.

2) Even Greater Wisdom Of The Warrior: Increase to Analyze Style (INT Roll +2). Total cost: 7 points.

3) Novice Warrior: Replace with Analyze Style 8-. Total cost: 1 point.

☯ WU SHU TRAINING

Effect: Acrobatics (DEX Roll)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The character is a supremely skilled acrobat, able to tumble, flip, jump, and otherwise move with grace.

Game Information: Acrobatics (DEX Roll). Total cost: 3 points.

Options:

1) Stronger Wu Shu Training: Increase to Acrobatics (DEX Roll +1). Total cost: 5 points.

2) Even Stronger Wu Shu Training: Increase to Acrobatics (DEX Roll +2). Total cost: 7 points.

3) Novice Wu Shu Training: Replace with Acrobatics 8-. Total cost: 1 point.



CINEMATIC MARTIAL ARTS ABILITIES

Cinematic martial arts abilities represent the various techniques and powers one sees in Hollywood action films, older (pre-Bruce Lee) Hong Kong cinema, and most Japanese samurai films. Cinematic characters can do anything a realistic character can (and can buy any Realistic martial arts abilities they want), but tend to ignore real-world physics to some degree in favor of exciting action sequences.

OFFENSIVE ABILITIES

☯ ARRAY

Effect:	Aid OCV and DCV 4d6, Must Be Within 10m Of Designated Partner
Target:	Self
Duration:	Instant
Range:	Self
END Cost:	4
Skill Roll Penalty:	-4

Description: An *array* is a fighting style where two or more fighters have trained together so long and so well that the whole is greater than the sum of its parts. (This other person is the "Designated Partner" referred to in the Limitation; the character must define who the Designated Partner is when he buys the power, and can't change him thereafter unless he reduces the Limitation to add more people.) When they fight together and deliberately take advantage of their training (*i.e.*, devote an Attack Action to activating this Aid), the partners in the Array are much more formidable than when fighting alone or fighting alongside someone who's not their partner.

If characters in an Array become separated in combat beyond the 10m range, they cannot use their Aid bonus at that moment... but it doesn't wear off instantly. If the characters get back within range of one another before the Aid wears off, the Aid bonus is instantly restored (though it may have partly faded in the interim, of course). Similarly, both characters must be fighting in the same combat (though not necessarily against the same target). If either of them stops fighting or is unable to fight for any reason (including being Entangled or Grabbed for more than 1 Segment), the Aid bonus doesn't apply until they're both able to fight once more.

Although this power doesn't necessarily involve either character beginning to glow or the like (though it could), it's still as Obvious as any other Adjustment Power. Opponents fighting the character and his Designated Partner realize that they fight better together, and thus may be able to figure out how to deny them the benefit of their Array.

If you like the Array concept, you can use this ability as a guideline for building similar martial arts powers, such as an Aid DEX. Typically an Array Aid should be restricted to 6d6 effect maximum, though characters can apply Delayed Return Rate (to no more than 5 Minutes) if desired.

Game Information: Aid OCV and DCV 4d6, Expanded Effect (two Characteristics simultaneously; +½) (36 Active Points); Only Aid Self (-1), Must Be Within 10m Of Designated Partner (1 partner only; -1), Both Characters Must Be Fighting (see text; -½). Total cost: 10 points.

Options:

1) Strong Array: Increase to Aid OCV and DCV 6d6. 54 Active Points; total cost 15 points.

2) Weak Array: Decrease to Aid OCV and DCV 2d6. 18 Active Points; total cost 5 points.

3) Larger Group Of Partners: This form of Array works as long as at least one member from a group of designated partners of up to eight is present. Change Limitation to -½. Total costs are 12, 18, and 6 points, respectively.

4) All Partners At Once: This form of Array only works if *all* members of a group of designated partners (no more than eight) are present and all within 10m of one another. Increase Limitation to -1½. Total costs are 8, 13, and 4 points, respectively.

"ONE THOUGHT HE WAS INVINCIBLE... THE OTHER THOUGHT HE COULD FLY. THEY WERE BOTH WRONG."

– JOHN HATCHER, *MARKED FOR DEATH*

"You shoot to kill, you better hit the heart. Your own words, Ramone... aim for the heart, or you'll never stop me."

– Joe (Clint Eastwood) confronts Ramon Rojo in *A Fistful of Dollars*



☯ BLADE FLARE

Effect: Sight Group Flash 6d6, Requires Sufficiently Strong Available Light Source
Target: One character
Duration: Instant
Range: 20m
END Cost: 0
Skill Roll Penalty: 4

Description: The edge of a weapon isn't the only part that can be dangerous to a foe. A clever warrior knows how to reflect light off the shiny blade into an enemy's eyes to blind him temporarily.

Game Information: Sight Group Flash 6d6, Reduced Endurance (0 END; +½) (45 Active Points); OIF (appropriate bladed weapon of opportunity; -½), Limited Range (20m; -¼), Requires Sufficiently Strong Available Light Source (-¼). Total cost: 22 points.

Options:

1) Strong Blade Flare: Increase to Sight Group Flash 8d6. 80 Active Points; total cost 30 points.

2) Weak Blade Flare: Decrease to Sight Group Flash 4d6. 30 Active Points; total cost 15 points.

3) Chiburi: Instead of defining this ability as requiring a light source, a character can change it to *chiburi*, the iaijutsu master's ability to flick blood off his sword into the eyes of an opponent. When blood's unavailable, he may be able to flick dirt and dust off the ground into his enemy's eyes instead. Just change Requires Sufficiently Strong Available Light Source (-¼) to Requires Blood On Blade Or Flickable Dirt (-¼); the cost remains the same.

☯ BLOCKING STRIKE

Effect: Reflection (HTH, 60 Active Points' worth)
Target: One character
Duration: Instant
Range: No Range
END Cost: 4
Skill Roll Penalty: 4

Description: The character blocks an attack by striking his attacker hard enough to disrupt the attack, or somehow redirects the attack so that it harms the attacker rather than himself! (This ability uses the optional rules for HTH Reflection from 6E1 273, so it requires the GM's permission.)

Game Information: Reflection (HTH, 60 Active Points' worth) (40 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 27 points.

Options:

1) More Powerful Blocking Strike: Increase to Reflection (HTH, 90 Active Points' worth). 60 Active Points; total cost 40 points.

2) Weaker Blocking Strike: Decrease to Reflection (HTH, 45 Active Points' worth). 30 Active Points; total cost 20 points.

☯ CHARGING SLASH

Effect: HKA 2d6, Area Of Effect (Trail)
Target: Trail
Duration: Instant
Range: No Range
END Cost: 6
Skill Roll Penalty: -6

Description: The martial artist knows how to charge through his enemies, cutting them down all around him with sweeps of his weapon.

Game Information: HKA 2d6 (plus STR), Area Of Effect (Trail; +1) (60 Active Points); OIF (weapon of opportunity; -½), No STR Bonus (-½), Requires A Martial Arts Tricks Roll (-½). Total cost: 24 points.

Options:

1) Master Of The Charging Slash: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 30 points.

☯ COUNTERPUNCH

Effect: HA +4d6, Damage Shield, Not When Grabbed/Grabbing
Target: One character
Duration: Constant
Range: Touch
END Cost: 2
Skill Roll Penalty: -4

Description: The character is so skilled and swift that anyone who punches, kicks, or otherwise hits him usually gets hit in return. Thanks to his highly-trained reflexes he can lash out and hit his attacker without interrupting whatever else he's doing.

Game Information: HA +4d6, Area Of Effect (personal Surface — Damage Shield; +¼), Constant (+½), Reduced Endurance (½ END; +¼) (40 Active Points); Hand-To-Hand Attack (-¼), Not When Grabbed/Grabbing (-¼), Requires An Attack Roll (-½). Total cost: 20 points.

Options:

1) Strong Counterpunch: Increase to HA +6d6. 60 Active Points; total cost 30 points.

2) Weak Counterpunch: Decrease to HA +2d6. 20 Active Points; total cost 10 points.

☯ DRUNKEN BOXING

Effect: Aid STR, CON, PD, STUN 3d6
Target: Self
Duration: Instant
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: After drinking a sufficient quantity of alcohol, the character exhibits an increased level of strength (due to no longer "holding back") and an almost superhuman resistance to harm and injury. The amount the character needs to drink to get the desired effect depends on what he's drinking. For example, rice wine may require an entire jug, while a hard liquor such as whiskey many only need a single bottle.

Game Information: Aid STR, CON, PD, STUN 3d6, Delayed Return Rate (points return at the rate of 5 per Minute; +1), Expanded Effect (four Characteristics simultaneously; +1½), Reduced Endurance (0 END; +½) (72 Active Points); OIF (alcohol of opportunity; -½), Extra Time (Full Phase; -½), Gestures (must drink; -¼), Only Aid Self (-1). Total cost: 22 points.

Options:

1) Stronger Drunken Boxing: Increase to Aid 4d6. 96 Active Points; total cost 29 points.

2) Weaker Drunken Boxing: Decrease to Aid 2d6. 48 Active Points; total cost: 15 points.

☯ FIRE POWDER PACKETS

Effect: RKA 1d6
Target: One character
Duration: Instant
Range: 10m
END Cost: 6 Charges
Skill Roll Penalty: N/A

Description: The character uses his skill with hurled weapons to flick packets of exploding fire powder at his foes. The technique is often used by martial artists who also practice Chinese alchemy and Taoist sorcery.

Game Information: RKA 1d6 (15 Active Points); OAF (-1), 6 Charges (-¾), Limited Range (10m; -¼). Total cost: 5 points.

Options:

1) Stronger Powder Packets: Increase to RKA 1½d6. 25 Active Points; total cost 8 points.

2) Weaker Powder Packets: Decrease to RKA ½d6. 10 Active Points; total cost 3 points.

3) Fiery Liquor Breath: The character actually spits fire after drinking a sufficiently flammable substance, such as strong liquor. Replace with RKA 1d6, Area Of Effect (1m Radius Accurate; +½) (22 Active Points); OIF (liquor of opportunity and an appropriate source of flame; -½), Limited Range (4m; -¼). Total cost: 12 points.

☯ FISTS OF AGONY

Effect: +2 Increased STUN Multiplier (+½) for up to Killing Strike 4d6
Target: One character
Duration: Instant
Range: Touch
END Cost: 3
Skill Roll Penalty: -3

Description: This strike allows a character to hit with such deadly force that the victim feels excruciating pain. The character must define which Martial Maneuver this ability works with when he buys it, and cannot change it thereafter (though he can buy it multiple times for multiple maneuvers).

Game Information: +2 Increased STUN Multiplier (+½) for up to Killing Strike 4d6 (30 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 20 points.

Options:

1) Master Of Fists Of Agony: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 30 points.

☯ FIVE WAYS CUTTING

Effect: Area Of Effect (2m Radius) for up to HKA 4d6 or HA +12d6
Target: One character
Duration: Instant
Range: No Range
END Cost: 2
Skill Roll Penalty: -2

Description: A character with this ability is feared throughout the land, for he has the skill to strike many opponents at once. Enemies who surround him do so at their peril!

Game Information:

Cost	Power
9	**Five Ways Cutting:** Multipower, 19 Active Points; all slots OIF (-½), Requires A Martial Arts Tricks Roll (-½)
1f	**1) Edged Weapons:** Area Of Effect (2m Radius; +¼) for up to HKA 4d6, Personal Immunity (+¼); OIF (weapon of opportunity; -½), Requires A Martial Arts Tricks Roll (-½)
1f	**2) Blunt Weapons:** the same ability, but for up to HA +12d6

Total cost: 11 points.

Options:

1) Master Of Five Ways Cutting: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 15 points.

"Drinking gives Herculean strength!"

– Wong Fei-Hong, *Legend of the Drunken Master*

"There is a time and place for use of weapons."

– Miyamoto Musashi, *Go Rin No Sho* ("A Book of Five Rings")

3

☯ MASTER OF THE BLADE

Effect: Weaponmaster (+3 DCs Killing Damage with swords and daggers)
Target: Self
Duration: Constant
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The character is so skilled with bladed weapons he is able to delivery devastating cuts and slashes. While the following examples use swords, characters can define their version of Weaponmaster as working with any edged weapon they so chose. For example of practitioner of Fencing or Kenjutsu would select blades, while a practitioner of Naginatajutsu would select polearms, and a Kung Fu master might select hook swords or wind and fire wheels. (Depending on the type of weapon(s) selected, the cost of the Talent may change.) Characters can also define their Weaponmaster skill as working with Normal Damage weapons (such as the bo, nunchaku, tonfa, and so on).

Game Information: Weaponmaster (+3 DCs Killing Damage with swords and daggers). Total cost: 20 points.

Options:

1) True Weaponmaster: The character is exceptionally deadly not only with swords and daggers, but with any edged weapon he can get his hands on. Increase to Weaponmaster (+3 DCs Killing Damage with all HTH Killing Damage weapons). Total cost: 24 points.

2) Lesser Weaponmaster: The character is only skilled with a single type of edged weapon. Decrease to Weaponmaster (+3 DCs Killing Damage with swords). Total cost: 12 points.

3) Ranged Weaponmaster: The character defines the Talent as working with Ranged Killing Attacks. Examples include thrown daggers (12 points), thrown daggers, javelins, and spears (20 points), or any Ranged Killing Damage Weapon (24 points).

☯ NECKSNAPPER

Effect: HKA 2d6, NND, Does BODY, Must Follow Grab, Must Target The Head
Target: One character
Duration: Instant
Range: Touch
END Cost: 7
Skill Roll Penalty: -7

Description: The character's been trained in how to quickly and cleanly kill a person by breaking that person's neck. To do this, he must first Grab the victim, and in a later Phase target the Head with this attack, taking the usual -8 OCV penalty (but getting the standard damage bonuses if he succeeds). The attack won't work on anyone who has the proper neck protection, who's in a position that won't allow the character to twist his neck the right way, and so forth. At the GM's option, a victim who has 20 or more points of STR than the character, or who defeats the character in a STR Roll Versus STR Roll Contest by 4 or more, is likewise immune to the attack (at least for the time being... things may turn out differently in a later encounter).

Game Information: HKA 2d6, NND (defense is rigid rPD on the neck, not having a neck, or anything else that prevents the neck/head from being turned and twisted the right way; +½), Does BODY (+1) (75 Active Points); Activation Roll 13- (-¼), Must Follow Grab (-½), Must Target The Head (-1), No STR Bonus (-½), Total cost: 23 points.

Options:

1) Skilled Necksnapper: The character's training includes the accuracy to make sure he can grasp the target's head and neck properly. Character also buys Targeting Skill Levels (+8 versus Hit Location Modifiers with Necksnapper). Total cost 8 points; overall cost of ability 31 points.

☯ NOXIOUS BREATH

Effect: Blast 6d6, NND (defense is Life Support [Self-Contained Breathing])
Target: One character
Duration: Instant
Range: No Range
END Cost: 7
Skill Roll Penalty: N/A

Description: The owner of this attack lives on a special diet. When he wishes to, he may summon up a huge breath of noxious, horrible stench which overpowers, sickens, or knocks out enemies. This attack comes as a great surprise; it's very appropriate for a weird lieutenant or master villain to unleash at a dramatic moment.

Game Information: Blast 6d6, Area Of Effect (16m Cone; +½), NND (defense is Life Support [Self-Contained Breathing]; +1) (75 Active Points); Extra Time (Full Phase; -½), 4 Charges (-1), Costs Endurance (-½), Increased Endurance Cost (x2 END; -½), No Range (-½). Total cost: 19 points.

☯ OVERDRIVE

Effect: +10 STR, Increased Endurance Cost
Target: Self
Duration: Persistent
Range: Self
END Cost: 5
Skill Roll Penalty: -1

Description: The character can tap into his inner *ch'i* reserves (or simply get *really* angry)

and channel the resulting adrenalin rush to give himself an increased level of strength. This allows him to hit harder, make his Grabs harder to escape, make it easier to break free from a Grab, and so on.

Game Information: +10 STR (10 Active Points); Increased Endurance Cost (x5 END; -2). Total cost: 3 points.

Options:

1) Stronger Overdrive: Increase to +15 STR. 15 Active Points; total cost 5 points.

2) Weaker Overdrive: Decrease to +5 STR. 5 Active Points; total cost 2 points.

☯ SLEEPER HOLD

Effect: last 4d6, NND, Damage Shield, Only Works On Targets Whose Heads Are Grabbed
Target: One character
Duration: Constant
Range: Touch
END Cost: 3
Skill Roll Penalty: -3

Description: This ability is an advanced form of the *Choke Hold* Maneuver. If the practitioner Grabs a target's Head, he can quickly render him unconscious. Only characters with rigid Resistant PD on the neck (such as a full-head helmet or a metal collar) can withstand this attack; powers such as Flesh Like Oak and Iron Shirt offer no defense.

Game Information: Blast 4d6, NND (defense is rigid Resistant PD on neck; +0), Area Of Effect (personal Surface — Damage Shield; +¼), Constant (+½) (35 Active Points); No Range (-½), Only Works On Targets Whose Heads Are Grabbed (-½), Requires A Martial Arts Tricks Roll (-½). Total cost: 14 points.

Options:

1) Strong Sleeper Hold: Increase to Blast 5d6. 44 Active Points; total cost 18 points.

2) Weak Sleeper Hold: Decrease to Blast 3d6. 26 Active Points; total cost 10 points.

3) Master Of The Sleeper Hold: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 17 points.

☯ SHARPENED FINGERNAILS

Effect: HKA 1d6, No STR Bonus, Reduced Penetration
Target: One character
Duration: Instant
Range: Touch
END Cost: 0
Skill Roll Penalty: N/A

Description: The character has grown out his fingernails and then cut and shaped them until each is razor-sharp. By striking with his fingers slightly curled, the character can easily shred clothing and rend unprotected flesh.

Game Information: HKA 1d6, Reduced Endurance (0 END; +½) (22 Active Points); No STR Bonus (-½), Reduced Penetration (-¼). Total cost: 12 points.

Options:

1) Stronger Fingernails: Increase to HKA 1½d6. 37 Active Points, total cost 21 points.

2) Weaker Fingernails: Decrease to HKA ½d6. 15 Active Points, total cost 8 points.

☯ SPEED OF THE SWORDSMAN

Effect: Rapid Attack (HTH)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The character can attack multiple opponents, or a single opponent multiple times, with great speed.

Game Information: Rapid Attack (HTH) (10 Active Points); HTH Multiple Attacks Only (-1). Total cost: 5 points.

Options:

1) Speed Of The Archer: The character's ability applies to Ranged attacks instead. Change HTH Multiple Attacks Only (-1) to Ranged Multiple Attacks Only (-1); the cost remains the same.

2) Speed Of Sword And Arrow: The character's ability applies with any attack. Remove HTH Multiple Attacks Only (-1). Total cost: 10 points.

☯ THE SPIRIT OF BRUCE LEE LIVES ON

Effect: +20 PRE, Only For Fear-/Intimidation-Based Presence Attacks
Target: Self
Duration: Instant
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: This technique capitalizes on Bruce Lee's reputation as one of the greatest martial artists who ever lived (and the standard by which even modern characters are still judged by), as well as his highly memorable on-screen persona as an actor. Using a sequence of pantomimed Bruce Lee-style gestures, tightly clenched fists (accompanied by the cracking of one's knuckles), and facial expressions the character informs a foe — in no uncertain terms — that he's no longer welcome in the area. Brushing the tip of your nose with the edge of your thumb is optional.

"A QUICK TEMPER WILL MAKE A FOOL OF YOU SOON ENOUGH."

– BRUCE LEE

Game Information: +20 PRE (20 Active Points); Costs Endurance (-½), Extra Time (Full Phase; -½), Gestures (-¼), Instant (-½), Only For Fear-/Intimidation-Based Presence Attacks (-1). Total cost: 5 points.

Options:

1) Imperfect Spirit Of Bruce Lee: Add Requires An Acting Roll (-½). Total cost: 5 points.

☯STORM OF STEEL

Effect: Autofire (5 shots) for up to HKA 4d6 or HA +12d6
Target: One or more characters
Duration: Instant
Range: No Range
END Cost: 3
Skill Roll Penalty: -3

Description: Some martial artists are so swift and deadly with a blade that they can hit an opponent multiple times in the blink of an eye, or strike several nearby opponents in the time it takes an ordinary warrior to hit just one.

Game Information:

Cost Power

15 **Storm Of Steel:** Multipower, 30 Active Points; all slots OIF (-½), Requires A Martial Arts Tricks Roll (-½)

1f **1) Edged Weapons:** Autofire (5 shots) for up to HKA 4d6; OIF (weapon of opportunity; -½), Requires A Martial Arts Tricks Roll (-½)

1f **2) Blunt Weapons:** the same ability, but for up to HA +12d6

Total cost: 17 points.

Options:

1) Master Of Storm Of Steel: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 24 points.

☯TASTING THE BLOOD

Effect: HA +1d6, Time Limit (1 Turn)
Target: One character
Duration: Instant
Range: Touch
END Cost: 1
Skill Roll Penalty: N/A

Description: After being injured in combat, the character can draw strength from that setback. He lightly touches the wound, then lightly touches the blood on his fingertips to his lips. Thus reminded of the danger he faces, he's inspired to fight even more powerfully! This ability is often used in conjunction with *The Spirit Of Bruce Lee Lives On* (see above).

Game Information: HA +1d6, Time Limit (lasts for 1 Turn; +½) (7 Active Points); Hand-To-Hand Attack (-¼), Extra Time (requires a Full Phase to "activate"; -¼), Only Works After Character Has Suffered At Least 1 BODY Damage From A Wound That Bleeds (-¼). Total cost: 4 points.

☯THROWING MASTER

Effect: Blast 6d6; RKA 2d6; Blast 5d6, Autofire (5 shots); RKA 1½d6, Autofire (5 shots)
Target: One character
Duration: Instant
Range: RBS
END Cost: 0
Skill Roll Penalty: -3

Description: The character is a highly-skilled thrown weapon expert — he can turn any small object into a missile weapon! Blunt objects (vases, figurines, telephones...) do Normal Damage; sharp or pointed objects (nails, piece of broken glass, ballpoint pens...) do Killing Damage. He can throw multiple objects at a time if he has them to throw. To use this ability, he needs a form of the *Power* Skill called *Throwing Master*.

Game Information:

Cost Power

14 **Throwing Master:** Multipower, 31-point reserve; all OIF (appropriate objects of opportunity; -½), Range Based On STR (-¼), Requires A Throwing Master Roll (-½)

1f **1) Blunt Objects:** Blast 6d6; common Limitations (-1¼)

1f **2) Sharp Objects:** RKA 2d6; common Limitations (-1¼)

1f **3) Many Blunt Objects:** Blast 5d6, Autofire (up to 3 shots; +¼); common Limitations (-1¼)

1f **4) Many Sharp Objects:** RKA 1½d6, Autofire (up to 3 shots; +¼); common Limitations (-1¼)

Total cost: 18 points.

Options:

1) True Throwing Master: Remove Requires A Throwing Master Roll (-½). Total cost: 26 points.

☯TOO FAST FOR THE CAMERA

Effect: Invisible Power Effects (Sight Group; +½) for up to Martial Strike 10d6
Target: One character
Duration: Instant
Range: Touch
END Cost: 2
Skill Roll Penalty: -2

Description: Swiftness is one of the hallmarks of a true martial artist, and this ability is a perfect example of that. It allows a character to strike with such speed that the blow cannot even be seen! The character must define which Martial Maneuver

this ability works with when he buys it, and cannot change it thereafter (though he can buy it multiple times for multiple maneuvers). (See page 208 for more information.)

Game Information: Invisible Power Effects (imperceivable by Sight Group; +½) for up to Martial Strike 10d6 (25 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 17 points.

Options:

1) Master Of Too Fast For The Camera: Remove Requires A Throwing Master Roll (-½). Total cost: 25 points.

☯VERSATILE WEAPONS

Effect:	HA +4d6, OIF (objects of opportunity)
Target:	One character
Duration:	Instant
Range:	No Range
END Cost:	2
Skill Roll Penalty:	N/A

Description: The power allows a character to grab a commonly found object, such as a bench, broom, chair, mop, ladder, or sawhorse, and use it as a weapon without hindrance. The amount of damage he can do with the object depends on its size and composition (for example, a porcelain vase might only be +1d6, while a wooden bench would be +4d6). See page 271 for more discussion of this topic.

Game Information: HA +4d6 (30 Active Points); OIF (objects of opportunity; -½), Hand-To-Hand Attack (-¼), Damage Done Depends On Type Of Object (see text; -0). Total cost: 11 points.

☯WALL SPRING

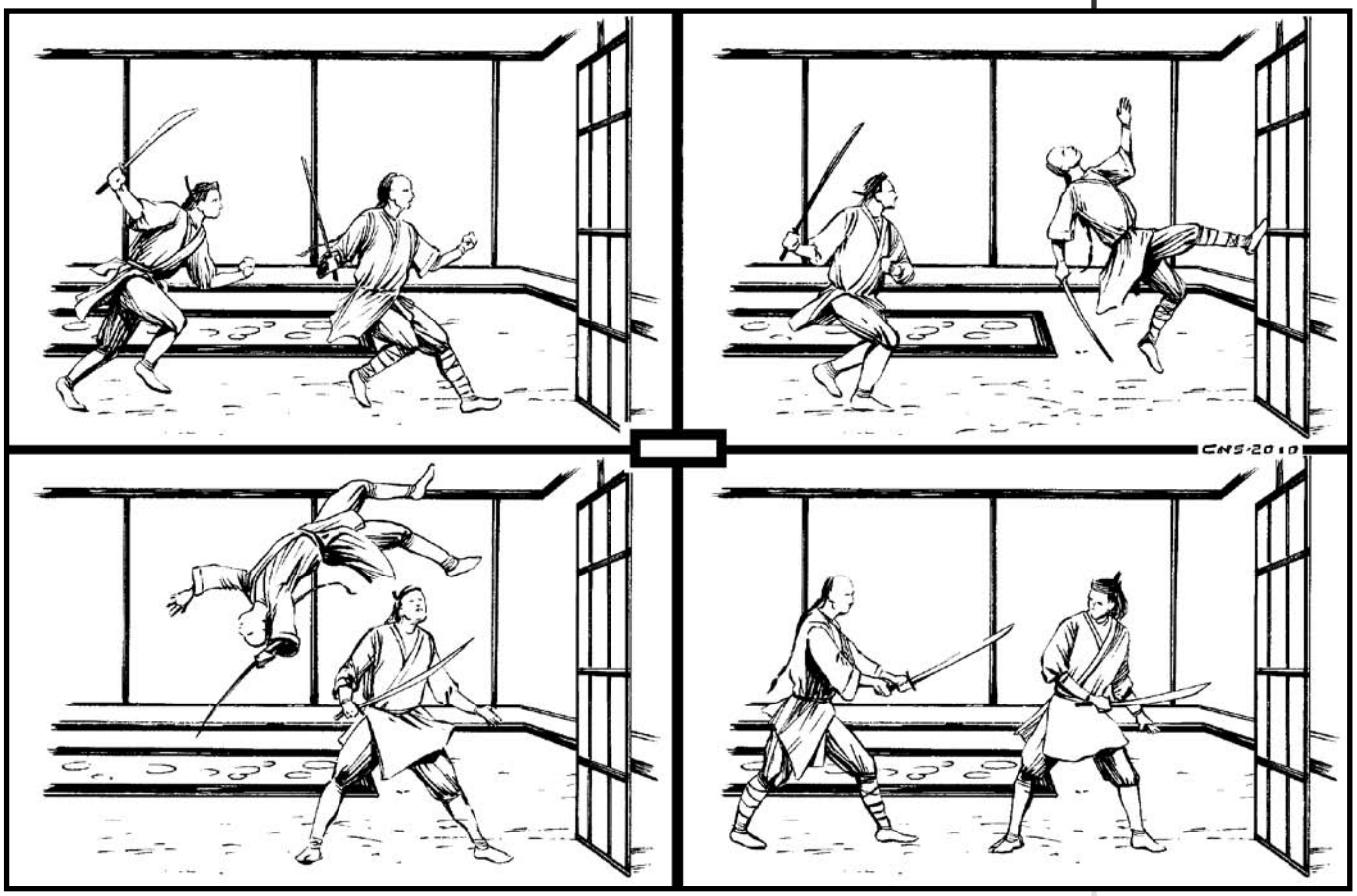
Effect:	+2 HTH, Requires Vertical Structure
Target:	Self
Duration:	Instant
Range:	Self
END Cost:	2
Skill Roll Penalty:	-2

Description: This ability allows a character to use his acrobatic skills and a vertical structure in the location of a fight — a wall, column, tree, archway, or the like — to get the drop on his opponent. Examples include a quick leap that lets him "bounce" off the structure to land behind his opponent, or running toward a wall when his foe chases him, then running a couple steps up the wall and back-flipping to land behind his pursuer.

"You should not have a favorite weapon. To become over-familiar with one weapon is as much a fault as not knowing it sufficiently well."

– Miyamoto Musashi, *Go Rin No Sho ("A Book of Five Rings")*

3



"A BATTLE IS GOVERNED BY EXTRAORDINARY ACTS."

– LAO TZU, TAO TE CHING



Game Information: +2 HTH (16 Active Points); Costs Endurance (-½), Instant (lasts for just that Segment; -½), Requires Vertical Structure (see text; -¼), Requires An Acrobatics Roll (-½). Total cost: 6 points.

☯ WEAPON FLOURISH

Effect: HKA 2d6 or HA +6d6, Damage Shield
Target: One character
Duration: Constant
Range: No Range
END Cost: 6
Skill Roll Penalty: -6

Description: The character knows how to constantly keep his weapon in motion, flourishing it about himself so that anyone who gets too close gets hit!

The damage this Damage Shield can do is limited to what the weapon being used could do — for example, it can't do more than HKA 1½d6 (plus STR) if the character's wielding a katana. This writeup should cover most weapons, but if not the character should increase the damage (and thus the cost) until it's sufficient for his preferred weapon(s).

At the GM's option, a character could change the Required Skill Roll to *Requires A Successful Attack Roll* (-½).

Game Information:

Cost	Power
22	**Weapon Flourish:** Multipower, 60 Active Points; all slots OIF (any weapon of opportunity; -½), Cannot Do More Damage Than The Weapon Being Used Would Normally Do (-¼), Power Stops Working Instantly If Character Is Stunned Or Knocked Out (-¼), Not When Grabbed (-¼), Requires A Martial Arts Tricks Roll (-½)
2f	**1) Edged Weapons:** HKA 2d6 (plus STR), Area Of Effect (Personal Surface — Damage Shield; +¼), Constant (+½), Reduced Endurance (½ END; +¼); common Limitations (-1¾)
2f	**2) Blunt Weapons:** the same ability, but for up to HA +6d6

Total cost: 26 points.

Options:

1) Master Of The Weapons Flourish: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 33 points.

DEFENSIVE ABILITIES

☯ ACTIVE DEFENSE

Effect: Blast 6d6, Trigger (by Block)
Target: One character
Duration: Instant
Range: Touch
END Cost: 5
Skill Roll Penalty: -5

Description: This technique allows a character to block attacks by striking his attacker in the arm or leg (depending on whether the character's being punched, kicked, or what have you). It's an "offensive block" that uses the power of the strike to simultaneously stop the attack and injure the attacker.

Game Information: Blast 6d6, Trigger (when character successfully Blocks an attack and wants to use this power, activating Trigger takes no time, Trigger requires a Zero Phase Action to reset; +¾) (52 Active Points); No Range (-½), Only Versus Person Whose Attack Was Blocked (-¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 23 points.

Options:

1) Strong Active Defense: Increase to Blast 8d6. 70 Active Points; total cost 31 points.

2) Weak Active Defense: Decrease to Blast 4d6. 35 Active Points; total cost 16 points.

3) Easier Active Defense: Add Reduced Endurance (½ END; +¼). 60 Active points; total cost 27 points.

☯ CAN TAKE A FALL

Effect: +4 to Breakfall, Only To Avoid Knockback Damage
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Some martial arts blows are so powerful that they can knock the target back many feet and make him fall down. A trained character can sometimes avoid getting hurt this way, and a character with this ability has been specially trained to cope with this situation.

At the GM's option, characters who buy this ability can use Breakfall to avoid Knockback damage even if they're Knocked Back into a wall or other object.

Game Information: +4 to Breakfall (8 Active Points); Only To Avoid Knockback Damage (-2). Total cost: 3 points.

Options:

1) Stronger Can Take A Fall: Increase to +8 to Breakfall. 16 Active Points; total cost 5 points.

2) Even Stronger Can Take A Fall: Increase to +12 to Breakfall. 24 Active Points; total cost 8 points.

3) Weaker Can Take A Fall: Decrease to +2 to Breakfall. 4 Active Points; total cost 1 point.

☯CATCHING THE BLADE

Effect: +3 OCV with Block, Only Versus Weapons
Target: Self
Duration: Persistent
Range: Self
END Cost: 1
Skill Roll Penalty: 1

Description: The character is so skilled that when someone swings a sword (or other weapon) at him, he knows how to clap his hands together with such precision that he can "grab" the blade without being hurt at all!

In *HERO System* terms, this is bought as +3 OCV to Block that only works versus weapons (thus overcoming the standard -1 to -3 OCV penalty imposed on a character who tries to Block a weapon attack barehanded).

Game Information: +3 OCV with Block (6 Active Points); Costs Endurance (-½), Only Versus Weapons (see text; -1), Requires A Martial Arts Tricks Roll (-½). Total cost: 2 points.

Options:

1) Master Of Catching The Blade: Remove Requires A Martial Arts Tricks Roll (-½). 6 Active Points; total cost 2 points.

☯IT'S ALL IN THE REFLEXES

Effect: Reflection, Only Versus Thrown Objects
Target: Self
Duration: Instant
Range: Self
END Cost: 1
Skill Roll Penalty: -1

Description: The character is so familiar with thrown weapons, and has such well-honed reflexes, that he can catch a weapon that's thrown at him and instantly hurl it back at his attacker!

Game Information: Reflection (30 Active Points' worth) (20 Active Points); Only Versus Thrown Objects (-¾), Requires A Martial Arts Tricks Roll (-½). Total cost: 9 points.

Options:

1) Strong Reflexes: Increase to Reflection (60 Active Points' worth). 40 Active Points; total cost 18 points.

2) Weak Reflexes: Decrease to Reflection (18 Active Points' worth). 12 Active Points; total cost 5 points.

3) Do Things No One Else Can Do: Remove Requires A Martial Arts Tricks Roll (-½). Total cost 11 points.

☯IT'S ONLY A FLESH WOUND

Effect: Regeneration (2 BODY per Hour)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The character can recover from the effects of most major injuries and wounds within a very short period of time. He isn't able to regrow a missing limb, repair a broken bone, or the like, but can restore himself to almost full health just by resting for a little while.

Game Information: Regeneration (2 BODY per Hour) (16 Active Points); Doesn't Heal Broken Bones Or Similar Injuries (-½), Must Rest During Time Period (-1). Total cost: 6 points.

Options:

1) Strong Power: Increase to Regeneration (4 BODY per Hour). 32 Active Points; total cost 13 points.

2) Weak Power: Decrease to Regeneration (1 BODY per Hour). 8 Active Points; total cost 3 points.

☯LEAP TO SAFETY

Effect: +4 to DEX Rolls, Only To Make Dive For Cover Rolls
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Sometimes the only way a character can avoid being hurt by certain attacks or weapons is to dive out of their way. A character who masters the Leap To Safety is particularly adept at such avoidance.

Game Information: +4 to DEX Rolls (8 Active Points); Only To Make Dive For Cover Rolls (-2). Total cost: 3 points.

Options:

1) Amazing Leap To Safety: Increase to +6 to DEX Rolls. 12 Active Points; total cost 4 points.

2) Incredible Leap To Safety: Increase to +8 to DEX Rolls. 16 Active Points; total cost 5 points.

3) Weaker Leap To Safety: Decrease to +2 to DEX Rolls. 4 Active Points; total cost 1 point.

"Renunciation is not getting rid of the things of this world, but accepting that they pass away."

– Aitken Roshi

☯ NIGHT'S BLESSING

Effect: Invisibility to Sight Group, Only In Darkness/Shadow
Target: Self
Duration: Constant
Range: Self
END Cost: 2
Skill Roll Penalty: -2

Description: The character's so stealthy, and moves so gracefully, that in darkness and shadows he can effectively become invisible.

Game Information: Invisibility to Sight Group (20 Active Points); Only In Darkness/Shadow (-½), Requires A Stealth Roll (-½). Total cost: 10 points.



☯ TOUGHENED BODY

Effect: Damage Negation (-4 DCs Physical)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The martial artist has spent so much time being punched, kicked, battered, and pounded on that he's developed a high tolerance for physical pain.

Game Information: Damage Negation (-4 DCs Physical) (20 Active Points); Character Must Be Aware Of Attack (-¼), Requires A CON Roll (-½). Total cost: 11 points.

Options:

1) Even Tougher: Increase to Damage Negation (-6 DCs Physical). 30 Active Points; total cost 17 points.

2) Not Quite So Tough: Decrease to Damage Negation (-2 DCs Physical). 10 Active Points; total cost 6 points.

3) Can Take The Heat: Add Damage Negation (-4 DCs Energy). 40 Active Points; total cost 23 points.

☯ TOUGH IN A FIGHT

Effect: Physical Damage Reduction, 50%, Resistant, Requires A CON Roll
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Cinematic action heroes are noted for taking an almost inhuman amount of abuse and still managing to stay on their feet. The character is no exception.

Game Information: Physical Damage Reduction, 50%, Resistant (30 Active Points); Character Must Be Aware Of Attack (-¼), STUN Only (-½), Requires A CON Roll (-½). Total cost: 13 points.

Options:

1) Not Quite So Tough: Decrease to Physical Damage Reduction, 25%. 15 Active Points; total cost 7 points.

2) Can Take The Heat: Add Energy Damage Reduction, 50%, Resistant. 60 Active Points; total cost 27 points.

3) A Little Less Heat: Add Energy Damage Reduction, 25%, Resistant. 45 Active Points; total cost 20 points.

4) Apparently He's John McLane: Remove STUN Only (-½). Total cost: 17, 8, 34. or 26 points respectively.

☯ UNPREDICTABLE TACTICS

Effect: Change Environment (-5 to Analyze Style rolls against character)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: -2

Description: The character is so skilled a martial artist, and/or so generally unpredictable, that it's hard for others to figure out what he's going to do in battle.

Characters can also "buy" this ability simply by not taking the *Style* Distinctive Feature as a Complication.

Game Information: Change Environment (-5 to Analyze Style rolls against character), Reduced Endurance (0 END; +½) (22 Active Points); No Range (-½). Total cost: 15 points.

Options:

1) Stronger Unpredictable Tactics: Increase to -8 to Analyze Style roll. 36 Active Points; total cost 24 points.

2) Weaker Unpredictable Tactics: Decrease to -3 to Analyze Style roll. 13 Active Points; total cost 9 points.

MOVEMENT ABILITIES

☯ COMBAT RUNNING

Effect: Running +18m, Only To Make Half Moves In Combat
Target: Self
Duration: Constant
Range: Self
END Cost: 2
Skill Roll Penalty: N/A

Description: A character with this ability is particularly swift and skilled at moving in combat conditions — he stays on the move frequently, using his greater speed to tactical advantage. In game terms, this ability doubles a character's Running, but only for purposes of making Half Moves in combat. The net effect is that the character's Half Move in combat equals his Full Move in normal conditions, thus making it possible for him to "run and gun" at a pace others can't match. The example is built for a character with Running 18m, and the options list other possibilities, but each character should adjust the power to match his own standard Running speed.

Characters may, with the GM's permission, buy this ability for other Movement Powers, such as Leaping, Swimming, or Swinging.

Game Information: Running +18m (18 Active Points); Only To Make Half Moves In Combat (-1). Total cost: 9 points.

Options:

1) Faster Combat Running: Increase to Running +24m. 24 Active Points; total cost 12 points.

2) Slower Combat Running: Decrease to Running +12m. 12 Active Points; total cost 6 points.

☯ DISAPPEARING ACT

Effect: Teleportation 18m, Only To "Vanish" When No One Is Looking
Target: Self
Duration: Instant
Range: Self
END Cost: 2
Skill Roll Penalty: -2

Description: Some mysterious characters have the ability to "vanish" when no one's looking at them. As long as no one can see them — for example, when they're in the midst of a cloud of smoke or flee around a corner to escape pursuers — they can Teleport to any place they could normally reach with their standard Movement Powers (typically Running). (The example power assumes a character with Running 18m, but each character should adjust the power to match his own standard Running speed, or the speed of another frequently-used Movement Power.) The special effect is that the character moves so swiftly, skillfully, and silently that he can reach places a normal person never could in that short a time.

Disappearing Act requires a Stealth roll, so it makes no noise. Depending on where the character wants to move to, the GM may require other Skill Rolls, possibly at a penalty to either or both rolls (as in the locked door example below).

A character cannot use Disappearing Act to Teleport further than his normal movement rate (the base rate, without Pushing or Noncombat multiples), nor can he Teleport into areas he could not normally reach. For example, a character with Lockpicking could "Teleport" through a locked door (if he made his Stealth and Lockpicking rolls at, say, -3), but a character who didn't have Lockpicking could not. Characters using Disappearing Act cannot carry extra mass. Most importantly, they must pass through the intervening space

"No growth without assistance. No action without reaction. No desire without restraint. Now give yourself up and find yourself again."

– Li Mu Bai, *Crouching Tiger, Hidden Dragon*



"One may move so well a footprint never shows."

– Lao Tzu, *Tao Te Ching*



physically — in other words, they don't literally "disappear" and "re-appear" the way superhuman characters with Teleportation do. The Teleportation simply simulates how swiftly and imperceptibly they move.

The GM should carefully monitor the use of this power. Characters shouldn't be allowed to use it any time they're alone and want to bypass a locked door; that's not what it's for. Disappearing Act is designed to give characters the ability to disappear mysteriously and then re-appear in a place that no "normal" human being could have reached so quickly. It should heighten the roleplaying in the campaign as much as aid the character. If the GM believes there's absolutely no way a character can move from Point A to Point B without being seen, he shouldn't let that character use Disappearing Act.

Game Information: Teleportation 18m (18 Active Points); Can Only Teleport To Places Character Could Normally Go (-½), Must Cross Intervening Space (-¼), No Noncombat Multiple (-¼), Only To "Vanish" When No One Is Looking (-½), Requires A Stealth Roll (-½). Total cost: 6 points.

Options:

1) Stronger Disappearing Act: Increase to Teleportation 24m. 24 Active Points; total cost 8 points.

2) Weaker Disappearing Act: Decrease to Teleportation 12m. 12 Active Points; total cost 4 points.

3) Master Of The Disappearing Act: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 7 points.

☯ HING KUNG

Effect:	Flight 8m, Invisible Power Effects, Only In Contact With A Surface
Target:	Self
Duration:	Constant
Range:	Self
END Cost:	1
Skill Roll Penalty:	-1

Description: *Hing kung* is the ability to walk without leaving traces. This has the additional benefit of preventing the martial artist from triggering pressure sensors in the floor, making nightingale floors squeak, and so on.

Game Information: Flight 8m, Invisible Power Effects (doesn't leave tracks, trip seismic alarms, or the like; +¼) (10 Active Points); Only In Contact With A Surface (-¼). Total cost: 8 points.

Options:

1) Swift Hing Kung: Increase to Flight 10m. 12 Active Points, total cost 10 points.

2) Slow Hing Kung: Decrease to Flight 6m. 7 Active Points, total cost 6 points.

☯ WAY OF THE MONKEY

Effect:	Clinging (normal STR), Cannot Resist Knockback
Target:	Self
Duration:	Instant
Range:	Self
END Cost:	1
Skill Roll Penalty:	-1

Description: The character is so fast that for a brief second — up to one Full Move, in game terms — he can literally seem to walk on walls thanks to his agility and acrobatic prowess. This is an excellent way to escape pursuers (by running up a wall to a ledge or rooftop they can't reach), to evade an opponent's attacks, or to put a foe at a disadvantage in battle. (If appropriate, the GM may grant the character a Surprise Move bonus when he uses Way Of The Monkey, particularly the first time against an opponent who doesn't know he has this ability.) However, the character's got to be careful to end his move back on a level surface, or he falls at the beginning of the next Segment (and he can't use Breakfall to land on his feet in this case).

Game Information: Clinging (normal STR) (10 Active Points); Cannot Resist Knockback (-¼), Costs Endurance (-½), Instant (-½), Requires An Acrobatics Roll (-½). Total cost: 4 points.



3

SENSORY ABILITIES

☯ BLINDFIGHTING

Effect: Targeting for Normal Hearing
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The martial artist's hearing is so acute he can use it to aim blows as well as he could with his sight.

Game Information: Targeting for Normal Hearing. Total cost: 10 points.

☯ DAIROKKAN

Effect: Danger Sense
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: A few martial artists possess an innate "sixth sense" for danger in their vicinity — what the Japanese call *dairokkan*. Some describe this as a special mystical awareness of their surroundings, while others consider it an intense, heightened "intuition." Whatever the nature of the ability, its forewarnings of peril are often enough to save the martial artist's life.

Game Information: Danger Sense (out of combat, immediate vicinity, Sense) (PER Roll). Total cost: 27 points.

☯ WARRIOR'S INSTINCTS

Effect: Combat Sense
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Some extremely talented or experienced martial artists have an innate "feel" for where an opponent is, even if they can't see him. This makes it possible for them to fight effectively even when blinded.

Game Information: Combat Sense (PER Roll). Total cost: 15 points.



WUXIA MARTIAL ARTS ABILITIES

THE BEAST: WHAT IS THE NAME OF YOUR TECHNIQUE?

SING: WOULD YOU LIKE TO LEARN? I'LL TEACH YOU.

– SING SCHOOLS THE BEAST IN *KUNG FU HUSTLE*

These powers represent the sort of abilities possessed by characters in Chinese wuxia films and novels. Many of them are based on various mythical abilities attributed to Kung Fu (and other Chinese martial arts) masters. Most Wuxia martial arts powers go far beyond anything even remotely possible in the real world and start to enter the realm of what's called "supernatural martial arts," where the martial artist's powers are almost magical in nature.

OFFENSIVE ABILITIES

ANTING-ANTING

Effect: Aid STR plus Resistant (+½) for 8 PD
Target: Self/Self
Duration: Instant/Persistent
Range: Self/Self
END Cost: 0/0
Skill Roll Penalty: -2/N/A

Description: A form of internal energy similar to *ch'i* or *prana* that's referred to in Filipino martial arts, *anting-anting* allows the character both to increase his strength and make himself resistant to harm from weapons.

Game Information: Aid STR 3d6 (18 Active Points); Extra Time (Full Phase; -½), Only Aid Self (-1), Requires A Martial Arts Tricks Roll (-½) (total cost 6 points) **plus** Resistant (+½) for 8 PD (4 Active Points); Does Not Work Against Firearms (-½), Linked (-½) (total cost 2 points). Total cost: 8 points.

Options:

1) Stronger Anting-Anting: Increase to Aid STR 4d6. 24 + 4 = 28 Active Points, total cost 8 + 2 = 10 points.

2) Weaker Anting-Anting: Decrease to Aid STR 2d6. 12 + 4 = 16 Active Points; total cost 4 + 2 = 6 points.

3) Traditional Anting-Anting: Add Does Not Work On Thursdays (-¼) to both abilities. Total cost: 7 points.

ARMOR-SHREDDING STRIKE

Effect: Dispel PD Resistant Protection 4d6
Target: One character
Duration: Instant
Range: No Range
END Cost: 2
Skill Roll Penalty: -2

Description: A clever — and useful — ability learned by skilled swordsmen, the Armor-Shredding strike allows a warrior to literally cut the armor off a target by slicing through its straps, buckles, cords, and other fastenings with utmost precision. More extreme versions of this technique dispense with cutting through straps and the like and simply rip right through the armor directly!

Game Information: Dispel PD Resistant Protection 4d6, Cumulative (+½), Increased Cumulative Points (96 points; +½) (24 Active Points); OIF (bladed weapon of opportunity; -½), Extra Time (Full Phase; -½), No Range (-½), Only Works On Worn Armor (-¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 7 points.

Options:

1) Stronger Armor Shredding Strike: Increase to Dispel 6d6 and 144 Cumulative points. 36 Active Points; total cost 11 points.

2) Weaker Armor Shredding Strike: Decrease to Dispel 2d6 and 48 Cumulative points. 12 Active Points; total cost 4 points.

3) Master Of The Armor Shredding Strike: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 9 points.

4) Armor Shattering Punch: The character is capable of hitting so hard he destroys whatever armor his target's wearing! Replace with Dispel PD Resistant Protection 8d6 (24 Active Points), No Range (-½), Requires A Martial Arts Tricks Roll (-½). Total cost: 12 points.

☯ BUDDHA PALM

Effect: Blast 15d6
Target: 4m radius
Duration: Instant
Range: 750m
END Cost: 9
Skill Roll Penalty: -9

Description: A variation of *Kongjin* (see below), the Buddha Palm (or "Palm Blast") technique allows the character to affect a small crowd of foes or even an entire building. To perform the Buddha Palm the character makes a deceptively simple thrusting motion with his open hand. The resulting invisible blast of *ch'i* energy will then create a roughly hand-shaped crater where ever it impacts (be in a building, the ground, or a wall.) Martial artists sometimes call this ability "one finger" or "well fist" from the practice methods by which students supposedly learn it.

A very powerful ability, the Buddha Palm is reputed to be extremely difficult to master and known only to a select few. It has numerous variations. Characters could buy the following powers (all found in this section) and rename them "Buddha Palm" if they so desire: Ch'i Strike, Fa-Ch'ing, Kongjin, Power Fist, Shieldbreaking Strike, Tiger's Fang Strike, and Unavoidable Blow. Adding Limitations such as Extra Time (Full Phase; -½) or Increased Endurance Cost is appropriate.

Game Information: Blast 15d6, Area Of Effect (4m Radius; +¼) (94 Active Points); Extra Time (Full Phase; -½), Requires A Martial Arts Tricks Roll (-½). Total Cost: 47 points.

Options:

1) Stronger Buddha Palm: Increase to Blast 20d6. 125 Active points; total cost 62 points.

2) Weaker Buddha Palm: Decrease to Blast 10d6. 62 Active Points; total cost 31 points.

3) Master Of The Buddha Palm: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 63 points.

4) Easier Buddha Palm: Change to Requires A Martial Arts Tricks Roll (-1 per 20 Active Points; -¼). Total cost: 54 points.

☯ CATCH THIS!

Effect: Blast up to 10d6, Requires Objects Of Opportunity
Target: One character
Duration: Instant
Range: 20m
END Cost: 5
Skill Roll Penalty: -5

Description: Martial artists commonly hurl all sorts of objects at each other, including stones, small steel balls, clubs, and clay pots. They can also kick, punch, or bat ordinary household objects (such as plates, bowls, wine jugs, or small buckets), wooden support posts, or bags of rice and flour at



a target, flip paving stones into the air with their feet and then kick them at a foe, and the like. The "missile" hits with great force, although sometimes the object itself isn't harmed by the impact.

When a character uses this power, the dice of Blast he rolls cannot exceed the total PD + BODY of the object (but with a minimum of 4d6 regardless of how fragile the object is, unless the GM rules otherwise). If a character attempts to use all or part of a heavy object (a length of support pole or stone pillar, for example) as his "missile," the GM should compare the character's Damage Classes in *Catch This!* to the total PD + BODY of the object the character wants to hurl. If the dice of damage equal or exceed the PD + BODY, the character can use the object; otherwise he can't. For example, during a fight a character decides to send a length of support timber flying through the air at his enemy. Assuming the support pole is PD 5, BODY 5, he can use it as his missile, since 12 (his DCs with Catch This!) is equal to or greater to 10. However, he only does 10d6 damage with it.

If the character only uses a piece of an object for *Catch This!*, the GM determines the size of the piece. The character cannot use this aspect of the power to deliberately cause damage to objects and buildings as a sort of "free attack," but the GM should, if appropriate, take the consequences of the character's action into account. For example, using one of a building's support poles as a weapon may cause the building to collapse; if the character uses a stone lion's head as a missile, the lion's irate owner may demand compensation.

Game Information: Blast up to 10d6 (50 Active Points); OIF (any appropriate object of opportunity, see text; -½), Limited Range (20m; -¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 22 points.

Options:

1) Stronger Catch This!: Increase to Blast 12d6. 60 Active Points; total cost 27 points.

2) Weaker Catch This!: Decrease to Blast 8d6. 40 Active Points; total cost 18 points.

3) Master Of Catch This!: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 28 points.

4) Spray Of Missiles: The character is able to quickly kick a series of small objects at his target. Suggested objects include a small stack of buckets, a rack of wine jugs, or an area of loose paving stones. Add Autofire (5 shots; +½). 75 Active Points; total cost 33 points.



"THE THINGS WE TOUCH HAVE NO PERMANENCE. MY MASTER WOULD SAY: THERE IS NOTHING WE CAN HOLD ONTO IN THIS WORLD. ONLY BY LETTING GO CAN WE TRULY POSSESS WHAT IS REAL. "

– LI MU BAI, *CROUCHING TIGER HIDDEN DRAGON*

☯ CH'I STRIKE

Effect: Indirect (+½) for up to Martial Strike 10d6
Target: One character
Duration: Instant
Range: No Range
END Cost: 1
Skill Roll Penalty: -1

Description: When bought for a HTH Combat attack at the +½ level (Source is always the character, but the Path can change with each use), Indirect means the character can punch so deftly, so accurately, and with such speed and power that his punch (or kick, or use some other sort of strike) cannot be Blocked. (Though some characters have the Ch'i Block ability that counters Ch'i Strike; see below.) The character must define which Martial Maneuver this ability works with when he buys it, and cannot change it thereafter (though he can buy it multiple times for multiple maneuvers).

Game Information: Indirect (see text; +½) for up to Martial Strike 10d6 (25 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 17 points.

Options:

1) Stronger Ch'i Strike: Increase to Indirect (x2; +1). 50 Active Points; total cost 33 points.

2) Master Of The Ch'i Strike: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 12 points.

3) Brick-Breaking Strike: When bought for a HTH Combat attack at the +¼ level (Source is always the character, but the Path is through the struck materials), Indirect allows a martial artist to simulate the showoff technique of stacking bricks, striking the top one, and leaving it unharmed while destroying one of the bricks beneath. It has some possible combat uses as well (for example, when a villain is on the other side of a wall, our hero could hit the wall and transmit all the damage of his blow to the target, without the wall itself acting as armor against the attack). Buy this as: Indirect (see text; +¼) for up to Martial Strike 10d6 (12 Active Points); Target Must Be Touching Barrier (-1), Attack Must Be Made Through Barrier (-½), Requires A Martial Arts Tricks Roll (-½). Total cost: 4 points.

☯ CHIN NA PALM

Effect: +20 STR, Only To Grab
Target: Self
Duration: Constant
Range: Self
END Cost: 0
Skill Roll Penalty: -3

Description: This technique gives the character an unbreakable grip. It balances positive (yang) and negative (yin) *ch'i*, and a master is said to be able to simply reach up into the air and pull down birds

flying overhead. If a character with this ability Grabs an opponent, the Chin Na Palm allows him to immobilize his foe with ease.

Game Information: +20 STR, Reduced Endurance (0 END; +½) (30 Active Points); Nonpersistent (-¼), Only To Grab (-1), Requires A Martial Arts Tricks Roll (-½). Total cost: 11 points.

Options:

1) Stronger Chin Na Palm: Increase to 30 STR. 45 Active Points; total cost 16 points.

2) Weaker Chin Na Palm: Decrease to 10 STR. 15 Active Points; total cost 5 points.

3) Master Of The Chin Na Palm I: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 13 points.

4) Master Of The Chin Na Palm II: The character really can reach up and pull down flying birds. Character also buys: Telekinesis (20 STR), Invisible to Sight Group (+½) (45 Active Points); Gestures (-¼). Total cost: 36 points.

5) Variant Chin Na Palm: Not only does the character have an unbreakable grip, he can use this grip to break bones and tear flesh. Character also buys: HKA 2d6 (plus STR), Penetrating (+½) (45 Active Points); Must Follow Grab (-½). Total cost: 30 points.

☯ CLOTH LANCE

Effect: HA +6d6 plus Stretching 8m
Target: One character/Self
Duration: Instant/Constant
Range: Touch/Self
END Cost: 0/0
Skill Roll Penalty: -4/-1

Description: The character takes a long length of water-soaked cloth and rolls it into a tight rope. He can swing it like a normal staff, but with the advantage of much greater length and striking power.

Game Information: HA +6d6, Reduced Endurance (0 END; +½) (45 Active Points); OIF (appropriate cloth of opportunity; -½), Hand-To-Hand Attack (-¼) (total cost 26 points) **plus** Stretching 8m, Reduced Endurance (0 END; +½) (12 Active Points); OIF (appropriate cloth of opportunity; -½), Always Direct (-¼), No Noncombat Stretching (-¼), Only To Cause Damage (-½) (total cost 5 points). Total cost: 31 points.

Options:

1) Stronger Lance: Increase to HA +8d6. 60 + 12 = 72 Active Points; total cost 34 + 5 = 39 points.

2) Weaker Lance: Decrease to HA +4d6. 30 + 12 = 42 Active Points; total cost 17 + 5 = 22 points.

☯ DANCING WEAPON TECHNIQUE

Effect: RKA 2d6, Constant, Uncontrolled
Target: One character
Duration: Constant
Range: 20m
END Cost: 6
Skill Roll Penalty: -6

Description: By imbuing a weapon with some of his *ch'i*, a martial artist can make the weapon fight on it own. It will continue to attack foes until its supply of *ch'i* energy is exhausted, at which point it falls to the ground (or returns to its owner's hand, if possible). The character has to make an Attack Roll to hit the target each Phase (unlike with normal Constant powers), but this is a Zero Phase Action.

Game Information: RKA 2d6, Constant (+½), Uncontrolled (can be stopped by grabbing the weapon and/or getting beyond the 20m range; +½) (60 Active Points); OIF (weapon of opportunity; -½), Limited Range (20m; -¼), Physical Manifestation (defense and BODY per weapon type; -¼), Requires A New Attack Roll Each Phase (see text; -¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 22 points.

Options:

1) Stronger Dancing Weapon: Increase to RKA 3d6. 90 Active Points; total cost 33 points.

2) Weaker Dancing Weapon: Decrease to RKA 1d6. 30 Active Points; total cost 11 points.

3) Master Of The Dancing Weapon: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 27 points.

☯ DIM MAK

Effect: Drain BODY 2d6, Damage Over Time (once per day for six days)
Target: One character
Duration: Instant
Range: Touch
END Cost: 21
Skill Roll Penalty: N/A (see text)

Description: *Dim Mak* is the infamous "delayed death touch," a nearly magical method of striking (or even merely touching) an opponent, transferring *ch'i* energy into him, and causing an imbalance in his body that eventually kills him. This is a Chinese technique, and not widely known; only the greatest martial arts masters ever learn it (and not even all of them).

To use Dim Mak, a martial artist must execute a series of three strikes, each counting as an Attack Action. Each attack must hit the target in a precise location on the body (-3 OCV for each strike) and does no damage in and of itself. These strikes must take place in three successive Phases; if the attacker misses any of them (or one is Blocked), or

"Weapon after weapon conquers everything but chaos."

– Lao Tzu, *Tao Te Ching*

TAI LUNG: THE WUXI FINGER HOLD!

PO: OH, YOU KNOW THIS HOLD?

TAI LUNG: YOU'RE BLUFFING. YOU'RE BLUFFING! SHIFU DIDN'T TEACH YOU THAT.

PO: NOPE. I FIGURED IT OUT. SKADOOSH!

- KUNG FU PANDA



skips a Phase for any reason, the Dim Mak attack fails. (This is all represented by the *Requires Precise Sequence* Limitation; see page 209

A character with the *PS: Chinese Healing* Skill might be able to cure a Dim Mak attack. He can't make his roll to cure the victim until the onset of the first 1d6 of damage. The GM should resolve this as a Skill Versus Skill Contest between the two characters, pitting the attacker's Martial Arts Tricks roll (or his PS: Chinese Healing, if he has that Skill and prefers to use it) against the PS: Chinese Healing of the person trying to cure the victim. (Also, if the victim is below 0 BODY, the character trying to heal him suffers a -1 penalty to his Skill Roll for every full 2 BODY the victim is below 0 BODY.) A character struck by a Dim Mak attack who drops below 0 BODY can be treated by a character with PS: Doctor. A successful Skill Roll means the character doesn't perish swiftly (*i.e.,* he won't lose 1 BODY every Post-Segment 12 from being at 0 BODY or below), but cannot stave off eventual death — Skills such as Paramedic and PS: Doctor cannot keep the Dim Mak effects from continuing.

Game Information: Drain BODY 2d6, Delayed Return Rate (BODY returns at the rate of 5 Character Points per Week; +2½) (70 Active Points); Activation Roll 14- (-¼), Damage Over Time (six increments, one per day after being struck, target's defenses only apply once, can't be re-used on same victim until all damage has accrued; -3), Can Be Cured By PS: Chinese Healing (see text; -¼), Increased Endurance Cost (x3 END; -1), No Range (-½), Requires Precise Sequence (3 blows at -3 OCV each; -2). Total cost: 8 points.

Options:

1) Stronger Dim Mak: Increase to Drain BODY 3d6. 105 Active Points; total cost 12 points.

2) Weaker Dim Mak: Decrease To Drain Body 1d6. 35 Active Points; Total cost: 4 points.

3) Death Of A Thousand Steps: This form of Dim Mak takes effect only after the victim has taken a certain number of steps (such as three, five, eight, a hundred, or a thousand), at which point he instantly takes all the damage. The character must define how many steps are involved when he buys the power, and cannot change the number thereafter. Change to: Drain BODY 6d6/8d6/10d6, Trigger (defined number of steps, activating Trigger requires a Zero Phase Action, Trigger immediately automatically resets; +¾) (105/140/175 Active Points); Activation Roll 14- (-¼), Can Be Cured By PS: Chinese Healing (see text; -¼), Cannot Use Attack On Victim Again Until He Triggers The Damage (-0), No Range (-½), Requires Precise Sequence (3 blows at -3 OCV each; -2). Total cost: 26/35/44 points.

4) Easy Dim Mak: This form of Dim Mak doesn't require a precise sequence of hits in game terms — visually the character still executes an extremely complex series of strikes during a single Segment, but the rules don't make this any harder on him than any ordinary attack. Remove Requires Precise Sequence (-2). Total cost: 17 points.

5) Complex Dim Mak: Some types of Dim Mak require even greater precision to use. Change to Requires Precise Sequence (5 blows at -8 OCV each; -3). Total cost: 10/15/5 points.

6) Debilitating Dim Mak: Some Dim Mak attacks weaken the target even if they fail to kill him. Add a Drain CON 2d6 with the same Power Modifiers plus Linked (-½) and give both abilities Unified Power (-¼). 70 + 70 = 140 Active Points; total cost 8 + 8 = 16 points.

7) Untiring Dim Mak: Remove Increased Endurance Cost (-1). Total cost: 10 points.

☯ DISRUPTIVE FIST

Effect:	Blast 8d6, Indirect (+½)
Target:	One character
Duration:	Instant
Range:	See text
END Cost:	6
Skill Roll Penalty:	-6

Description: Based on the same disruption of internal energy principles as the Dim Mak, the Disruptive Fist technique allows a character to strike a wall, a large pile of objects (such as a stack of lumber), a support framework, or other contiguous structure (like a pipeline), and cause something to break away and strike his desired target. This technique only works if the character has access to a breakable structure (the GM decides this) and if the target is standing near enough to the same structure to get hit.

Game Information: Blast 8d6, Indirect (Source Point can vary from use to use, but alway comes out of a structure near the target; +½) (60 Active Points); OIF (appropriate materials of opportunity; -½); Limited Range (limited to size of materials/structure; -¼), Only Versus Properly-Positioned Targets (-½), Requires A Martial Arts Tricks Roll (-½), Side Effect (may cause considerable damage to the environment; -0). Total cost: 22 points.

Options:

1) Stronger Disruptive Fist: Increase to Blast 10d6. 75 Active Points; total cost 27 points.

2) Weaker Disruptive Fist: Decrease to Blast 6d6. 45 Active Points; total cost 16 points.

3) Master Of The Disruptive Fist: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 27 points.

ESSENCE ABSORBING STANCE

Effect: Drain 4d6 (BODY, END, or STUN) plus Aid 4d6 (BODY, END, or STUN)
Target: One character/Self
Duration: Instant/Instant
Range: Touch/Self
END Cost: 12
Skill Roll Penalty: N/A

Description: This powerful and potentially lethal technique allows a character to drain away a target's *ch'i* and use it to boost his own energy levels. Depending on the character's desires, Essence Absorbing Stance can be used to drain away a target's health (BODY), stamina (END), or consciousness (STUN). This "essence" is then absorbed by the character, revitalizing internal energies. Any target struck by the Essence Absorbing Stance visibly withers, while the character using the Stance appears significantly healthier and more energetic, and may even look younger until the affect wear off.

Game Information: Drain BODY, END, or STUN 4d6, Variable Effect (+½) (60 Active Points); No Range (-½), Extra Time (Full Phase; -½), Must Follow Grab (-½), Requires A Martial Arts Tricks Roll (-½), Unified Power (-¼) (total cost: 18 points) **plus** Aid BODY, END, or STUN 4d6, Variable Effect (+½) (standard effect: same result on dice as on Drain roll), Trigger (when using Drain, activating the Trigger takes no time, Trigger resets automatically, immediately after it activates; +1) (60 Active Points); Only Aid Self (-1), Must Follow Grab (-½), Extra Time (Full Phase; -½), Linked (-½), Unified Power (-¼) (total cost: 16 points). Total cost: 34 points.

Options:

1) Stronger Essence Absorbing Stance: Increase to Drain 6d6 and Aid 6d6. 90 + 90 = 180 Active Points; total cost 28 + 24 = 52 points.

2) Weaker Essence Absorbing Stance: Decrease to Drain 2d6 and Aid 2d6. 30 + 30 = 60 Active Points; total cost 9 + 8 = 17 points.

3) Master Of The Essence Absorbing Stance: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 22 + 18 = 40 points.

FA-CH'ING

Effect: Penetrating (+½) for up to Killing Strike 4d6
Target: One character
Duration: Instant
Range: Touch
END Cost: 3
Skill Roll Penalty: -3

Description: This strike allows a martial artist to discharge his internal energy into the target, causing great harm. He must define which Martial Maneuver this ability works with when he buys it, and cannot change it thereafter (though he can buy it multiple times for multiple maneuvers).

Game Information: Penetrating (+½) for up to Killing Strike 4d6 (30 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 20 points.

Options:

1) Master Of The Fa-Ch'ing: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 30 points.

FIRE CONTROL

Effect: Telekinesis (20 STR); Only Works On Fire
Target: Special
Duration: Constant
Range: 20m
END Cost: 3
Skill Roll Penalty: -3

Description: The character can use his *ch'i* to control up to 4 Damage Classes of open flames. He can manipulate them freely, shaping the fire into simple forms (such as geometric shapes, animal form, and so on), move the fire around without it going out, and even inflict damage on a target by "touching" it with flames (but this will instantly extinguish the fire).

Game Information: Telekinesis (20 STR) (30 Active Points); Only Works On Fire (-1), Limited Range (20m; -¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 11 points.

Options:

1) Stronger Fire Control: Increase to Telekinesis (30 STR). 45 Active Points; total cost 16 points.

2) Weak Power: Decrease to Telekinesis (10 STR). 15 Active Points; total cost 5 points.

3) Master Of Fire Control: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 13 points.

FIST KUNG

Effect: HKA 2d6, +1 Increased STUN Multiplier (+¼)
Target: One character
Duration: Instant
Range: Touch
END Cost: 4
Skill Roll Penalty: NA

Description: By pounding his fist repeatedly against large stones, the character turns his hand into a virtual battering ram. Shattering rocks, splintering lumber, and breaking bones pose no problems to a master of this technique.

Game Information: HKA 2d6 (plus STR), +1 Increased STUN Multiplier (+¼). Total cost: 37 points.

FUMIO FUNAKOSHI: WHAT FIST IS THIS?

CHEN ZHEN: DON'T ASK. IT'S A GOOD FIST IF IT WINS.

– FIST OF LEGEND

"If you are slain in battle, you should be resolved to have your corpse facing the enemy."

– Yamamoto Tsunetomo, *Hagakure*



Options:

1) Stronger Fist Kung: Increase to HKA 3d6. Total cost: 56 points.

2) Weaker Fist Kung: Decrease to HKA 1d6. Total cost: 19 points.

3) Improved Fist Kung: Add Penetrating (+½). Total cost: 52 points.

☯ FLEXIBLE SLEEVES

Effect: Entangle 4d6, 4PD/4 ED; Telekinesis (30 STR); Stretching 12m
Target: One character/One character/Self
Duration: Instant/Constant/Constant
Range: 12m/12m/Self
END Cost: 5/4/0
Skill Roll Penalty: N/A

Description: The character can manipulate the long flowing sleeves of his clothing, using them to bind a target, pick up distant objects, or strike at range.

Game Information:

Cost Power

13 **Entangling Sleeves:** Entangle 4d6, 4 PD/4 ED, Stops A Given Sense (Sight Group) (50 Active Points); OIF (long sleeves from character's costume; -½), Can Be Deflected (-¼), Limited Range (12m; -¼), Lockout (cannot use other sleeve techniques while target is Entangled; -½), Unified Power (-¼), Vulnerable (fire/heat; -1)

20 **Gripping Sleeves:** Telekinesis (30 STR) (45 Active Points); OIF (long sleeves from character's costume; -½), Affects Whole Object (-¼), Limited Range (12m; -¼), Unified Power (-¼)

8 **Extended Sleeves:** Stretching 12m, Reduced Endurance (0 END; +½) (18 Active Points); OIF (long sleeves from character's costume; -½), Always Direct (-¼), Limited Body Parts (arms/sleeves; -¼), Unified Power (-¼)

Total cost: 41 points.

Options:

1) Flexible Hair: Instead of sleeves, the character uses her long hair instead (characters such as this are almost always female). Change to:

Cost Power

27 **Entangling Hair:** Entangle 4d6, 4 PD/4 ED, Stops A Given Sense (Sight Group), Entangle And Character Both Take Damage (+¼) (62 Active Points); Can Be Deflected (-¼), Limited Range (12m; -¼), Lockout (cannot use other hair techniques while target is Entangled; -½), Unified Power (-¼)

15 **Gripping Hair:** Telekinesis (20 STR) (30 Active Points); Affects Whole Object (-¼), Limited Range (12m; -¼), Physical Manifestation (-¼), Unified Power (-¼)

10 **Extended Hair:** Stretching 12m, Reduced Endurance (0 END; +½) (18 Active Points); Always Direct (-¼), Limited Body Parts (hair; -¼), Unified Power (-¼)

15 **Slashing Hair:** HKA 1d6 (plus STR), Armor Piercing (+¼) (19 Active Points); Unified Power (-¼)

18 **Hair Needles:** RKA 1d6, Armor Piercing (+¼), Autofire (3 shots; +¼) (22 Active Points); Unified Power (-¼)

Total cost: 85 points.

☯ FLICK ATTACK

Effect: RKA 1d6, Armor Piercing
Target: One character
Duration: Instant
Range: 150m
END Cost: 1
Skill Roll Penalty: -2

Description: This technique allows a character to flick a small object (such as a pebble or even a drop of water) at his opponent at deadly speed. He may use a weapon to do this, or have the ability to do it barehanded.

Game Information: RKA 1d6, Armor Piercing (+¼), Reduced Endurance (½ END; +¼) (22 Active Points); OIF (available weapon and/or appropriate object of opportunity; -½), Requires A Martial Arts Tricks Roll (-½). Total cost: 11 points.

Options:

1) Stronger Flick: Increase to RKA 2d6. 45 Active Points; total cost 22 points.

2) Weaker Flick: Decrease to RKA ½d6. 15 Active Points; total cost 7 points.

3) Master Of The Flick Attack: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 15 points.

4) Flicking Blunt Objects: Replace Armor Piercing (+¼) with +1 Increased STUN Multiplier (+¼). All costs remain the same.

☯ FLYING DAGGER FINDS ANY TARGET

Effect: Indirect (+½) and No Range Modifier (+½) for any throwing knife built on up to 45 Active Points
Target: One character
Duration: Instant
Range: RBS
END Cost: 4
Skill Roll Penalty: -4

Description: The character is so adept with thrown knives he's capable of hitting a target from any direction he chooses. Front, back, or side, all angles are open to the throwing master... provided, of course, there is something for the knife to bounce off of along the way. In addition,

the character's skill with knives is such that he can hit virtually anything he can see, no matter where it is or how far away.

By changing the special effect from throwing knives to arrows (or other Ranged attacks), you can easily create a master archer (or master of other Ranged weapons).

Game Information: Indirect (Source Point is always the character, but Path can change from use to use, see text; +½) and No Range Modifier (+½) for any throwing knife built on up to 45 Active Points (45 Active Points); OIF (throwing knives of opportunity; -½), Requires A Throwing Master Roll (-½) Total cost: 22 points.

Options:

1) Stronger Dagger: Increase to for any thrown knife built on up to 60 Active Points. 60 Active Points; total cost 30 points.

2) Weaker Dagger: Decrease to for any thrown knife built on up to 30 Active Points. 30 Active Points; total cost 15 points.

3) Master Of The Flying Dagger: Remove Requires A Throwing Master Roll (-½). Total cost: 30 points.

☯ HEAD KUNG

Effect: +8 PD, Head Only; HA +4d6, Armor Piercing (+¼)
Target: Self/One character
Duration: Constant/Instant
Range: Self/Touch
END Cost: NA/0
Skill Roll Penalty: NA

Description: By concentrating "hard kung" into his head, a martial artist can turn his skull into a deadly weapon. To learn this ability, he strikes his forehead repeatedly against a wall (upwards of 250 times a day), while slowly removing multiple layers of padding. Eventually, his skull is able to resist any injury, and a head butt from a master of Head Kung can shatter bricks.

Game Information:

Cost	Power
3	**Head Kung (Protection):** +8 PD (8 Active Points); Only Protects Hit Locations 3-5 (-2)
28	**Head Kung (Head Butt):** HA +4d6, Armor Piercing (+¼), Reduced Endurance (0 END; +½) (35 Active Points); Hand-To-Hand Attack (-¼)

Total cost: 31 points.

☯ INVISIBLE HANDS TECHNIQUE

Effect: Images versus Sight and Touch Group
Target: One character
Duration: Constant
Range: No Range
END Cost: 4
Skill Roll Penalty: -4

Description: This technique allows a martial artist to throw a series of blows at such speed he overwhelms his target's senses and makes him think he's under attack for longer than he actually is. If the target fails his PER Roll, he wastes a Phase (or more) punching and blocking air, giving his opponent time to escape or do something else. This technique only affects the person fighting the character, everyone else sees the target fighting empty air. It also requires the character to have fought his target for about a Turn before he can use it.

Game Information: Sight and Touch Groups Images, -4 to PER Rolls, Uncontrolled (removed if target succeeds with a PER Roll in any Phase, or if target is Entangled/Grabbed; +½) (40 Active Points); Extra Time (Full Phase to activate, -¼), Gestures (requires both hands; must throw a rapid series of strikes to start power; -½), Must Fight Target For At Least One Turn Before Using Power (-1), No Range (-½), Set Effect (only to make target think HTH combat attack continues; -1). Total cost: 9 points.

Options:

1) Stronger Invisible Hands: Increase to -6 to PER Rolls. 49 Active Points; total cost 11 points.

2) Weaker Invisible Hands: Decrease to -2 to PER Rolls. 31 Active Points; total cost 7 points.

☯ IRON BROOM

Effect: Telekinesis (20 STR), Area Of Effect (2m Radius; +¼)
Target: 2m Radius
Duration: Instant
Range: No Range
END Cost: 4
Skill Roll Penalty: -4

Description: By spending several years sweep-kicking poles of various thickness, a master of the Iron Broom technique develops an unstoppable legsweep capable of toppling any foe, or even a group of foes. Iron Broom is related to the "Iron Forearm" technique (see below), and a practitioner of one often knows the other.

Game Information: Telekinesis (20 STR), Area Of Effect (2m Radius; +¼), Hole In The Middle (the area occupied by the character; +¼) (45 Active Points); No Range (-½), Only Affects Targets On

"Appear where they cannot go, head for where they least expect you."

– Sun Tzu, *The Art of War*

The Ground (-¼), Only To Throw Target(s) To The Ground (-2). Total cost: 12 points.

Options:

1) Stronger Iron Broom: Increase to Telekinesis (30 STR). 67 Active Points; total cost 18 points.

2) Weaker Iron Broom: Decrease to Telekinesis (10 STR). 22 Active Points; total cost 6 points.

3) Alternate Iron Broom: Another way to represent the Iron Broom is to buy Combat Skill Levels with Legsweep, which make it easy to hit a single target and serve to counteract the penalties for Multiple Attacking several foes at once with the Maneuver. Change to: +6 OCV with Legsweep. Total cost: 12 points.

☯ IRON FINGER

Effect:	Entangle 4d6, 4 PD/4 ED, Takes No Damage From Attacks
Target:	One character
Duration:	Instant
Range:	Touch
END Cost:	8
Skill Roll Penalty:	-8

Description: Sometimes known by other colorful names, the Iron Finger technique allows a character to paralyze an opponent by rapidly striking several pressure points on the target's body. At the most advanced levels, this ability becomes a *Deactivation Strike* that a martial artist can use without having to touch the victim!

Using this attack requires the character to execute a series of three strikes, each counting as an Attack Action. Each attack must hit the target in a precise location on the body (-3 OCV for each strike) and does no damage in and of itself. These strikes must take place in three successive Phases; if the attacker misses any of them (or one is Blocked), or skips a Phase for any reason, the Paralysis Strike attack fails. (This is all represented by the *Requires Precise Sequence* Limitation; see page 209.) As the character becomes more skilled, hitting the pressure points becomes much easier.

Another character can minister to the victim with PS: Chinese Healing and free him right away with a successful roll. Gamemasters can also allow a character who knows this technique to use "in reverse" to undo its effects an someone else.

Game Information: Entangle 4d6, 4 PD/4 ED, Takes No Damage From Attacks (+1) (80 Active Points); No Range (-½), Requires A Martial Arts Tricks Roll (-½), Requires Precise Sequence (3 blows at -3 OCV each; -2), Susceptible (can be cured by a PS: Chinese Healing roll made by another character; -¼). Total cost: 19 points.

Options:

1) Stronger Iron Finger: Increase to Entangle 6d6, 6 PD/6 ED. 120 Active Points; total cost 28 points.

2) Weaker Iron Finger: Decrease to Entangle 3d6, 3 PD/3 ED. 60 Active Points; total cost 14 points.

3) True Iron Finger: The character needs to only strike a single pressure point, or can strike the needed pressure points all in a single Phase. Remove Requires Precise Sequence (-2). Total cost: 35 points.

4) Difficult Iron Finger: Change to Requires Precise Sequence (5 blows at -6 OCV each; -2¾). Total cost: 16 points.

5) Deactivation Strike: Change No Range (-½) to Limited Range (20m; -¼). Total cost: 20 points.

☯ IRON FOREARM

Effect:	HA +6d6, Penetrating (+½)
Target:	One character
Duration:	Instant
Range:	Touch
END Cost:	0
Skill Roll Penalty:	NA

Description: Also known as "Iron Pole," this technique is similar to Fist Kung. By battering his forearms against poles, trees, and rocks, the character hardens his forearms until they're strong, durable, and able to deliver punishing blows.

Game Information: HA +6d6, Penetrating (+½), Reduced Endurance (0 END; +½) (60 Active Points); Hand-To-Hand Attack (-¼). Total cost: 48 points.

Options:

1) *Iron Palm:* The ability, also called the "crushing hand," allows a fighter to break objects with but a casual slap of the hand. Characters buy this as a Penetrating Hand-To-Hand Killing Attack with the -½ Limitation *Bonuses Are Calculated From EGO, Not STR* — STR bonuses to the HKA derive from the fighter's EGO, not his STR. Characters can also use Iron Palm for an attack with the *Indirect* Advantage, as described in Chapter Two. Tales speak of masters knocking charging bulls dead in their tracks with a single Iron Palm blow.

☯ JADE BELT

Effect:	+20 STR, Only To Grab And Crush
Target:	Self
Duration:	Constant
Range:	Self
END Cost:	0
Skill Roll Penalty:	NA

Description: By clasping tree trunks, the character slowly increases his arm strength until he can lift and hold a five-hundred pound boulder with ease. That means he can crush any assailant he can get within the circle of his arms.

Game Information: +20 STR, Reduced Endurance (0 END; +½) (30 Active Points); Must Follow Grab (-¼), Only To Grab And Crush (-½). Total cost: 17 points.

"Master the divine techniques of the art of peace and no enemy will dare to challenge you."

– Aikido founder Morihei Ueshiba

☯ KIAIJUTSU

Effect: +20 PRE for Fear-/Intimidation-Based Presence Attacks; Blast 4d6, NND; RKA 1d6+1, +1 STUN
Target: Self/One character/One character
Duration: Instant
Range: Self/20m/20m
END Cost: 4
Skill Roll Penalty: -2

Description: *Kiai*, the art of shouting and utilizing *ki* (*ch'i*) energy, allows a character to do more than surprise (Presence Attack) an enemy. A trained *kiaijutsuka* can, according to tradition, knock an enemy out cold, or even injure or kill an opponent. Some claim the *kiai* can even have the opposite effect and promote healing.

Game Information:

Cost	Power
15	**Kiaijutsu:** Multipower, 30-point reserve; all slots Increased Endurance Cost (x2 END; -½), Requires A Martial Arts Tricks Roll (-½)
1f	**1) Daunting Kiai:** +20 PRE; common Limitations (-1), Costs Endurance (-½), Only For Fear-/Intimidation-Based Presence Attacks (-1)
1f	**2) Painful Kiai:** Blast 4d6, NND (defense is Hearing Group Flash Defense or heavy ear coverings, such as earmuffs or one's hands; +0); common Limitations (-1), Limited Range (20m; -¼)
1f	**3) Deadly Kiai:** RKA 1d6+1, +1 Increased STUN Multiplier (+¼); common Limitations (-1), Limited Range (20m; -¼)

Total cost: 18 points.

Options:

1) Stronger Kaijutsu: Increase Multipower reserve to 60 points, Slot One to +30 PRE, Slot Two to Blast 8d6, and Slot Three to RKA 2d6. Total cost: 40 points.

2) Master Of Kaijutsu: Remove Requires A Requires A Martial Arts Tricks Roll (-½). Total cost: 24 points.

3) Kaijutsu Healing: Simplified Healing 4d6, Invisible Power Effects (Sight Group; +½), Ranged (+½) (80 Active Points); Increased Endurance Cost (x5 END; -2), Requires A Martial Arts Tricks Roll (-½). Total cost: 23 points.

4) Pentjak-Silat Shout: A master of this style is said to be able destroy objects with a powerful shout. The character does so by purchasing this variant of slot three: RKA 2d6 (30 Active Points); Extra Time (5 Minutes, -2), Concentration (½ DCV throughout; -½), Limited Range (20m; -¼). Total cost: 8 points.

5) Tai Ch'i Ch'uan Breath Blast: Along with the standard suite of *Kiaijutsu* abilities, a Tai Ch'i master can also damage his foes simply by forcefully expelling his breath. Add Blast 8d6, Invisible Power Effects (Sight Group; +½) (60 Active Points); Increased Endurance Cost (x2 END; -½), Limited Range (20m; -¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 27 points.

☯ KONGJIN

Effect: Blast 10d6, Invisible Power Effects (Sight Group, special effects only; +¼)
Target: One character
Duration: Instant
Range: 20m
END Cost: 6
Skill Roll Penalty: -6

Description: *Kongjin* is the legendary "empty force" of the Kung Fu masters — the ability to strike a target without making contact! Also known as the "Well Fist," this technique simply requires the character to make a punching motion to send his target flying. It's bought as a Blast with equivalent DCs to the character's most commonly-used punch or kick (usually his Martial Strike or Offensive Strike); this example uses 10d6.

Game Information: Blast 10d6, Invisible Power Effects (the blast itself is invisible, although the character's punching motion isn't; +¼) (62 Active Points); Extra Time (Full Phase; -½), Limited Range (20m; -¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 27 points.

Options:

1) Stronger Kongjin: Increase to Blast 13d6. 81 Active Points; total cost 36 points.

2) Weaker Kongjin: Decrease to Blast 7d6. 44 Active Points; total cost 19 points.

3) Fast Kongjin: Remove Extra Time (Full Phase; -½). Total cost: 35 points.

4) Master Of The Kongjin: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 35 points.

5) Lethal Kongjin: Substitute RKA 3d6+1. 62 Active Points; total cost 27 points.

☯ LEOPARD STRIKE

Effect: Area Of Effect (1m Radius Accurate) for up to HKA 4d6 or HA +12d6
Target: One character
Duration: Instant
Range: No Range
END Cost: 3
Skill Roll Penalty: -3

Description: The Leopard Strike is one of the most feared blows in the Wuxia Martial Arts repertoire. It virtually guarantees the attacker will hit his target. Blocking the Leopard Strike is impossible, though a skilled martial artist may be able to Dive For Cover away from it.

"RYU, WHAT DO YOU SEE PAST THE END OF YOUR FIST?"

– RYU'S SENSEI ASKS HIM TO CONSIDER WHY HE FIGHTS IN *STREET FIGHTER II: THE ANIMATED MOVIE*

"If someone asked me what a human being ought to devote the maximum of his time to, I would answer, "training." Train more than you sleep."

– Karate Master Masutatsu Oyama



Game Information:

Cost	Power
15	**Leopard Strike:** Multipower, 30 Active Points; all slots OIF (-½), Requires A Martial Arts Tricks Roll (-½)
1f	**1) Edged Weapons:** Area Of Effect (1m Radius Accurate; +½) for up to HKA 4d6; OIF (weapon of opportunity; -½), Requires A Martial Arts Tricks Roll (-½)
1f	**2) Blunt Weapons:** the same ability, but for up to HA +12d6

Total cost: **17 points**.

Options:

1) Master Of The Leopard Strike: Remove Requires A Requires A Martial Arts Tricks Roll l (-½). Total cost: 24 points.

☯ LION'S ROAR

Effect: Blast 12d6, Area Of Effect (32m Cone; +¾)
Target: 32m Cone
Duration: Instant
Range: No Range
END Cost: 10
Skill Roll Penalty: -10

Description: Calling up the energy found in the *kiai*, this technique allows a martial artist to release a devastatingly powerful scream. This cry can flatten foes, shatter glass, and rip apart buildings. At its most basic level, it allows the character to literally out-yell nearly anyone, while a full-blown Lion's Roar can easily neutralize an attacker's *kiai* and sound-based *ch'i* techniques. However, the Lion's Roar more then lives up to its name and can be heard over vast distances. It also has a tendency to crack and/or shatter objects the character may not have wanted to damage.

Game Information: Blast 12d6, Area Of Effect (32m Cone; +¾) (105 Active Points); Extra Time (Full Phase; -½), No Range (-½), Perceivable (+4 to Hearing PER Rolls to detect use; -¼), Requires A Martial Arts Tricks Roll (-½), Side Effects(fragile objects in the surrounding area may crack and shatter; +0) Total cost: 38 points.

Options:

1) Stronger Lion's Roar: Increase to Blast 16d6. 140 Active Points; total cost 51 points.

2) Weaker Lion's Road: Decrease to Blast 8d6. 70 Active Points; total cost 25 points.

3) Master Of The Lion's Roar: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 47 points.

4) Out Yell Anyone: The character also buys: Hearing Group Images, +4 to PER Rolls, Area Of Effect (16m Cone; +½) (25 Active Points); Set Effect (can only amplify what the character says; -1). Total cost: 12 points.

5) Power Of The Lion's Roar: The character also buys: Dispel Sonic Powers 20d6, Variable Effect (any Sonic Power one at a time; +½) (90 Active Points); Extra Time (Full Phase; -½), Requires A Martial Arts Tricks Roll (-½). Total cost: 45 points.

☯ MIND READING

Effect: Telepathy 8d6
Target: One character
Duration: Constant
Range: LOS
END Cost: 4
Skill Roll Penalty: -4

Description: One of the more unusual powers attributed to master martial artists is the ability to read the minds of others.

Game Information: Telepathy 8d6 (40 Active Points); Concentration (½ DCV throughout; -½), Extra Time (Full Phase to activate; -¼), Requires An EGO ROll (-½). Total cost: 18 points.

Options:

1) Stronger Mind Reading: Increase to Telepathy 12d6. 60 Active Points; total cost 27 points.

2) Weaker Mind Reading: Decrease to Telepathy 6d6. 30 Active Points; total cost 13 points.

3) Read Only: The character can only read thoughts, he can't "speak" this thoughts to others. Add Receive Only (-½). Total cost: 14 points.

☯ NO SHADOW KICK

Effect: Leaping +12m plus HA +8d6, Autofire (10 shots), Area of Effect (12m Line; +¼)
Target: Self/One character
Duration: Constant/Instant
Range: Self/Touch
END Cost: 1/7 per shot
Skill Roll Penalty: -1/-15

Description: The No Shadow Kick (so named because the kicks are said to be so fast they leave no shadow) is the famous signature technique of Chinese folk hero and master martial artist Wong Fei Hong. By leaping up from the ground and then horizontally through the air, the character delivers a series of punishing kicks to anyone in his path.

Game Information: Leaping +12m, Accurate (11 Active Points); Forward Movement Only (-1) (total cost 5 points) **plus** HA +8d6, Area Of Effect (12m Line; +¼), Autofire (10 shots; +2), Reduced Endurance (½ END; +½) (150 Active Points); Hand-To-Hand Attack (-¼), Linked (-¼) (total cost 100 points). Total cost: 105 points.

Options:

1) Stronger No Shadow Kick: Increase to HA +10d6. 11 + 187 = 198 Active Points; total cost 5 + 125 = 130 points.

2) Weaker No Shadow Kick: Decrease to HA +6d6. 11 + 112 = 123 Active Points; total cost 5 + 75 points.

3) Lesser No Shadow Kick: Reduce to Autofire (5 shots; +1½) 11 + 130 = 141 Active Points; total cost 5 + 87 = 92 points

☯ONE FINGER KUNG

Effect: Blast 10d6, Indirect (+¼), Invisible Power Effects (Sight And Hearing Groups)
Target: One character
Duration: Instant
Range: 50m
END Cost: 11
Skill Roll Penalty: -11

Description: This is a *yin kung*, or negative *ch'i*, technique. The character simply points his finger at a target to strike him with force. The target can be affected even if he's on the other side of a wall or a door. Legend says this technique never misses.

This ability should be bought as a Blast with equivalent DCs to the character's most commonly-used punch or kick (usually his Martial Strike or Offensive Strike); this example uses 10d6.

Game Information: Blast 10d6, Indirect (Source Point is always 2m in front of character; +¼), Invisible Power Effects (Sight And Hearing Groups; +1) (112 Active Points); Limited Range (50m; -¼), No Knockback (-¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 56 points.

Options:

1) Strong One Finger Kung: Increase to Blast 12d6. 135 Active Points; total cost 67 points.

2) Weak One Finger Kung: Decrease to Blast 8d6. 90 Active Points; total cost 45 points.

3) Master Of One Finger Kung: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 75 points.

4) One Finger Kung Never Misses: Add Area Of Effect (1m Radius Accurate; +½). 137 Active Points; total cost 68 points.

☯PAO-YEH-PAO-LO-MI FIST

Effect: Blast 6d6, Autofire (5 shots)
Target: One character
Duration: Instant
Range: 20m
END Cost: 4 END per shot
Skill Roll Penalty: -4

Description: This rather unusual attack mixes Taoist sorcery and *ch'i* mastery. The character inscribes a mystical symbol on his palm (usually using his own blood), pronounces the incantation ("pao-yeh-pao-lo-mi"), and unleashes a barrage of *ch'i* energy bolts.

Game Information: Blast 6d6, Autofire (5 shots; +½) (45 Active Points); Extra Time (Full Phase to activate; -¼), Gestures (requires both hands, character must "throw" the energy; -½), Incantations (-¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 18 points.

Options:

1) Stronger Pao-Yeh-Pao-Lo-Mi Fist: Increase to Blast 8d6. 60 Active Points; total cost 24 points.

2) Weak Pao-Yeh-Pao-Lo-Mi Fist: Decrease to Blast 4d6. 30 Active Points; total cost 12 points.

3) Master's Pao-Yeh-Pao-Lo-Mi Fist: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 22 points.

☯PIERCING MISSILE

Effect: RKA 26d, Area Of Effect (48m Line; +¾)
Target: 48m Line
Duration: Instant
Range: No Range
END Cost: 5
Skill Roll Penalty: -5

Description: The character is capable of throwing a weapon with such force it not only strikes his initial target, but anyone else standing behind him.

Game Information: RKA 2d6, Area Of Effect (48m Line; +¾) (52 Active Points); OIF (weapon of opportunity; -½), Can Be Deflected (-¼), No Range (-½). Total cost: 23 points.

Options:

1) Stronger Missile: Increase to RKA 3d6. 79 Active Points; total cost 35 points.

2) Weaker Missile: Decrease to RKA 1d6. 26 Active Points; total cost 11 points.

☯POINT BLOCKAGE

Effect: Suppress Characteristics 4d6
Target: One character
Duration: Instant
Range: Touch
END Cost: 6
Skill Roll Penalty: -6

Description: This technique consists of a series of rapid strikes to the target's key pressure points, thus greatly reducing the target's ability to move, fight, or resist further attacks. By using this power to Suppress target's BODY or STUN, characters can easily simulate some of the more esoteric nerve strikes often seen in Wuxia films.

The effects of Point Blockage can be undone by anyone with the same power or a similar ability (such as the Pressure Point Strike, see below).

Game Information: Suppress 4d6, Variable Effect (any one Characteristic at a time; +½) (60 Active Points); Can Be Cured By Chinese Healing (-¼), Costs Endurance (to maintain; -½), No Range

"When warriors are in great danger, then they have no fear."

– Sun Tzu, *The Art of War*

"Disorder arises from order, cowardice arises from courage, weakness arises from strength."

– Sun Tzu, *The Art of War*



(-½), Target Must Have Reachable Pressure Points (-1), Requires A Martial Arts Tricks Roll (-½). Total cost: 16 points.

Options:

1) Stronger Point Blockage: Increase to Suppress 6d6. 90 Active Points; total cost 24 points.

2) Weaker Point Blockage: Decrease to Suppress 3d6. 45 Active Points; total cost 12 points.

3) Master Of Point Blockage: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 18 points.

4) Fat Panda Defense: Add PD Applies (-1). Total cost: 13 points.

5) Acupuncture Blockage: Instead of striking pressure points with his fingers, the characters uses acupuncture needles. Removing the needles undoes the effects of the Suppress. Add OAF (acupuncture needles; -1), and replace Requires A Martial Arts Tricks Roll with Requires A PS: Acupuncturist Roll (-¼). Total cost: 13 points.

☯ POWER FIST

Effect: Double Knockback (+½) for up to Martial Strike 10d6
Target: One character
Duration: Instant
Range: Touch
END Cost: 2
Skill Roll Penalty: -2

Description: By focusing his *ch'i* into his fist, the martial artist can strike a blow so powerful that it catapults his foe backwards! The character must define which Martial Maneuver this ability works with when he buys it, and cannot change it thereafter (though he can buy it multiple times for multiple maneuvers).

Game Information: Double Knockback (+½) for up to Martial Strike 10d6 (25 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 17 points.

Options:

1) Master Of The Power Fist: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 25 points.

☯ POWER OF POSITIVE CH'I

Effect: Dispel *Ch'i* Power 16d6
Target: One character
Duration: Instant
Range: No Range
END Cost: 7
Skill Roll Penalty: -7

Description: The character can use his *ch'i* to disrupt other *ch'i* powers. It's commonly used to remove the effects of a Paralysis Strike, Point Blockage, or a Pressure Point Strike.

Game Information: Dispel Ch'i Powers 16d6, Variable Effect (any Ch'i power one at a time; +½) (72 Active Points); Extra Time (Full Phase; -½), No Range (-½), Requires A Martial Arts Tricks Roll (-½). Total cost: 29 points.

Options:

1) Stronger Power: Increase to Dispel 20d6. 90 Active Points; total cost 36 points.

2) Weaker Power: Decrease to Dispel 12d6. 54 Active Points; total cost 22 points.

3) Master Of Positive Ch'i: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 36 points.

☯ PRESSURE POINT STRIKE

Effect: Drain DEX 4d6
Target: One character
Duration: Instant
Range: Touch
END Cost: 4
Skill Roll Penalty: -4

Description: By striking specific nerve clusters, the character can temporarily reduce his target's agility, strength, or mobility.

Game Information: Drain DEX 4d6 (40 Active Points); No Range (-½), Target Must Have Reachable Pressure Points (-½), Requires A Martial Arts Tricks Roll (-½). Total cost: 16 points.

Options:

1) Stronger Pressure Point Strike: Increase To Drain DEX 6d6. 60 Active Points; total cost 24 points.

2) Weaker Pressure Point Strike: Decrease To Drain DEX 2d6. 20 Active Pointsl total cost 8 points.

3) Master Of The Pressure Point Strike: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 20 points.

4) Reducing The Target's Strength: Substitute Drain STR 4d6 for Drain DEX.

5) Reducing The Target's Accuracy: Substitute Drain OCV 4d6 for Drain DEX.

6) Reducing The Target's Mobility: Substitute Drain SPD 4d6 for Drain DEX.

7) Fat Panda Defense: Add PD Applies (-1). Total cost: 11 points.

☯ RED SAND PALM

Effect: RKA 5d6, NND, Does BODY
Target: One character
Duration: Instant
Range: 40m
END Cost: 22
Skill Roll Penalty: -22

Description: Red Sand Palm is another *yin kung* technique. A martial artist who knows Red Sand

Palm simply has to make a striking or rubbing motion in the air and the intended target of the attack is wounded. The victim then sickens and dies in 10-15 days. Due to the energy requirements of this technique, it can only be performed once per day. According to legend, the Red Sand Palm is considered to be superior to One Finger Kung.

