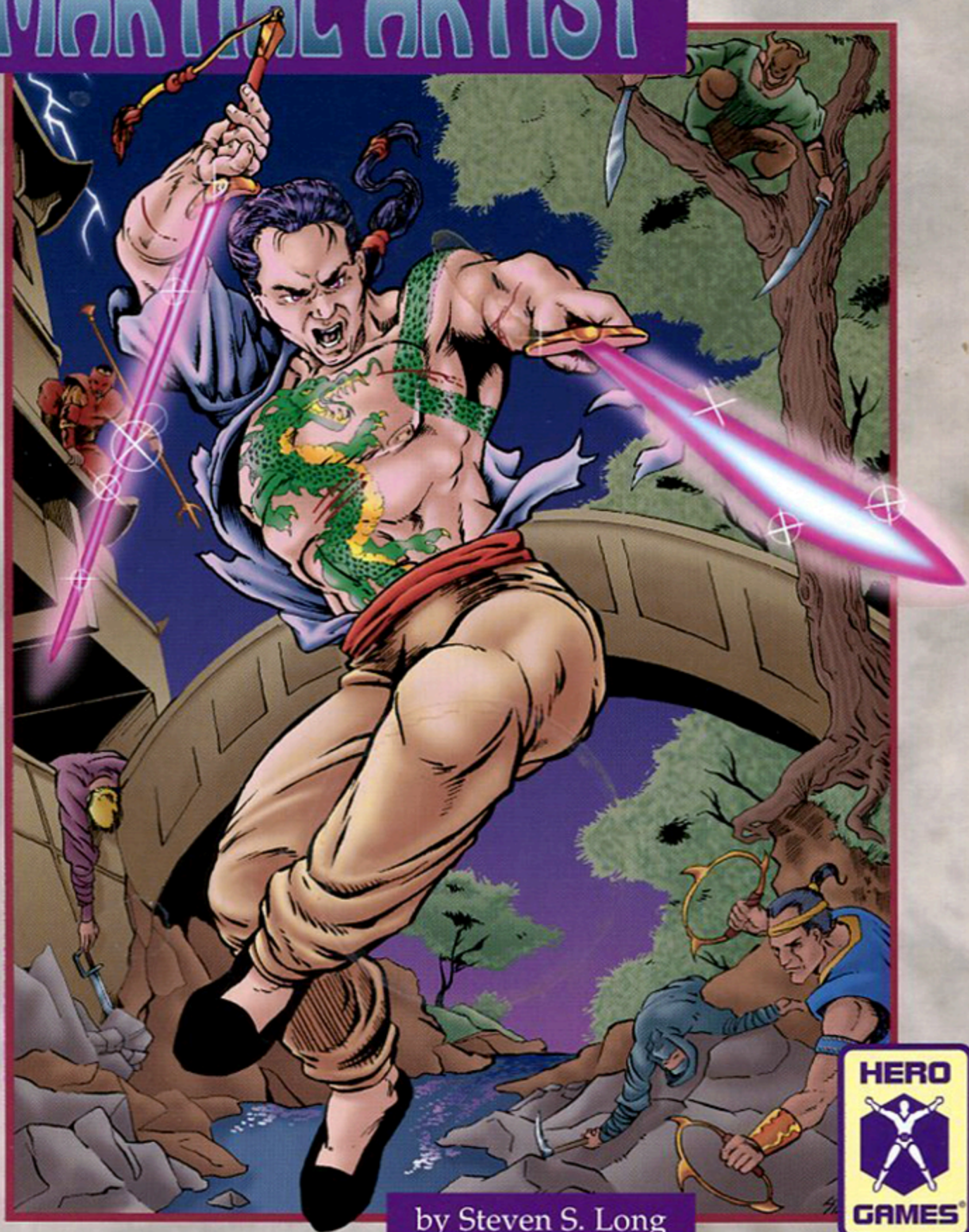


THE **ULTIMATE** MARTIAL ARTIST™



by Steven S. Long



THE ULTIMATE MARTIAL ARTIST™

by Steven S. Long

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Note: Some of the text in this book originally appeared in *Ninja Hero* by Aaron Allston. This text has been revised and expanded. Most of the material in *Ninja Hero* does not appear in this volume.

Special Thanks To: To Bruce, Steve, George, and Ray, for giving me this book to work on; to Aaron, for his gracious assistance and willingness to answer questions; and to all the *HERO System* players and GMs whose interest in gaming martial arts made this book not only desirable, but necessary.

Dedication: I would like to dedicate this book to Andy “Ghost Eye” Mathews, master of gaming martial arts, creator of Couch Potato Kung Fu, selector of really bad martial arts movies, and true friend.

Additional Contributions: I owe a great deal of thanks to the following people, who answered my questions about martial arts styles, provided me with information or research material, gave me ideas for things that needed to go in this book, debated with me about the best way to do various things in the *HERO System*, allowed me to create my own versions of something they first thought up, or helped with play testing: Aaron Allston, Chris Avellone, Scott Bennie, Tim Binford, Garrett Charnaw, Cliff Christiansen, the commentators from the Red October BBS and America Online, Earl Cooley III, Storn Cook, John Cooper, Kim Cooper, Amy Crittenden, Mike Dean, Sean Fannon, Morgan Flo, Thom Foster, John Grigni, Scott “Classic Animes” Jamison, Greg Kerner, Eric Livengood, John Losey, Andy Mathews, Dave Mattingly, Riley McLaughlin, Rob “Underworld Animes” Miles, Greg Morero, Bryce Nakagawa, James Pinkerton, Marcus Pritchett, Bob Quinlan, Scott Sigler, Greg Smith, Geoff Speare, Steve Stone, David West, Eric Wylie, Doug Young, and, most especially, Greg “Devil’s Advocate” Lloyd and Jeff “I have a license from Japan” Mueller.

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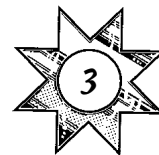
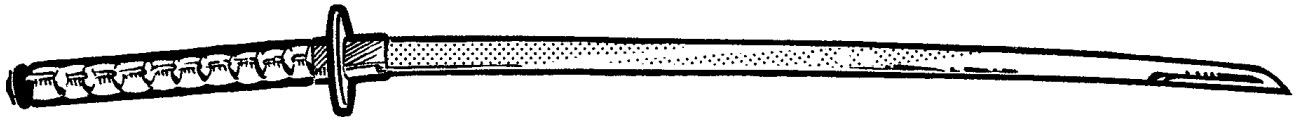


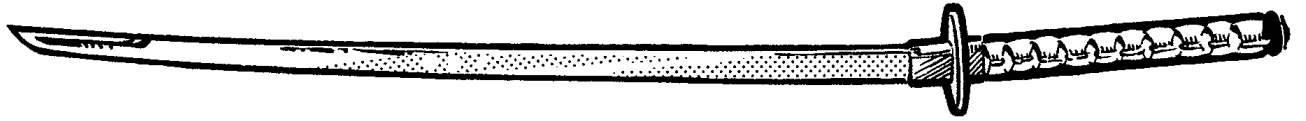
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Introduction



Welcome to *The Ultimate Martial Artist*, or *UMA* for short, the first book in Hero Games's "Ultimate" line of books exploring different comic-book archetypes.

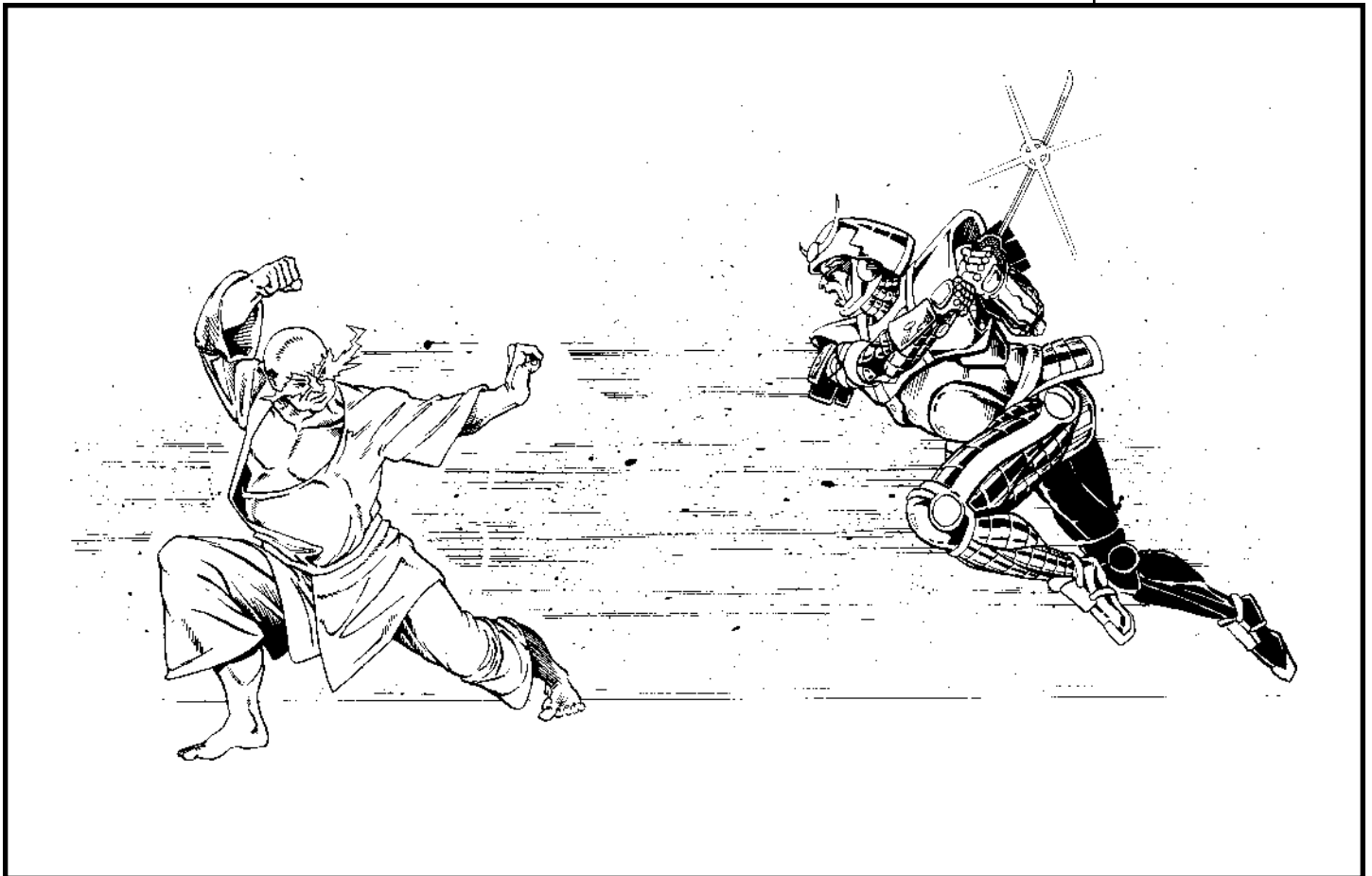
Unlike the other books in the "Ultimate" series, *UMA* has a prior history (of sorts) upon which to build: Aaron Allston's genre book *Ninja Hero*, the *HERO System* book on martial arts-oriented campaigns. While the two books have much in common, as the reader shall soon see, their focus is slightly different: *Ninja Hero* concentrated primarily on straight martial arts campaigns, whereas *UMA* looks mainly at creating martial arts in genres other than just "martial arts."



How To Use This Book

The *Ultimate Martial Artist* is a complete guide to creating and using martial artists in any genre of roleplaying campaign, using the *HERO System* rules. You'll find over 100 different martial arts styles and variations, new rules for martial arts combat, rules for creating martial arts styles, over 100 martial arts weapons and much more.

Players should use this book as a reference for creating martial arts characters. Reading through the entire book is recommended, because you'll find lots of great ideas for characters in here. Any "real-world" style of martial arts you have heard of is probably listed in this book somewhere.



Gamemasters should also read all the way through this book, particularly to look at all of the new combat rules. It's important for the GM to decide which rules options will be used in his campaign, and (even more important) to tell the players about those choices. The section on Designing Martial Arts is highly recommended for creating new martial arts designed to fit your campaign.

The astute reader will quickly note that much of the most important material from *Ninja Hero* has been reprinted in this book. In some cases that material has been altered or supplemented, but in many cases it has not been. Thus, GMs and players need to decide for themselves what they wish to use from this book and what they would rather ignore. You may prefer the *Ninja Hero* way of doing something that is done differently in *UMA*; if so, go right ahead using whatever you like best—or even make up your own rules.

As you read this book, remember that some of the rules alterations, suggestions for “GMs’ options,” and similar material is made with superheroic characters in mind. Such material may not be appropriate for other types of campaigns; GMs are urged to examine the rules in this book carefully before allowing them to be used in their campaigns.