Game Information: RKA 5d6 (standard effect: 15 BODY, 30 STUN), NND (defense is Power Defense; +1), Does BODY (+1) (225 Active Points); Damage Over Time (5 damage increments, damage occurs every 3 Days, defenses only apply once, cannot be used again on same target until all increments accrue, can be negated by PS: Chinese Healing techniques; -3), Costs Endurance (-½), Gestures (-¼), Limited Range (40m; -¼), No Knockback (-¼), 1 Charge (-2). Total cost: 31 points.

Options:

1) Pentjak-Silat Distance Killing: Pentjak-Silat pandekars are reputed to be able to kill foes from a distance with minimal effort. Decrease to RKA 4d6 (no Standard Effect) and remove 1 Charge, Costs Endurance, and Damage Over Time. 180 Active Points, total cost 103 points.

☯ SANDBAG KUNG FU

Effect: HA +4d6, Area Of Effect Nonselective (2m Radius; +¼) plus +2 DCV
Target: 2m Radius/Self
Duration: Instant/Constant
Range: Touch/Self
END Cost: 3/0
Skill Roll Penalty: -3/N/A

Description: The martial artist has the ability to stand in the middle of a circle of foes and strike each of them, while usually avoiding being hit by counterattacks. This ability's name comes from the training method used to teach it: the fighter stands in the middle of a circle of hanging ten-pound sandbags and strikes them in rapid succession, while trying to avoid being hit by the swinging bags.

Game Information: HA +4d6, Area Of Effect (2m Radius Nonselective; +¼), Personal Immunity (+¼) (30 Active Points); Extra Time (Full Phase; -½), Hand-To-Hand Attack (-¼), Requires A Martial Arts Tricks Roll (-½) (total cost: 13 points) **plus** +2 DCV (10 Active Points); Linked (-½), Only Versus HTH Attacks (-1) (total cost: 4 point). Total cost: 17 points.

Options:

1) Stronger Sandbag Kung Fu: Increase To HA +6d6 and +4 DCV. 45 + 20 = 65 Active Points; total cost 20 + 8 = 28 points.

2) Weaker Sandbag Kung Fu: Decrease To HA +2d6 and +1 DCV. 15 + 5 = 20 Active Points; total cost 7 + 2 = 9 points.

3) Master Of Sandbag Kung Fu: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 17 + 4 = 21 points.

☯ SHIELDBREAKING STRIKE

Effect: Armor Piercing (+¼) for up to Martial Strike 10d6
Target: One character
Duration: Instant
Range: Touch
END Cost: 1
Skill Roll Penalty: -1

Description: This powerful blow allows a character's strike to penetrate armor far more easily than an average martial attack. Only the Focused Ch'i technique (see below) can defeat it. The character must define which Martial Maneuver this ability works with when he buys it, and cannot change it thereafter (though he can buy it multiple times for multiple maneuvers).

Game Information: Armor Piercing (+¼) for up to Martial Strike 10d6 (12 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 8 points.

Options:

1) Stronger Shieldbreaking Strike: Increase to Armor Piercing (x2; +½). 25 Active Points; total cost 17 points.

2) Even Stronger Shieldbreaking Strike: Increase to Armor Piercing (x3; +¾). 37 Active Points; total cost 25 points.

3) Master Of The Shieldbreaking Strike: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 12 points.

☯ SHIELD-SHATTERING BLOW

Effect: HKA 2d6, Penetrating, Only Versus Shields
Target: One shield
Duration: Instant
Range: Touch
END Cost: 4
Skill Roll Penalty: -4

Description: The character is such an accomplished swordsman, and puts such power into his sword strokes, that he's able to shatter any shield used to block his blows.

Game Information: HKA 2d6 (plus STR), Penetrating (+½) (45 Active Points), Only Versus Shields (-1), Requires A Martial Arts Tricks Roll (-½). Total cost: 18 points.

Options:

1) Stronger Shield-Shattering Blow: Increase To HKA 3d6. 67 Active Points; total cost 27 points.

2) Weaker Shield-Shattering Blow: Decrease To HKA 1d6. 22 Active Points; total cost 9 points.

3) Master Of The Shield-Shattering Blow: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 22 points.

"You're the best archer, the best rider, the best fighter, all because you're the prince of Liang. You should widen your scope, the world is bigger than you think."

– Ge Li gives Prince Liang Shi a lesson in humility in *Battle of Wits*

"Sometimes the greatest heroes are also the greatest idiots."

– Sir Te, *Crouching Tiger, Hidden Dragon*



4) Swordbreaking Strike: Sometimes the best way to defeat an opponent is to deprive him of his weapons. Replace Only Versus Shields (-1) with Only Versus Weapons (-1).

☯ SUBLIME SWORD STRIKE

Effect:	+6 with Swords; Targeting Skill Levels (+6 OCV) with Swords
Target:	Self/Self
Duration:	Persistent/Persistent
Range:	Self/Self
END Cost:	2/1
Skill Roll Penalty:	-2/-1

Description: Years of long practice have given the character such skill with his sword he can strike virtually any target, no matter how small, at will. Of course, such accuracy takes a certain degree of concentration and effort.

Game Information: +6 with Swords (18 Active Points); Costs Endurance (-½), Requires A Martial Arts Tricks Roll (-½) (total cost: 9 points) **plus** Targeting Skill Levels (+6 versus Hit Location modifiers) with Swords (12 Active Points); Costs Endurance (-½), Requires A Martial Arts Tricks Roll (-½) (total cost: 6 points). Total cost: 15 points.

Options:

1) Stronger Sublime Sword Strike: Increase to +8 OCV and +8 versus Hit Locations. 24 + 16 = 40 Active Points; total cost 12 + 8 = 20 points.

2) Weaker Sublime Sword Strike: Decrease to +4 OCV and +4 versus Hit Locations. 12 + 8 = 20 Active Points; total cost 6 + 4 = 10 points.

3) Master Of The Sublime Sword Strike: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 12 + 8 = 20 points.

4) Sublime Strike Of The Martial Arts Master: Change to +8 with All HTH Combat plus +8 versus Hit Location modifiers with HTH Combat. Total cost: 80 points.

5) Sublime Arrow Strike: Instead of Swords, the character uses his Combat Skill Levels with Arrows. (The character can choose to change the Penalty Skills Levels from Hit Location to the Range Modifier if desired.)

☯ SWIRLING DUST CLOUD

Effect:	Darkness to Sight Group, 6m Radius
Target:	6m Radius
Duration:	Constant
Range:	No Range
END Cost:	4
Skill Roll Penalty:	-4

Description: By spinning about rapidly while fighting, or by whirling his weapons about his body quickly, the martial artist can kick up sufficient quantities of dust and sand to blind his foes. Since he's used to this effect, he can see just fine.

Game Information: Darkness to Sight Group 6m radius, Personal Immunity (+¼) (37 Active Points); OIF (sufficient amounts of dust and sand of opportunity; -½), No Range (-½), Does Not Work In High Winds Or Rain (-¼). Total cost: 16 points.

Options:

1) Lesser Swirling Dust Cloud: This version of the cloud doesn't blind foes, but it does make it hard for them to see. Replace with Change Environment, -3 to Sight Group PER Rolls, Area Of Effect (6m Radius; +½), Personal Immunity (+¼) (16 Active Points); OIF (sufficient amounts of dust and sand of opportunity; -½), No Range (-½), Does Not Work In High Winds Or Rain (-¼). Total cost: 7 points.

☯ SWORD ENERGY

Effect:	RKA 3d6
Target:	36m Line
Duration:	Instant
Range:	No Range
END Cost:	8
Skill Roll Penalty:	-8

Description: With this technique, the character doesn't even have to hit his opponent; he just cuts the air and generates a line of destruction between himself and his target (in some cases producing the image of a huge ghostly sword). Other names for this power include *Slaying Sword* and *Whirlwind Sword*.

Game Information: RKA 3d6, Area Of Effect (36m Line; +¾) (79 Active Points); OIF (weapon of opportunity; -½), No Range (-½). Total cost: 39 points.

Options:

1) Stronger Sword Energy: Increase to RKA 4d6. 105 Active Points; total cost 52 points.

2) Weaker Sword Energy: Decrease to RKA 2d6. 52 Active Points; total cost 26 points.

3) Triple Slash: Instead of the a single line of destruction, the character's skill is such he produces *three* lines! The lines form a cone, with one line for each side and the third in the exact middle. Replace with RKA 3d6, Area Of Effect (36m Cone; +1) (90 Active Points); OIF (weapon of opportunity; -½), No Range (-½), Only Affects Targets On The Edge Or Center Line Of The Cone (-½). Total cost: 36 points.

4) Cutting The Air: The character makes a slashing motion with his sword and sends a lethal vortex of spinning air at his target. Remove Area Of Effect (36m Line; +¾) and No Range (-½). 45 Active Points; total cost 30 points.

☯SWORD FINGER

Effect: Affects Desolidified (+½) for up to Martial Strike 10d6
Target: One character
Duration: Instant
Range: Touch
END Cost: 2
Skill Roll Penalty: -2

Description: This supremely skillful strike allows a martial artist to hit a target who uses the Ultimate Dodging Technique. The character must define which Martial Maneuver this ability works with when he buys it, and cannot change it thereafter (though he can buy it multiple times for multiple maneuvers).

Game Information: Affects Desolidified (martial arts special effects only; +¼) for up to Martial Strike 10d6 (12 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 8 points.

Options:

1) True Sword Finger: The true master of the Sword Finger can also strike to ghosts and other intangible beings, should he happen to encounter any. Improve to Affects Desolidified (all special effects; +½). 25 Active Points; 17 total points.

2) Master Of The Sword Finger: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 12 points (or 25 for True Sword Finger).

☯TEN WAYS CUTTING

Effect: Area Of Effect (3m Radius) for up to HKA 4d6 or HA +12d6
Target: One character
Duration: Instant
Range: No Range
END Cost: 1
Skill Roll Penalty: -1

Description: A character with this ability is even more powerful than one who knows Five Ways Cutting (see page 125), and can hit even more opponents at once.

Game Information:

Cost	Power
7	**Ten Ways Cutting:** Multipower, 15 Active Points; all slots OIF (-½), Requires A Martial Arts Tricks Roll (-½)
1f	**1) Edged Weapons:** Area Of Effect (3m Radius; +¼) for up to HKA 4d6; OIF (weapon of opportunity; -½), Requires A Martial Arts Tricks Roll (-½)
1f	**2) Blunt Weapons:** the same ability, but for up to HA +12d6

Total cost: 9 points.

Options:

1) Master Of Ten Ways Cutting: Remove Requires A Requires A Martial Arts Tricks Roll l (-½). Total cost: 12 points.

☯TIGER'S FANG STRIKE

Effect: Penetrating (+½) for up to Martial Strike 10d6
Target: One character
Duration: Instant
Range: Touch
END Cost: 2
Skill Roll Penalty: -2

Description: This strike is so powerful, and so skillfully delivered, that a target who's hit with it always suffers some injury. Only the Supreme Ch'i technique (see below) can defeat it. The character must define which Martial Maneuver this ability works with when he buys it, and cannot change it thereafter (though he can buy it multiple times for multiple maneuvers).

Game Information: Penetrating (+½) for up to Martial Strike 10d6 (25 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 17 points.

Options:

1) Stronger Tiger's Fang Strike: Increase to Penetrating (x2; +1). 50 Active Points; total cost 33 points.

2) Even Stronger Tiger's Fang Strike: Increase to Penetrating (x3; +1½). 75 Active Points; total cost 50 points.

3) Master Of The Tiger's Fang Strike: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 25 points.

☯UNAVOIDABLE BLOW

Effect: Area Of Effect (1m Radius Accurate; +½) for up to Martial Strike 10d6
Target: One character
Duration: Instant
Range: Touch
END Cost: 2
Skill Roll Penalty: -2

Description: Some martial artists are so skilled that it becomes nearly impossible for foes to avoid their attacks. Only advanced defensive techniques such as Way Of The Serpent (see below) allow a target to dodge the Unavoidable Blow. The character must define which Martial Maneuver this ability works with when he buys it, and cannot change it thereafter (though he can buy it multiple times for multiple maneuvers).

Game Information: Area Of Effect (1m Radius Accurate; +½) for up to Martial Strike 10d6 (25 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 17 points.

Options:

1) Master Of The Unavoidable Blow: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 25 points.

"Death is no threat to people who are not afraid to die."

– Lao Tzu, *Tao Te Ching*

"A MAN WITH OUTWARD COURAGE DARES TO DIE,
A MAN WITH INWARD COURAGE DARES TO LIVE."

– LAO TZU,
TAO TE CHING



☯ WATER DIVIDING TECHNIQUE

Effect: Telekinesis (30 STR), Area Of Effect (9m Cone; +½)
Target: 9m Cone
Duration: Instant
Range: No Range
END Cost: 7
Skill Roll Penalty: -7

Description: By training to push apart a wall of bamboo poles, the character builds up incredible arm strength. Upon mastery of this technique, he can force apart of mob of people with ease.

Game Information: Telekinesis (30 STR), Area Of Effect (9m Cone; +½) (67 Active Points); Affects Whole Object (-¼), No Range (-½), Only To Push Away (-¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 27 points.

Options:

1) Stronger Water Dividing Technique: Increase to Telekinesis (40 STR). 90 Active Points; total cost 36 points.

2) Weaker Water Dividing Technique: Decrease to Telekinesis (20 STR). 45 Active Points; total cost 18 points.

3) Master Of The Water Dividing Technique: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 33 points.

☯ WHIRLWIND STRIKE

Effect: Area Of Effect (2m Radius; +¼) for up to Martial Strike 10d6
Target: One character
Duration: Instant
Range: Touch
END Cost: 2
Skill Roll Penalty: -2

Description: One thing that sets the martial artist apart from the common fighter is his ability to take on multiple opponents at once and triumph. This ability is one way he does that. It allows him to lash out so swiftly, and with such precise coordination, that he can hit several targets surrounding him simultaneously. As he becomes more skillful, he can affect more targets. (The GM may limit how many targets he can strike, if appropriate.) The character must define which Martial Maneuver this ability works with when he buys it, and cannot change it thereafter (though he can buy it multiple times for multiple maneuvers).

Game Information: Area Of Effect (2m Radius; +¼) for up to Martial Strike 10d6, Personal Immunity (+¼) (25 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 17 points.

Options:

1) Larger Whirlwind Strike: Increase to Area Of Effect (4m Radius; +¼). No cost change.

2) Master Of The Whirlwind Strike: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 25 points.

3) Whirling Spear Strike: Instead of striking his foes with his hands and feet, the character whirls his spear (or a similar weapon) around his head, slashing at anyone in range. Change to: Area Of Effect Nonselective (4m Radius; +¼) and Hole In The Middle (fixed size; roughly 1m radius out from the spearman's body; +¼) for up to HKA 3d6+1 (25 Active Points); OIF (spear or other polearm of opportunity; -½), Extra Time (Full Phase; -½), Requires A Martial Arts Tricks Roll (-½). Total cost: 10 points.

4) Pole Dance: Combing elements of the Whirlwind Strike and the Whirling Spear Strike, to perform this technique the character jams his staff into the ground, leaps up to about shoulder height, grips the staff in his hands, and then "runs" in a tight circle around the staff, kicking out as he goes. Replace with Area Of Effect (2m Radius; +¼) for up to Martial Strike 10d6, Hole In The Middle (fixed size; roughly 1m radius out from the center pole; +¼) (25 Active Points); OIF (staff/pole of opportunity; -½), Requires A Martial Arts Tricks Roll (-½). Total cost: 12 points.

DEFENSIVE ABILITIES

☯ BAG KUNG

Effect: +8 PD, Only Protects Hit Location 12 (Stomach) plus Blast 6d6, Damage Shield, Double Knockback
Target: Self/Special
Duration: Persistent/Constant
Range: Self/Touch
END Cost: N/A/3
Skill Roll Penalty: N/A/-7

Description: By nurturing the "soft kung" of the stomach, the martial artist develops his abdominal muscles to be strong, yet flexible, and able to resist powerful blows. In addition, by suddenly releasing his internal *ch'i*, he can send anyone who strikes his stomach flying!

Game Information: +8 PD (8 Active Points); Only Protects Hit Location 12 (-2) (total cost: 3 points) **plus** Blast 6d6, Area Of Effect (personal Surface — Damage Shield; +¼), Constant (+½), Double Knockback (+½), Reduced Endurance (½ END; +¼) (75 Active Points); Must Be Aware Of Attack (-¼), No Range (-½), Only Affects Attackers Who Hit The Stomach (Hit Location 12; -2), Requires A Martial Arts Tricks Roll (-½) (total cost: 18 points). Total cost: 21 points.

Options:

1) Stronger Bag Kung: Increase to Blast 8d6. 8 + 100 = 108 Active Points; total cost 3 + 23 = 26 points.

2) Weaker Bag Kung: Decrease to Blast 4d6. 8 + 50 = 58 Active Points; total cost 3 + 12 = 15 points.

3) Master Of Bag Kung: Remove Requires A Martial Arts Tricks Roll (-½). Total cost of Damage Shield 20 points; total cost of overall power 23 points.

4) Bag Kung Variant: Instead of hurling an attacker away, the character traps his opponent's fist, holding him fast and unable to move. Change Blast part of power to: Entangle 3d6, 3 PD/3 ED, Area Of Effect (personal Surface — Damage Shield; +¼), Constant (+½), Takes No Damage From Attacks (+½), Reduced Endurance (½ END; +¼) (75 Active Points); Feedback (character takes all damage done to try to break victim free of the Entangle; -1), Must Be Aware Of Attack (-¼), No Range (-½), Nonresistant Defense (-¼), Only Affects Attackers Who Hit The Stomach (Hit Location 12; -2), Requires A Martial Arts Tricks Roll (-½), Set Effect (affects only the hands; -1). Total cost of Entangle power 11 points; total cost of overall power 14 points.

☯ CATCHING THE BULLET

Effect:	+6 OCV with Block, Only To Block Bullets
Target:	Self
Duration:	Constant
Range:	Self
END Cost:	2
Skill Roll Penalty:	-2

Description: Some martial artists tell of practitioners so skilled at protecting themselves that they can literally pluck bullets out of the air! In some versions of the tale this is done with the hands; others claim the bullet is actually caught with the teeth.

In *HERO System* terms, this ability uses the rules for Blocking Ranged attacks (6E2 59). A character who buys it can Block gunfire without risking harm to himself, something lesser martial artists cannot do (though they can of course try to Dodge bullets). The +6 OCV bonus is typically enough to counteract any OCV penalty for Blocking bullets, though even it might not suffice against Autofire (10 shots) or the like.

Game Information: +6 OCV with Blocks (18 Active Points); Costs Endurance (-½), Only To Block Bullets (see text; -1), Requires A Martial Arts Tricks Roll (-½). Total cost: 6 points.

☯ CH'I BLOCK

Effect:	Counteracts Indirect (+¼) for one Block-based Martial Maneuver
Target:	Self
Duration:	Constant
Range:	Self
END Cost:	1
Skill Roll Penalty:	-1

Description: The character knows how to harness the power of his *ch'i* to block the Ch'i Strike that ordinarily bypasses Blocks (see above).

Game Information: Counteracts Indirect (+¼) for one Block-based Martial Maneuver built on up to "20 Active Points" (5 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 3 points.

Options:

1) Stronger Ch'i Block: Increase to Counteracts Indirect (x2; +½). 10 Active Points; total cost 7 points.

2) Even Stronger Ch'i Block: Increase to Counteracts Indirect (x3; +¾). 15 Active Points; total cost 10 points.

3) Master Of The Ch'i Block: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 5 points.

☯ FIRE OF THE MIND

Effect:	Mental Defense (10 points), Only To Resist Martial Arts Mental Powers
Target:	Self
Duration:	Persistent
Range:	Self
END Cost:	0
Skill Roll Penalty:	N/A

Description: The mental discipline and tranquility instilled in him through his martial arts training give the character a particularly strong mind. He can resist Saiminjutsu (see page 182) and other martial arts-based mental attacks more easily than normal. (At the GM's option, one-third of his Mental Defense applies against any form of mental attack.)

Game Information: Mental Defense (10 points) (10 Active Points), Only To Resist Martial Arts Mental Powers (-2). Total cost: 3 points.

Options:

1) Stronger Fires Of The Mind: Increase to Mental Defense (15 points). 15 Active Points; total cost 5 points.

2) Weaker Fires Of The Mind: Decrease to Mental Defense (5 points). 5 Active Points; total cost 2 points.

IF YOU FACE TROUBLE SANELY, IT CANNOT TROUBLE YOU.

– LAO TZU, *TAO TE CHING*

JEN YU: IT MUST EXCITING TO BE A FIGHTER, TO BE TOTALLY FREE.

YU SHU LIEN: FIGHTERS HAVE RULES, TOO. FRIENDSHIP, TRUST, INTEGRITY. ALWAYS KEEP YOUR PROMISE. WITHOUT RULES WE WOULDN'T SURVIVE LONG.

– CROUCHING TIGER, HIDDEN DRAGON



☯ FIRE OF THE SOUL

Effect: Power Defense (10 points); Only To Resist Martial Arts Powers
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The discipline and tranquility instilled in him through his martial arts training give the character a particularly strong *ch'i* that makes it easier for him to resist Dim Mak and similar Martial Arts powers. (At the GM's option, one-third of his Power Defense applies against any form of attack that applies against Power Defense.)

In campaigns where Dim Mak is supposed to be especially scary, the GM may require characters to apply the -0 Limitation *Does Not Protect Against Dim Mak* to this ability (or any other Power Defense).

Game Information: Power Defense (10 points) (10 Active Points), Only To Resist Martial Arts Powers (-2). Total cost: 3 points.

Options:

1) Stronger Fires Of The Soul: Increase to Power Defense (15 points). 15 Active Points; total cost 5 points.

2) Weaker Fires Of The Soul: Decrease to Power Defense (5 points). 5 Active Points; total cost 2 points.

☯ FLESH LIKE OAK

Effect: Physical Damage Reduction, 50%, Resistant, Requires A CON Roll
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The character's physical body and spiritual self are so strong that he can take the strongest blows but suffer little, if any, harm.

Game Information: Physical Damage Reduction, 50%, Resistant (30 Active Points); Does Not Work Against Dim Mak (-¼), Requires A CON Roll (-¾). Total cost: 15 points.

Options:

1) Stronger Flesh: Increase to Physical Damage Reduction, 75%, Resistant. 75 Active Points; total cost 37 points.

2) Weaker Flesh: Decrease to Physical Damage Reduction, 25%, Resistant. 15 Active Points; total cost 7 points.

3) Can Take The Heat: Add Energy Damage Reduction, 50%, Resistant. 60 Active Points; total cost 30 points.

4) Flesh Like Ironwood: Remove Requires A CON Roll (-¾). Total cost: 24 points.

☯ FOCUSED CH'I

Effect: Hardened (+¼) for one Block-based Martial Maneuver, to counter Armor Piercing attacks
Target: Self
Duration: Constant
Range: Self
END Cost: 1
Skill Roll Penalty: -1

Description: The character knows how to harness the power of his *ch'i* to block the Shieldbreaking Strike that more easily penetrates most fighters' defenses (see above).

Game Information: Hardened (+¼) for one Block-based Martial Maneuver (5 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 3 points.

Options:

1) Stronger Focused Ch'i: Increase to Hardened (x2; +½). 10 Active Points; total cost 7 points.

2) Even Stronger Focused Ch'i: Increase to Hardened (x3; +¾). 15 Active Points; total cost 10 points.

3) Master Of Focused Ch'i: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 5 points.

☯ IMPENETRABLE ARROW DEFENSE

Effect: Barrier 12PD, 12m long, 3m tall
Target: Special
Duration: Constant
Range: No Range
END Cost: 5
Skill Roll Penalty: -11

Description: Armed with a sword, long sleeves, a staff, a spear, or a similar object, a trained martial artist can knock arrows out of the sky by the score. He must be able to move freely in the area he's trying to defend and must have sufficient room in which to wield his weapon as well. The character can only defend an area equal to his Combat Movement (*i.e.* 12m for most characters, characters with additional Running should purchase a longer Barrier). To maintain the Barrier, he must make a Half Move each Phase (defined as physically moving along the length of the Barrier and deflecting arrows.) Since he's only deflecting *incoming* arrows, his friends and allies are free to launch their own attacks in return. Although tiring, this technique is often capable of preventing the passage of even a single arrow in a flight of dozens.

Game Information: Barrier 12 PD/0 ED, 0 BODY (up to 12m long, 3m tall, and ½m thick), Non-Anchored, Hardened (+¼), One-Way Transparent (see text; +1), Reduced Endurance (½ END;

+¼) (110 Active Points); OIF (weapon or other object of opportunity; -½), Cannot Englobe (-¼), Costs Endurance (to maintain; -½), Gestures (throughout, must physically deflect incoming arrows; -½), No Range (-½), Only Works Against Non-Gunpowder Projectiles (-½), Requires A Half Move Each Phase To Maintain (-¼). Total cost: 27 points.

Options:

1) Improved Impenetrable Arrow Defense: Increase to Barrier 18 PD. 132 Active Points; total cost 33 points.

2) Mostly Impenetrable Arrow Defense: Decrease to Barrier 6 PD. 87 Active Points; total cost 22 points.

☯ IRON SHIRT

Effect: Resistant (+½), Not Versus Firearms, One Location Undefended
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Also known as *Breath Control* or *Iron Skin*, this ability harnesses both a character's innate toughness (honed from countless hours of being beaten on and cut at during practice) and his *ch'i* to shield him from deadly martial arts attacks and weapons. However, it doesn't work against firearms, and the character must leave one Hit Location, known as a *Gate*, "open" (*i.e.*, undefended, with no Resistant PD at all). (If the Location is actually two parts of the body, such as Location 6 which covers both hands, the character defines which of the parts the Gate is. In combat, when someone attacks him and hits the proper Location, unless the attacker specifically aimed for the proper one, he must roll 1d6; a 1-3 means he hit the left limb, a 4-6 means he hit the right.) He must define this Gate when he buys the power, and cannot change it thereafter. The location of the open Gate can't be discerned by ordinary means, but if a character's enemies learn where it is they'll certainly use that information against the character when next they fight!

If the campaign uses the Hit Location table for all attacks, and the character chooses as his open Gate a Hit Location that reduces the damage of an attack (Locations 6-8, 15-18), then he must take the Complication *Vulnerability: 2 x BODY To Attacks To Gate* (Uncommon) for no Complication Points.

GM's Note: Iron Shirt is an inexpensive, useful ability. If you allow it in your campaign, just about every character will want it. It makes small bladed weapons next to useless; only martial arts, large weapons, and guns remain effective. If you prefer to keep your PCs respectful of lower-powered Killing Damage weapons, *do not allow this power in your campaign*.

Game Information: Resistant (+½) for 8 PD (4 Active Points); Does Not Work Against Firearms (-½), [one Hit Location] Undefended (-¼). Total cost: 2 points.

Options:

1) Stronger Iron Shirt: Increase to Resistant (+½) for 12 PD. 6 Active Points; total cost 3 points.

2) Weaker Iron Shirt: Decrease to Resistant (+½) for 4 PD. 2 Active Points; total cost 1 point.

☯ SUPREME CH'I

Effect: Impenetrable (+¼) for one Block-based Martial Maneuver
Target: Self
Duration: Constant
Range: Self
END Cost: 1
Skill Roll Penalty: -1

Description: The character knows how to harness the power of his *ch'i* to block the Tiger's Fang Strike that inflicts wounds so easily (see above).

Game Information: Impenetrable (+¼) for one Block-based Martial Maneuver (5 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 3 points.

Options:

1) Stronger Supreme Ch'i: Increase to Impenetrable (x2; +½). 10 Active Points; total cost 7 points.

2) Even Stronger Supreme Ch'i: Increase to Impenetrable (x3; +¾). 15 Active Points; total cost 10 points.

3) Master Of Supreme Ch'i: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 5 points.

☯ THOUSAND POUND STANCE

Effect: Density Increase (800 kg mass)
Target: Self
Duration: Constant
Range: Self
END Cost: 2
Skill Roll Penalty: -1

Description: Also called the Thousand Pound Stumble, this is a *ch'i*-channeling technique that roots a martial artist to the ground so he can better fend off attackers. While using this power, the character cannot move from where he stands, or use his legs to kick, but can move his arms to block or punch. The power stops working if the character moves, or if someone manages to move him or Knock him Back.

Game Information: Density Increase (800 kg mass, +0 STR, +3 PD/+3 ED, -6m KB) (12 Active Points); Character Must Remained Stationary (-1), Extra Time (Full Phase to activate; -¼), Increased Endurance Cost (x2 END; -½), Lockout (can't use leg-based maneuvers or abilities; -¼), No STR

"THE GREATEST VICTOR WINS WITHOUT A BATTLE; HE WHO OVERCOMES MEN UNDERSTANDS THEM."

– LAO TZU, *TAO TE CHING*

Increase (-1), Requires A Martial Arts Tricks Roll (-½). Total cost: 3 points.

Options:

1) Two Thousand Pound Stance: Increase to Density Increase (1,600 kg mass). 16 Active Points; total cost 3 points.

2) Five Hundred Pound Stance: Decrease to Density Increase (400 kg mass). 8 Active Points; total cost 2 points.

3) Master Of The Thousand Pound Stance: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 4 points.

4) Rooted: The character centers his *ch'i* and becomes effectively unmovable. Replace with Knockback Resistance -16m (16 Active Points); Costs Endurance (-½), Requires A Martial Arts Tricks Roll (-½). Total cost: 8 points.

☯ TSIEN YIN TECHNIQUE

Effect: +8 PD, Vitals Only
Target: Self
Duration: Nonpersistant
Range: Self
END Cost: NA
Skill Roll Penalty: -NA

Description: This *ch'i*-focusing technique allows a martial artist to withdraw his testicles into his body, making them safe from harm.

Game Information: +8 PD (8 Active Points); Only Protects Hit Location 13 (-2), Nonpersistent (-¼). Total cost: 3 points.

☯ ULTIMATE BLOCKING TECHNIQUE

Effect: Barrier 12 PD, 2m long, 2m tall
Target: Self
Duration: Constant
Range: No Range
END Cost: 3
Skill Roll Penalty: -7

Description: When performed properly, this technique allows the character to deflect virtually any form of hand-to-hand attack used against him. At the same time, he can launch his own attacks (and only his own attacks) in return!

Game Information: Barrier 12 PD/0 ED, 0 BODY (up to 2m long, 2m tall, and ½m thick), Non-Anchored, Hardened (+¼), One-Way Transparent (see text; +½), Reduced Endurance (½ END; +¼) (66 Active Points); Costs Endurance (to maintain; -½), No Range (-½), Nonresistant Defenses (-¼), Only Works Against Hand-To-Hand Attacks (-¼), Self Only (-½), Restrainable (-½), Requires A Martial Arts Tricks Roll (-½). Total cost: 16 points.

Options:

1) Strong Ultimate Blocking Technique: Increase to Barrier 18 PD/0 ED. 84 Active Points; total cost 21 points.

2) Weak Ultimate Blocking Technique: Decrease to Barrier 6 PD/0 ED. 48 Active Points; total cost 12 points.

3) Master Of The Ultimate Block: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 24 points.

☯ ULTIMATE DODGING TECHNIQUE

Effect: Desolidification
Target: Self
Duration: Constant
Range: Self
END Cost: 8
Skill Roll Penalty: -4

Description: The Ultimate Dodging Technique represents the ultimate form of defense — a skill at avoiding attacks so profound that no ordinary blow can affect the user. Only the Sword Finger technique (see above) can affect a martial artist using this ability. However, while using this ability, a character cannot attack, he can only defend himself.

In game terms, this ability is defined as Desolidification that Only Protects Against Limited Type Of Attack. The "Limited Type Of Attack" is any sort of non-HTH Combat attack that a character could not reasonably expect to dodge or block, such as most Area Of Effect attacks (for example, a grenade). The GM determines whether a specific type of attack can affect the character. Since the character is "Desolidified," he cannot make any attacks while using Ultimate Dodging Technique. If a character wants to be able to attack while intangible, he must purchase the *Affects Physical World* (+2) Advantage for any Martial Maneuvers or other abilities he wishes to use. However, that sort of power quickly goes from the realm of Wuxia to Video Game- or Anime-style martial arts.

Game Information: Desolidification (40 Active Points); Increased Endurance Cost (x2 END; -½), Only Protects Against Limited Type Of Attack (-1), Requires A Martial Arts Tricks Roll (-½). Total cost: 13 points.

Options:

1) Easier Ultimate Dodging Technique: Remove Increased Endurance Cost (-½). Total cost: 16 points.

2) Master Of The Ultimate Dodge: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 16 points (or 20 points if Increased Endurance Cost is also removed).

HE WHO FEELS UNARMED MUST HAVE CARRIED ARMS.

– LAO TZU, TAO TE CHING

MOVEMENT ABILITIES

☯ EIGHT STEPS OF THE HEAVENLY DRAGON

Effect: Running +28m
Target: Self
Duration: Constant
Range: Self
END Cost: 2
Skill Roll Penalty: -5

Description: Also known as *Speed Running* or *Tian Long Ba Bu*, this technique allows the character to run at great speeds. Mastery of this ability enables a martial artist to outrun horses and even automobiles, although he must take care not to trip.

The training regimen for certain variations of this technique grant the character increased reflexes, as well as the ability to see in the dark like a cat.

Game Information: Running +28m, x4 Noncombat, Combat Acceleration/Deceleration (+¼), Reduced Endurance (½ END; +¼) (49 Active Points); Requires A Martial Arts Tricks Roll (-½). Total cost: 33 points.

Options:

1) Faster Steps: Increase to Running +38m. 64 Active Points; total cost 43 points.

2) Slower Steps: Decrease to Running +14m. 28 Active Points; total cost 19 points.

3) Master Of The Eight Steps: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 49 points.

4) Tiring Steps: Remove Reduced Endurance (½ END; +¼). Total cost: 27 points.

5) Catlike Agility: Add +3 DEX (or more). Total cost: 9 points (or more).

6) Eyes Of The Cat: Add Nightvision. Total cost: 5 points.

☯ FLAGSTONE CURRENTS

Effect: Flight 18m, Only In Contact With Water
Target: Self
Duration: Instant
Range: Self
END Cost: 2
Skill Roll Penalty: -2

Description: The martial artist can run so fast and with such grace that he can literally walk on water! He can only do this for a brief period of time, and only on relatively calm water. If he stays on the water for more than one Full Move, he falls in at the beginning of the Segment after he uses the ability (unless the GM rules otherwise, which would be appropriate for some Video Game- or Anime-style campaigns).

Characters buying this ability should buy inches of Flight equal to their ordinary Running when used at Combat Movement speeds. This example assumes Running 18m.

Game Information: Flight 18m (18 Active Points); Only In Contact With Water (see text; -½), Requires A Martial Arts Tricks Roll (-½). Total cost: 9 points.

Options:

1) Stronger Flagstone Currents: Increase Flight 24m. 24 Active Points; total cost 12 points.

2) Weaker Flagstone Currents: Decrease Flight 12m. 12 Active Points; total cost 6 points.

3) Master Of The Flagstone Currents: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 12 points.

☯ GECKO CRAWLING

Effect: Clinging (normal STR)
Target: Self
Duration: Constant
Range: Self
END Cost: 0
Skill Roll Penalty: -1

Description: The character can climb virtually any vertical surface with ease.

Game Information: Clinging (normal STR) (10 Active Points); Cannot Resist Knockback Or Throws (-¼), No Ceiling Movement Or Angles Of Less Than 80o (-¼), Sideways Movement Is At Half Running Speed (-¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 4 points.

Options:

1) Master Of Gecko Crawling: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 6 points.

2) Wall Walking: With this technique the character can walk on walls and the ceiling as easily as if they were walking on the floor. Change to: Clinging (normal STR) (10 Active Points); Cannot Resist KB Or Throws (-¼). Total cost: 8 points.

☯ GRASS RUNNING STANCE

Effect: Flight 18m, Only Along Reasonably Horizontal Surfaces
Target: Self
Duration: Constant
Range: Self
END Cost: 3
Skill Roll Penalty: -3

Description: An advanced form of Supreme Balance (see page 163) and often used in conjunction with that power, the Grass Running Stance allows a martial artist to run along fence rails, the ridges of narrow peaked roofs, across a field of grass without leaving any tracks, along tree branches, and so on. Grass Running Stance is

DO NOT STOP AN ARMY ON ITS WAY HOME.

– SUN TZU, THE ART OF WAR

"Without the correct principle the fight cannot be won."

– Miyamoto Musashi, *Go Rin No Sho* ("A Book of Five Rings")



also known as *Grass Gliding*, *Mist Running, Wall Running Stance*, and *Walking On Air*.

Characters buying this ability should buy meters of Flight equal to their ordinary Running when used at Combat Movement speeds. This example assumes Running 18m. However, there's nothing wrong with the character combining elements of this power with similar powers, such as Eight Steps Of The Heavenly Dragon or Flagstone Steps.

Game Information: Flight 18m, Position Shift, No Turn Mode (+¼) (29 Active Points); No Noncombat Movement (-¼), Only Along Reasonably Horizontal Surfaces (-½). Total cost: 16 points.

Options:

1) Faster Grass Running Stance: Increase to Flight 24m. 36 Active Points; total cost 20 points.

2) Slower Grass Running Stance: Decrease to Flight 12m. 21 Active Points; total cost 12 points.

3) Ultimate Grass Running Stance: The character's sense of balance is such that he can run up walls, across bodies of water, and even over the heads of a packed crowd! Remove No Noncombat Movement (-¼) and replace Only Along Reasonably Horizontal Surfaces (-½) with Only In Contact With A Surface (-¼). Total cost: 23 points.

4) Grass Perching Stance: The character isn't able to run using this technique, but can stand on the very tops of trees, small twigs floating in streams, or the tip of a bamboo pole and not fall off. Replace with Flight 1m, Position Shift (6 Active Points); Only To "Hover" On Small Objects (see text; -1). Total cost: 3 points.

☯ LEAPING TO THE HORIZON

Effect: Leaping +30m (Accurate).
Target: Self
Duration: Instant
Range: Self
END Cost: 2
Skill Roll Penalty: N/A

Description: The character is able to leap immense distances with a minimum of effort.

Game Information: Leaping +30m, Accurate. Total cost: 20 points.

Options:

1) Stronger Leaping: Increase to Leaping +60m. Total cost: 35 points.

2) Weaker Leaping: Decrease to Leaping +15m. Total cost: 13 points.

3) Superior Leaping: Add No Gravity Penalty (+½). Total cost: 30 points.

4) Leaping To The Horizon Variant: The character can leap his full distance from a standing start. In addition, he can leap from otherwise impossible surfaces, such as pools of water, thin stalks of bamboo, and so on (a very useful ability in combination with Grass Running/Perching Stance). Even though he can't hover, the GM should allow him to land on similar surfaces, provided he immediately leaps again on his next Phase. Gamemasters wishing to push the limits of Wuxia Martial Arts can allow a character to leap up into the air and then push off from such things as a nearby bird or even the character's own sword so they can leap even higher. Replace with Flight 30m, No Gravity Penalty (+½) (45 Active Points); Cannot Hover (must make at least a Half Move per Phase; -½), No Noncombat Movement (-¼), Only In A Straight Line (-½). Total cost: 20 points.

5) Springing Sword: By landing sword-point first after leaping a great distance, a character can then use the springiness common to Chinese swords to propel himself further into the air. Change to (or buy in addition): Leaping +12m, Accurate, No Gravity Penalty (+½), Reduced Endurance (0 END; +½) (22 Active Points); OAF (Chinese sword; -1), Can Only Be Used On The Phase Following A Pervious Leap (-1). Total cost: 7 points.

6) Supreme Equestrian: The character's prowess is such he can perform incredible leaps even while riding a horse! Character also buys: Usable Simultaneously (+½) (10 Active Points); Only Usable By A Horse The Character Is Riding (-1). Total cost: 5 points.

☯ PUSH HANDS

Effect: Clinging, Only To Stick To An Opponent
Target: Self
Duration: Constant
Range: Self
END Cost: 0
Skill Roll Penalty: -1

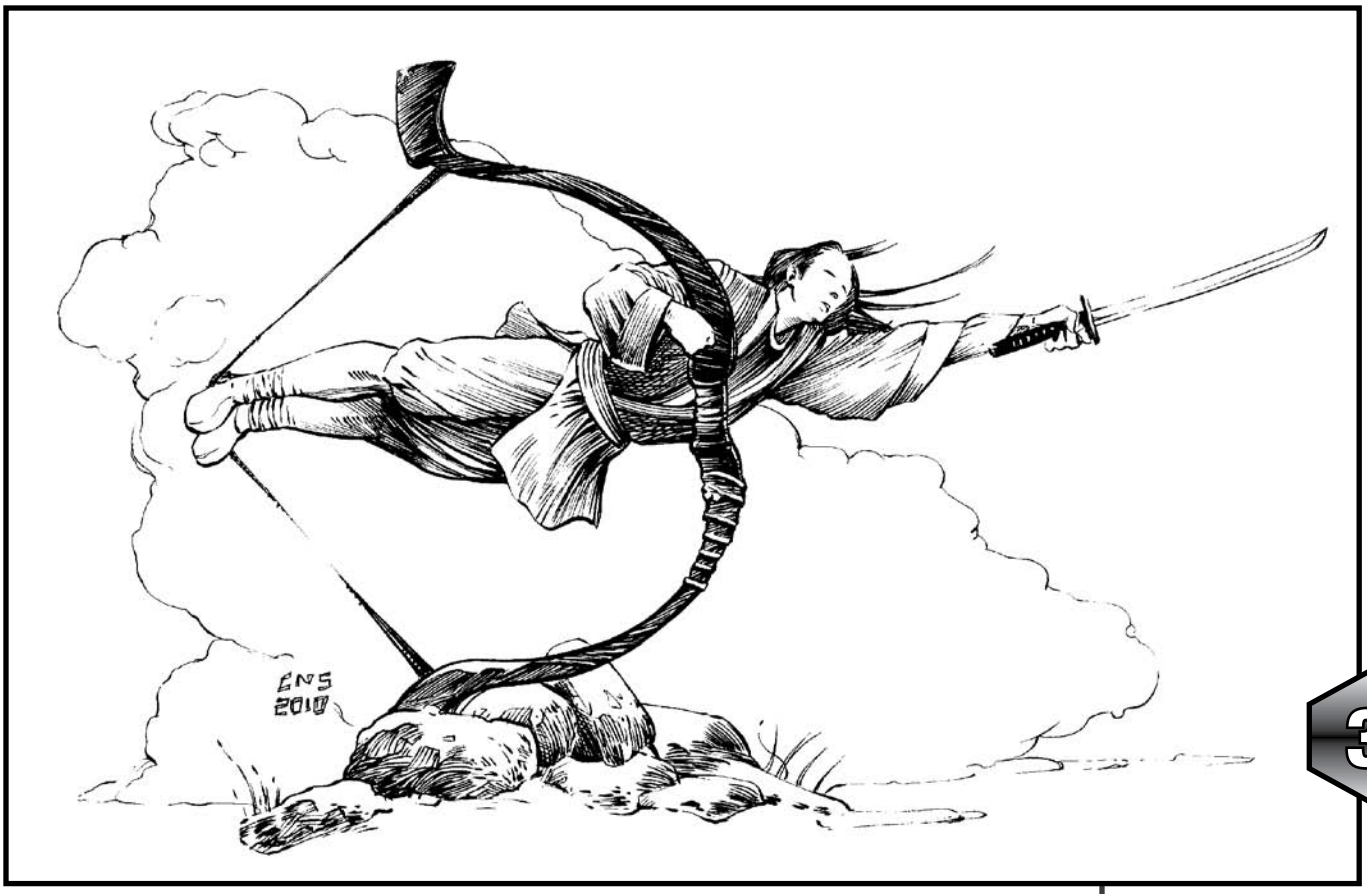
Description: Push hands (*toy sao*) is an ability derived from a Tai Ch'i Ch'uan exercise that uses pushing-yielding contact to help the student develop flexibility and understand how to react to force. Over time, the student gradually becomes more sensitive to force and to the movements of his opponent. Skilled practitioners become so good at this they can effectively "stick" to an opponent and maintain contact with him no matter what he does to shake them off! Even running, leaping, and acrobatics do not help to escape.

Game Information: Clinging (normal STR) (10 Active Points); Only To Stick To An Opponent (-1), Cannot Resist Knockback (-¼). Total cost: 4 points.

Options:

1) Stronger Push Hands: Increase to Clinging (normal STR +15). 15 Active Points; total cost 7 points.

2) Even Stronger Push Hands: Increase to Clinging (normal STR +30). 20 Active Points; total cost 9 points.



3) Unescapable Push Hands: Increase to Clinging (normal STR +45). 25 Active Points; total cost 11 points.

☯ SELF-PROPELLED ARROW TECHNIQUE

Effect: Flight 40m, Straight Line Only
Target: Self
Duration: Constant
Range: Self
END Cost: 7, 1 Recoverable Charge
Skill Roll Penalty: -7

Description: The Self-Propelled Arrow Technique lets the character to shoot himself out of his own bow! After jamming one end of the bow in the ground, the character places his feet on the string and one hand on the bow stave (he usually has a weapon in his other hand). By releasing his hold on the stave, the character shoots himself free and "flies" for a considerable distance. To recover the Charge, the character has to retrieve his bow.

Game Information: Flight 60m, Combat Acceleration (+¼) (75 Active Points); OAF (-1), Cannot Hover (-0), Costs Endurance (Only Costs END to Activate; -¼), Extra Time (Full Phase to activate; -¼), Gestures (must shoot self out of bow; -¼), Instant (-½), No Noncombat Movement (-¼), Only In A Straight Line (-½), 1 Recoverable Charge (-1¼). Total cost: 14 points.

Options:

1) Stronger Self-Propelled Arrow: Increase to Flight 80m. 100 Active Points; total cost 19 points.

2) Weaker Self-Propelled Arrow: Decrease to Flight 40m. 50 Active Points; total cost 9 points.

☯ TOAD STANCE

Effect: Flight 50m, Only In Straight Lines plus Physical Damage Reduction, 75%; Only Works Against Damage Taken When Performing Move Bys/Throughs
Target: Self
Duration: Constant
Range: Self
END Cost: 6
Skill Roll Penalty: -10

Description: This powerful and somewhat unnerving technique allows a martial artist to move at great speeds. The Toad Stance may look somewhat odd, but its sheer power cannot be denied.

Starting from a low, ground-hugging position, the character suddenly propels himself at the target at great speed, becoming a virtual human battering ram capable of smashing through doors, walls, and people.

Game Information: Flight 50m, Combat Acceleration/Deceleration (+¼) (62 Active Points); Must Land At The End Of Each Phase (-½), Only In Straight Lines (-½), Requires A Martial Arts Tricks Roll (-½) (total cost: 25 points) **plus** Physical Damage Reduction, 75%, Normal (40 Active Points); Only Works Against Damage Taken When Performing Move Bys/Throughs (-1),

"From one thing, know ten thousand things."

– Miyamoto Musashi, *Go Rin No Sho ("A Book Of Five Rings")*



Linked (-½) (total cost: 16 points). Total cost: 41 points.

Options:

1) Strong Toad Stance: Increase to Flight 70m. 87 + 40 = 127 Active Points; total cost 35 + 16 = 51 points.

2) Weak Toad Stance: Decrease to Flight 30m and reduce Linked to -¼. 37 + 40 = 77 Active points; total cost 15 + 18 = 33 points.

3) Master Of The Toad Stance: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 31 + 16 = 47 points.

SENSORY ABILITIES

☯ CH'I EYE

Effect: Detect Martial Artist/ Potential Martial Artist
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Nearly all practitioners of the martial arts learn how to spot "the talent" in others, whether it's a trained and developed skill, or just the potential to become a great warrior if properly trained.

Game Information: Detect Martial Artist/Potential Martial Artist (INT Roll +2) (Sight Group). Total cost: 5 points.

Options:

1) Stronger Ch'i Eye: Increase to INT Roll +4. Total cost: 7 points.

2) Even Stronger Ch'i Eye: Increase to INT Roll +6. Total cost: 9 points.

☯ MIND LIKE THE MOON

Effect: Spatial Awareness
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The character's awareness of his surroundings is so profound that he can perceive physical objects around him even if he's blind and deaf.

Game Information: Spatial Awareness (no Sense Group). Total cost: 32 points.

Options:

1) Mind Like The Full Moon: Add 360-Degree Perception. Total cost: 37 points.

☯ SENSE CH'I

Effect: Sense *Ch'i* (INT Roll)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Some martial artists can sense the flow of *ch'i* within others — an ability they can often use to their benefit.

In *HERO System* terms, this is a form of the Enhanced Sense *Detect* (*ch'i* counts as a 5-point Detect category, since it can have a significant effect on combat). A successful Sense Ch'i roll has two effects. First, it allows a character to know what *ch'i* abilities his opponent is currently using (and, if the roll succeeds by 3 or more, to know other abilities that he possesses, even if they're not currently in use). Second, it lets the character discern the location of his enemy's open Gates (see *Iron Shirt*, above); and so forth.

At the GM's option, if a character succeeds with a Sense Ch'i roll on *himself* in a particularly crucial situation (such as right before a major test of his martial abilities or an all-or-nothing attack on which great stakes depend), he may receive a bonus to whatever he attempts — an additional point of OCV, an extra DC or two, or the like. (Alternately, the GM could require characters to buy those benefits with the Limitation *Requires A Sense Ch'i Roll*.)

If the situation allows, a character usually takes extra time to gain bonuses to his Sense Ch'i roll. At the GM's option, he may gain other bonuses from meditating, making an EGO Roll as a Complementary Skill Roll, and so forth. If he's disturbed, emotionally upset, Enraged/Berserk, suffering from a Dependence, or subject to similar forms of stress ("My mind and my spirit are going north and south!"), he suffers a penalty to his Sense Ch'i rolls, or maybe cannot make them at all.

Game Information: Detect Ch'i (no Sense Group) (INT Roll), Range, Sense. Total cost: 12 points.

Options:

1) Stronger Sense Ch'i: Increase to INT Roll +2. Total cost: 14 points.

2) Even Stronger Sense Ch'i: Increase to INT Roll +4. Total cost: 16 points.

3) In Tune With The World: Add Increased Arc Of Perception (360 Degrees). Total cost: 17 points.

4) Ch'i Targeting: Add Targeting. Total cost: 22 points.

☯ SHIN GONG VISIONS

Effect: Clairsentience
Target: Self
Duration: Constant
Range: 3,200m
END Cost: 4
Skill Roll Penalty: -4

Description: By utilizing his *shin gong* (mental) energy, a martial artist can see distant happenings... or even images of future events!

Game Information: Clairsentience (Sight Group), x16 Range (3,200m) (40 Active Points); Concentration (½ DCV throughout; -½), Extra Time (minimum of 1 Turn, and sometimes longer; -1¼), Requires An EGO Roll (-½). Total cost: 12 points.

Options:

1) Shin Gong Visions And Sounds: The character can both see and hear distant events. Add Hearing Group. 50 Active Points; total cost 15 points.

2) Enhanced Shin Gong Visions: The character's control over his ability to see distant events allows him to move his perception point. Add Mobile Perception Point. 45 Active Points; total cost 14 points.

3) Shin Gong Future Visions: The character doesn't perceive distant events, he perceives events that haven't happened yet! Add Precognition, remove Increased Range, and add Precognition Only (-1) and Vague And Unclear (-½). 40 Active Points; total cost 8 points.

MISCELLANEOUS ABILITIES

☯ CH'I TOUCH

Effect: Healing BODY 2d6
Target: One character
Duration: Instant
Range: Touch
END Cost: 10
Skill Roll Penalty: -4

Description: Also known as *Jusul*, this is the ability to use *ch'i* energy to heal instead of harm. To do this the martial artist must briefly meditate while touching the injured person. With a wash of white-gold light, his *ch'i* flows out of him and into the subject, healing him.

Game Information: Healing BODY 2d6 (20 Active Points); Concentration (0 DCV throughout; -1), Extra Time (1 Turn; -1¼), Increased Endurance Cost (x5 END; -2), Requires A Martial Arts Tricks Roll (-1 per 5 Active Points; -1). Total cost: 3 points.

Options:

1) Stronger Ch'i Touch: Increase to Healing BODY 3d6. 30 Active Points; total cost 5 points.

2) Weaker Ch'i Touch: Decrease to Healing BODY 1d6. 10 Active Points; total cost 2 points.

3) Near Master Of The Ch'i Touch: Substitute Requires A Martial Arts Tricks Roll (-1 per 10 Active Points; -½). 3 points.

4) Master Of The Ch'i Touch: Remove Requires A Martial Arts Tricks Roll (-1 per 5 Active Points; -1). Total cost: 4 points.

5) Chinese Ch'i Touch: Replace Requires A Martial Arts Tricks Roll with PS: Chinese Healing (-¼) and add OAF (acupuncture needles; -1). Total cost: 3 points.

6) Jusul: Add Incantations (constant chanting; -½). Total cost: 3 points.

7) Jusul Variant: This form of *Jusul* doesn't heal the target, in fact it does the exact opposite — it makes him ill! Change to: RKA 4d6, NND (defense is Life Support [appropriate Immunity]; +1), Does BODY (+1) (180 Active Points); Concentration (½ DCV throughout; -½), Damage Over Time (4 damage increments, damage occurs every 1 Hour, can be negated by through various healing methods, defenses only apply once, cannot use power on victim again until all damage increments accrue; -1½), Extra Time (1 Turn [Post-Segment 12]; -1¼), Incantations (constant chanting; -½), Limited Range (20m; -¼). Total cost: 36 points.

8) Master Of Kalaripayit: Replace Requires A Martial Arts Tricks Roll with *PS: Indian Healing* (-¼). Total cost: 4 points.

☯ CREATE FOOD

Effect: Life Support (Diminished Eating: no need to eat or drink)
Target: Special
Duration: Special
Range: No Range
END Cost: 1 Continuing Fuel Charge
Skill Roll Penalty: -1

Description: By manipulating the energy of his inner *ch'i*, the character can cause food to spontaneously appear. The food is enough to feed 16 people for a day, although with the GM's permission this can be divided up differently, as long as the total man-days of food doesn't exceed 16 (*e.g.,* feed 32 people for half a day, feed four people for four days, and so on).

Game Information: Life Support (Diminished Eating: no need to eat or drink), Usable Simultaneously (up to 16 people at once; +1) (6 Active Points); Extra Time (Full Phase to activate; -¼), Gestures (-¼), Requires A Martial Arts Tricks Roll (-½), 1 Continuing Fuel Charge lasting 1 Day (-0). Total cost: 3 points.

TIGRESS: IT IS SAID THAT THE DRAGON WARRIOR CAN GO FOR MONTHS WITHOUT EATING, SURVIVING ON THE DEW OF A SINGLE GINKO LEAF AND THE ENERGY OF THE UNIVERSE.

PO: THEN I GUESS MY BODY DOESN'T KNOW I'M THE DRAGON WARRIOR YET. IT'S GONNA TAKE A LOT MORE THAN DEW, AND, UH, UNIVERSE JUICE.

– KUNG FU PANDA

NAMELESS: GREAT CALLIGRAPHY.

BROKEN SWORD: GREAT SWORDSMANSHIP.

NAMELESS: YOU DIDN'T SEE MY SWORDSMANSHIP.

BROKEN SWORD: WITHOUT IT, I COULDN'T HAVE WRITTEN THIS CALLIGRAPHY.

– HERO



Options:

1) Stronger Food Creation: Increase to Usable Simultaneously (up to 32 people at once; +1¼). 7 Active Points; total cost 3 points.

2) Weaker Food Creation: Decrease to Usable Simultaneously (up to 8 people at once; +¾). 5 Active Points; total cost 2 points.

3) Master Of Food Creation: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 5 points.

☯ DRAGON WALKING

Effect: Invisibility to Danger Sense
Target: Self
Duration: Constant
Range: Self
END Cost: 2
Skill Roll Penalty: N/A

Description: Some characters have an innate mystic "feel" for when something threatens them (see *Dairokkan*, page 135). Others have developed the ability to avoid this sense, and thus to be able to surprise even the most alert fighter.

Game Information: Invisibility to Danger Sense. Total cost: 20 points.

☯ FLOW RESTORATION

Effect: Healing END or STUN 4d6, Can Only Be Used Once Per Person Per Day
Target: One character
Duration: Instant
Range: Touch
END Cost: 6
Skill Roll Penalty: -6

Description: By striking specific pressure points and nerve centers, the character can restore a person's flow of *ch'i*. The recipient feels revitalized and invigorated by the rush of energy.

Game Information: Healing END or STUN 4d6, Variable Effect (END or STUN; +½) (60 Active Points); Extra Time (Full Phase; -½), Gestures (must strike specific pressure points; -¼), Can Only Be Used Once Per Person Per Day (-½),Others Only (-½), Requires A Martial Arts Tricks Roll (-½), Target Must Have Reachable Pressure Points (-½). Total cost: 16 points.

Options:

1) Stronger Flow Restoration: Increase to Healing 6d6. 90 Active Points; total cost 24 points.

2) Weaker Flow Restoration: Decrease to Healing 2d6. 30 Active Points; total cost 8 points.

3) Master Of Flow Restoration: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 18 points.

☯ HIGH-SPEED CARVING

Effect: Cosmetic Transform 4d6 (object to object with writing [or carved object])
Target: One character
Duration: Instant
Range: No Range
END Cost: 2
Skill Roll Penalty: -2

Description: This technique allows the character use his sword to carve letters, numbers, and ideograms into lengths of wood and similar objects.

Game Information: Cosmetic Transform 4d6 (object into object with writing [or carved object], heals back though use of wood working, the re-growth of carved tree, or the passage of time), Improved Results Group (any set of characters desired; +¼), Partial Transform (+½) (21 Active Points); OIF (sword of opportunity; -½), Extra Time (Full Phase; -½), Gestures (must write characters with sword on object to be carved; -½), Limited Target (wood, stone, some metal; -¼), No Range (-½), Requires A Martial Arts Tricks Roll (-½) . Total cost: 6 points.

Options:

1) Master Of High-Speed Carving: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 6 points.

☯ PEACH BLESSING

Effect: Life Support (Longevity: double standard lifespan)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Thanks to the combination of their excellent physical health and their awareness (and control over) their own *ch'i*, many martial artists live much longer than ordinary humans do.

Game Information: Life Support (Longevity: double standard lifespan). Total cost: 1 point.

Options:

1) Eating The Peaches Of Heaven: It's not unheard of for master martial artists, Taoist sorcerers, and pious Buddhist monks to live *far* longer than any normal human. If the campaign setting allows for it, characters can purchase any level of Longevity they wish, up to and including Immortality.

☯ PEACH TRANCE

Effect: Simulate Death
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: Some martial artists have such great control over their own bodies that they can enter a *Peach Trance* — a type of meditation so deep that it's very difficult to determine that they're still alive. This is a good way to survive oxygen deprivation, stop drugs or poisons from further affecting the body, and so forth.

Game Information: Simulate Death. Total cost: 3 points.

Options:

1) Stronger Peach Trance: Add +2 to the EGO Roll. Total cost: 5 points.

2) Even Stronger Peach Trance: Add +4 to the EGO Roll. Total cost: 7 points.

☯ SUMMON ANCESTRAL SPIRITS

Effect: Summon one 475-point ghost
Target: One character
Duration: Instant
Range: No Range
END Cost: 9
Skill Roll Penalty: -9

Description: A form of Taoist sorcery, this ability allows the character to summon (and hopefully control) a ghost. The spell calls for a table of apparatus, including a wooden straight-bladed sword, incense, candles, a bowl, and paper charms (which are set alight and tossed into the bowl to burn). Other objects may be present as well, including jars of wine, bowls of ink, a brush, and blank sheets of paper, sharp knives, fresh blood, and so on. The ritual takes some time and will totally occupy the character during that period, as he must manipulate many of the objects in specific sequences (which is why many Taoist sorcerers have apprentices).

More powerful versions of this ability allow the sorcerer to summon groups of ghosts, or even more dangerous creatures, such as *chiang-shih* (vampires) or *k'uei* (walking corpses).

Game Information: Summon one 475-point ghost (95 Active Points); OAF Expendable (various Taoist objects and supplies, some objects are burned during ritual and must be replaced, Easy to Obtain; -1), Concentration (½ DCV throughout; -½), Extra Time (1 Hour, -3), Gestures (requires use of both hands throughout; -1), Incantations (throughout; -½), Requires A Taoist Sorcery Roll (-½). Total cost: 13 points.

Options:

1) More Ghosts: Increase to four 475-point ghosts. 105 Active Points; total cost 14 points.

2) Many More Ghosts: Increase to 16 475-point ghosts. 115 Active Points; total cost 15 points.

3) Master Of Ancestral Spirit Summoning: Remove Requires A Taoist Sorcery Roll (-½). Total cost: 13 points.

4) Controlled Ghosts: Add Slavishly Loyal. 190 Active Points; total cost 25 points.

5) Summon Honored Ancestor: This version calls forth a specific individual to serve the sorcerer. Add Specific Being (+1). 190 Active Points; total cost 25 points.

6) Lord Of The Dead: Add Expanded Class Of Beings (Chinese undead; +¼). 119 Active Points; total cost 16 points.

☯ SUPREME BALANCE

Effect: Environmental Movement: Supreme Balance (no penalties on narrow surfaces)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: So great is the character's dexterity that he can stand, walk, or fight along narrow ledges, tree branches, and similar structures without suffering any combat penalties.

Game Information: Environmental Movement: Supreme Balance (no penalties on narrow surfaces). Total cost: 4 points.

IF THEY HAVE NO CHOICE, THEY WILL FIGHT.

– SUN TZU, *THE ART OF WAR*



VIDEO GAME MARTIAL ARTS

HELENA: DON'T YOU THINK THE GUY IN THE SECOND ROW IS CUTE?

CHRISTIE: IS THERE A GUY IN THE WORLD THAT YOU DON'T HAVE A CRUSH ON?

KASUMI: YOU CAN HAVE HIM. BUT WHAT ABOUT THE OTHER THREE HUNDRED?

TINA: WHY DON'T WE JUST SPLIT 'EM UP EVENLY?

– THE DOA FIGHTERS FACE OFF AGAINST AN ARMY IN *DOA: DEAD OR ALIVE*

Video Game martial artists are mainly concerned with combat effectiveness, and their powers reflect this. Most of their abilities deal with increasing the amount of damage they do to a foe, avoiding the same damage, or being able to move more efficiently around the battlefield.

To fully capture the feel of Video Game martial arts, GMs may want to require any offensive power to take the *Incantations* Limitation (with the incantation being the name of the power).

OFFENSIVE ABILITIES

☯ CH'I FIREBALL

Effect:	Blast 8d6
Target:	One character
Duration:	Instant
Range:	400m
END Cost:	4
Skill Roll Penalty:	-4

Description: By summoning his internal *ch'i*, the character can then project it outward as a blazing ball of energy. Although the energy making up the fireball dissipates quickly, it can be quite devastating at close range.

Game Information: Blast 8d6 (40 Active Points); Gestures (must project fireball from both hands; -½), Reduced By Range (-¼). Total cost: 23 points.

Options:

1) Stronger Ch'i Fireball: Increase to Blast 12d6. 60 Active Points; total cost 34 points.

2) Weaker Ch'i Fireball: Decrease to Blast 6d6. 30 Active Points; total cost 17 points.

3) Ch'i Breath Weapon: Remove Gestures (-½) and Add No Range (-½). Costs stay the same.

4) Ch'i Blast: Remove Reduced By Range (-¼). Total cost: 27 points.

5) Exploding Ch'i Fireball: Add Area Of Effect (16m Radius Explosion; +¼). 50 Active Points; total cost 28 points.

6) Ch'i Fireball Barrage: Add Autofire (3 shots; +¼). 50 Active Points; total cost 28 points.

☯ CH'I FIRES

Effect:	Aid STR, EGO, REC, PD, or ED 3d6
Target:	Self
Duration:	Instant
Range:	Self
END Cost:	3
Skill Roll Penalty:	-3

Description: Some characters have the power to call upon their *ch'i*, or internal energy, to augment their physical or mental capabilities. This takes time and is tiring, but it can significantly improve a martial artist's fighting ability.

"Calling upon my *ch'i*" is an appropriate special effect for various other Aids and related powers you can construct using this ability as a guideline. Typically such Aids are limited to no more than 4d6 maximum (they can have Delayed Return Rate for up to 5 Minutes if desired, though this is rare). The GM can restrict what Characteristics they can apply to; besides the four listed here, other possibilities include DEX, PRE, the CVs, SPD, END, and STUN. Concentration, Extra Time, Gestures, Incantation, Increased Endurance Cost, and Requires A Roll are all appropriate Limitations.

Game Information: Aid STR, EGO, REC, PD, or ED 3d6, Variable Effect (any one of these Characteristics at a time; +½) (27 Active Points); Aid Self Only (-1), Extra Time (Full Phase; -½), Can Only Have One Type Of Aid Active At A Time (-¼). Total cost: 10 points.

Options:

1) Stronger Ch'i Fires: Increase to Aid 4d6. 36 Active Points; total cost 13 points.

2) Weaker Ch'i Fires: Decrease to Aid 2d6. 18 Active Points; total cost 6 points.

3) Long Lasting Ch'i Fires: Add Delayed Recovery Rate (points fade at the rate of 5 per Minute; +1). 45 Active Points; total cost 16 points.

☯ CH'I WEAPON

Effect: HKA 2d6, Armor Piercing
Target: One character
Duration: Instant
Range: Touch
END Cost: 4
Skill Roll Penalty: -4

Description: The character can form a weapon out of pure *ch'i* energy, or surround his fists with searing flames of *ch'i*.

Game Information: HKA 2d6 (plus STR), Armor Piercing (+¼). Total cost: 37 points.

Options:

1) Stronger Ch'i Weapon: Increase to HKA 3d6. Total cost: 56 points.

2) Weaker Ch'i Weapon: Decrease to HKA 1d6. Total cost: 19 points.

3) Tiring Ch'i Weapon: Add Increased Endurance Cost (x2 END; -½). 37 Active Points; total cost 25 points.

4) Longer Weapon: The character can form an extremely long blade of *ch'i* energy. While the example here is only a few meters long, characters who want a more Anime martial arts feel could have *ch'i* weapons dozens of meters long (or more). Add Reach +4m. Total cost: 4 points.

☯ EARTHQUAKE STRIKE

Effect: Blast 10d6, Explosion, Hole In The Middle
Target: Radius 24m, Explosion
Duration: Instant
Range: No Range
END Cost: 9
Skill Roll Penalty: -9

Description: The character slams his fists (or feet, or even a weapon) into the ground, releasing a surge of *ch'i* that results in a small, but powerful, seismic shockwave around him that injuries people and knocks them off of their feet.

Game Information: Blast 10d6, Area Of Effect (22m Radius Explosion; +½), Hole In The Middle (1m radius around the character's feet; +¼) (87 Active Points); Extra Time (Full Phase; -½), No Range (-½), Only Affects Targets Along The Ground (-¼), Only Does Knockdown, Not Knockback (-0), Restrainable (-½), Side Effects (may cause considerable damage to the environment; -0). Total cost: 32 points.

Options:

1) Stronger Earthquake: Increase to Blast 12d6 and 26m Radius Explosion. 105 Active Points; total cost 38 points.

2) Weaker Earthquake: Decrease to Blast 8d6 and 16m Radius Explosion (+¼). 60 Active Points; total cost 22 points.

3) Fault Line: The shockwave travels in a narrow line instead of exploding outwards. Replace with Area Of Effect (22m Line Explosion; +¼). 75 Active Points; total cost 27 points.



☯ FLAMING DRAGON DANCE

Effect: Blast 8d6, Area Of Effect (8m Radius)
Target: 8m Radius
Duration: Instant
Range: No Range
END Cost: 7
Skill Roll Penalty: -7

Description: Spinning in a tight circle, the character sends a burst of *ch'i* fire racing out from his body. While the character himself is unharmed by this technique, the same cannot be said about any nearby foes!

Game Information: Blast 8d6, Area Of Effect (8m Radius; +½), Personal Immunity (+¼) (70 Active Points); Extra Time (Full Phase; -½), No Knockback (-¼), No Range (-½). Total cost: 31 points.

Options:

1) Stronger Flaming Dragon Dance: Increase to Blast 10d6. 87 Active Points; total cost 39 points.

2) Weaker Flaming Dragon Dance: Decrease to Blast 6d6. 52 Active Points; total cost 23 points.

3) Exploding Flaming Dragon: Replace Area Of Effect (8m Radius; +½) with Area Of Effect (8m Radius Explosion; +¼). 60 Active Points; total cost 27 points.

4) Flaming Dragon Wall: Instead of radiating his *ch'i* energy outwards, the character projects it into a narrow wall of fire. Change to Blast 8d6, Area Of Effect (16m Line; +¼). 50 Active Points); total cost 22 points.



3

FLAMING KICKS AND PUNCHES

Effect: HA +6d6 (affects ED not PD)
Target: character
Duration: Instant
Range: No Range
END Cost: 6
Skill Roll Penalty: -3

Description: The character manifests his internal *ch'i* energies as visible flames wreathing his limbs, which deal extra damage in hand-to-hand combat. While a devastating technique, it's also quite tiring.

Game Information: HA +6d6 (affects ED not PD) (30 Active Points); Hand-To-Hand Attack (-¼), Increased Endurance Cost (x2 END; -½). Total cost: 17 points.

Options:

1) Stronger Kicks And Punches: Increase to HA +8d6. 40 Active Points; total cost 23 points.

2) Weak Kicks And Punches: Decrease to HA +4d6. 20 Active Points; total cost 11 points.

3) Easier Kicks And Punches: Remove Increased Endurance Cost (x2 END; -½). Total cost: 24 points.

FROST FIST

Effect: HA +4d6 plus Drain END 4d6.
Target: One character/One character
Duration: Instant/Instant
Range: Touch/No Range
END Cost: 6
Skill Roll Penalty: -6

Description: The character surrounds his fist with a nimbus of freezing cold ice crystals. Anyone struck not only feels the impact of the blow but also has some of his endurance drained away due to the searing cold.

Characters who buy this power must decide when they buy it if the Drain works against the target's personal END or an Endurance Reserve, such as the Rage Meter Energy Pool (see below).

Game Information: HA +4d6 (20 Active Points); Hand-To-Hand Attack (-¼) (total cost: 16 points) plus Drain END 4d6 (40 Active Points); Linked (-¼), No Range (-½), (total cost: 23 points). Total cost: 39 points.

Options:

1) Stronger Frost Fist: Increase to Drain END 5d6. 20 + 50 = 70 Active Points; total cost 16 + 28 = 44 points.

2) Weaker Frost Fist: Decrease to Drain END 3d6. 20 + 30 = 50 Active Points; total cost 16 + 17 = 33 points.

3) Expanded Frost Fist: Add Variable Effect (can affect either personal END or Endurance Reserve END; +½) to Drain. 60 Active Points; total cost 34 points; overall total cost 50 points.

☯ KAMIHIKARI

Effect: Sight Group Flash 4d6, Damage Shield
Target: Special
Duration: Constant
Range: Touch
END Cost: 3
Skill Roll Penalty: N/A

Description: The *kamihikari*, or "spirit light," is a visible manifestation of a powerful, enlightened warrior's *ch'i*. At his command his body literally glows so brightly that it's difficult to fight him without being blinded.

Game Information: Sight Group Flash 4d6, Area Of Effect (personal Surface — Damage Shield; +¼), Constant (+½) (35 Active Points); No Range (-½). Total cost: 23 points.

Options:

1) Stronger Kamihikari: Increase to Flash 5d6. 44 Active Points; total cost 29 points.

2) Weaker Kamihikari: Decrease to Flash 3d6. 26 Active Points; total cost 17 points.

☯ ONE HUNDRED FISTS

Effect: HA +6d6, Autofire (10 shots)
Target: One character
Duration: Instant
Range: No Range
END Cost: 3 per punch
Skill Roll Penalty: -7

Description: The martial artist can deliver an almost blinding flurry of blows that hit his target multiple times in a matter of mere seconds. The special effects of this technique varies slightly from style to style — a sumotori might deliver open-handed slaps, a master of Shotokan Karate uses punches, and a Kung Fu master may rely on kicks instead.

Game Information: HA +6d6, Autofire (10 shots; +1), Reduced Endurance (½ END; +½) (75 Active Points); All Shots Versus Same Target (-¼), Extra Time (Full Phase; -½), Hand-To-Hand Attack (-¼). Total cost: 37 points.

Options:

1) Stronger Fists: Increase to HA +8d6. 100 Active Points; total cost 50 points.

2) Weaker Fists: Decrease to HA +4d6. 50 Active Points; total cost 25 points.

3) Fifty Fists: Decrease to Autofire (5 shots; +½). 60 Active Points; total cost 30 points.

4) One Hundred Pressure Point Strikes: The character knows where to place each punch to do the most damage. Add Penetrating (+½). 90 Active Points; total cost 45 points.

5) One Hundred Knuckle Strikes: The character's punches are so powerful that they easily penetrate his target's defenses. Add Armor Piercing (+¼). 82 Active Points; total cost 41 points.

☯ SHOCKING GRASP

Effect: Blast 8d6, Constant
Target: One character
Duration: Constant
Range: No Range
END Cost: 6
Skill Roll Penalty: -6

Description: The character first grabs his target, then unleashes an outpouring of *ch'i* energy from his hands, burning his victim.

Game Information: Blast 8d6, Constant (+½) (60 Active Points); Must Follow Grab (-½), No Knockback (-¼), No Range (-½). Total cost: 27 points.

Options:

1) Stronger Shocking Grasp: Increase to Blast 10d6. 75 Active Points; total cost 33 points.

2) Weaker Shocking Grasp: Decrease to Blast 6d6. 45 Active Points; total cost 20 points.

3) Shocking Grasp Variant: The character supercharges his body with *ch'i* energy, causing harm to anyone who strikes him. Replace with Blast 8d6, Area Of Effect (personal surface — Damage Shield; +¼), Constant (+½) (70 Active Points); No Range (-½), No Knockback (-¼). Total cost: 40 points.

☯ SPRINGING STRIKE

Effect: Leaping +18m plus HA +6d6
Target: One character
Duration: Instant
Range: No Range
END Cost: 6
Skill Roll Penalty: -6

Description: The character leaps into the air and uses the momentum from his arcing flight to deliver a crushing blow to his target upon landing.

Game Information: Leaping +18m, Accurate (14 Active Points); Forward Movement Only (-1), No Noncombat Movement (-¼) (total cost: 6 points) plus HA +6d6, Trigger (when character lands next to target with Leaping, activating Trigger takes no time, resetting Trigger requires a Zero Phase Action; +¾) (52 Active Points); Hand-To-Hand Attack (-¼), Linked (-¼) (total cost: 35 points). Total cost: 41 points.

Options:

1) Stronger Springing Strike: Increase to HA +8d6. 14 + 70 = 84 Active Points; total cost 6 + 47 = 53 points.

2) Weaker Springing Strike: Decrease to HA +4d6. 14 + 35 = 49 Active Points; total cost 6 + 23 = 29 points.

"IF YOU WANT TO KNOW WHO I AM? I AM... I AM THE INVINCIBLE SWORD GODDESS, ARMED WITH THE GREEN DESTINY THAT KNOWS NO EQUAL! BE YOU LI OR SOUTHERN CRANE, BOW YOUR HEAD AND ASK FOR MERCY! I AM THE DRAGON FROM THE DESERT! WHO COMES FROM NOWHERE AND LEAVES NO TRACE! TODAY I FLY OVER EU-MEI. TOMORROW... I TOPPLE MOUNT WUDAN!"

– JEN YU, *CROUCHING TIGER, HIDDEN DRAGON*



"Give out rewards that are not in the rules."

– Sun Tzu, *The Art of War*



☯ THUNDER-KICK

Effect:	Hearing Group Flash 4d6 plus Blast 2d6, NND, Triggered by specific kick
Target:	One character
Duration:	Instant
Range:	No Range
END Cost:	2
Skill Roll Penalty:	N/A

Description: So fierce is the character's *ch'i*, and so swift and mighty his kicks, that when he launches one it creates a sound like a thunderclap! This leaves his foe deafened and in pain (as if the kick itself weren't pain enough). The character must define which kick-based Martial Maneuver Triggers this attack when he buys it, and cannot change it thereafter (though he could buy the ability separately for multiple kicks, or with the GM's permission can broaden the Trigger to apply to more than one kick).

Game Information: Hearing Group Flash 4d6, Trigger (when character uses specific kick-based Martial Maneuver and wants to use this power, activating Trigger takes no time, resetting Trigger requires a Zero Phase Action; +¾) (21 Active Points); Linked (-½), No Range (-½) (total cost: 10 points) plus Blast 2d6, NND (defense is Hearing Group Flash Defense, being deaf, or heavy ear coverings such as earmuffs or one's hands; +0), Trigger (as above; +¾) (17 Active Points); No Range (-½) (total cost: 11 points). Total cost: 21 points.

Options:

1) Stronger Thunder-kick: Increase to Hearing Group Flash 6d6 + Blast 3d6. 31 + 26 = 57 Active Points; total cost 15 + 17 = 32 points.

2) Weaker Thunder-kick: Decrease to Hearing Group Flash 2d6 + Blast 1d6. 10 + 9 = 19 Active Points; total cost 5 + 6 = 11 points.

3) Flash Kick: Instead of producing a thunderclap-like sound, the character unleashes an intense burst of light. Replace with Hearing Group Flash 4d6 with Sight Group Flash 4d6. The defense for the NND Blast now becomes Sight Group Flash Defense, being blind, or covering the eyes with one's hands. 35 + 17 = 52 Active Points; total cost 20 + 11 = 31 points.

☯ TYPHOON STRIKE

Effect:	Flight 12m plus HA +6d6, Area Of Effect (12m Line)
Target:	6m Long, 2m Tall, 4m Wide Line
Duration:	Instant
Range:	No Range
END Cost:	6
Skill Roll Penalty:	-6

Description: The character springs upwards and unleashes a spinning series of kicks while arcing through the air.

Game Information: Flight 6m (6 Active Points); Straight Line Only, Must Move Full 12m And Land At End Of Phase (-1) (total cost: 3 points) plus HA +6d6, Area Of Effect (6m Long, 2m Tall, 4m Wide Line; +½), Personal Immunity (+¼) (52 Active Points); Hand-To-Hand Attack (-¼), Linked (-¼) (total cost: 35 points). Total cost: 38 points.

Options:

1) Stronger Typhoon Strike: Increase to HA +8d6. 6 + 70 = 76 Active Points; total cost 3 + 47 = 50 points.

2) Weaker Typhoon Strike: Decrease to HA +4d6. 6 + 35 = 41 Active Points; total cost 3 + 23 = 26 points.

3) Long Typhoon Strike: Increase to Flight 12m and Area Of Effect (12m Long, 2m Tall, 4m Wide Line; +½). 64 Active Points; total cost 41 points.

4) Handstand Typhoon: The character does a handstand and does a rapid hand walk while kicking out in all directions. Remove Flight (6m) and Link the Hand Attack to 6m of the character's Running. 52 Active Points; total cost 35 points.

☯ WARRIOR'S RAMPAGE

Effect:	Blast 10d6, Area Of Effect (12m Radius)
Target:	12m Radius
Duration:	Instant
Range:	No Range
END Cost:	11
Skill Roll Penalty:	-11

Description: A perfect example of an "ultimate technique" (also known as a "desperation move" or a "limit break"), the Warrior's Rampage technique allows the character to use his *ch'i* to create numerous copies of himself, which then streak out to attack his enemies before vanishing. These copies are limited to only ground-based targets (or any target the character could conceivable reach within a Full Move). If the character is grabbed, or otherwise bound, he cannot release his *ch'i* copies.

Game Information: Blast 10d6, Area Of Effect (12m Radius Selective; +1), Personal Immunity (+¼) (112 Active Points); Extra Time (Full Phase; -½), No Range (-½), Restrainable (-½). Total cost: 45 points.

Options:

1) Stronger Warrior's Rampage: Increase to Blast 12d6. 135 Active Points; total cost 54 points.

2) Weaker Warrior's Rampage: Decrease to Blast 8d6. 90 Active Points; total cost 36 points.

3) Exhausting Rampage: Add Increased Endurance Cost (x2 END; -½). Total cost: 37 points.

4) Warrior's Rampage Variant: Instead of the copies streaking outwards, they all attack a single target and deliver an attack from a different direction before vanishing. The GM should decide

which, if any, of the attacks can be Blocked. The character must define which Martial Maneuver this ability works with when he buys it, and cannot change it thereafter (though he can buy it multiple times for multiple maneuvers). Replace with Autofire (10 shots; +1) and Indirect (see text; +½) for up to Martial Strike 10d6 (75 Active Points); Extra Time (Full Phase; -½). Total cost: 50 points.

DEFENSIVE ABILITIES

☯ CH'I BLOCKING

Effect: Deflection
Target: Target's OCV
Duration: Instant
Range: 200m
END Cost: 2
Skill Roll Penalty: -2

Description: With this ability, a martial artist character can block an opponent's *ch'i*-based Ranged techniques with his own *ch'i* energy.

Game Information: Deflection (20 Active Points); Only Works Against *Ch'i*-Based Powers (-½). Total cost: 13 points.

"IT'S NOT JUST SELF DEFENSE, IT'S ABOUT... SELF CONTROL, BODY DISCIPLINE, AND MIND DISCIPLINE... AND BREATH TECHNIQUES. IT INVOLVES YOGA. IT INVOLVES MEDITATION. IT'S AN ART, NOT A SPORT."

– ELVIS PRESLEY ON THE MARTIAL ARTS

MOVEMENT ABILITIES

☯ WIND RUNNING

Effect: Teleportation 30m, Must Pass Through Intervening Space
Target: Self
Duration: Instant
Range: Self
END Cost: 15
Skill Roll Penalty: -3

Description: The character is so swift that he can cross great distances in the blink of an eye. One second he's standing still, the next he's up to 100 feet away. He doesn't literally "vanish" and "reappear," of course, but it will look that way to most observers.

Game Information: Teleportation 30m (30 Active Points); Increased Endurance Cost (x5 END; -2), Must Pass Through Intervening Space (-¼), No Noncombat Multiple (-¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 7 points.

Options:

1) Stronger Wind Running: Increase to Teleportation 40m. 40 Active Points; total cost 10 points.

2) Weaker Wind Running: Decrease to Teleportation 20m. 20 Active Points; total cost 5 points.

3) Easier Wind Running: Remove Increased Endurance Cost (x5 END; -2). Total cost: 15 points.

4) Master Of Wind Running: Remove Requires A Martial Arts Tricks Roll (-½). Total cost: 15 points.

5) Master Of Wind Running Makes It Look Easy: Remove both Increased Endurance Cost (x5 END; -2) and Requires A Martial Arts Tricks Roll (-½). Total cost: 20 points.

6) Escape Plan: The character saves his bursts of speed for those moments when he's under direct attack. Add Trigger (character Dodges or Dives For Cover, activating Trigger takes no time, requires a Zero Phase Action to reset; +¾). 52 Active Points; total cost 13 points.

7) You're Not Getting Away!: The character uses his burst of speed to ensure he's always next to this foe. He'll often his this technique to be standing right next to where an opponent who's suffered Knockback will land. Add Trigger (character does Knockback to an opponent, activating Trigger that takes no time, requires a Zero Phase Action to reset; +¾). 52 Active Points; total cost 13 points.

"Weapons often turn on the wielder, an army's harvest is a waste of thorns."

– Lao Tzu,
Tao Te Ching



8) Escape Plan/You're Not Getting Away!
Variant: Characters can easily substitute meters of Leaping for the meters of Teleportation for these two powers. For example: Leaping +30m, Accurate, Trigger (character Dodges or Dives For Cover, activating Trigger takes no time, requires a Zero Phase Action to reset; +¾) (35 Active Points); Increased Endurance Cost (x5 END; -2), No Noncombat Movement (-¼), Requires A Martial Arts Tricks Roll (-½). Total cost: 9 points.

MISCELLANEOUS ABILITIES

☯ EXTENDABLE LIMBS

Effect: Stretching 8m; Arms Only
Target: Self
Duration: Constant
Range: Self
END Cost: 1
Skill Roll Penalty: N/A

Description: The character can extend his limbs (usually his arms) and hit his target without his target being able to hit him in return. The exact special effect of this powers varies — some characters may use secret yoga techniques to extend their arms, while others may have mechanical telescoping arms.

Game Information: Stretching 8m (8 Active Points); Limited Body Parts (arms; -¼). Total cost: 6 points.

Options:

1) Longer Extendable Limbs: Increase to Stretching 12m. 12 Active Points; total cost 10 points.

2) Shorter Extendable Limbs: Decrease to Stretching 4m. 4 Active Points; total cost 3 points.

3) Mechanical Telescoping Arms: Add Always Direct (-¼). Total cost: 5 points.

☯ POWER UP

Effect: Aid Endurance Reserve 2d6
Target: Self
Duration: Instant
Range: Self
END Cost: 1
Skill Roll Penalty: N/A

Description: This power allows the character to fill up a pool of Endurance (see *Rage Meter Energy Pool*, below) which is then used to fuel some form of "desperation move" or "ultimate technique."

Game Information: Aid Endurance Reserve 2d6 (12 Active Points); Aid Self Only (-1), Extra Time (Full Phase; -½), Only Restores To Starting Values (-½). Total cost: 4 points.

Options:

1) Stronger Power Up: Increase to Aid 3d6. 18 Active Points; total cost 6 points.

2) Weaker Power Up: Decrease to Aid 1d6. 6 Active Points; total cost 2 points.

☯ RAGE METER

Effect: Absorption 10 BODY (Physical, to Endurance Reserve) plus Absorption 10 BODY (Energy, to Endurance Reserve)
Target: Self
Duration: Constant
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The more punishment the martial artist endures, the faster his Energy Pool of Endurance fills (see below), which he can then use to power his special techniques.

Game Information: Absorption 10 BODY (Physical, to Endurance Reserve) (10 Active Points); Only Versus HTH Combat Attacks (-¼), Unified Power (-¼) (total cost: 7 points) plus Absorption 10 BODY (Energy, to Endurance Reserve) (10 Active Points); Only Versus *Ch'i* Energy Combat Attacks (-¼), Unified Power (-¼) (total cost: 7 points). Total cost: 14 points.

Options:

1) Strong Rage Meter: Increase to Absorption 15 BODY. 30 Active Points; total cost 20 points.

2) Weak Rage Meter: Decrease to Absorption 5 BODY. 10 Active Points; total cost 6 points.

☯ RAGE METER ENERGY POOL

Effect: Endurance Reserve (80 END)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: A Rage Meter Energy Pool is a pool of END that a Video Game martial artist uses to "fuel" his amazing powers. It starts out empty at the beginning of a combat — he has to fill it via abilities like *Power Up* and *Rage Meter* (see above).

Powers feeding off of the Energy Pool should exhaust much, if not all, of the Endurance in Reserve each time they're used, forcing the character to take time to Power Up or engage in combat so his Rage Meter can fill the Reserve again. The GM should allow (and even encourage) the use of the *Increased Endurance Cost* Limitation on powers that draw from an Endurance Reserve.

Game Information: Endurance Reserve (80 END, 0 REC) (20 Active Points); Dissipates At 1 END Per Turn When Not In Combat (-¼). Total cost: 16 points.

Options:

1) Larger Rage Meter Energy Pool: Increase to Endurance Reserve (120 END, 0 REC). 30 Active Points; total cost 24 points.

2) Smaller Rage Meter Energy Pool: Decrease to Endurance Reserve (40 END, 0 REC). 10 Active Points; total cost 8 points.

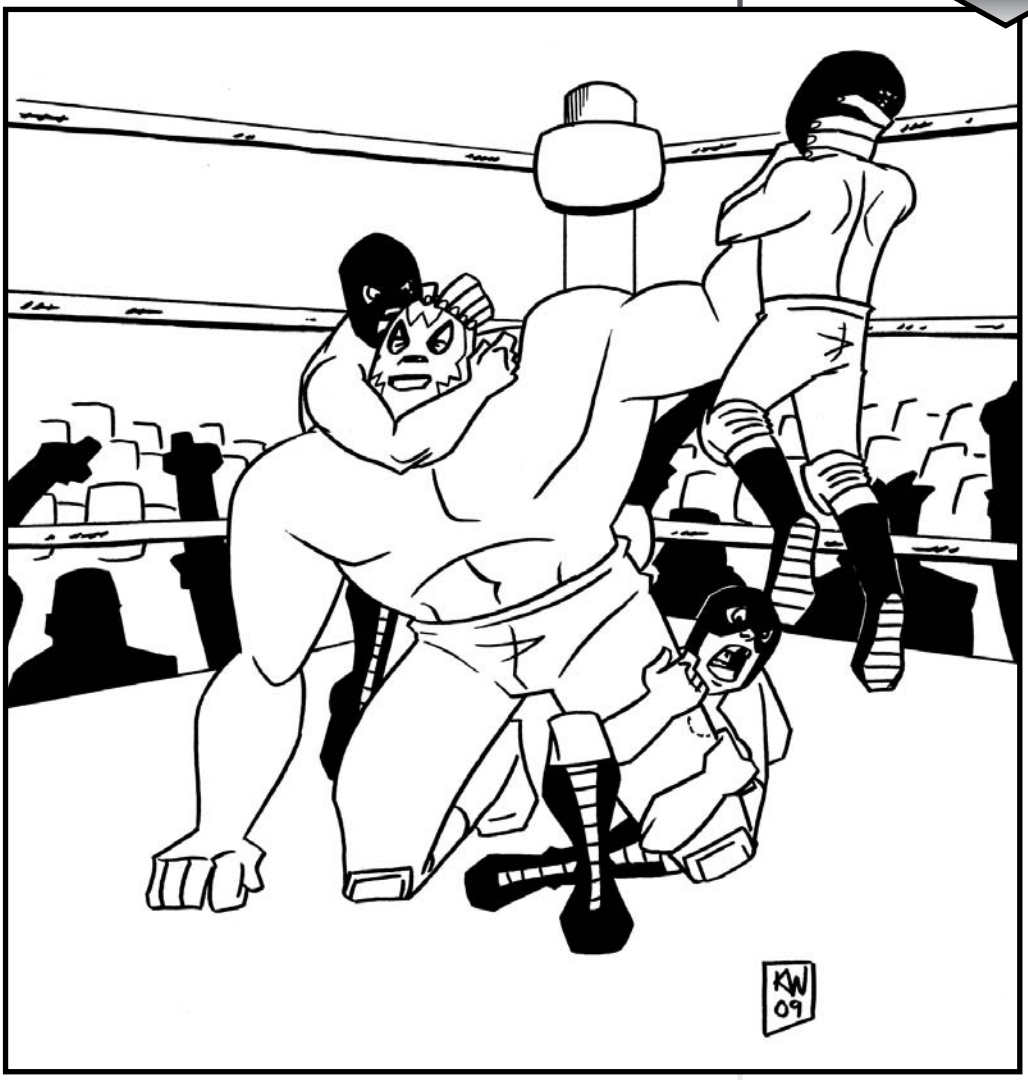
☯ TWO PLACES AT ONCE

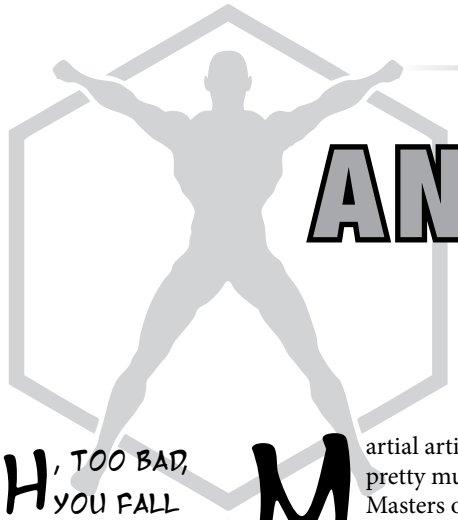
Effect: Create one 400-point Duplicate
Target: Self
Duration: Persistent
Range: Self
END Cost: 9
Skill Roll Penalty: N/A

Description: The martial artist either can create an identical duplicate for a short period of time, or moves so fast he can effectively be in two places at once. (You may need to adjust the value of the power based on how many Character Points characters in the campaign are built on.)

This power is an excellent example of an "ultimate technique" and should draw its END from the character's *Rage Meter Energy Pool* (see above). One the character stops paying END (or his END Reserve runs out) his Duplicate automatically rejoins.

Game Information: Duplication (one Duplicate built on 400 Total Points), Easy Recombination (Zero Phase Action at full DCV) (90 Active Points); Feedback (all Duplicates take damage when either of them is struck; -1), Costs Endurance (each Phase; -½) (total cost: 36 points) plus Ranged Recombination (+½) for Duplication, Trigger (when character stops paying END or runs out of END, activating Trigger takes no time, Trigger resets automatically; +1) for Ranged Recombination (total cost: 90 points). Total cost: 126 points.





ANIME MARTIAL ARTS

OH, TOO BAD, YOU FALL IN NYANNICHUAN. SPRING OF DROWNED GIRL.

3

THERE VERY TRAGIC LEGEND OF A YOUNG GIRL WHO DROWN THERE 1500 YEAR AGO. NOW WHOEVER FALL IN SPRING TAKE BODY OF A YOUNG GIRL.

– JUSENKYO GUIDE, RAMNA 1/2

Martial artists of this power level can pretty much do anything they want. Masters of the supernatural martial arts, their powers and abilities are akin to magic (or Western comic book superpowers). An Anime martial artist can purchase *any* of the sample powers listed in this chapter, and usually prefers the Stronger and Master options.

OFFENSIVE ABILITIES

☯ BREAKING STRIKE

Effect: HKA 3d6, Armor Piercing, Penetrating
Target: One object
Duration: Instant
Range: Touch
END Cost: 8
Skill Roll Penalty: -8

Description: The martial artist can detect the flow of *ch'i* through large objects (such as walls) and strike where it's weakest, doing an incredible about of damage. Although he can shatter a boulder with a touch, he can't use this technique on living beings.

Game Information: HKA 3d6 (plus STR), Armor Piercing (+¼), Penetrating (+½) (79 Active Points); Extra Time (Full Phase; -½), Only Versus Large Inanimate Objects (see text; -1). Total cost: 32 points.

Options:

1) Stronger Breaking Strike: Increase to HKA 4d6. 105 Active Points; total cost 42 points.

2) Weaker Breaking Strike: Decrease to HKA 2d6. 52 Active Points; total cost 21 points.

3) Tiring Breaking Strike: Add Increased Endurance Cost (x2 END; -½). Total cost: 26 points.

4) Novice's Breaking Strike: Add Requires A Martial Arts Tricks Roll (-½). Total cost: 26 points.

☯ CH'I TELEKINESIS

Effect: Telekinesis (40 STR), Alternate Combat Value
Target: One character (or object)
Duration: Constant
Range: Line Of Sight
END Cost: 10
Skill Roll Penalty: -10

Description: The character can tap in the *ch'i* flow of the universe to manipulate objects at a distance.

Game Information: Telekinesis (40 STR), Alternate Combat Value (uses OMCV against DCV; +0), Line Of Sight (+½). Total cost: 90 points.

Options:

1) Stronger Ch'i Telekinesis: Increase to Telekinesis (60 STR). Total cost: 135 points.

2) Weaker Ch'i Telekinesis: Decrease to Telekinesis (30 STR). Total cost: 67 points.

3) Novice's Ch'i Telekinesis: Add Requires A Martial Arts Tricks Skill Roll (-½). Total cost: 60 points.

☯ RAIN OF SHURIKEN

Effect: RKA 1d6, Autofire (10 shots)
Target: One character
Duration: Instant
Range: 150m
END Cost: 0
Skill Roll Penalty: N/A

Description: The martial artist hurls a continuous rain of shuriken, throwing spikes, steel balls, or other objects at his target. Usually this rain is of greater volume and quantity than is realistically possible... but this is Anime Martial Arts after all.

Game Information: RKA 1d6, Autofire (10 shots; +1), Reduced Endurance (0 END; +1) (45 Active Points); OAF (-1), Extra Time (Full Phase; -½). Total cost: 18 points.

Options:

1) Stronger Rain: Increase to RKA 2d6. 90 Active Points; total cost 36 points.

2) Weaker Rain: Decrease to RKA ½d6. 30 Active Points; total cost 12 points.



☯ SHADOW IMAGES

Effect: Sight Group Images
Target: 24m Radius
Duration: Constant
Range: No Range
END Cost: 4
Skill Roll Penalty: -4

Description: Either by moving at incredibly high speed, or by using some sort special "*ch'i* technique," a martial artist can create multiple copies of himself. These copies look just like him and can either copy his actions or act independently. Striking a copy does no harm to the main character, but causes that "phantom character" to vanish.

Game Information: Sight Group Images, -4 to PER Rolls, Area Of Effect (24m Radius; +1) (44 Active Points); No Range (-½), Character Must Perform At Least A Half Move Each Phase Power Remains In Effect (-½). Total cost: 22 points.

Options:

1) Stronger Shadows: Increase to -6 to PER Rolls. 56 Active Points; total cost 28 points.

2) Weaker Shadows: Decrease to -2 to PER Rolls. 32 Active Points; total cost 16 points.

☯ SUPREME WARRIOR'S AURA

Effect: Aid STR, DEX, CON, OCV, DCV, SPD, PD, ED, END, STUN 4d6
Target: Self
Duration: Instant
Range: Self
END Cost: 15
Skill Roll Penalty: -15

Description: By tapping into his inner *ch'i*, the character "powers up," dramatically increasing his overall fighting ability. As a side effect, the character displays a visible output of excess *ch'i* energy (either as a flaming aura, or a blue or red glow), as well as manifesting an easily detectable (+4 to PER Rolls) *ch'i* "signature" detectable by anyone with Sense Ch'i.

Game Information: Aid 4d6, Expanded Effect (affects STR, DEX, CON, OCV, DCV, SPD, PD, ED, END, and STUN simultaneously; +4), Delayed Return Rate (points fade at the rate of 5 per Minute; +1) (144 Active Points); Extra Time (Full Phase; -½), Only Aid Self (-1). Total cost: 58 points.

Options:

1) Stronger Supreme Warrior's Aura: Increase to Aid 6d6. 216 Active Points; total cost 86 points.

"Those who win every battle are not really skillful. Those who render others' armies helpless without fighting are the best of all."

– Sun Tzu, *The Art of War*

"THE WAY OF THE WARRIOR IS TO MASTER THE VIRTUE OF HIS WEAPONS."

– MIYAMOTO MUSASHI, *GO RIN NO SHO* ("A BOOK OF FIVE RINGS")



2) Weaker Supreme Warrior's Aura: Decrease to Aid 2d6. 72 Active Points; total cost 29 points.

3) Easier Supreme Warrior's Aura: Add Reduced Endurance (0 END; +½). 156 Active Points; total cost 62 points.

4) Total Power Up: As written, the Aid only affects the character's Characteristics. However, since the Aid is bought to the +4 level, GMs can allow the *Supreme Warrior's Aura* to affect all of the character's abilities that have "*ch'i* manipulation or use" as a special effect.

☯ THOUSAND SWORD CLOUD

Effect:	HKA 2d6, Area Of Effect (100m Radius), Autofire (10 shots)
Target:	100m Radius
Duration:	Instant
Range:	No Range
END Cost:	7 per shot
Skill Roll Penalty:	-16

Description: By channeling his *ch'i* through his sword, the character can summon hundreds of similar blades, all formed from *ch'i* energy. The blades then slice anything in the vicinity to shreds.

Game Information: HKA 2d6, Area Of Effect (100m Radius Accurate; +1¾), Autofire (10 shots; +2), Hole In The Middle (4m wide circle at the center of the cloud; +¼), Reduced Endurance (½ END; +½) (165 Active Points); OAF (sword; -1), Extra Time (Full Phase; -½), No Knockback (-¼), No STR Bonus (-½). Total cost: 51 points.

Options:

1) Ten Thousand Sword Cloud: Increase to HKA 3d6. 247 Active Points; total cost 76 points.

2) Five Hundred Sword Cloud: Decrease to HKA 1d6. 82 Active Points; total cost 25 points.

3) Armor-Cutting Cloud: Add Armor Piercing (+¼). 172 Active Points; total cost 53 points.

4) Thousand Sword Storm: Add Constant (+½). 180 Active Points; total cost 55 points.

5) Thousand Sword Strike: The character channels his *ch'i* through his sword and unleashes a steam of chi'i energy sword blades at this foe. Change to: HKA 2d6, Autofire (10 shots; +1), Reduced Endurance (½ END; +½) (75 Active Points); OAF (sword; -1), Extra Time (Full Phase; -½), No STR Bonus (-½). Total cost: 25 points.

☯ TORNADO SPIN

Effect:	Blast 8d6, Area Of Effect (8m Radius)
Target:	8m Radius
Duration:	Instant
Range:	No Range
END Cost:	7
Skill Roll Penalty:	-7

Description: The character spins his body in a tight circle, creating a localized whirlwind over an 8m radius area. Anyone (or anything) in the area takes damage from the forceful winds and get tossed away from the character in a random direction if they take Knockback.

Game Information: Blast 8d6, Area Of Effect (8m Radius; +½), Personal Immunity (+¼) (70 Active Points); Extra Time (Full Phase; -½), No Range (-½), Random Knockback (-0). Total cost: 35 points.

Options:

1) Stronger Tornado Spin: Increase to Blast 10d6 and Area Of Effect (10m Radius; +¾). 100 Active Points; total cost 50 points.

2) Weaker Tornado Spin: Decrease to Blast 6d6 and Area Of Effect (6m Radius; +½). 52 Active Points; total cost 26 points.

3) Explosive Tornado Spin: This version of the Tornado Spin covers a large area, but starts to lose effect quickly, meaning the further a target is from the character, the less damage they take. Replace Area Of Effect (Radius) with Area Of Effect (48m Radius Explosion [-1d6/6m]; +¾). 80 Active Points; total cost 40 points.

4) Forceful Tornado Spin: This version of the Tornado Spin is more likely to hurl targets out of the affected area. Add Double Knockback (+½). 90 Active Points; total cost 45 points.

5) Variable Tornado Spin: The character can perform his Tornado Spin in multiple environments. This allows him to batter his foes with powerful winds, masses of dust and dirt, fire (if there is open flame nearby), or quantities of water (if there's sufficient water on hand). Add Variable Special Effects (air, dust/dirt, fire, water; +¼). 80 Active Points; total cost 40 points.

6) Ride The Cyclone!: The character can keep his Tornado Spin going as long as he can pay the END costs. Change to: Blast 8d6, Area Of Effect (8m Radius; +½), Constant (+½) Personal Immunity (+¼) (90 Active Points); Extra Time (Full Phase to activate; -¼), Lockout (character cannot use any other powers while Ride The Cyclone! is active; -½), No Range (-½), Random Knockback (-0). Total cost 40 points.

7) Tornado Strike: The character doesn't form the localized whirlwind around himself, but instead sends it out away from him. Replace with Blast 8d6, Area Of Effect (32m Long, 2m Tall, 6m Wide Line; +1) (80 Active Points); Extra Time (Full Phase; -½), No Range (-½), Random Knockback (-0). Total cost: 40 points.

☯ WAVE MOTION BLAST

Effect:	Blast 20d6
Target:	One character
Duration:	Instant
Range:	1000m
END Cost:	10
Skill Roll Penalty:	-10

Description: An extreme version of the Ch'i Fireball (see above), the Wave Motion Blast is a devastating outpouring of *ch'i* energy. Often used

as a "final attack," the Wave Motion Blast requires the character to summon up the needed *ch'i* energy and "shape" it with a stylistic series of hand movements. He then projects it at his target.

Game Information: Blast 20d6 (100 Active Points); Cannot Be Bounced Or Spread (-¼), Extra Time (Extra Segment, -½), Gestures (both hands; -½). Total cost: 44 points.

Options:

1) Stronger Wave Motion Blast: Increase to Blast 30d6. 150 Active Points; total cost 67 points.

2) Weaker Wave Motion Blast: Decrease to Blast 15d6. 75 Active Points; total cost 33 points.

3) Variable Origin Wave Motion Blast: The character can project his *ch'i* from various parts of his body, such as his eyes, mouth, or even his feet. Add Alterable Origin Point and Remove Gestures (both hands; -½). 105 Active Points; total cost 60 points.

4) Wave Motion Barrage: The character replaces one big *ch'i* blast with a swarm of smaller energy bolts. Change to: Blast 10d6, Autofire (5 shots; +½), Reduced Endurance (½ END; +½) (100 Active Points); Cannot Be Bounced Or Spread (-¼), Extra Time (Full Phase; -½), Gestures (requires both hands to 'throw' energy at target; -½). Total cost: 44 points.

5) Wave Motion Slash: Instead of projecting a beam of energy, the character instead makes a slashing motion with one hand and creates a line of *ch'i* energy. Change to: Blast 12d6, Area Of Effect (40m Line; +¾) (105 Active Points); Extra Time (Full Phase; -½), Gestures (-¼). Total cost: 60 points.

6) Tiring Wave Motion Blast: Add Increased Endurance Cost (x2 END; -½). Total cost: 36 points.

7) Novice's Wave Motion Blast: Add Requires A Martial Arts Tricks Roll (-½). Total cost: 36 points.

8) Lethal Wave Motion Blast: Replace Blast with RKA 6½d6. All costs remain the same.

9) Energy Drill: Reduce the Lethal Wave Motion Blast to RKA 5d6 and Add Armor Piercing (+¼). 94 Active Points; total cost 42 points.

☯WIND SPIRAL DRILL

Effect: Entangle 4d6, 6 PD/6ED
Target: One character
Duration: Instant
Range: No Range
END Cost: 5
Skill Roll Penalty: -5

Description: After leaping up onto an opponent's shoulders (defined as a Grab for purposes of this power), the character then spins in a tight circle, producing a powerful tornado that "drills" the target into the ground, burying him up to his neck.

Game Information: Entangle 4d6, 6 PD/6 ED (50 Active Points); Extra Time (Full Phase; -½), Must Follow Grab (-½), No Range (-½). Total cost: 20 points.

Options:

1) Stronger Wind Spiral Drill: Increase to Entangle 6d6, 9 PD/9 ED. 75 Active Points; total cost 30 points.

2) Weaker Wind Spiral Drill: Decrease to Entangle 3d6, 5 PD/5 ED. 40 Active Points; total cost 16 points.

☯WHIRLWIND SWORD

Effect: HKA 2d6, Area Of Effect (2m Radius), Autofire (5 shots) plus Flight 24m
Target: 2m Radius/Self
Duration: Constant/Constant
Range: Touch/Self
END Cost: 5 per shot/3
Skill Roll Penalty: -12

Description: This technique requires the character to use a matched set of swords (or any similar edged weapons). By spinning around while holding the blades out from his body, he not only creates a lethal zone of cutting edges, but can also propel himself through the air!

Game Information: HKA 2d6, Area Of Effect (2m Radius; +¼), Autofire (5 shots; +1½), Constant (+½), Personal Immunity (+¼), Reduced Endurance (½ END; +½) (120 Active Points); OAF (paired swords, requires multiple Foci or functions at reduced effectiveness; -¾), Extra Time (Full Phase to activate; -¼), No STR Bonus (-½) (total cost: 48 points) plus Flight 24m, No Turn Mode (+¼) (30 Active Points); OAF (paired swords, requires multiple Foci or functions at reduced effectiveness; -¾), Extra Time (Full Phase to activate; -¼), Linked (-½) (total cost: 12 points). Total cost: 60 points.

Options:

1) Stronger Whirlwind: Increase to HKA 3d6 and Flight 36m. 180 + 45 = 225 Active Points; total cost 72 + 18 = 90 points.

2) Weaker Whirlwind: Decrease to HKA 1d6 and Flight 12m. 60 + 15 = 75 Active Points; total cost 24 + 6 = 30 points.

3) Faster Whirlwind: Increase to Autofire (10 shots; +2). 135 + 30 = 165 Active Points; total cost 54 + 12 = 90 points.

"THE TRUE VALUE OF SWORD-FENCING CANNOT BE SEEN WITHIN THE CONFINES OF SWORD-FENCING TECHNIQUE."

– MIYAMOTO MUSASHI, *GO RIN NO SHO* ("A BOOK OF FIVE RINGS")

DEFENSIVE ABILITIES

☯ BODY OF IRON

Effect: Resistant Protection (13 PD/13 ED/13 Power Defense) plus +10 PRE
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The martial artist can manipulate his body so his skin becomes as hard and rigid as iron. Sword blows simply bounce off of his body; any technique based on striking pressure points is virtually useless against him. However, he isn't totally invulnerable, as certain parts of his body (such as his eyes or the inside of his mouth) are still unprotected.

Game Information: Resistant Protection (14 PD/13 ED/13 Power Defense), Hardened (+¼) (75 Active Points); Extra Time (Full Phase to activate; -¼), Perceivable (skin becomes angular and rock-like in appearance; -¼) (total cost: 50 points) plus +10 PRE; Linked (-½) (total cost: 7 points). Total cost: 57 points.

Options:

1) Stronger Body: Increase to Resistant Protection (16 PD/16 ED/16 Power Defense). 90 + 10 Active Points; total cost 60 + 7 = 67 points.

2) Weaker Body: Decrease to Resistant Protection (10 PD/10 ED/10 Power Defense). 56 + 10 Active Points; total cost 37 + 7 = 44 points.

3) Tiring Body Of Iron: Add Costs Endurance (to activate; -¼) to Resistant Protection. Total cost: 43 + 7 = 50 points.

☯ FLESH LIKE IRON

Effect: Damage Negation (-10 DCs), Only Versus Martial Arts Attacks
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The character's physical body and spiritual self are so strong that he can resist martial arts attacks far better than even other martial artists. (This applies not just to Martial Maneuvers, but any attack described in this book that has "martial arts," "hand-to-hand combat prowess," "*ch'i* manipulation," or the like as its special effect. At the GM's option it might even apply to such powers when they do Energy damage.)

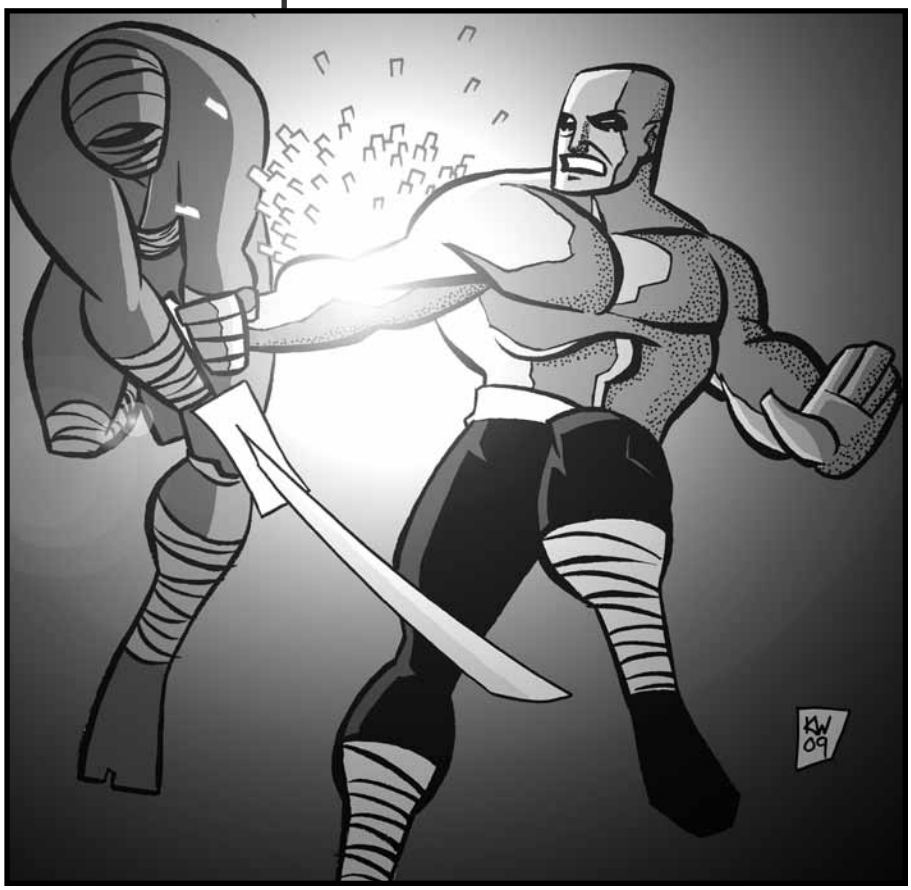
Game Information: Damage Negation (-10 DCs Physical) (50 Active Points); Only Versus Martial Arts Attacks (-½), Does Not Work Against Dim Mak (-¼), Requires A CON Roll (-½). Total cost: 22 points.

Options:

1) Stronger Flesh: Increase to Damage Negation (-12 DCs). 60 Active Points; total cost 27 points.

2) Weaker Flesh: Decrease to Damage Negation (-8 DCs). 40 Active Points; total cost 18 points.

3) Master Of Flesh Like Iron: Remove Requires A CON Roll (-½). Total cost: 28 points.



☯ PURGE POISON

Effect: Major Transform 3d6
Target: Self
Duration: Instant
Range: No Range
END Cost: 3
Skill Roll Penalty: -3

Description: The character is able to manipulate his inner *ch'i* flow in such a way as to allow him to vomit up a recently injected poison.

In game terms, this is a Major Transform, "poisoned individual into non-poisoned individual," that stops the course of the poison — once the character uses this technique, the poison inflicts no further damage (loss of CON for example). However, this technique doesn't automatically heal and BODY, CON, STUN, or other Characteristics lost due to the poison prior to its use. To accomplish that, the character must add up

the cost of any lost abilities he wants to restore and treat them as "powers" being granted by the Transform (see 6E1 306-307 for more information). (Note that characters aren't ordinarily allowed to Transform themselves; in the case of this particular power it's assumed the GM allows it due to the relatively limited nature of the effect.)

Game Information: Major Transform 3d6 (poisoned individual into non-poisoned individual, heals back through any normal means that would cause the character to be poisoned again) (30 Active Points); Concentration (½ DCV; -¼), Extra Time (Full Phase; -½), Limited Target (self; -0), No Range (-½). Total cost: 13 points.

Options:

1) Stronger Purge: Increase to Major Transform 4d6. 40 Active Points; total cost 17 points.

2) Weaker Purge: Decrease to Major Transform 2d6. 20 Active Points; total cost 9 points.

MOVEMENT ABILITIES

☯ DANCING ON AIR

Effect: Flight 60m, x4 Noncombat Movement
Target: Self
Duration: Constant
Range: Self
END Cost: 6
Skill Roll Penalty: -6

Description: The character's mastery of his *ch'i* is so great that he can fly.

Game Information: Flight 60m, x4 Noncombat. Total cost: 65 points.

Options:

1) Faster Dancing: Increase to Flight 80m. Total cost: 85 points.

2) Slower Dancing: Decrease to Flight 40m. Total cost: 45 points.

3) Easier Dancing: Add Reduced Endurance (0 END; +½). Total cost: 97 points.

☯ INSTANTANEOUS MOVEMENT

Effect: Teleportation 80m
Target: Self
Duration: Instant
Range: Self
END Cost: 11
Skill Roll Penalty: -11

Description: By tapping into the flow of the world's *ch'i*, the character can instantly transport himself long distances.

Game Information: Teleportation 80m, No Relative Velocity, Safe Blind Teleport (+¼). Total cost: 112 points.

Options:

1) Longer Instantaneous Movement: Increase to Teleportation 120m. Total cost: 162 points.

2) Shorter Instantaneous Movement: Decrease to Teleportation 60m. Total cost: 87 points.

3) Go Anywhere In The World: The character can teleport to just anywhere he desires. Change to: Teleportation 10m, No Relative Velocity, Safe Blind Teleport (+¼), MegaScale (1m = 1 km; +1) (45 Active Points); Extra Time (1 Turn, character may take no other actions; -1½), Concentration (½ DCV throughout; -½). Total cost: 15 points.

MISCELLANEOUS ABILITIES

☯ CH'I SUPPRESSION

Effect: Invisibility to Mental Group and Detect Ch'i Related Senses
Target: Self
Duration: Constant
Range: Self
END Cost: 0
Skill Roll Penalty: -3

Description: The character can suppress his *ch'i* to the point where others are unable to sense him. However, he can't use any of his *ch'i* powers while doing so, or even fight, because that unleashes his *ch'i*.

Game Information: Invisibility to Sense Ch'i And Related Senses, No Fringe, Reduced Endurance (0 END; +½) (30 Active Points); Lockout (unable to use any other *ch'i* powers while this power is in use; -½), Only When Not Attacking (-½). Total cost: 15 points.

☯ HIDDEN CH'I

Effect: Invisibility to Analyze Style
Target: Self
Duration: Constant
Range: Self
END Cost: 0
Skill Roll Penalty: -3

Description: Similar to Ch'i Suppression (see above), this technique requires the character to hide his *ch'i* deep within himself. To an outside observer this means the character's fighting intent is for all practical purposes unreadable. You can also use this power for characters and creatures who lack a soul and/or any emotional intent (such as anger or sadness), and who thus aren't susceptible to being "read" with Analyze Style.

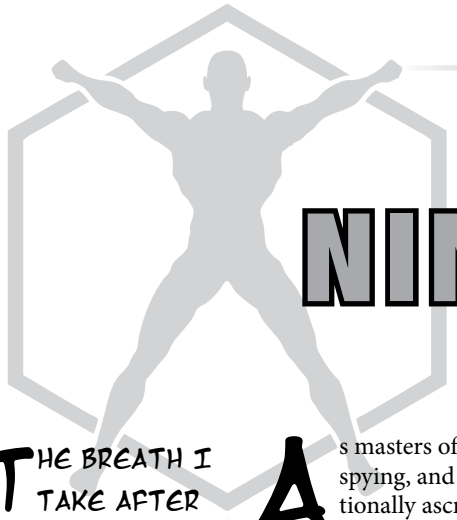
Game Information: Invisibility to Analyze Style, No Fringe, Reduced Endurance (0 END; +½). Total cost: 30 points.

YIN CHU: GOLDEN ARM IS AS GOOD AS THEY SAY. WITH JUST HIS BARE ARMS, HE BEAT ALL OF US. AND IF HE HAD WEAPONS...

YANG HU YUN: GOLDEN ARM NEVER USES WEAPONS. HE CLAIMS HE DOESN'T NEED THEM, THAT USING HIS BARE ARMS IS BEST. AND, HE'S PROBABLY RIGHT.

– JIN BEI TONG ("THE KID WITH THE GOLDEN ARM")





NINJA ABILITIES

"The breath I take after I kill you will be the first breath of my life."



Raizo, *Ninja Assassin*

As masters of assassination, deception, spying, and subterfuge, ninja are traditionally ascribed powers of disguise and stealth that are almost mystical in nature. This section covers some of those powers. While ninja can purchase any powers they wish appropriate to the campaign they're in, the Ninja Abilties are fairly specific to to the ninja themselves (and similar character types, such as the *lin kuei*) and shouldn't be available to "regular" martial artist characters without the GM's permission.

OFFENSIVE ABILITIES

☯ ASSASSIN'S STRIKE

Effect:	Deadly Blow (+3 Damage Classes; only works with blows struck from behind or against Surprised targets)
Target:	Self
Duration:	Constant
Range:	Self
END Cost:	0
Skill Roll Penalty:	N/A

Description: Trained to strike at the most vulnerable parts of the body, ninja are usually able to kill a otherwise unsuspecting target with a single blow.

Game Information: Deadly Blow (+3 Damage Classes; only works with blows struck from behind or against Surprised targets). Total cost: 16 points.

☯ THE BLESSING OF HO-MASUBI

Effect:	HLA 1½d6; Sight Group Images
Target:	One character/Self
Duration:	Instant/Constant
Range:	Touch/No Range
END Cost:	4/2
Skill Roll Penalty:	-4/-2

Description: By focusing his *ch'i* the ninja can cause his hands to burst into flame (allowing him to create light or cause damage in combat).

Game Information:

Cost	Power
44	**The Blessing Of Ho-Masubi:** Multipower, 44-point reserve
2f	**1) Burning Hand:** HKA 1½d6, Area Of Effect (Damage Shield; covers the hands only and doesn't affect characters who Grab other parts of the character's body; +¼), Constant (+½); No Knockback (-¼), No STR Bonus (-½)
1f	**2) Create Light:** Sight Group Images, Area Of Effect (16m Radius; +¾); No Range (-½), Only To Create Light (-1)

Options:

1) Stronger Blessing: Increase reserve to 52 points, slot one to HKA 2d6 and slot two to Area Of Effect (32m Radius; +1). Total cost: 56 points.

2) Weaker Blessing: Decrease reserve to 26 points, slot one to HKA 1d6 and slot two to Area Of Effect (8m Radius; +½). Total cost: 28 points.

3) Stronger Create Light: Add +2 PER to Sight Group Images. Costs stay the same.

4) Even Stronger Create Light: Add +4 PER to Sight Group Images. Costs stay the same.

☯ THE DANCE OF THE SIX STARS

Effect:	HKA 1d6, Autofire (9 shots)
Target:	One character
Duration:	Instant
Range:	Range Based On STR
END Cost:	9 charges
Skill Roll Penalty:	-4

Description: This is a rapid-fire shuriken-throwing ability used not only by true ninja, but by some practitioners of Shurikenjutsu as well. The ninja hides a number of shuriken on his person, anywhere from his feet to his head. (The usual number is nine, which has special significance for ninja.) In an emergency he can pull them out and begin throwing them extremely quickly. To avoid presenting a stationary target and to build up momentum for his throws, the ninja spins, moves, and ducks as he draws and throws the shuriken. A highly-trained practitioner's moves are so fluid

they often seem like a sort of "dance," hence this ability's name.

Game Information: HKA 1d6 (plus STR), Autofire (10 shots; +1), 9 Recoverable Charges (+¼), Range Based On STR (+¼) (37 Active Points); IAF (concealed shuriken; -½), Requires A Ninjutsu Tricks Roll (-½). Total cost: 18 points.

Options:

1) Stronger Dance: Increase to HKA 1½d6. 62 Active Points; total cost 31 points.

2) Weaker Dance: Decrease to HKA ½d6. 25 Active Points; total cost 12 points.

3) Defensive Dance: *I*t's hard to hit the ninja while he's moving. Character also buys: +2 DCV (10 Active Points); Linked (-½), Costs Endurance (-½). Total cost: 5 points.

4) Master Of The Dance Of The Six Stars: Remove Requires A Ninjutsu Tricks Roll (-½). Total cost: 25 points.

5) Triggered Dance Of The Six Stars: With the GM's permission, characters could add the Trigger Advantage, with the Trigger defined as a "reflex action" or something similar. A character with the Triggered version of this ability should be limited to throwing no more than three shuriken in a Phase. Change to: HKA 1d6 (plus STR), Autofire (3 shots; +¼), 9 Recoverable Charges (+¼), Range Based On STR (+¼), Trigger (when character is surprised by an enemy and needs a quick distraction, activating Trigger takes no time, resetting Trigger is a Zero Phase Action; +¾) (37 Active Points); IAF (concealed shuriken; -½), Requires A Ninjutsu Tricks Roll (-½). Total cost: 18 points.

☯ THE DRAGON'S CLAW

Effect: Martial Crush
Target: One character
Duration: Constant
Range: Touch
END Cost: 0
Skill Roll Penalty: N/A

Description: The Dragon's Claw (*Ryu no Tsume*) allows a ninja to inflict rending and tearing damage upon an enemy. Training for it consists of strengthening the hands and wrists. In game terms, a ninja with this ability can buy the Tiger/Dragon Claw maneuver from Kung Fu for his Ninjutsu package.

Game Information: +0 OCV, +0 DCV, STR +4d6 Crush, Must Follow Grab. Total cost: 4 points.

☯ THE FOLDED BLADE

Effect: HKA ½d6; HKA ½d6, Range Based On STR
Target: One character
Duration: Instant
Range: Touch/Range Based On STR
END Cost: 1
Skill Roll Penalty: -1

Description: This "origami magic" allows a ninja to spend about a minute folding a piece of specially-prepared paper into a functional dagger or other small weapon. Origami weapons are as vulnerable to most physical forces as their metal or wooden counterparts, but disintegrate completely if they contact water (but not blood).

Whispered tales speak of more advanced forms of origami magic, in which the folder creates paper creatures which actually come to life! However, if such magics exist, they are beyond the purview of ninja mysticism, and normally found only among Japanese *mahotsukai* (wizards) and Taoist sorcerers.

Game Information:

Cost	Powers
3	**Folded Dagger:** HKA ½d6 (1d6+1 with STR) (10 Active Points); Extra Time (1 Turn (Post-Segment 12), Only to Activate, time needed to fold paper into shape before it can be used; -¾), OIF (sheet of origami paper; -½), No Knockback (-¼), Real Weapon (-¼), Requires A PS: Origami Roll (-¼), Susceptible To Water Damage (-¼)
4	**Folded Shuriken:** HKA ½d6 (1d6+1 with STR), Range Based On STR (+¼) (12 Active Points); Extra Time (1 Turn (Post-Segment 12), Only to Activate, time needed to fold paper into shape before it can be used; -¾), OIF (sheet of origami paper; -½), No Knockback (-¼), Real Weapon (-¼), Requires A PS: Origami Roll (-¼), Susceptible To Water Damage (-¼)

Options:

1) Master Of The Folded Blade: Remove Requires A PS: Origami Roll (-¼). Costs remain the same.

☯ GENJUTSU

Effect: Sight and Hearing Groups Images, -4 to PER Rolls, Area Of Effect (2m Radius)
Target: 2m Radius
Duration: Constant
Range: No Range
END Cost: 3
Skill Roll Penalty: N/A

Description: *Genjutsu* (the art of illusion) is the ninja's skill at creating images and illusions using props and other devices. For example, a ninja might set up a lot of dummies and light some fake campfires to make a besieging army look larger

"I JOINED THE CLAN BECAUSE I WANTED TO LEARN A SPECIAL KUNG-FU, BE A REAL EXPERT, BUT IN ACTUAL FACT, I'VE JUST BECOME A KILLER. KILLING: THAT'S ALL I KNOW. DAMN. EVERY DAY., ANOTHER!"

– QI DONG THE SNAKE (PAI WEI), *THE FIVE DEADLY VENOMS*



"YOU ASKED ME "WHEN WILL IT END?" WELL LET ME TELL YOU: ONCE AN EVIL DEED IS DONE, THEN IT NEVER ENDS... IT GOES ON AND IT GOES ON FOREVER."

– MA CHOW THE SCORPION (CHIEN SUN), *THE FIVE DEADLY VENOMS*



than it really is. These illusions are relatively crude and take a long time to set up or change... but in certain situations they're invaluable.

Modern-day ninja could take advantage of current technology (and maybe even holography) to make their illusions more versatile and easy to work with. Additionally, in some campaigns Genjutsu could represent a mystical ability allowing a ninja to create true Images or Mental Illusions to confuse his enemies.

Game Information: Sight and Hearing Groups Images, -4 to PER Rolls, Area Of Effect (2m Radius; +¼), Costs Endurance Only To Activate (+¼) (40 Active Points); IIF (assorted props; -¼), Extra Time (1 Turn or more to se up or change an image, depending on complexity; -1¼), Limited Effect (Normal Sight and Normal Hearing only; -¼), No Range (-½). Total cost: 12 points.

Options:

1) Stronger Genjutsu: Increase to -6 to PER Rolls. 49 Active Points; total cost 15 points.

2) Weaker Genjutsu: Decrease to -2 to PER Rolls. 31 Active Points; total cost 9 points.

3) Larger Genjutsu: Increase to Area Of Effect (6m Radius; +½). 47 Active Points; total cost 14 points.

4) Even Larger Genjutsu: Increase to Area Of Effect (12m Radius; +¾). 54 Active Points; total cost 17 points.

☯ KUJI KIRI

Effect: Varies
Target: Varies
Duration: Varies
Range: Varies
END Cost: Varies
Skill Roll Penalty: Varies

Description: *Kuji kiri* ("nine ways cutting") is a form of mystical meditation. A ninja learns nine different ways to interlace his fingers, each with its own symbolic significance. By meditating on this gesture, the ninja evokes special abilities, strengths, and powers.

The *kuji kiri* powers listed below are but one set PCs could develop. Characters could also buy off the *Extra Time* and *Charges* Limitations once they became proficient with this power.

Game Information:

Cost	Powers
12	**Kuji Kiri:** Multipower, 40-point reserve, all slots Extra Time (1 Turn; -1¼), Gestures (Requires both hands; -½), Requires A Ninjutsu Tricks Roll (-½)
1f	**1) Rin ("strength"):** Aid STR 4d6; Only Aid Self (-1), common Limitations (-2¼)
1f	**2) Toh ("harmony"):** Aid EGO 4d6; Only Aid Self (-1), common Limitations (-2¼)
1f	**3) Zai ("control"):** Aid PRE 4d6; Only Aid Self (-1), common Limitations (-2¼)
1f	**4) Zen ("enlightenment"):** Aid INT 4d6; Only Aid Self (-1), common Limitations (-2¼)
1f	**5) Kyo ("direction of energy"):** Telekinesis (20 STR); common Limitations (-2¼)
1f	**6) Jin ("knowing the thoughts of others"):** Telepathy 6d6; common Limitations (-2¼)
1f	**7) Kai ("premonition"):** +6 to Danger Sense roll; 1 Continuing Charge lasting 1 Turn (-1¼), Costs Endurance (-½), common Limitations (-2¼)
1f	**8) Retsu ("mastery of time and space"):** Teleportation 30m; common Limitations (-2¼)
1f	**9) Sha ("healiing"):** Healing Simplified Healiing 4d6; common Limitations (-2¼)

Total cost: 21 points.

☯ THE MIRACULOUS SUNBURST

Effect: Sight Group Flash 6d6; OIF
Target: One character
Duration: Instant
Range: 20m
END Cost: 3
Skill Roll Penalty: -3

Description: This skill teaches the ninja to use the reflective surface of an object to temporarily blind an opponent. Although it's usually done so the ninja can make an escape, characters can also use it in combat. A ninja who knows this skill usually carries several reflective objects on his person (a silver war fan, highly polished pieces of jewelry or shuriken, and so forth).

Game Information: Sight Group Flash 6d6, Reduced Endurance (0 END; +½) (45 Active Points); OIF (reflective object of opportunity; -½), Limited Range (20m; -¼), Requires A Ninjutsu Tricks Roll (-½), Requires Sufficiently Strong Available Light Source (-¼). Total cost: 18 points.

Options:

1) Stronger Sunburst: Increase to Sight Group Flash 8d6. 60 Active Points; total cost 24 points.

2) Weaker Sunburst: Decrease to Sight Group Flash 4d6. 30 Active Points; total cost 12 points.

3) Master Of The Miraculous Sunburst: Remove Requires A Ninjutsu Tricks Roll (-½). Total cost: 22 points.

☯ ONIBI NO JUTSU

Effect: RKA 2d6, Area Of Effect (24m Line)
Target: 24 Line
Duration: Instant
Range: No Range
END Cost: 4
Skill Roll Penalty: N/A

Description: "The art of the demon's fire" involves the use of an enchanted demon mask. By putting on the mask, a ninja gains the demonic power to breath flame. The masks, products of blackest ninja magic, are extremely rare; some people say



anyone who touches or wears one who does not belong to the owner's clan becomes cursed.

Game Information: RKA 2d6, Area Of Effect (24m Line; +½) (45 Active Points); OIF (demon mask; -½), No Range (-½). Total cost: 22 points.

Options:

1) Stronger Demon's Fire: Increase to RKA 3D6. 67 Active Points; total cost 33 points.

2) Weaker Demon's Fire: Decrease to RKA 1D6. 22 Active Points; total cost 11 points.

☯ POSION-SOAKED BODY

Effect:	Drain BODY 2d6, Damage Shield, NND
Target:	Special
Duration:	Uncontrolled
Range:	No Range
END Cost:	0
Skill Roll Penalty:	N/A

Description: By ingesting small amounts of different poisons over an extended period (usually months, if not years), a ninja imbues his body with toxins. Any extensive skin-to-skin contact with the character invariably transfers the poison to the contractee, resulting in a painful death within hours. This technique is often practiced by *kuno-ichi* (female ninja) as a method of assassination.

The Constant and Uncontrolled effect of the poison, combined with the *Reduced Endurance* Advantage mean the affected target keeps taking damage indefinitely. However, in the interests of game balance the poison should only affect the target until it does twice the total BODY possible on the dice. In other words, since the basic Poison-Soaked Body power is a Drain 2d6, it keeps working until it inflicts a total of (2 x 6 = 12 x 2 =) 24 BODY (usually enough to kill the average individual). Characters can stop the Uncontrolled aspect of the poison attack in several ways: having the character ingest an antidote, acupuncture, the manipulation of pressure points or the victim's *ch'i*, and so on. The exact methods are up to the GM and the nature of the setting.

Game Information: Drain BODY 2d6, Area Of Effect (personal Surface — Damage Shield; +¼), NND (defense is: Life Support [appropriate Immunity]; +1), Does BODY (+1), Constant (+½), Delayed Return Rate (points return at the rate of 5 per Day; +2¼), Invisible Power Effects (Fully Invisible; +1), Persistent (+¼), Trigger (one hour delay; activating Trigger takes no time, reset immediately, character doesn't control activation of Trigger; +¾), Uncontrolled (see text; +½), Reduced Endurance (0 END; +½) (175 Active Points); Always On (-½), No Range (-½), Requires Reasonably Close/Intimate Contact (-1). Total cost: 58 points.

"THIS NINJA GIRL IS VERY USEFUL. YOU SEE, SHE HAS THE TECHNIQUE OF POISONING THE MAN SHE SLEEPS WITH... IN FACT, THE MAN YOU THOUGHT YOU KILLED WAS POISONED BY HER. ANYONE WHO MAKES LOVE TO HER DIES. SO YOU SEE, SHE'S PERFECT IN THIS AMORAL WORLD."

– DAKUAN, *NINJA SCROLL*

"I HAVE JUST COME TO A REALIZATION! THIS SCROLL BY BROKEN SWORD CONTAINS NO SECRETS OF HIS SWORDSMANSHIP. WHAT THIS REVEALS IS HIS HIGHEST IDEAL. IN THE FIRST STATE, MAN AND SWORD BECOME ONE AND EACH OTHER. HERE, EVEN A BLADE OF GRASS CAN BE USED AS A LETHAL WEAPON.



IN THE NEXT STAGE, THE SWORD RESIDES NOT IN THE HAND BUT IN THE HEART. EVEN WITHOUT A WEAPON, THE WARRIOR CAN SLAY HIS ENEMY FROM A HUNDRED PACES. BUT THE ULTIMATE IDEAL IS WHEN THE SWORD DISAPPEARS ALTOGETHER. THE WARRIOR EMBRACES ALL AROUND HIM. THE DESIRE TO KILL NO LONGER EXISTS. ONLY PEACE REMAINS."

– THE KING OF QIN, HERO

☯ SAIMINJUTSU

Effect: Mind Control 8d6; Suppress Mind Control 8d6; Invisibility to Sight Group
Target: One character/One character/Self
Duration: Instant/Constant/Constant
Range: LOS/40m/Self
END Cost: 4/4/2
Skill Roll Penalty: -4/-4/-2

Description: *Saiminjutsu* ("the way of the mind gate," also spelled *Hsimenjutsu*) is the mystic ninja art of mind control. A character can use this power to control the minds of others, both in and out of combat; to reverse the same sort of control that's been imposed by another; and to cloud men's minds, making him invisible to them.

Game Information:

Cost	Power
23	**Saiminjutsu:** Multipower, 40-point reserve, all slots Gestures (-¼) and Requires An EGO Roll (-½)
2f	**1) Control The Mind:** Mind Control 8d6; No Range (-½), common Limitations (-¾)
2f	**2) Free The Mind:** Suppress Mind Control 4d6; common Limitations (-¾), Costs Endurance (to maintain; -½), Limited Range (40m; -¼)
1f	**3) Cloud Men's Minds:** Invisibility to Sight Group; common Limitations (-¾), Each Point Of Mental Defense Adds +1 To PER Rolls To Perceive Fringe (-¼)

Total cost: 28 points.

Options:

1) Stronger Saiminjutsu: Increase the Multipower reserve to 60 points, slot one to Mind Control 12d6, slot two to Suppress 8d6. Total cost: 40 points.

2) Ch'oemyônsul (Hypnosis): Many martial arts styles attribute this power to masters of their respective arts. Replace the Saiminjutsu Multipower with the *Master Hypnosis* power found on 6E1 257.

3) Un Shin Bop: This power, attributed to masters of Hwarang-Do, is a variant of *Cloud Men's Minds*. Replace the Saiminjutsu Multipower with Invisibility to Sight Group, No Fringe, Costs Endurance Only To Activate (+¼) (37 Active Points); Only When Not Attacking (-½). Total cost: 25 points.

☯ SOUL LEECHING

Effect: Drain BODY 3d6
Target: One character
Duration: Instant
Range: No Range
END Cost: 8
Skill Roll Penalty: -8

Description: This is the darkest and most feared of the ninja's abilities — the power to steal the life force of another. In its lesser form, the ninja simply drains the victim's life force, injuring or killing him; in its greater form, the ninja actually steals the victim's life force and uses it to make himself stronger!

Game Information: Drain BODY 3d6, Delayed Return Rate (points return at the rate of 5 per Hour; +1¾) (82 Active Points); Concentration (½ DCV; -¼), Requires A Ninjutsu Tricks Roll (-½). Total cost: 47 points.

Options:

1) Stronger Soul Leeching: Increase to Drain BODY 4d6. 110 Active Points; total cost 63 points.

2) Weaker Soul Leeching: Decrease to Drain BODY 2d6. 55 Active Points; total cost 31 points.

3) Master Of Soul Leeching: Remove Requires A Ninjutsu Tricks Roll (-½). Total cost: 66 points.

4) Greater Soul Leeching: Change to: Drain BODY 4d6, Delayed Return Rate (points return at the rate of 5 per Hour; +1¾) (110 Active Points); Concentration (½ DCV; -¼), Requires A Ninjutsu Tricks Roll (-½), Unified Power (-¼) (total cost: 55 points) plus Aid BODY and STUN 2d6, Expanded Effect (BODY and STUN simultaneously; +½), Trigger (when using Drain, activating the Trigger takes no time, Trigger immediately automatically resets; +1) (30 Active Points); Only Aid Self (-1), Linked (-½), Unified Power (-¼) (total cost: 11 points.) Total cost: 66 points.

5) Master Of Greater Soul Leaching: Remove Requires A Ninjutsu Tricks Roll (-½). Total cost: 73 + 11 = 84 points.

DEFENSIVE ABILITIES

☯ NINJA INVISIBILITY

Effect: Various
Target: Self
Duration: Constant
Range: Self
END Cost: Various
Skill Roll Penalty: Various

Description: The mystical power most commonly attributed to the ninja was the power to become invisible. "Invisibility" actually consists of several different abilities, some as much skills as magical powers. A character can buy as many of these abilities as he likes.

Game Information:

1) Hiding In Plain Sight: The power to create illusions to camouflage the ninja. Sight Group Images, -3 to PER Rolls (19 Active Points); Requires A Stealth Roll (-½), Set Effect (only to camouflage the ninja; -1). Total cost: 8 points.

2) Master Of Hiding In Plain Sight: Remove Requires A Stealth Roll (-½). Total cost: 9 points.

3) Improved Hiding In Plain Sight: With this power the character can blend into his surroundings. As long as he remains motionless, he's virtually undetectable. Invisibility to Sight Group, Reduced Endurance (0 END; +½) (30 Active Points); Chameleon (-½) Requires A Stealth Roll (-½). Total cost: 15 points.

4) Master Of Improved Hiding In Plain Sight: Remove Requires A Stealth Roll (-½). Total cost: 20 points.

5) The Mantle Of Night: The ability to become invisible in darkness or shadow. Invisibility to Sight Group, Reduced Endurance (0 END; +½) (30 Active Points); Only Works In Darkness And Shadows (-½), Requires A Stealth Roll (-½). Total cost: 15 points.

6) Master Of The Mantle Of Night: Remove Requires A Stealth Roll (-½). Total cost: 20 points.

7) Ametori-no-jutsu: The art of silhouette distortion. Eliminate the Fringe Effect for other types of Invisibility (10 Active Points); Requires A Stealth Roll (-½). Total cost: 7 points.

8) Mind Like A Pool: The ability to hide one's mind from mental detection. Invisibility to Mental Sense Group (10 Active Points); Requires A Ninjutsu Tricks Roll (-½). Total cost: 7 points.

9) True Ninja Invisibility: Invisibility to Sight Group, No Fringe, Reduced Endurance (0 END; +½). Total cost: 45 points.

☯ ONLY A NINJA CAN KILL A NINJA

Effect: Regeneration (2 BODY per Turn)
Target: Self
Duration: Persistent
Range: Self
END Cost: N/A
Skill Roll Penalty: N/A

Description: Due to an almost supernatural control over his body's *ch'i*, a ninja can survive attacks that would kill a normal man. Only other ninja, who know how to disrupt the flow of *ch'i* in the body in just the right way, can actually harm the character.

Game Information: Regeneration (2 BODY per Turn), Can Heal Limbs, Resurrection (can be stopped by burning the body or drowning) (57 Active Points); Does Not Work On Damage Caused By Ninja (-½). Total cost: 38 points.

Options:

1) Faster Regeneration: Increase to 3 BODY per Turn. 73 Active Points; total cost 49 points.

2) Slower Regeneration: Decrease to 1 BODY per Turn. 41 Active Points; total cost 27 points.

MOVEMENT ABILITIES

☯ BRIDGE OF THE TIDE DRAGON

Effect: Flight 10m, Only In Contact With The Surface Of Relatively Calm Water
Target: Self
Duration: Constant
Range: Self
END Cost: 1
Skill Roll Penalty: -1

Description: While many ninja can use special devices to seemingly "walk on water," a few ninja can do so unaided! These ninja know how to extend their *ch'i* so it supports them on the surface of the water. Of course, this ability only works on relatively calm water; ninja cannot use it in rapids or surf.

Game Information: Flight 10m (10 Active Points); Cannot Hover (must make at least a Half Move per Phase; -½) Only In Contact With The Surface Of Relatively Calm Water (-1½), Requires A Ninjutsu Tricks Roll (-½). Total cost: 3 points.

Options:

1) Improved Bridge Of The Tide Dragon: Remove Cannot Hover (-½). Total cost: 3 points.

2) Master Of The Bridge Of The Tide Dragon: Remove Cannot Hover (-½) and Requires A Ninjutsu Tricks Roll (-½). Total cost: 4 points.

"I SWEAR IF YOU'LL COME BACK TO LIFE AGAIN THAT I'LL KILL YOU AGAIN, NO MATTER HOW MANY TIMES!"

– JUBEI, NINJA SCROLL

IT IS SAID THAT A SHAOLIN MONK CAN WALK THROUGH WALLS, LOOK FOR HIM, HE CAN NOT BE SEEN, LISTEN FOR HIM, HE CAN NOT BE HEARD, TOUCHED HE CAN NOT BE FELT. THIS RICE PAPER IS THE TEST, WALK IT'S LENGTH AND LEAVE NO TRACE AND YOU WILL HAVE LEARNED.



– GRAND-MASTER KHAN, KUNG FU

☯ DONTONJUTSU

Effect: Tunneling 2m, Fill In, Only Through Soil
Target: Self
Duration: Instant
Range: Self
END Cost: 1
Skill Roll Penalty: -1

Description: Ninja often escape capture by digging into soft terrain and then covering themselves with a thick coating of the earth. (They usually do this when concealed by smoke from a smoke grenade, by darkness, or the like.) A ninja can dig his way into the earth to conceal his entire body, but can't keep digging a tunnel through the earth. Characters cannot increase the PD they can dig through, the "earth concealment technique" only works with soft, 0-1 PD material such as sand, fresh-turned soil, mud, a bog, or the like. A character using Dontonjutsu must always use the Fill In function of the power.

To make the area he has dug into look natural (*i.e.*, undisturbed), a character should use Concealment; the GM can assign severe minuses on terrain where it's hard to conceal signs of digging (such as a neat grass lawn, where sod would be torn up and flung in all directions). Dusty and sandy terrain is much better for this purpose.

Game Information: Tunneling 2m through 1 PD materials, Fill In (14 Active Points); Limited Medium (soil; -½), Maximum Distance 2m (-1), Requires A Ninjutsu Tricks Roll (-½). Total cost: 5 points.

Options:

1) Master Of Dontonjutsu: Remove Requires A Ninjutsu Tricks Roll (-½). Total cost: 6 points.

☯ HANDS OF THE SPIDER

Effect: Clinging, Cannot Resist Knockback
Target: Self
Duration: Constant
Range: Self
END Cost: 1
Skill Roll Penalty: -1

Description: Ninja climbing abilities sometimes exceed the scope of the *Climbing* Skill. In fact, some ninja can actually stick to walls, ceilings, and similar surfaces.

Game Information: Clinging (normal STR) (10 Active Points); Cannot Resist Knockback (-¼). Total cost: 8 points.

Options:

1) Stronger Hands: Increase to +6 STR. 12 Active Points; total cost 10 points.

2) Even Stronger Hands: Increase to +12 STR. 14 Active Points; total cost 11 points.

☯ PASS WITHOUT TRACE

Effect: Teleportation 40m
Target: Self
Duration: Instant
Range: Self
END Cost: 12
Skill Roll Penalty: -4

Description: Some of the most skilled ninja possess the power to travel from one point to a nearby point without passing through the intervening space. They most often use this ability to escape pursuers or captors, but can also use it to secretly enter a secured area.

Game Information: Teleportation 40m (40 Active Points); Increased Endurance Cost (x3 END; -1), Extra Time (Full Phase; -½), Requires A Ninjutsu Tricks Roll (-½). Total cost: 13 points.

Options:

1) Further Passing: Increase to Teleportation 60m. 60 Active Points; total cost 20 points.

2) Shorter Passing: Decrease to Teleportation 30m. 30 Active Points; total cost 10 points.

3) Master Of Pass Without Trace: Remove Requires A Ninjutsu Tricks Roll (-½). Total cost: 16 points.

4) Shadow Walking: Capitalizing on the ninja's natural affinity for darkness and show, this version of Pass Without Trace allows the ninja to transport himself from shadow to shadow. Change to: Teleportation 40m, Position Shift, x16 Noncombat (60 Active Points); Only To Or From Shadows (-½). Total cost: 40 points.

☯ SILENT STEPS

Effect: Invisible Power Effects (Hearing Group; +½) for up to
Target: Self
Duration: Constant
Range: Self
END Cost: 0
Skill Roll Penalty: -2

Description: This power is the counterpart to the ninja's invisibility powers: he uses his *ch'i* to make his movement absolutely silent. The power presented here is for the ninja's normal ground movement; characters can buy similar powers for swimming and other forms of movement.

Game Information: Invisible to Hearing Group (+½) for up to Running 20m, Reduced Endurance (0 END; +½). Total cost: 15 points.

Options:

1) Imperfect Silent Steps: Add Requires A Ninjutsu Tricks Roll (-½). Total cost: 10 points.

2) Master Of Silence: Change to: Invisibility to Hearing Group, No Fringe, Reduced Endurance (½ END; +¼). Total cost: 25 points.

MISCELLANEOUS ABILITIES

☯ CASTLE WITHOUT WALLS

Effect: Desolidification (affected by any type of attack)
Target: Self
Duration: Constant
Range: Self
END Cost: 6
Skill Roll Penalty: -6

Description: With this mystic technique the ninja has the ability to walk through walls and other barriers, thereby gaining access to otherwise impenetrable fortresses and strongholds. When using this power the character looks perfectly normal and lacks the hazy appearance normally associated with uses of Desolidification.

Game Information: Desolidification (affected by any attack), Invisible to Sight Group (+½) (60 Active Points); Does Not Protect Against Damage (-1), Only To Walk Through Walls And Similar Barriers (-1), Requires A Ninjutsu Tricks Roll (-½). Total cost: 17 points.

Options:

1) Master Of Castle Without Walls: Remove Requires A Ninjutsu Tricks Roll (-½). Total cost: 20 points.

☯ HENSOJUTSU

Effect: Shape Shift (Sight, Hearing, Touch and Smell/Taste Groups, any human shape)
Target: Self
Duration: Constant
Range: Self
END Cost: 4
Skill Roll Penalty: -4

Description: The ultimate form of disguise, *henso-jutsu* allows the ninja to assume the appearance of another person, imitating them so perfectly the deception is almost impossible to notice.

Game Information: Shape Shift (Sight, Hearing, Touch and Smell/Taste Groups, any human shape), Imitation, Makeover (40 Active Points); Extra Time (Full Phase to activate; -¼), Requires A Ninjutsu Tricks Roll (-½). Total cost: 23 points.



Options:

1) *Lesser Hensojutsu:* Remove Smell/Taste Group from Shape Shift. 38 Active Points; total cost 22 points.

2) *Master Of Hensojutsu:* Remove Requires A Ninjutsu Tricks Roll (-½). Total cost: 32 points.

3) *Perfect Hensojutsu:* Add Persistent (+¼) and Reduced Endurance (0 END; +½), remove Requires A Ninjutsu Tricks Roll (-½). 70 Active Points; total cost 56 points.

☯ HOJOJUTSU/ TORINAWAJUTSU

Effect: PS: Knot-Tying (DEX Roll)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: This is the ninja's knot-tying ability, with which they restrain prisoners. Knowledge of knot-tying also helps a ninja escape when someone ties him up. For every point a character makes his PS: Knot-Tying by, a character trying to escape from or undo the knots using another Skill (such as Contortionist) suffers a -1 penalty to his roll. Similarly, if a character with PS: Knot-Tying is tied up, his PS: Knot-Tying acts as a Complementary Skill to his Contortionist roll when he tries to untie himself.

Game Information: PS: Knot-Tying (DEX Roll). Total cost: 3 points.

Options:

1) Stronger Knot-Tying: Increase to PS: Knot-Tying (DEX Roll +1). Total cost: 5 points.

2) Even Stronger Knot-Tying: Increase to PS: Knot-Tying (DEX Roll +2). Total cost: 7 points.

3) Novice Knot-Tying: Change to: PS: Knot-Tying 8-. Total cost: 1 point.

☯ NOROSHIJUTSU

Effect: PS: Noroshijutsu (INT Roll)
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: In ancient times, *noroshijutsu* was the ninja's skill of using signal-fires to communicate with his allies. Modern-day ninja might expand noroshijutsu to include all forms of communication and signalling (*i.e.*, Systems Operation).

Game Information: PS: Noroshijutsu (INT Roll). Total cost: 3 points.

Options:

1) Improved Noroshijutsu: Increase to PS: Noroshijutsu (DEX Roll +1). Total cost: 5 points.

2) Even More Improved Noroshijutsu: Increase to PS: oroshijutsu (DEX Roll +2). Total cost: 7 points.

3) Novice Noroshijutsu: Change to: PS: Noroshijutsu 8-. Total cost: 1 point.

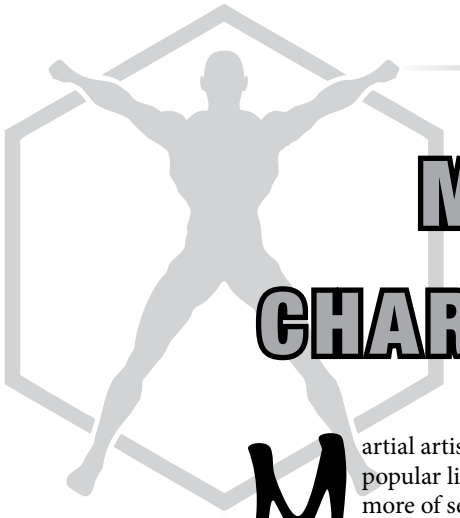
"No matter what it is, there is nothing that cannot be done."

– Yamamoto Tsunetomo, *Hagakure*



CHAPTER FOUR

TRAINING FOR PERFECTION: CHARACTER CREATION



MARTIAL ARTIST CHARACTER ARCHETYPES

Martial artists in movies, comics, and popular literature often fall into one or more of several character "archetypes." Working from an archetype helps many players get a handle on a character (particularly a beginning character) and establish a basic personality from which to further develop a PC. Some of these archetypes are described below. Note that not all archetypes are necessarily appropriate for all genres — a realistic modern-day action campaign probably won't feature any Alien Martial Artists, and a Samurai who has the right to cut down any peasants who offend him definitely won't work in campaigns not set in feudal Japan.

THE ALIEN MARTIAL ARTIST

This martial artist is from another planet. He practices an form of martial arts from his own world, one he typically considers superior to native Earth fighting styles. He usually has special abilities deriving from his alien physiognomy or high technology. Oftentimes, he's come to Earth to test his martial prowess against humanity's best fighters.

THE AMERICAN FROM THE ORIENT

This archetype is a Westerner who's spent extensive time in the Orient — so much time that he's an expert on Oriental culture and customs, including martial arts.

Usually the American From The Orient actually grew up in an Oriental country — his parents were diplomats, international businessmen, military personnel, or something similar. While they were too busy to pay much attention to him, he learned martial arts from a servant, wandered into a new section of the city and was befriended by a martial arts master who taught him to fight, was seduced by an evil cult that taught him to be an assassin and from whose clutches he later escaped, or the like. Alternately, he might have traveled to Asia as a young adult, been taken in by the wonders of the Orient, and stayed there for years before returning to the West.

In either event, the character's lifestyle and philosophies are typically Eastern rather than Western: he furnishes his home in an Asian style; he collects Oriental art and weapons; he lives by the tenets of Zen Buddhism, Confucianism, Taoism, or some other Eastern religion — and, of course, he practices Oriental fighting techniques. He may mix in a few distinctive Americanisms, but it's clear where most of his sympathies lie.

An interesting variant on this archetype is the American From Chinatown, who's spent a great deal of time learning about Asian (usually Chinese) culture in his home city's Chinatown. He's often an expert on Oriental organized crime, and acts as a sort of "guardian of Chinatown."

THE AVENGER

This character has been wronged in the past and now his life is a continuing quest for vengeance. Often the campaign centers around clashes between this hero (and his friends) and the group or clan who wronged him in the past, though this isn't a good approach to take if the other characters don't want always to fight this one hero's Hunted.

Any other character archetype can become The Avenger for a single storyline. All it takes is a nasty or treacherous attacked aimed at someone the PC loves....

The Avenger character tends to have martial arts skills including brutal, devastating maneuvers. He may have many weapons-related abilities. He may have a Psychological Complication such as *Code of Vengeance* (see the *Complications* section later in this chapter).

A variation on the Avenger is the *Maimed Avenger*, who has a Physical Complication (usually a missing limb or eye) for which he wishes to exact vengeance.

THE BRICK MARTIAL ARTIST

This character is a martial artist with comic book-level Strength. He may have gained his super-strength after learning a martial arts style, or a teammate may have taught him martial arts after he gained his powers so he could vary his usual "I smash puny enemy!" fighting style. The most common styles for Brick Martial Artists to use are Boxing and Wrestling, but other are not unheard of (such as *Brick Tricks* on page 79).

THE BUDDHIST WARRIOR-MONK

The warrior-monk is a Buddhist priest who's studied various forms of armed and unarmed combat as a way of improving both his body and his mind. This study also helps him find enlightenment and lets him defend himself in times of trouble. Usually, the Warrior-Monk role is combined with another role, such as Monk/Avenger, Monk/Knight-Errant, or Monk/Unwilling Fighter.

The Buddhist monk is supposed to live a simple, humble life. He shouldn't cause harm to any living thing. (This is why Japanese monks carry the *shakujo*, or "seven-ring staff," to warn animals of their passage.) He fights only to defend himself, eats no meat, and remains celibate throughout his life. But not all monks obey such a rigid code, and some are more than willing to indulge in food, drink, and women (such monks are common villains in Chinese martial arts cinema). Others are little more than military commanders, leading troops of armed and armored monks into battle. Because of this, the Code Of The Buddhist Monk is an *optional* Complication; only characters who intend to adhere to it, or who could experience problems if their failure to obey it were revealed, should take it. In other words, Shaolin priests tend to have the Code, Japanese *sohei* do not.

A warrior-monk doesn't have to be male. In China, Buddhist nuns were known to practice the martial arts.

BUDDHIST WARRIOR-MONK TEMPLATE

Cost	Abilities
10	Martial Arts Maneuvers (10 points' worth; character's choice: Kung Fu in historical or modern China; Hwarang-do in historical Korea; Jujutsu, Kenjutsu, or Naginatajutsu in historical Japan, plus Karate in modern Japan)
2	KS: Buddhism 11-
2	KS: Specific Martial Art 11-
4	WF: Common Melee Weapons, Common Martial Arts Melee Weapons
1	Fringe Benefit: Right To Marry
1	Fringe Benefit: Buddhist Monk

Total Cost Of Template Abilities: 20

Value Complications

10	**Distinctive Features:** Style
15	**Psychological Complication:** Code Of The Buddhist Monk (Common, Strong)

Total Value Of Template Complications: 25

THE CHINESE KNIGHT-ERRANT (WUXIA)

The Chinese Knight-Errant is a wandering hero-adventurer of pre-twentieth century China. He has no special rank in Chinese society, and like all warriors his social status is below that of scholars. Unlike the samurai of Japan, Chinese Knights-Errant were not part of a nationwide order. Instead, they were individuals who separately adopted similar codes of behavior, wandered their world freely, practiced their Kung Fu, lived a carefree existence when times were good, and set about changing things when times were bad.

Roughly speaking there are two types of Chinese Knights-Errant. The first are the *shih*, or nobles. The other are the *wuxia*, or "knights-errant." The *shih* served specific lords (much like the Japanese samurai) and were of noble birth. The *wuxia*, on the other hand, wandered freely throughout the land. You can use the Chinese Knight-Errant Template for both groups, but it's more geared toward the *wuxia*.

The Chinese Knight-Errant travels, seeking out trouble and setting it right wherever he finds it. This makes him ideal as a PC. He has good martial arts abilities, but his choice of other Skills reflects the campaign setting. In a modern campaign, he'll probably have several travel-related skills (Combat Driving or Piloting, TF: Skiing), numerous Contacts and Favors, and Skills related to some adventuring profession (private investigator, spy, or the like). In any type of campaign, the Professional Skill chosen by a Chinese Knight-Errant is often a menial one, such as Cook. This allows him to go from place to place, earning his living in a simple and honest manner, without attracting attention to himself when he needs to lay low.

The historical downfall of the Chinese Knight-Errant occurred at the turn of the twentieth century, during the Boxer Rebellion, when they and their fellow martial artists discovered their mastery of Kung Fu was no match for Western guns. However, a modern-day Chinese character could (with GM permission) take the *Chinese Knight-Errant* Template, especially if he's the type of character who tends to promote individual honor, Kung Fu, and heroism among his fellow countrymen. It's appropriate for female characters to take this Template; Chinese cinema regularly features strong, capable Kung Fu heroines.

The Chinese Knight-Errant's code of honor demands that he:

(1) Right any wrongs he sees (especially by helping the weak against the strong).

(2) Correct any social injustices (*i.e.*, throw down those who oppress the weak and defenseless).

(3) Keep any oaths of loyalty he takes, and meet all obligations he accepts.

(4) Honor good people.

(5) Spend all wealth on good deeds and good times. (Knights-Errant are boisterous heroes who love festivities and don't save or hoard their wealth; they're usually penniless because they spend any moneys they earn [or are given as rewards] to help others or to hold celebrations.)

"Conquer the angry man by love.
Conquer the ill-natured man by goodness.
Conquer the miser with generosity.
Conquer the liar with truth."

– The Dhammapada

MIXING AND MATCHING ARCHETYPES

Not every character represents a "pure" archetype. In many games, few if any characters fit into an archetype perfectly; most mix and match elements of two or more archetypes to create a unique PC. A character could be a martial artist and gadgeteer, or a Kid who's also a Modern-Day Samurai. How you create a character like this depends on what you consider his primary focus.

If the character's martial arts abilities are his main "sctick," then you should design him first and foremost as a martial artist. Build his identity around the style you choose for him, and spend a generous portion of his Character Points on Martial Maneuvers and martial arts-related Skills and abilities. Then add on the things you need to round out the rest of his personality and abilities, such as a bunch of Science Skills and a small Variable Power Pool for your martial artist-gadgeteer.

On the other hand, if your character is only secondarily a martial artist — and many such characters exist — then de-emphasize his martial arts abilities. Buy his other Skills and Powers first, and then use the remaining points (or a smaller percentage of his points) to buy his Martial Maneuvers and other fighting skills. Unlike the primary martial artist, who probably has several Combat Skill Levels, the secondary martial artist may have none at all.

The GM can easily place the Chinese Knight-Errant in a torturous predicament if he brings #3 into conflict with #4. For example, suppose a Chinese Knight-Errant PC meets a seemingly honorable man who complains of persecution at the hands of a wicked lord. The PC promises to kill the lord. But the lord, when the PC finally confronts him, proves to be an honorable man — the first person the hero met lied to him. The character's now caught between two of his mandates: he must perform the service he promised, and yet he must honor and befriend this good person he has just met. In such a situation, the Knight-Errant has to think fast and work hard to get out of the dilemma. One difficult and grim solution is for the character to injure or maim himself so he's physically incapable of accomplishing his original mission.

CHINESE KNIGHT-ERRANT TEMPLATE

Cost	Abilities
10	Martial Art: Kung Fu Maneuvers (10 points' worth; player's choice)
8	Combat Skill Levels (8 points' worth; player's choice)
2	KS: Kung Fu 11-
2	Professional Skill 11- (player's choice)
9	9 points' worth of Skills from the following list: Acrobatics, Breakfall, Concealment, Contortionist, Gambling, High Society, Persuasion, Sleight of Hand, Streetwise

Total Cost Of Template Abilities: 31

Cost	Optional Ability
6	WF: Common Melee Weapons, Common Martial Arts Melee Weapons, Common Missile Weapons

Value Complications

25	**Psychological Complication:** Code Of The Chinese Knight-Errant (Very Common, Total)

Total Value Of Template Complications: 25

Value Optional Complications

10	**Distinctive Features:** Style

THE CHINESE MASTER

This character is an aged martial arts master, a teacher of many students — including, perhaps, the PCs. He (this character is generally male) can be a master of one or many martial arts, and doesn't have to be Chinese — you could also use this Template to create an aged master of Aikido, Jujutsu, or Karate. He's often built with most or all maneuvers from his style, and perhaps maneuvers from other styles, making him a very versatile fighter. Often he has somewhat lower physical Characteristics than the younger heroes he teaches, but lots of Combat Skill Levels to make up for the deficit. He may have the Psychological Complication *Inscrutible*; this makes him reluctant to explain why he's ordering his students to do the things they're doing, which continually frustrates them.

Chinese Masters live by a special code: they cannot refuse challenges from other fighters (which is why they often have a *Negative Reputation* Complication — people seek them out to test their prowess). If the Master thinks a fighter is beneath him in skill, the code allows him to send his students to meet the challenger first. That way the Master only fights the best challengers (those who defeat his students) himself.

CHINESE MASTER TEMPLATE

Cost	Abilities
10	Martial Arts Maneuvers (10 points' worth; choose from Hsing-I, Kung Fu, Pakua, Tai Ch'i Ch'uan if Chinese, Aikido, Jujutsu, or Karate if Japanese)
3	KS: Chinese Healing (INT)
4	KS: Specific Martial Art (INT +1)
3	Paramedics
2	PS: Sifu/Sensei 11-
4	WF: Common Melee Weapons, Common Martial Arts Melee Weapons

Total Cost Of Template Abilities: 26

Cost	Optional Ability
4	KS: Ch'i-Centering Techniques (INT +1)
4	PS: Calligraphy (INT +1)
4	PS: Cooking (INT +1)
4	PS: Lion Dancing (INT +1)

Value Complications

15	**Psychological Complication:** Code Of The Chinese Master (Common, Strong)

Total Value Of Template Complications: 15

Value Optional Complications

10	**Distinctive Features:** Style
10	**Psychological Complication:** Inscrutable (Common, Moderate)

THE FULFILLER OF PROPHECY

This character fulfills, or is the culmination of, some centuries-old prophecy. The prophecy can be a good one ("A great champion will be born to your people...") or a bad one ("The seventh son of your seventh son will be cursed to destroy all he touches"), but in either event it's a central part of the character's being. Even if he tries to deny it, it influences his actions, his views on life, and/or the role(s) he chooses for himself. His special destiny may grant him mystical powers (particularly if he's fated to be the defender or savior of his people).

THE IRRITABLE STUDENT

Although a promising physical specimen who knows some martial arts and is eager to learn more, this character is saddled with a teacher who seldom teaches him anything directly related to fighting. Instead, the teacher makes him perform excruciating and meaningless exercises and chores, hardly ever shows him actual blows or moves, and speaks in meaningless aphorisms all the time. Naturally, the Student becomes frustrated and irritable. (Of course, the master is using these exercises and chores to condition the Student's body and instill reflexes important to his art, but the Student doesn't realize this yet).

For a character to be the Irritable Student, the campaign must feature a prominent PC or NPC master who trains him (and perhaps other PCs) throughout the course of the campaign. The Student himself should be built with high physical Characteristics and a minimal amount of Maneuvers (give him three Maneuvers valued at 10 points or more total, an 8- KS roll with his art, and the *Style* Complication). He often has no other useful skills, and usually has a Psychological Complication such as *Aggressively Impatient* (Common, Strong; 15 points).

THE KENSEI

The Kensei ("sword-saint," also spelled *kensai* or *kenshi*) is the Japanese master of the sword. A character can take this Template in addition to the Samurai Template, but doesn't have to. Characters can take this Template in both historical and modern-day campaigns; a modern-day *kensei* could be a kendo or Kenjutsu instructor. In addition to this Template, a Kensei should have high DEX, OCV, and SPD, plenty of Combat Skill Levels, and perhaps some of the special sword-fighting abilities described in Chapter Three.

KENSEI TEMPLATE

Cost	Abilities
20	Martial Art: Kenjutsu Maneuvers (20 points' worth; player's choice)
3	Analyze Style
2	KS: Kenjutsu 11-
2	PS: Sensei 11-
2	WF: Common Melee Weapons

Total Cost Of Template Abilities: 29

Value	Complications
10	**Distinctive Features:** Style

Total Value Of Template Complications: 10

THE KICKBOXING CHAMPION

The character is a professional kickboxer (probably using full-contact Karate, though any martial art with a professional sports version is appropriate). He may be an active contender, the current champion in his weight division, or a retired fighter.

Many of his adventures revolve around him discovering that his pals or competitors on the professional circuit have gone bad and begun using their arts for crime. Sometimes the police may call on the character to act as a consultant in martial arts-related crimes.

The Kickboxing Champion tends to have a well-rounded martial arts style, a few Combat Skill Levels, and Skills related to the business: Streetwise, Gambling, and the like. He often has the Psychological Complication *Overconfidence*.

THE KICKBOXING COP

This character is a policeman, federal agent, or private investigator who just happens to know martial arts. In most campaigns, he's more independent than peace officers are supposed to be: he's much less prone to report all the details of his investigations or the fact that he kicked three minor hoodlums to pieces in the course of his case. (This helps streamline his reports and keeps his martial arts friends out of trouble.)

The Kickboxing Cop usually has a spare, stripped-to-the-bone martial arts style (three or four maneuvers and a few Combat Skill Levels). Typically Karate is his style, but Tae Kwon Do, Tang Soo Do, Muay Thai, and Kung Fu would also be appropriate (and in a Martial Arts campaign, any style will do). He also has numerous Skills and abilities related to his profession: Deduction, Criminology, Streetwise, WF: Small Arms, Fringe Benefit: Police Powers, Contacts, Favors, Enhanced Perception, and so forth.

THE KID

A brash youngster with an astounding affinity for the martial arts, the Kid is usually in his early to mid-teens when he enters the story. He quickly becomes known for his fighting skill, often annoying personality, snide comebacks and rude remarks, and ability to combine Eastern disciplines and philosophies with Western materialism and get the best of both worlds. The Kid is often a Fulfiller Of Prophecy as well.

THE MODERN-DAY SAMURAI/NINJA

A modern-day version of the feudal Japanese Samurai or Ninja (see below), this character lives by his role models' codes of conduct, practices their fighting arts, and tries to conduct himself as they would. Some versions of this archetype combine ancient training with modern technology and equipment, but just as often the character limits himself to low-tech weapons and gear.

THE NAIVE HERO/HEROINE

This character is a prime physical specimen with a fine command of his martial art; his greatest problem is his naivete. He may have been sheltered all his life; he's certainly never spent time on the streets. He's gullible and susceptible to the wiles of swindlers, con men, and spies.

The Naive Hero/Heroine often has good martial arts abilities (numerous Maneuvers and Combat Skill Levels) and some profession-related skill. This character should take the Psychological Complication *Naive* (Common, Moderate; 10 points) and roleplay it to the hilt.

NINJA

In feudal Japan, the ninja were reconnaissance experts, spies, and assassins. The principles of Ninjutsu began development as early as the seventh century AD and reached their height during the Tokugawa era (seventeenth to nineteenth centuries AD). The earliest name for the ninja was *shinobi*, or "stealer-in," *i.e.*, a person who sneaks in. Ninjutsu (including both the martial art and the other skills associated with the ninja) was originally called *shinobi-jutsu*.

Ninja belonged to extended ninja clans, most of which were located in the Iga and Koga mountain areas of Japan. A clan often associated with a specific noble family who employed its members on an exclusive or near-exclusive basis; these ties sometimes lasted for many generations.

Ninja fell into one of three ranks within their families. In the lowest rank were the *genin*, the minion-level ninja who performed the dangerous missions. During the Tokugawa era, known *genin* were the lowest form of life in the Japanese social strata. The mid-ranking ninja were the *chunin*, the sub-leaders and planners who helped run the clan. The highest rank was the *jonin*, the clan or family leader who accepted or refused contracts. There were female ninja, called *kunoichi*, who learned traditional ninja abilities but were especially good at espionage through seduction and infiltration.

After the end of the Tokugawa period, in the late nineteenth century, the ninja families declined; no one needed their skills in a peaceful Japan. According to some modern historians, the last true ninja used their skills in World War II, and no one alive today practices genuine Ninjutsu. According to other modern sources, some ninja families retained and handed down their skills until the modern era, and still teach their Ninjutsu arts; even some Americans have supposedly learned from them.

Other names that were sometimes given to the ninja include *kuro hagi* ("black calves"), *nozaru* ("mountain monkeys"), *rappa* ("disheveled waves"), and *suppa* ("crystal waves").

NINJA FROM OTHER LANDS

Japan isn't the only land in which stealth, espionage, and assassination missions were conducted by corps of elite warrior-spies. Several "alternate ninja" are described below. In most cases, these warriors used tactics and fighting styles which are, for game purposes, the same as those used by the ninja.

Lin Kuei: The *lin kuei* ("forest demons") are the ninja of ancient China. Some scholars believe the ninja learned most of their techniques from the lin kuei, described by legends as Taoists who turned their religious martial training to the secular ends of deception, assassination, and profit.

The lin kuei used a style of martial arts known as An Ch'i (see Chapter One). This style emphasizes the use of hidden weapons and gadgets, and of small throwing weapons (similar to shuriken). The lin kuei were masters of the thrown weapon (many of them have the *Throwing Master* ability from Chapter Three, for example).

Sulsa: The *sulsa* are the ninja of Korea. They rose to prominence during the Three Kingdoms period of Korean history, in the first millenia AD. They practiced the art of concealment (also known as *sulsa*), and in many ways could be considered the opposite of the *hwarang* (young noble knights) just like the ninja are the counterparts of the noble samurai.

Trulkor: The *trulkor* is the Tibetan equivalent of the ninja. His fighting and espionage arts depended heavily on the principles of deception and illusion — the idea that if a fighter could mask his intent from the enemy, the enemy was helpless.

Modern American Ninja: The term "modern American ninja" refers to present-day Americans (and persons from other western nations) who have received Ninjutsu training. Modern ninja from Japan are often depicted as using ancient devices and weapons, perhaps because of the "flavor" this gives them. American ninja, on the other hand, usually have no reluctance to use the technology of modern warfare and espionage. Modern American ninja are more likely than any other type of ninja to use firearms, electronic devices, and similar high-tech gadgetry.

NINJA TEMPLATE

Cost	Abilities
10	Martial Art: Ninjutsu or Karate maneuvers (10 points' worth; character's choice)
3	Acrobatics
3	Breakfall
3	Climbing
3	Concealment
2	KS: Ninjutsu or Karate (character's choice) 11-
3	Language: Ninja Clan Codes and Symbols (fluent conversation; literate)
3	Stealth
9	WF: Common Melee Weapons, Common Martial Arts Melee Weapons, Common Missile Weapons, Garrote, Blowgun, Fukimi-bari
6	6 points' worth of Skills from the following list: Contortionist, Conversation, Demolitions, Disguise, Fast Draw, High Society, Lockpicking, Paramedics, PS: Cartography, PS: Dancing (INT Roll), PS: Healer (Doctor), PS: Singing, Riding, Seduction, SS: Meteorology (INT Roll), Security Systems, Sleight Of Hand, Survival, Tracking, Weaponsmith

Total Cost Of Template Abilities: 45

Cost	Optional Ability
3	Bugging
3	Electronics
3	Mechanics
2	WF: Small Arms

Value Complications

None

Total Value Of Template Complications: 0

Value	Optional Complications
10	**Distinctive Features:** Style
5	**Distinctive Features:** Ninja Night-Suit (Easily Concealed; Noticed and Recognizable) For feudal-era ninja, increase the Reaction to "Causes Extreme Reaction (fear and loathing)," and the value to -15)
10	**Hunted:** own ninja clan (or organized crime group) (Frequently, Mo Pow, NCI, Watching) (this Hunted is appropriate for a ninja who's loyal to his clan [or for modern ninja, his organized crime group]; you can change its value by changing the frequency)
15	**Social Complication:** Ninja (Occasionally, Severe) (this Complication is only appropriate for martial arts campaigns set in Japan's feudal period)

THE HONORABLE NINJA

One form of the general Ninja archetype that's particularly appropriate for PCs is the *Honorable Ninja*. This character might have been born into a Japanese ninja clan, or adopted into one. He could be an a *gaijin* (an outsider or foreigner) whom the clan agreed to train; or he could be a practitioner of a type of modern Ninjutsu which claims no ties to historical Ninjutsu, but which works to redevelop the art. Either way, the character is a ninja... but one with an honorable soul, who's more than a ruthless assassin and spy. Adventures involving him should deal as much with espionage and stealthy assaults as with all-out martial arts combat, and should occasionally bring his honorable nature and loyalty to his clan into conflict.

THE PHILOSOPHER

This archetype, relatively uncommon among PCs, is a thinker rather than a doer. He prefers nonviolent solutions to problems, even though his skill with martial arts makes even seasoned fighters wary of him. His approach to life is generally dictated by some school of religious or philosophical thought, such as Taoism or Buddhism, which he interprets as calling for passive acceptance of most fates, nonviolent responses to violence, or what have you.

But the Philosopher's not an ineffective milquetoast. When push comes to shove, as it usually does in these stories, the Philosopher sheds his cloak of nonviolence and uses his fighting skills to their utmost. Although often trained in one of the internal Chinese fighting styles, he can learn any style that is not overtly aggressive (*i.e.*, he shouldn't take Muay Thai or some other brutal fighting styles, but most forms of martial arts are acceptable).

THE SAMURAI

The *samurai* were part of the military caste in historical Japan. They were retainers in service to Japanese nobles, trained in the use of the sword, spear, naginata, and bow. They tended to be in excellent physical condition and were expected to lay down their lives for their lord at any time.

Because samurai ranged from simple retainers to military commanders, a Samurai character isn't required to purchase any Martial Maneuvers as part of his Template. Basic Samurai just have Weapon Familiarities and Combat Skill Levels; more skilled Samurai generally buy maneuvers from specific martial arts styles, such as Jujutsu, Kenjutsu, Kyujutsu, Naginatajutsu, or Sojutsu. Though it's not required by the Template, most Samurai learn a martial arts style.

Women could become Samurai, and were bound by the same rules and duties that governed the men. Historically, women didn't fight in battles, but there are plenty of warrior women in Japanese cinema and anime. Traditionally, female Samurai tend to prefer the naginata to the katana.

At the end of the nineteenth century, during the Meiji Restoration, the samurai class was disbanded. However, most of the fighting arts

"FINDING A MASTER OF THE DARK ART OF NINJUTSU IN MODERN WESTERNIZED JAPAN SEEMS AS UNLIKELY AS FINDING AN ACTIVE PRACTITIONER OF THE MAGIC OF MERLIN IN CONTEMPORARY INDUSTRIALIZED ENGLAND."

– STEPHEN K. HAYES

FEUDAL JAPANESE MILITARY TITLES

The military caste of Japan was known as the *buke*. Men of the buke were *bushi*, which means "warrior." Specific bushi were the *ashigaru* ("fast legs"), who served as spearmen and foot soldiers; the *doshin* and *yoriki*, who were policemen; and the *samurai* (the word comes from the root *saburau*, meaning "to serve"). There were masterless samurai known as *ronin* ("wave man"). These were usually men who had been banished from service, or had been on the losing side of a battle and no longer had a lord to serve. *Ronin* typically turned mercenary, selling their swords to whoever would pay them, or became bandits.



of the samurai have survived into the twentieth century, and there are modern Japanese who consider themselves to be samurai in the old tradition.

Both feudal-era and modern day Samurai and *ronin* (see below) may, but do not have to, take any of the optional Complications. A modern-day Samurai doesn't have to learn Riding. Adventures featuring a Samurai generally involve him trying to achieve his personal goals (such as revenge) while meeting his obligations to and achieving the goals of his lord (which may directly or indirectly conflict with his own goals).

In campaigns that limit a character to 25 points of Complications from any one Complication category, the character who takes both Codes only receives 25 points for them instead of 40.

THE RONIN

One form of the Samurai archetype is the *ronin*, an unemployed samurai. A ronin is often forced to wander and undertake short-term assignments (many of them nasty, or which put him in moral dilemmas) to make his living. The most famous masterless samurai of Japanese history are the *47 Ronin* (see page 288).

A ronin character should only take the Code Of The Bushi if he intends to find a master, or drifts from master to master and behaves as a true samurai when employed by those masters.

THE SERIOUS STUDENT

This character, like the Irritable Student, appears in campaigns featuring a teacher as an important PC or NPC. Unlike this Irritable colleague, this character is sober and studious (and, usually, more boring than the Irritable Student). The Serious Student is built much like the Irritable Student, but without *Aggressively Impatient*.

THE SIDEKICK

This character is a buddy of one of the other characters; if the campaign centers around a school, he's another student at the school. A variation of the Sidekick is the *Comic Sidekick*, who's a bit goofy, foolish or stupid.

This is a demanding role to play, because (by definition) the Sidekick isn't as good a martial artist as the character who's his friend. He should have a minimum number of Martial Maneuvers and fewer Combat Skill Levels than his friends have. If no player wants to have distinctly less fighting versatility than the group's standard, the Sidekick should not be a PC — if he appears at all, he should be an NPC (often either a DNPC or a Follower). On the other hand, he could have a variety of abilities that make him just as useful to the group as the top-line fighter. He could have Streetwise and dozens of street Contacts, scientific and technical skills the group needs, or the like.

SAMURAI TEMPLATE

Cost	Abilities
8	Combat Skill Levels (8 points' worth; player's choice)
2	KS: Specific Martial Art 11-
3	Riding
4	WF: Common Melee Weapons, Common Missile Weapons
9	9 points' worth of Skills from the following list: Acting, Breakfall, Fast Draw, High Society, a Knowledge Skill or Professional Skill (Calligraphy, Classical Japanese Literature, Dancing, Divination, Gardening, Go, Hawking, Mon, Healing, Music, Painting, Poetry, Siege Warfare, Tea Ceremony, Teacher, Woodcut Art), Tactics, Weaponsmith
10	Fringe Benefit: Kirisutogomen (License to Kill Lower Classes)

Total Cost Of Template Abilities: 36

Cost	Optional Ability
10	Martial Art: Kenjutsu, Jujutsu, Kyujutsu, Naginatajutsu, or Sojutsu maneuvers (10 points' worth; character's choice)

Value Complications

20	**Psychological Complication:** Code Of Vengeance: Must Avenge All Insults To Self And Lord (Common, Total)

Total Value Of Template Complications: 20

Value	Optional Complications
10	**Distinctive Features:** Samurai Bearing (Concealable With Major Effort, Is Noticed and Recognizable)
10	**Distinctive Features:** Style
20	**Psychological Complication:** Code Of The Bushi (Common, Total)

THE SUPER-SOLDIER

This character became the ultimate soldier after treatments he received from the government (or some private benefactor) made him quicker, stronger, or tougher than the average human. He may also have cybernetic implants, similar technology, or even magic to aid him.

In addition to the abilities he gains from his treatments, the Super-Soldier is trained to fight, and fight well. He usually adopts a straightforward (and Western) fighting style, like Commando Training, Boxing, or Fisticuffs/Cinematic Brawling, but he can learn any style the player can justify to the GM. The Super-Soldier's combination of enhanced reflexes, superior senses, and superb combat training make him a match for even highly-trained martial arts masters.

THE UNWILLING FIGHTER

This character, though he is a master of the martial arts, doesn't want to fight. He has other goals, such as the pursuit of philosophy or the desire to be a humble gardener.

For some plot-driven reason, he becomes the target of the villains (perhaps he doesn't let the villains maim or kill his employers, which angers them). Finally, the villains' actions against him and those he protects drive him over the edge, and for a brief and bloody period of time he becomes The Avenger (see above).

The Unwilling Fighter is usually an excellent martial artist, having many Combat Skill Levels and at least four or five Maneuvers. But the martial arts are not his profession; he must have Skills pertaining to whatever he does to make his living.

THE VIGILANTE MARTIAL ARTIST

The Vigilante Martial Artist uses his fighting skills to fight crime and clean up the streets. On his own he often acts as the protector of a particular area or neighborhood (such as Chinatown); as a member of a team he usually functions as the group's expert on gangs and Asian organized crime. In either case his fists and feet have made him a force to be reckoned with on the streets of the city.

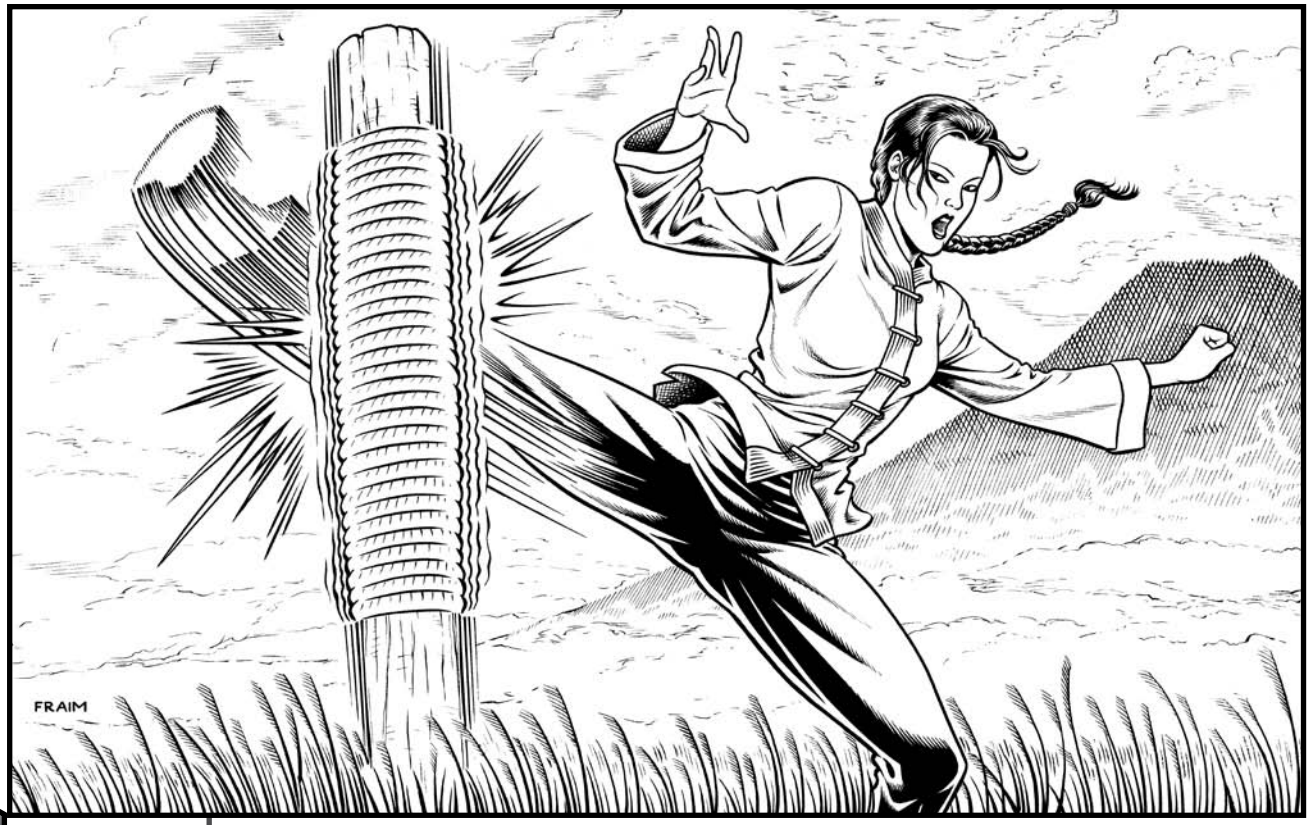
THE CAREER PATH OF THE MARTIAL ARTIST

The creation and development of martial arts characters often follows a definite series of steps or stages. You can think of this process as the "career path" of the martial artist character.

The first step on this path is one all players have to take: the creation of the character and the selection of an interesting martial arts style for the character to use. Often the selection of the style dictates other things about the character, such as his appearance, philosophy of life, and goals. Unfortunately, this is as far as many character designers get — even though there are several more stages of development.

The second step along the path can happen when the character is first created, or it may take place sometime later, such as when the player rewrites or redefines the character after playing him a while. This is the establishment of a Hunted which involves the character's martial art in some significant way. For example, the Hunted might be opposed to the character's order or school, a practitioner of a corrupted or evil version of the PC's style, or dedicated to some principle the PC opposes because of his style.





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At this point, the character starts to develop strong ties to his martial art. It's no longer a just a means to an end (beating up bad guys). Instead, it becomes a Way of Life, something defining who he is outside of the combat arena.

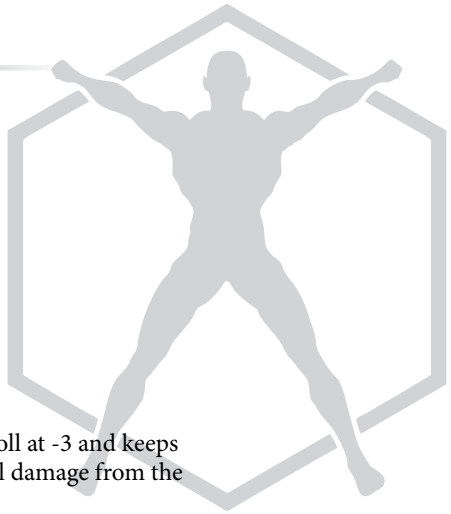
The third step along the path takes place when the player (sometimes with the GM's help) develops a very detailed view of the principles and aims of his martial art. He now begins to expand its base of maneuvers, manifest special powers associated with it, and so forth. The GM now becomes more involved with the character's development as he thinks about the character's role in the Martial World and begins to introduce more plotlines centered around the character, his style, his fellow practitioners, and his enemies.

Furthermore, the PC is now proficient enough to begin teaching students in earnest — NPCs seek him out for instruction, perhaps at the behest of the PC's own sifu or sensei, perhaps on their own initiative (depending upon the character's fame and reputation). These students may include former enemies whom the PC defeated, who now recognize his wisdom and seek to learn from him.

At step four, the character gradually develops into the main defender of his martial art — the champion his master sends for when the style or order is threatened, the main enemy of his master's enemies, the renowned leader of the art recognized anywhere in the Martial World, and so forth. He may even be the last living practitioner of his art. This aspect of the character may eventually crystallize into a major, large-scale plotline where something threatens his style's very existence, and only he can save it by relying on its virtues and strengths.

The fifth and final step along the martial artist's career path is when the PC becomes the master of his art. Obviously, this won't happen to all characters or in all campaigns. It may happen when the PC's master dies, disappears, becomes One With The Universe, or otherwise becomes unavailable. Depending upon the feelings of the player and/or the GM, reaching the fifth step may signal that it's time to retire the character and have him devote himself to preserving and promoting his art full-time.

The career path of the martial artist usually isn't nearly as pronounced in other genres as it is in the comic book Superhero and Martial Arts genres. Other genres generally lack the opportunities to focus on the martial artist and his world in the way Superhero and pure Martial Arts campaigns can. However, this is not to say the career path is totally absent — it simply detours a little, based on the strictures of the genre in question. For example, in a Fantasy game the GM might have created a race or tribe with its own martial art. As a result of long-standing oaths and customs, the best and brightest practitioners of this art go to the king of a nearby powerful nation to serve as his guards and protectors. In this situation, the martial artist PC's career path might consist of going out into the world to gain enough experience with his tribe's fighting style so he can return to the tribe, prove his worth, and become a member of the King's Guard. Whether this requires him to be removed from play would depend on the GM and the player.



SKILLS

This section reviews some special applications of Skills for martial arts characters. Many additional Skills, such as Defense Maneuver and Penalty Skill Levels, aren't mentioned here because they function normally for martial artists, but that doesn't make them any less appropriate for this type of character or campaign.

For expanded rules for all Skills and related subjects, see *The Ultimate Skill*.

EVERYMAN SKILLS

The Everyman Skill list for a Ninja Hero campaign (see Chapter Seven) usually depends on the game's setting and time period. A game taking place in medieval China would use a Fantasy list, whereas one set in the modern day would use the *Dark* Champions list. (See *The Ultimate Skill* for these lists.) In some Martial Arts campaigns, where it seems that literally everyone has fighting skills, the Everyman Skill list might even include a few points' worth of Martial Maneuvers (if so, this constitutes an exception to the normal rule that a character has to buy a minimum of 10 points' worth of Martial Arts).

ACROBATICS

Acrobatics is a very appropriate skill for martial artist characters. It has several uses.

First, martial artists often use Acrobatics as the Required Skill Roll for various abilities (particularly some extra meters of Leaping or a few extra points of DCV).

BEING THROWN

Second, as noted on 6E2 83, a character can use Acrobatics to resist being thrown by any Combat Maneuver that's supposed to throw him to the ground. With a successful Acrobatics roll at a -3 penalty, the character keeps his feet and is not thrown down. This means he doesn't suffer the DCV or "initiative" penalties for being thrown.

However, this doesn't keep him from taking damage from the Throw maneuver. Some Throws are fist-strikes hard enough to take a character off his feet; others are leg-sweeps where some of the damage comes from the attacker's blow to the backs of the character's legs; the standard Grab and Throw slams a character hard onto the ground, even if he makes his Acrobatics roll and keeps his feet. Therefore, even if the character succeeds with his Acrobatics roll at -3 and keeps his feet, the character takes full damage from the Throw maneuver.

Characters can also use Breakfall to avoid some effects of Throws (see 6E2 83 and APG 171). However, a character cannot perform a Breakfall roll and an Acrobatics roll in the same Phase both to resist being thrown and to reduce the damage from being thrown — he can only use one of them against a given throw attack. However, the character could make one Acrobatics or Breakfall roll to avoid some of the effects of the Throw, and then make a separate Breakfall roll to regain his feet instantly (without taking a Half Phase). The character could make an additional Breakfall roll by half in the same Phase to overcome the effect that the attacker (the person who threw the character) automatically gets to act first (regardless of relative DEX) if he and the attacker have their next Phases in the same Segment.

BEING PRONE

Third, a character who's thrown or knocked down, one who isn't able to keep his feet, can use Acrobatics another way. If he makes a half roll (*e.g.,* if his roll is a 13, he must roll a 7 or under), he immediately gets his full DCV, even though he's prone. If he fails his half roll, he suffers ordinary DCV modifier for being prone. But on his next Phase, he can try again.

The character doesn't have to get to his feet to have his full DCV when using Acrobatics this way. He may prefer to remain prone. For example, perhaps he's been injured so that one leg isn't working right, thus keeping him from standing up — he'll have to stay down and use his Acrobatics to keep his DCV up. (Of course, he may suffer a penalty for trying to use Acrobatics with an injured leg; this depends on the GM.)

RUNNING UP WALLS

Fourth, characters can use Acrobatics to execute the common martial arts movie stunt of running a short distance up a wall and then backflipping off to land behind a pursuing foe. To do this a character has to make a Half Move up to a wall (*i.e.*, he has to Run at least 2m up to the wall) and make an Acrobatics roll. If the roll succeeds, he "runs" up the wall no more than 4m and then makes the flip, landing up to 4m away from the wall (his choice of where to land) and facing it.

"You can win by making best use of the enemy's frightened rhythm."

– Miyamoto Musashi, *Go Rin No Sho* ("A Book of Five Rings")



If the roll fails, he runs into the wall (but doesn't hurt himself), fails to land properly after the flip, slips and falls while "running" up the wall, or the like. If it fails badly (by 4 or more), he could hurt himself (causing a DEX and OCV reduction for a few days due to a sprain, or suffering some dice of Normal Damage).

Alternately, a character doesn't need to backflip off the wall at all — he can simply use Acrobatics to "run" up to 4m up a wall. (At the GM's option, you can increase this by +1m for every 1 point by which the Acrobatics roll succeeds.) This allows him to get to low rooftops, high windows, overhangs, and the like. (The GM may require the character to make a DEX Roll to grab hold of these objects or "hit" his "target.") However, if the character hasn't reached a safe surface or something he can grab hold of by the end of the "run," he falls to the ground.

ACTING

A character can use Acting to simulate a greater injury than he's actually received. This may make his opponent overconfident and allow the character to make a Surprise Move attack. This requires a Skill Versus Skill Contest pitting the character's Acting against the target's PER Roll. The GM decides, based on how clever he feels the ploy is and how likely the target is to believe it (the *Overconfidence* Psychological Complication usually comes into play here), what modifiers (if any) apply to the character's Acting roll. If the ploy isn't really clever, the target knows the character fakes injuries frequently, or the target makes his PER Roll by more than the character makes his Acting roll, the character gets no OCV bonus. (In fact, the GM may give the *target* an OCV bonus, since the Acting character probably has to reduce his mobility [and hence his DCV] to make a fake injury look convincing.)

If the character wins the Contest, the GM has to decide how much of a Surprise Move bonus to award him. This depends on how much he won the Contest by (usually a +1 bonus for every two full points by which he wins, with a minimum of +1 and a maximum of +3), how clever the GM judges the ploy to be, and so forth.

Characters can also use Acting to imitate some other character's personal fighting style. This ability doesn't necessarily have much use in combat, but may crop up in other situations. For example, suppose a villain with Acting wants to frame a PC for a crime. He could disguise himself as the PC, then perform some heinous crime before witnesses who swear it was the hero — they didn't just recognize his face, they recognized his moves. This requires a Skill Versus Skill Contest pitting the villain's Acting Skill against the PER Rolls of onlookers familiar with the real person. To do this, the actor must know at least two Martial Maneuvers in the same style as the person he's mimicking. If the actor is a karateka and he's trying to imitate a jujutsuka, and doesn't have any Jujutsu maneuvers, he's out of luck. A Knowledge Skill of the imitated character's style can act as a Complementary Skill Roll.

ANALYZE

For martial artists, this Skill is most often bought as *Analyze Style* — the ability to assess an enemy's fighting skills (*i.e.*, his Martial Arts and related abilities). He may only use it after watching the enemy fight — he must observe his target fighting for at least one full Turn before he can make a Skill Roll. The information the character gains from an Analyze Style roll depends on how well he succeeds, as indicated in the accompanying table. A character with Analyze Style gets a +2 to his Skill Roll if his target possesses a *Style* Distinctive Feature.