Author's Note

When this project was first announced, it was greeted in some circles with cries of trepidation and even outrage. *Ninja Hero* is widely acknowledged as one of the best, if not *the* best, supplement that Hero Games has ever published, and rightly so. Many *HERO System* gamers were disturbed by the thought of it being redone or altered in any way.

I, frankly, was one of those people. I was both flattered and honored when Hero Games offered this project to me, but the enormity of the undertaking was a little daunting. At times during the writing of the book, I felt a little like St. Jerome, as I tried to ensure that everything that I wanted to preserve came into this book intact and that every change that needed to be made or new rule that I needed to create was still within the spirit not only of the *HERO System* but of *Ninja Hero* as well.

As you will soon see, most of the changes I worked upon the material taken from *Ninja Hero* are rather slight. Many of the martial arts styles have been altered or added to; some new martial

arts design elements have been created; and a few maneuvers, such as Grab and Throw, have undergone major changes, but that's about it. I hope that the doomsayers will now be saying that their worst fears have *not* come to pass; if yours have, just keep on doing things the way you have been and ignore what I've written here.

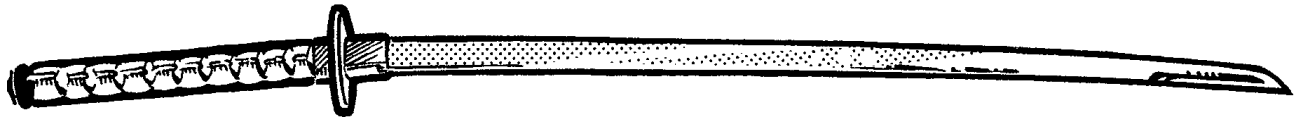
Many of the changes herein are the result of the book's focus on creating martial arts-using characters for any genre. Based on my experience and the stories I've heard from gamers all over the country, *Ninja Hero* is primarily used as a supplement for *Champions* and other *HERO System* genres, not as a stand-alone campaign book. This is not to say that there aren't gamers out there running martial arts campaigns—there are plenty of them, and it's a good thing—but with many people interested in martial arts for superheroes and other genres, it was important to provide source material and ideas for them to use, even if it meant making a few changes to what is otherwise “sacred text.”

The Ultimate Martial Artist is by no means a repudiation or rejection of *Ninja Hero*—far from it. Instead, I think you will agree with me that it is in fact a tribute to a great roleplaying supplement that has provided so many of us with so many hours of gaming fun. After all, how many other Hero Games books have inspired this sort of extension and revision?

On that note, let me echo something that I said earlier—I owe Aaron Allston a great deal of thanks for his assistance with this project, which mainly consisted of stepping aside and letting me do the work as I preferred. I doubt I could have been as sanguine had our positions been reversed. His gracious assistance, clever ideas freely expressed and willingness to answer my seemingly endless stream of questions is deeply appreciated. Thanks, Aaron! I hope I wasn't *too* much of a “Consarned Whippersnapper.”

I also owe a debt of thanks to the many “consultants” who helped me with this project; their names are listed in the “Additional Contributions” section on the dedication page. Their input on how different martial arts styles and maneuvers work and on what rules needed to be changed or added to the game system was invaluable. All mistakes are, however, entirely my own.



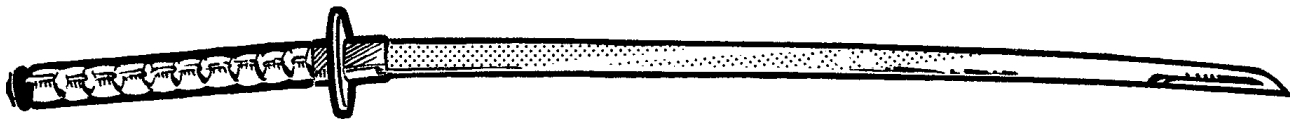


Chapter One: Martial Arts Styles And Maneuvers

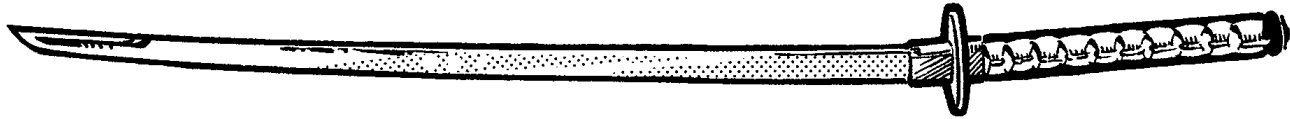


This chapter presents a wealth of information on different martial arts styles and maneuvers. The first part covers the way the *HERO System* translates martial arts into game mechanics. The second part describes approximately fifty real-world styles (and many variants of those styles) from all over the globe. The third section includes approximately twenty fictional styles, of the sort often seen in comic books and martial arts movies. The fourth section discusses how martial arts are applied in various genres. The last section provides revised rules for designing new martial arts styles, including rules for applying Power Advantages to martial arts maneuvers.





The Way of the Hero



This section of *The Ultimate Martial Artist* defines the terms and methods used by the *HERO System* to translate different styles into game mechanics. Players who are interested in doing their own research about their character's style should refer to the Bibliography at the end of this book.

Style Descriptions

The terms used to define the different styles are:

Maneuvers: The maneuvers and techniques that make up the style. A list of the maneuvers used is provided below; players can also make up their own maneuvers using the rules provided.

Skills: Skills that are commonly associated with the style. Those marked with an asterisk (*) are *required*: the character cannot practice the style without buying them. Standard *HERO System* abbreviations, such as KS for "Knowledge Skill" and WF for "Weapon Familiarity," are used.

Elements: Elements are additions to the style. They include Extra Damage Classes (which are *never* required for a style, and so are not listed in a style's description) and the Weapons that the style teaches. Refer to the "Maneuvers And Weapons" section, below, and the "Designing Martial Arts Maneuvers"

section found later on in this book for more information on using weapons with martial arts maneuvers.

Style Disadvantage: The optional Style Disadvantage is discussed in the "Character Creation" section of this book (under "Distinctive Features"). Most styles can qualify for this Disadvantage.

Optional Rules: This section includes the optional Hit Locations for maneuvers in the style that would use them.

Special Abilities: This last section showcases some of the amazing (and even mystical) abilities that are attributed to martial artists of the style. Most of them are described in general terms only, with suggested ways to create them using the *HERO System* rules; players and GMs are free to simulate these abilities in game terms as they prefer.

Maneuvers Descriptions

Below is the long list of maneuvers, both Hand-To-Hand and Ranged, from which the following sections' martial arts are constructed.

In the chart, the *Maneuver* column gives the maneuver's generic name (though most are renamed when placed in specific martial art styles).

The next column, *Phs*, indicates what part of a Phase the maneuver takes to perform. Most are half-Phase maneuvers; some, like a Haymaker, are full-Phase plus one Segment and land at the end of the Segment after the maneuver is launched.

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

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.



Hand-To-Hand Martial Arts Maneuvers

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
<i>Ballestra</i>	½	5	+2	-2	STR +4d6; Half Move Required
Basic Strike	½	3	+1	+0	STR +2d6 Strike
Breaking Throw	½	5	-2	-2	Grab One Limb; ½d6 HKA (2 DC), Disable; Target Falls
Choke Hold	½	4	-2	+0	Grab One Limb; 2d6 NND(2)
Counterstrike	½	4	+2	+2	STR +2d6 Strike, Must Follow Successful Block
Crush	½	4	+0	+0	STR +4d6 Crush, Must Follow Successful 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
Takeaway Throw	½	5	-1	-2	Grab Weapon, +15 STR to take weapon away; Target Falls
Eye Gouge	½	4	-1	-1	2d6 Sight Group Flash
Fast Strike	½	4	+2	+0	STR +2d6 Strike
Flying Dodge	½	5	—	+4	Dodge All Attacks, Abort; FMove
Flying Tackle	½	3	+0	-1	STR +v/5 Strike; You Fall, Target Falls; FMove
Grappling Throw	½	3	+0	+2	STR +2d6 Strike; Target Falls; Must Follow Grab
Joint Break	½	5	-1	-2	Grab One Limb; ½d6 HKA (2 DC), Disable
Joint Lock/Throw	½	4	+1	+0	Grab One Limb; 1d6 NND(3); Target Falls
Killing Strike	½	4	-2	+0	½d6 HKA (2 DC)
Killing Throw	½	5	-2	+0	½d6 HKA (2 DC); 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	var.	4	+0	+0	+15 STR vs. Grabs
Martial Grab	½	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Martial Strike	½	4	+0	+2	STR +2d6 Strike
Martial Throw	½	3	+0	+1	STR +v/5; Target Falls
Nerve Strike	½	4	-1	+1	2d6 NND(1)
Offensive Strike	½	5	-2	+1	STR +4d6 Strike
Passing Strike	½	5	+1	+0	STR +v/5; 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/5; FMove
Sacrifice Strike	½	5	+1	-2	STR +4d6 Strike
Sacrifice Throw	½	3	+2	+1	STR Strike; You Fall, Target Falls
Shove	½	4	+0	+0	+15 STR to Shove
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



Ranged Martial Arts Maneuvers

Maneuver	Phs	Cost	OCV	DCV	Rng	Damage/Effect
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 Shot	½	4	-1	-1	+0	Strike, +4d6
Quick Shot	½	4	+1	+0	+0	Strike, +2d6
Ranged Disarm	½	3	-1	+0	+0	Disarm, +10 STR
Trained Shot	½	4	+0	+0	+2	Strike, +2d6
Trip	½	3	-1	+0	+2	Target Falls*

*The GM may chose to assign extra damage to the target from the fall and the target's velocity.

The last column, *Damage/Effect*, describes (in short form) what the maneuver does when used successfully.

Brief explanations of the terms used to build these maneuvers follows; for further information, refer to the "Designing Martial Arts Maneuvers" and "Combat Maneuvers" sections of this book.

Abort: The character can abort his next Phase to perform this maneuver on a segment not normally his Phase. (See "Aborting an Action," *HERO System Rulesbook*.)

Bind: This maneuver element can only be used against a weapon. A successful Bind will lock up the opponent's weapon and keep him from attacking; it will also allow the character to shove his opponent around the field.

Block: This prevents the opponent's attack from hitting the target, and sets up the defender to strike first on the next Phase (assuming they both act in the same Phase). (Refer to "Block" in the *HERO System Rulesbook* for further details.)

Disable: This maneuver is intended to disable a limb, thereby making it useless. Refer to the "Designing Martial Arts Maneuvers" section of this book for details.

Disarm: A character who successfully performs a Disarm can try to knock a one-handed weapon or other hand-held device from his opponent's grasp. Both characters make STR rolls, counting only BODY. If the defender rolls more BODY, he holds onto his weapon. If the attacker rolls more BODY or the rolls are tied, the weapon goes flying ½d6 hexes in the direction of the strike (which is the attacker's choice, subject to GM approval). (See "Disarm" in the *HERO System Rulesbook*.) Disarm cannot be used on objects held in two hands.

Extra Segment: This maneuver does not land until the bottom of the next segment (just like a Haymaker). A character may perform a half-move and then launch a maneuver which requires an Extra Segment.

FMove: This maneuver may be performed at the end of a full move instead of just a half-move. This does not mean it is a 0-Phase maneuver. If performed after a half-move or no move at all, it still counts as a combat action and ends the character's phase.

Grab: With a successful Grab, the character has gotten a hold on an opponent; the basic Grab holds two of the target's limbs. He may now apply STR damage to his opponent or may throw his opponent to the ground. This element is also known as Grab Opponent.

Grab Weapon: With a successful Grab Weapon maneuver, the character has managed to grab his opponent's weapon (in such a manner that the grabber will not be hurt by the weapon). They now execute a STR vs. STR contest. (This takes 0 time for both of them and is performed each time the Grab Weapon maneuver is successfully performed.) If the Grabber wins, he wrests the weapon away and can use it. If the target wins, he wrests the weapon away and can use it. If the roll is a tie, both hold on to the weapon and neither can use it.

Must Follow: This maneuver must follow some other specific successful maneuver. If the first maneuver is performed successfully, on the next Phase, and not before, the attacker can perform the Following maneuver. The attacker can also perform the Following maneuver after itself. For example, Crush can Follow a Grab or a previous Crush. A maneuver listed with "must follow" must make a to-hit roll each phase; even if the target is Grabbed and at reduced DCV, no hit is automatic.

NND(1): This is a No Normal Defense attack (see the "No Normal Defense" Power Advantage in the *HERO System Rulesbook*). The defense for this attack is wearing rigid solid armor or having Lack of Weakness (refer to the discussion of Nerve Strikes in the "Combat Maneuvers" section of Chapter Three of this book for more information).



NND(2): This is a No Normal Defense attack (see the “No Normal Defense” Power Advantage in the *HERO System Rulesbook*). The defense for this attack is having solid armor on the neck, or not having to breathe (refer to the discussion of Nerve Strikes in the “Combat Maneuvers” section of Chapter Three of this book for more information).