Analyze Style also allows a martial artist to take advantage of an opponent's consistency. Some characters tend to favor one or two attack maneuvers, usually because they offer high damage capabilities or some advantageous combination of CV bonuses. In this situation, a character can make an Analyze Style roll to prepare himself for this favored attack. If he succeeds with the roll, he gets +2 DCV against that maneuver in this particular fight. (With the GM's permission, characters can also use KS: [Specific Martial Art] this way.)

ANALYZE STYLE

Makes Roll By	*Information Gained*
0 (exactly)	The character knows whether the target is a poor, medium, good, or master-level fighter.
1 or 2	The character knows how the target compares to the character in terms of fighting prowess ("I'm far superior to him," "It would be a close thing but I think I'd win," "It's anybody's guess who would win," "He has the edge over me," or "I don't stand a chance.")
3 or 4	The character knows certain Physical Limitations and Vulnerabilities possessed by the target (the GM decides which Limitations the Skill can detect; *Lame* would be, while *2x BODY from Poisons* would not be, for example).
Half or better	The character knows the location of the target's open Gate (if target has the Iron Shirt ability on pages 154-55)

BREAKFALL

A character can use Breakfall to reduce the damage he takes from any maneuver that throws him to the ground; see 6E2 83 and APG 171.

A character cannot perform a Breakfall roll and an Acrobatics roll in the same Phase both to resist being thrown and to reduce the damage from being thrown: he can only use one of them against a given Throw attack. However, a character could make one Acrobatics or Breakfall roll to avoid some of the effects of the Throw, and then make a separate Breakfall roll to regain his feet instantly (without taking a Half Phase). He could make an additional Breakfall roll in the same Phase to overcome the "first movement next Phase goes to the Thrower" effect.

Breakfall is known as *ukemi* in Japanese and *nhao lan* in Vietnamese.

BUREAUCRATICS

Most Martial Arts action heroes have no use for bureaucrats, and with good reason: they prefer to resolve problems the direct way, with their fists. In some campaigns, however, a little knowledge of how to handle bureaucracy can be a great help. For example, in a campaign taking place in period China, Bureaucratics is almost a requirement, especially if the characters have to interact with the Imperial government in any manner. The same is true for games set in feudal Japan. On the other hand, modern-day characters, such as police officers in Cinematic Martial Arts campaigns, tend to ignore local laws and associated bureaucratic entanglements with impunity.

COMBAT SKILL LEVELS

Combat Skill Levels are very popular with martial artists, for obvious reason. A 2-point CSL improves OCV with a specific Maneuver, perhaps cancelling out its OCV penalty. A 3-point CSL improves OCV or DCV with up to three Martial Maneuvers. A 5-point CSL improves OCV or DCV with all of a character's Martial Maneuvers. (However, if a character rarely, if ever, uses non-Martial Maneuvers to fight in melee combat, the GM might require him to buy 8-point All HTH Combat CSLs rather than 5-point Levels.) An 8-point CSL improves a character's OCV or DCV with All HTH Combat.

Martial artists often buy Combat Skill Levels as Powers. Combat Skill Levels with Limitations such as *Costs Endurance* (-½) or *Requires A Skill Roll* (typically Acrobatics; -½) are a good way to represent how the character's ability to move in combat helps him fight, for example. This can also represent a character who discovers his opponent's tougher than he thought and has to "fight above himself" (*i.e.*, use CSLs that Cost Endurance) to fight better at the expense of tiring more quickly. See 6E1 71 for rules about applying Limitations to CSLs.

MARTIAL ARTS CSLS AND WEAPONS

If a character has bought 3-point or more expensive CSLs for three Martial Maneuvers or 5-point CSLs for a single Martial Arts style (say, Karate), and has purchased a Weapons Element for that art (for example, to use Karate Weapons with the Karate maneuvers), the character can use his CSLs with weapons used with his Martial Maneuvers. However, if he buys maneuvers from outside his art (say, a Kenjutsu sword maneuver), he cannot use the 3- or 5-point CSLs with his original art with the "outside" maneuvers (he could, of course, use an 8-point CSL).

In general, characters are better off buying 8-point CSLs with All HTH Combat, since these Levels apply to all Martial Maneuvers from the character's main style, Maneuvers bought from other styles, ordinary *HERO System* Combat Maneuvers, and weapons not used within the character's style.

HAND-TO-HAND CSLS VERSUS A SPECIFIC STYLE

A character could buy CSLs that apply *Only Against [Specific Martial Arts Style]* (-1). This simulates a character who's studied a particular style extensively and learned its weaknesses. Characters may also take the Limitation *Requires A KS: [Specific Style]* Roll for these Levels. This sort of CSL is especially appropriate for a martial arts villain. He can use his Levels to easily defeat the PCs in an early encounter; later, after the PCs have gotten additional training or learned ways to mask the weaknesses the villain exploited, they can return and defeat him.

CONTORTIONIST

It's common for characters to use Contortionist to try to escape from Grabs, as discussed on 6E1 71. Fighters who use Grab-oriented styles (such as Wrestling) sometimes oil their bodies to make it easier to slip from someone's grasp; this adds +1 to Contortionist roll to "break free" from Grabs.

FAST DRAW

In Japan, this Skill is called *iaijutsu*; it's the samurai's ability to unsheathe his sword instantly and attack without hesitation. Tradition attributes the creation of Iaijutsu to one Hōjō Jinsuke, who developed it as part of a quest to avenge his father's murder.

Warriors often regard Iaijutsu as a martial art in itself, but it's sufficient for game purposes to describe it as a "companion art" to Kenjutsu. It has four basic techniques: *nukitsuke* (the sudden drawing of the blade); *kiritsuke* (the cut(s) used to injure or kill the opponent); *chiburi* (the shaking of blood from the sword-blade; this maneuver is sometimes used to blind an opponent by flicking blood into his eyes, see the option under *Blade Flare* on page 124); and *noto* (resheathing the sword). Other techniques dealt with countering surprise attacks, attacks by multiple opponents, fighting in the dark, and so forth. (Thus, to truly simulate Iaijutsu, a character should purchase not only Fast Draw but Combat Sense and Defense Maneuver as well; Lighting Reflexes is also

"When you take up a sword, you must feel intent on cutting the enemy."

– Miyamoto Musashi, *Go Rin No Sho* ("A Book of Five Rings")

recommended.) Knowledgeable characters can identify different substyles of Iaijutsu by the grips they teach, the fighter's emphasis on certain techniques, and so forth.

SNATCHING AND SWITCHING HELD OBJECTS

Fast Draw has another function outside of combat: a character can use it to snatch things out of someone's hand before he can close it — a trick often performed to impress someone. The character has the other person hold something in his open palm, and tells the fellow he can snatch the object out of his hand before the fellow can close his hand. With a successful Fast Draw roll in a Skill Versus Skill Contest against the target's Fast Draw or DEX Roll, the character succeeds. If the character succeeds and immediately makes an appropriate Presence Attack, grant him +1d6 for every two points by which he beat the target's Fast Draw or DEX Roll.

A character can also use Sleight Of Hand, if he possesses it, with Fast Draw to make a switch. If he succeeds at a roll with both Skills (the target can make a PER Roll in a Skill Versus Skill Contest with the Sleight Of Hand), our hero can take an object off the other fellow's palm and drop another in its place... without the target realizing what's happened. The target feels the object in his hand and thinks he won the contest.



CONTORTIONIST

In Japan, the art of contorting the body is known as *tonjutsu*. When used by ninja or those trained by them, the ability to tie knots for maximum strength and so as to prevent escape, which can also be bought as PS: Knot Tying, is called *terinawajutsu* or *hojojutsu*.

FEINT

This optional new Agility Skill allows a character to trick or outmaneuver an opponent in HTH Combat, thereby obtaining a short-term advantage in the fight. It's most commonly used in armed HTH Combat, such as swordfights, but also applies to unarmed HTH Combat.

Using Feint requires a Half Phase Action. If a character's Skill Roll succeeds, his opponent automatically gets to make a PER Roll or Feint roll (opponent's choice) in a Skill Versus Skill Contest. (The GM can allow the use of other appropriate Skills, such as a Knowledge Skill of the fighting style the character's using or a relevant Analyze.) If the opponent wins the Contest, the character gains no benefit from Feint. If the character wins the Contest, he obtains a +1 OCV bonus for his next attack. (This might increase to a +2 if the character's roll succeeded by half or was a Critical Success.) He must use that bonus for his very next attack (either in the same Phase or his next Phase) and must make that attack against the opponent he engaged in the Skill Versus Skill Contest with. If he attacks anyone else or doesn't make an attack as his next Action, he loses the bonus. (However, at the GM's option the character could perform a Zero Phase Action or Action that takes no time before making the attack that gets the bonus.)

If a character fails his Feint roll, and his opponent succeeds with a PER Roll at -2, the attacker suffer a -2 OCV penalty on his attack, since his target has seen through the "feint" and knows what to expect. If a character fails his Feint roll badly (by 4 or more), he's put himself in a worse position as the result of his failure — if his opponent's next Action is an attack against him, that attack receives a +1 OCV bonus. If the opponent does anything other than attack the character in HTH Combat on his next Action, as described above, he loses this bonus.

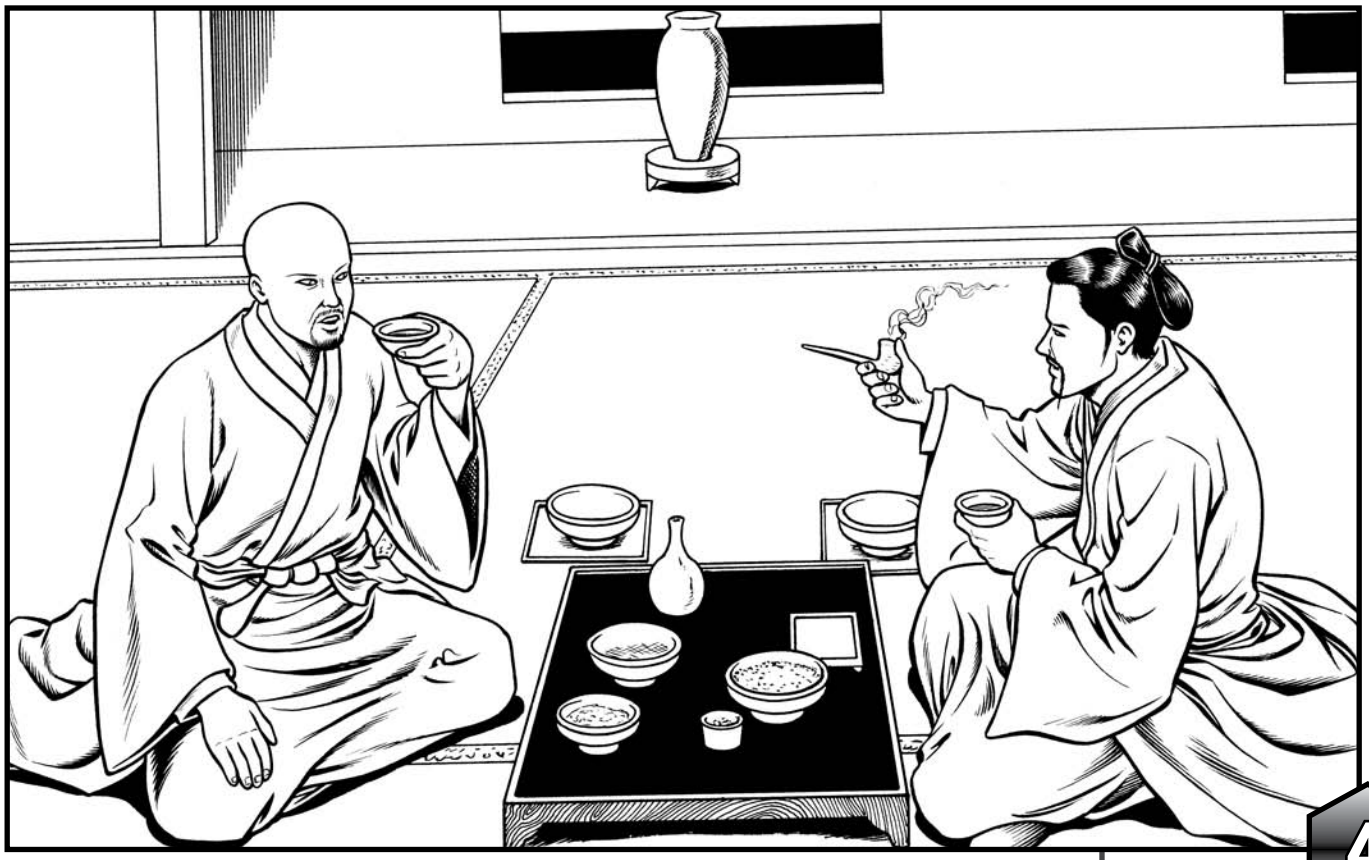
Using Feint becomes progressively more difficult against the same opponent as he learns to see through the character's tricks. Each time after the first a character uses Feint against a particular opponent in a combat, he suffers a cumulative -2 penalty to his roll. At the GM's option, the opponent may receive a +1 bonus to his PER Roll in later combats because he remembers some of the character's moves. Thus, sooner or later a recurring enemy learns how to avoid the character's tricks. Other characters who have watched the character fight, or who make the character's Reputation roll, may also know of his tricks, thus earning the same bonus even if this is the first time he's ever fought them.

At the GM's option, the character can use Feint in a different way: as a Complementary Skill to his HTH Combat Attack Roll. If so, any bonus obtained is subject to the rules above. Since this can provide a significantly higher bonus than the standard use, the GM may rule that it takes a Full Phase Action instead of just a Half Phase. Also at the GM's option, a character using the standard rules for Feint may receive Complementary Skill-like bonuses to his OCV if he makes the Skill Roll by a greater degree (*i.e.*, a +1 OCV bonus if he makes the roll exactly, with an additional +1 OCV for every 2 points he makes the roll by.

Ordinarily Feint only applies in HTH Combat. At the GM's option, characters can also use it in Ranged Combat. This might simulate firing an extra shot to lure or force the target into position for the killing shot, particularly careful aiming, or the like.

If the GM doesn't want to allow Feint as a Skill, characters can achieve much the same result by buying appropriate Combat Skill Levels with Limitations like *Requires A DEX Roll* and *Extra Time* (always requires a Half Phase Action to use; -¼).

If the GM thinks that allowing characters to Feint with any HTH Combat attack is too broad and unbalancing, he should require characters to buy Feint the same way they have to buy Fast Draw: by Weapon Familiarity categories (with "Barehanded" counting as a single category for unarmed attacks). Thus, a character with Feint (Blades) can't trick opponents when he's in a fistfight or wielding a spear.



4

GAMBLING

Martial artists looking for a greater understanding of strategy and tactics usually learn any one of several tabletop games. Skill with any one of these games usually means the character is a man of some intelligence and learning, and often helps him make a good impression on a host. The games (all Board Games) are:

- *Go-Moku* (also known as *Renju*), a game where the objective is to place five colored stones in a row
- *Hasami Shogi*, similar to *Go-Moku*, with the same victory conditions
- *Mahjongg* (or *Ma-Jong*), a tile game roughly 3,000 years old with a complex scoring system; popular among gamblers
- *Wei-Ch'i* ("way chee"), or *Go*
- *Xiangqi* (or *Siang K'i*) — Chinese chess, similar to European chess, but with a game board divided by a river and featuring units such as cannon and chariots

Of these games, *Wei-Ch'i* is the most important. Better known by its Japanese name, *Go*, it's an abstract game of territorial conquest which was a common pastime for samurai. In Japan a master of *Go* (in *HERO System* terms, "mastery" means at least Gambling (Wei-Ch'i) 14-) can find plenty of employment as an instructor (even today), and it's possible to live as a professional *Go* player.

KNOWLEDGE SKILLS

The following Knowledge Skills are especially appropriate for martial artist characters.

KNOWLEDGE SKILL: THE MARTIAL WORLD

In modern-day campaigns, the Martial World is a worldwide martial arts subculture; you find it in any nation or city where there are martial arts schools or traditions. KS: The Martial World is similar to the *Streetwise* Skill, but deals only with the world of the martial arts. Streetwise doesn't do much good among martial artists, because those who belong to the Martial World are rather insular and closed-mouthed about it when talking to outsiders.

A successful KS: Martial World roll allows a hero to use the Martial World grapevine to hear about unusual events and happenings in the Martial World, and to send messages to other people in the Martial World. For example, if a hero hears that an assassination was performed using an interesting but little-known Taijutsu technique, a successful KS: Martial World roll might let him figure out who can reveal the culprit's identity to him (or, simply, who the culprit is). This Skill also keeps the character up to date about who's on top in the sporting competition forms of the martial arts and other current affairs in the significant martial arts schools around the world.

"If water derives lucidity from stillness, how much more the faculties of the mind! The mind of the sage, being in repose, becomes the mirror of the universe, the speculum of all creation."

– Chuang Tzu



KNOWLEDGE SKILL: MON

Mon are symbols and designs used to represent Japanese families; every major Japanese family, especially the more traditional ones, has a distinctive *mon* design. Knowledge Skill of *mon* gives a character a good grounding in the recognition of these designs. He can recognize famous designs automatically, and identify others with a successful Skill Roll. This can be important in martial arts campaigns centered around Japan, where recognizing a character's family by his *mon* can make all the difference in determining who's friend and who's foe.

KNOWLEDGE SKILL: [SPECIFIC MARTIAL ART]

Every style in Chapter One recommends purchase of a Knowledge Skill. This KS has several functions in the campaign:

History: The character has a grounding in the history of his style. He knows the factors that led to its development, the influences which affected the art, and the names of the persons who contributed significantly to its development. With a successful Skill Roll, he can answer more difficult questions about the style's history.

Philosophy: The character has an understanding of the philosophical side of his style. Most Eastern martial arts have a very important philosophical side to them, often grounded in Buddhism or Taoism. This is seldom important in an action-adventure game, though wise practitioners of the art are often inclined to baffle young adventurers with cryptic riddles and metaphors, which a successful Knowledge Skill roll can help unravel.

Personalities: The character knows major practitioners of the art, at least by name and reputation. If the art is practiced as a sport (for example, Karate has a full-contact sport as a sideline), he knows who the current champions and contenders are with a successful Skill Roll. In modern-day campaigns, he also knows what they look like due to appearances in magazines covering the style.

Schools: The character can, with a successful roll, recognize the precise style of another practitioner of the same art. One *karateka* (Karate practitioner) observing another in combat can make his Skill Roll; with a successful roll, he will know (or at least have a good idea) of which branch of the style the other character learned, and may (if he makes his roll by 3 or better) know exactly who trained this character.

Symbols: With a successful roll, the character can recognize the distinctive symbols used by many schools or branches of his style. Where appropriate, he can recognize variations in the weapons used by different branches of his style. For example, different ninja clans were supposed to have different-looking shuriken; a character with KS: Ninjutsu could, with a successful roll, determine a shuriken's school or clan of origin (if any).

Other Styles: With a successful roll at -2, the character can recognize a style not his own. He might see a fighter in combat, make his roll, and recognize that the other fellow was performing Savate maneuvers. The GM can apply additional penalties based on how unfamiliar he believes the character to be with the style he's observing. This use of the Skill doesn't allow the character to recognize specific schools or styles of the other art.

Analyze Style: If a character has the *Analyze Style* Skill, and has a KS of the same style being used by the character he's analyzing, he can use his KS as a Complementary Skill to Analyze Style.

LANGUAGE: NINJA CLAN CODES AND SYMBOLS

Only ninja who belong to ninja clans may learn this Skill. It's a series of special code-words, hand-signs, and commands that allow a ninja to communicate secretly and silently with one of his own clan. Characters must buy it this way: 2 points in a language (Ninja Clan Codes); and if necessary for the campaign, 1 point for Literacy (Ninja Clan Symbols). Buying more points in the language doesn't do any good.

Each ninja clan has its own set of codes and symbols. Consider each clan's language linguistically unrelated to all other clan languages (or any other language, for that matter) for purposes of learning more than one.

Two ninja of the same clan, sitting together, could hold an ordinary conversation with normal speech and exchange secret information through use of code-words and hand-signs casual observers could not detect (or would not know the meaning of). A ninja in the field can give tactical commands to his subordinates through spoken words and hand-signs. A ninja can bury an important object at a particular site and leave a "meaningless scratch" on a wall or tree nearby; a ninja of his own clan can interpret the scratches and find the buried goods.

Consider this a complete language which may be performed at any time either with voice, or with hand-signs, or both. But it's not a sophisticated language, so the GM can assign INT Rolls and INT Roll penalties to ninja trying to communicate complicated thoughts or stories when using it.

PROFESSIONAL SKILLS

Some PSs appropriate to martial artists include:

PS: CHINESE HEALING

PS: Chinese Healing reflects a character's knowledge of and ability to use ancient Chinese healing techniques. It corresponds, in game mechanics, to SS: Medicine and PS: Doctor.

Chinese Healing uses a combination of herbal medicine and acupuncture. It works to put the body's internal systems back in balance to combat disease or cope with traumatic injury. In game terms, it works just like PS: Doctor (a character with it must buy a 1-point *License To Practice Medicine* Fringe Benefit separately if he wishes to practice medicine legally).

Characters can use Chinese Healing to undo the effects of Dim Mak attacks (see page 139). A character with PS: Chinese Healing can make a normal Skill Roll to detect that his patient is suffering from Dim Mak techniques. To cure his patient, he must succeed in a Skill Versus Skill Contest against the Chinese Healing Skill of the character who performed that Dim Mak attack. If he wins the contest, he "turns off" the effects of the Dim Mak attack. This cure doesn't instantly heal the victim back to health; it just stops the progressive effects of the Dim Mak and allows the patient to begin healing normally. If he fails the roll, he can do nothing to forestall the continuation of the Dim Mak effects.

Regional variations on this Skill include *PS: Indian Healing* and *PS: Korean Healing*, which are appropriate for some martial arts from those regions.

PS: INSTRUCTOR

Characters who want to teach their martial art to others should buy this Skill. Anyone can teach, of course, but someone with PS: Instructor is more skilled at doing so, and better able to evaluate the best methods for instructing a particular student or class, the progress of a student, and so forth. This Skill includes knowledge of some very basic sports medicine techniques to help with common *dojo* injuries.

"All kinds of knowledge eventually become self knowledge."

– Bruce Lee

SCIENCE SKILL: SPECIFIC MARTIAL ART

A Science Skill in a particular style gives a character knowledge of the mechanical aspects of his fighting maneuvers, including their kinesiology and the scientific principles which make them work. At the GM's option, this may include some appropriate "sports medicine" techniques for common *dojo* injuries and/or some very basic knowledge of human anatomy. In appropriate circumstances, this SS and PS: Instructor are Complementary to one another, since oftentimes the more one knows about an art, the better one can teach that art to others.

SLEIGHT OF HAND

If the GM doesn't want to use the optional *Feint* Skill described above, at the GM's option, characters can use Sleight Of Hand as a Half Phase Action to perform "feints" or "foists" in HTH Combat. This means the character's trying to "fake out" his opponent, creating an opening he can exploit. Depending on the GM's preference, either Sleight Of Hand works exactly like Feint, or for every 2 points the character makes his Sleight Of Hand roll by, he gains +1 to his OCV, up to a maximum of +3. However, each time after the first he tries this against a particular opponent, he takes a cumulative -2 penalty to his Sleight Of Hand roll. Thus, sooner or later a recurring enemy learns the character's tricks and how to avoid them. Other characters who have watched the character fight, or who make the character's Reputation roll, may also know of his tricks, thus subjecting him to the same penalty even if this is the first time he's ever fought them.

If the GM uses the latter option, if a character fails his Sleight Of Hand roll, and his opponent makes a PER Roll at -2, the attacker suffer a -2 OCV penalty on his attack, since his target has seen through the "feint" and knows what to expect.



PERKS AND TALENTS

Most Perks, and many Talents, are appropriate for martial artists, assuming they're appropriate for the campaign based on its period or setting. Any not mentioned here function normally for martial artists or don't require additional discussion.

PERKS

Perquisites which are useful in martial arts campaigns include:

CONTACT

Several types of Contacts often appear in martial arts stories:

The Ex-Master: The martial arts expert who trained the character. If bought as a Contact, he won't normally come along with the hero on his adventures, but can often answer questions about the hero's newest opponent or give the hero additional between-adventures training.

The Old Buddy: This character was in the armed forced with the hero, was a co-student with him back in the old days, or something of the sort. He's often a lower-grade martial artist himself; frequently, he's also wealthy, a weaponsmith, or otherwise positioned to help the character out from time to time. For example, he might protect a rescued NPC when the hero doesn't need to be burdened with the presence of a non-fighter.

FOLLOWER

The most common type of Follower for a martial artist to have is a student. Many martial artists attract non-fighters or beginning fighters who wish to learn from them. The character can guide the student's development by deciding how much to spend on his *Follower* Perk; when the Follower reaches an ample level of ability and it's time for the characters to part, the PC can "turn in" his Follower and get his points back. He has to use those points to buy off Complications related to the Follower, or to buy other Followers, Bases, Vehicles, and such things — he cannot spend them on Characteristics, Skills, or Powers.

FRINGE BENEFITS

Some important or useful Fringe Benefits for martial artists include:

Accredited Instructor (1 point): This Fringe Benefit indicates the character's been accredited as an expert and instructor in a specific martial arts style by a recognized body which regulates that style (for example, the "World Kung Fu Masters Federation" for a Kung Fu practitioner). This increases his profile in the Martial World and helps him attract students (should he wish to teach).

Since this Perk indicates someone who's an expert and a qualified instructor, the GM should ordinarily require a character to be a black belt (see page 14 for qualifications), or possess a similar level of skill and learning, before he can buy Accredited Instructor.

"Black Belt" (1 point): This optional Fringe Benefit means the character's recognized as a "black belt," or expert fighter, by a governing body of his style (or some similar organization) and has the right to refer to himself as such. A character with this Perk can sometimes rely on members of the Martial World for work (*i.e.*, teaching martial arts), shelter, and the like.

This Perk is strictly an optional one; its availability depends on the GM's ruling regarding how a character qualifies to be a black belt. Refer to *Black Belt Status In The HERO System*, page 13, for details.

Kirisutogomen (10 points): Only characters in feudal-era Japanese campaigns can take this Fringe Benefit. It represents a samurai's right to kill anyone of a lower social class. In some periods, samurai all had this right, but different samurai implemented it in different ways. More calm and philosophical samurai exercised it only when deliberately offended; touchier samurai killed anyone who accidentally stepped across their blades, didn't bow down quite far enough, or otherwise inadvertently bothered them for any reason. However, characters should remember that *daimyo* (lords) tend to frown upon the indiscriminate killing of their subjects, peasants or otherwise.

Right To Marry (1 point): This is a necessary Fringe Benefit for Buddhist monk characters.

Right Of Shelter (1 point): This is a necessary Fringe Benefit for Buddhist monk characters. It doesn't mean the character has the right to barge into peoples' homes and demand food and shelter, but rather that in predominantly Buddhist countries or regions, someone (usually a peasant or a monk from the local monastery) will always offer him shelter (if he's known to be a monk).

MONEY

Martial arts campaigns are not about money, and so a martial artist character should only take the *Money* Perk as part of his background conception. If he's a multi-millionaire who's also a martial artist, he should take Wealthy; if he has chosen a lifestyle where he's continually impoverished, he should take Destitute.

POSITIVE REPUTATION

Many martial artists have a Reputation reflecting their fighting skill. They should buy this as a Perk, since it causes others to back down rather than fight them, makes it easier to intimidate punks, earns the character a measure of respect in appropriate circles, and so forth. The Martial World counts as a medium-sized group for purposes of buying Reputation.

VEHICLES AND BASES

The most common sort of Base found in a martial arts campaign is the school. Only masters and master villains have schools, so a character with a Base should also teach his "agents," or students.

Point-purchased special Vehicles are very uncommon in martial arts campaigns. Vehicles aren't allowed to buy Martial Arts themselves. However, in some campaigns, characters can buy a Weapon Element (such as *Use Art With Mecha*) that allows them to use their Martial Arts with a humanoid Vehicle.

The GM may decide that martial arts characters in his campaigns do not get to buy Bases or Vehicles with their own points — they're limited to the sorts of Bases and Vehicles bought with money.

"IT'S ALL IN THE REFLEXES."

– JACK BURTON, ***BIG TROUBLE IN LITTLE CHINA***

TALENTS

Many of the Talents from the *HERO System* are very useful when building martial arts characters. The most important ones include:

COMBAT SENSE

Many martial artists train to fight when blindfolded or blinded; you can represent that ability with Combat Sense. It can be a life-saver for a martial artist when the lights go out, his opponent blows some dust into his eyes, he's been successfully Flashed, and so on. Blind martial artists also have this Talent.

Combat Sense also proves useful if the character has to fight an invisible foe. A martial artist who makes a Combat Sense roll will not have his OCV reduced by half (the typical effect of invisibility on hand-to-hand and ranged combat) — he can fight the invisible character with his full OCV. The character can get bonuses to his roll if he figures out clever ways to reduce the effects of the invisibility (making his opponent fight in an area with a lot of dust in the air or water on the floor, for example).

DANGER SENSE

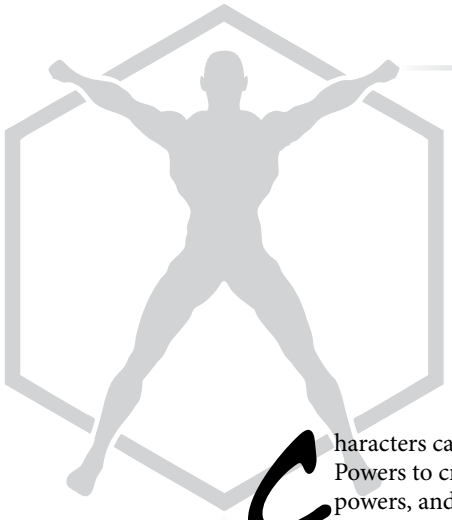
Like Combat Sense, Danger Sense can alert the martial artist to an attack even when there's no obvious sign of that attack coming. This is a Talent of skilled masters, intuitive martial artists, and characters with animal-like senses. However, as with all stop-sign Talents, it requires special permission from the GM.

LIGHTNING REFLEXES

In a martial arts battle, he who strikes first often triumphs. Thus, many martial artists buy this Talent to reflect the almost supernatural quickness they develop through their training. It's particularly appropriate when bought for a single Martial Maneuver that represents the character's "ultimate technique." (Given the low cost of Lightning Reflexes, you can almost think of Lightning Reflexes bought for a single Maneuver as an "Element" built into that Maneuver.) In some cases, characters can apply the Limitation *Requires A Skill Roll* (-½) to Lightning Reflexes; possible Skills include Sense Ch'i (see below), Analyze Style, KS: opponent's martial arts style, or a DEX Roll.

SIMULATE DEATH

This is an unusual, but not unheard of, ability among martial artists. It's most often learned by masters who have total control over their bodies.



POWERS

Characters can use many *HERO System* Powers to create interesting abilities, powers, and "super-skills" for martial arts characters. In Superheroic games, they can even use Powers to create abilities deriving from ancient Chinese sorcery or many other strange sources.

AID

There are many uses for Aid for martial arts characters; you can see examples such as *Array, Ch'i Fires, Drunken Boxing, I've Taken Your Measure*, and *Supreme Warrior's Aura* in Chapter Three. Aid is best used for abilities whose effects aren't predictable due to the nature of the power, the uncertainty of battle, or the like. If you want greater consistency, use the *Characteristics* Power or apply the Standard Effect Rule to your Aid-based ability.

DAMAGE NEGATION; DAMAGE REDUCTION

Martial arts characters absorb an incredible amount of abuse in the movies and fiction, then come back for more. You can simulate this with Damage Negation or Damage Reduction, usually with appropriate Limitations. Typically characters should be restricted to 50% Damage Reduction or -6 DCs Damage Negation maximum, and particularly in more realistic campaigns should only buy these abilities for Physical damage. See Chapter Three for such examples as *Toughened Body, Tough In A Fight, Flesh Like Iron*, and *Flesh Like Oak*, which include a variety of appropriate Limitations.

DRAIN

Characters can use Drain to create a wide variety of martial arts attacks which weaken, numb, or otherwise debilitate a target. Many such attacks buy down the recovery time so the target doesn't recover quickly, but that's not required. See *Essence Absorbing Stance, Feint*, and *Pressure Point Strike* in Chapter Three for examples. Another example is the infamous *dim mak* "death touch" (see page 139).

ENHANCED SENSES

Martial artists tend to be smart, observant, and often acutely aware of their surroundings (even if only on a subconcious level). Thus, many Enhanced Senses are appropriate for them. See Chapter Three for some examples; other possibilities might include Nightvision (the character's eyes adjust to darkness very quickly due to his training), Active Sonar (the character is a "blind master," and can "see" his surroundings by whistling and then analyzing the echoes), Enhanced Perception (the character is especially observant), and Targeting for Hearing Group (appropriate for blind fighters).

EXTRA LIMBS

Characters with Extra Limbs often have an advantage in martial arts combat — after all, it's difficult to defend against a large number of attacks from a single source, particularly if the character has Stretching and can launch some of them from behind the target! To simulate this advantage, characters with Extra Limbs can buy 8-point Combat Skill Levels with HTH Combat. (See *Multi-Limbed Combatant* in *Champions Powers* for many other abilities appropriate to characters with multiple limbs.)

LEAPING

In many martial arts films, masters of martial arts can leap prodigious distances, though this seems to require acrobatic training. To simulate this, buy Leaping with the Limitation *Requires An Acrobatics Roll* (-½). Heroic-level martial artists can only buy enough Leaping to double their basic leap. Superheroic-level martial artists have no restriction on the amount of Leaping they can buy, other than whatever limit the GM sets. In some movies and comic books martial artists can leap to the horizon; PCs should be allowed to have similar abilities if it suits the campaign.

LUCK

Luck is a good Power for simulating characters who are "blessed by the gods" or who have achieved such a state of enlightenment that are "at one with the universe" and therefore things always seem to go their way.

MENTAL DEFENSE

Mental Defense is appropriate for martial artists, who often have extraordinary willpower and keen senses which help them resist most Mental Powers. Heroic-level martial artists are typically restricted to 5-10 points of Mental Defense; Superheroic ones can buy as many points as they wish, up the the maximum allowed by the GM.

REFLECTION

With the GM's permission, if a character has Reflection defined as catching a thrown weapon and immediately throwing it back, he can instead just catch the weapon. He may then use it himself or throw it on a later Phase. Throwing it on a later Phase constitutes an Attack Action, not as a continuation of his Reflection.

RESISTANT PROTECTION

Ordinary Resistant Protection is inappropriate for most martial arts characters or campaigns. If characters want Resistant Defenses, they should consider buying abilities like some of the defensive ones in Chapter Three, such as *Tough In A Fight* or *Flesh Like Iron*, or wearing armor (see Chapter Six).

TELEKINESIS

6E1 295 has rules for using Martial Maneuvers with Telekinesis (though they require the GM's permission and approval). The GM can adjust those rules as he sees fit (for example, by increasing or decreasing the cost for "buying" a Maneuver for Telekinesis, or requiring that a character "buy" all Maneuvers, even Martial Maneuvers he's paid Character Points for).

If a character wants to design Martial Maneuvers *specifically* for use with his Telekinesis, he should use the Ranged Martial Maneuver design rules from Chapter Two. In that case, "Telekinesis" becomes the default method of using the Maneuvers; they can't be used any other way.

The rule forbidding characters to perform Move Bys/Throughs with Telekinesis also applies to Martial Maneuvers with the v/6 or v/10 Elements where the velocity bonus to damage depends on the character's own movement. They can, however, use Telekinesis to perform a "velocity Maneuver" where the damage bonus derives from the target's movement (such as most Martial Throws).

Unless the GM prefers otherwise, Combat Skill Levels with regular Martial Arts or with Telekinesis can't be used with Martial Maneuvers performed via Telekinesis. CSLs bought specifically for those attacks, or at the GM's option with Ranged Martial Arts, could be.

A ZEN MASTER AND ONE OF HIS STUDENTS WERE OUT WALKING ONE AUTUMN DAY. THEY SAW A FOX CHASING A RABBIT.

"ACCORDING TO THE ANCIENT TALES, THE RABBIT SHALL ESCAPE FROM THE FOX," SAID THE MASTER.

"MASTER," SAID THE STUDENT RESPECTFULLY, "SURELY THE FOX IS FASTER, AND SHALL CATCH THE RABBIT IN THE END."

"NO, STUDENT," CORRECTED THE MASTER GENTLY. "THE RABBIT SHALL ESCAPE THE FOX."

"WHAT IS IT THAT MAKES YOU SO CERTAIN?" ASKED THE STUDENT.

REPLIED THE MASTER, "THE FOX IS RUNNING FOR HIS DINNER. BUT THE RABBIT IS RUNNING FOR HIS LIFE."

– A ZEN KOAN

POWER ADVANTAGES

In addition to the rules here, see page 106 for information on placing Advantages on Martial Maneuvers, and 6E2 99-102 for rules about Adding Damage to Advantaged attacks.

AREA OF EFFECT

This Advantage, typically in the Radius form, has lots of applications for creating martial arts abilities. Examples include applying 1m Radius Accurate to an attack to make an "unblockable attack" (see *Leopard Strike* and *Unaviodable Blow* in Chapter Three), buying a Selective Radius for an attack so the martial artist can strike all the foes around him without hitting his friends, an RKA Cone for a "thrown group of shuriken" attack, and a Surface (Damage Shield) representing a weapon flourish or automatic counterattack (see *Counterpunch* and *Weapon Flourish* in Chapter Three).



DAMAGE SHIELD FOR MARTIAL MANEUVERS

Placing a Damage Shield on a Martial Maneuver can lead to all sorts of interesting and potentially game-unbalancing consequences. Imagine, for example, the effects of a Martial Throw Damage Shield — every time someone attacks the character, the attacker gets thrown to the ground! Not only will he be hurt, he'll be placed in a highly disadvantageous position, and the character with the Damage Shield may still have an Action left in the Phase. Therefore, GMs should be very wary about allowing characters to take this Advantage for a Martial Maneuver. At the very least, all restrictions and guidelines outlined above for counterstrikes should apply.



INDIRECT

Characters can use this Advantage to create HTH Combat attacks that cannot be Blocked (except with certain special abilities), or that allow them to punch "through" solid objects without damaging those objects. See *Ch'i Strike* in Chapter Three for an example and more information.

INVISIBLE POWER EFFECTS

Characters use Invisible Power Effects to create martial arts attacks so swift an opponent cannot see them. (Don't forget the rules about applying STR to Advantaged attacks on 6E2 102.) The GM should allow characters to buy Invisible Power Effects for one Sense Group only. If they're allowed to buy a Fully Invisible attack (other than in the examples provided elsewhere in this book), they'll be able to get away with murder (literally and figuratively) in the campaign.

Making a Martial Maneuver Invisible to Sight Group often makes it impossible, or at least very difficult, to Block or Dodge the attack. At the GM's option, the target's CVs are reduced by -3 or more for these purposes unless the target has some other way to perceive the attack (such as Combat Sense or Danger Sense).

RESISTANT

Characters in martial arts campaigns can buy Resistant (+½) with the Limitation *Only Versus Unarmed Martial Arts Killing Attacks* (-1). (In campaigns where unarmed Killing Attacks are less common, increase this Limitation's value to -2.) This allows the character to resist the worst effects of martial arts Killing Attacks, but provides him with no extra defenses versus the knife of a mugger, the claws of a bear, the gun of an assassin, or any other type of Killing Attack. Resistant (+½) is also used to create the *Iron Shirt* ability (see Chapter Three).



TRIGGER

This is another Advantage that can have potentially devastating effects if added to a Martial Maneuver or similar ability. Imagine a fencer whose Martial Disarm is Triggered by his opponent's attempt to Block his Martial Strike, a character whose Killing Strike is Triggered whenever he's Grabbed, or a wrestler with a Grab maneuver Triggered whenever a character escapes from a Grab the wrestler already had him in! The GM should examine all Triggered martial arts abilities carefully to make sure they're balanced, fair, and fun.

VARIABLE ADVANTAGE

Adding this Advantage to a Martial Maneuver or HA at the +½ Advantage level is quick and easy way of giving a character access to a large selection of "special attacks" and powers, particularly in campaigns that don't allow the use of Power Frameworks. For the same reason, though, this Advantage makes an attack unpredictable and possibly unbalancing, so the GM should ensure it's not abused.

"Do not deny the classical approach, simply as a reaction, or you will have created another pattern and trapped yourself there."

– Bruce Lee

POWER LIMITATIONS

Here are some suggestions and additional information about Limitations as they might apply to martial arts abilities.

GESTURES

Martial arts strikes, blows, and attack abilities already require motion from the hands and/or arms, so characters typically can't take Gestures for them — that would be abusive, so the GM should almost always disallow it. However, Gestures might be a valid Limitation for abilities that don't ordinarily require hand motions, particularly if maintaining the ability over time requires continuing hand motions. An "ultimate block" based on the *Barrier* Power could probably take Gestures, for example.

REQUIRES PRECISE SEQUENCE

Some martial arts attack abilities require the character to execute a precise series of attacks to "activate" the technique. This is represented by the *Requires Precise Sequence* Limitation, the value of which depends on just how difficult it is for the character to succeed with the sequence.

The base value of Requires Precise Sequence is -1, but it's modified by two factors. First, it's increased depending on how many HTH Combat attacks the character must succeed with to activate the technique: one blow is an additional -0 Limitation; two blows is an additional -¼ Limitation; three blows is an additional -½ Limitation; four blows is an additional -¾ Limitation; and five or more blows is an additional -1 Limitation. Note that these attacks do not do any damage or have any other effect themselves; they're simply part of using the overall technique. If any of these attacks miss, the overall technique fails and the character's wasted one or more Phases setting it up.

The value of the Limitation is modified by how precise the "set-up" attacks must be — in game terms, the OCV penalty they suffer. If they're at -2 OCV, it's an additional -¼ Limitation; if they're at -3 to -5 OCV, it's an additional -½ Limitation; if they're at -6 to -7 OCV, it's an additional -¾ Limitation; if they're at -8 OCV or worse, it's an additional -1 Limitation.

See *Dim Mak* and *Iron Finger* in Chapter Three for examples of this Limitation in use.

REQUIRES A ROLL

In its "Activation Roll" form, this Limitation is a good way to simulate attacks which require such precise targeting or timing that they don't always work. The Attack Roll indicates the character hit his target, the Activation Roll indicates that he hit the target in the right way. Other Limitations which characters can apply to this sort of attack are *Concentration* and *Extra Time*. In its "Requires A Skill Roll" form, this Limitation is frequently taken for martial arts abilities; Acrobatics and Power: Martial Arts Tricks are the Skills most commonly used.

COMPLICATIONS

Many of the *HERO System* Complications are especially appropriate to martial artist characters, or have special functions in a martial arts campaign. On the other hand, some of the Complications are quite inappropriate. This section discusses which are which.

DEPENDENT NPC

Dependent NPCs in martial arts adventures are more at risk than in many other genres. Martial arts adventures are often revenge melodramas, so DNPCs are abused and killed a lot more frequently than in other genres. Characters taking DNPCs should bear this in mind, and perhaps consider buying this as a Floating Complication (see 6E1 417). After all, in most martial arts stories, even if a PC's enemy kills a DNPC, the PC has quite a few other cousins, naive younger siblings, and lovers to act as the DNPC in the next adventure. And don't forget that the relatives of a DNPC may get the idea that the PC's endangering their kin and come seeking revenge themselves....

DISTINCTIVE FEATURES

There are several forms of Distinctive Features appropriate to the Martial Arts genre, and to martial artist characters in nearly any genre.

STYLE

The *Style* Distinctive Feature is one characters can buy (and may be required to buy) when they practice a known style (see Chapter One for indications of which styles can't take it because they're not formal or systematized enough). It's worth 10 Matching Complication points (Not Concealable, Always Noticed And Recognizable, Detectable Only By Large Group [*i.e.*, other martial artists]). It has three functions.

First, any martial arts practitioner observing the character with the *Style* Distinctive Feature will, with a simple PER Roll, recognize the style (unless it is some strange, secret art, in which case he recognizes that fact). If the character doesn't have a *Style* Distinctive Feature, it takes a successful KS roll of the art being practiced, or with the GM's permission an INT Roll at a -2, to recognize the style.

Second, since (in martial arts adventures) many martial arts styles and schools are enemies or competitors, the *Style* Distinctive Feature acts as a "Major Prejudice" factor to practitioners of the enemy style. (On the other hand, other practitioners of the same style may decide to help the character against their mutual enemies.)

Third, a character using the Analyze Style skill on a target with a Style Distinctive Feature receives a +2 bonus to his Skill Roll.

OTHER MARTIAL ARTS DISTINCTIVE FEATURES

Other Distinctive Features that frequently appear in martial arts adventures include:

Bearing: The character has a distinctive attitude which makes him easier to recognize. The feudal samurai has this Complication. It becomes a strong habit of the character, a habit which is very hard to break, so it is bought this way: Concealable With Effort, Noticed And Recognizable: 10 points.

Ninja Night-Suit: The ninja night-suit (also called the *igabakama*) is a common Distinctive Feature in many Martial Arts campaigns. If the character usually wears traditional ninja garb when performing his martial arts heroics, he should take this Complication. (Note that a ninja character doesn't have to wear a distinctive ninja outfit. Most players prefer for their characters to do so, however.)

Igabakama Distinctive Feature (Modern): Ninja Night-Suit (Easily Concealable, Noticed And Recognizable): 5 points.

Igabakama Distinctive Feature (Feudal Japan): Ninja Night-Suit (Easily Concealable, Causes Extreme Reaction [fear and loathing]): 15 points.

Scars: The character has facial scars, usually from a previous martial arts fight with an opponent who will appear in some later adventure. Bought as Concealable With Effort (requires Disguise or the like), Noticed And Recognizable: 10 points.

Tattoo: The character wears tattoos, either purely decorative ones or ones which identify his clan, business, or martial arts school. Bought as Easily Concealed (under clothes), Noticed And Recognizable: 5 points. If the tattoo is of a famous, hated order, it might instead be: Easily Concealed (under clothes), Causes Extreme Reaction (hatred). If only martial artists recognize the tattoo, subtract 5 points because only a Large Group sees the feature as distinctive.

Yakuza Mutilation: Some members of the Japanese yakuza (organized crime families) apologize for grievous mistakes by cutting off parts of their fingers and offering them to their lords (a practice known as *yubitsume*); if this token of apology is accepted, he doesn't have to kill himself for his mistake. Characters can buy this as Easily Concealed (wear gloves), Causes Major Prejudice.

HUNTED

In Martial Arts adventures, characters are Hunted all the time... but it's not usually the same Hunter, so characters should buy this as a Floating Complication (see 6E1 417). At the end of one adventure, the characters obliterate their enemy; at the beginning of the next, they make a new enemy who won't rest until the heroes are dead. Sometimes the new enemy has some connection to the last one (for example, he's the former Hunted's brother); other times he's brand new.

PSYCHOLOGICAL COMPLICATION

Several Psychological Complications, mostly codes of behavior, are appropriate for martial artists. They include:

Code Of The Buddhist Monk (Common, Strong: 15 points): This is the code of most Buddhist monks. It mandates that the character cannot initiate violence (though he can defend himself); he must remain celibate; he cannot eat red meat. Historically, many monks did not take this limitation; it's not required of the Buddhist monk, merely recommended.

Code Of The Bushi (Common, Total: 20 points): This is the code of the Japanese warrior/retainer. Samurai had it; so did many ninja. The Bushido Code demands absolute obedience to one's lord, even if he orders the character to kill himself or destroy everything he loves. This means a samurai character often finds himself in situations where his own goals conflict with his lord's, and his Psychological Complication demands he follow his lord's dictates above his own desires.

A cruel thing to do to a samurai character is to insult or dishonor him, then have his lord order him to leave the person who insulted him alone. This places the character in a position where he either has to kill himself or wait, suffering from the insult and resulting loss of face, until his lord rescinds the order.

Code Of The Chinese Knight (Very Common, Total: 25 points): The Chinese knight's code of behavior demands he right any wrongs he sees, correct any social injustices, keep any oaths of loyalty he takes, and meet all obligations he accepts. He must always honor good people and spend all his money on good deeds and good times.

Code Of The Chinese Master (Common, Strong: 15 points): The Chinese master's code of behavior demands he never refuse a challenge from another fighter. He can, if he chooses, answer a challenge by directing one of his students to meet the challenger; he usually does this to "screen" challengers so he only has to fight the best opponents.

Code Of Vengeance: A character with this Complication is driven to acts of vengeance. How often he feels the need to take revenge determines how much the Complication is worth.

Must Avenge All Insults to Friends, Family, Protected Parties or Self (Very Common, Total: 25 points): The character must exact revenge on anyone who insults his friends or relatives, anyone under his protection (or whom he suddenly decides to protect), or himself. Most insults require only the vengeance of a good beating. Maiming, an attempted assassination, or any other vicious insult requires him to kill the insulter.

Must Avenge All Insults To Self (Common, Total: 20 points): This is like the one above, but only applies to insults directed at the PC. This Complication can also be defined as *Must Avenge All Insults To Self And Lord* for the same point value (a samurai would buy the Complication that way).

Must Avenge Murder Of Any Friend, Family Member, Or Protected Party (Uncommon, Total: 15 points): The character must kill the murderer and anyone who collaborated with him or ordered the murder. This really becomes a hindrance when the relative was killed "properly" — he was a crook and was killed by a cop or a hero, for instance.

Gunslinger Mentality (Common, Strong: 15 points): A character with this Psychological Complication must challenge any martial artist whom he hears referred to admiringly or who demonstrates great skill in his presence. He must find out who's the better fighter, and won't rest until the other fellow fights him. (A particularly unscrupulous gunfighter-mentality villain will capture or kill a hero's DNPCs and friends to force him to fight.)

NEGATIVE REPUTATION

Some Negative Reputations for martial artists include:

"Hands Registered as Lethal Weapons," 8-, Extreme Reputation (10 points): Actually, the character's extremities *aren't* registered as weapons — that's a braggart's conceit — but this Negative Reputation means the character's known to the police, who consider him a fighter and a troublemaker. Police officers who check his name in their records tend to be hostile to him and consider him a suspect in any martial arts-related attacks where the identity of the perpetrator isn't known.

Vicious Fighter, 11-, Extreme Reputation (15 points): Characters who are known for needlessly killing or maiming opponents should take this Negative Reputation; they usually also have several villainous Psychological Complications. This isn't a "Gosh, He's a Tough Dude" Complication for PCs (they should buy a *Positive Reputation* Perk if they want to be known for their toughness and skill); it's a Complication for thugs, brutes, and villains in need of a quick trip to the cemetery. In any scenario that puts the PCs in a tournament, at least one of their major competitors is certain to have this Negative Reputation... and to deserve it.

RIVALRY

Besides the typical range of Rivalries, martial artists can take "Rivalry with another school" as a Professional Rivalry. This means all characters who learned their art from this specific school have a (usually not-too-fierce) ongoing competitive relationship with another specific school. Rivals from the other school should show up in numerous adventures, always challenging or interfering with the PC. They're not the villains of the adventures — they're nuisances, sometimes very capable ones, who delay the hero, intrude on him when he's doing something much more important, and so forth. If a Rivalry between schools is a bloody feud, characters should usually buy it as a Hunted.



SOCIAL COMPLICATION

Plenty of Social Complications work well for martial artists. Martial arts are often developed by oppressed or enslaved peoples who can't carry weapons, and Social Complications reflect that status. A well-known martial arts movie star might have Famous or Public Identity. One who fights crime in a Superhero campaign may have a Secret Identity. A martial artist who belongs to a strict school run by a domineering master might be Subject To Orders.

VULNERABILITY

Here are several forms of Vulnerability for martial artists:

ATTACKS TO ONE LOCATION

Some martial artists take extra damage from blows to one specific body location (an Uncommon attack). Buy this Vulnerability as follows:

1½ x STUN (or BODY), Attacks to One Location (Uncommon): 5 points.

2 x STUN (or BODY), Attacks to One Location (Uncommon): 10 points.

A character can have one of these Vulnerabilities, or several. Some examples include:

Glass Jaw (2 x STUN, Location 5 — chin): 10 points.

Old Internal Injuries (2 x STUN, 10 points, and 1½ x BODY, 5 points, Location 12 — stomach): 15 points.

For each Vulnerability, the character defines a specific body location which, if hit, activates the Vulnerability. Each location should correspond to one number from 3-18 on the Hit Locations table, like in the two examples above. When a Hit Location result actually indicates two body parts (for example, there are two Locations 6 — *i.e.*, two hands), the character only has to define one of them as receiving the Vulnerability (for example, Left Hand).

If the campaign uses Hit Locations, then any blow which rolls that location activates the Vulnerability. This can be from a random roll on the Hit Location chart, or can be a Placed Shot against that precise body part. If the character chooses a body part which normally modifies damage, use the rules on APG 173 to determine how the Vulnerability and Hit Location damage modifiers interact.

If the campaign doesn't use the Hit Locations chart, then the GM has a choice. Either he can use the Hit Locations chart, not using their usual damage modifiers, or he can treat each Vulnerability has having an 8- Activation Roll.

Many characters will wish to take this Limitation on arms and legs, because in campaigns utilizing Hit Locations they start out with a x½ multiplier (for location) on damage. That's fine, if you're using the optional Hit Location rules for the styles described in Chapter One; those Locations are hit more often by 2d6+1 and 2d6+7 Hit Location rolls than by 3d6 Hit Location Rolls, and so they'll be hit often enough to keep this Complication balanced.

TO SPECIFIC STYLES

Likewise, a character could take a Vulnerability to a specific martial arts style. The commonness of that style in the campaign would determine how much the Complication was worth. Obviously, major styles would be more common than rarer ones: Karate (all types) is going to be more common than White Crane Kung Fu. This is a good Complication for aged masters who teach PCs. It explains why they can't go out and attack the bad guys themselves — they're Vulnerable to the bad guys' style.

STYLE TO STYLE

You can take the concept of Vulnerability to a style one step further: some styles may be inherently Vulnerable to other styles. For example, if Style A is Vulnerable to Style B, this would signify that all users of Style A are at a significant disadvantage when attacking or defending against Style B.

Vulnerability of Style A to Style B's attacks means all of Style A's defensive maneuvers are performed at a minimum of -2 (to DCV or OCV, as appropriate) when used against Style B's attacks. Additionally, Style B's attacks may do 1-3 extra DCs of damage when they hit. The value of the Complication depends upon how common Style B is.

Vulnerability of Style A to Style B's defenses indicates that all of Style A's offensive maneuvers are performed at a minimum of -2 OCV when used against Style B's defenses. Additionally, Style A's attacks may do 1-3 fewer DCs of damage when they hit. The value of the Complication depends upon how common Style B is.

At the GM's option, Style Vulnerabilities may always cover both offensive and defensive maneuvers, or characters can buy the offensive and defensive aspects of the Vulnerability separately (the same way characters can purchase STUN and BODY Vulnerabilities separately).

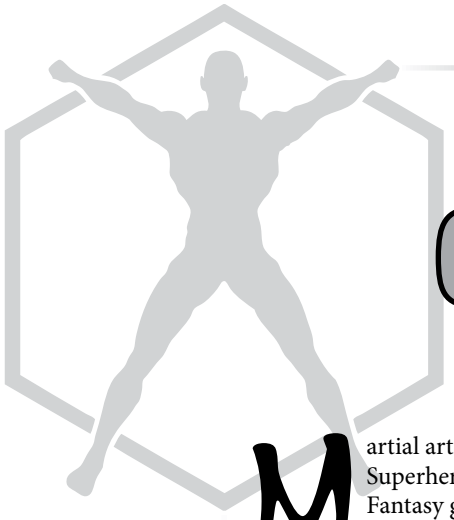
The GM should normally declare Style Vulnerabilities at the beginning of the game so all players know about them when designing characters. Players cannot declare that their style is Vulnerable to some other style without GM permission.

Some suggestions for possible Style Vulnerabilities: external styles may be Vulnerable to internal styles (or vice-versa); linear styles may be Vulnerable to circular styles (or vice-versa); styles from one nation or region may be Vulnerable to styles from another nation or region.



CHAPTER FIVE

MARTIAL ARTS GENRE BY GENRE



CHAMPIONS

Martial arts are nearly as common in Superhero settings as they are in Fantasy games. Super-samurai, mystic-powered ninja, Chinese sorcerers, and Westerners who've trained at ancient temples in hidden Oriental valleys parade through the pages of thousands of comic books. Superhero characters can learn any style described in this book, or make up their own — just about anything flies in this genre. Many simply learn the Generic Martial Arts package (see Chapter One) to simulate their knowledge of basic fighting maneuvers. Two sample superheroic martial artists — Yaozhu (a Hong Kong superhero) and Yi Lung (a superpowered agent of the Cult of the Red Banner) — are presented below.

Of course, the prevalence of martial arts in a Champions campaign may depend on the subgenre depicted. In Golden Age Champions campaigns, martial arts (other than Boxing) are rare, since they weren't well-known in the West at that time; just being able to perform an Asian martial art could qualify as a character's "superpower." Martial arts are also rare in Galactic Champions, since characters in those campaigns are too powerful to need them. On the other hand, Silver, Bronze, and Iron Age Champions games often feature a wide variety of martial arts supers.

ELASTICOMBAT

It's also possible for superpowered characters to buy Martial Arts styles based on special applications of their powers. Brick Tricks and Hypercombat from the *Fictional Martial Arts* section of Chapter One are two examples of this. Here's another one, *Elasticombat*, designed for characters with stretching powers and malleable bodies.

Hit Locations: The Big Fist Punch uses a Hit Location roll of 2d6+1. Multi-Limb Pummeling uses a Hit Location roll of 3d6. The other Maneuvers do not involve Hit Location rolls.

Special Abilities: Characters with stretching powers can have all sorts of unusual abilities with a "malleable body" special effect. See *Champions* or *Champions Powers* for numerous examples.

5

ELASTICOMBAT

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Attacks Bounce Off	4	+2	+2	Block, Abort
Big Fist Punch	4	+0	+2	STR +2d6 Strike
Big Squeeze	4	+0	+0	STR +4d6 Crush, Must Follow Grab
Multi-Limb Pummeling	5	+1	-2	STR +4d6 Strike
Squeeze Out	4	+0	+0	+15 STR vs. Grabs
Stretch Dodging	4	—	+5	Dodge, Affects All Attacks, Abort
Stretch Sweep	3	+2	-1	STR +1d6 Strike; Target Falls
Wraparound	5	-1	-1	Grab Four Limbs, +10 STR for holding on
Wraparound Choke	4	-2	+0	Grab One Limb; 2d6 NND(2)
Wraparound Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll

Skills

Acrobatics
Breakfall

Elements

None

YAOZHU

Background/History: Baio Chen, better known by his anglicized first name "Bruce," was born into a wealthy family whose ties to the Hong Kong financial industry date back centuries. As a young man he wanted for nothing... except height. Always shorter and scrawnier than his classmates, he grew up constantly being picked on, beat up, and made the butt of jokes.

Finally he got so tired of the constant abuse that he decided to find a way to fight back. His Uncle Teng, sort of the black sheep of the family because he'd chosen to become an artist rather than a banker, taught him a little rudimentary Kung Fu. But that wasn't enough to satisfy Chen's desire for skill and power, so Uncle Teng referred him to an old friend, a reclusive scholar named Tse Sheng. At first Tse was reluctant to take on a student, but Chen stood patiently outside Tse's house for nearly a week until he convinced Tse he was serious about learning the martial arts.

Chen's training began immediately, and it wasn't long before Tse could see that he had a real knack for it. Within a month, Chen's classmates had stopped picking on him after several of them received sound thumpings at the hands of the short (but no longer truly scrawny) kid that one of them nicknamed *yao zhu* — a "little goblin." But even though his immediate problem was solved, Chen went on training, soaking up every technique and bit of wisdom Master Tse had to impart. By the time he finished high school he was one of the best martial artists in China... though no one knew about it, because Master Tse disapproved of competition and display.

His early experiences, and Master Tse's teachings on responsibility and duty, eventually awoke within Chen a desire to help others. Much to his family's distress he decided to become a social worker rather than join the family business. One day he discovered that some of his "clients" were being harassed by gangsters, who wanted them to move out of their building so the gang bosses could tear it down and build an expensive high-rise condominium complex in its place. Wanting to help, but not wanting to expose himself or his family to the triad's vengeance, he adapted one of his Kung Fu outfits into a "costume" and crafted a mask inspired by his childhood nickname. As *Yaozhu* he beat up the gangsters and saved the building... and so began a career of crimefighting and helping the downtrodden and oppressed that's lasted to this day.

Personality/Motivation: Yaozhu is a kind and friendly person who genuinely wants to help others and to make the world a better place. His career as a martial arts superhero is an extension of that — by day he uses his people skills and ability to work the bureaucracy to help Hong Kong's poor, by night he helps them in a different with with his fists of fury.

Despite the fact that he takes his crimefighting crusade seriously deep down inside, Yaozhu is a happy-go-lucky guy who thoroughly enjoys life and all it has to offer. He's always got a cheerful outlook for his "clients," and when fighting street crime in Hong Kong often resorts to wisecracks, taunts, and tomfoolery to keep his opponents off-balance. To a certain extent this is his way of showing off his martial arts skills, and it's come back to bite him a few times when he found himself facing someone who was a better fighter than he'd initially thought.

Quote: <<"Come on, now, a big guy like you can beat a little guy like me easily, can't you? Whoops, you missed! Better try to hit me again — oh, another miss. I think your boss is getting pretty upset with you.">>

Powers/Tactics: Yaozhu is a highly-trained martial artist who's studied several Kung Fu substyles and integrated the best of each of them into his own personal martial arts repertoire. Over the years he's developed a distinctive fighting style that involves a lot of acrobatics, moving around, feints, misdirection, and tactics designed to confuse his enemies. He usually makes at least a Half Move each Phase, and when fighting multiple opponents tends to move from one to the other rather than focusing on a single foe until that foe's unconscious. Whenever possible he makes use of the Sucker Attack rules (6E2 128).

To give himself some more tactical flexibility, Yaozhu's created a collection of small but effective weapons. These include shuriken, flash powder, an anaesthetic dust, and smoke grenades. When he's surrounded by more foes than he can comfortably handle, he drops a smoke grenade and uses his Disappearing Act ability to turn the tables on them.

Campaign Use: Yaozhu makes a good ally for heroes visiting Hong Kong — he knows the city and its underworld well, but he's not so powerful that he's likely to overshadow them. He's spent some time in San Francisco as well, so he could show up there to help them in return or kick-start an adventure.

To make Yaozhu more powerful, give him more special abilities from Chapter Three — focus on ones involving trickery, misdirection, and the like rather than brute force. To weaken him, reduce his SPD to 5 and his CVs to 7.

Yaozhu doesn't Hunt heroes.

Appearance: Yaozhu is a short (5'0") Chinese man with a taut body that sometimes seems to be made of leather and wire rather than flesh and bone. When he fights crime on the streets of Chinatown he wears a garish Chinese goblin mask in red, gold, and black, a hooded tunic in red and black that's patterned after the traditional long-sleeved, wide-sleeved tunic worn by Kung Fu practitioners, black *dang lung fu* (loose-fitting trousers), red slipper-like footwear, and a gold sash. He doesn't wear gloves.

"THE FOOL THINKS HE HAS WON A BATTLE WHEN HE BULLIES WITH HARSH SPEECH, BUT KNOWING HOW TO BE FORBEARING ALONE MAKES ONE VICTORIOUS."

– SAMYUTTA NIKAYA I, 163

YAOZHU

Val	Char	Cost	Roll	Notes
15	**STR**	5	12-	Lift 200 kg; 3d6 HTH damage [1]
20	**DEX**	20	13-	
18	**CON**	8	13-	
13	**INT**	3	12-	PER Roll 12-
13	**EGO**	3	12-	
15	**PRE**	5	12-	PRE Attack: 3d6
8	**OCV**	25		
8	**DCV**	25		
3	**OMCV**	0		
3	**DMCV**	0		
6	**SPD**	40		*Phases:* 2, 4, 6, 8, 10, 12
8	**PD**	6		*Total:* 17 PD (9 rPD)
6	**ED**	4		*Total:* 15 ED (9 rED)
8	**REC**	4		
45	**END**	5		
10	**BODY**	0		
40	**STUN**	10		**Total Characteristics Cost: 163**

Movement: Running: 20m
Leaping: 16m

Cost	Powers	END
	Martial Arts: Kung Fu	
	Maneuver ***OCV*** ***DCV*** ***Notes***	
4	Block +2 +2 Block, Abort	
4	Disarm -1 +1 Disarm, 50 STR	
4	Dodge +0 +5 Dodge all attacks, Abort	
4	Escape +0 +0 55 STR vs. Grabs	
5	Flying Kick +1 -2 12d6 Strike	
3	Joint Lock/Grab -1 -1 Grab, 50 STR	
5	Kick -2 +1 12d6 Strike	
4	Knife Hand -2 +0 HKA 2d6+1 (3d6+1 with STR)	
3	Legsweep +2 -1 9d6 Strike, Target Falls	
4	Punch +0 +2 10d6 Strike	
3	Throw +0 +1 8d6 +v/10, Target Falls	
4	*Tien-hsueh* Strike -1 +1 4½d6 NND (1)	
20	+5 Damage Classes (already added in)	
3	Use Art with Blades, Clubs, Staff	
20	**Tricks And Surprises:** Multipower, 40-point reserve all OAF (-1)	
1f	**1) Flash Powder:** Sight Group Flash 8d6 OAF (-1), Limited Range (5m; -¼), 8 Charges (-½)	[8]
1f	**2) Mini-Smoke Grenades:** Darkness to Sight Group 3m radius OAF (-1), Range Based On STR (-¼), 8 Charges (-½)	[8]
1f	**3) Shuriken:** RKA ½d6 Armor Piercing (x2; +½), Autofire (3 shots; +¼); OAF (-1), Range Based On STR (-¼), 12 Charges (-¼)	[12]
1f	**4) Sleep Dust:** Blast 4d6 NND (defense is Life Support [Diminished Sleep, Self-Containted Breathing, or appropriate Immunity]; +1); OAF (-1), Range Based On STR (-¼), 8 Charges (-½)	[8]
1f	**5) Ribbon Grenades:** Entangle 4d6, 4 PD/4ED OAF (-1), Range Based On STR (-¼), 8 Charges (-½)	[8]
12	**Armored Costume:** Resistant Protection (6 PD/6 ED) OIF (-½)	0
8	**Swift-Footed:** Running +8m (20m total)	1
4	**Acrobatic Leaping:** Leaping +12m (16m forward, 8m upward) Requires An Acrobatics Roll (-½)	1
7	**Disappearing Act:** Teleportation 20m Can Only Teleport To Places Character Could Normally Go (-½), Must Cross Intervening Space (-¼), No Noncombat Multiple (-¼), Only To "Vanish" When No One Is Looking (-½), Requires A Stealth Roll (-½)	2
	Talents	
6	Combat Luck (3 PD/3 ED)	
20	Danger Sense (immediate vicinity, in combat) 12-	

Skills

16 +2 HTH

8 **Feints And Misdirection:** +2 HTH
Costs Endurance (-½), Requires A Sleight Of Hand Roll (-½)

6 +2 with Acrobatics, Breakfall, and Sleight Of Hand

3 Acrobatics 13-

3 Breakfall 13-

3 Bureaucratics 12-

3 Climbing 13-

3 Contortionist 13-

10 Defense Maneuver IV

2 CK: Hong Kong 11-

1 CK: San Francisco 8-

2 KS: Hong Kong Organized Crime 11-

2 KS: Kung Fu 11-

2 KS: The Martial World 11-

2 Language: English (fluent conversation; Cantonese is Native)

2 Language: Mandarin (fluent conversation)

3 Sleight Of Hand 13-

3 Stealth 13-

3 Streetwise 12-

8 WF: Common Melee Weapons, Common Martial Arts Weapons, Common Missile Weapons, Small Arms

Total Powers & Skills Cost: 237

Total Cost: 400

400 Matching Complications (75)

10 **Distinctive Features:** Style (Not Concealable, Noticed And Recognizable, Detectable By Large Group)

20 **Hunted:** a Hong Kong triad (Infrequently, Mo Pow, NCI, Kill)

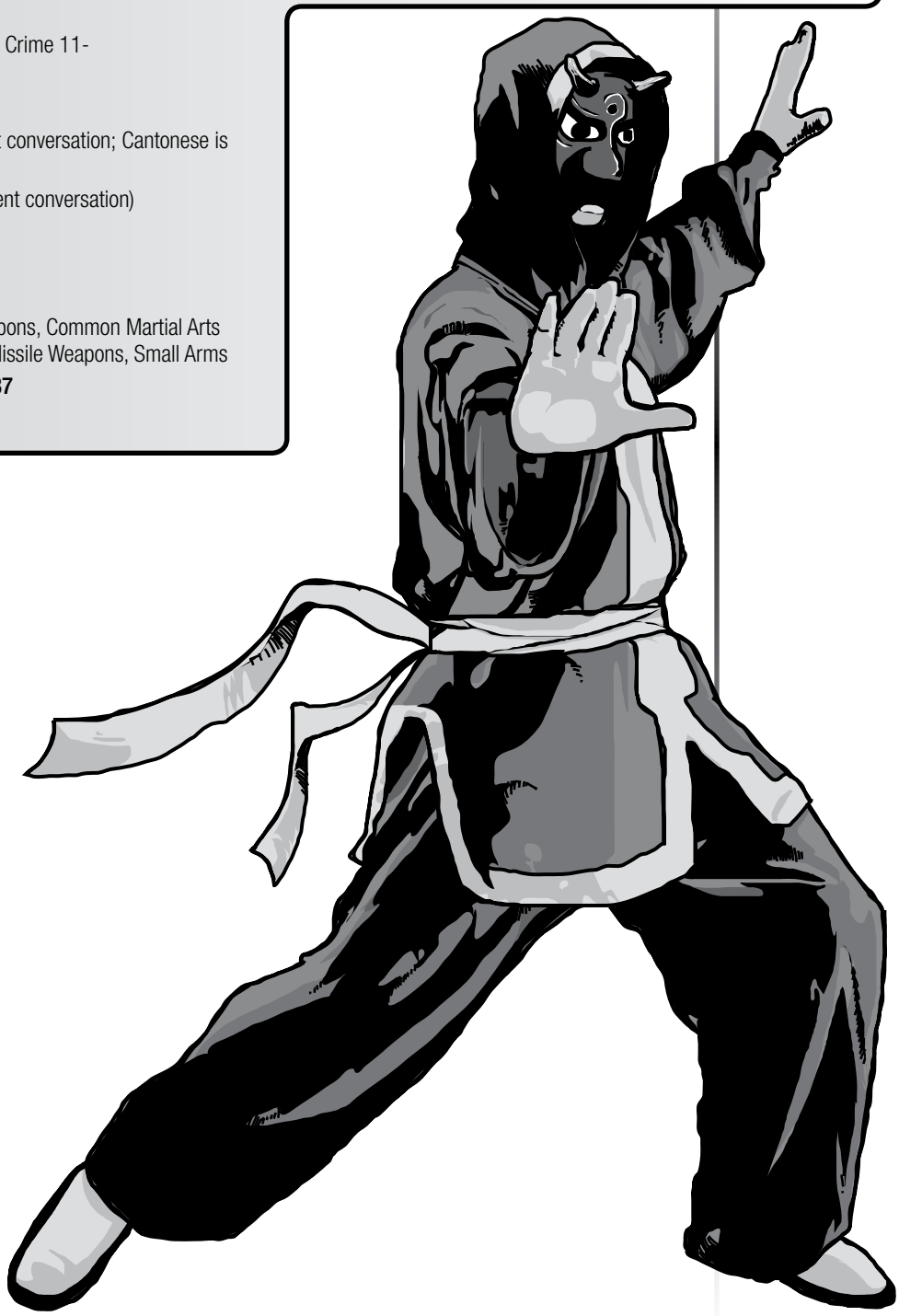
15 **Hunted:** Cult Of The Red Banner (Infrequently, Mo Pow, Capture/Kill)

15 **Psychological Complication:** Code Of The Hero (Common, Strong)

15 **Social Limitation:** Secret Identity (Baio "Bruce" Chen) (Frequently, Major)

Total Complications Points: 75

Experience Points: 0



YI LUNG

Val	Char	Cost	Roll	Notes
25	**STR**	15	14-	Lift 800 kg; 5d6 HTH damage [2]
22	**DEX**	24	13-	
23	**CON**	13	14-	
15	**INT**	5	12-	PER Roll 12-
15	**EGO**	5	12-	
25	**PRE**	15	14-	PRE Attack: 5d6
8	**OCV**	25		
8	**DCV**	25		
5	**OMCV**	6		
5	**DMCV**	6		
6	**SPD**	40		*Phases:* 2, 4, 6, 8, 10, 12
20	**PD**	18		*Total:* 20 PD (12 rPD)
20	**ED**	18		*Total:* 20 ED (12 rED)
12	**REC**	8		
60	**END**	8		
15	**BODY**	5		
50	**STUN**	15		**Total Characteristics Cost: 251**

Movement: Running: 15m
Leaping: 10m
Teleportation: 20m

Cost	Powers	END
60	**Fist Of The Death Dragon:** Multipower, 60-point reserve	
4f	**1) Dragon-Fist I:** HA +9d6 Hand-To-Hand Attack (-¼)	4
5f	**2) Dragon-Fist II:** HA +8d6 Penetrating (+½); Hand-To-Hand Attack (-¼)	6
5f	**3) Dragon-Fist III:** HA +8d6 Double Knockback (+½); Hand-To-Hand Attack (-¼)	6
3f	**4) Dragon-Fist IV:** HKA 2d6+1 (4d6 with STR)	3
2f	**5) Dragon-Infused Body:** +35 STR Increased Endurance Cost (x2 END; -½)	6
40	**Death Dragon Ch'i Blasts:** Multipower, 80-point reserve All Increased Endurance Cost (x3 END; -1)	
4f	**1) Ch'i Strike:** Blast 16d6 Increased Endurance Cost (x3 END; -1)	24
3f	**2) Ch'i Thunderclap:** Blast 10d6 Area Of Effect (4m Radius; +¼), Personal Immunity (+¼); Increased Endurance Cost (x3 END; -1), No Range (-½)	21
12	**Dragon-Infused Body:** Resistant (+½) for 12 PD/12 ED	0
25	**The Dragon's Path:** Teleportation 20m, Position Shift	2
3	**Fast:** Running +3m (15m total)	1
3	**Strong Leaper:** Leaping +6m (10m forward, 5m upward)	1
	Perks	
5	**Membership:** Cult Of The Red Banner	
	Talents	
4	Environmental Movement: Supreme Balance	
3	Simulate Death	
	Skills	
32	+4 HTH	
3	Acrobatics 13-	
3	Breakfall 13-	
3	Climbing 13-	
3	Contortionist 13-	
3	Interrogation 14-	
3	Lockpicking 13-	
3	Security Systems 12-	
3	Stealth 13-	
3	Streetwise 14-	
2	WF: Small Arms	

Total Powers & Skills Cost: 242
Total Cost: 493

400	**Matching Complications (75)**
10	**Distinctive Features:** Style (Not Concealable, Noticed And Recognizable, Detectable By Large Group)
20	**Hunted:** Tiger Squad (Infrequently, Mo Pow, NCI, Capture)
20	**Psychological Limitation:** Casual Killer (Very Frequently, Strong)
20	**Social Limitation:** Subject To Orders (Very Frequently, Major)
10	**Vulnerability:** 2 x STUN from Holy attacks (Uncommon)

Total Complications Points: 80
Experience Points: 93

Yi Lung

Background/History: Lurking in the shadows of Chinese society is an ancient sect of dark, malicious power — the Cult of the Red Banner. The Cult worships an evil entity it knows only as *Lung Wang*, the Dragon King, and seeks to work his will in the world. One of the ways it does this is by creating a being called *Yi Lung*, the "Son of the Dragon" — a sort of "avatar" of the Dragon King, a human being who's been infused with a spark of the King's power during an elaborate ceremony.

In 2006, Yi Lung was slain in battle with the Tiger Squad and the Chinese army. In accordance with tradition, the Cult's sorcerers performed a divination to determine who next should take up the mantle and power of Lung Wang's champion. Their spells pointed to a lowly street thug, someone loosely associated with some of the Cult's criminal activities but not actually a cultist himself. Surprised at this, but never questioning the will of the Dragon King, the sorcerers arranged for the Cult to kidnap this man and bring him to them. Then, in a dark and unholy ceremony, they called upon Lung Wang to touch the man, and he did. The man's body and mind were infused with a tiny portion of the Dragon King's energy, granting him great power and totally erasing his memory of who he once was or what he once did. The petty street criminal was no more... and in his place stood Yi Lung!

Personality/Motivation: As one of Lung Wang's chief earthly servants, Yi Lung is callous, heartless, and cruel — and those are his *good* points. He's also a merciless murderer and works with the Cult to advance its plans to, in essence, destroy/remake the world. If he gets his way, in time he'll hear the death-screams of millions echoing through his brain, and feel the blood of his victims running hot over his hands.

Quote: None. Yi Lung rarely speaks in battle.

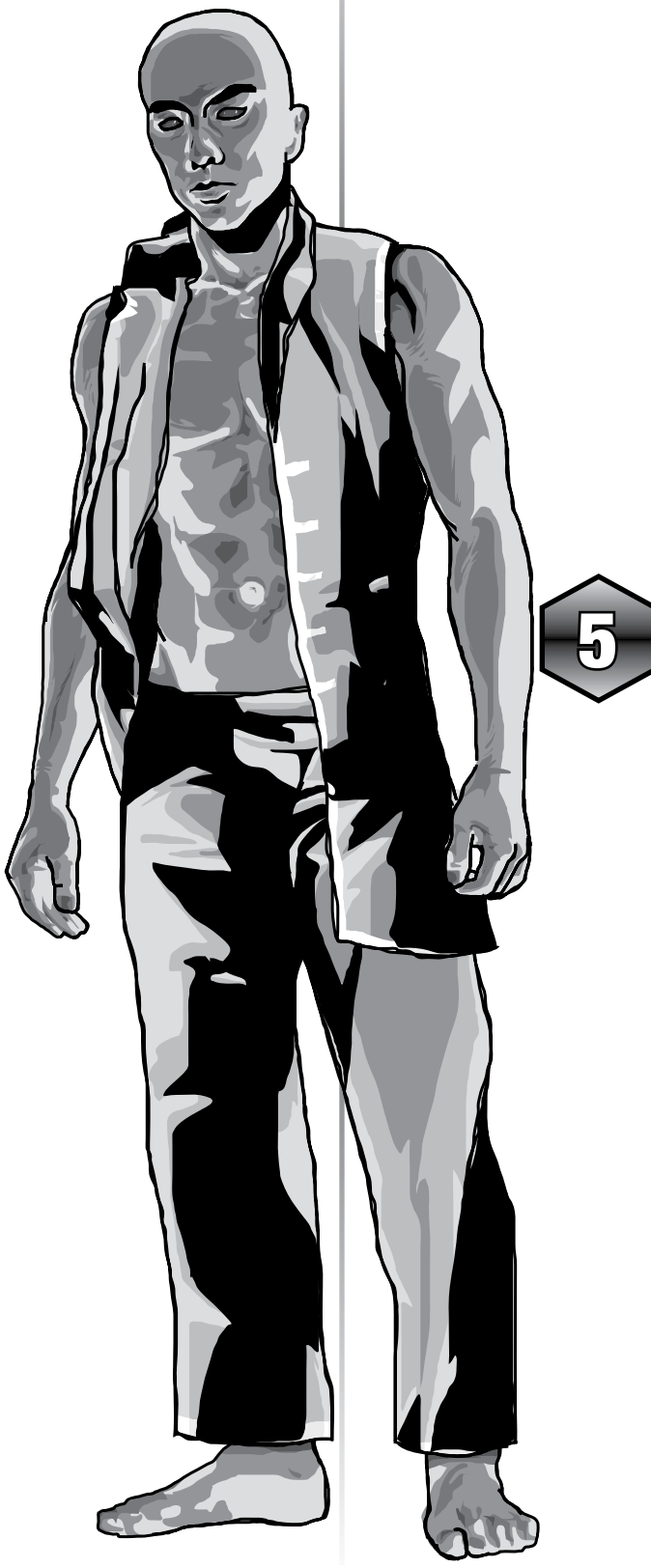
Powers/Tactics: Yi Lung's body has been infused (or perhaps "infected") with some of the energy of Lung Wang, the Dragon King — which is just the Cult's name for the being known as the Death Dragon, an aspect of *the* Dragon itself, the embodiment of human evil (see *The Mystic World*). This has made him far faster, stronger, and tougher than an ordinary human, and given him the ability to teleport for short distances (which he often uses to avoid opponents, or get behind them suddenly to make a sneak attack). He can call upon the Death Dragon's energy to surround his fists, allowing him to punch much more powerfully than even a highly-trained mundane martial artist. He can also project his Death Dragon-tainted *ch'i* in various Ranged "blasts."

Campaign Use: There are two major questions surrounding Yi Lung that the GM can use to generate plots. The first is who he was prior to his "transformation." Was he actually someone important? Did he have some connection to the PCs, or to one of their friends? The other is what the Dragon King intends for him to do... if indeed Lung Wang has any plan at all.

You can easily make Yi Lung tougher, which is certainly appropriate given that he's one of the embodiments of the Dragon King's power on Earth — he could easily become powerful enough to take on an entire team of PCs singlehandedly if you like. Just increase his SPD, defenses, and attacks to appropriate levels, and give him more abilities from Chapter Three. You could also make him strong, converting him into a sort of brick-martial artist. To weaken him, reduce his SPD to 5 and his DEX to 20, and remove the HKA slot from his Multipower.

Yi Lung only Hunts heroes when the Cult orders him to, in which case he follows orders. Typically his methods are brutal: he tracks down his target, ambushes him, and beats him to whatever extent required.

Appearance: Yi Lung is a tall, muscular Chinese fighter whose body's been infused with the "negative energy" of Lung Wang. His skin has the shimmering black hue of ebony silk, and his pupiless eyes glow with blue-black energy. He's bald and clean-shaven. He wears an open scarlet vest and pants similar to those worn by his brethren in the Cult of the Red Banner, but with no gloves or footwear.



CYBER HERO

Most Cyberpunk or near future settings include the increased influence of the Japanese, Chinese, and other Asian cultures as an element of the setting. Wherever Asian influence becomes strong, the martial arts prosper. The fact that Cyberpunk worlds tend to be extremely violent places where people need to learn how to fight well doesn't hurt, either. However, it's not unusual for common Martial Arts elements to be altered to account for the high technology of the Cyberpunk setting. For example, "cyber-ninja" (ordinary ninja augmented with cyberware) may exist in some settings; and computer security programs may create cyberspace "guards" that look and fight like samurai.

One way to "customize" martial arts for Cyberpunk games is to give some of the styles new names in the Cyberpunk patois. For example, characters might refer to "Street Smarts" instead of Dirty Infighting; Kenjutsu becomes "Samurai Diplomacy." This helps to blend martial arts into the campaign so they seem like an actual part of the world around the characters, not just a tool for the PCs to use.

Here's an examples of a Cyberpunk martial arts style.

RAZOR DANCING

5

Used with Hand Razors; Hand Razors Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Claw	5	-2	+1	Weapon +4 DC Strike
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Jab	5	+1	+3	Weapon Strike
Slash	4	+2	+0	Weapon +2 DC Strike

Skills

WF: Common Melee Weapons
WF: Hand Razors*

RAZOR DANCING

Developed by cyberware-augmented street warriors to improve their odds of surviving in hand-to-hand combat, Razor Dancing focuses on the use of various types of built-in blades or spurs these fighters often possess (including small blades, or "hand razors," that project from beneath their fingernails, hence the style's name). Fast, deadly, and graceful, Razor Dancing gives a trained fighter an edge normal street brawlers lack.

Hit Locations: The Claw, Jab, and Slash all use Hit Location rolls of 3d6.

Special Abilities: None.

NAKANICHI TOKISADA

Background/History: Orphaned at the age of 10, Nakanichi Tokisada ran away from the juvenile authorities and grew up on the streets of Tokyo. He learned how to fight and he learned how to protect what was his regardless of the cost — a person regarded as a weakling or a coward soon ended up dead on the sidewalk. As a teenager he became a member of a gang associated with the neighborhood yakuza clan.

He did well enough with the gang that he was eventually asked to join the clan. The oyabun of the family was a student of Japanese culture and fighting arts, and he inspired a similar interest in Nakanichi. The up-and-coming street thug was soon studying Karate, and in time Kenjutsu as well.

Nakanichi's upward path into the yakuza was cut short when another clan, perceiving his as vulnerable, was given permission to "remove" it and take its territory. Only a few family members survived, including Nakanichi. Now considering himself something of a "ronin," he decided it was his duty to avenge the oyabun who'd treated him so well. Over the course of the next two years, he stalked and eliminated over a dozen different members of the clan who'd destroyed his clan, two of them very high-ranking ones. This attracted the attention of one of that clan's rivals, who decided he'd be a perfect weapon to keep "on call." Since Tokyo was becoming dangerously hot for him, the clan arranged to send him to America. That doesn't put him entirely out of his enemies' reach, but it puts them far enough way that he's got a fighting chance on his own.

Since then Nakanichi's worked as an assassin, enforcer for hire, and general troubleshooter. Over half of his work is for the clan that saved him, but the rest is "freelance" work for anyone who can afford to hire him.

Personality/Motivation: Nakanichi is a mercenary, through and through. He's for hire to do any job he's good at, and it happens that he's particularly good at fighting and killing. Ordinarily someone with his greed and amorality would make a dangerous and treacherous employee at best. But he has enough of an appreciation both for history and for the practical consequences of his actions to remain loyal to employers who treat him well.

When he's not working, Nakanichi often spends his time studying Japanese history or working on his Japanese art collection (which includes a number of valuable *netsuke* figurines, among other treasures). He likes to think of himself as a connoisseur and an aesthete, though in truth that's only a scholarly veneer over his killer's soul.

NAKANICHI TOKISADA

Val	Char	Cost	Roll	Notes
15	**STR**	5	12-	Lift 200 kg; 3d6 HTH damage [1]
15	**DEX**	5	12-	
15	**CON**	5	12-	
15	**INT**	5	12-	PER Roll 12-
15	**EGO**	5	12-	
20	**PRE**	10	13-	PRE Attack: 4d6
6	**OCV**	15		
6	**DCV**	15		
3	**OMCV**	0		
3	**DMCV**	0		
4	**SPD**	20		*Phases:* 3, 6, 9, 12
6	**PD**	4		*Total:* 6 PD (0 rPD)
4	**ED**	2		*Total:* 4 ED (0 rED)
6	**REC**	2		
35	**END**	3		
15	**BODY**	5		
30	**STUN**	5		**Total Characteristics Cost: 106**

Movement: Running: 15m
Leaping: 6m

Quote: <<"If, as you say, you are innocent, you will have my apologies when we meet in the next life. But in this world, my duty is to *my* truth, not yours... and my truth says that you must die for your transgressions.">>

Powers/Tactics: One of the deadliest yakuza assassins in North America, Nakanichi is a skilled, versatile killer. Usually he relies on proven modern techniques to kill his victims — a sniper rifle bullet through the head, a bomb placed underneath a car. But occasionally his love of traditional methods and his flair for showmanship drive him to use poison or the sword. He particularly enjoys the latter, regarding his Kenjutsu skills as the "purest" way he can kill a target.

As an assassin, Nakanichi prefers not to get involved in protracted battles. He strikes quickly, from the shadows if possible, and then vanishes. If necessary he'll take on two or three opponents if he thinks he can beat them, but when confronted with more than one foe he usually prefers to flee and await another opportunity to take his prey.

Campaign Use: Nakanichi is pretty straightforward in most respects — you can use him as an NPC hired to kill one of the heroes, a potential Contact or source of information, and so forth. His English is not the best (though he knows more than enough to get by on a day-to-day basis). Another way to use him in an adventure is to base part of it on his misunderstanding of his employer's orders or miscommunicating something to one of the PCs.

Cost	Powers	END
	Martial Arts: Karate and Kenjutsu	
	Maneuver — *OCV* — *DCV* — *Notes*	
4	*Atemi* Strike -1 +1 2d6 NND(1)	
4	Block +2 +2 Block, Abort	
4	Disarm -1 +1 Disarm, +10 STR	
4	Evade +0 +5 Dodge all attacks, Abort	
3	Legsweep +2 -1 STR +1d6; Target Falls	
4	Knifehand Strike -2 +0 HKA ½d6 (x with STR)	
4	Punch/Snap Kick +0 +2 STR +2d6 Strike	
5	Side/Spin Kick -2 +1 STR +4d6 Strike	
5	Takeaway +0 +0 Grab Weapon, +10 STR to Take Weapon Away	
8	+2 Damage Classes (already added in)	
3	Use Art with Blades, Karate Weapons, Staff	
3	**Fast:** Running +3m (15m total)	1
1	**Strong Leaper:** Leaping +2m (6m forward, 3m upward)	1
4	**Cybereye:** Infrared Perception (Sight Group) Restrainable (-¼)	0
4	**Cybereye:** Nightvision Restrainable (-¼)	0
7	**Cybereye:** Telescopic (+6 versus Range Modifier for Sight Group) Restrainable (-¼)	0
7	**Communicator Cyberware:** HRRP (Radio Group) Affected As Sight And Hearing Group As Well As Radio Group (-½), Restrainable (-¼)	0
	Perks	
2	**Positive Reputation:** feared and deadly assassin (among the underworld) 11-, +2/+2d6	
	Talents	
2	Off-Hand Defense	
	Skills	
10	+1 with All Combat	
11	Firearm Targeting Link: +4 OCV with Firearms Only Works With FTL-Modified Guns (-½), Restrainable (-¼)	
12	+1 Overall	
3	Breakfall 12-	
2	Computer Programming 10-	
3	Demolitions 12-	
1	Electronics 8-	
1	High Society 8-	
3	Interrogation 13-	
2	KS: Japanese Art History 11-	
2	KS: Japanese History And Culture 11-	
2	KS: Karate 11-	
2	KS: Kenjutsu 11-	
1	Language: English (basic conversation; Japanese is Native)	
3	Lockpicking 12-	

2 PS: Brew Poison 11-
3 Security Systems 12-
3 Stealth 12-
3 Streetwise 13-
10 Two-Weapon Fighting
9 WF: Common Melee Weapons, Common Missile Weapons, Common Martial Arts Weapons, Small Arms, Shoulder-Fired Weapons

Total Powers & Skills Cost: 167

Total Cost: 273

175 Matching Complications (50)

10 **Distinctive Features:** Style (Not Concealable, Noticed And Recognizable, Detectable By Large Group)
20 **Hunted:** enemy yakuza clan (Infrequently, Mo Pow, NCI, Kill)
20 **Psychological Complication:** Amoral; Will Do Anything For Money Or Gain (Very Common, Strong)
5 **Rivalry:** Professional, with another assassin

Total Complications Points: 55

Experience Points: 98

To make Nakanichi more powerful, give him more cyberware. He generally disdains such things, preferring "traditional" methods and resources, but that's easy to change if you need to beef him up a bit to make him a deadlier foe. To weaken him get rid of his existing cyberware, and/or tone down his STR, DEX, and CON a bit.

As a Hunter, Nakanichi is a slow, cautious predator. He prefers to size up his victim from a distance to learn personal habits and routines. When he thinks he's ready, he attacks from ambush. One of his favorite methods is to sneak into the victim's house, hide under the bed, and stab up through the bed with his sword to kill the victim when he lays down to sleep.

Appearance: Nakanichi Tokisada is a handsome, black-haired Japanese of average height and athletic build. He has very little noticeable cyberware, though one eye has obviously been replaced with an artificial substitute. Unless a job calls for some other garb, he usually wears finely-tailored men's suits in dark colors; he hides his pistols in shoulder holsters but wears his katana in a quick-draw back sheath for all the world to see.



SUGGESTED EQUIPMENT

Weapon	*OCV*	*RMod*	*Dam*	*STUN*	*Shots*	*STR Min*
Katana	+1	—	1½d6	+0	—	12
Wakizashi	+0	—	1d6	+0	—	12
.41 Pistols	+1	+1	1½d6	+0	12	10

Carries 2, has a silencer for each one

Armor
Armorcloth Clothes (PD 3/ED 3, Activation Roll 14-)

Gear
Flashlight (normal and infrared settings); silver cigarette lighter; personal 3D-O viewset

DARK CHAMPIONS

Martial arts are just as common in the modern-day action-adventure genre as they are in Superheroes or Fantasy. Characters with military backgrounds often learn Boxing or Commando Training; characters from the streets know Dirty Infighting; spies and vigilantes could be trained in nearly any fighting style (though they tend to go more for the linear, external styles than the philosophically-oriented ones). In many respects a Martial Arts campaign set in the modern day is going to be a mix of Dark Champions and Ninja Hero, since guns, twenty-first century technology, and organized crime are almost certain to play a role in the game.

A GM can use many Martial Arts genre elements in a Dark Champions campaign, provided he doesn't get too "unrealistic" with them. For example, any game including Asian organized crime (such as the yakuza) will certainly include characters who have expertise in the martial arts. The GM can add a great deal of color and depth to such groups with a judicious application of certain genre elements.

One Dark Champions subgenre — espionage — meshes with Martial Arts particularly well. Realistic and Cinematic martial arts campaigns often have heavy espionage ties, and dashing spies usually receive some hand-to-hand combat training. On a team of PC spies, one may serve as the "martial arts expert," using both his fighting skills and knowledge of Asian cultures to help the group complete missions

"You guys think you're above the law. Well, you ain't above mine."

– Nico Tuscani,
Above the Law

Bobby Rourke

Background/History: Bobby Rourke was born and raised in south Louisiana. He wasn't much good at schoolwork, but he was big and strong and could play football pretty well, so he got by on that. He also got into trouble more than a few times for fighting, joyriding, and similar petty crimes, but most people who knew him put that off on the grounds that "boys will be boys" — he didn't really mean any harm.

Unfortunately Rourke wasn't good enough to get a football scholarship to Louisiana or any other school. He thought about joining the Army, but he didn't really like that idea, so he just sort of drifted around for awhile. Then he heard about some guys in New Orleans who were putting on underground "boxing" matches — brawls, really — with a winner-take-all pot. He knew he was good at fighting, so he got his name on the next card. And sure enough, he won.

It wasn't exactly what he'd ever envisioned for himself, but it was a living. He spent some time doing the illegal fight circuit around the South, building up a rep for himself as a first-class bare-knuckle brawler. Eventually the opportunity he'd been waiting for came: an invitation to the "big time" fights up north in Hudson City.

Things were different in the big city. He won a good many fights, but he wasn't such a big fish in such a small pond anymore. And the cost of living — damn! Soon he was having a hard time making ends meet with the prize money he earned. Then the rent came due, and he didn't have it... but his landlord knew about this guy who needed some help dealing with this other guy who was causing trouble....

Today Bobby Rourke leads a sort of double life. His "real job," as he thinks of it, is as a moderately-talented bare-knuckle "boxer" who's striving to get better and win bigger cash prizes with his fists. But to keep the wolf from the door he's become a well-known enforcer, legbreaker, and bodyguard in the Hudson City underworld. Even the hardest of hardcases tends to become a little easier to deal with when Rourke's massive frame darkens their doorways.

Personality/Motivation: Unfortunately Bobby Rourke is *not* in a good place right now. He enjoys fighting for money, though he's beginning to wonder if he's ever going to make enough at it so that it's worth all the blood and pain. At this point he makes most of his money working for the underworld, and he doesn't really like that job at all. Hurting people in the ring is one thing — no one made them step in there and take him on. But breaking legs to collect gambling debts or send message isn't how he wants to spend his evenings. Bodyguard work he's OK with (in fact, he'd *love* it if he could get into a decent full-time gig guarding for a rock star or something), but jobs like that don't come his way as often as he'd like. To cope

BOBBY ROURKE

Val	Char	Cost	Roll	Notes
25	**STR**	15	14-	Lift 800 kg; 5d6 HTH damage [2]
13	**DEX**	6	12-	
22	**CON**	12	13-	
10	**INT**	0	11-	PER Roll 11-
10	**EGO**	0	11-	
20	**PRE**	10	13-	PRE Attack: 4d6
6	**OCV**	15		
5	**DCV**	10		
3	**OMCV**	0		
3	**DMCV**	0		
4	**SPD**	20		*Phases:* 3, 6, 9, 12
8	**PD**	6		*Total:* 11 PD (3 rPD)
8	**ED**	6		*Total:* 11 ED (3 rED)
10	**REC**	6		
40	**END**	4		
20	**BODY**	10		
46	**STUN**	13		**Total Characteristics Cost: 133**

Movement: Running: 12m

Cost	Powers			END
	Martial Arts: Brawling			
	Maneuver	*OCV*	*DCV*	*Damage/Effect*
4	Block	+2	+2	Block, Abort
4	Disarm	-1	+1	Disarm, 40 STR
4	Eye Gouge	-1	-1	Sight Group Flash 4d6
5	Hoist 'n' Heave	-2	-2	Grab Two Limbs, 50 STR to Throw
4	Kidney Blow	-2	+0	HKA 1d6 (2d6 with STR)
4	Low Blow	-1	+1	2½d6 NND(3)
4	Punch	+0	+2	8d6 Strike
5	Roundhouse	-2	+1	10d6 Strike
3	Tackle	+0	-1	6d6 +v/10 Strike; You Fall, Target Falls
4	+1 Damage Class (already added in)			
5	**Big Brute Of A Man:** +10 PRE Only To Make Fear-/Intimidation-Based Presence Attacks (-1)			0
30	**That Don't Hurt Much:** Physical and Energy Damage Reduction, Resistant, 25%			0
10	**That Don't Hurt Much:** Physical and Energy Damage Reduction, Normal, +25% (50% total)			0
	Talents			
6	Combat Luck (3 PD/3 ED)			
5	Resistance (5 points)			
	Skills			
16	+2 HTH			
10	+2 with Brawling			
3	Combat Driving 12-			
2	AK: Southern Louisiana 11-			
2	CK: New Orleans 11-			
2	PS: Play Football 11-			
3	Stealth 12-			
2	Streetwise 10-			
3	TF: Rowed Boats, Small Motorized Boats, Two-Wheeled Motorized Ground Vehicles			

Total Powers & Skills Cost: 143

Total Cost: 276

175	**Matching Complications (50)**
20	**Hunted:** Hudson City Police Department (Infrequently, Mo Pow, NCI, Capture)
15	**Psychological Complication:** Will Hurt People For Money, But Doesn't Really Want To (Common, Strong)
10	**Psychological Complication:** Alcoholic (Common, Moderate)
5	**Rivalry:** Professional, with other high-STR underworld types (like Brahma, Caber, and Stonehenge)

Total Complications Points: 50

Experience Points: 101

with the guilt over what he does to make a buck, he's developed a pretty serious drinking problem — one that may impact his fighting skills if it gets much worse.