NND(3): This is a No Normal Defense attack (see the “No Normal Defense” Power Advantage in the *HERO System Rulesbook*). The defense for this attack is having solid armor on the joint that is being bent, having Resistance, or in some other way being immune to the pain caused by a joint-lock (i.e., having Stretching powers, sufficient STR to prevent the torquing of the joint and so forth) (refer to the discussion of Nerve Strikes in the “Combat Maneuvers” section of Chapter Three of this book for more information).

Note: *NND Maneuvers are NOT increased by a character’s STR. If the maneuver description says the maneuver does 2d6 NND, that’s what it does, regardless of the character’s STR. Extra DC, on the other hand, DOES increase NND maneuver damage.*

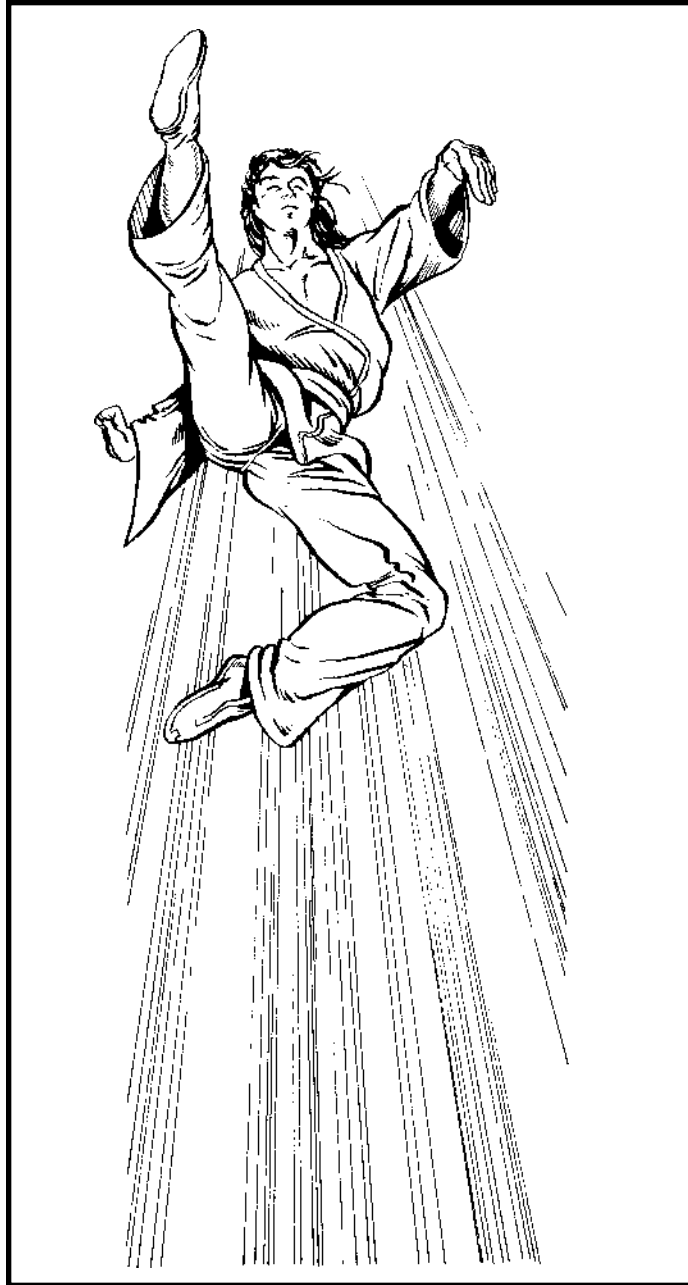
Take Full DMG: The attacker takes damage from the maneuver. The attacker takes normal damage equal in DC to the damage done by the attack: Therefore a 2d6 Killing Attack, 6d6 Normal Attack, and 3d6 No Normal Defense Attack (all of which are 6 DC attacks) would do 6d6 Normal Damage to the character.

Target Falls: Successful use of this maneuver throws the target to the ground. This isn’t necessarily a brute-force maneuver; it could be, but could also be a joint-lock bearing the target to the ground. The fact that most maneuvers with this ingredient are Strikes does not mean that in the maneuver the attacker necessarily punches or kicks the target; that just indicates that the maneuver does the attacker’s STR damage to the target, usually from hitting the ground.

v/5: The maneuver gets a damage bonus based on the relative velocity of the two combatants. The maneuver does +v/5 in d6 normal damage.

Var.: The Escape maneuver normally takes a half-move to perform. However, when a character is first grabbed, he can perform a Casual Strength STR roll to escape, using half his STR (plus half his bonus for the Escape maneuver); this takes no time. Escape doesn’t constitute an attack; if a character Escapes a hold and has a half-move left, he can then attack.

You Fall: The attacker automatically falls down, in the hex where he performed the attack, regardless of whether or not the attack is successful.



Maneuvers And Weapons

As was mentioned above, some martial arts can be used with weapons. But not all weapons can be used with all maneuvers; a kick can’t be used with a machete, and a dodge isn’t improved by a spear.

The following list is a general guideline for which sorts of weapons can be used with which maneuvers. The GM should use common sense when dealing with a weapon not found on this list; compare it to weapons on this list and decide which weapons it most closely corresponds to. That will serve as a rule-of-thumb guide as to which maneuvers a character can use with the weapon.



Maneuver Type	Can Be Used With These Weapons:
Basic Strike	* (See below)
Choke Hold	Staves, Weapon Shafts, Garrotes, Chain & Rope Weapons, Nunchaku, Three-Section Staff, Shinobi-Zue
Counterstrike	* (See below)
Crush	None
Defensive Block	* (See below)
Defensive Strike	* (See below)
Defensive Throw	None
Disarming Throw	None
Fast Strike	* (See below)
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	* (See below)
Killing Throw	None
Legsweep	Staves, Tetsubo, Shinobi Zue, Polearm Shafts, Nets
Martial Block	All Melee Weapons, Shields
Martial Disarm	* (See below)
Martial Dodge	None
Martial Escape	None
Martial Grab	Nets, Whips, Chain & Rope Weapons, Shinobi-Zue
Martial Strike	* (See below)
Martial Throw	Chain & Rope Weapons
Nerve Strike	* (See below), but only normal-damage weapons
Offensive Strike	* (See below)
Passing Strike	* (See below)
Punch	All Melee Weapons
Reversal	None
Root	None
Sacrifice Disarm	* (See below)
Sacrifice Lunge	* (See below)
Sacrifice Strike	* (See below)
Sacrifice Throw	None
Shove	All Large (L) Melee Weapons, Shields
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

When you're using normal, non-martial maneuvers from the *HERO System Rulesbook*, compare the non-martial maneuver to the maneuvers in the chart above. You can use a non-martial Block with the sorts of weapons used with the Defensive and Martial Blocks; you can use a non-martial Disarm with the sorts of weapons used with Martial and Sacrifice Disarms; and so on.

Ranged Martial Arts and Weapons Types

A character trained in a Ranged Martial Arts style is trained with a specific type of weapon, and *cannot* use his maneuvers with other weapons unless he has been trained to do so. Additional weapons types can be added at a cost of 1 pt. each; see Weapons Elements. Realistically, a GM should not allow a character trained in Shurikenjutsu to learn his ranged maneuvers with bows or rifles without some kind of advanced training or a *real* good story. The GM should keep a careful eye on Ranged Martial Arts.

Modifying And Building Styles

Those of you who are practitioners and/or fans of the martial arts will doubtless have objections to the way some styles or maneuvers are built. Even more will ask, "Where's my favorite martial art?" if it is not represented in the next section. An effort has been made to make this list as comprehensive as possible, but undoubtedly there are styles that were overlooked or which the author could not locate sufficient research material on to do a full description.

For you, we offer a solution: you can build your own martial arts maneuvers and styles. If you don't like the way one of the styles above is constructed, or want to see a martial arts style not presented in this section, you can always build one from scratch and submit it to your GM for approval. To learn how, move on to the "Designing Martial Arts Maneuvers" section. Another possible solution is to simply rework a particular art or rename its maneuvers to suit yourself.

Learning Martial Arts

Most characters defined as martial artists will be created with at least ten points worth of martial arts maneuvers from one style, an 8- roll in the Knowledge Skill of that style, and the 10-point Style Disadvantage. That's the arrangement for a basic martial artist character, and there's nothing complicated about it.

Things get a little more complicated as existing characters use their experience to improve their martial arts or buy new martial arts abilities.



Learning Martial Arts From Scratch

It could happen that an already-existing character wants to learn a martial arts style from the ground up. Finding a teacher is all plot-related, something for the player and GM to work out between them. Here, we're going to talk about the way the character buys the style.

Knowledge Skill

The character should first spend one point for an 8- Knowledge Skill with his style. Characters don't learn any maneuvers before taking that KS.

Elements

If the style requires an Element (such as Weapons Element), the character must buy that Element next.

Required Skills

A few styles require that the character purchase specific Skills. Such Skills, in the listings of martial arts styles, are always marked with an asterisk (*). For example, Aikido and Jujutsu cannot be learned without Breakfall; Kenjutsu cannot be learned without WF: Swords.

The martial artist character must buy all required Skills before buying any maneuvers. He need only spend 1 point on each Knowledge Skill, for an 8-roll. He must spend at least 3 points for any General or Characteristic-based Skill.

Maneuvers

The character then can learn one maneuver after another until he has bought at least ten Character Points worth of them.

Style Disadvantage

Ultimately, the character can take the 10-point Style Disadvantage for his style, which helps offset the cost of the Martial Arts style. This can only be taken with GM approval, though. If the character has learned the martial art style after being created, his GM may not wish him to receive new Character Points for the new Disadvantage.

These are the different ways GMs may approach this question in their own campaigns:

Allow the Character to Take the Style Disadvantage

The GM allows the character to add the Style Disadvantage to his list of Disadvantage and add the value of it to his Character Points. However, the Style Disadvantage still cannot exceed the Disadvantage point limits already set for the campaign. For instance, if the campaign has a 75-point cap on Disadvantage points, and the character already has 70 points of Disadvantages, if he adds the 10-point Style Disadvantage he only gets 5 points' worth of value. Likewise, if the campaign has a 25-point cap on Disadvantage points from any one category of Disadvantage, and the character already has 25 points'

worth of Distinctive Features, then the additional Style Disadvantage will bring him 0 points.

Allow the Character to Trade the Style Disadvantage For Another Disadvantage

The GM allows the character to trade in another Disadvantage which the player had already been trying to buy down or buy off, and take the Style Disadvantage in its place. For example, recently the character has beaten 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 Disadvantage for it. Note: this can only be done when there already exists a logical, plot-driven reason for the Disadvantage to be changed. Reasons such as "I'm tired of it" and "I like the Style Disadvantage better" are not sufficient.

Disallow the Style Disadvantage

The GM doesn't allow the character to take a new Disadvantage. The GM feels that since a character doesn't receive points from new Hunteds every time he makes a new enemy, or points from new Rivalries when he finds himself in competition with a new character, he shouldn't receive points from a new Disadvantage, either.

Require the Style Disadvantage...But Worth 0 Points:

The GM insists that the character take the Style Disadvantage, but it's worth 0 points to him. This reflects the fact that the character's style will be obvious, but also reflects the GM's philosophy that new Disadvantages don't bring new points to the character.

Of these four approaches, the second choice, *Allow the Character to Trade the Style Disadvantage For Another Disadvantage*, is the recommended one. This approach has the advantages that it gives a point-cost incentive to learn martial arts maneuvers and yet doesn't bring the character a lot of new points out of nowhere.

Rate Of Learning

How fast should characters learn new martial arts? In the real world, the normal practitioner can earn a black belt in an average of 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 earned their black belts in much less time; one famed heavyweight full-contact karate champion earned his in only seven months, which is more like spending two Character Points per month on Martial Arts maneuvers and Skills.

PCs who begin play with a black belt's worth of maneuvers, Skills and Elements, therefore, can be presumed to have taken anywhere from half a year to four years to earn their belts.



But when PCs are learning new maneuvers and arts, after they've already begun play, it is recommended that you follow one of these approaches:

One CP Every Adventure

The character can spend one Experience Point on Martial Arts maneuvers, Skills, and Elements every adventure. This presumes that he's receiving regular training in the campaign setting. This means it will take quite a while (ten to fifteen game sessions) to earn a black belt's worth of maneuvers and Skills. This is a good approach for more realistic heroic campaigns.

Two or Three CP Every Adventure

The character can spend two or three Experience Points (the GM decides which) on Martial Arts maneuvers, Skills and Elements every adventure. This presumes that he's receiving regular, and extraordinarily intensive, training in the campaign setting. With this approach, it will only take four to seven adventures before a character has acquired a competitive level of prowess in his martial arts style. This is a good approach for heroic martial arts campaigns and for superheroic campaigns.