Quote: "Let's have a little discussion about how you've been bothering Mr. Torrini."

Powers/Tactics: Bobby Rourke isn't a martial artist in the sense of having been formally trained in hand-to-hand combat — he picked up his fighting skills, such as they are, as he went along. Mostly he just knows how to use his strength, speed, and experience to good effect both in and out of the ring. He usually relies on Roundhouses, Punches, and Kidney Blows, but depending on what kind of fight it is he might resort to Low Blows, Eye Gouges, or even biting. There's no honor to the way he fights — he comes from a tradition of "winning is winning" — but he never goes out of his way to be brutal or inflict unnecessary pain unless his opponent tries that first.

Campaign Use: Besides his obvious use as a legbreaker who has to lean on someone the PCs want to protect, Bobby Rourke can be the centerpiece of a story of redemption or succeeding against the odds. He's not a bad person, or even an overly violent one in most circumstances; he's just getting by the only way he knows how. If he were given a chance at a better life that wasn't utterly boring, he'd jump at it.

To make Rourke tougher, give him more Extra DCs or a few more defensive abilities that allow him to withstand injury even better (such as some Damage Negation that only applies against Normal Damage). To weaken him, reduce his STR to 20 and remove his extra +25% Damage Reduction.

Rourke only Hunts people when hired to do so, in which case he does the job according to instructions and with a minimum of effort on his part.

Appearance: Bobby Rourke is a huge, muscular twentysomething good ol' boy from south Louisiana. He's got short, sandy blonde hair, a matching short beard, and hard, dark eyes. His nose has been broken so many times he can't remember them all. He's got scars here and there — relics of the countless fights he's been in — and his hands are large and hard, able to punch through a wooden door without suffering harm. He usually wears t-shirts, jeans, and cowboy boots, sometimes with a leather vest.



SUGGESTED EQUIPMENT

Weapon	*OCV*	*RMod*	*Dam*	*STUN*	*Shots*	*STR Min*
.45 Handgun	+0	+0	2d6-1	+1	7	10

Armor
None

Gear
Pocketknife; hip flask of whiskey

HORROR MARTIAL ARTS

Martial arts are generally not a common element in the Horror genre. After all, many horrors are things characters can't fight with fists or blades, so martial arts training isn't of much use. However, there are some opportunities to integrate the two without much strain. The most natural way is a horror story that takes place in Chinatown or the Orient. Weird Oriental monsters may make an interesting counterpoint to the usual run of Western haunts and nightmares. The characters' unfamiliarity with Oriental monsters and magic adds an element of ignorance and helplessness which serves to increase the fear and desperation they feel.



See page 283 for more information on Horror as a meta-genre in Martial Arts stories.

FANTASY

Martial arts are both common and popular in Fantasy games. In fact, having a Martial Arts package of some sort is often one of the things which sets a PC apart from his less talented brethren (*i.e.*, most NPCs). However, the presence of the martial arts in a Fantasy setting greatly depends on the nature of the setting itself. Wuxia films are already Fantasy films, and a Wuxia campaign, if done correctly, contains all the classic elements common to the Martial Arts genre as well as many Fantasy tropes. A more traditional "Western fantasy" setting, with elves, dwarves, orcs, and dragons, is a different matter. Readers may have a hard time visualizing Kung Fu-fighting elves, but the concept isn't entirely without merit. Many European cultures developed armed and unarmed fighting styles, and when you throw magic and fantastic races into the mix, a thriving martial arts culture could develop.

For example, Irish legends and myths contain numerous examples of heroes leaping great distances, sprinting nimbly along the ridge poles of houses, running over fields of grass without disturbing the leaves, riding upon hurled spears, snatching spears out of the air, or throwing a spear with enough power to strike several men in a line. Such actions (or "feats" as they're called in the Irish legends) are perfectly at home in Fantasy-styled Wuxia or Anime Martial Arts game. To take another approach, a GM could easily convert the special martial arts abilities in Chapter Three of this book into "spells." Warrior-wizards would not only buy Martial Arts, but they'd learn many body-affecting spells that could render them immune to sword-blows, enable them to hit five people in the blink of an eye, or even let them strike ghosts with their bare hands!

Martial Arts usually come into a Fantasy campaign for one of three reasons. The first, and most important, is the use of weapons. Muscle-powered weapons are a major element in any Fantasy campaign, and this provides plenty of opportunities for the creation of fighting styles. Some styles focus on a single weapon; examples from the "real-world" martial arts description include Bojutsu (Staff-fighting), Fencing, Kenjutsu, Knifefighting, Kyujutsu, Naginatajutsu, Saijutsu, Shurikenjutsu, Stickfighting, Swordfighting, and Whipfighting. The broad Weapons Combat style adapts to many types of weapons, and is perfect for many Fantasy campaigns and characters. Fantasy characters can create similar fighting styles for their own weapons (for example, the Dwarven War Art described below). Some might even develop a Martial Arts style for use with a single weapon, such as a unique enchanted sword. For instance, if a character owned a soul-eating sword that drains the life from someone with the merest scratch, he wouldn't find it efficient to use standard swordfighting maneuvers — he could develop a style of swordplay intended not to wound the enemy, but simply to nick him.

Second, you can use Martial Arts in a Fantasy game to represent the distinctive fighting maneuvers of non-human races. Intelligent creatures such as centaurs, gargoyles, mermen, and lizardmen would develop fighting arts suited to their body structures. Many of these martial arts would seem odd to humans, and in many cases they couldn't even learn them. Kentauroi and Poluraathkaa (see below) are examples of this type of fighting style.

Third, you can introduce a Martial Arts style into your Fantasy game as an aspect of a particular culture, society, or group. Obviously, if your campaign takes place in an Oriental setting, or even near psuedo-Oriental lands, formal fighting arts will be relatively common. But even without such kingdoms, certain societies or groups might develop Martial Arts styles. In some cases the style constitutes a particular society's definitive ability, the way skill with horses is the trademark of the horse-riding nomad clans who populate many Fantasy novels. Perhaps the best example of this is the Bloodguard, from Stephen Donaldson's novels about The Land, but there are plenty of others. The Vothara style described below is an example of this concept.

Here are some examples of Fantasy martial arts styles.

DWARVEN WAR ART

The Dwarven War Art, developed by dwarves for use with their favored weapons (axes, hammers, picks, and the like), was once kept secret by them, but has long since passed out of their strongholds to be learned by gnomes, a few halflings, and even some "tall folk" warriors who favor the axe as a weapon. A fairly simple style, it concentrates on powerful chops and slashes from various angles — overhand, the side, and even "uppercuts" from below (a particularly effective strike against foes taller than the warrior).

Hit Locations: The Side Slash takes a 3d6 location roll. The Chop/Smash takes a 2d6+1 location roll. The Ogre-Slaying Stroke takes a 2d6+7 hit location roll.

DWARVEN WAR ART

Used with Axes/Maces/Hammers/Picks Weapons Group; Axes/Maces/Hammers/Picks Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Avoidance	4	+0	+5	Dodge All Attacks, Abort
Block	4	+2	+2	Block, Abort
Chop/Smash	5	-2	+1	Weapon +4 DC Strike
Ogre-Slaying Stroke	5	+1	+3	Weapon
Side Slash	4	+0	+2	Weapon +2 DC Strike

Skills

KS: Dwarven War Art

WF: Axes/Maces/Hammers/Picks*

Elements

Weapons	+1	Use Art with Clubs
	+1	Use Art with Blades
	+1	Use Art with Polearms

KENTAUROI

Although regarded by some two-legged folk as unruly barbarians, the centaurs of the Sunset Plains have a rich, vibrant culture. However, it is true that one aspect of that culture is frequent warfare among various centaur tribes. To improve their fighting power, the centaurs long ago developed a special martial art, *Kentauroi*. This style is designed to take advantage of a centaur's size, body shape, physical abilities, and running speed, and thus cannot be learned by two-legged species. However, some mounted warriors claim to have found ways to adapt certain Kentauroi techniques, such as the Rearing Strike, to their own weapon styles.

Kentauroi is a weapon-based style, not a form of barehanded fighting. The weapons most commonly favored by centaurs are the battle axe, sword, and spear or lance.

Hit Locations: The Chop/Slash/Smash uses a 3d6 Hit Location roll against other centaurs or mounted opponents, but a 2d6+1 Hit Location roll against humanoid targets on foot. The Galloping Strike uses a 2d6+1 Hit Location roll. The Rearing Strike uses a 2d6+1 Hit Location roll.

Special Abilities: None.

POLURAATHKAA

Poluraathkaa (pole-oo-*rahth*-kah), a fighting style developed many years ago by the Winged Folk, has been adapted by many other winged races since, such as the gargoyles of the Stony Wastes and the feared vulture-men. Designed by flyers for use against flying foes, it cannot be used by fighters on the ground. In addition to its unarmed maneuvers, the style teaches how to fight with several weapons, including chain and rope weapons, which warriors use to entangle a target in flight and thus remove him from the battle.

The Snare maneuver consists of grasping most of the target's limbs, including his wings, so he cannot fly. The attacker then dives straight for the ground to release the target so close to the earth that he can't avoid hitting it (but of course must not get so close that he himself can't pull out of his dive in time to avoid crashing). To execute this maneuver successfully, the character must succeed with a DEX Roll at -1 per 10m of velocity. Failure may indicate that both fighters didn't crash, that the target did not crash but the attacker did, or that both of them hit the ground.

Hit Locations: The Strike and Flying Strike both use 3d6 Hit Location rolls.

Special Abilities: None.

KENTAUROI

Used with one Weapon type (see text): that Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Notes*
Block	4	+2	+2	Block, Abort
Chop/Slash/Smash	4	+0	+2	STR +2d6 Strike
Galloping Blow	5	+1	+0	STR +v/10; FMove
Galloping Disarm	5	-1	-1	Disarm, +10 STR to Disarm roll; FMove
Galloping Smash	5	+0	+0	STR +v/10; Target Falls; FMove
Rearing Strike	5	-2	+1	STR +4d6 Strike

Skills

KS: Kentauroi
WF: Common Melee Weapons
WF: Lance

Elements

Weapons	+1	Use Art with Axes/Maces/Picks
	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Polearms

POLURAATHKAA

Maneuver	*Points*	*OCV*	*DCV*	*Notes*
Escape	4	+0	+0	+15 STR vs. Grabs
Evasive Strike	5	+1	+3	STR Strike
Flying Strike	5	+1	+0	STR +v/10; FMove
Snare	5	-1	-1	Grab Four Limbs, +10 STR for holding on
Strike	4	+0	+2	STR +2d6 Strike

Skills

KS: Poluraathkaa
WF: Common Melee Weapons
WF: Chain & Rope Weapons
WF: Nets

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Chain and Rope Weapons
	+1	Use Art with Nets

STEELSTORM

Used with Blades Weapons Group; Blades Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Counterstrike	4	+2	+2	Weapon+2DCStrike,MustFollow Block
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Parry	4	+2	+2	Block, Abort
Slash	4	+2	+0	Weapon +2d6 Strike
Spinning Strike	5	-2	+1	Weapon +4 DC Strike
Thrust	5	+1	+3	Weapon Strike

Skills

Acrobatics
Breakfall
KS: Swordfighting
Sleight Of Hand
WF: Blades*
Talent: Off-Hand Defense

Elements

Weapons	+1	Use Art with Clubs

VOTHARA

5

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Bonebreaking Strike	4	-2	+0	HKA ½d6
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Front Kick	5	-2	+1	STR +4d6 Strike
Punch/Snap Kick	4	+0	+2	STR +2d6 Strike
Sweep	3	+2	-1	STR +1d6 Strike; Target Falls

Skills

KS: Vothara
WF: Common Melee Weapons
Talent: Off-Hand Defense

Elements

Weapons	+1	Use Art with Axes/Maces/ Hammers
	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Poleamrs
	+1	Use Art with Staff

STEELSTORM

The Talturai people (of the archipelago of the same name) long ago developed a way of fighting with swords that's very different from mainlander swordfighting. Rather than mostly standing in place and bashing on their foes while protecting themselves with a shield and heavy armor, they move around gracefully and athletically, parrying and striking. They spin in place to add momentum to their blows, flip and juggle their swords between two hands to confuse their foes, and make liberal use of feints and misdirection tactics. Some mainlander warriors have begun studying this style, which the Talturai call *Delaraksa* (literally "style of sword-fighting"), but which other people prefer to call *Steelstorm*.

Hit Locations: The Slash, Spinning Strike, and Thrust use 3d6 Hit Location rolls.

VOTHARA

During the Second Age of the world, the kingdoms of the land of Sirrenica were ruled by the Dark Prince, Xoldarr, the half-breed son of demon and a human woman. He ruled with an iron grip, forbidding his people to practice magic, own weapons, or do anything else that might threaten his power and his rule.

Most peoples of Sirrenica accepted their fate, having neither the will nor the means to resist. But not so the folk of Marica, a mountainous land to the west. Stubborn and proud, the Marics refused to give in to the Dark Prince without a fight. Lacking weapons or the means to forge more thanks to his armies, they began developing a fighting art based on unarmed combat (and, later, on incorporating everyday implements as weapons). They called their secret fighting techniques *Vethara*, a name deriving from the Marican words for "proud resistance."

Today, though Xoldarr the Dark Prince has long since been overthrown and the Marics restored to the freedoms they so cherish, Vothara is still practiced among them. Knowledge of it is passed from father to son, father to son, and each family has a few special tricks and tactics that it keeps to itself.

Hit Locations: The Punch/Snap Kick, Bonebreaking Strike use Hit Location rolls of 2d6+1. The Front Kick uses a 3d6 Hit Location roll. The Block, Disarm, Dodge, and Sweep do not take location rolls.

Special Abilities: Battlefield Punch; Blade Flare (*Chiburi* option); Charging Slash; Genshin; Iron Shirt; Weapon Flourish.

COUNTESS ALSANDRA T'SAIRON

Val	Char	Cost	Roll	Notes
10	**STR**	0	11-	Lift 100 kg; 2d6 HTH damage [1]
16	**DEX**	12	12-	
13	**CON**	3	12-	
15	**INT**	5	12-	PER Roll 12-
14	**EGO**	4	12-	
15	**PRE**	5	12-	PRE Attack: 3d6
6	**OCV**	15		
6	**DCV**	15		
3	**OMCV**	0		
3	**DMCV**	0		
4	**SPD**	20		*Phases:* 3, 6, 9, 12
5	**PD**	3		*Total:* 5 PD (0 rPD)
4	**ED**	2		*Total:* 4 ED (0 rED)
6	**REC**	2		
35	**END**	3		
10	**BODY**	0		
30	**STUN**	5		**Total Characteristics Cost: 94**

Movement: Running: 12m

COUNTESS ALSANDRA T'SAIRON

Background/History: Alsandra, countess of the House of Sairon, one of the oldest in Tarthainia, is the daughter of the late count, Odrigo, a man of both intelligence and stubbornness. Disappointed that his only child was a daughter (though he unquestionably loved her), he taught her as if she were a boy. She studied many subjects that most Tarthainian noblewomen are ignorant of (including how to read), and her father never denied her access to any topic she wished to learn about. Beyond that, he instructed her in many skills that are supposedly the exclusive province of Tarthainian men: how to fight with rapier and dagger; how to climb trees and walls; how to ride horses at a pace exceeding a slow gallop. This made her (and him) something of a scandal in Tarthainian society — but he couldn't have cared less, and as her father's daughter neither could she.

Upon the death of her father several years ago, Alsandra became countess, which only led to more gossip about her wayward lifestyle and unladylike proclivities. She's the frequent subject of gossip among the nobility, and more than once has been the subject of a cutting remark at a ball or court gathering... only for her antagonist to discover, to his or her chagrin, that the Countess t'Sairon is as skilled with clever speech as she is with a rapier. Her good looks and independent manner have attracted the attention of a number of unmarried noblemen, the most persistent of which is the powerful Duke t'Allyrius. Determined to have her despite the way she's publicly embarrassed him on several occasions, the Duke intends to trick or

Cost	Powers			END
	Martial Arts: Tarthainian Fencing			
	Maneuver	*OCV*	*DCV*	*Damage/Effect*
4	Avoid	—	+5	Dodge, Affects All Attacks, Abort
5	Disarm	+0	+0	Grab Weapon, 30 STR to Take Weapon Away
4	Disentangle	+0	+0	35 STR to escape Bind
4	Entangle	+1	+0	Bind, 30 STR
5	Lunge	+1	-2	Weapon +6 DC
4	Parry	+2	+2	Block, Abort
4	Riposte	+2	+2	Weapon +4 DC, Must Follow Block
5	Slash	-2	+1	Weapon +6 DC
5	Thrust	+1	+3	Weapon +2 DC
8	+2 Damage Classes (already added in)			
	Perks			
6	**Fringe Benefit:** Lordship (Countess)			
5	**Money:** Well-Off			
	Talents			
2	Off-Hand Defense			
6	**Striking Appearance:** +2/+2d6			
	Skills			
15	+3 with Tarthainian Fencing			
9	+3 with Acrobatics, Breakfall, and Sleight Of Hand			
3	Acrobatics 12-			
3	Breakfall 12-			
3	Climbing 12-			
3	High Society 12-			
2	KS: The Latest Tarthainian Gossip 11-			
2	KS: Tarthainian History 11-			
2	KS: Tarthainian Literature And Art 11-			
1	Literate			
3	Persuasion 12-			
3	Riding 12-			
3	Sleight Of Hand 12-			
3	Stealth 12-			
3	WF: Blades, Crossbows, Thrown Knives/Axes/Darts			

Total Powers & Skills Cost: 125

Total Cost: 219

175 Matching Complications (50)

20	**Hunted:** Duke t'Allyrius (Infrequently, Mo Pow, NCI, Trick Into Marrying/Humiliate)
15	**Psychological Complication:** Enjoys Defying People's Expectations (Common, Strong)
10	**Negative Reputation:** hoyden countess who engages in scandalous conduct, 11-
5	**Rivalry:** Professional, with the Count t'Orsino, for whatever's at stake at the moment

Total Complications Points: 50

Experience Points: 44

SUGGESTED EQUIPMENT

Weapon	*OCV*	*RMod*	*Dam*	*STUN*	*Shots*	*STR Min*	*Notes*
Rapier	+1	—	1d6	+0	—	10	
Dagger	+0	+0	1d6-1	+0	—	8	Can Be Thrown; carries two

Armor
Typically none; on rare occasions Fighting Leathers (2 PD/2 ED, Activation Roll 12-)

Gear
Duelling gloves; small bottle of perfume; whetstone



5

trap her into marriage whatever it takes — or at the very least to pay her back in spades for all the humiliations she's inflicted upon him.

Personality/Motivation: Although she puts a moderate effort into acting like a proper Tarthainian noblewoman on most occasions, Countess Alsandra enjoys being unconventional and free-spirited. At times she goes out of her way to defy Tarthainian tradition in playful ways, or to do things that set tongues wagging. She won't do anything truly stupid or boorish (like riding her horse into the middle of someone's ball), but she's more than happy to deflate the pretentions of the unjustifiably proud, point out the foolishness of unquestioned customs, or give the court gossips a little extra fodder for their whispered tales.

Alsandra has found something of a rival in the Count t'Orsino, like herself a relatively young member of the Tarthainian nobility. He's not quite so bent on living an unconventional life as she, but he's definitely not one of the hidebound older noblemen either. The two of them have developed a more or less friendly rivalry over whatever happens to be at stake at the moment — a horse race, possession of an unclaimed piece of land, a bet over who can first knock an apple out of a tree with a thrown dagger. Although they publicly profess to a mutual dislike (and each privately seethes over every loss to the other), in truth they're more than a little attracted to one another.

Quote: "If my lord thinks he can give insult freely because I am as yet unmarried, my lord is sadly mistaken. Will my lord apologize at once, or must I insist that he meet me outside at once to settle this matter with steel?"

Powers/Tactics: Alsandra is a highly-skilled swordswoman versed in the Tarthainian art of swordfighting, which involves the rapier and dagger and little or no worn armor. As such she relies on dodging and parrying to keep from being cut, and tends to fight defensively until she feels she's fully evaluated her opponent's skill and can best go on the offensive. She's rarely without her blades, though she has to settle for keeping them somewhere nearby during court occasions when she has to wear dresses.

Campaign Use: As a person who enjoys new (and even unconventional) experiences, the Countess Alsandra could be the PCs' entry into Tarthainian nobility... or at least the only noble willing to talk freely with outsiders (assuming she judges them to be honest, upstanding people). For a campaign that takes place in or near Tarthainia, you could even substitute a PC for the Count t'Orsino as her Rival/love interest.

To make Countess Alsandra more powerful, give her some fencing-related special abilities from Chapter Three, or increase her SPD to 5. To weaken her, remove her Extra DCs.

Countess Alsandra doesn't Hunt people; that's simply not her style.

Appearance: One of the most beautiful members of the youngest generation of Tarthainian nobility, the Countess Alsandra has long, raven-black hair, green eyes, and a figure that even her most bitter rivals can't help but mutter about appreciatively. When she expects trouble or adventure to come her way — which is most of the time — she typically wears a white long-sleeved blouse that's loose enough to not inhibit her movements but cut to display her charms to perfection, black pants (a somewhat scandalous choice in Tarthainia), black riding boots, and a sturdy brown leather belt to hold her duelling rapier and dagger.

PULP HERO

Martial arts in the common perception of the word — advanced, often mysterious, fighting styles from the Orient — aren't common in the Pulp era. Outside of a few schools in Chinatowns in major cities, there's nothing resembling martial arts instruction in the US or other civilized nations; most people have never heard of Karate or Kung Fu, much less more esoteric arts. While it's possible for characters to buy Martial Arts that represent well-known Western fighting styles — Boxing, Dirty Infighting, Fencing, even Savate — the GM should forbid them to buy more unusual arts unless they have a *really* good explanation. Usually that exception applies to the one character in the group who was raised in China (or an Oriental ethnic sidekick). For such a character, his shtick is that he knows exotic Martial Arts. The Gadgeteer has his Weird Science, the Aviator has his plane, the Masked Crimefighter has his eerie laugh; the Character Raised In The Orient has Martial Arts.



THE GOLDEN TIGER

Val	Char	Cost	Roll	Notes
20	**STR**	10	13-	Lift 400 kg; 4d6 HTH damage [2]
20	**DEX**	20	13-	
18	**CON**	8	13-	
13	**INT**	3	12-	PER Roll 12-
13	**EGO**	3	12-	
20	**PRE**	10	13-	PRE Attack: 4d6
6	**OCV**	15		
6	**DCV**	15		
3	**OMCV**	0		
4	**DMCV**	3		
4	**SPD**	20		*Phases:* 3, 6, 9, 12
6	**PD**	4		*Total:* 9 PD (3 rPD)
6	**ED**	4		*Total:* 9 ED (3 rED)
8	**REC**	4		
40	**END**	4		
10	**BODY**	0		
40	**STUN**	10		**Total Characteristics Cost: 133**

Movement: Running: 15m
Leaping: 6m

Cost	Powers				END
	Martial Arts: Golden Tiger Kung Fu				
	Maneuver	*OCV*	*DCV*	*Notes*	
4	Block	+2	+2	Block, Abort	
4	Claw-Smash	+0	+2	8d6 Strike	
4	Disarm	-1	+1	Disarm, 40 STR	
4	Dodge	+0	+5	Dodge all attacks, Abort	
4	Escape	+0	+0	45 STR vs. Grabs	
3	Grab	-1	-1	Grab, 40 STR	
5	Kick	-2	+1	10d6 Strike	
4	Knife Hand	-2	+0	HKA 1d6+1 (2½d6 with STR)	
3	Throw	+0	+1	6d6 +v/10, Target Falls	
4	Tien-hsueh Strike	-1	+1	3d6 NND (1)	
4	Tiger Claw	+0	+0	10d6 Crush, Must Follow Grab	
8	+2 Damage Classes (already added in)				
3	**Demonstration Of Skill:** 10 PRE Costs Endurance (-½), Extra Time (Full Phase; -½), Instant (-½), Only For Appropriate Presence Attacks (see text; -½), Requires A DEX Roll (-½)				1
3	**Fast:** Running +3m (15m total)				1
1	**Strong Leaper:** Leaping +2m (6m forward, 3m upward)				1
	Perks				
5	**Money:** Well Off				
	Talents				
6	Combat Luck (3 PD/3 ED)				
10	**Golden Tiger Mask:** Combat Sense 12- OIF (-½)				
17	**Golden Tiger Mask:** Danger Sense (out of combat, general area) 12- OIF (-½)				
	Skills				
24	+2 Overall				
3	Acrobatics 13-				
3	Breakfall 13-				
3	Climbing 13-				
2	Combat Driving 10-				
2	Contortionist 10-				
3	CK: campaign city 13-				
2	KS: Golden Tiger Kung Fu 11-				
2	KS: History 11-				
2	KS: Chinese History And Culture 11-				
2	Language: Mandarin Chinese (fluent conversation; English is Native)				
1	Language: Cantonese Chinese (basic conversation)				
2	SS: Anthropology 11-				
2	SS: Archaeology 11-				
3	Stealth 13-				
3	Streetwise 13-				

THE GOLDEN TIGER

Background/History: Richard Collins is the son of Arthur and Emily Collins, the famous archaeologists. He grew up traveling the world with them, and as he grew older began helping them with their work. It was assumed he'd eventually follow in their footsteps and continue their legacy of ground-breaking discoveries.

When Richard was almost 20, he accompanied his parents on an expedition to the interior of China. They believed there was an ancient city there, lost for centuries after being buried by a tremendous sandstorm, and were determined to find it. Richard, on the other hand, thought they were translating certain records wrong, and that what had been buried was a fortress, tomb, or temple of some sort — it was difficult to tell due to the age and condition of the writings.

Getting to the dig site was a dangerous, grueling task due to its remoteness and the presence of bandits in the area, but the expedition made it. They soon discovered that Richard was right — it wasn't a city, it was a temple or fortress complex of some kind. As the work progressed, the Collinses found many highly valuable artifacts in porcelain, jade, gold, and other substances.

6 WF: Common Melee Weapons, Common Martial Arts Weapons, Small Arms

Total Powers & Skills Cost: 163

Total Cost: 296

175 Matching Complications (50)

10 **Distinctive Features:** Style (Not Concealable, Noticed And Recognizable, Detectable By Large Group)

20 **Hunted:** Dr. Fang Shen (Infrequently, Mo Pow, NCI, Kill)

15 **Psychological Complication:** Must Uphold Truth, Justice, And The American Way (Common, Strong)

15 **Social Limitation:** Secret Identity (Richard Collins) (Frequently, Major)

Total Complications Points: 60

Experience Points: 121

Then disaster struck in the form of bandits. Led by an evil one-eyed warlord, the ruthless men descended on the camp, slaughtering everyone they could find in their mad lust to steal the artifacts. Richard watched in horror as his parents were gunned down, then fled into the dig site to try to escape. With the bandits in hot pursuit, he stumbled into some rooms they'd just opened... and then fell through the weakened floor into a chamber below.

The chamber was lit by an eerie light whose source he couldn't determine, but it revealed to him the room's main feature: a pristine golden mask in the shape of a tiger's head, placed on a beautifully-carved pedestal. Something about the mask *spoke* to him, practically compelling him to pick it up and put it on. When he did, power flooded his body and knowledge his brain. Suddenly he knew all the secrets of the long-lost temple — all its lore and wisdom concerning the long-forgotten fighting style of Golden Tiger Kung Fu.

Now equipped to handle the bandits, Collins snuck back out of the chamber and and defeated most of them... but the warlord and his guards escaped. Collins remained in the area for nearly a year until he tracked down and killed the warlord, freeing the local peasants from his oppression and cruelty. When he returned to the States, he decided to keep using his newfound skills and abilities to do good (and the mask seemed to *want* him to as well, almost as if it were intelligent). He created the identity of the Golden Tiger, and has been fighting crime ever since.

Personality/Motivation: The Golden Tiger is a classic Pulp hero in most respects. He's brave, honorable, valorous, and despises evil, cruelty, and injustice. He goes out of his way to fight evildoers, even at the risk of his own life. However, after seeing what happened to his parents, he works hard to maintain his Secret Identity so that his loved ones (including his long-time girlfriend, Monica Ramone) don't suffer because of his crusade.

Quote: "Your guns can't hurt a man who can move faster than you can aim!"

Powers/Tactics: Thanks to putting on the mask he found in the long-lost Golden Tiger Temple, the Golden Tiger has been granted great physical power and the knowledge of Golden Tiger Kung Fu. (He doesn't need to wear the mask to use these abilities, though.) His DEX and SPD give him a real edge over most opponents, so he favors a strong offense over defensive fighting. In case his enemies somehow keep him from getting into HTH Combat distance, he carries two .45 automatics.

The Golden Tiger prefers to disable most of his foes and then call the police to come arrest them. But he's no stranger to killing; some men are simply too evil to be allowed to live.

Campaign Use: If your group of Pulp PCs doesn't have an "American from the Orient" or Chinatown contact, the Golden Tiger makes an excellent ally. He knows all about that sort of thing and can guide them through the mysterious maze that is the Chinese underworld. If he uncovers an Oriental plot too big to handle on his own (like some of Dr. Fang Shen's schemes of world conquest), he could come to the PCs for assistance.

To make the Golden Tiger tougher, give him some mystical martial arts abilities representing the arcane lore of the Golden Tiger Temple. For example, maybe he can call upon his *ch'i* to surround him with a sort of "force-field" that protects him against low-caliber gunfire. To weaken him, reduce his STR and DEX to 15-18.

The Golden Tiger doesn't really Hunt anyone; that's not his style. He just fights crime when he encounters it, and investigates mysterious or dangerous goings-on when something brings them to his attention.

Appearance: The Golden Tiger is a 5'11" tall white man with the muscular, athletic body of someone who engages in intensive regular exercise. In the Pulp tradition he wears a dark men's suit and short gloves, but instead of a domino mask and a fedora he conceals his identity with a golden mask shaped like a tiger's head.

SUGGESTED EQUIPMENT

Weapon	*OCV*	*RMod*	*Dam*	*STUN*	*Shots*	*STR Min*	*Notes*
.45 Semiauto	+1	+1	2d6-1	+1	8	10	Carries two

Armor
Armored suit (1 PD/1 ED)

Gear
Cigarette lighter

STAR HERO

As humanity expands out into the galaxy and begins to encounter other intelligent species, the opportunity to learn new and intriguing martial arts styles increases dramatically. After all, a potential student now has not just dozens of styles to choose from, but dozens of *worlds*' worth of styles, with all the variation that implies.

Of course, some types of aliens are so non-Human that mankind can't learn their fighting styles. But in Most Science Fiction universes a substantial portion of the alien species are humanoid, so Humans can probably study their martial arts without much problem. At the GM's discretion, some maneuvers (such as Nerve Strikes) may only apply to a single species (typically, the character's own species) when learned; characters have to buy a Science Skill in the anatomy of an alien species before they can use such attacks successfully on members of that species.

One option for Science Fiction martial arts is to limit or abolish the *Style* Distinctive Feature. In a galaxy possibly featuring thousands of martial arts forms, it's extremely unlikely a particular fighter has in-depth knowledge of more than a tiny fraction of them. The odds are against the *Style* Distinctive Feature actually being a hindrance most of the time, particularly if the character travels extensively. Therefore the GM should think about giving fewer points for the Complication, or even disallowing its use entirely.

Alternately, a character's Analyze Style Skill might only apply to martial arts developed by his own species; he would have to purchase the Skill for each species or region whose fighting styles he studies (for example, Analyze Bandarian Styles, Analyze Fomalhauti Cluster Styles, and so forth).

Here are three examples of Science Fiction martial arts:

DA'PARU

The Mon'dabi, a reptilian species who control a sector of space anti-spinward from Human space, have developed many unarmed combat skills over the millennia. Perhaps the best-known is *Da'pura*, sometimes referred to as "Mon'dabi Kung Fu" by Humans. Like that style, Da'pura features an enormous variety of substyles built around variations of the core techniques. It's also got a mystical side; Mon'dabi practitioners believe that their bodies contain *ta,* loosely translated as "fighting force," which is similar to the *ch'i*, *ki*, or *prana* of various Terran martial arts.

A number of Humans have learned Da'paru, but their ability to advance as practitioners of the style is limited for one simple reason: lack of a tail. Da'paru maneuvers often incorporate or take advantage of the Mon'dabi "fifth limb" (and some substyles also feature attacks that employ a Mon'dabi's large, sharp teeth as well). Humans, lacking these natural weapons, can only learn some of the style's attacks, leaving them poor Da'paru practitioners at best.

Hit Locations: The Punch/Tail Strike and Kick/SpinningTail Strike use 2d6+1 Hit Location rolls. The Squeeze uses a Hit Location roll of 2d6+1 (this defines the primary location affected by the Grab). The Tailsweep takes a 2d6+7 location roll. The other maneuvers take no location rolls.

Special Abilities: Although no Human scholar has definitively catalogued them, Da'paru practitioners claim to have mastered a vast array of special abilities. These include (to give their Human names): Breaking Strike; *Ch'i* Strike; Dancing Weapon Technique; Dim Mak; Fa-Ch'ing; Fist Kung; Hing Kung; Instantaneous Movement; Iron Forearm; Iron Shirt; Kongjin; Red Sand Palm.

MAASHIRA

The Dukarça, a quasi-insectoid species native to the planet Khomura, have achieved an enviable reputation throughout the galaxy for their fighting skills. Dukarça mercenaries routinely command greater rates of pay than mercs from other species,

DA'PARU

5

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Block	4	+2	+2	Block, Abort
Break	4	+0	+0	+15 STR vs. Grabs
Disarm	4	-1	+1	Disarm, +10 STR to Disarm roll
Dodge	4	—	+5	Dodge, Affects All Attacks, Abort
Kick/SpinningTail Strike	5	-2	+1	STR +4d6 Strike
Limb Lock	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Punch/Tail Strike	4	+0	+2	STR +2d6 Strike
Squeeze	4	+0	+0	STR+4d6Crush,MustFollowGrab
Tailsweep	3	+2	-1	STR +1d6 Strike; Target Falls
Throw	3	+0	+1	STR +v/10; Target Falls

Skills

- Acrobatics
- Breakfall
- Contortionist
- Defense Maneuver
- KS: Kung Fu
- Sleight Of Hand
- WF: Common Melee Weapons
- WF: Common Martial Arts Melee Weapons
- Off-Hand Defense
- Two-Weapon Fighting

Elements

Weapons	+1	Use Art with Axes/Maces/Picks
	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with Polearms
	+1	Use Art with Staff
	+1	Use Art with Teeth

and Dukarça assassins are likewise considered the best of the best.

Much of the Dukarça reputation rests on their species's long tradition of hand-to-hand combat. The most widely known of the hundreds of fighting styles they have developed is *Maashira*, a weapons-based art whose name comes from a poetic term meaning "shining high, yellow hot" (Dukarça blood is yellowish). Maashira practitioners begin by learning the *yinali*, a weapon almost identical to a sword, but featuring two distinctive sharpened prongs about one handspan long projecting pointward from the hilt. Some never go beyond the *yinali*, preferring it to all other weapons because of its versatility and simple beauty. Others broaden their skills, learning how to apply Maashira to spears, other polearms, various flexible weapons, and the staff.

Hit Locations: The Furious Charge, Jab/Thrust, Lunge, and Slash/Chop all use Hit Location rolls of 3d6. The other maneuvers do not use Hit Location rolls.

Special Abilities: Battlefield Punch; Severing (Targeting Skill Levels to counteract Hit Location penalties for attacking, and hopefully lopping off, limbs).

ZERO GRAVITY COMBAT

Space Marines, space pirates, and other combative folk who are likely to find themselves fighting in a zero-G environment from time to time learn this martial art. Because of the action/reaction effect of launching attacks in zero-G, Zero Gravity Combat concentrates on grapples, holds, and other attacks which require relatively little linear motion.

The Breakaway maneuver is a form of push a fighter uses to "bleed off" the momentum he builds up when escaping from certain kinds of holds. It moves the target away from the attacker, and also disorients him sufficiently that the attacker can follow up with another attack while the target regains his "balance" (this is simulated with the "Target Falls" element, since of course one cannot fall in zero-G).

A character can use Zero Gravity Combat maneuvers in situations where gravity exists, but will suffer -1 to his OCV and DCV unless he's bought the Element "Use Art in Gravity."

For more information on fighting in zero-G environments, see 6E2 48.

Hit Locations: The Nerve Pinch uses a 3d6 Hit Location roll. None of the other maneuvers require Hit Location rolls.

Special Abilities: Many people who deal with zero-G environments on a frequent basis buy their legs as Extra Limbs (5 points) so they can perform tasks with them, like manipulating ship controls, typing, or what have you. Such people can also use their legs in Zero Gravity Combat, for example by performing a Choke maneuver with them. The two extra limbs are a big advantage in a zero-G combat situation.

MAASHIRA

Used with Blades Weapons Group; Blades Weapon Element is Free

Maneuver	*Points*	*OCV*	*DCV*	*Damage/Effect*
Avoidance	4	—	+5	Dodge, Affects All Attacks, Abort
Deprival	4	-1	+1	Disarm, +10 STR to Disarm roll
Furious Charge	4	+2	-2	Weapon +v/10; FMove
Jab/Thrust	5	+1	+3	Weapon
Lunge	5	+1	-2	Weapon +4 DC
Parry	4	+2	+2	Block, Abort
Reprisal	4	+2	+2	Weapon +2 DC Strike, Must Follow Block
Slash/Chop	5	-2	+1	Weapon +4 DC Strike

Skills

KS: Maashira
Two-Weapon Fighting
WF: Blades*
WF: Chain and Rope Weapons
WF: Common Melee Weapons
WF: Staff
Talent: Off-Hand Defense

Elements

Weapons	+1	Use Art with Chain & Rope Weapons
	+1	Use Art with Polearms
	+1	Use Art with Staff

ZERO GRAVITY COMBAT

Maneuver	*Points*	*OCV*	*DCV*	*Notes*
Breakaway	4	+1	+2	+10STRtoShovetarget;TargetFalls; Must Follow Escape
Choke	5	-1	+0	Grab One Limb; 2d6 NND(2)
Escape	4	+0	+0	+15 STR vs. Grabs
Grab	4	-1	-1	GrabThreeLimbs,+10STRforholding on
Joint Break	5	-1	-2	Grab One Limb; ½d6 HKA, Disable
Nerve Pinch	4	+1	+1	2d6 NND(1); Must Follow Grab
Reversal	4	-1	-2	+15 STR to Escape; Grab

Skills

KS: Zero Gravity Combat
PS: Zero Gravity Operations*
Talent: Environmental Movement (Zero-G Training)

Elements

Armor	+1	Use Art in Armor
Gravity	+1	Use Art in Gravity

SORREC

Val	Char	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 HTH damage [1]
16	DEX	12	12-	
18	CON	8	13-	
10	INT	0	11-	PER Roll 11-
10	EGO	0	11-	
15	PRE	5	12-	PRE Attack: 3d6
7	OCV	20		
6	DCV	15		
3	OMCV	0		
3	DMCV	0		
4	SPD	20		*Phases:* 3, 6, 9, 12
8	PD	6		*Total:* 8 PD (0 rPD)
6	ED	4		*Total:* 6 ED (0 rED)
6	REC	2		
40	END	4		
16	BODY	6		
40	STUN	10	**Total Characteristics Cost: 117**	

Movement: Running: 12m

SORREC

Background/History: The planet Cataval, inhabited by the four-armed Catavalans, is home to many native martial arts. One of the most brutal is *K'rova*, a style sometimes compared to the Muay Thai of Earth for its emphasis on close-in combat, the use of elbows and knees as natural weapons, and the speed with which its practitioners fight. It also happens to be one of the most popular sports on the planet, with skilled fighters having large "fan clubs" and earning millions of credits in endorsement deals.

One of the most popular fighters on the circuit today is Sorrec, a handsome, muscular athlete whose father was a well-known K'rovist several decades ago. Although he hasn't yet won the World Championship in his weight class, he's taken nearly all the other titles (including two with record-time knockouts). Most commentators think it's only a matter of time before he's on the top of the heap.

When not in the ring, Sorrec continues to attract attention by dating models and actresses, appearing at all the best parties and clubs, and generally being a "celebrity." He's even begun trying his hand at acting a bit, aiming for a career in holo-movies when he decides to retire from the ring.

Cost	Powers				END
	Martial Arts: K'rova				
	Maneuver	*OCV*	*DCV*	*Notes*	
4	Block	+2	+2	Block, Abort	
4	Elbow Smash	-2	+0	HKA 1½d6 (2½d6 with STR)	
5	Grapple	-1	-1	Grab Four Limbs, 30 to STR for holding on	
4	Jab-Kick/Punch/ Elbow Strike	+2	+0	8d6 Strike	
5	Multi-Fist Punch/Roundhouse Kick/ Knee Strike	+1	-2	10d6 Strike	
12	+3 Damage Classes (already added in)				
13	**Tough:** Physical Damage Reduction, 50%, Resistant Character Must Be Aware Of Attack (-¼), STUN Only (-½), Requires A CON Roll (-½)				0
6	**Catavalan Arms:** Extra Limbs (2 — two more arms) Inherent (+¼)				0
1	**Catavalan Longevity:** Life Support (Longevity: 200-year lifespan)				0
	Perks				
10	**Money:** Wealthy				
4	**Positive Reputation:** famous fighter/personality 11- (among Catavalans); +2/+2d6				
	Talents				
3	**Striking Appearance:** +1/+1d6				
	Skills				
16	Too Many Fists To Avoid: +2 HTH				
1	Acting 8-				
3	Breakfall 12-				
2	KS: K'rova 11-				
2	KS: The Martial World 11-				
2	PS: K'rova Fighter 11-				
3	Stealth 12-				
1	Streetwise 8-				
Total Powers & Skills Cost: 101					
Total Cost: 218					
175	**Matching Complications (50)**				
10	**Distinctive Features:** Style (Not Concealable, Noticed And Recognizable, Detectable By Large Group)				
5	**Hunted:** International Fighting Arts Federation (Infrequently, Mo Pow, Watching)				
15	**Psychological Complication:** Has To Be The Best (Common, Strong)				
10	**Psychological Complication:** Braggart (Common, Moderate)				
10	**Social Complication:** Famous (Frequently, Minor)				
5	**Rivalry:** Professional, with another K'rovist				
Total Complications Points: 55					
Experience Points: 43					

Personality/Motivation: Sorrec is as good at fighting as he is for two reasons. The first is that he's naturally physically talented; athletic pursuits come to him easily. But second, and more important, is his drive to win. He doesn't *ever* want to come in second to *anyone*. He'll push himself as hard as he has to, and do anything he can (short of cheating, which he abhors), to ensure that he comes out on top. He's not going to rest until he's the planetary champion and everyone knows it. Then, after he's held onto the title long enough to prove himself, he can retire while he's still Number One and go on to conquer some other field. And he's not particularly shy about letting people know how good he is, which makes some Catavalans dislike him.

Quote: <<"Who's the best? *I'm* the best! I'm the fastest, I'm the toughest, I'm the strongest, *I'm the best!*">>

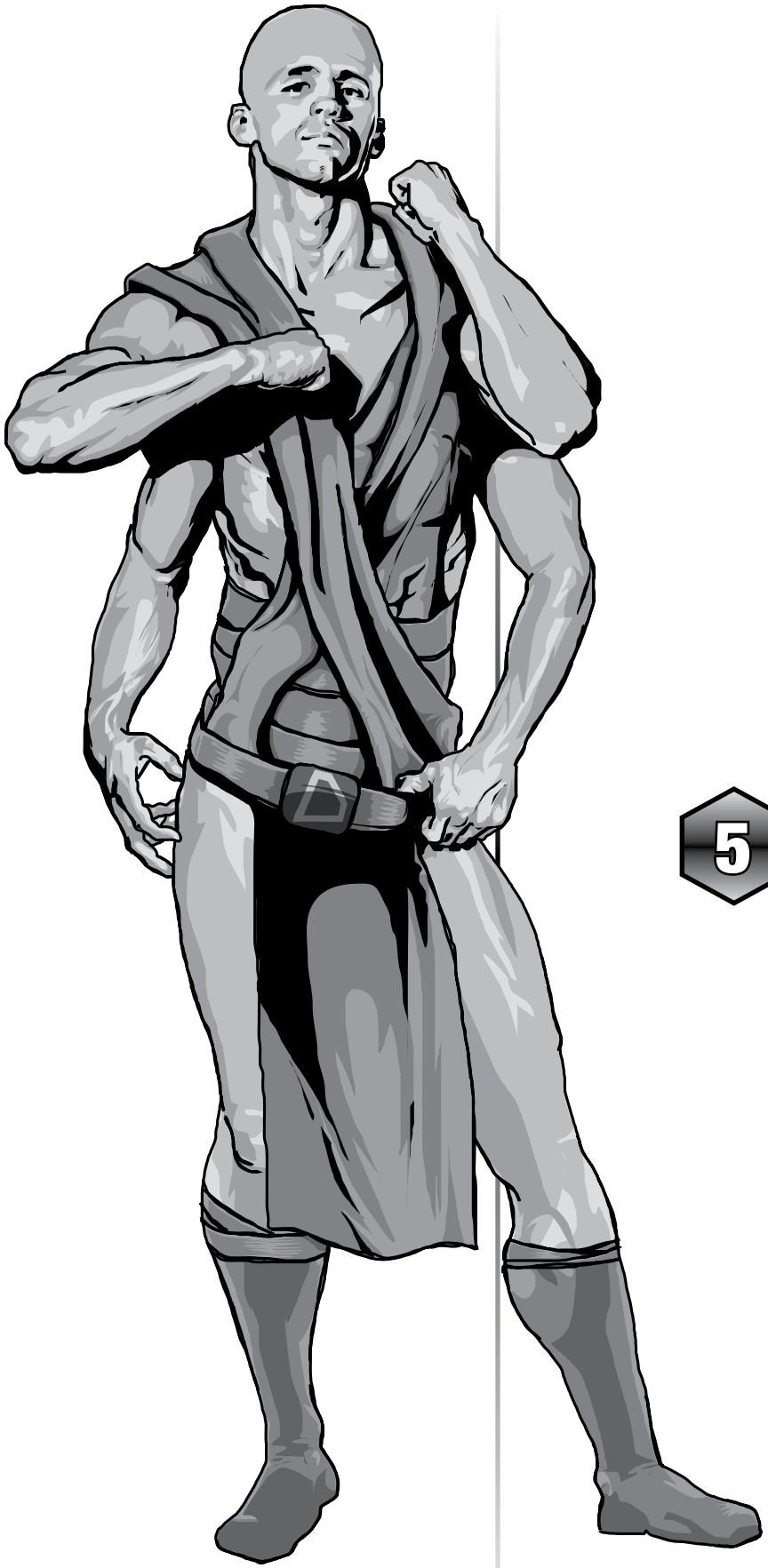
Powers/Tactics: Sorrec is a master practitioner of K'rova, a fast, hammering style of hand-to-hand combat. Although it has blocking maneuvers, K'rova mostly focuses on all-out offense — and Sorrec agrees with that philosophy. He starts most matches with a rapid flurry of attacks. The particular substyle of K'rova that he studies emphasizes blocking with the lower pair of arms while attacking with the upper pair and the legs, but sometimes he abandons even that tactic to put everything he's got into smashing his opponent down as fast as possible.

Campaign Use: Sorrec's most likely to appear in adventures in which the PCs compete in a fighting tournament on Cataval, or otherwise get involved in wrongdoings related to Catavalan professional fighting. But he might also meet the PCs socially, or come to them for help after something happens in his personal life that he needs to take care of without arousing media scrutiny.

To make Sorrec a tougher fighter, give him some Physical Damage Negation or increase his SPD to 5 or 6 (the special effect of the latter being that he's particular skilled at using his four arms to attack repeatedly). To weaken him, reduce his CVs and his Extra DCs.

Sorrec doesn't Hunt people.

Appearance: Sorrec is a Catavalan, a member of a four-armed humanoid species from the side of the Milky Way Galaxy opposite Earth. When ready for a fight, he wears the typical garb of a K'rova practitioner: a tunic-like garment formed of strips of colored cloth wrapped around the upper body; a broad leather belt with a buckle emblem whose shape denotes rank (in his case, it's shaped sort of like an irregular pentagon), tight-fitting pants, and soft leather boots that come to mid-calf.





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SUGGESTED EQUIPMENT

Weapon	*OCV*	*RMod*	*Dam*	*STUN*	*Shots*	*STR Min*	*Notes*
Staff	+0	—	4d6 N	—	—	10	
Dagger	+0	+0	1d6-1	+0	—	8	Can Be Thrown

Armor
Tarsian leathers (2 PD/2 ED, Activation Roll 11-)

Gear
Two large satchels; two protective cases for carrying fragile books and artifacts; flint and tinder; travel rations; two waterskins

OTHER GENRES

Here are a few notes on how martial arts feature in other genres.

POST-APOCALYPTIC HERO

Martial arts aren't particularly common in Post-Apocalyptic novels and movies, except perhaps when they depict what parts of Asia are like after the apocalypse occurs. However, in a gaming context, they may appear frequently. For example, in Post-Apocalyptic settings that have reverted to Fantasy-level technology, weapons-based fighting styles may emerge.

BROTHER MORÁK

Background/History: Since the Time of Fires and the fall of the Civ, a few dedicated men and women have devoted their lives to trying to preserve the knowledge and relics of the past, in the hope that Civ may one day return. One such group of people is the Brotherhood of St. Tarsis, a religious order. The brothers and sisters of the order go forth to explore the world and seek out pre-Fire artifacts — particularly books, which the Brotherhood treasures and makes handwritten copies of.

One of the Brotherhood's most successful "seekers" is Brother Morák, a devout man in his early 30s. Like so many of the brothers he's a foundling, a baby left on the door of the monastery by some unfortunate woman. Raised by the order, he was indoctrinated with its beliefs from an early age and embraced them wholeheartedly. When the time came to choose how he would serve the Brotherhood, he had no hesitation — he wanted to be a seeker. Trained in the order's special style of staff-fighting, he's wandered the wastes ever since, bringing back many treasures to the monastery vaults.

Personality/Motivation: Brother Morák is convinced — *convinced* — that Civ can one day rise again, that men have learned from their mistakes and won't repeat them. As such it's the duty of all responsible men to do what they can to help Civ return. In his case that means using his strength, determination, and skill to find and "rescue" pre-apocalypse books and other valuable artifacts. He's put himself in harm's way again and again just for the hope of acquiring a long-lost book, and he'll continue with his chosen task as long as God gives him the health and ability to do so.

Quote: "Look at this! One of the compendia of the fabled Tanica — and it's nearly intact! We have to get this back to the monastery at all costs!"

BROTHER MORAK

Val	Char	Cost	Roll	Notes
15	**STR**	5	12-	Lift 200 kg; 3d6 HTH damage [1]
12	**DEX**	4	11-	
16	**CON**	6	12-	
16	**INT**	6	12-	PER Roll 12-
13	**EGO**	3	12-	
15	**PRE**	5	12-	PRE Attack: 3d6
6	**OCV**	15		
6	**DCV**	15		
3	**OMCV**	0		
3	**DMCV**	0		
4	**SPD**	20		*Phases:* 3, 6, 9, 12
6	**PD**	4		*Total:* 6 PD (0 rPD)
5	**ED**	3		*Total:* 5 ED (0 rED)
8	**REC**	4		
35	**END**	3		
15	**BODY**	5		
40	**STUN**	10	**Total Characteristics Cost: 108**	

Movement: Running: 12m

Powers/Tactics: The Brotherhood of St. Tarsis long ago developed a style of staff-fighting to teach its members who had to go out in the world, and a set of unarmed techniques as well (it chose the staff as a weapon because it looks like an innocuous walking-stick most of the time, and is easy to replace if broken). Brother Morák is a master of Tarsian Staff-fighting, able to strike with blinding speed and great accuracy. He's usually calm and soft-spoken, but when it becomes apparent that violence is inevitable, he immediately launches an attack in the hope of catching his opponents off-guard with his aggressiveness. If he realizes he has little or no chance of winning, he'll withdraw and flee; he considers his pride far, far less important than accomplishing his mission.

Campaign Use: Brother Morák could spark all sorts of plots based on finds that he makes, places he wants to explore, or even rescues that he needs when one of his quests goes bad. He's too much of a fanatic to be deterred by sensible warnings, and that's always a signpost to adventure.

To make Brother Morák more powerful, give him some Extra DCs or even +1 SPD. To weaken him, reduce his Lightning Reflexes to +4.

Brother Morák doesn't Hunt people — he hunts books and artifacts.

Appearance: Years of wandering the radioactive wastelands in search of precious books and artifacts have left Brother Morák a whipcord-thin, rawboned man whose skin's been burned brown by the sun. He wears a white hooded monk's robe tied at the waist with a simple cord, and carries a pack on his back and his staff in his right hand. His hair and beard are shaggy and unkempt, but not extremely long (he hacks them both off with a knife when necessary).

Cost	Powers			END
	Martial Arts: Tarsian Staff-fighting			
	Maneuver	*OCV*	*DCV*	*Damage/Effect*
4	Block	+2	+2	Block, Abort
4	Disarm	-1	+1	Disarm, 25 STR to Disarm roll
3	Legsweep	+2	-1	Weapon +1 DC Strike, Target Falls
4	Shove	+0	+0	+15 STR to Shove
4	Strike	+0	+2	Weapon +2 DC Strike
5	Smash	-2	+1	Weapon +4 DC Strike
1	Use Art Barehanded			
	Perks			
2	Membership: monk of the Brotherhood of St. Tarsis			
	Talents			
4	Lightning Reflexes: +8 DEX to act first with All HTH Attacks			
	Skills			
16	+2 HTH			
3	Breakfall 11-			
7	Concealment 14-			
1	Electronics 8-			
6	AKs: 6 points' worth, chosen by the GM			
2	KS: History 11-			
2	KS: Theology Of St. Tarsis 11-			
2	Languages: 2 pre-apocalypse languages (basic conversation each)			
1	Literate			
1	Lockpicking 8-			
1	Security Systems 8			
3	Stealth 11-			
6	Survival (Deserts, Ruins, Temperate/Subtropical) 12-			
3	WF: Common Melee Weapons, Staffs			

Total Powers & Skills Cost: 85

Total Cost: 193

175 Matching Complications (50)

10	**Hunted:** gang of radiation-twisted mutants (Infrequently, Mo Pow, Limited Geographical Area)
15	**Psychological Complication:** Devoted To Collecting And Preserving Books And Artifacts Of The Past (Common, Strong)
5	**Psychological Complication:** Devout Christian (Uncommon, Moderate)
20	**Social Complication:** Subject To Orders (Very Frequently, Major)

Total Complications Points: 50

Experience Points: 18

VICTORIAN HERO

The Victorian approach to martial arts is like the Pulp approach, only moreso. Oriental fighting skills are extremely rare, though it's certainly possible that a PC might choose "I was trained in the Far East" as his character shtick. Alternately, a late Victorian period character might have the chance to learn Baritsu (see Chapter One) or some similar European style developed by someone who's been exposed to Asian martial arts.

WESTERN HERO

Anyone who's ever watched the television show *Kung Fu* knows it's possible for characters to use Asian martial arts in a Wild West setting — after all, thousands of Chinese were allowed into the United States to build railroads and work at other menial jobs. But folks like Kwai Chang Caine are relatively rare. Fighting styles like Boxing and Dirty Infighting/Fisticuffs/Cinematic Brawling are the only ones most Western Hero PCs will ever see, though occasionally a character might encounter someone who knows Fencing.

However, you don't have to be that "realistic"; a clever GM can easily merge the world of the Old West with the world of martial arts. PCs could encounter Chinese gold miners, laundry workers, or railroad workers, any of whom might know a little Kung Fu. Even such seemingly outlandish ideas as a wandering Shaolin priest or a Chinese monster or ghost aren't out of the question, although you should keep such encounters to a minimum or else you'll spoil the feel of most Western Hero campaigns.

FAST FISTS AND FAST GUNS: THE OLD WEST MEETS THE FAR EAST

There have been a number of movies where the world of the martial arts has mixed with that of the Wild West. A short list includes:

Kung Fu: Warner Brothers Television, 1972. American TV series about a Shaolin priest hiding out in the Old West while on the run from the Imperial Chinese government.

Once Upon A Time In China And America: Film Workshop Ltd., 1997. Hong Kong film featuring Chinese folk hero Wong Fei Hong visiting turn-of-the-century California.

Red Sun: Warner Brothers, 1971. Charles Bronson and Toshiro Mifune as a bandit and a samurai forced to work together to find a stolen sword meant as a gift for the President of the United States.

Shanghai Noon: Touchstone Pictures, 2000. Hollywood production featuring Jackie Chan as an Imperial guardsman searching for a kidnapped Chinese princess in the "Wild West."

"THIS IS THE WEST, NOT THE EAST. THE SUN MAY RISE WHERE WE COME FROM... BUT HERE IS WHERE IT SETS."

– CHON WANG (JACKIE CHAN), *SHANGHAI NOON*



CHAPTER SIX

BLOOD AND STEEL: MARTIAL ARTS COMBAT



COMBAT AND MARTIAL MANEUVERS

This section supplements Chapter Three of 6E2, which discusses Combat and Martial Maneuvers. These rules apply to Martial Arts campaigns, and in other types of campaigns at the GM's discretion.

See also APG 166-71 for expanded rules for some Combat/Martial Maneuvers, most of which are appropriate (if not tailor-made for) Martial Arts campaigns.

General Rules

A character cannot Link two or more Martial Maneuvers together.

A character cannot Push his Martial Maneuvers. However, he can Push the STR that he uses when attacking with them.

PARTIAL MANEUVERS

Some Martial Maneuvers have more than one element or "aspect," such as Block-Grab or Block-Throw. In most cases it's not necessary for a character to use all aspects of a Maneuver — he can use only those aspects he wants to. For example, a Reversal allows a character to Escape a Grab, and then Grab the person who Grabbed him. A character with Reversal doesn't have to perform the Grab if he doesn't want to; he can simply Escape, and then end the Maneuver at that point. Another good example is the Joint Lock/Throw, which involves Grabbing the target's limb and bending it to force the target to the ground. A character doesn't have to use either the "NND" or the "Throw" aspects of this Maneuver if he prefers not to. (Of course, an attack or Maneuver which "Must Follow" a particular Maneuver or which is a "Response" to a Maneuver cannot be used on its own.)

However, sometimes one element acts as a "prerequisite" for another, or the definition of the Maneuver dictates that all elements have to be used. For example, with Choke Hold, a character cannot use the "NND" element without first using the "Grab" element. Similarly, most Throw-based Maneuvers do their damage in whole or in part by slamming the target to the ground, so not using the Target Falls element makes the Maneuver meaningless.

Thus, you have to look at the Maneuver from the perspective of special effects, common sense, and dramatic sense. In light of that, the GM could allow a character to use only part of a Maneuver if he wanted — but even so, that should be the exception, not the rule. Maneuvers with multiple elements are packaged together specifically because they're meant to be used together; a character who doesn't want to do those things together should purchase two Maneuvers that each do one of the things the "combo" Maneuver does all at once. The GM has the final say regarding whether an element has to be used in a Maneuver.

MARTIAL MANEUVERS THAT IMPROVE STANDARD MANEUVERS

Many Martial Maneuvers — such as Defensive Strike, Martial Strike, Offensive Strike, Martial Dodge, Martial Block, and Martial Grab — are essentially just "improved" versions of Standard Combat Maneuvers. They either provide an OCV bonus, a DCV bonus, a damage bonus, and/or some other enhanced ability (such as the extra Grabbing STR from a Martial Grab). They function identically to the regular Combat Maneuvers of similar name, but with different modifiers. See the descriptions of the relevant Standard Combat Maneuvers for more information.

USING STANDARD MANEUVERS

Players of martial artist characters sometimes forget that their characters can still use the Standard and Optional Combat Maneuvers from Chapter Three of 6E2. Any PC who forgets or turns up his nose at the Standard and Optional Combat Maneuvers unnecessarily limits himself. Most beginning martial artist characters won't start the game with Martial Maneuvers of every type... so a martial artist without Martial Grab should still use the standard Grab, one without the Martial Disarm can still use the standard Disarm, one without the Martial Dodge can still utilize the standard Dodge, and so on. Combat Skill Levels with a Martial Arts style don't apply to Standard Maneuvers, but 8-point CSLs with All HTH Combat do.

CONVERTING MARTIAL MANEUVERS TO STANDARD MANEUVERS

In some campaigns, the GM may wish to make a Martial Maneuver (such as a kick or Bind) a Standard Maneuver. There's nothing wrong with this, if it doesn't unbalance the campaign and the GM keeps two things in mind.

First, there should be some justification in realism or the genre for making a Martial Maneuver Standard. For instance, in Fantasy Hero Weapon Bind is a Standard Maneuver, since weapons combat is such a prevalent part of that genre (see below). Another example is campaigns that allow any character to perform some sort of "kick" Maneuver, on the grounds that anyone can kick somebody else and do more damage than a punch, it's just not as easy as punching them.

Second, Standard Maneuvers derived from Martial Maneuvers should never be as effective as their martial counterparts, so characters who buy Martial Maneuvers still benefit from doing so. For example, a standard "kick" Maneuver should impose CV penalties a standard Strike does not, and shouldn't add as much damage as a comparable martial arts "kick" Maneuver. As a good rule of thumb, a Standard Maneuver should cost about 0-1 points when built using the Martial Maneuver construction rules.

Players should also remember that liberal application of special effects can "convert" a Standard Maneuver into a Martial Maneuver. For example, you could define a Grab and Throw as a "footsweep" or "takedown" of some sort (if you didn't want to use the *Trip* Maneuver for some reason).

Bind

To use Bind, a character performs an OCV versus OCV attack as with a Block; a successful hit binds his opponent's weapon, resulting in a temporary deadlock. The attack does no actual damage. Normally, the attacker uses a weapon, and binds the target's by pinning it up against the target's body. However, characters can use this Maneuver bare-handed, usually by pinning the target's weapon arm against his body, or pinning the target's weapon under the target's own arm after a wild swing.

If the character's Attack Roll succeeds, the target's weapon is momentarily bound; both fighters immediately make STR Rolls. If the target possesses the Escape Maneuver or the Bind Maneuver, he can use its STR bonus in the STR Versus STR Rolls. If he knows both, he can only use the bonus from one of them. If the attacker wins or the roll is a tie, the Bind stays in effect; if the defender wins, he breaks the Bind and the fight can resume normally.

If the attacker wins another, immediate STR Roll (which takes no time but may only be attempted once per Phase), he may also elect to shove his opponent back 1-2m, maintaining the Bind, as long as there's room for the defender to move backwards; if the attacker fails or merely ties this second STR Roll, he may not do this.

On each of the Bound character's Phases, both characters again roll the STR Versus STR Rolls, as before. This takes the Bound character a Half Phase; resisting an attempt to escape the Bind is an Action which takes no time. The Bound character can follow his attempt to escape with an attack or movement. (If the weapon remains Bound, the character cannot use it in an attack.) The defender can also break a Bind automatically by moving 2m backward in one of his Phases.

While the characters remain Bound together, they may still talk, attack with their free hands (if any), and so forth. They are at their normal OCV and DCV against one another, but the Bound character is at ½ DCV against attacks from third parties, while the attacker is at full DCV against attacks from third parties.

A Bind is not considered a "defensive action" for purposes of Aborting.

BIND IN *FANTASY HERO*

At the GM's option, characters in Fantasy campaigns (and other campaigns, if appropriate) can use a new Standard Combat Maneuver, *Bind*. A Bind allows a character to "lock up" another character's weapon, preventing him from using it but not actually disarming him. A basic Bind is +0 OCV, +0 DCV, takes a Half Phase, and if it succeeds allows the two characters to engage in a STR Versus STR Contest as described above.

Characters may use Bind against an opponent's shield. A Bound shield provides no DCV bonus to its wielder.

Block

Don't forget the visual element of the combat you're describing. A Block is a Block, but visually it can be any number of things. A martial artist can Block a punch or weapon by catching the incoming wrist on his own wrist or forearm; he can Block a kick by using the forearm or a counterkick; he can Block a sword attack by clapping the incoming blade between his two hands (a popular technique in the movies).

BLOCKING POWERFUL ATTACKS

As noted on 6E2 58, Block isn't affected by the relative STRs of the two characters involved. Similarly, the power of the attack being Blocked doesn't decrease a character's chances to Block. However, in some Martial Arts movies and other media, Blocking powerful HTH Combat attacks can cause the Blocker difficulties. To represent this, the GM can use some or all of the following optional rules:

- When a character Blocks an attack, he potentially suffers damage due to the power of the attack, the attack's aftershock, or the like. Compare the DCs in the attack to the character's PD (including any relevant special abilities, if appropriate). (Use the character's ED if it's an energy attack.) For each point by which the DCs exceed his PD, he takes 1 STUN

IF YOU ONCE MAKE AN ATTACK AND FAIL, THERE IS LITTLE CHANCE OF SUCCESS IF YOU USE THE SAME APPROACH AGAIN.

– MIYAMOTO MUSASHI, *GO RIN NO SHO* ("A BOOK OF FIVE RINGS")

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"Knowledge studies others, wisdom is self-known; muscle masters brothers, self-mastery is bone."

– Lao Tzu, *Tao Te Ching*

damage from Blocking the attack. If he takes more than 10 STUN from a single attack this way, he also takes 1 BODY damage.

- When a character Blocks an attack, the force of the attack may knock him backwards. Compare the DCs in the attack to the character's dice of Normal Damage from his STR (do not include HA dice, Martial Maneuver dice, or the like, just raw STR). For every 1 point by which the DCs exceed his STR dice, the character suffers 1m Knockback. (Treat this as regular Knockback for purposes of avoiding the effects, and the like.)

RANGED ATTACKS AND DEFLECTION

With the GM's permission, a character may use a Block-based Martial Maneuver when Blocking a Ranged attack (see 6E2 59) so that he gains the CV bonuses for the Maneuver. However, unless the GM rules otherwise, characters cannot use Block-based Martial Maneuvers when using Deflection.

Choke Hold

The rules for Choke (6E2 84) apply to Choke Hold. For more information about martial arts NNDs, refer to *Nerve Strike*, below.

INCREASING CHOKE HOLD STRENGTH

Extra Damage Classes applied to a Choke Hold only increase the NND damage done; they cannot increase the STR of the hold. If a character has Martial Grab, or some other Maneuver that adds STR to Grab, he does not get the benefits of that extra STR when using Choke Hold. Choke Hold and Martial Grab are completely separate Martial Maneuvers.

However, there are ways a character can increase the STR he uses to maintain a Choke Hold. The first would be to buy extra STR that's *Only Usable To Maintain Chokes/Choke Holds* (-2). Second, the GM can waive the above rule and allow a character to decided from use to use whether Extra DCs applied to a Choke Hold increase the STR of the hold or the NND damage (or, if the GM permits, to split them between the two functions). Third, you could reconstruct the Maneuver to add an *Exert* Element that increases the STR of the hold.

Cover

In Martial Arts movies, characters seem to be able to break out of being Covered with considerable ease; it doesn't require a distraction or a momentary lapse on the Covering character's part to effect this. Therefore, in Martial Arts campaigns (but not other sorts of campaigns, unless the GM permits), a character can make an attack (usually a Disarm) while Covered, without the Covering character going first, under the following circumstances:

- if he has Fast Draw and succeeds with his roll by more than the Covering character makes his Sight Group PER Roll;
- if he has Sleight Of Hand and succeeds with his roll by more than the Covering character makes his Sight Group PER Roll; or
- if he succeeds with a DEX Roll by more than the Covering character makes his DEX Roll.

Before attempting to break the Cover, the character must decide which of the three methods to use. If he fails his roll, the character Covering him can choose to attack him with the Covering attack.

Crush

To use Crush, a character Grabs his target in a Phase (he could then Squeeze the target, if desired, per the usual rules for Grab). In his next Phase, provided the target hasn't escaped, the character can attack with his Crush (he can't do that on the same Phase because it's a Maneuver with the *Follows* Element). This requires an Attack Roll (modified by the Maneuver's OCV modifier, the target's DCV penalty for being Grabbed, and so forth). If a character wants to repeatedly Crush someone, he has to make an Attack Roll each Phase he uses the Maneuver.

Dodge

Using the Maneuver creation rules in Chapter Two, a character could create a Martial Maneuver that combines Dodge with an Element such as Target Falls, thus allowing him to (for example) "trip" people who attack him. However, you must apply common sense when using such a Maneuver. For example, the Target Falls part of the maneuver would only affect HTH attackers, not persons who attack the character at range.

A character could make a Half Move and then declare an ordinary Dodge as his Action, but of course cannot make a Half Move while Aborting to a Dodge.

Feints

A *feint* is a false or deceptive move designed to trick an opponent into reacting the wrong way so he exposes himself to the attacker's *real* attack. In the *HERO System*, characters can simulate feints in several ways:

- using the optional *Feint* Skill (page 210)
- using Sleight Of Hand to trick opponents (page 203)
- buying an ability defined as a feint, such as *False Disengage* or *Feint* in Chapter Three

The *Feint* ability in Chapter Three is built as a Drain DCV. One of the options describes a way to achieve the same effect using Images.

FEINT AS AN OPTIONAL COMBAT MANEUVER

Another possibility is to make *Feint* an Optional Combat Maneuver that any character could use if the GM permits it. The GM can establish whatever rules for this that are appropriate for his campaign. Some possibilities include:

- make the optional *Feint* Skill an Everyman Skill for the campaign on a DEX-based roll (or do the same with Sleight Of Hand solely for "feinting" purposes).
- Feint is an Optional Combat Maneuver for HTH Combat that's used in conjunction with some other appropriate attack (typically Strike), similar to the way Brace and Set are. It "adds" a Half Phase Action to the attack, so that the entire attack requires a Full Phase. To use Feint, the character makes an initial Attack Roll as a "Complementary Attack Roll." For every full 2 points by which he hits the target, he receives a +1 OCV bonus to the "real" Attack Roll which he now makes to determine if he hits (and hopefully injures) his opponent. Each time the character uses Feint on the same target in the same combat (or other short timeframe), increase the target's DCV versus the "Feint Attack Roll" by 1 to represent the fact that he's learning the attacker's tricks. If the "Feint Attack Roll" fails, nothing happens; if it fails badly (by 4 or more), the target receives +2 DCV versus the "real" Attack Roll because he's figured out what the attacker's trying to do.
- Feint is an Optional Combat Maneuver for HTH Combat that's used in conjunction with some other appropriate attack (typically Strike), similar to the way Brace and Set are. It "adds" a Half Phase Action to the attack, so that the entire attack requires a Full Phase. It imposes a -2 OCV penalty on the Attack Roll (representing the difficulty of "tricking" a wary opponent so that he leaves himself open for the real attack). If the Attack Roll succeeds exactly, the character may adjust the Hit Location rolled by +/-1; for every point it succeeds by, he may adjust the Hit Location roll by an additional +/-1 (thus, if the roll succeeds by 3, he can adjust the Hit Location roll by +/-4). If the Attack Roll fails, the opponent saw through the trick and reacted appropriately to parry or avoid it; if it fails badly (by 4 or more), the character suffers a -1 DCV against that one opponent until his next Phase because the opponent's turned the tables on him!
- Feint is a form of Strike that's used with HTH Combat attacks. It makes the attack take a Full Phase Action and grants the attacker a +1 OCV. However, a character cannot use Feint more than once every other Phase, and if he uses it even that much the GM may grant the opponent a PER Roll, Danger Sense roll, Analyze Style roll, or KS: Attacker's Style roll to avoid the effects and negate the +1 OCV bonus.

Flying Dodge

The Flying Dodge is a popular Maneuver in many Martial Arts campaigns, since if used properly it keeps the combat colorful and exciting in addition to protecting the characters.

Although Flying Dodges are almost always performed with Running (ground movement) or Leaping, characters can use any type of movement (except Extra-Dimensional Movement, FTL Travel, or any form of MegaScaled movement) with the Maneuver.

Flying Dodge does not require a character to succeed with a DEX Roll or end up prone, the way Dive For Cover does.

A character can't make more than a Full Move when using Flying Dodge. If he's already made a Half Move then he's restricted to just another Half Move during his Flying Dodge; if his first Half Move was less than 50% of his inches of movement, then with Flying Dodge he can move up to however many inches it takes for him to make a Full Move.

If a character Aborts to a Flying Dodge, he gets the Full Move worth of movement normally associated with the Maneuver (unless he's already made a Half Move, as discussed above). If a character has a Held Half Action, he may use it to perform a Flying Dodge. In that situation, he gets a Half Move and the +4 DCV bonus.

If a character with Flying Dodge moves out of the way of an Area-affecting attack, compare the meters moved to where the attack hits (typically the spot where the character was formerly standing in) and the attack's size — it's possible that, as with a Dive For Cover, the character's movement didn't carry him far enough to get out of the way. If the Flying Dodge's movement carries him beyond the area covered by the Area Of Effect, the attack doesn't affect him.

If a character uses Flying Dodge to try to avoid a Ranged non-Area-affecting attack, he still gets to move and still gets a DCV bonus from the Maneuver, but he's not automatically missed — the attacker still gets a roll to hit (unlike with Dive For Cover, where the attack would automatically miss). If it's a HTH attack, the Attack Roll is typically irrelevant (since the character won't be in HTH Combat range any longer), but the GM can rule otherwise if it's appropriate to the situation.

If a character performs a Flying Dodge to, for example, move around a corner so his attacker cannot see him, that does *not* mean his attacker's attack automatically misses. The *HERO System* combat rules model a highly dynamic situation — two or more characters acting in the midst of battle — with a relatively rigid set of timed and controlled actions. It's not as if one character moves while everyone else does nothing, then the next person acts, and so on — all the actions in a combat Segment are occurring more or less "at once," but are resolved in a certain order to manage the game. The attacker's attack might hit just as the character starts his Flying Dodge or the like. The fact that he declares that he's moving

"When meeting difficult situations, one should dash forward bravely and with joy."

– Yamamoto Tsunetomo, *Hagakure*

ROLEPLAYING COMBAT

As you read through this chapter, remember not only the strategic aspects of the rules, but the roleplaying aspects as well. All too often players and GMs look at combat solely as an exercise in tactics, strategy, and power-gaming, but in fact it has a lot of roleplaying potential.

When using martial arts, you can best realize this potential if you "talk out" your battles as much as possible. This simply means describing what your character does in real-world terms rather than just game terms. "I hit him with my Offensive Strike" is a lot less exciting than "I step to his side, pivot, and kick him hard in the ribs!" Roleplaying combat is fun, adds an important dimension to the battle, and can even result in some tactical bonuses — such as when the GM likes a Maneuver's description so much he awards a Surprise Move bonus to the character.

When describing attacks this way, you don't have to use Hit Location penalties. A player can say, "Okay, I punch him in the head!" without taking a -8 OCV penalty. As long as the character doesn't receive the game benefits of hitting someone in the Head (x2 BODY, x2 NSTUN, and so forth), he doesn't suffer the penalties either. A "described shot" to the Head does ordinary damage, it's just portrayed that way to make the combat more enjoyable. Of course, if the character wants the extra damage for hitting his opponent in the Head, around an obstacle doesn't ensure he'll get there in time — all the Maneuver provides is a DCV bonus.

If a character uses a Flying Dodge against a Ranged attack, the Range Modifier that applies to the attacker derives from the distance between the attacker and where the character is at the end of his movement. For example, if a character begins a Flying Dodge 8m away from his attacker (-0 Range Modifier) and ends it 24m from his attacker (-4 Range Modifier), the attacker suffers a -4 Range Modifier penalty.

If a character uses Flying Dodge, but gets hit with an attack anyway, and that attack causes Knockback, calculate the Knockback from the location the character moved to when he used Flying Dodge.

Flying Kick

Several styles, such as Kung Fu and Tae Kwon Do, have a flying kick of some sort as one of their Maneuvers. In *HERO System* terms the flying kick is represented as a Sacrifice Strike, not a Passing Strike, to achieve the necessary level of power (the +v/10 element of the Passing Strike rarely adds enough damage to equal the +4 DC of the Sacrifice Strike). However, in Superheroic games, where characters often have large amounts of movement, a Passing Strike might more accurately reflect this sort of attack.

Full Move

Unless some more specific rule or description indicates otherwise, the *FMove* Element allows a character to perform the attack involved at any point along his movement path. He can make the attack as he passes by someone and then keep moving, or he can choose to stop moving after he hits the target if he prefers.

Characters who want to attack multiple targets using a Martial Maneuver built with the *FMove* Element can do so using the rules for Multiple Attack on 6E2 74. They cannot use the rules for performing a Move By multiple times on a single target on 6E2 75, unless the GM specifically chooses to permit this.

Grab

The additional and expanded rules for Grab on APG 167-68 are highly appropriate for most Martial Arts games.

GRABBING AND WEAPONS USE

A Grabbed character finds it harder to use weapons. Depending upon what limbs he has free, he may not be able to use any weapons at all — if the Grabbed character only has a sword, and an attacker immobilizes his sword-arm, he can't use the sword (at least not in that hand; if it's possible to draw the sword with his off-hand, he could try to use it with the usual off-hand penalties). Assuming weapons use is possible, a Grabbed character can use any Short weapon at no additional penalty, any Medium weapon at a -2 penalty to OCV, and any Long weapon at a -5 penalty to OCV.

Grab Weapon

When one character Grabs another's weapon (whether with the standard Grab Maneuver or a Martial Maneuver with the Grab Weapon element), this does not affect the DCV of either character. The Grabbing character take no damage from touching or grabbing hold of the weapon.

Joint Locks And Related Maneuvers

Several types of Maneuvers — the Joint Break, the Joint Lock/Throw, and Grabs defined as "Joint Locks" — are performed by grabbing hold of a limb and bending it in such a way that the target cannot use it. Sometimes this involves bending the limb in the direction it's designed to move, but in a manner which "locks" it. More commonly, these Maneuvers bends a joint in a way it's *not* supposed to bend. This causes great pain (simulated by the NND DMG Element of the Joint Lock/Throw maneuver). This may also break the joint (the Killing Damage and Disable elements of the Joint Break) or force the target to fall down (the Throw element). The holding and locking aspect of these Maneuvers is of course simulated with the Grab element.

In adjudicating the effects of joint-breaking Maneuvers, the GM should carefully consider the nature of the attack. Standard resistant defenses, such as a superhero's "bulletproof spandex" or a soldier's flak jacket, offer little (if any) protection against having one's joints bent backwards. On the other hand, suits of metal armor and similar equipment might completely protect the joint from bending the wrong way. The GM might want to grant these attacks a sort of NND effect where the "defense" against the attack is wearing something which keeps the joint from being bent backwards, having pliable limbs (*i.e.*, Stretching), buying an Exert Maneuver to fight the effect of the joint-break, or something similar. However, this could make joint-breaks more effective than other types of Killing Damage Maneuvers, so the GM should be careful not to unbalance the campaign by doing this.

GMs should also keep the Impairing and Disabling rules (6E2 111) in mind when characters use joint-breaks; refer also to the discussion of *Disabling Attacks* on page 251.

Killing Throw

Killing Throws divide into two types. The first type, discussed under *Joint Locks And Related Maneuvers*, above, involves twisting a joint to break it and force the target to fall down. The damage occurs during the throw, not as a result of the target's impact with the ground. The other is a throw intended to make the target fall in such a way that he takes Killing Damage (broken bones and the like) because of his impact with the ground. Players and GMs should keep these "special effects" in mind when creating Killing Throw Maneuvers and adjudicating their effects.

Martial Escape

The time required to perform a Martial Escape (or to use the *Escape* Element of any Maneuver) depends upon the situation. See 6E2 92 for guidelines.

If a Maneuver which has Escape as one of its features also has some other element which affects the person whose Grab is being Escaped from (such as Target Falls or Disarm), the second element only works if the Escape succeeds.

Move By/Move Through

Move By and Move Through can increase the damage done by a weapon (see 6E2 99-102 for details). At the GM's discretion, Move Bys and Move Throughs may add damage to NND attacks. Each 10m velocity from a Move By, or 6m velocity from a Move Through, adds +½d6 NND to the NND attack. The NND attack has to be some sort of physical punch or blow rather than a nerve touch or energy discharge, of course.

Move By and Move Through are specific Combat Maneuvers. You can't do an "Offensive Strike Move Through," adding both +4d6 from the Offensive Strike Maneuver and +v/6 damage from the Move Through. You use only the basic damage for the attack (for instance, STR from a punch, or weapon damage plus STR bonuses for a weapon) plus the velocity modifier. This means if a character has a Killing Strike Martial Maneuver, he can't use it with a Move By or Move Through: they're two distinct, separate Maneuvers he cannot combine.

Multiple Attack

Multiple Attack, especially when performed by a character with the *Rapid Attack* and/or *Defensive Attack* Skills, is ideal for all sorts of martial arts attacks against multiple targets (or even the use of two or more Martial Maneuvers against a single target, such as to Disarm and then Strike him). It's particularly useful in Video Game campaigns for "combo moves" that finish off an opponent with a flashy series of attacks.

The optional rule for allowing characters to mix offensive and defensive maneuvers in a Multiple Attack (APG 170) is ideal for many higher-powered or action-oriented Martial Arts campaigns. It would allow a character to, for example, block an attack by striking the attacker so hard that the blow interferes with his attack (in Multiple Attack terms, that would be a Block-Strike sequence). However, a character remains subject to the standard rules about Aborting — he can't Abort to, say, a Block-Strike because it's illegal to Abort to an attack. Therefore, a character who wants to use a Block- or Dodge-based Maneuver in a Multiple Attack sequence typically has to Hold his Action while waiting for a slower opponent to attack.

The rule regarding Multiple Attack with Choke and Grab Weapon on 6E2 75 also applies to Choke Hold, Crush, Takeaway, and Bind. Multiple Attack does not work with Maneuvers such as Root and Escape (which are not attacks), most attacks with the *Follow* Element (the Multiple Attack would have to be performed with the original attack), and Shove (which a character can already use on several people at once as described on APG 170).

Nerve Strike

Here are some additional rules, options, and ideas for Nerve Strike (and other Martial Maneuver-based NNDs).

DEFENSES FOR NERVE STRIKES

6E2 describes two basic types of NND strikes and their possible defenses: some form of rigid Resistant PD over the body's vital points for a Nerve Strike ("NND(1)"); rigid Resistant Protection (resistant PD) on the neck or not having to breathe for a Choke Hold ("NND(2)"). These options are perfectly acceptable for most campaigns, but can cause problems in Superheroic campaigns or other games where those defenses are common (which makes the Maneuvers useless).

If this problem exists in your campaign, there's a twofold solution: first, define the defenses to a Nerve Strike better; second, offer more potential defenses, so Nerve Strikes have some variety. As always, the GM has the final say on what defenses are acceptable. Here's an expanded list of possible defenses, with explanations:

NND 1: Rigid Resistant PD on vital areas

NND 2: Rigid Resistant PD on the neck or not having to breathe

NND 3: Rigid Resistant PD on a specific Hit Location

NND 4: Solid ear coverings

NND 5: Resistance

NND 6: PD Resistant Protection or Power Defense

NND 7: Various defenses against joint-bending; see below

NND 1: Rigid Resistant PD on vital areas: The NND(1) defense requires the target to have solid,

he can take the -8 OCV penalty for his attack in the usual way.

Players who want a better idea of the "visual elements" of their characters' martial arts Maneuvers can consult some of the books listed in the Bibliography.

VITAL POINTS AROUND THE WORLD

The body's vital points are known in Japan as *kyusho* (and an attack against those points is an *atemi* strike); in China as *tien-hsueh*; in Korea as *kuepso* or *keupso*; in Vietnam as *huyet*; in Indonesia as *rahasia*; and in India as *marman*.

rigid resistant PD over his vital points. "Rigid" means a sufficiently solid defense to prevent the attacker from being contacting the target's vital points. The stereotypical "bulletproof spandex" worn by many superheroes is *not* stiff enough for this purpose. Nor does the super-strong skin of most "brick" characters suffice, since they still have nerve endings a trained martial artist can find and strike. (A brick with tough "plates" in place of skin, or who transforms into rock or metal, probably has "rigid" defenses, as does any brick who took *Reduced Sense Of Touch* as a Physical Complication because his super-tough skin prevents him from feeling things properly.) Suits of powered armor, kevlar backed by ceramic or steel plates, PD Resistant Protection defined as a "force-field," and similar types of Resistant PD block this Nerve Strike.

"Vital points" are particularly vulnerable places on the body. They include nerve clusters close to the skin, places where an attack can quickly and easily cut off blood flow (such as the neck), places where vital organs are relatively close to the skin, locations where an attack can easily interrupt the flow of *ch'i* throughout the body, and so forth. In campaigns featuring a wide variety of humanoid species, such as some Science Fiction settings, a martial artist may have to buy a Science Skill reflecting his knowledge of a particular species's anatomy to use this type of Nerve Strike against that species. An NND(1) may have no effect, or reduced effect, on some species (particularly non-humanoid ones).

NND 2: Rigid Resistant PD on the neck or not having to breathe: This is the defense for Choke Holds and other NND strikes which cut off the target's ability to breathe. The general comments about defenses appropriate for NND(1) apply here as well.

NND 3: Rigid Resistant PD on a specific Hit Location: NND(3) is the defense for a Nerve Strike which always targets a specific nerve cluster or vital point. The character must define the target point when he buys the Nerve Strike. As with other attacks targeting a particular Hit Location, such a strike should not receive any Attack Roll or damage modifiers because of the location struck.

NND 4: Solid ear coverings: NND(4) is the defense for a Nerve Strike defined as clapping one's palms against the target's ears, causing terrible pain (and sometimes disorientation). A "bulletproof spandex" mask or super-strong skin offers no protection against this sort of attack; a helmet, earphone-like gadgets, or having no ears would.

NND 5: Resistance: NND(5) attacks cause so much agony that only characters who can withstand a high level of pain (*i.e.*, who've bought the Talent *Resistance*) have any defense against them. In some cases, unusual nervous systems and certain other powers or abilities might also act as a defense against this NND.

NND 6: PD Resistant Protection that costs END or Power Defense: NND(6) usually represents some sort of mystical, *ch'i*-based ability to hurt a target by attacking his life force. Only PD Resistant Protection that costs END (*e.g.,* a "force-field" sort of power) or Power Defense offers enough protection to save someone from this sort of attack.

NND 7: Defenses against joint-bending: Characters use NND(7) to simulate the excruciating pain caused by Maneuvers which bend or torque a joint in a way it's not supposed to move. The defenses against this include Resistance, having rigid armor on the joint in question which prevents improper bending, Powers with a similar effect (such as Stretching), or STR (as a Characteristic or Exert Maneuver) double or more that of the STR used to bend the joint. In some cases the Talent *Double-Jointed* may have the same effect. Refer to the discussion of joint-locks and similar Maneuvers, above, for more information.

DISABLING NERVE STRIKES

Characters can use Nerve Strikes to temporarily Impair or Disable a limb. See page 251.

TWO OR MORE NERVE STRIKES

As discussed on 6E1 326, characters normally shouldn't have more than one NND attack (at least, not without GM permission). Gamemasters may want to consider carefully whether a character should have more than one Martial Maneuver with the *NND DMG* Element (including Choke Holds). In many cases, NND strikes are different enough that it doesn't unbalance play for a character to have more than one.

INCREASING NERVE STRIKE EFFECTIVENESS

Depending on the type of campaign and a character's STR, a Nerve Strike as described in the rules may not be a wise tactical choice compared to a Normal Damage attack with more dice. Even allowing for the fact that all the NND Damage applies if the target lacks the defense (which in some campaigns doesn't happen very often), a STR+Martial Strike attack (to take one example) will get more damage through the target's defenses in many cases, simply due to the amount of dice rolled. An NND Damage Martial Maneuver has some potential secondary benefits (such as no chance to cause BODY damage), but in many cases it ends up playing second fiddle to high-dice Normal Damage attacks. That leads characters to avoid using them, and maybe even to avoid buying them.

If this is the case in a campaign, the GM might want to consider rectifying the situation by increasing the effectiveness of NND Damage Martial Maneuvers. The simplest way to do this is to improve the amount of damage they do (without increasing their cost) until they become a valid tactical option. For example, if the average NND Damage Martial Maneuvers does 7 points of STUN damage to an average target, while the average Normal Damage HTH Combat attack does 15 points of STUN damage, you can make

the NNDs a viable choice by doubling the amount of damage they do. Another possibility might be to change "NND Damage" to "AVAD Damage."

Passing Disarm

Standard Disarm rules (such as how far the Disarmed object goes flying) apply to Passing Disarms. If the character wants to be able to keep the weapon or object he snatches from the target while moving past him, he'd need to build a Passing Takeaway type of Maneuver.

The *Response* Element

If a character has a Martial Maneuver with the *Response* Element defined that it only works after his opponent performs some Maneuver or action, the opponent has to complete the Maneuver/action — just starting it isn't enough. However, the opponent doesn't have to complete it successfully; for example, a Maneuver that's a Response to an attack doesn't require that the attack hit or hurt the character. However, if a Maneuver Must Follow Block, the character must *successfully* Block an attack with it; if the Block fails, he can't use the Maneuver to "respond."

A Response-based Maneuver can only be used against the character who "triggers" it. For example, if an attack Must Follow Block, a character can only use its attack against the person he just successfully Blocked; he can't make an attack against some third party.

If a character has a Martial Maneuver with Response that specifies an attack as the precondition for the Maneuver, that means any type of that attack. For example, a Maneuver with "Must Follow Grab" works with any type of Grab — *i.e.*, a standard *Grab* Combat Maneuver, or any Maneuver with the "Grab Opponent" Element (Martial Grab, Grappling Block, Joint Lock, or the like). The GM has the final say as to what sort of attacks trigger a "Must Follow" Maneuver.

Root

Characters use the Root Maneuver to counter Shove and Martial Maneuvers that offer the same functionality. Use the STR from a Root to calculate the total STR opposing a Shove.

But note that Root also has the *Block* Element. This is just another way of defining the resistance to being Shoved: if the character Blocks a Shove, it has no effect on him at all. The special effect in this case is "immovability," not the typical block associated with most martial arts — the Shover has struck the Rooted character solidly, but hasn't moved him! If the Block fails, the character can still use the extra STR from the Root to resist Shove. In most cases, the GM should not allow characters to use the Block element of the Root Maneuver to Block attacks other than Shoves, but this depends upon the situation.

Characters with the Root Maneuver may add its STR to their own when they Brace to resist Knockback (6E2 117).

Root assumes the character's standing on the ground. A character cannot use it to, for example, stay in the saddle while mounted or remain seated atop a wall.

Takeaway

Visually, a Takeaway can look as rough as grabbing a weapon and yanking it out of the target's hand, or can be more elegant, resembling a Disarm in which the weapon flies out of the target's hand and into the attacker's. In any event, the attacking character takes no damage from the weapon when he takes it away.

When a character performs a Takeaway, he can immediately toss the weapon to someone or hand it to a character within his Reach as an Action which takes no time. Tossing the weapon at someone to hurt or even distract him constitutes an attack, so he can't do it until his next Phase.

If a character has a Takeaway Maneuver, at the GM's option he can use it to defend against Takeaway Maneuvers used by persons attacking him, using the same optional rule as for Disarms (6E2 60).

Throw

The expanded rules for Throw on APG 171 are highly appropriate for Martial Arts campaigns.

With the GM's permission, a character could define the Throw aspect of a Martial Maneuver as a Slam (see 6E2 62) rather than a true Throw, thus allowing him to maintain a hold on the target. Of course, this means the Maneuver also has to involve a Grab, or be preceded by a Grab.

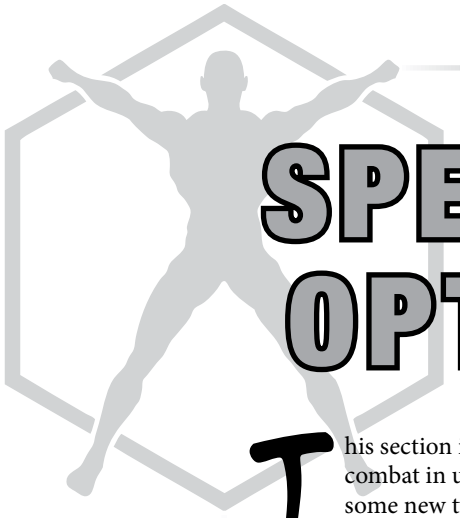
The Velocity/10 Element

If a character uses a Martial Maneuver with the *v/10* Element (or *v/6*), such as a Martial Throw, he doesn't take damage if he fails to do Knockback to the target. The v/10 Element doesn't impose any requirement on characters to do Knockback or suffer damage — that's one way in which they tend to be better than the standard Move By or Move Through, which is why characters have to pay Character Points for them instead of getting to use them for free. If a character wants to create a Maneuver that has that requirement, he can use the Take Half/Full Damage restrictive Element to build the Maneuver and work with the GM to define the damaging aspect as only affecting him if he fails to do Knockback.

As always, the GM should evaluate each situation individually, and decide based on common sense, dramatic sense, special effects, and considerations of game balance what happens. Regardless of the Maneuver used, a GM might decide that a character who's stupid enough to charge right into a brick wall will probably hurt himself.

HE SHOULD NOT KILL A LIVING BEING, NOR CAUSE IT TO BE KILLED, NOR SHOULD HE INCITE ANOTHER TO KILL. DO NOT INJURE ANY BEING, EITHER STRONG OR WEAK IN THE WORLD.

SUTTA NIPATA
II,14



SPECIAL CASES & OPTIONAL RULES

This section includes some rules for combat in unusual situations, as well as some new types of Combat Modifiers. In some cases, these rules supplement the rules for environmental conditions on 6E2 47. The GM decides whether to use these rules in his campaign.

BLINDED CHARACTERS AND MARTIAL ARTS

As you know, when blinded, a character is at ½ DCV, ½ OCV in HTH Combat, and 0 OCV with Ranged Combat; if he can make a PER Roll with a Nontargeting Sense, then he is only -1 DCV, ½ OCV in HTH, and ½ OCV at range.

However, when a character Grabs another character, he gets a bonus in hand-to-hand combat. Grabbing and holding onto another character automatically gives the attacker a successful PER Roll with a Nontargeting Sense (Touch) against that foe. However, he's still at ½ DCV against the person he has Grabbed.

In other words, if a blinded character can Grab his foe, he'll be only at -1 OCV and ½ DCV when fighting his opponent. He's at 0 OCV against anyone he's not Grabbing, and is at 0 DCV at range.

BOUND CHARACTERS AND MARTIAL ARTS

When a martial artist is bound, he suffers OCV and DCV penalties.

Hands Bound in Front: The character is at -1 DCV, and is at -1 OCV for all HTH attacks and Combat Maneuvers (including Martial Maneuvers). The GM may rule that he cannot use certain weapons (such as bows).

Hands Bound in Back: The character is at -1 DCV, and is at ½ OCV for all HTH attacks and Combat Maneuvers (including Martial Maneuvers). The GM may rule that he cannot use any hand weapons or punching Maneuvers.

Feet Bound Apart: The character is at -1 DCV, and his running speed is cut in half. He is at -1 OCV because he cannot move in on his foe as fast as normal. (This OCV minus is eliminated if he's Grabbing his opponent; see *Grab*, above.) Feet Bound Apart means they're shackled together with restraints that allow the character a very short, hobbled stride (usually one to two feet). The GM may rule that the character cannot use any kicking Maneuvers (except through use of Acrobatics, or when kicking from a prone position).

Feet Bound Together: The character is at ½ DCV, and his running (hopping) speed is reduced to 2m per Phase. He's at ½ OCV because he moves in on his foe so slowly. (This OCV minus is eliminated if he's Grabbing his opponent; see *Grab*, above.) The GM may rule that the character cannot use any Kicking Maneuvers (except through use of Acrobatics, or when kicking from a prone position).

Combinations: These modifiers are cumulative. Two -1 modifiers means a ½ multiplier to the CV, and two ½ multipliers or a ½ and a -1 mean a 0 CV.

For example, a character with his hands bound in front and his feet bound apart is at ½ OCV, ½ DCV, and half running speed. A character with his hands bound in back and his feet bound together is at 0 OCV, 0 DCV, and cannot run (though if he is able to get up, he can hop at 2m per Phase; the GM should require a DEX roll at -3 or an ordinary Acrobatics roll to stand up unassisted, and one DEX or Acrobatics roll per Phase of hopping).

NEGATING THE EFFECTS OF BEING BOUND

The *Contortionist* Skill allows a character to slip out of bonds. Also, if the character has missed his Contortionist roll to slip his bonds, but the situation warrants (*i.e.*, the GM says it's possible), the character with Contortionist can change "hands bound in back" to "hands bound in front" by contorting his bound wrists over his legs.

A character with Acrobatics can negate the effects of being bound for each Phase he successfully makes his Skill Roll. If the character's hands are bound in front, he receives a -1 to Acrobatics; if his hands are bound in back, he receives a -3; if his feet are bound apart, he receives a -2; if his feet are bound together, he receives a -5; and combinations of the above are cumulative (*i.e.*, hands bound in back and feet bound together mean a -8). Each Phase the character makes his Acrobatics roll at the listed penalties; if he succeeds, he can ignore the OCV and DCV penalties of his bound state during that Phase.

CASUAL STR VERSUS BARRIERS

In martial arts films, characters often punch or thrust through a door, wall, or even roof to stab the assassin on the other side. This can already be done in the *HERO System*, but it's not as effective as in the martial arts films, because the PD and BODY of the intervening surface reduce the damage done by the attack.

To make this trick work, you can use optional rule: if the character's Casual Strength attack (half the character's Strike damage or half his weapon damage, modified by half his STR) does enough to penetrate a barrier, the barrier doesn't reduce the damage his attack causes. (Note: this doesn't apply to the Barrier Power, just to mundane barriers like ordinary walls.)

Example: *David Li knows his opponent is on the other side of the door. He cannot see his foe and so attacks at ½ OCV; however, his foe is trying to be still and stealthy, and does not see the attack coming, so he is at 0 DCV. David's Attack Roll succeeds. His STR is 15, and his Offensive Strike (kick) adds 4d6, for a total of 7d6; therefore half of that is 3½d6. The GM rules the door has 2 PD, 2 BODY. David rolls his 3½d6, coming up with 4 BODY, just enough to get through. David can do his full Kick damage to his unseen foe.*

CONCEALED WEAPONS AND GADGETS

The Concealment rules from the *HERO System* presume you're concealing Obvious, Accessible Foci, and require a PER Roll versus Concealment roll (with various modifiers) to detect the object. But many of the weapons built for martial artist characters are built as Inobvious Accessible Foci. Though they're in "plain sight" most of the time, they're either artfully built into another object, or clever decoration or construction cleverly disguise their true purpose.

The Inobvious part of the *Focus* Limitation corresponds to a Concealment "Skill" of 13- (11- base roll, +2 for the fact that the weapon is built into an object); extremely well made concealed weapons may merit higher Concealment "Skills." Therefore, when someone tries to spot an Inobvious (or concealed) object, that person makes a PER Roll against the object's Concealment roll in a Skill Versus Skill Contest. A successful roll only reveals that there's something unusual in the construction of the item; the perceiving character has to perform a hands-on search with another PER Roll versus Concealment Roll contest to open the weapon up or determine what it does.

Naturally, once the Inobvious weapon is used as such, it's no longer Inobvious. When you pull your ninja-to out of its sheath disguised as a vacuum cleaner, your opponent doesn't have to make a PER Roll to realize what it is; its function is now obvious.

DISABLING ATTACKS

Sometimes a character benefits most in combat not by doing raw STUN to an opponent but by disabling or weakening him so he fights less effectively, making it easier to defeat him. In the *HERO System*, there are four ways to attack to disable. Also refer to the rules on breaking limbs on 6E2 107.

STANDARD IMPAIRING AND DISABLING RULES

The first is to do enough damage to a limb to Impair or Disable it, as described on 6E2 111-12. This form of Disabling usually results from an attack which, though not specifically intended to disable, does enough damage to Impair/Disable the area anyway. Attacks of this sort suffer the standard Attack Roll and damage modifiers for the location struck (but of course, the damage modifier does not matter for purposes of determining whether a limb has been Impaired or Disabled).

The advantage to using this form of disabling attack is that it's likely to result in long-term Impairment or Disablement. The drawbacks are the Attack Roll and damage modifiers, and the possibility of severely injuring the target.

THE DISABLE ELEMENT

The second way is to buy a Martial Maneuver with the *Disable* Element. Maneuvers of this sort are specifically intended to target limbs, and do not suffer Attack Roll or damage penalties for the location targeted.

A Disable-based attack makes it easy to Impair or Disable a limb, or even to break or destroy one. On the other hand, characters can normally only use an attack with the Disable Element for that one purpose, and it may be too severe in some situations. Characters should consider Pulling their Punch or using fewer dice in situations where too much damage to a limb will have inappropriate or undramatic consequences.

DISABLING NERVE STRIKE

The third way to disable a limb is to use a Nerve Strike to temporarily Impair or Disable it. To Impair a location, the STUN done by the blow must equal or exceed the target's BODY score, either before or after modifiers for the Hit Location. If a character has 12 BODY, the Nerve Strike must inflict 12 STUN. To Disable a location, the STUN done by the blow must equal or exceed 2x the target's BODY score, either before or after modifiers for the Hit Location. If a character has 10 BODY, the Nerve Strike must inflict 20 STUN.

Nerve Strike disabling attacks suffer the standard Attack Roll penalties for the area they are aimed at, but do not suffer damage penalties (or bonuses). The precise effects of the Impairing or Disabling blow are listed on the accompanying

"All of man's work is a bloody business."

– Yamamoto Tsunetomo, *Hagakure*

UNSTRUCTURED SEQUENCE ATTACK EXAMPLE

Inohara Mitsuo and Sotomura Takuji, two karateka, fight one another for the hand of the beautiful Princess Miyoko. Inohara, the younger and less experienced fighter, is DEX 20, SPD 4. Sotomura is DEX 23, SPD 4, and does an average of 2 DC more damage per Maneuver than Inohara. After the first two Phases of combat, Inohara knows his chances to defeat Sotomura in a straightforward battle are slim. Desperate to win the hand of the Princess, he decides to risk all on an unstructured sequence attack 4 Phases long.

The sequence begins in Phase 6. Sotomura attacks and does 22 STUN, 6 BODY to Inohara, no Knockback. The young warrior (PD 12, CON 19, STUN 38) shrugs off the pain and begins his sequence attack. He puts all of his Levels into OCV, giving him a total OCV of 10. Sotomura's base DCV is 8, so Inohara needs a 13- to hit him. He rolls an 11, and his first feint succeeds. (Note that Sotomura takes no damage.)

In Phase 9, Sotomura attempts a Knifehand Strike and misses. Inohara counters with a Spin Kick. He keeps his levels in OCV and rolls a 13, barely succeeding and forcing Sotomura further into position. In Phase 12, Sotomura punches Inohara and does 27 STUN, 9 BODY, no Knockback. Inohara is still standing, but the wear and tear are beginning to take their

table. Of course, a character can make no attacks with a disabled limb.

Impairing and Disabling results from a Nerve Strike don't last very long. To determine how long they do last, roll 1d6 and consult the Nerve Strike Impairing/Disabling Time Table.

The advantage of using a disabling Nerve Strike are that the opponent suffers no permanent injury. The drawback is the temporary nature of the Impairment/Disability.

DISABLING RESULTS TABLE

Area	*Effect Of Disabling Attack*
Head	Target is conscious, but unable to act, and at ½ DCV
Hands, Arms, Shoulders	Target loses use of limb from that point down; anything in his grasp is dropped
Chest, Stomach	Character cannot take Recoveries and is at -2 OCV and -2 DCV
Vitals	Target is conscious, but nearly paralyzed; he's at half movement, ½ OCV, and ½ DCV
Thighs, Legs, Feet	Target loses use of limb from that point down; he's at half movement and ½ DCV

NERVE STRIKE IMPAIRING/ DISABLING TIME

1d6	*Time Condition Lasts*
1	1 Phase
2	2 Phases
3	1 Turn
4	1 minute
5	5 minutes
6	1 hour or more (GM's option)

DECLARED DISABLING ATTACKS

The fourth and final way to disable a limb is the Declared Disabling Attack (DDA). This attack, in effect a new Combat Maneuver, is entirely optional and is subject to GM approval — it's a "Caution Sign" ability.

A DDA allows a character to declare that a particular HTH Combat attack will be a disabling attack (at the GM's option, this might require a DEX roll or other Skill Roll). The attack suffers the usual Attack Roll modifiers for that particular target. If the attack hits, convert the BODY damage rolled on the dice into Phases of Impairment: one Phase for each BODY rolled. The target takes the STUN rolled as normal, with the standard modifiers for Hit Location. Thus, a DDA doesn't cause any real injuries, but does hamper a character significantly for a short but crucial period of time.

At the GM's option, an especially high DDA BODY roll may Impair the limb for a longer time: the entire combat, the rest of the day, or whatever seems appropriate and dramatic. Alternately, it might do some actual BODY to the limb.

Example: *Jean-Claude, a savateur, realizes he needs to weaken his opponent Francois before he can get in a really telling blow. He decides to use his coup de pied bas (low kick) to target Francois's right knee with a DDA. His normal 10 OCV will suffer a -6 penalty for targeting the Legs. If he hits he will do normal STUN damage to his target, with the x½ modifier, and the BODY he does will become Phases of Impairment. He rolls a 5 and hits! He does 8 BODY and 29 STUN. Francois has 10 PD; his right leg becomes numb and useless for 8 Phases, and he also takes 4 STUN ([29 x ½] - 10). The GM rules Francois's movement is reduced by half, he's at -2 DCV, and he cannot perform several types of kicks because of his Impairment.*

HINDERING CIRCUMSTANCES AND MARTIAL ARTS

Not every fight takes place when the character is at his best on clear, level ground. This section offers some guidelines on determining the effects of various hindering circumstances to supplement the rules on 6E2 47 (see also 6E2 168 for rules about fighting underwater).

In many cases, a character can eliminate the effects of hindering circumstances if he succeeds with a roll for a particular Skill. He must make such Skill Rolls each Phase; if he fails a roll he'll suffer whatever penalties are involved for that Phase. The appropriate *Environmental Movement* Talent also eliminates some or all of the penalties associated with hindering circumstances. Note that some martial arts styles specifically train fighters to cope with certain hindering situations; for example, many Pentjak-Silat fighters are taught how to keep their footing on muddy or slippery ground.

ARMOR

Most martial arts styles aren't designed for use while the fighter is wearing armor — armor often impedes a fighter's ability to move and to see, which robs a martial artist of many of the benefits of his fighting style. If forced to use his martial arts in armor, a character may suffer a DCV penalty for wearing armor (see 6E2 46, 210-12 for more information) and always suffers a -1 to -3 penalty to OCV. The extent of this penalty depends on the amount and type of armor and the character's fighting style (some styles, such as Wrestling, adapt more easily to armor than others). For example, full plate armor would impose a -3 to

just about any style, whereas a chain mail shirt might only impose a -1 to -2 on most styles.

To eliminate this OCV penalty, characters need only buy a 1-point Element for their martial arts style, Use *Art in Armor*. To eliminate the DCV penalties, characters can buy Defensive Penalty Skill Levels.

Styles specially intended for use by armored fighters (such as Kenjutsu or Weapons Combat) do not require their practitioners to purchase this Element; it's a "default" Element of that style.

CLUTTERED AND CRAMPED AREAS

Penalties for fighting in cluttered and cramped areas are described on 6E2 47. Based on the type of area, a character may not be able to use certain types of Maneuvers (such as Flying Kicks, Maneuvers with the *FMove* Element, and various kinds of kicks and sweeps) at all; this may also affect his ability to use some weapons (see 6E2 201-202). A character may be able to eliminate some of these penalties with a successful Acrobatics roll.

MOUNTS

Sometimes martial artists have to fight while riding a horse or some other mount. This is of course most common in Fantasy campaigns, but can occur in other settings as well. If the mount is unruly and bucks, the character's at -3 OCV while fighting. Characters can eliminate this penalty by succeeding with a Riding roll. See 6E2 30 for more information on mounted combat.

TIGHTROPES AND NARROW SURFACES

Penalties for fighting on narrow surfaces, such as tightropes and some ledges or tree limbs, are described on 6E2 47. Additionally, some Maneuvers (such as kicks) are not practical in such a situation, and using them may involve additional penalties. A character can eliminate all of these penalties if he succeeds with an Acrobatics roll. On wide enough surfaces, he may even receive a bonus to his roll.

KNOCKBACK

The rules about increasing Knockback on 6E2 115 are particularly appropriate for the more free-wheeling styles of Martial Arts campaigns, such as Anime and Video Game.

Conversely, sometimes a character wants to make sure he doesn't do any Knockback — such as when he's using a sequence attack (see below), or when he doesn't want to risk knocking his enemy off of a bridge and into the river, where he can escape. As an optional rule, characters in this situation can "pull" their Knockback, similar to Pulling A Punch. The character takes a flat -2 penalty to his OCV, and if his attack hits, it does no Knockback at all.

SEQUENCE ATTACKS

A sequence attack (also known as a pattern attack) is an attack built up over several Phases to gain an advantage over an opponent in the end. Visually, a sequence attack usually requires the attacker to make several feints or attacks whose main purpose is to force the target into a disadvantageous position for the final blow — setting the enemy up for the kill, in other words.

Characters can use two types of sequence attacks: unstructured and structured. The GM should decide which of these two types of sequence attacks to allow in his campaign, if any. Although sequence attacks are intended primarily for HTH Combat, in some situations it might be possible to use them with Ranged Combat (for example, deliberately missing someone with three shots to force him into an open area where he has no cover to hide behind).

UNSTRUCTURED SEQUENCE ATTACKS

In an unstructured sequence attack, the attacker doesn't have to specify in advance which Maneuvers he'll use against his target — in fact, Maneuvers aren't really used at all. To begin an unstructured sequence attack, the character declares the length (in Phases) of the sequence he intends to attempt. An unstructured sequence attack can be of any length, but tends to have a practical limit of three to five Phases.

To execute the sequence, the character makes an attack against his target in each Phase of the sequence. He makes this attack against the target's base DCV (*i.e.*, without any Maneuver modifiers or Combat Skill Levels). The attacker may use any Combat Skill Levels he has with HTH Combat or with an entire Martial Arts style; he may not use CSLs that only apply to one or two specific Maneuvers. A hit does no damage — it doesn't actually contact the target at all, it simply indicates the target was moved into position for the next part of the sequence.

For the unstructured sequence attack to succeed, the character has to "hit" his target during each Phase of the sequence. If he stops the sequence at any time, if he misses even one of the attacks, or if he takes Knockback/Knockdown, is Stunned, or is Knocked Out, the sequence is disrupted and ruined. (However, if he takes damage without being knocked back, Stunned, or Knocked Out, the sequence is not disrupted — sometimes a fighter deliberately subjects himself to punishment to deliver a truly telling blow against his enemy.)

The character realizes the benefits of making a sequence attack in the first Phase after the sequence ends. That benefit is: for every Phase of the sequence, the attacker may add +1 to his OCV or +1 DC to the damage he does to the target. The attacker must pick one option or the other; he cannot, for example, use half of his Phases for an OCV bonus and half for a damage bonus. Thus, a sequence attack offers the attacker the chance to set a superior fighter up for a devastating blow.

toll. He performs the third part of his sequence and rolls a 7, easily drawing Sotomura further into his trap.

In Phase 3 of the next Turn, Sotomura once again tries his knifehand attack, and again misses. Inohara feints at him again, rolls a 10, and successfully completes his sequence attack. In Phase 6, Sotomura connects with his Knife-hand Strike, doing 8 BODY, 24 STUN, no Knockback. Inohara is on the ropes, but now he has Sotomura right where he wants him. He chooses to add +4d6 to his normal 6d6 attack, puts all of his Levels into OCV, and launches a side kick. Sotomura's DCV is currently 10, Inohara's OCV is 8. He rolls an 8 and connects! He rolls 43 STUN, 11 BODY, and 4m Knockback, Stunning Sotomura and knocking him out of the ring. The Princess is his at last!



STRUCTURED SEQUENCE ATTACK EXAMPLE

In the example given in the main text, suppose that Inohara had declared a structured sequence attack using these Maneuvers: Punch, Punch, Knifehand Strike, and Spin Kick. His attacks are made against Sotomura's regular DCV (his base of 8, plus any levels or Maneuver modifiers available). Each hit damages Sotomura, but he only takes half damage. At the end, after each attack hits, Inohara gets a bonus of +4, which he may split between OCV and Extra DC of damage, as he chooses.



STRUCTURED SEQUENCE ATTACKS

Structured sequence attacks are similar to unstructured sequence attacks, with a few important differences.

First, the attacker must specify in advance which Maneuvers he'll use in each of the Phases of his attack. Each Maneuver must be offensive in nature, whether it's a Strike, Throw, Disarm, Bind, or what have you — no Dodges, Blocks, or other primarily defensive Maneuvers allowed. All normal modifiers apply, and the attack is made against the target's DCV as modified by Maneuvers, levels, and the like.

Second, if the attacks made during a structured sequence attack hit, the target *does* take damage, but only half damage.

Third, after the attacker successfully completes the sequence, he gains a bonus of +1 OCV or +1 DC damage per Phase of the sequence, and he may divide his bonuses between OCV and damage as he pleases.

DETECTING AND DEFENDING AGAINST SEQUENCE ATTACKS

One of the reasons sequence attacks are so difficult is that they're relatively easy to detect and avoid.

To detect a sequence attack (of either type), the target can make a roll against any of the following Skills: Analyze Style, Tactics, KS: [attacker's specific martial arts style]. If the target does not have any of these Skills, the GM may at his option allow the character to make a PER Roll at -4. Regardless of which Skill the target uses, the attacker may attempt an Acting or Sleight Of Hand roll to make his sequence attack harder to detect; for every 2 points he makes the roll by, he imposes a -1 to the target's roll.

A character can avoid a sequence attack in many ways. The first is to not get hit — if the target can block or dodge even one of the sequence's blows, the whole sequence falls apart. Second, he can Stun, Knock Out, or do Knockback to his attacker, or hit him with a Maneuver that ruins the sequence (such as a Martial Grab). Third, he can simply move far enough away from his attacker to force him to make a Full Move to catch up — this is enough to break up the sequence, since the attacker has to forego an attack to follow his quarry. Fourth, the GM might rule that some Surprise Moves disrupt the sequence because they startle the attacker.

SEQUENCE ATTACKS BETWEEN PLAYER CHARACTERS

It's even more difficult for a PC to use a sequence attack on another PC, because it's virtually impossible to hide the fact that the character's using a sequence attack. Once the other player realizes what's going on, he can easily have his character disrupt the sequence.

The only way for a PC to use a sequence attack on another PC without giving himself away is to enlist the help of the GM. Usually this is done in advance, but it can also be done by passing the GM a note or speaking with him privately. The player should inform the GM of what he wants to do, and the GM helps him by maintaining a deceptive front. This requires a high level of player and GM cooperation, and may require the player to give false readings of his die rolls in some cases (for example, in an unstructured sequence attack, telling the other player that an attack made against his character just missed, while secretly signalling the GM that the attack hit for purposes of maintaining the sequence).

WOUNDS

Here are some expanded rules for exploiting injuries in HTH Combat.

TARGETING INJURED AREAS

Sometimes a character wants to target an opponent's existing injuries or infirmities as a way of weakening, disabling, or torturing him. This isn't always very heroic, of course — but then again, not all characters are heroes.

For purposes of these rules, an injury or wound is defined as any point on the body where a character has taken BODY damage, regardless of the type of attack used to inflict that damage or whether the area is visibly injured. Cuts and stab wounds from swords and knives, claw wounds from animals, bullet wounds, and the like are all "injuries."

Targeting an existing injury can be easy or difficult, depending on the size of the wound. A large wound (for example, a long cut from a sword) imposes a -4 to -5 OCV modifier. A medium-sized wound (for example, claw wounds from a tiger) imposes a -5 to -7 OCV modifier. A small wound (for example, a stab wound or a bullet wound) imposes a -7 to -12 OCV modifier. These modifiers take the place of the Hit Location modifiers normally used for Placed Shots (in effect the wound becomes a separate target).

Hitting a wound or injured area has several painful effects. The first hit to an existing wound is so painful that negative damage modifiers (such as x½) for STUN and BODY for the location of the wound are ignored. The victim takes full damage, calculated with any positive modifiers (such as x1½ or x2).

The second hit to an existing injury has the same effect as the first hit, plus it Impairs the area (the GM should roll the Impairment Time normally). The third and any subsequent hits to an existing injury have the same effect as the second hit, plus the BODY damage done by the attack is Penetrating. (At the GM's option, the attack may instead automatically be Disabling.)

TWISTING THE BLADE

A favorite trick of many villains (and a few vengeful heroes) is to stick a weapon into an enemy and then twist the blade, causing intense pain and a worse wound. To do this in *HERO System* combat, the attacking character must declare his intention to twist the blade before he



TWISTING THE BLADE EXAMPLE

Isamu (CV 7) and Takeshi (CV 6), two kenjutsuka, hate each other bitterly. They begin to duel with katanas. Isamu decides he will try to hit Takeshi and then twist the blade, to make Takeshi suffer. Isamu uses a Lightning Stroke; his OCV is 7 (base of 7, +2 for the Maneuver, +1 for the weapon, -3 for the attempt to impale). He rolls a 9 and hits. The weapon does a base 1½d6 HKA, and Isamu is STR 10, so the attack does 2d6+1 HKA total. He rolls 8 for damage, penetrating Takeshi's 4 PD Armor and doing 4 BODY. The Hit Location Roll says Takeshi was struck in the stomach, so he takes 32 STUN against his defenses. Isamu's katana is now stuck in Takeshi's body.

Takeshi decides he'd better get off of Isamu's katana before he's hurt worse. He decides to try a DEX Roll at -4 (-1 per BODY taken), and fails miserably. Because of his failure, he takes half of the weapon's base damage, with no defense. Isamu rolls ½d6+1 for damage, for a total of 3 BODY and 12 STUN, which Takeshi takes all of (he gets no defense). In Isamu's next Phase, he twists the blade, doing 3 more BODY and 12 STUN. Takeshi is unconscious and bleeding to death.

makes the initial attack; furthermore, characters can only perform this Maneuver with Short or Medium length weapons. The attack is at -3 OCV (to reflect both the difficulty of impaling someone this way and certain game balance considerations), and must do BODY damage to the target. If the target takes Knockback, the attempt automatically fails. If the attack succeeds, does BODY, and does no Knockback, and the target cannot escape (see below), then in his next Phase the attacker may twist the blade in the wound, doing half of the weapon's base damage (*i.e.*, damage without STR or Damage Classes added to it), against which the target gets no defenses at all. Twisting the blade in this way is a Half Phase Action (but may only be performed once per Phase), so the character can make another attack, if possible.

The victim of this sort of attack can escape having the blade twisted in several ways. First, he can Knock Out, Stun, or kill his attacker with an attack of his own. Because the attacker has to get extremely close to the target to try an attack of this sort, he is at -2 DCV against attacks the target makes against him. Second, he can use a Full Phase Action to try to move off of the weapon without injuring himself. This requires the target to step away from his attacker and make a DEX Roll at -1 per BODY taken from the initial attack. If the DEX Roll succeeds, the target extracts the blade without sustaining further injury. If the roll fails, the target takes damage just as if the attacker had twisted the blade. If the target cannot move away from his attacker (for example, if he's been backed against a wall), then he cannot remove the blade from himself in this fashion.

TARGETING WOUNDS EXAMPLE

The tongs hire Xiu Kwan, the lin kuei assassin, to kill a prominent shopkeeper who refused to pay them protection money. The killing is supposed to be painful to set an example. Xiu ambushes his target during the working day where several customers and other merchants can see him. First he throws a volley of shuriken, doing 2 BODY to the victim's Right Leg, 1 BODY to his Chest, and 1 BODY to his Left Arm. Then he moves in to make his victim suffer. The GM rules the leg wound is small and imposes a -8 OCV modifier on Xiu. With all of his levels in OCV, Xiu targets the leg wound and hits it, causing full STUN (no x½ modifier is applied). Then, to make sure the shopkeeper won't run away, Xiu hits the leg wound again, causing full STUN and Impairing the leg for 1 hour (GM rolls 4 on the Impairment Time Table). If he hits it a third time, the BODY damage done is Penetrating.

MARTIAL ARTS WEAPONS

This section describes weapons (and other gear) appropriate for martial arts characters and campaigns. Costs for each weapon are given, so you can use them in Superheroic campaigns; for Heroic campaigns, characters don't have to pay points for these weapons, but are subject to the listed STR Minimum (see below).

All HTH Combat weapons are built as HKAs (or HAs) with the Advantage *Reduced Endurance* (0 END; +½) and the Limitations *OAF* (-1), *Real Weapon* (-¼), and *Strength Minimum* (varies). Many also have the *Required Hands* Limitation. Ranged weapons are built as RKAs with some or all of the following Limitations: Focus (OAF; -1), STR Minimum, Required Hands, Real Weapon, Beam, and Charges (indicating the number of rounds of ammunition the average user carries).

OCV: This is applied as a bonus or penalty against all attacks made with the weapon. OCV bonuses are bought as a 2-point Combat Skill Level with the Limitations *OAF, Required Hands*, and *Real Weapon.* OCV penalties are a minor *Side Effect* (automatically occurs; -½) for the weapon.

RMod: This represents a modifier to the weapon's accuracy at Range. Positive values (bought as 1-point Penalty Skill Levels versus the Range Group with the *Focus* and *Required Hands* Limitations) help to offset the standard Range Modifier; negative values (a minor Side Effect (automatically occurs; -½)) add to it. RMod can never raise a character's base OCV, it can only negate penalties.

Damage: The amount of damage the weapon does. An "N" indicates Normal Damage; otherwise damage is Killing.



MELEE WEAPONS TABLE

Name	OCV	Damage	STUNx	STRMin	A/R Cost	Length	Culture	Notes
Axes & Maces								
Axe, Chinese	+0	1d6	+0	11	27/10	M	China	RBS
Copper Hammer	+0	4d6 N	—	10	30/10	S	China	
Hand Mace	+0	1d6	+0	11	23/9	M	China	
Soft Hammer	+0	1½d6	+0	12	38/14	M	China	
Blades								
Arit	+0	1d6	+0	8	23/10	M	Indonesia	M
Bokken	+0	5d6 N	—	10	38/14	M	Japan	1½H
Bundi	+0	1d6	+0	10	24/9	M	India	+1 OCV w/ Block
Butterfly Sword	+0	1d6+1	+0	9	31/12	M	China	
Cutlass	+0	1d6	+0	10	41/13	M	Europe	
Cymbal	+0	1d6	+0	10	26/10	S	China	RBS
Darn Do	+0	1d6+1	+0	12	31/12	M	China	
Epee	+0	2d6 N	—	7	16/6	M	Europe	
Foil	+0	1d6 N	—	5	8/3	M	Europe	
Hook Sword	+0	1d6+1	+0	13	55/19	M	China	+2 OCV w/Bind, Block, Disarm, Takeaway; 1
Jien	+0	1d6	+0	10	23/9	M	China	
Katana	+1	1½d6	+0	12	40/14	M	Japan	1½H
Knuck-Knife	+0	½d6	+0	7	33/10	S	USA	1
Ko-Gatana	+0	½d6	+0	5	15/6	S	Japan	
Kris (knife)	+0	½d6	+0	7	15/6	S	Indonesia	
Kris (normal)	+0	1d6	+0	10	23/9	M	Indonesia	
Kris (sword)	+0	1d6+1	+0	12	31/12	M	Indonesia	
Kukri	+0	1d6-1	+0	6	21/8	S	India	RBS
Main-Gauche	+0	1d6-1	+0	7	22/9	S	Europe	+2 OCV w/Block
Navaja	+0	½d6	+0	5	15/6	S	Europe	
Nine-Ring Sword	+0	1d6+1	+0	12	37/15	M	China	+1 OCV with Disarm, Takeaway
Ninja-To	+0	1½d6	+0	12	See text	M	Japan	RBS, 1½H; Ninja Weapon, see text
No-Daichi	+0	2d6	+0	17	47/14	L	Japan	2H
Parang	+0	1d6+1	+0	10	31/12	M	Indonesia	
Pedang	+0	1d6	+0	10	23/9	M	Indonesia	
Puñal	+0	1 point	+0	5	7/3	S	Europe	
Rapier	+1	1d6	+0	10	23/9	M	Europe	
Razor, Straight								
Large	+0	1d6	-1	7	22/7	S	Various	Reduced Penetration
Small	+0	½d6	-1	5	15/5	S	Various	Reduced Penetration
Sabre	+0	1d6	+0	10	23/9	M	Europe	
Schlaeger	+0	1d6	+0	10	23/9	M	Europe	
Shinai	+0	2d6 N	—	5	16/6	M	Japan	1½H
Spread-The-Water Knife	+0	1d6	+0	10	23/9	M	China	
Tanto	+0	½d6	+0	5	21/12	S	Japan	RBS
Tetsu-To	+0	2½d6	+0	20	61/17	M	Japan	1½H
Tjaluk	+0	½d6	+0	8	15/6	S	Indonesia	
Urumi	+0	1d6	+0	12	31/12	M	India	May be up to AF (4 shots), see text
Wakizashi	+0	1d6	+0	8	23/9	M	Japan	RBS
Yoroi-Toshi	+0	1d6-1AP	+0	10	21/8	S	Japan	

Chain and Rope Weapons								
Kusari	+0	3d6 N	—	9	25/9	EL	Japan	2H
Kusarigama or Kyogetsu Shoge					See text	EL	Japan	2H, Ninja Weapon; see Kusari, Kama
Manriki-Gusari or Kusari-fundo	+0	3d6 N	—	8	27/8	M	Japan	RBS, Ninja Weapon
Rante					See text	L	Indonesia	
Using Chain	+0	3d6 N	—	5				
Using Blade	+0	½d6	+0	5				
Clubs (Do Not Require Weapon Familiarity)								
Chakar	+0	6d6 N		20	46/12	M	India	2H
Gada	+0	5d6 N	—	13	38/11	M	India	2H
Hanbo	+0	3d6 N	—	6	23/9	M	Japan	
Jo	+0	3d6 N	—	7	23/9	M	Japan	
Lathi	+0	3d6 N	—	8	24/10	L	India	
Makila	+0	1d6		8	23/9	M	Europe	Use Club Weapon for stick blows
Fist-Loads (Do Not Require Weapon Familiarity)								
Ashiko	+0	½d6	+0	5	17/7	S	Japan	+1 to Climbing Roll, Ninja Weapon
Brass Knuckles	+0	2d6 N	—	3	33/10	S	Various	1
Cestus	+0	+1 point	+0	—	19/5	S	Greece	See text
Fist-Load	+0	2d6 N	—	3	15/6	S	Various	
Nekote	+0	1 point	+0	3	7/3	S	Japan	Ninja Weapon
Ring Needle	+0	½d6	+0	4	17/7	S	China	RBS
Shuko	+0	1d6-1	+0	5	20/8	S	Japan	+1 to Climbing Roll, Ninja Weapon
Polearms								2
Arbir	+0	1d6	+0	10	24/9	L	Indonesia	2H
Chai-Dao	+0	1d6+1	+0	12	32/11	L	China	2H
Chiang	+0	1d6+1	+0	12	32/11	L	China	2H
Ghi	+0	1d6+1	+0	13	38/14	L	China	2H, +2 OCV w/Bind, Block, Disarm
Naginata	+0	1½d6	+0	13	39/13	L	Japan	2H
Nine-Dragon Trident	+0	1d6+1	+0	13	38/14	L	China	2H, +2 OCV w/Bind, Block, Disarm
Tai-Dao/Kwan Dao	+0	1½d6	+0	18	39/12	L	China	2H
Tiger Fork	+0	1½d6	+0	13	39/13	L	China	2H
Wolf's Teeth Staff	+0	1½d6	+0	13	39/13	L	China	2H
Yari	+0	1½d6	+0	13	46/15	L	Japan	2H, RBS
Yari (Kamayari)	+0	1½d6	+0	14	52/18	L	Japan	2H, RBS, +2 OCV w/Bind, Block, Disarm
Miscellaneous Weapons								
Bo (Staff)	+1	4d6 N	—	8	32/11	L	Japan	2H, Karate Weapon
Bunot-Page	+0	1 pip	—	8	52/11	S	Phil	Poisoned (see text)
Chain Sword	+0	1d6	+0	10	23/9	M-L	China	M-L
Chain Whip	+0	1d6	+0	7	24/11	L	China	
Fang	+0	½d6	+0	8	15/6	S	China	
Flying Claw	+0	1d6	+0	10	29/15	Spec	China	+7m Reach
Flying Guillotine	-1	2d6	+0	10	51/16	Spec	China	2H, +6m Reach, Must be Aimed at Extremity
Fo	+0	2d6 N	+0	5	16/6	M	Europe	
Garrotte								
Strangling	+0	3d6 N	—	5	37/8	S	Various	2H, Must Follow Grab, see text
Wire	+0	½d6	+0	5	22/5	S	Various	2H, Must Follow Grab, see text
Lajatang	+0	1d6+1	+0	12	31/12	M	Indonesia	
Kama	+0	1d6	+0	11	27/10	M	Japan	RBS, Karate Weapon
Kanzashi	+0	½d6	-1	5	15/5	S	Japan	Ninja Weapon
Kiseru	+0	2d6 N	—	5	15/5	S	China	
Mourn Staff	+0	1½d6	+0	14	31/11	M	China	
Nunchaku	+0	3d6 N	—	7	23/9	M	Japan	Karate Weapon

Pendjepit	+0	½d6	+0	10	18/6	S	Indonesia	+1 with Grab, Grab Weapon, Takeaway
Petjat	+0	½d6	+0	10	23/9	L	Indonesia	
Rings	+0	2d6 N	—	7	18/6	S	China	RBS
Rope Dart	+0	½d6	+0	8	22/13	Spec	China	+7m Reach
Sai								Karate Weapon
Cinematic	+0	½d6	+0	8	23/10	S	Japan	RBS, +2 OCV w/Bind, Block, Disarm
Normal	+0	3d6 N	—	8	32/12	S	Japan	RBS, +2 OCV w/Bind, Block, Disarm
Shinobi-Zue	+0	4d6 N	—	6	32/12	L	Japan	2H, Ninja Weapon
Sword-Spear	+0	1d6	+0	12	27/10	M	China	RBS
Tetsubo	+1	6d6 N	—	14	47/13	L	Japan	2H
Three-Section Staff	+0	4d6 N	—	9	38/14	Spec	China	2H, +2 OCV w/Bind, Block, Disarm; see text
Timbe	+0	½d6	+0	10	17/6	S	Japan	RBS
Tonfa	+1	3d6 N	—	7	24/9	S	Japan	Karate Weapon
Umebi	+0	1½d6	+0	—	44/12	S	Japan	1m Radius, Triggered when stepped on
War Fan, Basic	+0	3d6 N	—	6	24/9	S	Japan	+2 OCV w/Block
War Fan, Edged					See text	S	Japan	+2 OCV w/Block
Blunt Attack	+0	3d6 N	—	6				
Razor Attack	+0	½d6	+0	6				
Wind/Fire Wheels								
	+0	½d6	+0	8	23/10	S	China	RBS, +2 OCV w/Bind, Block, Disarm
	+0	3d6 N	—	8	29/12	S	China	RBS, +2 OCV w/Bind, Block, Disarm

STUNx: This is the STUN Multiplier for Killing Damage weapons (a 0 means "no modification"; use the standard ½d6 STUN Multiplier). Apply the STUNx modifier to the STUN Multiplier roll (or to the STUNx for the Hit Location struck, if the campaign uses Hit Location rules). For example, if a character with a STUNx +1 weapon hit an opponent in the Head, the total STUNx would be 6.

STR Min: STR Minimum. See 6E2 199 for rules. Remember to apply the Adding Damage rules on 6E2 99-102 when using STR to increase the damage of a weapon bought with Advantages.

A/R Cost: The Active Point/Real Point cost of the weapon. (For Concealed versions of the weapon, recalculate the cost using IAF (-½) instead of OAF (-1).)

Length: The weapon's length — Short, Medium, Long, or Extra Long.

Culture: The culture or nation which created the weapon. The entries in the "Master List" of weapons descriptions often contain information about equivalent weapons from other cultures.

Notes: Any notes about the weapon; refer to the "Notes And Key" section after the chart for information.

NOTES AND KEY

Notes

See 6E2 198-203 for more information on building weapons.

1. These weapons are built so that they protect the hand, or have a special type of hilt that does so. This is bought as: Resistant Protection (6 PD/6 ED) (18 Active Points); OAF (-1), Activation Roll 11- (-½), Only Protects The Hands (Hit Location 6; -2) (total cost: 4 points).

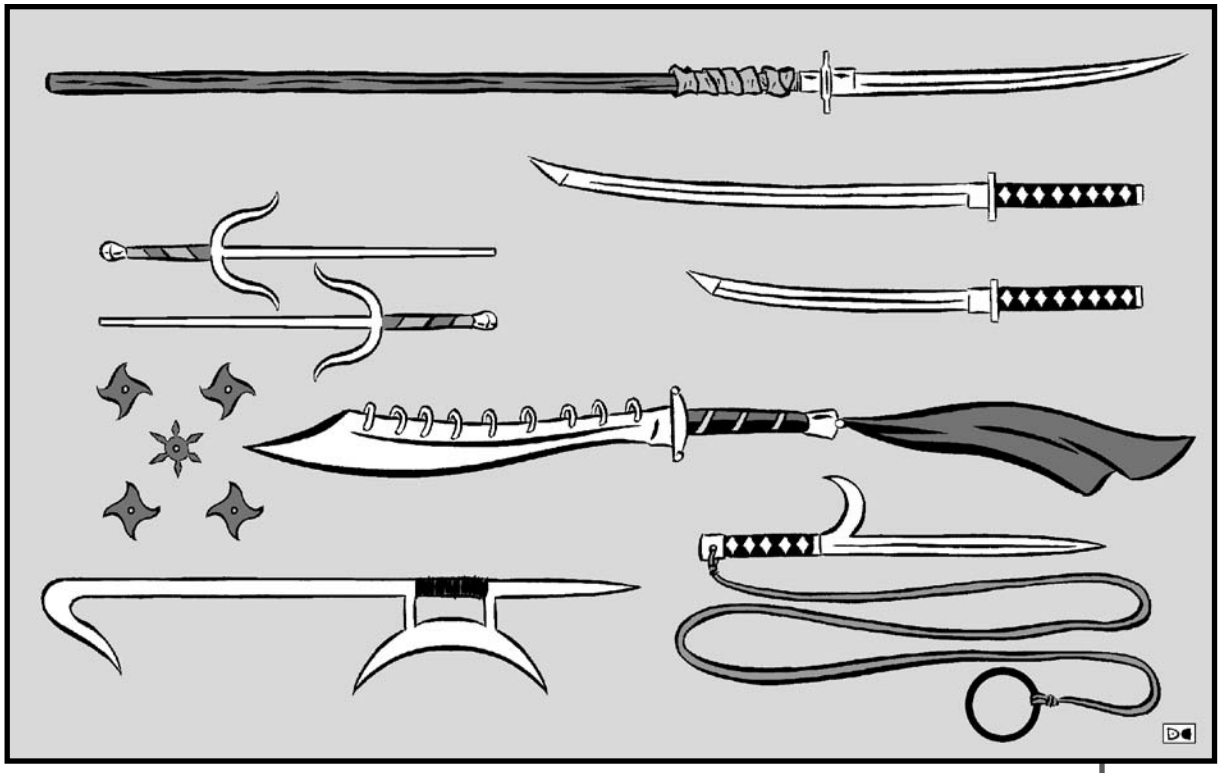
2. For the Chinese and Japanese polearms, the ones that do HKA 1d6+1 damage do 3d6 Normal Damage with a Club Weapon attack; the ones that doe HKA 1½d6 damage do 4d6 Normal Damage with Club Weapon.

Key

1½H: One-and-a-half-handed weapon (a -¼ Limitation)
2H: Two-handed weapon (a -½ Limitation)
AF5: Autofire (5 shots; +½)
AP: Armor Piercing
Conc: Concentration (½ DCV while using)
L: Long-length weapon
M: Medium-length weapon
NWF: No Weapon Familiarity required
RC: Recoverable Charges
S: Short-length weapon
RBS: the weapon can be thrown (apply the *Range Based On STR* (+¼) Advantage or (-¼) Limitation, signifying an HKA a character can also throw, so he adds his STR bonus when throwing the weapon)

RANGED WEAPONS TABLE

Name	OCV	RMod	Damage	STUNx	STRMin	Shots	A/R Cost	Length	Culture	Notes
Bows										
Arrows										
Dragon's Tongue	+0	+0	+1 point	—	—	—	5/2	—	Japan	
Frog-Crotch	+0	+0	+1 point	—	—	—	5/2	—	Japan	
Hikime	+0	+0	3d6 N	—	—	—	15/5	—	Japan	
Skinsplitter	+0	+0	+2 points	—	—	—	7/3	—	Japan	
Willow Leaf	+0	+0	+1 point	—	—	—	5/2	—	Japan	
Chu-ko-nu	+0	+0	1d6+1	+0	10	10 RC	25/7	—	China	2H
Hankyu	+0	+0	1d6	+0	7	24 RC	26/8	—	Japan	2H, Conc
Yumi, One-Man	+0	+1	1d6+1	+0	10	24 RC	36/10	—	Japan	2H, Conc
Two-Man	+0	+1	1½d6	+0	13	24 RC	44/13	—	Japan	2H, Conc
Three-Man	+0	+1	2d6	+0	16	24 RC	53/14	—	Japan	2H, Conc
Four-Man	+0	+1	2d6+1	+0	18	24 RC	62/16	—	Japan	2H, Conc
Seven-Man	+0	+1	2½d6	+0	21	24 RC	71/17	—	Japan	2H, Conc
Shuriken										
Bo Shuriken	+0	+0	1d6-1	0	5	9 RC	24/10	—	Japan	AF5, RBS
Endokuken	+0	+0	1d6	+0	5	9 RC	71/31	—	Japan	RBS, also poison smoke (see text)
Large Star	+0	+0	1d6+1	0	5	9 RC	40/16	—	Japan	AF5, RBS
Small Star	+0	+0	1d6-1	0	5	9 RC	24/10	—	Japan	AF5, RBS
Tsubute	+0	+0	3d6 N	—	5	9 RC	30/12	—	Japan	AF5, RBS
Miscellaneous Ranged Weapons										
Arare										
Joarare	+0	+0	1d6+1	+0	5	1 RC	25/7	—	Japan	RBS
Chuarare	+0	+0	1d6-1	+0	5	9 RC	18/7	—	Japan	AF5, RBS
Koarare	+0	+0	½d6	+0	5	9 RC	15/6	—	Japan	AF5, RBS
Comet Star Hammer	+0	+0	1d6+1	+0	10	1 RC	45/10	—	China	Also Entangle 2d6, 2 PD/2 ED, RBS
Dropped Marbles	—	—	—	—	—	2 RC	18/5	—	Japan	NWF, RBS, see text
Fukimi-bari	+0	+0	1 point	+0	1	1 RC	6/2	—	Japan	AP, No Range, Ninja Weapon
Fukiya	+0	+0	1 point	-1	2 RC	8	5/1	—	Japan	Conc
Grenade, Smoke	+0	+0	—	—	—	8	10/4	—	Japan	Darkness to Normal Sight 2m, RBS, NWF
Iron Mandarin Duck	+0	+0	½d6	+0	6	1 RC	12/3	—	China	RBS
Kapak	+0	+0	½d6	+0	6	1 RC	12/3	—	Indonesia	RBS
Metsubishi										
Grenade		+0	+0	—	—	—	8	12/4	—	Japan
Blown powder	+0	+0	—	—	—	1	10/2	—	Japan	Sight Group Flash 4d6, No Range, see text
Nagedeppo	+0	+0	1d6	+0	2	9	19/7	—	Japan	Area Of Effect (2m Radius), NWF
Sling Bow	+0	+0	1d6	+0	9	12	15/4	—	China	2H
Steel Olive	+0	+0	½d6	+0	6	12 RC	12/4	—	China	RBS
Steel Toad	+0	+0	½d6	+0	6	1 RC	12/3	—	China	RBS
Tetsubishi	+0	+0	1d6	+0	—	1 RC	34/10	—	Japan	
Toami										
Small	+0	+0	—	—	1	1 RC	50/14	—	Japan	
Normal	+0	+0	—	—	1	1 RC	60/17	—	Japan	
Large	+0	+0	—	—	1	1 RC	60/17	—	Japan	
Wishful Steel Ball	+0	+0	1 pt	+0	3	12 RC	6/2	—	China	RBS



MASTER LIST OF WEAPONS

To see which weapons require which Weapon Familiarities, refer to the Weapon Familiarity Table on 6E1 94 or APG 43.

Arare: "Hailstones," a Japanese missile weapon in the form of a spiked ball. They come in three sizes: *joarare* (large, thrown one at a time); *chuarare* (medium, thrown like shuriken, can be used as *tetsubishi* as well [see below]); and *koarare* (similar to chuarare, but smaller).

Arbir: A polearm used in some styles of Pentjak-Silat. It's a 5'-long weapon consisting of a shaft, a convex chopping blade at one end, and a sharpened metal spike on the other end. It's used two-handed to slash and stab; the pole generally isn't used as a staff.

Arit: The Indonesian sickle, adapted for combat. Its blade is much rounder than that of the kama. A similar weapon is the *tjelurit*.

Arrows: The Japanese created many unusual types of arrowheads for their arrows (*ya*). Several of the more interesting ones are listed in the Ranged Weapons Table; they add damage to the damage from a standard arrow (which is listed as the damage for the Bow used). Each of these arrows is more expensive and rarer than the average arrow.

The Dragon's Tongue arrow is finely-crafted, with a slightly rounded point that penetrates armor easily.

The Frog Crotch arrow is shaped roughly like a V, with a sharpened inner edge; it's especially useful for cutting cords and similar objects.

The Hikime is an arrow with a wooden ball, not an arrowhead, on the tip. It's used to stun, not kill, an opponent.

The Skinsplitter is an extremely wide, heavy arrowhead. GMs should consider adding +1 to the STR Min of the Bow whenever a character uses this arrowhead.

The Willow Leaf is a long, straight arrowhead which can slip easily between armor plates and the like.

These are just a few of the many different types of Oriental arrowheads available; with a little research you can uncover many others.

The *yazuka*, or standard length, of an arrow (without arrowhead) is from the top of the archer's sternum to the tip of his middle finger. This allows him to achieve extra power, since he has to draw the bow back as far as he possibly can to shoot.

Ashiko: These are climbing claws strapped onto a ninja's feet; they're the companions to the *shuko*. They can become weapons when the wearer uses a kick attack. They provide a +1 to the wearer's Climbing roll if he has the Climbing skill. The character must wear both ashiko to get the +1 to his Climbing roll.

Axe, Chinese: This weapon has a medium-length handle and a single broad blade; it's chiefly used by southern Chinese Kung Fu fighters.

Blowgun: See *Fukiya*.

Bo: A 5'-6' hardwood staff, also known as a *rokushakubo* ("six-foot staff"). Use these game statistics for the Chinese staff (*kuen*), the Indonesian staff (*toya*), the Korean staff (*jang bong*), the Thai staff (*plong*), and the Okinawan oar (*eiku*; also known as a *chizikunbo* or *sunakakebo*).

CONCEALED AND INOBVIOUS WEAPONS

Almost every weapon described in this section can be carried as a *normal weapon* or as a *concealed weapon*. (Making a weapon concealed usually means changing it from OAF to IAF, which requires you to recalculate the cost if necessary.) It's a tradition in Martial Arts films — especially ninja movies — that characters can disguise many unusual weapons as ordinary objects. Following are some examples of weapons and ways characters could disguise them:

Blowgun: As a flute or a walking stick; it can be combined with a jo or a used as a sword scabbard.

Bokken, Katana, Jien, Ninja-to, No-daichi, Wakizashi: Concealed within a *bo* staff that acted as its sheath; about a foot and a half of the staff would actually be the hilt of the blade.

Brass Knuckles: This weapon could be fashioned as the lining of a pair of gloves or as the handle of a suitcase.

Cestus: This could be an ordinary-looking pair of gloves. An observer would not notice that the inner lining is Kevlar and that the first heavy blow with these make short spikes poke through the outer lining.

Chain Whip, Kusari, Manriki-gusari, Urumi: Easily worn as a belt.

Climb line, Kusari, Manriki-gusari, Marbles, Tetsubishi: Often carried inside the

The bo is one of the principal weapons of Karate (the others are kama, nunchaku, sai, eiku, tekko, timbe and rochin, and tonfa).

The kuen is one of the most famous weapon of Kung Fu; these statistics can also be used for two other Chinese weapons, the Long Rod (*gunn*) and Water and Fire Rod (*shui for gunn*).

Bokken: This is a wooden practice sword shaped like a katana. It does Normal, not Killing, damage. It's no toy or mere practice blade, though; it's made of heavy, tough wood, unlike the *shinai*. Many duels in feudal Japan were fought with bokken; it's possible to kill an opponent with one.

Brass Knuckles: This classic street weapon is a ridged brass knuckle-protector which protects the striking hand, allowing the character to strike harder. Brass Knuckles also provide 6 PD/6 ED Resistant Protection to the hand wearing them on an 11- Activation Roll. The Japanese *tetsu* and *tekko* and the Indonesian *roti kalong* all use these statistics.

Bundi: Also known as a *katar* or a punch-dagger, the bundi is a broad, double-edged knife-blade set into a frame/handle grasped in the fist (thus, the wielder's arm appears to have a blade on the end rather than a hand). Two panels of the frame/handle extend down the sides of the arms for about a foot, helping the user block an enemy's attacks. Use the bundi's statistics (minus the +1 OCV for Blocks) for any sort of modern punch-dagger or T-knife.

Bunot-Page: This weapon is simply the tail of a stingray, cut from the animal and used to strike an opponent. Some Arnis/Kali/Escrima exponents fight with it. The stingray spine itself does relatively little damage — but the poison in it can kill. Usually enough poison remains in the tail for about two good hits. The effects of the poison are not included in the cost listed in the table, since it varies in amount and potency; the average poison would work roughly as follows:

Stingray Poison: RKA 1d6, NND (defense is Life Support [appropriate Immunity]; +1), Does BODY (+1) (45 Active Points); Spine HKA Must Do BODY (-½), No Range (-½), 2 Charges that Never Recover (-3½). Total cost: 8 points.

Butterfly Sword: This short sword has a heavy, flat cleaver-like blade with one cutting edge. It's used by ninja and by Kung Fu practitioners, often in pairs. The Willow Leaf Knife, the Korean *dan sang gum* (twin short swords), and the to of Kuntao are all very similar in appearance to the butterfly sword and share the same statistics.

Don't confuse the Butterfly Sword with the *balisong*, a switchblade-like Filipino knife sometimes called a "butterfly knife."

Cestus: This weapon is a glove with spikes or jagged protrusions along its knuckles and back. The character using it does his normal Punch damage, and also does 1 point of Killing damage (he cannot add to this with his STR; it always does only 1 point of Killing damage). The Cestus provides 4 PD/4 ED Resistant Protection to the hand wearing it.

Chai-Dao: This Chinese polearm is also called the "Bandit's Encampment Broadsword." It's usually about 5'3" tall, with 2'6" of that length a wicked curved blade; the rest is haft. Traditionally, it was used in camp defense, often to chop at the legs of horses riding through.

Chain Sword: This weapon, called *lien tzu jen* in Chinese, consisted of two sword-like blades about as long as a human forearm connected by 1-2' of chain. Sometimes the blades can be detached for throwing (this would be bought by turning the weapon into a Multipower: one slot for the connected blades, one with two Recoverable Charges of RKA that Lockout the HKA).

Chain Whip: This Chinese weapon (*bian*) is like a whip, but its length consists of metal plates connected by chain links; it has a slashing blade at the tip. It shares a Weapon Familiarity with the normal bullwhip, but lacks that weapon's range. This weapon's statistics also apply to the *bian tzu chiang*, or Whip Spear, a 6'-plus length of chain whip with a spearhead attached at both ends.

Chakar: This unusual weapon, used by Gatka practitioners, resembles a wagon wheel with a heavy weight at the end of each spoke. To use it, the wielder spins it, building up momentum and power, and then strikes with it to cause serious crushing injuries.

Chiang: The Chinese spear, which comes in dozens of unusual styles. Often the spear has a red tassel tied behind its head, partly for decoration and partly to keep blood from running back down the shaft and fouling the spearman's grip. Use these statistics for the following weapons in addition to the standard spear: *mao chiang* ("snake spear," a wavy-bladed spear); the Eyebrow Spear (a spear with a crescent-shaped head); *ba* ("rake," a combat rake with sharp tines); *ba tou* (a hoe converted to combat uses); *chan* ("shovel," a term for several types of polearms with heads shaped like large coins, crescent moons, shovels, and other objects); *chang* (Korean spear); *sode-garami* (a T-shaped Japanese spear with barbs all around the end to entangle an enemy's sleeve); *tombak* and *tjio* (two of dozens of different types of Indonesian spears); *kuntham* (Indian spear); *kue* (an Okinawan hoe used as a weapon by some Kobujutsu practitioners); *thuan* (Thai spear).

Chu-ko-nu: This is the famous Chinese repeating crossbow. It resembles an ordinary crossbow, except that it has a box on top of it holding ten bolts. The shooter works a lever to reload the crossbow by cocking it and dropping one of the quarrels into place. The chu-ko-nu is heavier and has a shorter range than a standard crossbow, but can be fired much more quickly: the STR Min listed is the minimum to use the weapon, not to reload it, and a character can load the weapon in a half Phase and fire the weapon in a half Phase.

Comet Star Hammer: This missile weapon, called *lieu shen chuai* in Chinese and also known as a Shooting Star Hammer or Wolf's Teeth Hammer, consisted of a chain linking two spiked metal balls. It was typically thrown at the legs of horses or soldiers to snare and injure them. Some versions of this weapon had only one spiked ball; the damage and other effects are the same.

Copper Hammer: A short-hafted hammer with a large ball of copper on the striking end. You can also use this weapon's statistics for other types of Chinese hammers (*chuai*), and for the *ton zen* (a type of mace in the shape of a 2-3' tall solid brass statue of a man, somewhat similar in appearance to the "Oscar" statuette given to Academy Award winners).

Cutlass: This is a European weapon, a short slashing blade with a heavy guard to protect the hand; fencers use it. The hand-guard provides 6 PD/6 ED Resistant Protection to the hand holding it; the character can attack with the blade or punch with the hand-guard (a *Club* Weapon Maneuver). The Vietnamese counterpart to this weapon is the *song dao*.

Cymbal: This weapon is a small, hand-held cymbal with sharpened edges. Warriors can use it as a punching/slashing weapon, or throw it. This weapon's statistics also apply to the Tooth Saber, a sort of half-cymbal that comes in two varieties: the Sun Tooth Saber, with sharp teeth along its cutting edge; and the Moon Tooth Saber, which is smooth-edged. Tooth Sabers cannot be thrown.

Darn Do: The Chinese sabre, a long, heavy, single-edged sword with a curved blade. It's also known as a *dau*. The Vietnamese equivalent is the *ma dao*.

Dropped Marbles: A character can drop these where he thinks his enemies will run or walk, hopefully causing those enemies to fall to the ground. Marbles do not require a Weapon Familiarity. They're built as follows:

Change Environment (anyone entering or moving through area slips and falls unless he succeeds with a DEX Roll each Phase), -3 to DEX Rolls, Area Of Effect (4m Radius Surface; +½), Uncontrolled (removable by spending a Full Phase to sweep them aside; +½) (18 Active Points); IAF (see text; -½), Activation Roll 14- (-¼), Only Applies To Horizontal Surface (-0), Range Based On STR (-¼), 1 Recoverable Charge (-1¼). Total cost: 5 points.

When a character throws Dropped Marbles onto the ground, he rolls versus DCV 3 to hit his target Area. When a target walks into the Area filled with Marbles, the attacking player (or GM) rolls the 14- Activation Roll; if it succeeds, the target has to succeed with a DEX Roll at -3 or fall down. Dropped marbles are bought as IAFs because they're supposed to be inconspicuous when dropped — but depending on the situation, they might be highly visible.

A character who fails his DEX Roll and falls down may, at the GM's judgment, take 1-2d6 Normal Damage from the fall (or more, or Killing Damage, depending on the surface involved). If a character enters a Dropped Marble field at high speed and fails his roll, he may lose control of his movement and slam into a large object (taking velocity/6 in d6 of Normal Damage, to a maximum of the PD + BODY of the object he collides with) or skid along the ground (taking velocity/10 in d6 of Normal Damage, possibly more or less depending on the surface).

Endokuken: A type of shuriken that emits a 2m radius cloud of poisonous smoke when it contacts its target: RKA 1d6, NND (defense is Life Support [appropriate Immunity]; +1), Does BODY (+1), Area Of Effect (2m Radius; +¼) (49 Active Points); OAF (-1), 9 Charges (-¼). Total cost: 22 points.

Epee: A light steel practice sword used by fencers. Modelled after the rapier, it has a light, flexible blade ending in a blunt steel tip (which is itself covered by a plastic cap), and is used only for thrusting.

Fang: The *fang*, a Chinese weapon developed from an Indian elephant goad, is a heavy iron rod about 2' long with a point at one end. About one-third of the way from the top a curved blade projects to one side, similar to the blade of a *kama* (see below). The fighter can use the blunt portion of the rod to stun his foes as a *Club* Weapon Maneuver, or the point or blade to injure and kill them.

Fist-Load: This is a small, heavy rod held in in the character's fist. A thong or ring protruding from the center of the rod goes around one or two of the wearer's fingers to hold it in place. A fist-load is also known as a *yawara*.

Flying Claw: Similar to the Rope Dart (see below), this weapon is a large, clawed metal hand on the end of an up to 25' long rope. The user whirls the hand around and slashes people with it; sometimes the claws are poisoned. The Chinese call it a *fei chua*. You can also use this weapon's statistics for: the Dragon's Beard Hook (*don shu gao*), which resembles a U with a serrated, barbed outer edge; the Iron Lotus (*tai lien far*), which resembles a bladed lotus flower; and the Rope Hook (*gin tao sou*), a large, barbed hook.

Flying Guillotine: This peculiar Tibetan weapon consists of a metal hoop (or sometimes a hat-like object) with a very sharp inner edge, or an inner edge lined with razor-sharp blades; the hoop attaches to a rope. It's an effective ambush weapon; if the attacker can get above an unsuspecting target, he can drop the Guillotine over the target's head and yank. (Alternately, when the guillotine's thrown over an opponent's head, the blades snap shut, neatly severing the neck.) Some forms of the weapon have a sort of mesh basket attached so the severed head may be easily gathered. It's somewhat less effective in active combat; the weapon only does damage if it hits an extremity (head, hand, arm, leg, or foot; this is a -½ Limitation).

hollow hilt of another weapon.

Fist-Load: A fist-load can look like practically *anything*: a statuette, a strangely-heavy telephone receiver, and so forth.

Garrotte: This weapon can be an ordinary-looking (though reinforced) scarf or belt; wire garrotes can be built into the lining of clothes or into decorative hair-ribbons.

Grenades, Flash and Smoke: Disguised flash and smoke grenades can look like cufflinks, marbles, pebbles, fresh fruit, juggling balls, or anything small, roundish, and inconspicuous.

Hanbo: A *bo* could break down into twin hanbo.

Kusarigama: A kama (sickle) with a chain in its hollow hilt could be instantly converted into a kusarigama.



Nunchaku: A *hanbo* or an innocuous-looking walking cane could pull apart or unscrew into nunchaku; a *bo* staff could break down into two pair. Any normal-looking length of stout material, such as a tent pole, a flag staff, or a chair leg could conceal nunchaku....

Sai: One interesting prospect is that of the high-tech sai, an ordinary-looking stick which (at the press of a button) pops out the extra tines.

Shuriken: Small star shuriken can be disguised as buttons, loose change, the glittering baubles sewn onto the skirt of an exotic dancer, or the dangling elements of a mobile. They and bo shuriken can

also be hidden in the hollow hilt of another weapon.

Three-section Staff: Perhaps a character could have a piece of lawn furniture break down into a pair of three-section staves.

Tonfa: As any normal cane or baton, with the perpendicular handle a locking swing-out mechanism.

War Fan: The best disguise for this weapon is to make it look like a normal fan, carried by some fashionable lady martial artist, and used for the normal purposes of keeping cool and flirting... until it's time for combat to begin.

Wind and Fire Wheels: Worn as the brim of a hat.

The attacker can roll Hit Locations normally (with attacks to Locations 9-14 simply failing to do damage); or he can choose to aim for specific locations, taking the OCV penalties for aiming. In campaigns that don't use Hit Locations, a character using a flying guillotine must always take a -6 OCV penalty when using the weapon.

In game terms, a flying guillotine attack severs the neck if it does BODY damage greater than twice the character's total BODY in a single strike. For an Average Person (6E1 438), this requires a total of 17 BODY, for the average Player Character this requires 21 or more BODY. Since the character suffers the standard -8 OCV penalty for targeting the Head, he gets the usual damage bonus if he hits. The GM may wish to simply declare that faceless minions fall victim to this weapon instantly, with no die rolling needed.

HKA 2d6, Reduced Endurance (0 END; +½) (45 Active Points); OAF (-1), Must Be Aimed At Extremities (see text; -½), No STR Bonus (-½), Side Effect (always -1 OCV to use weapon; -½), STR Minimum (10; -½), Real Weapon (-¼) (total cost: 10 points) plus Reach +6m (6 Active Points; total cost 6 points). Total cost: 16 points.

Fo: A weighted cloak hem, used as a weapon by some fencers. At the appropriate moment, the fencer flicks his cloak at his opponent, causing the weight sewn into the hem to strike him.

Foil: This weapon is much like the epee, but even lighter and more flexible. You can also use its statistics for the *daab*, a Thai sword used in Krabi-Krabong.

Fukimi-bari: Tiny darts a character holds concealed in his hand (to throw at an enemy) or in his mouth (to blow into an enemy's face). The attack has No Range (-½), since the character can only throw/blow the darts a few feet at most. (This weapon doesn't grant an automatic head shot, but most users who place fukimi-bari in their mouths try to achieve a surprise result and take a Placed Shot at the head). This is a ninja weapon. You can also use this weapon's statistics for the Chinese *mei far chen* (Plum Flower Needles).

Fukiya: The classic blowgun, a weapon consisting of a long, hollow tube and numerous light darts to fire through it. The darts themselves do very little damage, but are usually tipped with some sort of poison. Use this weapon's statistics for the Filipino blowgun, or *sumpit*.

Gada: The gada is a heavy wooden club used by Kalaripayit exponents. It has a relatively thin shaft and a large, bulbous head, making it look something like a large wooden mace. It requires great strength to wield effectively.

Garotte: This is a strangling cord or wire. It comes in two varieties: the Strangling garotte, which may be any strong rope, scarf, or cord; and the Wire garotte, a piece of strong, sharp wire with a handle tied to either end. The attacker loops either kind around the victim's neck and applies pressure; therefore the garotte is usually used from surprise — it's an assassin's weapon. The Strangling garotte chokes the victim to death, and is no good against any Hit Location except the Head. The Wire garotte can slice through flesh, and can therefore cut a throat or cut a head entirely off; it harms any



body part the attacker can loop it around. Any chain weapon described in this section can be used as a Strangling Garotte; the *manriki-gusari* is especially appropriate.

Strangling Garotte: *HA +3d6, NND (defense is rigid Resistant PD on the neck or not needing to breathe; +1), Constant (+½) (37 Active Points); OAF (-1), Hand-To-Hand Attack (-¼), Must Follow Grab (-½), Must Be Aimed At Head (-1), Real Weapon (-¼), STR Minimum (5; -¼), Two-Handed (-½). Total cost: 8 points.*

Wire Garotte: *HKA ½d6, Constant (+½) (22 Active Points); OAF (-1), Must Follow Grab (-½), Must Be Aimed At Extremities (-½), Real Weapon (-¼), STR Minimum (5; -¼), No STR Bonus (-½), Two-Handed (-½). Total cost: 5 points.*

Ghi: The Chinese halberd, which consists of a spear with one or two crescent moon-shaped blades set just below the spearhead. The Vietnamese equivalent is the *dai dao*; the Thai equivalent is the *ngow*.

Grenades, Smoke: Some warriors (especially ninja) use these grenades to blind and confound an opponent, or to cloak their next action — such as hiding or preparing a new attack. Smoke grenades do not require a Weapon Familiarity.

Darkness to Sight Group 2m radius (10 Active Points); OAF (-1), Limited Effect (Normal Sight only; -¼), Range Based On STR (-¼), 8 Continuing Charges lasting 6 Segments each (removed by winds or rain; -0). Total cost: 4 points.

Hanbo: This is a fighting-stick weapon, from 2' to 3' in length. Use these statistics also for the scabbard of a short sword (any blade with a base damage of 1d6) when used as a weapon, for the *pentjong* (a knobbed club used in Bhakti Negara Pentjak-Silat), and for the following weapons from India: *kettukari* (cane), *muchan* (a tapered 2' long staff), and the *otta* (curved heavy sticks).

Hand Mace: This term refers to a number of mace-like Chinese weapons in the shape of hands, fists, or claws. Some of the hands hold objects, such as pens or brushes, or have one or two fingers upraised, which helps the mace pierce armor. Examples of this sort of weapon include the *ch'uan bi* ("fist pen"), *chua* (long-handled claw), and *fu sou* ("Buddha hand").

Hankyu: This is a short, comparatively weak, easily-carried bow favored by ninja. One variant, the *tabiumi*, was collapsible and hence easily hidden when necessary; hidden arrows could be carried as the ribs of a straw hat or in many other ways.

Hook Sword: This is a Chinese sword popular in some Kung Fu styles. It includes a straight, double-edged blade, a forward-curving hook at the end of that blade, a bladed crescent-shaped guard for the hand (providing 6 PD/6 ED Resistant Protection to the hand on an 11- Activation Roll), and a butt-spike protruding from the hilt. This weapon has a +0 OCV bonus for most Maneuvers, but because of its unusual configuration gets a +2 OCV for Maneuvers including the *Bind, Block*, and *Disarm* Maneuver elements. The Fire Wing sword, Elephant Trunk sword, and the *sang kauw* of Kuntao use the same statistics.

Iron Mandarin Duck: A throwing weapon made out of iron and shaped like a mandarin duck. Thanks to the duck's weight and sharp points (feathers, wings, beak, and so forth), it's a lethal weapon.

Jien: The Chinese broadsword, often used in Kung Fu styles. The weapon's blade is straight, light, and double-edged; it's a thrusting weapon, and normally only the four inches at the tip of the blade are used in combat. Sometimes it comes in unusual configurations, such as: the *sher ther jien*, or snake-tongued sword, which has a forked tip; the *giau tzu jen*, which has tiny serrations along both edges; and the *wu grou jen*, or Centipede Hook, which has a hook protruding from one side. The Vietnamese equivalent to the jien was the *kiem*.

Jo: This is a single stick around 4' in length. Use these statistics also for these weapons: the scabbard of a long sword (any sword with a damage of 1d6+1 or better) when used as a weapon; the sticks used in the *escrima* martial art; the *tieh tzu* ("iron ruler," a flat iron bar used as a weapon); the *chuu*, a weapon derived from the Chinese grain pestle; for the Indonesian sticks, *tongkat* and *tekken* (the latter resembles a small walking cane); the Korean sticks, *dan bong* and *joong bong*; and the Vietnamese stick, *tien bong*.

Kama: This is the Okinawan sickle, which consists of a short wooden handle topped by a short curved sickle blade. It's one of the principal weapons of Karate (the others are bo, eiku, nunchaku, sai, tekko, timbe and rochin, and tonfa), and is often used in pairs. You can also use the statistics for the kama for the Chinese sickle (*lian*).

Kanzashi: The kanzashi is a wooden or metal hair needle, about 12-20 cm long, with two tines running parallel. It could be used as a weapon, and was a favorite of the *kunoichi* (female ninja).

Kapak: A small throwing hatchet used by the Batak people of Indonesia. You can also use this for any number of small, hatchet-like throwing weapons used by many different cultures.

Katana: This is the traditional samurai sword; it's the larger of the *daisho*, the pair of blades worn by the samurai. The *odachi* is an older-style blade using the same game statistics. The katana is worn in the belt, edge upwards. The *tachi*, another long Japanese blade, has identical game statistics to the katana, but is slightly more curved than the katana; the tachi is either worn in the belt (with the edge down) or worn over shoulder instead of in belt.

Use the katana's statistics for the traditional Korean sword (*gum*), the Vietnamese sword (*guom*), for the Chinese Seagull Sword (a double-bladed sword with a bulbous tip), and for the to *sangto*, a form of twin swords used in Kuntao.

Kiseru: This weapon is a metal smoking pipe about 1' long. It's easily concealed and can actually be used for smoking.

Knuck-Knife: This is a normal folding, lock-back blade... except that its handle is a set of brass knuckles.

Ko-Gatana: A small knife attached to one side of the scabbard of a wakizashi (*q.v.*).

Kris: This weapon is the Malaysian double-edged, wavy-bladed sword/dagger. It's mainly a thrusting weapon, and the waves in the blade make wounds very, very painful and more likely to bleed profusely. Kris blades vary in length from 5 inches to over 30 inches. The Kris Knife stats shown are for a blade in the 5-10 inch range, the Normal Kris stats are for a blade in the 10-20 inch range, and the Kris Sword stats are for a blade in the 20-30 inch range.

The kris has the same significance for Indonesians that the katana has for the Japanese. Every part of the weapon has its own designation and lore. A large number of magical abilities, or *tasawwaf*, are attributed to it (see page 61); they're allegedly implanted in the blade by the *pande*, or master smith, who crafts it. Every male is supposed to possess a kris, and it's a father's duty to see that his son is furnished with one. Kris from different areas of the Indonesian archipelago can be told by their distinctive styles or forms.

Kukri: An Indian knife which is also frequently used by Bando practitioners and by the Gurkas of Nepal. It has a recurved blade and a slightly oval or rounded point. It can be thrown. You can also use the kukri's statistics for the *badik*, a type of Indonesian dagger, which is not normally thrown.

Kusari: A flexible weapon consisting of a chain about 12' long with a weight on one end and a metal ring on the other. It can be thrown at a target to do him harm or to grab him (*e.g.,* grab his legs to trip him, or wrap around his arms to bind him).

Kusarigama: This is a *kusari* with a *kama* (sickle) on one end. The wielder of the kusarigama holds the kama by the hilt and swings the chain to strike or grab a foe; once he snares the target, he follows up with the sickle end. You can buy it as a Multipower combining the Kusari and the Kama (but give the Kama a Limited Range of 3m, representing the length of the chain).

Several variants of the kusarigama deserve mention. The first is the *bakuhatsugama*, a kusarigama with a *nagedeppo* (explosive grenade, see below) or *metsubishi* (flash grenade, see below) attached to the weighted end of the chain. The second is the *mamukigama*, a kusarigama with a live poisonous serpent loosely attached to the chain! In theory, the snake will bite an enemy wrapped in the chain. Last is the *oh-gama*, an extremely large (4'+) battlefield version of the kusarigama; it does double the damage of the kusarigama but has a correspondingly larger STR Minimum in Heroic campaigns.

Kyogetsu Shoge: This weapon is much like the *kusarigama*, but has a bladed grappling hook on the end instead of a *kama*. It's also carried as a grappling hook, its chain acting as its climb-line.

Lajatang: A weapon used in the Indonesian fighting style of Kuntao, consisting of a short wooden staff with a crescent moon-shaped blade set perpendicular to it at each end.

Lathi: This is the six to eight feet-long stick used in the Indian stickfighting art of the same name.

Main-Gauche: A European fencing dagger. It has a heavy hand-guard (6 PD/6 ED Resistant Protection on an Activation Roll 11- for the hand holding it) and extra-long quillions. It's especially good at, and so receives an extra +2 OCV for, Maneuvers with the Bind, Block, and Disarm elements.

Makila: Used by Zipota practitioners, this is a 1.5 meter-long stick traditionally used as a shepherd's tool. One end has an iron cap, and the handle unscrews to reveal a long, sharp needle-like thrusting weapon. The sharp part is an HKA 1d6; using the stick as a blunt weapon is a *Club Weapon* Maneuver doing 3d6 Normal Damage.

Manriki-gusari: Also called a *manriki* or a *kusarifundo*, this is a 3' chain with weights at both ends. It can be swung to strike a foe or thrown to ensnare him, just like the kusari. You can also use this weapon's statistics for the following weapons: the *suruchin*, a weighted rope used by some Kobujutsu practitioners; the *kabit*, a chain weapon used in Arnis; the *panu*, a scarf or handkerchief weighted with coins used by some Arnis exponents; and the *sarong*, a type of waistcloth worn in the Philippines and Indonesia which is used like the *panu*, but is much heavier — there are reports of skilled practitioners "flicking" the *sarong* at thick boards and snapping them in two!

Metsubishi: Small grenades which can momentarily blind an opponent. Grenades do not require a Weapon Familiarity. Alternatively, a "flash grenade" could be one use's worth of eye-irritating dust, either thrown at a foe or blown through an open-ended sword sheath, a small pillbox, or a similar device. This type of metsubishi has No Range, since it can only be used effectively within a few feet.

Metsubishi (Thrown): *Sight Group Flash 2d6, Area of Effect Nonselective (2m Radius; +¼) (12 Active Points); OAF (-1), Range Based On STR (-¼), 8 Charges (-½). Total cost: 4 points.*

Metsubishi (Blown Powder): *Sight Group Flash 2d6 (10 Active Points); OAF (-1), No Range (-½), 1 Charge (-2). Total cost: 2 points.*

Chinese *du sar*, "poison sand," uses the same statistics as the blown metsubishi.

Mourn Staff: Known as a Thorn Staff or, in Chinese, as a *san men barn*, this weapon actually resembles a sword more than it does a staff. It consists of a 3-4' wooden or metal shaft, with three-quarters of its length studded with metal "teeth."

Nagedeppo: A type of primitive explosive grenade. Its explosion covers a 2m radius. In feudal Japanese campaigns, the bang and flash from this grenade are as disorienting as its damaging effects, since such weapons were extremely uncommon in that period.

Naginata: This Japanese weapon consists of a 2-3' edged blade on a long staff; the weapon is usually 7-8' long. It's traditionally a very popular weapon with female Japanese fighters. Warriors use it as both a bladed weapon and as a staff; it's very versatile. You can also use this weapon's statistics for the *nagemaki* or *nagakami*, which has a somewhat longer and heavier blade but a shorter handle.

Navaja: A large folding knife used by European knifefighters, with a very slight curve toward the tip of the three to six inch-long blade.

Nekote: Nekote, or "cat's claws," are a set of five metal claws fitting on the fingertips. By themselves they do relatively little damage, but they're often poisoned. Use this weapon's statistics for Chinese fingernail razors (small blades that fit underneath the fingernails) and the Japanese *kakute*, or "horn finger" ring. This ring has a small spike on one side that is normally poisoned, making even the lightest punch fatal.

Net: See Toami.

Nine-Dragon Trident: This Chinese polearm consists of a 6' shaft with a trident on top, plus two cross-bars further down (turned at 90o to one another) which bear an indescribable array of flanges and protrusions. It grants a +2 OCV to Maneuvers including the Bind, Block, and Disarm Bases. In Chinese, it's called the *gao loon cha*.

Nine-Ring Sword: A single-edged, sabre-like weapon with nine rings set into its back edge. The rings help to catch an enemy's weapon and disarm him. Another name for this weapon is Ghost Hat Sword.

Ninja-to: This weapon, also called the *shinobigatama*, *shinobigatana*, and *ninja-ken*, is the traditional ninja sword. It has a blade about 24" long and is about 40" long overall. It looks something like other Japanese swords such as the katana, but the blade is straight and the handguard (*tsuba*) is square instead of round.

The ninja-to is a tool as much as a weapon — to use a modern comic book analogy, it's a sort of "utility belt" for the ninja. It can be used for climbing and for digging holes in the earth as well, an indignity the owner of a katana would never subject his blade to. Its scabbard, or *saya*, is longer than the sword itself and can be used to carry concealed powder weapons or bo shuriken. The scabbard cord, or *sageo*, has a variety of uses. These additional uses are bought as part of a Multipower.

Cost	Power
15	**Ninja-to And Saya:** Multipower, 31-point reserve, all OAF (-1)
1f	**1) Blade:** HKA 1½d6 (plus STR), Reduced Endurance (0 END; +½); OAF (-1), STR Minimum (12; -½), Real Weapon (-¼) plus Reach +1m
1f	**2) Saya As Club:** HA +2d6, Reduced Endurance (0 END; +½); OAF (-1), HTH Attack (-½), STR Minimum (12; -½), Real Weapon (-¼) plus Reach +1m
1f	**3) Saya And Sageo As A Climbing Platform:** +1 to Climbing Roll; OAF (-1)
1f	**4) Blinding Powder In Saya:** As Metsubishi, Blown, above
1f	**5) Sageo As Strangling Garrotte:** refer to "Garrotte," above, for details on that weapon
1f	**6) Saya As Breathing Tube (Takezutsu):** Life Support (Breathe Underwater); OAF (-1), Only Works Close To The Surface (-1)

Ninja only use a ninja-to on stealth missions; when disguised as ordinary people, they use whatever weapons are appropriate to those folk. Ninja also often use the katana.

No-daichi: This is a Japanese two-handed sword.

Nunchaku: This weapon, one of the principal weapons of Karate (the others are bo, eiku, kama, sai, tekko, timbe and rochin, and tonfa), is an Okinawan wooden flail. It consists of two pieces of wood (each 12" to 14" long) connected by short chain or cord (itself 1" to 5" long). Nunchaku are often used in pairs.

Parang: A cleaver-like Indonesian blade, about 10 inches to three feet in length. You can also use its statistics for other Indonesian weapons, including the *golok* (which has a more convex cutting edge and a sharper point than the parang).

Pedang: A straight or curved Indonesian short sword (10-35" long). It's used one-handed. Other Indonesian blades using similar statistics include the *kělewang* (a single-edged sword with a pronounced notch near the tip on the blunt side).

Pendjepit: A weapon used in Prisai Sakti Pentjak-Silat. It's a metal Pincher with sharp, tiny teeth in the ends that are used to tear at the flesh grabbed.

Petjat: A 4-6' whip used in some parts of Indonesia. You can also use this weapon's statistics for the *chemeti*, another type of Indonesian whip with a 1-2' wooden handle, and a 2-3' buffalo-hide or human hair whip.

Puñal: A folding knife similar to the *navaja*, but somewhat smaller and more streamlined, without the slight curve at the tip.

Rante: A chain weapon from Indonesia. The chain can be used in typical fashion, to whip and

snare, but many rante also have some sort of blade or barb attached to one end, making the weapon more lethal than it otherwise would be.

Cost	Power
10	**Rante:** Multipower, 24-point reserve, all OAF (-1), Real Weapon (-¼), STR Minimum (5; -¼)
1f	**1) Chain:** HA +3d6, Reduced Endurance (0 END; +½); OAF (-1), Hand-To-Hand Attack (-¼), STR Minimum (5; -¼), Real Weapon (-¼) plus Reach +2m
1f	**2) Blade:** HKA ½d6 (plus STR), Reduced Endurance (0 END; +½); OAF (-1), STR Minimum (5; -¼), Real Weapon (-¼) plus Reach +2m

Rapier: A long, narrow stabbing sword, a European fencing weapon.

Razor, Straight: This is the normal shaving implement; the large variety is larger than the types normally used to shave. It's ineffective against Resistant Protection (it has the *Reduced Penetration* Limitation) and doesn't do as much STUN as cleaving or stabbing weapons. It's the preferred weapon of capoeiristas. Two types of Straight Razors are shown on the chart, one of ordinary length and one extra-long.

You can also use the statistics for the smaller Straight Razor for the Justice Pen (bi), a Chinese stabbing weapon which resembled a large metal brush or pen.

Ring Needle: Also known as an *er mei tzu*, or "sting," this weapon consists of a ring attached to a thin, sharpened metal rod. It was originally designed for underwater fighting. Pakua practitioners use it to stab or thrust, and can throw it.

Rings: Steel rings about 8" in diameter, used as bludgeoning weapons or missiles.

Cost	Power
10	**Rings:** Multipower, 15-point reserve, all OAF (-1), Real Weapon (-¼), STR Minimum (7; -¼)
1f	**1) HTH:** HA +2d6, Reduced Endurance (0 END; +½); OAF (-1), Hand-To-Hand Attack (-¼), STR Minimum (7; -¼), Real Weapon (-¼)
1f	**2) Thrown:** Blast 2d6; OAF (-1), STR Minimum (5; -¼), Lockout (can't use HA until Charge is recovered; -½), Range Based On STR (-¼), Real Weapon (-¼), 1 Recoverable Charge (-1¼)

Rope Dart: A small blade on the end of an up to 25' long rope. The weapon was used by whirling the dart around and slashing people with it. The Indonesian equivalent for this weapon is the *suk piao*, used in Kuntao.

Sabre: This is the European fencing sabre, a sharp, curved weapon used principally for slashing. You can also use the sabre's statistics for the *krabi*, a sabre-like sword used in Krabi-Krabong.

Sai: This Japanese weapon, known as *gen* or *cha* in China and as a *tjabang* or *titjio* in Indonesia, is one of the principal weapons of Karate (the others are bo, eiku, kama, nunchaku, tekko, timbe and rochin, and tonfa). It's is trident-shaped truncheon, some 15-20" long, made of metal. The point is blunted; it's not a stabbing implement. Due to its trident shape, the Sai receives an additional +2 OCV when performing Maneuvers which include the Bind, Block, and Disarm Bases (thus receiving a total of +3 OCV with these Maneuvers).

These statistics are also used for the *jutte* and *nunte* weapons. The jutte (or jitte) looks like the sai but with one tine missing; this makes it easier to conceal, and thus popular among ninja. The nunte looks like the sai but with one tine bent backwards. The sai, jutte and nunte can be thrown; the three weapons share an identical Weapon Familiarity.

Sai, Cinematic: Though historical sai appear never to have been sharpened, sai in movies are sometimes stabbing weapons. The statistics for this weapon can also be used for the Chinese *char*, or trident dagger, and for the *siangkam*, a Kuntao weapon resembling a metal arrow about 1-2' long.

Schlaeger: A duelling sword favored by German students, particularly during the latter half of the 1800s. It has a straight, double-edged blade, a large basket hilt (to allow the wrist a full range of motion), and a dull point (it was used for slashing, not stabbing).

Shinai: This is a bamboo practice sword shaped like a katana and used in the sport of kendo.

Shinobi-zue: This ninja weapon is a bamboo staff. One end is loaded with lead for a harder impact when it hits. The other is capped with a metal plug; when removed, this releases a concealed 6' chain. The staff is used as a bo; the chain is used like a kusari but cannot be thrown. This weapon is also known as a *shikomi-zue*. You can also use the shinobi-zue's statistics for the *chigiriki*, a staff or spear with a 3-10'-long chain with a weighted end attached to it (use the *yari's* statistics for the spearhead).

Shuko: These are the ninja climbing claws worn on the hands, usable in hand-to-hand combat to slash a target. They provide a +1 bonus to Climbing rolls (when wearing both the shuko and the *ashiko*, or foot-claws, the ninja gets a total bonus of +2 to Climbing rolls). A character cannot carry a weapon in a hand which has a shuko in it. And the characer must wear both shuko, one on each hand, to get the +1 to his Climbing rolls. Shuko are also known as *tekkokagi*.

Shuriken: Commonly called throwing stars and throwing spikes, these are ranged weapons used by ninja and by modern martial artist heroes and villains. They come in three basic types:

Bo Shuriken are sharply-pointed metal spikes a few inches long. One to five bo shuriken may be thrown at a time.

Large (Star) Shuriken are star-shaped metal disks several inches across, about half an inch thick, and possessing three to eight sharp points.

Small (Star) Shuriken are shaped the same as Large Star Shuriken, but are only about an eighth of an inch thick and a couple of inches across. One to five small star shuriken may be thrown at a time.

Star shuriken are called *hira shuriken* in Japanese. The four-pointed star, the most popular type, is called a *senban shuriken*. Shuriken made out of flat metal bars with sharpened ends are *itaken*.

The Chinese have a weapon called a Sleeve Dart (*shouu gen*, darts easily concealed in a sleeve or in various spring-loaded tubes hidden in one's clothes) which has the same statistics as bo shuriken. The Chinese also created razor-edged coins (*lo han chain* [Japanese, *nasare en*]) and oddly-shaped Dart Knives (*biau dau*) which have the same statistics as small star shuriken, as does the *piau*, an Indonesian throwing blade vaguely shaped like a hatchet-head. The Indian *chakram* or *cher-khi*, a razor-edged throwing ring also called a quoit, uses the statistics for a large shuriken. The *paku*, a sort of sharpened throwing stick weapon used in Indonesia, uses the bo shuriken's statistics. Many dart weapons, including specially-thrown nails or the narrow darts sometimes slipped into war fans, correspond to bo shuriken.

The Ranged Weapons Chart shows a load of 9 to 12 shuriken. Ninja traditionally carried nine, because that number has special significance to them.

Sling Bow: This missile weapon is a bow designed to fire small iron balls — sort of a cross between a bow and a slingshot. In Chinese it's known as a *dan kurn*.

Soft Hammer: This Chinese weapon (*nuan chuai*) is the same as the European morningstar: a metal ball (spiked or not) connected to a wooden shaft by a short length of chain.

Spread-The-Water Knife: A bladed weapon shaped like a thin D, with the curved edge being the blade and the straight bar being a wooden shaft. The straight bar averaged about 2-3' long.

Steel Olive: An olive-shaped throwing weapon. The ends taper down to sharp points, giving the weapon an eye-shaped profile.

Steel Toad: A throwing weapon in the shape of a toad! The toad's head tapers to slightly more of a point that a normal toad's does, so the weapon can do more damage than it would if it were blunt.

Sword-Spear: A type of short (3-4') Chinese spear, known as a *jen chian*. Also use these statistics for a Double Hook Arrow (*shunn gou shih*), a type of large arrow with two hooks which curve away from the arrow head.

Tai-Dao: This Chinese polearm is two meters long and topped with a heavy, curved blade. It was used both from foot and horseback. The kwan dao (also spelled *quan tao*, meaning "General Kwan's Knife"), *da dau* (a long-handled broadsword-like weapon), *bisento* (a Japanese weapon), and the *chun jung whule-do* ("heavenly dragon moon knife," a Korean weapon) use the same statistics as this weapon, as do the *kwanto* and *sjang sutai*, two weapons used in Kuntao.

Tanto: A Japanese dagger, sturdily constructed, with a curved, single-edged, chisel-pointed blade. It's 9" or so long and has no hand-guard.

Use these statistics for two other Japanese blades, the *aikuchi* and *hamidashi*, and for several short Chinese bladed weapons, including the *shaou dau* ("scrape saber," a small version of the Chinese saber) and *shou li jen* ("sleeve sword," a sword about the size of a dagger with a concealed spring that allowed to to expand to twice its length). The tanto's statistics also apply to a number of Indonesian daggers, including the *pisau*.

Tetsubishi: These are caltrops — four-pointed spikes which, when dropped on the ground, always land with one spike pointed up. When the character throws his tetsubishi onto the ground, he rolls versus DCV 3 to hit his target Area. When a target walks into the Area where tetsubishi have been thrown, the attacking player (or GM) rolls the 14- Activation Roll; if it succeeds, the target takes damage. In campaigns which use Hit Locations, this damage is always to the character's feet (Hit Location 18). A character who sees the caltrops ahead of time may move through the Area without stepping on them if he succeeds with



NON-WEAPON COMBAT EFFECTS

Flexible, Lengthy: Skill Levels apply to Block, Choke Hold, Strike.

Rigid, Intricate, Bulky: Skill Levels apply to Disarm, Bind, Grab.

Rigid, Simple, Bulky: Skill Levels apply to Block, Disarm, Bind.

Example: A small bookshelf isn't a good weapon to hit people with; someone using it to Strike with should suffer about a -3 OCV penalty in appropriate campaigns. But a character could Maneuver an attacker into stabbing at him between the shelves, and then rotate the bookshelf to Disarm the weapon, Bind the weapon, or lock the attacker's arm. Therefore the GM decides the character gets his OCV/DCV bonuses with Bind, Disarm, and Grab Maneuvers. Small [illegible] aren't much [illegible] or hitting people, so [illegible] rules they do 2d6 Normal Damage with a STR Minimum of 10.

Example: A sawhorse also doesn't look like much of a striking weapon, though it's better than a bookshelf; give it a -1 OCV. Like the bookshelf, it does have small areas the character can use to trap an incoming limb or weapon, and its shape is suited to blocking attacks. Therefore the GM decides the character can use his skill levels with Bind, Block, and Disarm Maneuvers. Sawhorses have rigid legs with narrow points on them, so the GM rules that the weapon does 3d6 Normal Damage with a STR Minimum of 12.

a DEX Roll. Tetsubishi do not require a Weapon Familiarity.

RKA 1d6, Area Of Effect (2m Radius Surface; +¼), Constant (+½), Uncontrolled (removable by spending a Full Phase to sweep them aside; +½) (34 Active Points); IAF (see text; -½), Activation Roll 14- (-¼), Only On Horizontal Surfaces (-0), DEX Roll Cancels Effect (-¼), Range Based On STR (-¼), Automatically Targets Hit Location 18 (-0), 1 Recoverable Charge (-1¼). Total cost: 10 points.

Tetsubishi are bought at IAFs because they're generally inconspicuous when dropped; depending upon circumstances, this may not be the case. In a pinch, tetsubishi can be used as an improvised missile weapon, doing 1d6 to all targets in a 2m radius.

Tetsubishi statistics can also be used for *arare* when they're used as tetsubishi, *igadama* (spiked iron balls similar to arare), *hishi* (dried water chestnuts with spiky shells), and *dokubari* (spiked balls of plant matter).

Tetsubo: A Japanese hardwood war-staff 6' long and covered with studded iron plates at the end; the plated area of the shaft is octagonal rather than round. You can also use the tetsubo's statistics for the *konsaibo*, a hardwood staff reinforced with metal strips and iron studs, and for the *kanabo*, an iron club.

Tetsu-To: A heavy iron sword, curved in the Japanese fashion, used by samurai and ninja alike as a strength-training weapon. It's too heavy for most people to use effectively in combat (see the weapon's STR Min).

Three-Section Staff: A Kung Fu weapon, known as *shan gieh kun* in Chinese. It consists of three wooden rods connected by rings; each rod is 18"-20" long. Fighters use it like a flail for long strikes, or like a jo for close-in attacks.It's very useful for Maneuvers containing the Bind, Block, and Disarm Bases: it grants a +2 OCV with them. The Three-Section staff uses special weapon length rules: other weapons attack against the Three-Section Staff as if the staff were a Long weapon, but the wielder of the Staff is never at an OCV penalty when the attacker gets inside his guard and strikes him.

The Indonesian equivalent of the Three-Section Staff, used in Kuntao, is the *sa tjat koen*. You can also use these statistics for the "Sweeper," or *shao-tzu*, a weapon consisting of a short staff with an even shorter length of wood attached to one end by a chain (a two-section staff, if you will). The Sweeper was most often used to attack a horse's legs.

Tiger Fork: The Tiger Fork, or *hu cha*, is a large, trident-like weapon with broadly-spread tines. You should also use these for various types of Chinese tridents, such as the *shan char*, and the Korean trident, or *dang pah*.

Timbe: A 1-2' shaft with a small spearhead on one end. It's used in combination with a tortoiseshell shield called a *rochin* and is one of the principal weapons of Kobujutsu.

Tjaluk: A blade weapon used in Setia Hati Pentjak-Silat. It consists of a hilt (with a curved metal handguard) from which a sickle-like curved blade about 1' long emerges. The sharp edge of the weapon is the *reverse*, or outside, edge — so parrying it can be a risky proposition. It's best used in surprise or assassination attacks, not in open combat.

Toami: A net. Its statistics depend upon its size:

Small Toami: *Entangle 4d6, 4 PD/4 ED, Entangle And Character Both Take Damage (+¼) (50 Active Points); OAF (-1), Range Based On STR (-¼), 1 Recoverable Charge (-1¼). Total cost: 14 points.*

Normal Toami: *Entangle 4d6, 4 PD/4 ED, Entangle And Character Both Take Damage (+¼), Area Of Effect (2m Radius; +¼) (60 Active Points); OAF (-1), Range Based On STR (-¼), 1 1 Recoverable Charge (-1¼). Total cost: 17 points.*

Large Toami: *Entangle 4d6, 4 PD/4 ED, Entangle And Character Both Take Damage (+¼), Area of Effect (4m Radius; +¼) (60 Active Points); OAF (-1), Range Based On STR (-¼), 1 1 Recoverable Charge (-1¼). Total cost: 21 points.*

Tonfa: This is one of the traditional weapons of Karate (the others are the bo, eiku, kama, nunchaku, sai, tekko, and timbe and rochin). It consists of a truncheon with handle protruding at 90 degrees near one end. It's often used in pairs. Unlike clubs, it requires a Weapon Familiarity (it's part of the WF for Karate Weapons). However, ordinary people can pick up a tonfa and use it as ordinary club, keeping the normal weapon damage but losing the OCV bonus.

The Indonesian counterparts to the tonfa are the *segu*, which is used in Tapak Sutji Pentjak-Silat, and the *kwai*, which is used in Kuntao.

Tsubute: A "blunt shuriken," used to knock an enemy unconscious. The same statistics apply to blunt Chinese throwing coins, *shouu chuan*, or the Sleeve Ring (a blunt metal ring hidden in the sleeve and thrown at an enemy's face).

Umebi: A form of primitive land mine used by the ninja:

RKA 1½d6, Area Of Effect (1m Radius; +¼), Trigger (when stepped on; +¼) (44 Active Points); IAF (-½), 1 Charge (-2). Total cost: 12 points.

Urumi: The *urumi*, or spring-sword, is a flexible sword from India; it's also known as a *velayudaya*. It consists of a hilt with 1-4 blades of metal (sharpened on both edges) projecting from it. The blades are thin and flexible, allowing them to be whipped through the air and into an enemy. When not in use the urumi can be carried around the waist like a belt.

HKA 1d6 (plus STR), Reduced Endurance (0 END; +½) (22 Active Points); OAF (-1), STR Minimum (12; -½), Real Weapon (-¼) (total cost: 8 points) *plus* Reach +1m (1 Active Point; total

cost 1 point) *plus* Autofire (4 shots; +½) for sword (8 Active Points); OAF (-1), Real Weapon (-¼), Requires A DEX Roll (-½) (total cost: 3 points). Total cost: 12 points.

Wakizashi: This is the companion sword of the katana; it's the smaller of the *daisho* pair of samurai blades. The *kodachi* is the older form of the same blade.

War Fan: This weapon, known in Japanese as a *tessen* or *gunsen* and in Chinese as a *san*, looks like a normal hand-fan, but is larger than purely decorative fans and is made of hardier materials. It's used two ways: closed, it's a punching weapon; open, it's effective at blocking attacks (+2 OCV with Block Maneuvers). Special War Fans come with an additional blade option. The blade may be a razor edge on the vanes of the fan used in a slicing motion when the fan is open, or it may be a spike at the base of the fan, used when the fan is closed. Both types are shown on the Melee Weapons Table. War Fans are sometimes made with small darts hidden in the vanes; if a character uses them, treat these darts identically to Bo Shuriken.

Cost	Power
9	**War Fan, Edged:** Multipower, 22-point reserve; all OAF (-1), STR Minimum (6; -¼), Real Weapon (-¼)
1f	**1) Folded Fan Attack:** HA +3d6, Reduced Endurance (0 END; +½); OAF (-1), HTH Attack (-½), STR Minimum (6; -¼), Real Weapon (-¼)
1f	**2) Spread Fan Attack:** HKA ½d6 (plus STR), Reduced Endurance (0 END; +½); OAF (-1), STR Minimum (6; -¼), Real Weapon (-¼)
2	**War Fan Blocking:** +2 OCV with Block (4 Active Points); OAF (-1)

Wind and Fire Wheels: These are Chinese weapons. They consist of broad metal hoops a foot or two in diameter. Some feature protruding spikes and handles; other are plain hoops. Fighters use them to punch and slash, and receive a +2 OCV bonus when used with Maneuvers with the Bind, Block, and Disarm Bases. The statistics for this weapon also apply to the *lun* (which is similar in function but shaped more like a coin), the *yue* (which is eye-shaped), and the *zi-wu* (Shaolin "deer-horn knives," made of two overlapping crescent-shaped metal bars).

Wishful Steel Ball: A small steel ball similar to a modern ball-bearing, used as a weapon by flicking it at high speed at the target.

Wolf's Teeth Staff: This weapon, called *lan yar barn* in Chinese, consists of a staff approximately 6' long. About 1' of one end of it's covered with small metal spikes.

Yari: This is the Japanese spear. It comes in two basic versions. The normal version works just like any other spear. Another version, the Kamayari, comes with a back-hook (a backward-pointing spike mounted at the head), which gives the weapon a +2 OCV bonus when used with Maneuvers with the Bind, Block, and Disarm Bases. There are several other varieties with different spearhead and combinations of hooks and and other projections. The Vietnamese counterpart to this weapon is the *thuong*.

For the Kamayari, use the same write-up, but increase the STR Minimum to 14.

Yoroi-toshi: This weapon, the same approximate size and shape as the *tanto*, is a dagger designed to pierce armor. It's very heavy and very sharp, and does armor-piercing damage.

Yumi: This is the Japanese bow, also known as a *daikyu*. It can be anywhere from five to eight feet long, and, unlike Western bows, isn't held in the middle; the handle is about one-third of the way from the bottom. Therefore it's easily used by horsemen. The "One-Man, Two-Man, Three-Man" designations indicate how many men it theoretically takes to string the bow; for *HERO System* purposes, the STR Min of the weapon is also the STR Min it takes to string the bow.

Versatile Weapons

Page 129 has an ability called *Versatile Weapons*, which represents a talent displayed by many movie martial artists: the skill of using ordinary objects as impromptu weapons. But there are several other ways to handle this ability if the GM prefers.

First, the GM can assume that all PCs and major NPCs have the Versatile Weapons ability for free. This is an especially appropriate choice for most Wuxia campaigns and many of the flashier Cinematic campaigns. However, in this case the GM may impose OCV penalties based on the size, bulkiness, and configuration of the object.

Second, instead of having characters buy Versatile Weapons as an ability, the GM can require characters to buy impromptu weapons as Weapon Elements for their Martial Arts: Use Art with Bicycles, Use Art with Sawhorse, and so forth. This allows a character to use the defined type of objects normally with his Martial Maneuvers, but not to use any other objects. (Alternately, the GM may allow the character to use similar objects as well, but at an OCV penalty.) This tends to be oddly restrictive at times, but it more clearly defines a character's capabilities in a way many GMs prefer.

Third, the GM can allow a character to buy 3-point Combat Skill Levels with *Impromptu Weapons*. In this case, instead of treating an object of opportunity as a way to get a damage bonus for an attack, the GM should consider the item being picked up to be a Club (which every character has a free WF with) and then decide which three Maneuvers the character's Skill Levels apply to when he's using that weapon. He should make his decision based on the look of the item and how he imagines the character can use it in combat. The accompanying sidebar provides general guidelines for types of non-weapons and what combat effects they might have.