Spend Many CP During Training Breaks

If the campaign skips a lot of time, the character, with GM permission, can splurge quite a lot of Expe-

rience Points into his 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 martial arts. Again, the character must be receiving regular training within the campaign setting. A realistic expenditure rate would be 2 CP every game month; an acceptable expenditure for heroic martial arts campaigns, and presuming very intensive training, would be 4 CP every game month; and in superheroic campaigns, 6-8 CP every game months are feasible.

Learning New And Multiple Styles

Some characters will want to learn new martial arts styles in addition to their basic style, and some will just wish to purchase individual maneuvers from a number of styles to supplement their basic style. This is fine, logical and realistic; we encourage it. But there are a few rules that pertain to it.

Buying Maneuvers Outside Your Style

It is perfectly all right for a character to learn a maneuver from a style different than his own, or (if the GM allows) to create a new maneuver from the optional maneuver design rules. A character should know at least three maneuvers in his original style before he buys an "outside" maneuver; once that requirement is met, he can buy anything the GM will allow him.

The player must have an acceptable rationale for his character knowing this outside maneuver—he must know a PC or NPC who could have taught him, for instance. If he buys the maneuver after he begins play, he is subject to the time constraints chosen by the GM (see above under "Rate Of Learning"), and must have a logical means to learn the maneuver (i.e., access to a teacher and time to learn it).

If character wishes to learn only one or two maneuvers outside his style, he doesn't have to buy a KS in that style. Naturally, once he's spent at least 10 points on maneuvers from that style, buys his 11- KS in that style and buys his 1 pt. Fringe Benefit, he qualifies as a black belt (or equivalent) in that style.

Outside Maneuvers And The Weapons Element

If your basic style includes the Weapons Element for a particular weapon, and you buy a maneuver from a second style, you still can use the new maneuver with the weapons permitted for your style.

For example, if you know Karate and have bought the Weapons Elements for Karate Weapons and Staff, then buy the Fencing Takeaway, you 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. However, there are some restrictions on it.

First, the maneuver still has to 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" earlier in this section to remind you which types of maneuvers go with which types of weapons.

Second, a character with at least ten points 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: *Mutsu Sodan 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 Swords 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, Mutsu Sodan 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 Swords 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, any maneuvers that he has purchased that overlap both styles may be used in the fashion of either style. This can be a good way for a character to vary his fighting style to confuse an opponent or avoid the effects of a successful KS: Analyze Style roll. Remember, though, that just purchasing a KS in a style does not give a character access to any maneuvers that he has not paid points for.

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

or less.

Karate and Thai Kick-Boxing have several maneuvers in common: Killing Strike (called Knifehand Strike ("Chop") in Karate and Elbow/Knee Killing Strike in Thai Kick-Boxing); Martial Block (called Block in both styles); Martial Strike (called Punch/Snap Kick in Karate and Low Kick in Thai Kick-Boxing); and Offensive Strike (called Side/Spin Kick in Karate and Roundhouse Kick/Knee Strike in Thai Kick-Boxing). Since Hitoshi has a KS in both styles, he may use either version of those maneuvers when he is 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 that Seiki has studied Hitoshi's maneuvers and knows enough about Hitoshi's fighting style to defeat him (in game terms, Seiki made a KS: Analyze Style roll and used his Aid: Analyze Style power to gain extra DEX when fighting Hitoshi, and Hitoshi made a PER Roll to realize that Seiki "had the drop on him").

So, Hitoshi switches to using Muay Thai maneuvers whenever possible. Seiki is unable to successfully analyze these new maneuvers (i.e., he fails to make another KS: Analyze Style roll), so he cannot use his Aided DEX to increase his OCV and DCV whenever Hitoshi use a Thai Kick-Boxing attack. Hitoshi can use his Killing Strike, Martial Block, Martial Strike, and Offensive Strike as Muay Thai maneuvers and Seiki will be limited to his own DEX (without the benefit of the Aid) when attacking or defending against those maneuvers. However, if Hitoshi uses one of those maneuvers as a Karate maneuver, or if he uses any other Karate maneuver, Seiki still gains the benefit of his Aided DEX. Furthermore, Hitoshi's KS: Thai Kick-Boxing does not allow him to use that style's Fast Strike or Shove maneuvers, since he has never purchased either of them.

Building New Maneuvers And Styles

A character can (with his GM's permission) create all-new maneuvers or even entire styles with the rules from the "Designing Martial Arts Maneuvers" section.

Note that a character who designs his own martial art, if it turns out to be an efficient and competitive style, will eventually find himself the object of students who wish him to teach them—and of gun-fighter-mentality martial artists who wish to challenge him to prove that their own style is better.

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 can revolve many plots around the hero's school, especially plots concerning the activities of enemy schools.



Belts And Ranks

Japanese, Okinawan and Korean martial arts, as they are practiced today, use a system of ranks indicated by the color of the belt worn by the practitioner. This belt-rank system is a 20th-century invention, a tool used to motivate students (especially Western students) to learn. In America, instructors of some Chinese martial arts have adopted the belt system to rank their students.

Belt ranks come in two categories: *kyu* (grade) and *dan* (degree). The following chart shows the belt arrangement for karate; variations on it are used in the other Japanese arts. In lowest order to highest, these ranks are:

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

Many gamers have asked what being a “black belt” means in the *HERO System*. There are several ways for players to simulate various levels of martial arts ability in the *HERO System*.

Remember that not all fighting styles rank their practitioners with “belts” or some other system, although many of them do. Details of some ranking systems are given above, or in the style descriptions later on in this section. “Black belt” in the sense that it is used here refers to an expert fighter of a particular style. This definition is not, perhaps, the same as the one that applies in the “real world,” but it’s certainly sufficient for gaming purposes.

The standard approach to determining what it takes to qualify as a black belt requires that a character spend 10 points on maneuvers, have at least an 11-Knowledge Skill in the style, purchase all of the style’s required Skills and maneuvers (those marked with a * in the style’s description), and buy a 1 pt. Fringe Benefit, “Black Belt.” By satisfying those basic requirements, the character qualifies for a 1st Dan Black Belt. A character may be entitled for a higher-ranked belt. Every additional maneuver in his style will raise the character’s belt by one rank, as will each two combat levels that are usable with his martial art. The GM may wish to impose additional requirements beyond those listed for characters who wish to gain a Black Belt above the rank of 6th Dan. Requiring a higher Knowledge Skill roll, for example, may be required for characters ranked above 6th Dan.

The advantage to this rule is that it is simple, straightforward and easy to qualify for. Many characters in the comic books, even those for whom martial arts is not a primary ability, seem to display extraordinary levels of proficiency with their particular fighting style(s). The drawback is that the required amount of maneuvers (10 points worth) is the same as the minimum purchase allowed by the rules (*HERO System Rulesbook*). Thus, under this approach, pretty much every character that buys martial arts is, or can easily become, a black belt.





Real-World Styles

Following are descriptions of numerous real-world martial arts styles in *HERO System* terms. These arts are not confined to the latter part of the 20th century; many date back into the first millennium BC, or perhaps further back than that.

Jutsu vs. Do; *Internal vs. External*

Two important ways of thinking about martial arts styles and how they work need to be defined 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 which stresses the moral, intellectual, sporting, and/or therapeutic benefits of studying a particular “fighting” style. *Do* forms are not generally meant for actual combat, though they can be used that way. Over time, most of the *jutsu* forms have transformed into *do*forms. Thus, Aikijutsu becomes Aikido, Jujutsu becomes Judo, Kenjutsu becomes Kendo, and so forth. The real-world styles described in this book are almost all *jutsu* forms, since they will be used for game combat by game fighters.

The “internal” versus “external” dichotomy (also known as “soft” versus “hard”) is described in more detail in the Chinese styles, but it is present in other arts as well. Styles described as “internal” concentrate on the development of one’s internal power, known as *ch’i* (China), *ki* (Japan), *mana* (Hawaii), *prana* (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, and internal stylists try to keep it centered there so that it will flow throughout their body in the correct fashion and energize 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 are often able to 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 overpower 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.



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 not as 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.

Aikido

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

Skills

Breakfall *
KS: Aikido
Enhanced Perception (Vision)

Elements

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

Style Disadvantage -10

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.

Optional Rules: The Strike may be either a punch or a kick, and this choice can be made before each attack with the maneuver. If a punch, it takes a location roll of 2d6+1; if a kick, it takes a location roll of 2d6+7; if it is not specified, it takes a location roll of 3d6. None of the other maneuvers require location rolls; those which do damage do generalized damage.

Special Abilities: Many different abilities and “powers” have been attributed 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 without being harmed, or even touched (Defense Maneuver, DCV Levels).
- 2) The ability to sense an attacker’s actions before he even moved (Telepathy, Danger Sense or Precognition).
- 3) The ability to move long distances in an instant and virtually without being seen. For example, it is said that Ueshiba could stand dozens of feet away from a man with his hand on a gun, then reach him and grab hold of his wrist before he could draw the gun out of the holster! This is best simulated in *HERO System* terms as a form of Teleport with the Limitation, “Must Pass Through Intervening Space” (-½).
- 4) The ability to paralyze opponents with but a touch (a form of Entangle, Transparent to Damage).

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! Some of its main masters were the *lin kwei*, or “forest demons,” the Chinese equivalent of the Japanese ninja (and said to be the ninja’s predecessors).

The weapon used with the Ranged maneuvers should be chosen by the character when this style is purchased. Small, hand-held throwing weapons such as 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.

Optional Rules: The Strike may be either a punch or a kick, and this choice can be made before each attack with the maneuver. If a punch, it takes a location roll of 2d6+1; if a kick, it takes a location roll of 2d6+7; if it is not specified, it takes a location roll of 3d6. The Nerve Strike does not require a location roll; it does generalized damage.

Special Abilities: The *lin kwei* 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 are said to derive from de-based Taoist magical teachings. They include:



An Ch'i

Maneuvers					
Phs	Pts	OCV	DCV	Damage/Effect	
Block					
½	4	+2	+2	Block, Abort	
Dodge					
½	4	—	+5	Dodge All Attacks, Abort	
Nerve Strike					
½	4	-1	+1	2d6 NND(1)	
Strike					
½	4	+0	+2	STR +2d6 Strike	

Maneuvers						
Phs	Pts	OCV	DCV	Rng	Notes	
Trained Shot						
½	4	+0	+0	+2	Weapon +2d6	
Defensive Shot						
½	3	-1	+2	+0	Weapon	
Quick Shot						
½	4	+1	+0	+0	Weapon +2d6	

Skills

Combat Skill Levels with Ranged Attacks
 Contortionist
 Mimicry
 Survival
 Tracking
 KS: An Ch'i
 WF: Common Martial Arts Melee Weapons *
 WF: Common Melee Weapons
 WF: Common Missile Weapons *
 WF: Off-Hand
 SS: Pharmacology/Toxicology
 Fast Draw
 See the Advanced Ninjutsu section and the character templates there for other possible skills and abilities for an An Ch'i master.

Elements

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

Style Disadvantage -10

- 1) The ability to turn any small, throwable object into a lethal missile weapon. This ability is so common among the *lin kwei* that the GM should consider making it a required purchase. It can be bought as a Multipower, one slot of which is an Energy Blast and one an RKA, each with the Limitations "OAF (available throwing objects of opportunity; -½)" and "Range Based On STR (-¼)." Note that the OAF Limitation only gets half of the normal Limitation Bonus due to the nonspecific nature of the objects used. Refer to the "Character Creation" section of this book and *Dark Champions*, page 33, for more information.
- 2) The ability to become invisible (Invisibility).
- 3) The ability to hypnotize people (a limited form of Mind Control; refer to *Dark Champions*).



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.

Malays settling the Philippines from the 2nd century BC onward were experts in knife-fighting techniques. Chinese fleeing their native land in the 9th 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*). The art has been adapted to other weapons styles as well, especially nunchaku, other karate weapons and chain weapons. However, there are still plenty of traditional Kali practitioners to be found, experts in the use of 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 comprises both the traditional and modern-day elements of the art. For Arnis, the art is originally bought usable with Clubs (the sticks); that's



the default version presented below. For Kali, the art is bought usable with Blades. Students can later add unarmed combat and Karate Weapons via the “Barehanded” and “Weapons” elements. Some exponents of these styles are also taught to use many unusual objects, such as items of clothing, yo-yos and ropes, as weapons. Characters can simulate specialties in a particular type of weapon by buying a 2-point Combat Skill Level with that 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*. Ranks are indicated by belts with colored edges.

In any of its forms, this is a fast, efficient, brutal style of combat.

Arnis/Kali/Escrima

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Body Shift	½	4	—	+5	Dodge, all Attacks, Abort
<i>De Cadena</i>	½	4	+2	+2	Block, Abort
Disarm	½	4	-1	+1	Disarm, +10 STR to Disarm roll
Nerve Strike	½	4	-1	+1	2d6 NND(1)
Pattern Strike	½	4	+2	+2	STR +2d6 Strike, Must Follow Successful Block
<i>Redonda</i> /Punch	½	4	+0	+2	STR +2d6 Strike
<i>Sinawali</i> /Kick	½	4	+0	+2	STR +2d6 Strike
Takeaway _i	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

Skills

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

Elements

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

Style Disadvantage -10

Used with Clubs Weapon Group; Clubs Weapon Element is Free

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.

Remember, characters have Weapon Familiarity with the Clubs Group at no point cost. That’s why WF: Clubs is not listed among the Skills for this package.

Optional Rules: The Punch and the Kick take a 2d6+1 location roll. The Nerve Strike takes a 2d6+1 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* take a 3d6 location roll. The other maneuvers do not require location rolls.

Special Abilities: Many practitioners of this style can strike so rapidly that they can land many blows in the space of a second. This can be bought as an Autofire Energy Blast with No Range, as an “Autofire” Advantage for one of the art’s strikes, or as a form of Two Weapon Fighting.

Another interesting ability that many Arnis/Kali/Escrima practitioners possess is that they are trained to blink as little as possible, since an attacker could land a blow in the space of a blink. This can be bought as a bonus to the character’s Sight PER Roll that “Only Works In Combat” (-1) or as a 1-point Talent, “Controlled Blinking.” (At the GM’s option, this Talent might grant +1 DCV that only works against other practitioners of this style.)

Finally, some Arnis/Kali/Escrima masters are able to access a power called *anting-anting*, which is similar to *ch’i* or *prana*. It allows them to increase their STR to superhuman levels (STR Aid, Self Only [-½]) and to become immune to harm from weapons (Damage Resistance). However, for religious and mystical reasons, this power will not work on Thursdays (a -¼ Limitation).

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 style of Kali. Its strikes are delivered “florete” style, meaning that each strike is usually accompanied by a second strike to the same spot on the target’s body that circles from the attacker’s wrist. This system is very stick oriented.

To be counted a practitioner of Doces Pares, a character should buy any two of the style’s Strike maneuvers, and should know WF: Off Hand as well. OCV Combat Skill Levels with the style are also recommended.



Lacoste

Named after its founder, Jon Lacoste, this substyle is a hybrid of 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 be counted a practitioner of 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 is a long-range system which stresses attacks to the hands and arms. (Many Arnis/Kali/Escrima substyles do likewise—an attack to a man’s head is regarded as an attempt to kill him; damaging his hands merely “defangs” him.) Fighters try to maintain distance between one another and fight defensively.

To be counted a practitioner of Largo Mano, characters should buy at least three of the following maneuvers: Body Shift, *De Cadena*, Disarm, *Redondal* Punch, Takeaway, Weapon Bind. Levels with DCV are also recommended.

Pekiti Tersia

Sometimes known as Kali-Karate because of its emphasis on patterns and its methods of instruction, this substyle is nonetheless an effective fighting art. Its techniques include a variety of maneuvers for the knife.

To be counted a practitioner of Pekiti Tersia, characters should buy at least three of the following maneuvers: Body Shift, Disarm, Pattern Strike, *Redonda*/Punch, *Sinawali*/Kick. The Blades Weapon Element is also required.

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 be counted a practitioner of Repeticion, characters should buy at least three of the following maneuvers: Disarm, Pattern Strike, *Redonda*/Punch, *Sinawali*/Kick. WF: Off Hand and Skill Levels with OCV 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 being held in the left hand. The techniques concentrate on using the stick to lock an opponent’s weapon so that a successful attack can be made with the knife.

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

Toledo

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

To be counted a practitioner of 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 stick fighting 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 that the hands and feet alone can also be powerful weapons, and the Villabrille stylist tries to exploit this weakness.

To be counted a practitioner of 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.



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 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 it continued to be taught in secret; after World War II Bando was organized and taught more openly than in the past.

Bando includes both armed and unarmed maneuvers. It is a fairly brutal style, similar in many ways to *Muay Thai* (Thai kickboxing). 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 is often referred to as a form of “boxing,” but it is much more similar to Thai Kick-Boxing than Western boxing. Characters who want to practice Lethwei can use the Thai Kick-Boxing package, described below.

Bando

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

Style Disadvantage

-10

Optional Rules: The Punch (and its various subforms), Panther Claw/Tiger Claw and Cobra Strike take a location roll of 2d6+1; the Kick/Knee Strike and the Viper Strike take a 2d6+7 roll. The Scorpion Strike takes a roll of 3d6. The Boar Headbutt and Python Choke automatically target the head/neck, and therefore get neither bonuses nor penalties for the location. The other offensive maneuvers do not take location rolls since they do generalized damage.

Special Abilities: Bando practitioners are often fast runners and strong leapers; extra inches of Running or Superleap would be appropriate for them.

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 is derived from Pentjak-Silat). It consists of both combative maneuvers, called *silat buah*, and graceful dance-like movements known as *silat pulot* which are performed for entertainment.

Bersilat

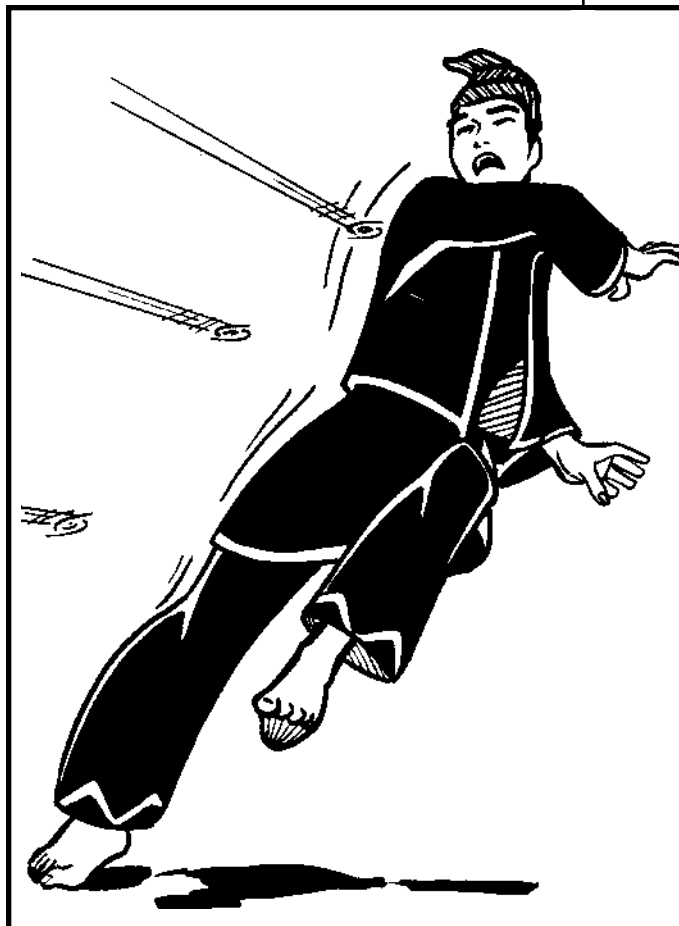
Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Block	½	4	+2	+2	Block, Abort
<i>Elak Mengelak</i> (Dodge)	½	4	—	+5	Dodge All Attacks, Abort
Escape	var.	4	+0	+0	+15 STR vs. Grabs
Finger Strike	½	4	-1	+1	2d6 NND(1)
Flying Kick	½	5	+1	-2	STR +4d6 Strike
Hold	½	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
<i>Sepak Terajang</i> (Kick)	½	5	-2	+1	STR +4d6 Strike
Punch	½	4	+0	+2	STR +2d6 Strike
Throw	½	3	+0	+1	STR +v/5; Target Falls

Skills		
Acrobatics		
Breakfall		
KS: Bersilat		
PS: <i>Silat Pulot</i> Dancing		
WF: Staff		
WF: Swords		

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

Style Disadvantage

-10



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.

Optional Rules: The Punch, Finger Strike and Flying Kick take locations of 2d6+1; the *Sepak Terajang* takes a 2d6+7 location roll.

Special Abilities: Bersilat fighters are often known for their acrobatic leaping ability; extra inches of Superleap, particularly with the Limitation “Requires An Acrobatics Roll (-½),” would be appropriate for them.





Jojutsu is known as a *shijo*; he wears a *hakama* and a type of jacket called a *haori*.

Bojutsu/Jojutsu

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
<i>Atemi</i> Strike					
½	4	-1	+1	2d6 NND(1)	
Bind					
½	4	+1	+0	Bind, +10 STR	
Block					
½	4	+2	+2	Block, Abort	
Disarm					
½	4	-1	+1	Disarm, +10 STR to Disarm roll	
Legsweep					
½	3	+2	-1	Weapon +1d6 Strike, Target Falls	
Shove					
½	4	+0	+0	+15 STR to Shove	
Strike					
½	4	+0	+2	Weapon +2d6	
Smash					
½	5	-2	+1	Weapon +4d6	

Skills

KS: Bojutsu (or Jojutsu, as appropriate)

WF: Staff (* for Bojutsu)

Style Disadvantage

-10

Used with Staff or Clubs Weapon Group; that Weapon Element is Free

Optional Rules: The *Atemi* Strike takes a 2d6+1 hit location; the Smash and Strike maneuvers take 3d6 rolls. The Legsweep automatically targets the legs, of course, but does not suffer any to-hit or damage penalties because of this.

Special Abilities:

- 1) Rapid-fire attacks: Practitioners of Bojutsu and Jojutsu are sometimes able to make several attacks in rapid succession before their opponent can react. This can be bought as a No Range Autofire EB, as an “Autofire” Advantage for the Strike maneuver or as a form of Rapid Fire maneuver (see *An Eye For An Eye*).
- 2) Swordbreaking: *Shijo* are said to be trained to break an enemy’s weapon with their short staffs (HKA, Only Works Against Weapons [-1]).

Bojutsu / Jojutsu

The maneuvers listed below describe two different, yet similar, styles: Bojutsu (the art of the staff) and Jojutsu (the art of stick-fighting).

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

Jojutsu, the art of the stick, uses the *jo*, a short staff or stick about four feet long. Legend has it that 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 to be 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 12 techniques of Jojutsu. Then he sought out Miyamoto, challenged him, and beat him—the only defeat Miyamoto ever suffered. A practitioner of

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 known as *ch’uan p’o* was known in China as early as 700 BC. Ancient Boxing is simpler than modern boxing, nowhere near as scientific or punishing in application.

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



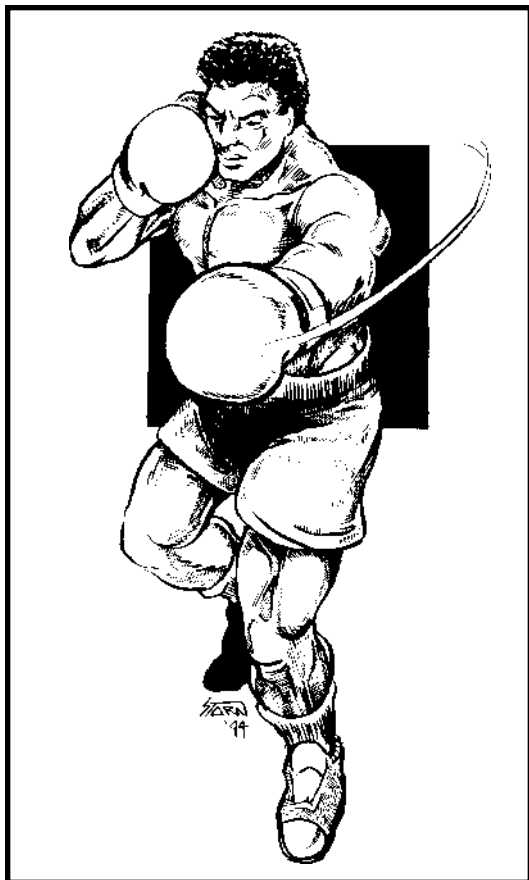
Boxing, Ancient

Maneuver					
Phs	Pts	OCV	DCV	Damage/Effect	
Block	½	4	+2	+2	Block, Abort
Jab	½	3	+2	+1	STR Strike
Punch	½	3	+1	+0	STR +2d6 Strike
Skills					
KS: Ancient Boxing					
Elements					
Weapons		+1	Use Art with Cestus		
Style Disadvantage					-10

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

Optional Rules: The Jab and Punch both take location rolls of 2d6+1; the Block doesn’t take a 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 are accustomed to the brutality of this style, some boxers may be able to sustain incredible injuries without falling (Damage Reduction).



Boxing, Modern

Modern Boxing is a gradual evolution of Ancient Boxing. According to legend, some effort at systematizing boxing as a sport took place 700 years ago, when St. Bernard taught boxing to youths to keep them from knifing one another. In England, the practice of prize-fights began some 200 years ago, with contests fought with 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. It is around that time that this martial arts style becomes available to player characters; before the middle of the 19th century, characters should buy Ancient Boxing if they want to box.