Example: A garden hose would do negligible damage, but it isn't clumsy; it shouldn't impose an OCV penalty. A character can also use it to catch incoming weapons (blunt weapons only — sharp ones would cut right through), to choke a foe, or to swing the metal cap at the end at the target. Therefore the GM decides the character can use his skill levels with Block, Choke Hold, and Strike Maneuvers using the hands (*i.e.*, Punches, not Kicks). Garden hoses aren't terribly effective weapons; the GM rules they do 1d6 Normal Damage with a STR Minimum of 8.

ARMOR

Though body armor isn't very common in Martial Arts adventures, a few types do show up with *some* regularity: samurai armor, kendo armor, and body armor for full-contact karate sparring, for example.

The example armors here are real-world armors designed for Heroic campaigns. Superheroic characters generally create armor which provides consistent defense over all the body locations, which doesn't have an encumbrance rating, and so forth. In Superheroic campaigns, such armor is usually built with higher PD/ED ratings than real-world armor, and simply looks identical to the real-world armors described below.

FULL-CONTACT KARATE ARMOR

This is a set of vinyl or leather-covered padding designed to minimize risk of injury while characters are sparring or training. It primarily provides Normal Defense; only the part listed in parentheses is Resistant.

The Weight column is included for those Heroic campaigns using the *HERO System* encumbrance rules (see 6E2 46). If your campaign doesn't use those rules, don't worry about the Weight column except to determine whether a character can lift the equipment at all.

You cannot "stack" the parts of Karate armor; a character cannot wear a Face Guard and a Full Face Guard and get the benefits of both. He only gets the benefit of the greater of the two.

FULL-CONTACT KARATE ARMOR

Name of Armor	*Locations*	*Defense*	*Weight (kg)*
Face Guard	4-5	6 (2)	.1
Full Face Guard	3-5	6 (2)	.2
Gloves (2)	6	6 (2)	.2
Forearm Guards (2)	7	6 (2)	.1
Torso Guard	9-11	6 (2)	.8
Chest Guard	10-11	6 (2)	.7
Rib Guard	12	6 (2)	.4
Athletic Cup	13	6 (2)	.2
Shin Guards, Sm (2)	16	6 (2)	.1
Shin Guards, Lg (2)	16-17	6 (2)	.2
Leg Guard (2)	15-17	6 (2)	.3

KENDO ARMOR

The armor used by kendoka (practitioners of Kendo, the modern sport form of Kenjutsu) in their practices consists of several items.

The *men*, or helmet, has a wire-frame mask and padded armor which covers the top and back of the head and the throat. Accompanying this are a heavy chest-plate and gloves which cover the forearms, both made of resilient padded material; a padded apron; and a lighter protective jacket.

The *Men* provides no PD versus firearms. The *Kote* and *Do* only provide half their PD versus firearms. In other words, bullets automatically bypass the armor of the helmet, and are automatically Armor Piercing attacks against the *Kote* and *Do*.

KENDO ARMOR

Name of Armor	*Locations*	*Defense*	*Weight (kg)*
Men (Helmet)	3-5, 9	6 (0)	1.8
Kote (Sleeves)	6-7	4 (2)	.5
Do (Breastplate)	10-11	4 (2)	1.1
Keikogi (Jacket)	8-11	1 (1)	.6
Tare (Apron)	12-13	2 (2)	.6

HAND-WRAPPINGS

Practitioners of ancient boxing (see *Boxing, Ancient* in Chapter One) protected their hands by wrapping them in leather strips; this was the sort of protection that ultimately evolved into the boxing glove. A character who wraps his hands in this fashion has a piece of equipment that provides +4 PD that only protects his hands and weighs .2 kg.

Rawhide hand-wrappings are just like leather hand-wrappings, with one exception. Rather like the cestus (see above in the melee weapons listing), rawhide wrappings can cause a little extra Killing Damage to the target. With each punch that successfully hits a target, the character with rawhide hand-wrappings should make a 3d6 roll. On an 8-, the rawhide do 1 point of Killing Damage in addition to the regular damage of the attack. If the character has rawhide wrappings but uses some sort of NND DMG or Killing Damage attack, the rawhide adds nothing.

SAMURAI ARMOR

This armor is arranged much like the Kendo armor described above, except that it's designed to provide protection in real warfare (*i.e.*, all the defense is Resistant, though it provides only half defense versus firearms). It's made of metal and hardened leather plates, usually brightly ornamented with decorative enamels.

SAMURAI ARMOR

Name of Armor	*Locations*	*Defense*	*Weight (kg)*
Hachi/Shikoro (Helm/Shoulders)	4-5	6	1
Happuri (Facemask)	3	6	.5
Kote (Sleeves)	6-7	4	1
O-Sode (Shoulders)	9	6	2
Tateage (Breastplate)	10-13	6	9.5
Haidate (Apron)	14-15	6	2.5
Sune-ate (Greaves)	16-17	4	.75



CHAPTER SEVEN

NINJA HERO: THE MARTIAL ARTS GENRE



MARTIAL ARTS SUBGENRES

The genre of Martial Arts action — *Ninja Hero*, in other words — can be divided into five broad subgenres, each progressively more fantastic than the last, and with a corresponding boost in levels of power. The subgenres also make excellent campaign types. Before creating a Martial Arts campaign, the GM should make it clear to his players exactly which subgenre he intends to emulate.

A "Martial Arts campaign" means a gaming campaign emphasizing the presence and use of martial arts styles and techniques. Many campaigns have characters who know and use martial arts, but fighting skills aren't central to the plot or setting. In a martial arts campaign, all aspects of the martial arts — such as the styles known to the characters, the training they endure, special techniques known only by rumor, and rivalries between martial artists of different schools — provide the focus for the game.

This section describes the five subgenres in ascending order of power and "cinematic" qualities. Each is named after the popular media it's most associated with, or which best represents it. The subgenres are:

- Realistic (or Real World) Martial Arts
- Cinematic Martial Arts
- Wuxia Martial Arts
- Video Game Martial Arts
- Anime Martial Arts

Of course, these campaign types are not absolutes. Many Martial Arts campaigns and stories feature a lot of crossover between them, especially the last three on the list.

REALISTIC MARTIAL ARTS

The Realistic Martial Arts subgenre involves stories set in the "real world." Unlike the more "cinematic" subgenres, it's fairly straightforward. The martial arts styles known by the characters are usually common ones (such as Karate or Kung Fu), and there are almost no "special techniques," and definitely no fantastic powers that allow characters to perform superhuman stunts.

In a Realistic Martial Arts story, the martial arts known by the characters tend to be secondary to the action presented. Examples of a Realistic Martial Arts campaigns include games set in feudal Japan where the characters are all samurai, a campaign where the characters are all French Musketeers, or a "kickboxing cops" game that mixes a generous dose of Martial Arts combat into a Dark Champions sort of milieu. In all of these settings, all the characters almost certainly know some sort of martial art (Kenjutsu, Fencing, and probably Karate, respectively), but their adventures focus on matters other than their art, and they don't have any special abilities or semi-mystical fighting techniques. In fact, their art is more of a means to an end, a tool that lets them accomplish certain tasks in the course of an adventure.

REALISTIC MARTIAL ARTS CHARACTERS

In a Realistic Martial Arts campaign, characters are normal humans, built either as Competent Normals (100 Total Points, including 30 points' worth of Matching Complications) or as Standard Heroes (175 Total Points, including 50 points' worth of Matching Complications). Characters are automatically subject to Normal Characteristic Maxima, but can carry normal weapons and wear normal armor without paying points for them. Extra Damage Classes may not be allowed, and in most cases characters cannot take any of the special martial arts-oriented abilities described in Chapter Three.

CINEMATIC MARTIAL ARTS

The Cinematic Martial Arts subgenre features action-adventure stories with extensive use of martial arts styles and combat. It includes the movies of Bruce Lee, Chuck Norris, Jackie Chan, Jean Claude van Damme, Steven Seagal, and an endless parade of cheaply made Taiwanese "chop-socky" films.

What sets Cinematic Martial Arts apart from Realistic Martial Arts is two things. First, martial arts are almost always the focus of this sort of story. That means there's an emphasis on the styles and techniques used by each character, to



differentiate one warrior from another. Second, the fighting abilities and scenes become more fantastic — not as over-the-top as in Wuxia Martial Arts, but much more so than in Realistic stories. Characters can't run up the sides of walls or battle 27 ninja masters to a standstill, but they can fight in more spectacular ways, and take on more foes, than any Realistic character.

CINEMATIC MARTIAL ARTS CHARACTERS

Characters built for a Cinematic Martial Arts campaign are usually near the peak of "realistic" human performance with regard to their physical abilities. They should range in scale from Powerful Heroes (225 Total Points, including 50 points' worth of Matching Complications) to Very Powerful Heroes (275 Total Points, including 50 points' worth of Matching Complications). They're automatically subject to Normal Characteristic Maxima, but can carry normal weapons and wear normal armor without paying points for them.

To emphasize the differences between Realistic and Cinematic, GMs should let players in a Cinematic Martial Arts campaign create their own martial arts styles (or sub-styles), and perhaps even a custom Martial Maneuver or two. Additionally, GMs should also allow characters to purchase special abilities that don't verge too far from the realistic (more Extra Damage Classes than Realistic characters, abilities from the *Cinematic* section of Chapter Three, and so forth).

WUXIA MARTIAL ARTS

Wuxia (pronounced "woo-she") translates approximately as "knight-errant." The term describes the Hong Kong fantasy film genre specializing in suspending its actors on wires for spectacular action sequences ("wire fu"). Even if you've never seen a Hong Kong action film, if you've seen either *Big Trouble In Little China* or *The Matrix*, then you should have a basic understanding of the genre.

The Wuxia Martial Arts subgenre takes the fantastic elements of Cinematic Martial Arts one step further. Epitomized by the conventions of Hong Kong cinema, a Wuxia story becomes not just a martial arts action-adventure tale, but a martial arts *fantasy*, and as such is jam-packed with bizarre characters, fast and furious fight scenes, strange and unusual settings, and breathtaking over-the-top stunts.

Wuxia characters aren't merely at the peak of human performance, they often go beyond it to become virtual superhumans. In addition, characters can often manipulate their internal energy, or *ch'i* (see page 277); this allows them to perform such feats as punching down walls, leaping immense distances, ignoring normally lethal sword blows, and climbing (and clinging to) sheer rock faces and walls. Wuxia characters usually practice their own style of martial arts; secret techniques unique to each style and/or character are common.

WUXIA MARTIAL ARTS CHARACTERS

Characters in a Wuxia Martial Arts campaign are incredibly powerful compared to Realistic or Cinematic characters. At a minimum, they're built as Low-Powered Superheroic characters (300 Total Points, including 60 points' worth of Matching Complications), but many are even more powerful Standard Superheroic characters (400 Total Points, including 75 points' worth of Matching Complications). Characters have to pay Character Points for any weapons or equipment they carry and any armor they wear.

Gamemasters should let players in Wuxia Martial Arts campaigns create new styles, substyles, and maneuvers (though of course the GM should review and approve these creations before letting PCs use them in the game). Each maneuver in a character's style should have its own name. The GM should allow any and all of the special abilities listed in the Realistic, Cinematic, and Wuxia sections of Chapter Three.

VIDEO GAME MARTIAL ARTS

The Video Game Martial Arts subgenre focuses on martial arts and martial artists as seen in American and Japanese video games. It closely resembles Wuxia, but with the addition of what amount to full-fledged "superpowers." Typically these powers involve some sort of energy projection (flaming fists, blasts of heat, fireballs, lightning bolts). In addition, the characters themselves are often as varied as the powers they possess. It's not unheard of for a martial arts video game to feature aliens, ghosts, robots, and supernatural monsters as part of the cast.

Video Game Martial Arts is a combat-heavy subgenre (even for the Martial Arts genre). Story development and roleplaying often take a back seat to challenges, duels, and coping with the difficulties posed by the unusual "arenas" where fights take place: the flagstoned courtyards of ancient temples; on the tops of poles projecting out of a pit of lava; a platform bobbing in a strange sea; or a cleared circle of ground in the midst of a snowy, monster-filled forest. The visual element is crucial; a player must be able to "see" the exotic locales and colorful characters in his mind's eye, or the impact of the subgenre diminishes.

The Video Game subgenre offers one advantage for gaming that other types of Martial Arts campaigns may not: it often features team play. Characters in a Video Game Martial Arts setting are usually part of a "stable" of professional fighters and travel around the world to participate in matches against similarly powered opponents.

VIDEO GAME MARTIAL ARTS CHARACTERS

Video Game Martial Arts PCs are built on the same power levels as Wuxia Campaign characters; they're usually Standard Superheroic characters (400 Total Points, including 75 points' worth of Matching Complications). Characters must pay points for any weapons, armor, or other gear they commonly use.

Characters in a Video Game Martial Arts campaign should practice their own unique style of martial arts — they're often as well known by their respective styles as they are by their name. At the very least, the GM should restrict each real world style to a single PC — if Chozaru knows Shotokan Karate, no other PC can know that substyle. Additionally, each character should have a unique array of special techniques and powers (perhaps bought as a Power Framework). Each of these techniques should have a name, and characters should announce the name of a power whenever they use it (they receive no Limitation or Complication for this; it's a subgenre convention).

ANIME MARTIAL ARTS

The Anime Martial Arts subgenre reflects martial arts action as seen in Japanese animated films (*a.k.a.* "anime") and comic books (manga). Although anime isn't precisely a subgenre in and of itself (it's better described as an art style), Anime martial artists display enough characteristics in common that they deserve their own category. The Anime Martial Arts subgenre typically combines elements common to both the Wuxia and Video Game settings, but then turns everything up a notch. Anime martial arts characters are often out-and-out superhumans, with powers and abilities far beyond those of even Video Game martial artists. The GM can set an Anime Martial Arts campaign in any time or place he wishes; what makes the subgenre unique is the style of the action and the characters themselves, not the setting or time period.

ANIME MARTIAL ARTS CHARACTERS

The power levels of Anime characters range from Low-Powered Superheroic (300 Total Points, including 60 points' worth of Matching Complications) to High-Powered Superheroic (500 Total Points, including 75 points' worth of Matching Complications), though the higher end of the scale is used more frequently than the lower. They must buy any weapons, armor, or other gear they want with their Character Points.

As with Wuxia and Video Game, Anime martial artists invariably have their own special powers and techniques, each with its own name. And just like Video Game characters, loudly announcing the name of an attack as it's used is a must. The powers allowed to characters in an Anime Martial Arts campaign depend on the exact setting and the desires of the GM, but typically should include such seemingly impossible powers as moving so fast the character leaves afterimages behind, hurling devastating blasts of energy, throwing several hundred punches in the blink of an eye, or transforming one's skin into iron. The *Anime* section of Chapter Three has plenty of examples.

ELEMENTS OF THE MARTIAL ARTS GENRE

Certain conventions, or classic "bits," are fairly common to the Martial Arts genre no matter what the subgenre. The GM should look these bits over carefully and decide how to fit each one he likes into his campaign. Many of these elements link together, so using one almost guarantees the appearance of several others.

BANDITS

In period settings, China is a huge sprawling empire, while Japan is often wracked by internal power struggles and wars between neighboring *daimyo* (warlords). Thus, areas of both lands are lawless and beset by bandits. In China, bandits are usually found to the north and west, along the fringes of the Gobi Desert. Japanese bandits are normally *ronin* (masterless samurai) and former *ashigaru* (foot soldiers) now homeless after being on the losing side of a battle. Both nations have to deal with pirates, and Chinese pirates are notorious for being exceedingly violent and brutal.

In general, Japanese bandits are simple swordsmen, and usually not very skilled. Chinese bandits, however, often possess unusual fighting techniques and exotic weapons far different than those normally seen in the more civilized areas of China. And unlike Japanese bandits, who are invariably enemies of the hero, in China bandits can be either friend of foe, and often develop into a possible romantic interest for the hero or heroine (more than one Chinese bandit, or bandit leader, is female).

Because the average group of bandits lives by looting and pillaging, this element is a natural adventure catalyst. Bandits may menace a local town, forcing the PCs to defend themselves and the townsfolk, or the bandits may threaten the PCs directly, demanding tribute in exchange for safe passage (or simply trying to take what they want). Bandits may steal something the PCs need or want, or kidnap someone they're going to see or are supposed to protect. And, of course, bandits may serve as flunkies for even more powerful villains.

BATTLE AURAS

Primarily a feature of Anime Martial Arts, battle auras appear when a martial artist is angry, outraged, or mentally preparing for a serious fight. They usually look like faint flickering flames around the character's body. According to tradition, good or heroic characters have blue auras, while evil characters have red ones. Of course, this isn't a hard and fast rule; in some campaigns, each character has his own uniquely colored aura, regardless of personality.

BOOKS AND SCROLLS

An important plot hook in many Martial Arts adventures is the existence of a book or scroll documenting some new and unusual fighting style, or which contains information on advanced and unbeatable fighting techniques. Often, the actual contents of the book are unimportant; its mere existence sets off a series of thefts and murders leading up to a final showdown with the person responsible for attempting to steal the book in the first place (almost invariably an evil eunuch; see below).

Gamemasters can use these same books and scrolls as a way for PCs to learn new techniques and powers in an ongoing campaign. A grateful patron might give the PCs a book, or they may find a valuable scroll as part of a bandit's horde. Naturally, any skills they learn will almost certainly be put to the test in their next major combat!

CH'I

Ch'i (pronounced "kee," also spelled *qi*) translates literally as "breath." It refers to the energy believed to flow through every living thing, as well as the world itself. *Ch'i* can be positive or negative, and too much or too little of one form of *ch'i* can cause illness and even death. But if a person has perfectly balanced *ch'i*, it's said he can live forever.

A warrior can disrupt the flow of *ch'i* though another's body by striking specific pressure points, which can cause loss of power, agonizing pain, or even death. Conversely, acupuncture can release pressure on these same points and restore a healthy flow of *ch'i*. The manipulation of the *ch'i* flowing through the world involves geomancy — *feng shui*, meaning "wind and water."

By using proper forms of meditation, breathing exercises and even diet, a character can harness his *ch'i* and develop superhuman abilities. Once a person has found a way to properly channel his *ch'i*, he can use it to resist pain, leap great distances (or even fly), and perform great feats of strength and agility.

OUT OF ASIA

Almost all the "bits" listed here reference Asian martial arts stories. Although the elements have been taken from Asian sources, the GM can adapt them to any setting he chooses. For example, if he runs a swashbuckling game set in the era of the Three Musketeers, the GM could have his PCs search for a lost fencing manual ("Books and Scrolls"), duel with the Cardinal's Guard ("Feuds"), seek revenge for the death of a comrade ("Murder" and "Revenge"), cross swords with another Musketeer who feels his style is superior to the PCs' ("Rival Schools and/or Styles"), and introduce a female Musketeer ("Women").

HISTORICAL EUNUCHS

In China, eunuchs were created by surgically removing the male's entire genitals. If this was done before puberty, the eunuch never really lost his "baby fat," could not grow a beard, and never developed a deep voice. If the procedure was performed once a man reached puberty, the eunuch generally gained a great deal of weight.

Eunuchs were used as servants in the Imperial court of China for nearly 2,000 years. According to tradition, the Emperor had 3,000 eunuchs at his command, while lesser nobles and favorites of the court typically had only 10-30. Eunuchs were the lowest social class in China, considered on par with insects.

Eunuchs usually came from poor families; they joined the Imperial ranks to escape poverty. As part of the royal court they received a small salary, room, board, and a percentage of anything that passed through the court. In addition, they received numerous bribes and stole regularly. Because the only way to gain any form of power was through intrigue, most eunuchs plotted behind the Emperor's back, jockeying for positions of power and influence. Martial Arts stories often emphasize these latter qualities.



This latter aspect of *ch'i* is central to the wilder forms of the Martial Arts genre. Almost all of the abilities displayed by characters in Anime, Wuxia, and Video Game Martial Arts stories derive from their mastery of *ch'i*. In Wuxia, *ch'i* mastery usually manifests though a character's ability to fly, his great strength, and his high resistance to harm. In Anime and Video Game stories, *ch'i* mastery goes a step further, allowing many characters to project blasts of fiery *ch'i* at their enemies. (See Chapter Three for many example abilities involving *ch'i* manipulation.)

The concept of *ch'i* carries over to other cultures and non-Chinese martial arts styles. Other names for *ch'i* include *ki* or *wa* (Japan; the latter term means "harmonious spirit"), *mana* (Hawaii), and *prana* or *ting* (India).

EUNUCHS

The historical Chinese government was virtually run by the eunuch class, so anytime a period Chinese story requires an authority figure (like a provincial governor or a local magistrate), he's probably a eunuch. Normally, eunuchs are cruel, oppressive, and incredibly corrupt, virtually robbing the local populace to line their own pockets with wealth. Since the heroic PCs usually seek to overthrow cruel regimes, eunuchs oppose them. Unfortunately for any such heroes, eunuchs are often masters of powerful Kung Fu techniques, making them a match for even a large group of heroes. Most of the time the PCs just have to fight the eunuch's minions (bandits, ninja, soldiers, and even magicians), but if pressed or cornered, an evil eunuch becomes a whirlwind of destruction.

FEUDS

One of the oldest plots in the Martial Arts genre is the feud between two schools over whose style is better. Although it's an almost clichéd plot, feuds of this sort were all too real; many historical martial artists, from Miyamoto Musashi to Bruce Lee, fought duels to prove their style was superior. Some feuds are only half-serious — somewhat lighthearted competitions between schools encouraged by masters to keep the students in fighting trim — while others are deadly.

In a roleplaying game, the GM can get a lot of mileage out of such feuds, especially if a PC has developed his own *unique* style. That character can *expect* other fighters to challenge him — they wish to test this new style, to find out firsthand exactly how powerful it is.He must fight or lose "face" (respect) and honor. A more insidious plot would have a PC become the target of a feud not because of his own actions, but due to his association with someone else (such as a relative, or a fellow student) who has committed a crime. In this case, the PC must discover why he's part of the feud, who started it, and if any way exists to resolve the problem peacefully.

GHOSTS AND OTHER SUPERNATURAL MONSTERS

Although it's completely out of place in Realistic Martial Arts stories, and even most Cinematic stories, the supernatural is quite common in Anime and Wuxia tales. Characters may find themselves facing anything from beautiful ghosts to horrific hopping vampires. Although these creatures are supernatural, characters can combat many of them with fairly "normal" martial arts skills... but to truly destroy such creatures one must know certain specialized techniques or possess magical powers.

Supernatural threats exist in almost limitless types, shapes, and sizes (Wuxia heroes have fought fight everything from rubbery demons to house-sized centipedes), but two things seem to remain constant. First, any vampires are hopping vampires — greenish withered corpses dressed in Mandarin robes. They have stiff movements, incredible strength, and tremendous resistance to injury; they travel by hopping instead of walking (hence the name). Second, most ghosts are beautiful females. Dressed in long flowing gowns and robes, they flit about seducing (and sometimes destroying) any man unable to resist their charms.

See *The HERO System Bestiary* for some examples of Asian monsters suitable for stories involving this element.

MAGIC AND SORCERERS

If high-flying, energy-blasting kung fu warriors aren't enough, many Anime and Wuxia stories feature magicians of some sort or another. Taoist sorcerers are common, as are Shinto priests and priestesses, Buddhist mystics, and even ninja (who are usually depicted as masters of strange and bizarre semi-magical techniques).

There are no set rules for magic-using characters, although many seem to be necromancers, summoning ghosts and hopping vampires to attack their enemies. Mental powers (particularly the ability to control minds) are common as well. In the most over-the-top campaigns, magicians can fly, breathe fire, and deflect an enemy's spells right out of the air.

You can convert just about any power found in Chapter Three into a magic spell with a few minor changes. In both Chinese and Japanese settings, magicians often write spells on sheets of paper and hurl them at the enemy. Shinto priests use these talismans (known as *ofuda*) extensively, usually to combat ghosts and other supernatural monsters. Taoist magicians tend to need large altars to perform their sorcery, as well as extensive and complex rituals, such as burning paper talismans and spitting forth volatile liquids during the course of an incantation. Other Chinese sorcerers use wooden swords to assist in casting their spells, the sword serving much the same purpose as a Western magician's magic wand.

Magicians can rarely hurl spells with the same ease that martial artists utilize their techniques. Limitations such as *Focus* (writing materials), *Gestures* (the writing and/or hurling), *Extra Time*



(long rituals), *Concentration*, and *Limited Range* are appropriate. Of course, this being the Martial Arts genre, the line between magic spell and *ch'i*-powered technique is a very narrow one, and often the difference is more one of semantics than effect.

MURDER

"You killed my teacher!" This cry has started innumerable Martial Arts fights. The death of one's teacher (or other loved one) has prompted numerous heroes to abandon their attempts at a peaceful life and return to their existence as warriors. Along the way, they usually learn a new technique or two — or pick up a new weapon — and use it to exact their revenge.

NINJA

The Martial Arts genre is crawling with ninja (or the local equivalent; see page 192). They come in all shapes and sizes, and are of both genders. Masters of disguise, ninja can be anyone at anytime, and their preference for hidden weapons and suprise attacks makes them dangerous foes. When not disguised, they dress in black, skulk through the darkness, and act as assassins and thieves. Usually in the employ of the villain, ninja are silent and deadly killers, utterly ruthless when it comes to completing their mission.

See *Ninja Abilities* in Chapter Two for many examples of ninja special abilities.

OLD MASTERS

In the Martial Arts genre, the Old Master character serves several purposes. First, he's a walking, talking version of a book or scroll, and can instruct a PC in the new technique or fighting style they need to overcome their current adversary. Second, he serves as the GM's mouthpiece, passing along important plot information as needed. Third, he makes a formidable opponent, as his martial arts skill and experience usually outstrips any one of the PCs. And finally, the death of an Old Master (or, more specifically, the *PCs'* Old Master) usually sets off a bloody and violent quest for revenge.

Gamemasters should remember two additional points about Old Masters. One, they're not necessarily old. A typical adult or a child martial arts prodigy could fulfill the role of "Old" Master. Two, they don't have to be male — the Martial Arts genre features many powerful, learned female warriors.

PERSONAL SACRIFICE

If the need is great enough, Martial Arts characters give of themselves to help achieve a greater goal. Usually this means sacrificing one's life, but it can involve giving up something else of great value (such as peace, freedom, or a treasured heirloom). This theme is especially common in Japanese adventures, where one's honor is paramount, and the completion of an ordered task takes precedence over all other matters (including survival).

Sacrifices are excellent tools for the GM, who can have the PCs' allies, friends, and DNPCs sacrifice themselves to save the PCs from capture or death. This sacrifice motivates the PCs, thus further involving them in the plot. However, overuse of this event becomes predictable and boring; it loses a lot of its impact if not handled carefully.

SUPERNATURAL PLOT SEEDS

If you want to introduce the PCs to the supernatural, have them stay at a haunted temple and deal with the various ghosts and other spirits who come out at night. The ghosts can be dangerous, lonely, or serve as a warning, depending the needs of the plot and the power level of the PCs. In fact, a ghost may start a whole adventure, in which the PCs must find a way to put the spectre to rest (either by a proper burial of the ghost's remains, or by avenging the ghost's untimely death). For more stalwart heroes, the GM may want to send them up against a few hopping vampires, especially if the heroes are poking around crypts and graveyards.

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MAGIC PLOT SEEDS

The possible adventures involving magic in a Ninja Hero campaign are almost infinite. The PCs might seek out a Shinto priestess to speak with the spirits of the dead (or to have a spirit banished from a home), or they may look to a Buddhist for healing spells and the like. A Taoist sorcerer may cast spells on them (usually while in the employ of an evil eunuch), or the PCs may ask a Taoist for aid in combating some sort of supernatural evil. The campaign's evil eunuch might be a powerful magician himself, capable of summoning terrible monsters to fight his foes for him. And of course, one or more PCs may be magicians, at which point people probably come to them for help.



RELIGION

Due to the influence of the Shaolin Temple on Chinese martial arts (see below), religion and the martial arts often go hand-in-hand.

BUDDHISM

Historians trace the origins of Buddhism to the historical figure of Siddhartha Gautama, who died in 480 BC. His teachings reached China by 100 BC at the latest, supposedly brought at the request of the Emperor Ming of the Han Dynasty. Buddhism spread throughout China fairly rapidly, then Korea, and eventually reached Japan around 600 AD.

A devout Buddhist wishes to free himself from the three great sins of ignorance, greed, and passion, and thus escape the delusions of anger, joy, hatred, desire, and grief. Once a person accomplishes this, he becomes enlightened, and enters into Nirvana, where he remains free from the needs of the material world. Those who fail to achieve Nirvana are doomed to a cycle of reincarnation, returning to life as either a man or a beast, or may spend time in the various Chinese and Buddhist hells (and the Chinese have a lot of hells; see the sidebar on page 282). A person's fate is determined by karma; those who have committed numerous offenses (and built up a great deal of bad karma) are punished for their misdeeds in their next life.

An individual's karmic ties to other people can continue through cycles of reincarnation. This concept often plays a part in Anime and Wuxia Martial Arts stories, where the souls of long-dead warriors are reborn in a new era, only to once again run afoul of their old enemies, who have also been born into this new time.

BODHIDHARMA

Although almost certainly a mythical person, Bodhidharma supposedly founded Chinese Zen Buddhism, and created Shaolin Chu'an, better known as Shaolin Kung Fu. He came to China from India to spread the teachings of his own Buddhist sect. He met with the Emperor of China before continuing on to the Shaolin Temple. Refused admittance, Bodhidharma sat down and meditated by staring at a cliff wall for nine years, eventually (according to legend) boring a hole through the wall by virtue of his intense gaze. Afterwards, he was allowed to enter the temple. Discovering the monks were in poor health and often fell asleep during meditation, Bodhidharma instructed them in certain exercises and breathing techniques, which they were to practice every day. Legend states these exercises formed the basis for creation of Shaolin Kung Fu, while the breathing techniques centered on the concept of harnessing *ch'i* energy, an underlying principle of many Chinese and Japanese martial arts.

TAOISM

Founded by the Chinese philosopher Lao Tzu (c. 580-480 BC), Taoism has had a great influence on the martial arts. It's difficult to understand, mainly because it's difficult to define. To boil it down to a *very* basic synopsis, a Taoist believes the world (or *Tao*) is made up of two forces, the Yin and the Yang. Yin is feminine, lunar, terrestrial, passive, negative, dark, wet, and cold, while Yang is masculine, solar, celestial, active, positive, white, dry, and hot. Yin and Yang should remain in perfect balance (as seen in the well-known Yin-Yang symbol), and thus all events, both good and bad, should be accepted as a matter of fact. A true Taoist lives in perfect harmony with his universe, and doesn't try to exert his will on the world around him. He lives with the world, not in opposition to it.

Taoism has influenced the martial arts with the idea of *wu wei*, or non-action. *Wu wei* can best be defined as eliminating the need to make a conscious decision with regards to one's actions. A warrior who has perfected *wu wei* with regards to his martial arts is impossible to surprise, because he no longer has to think about reacting. If attacked, he reacts without conscious thought, automatically performing a defensive maneuver and counterattacking.

REVENGE

The need for revenge occurs as a primary motivator in many Martial Arts plots. Characters may seek revenge in response to the murder of a friend or loved one, the humiliation of themselves or their master, or as part of an attempt to recover some sort of stolen property. Of course, the PCs aren't the only people seeking revenge. NPCs may be out for vengeance as well, typically against one of the PCs or someone they have to protect.

Quests for revenge typically resove in one of several ways. The usual outcome is for the avenging character to kill the person responsible for the insult (although a savage beating may suffice). A somewhat less bloodthirsty resolution involves bringing the target of one's revenge to justice, or simply taking back whatever was stolen in the first place.

RIVAL SCHOOLS AND/OR STYLES

As mentioned under Feuds, it's fairly common for practitioners of different martial arts styles to bicker and fight with one another over whose style is better. In a similar vein, students from comparable styles, but different schools, may also harass and annoy each other. This rivalry ranges from simple insults to deadly serious duels. In Japan, it was common for swordsmen from differing schools to duel as a test of their style and skill, and at times, entire schools got involved in the feud. The same goes for China, where similar rivalries continue to exist into the present day.

For campaigns set in early 1930s China, the GM should consider moving the rival schools concept to an international level. In this setting, the rivalry isn't between various Chinese martial arts schools, but between China and Japan, with the question being the superiority of each country's native art (usually Kung Fu and Karate, respectively).

SHAOLIN

Both the Shaolin Temple itself, and its monks, are common elements in martial arts stories.

The monastery of the Shaolin priests was located on Sha-Shih Mountain, and was called Shaolin Ssu, or "Young Forest Temple." Founded in the fifth century AD, the temple lasted until 1735, when a Manchu army burned it to the ground in an effort to quell rebellion. Legend has it only five monks (known as the Venerable Five) escaped the destruction of the temple. Of these five, one was Ng Mui, a Buddhist warrior nun and the founder of the Wing Chun style of Kung Fu.

The burning of the temple is an event GMs can incorporate into a period campaign. A Shaolin monk PC may have survived the burning, or perhaps he was away at the time of its destruction and must now lie low to avoid the Manchu soldiers. In either case, the GM has a large hook on which to hang possible plots.

Monks from Shaolin appear in almost as many Martial Arts adventures as do ninja. Invariably, they are strong, skilled fighters, and usually possess powerful Kung Fu techniques, putting them far ahead of the average martial artist. They may act as either heroes *or* villains; apparently there was no test of nobility or honor required to gain admittance to Shaolin. Discredited, outcast, and/or selfish monks often wreak havoc and oppress the populace, usually in the service of a eunuch magistrate or governor. Wandering Shaolin monks make for excellent PCs, temporary allies, or sources of information and assistance; if evil, they're naturals as powerful repeat villains.

SIGNBOARDS

Chinese and Japanese martial arts schools all have a signboard mounted somewhere in the school. The teachers and students must protect this board at all cost, and cannot allow it to come to harm. In some cases, the master (or his students) go to great lengths to keep the board from so much as touching the ground. Typically, if two schools fight, the winner tears down and smashes the loser's signboard, signifying the loser's utter defeat. Signboards for places of business are often given the same attention; to tear down and abuse one of these signs is a form of great disrespect.

STUDENTS

Every Master (old or not) has students. Some are studious, some are rebellious, some are clowns, and all of them can be counted on to get into some sort of trouble. In more serious campaigns, an Old Master may be drawn into conflict by the death of his students, or, as is far more common, the students avenge the Old Master when an enemy kills or humiliates him.

Even skilled martial artists may become students for a time. It's a common theme in Martial Arts stories for a warrior to spend time with an instructor learning some new or unusual fighting style so he can achieve victory in an upcoming battle. In game terms, this is a great way to explain how PCs spend their Experience Points. Just finding the right master to train with may be an adventure itself!

THEFT

The theft of an object, be it a sacred scroll or a powerful weapon, has started many a martial arts story. But thieves can steal things other than material items. Many schools worry about the theft of their fighting styles and secret techniques, and in a Wuxia or Anime story, the theft of a person's shadow or soul may be possible. Naturally, when one wants something stolen, one should call in a master thief — which is why there are so many ninja.

TOURNAMENTS

The idea of the tournament, in which martial artists from all over come together to participate in a regulated fighting competition, is a fairly common one (not to mention central to the basis of any Video Game story!). Depending on the scope of the setting, a tournament may range in size from a single school (or temple) to one involving people from around the world (and beyond — interstellar or extradimensional fighting tournaments are not unheard of).

One of the easiest ways to get a group of PCs together is to have them all meet at a tournament. If the PCs all win (or at least do very well), a patron may ask them to join an elite guard, at which point the GM can send them on all sorts of missions. Tournaments are also major social events; PCs attending one may have to deal with Feuds, Ninja, Revenge, Rivals, fellow Students out to prove themselves... and the more mundane possibilities of cheating, spying, and romance.

UNUSUAL AND UNBEATABLE FIGHTING STYLES

In many Martial Arts stories, one character (sometimes a hero, sometimes not) possesses a strange combat style — a way of fighting virtually no one's seen before. Typically this style is a powerful one, and contains spectacular techniques allowing its practitioner to defeat even the toughest of opponents. Variations on this theme include making the practitioner the only master of the style, or its last living practitioner. Another idea is to reverse the circumstances. Instead of the hero possessing the unusual style, it is the hero's *enemies* who practice strange martial arts techniques. Naturally, these enemies are all too willing to demonstrate their prowess with these styles when fighting the hero.

Another twist on the unusual fighting style gimmick is the idea of the *unbeatable* style. This is a rare fighting style known to virtually no one (it might even be a lost art, found only in books). Once learned, however, it allows the practitioner to totally dominate his opponents, achieving victory even against supposedly impossible odds. Since giving a hero an unbeatable style doesn't do much for story development, typically only villains know them... and the hero (or heroes) must go on a journey to discover a style or technique of his own that can defeat the style.

NINJA PLOT SEEDS

Needs something stolen? Send a ninja. Need to have someone killed? Send a ninja. Need to know what your enemy is up to? Send a ninja. Need to get a message through enemy lines? Send a ninja. Need cable TV installed? Send a ninja.

Ninja are the GM's friend. They can appear in any campaign, in any setting, and almost any time period. (For example, in Phil Foglio's "Buck Godot" comic books, ninja are a phenomenon common to all sentient species.) Since they rarely act on their own, ninja also allow the GM to involve major campaign villains in the action without actually having the villain show up.

CHINESE GOTTA LOTTA HELLS

Chinese religion and folklore describe a lot of unpleasant hells (or "earth prisons") where sinners suffer after death. Many of them are devoted to specific sins, much like the levels of Dante's Hell; for example, the Hell Of Hanging Upside Down is to punish those who engaged in ungrateful or animal-like behavior. Some of them include:

The Hell Where Sinners' Tongues Are Torn Out

The Hell Of Cold Ice

The Hell Of Sword-Filled Trees

The Hell With Hills Stuck Full Of Knives

The Hell Of Dancing On Red-Hot Iron

The Hell Of Being Boiled Alive

The Hell Of Sawing Into Pieces

The Hell Of Poisoned Serpents

7 The Hell Of Cutting And Grinding To Pieces

The Hell Of Blackness And Darkness

The Hell Of Iron Beds

The Hell Of Starving

The Hell Of Gouging The Eyes Out

The Hell Of Sliced Faces

The Hell Of Hanging Upside Down

The Hell Of Drugs Forced Into The Mouth

Mouth-Goring Hell

The Hell Of Cut-Off Hands

Toxic Bee Hell

Heart-Digging Hell

WEAPONS

Weapons and weapon-using warriors are extremely common in many Martial Arts settings. This especially holds true for those campaigns set in Japan, which feature sword-wielding samurai and *ronin* extensively. Campaigns set in China are more mixed in the treatment of weapons, although in most cases, a Chinese hero possesses some sort of weapon proficiency. Naturally, this being the Martial Arts genre, strange and unusual weapons are common, with some being downright bizarre (and in many cases either illogical in design, or physically impossible to use). And of course, magic weapons occur frequently in Wuxia or Anime stories. Usually the heroes must go on a quest to find the weapon, or must recover it after a villain steals it.

Almost as common as true weapons is the use of seemingly ordinary objects as weapons. This includes items such as benches, chairs, tables, curtains, lengths of silk or rope, umbrellas, and most common household furnishings. These items are often just as effective as "real" weapons in the hands of a skilled martial artist (see the *Versatile Weapons* ability in Chapter Three for an example of a way to represent this skill in *HERO System* terms).

WOMEN

The Martial Arts genre has no gender bias. Although both Chinese and Japanese cultures discriminate against women, this doesn't stop the genre from featuring all sorts of powerful, skilled, and self-sufficient female martial artists, ninja, and sorcerers. In many cases, these women are feisty, powerful, strong-willed fighters with far more independence than one would normally expect. In addition, most are masters of the martial arts, and know strange and unusual techniques. The existence of female PCs poses no problem for any Ninja Hero campaign.

EDDIE LEE: WELL SURE IT WAS A WAR, AND ANYONE WHO SHOWED UP WAS GOING TO JOIN LEM LEE IN THE HELL OF BEING CUT TO PIECES.

JACK BURTON: THE HELL OF BEING WHAT?

EDDIE LEE: CHINESE GOT A LOT OF HELLS.

– EDDIE EXPLAINS CHINESE COSMOLOGY TO JACK IN *BIG TROUBLE IN LITTLE CHINA*

MARTIAL ARTS AND METAGENRES

A Martial Arts campaign should consist of more than just people hitting each other. Even in the most action-intense game the GM can find room for *meta-genres* — styles or themes of storytelling or game play applicable to any genre, such as Comedy, Horror, Romance, or Tragedy. (By the same token, players should consider the meta-genre aspects of their characters. One PC may be the element of Comedy in an otherwise serious campaign, while another's unrequited love for the evil governor's beautiful daughter injects a note of Romance into the game.)

Comedy

The Martial Arts genre readily lends itself to comedy. Even in the most serious story, there's often one character who's a clown, who enjoys jokes and pranks, and who makes others laugh. (If the story's serious one, he's usually the first person beaten up or killed by the villains.) In addition, the nature of the Martial Arts genre makes it ripe for parody. You could build an entire campaign around the idea that a character can be a martial arts master of literally *anything*. Imagine, for example, a campaign where the PCs must defend themselves from a master of martial arts cooking or martial arts inline skating!

The problem with using Comedy in a campaign revolves around the idea of what is funny and what isn't. If the GM's sense of humor differs from that of his players, sequences the GM finds funny may be annoying, boring, or outright distasteful to his players. A GM who wants to inject comedy into his campaign should make sure he knows his players and what they like in the humor department.

There's also the simple possibility of running out of jokes and funny scenes after a few games. A nonstop diet of comedy works great for television sitcoms, but may pale in a gaming campaign. Typically, Ninja Hero GMs solve this problem by simply incorporating occasional humor into a normal campaign, instead of making comedy the game's focus.

One of the biggest comedy pitfalls for the GM to avoid is making the players look like fools. No one likes to be the butt of one joke, much less repeated jokes, and PCs (the stars of the campaign) are even less likely to enjoy this sort of thing. Unless some player willingly takes on the clown's role, a good option for the GM is to create an NPC specifically designated as comedy relief. This character gets made a fool of, makes humorous mistakes, and constantly gets into hilarious trouble. Of course, the GM also needs to make sure this character is someone the PCs care about, or else they'll quickly tire of his antics.

Horror

Depending on the nature or style of a Martial Arts game, Horror elements may be either wildly inappropriate or an integral part of the campaign. In Cinematic and Realistic settings, Horror usually doesn't work well. It's possible to create some eerie, suspenseful stories involving serial killers and the like, but many of the supernatural elements associated with Horror gaming aren't appropriate. A modern day action-adventure campaign usually has no room for ghosts, and even if one did appear, the characters would be powerless to affect it. Furthermore, Horror derives a lot of its effect from the fear of the unknown and inability to affect the supernatural, but even realistic martial artists often have a great deal of confidence in their skills and abilities.

If the GM wants to introduce Horror into a Realistic or Cinematic game, he has to find a way to create the feelings of terror and dread common to Horror, without spoiling either the standard tropes of the Martial Arts genre or the "realistic" tone of the campaign. Instead of using overt monsters and demons, he should consider using purely human horrors (murderers, deranged cultists), or low-key supernatural threats such as some ghosts and vampires. That way the heroes may have trouble dealing with the threat, but can eventually find a way to overcome the horror and triumph.

On the other hand, many Wuxia, Video Game, and Anime martial arts stories include elements of Horror — supernatural encounters with creatures such as ghosts are common. Fortunately, characters in these campaigns typically have enough skills and powers of their own to combat weird opponents. The fear of the unknown still exists (supernatural beings in these settings are usually *very* powerful, and have bizarre abilities), but the PCs' abilities balance it and let them adventure effectively.

Mystery

Of all the meta-genres discussed here, Mystery is the one seen least in the Martial Arts genre. In general, Martial Arts stories are all about action, and the slower pacing of a "whodunit?" is at odds with the typical action-adventure plot. Typically, if the catalyst of the average mystery plot (such as murder or theft) occurs in a Martial Arts setting, everyone already knows who did it (enemies of the clan or school, for example). The question isn't "who did this?" but "what are we going to do about this?".

However, GMs can easily work mystery elements into martial arts campaigns in which the PCs are police officers, private detectives, or special agents. Such characters investigate thefts, murders, and other crimes as part of their jobs, and can utilize their martial skills as they try to uncover the guilty party. The GM simply has to set up the investigation so it involves lots of time out in the street beating up the Big Boss's thugs for information, instead of time in the forensics labs waiting for the results of a DNA test. A campaign such as this doesn't have to take place in the early twenty-first century, either; the characters could be magistrates and guards in a period Chinese or Japanese setting (or any appropriate historical era) just as easily as they could be modern cops.

Romance

Romance is a common element of Martial Arts stories. The classic example is the hero falling in love with the Kung Fu master's beautiful daughter, and his trials and tribulations to prove himself worthy of her affections. Romance also works as a strong plot hook; the death of a loved one has kicked off many a revenge story.

However, just because a GM *can* include Romance in a game doesn't mean he *should*. If the players are deadly serious and only concerned about combat, then odds are any attempt to create a Romance subplot will fall flat. Developing a successful romantic subplot requires the cooperation of the player(s). Once that's assured, the GM simply needs to create an NPC who attracts the interest of the player/PC. Since roleplaying games are about wish fulfillment, potential romantic interests are pretty much *always* beautiful/handsome; the attraction comes from the character's conduct or personality, which are more important to the game.

Once he's got the elements of a romantic subplot in place, the GM has many options for possible plots. The simplest (and most clichéd) is the kidnapping of the romantic interest by an adversary. A more sophisticated story focuses on the actions of Rivals for the NPC's affections. (In some cases, an aggressive "suitor" who comes after the PC works even better; that's a harder situation for the PC to cope with.) Rival stories become all the more intriguing when the PC can't simply challenge the Rival to a duel — perhaps his beloved (or her/his family) loathes fighting, or the Rival is too powerful or influential for the PC to dare attack. Other options appropriate to the genre include overprotective parents, past lovers, or the love interest's future spouse from a previously arranged marriage.

Regardless of how the GM introduces a Romance subplot into the game, he must not overdo the romantic interest's involvement. Too many kidnappings, too many conflicts with Rivals, or too many soap operatic moments may make the character's interest in his "beloved" wane. The GM should avoid killing off a romantic interest every time he needs a tragic incident to spur the characters into action. After a while, the players will avoid any and all occasions for romance, as each one invariably leads to tragedy.

Mouse-Bite And Cut Penis Hell

Car-Pulling Hell

The Hell Of Thorn-Ball In The Mouth

Barbed Wire Net And Brain-Eating Grasshopper Hell

Extra-Cruel Burned Brick Hell

Fingers Boiling Burned Iron Channel Hell

Splitting Stomach Hell

Drop And Carry Stone Hell

Copper Pan Hell

Cutting Tongue And Boring Cheeks Hell

Car Running Over Body Hell

The Hell Of Hands And Legs Cutting

The Hell Of Boiling And Splashing Oil

There are many other "karmic" hells where one's sins in life are revisited upon one's soul. For example, a person who harmed many cats in life might find his soul condemned to a hell where cats tear him to pieces, again and again.



Satire/Social Commentary

Due to the nature of the Martial Arts genre, it's not normally used as a vehicle for Satire. Social commentary, on the other hand, crops up frequently in minor ways. Many Martial Arts films contain a simple social message, even if it's as basic as "do the right thing" or "be kind to lessers and the unfortunate." Other films gave gone a step further and taken a look at historical events or current practices with a discerning eye, criticizing and commenting on elements of society many people take for granted.

Although both Satire and Social Commentary make fine elements in public media, GMs might find them less than useful as a campaign element. Trying to convey a "message" via a form of interactive entertainment may not work well, especially if the GM and players don't see eye-to-eye on the validity of the message. Simplistic "morals" like the ones mentioned above come across well in a gaming context; more complex messages often do not.

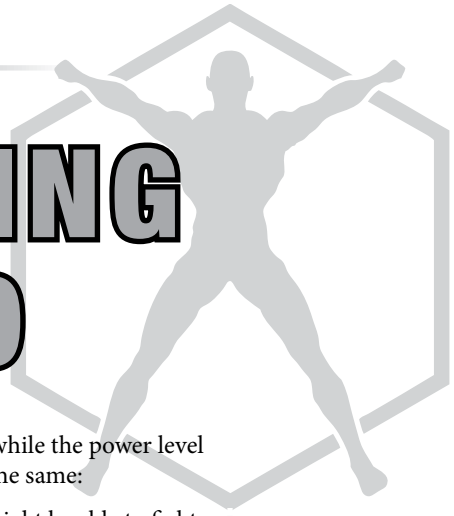
Tragedy

The world of the martial arts is often a violent one, and calamitous events spark many stories. Murder is the most common event, with rape, theft, and destruction of property close behind. Such events can spur PCs to action, or be part of their backstory to explain why they *don't* act. Gamemasters can also use events such as this to start feuds, which almost always result in further violence.

Tragedy mixes easily with other meta-genres. A romantic interest can be raped or killed, the comedy relief character can run afoul of the enemy, a rival master murders the PCs' master, and so on. The most important thing to remember about Tragedy is not to overuse it. If tragedy after tragedy afflicts the PCs, they may soon become so jaded and frustrated that they lose interest in heroic activities. Gamemasters should also remain sensitive to their players' feelings and try to avoid disturbing them with scenes and events they find uncomfortable.



GAMEMASTERING NINJA HERO



This section examines the art and science of GMing a Ninja Hero campaign. It discusses creating the campaign itself, how to mix in heroes and villains, and what to do with both types of characters to keep the action fresh and interesting. Although it's meant for GMs, players may wish to read through it as well, since doing so may further familiarize them with the nature and elements of the Martial Arts genre.

CREATING THE CAMPAIGN

Every type of *HERO System* campaign differs, to greater or lesser degree, from other types in terms of what's required from the GM. This section of Chapter Four covers some considerations specific to Ninja Hero campaigns. Gamemasters interested in more ideas, suggestions, and tips for running any sort of *HERO System* game should consult the GMing chapter of 6E2.

Power Levels And Point Ceilings

When you set out to create a Ninja Hero campaign, the most important question you must ask is: "How many Character Points will PCs be built on?" The more points the characters have, the more Martial Maneuvers, Combat Skill Levels, Skills, and special abilities they can purchase, and thus the more powerful they'll be. That affects how they relate to the world around them, how easily other characters can oppose or thwart them, and the like. The more points characters have, the less "realistic" the campaign tends to become. Character point totals also raise the issue of point ceilings and effectiveness ceilings (see 6E2 282) — the higher those restrictions (if you choose to impose them at all), the less "realistic" your campaign.

How you resolve these issues depends on the style of campaign you want to run. A GM who wants a gritty "street-level" game in which the characters are Hong Kong gang toughs needs to set very different standards than one running a campaign featuring PCs who are globe-trotting *ch'i*-powered superwarriors.

Generally, as one rises up the scale from a Realistic campaign to an Anime campaign, the power level of the PCs rises as well, while the power level of the rest of the world stays the same:

- A Realistic martial artist might be able to fight maybe two or three (lesser-skilled) opponents at once, but would have to run from a large mob or a squad of soldiers.
- A Cinematic martial artist can easily tackle four or five (sometimes more) foes of lesser skill, and two or three of almost equal skill, and usually thinks nothing of wading into a small mob of untrained fighters. However, even a Cinematic hero cannot dodge bullets and would have to be wary of a squad of armed soldiers.
- A Wuxia martial artist can easily cut his way through a virtual army of foes. Bullets may (or may not) pose a problem, but anything else (such as arrows or thrown spears) he can cut out of the air or simply knock aside.
- A Video Game martial artist is at about the same power level as the Wuxia warrior (maybe a little more powerful), but he usually has impressive *ch'i*-blasts and other "superpowers" that allow him to attack at range and perform other incredible feats.
- For an Anime martial artist, even bullets don't present a threat — generally the only thing a high-end Anime martial artist fears is another Anime martial artist.

You should also consider whether the PCs are the most powerful characters in their world, and if not, where they stand on the scale of power. Even in an Anime campaign, there's no guarantee that the characters' high point totals and power ceilings make them the most powerful people in the world. Normally, the idea is no matter how powerful you are, there's always someone else, tougher than you, out there — and usually that person is a villain (or if not, something prevents him from acting as a hero, so heroic tasks fall to the PCs). For example, villagers may ask a group of seven Realistic martial artists to defend a small village from a marauding gang of about 40 bandits. In a Wuxia game, those same seven heroes may have to deal with 200 bandits and several skilled warriors. In an Anime game, it might only be five heroes versus 700 bandits and five commanders with powers and abilities equal to those of the PCs!

NINJA HERO CHARACTER ABILITY GUIDELINES TABLE

Character Type	Char	SPD	CV	DC	Active Points	Skill Points	Skill Roll	Def/rDef
Realistic	8-20	2-4	2-7	2-8	15-50	10-75	8- to 13-	9/5
Cinematic	10-23	2-5	4-9	4-9	20-60	60-120	8- to 14-	11/6
Wuxia	10-35	3-9	6-12	6-12	40-80	75-150	11-to 16-	18/8
Video Game	10-40	3-10	7-13	6-14	40-80	75-150	11- to 16-	20/10
Anime	10-50	5-10	8-14	10-15	50-90	75-150	11- to 16-	23/12

Notes

Char: The typical range of characters' main Characteristics. Some Characteristics tend to be on the higher end of (or even outside) the range (STR for "brick" characters, for example), and some (such as EGO) are typically on the low end of the range.

SPD: The typical range of characters' SPDs.

CV: The typical range of characters' base Combat Values.

DC: The typical range of the Damage Classes in characters' attacks.

Active Points: The typical range of Active Points in characters' Powers.

Skill Points: The typical range of Character Points characters spend on Skills or Skill-like abilities.

Skill Roll: The typical range of Skill Rolls in characters' Skills.

Def/rDef: The typical level of the characters' Normal and Resistant Defenses.

NINJA HERO CHARACTER TYPES GUIDELINES TABLE

Character Type	Total Points	Matching Complications	Maximum Points Per Complication
Realistic	100-175	30-50	25
Cinematic	225-275	50	30
Wuxia	300-400	60-75	40
Video Game	400	75	40
Anime	300-500	60-75	40



"The reputation of a thousand years may be determined by the conduct of one hour."

– Japanese proverb

The descriptions of the five subgenres (pages 274-276) offer suggestions on possible point totals for characters and other matters. The accompanying tables summarize and supplement that information.

Campaign Tone

The tone of a campaign is just as important as its type and power level. The morality, realism, outlook, and seriousness of the game do as much to create its "look and feel" as the abilities characters possess, and sometimes help you enforce certain genre conventions.

MORALITY

In a Ninja Hero campaign, morality is often a fairly simple campaign element — at least in campaigns influenced and modeled after Chinese martial arts films. The PCs are the heroes, their enemies are evil villains, and the picture of morality is painted in broad strokes. The PCs represent the heroic ideal: they're dedicated to their study of the martial arts, honorable, honest, and kind to the weak, poor, and elderly. The villains are cruel, using their martial skills to oppress others. They steal, cheat, murder, and think nothing of gaining power by persecuting and mistreating those who cannot defend themselves. Naturally, the PCs do not submit to the cruel demands of these villains, and after several skirmishes, defeat evil through their purity and harmony of spirit.

This sort of black-and-white worldview doesn't always work as well for a Martial Arts campaign as it does for film. Players and GMs often prefer situations with greater moral complexity, since stories tend to become boring if the answer to every dilemma is painfully obvious to even the most casual viewer.

Thus, a Ninja Hero campaign's level of morality often depends on the type of campaign you're running, not the type of film you're trying to emulate. Realistic campaigns, being "realistic," usually don't have clearly defined moral choices, but instead present things in shades of grey. In these campaigns, as in the real world, there are few easy moral decisions, although some may be simpler than others. To further complicate matters, these campaigns often feature PCs who

are all subject to the orders of others: samurai in the service of a single lord, members of a special police unit, or the like. That means the characters' personal feelings may (and often will) be overridden by commands from superiors, leading to internal conflict and difficult choices for the PCs.

Cinematic campaigns usually have the same sort of moral flavor as Realistic settings, but with a more, well, "cinematic" tinge: good and evil are a bit easier to tell apart, and the PCs' choices are a little easier to make. But few decisions are painted in pure black and white, and there may be times when the PCs encounter difficult moral challenges (such as having to fight someone who, in other circumstances, might have been an ally).

As Wuxia and Video Game campaigns feature a more "over the top" style of action and adventure, their moral tone also tends to be somewhat exaggerated. In these games, moral choices are much simpler, and although the hero might not look very heroic (or act very heroically), there's usually no doubt about the intent and motivations of the villains.

Anime campaigns, although frequently even more outlandish than Wuxia and Video Game campaigns, don't continue this trend. An Anime Campaign can range from strict black and white to shades of grey, with the exact direction of the moral compass depending on a host of other elements, such as the time period depicted, the story being told, the focus of the story, and so on.

REALISM

The "realism" level of a particular campaign is easily determined based on its type. A Realistic campaign is, not surprisingly, far more "realistic" than a Cinematic campaign, which is more real (or less fantastic) than a Wuxia campaign, and so on.

As a general rule, the Martial Arts genre thrives on characters who perform stunts normally considered improbable, or even impossible. In campaigns where characters can leap to the horizon, punch through walls, and fire off blasts of *ch'i* energy, there's no point in penalizing them for attempting outlandish or dangerous stunts — in fact, hindering or disallowing such stunts undermines the purpose and intent of the more fantastic campaign types. But you need to make sure the PCs don't go too far; even the Martial Arts genre has its limits. Just because a character can run along a length of rope strung between two poles without falling doesn't mean he can run up a stream of bullets fired from a gun. Only in the most fantastic of Anime campaigns could a character succeed with such a stunt. You need to establish early on exactly what characters can and cannot do within the confines of your campaign, so the players understand the limits.

OUTLOOK AND SERIOUSNESS

For the most part, the Martial Arts genre is an optimistic one. The characters, through use of their martial skill (often backed by purity of intent and a healthy dose of honor) can overcome their foes and make a difference in the world around them — even if that difference is only keeping the local neighborhood safe from bullies and thieves. Only the dark and grim samurai dramas of Japan reverse this trend; in them, characters who are unable to change their fate or the world around them, no matter how hard they try, tend to be the norm. But in these stories, even the death of a character doesn't necessarily mean he's "lost" or failed. If a loyal samurai dies while fulfilling his lord's wishes, he's carried out his duty properly, his death not withstanding.

Most people like to watch Martial Arts movies so they can see the hero (Bruce Lee, Jackie Chan, Jet Li, Michelle Yeoh...) kick the stuffing out of his enemies. Odds are, the players in a Martial Arts campaign want to experience the same thing. However, this doesn't mean you should make all the villains pushovers! Even if the PCs can overthrow the evil eunuch and restore freedom to the province, this doesn't mean they should do it in a single session — an optimistic outlook isn't the same thing as an easy road to success. Make the characters work for their victories, have them sweat and bleed, mix setbacks with advances, and in the end, when they've defeated the evil magistrate and have cause to celebrate, let them enjoy the fruits of their success for a little while before the next enemy comes along.

By the same token, you should give some thought to the level of humor you want in your campaign. As noted on page 282, the Martial Arts genre is prone to self-parody; even the most serious Wuxia films often feature lighthearted moments. You should be ready and willing to allow occasional moments of comic relief to crop up in even the most serious campaigns and game sessions. Few players (or GMs) enjoy games that are uniformly deadly serious or constantly comedic; most prefer a blending of the two elements.

"KARATE IS A FORM OF MARTIAL ARTS IN WHICH PEOPLE WHO HAVE HAD YEARS AND YEARS OF TRAINING CAN, USING ONLY THEIR HANDS AND FEET, MAKE SOME OF THE WORST MOVIES IN THE HISTORY OF THE WORLD."

– DAVE BARRY

THE 47 RONIN

Nothing better illustrates the elements of a Japanese Viewpoint story than the tale of the 47 ronin.

In 1701, the Lord Asano was ordered to prepare a reception for Imperial envoys in Edo. The court official sent to instruct him in proper conduct, Kira Yoshinaka, deeply insulted Asano, who drew a dagger and attempted to kill Kira (though he was restrained before doing more than lightly wounding him).

To draw a weapon in the Shogun's palace was a capital offense, and Asano was forced to commit seppuku to pay for his crime. His retainers swore to avenge his death (by killing the man who originally insulted him), and then went their separate ways. After nearly two years of planning, waiting, and appearing to have lost all honor (by becoming beggars and drunkards), on January 30, 1703 Lord Asano's 47 ronin attacked their target's home, killing him.

After laying Kira's head before Asano's tomb, the 47 ronin turned themselves in, for while they had satisfied the requirements of *bushido* they'd also disobeyed the shogun. The shogun sentenced them to death, but in light of many appeals for mercy from the populace he permitted them the honorable death of *seppuku*. They were buried in front of Asano's tomb, having satisfied their obligation to avenge their lord's death and preserved their personal honor in the process.

Campaign Viewpoint

Ninja Hero campaigns typically feature one of three viewpoints: Chinese, Japanese, or American. You need to decide which viewpoint your campaign has, and inform the players in advance, since viewpoint may influence characters' backgrounds, personalities, and conduct.

CHINESE

A Chinese Viewpoint adventure is usually a very patriotic affair, in which the heroes prove the worth and valor of China and its people by opposing and defeating an oppressor (either in the form of a corrupt government official or a foreign invader). The hero (or heroine) is usually a master of one of the Chinese martial arts. If he's not, the story revolves around him learning some new technique or style with which to defeat the villain. He either learns the technique from a teacher or (more commonly) develops the new ability himself through study, practice, and long hours of hard work (thus proving he has "powerful kung fu").

The nature of the villain depends on the time period. Adventures set in the past (*i.e.*, before 1600 AD) usually feature Chinese or Mongolian villains. The former are typically corrupt government officials; the latter are either invaders, or have newly established themselves as the rulers of China (the Yuan dynasty). Another common villain is the Manchus, northern barbarians from Manchuria noted for their oppression of their Chinese subjects.

Adventures set in the mid to late eighteenth century usually feature European villains. At this point in time, several European powers (and the United States) were economically "invading" China, often using opium to enrich themselves at the expense of the Chinese people.

More modern adventures (*i.e.*, pre-World War II) usually feature the Japanese as villains. Japan conquered and controlled much of China in the 1930s, and any adventure set during this time period almost certainly uses the Japanese (and a few traitorous Chinese lackeys) as the heroes' enemies.

There are two common themes in Chinese Viewpoint adventures. The first is "overwhelming strife." Because everyone (the government, merchants, numerous martial arts societies...) wants more power (be it political, economic, or martial), there's great upheaval, with constant wars and fighting, leading to the ruination of China and its people. Thrust into the middle of this is the hero, who often doesn't want to fight, but must anyway, if only to put down those who would oppress everything he holds dear.

The second theme is "Chinese unity." The protagonist of a Chinese Viewpoint adventure is often the "people's hero" — one who fights on behalf of the people, in the process inspiring them to stand up to oppression. He encourages the people to remain strong, to fight corruption, and to oppose foreigners who try to force their desires and laws on the people of China. In these stories, the hero is much more willing to fight, since force is usually the only thing the enemy respects or understands.

If you want to run a Chinese Viewpoint campaign or adventure, you should have at least a passing familiarity with Chinese history, if only to figure out who would make a proper enemy for the PCs. Chinese cinema itself tends to play fast-and-loose with history whenever it suits the plot, and anachronistic elements abound in some of the more fantastic films, so they can in your campaign, too... up to a point. You also need to ensure the players understand and care about their characters' place in society. A proper Chinese hero is a patriot, fighting for his country and its people, but not a jingoist; he roots out and opposes internal corruption as well as foreign invasion.

In many respects, the morality in a Chinese Viewpoint story is broadly black-and-white. The true Chinese are heroes, and the Japanese and other foreigners are villains. You can use this format occasionally, but it becomes repetitious for players after only a few adventures. For gaming purposes, it's often better to vary elements, presenting the characters with Europeans (and even Japanese) sympathetic to their cause, as well as Chinese secret societies bent on overthrowing the current government (not to mention killing any and all foreigners they find). Films like *Fist Of Legend* and *Once Upon A Time In China* present such elements perfectly, and may be worth watching for inspiration.

JAPANESE

In Japanese Viewpoint stories, the heroes are usually samurai or ronin placed in a can't-win situation. They may face a crisis of ethics with no clear solution (for example, their code of obedience to their lord may demand one action, while their code of vengeance demands the opposite). Sometimes, an impossible task confronts them (such as surviving the attacks of an unbeatable foe or an entire army).

In Japanese Viewpoint stories, virtually all heroes are Japanese. The martial arts are not as central a theme in Japanese Viewpoint adventures as in Chinese Viewpoint stories, since almost all characters have some fighting skill, and their martial arts abilities (usually Kenjutsu swordsmanship, although some characters may practice such styles as Naginatajustsu, Sojutsu, or even Jujutsu) are simply a means to an end.

When Japanese Viewpoint heroes confront their enemies, combat is almost always lethal — indeed, it's usually incredibly violent and bloody. Since most characters are swordsmen rather than unarmed combatants, and few people wear armor, death is common among PCs and NPCs alike.

The majority of villains in Japanese Viewpoint stories are usually not posturing, evil men. They're just people placed in a bad situation... one which requires them to oppose the heroes. "Right" and "wrong" remain unclear — the heroes have one goal, the villains have another, and if events are to

move forward, one side has to die. Those villains who *are* evil are usually ruthless, amoral gangsters or corrupt officials who stop at nothing to ensure their own safety, security, success, or prosperity.

When running a Japanese Viewpoint story, you can enforce these elements by making sure conflicting desires, emotions, and obligations beset the characters. By contrasting the requirements of their oaths of loyalty to their lord with their personal codes of honor, you can set up the sort of dilemmas all too common to Japanese Viewpoint stories. The characters then have to bide their time before they can act, or come up with a creative way to accomplish their goals. Characters who violate their codes should be punished appropriately, and in many cases *seppuku* (ritual suicide) is the only way to atone for such a misdeed.

For the most part, Japanese Viewpoint adventures are set in either the *Sengoku* (Warring States) period (roughly 1540-1600 AD) or during the Tokugawa Shogunate (1600-1868 AD). If you want to run a Japanese Viewpoint campaign, you should become familiar with the history of feudal Japan — the time period tells you who's currently attempting to unify Japan, and thus where the struggle's taking place.

AMERICAN

In American Viewpoint adventures, the heroes are not usually adventurers; they're gainfully-employed people who know a lot about the martial arts. Of course, their type of employment easily leads to dramatic situations — they're often policemen, federal agents, military personnel, criminals with hearts of gold, or martial arts instructors.

As with Japanese Viewpoint adventures, the martial arts used by the heroes are a means to an end. The plots of American Viewpoint adventures translate to other genres without difficulty, with guns and cars taking the place of the martial arts. But the martial arts receive more exposure than in Japanese Viewpoint adventures, for two reasons. First, each hero tends to have his own style of combat, so the story includes a scene or situation where each one gets to show off his skills. Second, many of the minions do not know martial arts, and the very fact the major villains and the heroes do sets them apart from "ordinary humanity," so the story emphasizes such abilities. This is often even more pronounced than in Chinese Viewpoint adventures, where most people seem to know some sort of fighting arts; in American films, the heroes are extra-special because they've mastered these unusual abilities.

In American Viewpoint adventures, the heroes encounter a situation they must resolve, and their martial arts abilities allow them to resolve it. The master/student relationship seldom plays a part (films such as *The Karate Kid* are exceptions); generally, the heroes are a society of equals, as befits Western democratic traditions. The villains are usually crimelords, using their martial arts and minions to maintain their crime empires or to hatch some enormous plot. Usually they're so lacking in honor that the heroes can be very flawed human beings and still contrast favorably with the villains.

Combat in American Viewpoint adventures varies. In the first part of the story, it's usually not very deadly; in the end, it's always lethal. A few American Viewpoint movies feature lethal violence all the way through, though.

American Viewpoint stories typically take place in the modern world; period dramas are rare. Frequently the setting is a big city in the United States, but it may be a more exotic foreign city, such as Tokyo, Hong Kong, Shanghai, or Manila.

American Viewpoint adventures have a great deal in common with the Dark Champions genre, such as their strong emphasis on vigilantism and concepts like "justice, not law." Frequently, the hero of an American Viewpoint adventure must oppose both the villain and the authorities (represented by the police and/or government) to accomplish his goals. He "bucks the system," so to speak, because the system isn't working or hampers his ability to fight crime. By taking the law into his own hands, the hero of an American Viewpoint adventure eliminates crime and criminals using his martial skills, and in the end the authorities "look the other way" when the hero exposes the criminal's deeds.

Running an American Viewpoint adventure is usually a fairly simple. It doesn't require any historical research or effort to hook the PCs in; just create a foe whose actions are so heinous the heroes *have* to act... and then turn them loose. If the PCs react by ignoring their superiors, ignoring the law, and pretty much doing what they want, then they're behaving perfectly "in character" for an American Viewpoint adventure (as seen in *Above The Law* and many other Steven Seagal movies, among others).

Campaign Theme

In addition to deciding on a Viewpoint, you should also consider the overall theme of your campaign (if any). Themes aren't required for Ninja Hero games, but can help motivate players or set the tone for the campaign.

In Martial Arts stories, themes range from the simple ("hard work and discipline lead to success") to the more complex or involved ("those with a pure heart are unstoppable"). Other themes are more setting-specific; as mentioned under the Chinese Viewpoint section, strife and unrest in the martial world is a common theme in such stories. Characters whose backgrounds and actions help to advance or explore the theme may receive extra Experience Points, positive modifiers on die rolls, or other bonuses; those who don't may suffer penalties (or simply miss out on any benefits).

You should decide which (if any) themes will arise in your campaign, since that helps you set the tone of the game. For example, if revenge is a central theme, odds are the campaign is dark and gritty.

Here are a few examples of themes common to the Martial Arts genre as a whole:

AGE

Old masters, sages, and retired warriors know more about the world and how it works than the young give them credit for. The aged are a repository of knowledge, and in a Martial Arts setting, this usually translates to new and unusual martial arts styles and techniques. The same also goes for ancient books and manuscripts, which may detail powerful martial techniques lost for ages. The "generation gap" that arises when younger heroes don't understand the value of age, or overlook the wisdom of the elderly, often causes plot complications.

POWER

Power is an important consideration for martial arts characters. No matter how powerful a character is, there's always someone out there who is more powerful still — and sometimes those with power (corrupt Shaolin monks, evil eunuch governors) abuse it. How characters acquire power, use power, and react to those with greater or lesser power than themselves is a basic theme underlying many Martial Arts stories.

REVENGE

Revenge drives many Martial Arts heroes to act. Typically, someone dear to the heroes is killed and honor requires that they take vengeance on the killer. What transforms this from a simple motivation to a theme is an exploration of what revenge is and means... and what it does to those who seek it. How does the quest for vengeance affect the character? Does he really gain any satisfaction from obtaining it? Does repaying "an eye for an eye" accomplish anything?

SACRIFICE

Often closely related to Revenge, the theme of sacrifice examines what a character's willing to give up to accomplish his goals. Is anything important enough to justify the loss of a character's honor? His soul? His family? His life? By examining the boundaries of what the heroes will and will not sacrifice, the campaign often engages in detailed character exploration, leading to lots of intense roleplaying.

Campaign Framework

The five basic subgenres (campaign types) described above tell you about various types of Ninja Hero campaigns, but don't specifically describe a particular framework on which to base the adventures of a group of PCs. "Framework" in this respect refers to what brings the characters together and keeps them together; broadly speaking, it defines the PCs and guides them during their adventures. Not all campaigns have specific frameworks — some just throw the PCs together and send them on their way without worrying about dramatic logic or consequences — but many do, since having a framework often makes things easier on the GM. Players need to know what framework (if any) you've chosen for the campaign before they start designing PCs, and you need to know it so you can plan the right types of adventures and subplots for them.

Here are some common frameworks for Martial Arts campaigns:

The Heroes Are Bounty Hunters: The PCs are a team of bounty hunters traveling about the land capturing criminals and turning them over to the authorities in exchange for reward money. Along the way, they often encounter situations which compel them to get involved, regardless of the financial compensation. This framework is best suited for Fantasy or historical campaigns.

The Heroes Are Freelance Do-Gooders: The heroes are wanderers, men and women who travel from place to place trying to make things better. Inevitably, trouble finds them wherever they go. This framework is appropriate for any type of campaign; while it's most associated with Fantasy/historical campaigns, TV shows like *The A-Team* show that it works in the modern day as well.

The Heroes Are Professional Fighters: The campaign centers around a tour of professional competitions. Wherever the heroes go, they have a tournament to participate in — and, inevitably, some other situation arises that requires them to use their martial arts abilities for real. Often, old friends and buddies need their help against the local mob or other troublemakers. Naturally, this framework is tailor-made for Video Game campaigns, but it's also suitable for other subgenres.

The Heroes Are Skilled Warriors: The PCs are members of an elite military force, a clan of ninja, or ronin in a feudal Japanese campaign. Whatever they are, at the beginning of each adventure someone orders or hires them to pull off some impossible task, assassination, or rescue. This makes it easy for you to motivate and control them; they do what their employer tells them to do, how he tells them to do it.

Campaign Setting

You can set a Ninja Hero campaign in virtually any time period, from the far past to the distant future, and virtually any location (even Fantasy worlds or alien planets replete with monsters and strange creatures). All that's required is a way for you to emphasize martial arts fighting styles, techniques, and action.

Consider the overall scope of the campaign: will you limit it to one small area (say, a city), or will it range over the entire countryside... or even from planet to planet? Scope often depends on subgenre. A Video Game campaign, for example, almost requires a broad scope so characters can travel from one exotic locale to another to participate in fights, while a Realistic campaign typically involves a more restricted venue (such as Paris for a French Musketeers game). The smaller the scope of the campaign, the easier it is for you, since you can re-use a lot of material over and over (such as locations and NPCs) — but it's also harder, since you can't just create *any* sort of situation and often have to spend a lot of time developing aspects of the setting. On the other hand, a campaign covering a large area gives you a great deal of leeway with regard to plots and possible encounters with NPCs, but deprives you of the intimate knowledge of a smaller setting.

If you choose a historical setting, such as Han Dynasty China, you should spend some time familiarizing yourself with the era, its events, its people, and its customs. You don't have to become an expert, but you should know enough to answer players' questions — and hopefully inspire them to study the setting themselves to improve their roleplaying.

RUNNING THE CAMPAIGN

Once you've decided on the basics and created your campaign and its setting, you have to actually run the game. This involves some additional considerations and work on your part, but the more effort you put into your game, the better your games tend to be, and the more everyone enjoys them.

Campaign Plots

When you settle on broader issues such as campaign type, framework, and theme, you should give some consideration to plots — in other words, to the individual stories you want to tell and what happens in them. You may also want to consider subplots (secondary plots occurring in the background of main plots) and "story arc" plots that unfold over multiple adventures.

Creating stories for Ninja Hero campaigns is a fairly simple matter, since the Martial Arts genre isn't exactly noted for its overly-imaginative plots. Usually the concern is not so much with the plot itself, but how it's dressed up. *Enter The Dragon* has only the most threadbare of plots, but no one cares because Bruce Lee utterly dominates the film. The same goes for many other Martial Arts films, in which basic and formulaic plots are carried by well-choreographed fight scenes, bizarre heroes and villains, and jaw-dropping stunts.

Here are some standard Martial Arts adventure plots, and how they typically develop.

BUILDING TO CONFRONTATION

How the Heroes Get Involved: The heroes are all attacked or insulted until they cannot take it any longer and the only possible response is vengeance. With some groups, this might take only one insult; with others, it may require a series of affronts and lesser confrontations that put more and more pressure on the normally-peaceful heroes until they can't hold back.

The Early Part Of The Adventure: The heroes are just living their lives when someone decides to harass or harm them: annoy their families, ruin their places of business, methodically kill everyone in their families, humiliate or murder their master, and so on. Several combats result from this sequence in events, each one nastier and more serious than the one before.

The Middle Part Of The Adventure: The heroes realize they can't get out of this situation without bloodshed and decide to take the war to their enemy. More deadly combat between the two groups results.

The Climax Of The Adventure: The heroes make their way to their enemy and confront him (or them) for a climactic battle.

Potential Complications: This plot works well in a movie, where the scriptwriter controls the main characters. In a game, you don't control the main characters (the PCs), so you can't control their reactions. It's entirely likely the PCs won't tolerate a continued campaign of assault and harassment — one attack by the villains and the PCs will set out to take them down. You may have to provide some sort of in-game reason why the PCs have to put up with the villains' actions in the early parts of the adventure. For example, if they leave their shops to go punish the evil magistrate (the villain whose soldiers have been bothering them), bandits will take advantage of their absence to loot the town. The PCs (or some NPCs) have to remove the bandit threat before they can cope with the magistrate.

THE COMPETITION

How the Heroes Get Involved: Someone invites or challenges the heroes to participate in a competition (typically a tournament of some sort). It should be a fairly normal competition, but the actions of crooks, double-dealers, and other ne'er-do-wells complicate matters.

The Early Part Of The Adventure: The early rounds of the competition pit the heroes against some minor opponents, whom they defeat so they

INSPIRATIONAL FILMS

It's a fairly simple matter to match the sample plots with various well-known martial arts films. A short list is as follows:

Building To Confrontation: *Drunken Master II* (Golden Harvest Ltd. 1994), *Fist Of Legend* (Eastern Production Ltd., 1994), *Return Of The Dragon* (Golden Harvest Ltd., 1973)

The Competition: *Bloodsport* (Cannon International, 1988), *The Quest* (Universal, 1996)

Infiltrate And Rescue/Destroy: *Enter The Dragon* (Warner Brothers, 1973)

Loss, Retraining, And Confrontation: *The Blade* (Golden Harvest Ltd., 1995), *Tai Chi Master* (Eastern Production Ltd., 1993)

Protect The Defenseless: *Iron Monkey* (Golden Harvest Ltd., 1993), *The Seven Samurai* (Toho Company Ltd., 1954)

The Search For Perfection: *Dragonball Z* (Toei Company Ltd., TV series from 1989-1996)

OTHER MARTIAL ARTS PLOTS

Besides the ones described in the main text, here are a few other typical Martial Arts adventure plots:

Caught In The Middle: The PCs find themselves thrust into a situation they may not fully understand. Around them, two or more factions battle over territory, wealth, or power, not caring who gets hurt in the process. The PCs must survive the situation, figure out what's going on, and put a stop to it. Usually, they accomplish this through stealth, guile, and a violent final confrontation that puts all their martial arts skills to the test.

Escort: The PCs must get a person (or persons) to safety. Usually, their charge is of high rank and pursued by numerous powerful enemies. To make matters worse, the escape route runs through enemy-controlled (or otherwise dangerous) territory. The PCs need both their wits and their martial prowess to succeed.

The Race: The PCs are in a race to get somewhere or something before anyone else. If somewhere, the place is usually a sanctuary where the PCs will be safe or a location where the PCs can deliver needed information. If the goal is an object, it's usually an enchanted item or a valuable source of information. The other people involved in the race range from rival

rise in the standings. This part of the adventure serves two purposes. First, it lets the PCs get to know the important NPCs at the competition — both the friendly/honorable ones who'll become allies, and the angry/dishonorable ones who'll become the PCs' bitter enemies. Second, it gives the PCs the chance to discover that there's something untoward going on, a complication they'll eventually have to deal with. Usually this involves the actions of gangsters, who may be trying to rig the tournament, or who back a favorite fighter and don't want the PCs to defeat him. Alternately, it may involve a favored competitor who's cheating to ensure his own success.

The Middle Part Of The Adventure: As the PCs (or most of them) continue to succeed in the tournament, their enemies try to remove them from the picture. They start out with low-level threats, attempts at bribery or seduction, and other "soft" methods, but after the PCs refuse to be intimidated or distracted, the opposition progresses to "hard" methods such as attacks by minions of various quality or bribing a tournament fighter to try to cripple them in the ring.

The Climax Of The Adventure: The villains persist in their efforts to keep the PCs from finishing or winning the competition. Often this entails kidnapping one or more PCs, or even better their DNPCs or love interests, to lure the heroes away; severe forms of cheating (like drugging the PCs) are another possibility. Somehow the PCs have to resolve the situation, make it to the competition on time, and fight for the championship.

Potential Complications: Unfortunate dice rolls, poor tactics, or even drawing tough opponents in early rounds may eliminate the PCs (or most of them) from the competition so early the villains don't need to do anything to stop them. You either have to orchestrate events to keep at least one PC in the tournament, or ally them with an NPC who has a decent chance of winning so they can save him from the villains.

Alternately, you may end up in a situation where two PCs have to fight one another in the competition, which makes some gaming groups uncomfortable. Unless you set up the tournament as one pitting teams of fighters against each other (which would be very odd for the genre), there's no way to avoid this possibility. Thus, the best way to deal with it is to make sure the players are aware of it in advance and agree to it, which will hopefully minimize any hard feelings.

INFILTRATE AND RESCUE/DESTROY

How the Heroes Get Involved: The government, or in some cases a private patron, asks or hires the PCs to infiltrate a protected place (a castle, a top-secret installation, a terrorist camp) and accomplish some goal. Typically the PCs have to rescue kidnappees, defeat (kill) the main villain, or disable the organization maintaining the place.

The Early Part Of The Adventure: First, the patron has to bring the PCs together and convince them to undertake the mission. Then, the PCs have to prepare for the mission, using information provided by the patron, plus data gathered by their own investigation (if appropriate). Planning the raid may take a lot of time (both in-game and out of game) as the PCs obtain equipment (including false identities, if they need to disguise themselves to sneak in), practice their roles, and hone their martial arts abilities for the inevitable confrontation.

The Middle Part Of The Adventure: The heroes launch their raid. At first it goes well; they overcome some minor obstacle or defeat a lesser opponent, and reach their early objectives. Then, inevitably, something goes wrong. The enemy may discover them too soon, or there's an obstacle they knew nothing about and aren't prepared for, or the person they're trying to rescue doesn't want to be rescued for some reason. Most fiendishly of all, they may find out their target is the Good Guy — the patron who recruited them is evil or corrupt.

The Climax Of The Adventure: Using their natural resourcefulness and martial arts skills, the heroes adapt and overcome, finding a way around the new obstacles so they can battle their way to victory! After a successful mission, they celebrate.

Potential Complications: The party may refuse to help the patron. Perhaps they hold out for more money, or simply aren't interested in the adventure he offers. This forces you to get creative, perhaps making the patron the villain so he can use evil means (*e.g.,* kidnapping DNPCs) to force them to do his bidding.

LOSS, RETRAINING, AND CONFRONTATION

How the Heroes Get Involved: This adventure begins like any other, but proceeds differently.

The Early Part Of The Adventure: Unlike most stories, where the PCs don't confront the main villain until the climax, here they somehow get to confront him early... only to have him soundly defeat them. Rather than killing them, he leaves them defeated, humiliated, and injured.

The Middle Part Of The Adventure: The heroes learn, through research or the help of a friendly NPC, how the villain defeated them so handily — he has a special technique or secret style (or, more rarely, a special weapon). They also learn of someone who can teach them this style, or a technique that counteracts it. They have to find this person (often an arduous adventure in itself!) and convince him to accept them as his students. After a long period of intensive, and often somewhat confusing, training, the PCs are ready to confront the villain on more equal footing. At this point they may have to fend off attacks from the villain (via minions), who's learned what they're up to; the PCs' teacher may even be killed, giving them further motive for revenge.

The Climax Of The Adventure: Now that they've re-trained, the PC confront the master villain again (though they usually have to fight their way

through his minions first). This time, the battle is a fair fight, with both PCs and villain using their utmost skill to triumph.

Potential Complications: It's hard to predict what PCs will do or how the dice will fall, so it's possible they may defeat the main villain (or come close to it) in the early confrontation. You should design the villain to make this as unlikely as possible, and if necessary include a foolproof way for him to escape (such as a Teleportation Ring).

Even worse, the PCs might lose the final, climactic, battle. This is even less likely, since strength of numbers is an important factor, but if it occurs you can, if appropriate, simply repeat the process. Enough retraining and they're bound to defeat him.

PROTECT THE DEFENSELESS

How the Heroes Get Involved: The heroes find a small business, neighborhood, village, or province that's being menaced by evil, such as supernatural horrors, criminal gangs, a cruel eunuch governor, bandits, or a villainous martial arts school. They may come across this place in their travels, or live there when the troubles begin — or maybe, as in *The Seven Samurai*, the inhabitants actively seek them out due to their reputations.

The Early Part Of The Adventure: The heroes arrange a first encounter with the bad guys, typically by waiting for them to come back for another round of marauding and crime. Then they use their martial arts skills to administer a sound thrashing, earning the accolades of the populace.

The Middle Part Of The Adventure: Having lost one or more groups of minions because of the PCs' efforts, the main villain gets proactive. He sends out groups of higher-powered minions (including some whose job is just to observe and analyze the PCs), investigates the characters, and perhaps even tries to warn the PCs away (by, for example, kidnapping or killing a DNPC). Some of the defenseless people may claim the PCs are stirring up the villain unnecessarily, and cause trouble for them as a way of trying to get them to leave.

The Climax Of The Adventure: Realizing that defensive tactics alone won't get the job done, the PCs take the fight directly to the main villain. This may require some investigation or scouting (to find his lair) and/or infiltration (to get inside his lair), but it always climaxes in a major battle. Usually the PCs have to defeat some powerful minions before they can attack the main villain.

Potential Complications: The PCs may not want to "waste their time" protecting some tiny village. If this happens, you need to give them a reason to change their minds, such as a DNPC who tries to help out and gets hurt, or a love interest who lives there. Another potential problem is that some PCs could get badly hurt or injured before the final confrontation, when they need to be in top condition. Be sure they have time to rest and recuperate, or access to healing, in case this happens.

THE SEARCH FOR PERFECTION

How the Heroes Get Involved: One or more PCs takes it upon himself to perfect his fighting techniques, learn something, or address his character flaws (Psychological Complications). This involves a quest both physical and personal.

The Early Part Of The Adventure: Some event — defeat at the hands of a superior fighter, the loss of a love interest who can't cope with his personality, or the like — confronts a character with his own deficiencies. A wise NPC recommends that he leave his home; travel is, after all, broadening. The PC and his friends set out on a journey of discovery.

The Middle Part Of The Adventure: During their travels, the characters have several mini-adventures, often ones tailored to broaden their horizons or confront the main character with the problems he's trying to correct. As they earn Experience Points, the PCs improve themselves (often by buying off Complications) and start to overcome their personal difficulties... but they also accumulate a rogues' gallery of enemies and adversaries.

The Climax Of The Adventure: Eventually, the PCs improve enough to take on the problem that originally led to their quest (or an enemy they met early on, if the motivation was a more personal problem). Now events maneuver them into a battle with this enemy, who's probably hired some of the other enemies they've made along the way to help defeat them. (On the other hand, an honorable enemy may choose to side with the PCs.) In a final confrontation, the PCs defeat the villains and return home better people.

Potential Complications: This plot (almost a campaign framework) creates personal campaigns with episodic stories, which not all players may enjoy. Make sure all the players know what you have in mind, and approve, before you start the game.

"YIELD AND YOU NEED NOT BREAK:
BENT YOU CAN STRAIGHTEN,
EMPTY YOU CAN HOLD,
TORN YOU CAN MEND;
AND AS WANT CAN REWARD YOU
SO WEALTH CAN BEWILDER. "

– LAO TZU, *TAO TE CHING*

schools, to members of the government, to greedy criminals. The PCs need to keep their wits about them and their weapons ready if they are to survive.

Troublemakers: A group has moved into the local area and is causing trouble. This group can be a criminal gang, a rival martial arts school, a corrupt official's personal guard, or a troop of foreign nationals. They may harass or even assault decent townsfolk, extort money and goods, or just engage in fights for the sheer fun of it. Eventually, they assault or harm the PCs (or one of their friends), and it's time to fight back.

Instant Plot Generator

If you're pressed for time, use the accompanying instant plot generator to create Ninja Hero scenarios. Pick one from Column A, one from Column B, and one from Column C — or roll randomly, using two dice. Of course, you'll have do a little work to flesh out the details of who (A) does what (B) to what (C), but building on the basic framework shouldn't take too long.

NINJA HERO INSTANT PLOT GENERATOR

First Die	*Second Die*	*Column A*	*Column B*	*Column C*
1	1-3	A corrupt official	Assault	A bridge or pass
1	4-6	A ghost	Attack	A bowl of ashes
2	1-3	A group of revolutionaries	Defend	A broken sword
2	4-6	A kung fu master	Destroy	A hidden fortress
3	1-2	A lone swordsman	Duel	A magic flower
3	3-4	A one-armed swordsman	Escort	A magic sword
3	5-6	An army	Find	A princess
4	1-2	An army general	Hide	A sacred scroll
4	3-4	An evil eunuch	Infiltrate	A village
4	5-6	Eight ninja	Protect	An island
5	1-3	Four assassins	Recover	Two children
5	4-6	Seven samurai	Steal	An important official
6	1-3	Three brothers	Replace	A wise scholar
6	4-6	Two Shaolin monks	Curse	A pious monk

Dealing With Disconnects

One of the most important things to remember when GMing a Ninja Hero campaign is this: what works in the movies may not work during play. The reason for this is simple — the writer of a manga or movie controls all the characters' actions, while you only control your NPCs, not the main characters (the PCs). In addition, an author can incapacitate a character for as long as he needs without any difficulty, whereas you'll have to deal with bored players if you sideline some of the PCs while the others remain free to act.

Here are some suggestions about how to deal with "disconnects" common to the Martial Arts genre.

LETTING THE STUNNED FOE RECOVER

In many genres, it's common for characters in combat to press any advantage they obtain — including Stunning a foe. Once a character is Stunned, that often signals the end of the fight, since he can't react while his opponent keeps pounding on him until he's Knocked Out or dead.

Many Martial Arts stories, particularly those centered around tournaments or similar competitions (such as the movie *Bloodsport*), don't work this way. For some reason — perhaps to satisfy honor, perhaps because it looks good on-screen — a character who Stuns another fighter backs off and gives his opponent the chance to recover from being Stunned. Even dishonorable or villainous fighters do this, often as a way of expressing contempt or scorn for their opponents. A character usually only allows a foe to Recover once or twice (mercy has its limits, even among honorable warriors), and never grants such leniency toward the end of a fight, but he still does it at first.

If you want to simulate this sort of scene in your games, you have to convince the players to go along with it. Most gamers aren't the type to stand around and let a Stunned opponent shake off the effects and keep fighting. You should decide why a fighter would let his opponent recover from being Stunned this way. Is it a case of honor over expediency? Is it local custom? Do characters like to prolong fights? Decide on a reasonable explanation and let the players know what it is so they can accept it in the context of the game.

A similar situation occurs in games featuring a lot of weapons combat. In this case the pause usually doesn't come after one character is Stunned, but when one character loses his weapon. The pause lets the disarmed fighter recover his blade so the fight can resume on equal footing. The explanation in this case is almost always honor — it's not honorable to kill an unarmed man, nor does it show off the character's skill with weapons.

Incorporating this aspect of martial arts combat into your games means a character who Stuns his foe simply has to refrain from attacking his opponent until the opponent recovers from being Stunned. If players aren't willing to do this voluntarily, the GM can require it as a rule, or penalize merciless fighters by awarding them fewer Experience Points, imposing a *Negative Reputation* Complication, or the like.

In at least one subgenre — Video Games — this "bit" doesn't apply. In those settings, stunning (or "dizzying") an opponent isn't only a desired effect, it's practically encouraged! Characters in these games shouldn't think twice about striking a Stunned foe (especially if they can use a spectacular "combo move" to do it!).

PAUSING FOR LAST WORDS

Invariably, when two characters engage in a fight to the death the loser manages to utters a few final words before dying (sometimes he makes quite a speech!). This doesn't always translate well into a roleplaying game setting, where characters

are either conscious or dead, without a "last words" middle ground before they expire.

Fortunately, it's not too hard to arrange matters to allow for this in a Ninja Hero game, if you want it. First of all, it's possible for a *HERO System* character to be at negative BODY (dying) but positive STUN, which makes it easy for him to talk a while before perishing. In other situations, the GM simply has to fudge things a bit, allowing a character just enough time for a soliloquy (an action which takes no time) before death takes him.

Typically a soliloquy only provides a little dramatic effect. In appropriate situations, the GM may allow a dying character to impart a final clue, or perhaps even make his soliloquy a Presence Attack to rally his comrades.

SAMURAI DUELS

Similar to "last words" moments are scenes in samurai movies where two katana-wielding warriors rush at each other, strike, keep moving, and then stop, both standing stock-still until one of them — the one who got hit — falls over.

Reproducing this in a game, where players know what they rolled on the dice and instantly have a good idea whether they hit a target, requires a little effort. Have the player make an Attack Roll as normal, but in such a way that only you can see the result. For example, maybe he has to roll the dice so they land behind your GM's Screen. This allows you to determine who hits, and to describe it in the most dramatic terms. For example, instead of saying "Oh, you got him. He stands for a minute and then falls over with a thud," try this: "Shin and Jiro pass with a flash of blades. Both come to a stop and stand still for a few moments in picture-perfect Kenjutsu stances. Then, Shin turns around as Jiro slowly slumps to the ground."

Traditionally, in this sort of confrontation, one character dies (or suffers grievous injury), while the other — the superior warrior — suffers not a scratch. In situations where a PC duels an unimportant NPC, you can simply assume that if the PC hits, he automatically kills his opponent without being hit in return. For major NPCs, though, it's probably best to let both characters make their Attack Rolls, and damage rolls if necessary, to preserve game balance.

SPLITTING UP THE PARTY

A common literary effect involves splitting up a group of characters into two or more smaller groups. Although this works well in a film or book, in a roleplaying session this can be a very bad idea. Splitting up a party of PCs causes numerous problems: some players sit around bored while their characters are off-camera; players know *exactly* what the other group is doing, ruining the dramatic tension normally inherent in the situation; you have to keep track of two groups.

The easiest way to avoid this problem is simply never to split the party. If you have to do it, do it sparingly, and try to move between groups at short intervals so no one gets bored. Alternately, if the off-camera players are willing, have them take the part of NPCs so they remain involved with the story.

A VILLAIN FOR EVERY HERO

In many Martial Arts stories, a group of characters gets whittled down one by one as they approach their objective. At certain points the group meets a villain who's the specific nemesis of one of the characters. That character stays behind to fight his nemesis, while the rest of the party moves on. Usually, only the main hero (or the hero and his sidekick) makes it to the final objective (and meets *his* nemesis, the main villain).

Although this is a perfectly valid (and exciting) literary stunt, it suffers from all the problems that splitting up the party does, plus more (like resolving what happens if a lesser PC defeats his nemesis and then tries to catch up with his comrades). Only if the players want to play along with something like this should you attempt it — and even then, you may want to wait and run all the fights simultaneously to save time and minimize boredom.

Keeping Your Campaign Fresh

One of the biggest problems you'll face over the course of your Ninja Hero campaign is how to keep it from becoming dull and boring. Although the campaign may initially seem new and exciting, after a while the plots become repetitious and predictable. A new villain moves into town, shows off his unstoppable new martial arts style, and proceeds to beat up anyone who doesn't agree with him. The PCs, after losing a fight or two to the villain and his minions, get together to train, develop a counter to the villain's style, and proceed to show him the error of his ways. Sound familiar? It should; it's the basis for an uncountable number of cheaply made Taiwanese "chop-socky" films. Interestingly enough, the answer to this dilemma can be found in another field of popular martial arts media: video fighting games.

The makers of video fighting games face the same situation as the Ninja Hero GM — they have to keep the players entertained. And their fanbase is far more demanding. If a new game doesn't hold anyone's interest, no one will play it, and if no one plays it, the game loses money. Gamemasters face the same problem; if their game doesn't hold anyone's interest, no one wants to play in it, and no one has any fun (the GM most of all).

The video fighting game solution is to constantly update the story line and the style of gameplay. For Ninja Hero GMs, this means not being afraid to change the scope of the game as the campaign progresses.

Look at it this way: with each new release in a video fighting game series, the game adds new characters and removes some of the older ones. Sometimes missing characters simply retire

IT DOESN'T MATTER IF YOU KILL ONE OR A HUNDRED. THEY CAN ONLY HANG YOU ONCE.

– ORIN (ISUZU YAMADA), YOJIMBO

(whether due to lasting injuries or because they resolved their reason for fighting); others are killed in combat or just vanish for unexplained reasons. New characters often have some connection to older characters; they may be blood relatives, former students, old foes, Hunters, or long-lost friends. As the story evolves, so does game play. Individual characters may gain new powers, while new game programming may make previously unique/impossible attacks and techniques available to all characters.

You can (and should) apply these same ideas to your own game. If the players become bored or lose interest in the campaign, find out why. Are they tired of dealing with a certain character? Then retire that NPC and bring in a replacement — one who's sufficiently different to intrigue them. Have fights become routine? Perhaps it's time to allow some new powers into the game, or to otherwise change the look and feel of combat. Don't be afraid to let the game evolve, either with regard to the story or in terms of power level. Such changes are typical of the Martial Arts genre.

But don't make such changes willy-nilly. If you're going to alter the scope or nature of your campaign, make the players aware of what you intend to do, and use them (if possible) as a catalyst for the changes. If you decide to eliminate an unwanted NPC, don't just have him disappear — let the PCs remove him in some way (or at least assist with the effort). Alternately, maybe the new NPC you want to introduce gets rid of the old NPC as a way of "upping the ante" and showing the PCs how dangerous he is. Maybe he reveals that the old NPC was a mere underling of his who's now been "re-assigned"... to the graveyard.

When it comes to changing the power level of the game, create a plausible in-game way to do it. If there's a really powerful new villain in town, maybe this time when the PCs go for retraining you give them each 50 Experience Points to spend on new abilities. Whatever the case, you should make the changes part of the story line instead of simply letting them "happen."



"What kills the enemy is anger, what gets the enemy's goods is reward."

– Sun Tzu, *The Art of War*

Gamemastering Ninja Hero Complications

The PCs' Complications are built-in plot hooks for you to use — ways to cause endless amounts of trouble for the players and their characters, draw new characters into the game, and keep a party of characters together. Here are some suggestions and ideas about ways to use Complications to help you run your Ninja Hero campaign; you should also refer to the Complications section of Chapter Four.