Boxing, Modern

Maneuver					
Phs	Pts	OCV	DCV	Damage/Effect	
Block	½	4	+2	+2	Block, Abort
Clinch	½	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Cross	½	4	+0	+2	STR +2d6 Strike
Hook	½	5	-2	+1	STR +4d6 Strike
Jab	½	3	+2	+1	STR Strike
Skills					
KS: Boxing Paramedic					
Elements					
Weapons		+1	Use Art with Cestus		
Style Disadvantage					-10

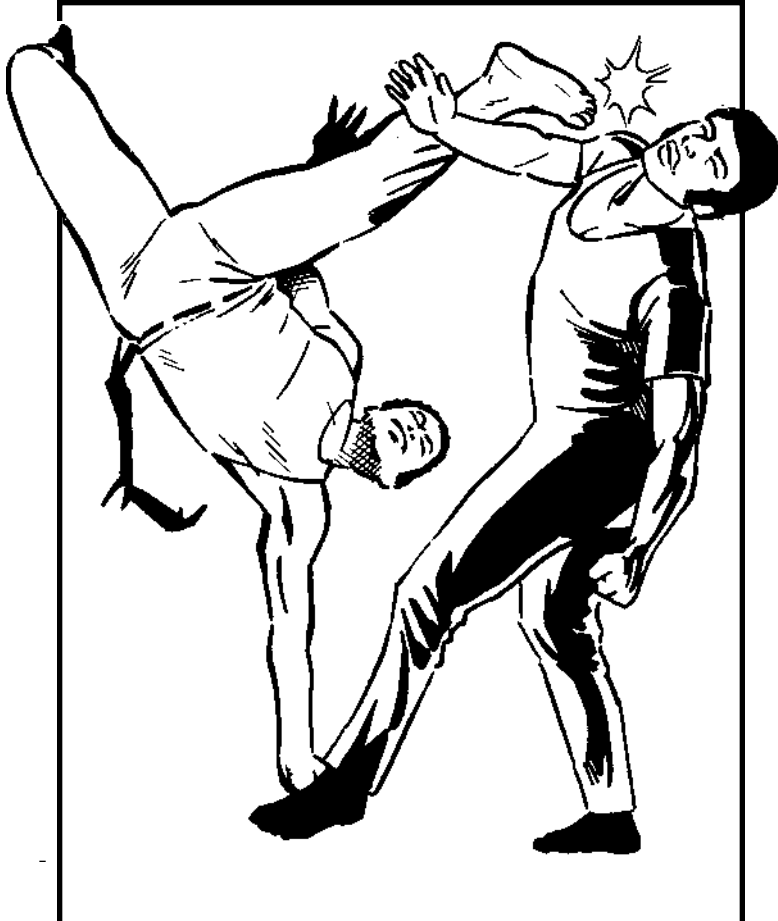
Nobody today teaches boxing with the cestus. However, the maneuvers will work with a cestus, should someone be mad enough to train with one. Therefore, the Weapons element is still in place in the Modern Boxing package, though few boxers purchase it.

Players 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. This strategy is better expressed with the Fast Strike, which has an OCV bonus.

Optional Rules: The Jab, Cross and Hook take 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.





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.

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*) will stand on their hands and attack with powerful kicks. One reason that this aspect of the art arose was that it allowed capoeiristas to fight while their hands were manacled; therefore, the art requires that its practitioners take the Acro-

batics 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.

Capoeira

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Block					
	½	5	+1	+3	Block, Abort
<i>Cabecada</i> (Head-Butt)					
	½	3	+1	+0	STR +2d6 Strike
<i>Benca</i> (Front Thrust Kick)					
	½	4	+2	+0	STR +2d6 Strike
<i>Armado da Costa</i> (Crescent Kick)					
	½	5	-2	+1	STR +4d6 Strike
Dodge					
	½	4	—	+5	Dodge All Attacks, Abort
<i>Rasteira</i> (Legsweep)					
	½	3	+2	-1	STR +1d6 Strike; Target Falls

Skills

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

Style Disadvantage

-10

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*.

Optional Rules: The *Benca* and *Armado da costa* kicks have a location roll of 2d6+7, unless the practitioner successfully uses his Acrobatics Skill to stand on his hands, in which case the location roll is 2d6+1. The *Cabecada* head-butt is backwards: its normal roll is 2d6+1, and goes to a 2d6+7 if the attacker stands on his hands. (If both attacker and target are upside-down, the location rolls revert to normal.)

Special Abilities: Many capoeiristas buy DCV Combat Skill Levels which "Require An Acrobatics Roll" (-½) to show off their acrobatic prowess.



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, systematized commando styles such as Combato are taught like any other martial art, and Commando Training maneuvers are often taught as self-defense combat styles by police departments, rape prevention activists, and others.

Commando Training

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Aikido Throw	½	3	+0	+1	STR +v/5; Target Falls
Boxing Cross	½	4	+0	+2	STR +2d6 Strike
Choke	½	4	-2	+0	Grab One Limb; 2d6 NND(2)
Escape var.		4	+0	+0	+15 STR vs. Grabs
Hold	½	4	-1	-1	Grab Three Limbs, +10 STR for holding on
Judo Disarm	½	4	-1	+1	Disarm, +10 STR to Disarm roll
Karate "Chop"	½	4	-2	+0	½d6 HKA (2 DC)
Kung Fu Block	½	4	+2	+2	Block, Abort
Skills					
Breakfall					
WF: Small Arms					
Elements					
Weapons		+1			Use Art with Clubs
		+1			Use Art with Knives
Style Disadvantage					-10

The Karate "Chop," Judo Disarm and Kung Fu Block can be used with Clubs and Knives (if the practitioner buys those Weapons Elements); the only advantage that the latter two maneuvers receive is the OCV bonus that most knives carry.

Optional Rules: The Boxing Cross and Karate "Chop" take 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

Dirty Infighting / Fisticuffs / Cinematic Brawling

This is not a martial art; this is a set of maneuvers which skilled street fighters can learn. It is also taught to women as a series of rape-prevention maneuvers (especially the Disarm, Low Blow and Throw). Since it is not a formal martial art, it receives no Style Disadvantage.

For characters who are not the sort of people that would learn a "dirty" way to fight, there are two other ways to characterize this style. 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 combat often seen in movies and on television. Like Dirty Infighting, Fisticuffs and Cinematic Brawling cannot take the Style Disadvantage, they aren't "stylized" enough.

Not all street fighting characters need to know Dirty Infighting—it simulates a character with a lot of rough and dirty fighting experience. Many characters' simple fighting skills can be just as easily simulated as a form of "Brawling" by buying +1d6 HA, perhaps with 1-2 Combat Skill Levels to reflect a crude "technique."



Dirty Infighting / Fisticuffs / Cinematic Brawling

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

Skills

Streetwise
WF: Common Melee Weapons

Elements

Weapons with Clubs +1 Use Art

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

The Block/Chin Block, Hoist 'n' Heave and Two-Fisted Smash are obviously found only in Fisticuffs/Cinematic Brawling, since they are 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 and toss him out the window” maneuver; it “Grabs” two limbs because characters thrown in this fashion never seem to be able to use their arms to keep from being thrown. The highly unrealistic Two-Fisted Smash is performed by 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.”

Optional Rules: The Punch/Backhand, Roundhouse/ Two-Fisted Smash and Kidney Blow take location rolls of 2d6+1. The Disarm takes no specific location. The Low Blow is automatically a Vitals shot, but receives no extra damage (no STUN multiples) for hitting the Vitals area. The Eye Gouge automatically hits the eyes, but receives no extra damage or to-hit 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. 15th century AD). It made use of long, light blades (especially rapier and saber) and knives (including daggers, stiletos, 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 can be divided into thrusting weapons (foils, epees and rapiers) and slashing weapons (sabers, cutlasses and so forth). In *HERO System* terms the differences generally do not need to be reflected with different maneuvers, but GMs desiring greater realism or detail may rename certain maneuvers depending upon which class of weapon is being used, or may restrict certain maneuvers to certain types of weapon. Two different Weapon Elements could also be used.

As a martial art, Fencing is automatically designed for use with the Swords weapons group. (It’s intended for use with lighter fencing weapons such as the rapier, saber, foil, and epee, but in swashbuckling campaigns can be used with heavier cutlasses, broadswords and so forth if the GM allows.) Fencing maneuvers may not be bought 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.

Fencing styles can be broadly divided into two “schools.” The French school concentrates on maintaining a distance between the two fighters, parrying, and then counterattacking; French stylists should keep most of their Levels in DCV. The Italian school, on the other hand, is more aggressive and concentrates on attacks; an Italian-style fencer should put most of his Levels in OCV.



Fencing

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
<i>Ballestra</i>	½	5	+2	-2	Weapon +4d6; Half Move Required
<i>Fleche</i>	½	4	+2	-2	Weapon +v/5; FMove
<i>Froissement</i>	½	4	-1	+1	Disarm, +10 STR to Disarm roll
<i>Lunge</i>	½	5	+1	-2	Weapon +4d6
<i>Parry</i>	½	4	+2	+2	Block, Abort
<i>Prise de Fer</i>	½	4	+1	+0	Bind, +10 STR
<i>Slash</i>	½	5	-2	+1	Weapon +4d6
<i>Takeaway</i>	½	5	+0	+0	Grab Weapon, +10 STR to Take Weapon Away
<i>Thrust</i>	½	5	+1	+3	Weapon Strike

Skills

KS: Fencing
Sleight Of Hand
WF: Swords *
WF: Off Hand

Style Disadvantage

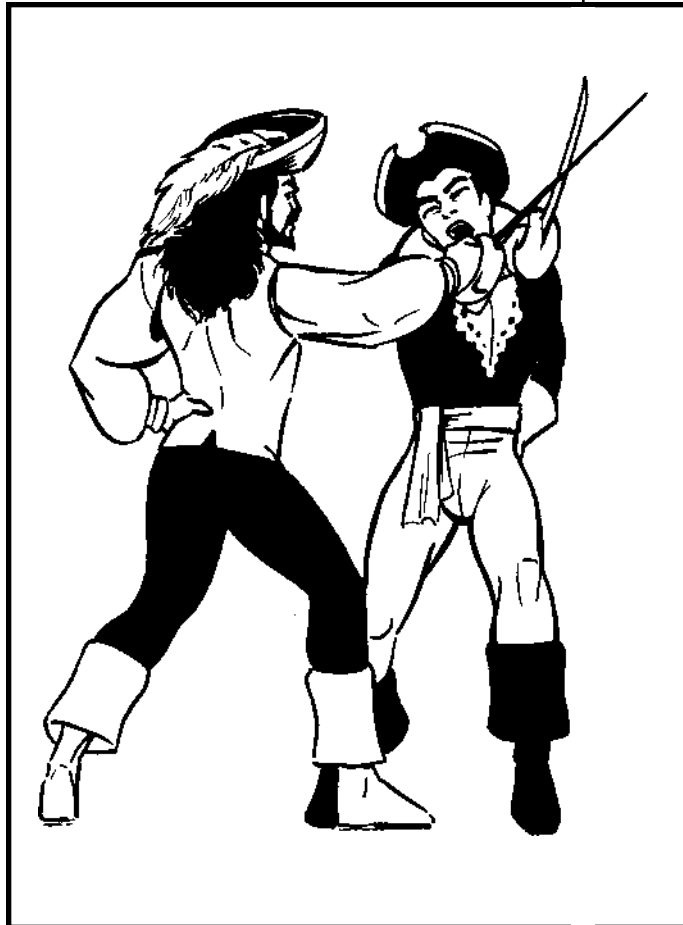
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Used with swords Weapons Group; Swords Weapon Element is Free

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

The GM should also allow fencers to buy a Martial Dodge which is not dependent on weapons; especially skilled fencers can perform spectacular dodges even when disarmed.

Some fencers are skilled at performing false “disengages” to trick their opponents into reacting improperly. This is simulated with the use of the Sleight Of Hand Skill; if the fencer makes his Sleight Of Hand roll when facing another fencer, he may gain +1 OCV if the other fencer fails to make a PER Roll in the usual manner for opposing Skill Rolls.



Optional Rules: The *Fleche*, *Lunge*, *Slash* and *Thrust* take 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 other maneuvers do not take location rolls.

Special Abilities: A highly-skilled fencer might be able to attack so swiftly that he could strike his opponent several times in the space of a second—an Autofire attack, in *HERO System* terms. Skilled fencers might also consider buying WF: Off-Hand, described in Chapter Two of this book, so that they can fight with a sword in one hand and a dagger in the other.



Hapkido

Hapkido (roughly, “the way of coordinated power”) is a Korean martial art. It is something of a synthesis of 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 that he could teach the new style he had developed 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 together to form a versatile, well-rounded combat art. Like most Korean styles, it emphasizes kicking over hand techniques. Students are graded on a simple belt system: from lowest to highest, the ranks are white, blue, red



and black.

Hapkido

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

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Sweep	½	3	+2	-1	STR +1d6 Strike; Target Falls
Throw	½	3	+0	+1	STR +v/5; Target Falls

Skills

Breakfall
 KS: Hapkido
 WF: Common Melee Weapons

Elements

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

Style Disadvantage

-10

Optional Rules: The Punch and Nerve Strike take a 2d6+1 location roll, the Kick a 3d6 roll. The other maneuvers either do not require hit location rolls or target specific locations.

Special Abilities: Some Hapkido masters are reputed to be able to sense attackers and objects anywhere around them, an ability known as “mind like the moon.” This can be bought as a form of Spatial Awareness.

Hisardut

According to John Soet's book *Martial Arts Around The World*, 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.

Hisardut

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Choke Hold					
½	4	-2	+0		Grab One Limb, 2d6 NND(2)
Block					
½	4	+2	+2		Block, Abort
Escape					
var.	4	+0	+0		+15 STR vs. Grabs
Grab					
½	3	+0	-1		Grab One Limb, +10 STR for holding on
Kick/Knee Strike					
½	5	-2	+1		STR +4d6 Strike
Punch/Elbow Strike/Headbutt					
½	4	+0	+2		STR +2d6 Strike
Throw					
½	3	+0	+1		STR +v/5; Target Falls

Skills

KS: Hisardut
WF: Small Arms

Style Disadvantage

-10

Optional Rules: The Punch/Elbow Strike takes a 2d6+1 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 in such a way that the mind can freely command the body’s *ch’i*, so that amazing feats can be performed.

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 ele-





ment 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 that it is 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 which usually 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, and for this reason it is often the first internal style a student will study (then he will move 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.

Hsing-I

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Block	½	4	+2	+2	Block, Abort
Defensive Block	½	5	+1	+3	Block, Abort
Eagle Claw	½	4	+1	-1	Grab One Limb, +10 STR for holding on
Hand Strike/ Low Kick	½	4	+0	+2	STR +2d6 Strike
Monkey Slap	½	5	-2	+1	STR +4d6 Strike
Nerve Strike	½	4	-1	+1	2d6 NND(1)
Tiger Push	½	4	+0	+0	+15 STR to Shove
Takedown	½	3	+1	+1	STR Strike; Target Falls
Throw	½	3	+0	+1	STR +v/5; 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

Style Disadvantage

-10

Optional Rules: The Hand Strike, Monkey Slap and Nerve Strike all take 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. General information on these abilities is found below under "Tai Ch'i Ch'uan." Some of the powers attributed to Hsing-I masters include the power to project *ch'i* through their blows to badly injure or kill an enemy (which is reflected in the power of the Monkey Slap maneuver described above), the power to survive devastating blows unharmed, the ability to run fast enough to keep up with horses, miraculous healing capabilities and the like.



Hwarang-Do

This is an ancient Korean martial art which also incorporates a lot of healing knowledge. It dates back some 1,800 years and was, tradition has it, developed by a Buddhist monk named Won Kwang Bopsa. The priest 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 that 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

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

Style Disadvantage

-10

Hwarang-Do can be said to have four main “branches” of study: external power (*wae gong*), internal power (*nae gong*), weapons use (*moo gi gong*) and mental power (*shin gong*) (see 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 which are 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.

Optional Rules: The Hand Strike and Elbow Strike take a location roll of 2d6+1. The Kick and Finger Strike take a location roll of 3d6. The Snap Kick takes a 2d6+7 roll. The Choke is automatically 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: The *shin gong*, or mental powers, of Hwarang-Do masters are said to be formidable. Their abilities include:

- 1) Telepathy
- 2) Clairvoyance
- 3) A “sixth sense” (Danger Sense)



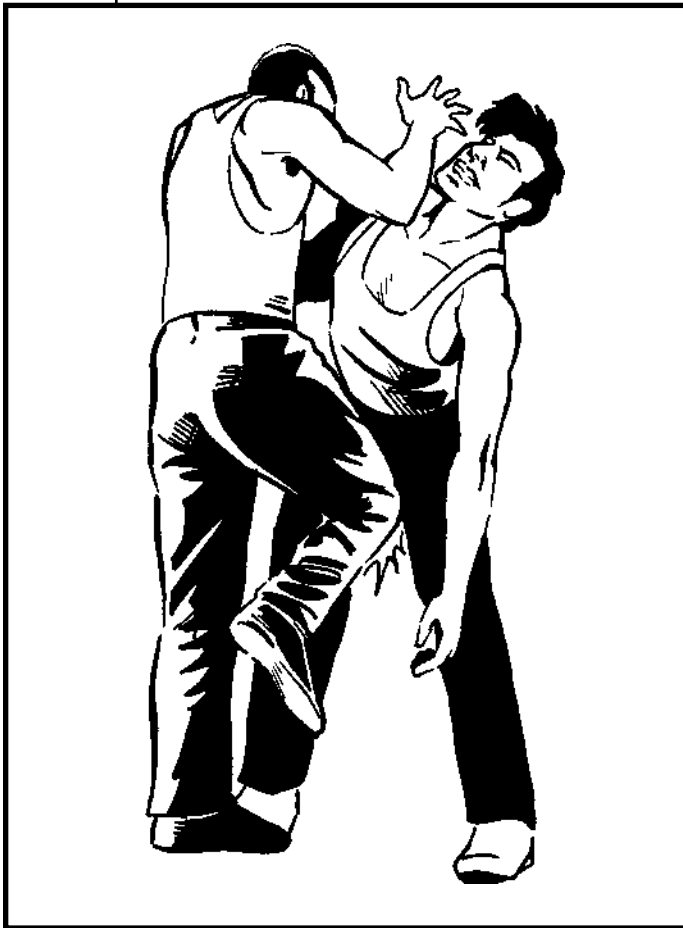
Jailhouse Rock

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." As its origins would indicate, it is 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. Refer to *An Eye For An Eye* for more information on prison weapons.

Optional Rules: The Elbow Strike takes a 2d6+1 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	Phs	Pts	OCV	DCV	Damage/Effect
Block	½	4	+2	+2	Block, Abort
Elbow Strike	½	4	+0	+2	STR +2d6 Strike
Escape	var.	4	+0	+0	+15 STR vs. Grabs
Groin Blow	½	4	-1	+1	2d6 NND(3)
Knee Strike	½	5	-2	+1	STR +4d6 Strike
Takedown	½	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 is 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 that all of them were too limiting because of their reliance on a body of predefined techniques. Thus, JKD is based 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. Any reader who is interested in this ongoing discussion can easily follow it in the pages of dozens of books and magazines.

In order to simulate the adaptability and unpredictability of JKD, practitioners should consider buying several Combat Skill Levels with the style. In most situations these would be used for DCV, but they could be shifted 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 weapons use will sometimes be necessary. Therefore various weapons are often taught by JKD instructors; the Clubs element is especially popular.

Optional Rules: The Punch/Elbow Strike and Nerve Strike take hit location rolls of 2d6+1. The Kick/Knee Strike takes a roll of 2d6+7, 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 location roll. None of the other maneuvers needs a location roll.

Special Abilities: Some practitioners can perform "battlefield punches" in which they hit their opponent as many as eight times in the space of a second! This can be simulated with an "Autofire" Advantage on their Punch maneuver, or as an HA with Autofire.

Jeet Kune Do (Jun Fan Kung Fu)

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Block	½	4	+2	+2	Block, Abort
Choke Hold	½	4	-2	+0	Grab One Limb; 2d6 NND(2)
Dodge	½	4	—	+5	Dodge All Attacks, Abort
Grab/Joint Lock	½	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Kick/Knee Strike	½	5	-2	+1	STR +4d6 Strike
Legsweep	½	3	+2	-1	STR +1d6 Strike; Target Falls
Nerve Strike	½	4	-1	+1	2d6 NND(1)
Punch/Elbow Strike	½	4	+0	+2	STR +2d6 Strike
Throw	½	3	+0	+1	STR +v/5; 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

Style Disadvantage

-10

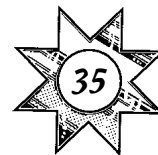


Jujutsu

This Japanese art (whose more philosophical counterpart is *Judo*) grew out of the integration of the weapons techniques of *katori shinto ryu* and grappling techniques during the 15th century. The roots of the art lie even earlier, in the Heian period (about 794-1185 A.D.), but until the 15th century empty-hand techniques tended to be considered an aspect of whatever major weapon form(s) they supported, and not a separate *jutsu*. The name *jujutsu* (or *jiu-jitsu*) was first used in the late 17th century. Knowledge of Jujutsu was spread world-wide by traveling Japanese practitioners in the early years of the 20th century.

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 than it is today—it included a variety of punches, kicks, nerve strikes, and weapons techniques. Strike-based maneuvers are still taught by some schools or substyles.

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



Jujutsu

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
<i>Atemi</i> Strike	½	4	-1	+1	2d6 NND(1)
Block	½	5	+1	+3	Block, Abort
Breaking Throw	½	5	-2	-2	Grab One Limb; ½d6 HKA (2 DC), Disable; Target Falls
Choke Hold	½	4	-2	+0	Grab One Limb; 2d6 NND(2)
Disarm	½	4	-1	+1	Disarm, +10 STR to Disarm roll
Escape	var.	4	+0	+0	+15 STR vs. Grabs
Joint Lock	½	3	+0	-1	Grab One Limb, +10 to STR for holding on
Joint Lock/Throw	½	4	+1	+0	Grab One Limb; 1d6 NND(3); Target Falls
Legsweep	½	3	+2	-1	STR +1d6 Strike; Target Falls
Sacrifice Throw	½	3	+2	+1	STR Strike; You Fall, Target Falls
Slam	½	3	+0	+1	STR +v/5; Target Falls
Strike	½	4	+0	+2	STR +2d6 Strike
Takedown	½	3	+1	+1	STR Strike; Target Falls

Skills

Breakfall *
KS: Jujutsu

Style Disadvantage -10

The dangerous Joint Break maneuver is not taught in normal Judo; it is taught in Jujutsu. The Strike and *Atemi* Strike maneuvers, which can represent several types of punches and kicks, are from the older style of Jujutsu; only player characters who study at a school which teaches these techniques will be able to learn them.

Note: 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 to be used by armored warriors (optionally, a +1 point Element, "Use Art in Armor"; refer to the discussion of "Hindering Circumstances" in Chapter Three for details).

Optional Rules: The Choke Hold is automatically a head location, but receives no extra damage for being a head location. The Strike and *Atemi* Strike take 3d6 location rolls. None of the other maneuvers take location rolls.

Special Abilities: None.

Substyles Of Jujutsu

Historically, more than 700 substyles of Jujutsu have been recorded, ranging from very broad fighting systems to styles which concentrate on just a few maneuvers or techniques. Many of these substyles are so closely related to Aikijutsu, Sumo Wrestling or various weapon-based fighting forms that separating them for gaming purposes is very 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:

Hakko-Ryu

Hakko-Ryu was founded in 1941. Its focus is on neutralizing and discouraging attacks by attacking pressure points and locking joints. Emphasis is placed on the use of the little finger in the substyle's grabs and holds, which are performed by bending the joints in a natural direction, but in such a way 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 should be allowed to buy the Knifehand maneuver from Karate if they wish.)

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

Takenouchi-Ryu

This substyle was founded in the 16th century by the samurai Takenouchi Hisamori (also known as Toichiro Takeuchi). Legend has it that Takenouchi was taught several secret techniques of immobilization and weapons use by a ghostly *yamabushi*, or mountain hermit, who in particular 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, and 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; combat with short swords (*kogusoku*) and daggers is also taught.





Jujutsu Choke Hold

To be counted a practitioner of Takenouchi-Ryu, a character must know the Choke Hold, Joint Lock and Joint Lock/Throw maneuvers.

Tenjin-Shinyo-Ryu

Also known as 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 be counted a practitioner of Tenjin-Shinyo-Ryu, a character must know at least three of the following maneuvers: *Atemi* Strike, Choke Hold, Joint Lock, Joint Lock/Throw.

Yoshin-Ryu

This is the famous “willow school” of Jujutsu, so called because its founder, the 17th century physician Akiyama Shirobei Yoshitoki of Nagasaki, used the image of a willow as an example for his students: it bends before force, but springs back unharmed, whereas the sturdy oak is knocked over.

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

Kalaripayit

Kalaripayit (also known as kalari, kalaripayat and kalaripiyat) is a martial art developed in ancient times in southern India. The name means “battlefield practices.” There is evidence of its existence as early as the sixth and seventh centuries A.D. Some experts trace its roots to *vajramusti*, a style of boxing/wrestling used by the Brahmin caste.

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. (Separate study can also be made of the vital points of the elephant.)