DEPENDENT NON-PLAYER CHARACTER

In a Martial Arts game, you should make a DNPC more than just the "victim of the week." There are plenty of more creative ways you can use them. For example, even when they're not being assaulted by villains, DNPCs can draw characters into scenarios. A DNPC may run afoul of someone the PC wants to avoid, with the PC challenged to a duel as a result. Perhaps the DNPC is the player's student, and somehow insults the villain (or perhaps the student beat one of the villain's students and the villain wants to exact revenge). Characters out to "get" a PC might engineer harmless incidents to provoke a hero into rash action, or to warn the hero off. Or the DNPC might decide to defend the PC's honor and engage in rash actions of his own (this seems to be especially true of DNPCs defined as students or sidekicks). If a single DNPC might be too restrictive to a character, let the PCs take Floating DNPCs (see 6E1 417).

DNPCS BY GROUP

You might also want to consider allowing a *PC group DNPC* — an NPC the entire group of PCs swears to protect. In other words, all the PCs buy the same character as their DNPC (though you may wish to allot -5 points for the Complication, since the DNPC has a lot more protectors than a standard DNPC). The DNPC could be almost anyone — the child of a local lord, the heir to the throne, the last surviving member of the royal family on the run, or even a simple merchant trying to get home — as long as all the PCs have a vested interest in ensuring his safety. This is a great way to bring a group of otherwise disparate PCs together for an extended adventure until they form ties of their own.

ENRAGED

Enraged, by its very nature, gives the GM plenty of ways to trouble a PC — particularly in a campaign set in Asian cultural areas, where diplomacy, poise, and "face" are often valued. Odds are, sooner or later events will provoke a PC into hitting (or even killing) someone he shouldn't, and that creates stories in and of itself as the PC and his friends try to avoid government officials, cover up the misdeed, justify the PC's actions, or escape from new Hunteds acquired because of the incident.

HUNTED

Much like a DNPC, a Hunted provides an excellent way to bring a group of PCs together and keep them together. A common Hunted can, in fact, *force* a group of characters to stay together, if only because there's strength in numbers. The exact nature of the Hunted depends on the campaign, of course. In a game set in ancient China, the Hunted might be an evil eunuch oppressing a province and ruthlessly executing all known martial artists in the area. In a feudal Japan game, the Hunted might be the forces of a rival warlord, pursuing the survivors of a recent battle he won. In a Pulp-era game, the Hunted could be the Japanese, looking to eliminate any troublesome Kung Fu masters in Manchuria.

Regardless of who the Hunted is, try to use him creatively. Not every encounter between him and his quarry needs to be a dramatic battle. Instead, Hunted can strike at the PCs in more subtle ways. They can aid their enemies, tell bounty hunters where to find them, harass their loved ones, smear the character's reputation, and so forth. Imagine how angry the PCs will be when they discover that their old adversary, Tai Jing, helped the local evil eunuch track them down! In short, let the Hunted influence the game, even if he's not always "on stage."

NEGATIVE REPUTATION

Much like Enraged, Reputation makes an excellent GMing tool. You can use one to embroil a character in unwanted fights (when his Negative Reputation is one that attracts challengers eager to take down the "top gun") or earn the character unwanted attention (for Negative Reputations such as "Brutal In Combat," or which bring the character unwanted students). As with Hunted, you don't have to restrict Negative Reputation just to combat situations. Characters may find their Negative Reputations precede them, so innkeepers refuse them rooms, merchants don't sell to them, townsfolk flee their approach, and the local law

CUTTING A ROPE

The ability to cut a length of rope depends on the special effect of the attack used. Virtually all normal attacks (such as punches, kicks, clubs, and staff weapons) cannot damage a length of rope, especially if there's any slack available. Edged attacks (such as knives and daggers) can saw through the rope, while extremely sharp edged weapons (axes, katana, some pole weapons) might cut through in a single swing. Ch'i powers can burn through rope easily. When dealing with edged weapons, figure a standard thickness of rope (such as normally used for climbing) has 1-2 PD/ED. Thin ropes only have 1 PD/ED, while thick ropes (such as the hawsers used on ships) have 3+ PD and slightly less ED. The BODY given is for a standard thickness of rope, thin ropes have but 1 BODY, while thick hawsers have 3-5 BODY.

COMMON MARTIAL ARTS SCENERY

Material Or Object	*PD*	*ED*	*BODY*
Furniture			
Bar Stool	4	3	5
Bench, Small	3	2	2
Bench, Large	3	2	4
Chair	3	2	3
Display Case	2	2	4
Japanese Paper Wall	(2)	(1)	2
Priceless Porcelain Vase, Small (12"-24" tall)	2	3	2
Priceless Porcelain Vase, Medium (24"-48" tall)	2	3	3-4
Priceless Porcelain Vase, Large (48"+ tall)	2	3	5-6
Railing (for Stairs and so on)	4	3	2
Stairs, Wooden	5	3	12
Table	4	3	5
Window, Cinematic	(1)	(1)	1
Window, Realistic	(1-2)	(1)	1
Wooden Support Post	4	3	5
Miscellaneous Outdoor Items			
Bamboo Tree, Small	3	3	5
Bamboo Tree, Medium	4	3	8
Bamboo Tree, Large	5	4	11
Boulder, Small	5	10	7
Boulder, Large	5	10	13
Rake	2	2	1
Stone Garden Lantern	5	8	3
Street Lamp	5	6	6
Telephone Booth	3	4	6
Weapons			
Polearm	4	4	5-7
Pool Cue	3	3	3
Staff	4	4	4
Sword	4	4	4-6
Miscellaneous			
Cart, Vendor	3	3	8-12
Chain, Length of (4'-6')	5	8	1-3
Ice, block of	4	3	6-12
Rope, Length of (5'-8')	Special	Special	1-2
Sack of Grain	2	2	5
Statue of Buddha, Small, Wooden	3	2	3
Statue of Buddha, Medium, Clay	3	3	3-4
Statue of Buddha, Large, Stone	6	8	8-10
Statue of Buddha, Giant, Bronze	8	12	18-20
Trash Can, Metal	4	6	4
Wooden Crate, Small	4	3	4
Wooden Crate, Large	4	3	7

either asks them to leave town, or simply arrests them and tosses them in prison.

PHYSICAL COMPLICATION

Most Physical Complications affect a character's combat performance and don't require any additional attention from the GM to impact the game. However, you do need to consider how to handle the situation when a PC "picks up" a Physical Complication during play due to injuries suffered in battle. If you're using the Impairing and Disabling rules, you need to make sure your players understand that, and understand how strictly you intend to enforce it. Although players may not care for the idea of their characters being permanently maimed, that happens frequently in the genre. Moreover, it's often the catalyst for a character to develop a unique new martial arts style or weapon.



PSYCHOLOGICAL COMPLICATION

Psychological Complications, particularly codes of honor and oaths of loyalty, are common in the Martial Arts genre. They're a great way to embroil a character in adventures, or inflict moral dilemmas upon him (especially when there's an inherent conflict between two of his Psychological Complications, or two aspects of a code of honor). It's important for players to handle martial arts Psychological Complications (like *Code Of The Bushi* or *Code Of The Chinese Knight-Errant*) properly; ignoring or mishandling them runs contrary to the Martial Arts genre (and role-playing in general). See Chapter Four for a list of Psychological Complications appropriate for Ninja Hero characters.

SOCIAL COMPLICATION

You can use some Social Complications to bring a group of PCs together. *Minority* works well for this, especially if the game involves a group of Chinese nationals fighting to assert their independence from an outside force. You can also make a Social Complication central to the overall plot of a campaign. For example, if the PCs are bandits (in the Robin Hood mold), then maintaining their cover identities and keeping their activities secret is an important element of the campaign.

The Ninja Hero Environment

The ability to break boards is almost a given for a martial artist. Many styles specifically teach such breaking exercises, and judge the ability to break boards and the like when considering students for promotion to the next rank. It's not unheard of for real world martial artists to be able to break boards, bricks, and cinderblocks, and with the proper training a stylist can shatter impressive stacks of clay tiles or bricks, or blocks of ice. Naturally, Cinematic and Wuxia stylists are capable of even greater demonstrations of power, and routinely punch down walls, smash trees, and reduce large rocks to fragments. Anime warriors go even further — when two high-powered Anime martial artists fight, they often leave the countryside in ruins, with flattened buildings and smoking craters marking the combat.

You should populate any fight scene with interesting objects for the characters to fight around, on, under, and even with. Missed attacks (especially *ch'i* blasts and the like) should destroy whatever scenery they hit, and you may also want to consider the same effect those for hand-to-hand attacks which miss their intended targets.

The text box on page 297 lists the PD, ED, and BODY values for a variety of objects commonly found at martial arts battle sites. You can use this list to create new objects and can alter the items on this list, if needed, to represent specific custom-made objects.

MARTIAL ARTS VILLAINS

The villain or villains opposing the PCs are one of the most important elements of a Ninja Hero campaign. This section discusses the art of creating interesting Martial Arts villains, and how to use them in the campaign.

What Makes A Good Enemy?

The question of "what makes a good villain?" confronts animators, filmmakers, writers, video game programmers, and GMs alike. The right villain can either make or break a Martial Arts adventure, and while interesting villains can draw players into a campaign and get them involved, dull or boring villains can virtually kill a game session.

To create a "good" villain, you need to find ways to ensure the players (not to mention their characters) remember him long after a game session ends. That means he's got to be *distinctive*, and there are three ways to do that. You can use one or more of them; the best villains often combine all three.

The first is to make the villain *visually distinctive* (a common tactic in video games and other visual media). Perhaps the villain is a foreigner and uses an unknown and distinctive fighting style, has a unique or rare weapon, or simply looks, dresses, acts, and/or talks in a strange and unusual manner.

The second method is to make your villain *psychologically distinctive* — in other words, making him stand out because of his personality. Ask yourself why he opposes the heroes. Is he a mercenary, a man who fights for the sheer enjoyment of fighting, or a greedy or ruthless person seeking to remove obstacles to his plans of oppression? Alternately, he may be an honorable man, thrust into the role of "villain" by unfortunate circumstance or misunderstanding (Martial Arts stories, with their frequent emphasis on honor, are the perfect showcases for such "bad" guys).

Third, you can make him *dramatically distinctive* — memorable because of his central role in the campaign, a particular character's background, or both. Villains linked to the PCs in some way have a firmer footing in the campaign, and a stronger presence in the minds of the players. You should look for ways to connect established and newly introduced villains to one or more PCs (if possible), since these connections can provide excellent plot hooks.

One thing all GMs should remember about villains: less is more. Resist the urge to throw your most favorite, powerful villains at the heroes at the outset of a campaign. Let the PCs work their way up through the ranks, fighting minions and more minions, before they get the chance to challenge your best bad guys. This way, you'll have time to establish the major villain as a powerful presence, and can build up his reputation before the PCs actually meet him.

A perfect example of a villain central to both a campaign and a specific character is Lord Hikiji in Stan Sakai's comic series *Usagi Yojimbo*. Lord Hikiji is a human in a world dominated by anthropomorphic animals, which makes him visually distinctive and unusual. He killed Usagi's father, indirectly killed Lord Mifune (Usagi's master), and gave Usagi his distinctive facial scar. Finally, Lord Hikiji desires to conquer all of Japan, and Usagi has run afoul of his plots and agents many times. Thus, although Usagi rarely sees Lord Hikiji himself, he's crucial to both the world of *Usagi Yojimbo*, and to Usagi's origin story.

BALANCING VILLAINS

As the GM, you have (in effect) an unlimited number of Character Points to work with when building villains, so you're under less of an obligation to build balanced characters in the sense of limiting yourself to the campaign guidelines or taking the right amount of Matching Complications. But you still have to consider the issue of villain balance *versus the PCs*. For those purposes, you can organize villains into three distinct groups — Lessers, Equals, and Greaters — based on their Character Points and power levels relative to the PCs.

Lessers — low-end, low-powered villains, such as gang members, soldiers, minions, and common thugs — don't require many Character Points; they're usually too weak to present much of a threat to any one PC, much less a whole group (that's why minions always attack in large numbers).

Greaters — high-powered villains, such as evil Old Masters, video game-style "boss" characters, and would-be world conquerers — require so many Character Points you shouldn't even bother trying to balance them; they should threaten the entire PC group. A villain intended to face the entire PC group in combat must be much more powerful than any one PC. The PCs have to work hard to defeat such a foe, often spending points to buy Teamwork and other special abilities specifically to overcome him.

You have to give the most thought to Equals — the mid-ranged villains, the ones who balance against the PCs both in numbers and in Character Point totals. These villains fight the PCs on equal footing; typically the heroes must defeat them before they can tackle the main villain. However, even though mid-ranged villains are similar to the heroes in numbers, Active Point totals, and the like, they don't have to be perfectly balanced game play-wise. Villains often specialize in a specific martial art or weapon much more so than PCs can (giving them higher CVs, more maneuvers, more special abilities, and sometimes more DCs). You can also design a mid-range villain to exploit a PC's weaknesses (just don't overdo it, or do it frequently; it's unfair and discourages well-rounded PCs). Naturally, once the villain loses his special weapon, or the PCs neutralize his technique, his advantage vanishes and he's much easier to defeat.

SANJURO: YOU'RE ALL TOUGH, THEN?

GAMBLER: WHAT? KILL ME IF YOU CAN!

SANJURO: IT'LL HURT.

– SANJURO (TOSHIRO MIFUNE) CONFRONTS A GANG OF GAMBLERS IN *YOJIMBO*

SHO'NUFF: AM I THE MEANEST?

SHO'NUFF'S GOONS: SHO'NUFF!

SHO'NUFF: AM I THE PRETTIEST?

SHO'NUFF'S GOONS: SHO'NUFF!

SHO'NUFF: AM I THE BADDEST MOFO LOW DOWN AROUND THIS TOWN?

SHO'NUFF'S GOONS: SHO'NUFF!

SHO'NUFF: WELL WHO AM I?

SHO'NUFF'S GOONS: SHO'NUFF!

SHO'NUFF: WHO AM I?



SHO'NUFF'S GOONS: SHO'NUFF!

SHO'NUFF: I CAN'T HEAR YOU...

SHO'NUFF 'S GOONS: SHO'NUFF!

– SHO'NUFF, SHOGUN OF HARLEM, PUTS ON A SHOW FOR THE CROWD IN *THE LAST DRAGON*

Villain Motivations

Building your villain is only half the battle. You also need to run him as part of the campaign; if you run the villain well, the players will remember him even if their characters defeat him easily.

When you create a villain, perhaps the most important aspects of him is his motivation. What makes him do what he does? Few (if any) people actively think of themselves as "evil"; they have specific reasons for their conduct, often ones that (in their eyes) completely justify their actions. Some of the motivations common to Ninja Hero villains include:

BLOODLUST

This sort of villain likes to hurt people and has little to no compunctions about killing his foes. He's rarely a main villain, but is often a feared and powerful high-level minion. He lives for battle, and likes to start, engage in, and win fights. He's a particularly dangerous opponent, one who's quick to exploit any weakness, usually ignores any attempts to surrender, and often uses attacks and techniques designed to inflict maximum injuries. He's also highly likely to attack innocents. He often has Enraged, Negative Reputation, or Psychological Complications such as *Bad Tempered, Casual Killer, Cruel And Brutal, Likes To Hurt Foes*, or *Vicious Fighter*.

GLORY

This villain only wishes to enhance his own reputation (or that of his country). Everything (or almost everything) he does is designed to call attention to his deeds and to prove his greatness. Often self-centered, and only willing get involved in a situation if he can use it to enhance his own stature and reputation, he may even manipulate events to make himself look better. Taking the adage "All's fair in love and war" to heart, he engages in bribery, fraud, kidnapping, and even murder to ensure that his reputation and notoriety remain untarnished. (A few examples of this sort of villain avoid such behavior; they genuinely want to earn their glory fair and square.) He often has a great deal of wealth and personal power, as well as such Psychological Complications as *Arrogant, Self-Centered*, or *Only Concerned With Personal Image*.

GREED

A classic motivation, greed drives villains to accumulate as much wealth as possible. (In the Martial Arts genre, some characters are greedy for knowledge instead of money.) Common bandits, avaricious officials, and powerful crimelords all tend to have this motivation, often mixed with a desire for power as well (see below). Psychological Complications such as *Greedy*, often coupled with *Ruthless* or *Self-Centered*, are common; greedy characters often don't care who they have to hurt to get what they want.

PERSONAL SUPERIORITY

A Martial Arts character with this motivation is often the least villainous of villains. He fights not for glory, money, or revenge, but to prove his own superiority and self-worth. However, little else matters to the character, and trying to get him to do anything *but* fight is often impossible. He'll go out of his way to challenge characters with reputations as skilled fighters, sometimes even arranging events to put them in situations where they *have* to fight him... and he'll go on fighting even if a building is collapsing around him.

Once a personal superiority villain starts fighting, he usually fights honorably, without tricks or cheating; it wouldn't prove his superiority if he won by underhanded means. On the other hand, if he feels an opponent doesn't live up to his reputation as a skilled fighter, or isn't fighting as hard as he can, he might just decide to teach his opponent a "lesson" involving grievous (even deadly) injuries.

Personal superiority villains normally aren't main villains, but often serve one as a major minion. They usually have Psychological Complications such as *Arrogant, Honorable*, or *Overconfidence*, plus a Negative Reputation as a ruthless fighter.

POWER

The powerhungry villain is similar in many respects to the greedy villain, but instead of money he craves power — be it political, military, martial, mystical, or all of the above. In many settings, this sort of villain is the most dangerous of all, utterly ruthless and obsessed with his goal. He'll do whatever he must to get what he wants, and usually has plentiful resources (money, land, troops, weapons) to help him. He's often the campaign's main villain, built on an epic scale, and has Psychological Complications such as *Powerhungry, Craves Power And Influence, Disdain For The Weak*, or *Megalomania*.

REVENGE

This character has just one thing on his mind: revenge. Someone, somewhere, at some time insulted, harmed, or otherwise dishonored him, and now he wants his revenge. He'll stop at nothing to see it done, and is often frighteningly persistent. He becomes a villain, rather than just an annoying NPC, when he lets his desire for revenge overcome his desire to see any sort of justice done. A samurai who swears to avenge his master's death by slaying his master's killer is a hero, but if he burns down an inn to do it (thus killing numerous innocents), he's a villain.

One interesting twist is to create a vengeance-seeking villain who doesn't have a valid case for seeking revenge. Perhaps he's after the wrong person, or maybe he just imagined the insult. But he's still determined to obtain his revenge, and won't listen to reason when the PCs try to dissuade him.

The revenge-seeking villains are usually minor characters, though one who's after a PC may appear frequently and cause a great deal of trouble. Common Psychological Complications for such villains include *Hunting X* (where "X" is their target), *Vengeful, Seeks Vengeance, Single-minded*, and *The Ends Justify The Means*.

THRILLSEEKING

The thrillseeker lives to match wits with authority, the law, and others in positions of power. Usually a solo operative, he might be an assassin, a mercenary, or a thief, but his main desire is to get into, and then safely get out of, dangerous situations. An even more dangerous form of thrillseeking villain is the one who acts as a villain for "kicks" and has little regard for the welfare of others. To make matters worse, thrillseekers of either type tend to be unconventional in their methods and unpredictable in their actions. In a campaign, the former type of villain might just be a pest, but the latter may present a lethal threat, especially to innocent bystanders. Thrillseeking villains often have such Psychological Complications as *Adrenaline Junkie, Overconfidence, Reckless*, and, of course, *Thrillseeker*.

Villain Archetypes

Just like every other genre, Martial Arts stories often feature certain readily-identifiable villain stereotypes. These include:

THE BIG BOSS

"Big Boss" is a longstanding Martial Arts genre term for "master villain." Most of the major villains the PCs encounter who aren't Evil Masters will be Big Bosses.

Big Bosses, as the name implies, are often crimelords, although discredited Shaolin monks, evil eunuchs, military commanders, and warlords can all fit into this archetype. In any case, a Big Boss has a lot of power, not just physically, but politically and in the form of minions. He's normally the enemy of at least one (if not all) of the PCs, although he might once have been a PC's teacher and master.

The PCs typically encounter a Big Boss either when he moves into a "territory" they're already in (their home village, for example), or when they visit someplace they've never been before where the Big Boss already holds sway. Adventures featuring Big Bosses usually require the PCs to stave off attacks from the Boss's minions while they find ways to cripple his organization and then take him on personally.

Big Bosses are built as a Greater villain. Typically they're excellent fighters, a match for at least any one or two PCs, though a few fall into the Sydney Greenstreet "too fat to fight" category.

THE BROTHER/RIVAL

Once a member of the PC's school or family (or both), this character grew jealous of the PC's skill in the martial arts, or what he perceived as preferential treatment for the PC. Eventually, he dishonored himself in the eyes of his school and/or family (usually by unfairly attacking the PC, or trying to beat him by cheating), and was cast out. Now he's the PC's greatest enemy, and seeks to revenge himself for the humiliation and disgrace the PC "caused." In many stories, a Big Boss, Evil Master, or other main villain recruits the Brother/Rival and uses him as a weapon against the PC.

You should design a Brother/Rival as an Equal — the PC's dark twin, with similar fighting abilities but different motivations and goals. However, he may have a few more points of CV or DCs, since he focuses so singlemindedly on his fighting, or perhaps some extra dice of damage that activate only if his *Enraged: When Fighting PC* Complication takes effect.

THE BRUTE

Every Big Boss, and many Evil Masters, has at least one large, well-muscled minion to do his dirty work. Often slow of wit, the Brute works as an enforcer or collector of protection money — jobs depending more on intimidation and strength than smarts. His martial arts skills run toward Sumo Wrestling, Wrestling, Cinematic Brawling, or other styles that don't rely so much on swiftness and agility.

Typically, the PCs' first encounter the Brute early in the scenario, often in a situation where he can demonstrate his frightening strength by casually defeating a few normals. Later in the scenario, they meet him again, using their speed and skill to overcome his brawn.

You should build the Brute as an Equal — almost. He should have fewer points of SPD than the PCs, but higher STR, and perhaps a very high OCV with one or two signature maneuvers (typically Punch or Grab). His CON and REC should also be high; he's hard to put down and keep down.

A variant on the Brute is the Muscleman, who unlike the Brute is (a) smart, and (b) fights well — *very* well. He's got all the Brute's strength and resilience, plus the speed, agility, and quick wits of ordinary martial artists. He's not *quite* as good a warrior as the PCs — he may lack a point or two of CV, or a DC or two, on them — but his ability to shrug off damage should frighten the PCs, at least at first. He may also serve his boss as a Lieutenant (see below). Build him as an Equal.

THE CLAN ADVISOR

In Martial Arts stories featuring the PCs' clan, school, corporation, or like organization or group, one of the chief advisors to the group's leaders (and/or the PCs) is often a traitor who's colluding with the main villain. Typically he hopes to gain leadership of the group for himself, or to marry the leader's beautiful daughter, or to take revenge for some long-imagined slight. (In a few cases,

"Those who come seeking peace without a treaty are plotting."

– Sun Tzu, *The Art of War*

"BRUCE" LEROY GREEN: THOSE WHO ARE BOUND BY DESIRE SEE ONLY THAT WHICH CAN BE HELD IN THEIR HANDS.

SHO'NUFF: SEE, NOW IT IS MUMBO JUMBO LIKE THAT, AND SKINNY LITTLE LIZARDS LIKE YOU THINKIN' THEY THE LAST DRAGON, THAT GIVES KUNG FU A BAD NAME. GET UP, LEROY, I GOT SOMETHIN' REAL FO' YO' ASS IN THESE HANDS... AND I WILL NOT REST UNTIL EVERYBODY KNOWS THAT SHOGUN IS THE MASTER!"

– SHO'NUFF, SHOGUN OF HARLEM, CONFRONTS "BRUCE" LEROY GREEN IN *THE LAST DRAGON*

he's an *unwilling* traitor whom the main villain is blackmailing or coercing.) He works insidiously, giving cleverly-disguised bad advice and otherwise trying to undermine the group's position and power. At the same time, he keeps the main villain updated on what the group and the PCs are doing. When the PCs figure out what's going on, poetic justice usually steps in — either the main villain kills the traitor, or he dies in an accident as he tries to escape from the PCs.

Most Clan Advisors are built as Lessers; they're not intended to fight even a single PC one-on-one, though they do have some martial arts skills. They usually have lots of Interaction Skills and KSs.

THE EVIL MASTER

A highly skilled and powerful master of the martial arts, the Evil Master resembles the Big Boss, but he's usually the head of a school, ninja clan, or the like. He's usually more concerned with proving the supremacy of his style, school, or personal prowess than with acquiring wealth or power, though some Evil Masters intend to create a legion of unstoppable martial arts assassins, conquer the PCs' nation, or something equally nefarious. In some cases he's the Brother/Rival of the PCs' own master.

The Evil Master is a Greater villain. Typically he can take on all of the PCs at once and beat them easily early in the story. Once they retrain, learning secret techniques and counters for the Evil Master's own style, the PCs can defeat him.

THE EVIL MASTER'S DAUGHTER

Evil Masters often have daughters, whom they train to be skilled martial artists. Sometimes the Daughter is devoted to her father and his goals; she helps him to work toward them and scorns the PCs (though she may befriend them as a trick, later betraying them at an opportune moment). In other stories, the Daughter is wracked by indecision — she loves her father and defends him to the death, but loathes his evil nature and does not want him to triumph. The latter form of Daughter often becomes an ally of the PCs (at least temporarily), and may be a good love interest for a male PC.

You should build the Evil Master's Daughter as an Equal.

THE GO-BETWEEN

A messenger who carries orders from a Big Boss (or Evil Master) to his minions, the Go-Between also delivers ultimatums to people the Big Boss wants to bow to his will (such as the PCs). Go-Betweens range from simpering toadies, to insidiously clever diplomats, to powerful and clever fighters.

Normally the PCs don't fight the Go-Between; he has a sort of "diplomatic immunity," at least until the climactic fight scene. Even then, it's likely the Go-Between will sneak away from the battle, to return in a later adventure as the new Big Boss. You should build him as a Lesser or an Equal, depending on whether you intend to have him fight the PCs. He usually has a high PRE and lots of Interaction Skills.

THE LIEUTENANT/SENIOR STUDENT

Big Bosses, Evil Masters, and other major villains of all kinds usually have one or more lieutenants or senior students — well-trained, powerful assistants who help run the Big Boss's organization. As important members of the organization, Lieutenants should be designed as Equals; in most stories, the PCs must encounter and defeat a main villain's Lieutenants before proceeding to the final battle with the main villain himself (in some cases, the PCs may mistake the Lieutenant for his boss, until they defeat him). Each one should have his own personality and background, including a preferred fighting style, weapon, and/or special abilities.

THE SURVIVOR SEEKING REVENGE

Over the course of a campaign, or even a single long adventure, PCs tend to meet, defeat, and often kill their enemies. It's a staple of the Martial Arts genre that the dead enemies have siblings, widow(er)s, children, friends, and allies who seek revenge. In some cases, this is a simple matter of one evil person trying to avenge another. It becomes more complex when the Survivor is an honorable, kind, or good-hearted person bound by ties of blood and honor to avenge his evil relative. In the latter case, avoiding the terrible tragedy of having to defeat (and probably kill) so noble a person because of a pointless blood feud may take a lot of effort and sacrifice on the PCs' part. You should build this character as an Equal.

MARTIAL ARTS NPCS

Well-developed NPCs are as important to a Ninja Hero campaign as well-developed villains, for while the villains give the PCs someone to fight, the NPCs serve many roles that are nearly as important: provider of information; love interest; scenario motivation; and more.

The best Martial Arts NPCs are more than just "window dressing." A good NPC isn't just a cardboard cutout; he should have motivations and a personality all his own. That doesn't mean you need to prepare a character sheet for everyone the PCs might meet, though; for most NPCs only a single sentence (or a single word) description should suffice. The most important, memorable details ("old man, walks with a limp, Canton accent, cantankerous", "headstrong teenager, full of enthusiasm, sloppy dresser") are what you need to know. Go beyond visual appearance if necessary; accents, smells, and the like can all help bring an NPC to life. More important NPCs, or those whom you expect to interact heavily with the PCs, should have a more detailed background, possibly including a full character sheet, or at least a character brief.

NPC Motivations

Non-Player Characters are more than just foils for the PCs to order around and use as they see fit. They've got their own motivations, agendas, and plans (even if they're simple ones like "earn a living" or "survive this attack"). Some enthusiastically help the PCs; others shun them, inform the authorities about them, or even attack them. When creating NPCs for your Ninja Hero campaign, you should decide what motivates each one. That way you know how he'll react to the PCs and other in-game situations. A few common NPC motivations are:

CURIOSITY

The character is curious about the unknown. This might be scientific curiosity ("Why is the sky blue?"), investigative curiosity ("Where is Boss Lee hiding his ill-gotten money?"), or mere idle curiosity ("What does this button do?"). The character may follow the PCs to see what they're up to (eventually becoming either a help or a hindrance), or he may serve the PCs as a source of information (or gossip). Curiosity-afflicted NPCs also make great scenario-starters; they get in trouble easily, often find things they shouldn't, and otherwise get the action going.

GREED

This character wants material wealth. Unlike the villain who's motivated by greed, the greedy NPC usually isn't so blatant or ruthless about it. For example, a greedy merchant overcharges his customers and underpays his employees, while a greedy mercenary takes any job as long as the money is decent (even if that means betraying his current employer). Greedy characters also tend to be miserly, and often try to pay as little as possible for anything they might need (including the services of the PCs). In some cases, PCs can enlist the help of greedy NPCs by paying them, or by pointing out a threat to their money.

LOVE

Love, in one of its myriad forms, motivates many NPCs. A character may act out of love for an individual or for a group (such as a clan or a country), to win the love of an individual, or to prove his love for an individual. Depending on the form of love that motivates the NPC, his actions may be benign, bothersome, or downright dangerous.

Love often works best as an NPC motivation when it's love for one of the PCs — in other words, when the NPC is a "love interest" for a PC (either currently, or potentially). A love interest may provide significant help to the object of his affection, or become a potential hostage for the villains. In a story tinged by tragedy, the love interest may sacrifice himself to save or help the PC.

You should use love interests sparingly — too many of them, and they become routine, or the PC may start to abuse their affections by ordering them around. Killing love interests should be even more infrequent; it quickly becomes anti-climactic and loses its impact if it happens more than once or twice in a campaign.

REVENGE

The NPC seeks vengeance for some act that's disgraced his honor, clan, family, or school. He wants to find the person(s) responsible, and usually won't stop until he sees justice done. In some stories, this sort of NPC works at cross-purposes to the PCs (perhaps he wants to kill someone they like); in others, he tries to obtain the PCs' help with his quest. In some cases, the NPC may even want revenge against a PC, but since he's not a villain, that usually means he's suffering from a case of mistaken identity.

SENSE OF ADVENTURE

The NPC has gone out to seek his fortune in the world and travels about looking for new experiences and situations. Often young and somewhat naive, this sort of character may travel with PCs (especially if they seem to live an "exciting" life). He may or may not recognize a dangerous situation when it develops, and may or may not possess fighting skills.

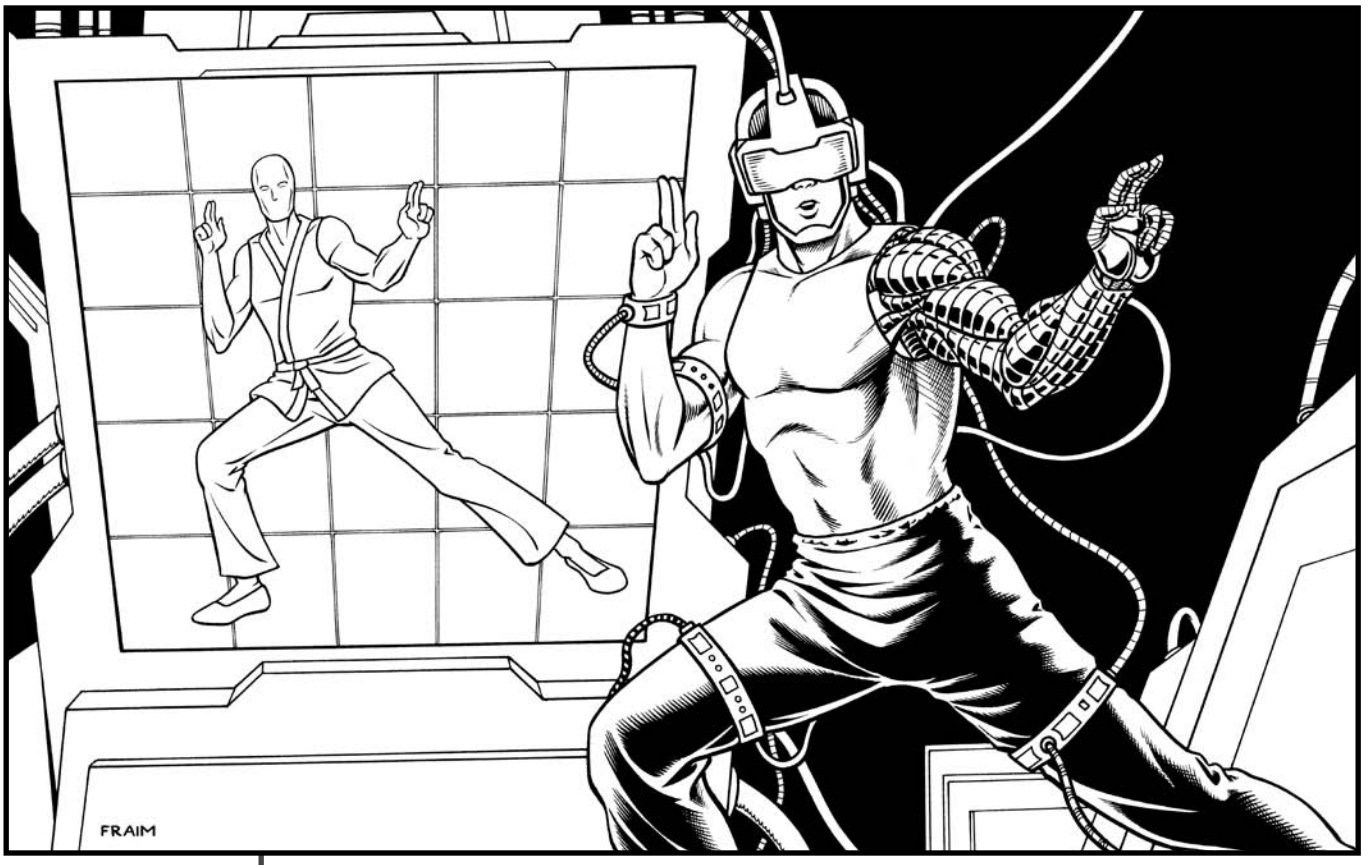
SENSE OF DUTY/RESPONSIBILITY

The NPC has a job to do and intends to do it well. Typically a member of a larger organization (a school or the Police Department, for example), or sworn to the service of a local lord, this NPC is usually hard to bribe and/or corrupt, but can be a staunch ally of the PCs in times of trouble if their interests align.

Alternately, an NPC may have a "Sense Of Responsibility" to a particular organization or community. Even if he sometimes seems a little shady or scruffy, his heart's in the right place, and the PCs can usually count on him when the chips are down.

"By victory gained in crossing swords with individuals, or enjoining battle with large numbers, we can attain power and fame for ourselves or our lord. This is the virtue of strategy."

– Miyamoto Musashi, *Go Rin No Sho* ("A Book of Five Rings")



NPC Archetypes

Non-villainous NPCs have archetypes just like villains do. In fact, many of them are the same — friendly or neutral versions of the villain archetypes.

THE CLAN ADVISOR

This character is just like the traitorous Clan Advisor, except he supports the clan and its goals with sound advice. Of course, the PCs have no way of knowing this, since both character types act in the same manner. The PCs have to learn from the advisor's deeds, not his looks, whether he's loyal or not.

THE LOVED ONE

This character is a PC's fiancé(e), lover, sibling, or spouse. Sometimes an unskilled "normal," sometimes an accomplished fighter in his own right, the loved one doesn't usually accompany the PC on adventures, but may if you need him to. Depending on the story and setting, the loved one may become a victim of the villain, spurring the PC to seek vengeance.

THE MASTER

In most campaigns the PCs' Master (be it their martial arts master, liege lord, or commanding officer) is an NPC. Normally a much better fighter than his students (or at least more knowledgeable), the Master lacks the PCs' youth, strength, stamina, and vigor. Virtually unbeatable in a sparring match, the Master's not tough or strong enough to fight the Evil Master and his students in open combat — that's why he trains the PCs for the task. Alternately, he may have some crucial Vulnerability the villain knows about.

THE MASTER'S BEAUTIFUL DAUGHTER

The Master often has a daughter who is also an accomplished martial artist. Genre conventions make her very beautiful, and quite capable of defending herself in combat. You can use her to provide a little extra "muscle" if the PCs need it, or as a potential love interest for one of the PCs (at which point the PC often gains a Rival in the form of a fellow suitor).

THE SHOPKEEPER AND FAMILY

In many Martial Arts stories, shopkeepers, their families, and other ordinary people (fishermen, restauranteurs, farmers, businessmen) abound. They're the NPCs who initially suffer the predations of the villain, and whom the PCs must protect from further harm. Over the course of the campaign, the PCs may develop a wide network of friends among the common folk, an important resource many villains overlook or scorn.

THE SURVIVOR SEEKING REVENGE

When a villain kills someone, the victim often has relatives who seek revenge. Many are inadequate to the task, and so it falls to the PCs to rescue and perhaps train them. A few are skilled enough to work side-by-side with the PCs to bring the villain down... though their rash desire for vengeance often causes them to overextend themselves and get killed by the villain.



BIBLIOGRAPHY & INDEX



APPENDIX

A GLOSSARY OF MARTIAL ARTS TERMS

Terms in this Glossary are in Chinese (C), Japanese (J), Korean (K), and American (A).

Ai (J): Harmony.

Aiki (J): Harmony of effort, harmony of force.

Anime (J): The Japanese name for their extensive animation industry and all animation in general. Usually pronounced "annie-may."

Bu (J): Military, martial.

Bushi (J): Warrior.

Cantonese (C): The common dialect of southern China and the city of Hong Kong. Currently, Hong Kong action films are shot in Cantonese (before 1970, they were usually shot in Mandarin).

Category One/Two/Three (C): Hong Kong's system for rating films. A Category One film is open to all viewers, while a Category Two is for those 16 and over. Category Three films feature nudity, explicit sex, and/or violence, and are for adults only.

Cattie (C): An old form of measure in China. One cattie equals .605 kilograms or 1.3 pounds. The historical figure San Te was said to be able to lift 400 catties.

Chanbara (J): Also spelled *chambara*, these are Japanese historical samurai dramas. Known for their violence and bloodshed, they often have the same loose historical basis as Hong Kong's wuxia films. The word *chanbara* comes from "chan-chan bara-bara," the vocal sound effect for swords clashing.

***Ch'i* (C):** Also spelled *chi* or *qi*, this term means spirit, breath, or energy. In some martial arts philosophies or styles it represents personal energy that a character can harness to create spectacular powers or effects. In Japan it's called *ki*, while in India it's called *prana*.

Ching Dynasty (C): The rulers of China from 1645 to 1911. Also known as the Manchus, the Ching replaced the Ming Dynasty, and are often the villains in many Martial Arts movies.

Ch'uan (C): Fist, boxing.

-Do (J, K): "The way of." When applied to the end of the name of a martial arts style, it implies philosophical teachings as well as martial arts training (for example, karate-do means "the way of the empty hand"). See *-Jutsu*.

Dojang (K): Training hall, school.

***Dojo* (J):** Training hall, school.

Fa (C): "The way of." *Ch'uan fa* means "the way of the fist"

Face: When used in Chinese films, it means "respect." "You will give me face!" is a common phrase in Hong Kong action cinema.

Feng Shui (C): "Wind and water." The art of geomancy, or influencing the flow of *ch'i* through a structure by configuring elements both within and without a building.

Gaijin (J): Outsider, foreigner. Often a derogatory term.

Giri (J): Duty, obligation.

Gung Fu (C): Chinese pronunciation of "kung fu." Bruce Lee used "gong fu" in his writings on the martial arts, but it was quickly replaced in the West by kung fu as the TV series of that name became popular.

Gup (K): Grade; ranks below black belt in Korean martial arts.

Hapki (K): Harmony.

Hopping Corpse: The bodies of the dead brought back to a semblance of life. Seen in many Hong Kong films dealing with the supernatural, these undead hop instead of walk, and are usually stiff in their movements. Strong and immune to harm, they usually appear in great numbers. Hopping corpses are loosely derived from the *chiang-shih*, or Chinese vampire (see The *HERO System* Bestiary).

Hwarang (K): "Flowering youth," an ancient term for a Korean knight (see *Hwarang-Do* in Chapter One).

Hyung (K): Forms, exercises, formalized training movements.

Jidai-geki (J): Japanese word meaning "period plays." It refers to such period samurai films as *The Seven Samurai* and *Yojimbo*. It's the source for the name "Jedi" in the *Star Wars* films.

Ju (J): Compliance.

-Jutsu (J): "The art of." When applied to the end of the name of a martial arts style, it indicates that this is primarily a combat system (for example, karate-jutsu means "the art of the empty hand"). See -Do.

-Ka (J): Suffix meaning "practitioner of" (for example, judoka means "judo practitioner")

Karate (J): Common name for a wide variety of Japanese martial arts styles. To most Westerners, all martial arts are usually "karate" or "kung fu." Literally translates to "empty hand" ("kara" empty, "te" hand). Originally it meant "China hand."

Kata (J): Forms, exercises, formalized training movements.

Ken (J): Sword.

Ki (J): Spirit; breath; energy. See *Ch'i*.

Kiai (J): The Japanese war shout.

Kobu (J): Old-style fighting.

Kuen (C): Forms, exercises, formalized training movements.

Kumite (J): Free sparring training exercise.

Kung Fu (C): Generic name for Chinese martial arts. Translated literally it means "hard work," or "skill acquired after long practice." Thus, any craft (not just martial arts), demonstrated with great skill, can be said to show "strong *kung fu*."

Kwon (K): Punching, or hand.

Kwoon (C): Training hall, school.

Kyu (J): Grade, ranks below black belt in Japanese martial arts. It also means archery (Kyujutsu is the art of archery).

Lion Dancing: Chinese folk-art in which participants dress up in fanciful costumes resembling some sort of mythical beast (the ancient Chinese had no idea what a real lion looked like). Lion dancing is a traditional skill of martial arts masters, and is commonly seen in many martial arts films.

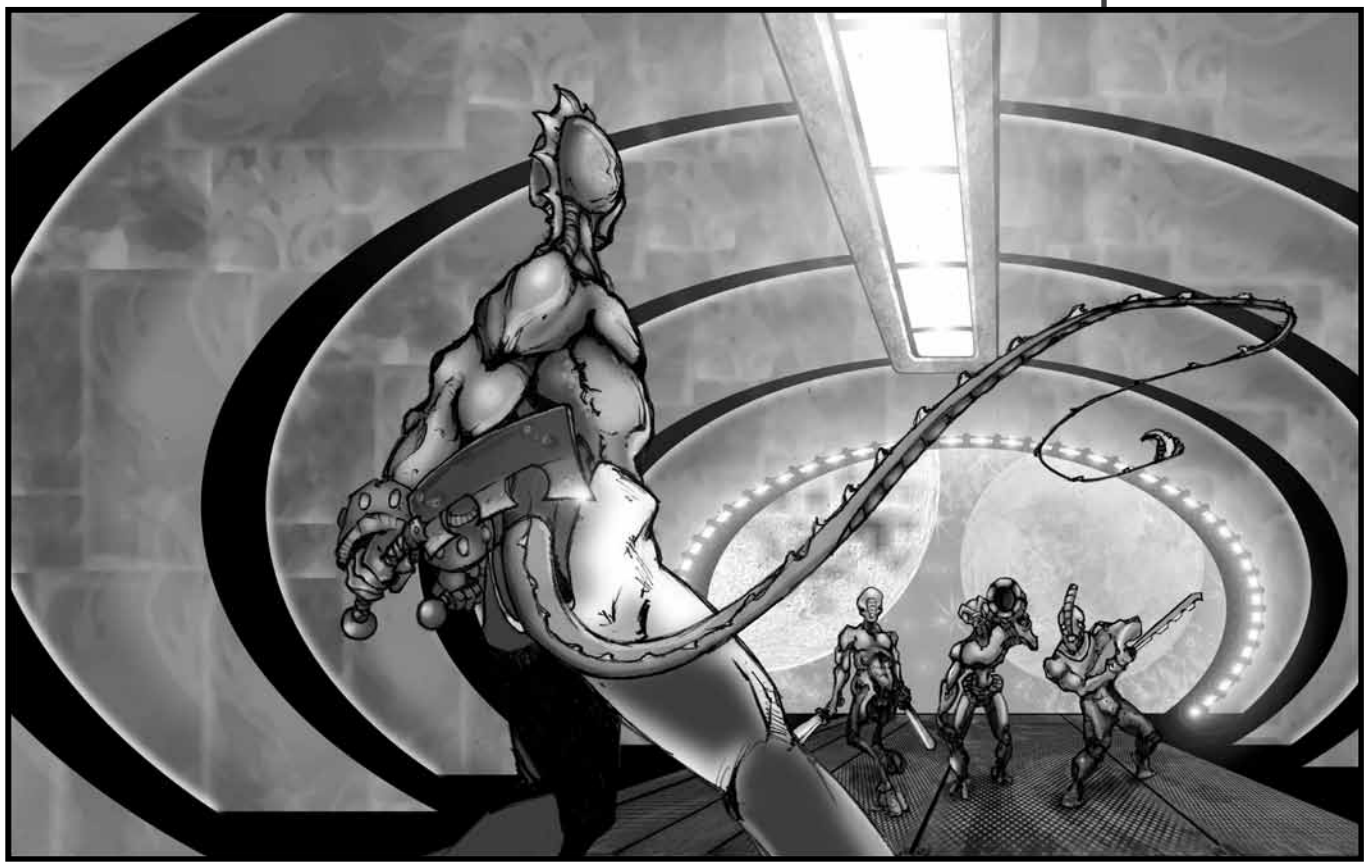
Mah Jong (C): Popular Chinese gambling game. It is superficially similar to dominoes, uses tiles, and has a complex scoring system.

Manchu (C): Another name for the Ching Dynasty (*q.v.*).

Mandarin (C): The main language of China and Taiwan.

Ming (C): The ruling dynasty of China from 1368 to 1644. They were displaced by the Ching, which led to rebellions in Southern China.

Manga (J): Literally means "irresponsible pictures." The word refers to Japanese comic books.



MMA (A): Mixed Martial Arts.

Ninja (J): The shadow warriors of Japan who worked as spies and assassins. Ninja are incredibly popular in the Martial Arts genre and appear with great regularity in all forms of martial arts media. Commonly depicted in black uniforms and carrying a medium-length, straight-bladed sword, the ninja are often portrayed as having almost mystical abilities. (See *Ninjutsu* in Chapter One for more information.)

Obi (J): Belt.

Old School: Term used to describe pre-Bruce Lee martial artists and martial arts films. Bruce Lee represents the turning point from the old style of movie making to more modern, dynamic films like those starring Jackie Chan and Jet Li.

Peking Opera: A traditional Chinese performance art combining acrobatics, dance, martial arts and singing. Many well-known Hong Kong martial arts movie stars were trained in the Peking Opera before graduating to films.

Prana: The Indian word for *ch'i* (*q.v.*).

Ryu (J): School, style, or tradition (for example, Nito-Ryu means Nito Style).

Sabom (K): Teacher.

Sensei (J): Teacher.

Shaolin (C): Also called *Sil Lum*, this Buddhist sect is thought to be responsible for the origins of all Chinese fighting arts. The Indian monk Bodhidarma supposedly visited a Shaolin temple, and his exercises and breathing techniques formed the basis for what would eventually become Kung Fu. Naturally, Chinese martial arts films are rife with references to, and descriptions of, Shaolin temples, monks, and fighting styles.

Shinobi (J): Literally "stealers-in." An early name for ninja (*q.v.*).

Sifu (C): Teacher.

Stunt Monkeys: The acrobatic combat extras seen in any Hong Kong action film.

36th Chamber of Shaolin: According to legend, the Shaolin temple was divided into 35 chambers, each of which taught a specific aspect of Kung Fu. The monk San Te was said to have established a separate, 36th, Chamber for teaching the public.

Tae (K): Kicking, or foot.

Ti (K): Belt denoting rank.

Wa (J): Harmonious spirit — in a martial arts context, largely the same thing as ki (*q.v.*).

Wing Chun (C): Aggressive Chinese martial art made popular by Bruce Lee. Originally developed for a woman, Yim Wing Chun, who gave her name to the style.

Wire-Fu: Western term for any Hong Kong film featuring characters flying and fighting while suspended from wires. See *Wuxia*.

Wu Shu (C): Literally translates to "military arts." This Mandarin word refers to all of China's martial arts, although now it is usually used to indicated the fighting and performance arts taught in mainland China.

Wuxia (C): A Chinese word meaning roughly "knight-errant." It also refers to a genre of Hong Kong cinema featuring characters flying about and fighting while supported by a wire harness. This had led to the word being translated to mean "flying men."

A ZEN MASTER AND ONE OF HIS STUDENTS WERE WALKING IN A FIELD. THEY FRIGHTENED A PHEASANT, WHICH FLEW AWAY FROM THEM AND HID IN A THICKET.

SEEING A CHANCE TO IMPRESS HIS MASTER WITH HIS POWERS OF OBSERVATION, THE STUDENT PROCLAIMED, "BIRDS ARE SO WEAK AND DEFENSELESS!"

THE MASTER TURNED AROUND AND RAPPED THE STUDENT SHARPLY ON THE SHINS WITH HIS WALKING STICK. "FLY," HE ORDERED.

– A ZEN KOAN



ASIAN NAMES

Burmese Names

Burmese names generally do not include last names; people have given names only, plus other names assigned as titles (for example, Ma ("little sister") or Daw ("aunt") for women, and Maung ("little brother") and U ("uncle") for men).

Burmese children's names traditionally depend on what day of the week they are born on -- each day has a letter assigned to it, and the child's name will begin with that letter (for example, all Friday names begin with "th").

Burmese male and female names may be the same; there is no clear differentiation as there is in Western cultures. Thus, one could play a male character named Myint, or a female one named Thant.

MALE GIVEN NAMES

Aung Ye Kyaw, Aye, Aye Ko, Aye Thaung, Ba Hla, Ba Nyien, Ba Than, Ba Thaw, Ba Thein, Ba Thwin, Ba Tlome, Ba Tu, Ba Yin, Bo Gyaw, Bo Mya, Byi Gawbyan, Byu Gale, Chit Hlaing, Chit Swe, Chit Than, Gyi, Hiit Lat, Hla, Htoo, Jap Tu, Kala Byan, Kha, Khin, Khin Nyunt, Kyaw Ba, Lin, Lone, Mai, Min, Mya Thinn, Myint, Myo, Myo Nyunt, Ne Win, Ngwe Khain, Nu, Nyan Lin, Nyunt, On, Oo, Pe Thein, Phone Myint, Po Sin, Po Thit, Pye Thein, Sai Aung Tun, San Yu, Saw, Sein Lwin, Shwe, Soe, Tan, Than, Thant, Thaung, Thaw Shwe, Thet She, Thakin, Thin, Thint, Tin, Tin Aung, Tin Oo, Toe, Tun, Tun Kyi, Tun Tin, Tun Yi, Tun Yin Law, Van Kulh, Win, Yo. Zaw Win

FEMALE GIVEN NAMES

Aung, Aye, Khin, Kyaw, Kyi, Meit, Mima, Mya, Myint, Ne Htun, Nu, Thaw, Thin, Tin, Warwar, Yon

Chinese Names

With Chinese names, the family name goes first and the given name second. "Jim Smith" in the U.S. would be "Smith Jim" in China.

Personal names usually have great import to the Chinese. Often a name which deprecates the child is chosen, to make the child seem undesirable to evil spirits and other malevolent creatures. As someone goes through life, new names may be added to commemorate important events or occurences (such as getting married, a new job, starting or graduating school, and so forth).

Americanized Given Names: Often, Americanized Chinese will have a traditional Chinese given name but also adopt a Western given name for use among westerners. A woman who is Shih Tse to the Chinese might be Sandra Shih to the Americans.

FAMILY NAMES

Áo, Ba, Bào, Cài, Cáo, Chan, Chang, Chao, Che, Chen, Cheng, Chiang, Chin, Ching, Cho, Chou, Chow, Chu, Chung, Cong, Cuī, Deng, Fan, Fán, Fang, Féng, Fēng, Fok, Fong, Fù, Fung, Gài, Gān, Gao, Gào, Gāo, Gē, Gěng, Gòng, Göng, Gōng, Gǔ, Guàn, Guān, Guì, Guī, Guó, Guō, Hăi, Han, Hán, Háng, Hăo, Hè, Ho, Hoi, Hou, Hóu, Hsaio, Hsu, Hu, Hú, Hù, Hua, Huà, Huā, Huán, Huàn, Huang, Huáng, Huángfŭ, Hui, Huì, Hung, I, Jí, Jì, Jï, Jī, Jiă, Jianbua, Jiang, Jiăng, Jiāng, Jīn, Jīng, Jīng, Jū, King, Köng, Kuăi, Kuàng, Kuāng, Kuí, Kun, Kung, Kwan, Lai, Lài, Lan, Lán, Lang, Lang, Lao, Láo, Lăo, Lei, Léi, Lěng, Leung, Li (Lee), Lí, Lì, Lï, Lián, Liang, Liáng, Liào, Lim, Lin, Lìn, Líng, Liu, Liú, Lo, Lóng, Lóu, Lu, Lú, Lù, Lŭ, Lü, Luán, Luó, Luò, Ma, Mài, Mak, Măn, Mao, Máo, Méi, Méi, Mén, Mén, Mèng, Mèng, Miáo, Miào, Miào, Mïn, Míng, Mò, Mòqí, Mù, Mùróng, Nā, Ní, Nián, Niè, Niè, Nìng, Nìng, Niú, Niú, Niŭ, Ōu, Ōuyáng, Pak, Pán, Pān, Páng, Pei, Péi, Péng, Qí, Qï, Qī, Qian, Qiáo, Qín, Qìng, Qiu, Qiú, Quán, Răn, Rén, Rong, Ruăn, Ruì, Sà, Sau-*Ki*, Shàn, Shàng, Shāng, Shàngguān, Shào, Shé, Shĕn, Shï, Shī, Shih, Shih, Shiu, Shòu, Shū, Shuï, Sī, Siju, Sīkōng, Sīma, Sītú, Song, Sōng, Su, Sù, Suí, Sun, Sūn, Sung, Suö, Tah, Tái, Tan, Tán, Tang, Táng, Tāng, Teng, Téng, Ti, Tián, Tiĕ, Tieh, Tong, Tóng, Tsai, Tse, Wa, Wan, Wàn, Wang, Wáng, Wei, Wéi, Wèi, Wēi, Wén, Wēn, Wēng, Wong, Wu, Wŭ, Wū, Xí, Xī, Xià, Xiăn, Xiàng, Xiānyú, Xiāo, Xie, Xiè, Xīmén, Xíng, Xiu, Xu, Xú, Xŭ, Xún, Yán, Yàn, Yān, Yang, Yáo, Yè, Yee, Yeh, Yì, Yī, Yim, Yin, Yìn, Ying, Yíng, Yip, Yóu, Yu, Yú, Yù, Yŭ, Yuan, Yuán, Yùchí, Yuè, Yuen, Yun, Yún, Yùn, Zāng, Zeng, Zēng, Zhā, Zhái, Zhàn, Zhān, Zhang, Zhāng, Zhăngsūn, Zhào, Zhēn, Zheng, Zhèng, Zhī, Zhòng, Zhōng, Zhoun, Zhōu, Zhu, Zhū, Zhuāng, Zhūgé, Zhuō, Zōng, Zōu

MALE GIVEN NAMES

An, Angúo, Baio, Bang, Chao-hui, Cheh, Chen, Cheung, Chi, Chia-cheng, Chia-liang, Chih, Cho,

Chung, Daquan, Dé-lì, Deng, Déshì, Déwei, Dìngbang, Dou, Enlai, Fai, Fei, Feng, Fu, Fung-lung, Gan, Gangsheng, Gong, Gongquan, Gungwu, Guofeng, Guoquiang, Guotin, Guoxi, Haifeng, Hing, Hing-keung, Ho, Hong, Hop, Hou, Hsaio-hsien, Hu, Huailiang, Huang-fu, Huei-Ho, Hulin, Hung, Jaw-long, Jianguang, Jian-Guo, Jianyang, Jin, Jingquan, Jingrong, Jingsheng, Jinxi, Jizhong, Jun, Juntao, Keung, Kien, Kong, Kuang, Kuan-tai, Kung, Kungzheng, Kwan, Lanqing, Li, Lì, Liang, Liàng, Liangde, Lieh, Liko, Long-Xiang, Loo, Lok, Lung, Man, Manchu, Ming, Ming-hóa, Ming-tun, Nan, Ning, On, Park, Peng, Qichen, Qiuping, Qiu-Yue, Qung-Fa, Quon, Rongji, Runming, Shangkun, Shàoqiáng, Shen, Sheng, Shìlín, Shing, Shiping, Shiyu, Shizhen, Shoi-ming, Shude, Shu-sai-chong, Siguang, Song, Songhe, Sueh-yén, Sying, Sze, Tai-Sheng, Tan, Tao, Te, Tsun-chùng, Tung, Wang, Wei, Weiqian, Weiqiang, Wing, Woo, Wu, Xiaopeng, Xiaoping, Xiaotao, Xiaoxuan, Xiaoyauin, Xinling, Xiu-Fang, Xun, Yang, Yifu, Yin, Yiquan, Yiren, Yixiao, Yong, Youming, Yu, Yuejei, Yun, Yun-Fat, Yuwei, Zemin, Zhang, Zhao, Zhìhuán, Zhiqiang, Zhiqing, Zhìxin, Zhìyuan, Zhongli, Zhu, Zi, Zuang

FEMALE GIVEN NAMES

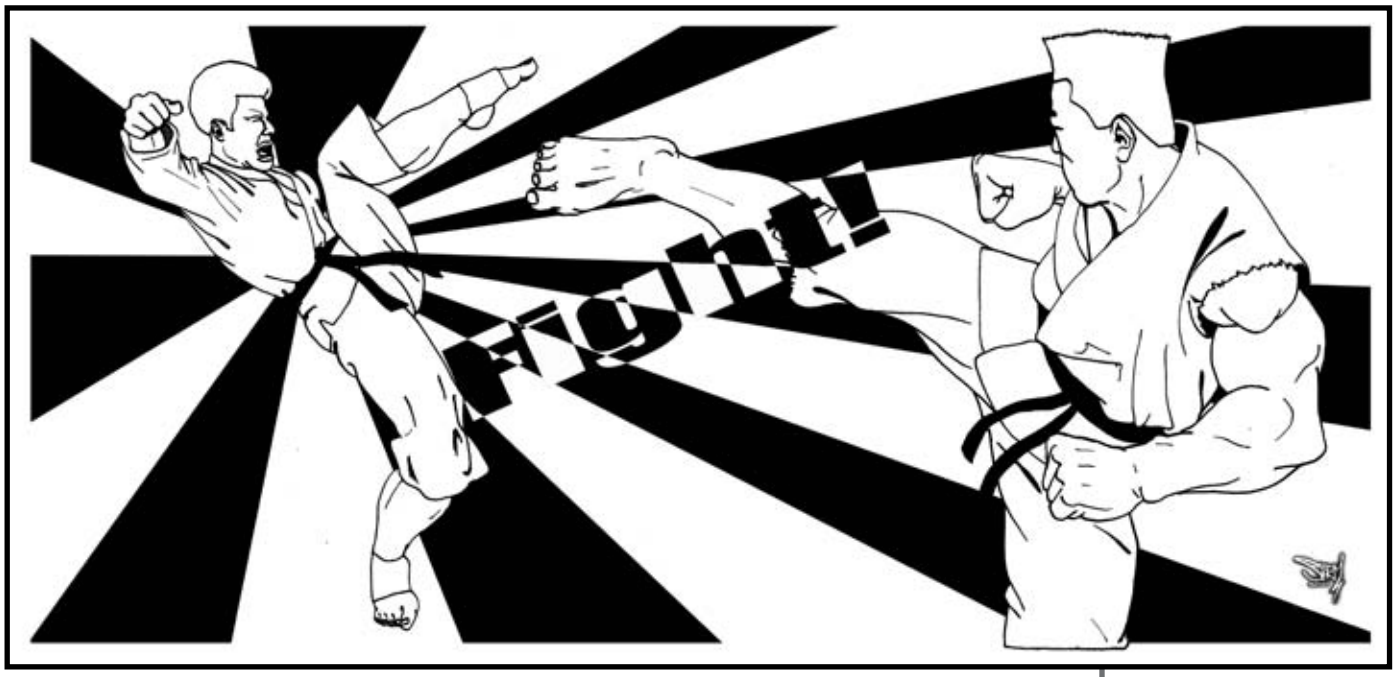
Ah Cy, Ah Kum, Ah Lam, An, Bik, Bo, Chao-xing, Chen, Chin, Chow, Chu-hua, Chun, Chyou, Da-chun, Dai-tai, Da-xia, Ding, Eu-fùnh, Eu-meh, Fang, Far, Fung, Guan-yin, Guixian, Haixia, Howin, Hseuh, Hu, Hua, Hui, Hùifang, Hwei-ru, Jiahui, Jiani, Jianping, Jihong, Jing-wei, Juefeng, Juijuan, Jun, Kuai-hùa, Kue-ching, Kwong, Lan, Lee, Lian, Lien, Lien-hua, Lì-húa, Lihwa, Lijuan, Lin, Ling, Lingjuan, Lingling, Linwei, Liping, Lìxúe, Mao, Méh-è, Méh-fùnh, Mei, Mei-Chun, Meiying, Meizhu, Min, Ming-húa, Mingxing, Mu-lan, Mu-tan, Nuwa, Peihsi, Peijun, Peipei, Ping, Qiànrú, Qing, Qiurui, Qun, Rongfang, Rúfen, Sheu-fùnh, Syà, Sying, Szu, Tao, Tè, Tse, Tu, Ushi, Weihong, Xiaobo, Xiaojun, Xiaolan, Xiaoquin, Xiaotian, Xilan, Xingjiang, Xiulan, Xiu-mei, Xiumin, Xuedi, Yan, Yáng, Yanhong, Yanjun, Yet-kwai, Yín, Ying, Yong, Yow, Yuefang, Yuèhai, Yuèqín, Yuet, Yu-jun, Yuk, Yuke, Yumei, Yüying, Yüzhen, Yuzhu, Zhen

Japanese Names

Japanese names are presented with family name first, given name last. However, because of Western influences in modern Japan, many Japanese now write their names in the Western fashion (given name first, family name last).

FAMILY NAMES

Abukawa, Aburakoji, Adachi, Aihara, Akada, Akashi, Akimoto, Akusawa, Akutagawa, Anekoji, Ankokuji, Ano, Aoki, Aonuma, Arai, Arakida, Arima, Asahina, Asaka, Asako, Asakura, Asaoka, Asayama, Ashiya, Atarashi, Awataguchi, Ayakoji, Baba, Ban, Bannen, Bessho, Bojo, Chiba, Chibanosuke, Chikusa, Cho, Choichi, Chosogabo, Daidoji, Daigo, Dan, Dei, Demura, Doi, Ebara, Edo, Egami, Endo, Emi, Emori, Endo, Fuji, Fujibayashi, Fujimoto, Fujimura, Fujikawa, Fujisawa, Fukami, Fukatsu, Fukawa, Fukazawa, Fukuchi, Fukunaka, Funakoshi, Furue, Furukawa, Furusaka, Fuse, Fuseya, Fushiki, Futamatsu, Futami, Futoshi, Gama, Gamo, Gojo, Gomi, Goto, Gushiken, Hachisuga, Hagiwara, Hama, Hamada, Hamuro, Hanagata, Hanazono, Handa, Hane, Hara, Harada, Hase, Hasegawa, Hashimoto, Hatakeyama, Hattori, Hayashi, Hayashida, Hayata, Hayuka, Henmi, Hida, Higshirokujo, Higuchi, Hikata, Hino, Hinonishi, Hioki, Hirai, Hirano, Hirata, Hirayama, Hiro, Hirose, Hisamatsu, Hisatomo, Hitomi, Hitotsuyanagi, Hoho, Hoki, Hongo, Honme, Hori, Horiuchi, Hoshino, Hosoi, Hosokawa, Hotta, Iba, Ichihashi, Ichino, Ichiyanagi, Ide, Ido, Igarashi, Iida, Iimuro, Iizuka, Ijichi, Ikeda, Ikoma, Imagawa, Ina, Ino, Inohara, Inokuma, Inoue, Iriye, Isawa, Ise, Ishida, Ishigaya, Ishimaki, Isobe, Itagaki, Itazaki, Ito, Iwahara, Iwakura, Iwano, Iwata, Iyohara, Izeki, Jikoji, Jimyoin, Jinbo, Kabeyama, Kadono, Kainsho, Kagabu, Kagawa, Kaji, Kajino, Kajitani, Kajiyama, Kakei, Kamachi, Kamadai, Kamimura, Kaminaga, Kamonomiya, Kanbayashi, Kaneko, Kanemaru, Kanesaka, Kano, Karasumaru, Kasai, Kasamatsu, Kashida, Katano, Kato, Katsu, Katsuragawa, Kawaguchi, Kawai, Kawanabe, Kaya, Kazanin, Kazuo, Kenmotsu, *Ki*, Kihara, Kikuchi, Kimotsuki, Kimura, Kimuro, Kira, Kishiro, Kitabatake, Kiyooka, Kobayagawa, Kobayashi, Kochi, Koda, Kohone, Koizumi, Kojima, Komakine, Komparu, Kon, Kondo, Konishi, Kono, Koo, Kosuge, Kozukuri, Kubota, Kuge, Kuna, Kuni, Kuramitsu, Kuramoto, Kurifuda, Kuroyanagi, Kusakabe, Kushimoto, Kutsuki, Kuwayama, Kyogoko, Machida, Maeda, Maehata, Magaribuchi, Maki, Mamiya, Manabe, Maru, Masaki, Masamori, Matsubayashi, Matsudaira, Matsukara, Matsumara, Matsumoto, Matsumura, Matsuoka, Matsushige, Matsuyama, Matsuzaki, Menokoji, Mibu, Miki, Mimuroto, Minase, Mishina, Mitsuhashi, Mitsukuri, Mitsuya, Miura, Miuranosuke, Miyajima, Miyakawa, Miyamoto, Miyazawa, Mizunoya, Mochizuki, Monna, Monobe, Mori, Morioka, Morisue, Morita, Motoyoshi, Mukai, Muramatsu, Mushiakoji, Muto, Mutsu, Nabeshima, Nabo, Nagai, Nagaokita, Naito, Nakada, Nakamikado, Nakamura, Nakane, Nakanichi, Nakao, Nakatoni, Nakayama, Nambu, Namekata, Narau, Narimatsu, Naruhito, Narushima, Nasu, Nataga, Natsume, Negishi, Nie, Nii, Niinomi, Niki, Ninomiya, Nishi, Nishidoin, Nishikigori, Nishimura, Nishirokujo, Nitta, Niyakuoiji, Noda, Noisski, Nomura, Nonoyama, Noro, Nose, Oba, Ochi, Oda, Odaka, Ogazawara, Oguri, Ogushi, Ohara, Oi, Oinuma, Okamura, Okano, Oki, Okudaira, Omikado, Ono, Onuki, Ooka, Orui, Osaki, Oseki, Oshikoji, Otagaki, Otaku, Otani, Ouchi, Owada, Ozaki, Reizei, Rokkaku, Rokugo, Rokujo, Ryojoji, Ryozoji, Saai, Saigusa, Saito, Sakai, Sakakiwara, Sakamoto, Sakiyurai, Samukawa, Sanai, Sanjonishi, Sasakawa, Sasaki, Sasase, Satomura, Sawai, Sekiguchi, Sekine, Senbon, Senke, Serizawa, Shiba, Shibanokuji, Shibata, Shibazani, Shibuki, Shibuya, Shijo,



Shimabayashi, Shimakage, Shimazu, Shimoeda, Shimura, Shin, Shinjo, Shinoyama, Shinozaki, Shiokawa, Shiomi, Shirai, Shirasu, Shiskikura, Sho, Shokei, So, Sofue, Sohda, Somo, Sono, Sonoda, Soshi, Sotomura, Soyeshima, Sue, Suganuma, Sugimoto, Sugiyama, Suhara, Suwa, Tachinaba, Tada, Taguchi, Tajiha, Takachihara, Takabe, Takahashi, Takaki, Takano, Takara, Takatsukasa, Takayama, Takayanagi, Takeba, Takeda, Takemoto, Takemura, Takenoya, Takikawa, Tamamatsu, Tanabe, Tanaka, Tanba, Tani, Tanida, Tanji, Tarao, Tashiro, Tazawa, Tenno, Terasaka, To, Togashi, Togi, Tokudaiji, Tomizawa, Torii, Toshima, Tokooya, Tozawa, Tsubai, Tsuchihashi, Tsugane, Tsuji, Tsukahara, Tsukawaki, Tsumori, Tsurimi, Tsutsumi, Uchikawa, Uehara, Uemura, Uesugi, Ukita, Unno, Uramatsu, Urya, Usami, Ushigome, Utsonomiya, Wada, Wakafuji, Wakizaka, Watada, Watanabe, Tabe, Yagyu, Yamadera, Yamaguchi, Yamakawa, Yamakazi, Yamamoto, Yamana, Yamanouchi, Yamashita, Yamawaki, Yanada, Yano, Yasuki, Yoda, Yogo, Yokose, Yokoyama, Yoneno, Yoneta, Yoshida, Yoshikawa, Yoshimatsu, Yoshisato, Yuasa, Yuhi, Yui, Yura, Yusa, Zakoji

MALE GIVEN NAMES

Agatamori, Akae, Akahito, Akemi, Akihiko, Akiie, Akinobu, Akinori, Akio, Akira, Akiuji, Akiyoshi, Arimoro, Atsutada, Azumamaro, Baisetsu, Bakin, Bancho, Bantaro, Botan, Chikashira, Chikatsada, Chikauji, Chikayoshi, Choei, Chokei, Chonei, Daini, Dokwan, Dosan, Doshun, Eiichi, Eiji, Eizo, Ekei, Ekiken, Emishi, Emon, Fuhito, Fujifusa, Fujitsuna, Fusaaki, Fusaie, Fusasaki, Fuyuyoshi, Gekkei, Gennai, Gidayu, Goemon, Gohei, Gongoro, Gonsai, Gorodayu, Hakusekei, Hamanari, Hamaomi, Hangwan, Haruhiko, Haruhiro, Haruhisa, Haruki, Harusue, Harutomo, Haseo, Hayanari, Heihachiro, Hideaki, Hidekani, Hidemasa, Hidetsugu, Hideyoshi, Hikaru, Hiroie, Hiromasa, Hiroshi, Hiroteru, Hirotsuna, Hiroyo, Hisahide, Hisashi, Hisato, Hisemasa, Hisoi, Hisoka, Hitoshi, Hoitsu, Hokiichi, Hoshu, Ieharu, Iemoto, Ienobu, Ietsugu, Ieyasu, Iezane, Ikku, Imakebito, Iname, Isamu, Isao, Isas, Ishi, Issai, Iwao, Jikkyu, Jingoro, Jiro, Jo, Joji, Jun, Junan, Junkei, Junzo, Jusai, Kabun, Kageki, Kagekiyo, Kagemoto, Kagetoki, Kahei, Kanamura, Kanamichi, Katsumi, Kane, Kanesue, Kaneyasu, Kauren, Katsumi, Katsushige, Kazuhiro, Kazuo, Keiki, Keisai, Keisuke, Ken, Kenichi, Kenji, Kenko, Kenshin, Kiichi, Kimmochi, Kin, Kinsue, Kinto, Kintsune, Kiyogimi, Kiyomoro, Kiyoshi, Kiyotsura, Koetsu, Koji, Kokan, Konyo, Korekado, Korenao, Korin, Koshiro, Kumpei, Kurajimaro, Kuromaro, Kawaran, Kyoji, Kyoso, Makato, Makoto, Masahiro, Masaichi, Masami, Masao, Masato, Masue, Masutomo, Matabei, Matate, Me, Michichika, Michio, Mifune, Mitsuo, Mitsuyako, Mochikune, Mochimoto, Mondo, Monzaemon, Morihiro, Morito, Moroe, Motoki, Motomari, Motomuchi, Munekiyo, Munesuke, Muneto, Muramune, Nagachika, Nagate, Naoko, Naozumi, Natsui, Nobuhiro, Nobunaga, Nobuyuki, Norikatsu, Norimoto, Noritoshi, Noriuji, Noriyori, Norizane, Ogame, Ogi, Oguramaro, Oiwa, Okyo, Otomoro, On-shi, Otondo, Oyori, Oyumi, Raiden, Razau, Renshi, Rikyu, Ringo, Rinzo, Rokuemon, Ryoi, Ryokoi, Ryoshun, Saburo, Sadafuji, Sadaie, Sadakata, Sadamasa, Sadataka, Sadauji, Sadayoshi, Sakehisa, Samba, Samuru, Sanehima, Saneyuki, San-yo, Sanzo, Saru, Sawao, Seiki, Seikwa, Seimei, Seiri, Shigehide, Shigekatsu, Shigekori, Shigenari, Shigeru, Shigetani, Shigeyoshi, Shikei, Shikibu, Shipei, Shin, Shingen, Shinji, Shinobu, Shinsaku, Shiro, Shirozaemon, Sho, Shoan, Shonagon, Shuji, Shumkichi, Shun, Shunsui, Sodan, Soi, Sorai, Sorin, Soun, Suefusa, Sukechika, Sukena, Sukune, Sumio, Surimoto, Surugamaro, Tadaaki, Tadafusa, Tadahiro, Tadao, Tadashi, Tadataka, Tadatomo, Tadatsuno, Tadauji, Tadayoshi, Taiga, Takaai, Takaie, Takakage, Takamori, Takanoba, Takao, Takashi, Takatomo, Takatora, Takaugi, Takehide, Takeichi, Takeo, Takeshi, Takuji, Tameaki, Tameie,

Tamekago, Tameyori, Tamikichi, Tampaku, Tamuramoro, Tanenara, Taro, Tarozayemon, Tashiro, Tatsutsaka, Tensui, Teriuihi, Teruzumi, Toemon, Tofu, Togai, Togama, Togan, Toju, Tokihiro, Tokimune, Tokisada, Tokiyuki, Tokubei, Tokusuke, Tomi, Tomoie, Tomomitsu, Tomomune, Tomonori, Toshi, Toshifusa, Toshihiro, Toshiie, Toshikatsu, Toshinao, Toshio, Toshisue, Toyoharu, Toyokazu, Toyokuni, Tsuburu, Tsuginawa, Tsunashige, Tsunayoshi, Tsunetake, Tsunetsugu, Tsurunaga, Tsuruyuki, Tsutomu, Uchinaro, Ujiaki, Ujichika, Ujiharu, Ujikiyo, Ujimitsu, Ujiyasu, Ujiyori, Ukon, Umakai, Umbin, Umon, Uona, Wakimura, Yakamochi, Yasahiro, Yasuchika, Yasuhira, Yasuhiro, Yasumoto, Yasumura, Yasuo, Yasushi, Yasushige, Yasutoki, Yasuyo, Yayu, Yemon, Yorto, Yoriashi, Yorifusa, Yorikane, Yorinari, Yorinobu, Yorisada, Yoritada, Yoriyasu, Yoriyuka, Yorozu, Yosai, Yoshi, Yoshiaki, Yoshiakira, Yoshifura, Yoshiharu, Yoshihide, Yoshihisa, Yoshikage, Yoshikane, Yoshikaru, Yoshikatsu, Yoshima, Yohimitsu, Yoshimoto, Yoshimune, Yoshinaga, Yoshinao, Yoshinobu, Yoshinori, Yoshio, Yoshioki, Yoshiro, Yoshishoge, Yoshisuge, Yoshitaka, Yoshito-hi, Yoshitoshi, Yoshitoyo, Yoshitsugu, Yoshitsune, Yoshituje, Yoshiyaru, Yoshiyori, Yoshiyuki, Yoshizane, Yoshizumi, Yujo, Yukihara, Yukiie, Yukimasa, Yukimori, Yukimura, Yukinaga, Yukio, Yukitsune, Yukiyasu, Yukiyori, Zenan, Zeshin, Zuiken

FEMALE GIVEN NAMES

Ai, Aiko, Akako, Akasuki, Akemi, Aki, Akiko, Akina, Anzu, Aoi, Asa, Au, Ayako, Ayame, Ayano, Azami, Chika, Chikako, Chitose, Chiyo, Chizu, Cho, Chuemoko, Dai, Den, Echiko, Emiko, Etsu, Etsuko, Fujiko, Fuyu, Gen, Gin, Ginko, Haketoko, Hama, Hanako, Haru, Harue, Haruko, Hatsu, Haya, Hide, Hideko, Hideyo, Hiro, Hiroko, Hiromi, Hisa, Hisano, Hoshi, Iku, Ima, Imoko, Ine, Iruko, Ito, Iwa, Izuko, Jin, Junko, Juri, Kachiko, Kaedé, Kagami, Kaiyo, Kama, Kamako, Kame, Kameko, Kana, Kane, Kaoru, Kata, Katsu, Katsuko, Katsumi, Kawa, Kaya, Kayoko, Kazashi, Kazu, Kazuko, Kei, Keiko, Kenko, Kichi, Kikue, Kikuko, Kikuno, Kimi, Kimie, Kin, Kinu, Kinuko, Kinuye, Kishi, Kiwa, Kiyo, Kiyoko, Kiyomi, Kiyoshi, Ko, Kohana, Koko, Koma, Kome, Konomi, Koto, Kozakura, Kozue, Kukiko, Kuma, Kumi, Kumiko, Kuni, Kunie, Kuniko, Kura, Kuri, Kusuriko, Kyoko, Leiko, Machi, Mai, Makiko, Manako, Mari, Mariko, Masa, Masae, Masago, Masako, Masu, Masuko, Matsu, Matsuko, Mayumi, Michi, Michiko, Midori, Mië, Mieko, Mika, Mikazuki, Miki, Mikie, Mina, Mine, Mineko, Misao, Mitsu, Miwa, Miwako, Miyo, Miyoko, Miyuki, Mochiko, Mon, Morie, Moto, Mura, Murasaki, Nagisa, Namako, Nami, Namiko, Nani, Naoki, Nara, Nari, Nariako, Nariko, Natsu, Nishi, Nori, Norie, Noriko, Nui, Nyoko, Orino, Otsu, Rai, Raku, Ran, Rei, Reiko, Ren, Riku, Roku, Ruri, Ruriko, Ryo, Ryu, Sachi, Sachiko, Sachiko, Sada, Sadako, Sadchiko, Saeko, Sai, Sakaë, Saki, Sakura, Sata, Sato, Sawa, Saya, Sei, Seiko, Seki, Sen, Setsu, Setsuko, Shigé, Shiho, Shihobu, Shika, Shikako, Shina, Shino, Shirushi, Shizu, Shizue, Shizuka, Shizuko, Shizuyo, Shoko, Soko, Sugi, Suki, Sumi, Sumie, Sute, Suzu, Suzue, Suzuki, Tadamako, Taka, Takako, Takara, Take, Takeko, Taki, Tama, Tamaki, Tamako, Tame, Tami, Tamiko, Tanaka, Tane, Tani, Taniko, Taru, Tatsu, Tazu, Teruoko, Tetsu, Toki, Tokiwa, Toko, Tokuko, Tokutako, Tomi, Tomiju, Tomo, Tomotoko, Tora, Tori, Toshi, Toshiko, Toyoko, Tsughi, Tsuko, Tsuna, Tsuru, Ujikiko, Umako, Umeko, Umeno, Urano, Uta, Utako, Utano, Yachi, Yaeko, Yasu, Yasuko, Yayoi, Yei, Yo, Yoi, Yoko, Yone, Yori, Yoritoko, Yoshe, Yoshi, Yoshike, Yoshiko, Yoshioko, Yuki, Yukiako, Yukie, Yukiko, Yukiyo, Yuko, Yumi, Yuri, Yuriko, Zanako

Korean Names

Korean names also go in the order of family name first, given name last.

Traditionally, Korean first names have two syllables. The first syllable is shared by all siblings of the same gender, and the second syllable is individualized. The first syllable is predestined for generations and is based on a cycle which is determined by the family name. However, as Korea becomes modernized and more Koreans move away from their native villages or lands, this system is breaking down and is often no longer used.

FAMILY NAMES

Ahn, An, Baik, Bae, Bang, Byon, Chang, Cho, Choi, Chol, Chung, Gu, Gwang, Ha, Han, Ho, Huang, Hwang, Jang, Jeon, Jeong, Jeung, Jo, Jong, Jung, Kang, Kim, Kwang, Kwon, Lee, Li, Ma, Moon, Oh, Paek, Pai, Park, Ri, Ryom, San, Seo, Shin, Si, Sin, Son, Song, Sung, Yang, Yi, Yoon, You, Youn, Yu, Yun

MALE GIVEN NAMES

Bon-hwa, Bong-chol, Byeoung-keun, Changhee, Chang-sun, Chin-hae, Chin-hwa, Chulmoo, Chulsoon, Chung-ho, Dae-du, Dong-gul, Dong-sun, Dong-yul, Duck-hwan, Duck-young, Eui-kon, Eui-tae, Eunkyhung, Gab-do, Gyong-si, Hae-jin, Hae-sup, Hak-kun, Han-gyong, Ho-bong, Ho-jun, Ho-pyong, Hyang-soon, Hyong-kim, Hyoung-zoo, Hyun-*ki*, Hyun-shik, In-su, In-sung, In-Tak, Jae-hwa, Jae-yup, Jeaki, Jong-kyu, Joon-ho, Joon-sup, Jung-keun, Jung-mo, Jung-oh, Ju-yung, Kang-dae, *Ki*-woon, Kwang-sun, Kyou-chull, Mal-chin, Man-shik, Man-young, Mun-hee, Myung-dae, Myung-suck, Nam-hong, Pan-yong, Sang-mun, Sang-ook, Se-hong, Seung-lip, Shincho, Soo-ann, Soon-chun, Suck-chin, Sun-tae, Sung-joo, Weon-kee, Won-shik, Won-sop, Yo-sub, Yong-chul, Yong-ik, Yong-jo, Yong-kyun, Yongsun, Young-hai, Young-jae, Young-joon, Youngsam, Young-soo, Young-su, Youngchul

FEMALE GIVEN NAMES

Ae-cha, Aei-young, Bong-cha, Byung-soon, Chan-sook, Chin-sun, Choon-hee, Choonyei, Chun-ja, Chun-ok, Chung-ae, Chung-cha,

Eun-kyung, Eun-sook, Hae, Hae-won, He-ran, He-suk, Hea-jung, Hee-young, Heesok, Ho-sook, Hwa-soo, Hwa-soon, Hwa-young, Hyang-soon, Hyo-sonn, Hyoi-soon, Hyun-ae, Hyun-ok, Hyung-sook, Jae-hwa, Jin-ho, Jong, Jung-a, Jung-hye, Kum-ja, Kyung-hee, Kyung-hu, Kyung-hwa, Kyung-ja, Kyung-soon, Mi-cha, Mi-hi, Mi-ja, Mi-kum, Mi-na, Mi-ok, Mi-sook, Mun-hee, Myong-suk, Myung-hee, Myung-ok, Myung-sun, Ok-hwa, Ok-jim, Ok-rim, Ok-sun, Soo-kyung, Soon-bok, Soon-ei, Soon-ok, Soon-yi, Su-dae, Sun-hi, Syung-soon, Yang-gae, Yeun-ja, Young-hee, Young-il, Young-ja, Young-nae, Young-soon, Zung-bok

Thai Names

Thai names are usually written family name first, given name second.

FAMILY NAMES

Adireksan, Adulyadej, Angsun, Aran, Aroon, Asnee, Atid, Attakorn, Ayutthaya, Banthadtan, Bhotiwihok, Boonyanet, Chinpee, Chokloi-kaew, Chomanan, Chongkittavron, Chookhae, Choonhavan, Choosri, Chuchart, Decha, Hoonsi-lapa, Intaratanon, Isaraphanich, Jayanandana, Jingsornthong, Kaeothong, Kajornprasart, Kajornprusart, Kamheangpatiyooth, Kanchanalak, Kasem, Kavitanon, Kiet, Kijwattananuson, Kingchakaew, Kittakachorn, Kovit, Laoapasu-wong, Leekpai, Lek, Mahidol, Malinee, Mamanee, Methathip, Mitpanich, Moolasartsathorn, Nimma-nahaeminda, Niran, Nirapathpongporn, Patano, Pechboonha, Phinpathya, Phromphan, Phuengsu-jarit, Phutrakul, Pimchaichon, Pitsuwan, Poon-swad, Potipimpanon, Prajadhipok, Prakarnchai, Pramoj, Pravat, Pricha, Pulsathornkul, Prapavat, Puanmuangpak, Rattakul, Rojanasatian, Rogjana-sakul, Runrot, Saengthong, Sakornpitak, Sarasart, Savetsila, Sawprapassorn, Sawsiriphan, Sirich-anya, Siripongs, Snidvongs, Sompong, Soonsiri, Soothornsima, Srichai, Suchit, Sudlabha, Sukmark, Sum, Suphakat, Thanajaro, Therdchai, Thiam-prasert, Thienthong, Thomwang, Thonesavanh, Thongsamak, Tinsulanonda, Titisaksoporn, Ukol, Urairat, Vajiralongkorn, Vanikabutra, Virawan, Virote, Warathongchai, Warrasan, Wongwachara-karn, Yongchaiyudh

MALE GIVEN NAMES

Amnuay, Ananda, Apichart, Arthit, Banyat, Bhichai, Bhumibol, Boonchu, Boonma, Boontung, Brosong, Buangam, Budin, Bunbongkarn, Chakra-bandhu, Chalong, Chaovalit, Chaowas, Charn-chai, Chatichai, Chavalit, Cheewaket, Chennoi, Chetta Chinawoot, Chiradet, Chuan, Chuchai, Dentharonee, Jaturun, Jessupha, Jirasak, Jutharat, Kavi, Khunpol, Khunsoek, Kitikorn, Kongbej, Kriangsak, Kukrit, Molthisok, Niphon, Nirund, Niyom, Nongkhai, Pan, Phaithoon, Phisan, Phongsak, Praman, Prem, Sampan, Samyan, Sanan, Savit, Sawai, Seni, Siddhi, Singnum, Snoh, Sombat, Somchith, Somdej, Somsak, Somwang, Somwong, Staporn, Suchin, Surasak, Surin, Suthep, Tarrin, Teera, Thanom, Thirdpong, Thitipan, Uthai, Vajiralongkorn, Varunvirya, Vichit, Vitaya, Vithoon, Vuthisit, Wasan, Winai, Wittaya, Yongyuth

FEMALE GIVEN NAMES

Ausanat, Busaya, Chulabhorn, Daw, Duangnet, Durudee, Jongchit, Kanok, Kanya, Lawan, Mali, Maniwan, Mayuree, Nataya, Nissa, Padungsri, Phailin, Praitun, Punngarm, Ratana, Sirindhorn, Solada, Sopa, Suchin, Suleeport, Sumalee, Sunee, Sunisa, Tasanee, Tida, Ubol, Wasana

Vietnamese Names

Traditionally, Vietnamese names are written like other Asian names (family name first, given name second).However, in the modern day, Viet-namese names are often written in the Western style (given name first, family name second), particularly by Vietnamese living in the United States.

FAMILY, NAMES

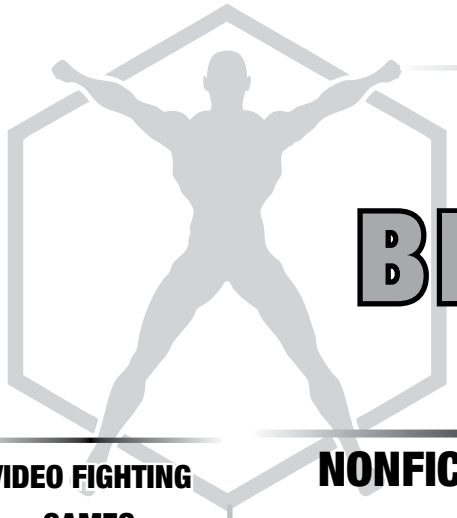
Bui, Chin, Chinh, Cong, Dang, Diem, Do, Don, Dong, Du, Duc, Duong, Hong, Hung, Huong, Huyhn, Huynh, Lai, Lam, Le, Linh, Luong, Ly, Manh, Minh, Ngo, Ngoc, Ngoe, Nguyen, Pham, Thai, Thieu, Tran, Trang, Tranh, Trinh, Truong, Tun, Vu

MALE, GIVEN, NAMES

An, Antoan, Bang, Bao, Bay, Binh, Buu, Cadao, Cambao, Cham, Chan, Chi, Chim, Cuong, Dan, Dat, Dieu, Din, Dinh, Dong, Duc, Duong, Duy, Gan, Gia, Gian, Hai, Hieu, Hoa, Hoang, Hoc, Hung, Huyen, Hy, Kha, Kim, Lam, Lap, Long, Lua, Minh, Mui, Nam, Ngai, Nghi, Nghia, Ngo, Ngoc, Ngu, Nguieu, Nguyen, Nhu, Nien, Pham, Phat, Phong, Phu, Phuoc, Pin, Quang, Qui, Quy, Son, Tai, Tam, Tan, Teo, Thai, Thang, Thanh, Thian, Thien, Tho, Thu, Thuc, Tin, Tinh, Tong, Triet, Truong, Tu'ong, Tu, Tuan, Tung, Tuyen, Van, Vinh, Vo, Yu

FEMALE, GIVEN, NAMES

Ai, Am, An, Anh, Be, Bian, Bich, Bua, Cai, Cam, Cara, Choy, Dao, Diem, Duong, Ha, Hang, Hanh, Hoa, Hong, Hue, Huong, Hyunh, Kieu, Kim, Lan, Lang, Le, Mai, Mieu, My, Ngoc, Nguyet, Nu, Ping, Tam, Tao, Thanh, Thao, The, Thu, Thuy, Ti, Trang, Trinh, Truc, Trung, Tuyet, Ut, Viet, Xuan



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VIDEO FIGHTING GAMES

There are many video fighting games out there, with all sorts of characters, gameplay, and storylines. Some of the best in terms of interesting and creative character designs are: ***Advanced Variable Geo***, ***Battle Arena Toshinden***, ***Darkstalkers (Vampire Saviour), Dead Or Alive 2, Fatal Fury, Guilty Gear X, King Of Fighters*** (and its numerous sequels), ***Mortal Kombat*** (and its numerous sequels), ***Samurai Showdown, Soul Calibur, Street Fighter II*** (and its numerous sequels), and ***Tekken***.

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Various sites on the World Wide Web

FICTION

Japanese Manga

Blade of the Immortal
Dark Angel
Dragonball
Fist of the North Star
Ranma ½
Real Bout High School
Striker (a.k.a. Spriggen)

AMERICAN COMIC BOOKS

Bulletproof Monk
Gen 13 Bootleg: Grunge The Movie
Sin City
Usagi Yojimbo

FILMOGRAPHY

The number of Martial Arts movies and television shows is practically infinite. This list includes some of the authors' favorites or ones they think are particularly useful for learning about the genre for gaming purposes

HONG KONG CINEMA

A Man Called Hero
Ashes of Time
The Blade
The Bride With White Hair 1 & 2
Butterfly and Sword
A Chinese Ghost Story 1-3
A Chinese Odyssey I: Pandora's Box
A Chinese Odyssey II: Cinderella
Crouching Tiger, Hidden Dragon
Eastern Condors
Enter the Fat Dragon
Executioners
Dragon Inn
Dragons Forever
Drunken Master 2
Duel to the Death
Fist of Legend
The Five Deadly Venoms
Flying Dagger
Fong Sai Yuk 1 & 2
Hero
The Heroic Trio
House Of Flying Daggers
Iron Monkey
A Kid From Tibet
Kung Fu Cult Master
Last Hero in China
Once Upon a Time in China 1-6
Police Story
Project : A 1 & 2
The Stormriders
Supercop
Swordsman 1-3
Tai Chi Master
Twin Dragons
Wing Chun
Wheels On Meals
Yip Man
Zu: Warriors of the Magic Mountain

WHAT TO WATCH?

If you've never seen a Hong Kong action film before, your best bet is to find ***A Chinese Ghost Story***. Although the subtitles are suspect, and it might be a bit slow-paced for some, the last half of the film is filled with all sorts of great effects and action scenes, which more than make up for its sedate beginning. In addition, ***A Chinese Ghost Story*** is positively crammed with all sorts of common Wuxia subgenre elements. If you don't like this film, odds are you won't care for ***The Blade, Dragon Inn*** or ***Swordsman*** either.

For a full introduction to Hong Kong cinema, and wuxia action specifically, the author recommends the following five films: ***A Chinese Ghost Story***, ***The Bride With the White Hair, Iron Monkey, Swordsman 2***, and ***Zu: Warriors of the Magic Mountain***. These five films contain a broad mix of wuxia elements and feature a wide variety of over-the-top action sequences.

If you can't find any of these movies at your local video store, then try the classic American film ***Big Trouble In Little China***. It has all you can ask for in a wuxia film, and more, including some great character ideas, excellent special effects, well-done action scenes, and extremely funny character interaction and one-liners.

FILMS LISTED BY ACTOR/DIRECTOR

Here's a brief filmography for some of the biggest names in Martial Arts cinema.

Brigitte Lin Ching-hsia: *Ashes of Time, The Bride With White Hair 1* and *2*, *Dragon Inn, Swordsman 2* and *3* (a.k.a. *East is Red*), *Zu: Warriors of the Magic Mountain.*

Bruce Lee: *The Big Boss* (a.k.a. *Fists of Fury*), *Enter the Dragon*, *Fist of Fury* (a.k.a. *The Chinese Connection*), *Return of the Dragon*

Jackie Chan: *Armor of God, Armor of God 2: Operation Condor, City Hunter, Dragons Forever, Drunken Master 2, Police Story, Project: A 1* and *2, Rumble in the Bronx, Supercop, Twin Dragons, Wheels on Meals.*

Jet Li: *Fist of Legend, Fong Sai Yuk 1* and *2*, *Kiss of the Dragon, Kung Fu Cult Master, Last Hero in China, Once Upon a Time in China 1-3* and *6, The One, Romeo Must Die, Swordsman II, Tai Chi Master*

Michelle Yeoh: *Butterfly and Sword, Crouching Tiger, Hidden Dragon, Executioners, The Heroic Trio, Tai Chi Master, Tomorrow Never Dies, Wing Chun*

Samo Hung Kam-bo: *Dragons Forever, Eastern Condors, Enter The Dragon, Enter the Fat Dragon, Pedicab Driver, Project: A, Shanghai Express, Spooky Encounters, Wheels on Meals, Zu: Warriors of the Magic Mountain*

Toshiro Mifune: *The Hidden Fortress, Samurai 1-3, Seven Samurai, Samurai Rebellion, Sanjuro, The Sword of Doom, Yojimbo, Zatoichi Meets Yojimbo*

Tsui Hark: *The Blade, Burning Paradise, A Chinese Ghost Story 1-3, Dragon Inn, Green Snake, Once Upon a Time in China 1-6, Swordsman 2, Wicked City, Zu: Warriors of the Magic Mountain.*

Yuen Woo-ping: *Crouching Tiger, Hidden Dragon, Drunken Master, Eastern Condors, Fist of Legend, Iron Monkey, Last Hero in China, The Matrix, Once Upon a Time in China, Snake in the Eagle's Shadow, Wing Chun*

JAPANESE CINEMA

Hari-Kiri
The Hidden Fortress
Legend of Eight Samurai
Long Wolf and Cub (series)
Samurai 1-3
Seven Samurai
Samurai Rebellion
Sanjuro
The Sword of Doom
Yojimbo
Zatoichi (series)
Zatoichi Meets Yojimbo

OTHER ASIAN CINEMA

Ong-Bak: Muay Thai Warrior

JAPANESE ANIME

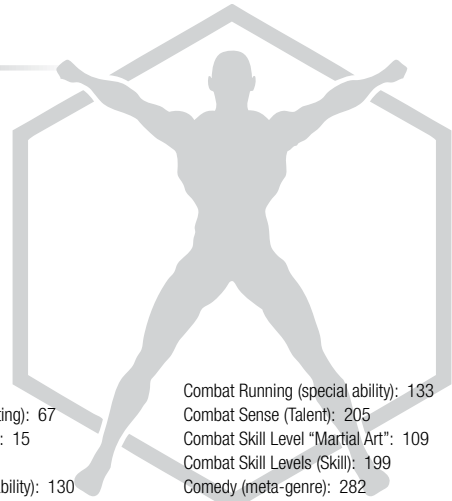
Cowboy Bebop
Dagger of Kamui
Dragonball Z
Fatal Fury
Fist of the North Star
Jubei-chan The Ninja Girl
Monkey
Ninja Scroll
Outlaw Star
Ranma 1/2
Raven Tengu Kabuto
Street Fighter II
Variable Geo

AMERICAN ACTION CINEMA

Above The Law
The Big Brawl
Big Trouble In Little China
Bloodsport
Brotherhood Of The Wolf
Charlie's Angels
Enter The Dragon (and any other Bruce Lee film, really)
Ghost Dog: The Way of the Samurai
Kill Bill, Vol. 1-2
Kiss Of The Dragon
Kung Fu Panda
The Last Dragon
Marked For Death
The Matrix
Mortal Kombat
Mortal Kombat II: Annihilation
The One
The Quest
Romeo Must Die
Street Fighter
X-Men

AMERICAN TELEVISION

Human Weapon
Jackie Chan Adventures
Kung Fu
Kung Fu: The Legend Continues
Martial Law
Raven
Xena: Warrior Princess



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