Masters of Kalaripayit, known as *gurus*, 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 is closely related to

many of Kalaripayit’s fighting techniques). Masters often maintain special training compounds which are also used 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. There are two “variants”—the “northern” style, which centers on the city of Calicut; and the “southern” style, which centers 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, which adds +1 to their Contortionist rolls to escape Grabs.



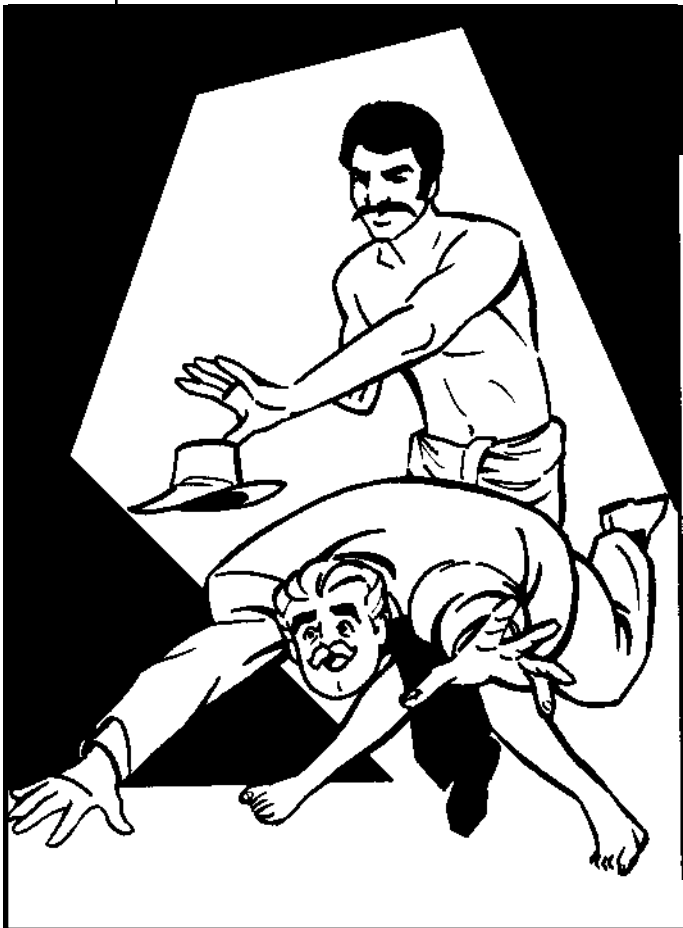
Kalaripayit

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

Skills

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

Kalaripayit Throw



Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Clubs
	+1	Use Art with <i>Urumi</i>

Style Disadvantage

-10

Optional Rules: The Punch/Elbow Strike, Flying Kick, Knifehand Strike and *Marman* Strike all take 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: Gurus' healing powers could be represented as a form of Aid.

Karate

Karate was developed from the same ancient traditions that 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 15th century, the Japanese who occupied Okinawa forbade the natives to carry arms and *te* began to flourish as an art form; at the time, it went by several names, including *te* and *karate* (a term which originally meant "China hand," but which in the 20th 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.

Karate, as a *HERO System* martial art, may be bought initially one of two ways. As Karate, it is an unarmed fighting style. As *Kobujutsu*, it is an armed Okinawan fighting style, using these weapons: bo (6' staff) and several shorter staffs, sai, nunchaku, tonfa (threshing handles), kama (sickles), *eiku* (or *chizikunboor 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 Barehanded element to learn empty-hand techniques for their art. For our purposes, the two styles are functionally identical.

Karate

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Atemi Strike					
½	4	-1	+1		2d6 NND(1)
Block					
½	4	+2	+2		Block, Abort
Disarm					
½	4	-1	+1		Disarm, +10 STR to Disarm roll
Dodge					
½	4	—	+5		Dodge All Attacks, Abort
Knifehand Strike (“Chop”)					
½	4	-2	+0		½d6 HKA (2 DC)
Legsweep					
½	3	+2	-1		STR +1d6 Strike; Target Falls
Punch/Snap Kick					
½	4	+0	+2		STR +2d6 Strike
Side or Spin Kick					
½	5	-2	+1		STR +4d6 Strike

Skills

KS: Karate
 WF: Common Martial Arts Melee Weapons
 WF: Off Hand

Elements

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

Style Disadvantage -10

Variant Form: Kobujutsu

Maneuvers:

Same as above; the Kick can only be bought if the practitioner has bought the Barehanded element, below.

Skills:

Same as Above; WF is Required (*)

Elements

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

Style Disadvantage -10

Used With Karate Weapons Group; Karate Weapons Element is Free

The traditional Karate uniform is the *gi*; it is also used by many other martial arts practitioners. The *gi* consists of the *uwagi*, or long-sleeved jacket, and *zubon*, or trousers. The *obi*, or belt, is colored; the color indicates the wearer’s rank. Originally the standard *gi* was beige; today the standard *gi* is white. Professional Karate fighters wear gloves, foot-and-shin armor, and loose pants rather like warm-up pants. 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.

Optional Rules: The Punch/Snap Kick, Nerve Strike and Knifehand Strike take location rolls of 2d6+1. The Side Kick and Spin Kick take location rolls of 3d6. The Block, Disarm, Dodge and Legsweep do not take location rolls.

Special Abilities: Karate is not surrounded by mysticism the way much of Kung Fu is, but master karateka can still perform amazing feats. One technique sometimes developed by Karate masters is a rapid-fire punching ability that can be simulated with an Autofire HA attack or by applying an “Autofire” Advantage to a martial maneuver (see “Power Advantages For Martial Arts Maneuvers,” below). Lastly, some karateka are said to possess *genshin*, the ability to detect an attack a split-second in advance and beat the enemy to the punch (this can be bought as a limited form of Precognition or Danger Sense, or even as Fast Draw, Lightning Reflexes or Combat Skill Levels).



Kobujutsu masters may have their own special abilities. For example, they might be able to perform “weapons flourishes” that act as Damage Shields (refer to the discussion of Damage Shields in the “Power Advantages” section of Chapter Two). Another clever trick that is sometimes performed with the *eiku*, or boat oar, is to use the paddle end of it to flick sand or dirt into an opponent’s eyes (a Flash with some Limitations).

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 19th 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 Kenpo (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 style 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; balance and muscle control are also emphasized. Its strikes, which are 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 take 2d6+7 location rolls.



Wado-Ryu

This Japanese style, whose name means “way of harmony,” stresses inner preparation and strength of character instead of simply concentrating on physical techniques. 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 +1 point Weapons Element to allow use of these maneuvers with other weapon groups or with unarmed combat.

The elements of the art originated some 1,500 years ago, and Kenjutsu schools flourished in Japan beginning in the ninth century AD (which is when the maneuvers from this style first become available to player characters).

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 17th century.

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

Optional Rules: The Lightning Stroke, Sacrifice Stroke and Slashing Stroke take location rolls of 3d6; the Running Stroke takes a location roll of 2d6+1. The Bind, Block and Takeaway do not take location rolls.

Special Abilities: Kenjutsu sword flourishes could be turned into a form of Damage Shield (see Chapter Two for details). Also, given the mystical powers often associated with Japanese swords, a whole host of powers based around magic swords is possible, if the campaign permits.

Kenjutsu Substyles

Kenjutsu, throughout Japanese history, was usually taught in schools with different swordsmanship techniques; some of these schools continue today. If you want your swordsman character to belong to one of these schools, you can buy maneuvers which pertain especially to that school.

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

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.



The Mijin stylist must know the Running Stroke, which is the Soaring Lark stroke. Extra inches 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. Important Note: it does not allow the character to use 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 to be 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

This is the two-swords style whose popularity is attributed to Musashi Miyamoto, Japan’s most famous swordsman. Miyamoto was a swordsman early in the Tokugawa shogunate (i.e., in the first half of the 17th century).



Kenjutsu

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Bind	½	4	+1	+0	Bind, +10 STR
Block	½	4	+2	+2	Block, Abort
Disarm	½	4	-1	+1	Disarm, +10 STR to Disarm roll
Evade	½	4	—	+5	Dodge All Attacks, Abort
Lightning Stroke	½	4	+2	+0	Weapon +2d6
Running Stroke	½	5	+1	+0	Weapon +v/5; FMove
Sacrifice Stroke	½	5	+1	-2	Weapon +4d6
Slashing Stroke	½	5	-2	+1	Weapon +4d6
Takeaway	½	5	+0	+0	Grab Weapon, +10 STR to Take Weapon Away

Skills

Breakfall
 KS: Kenjutsu
 Sleight Of Hand
 Two Weapon Fighting
 WF: Off Hand
 WF: Swords *
 WF: Thrown Sword
 Talent: Ambidexterity
 Talent: Fast Draw (Iaijutsu)

Elements

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

Style Disadvantage -10

Used with swords Weapon Group; Swords Weapon Element is Free

The Nito stylist is trained 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 WF: Off Hand Skill. The best Nito experts have the Ambidexterity Talent and WF: Off-Hand as well, but these are recommended for stylists, not required of them.

Nito Style is also known as *juji dome*.

Suio Style

This Kenjutsu style has been popularized in an acclaimed series of Japanese movies and *manga* (comic books). The Suio (“water”) style is characterized by all-out offense, speed, power and risk-taking.

Required maneuvers are the Lightning Stroke, the Running Stroke and the Sacrifice Stroke; the charac-

ter 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 arbitrarily assign OCV bonuses to such attacks based on the success of the skill roll and the overall situation.

Yagyū Shinkage School

During the Tokugawa era (early 17th to mid 19th centuries), the single most influential school for Japanese fencing was the Shinkage school, which produced many excellent swordsmen from the Yagyū family.

The Shinkage style is cautious, compared to many Kenjutsu styles, and disarming techniques are emphasized.

Required maneuvers are Block, Disarm and any one Stroke.

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.

Kuk Sool Won

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Block	½	4	+2	+2	Block, Abort
Disarm	½	4	-1	+1	Disarm, +10 STR to Disarm roll
Dodge	½	4	—	+5	Dodge All Attacks, Abort
Joint Lock	½	3	+0	-1	Grab One Limb, +10 STR for holding on
Kick	½	5	-2	+1	STR +4d6 Strike
Legsweep	½	3	+2	-1	STR +1d6 Strike; Target Falls
Nerve Strike	½	4	-1	+1	2d6 NND(1)
Punch	½	4	+0	+2	STR +2d6 Strike
Throw	½	3	+0	+1	STR +v/5; Target Falls



Skills

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

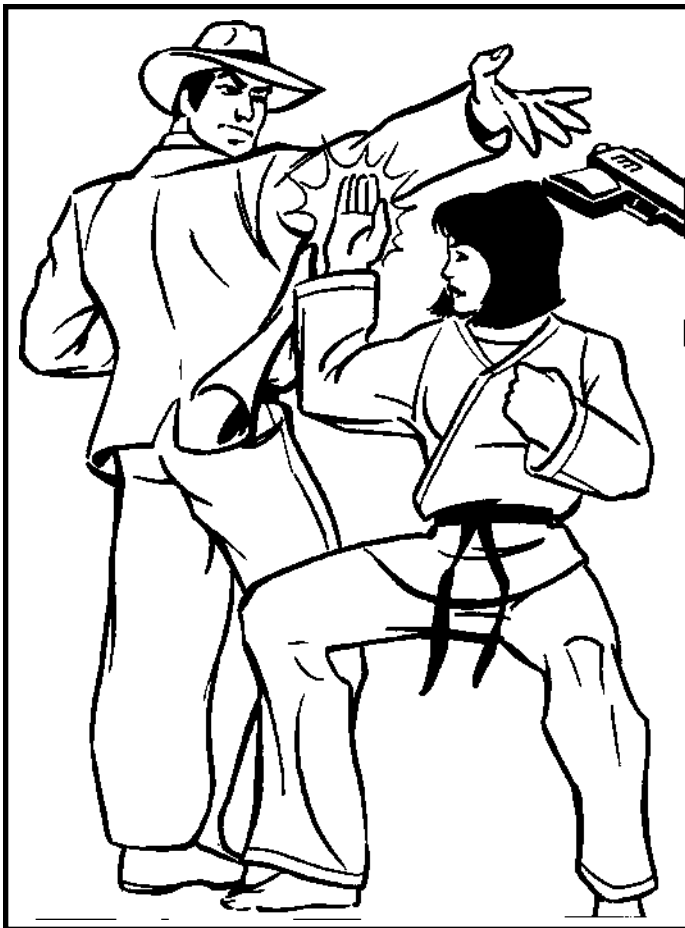
Elements

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

Style Disadvantage -10

Optional Rules: The Punch and Nerve Strike take 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: Kuk Sool Won practitioners often buy extra inches of Running or Superleap to make their maneuvers more spectacular.



Kuk Sool Won
Disarm

Kung Fu (Wu Shu)

Kung Fu, in Chinese, simply means “hard work” or “skill.” The name *Wu-Shu* (meaning “war art”) is the art’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 (16th 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 been a contributor to Kung Fu; so might have *Pankration* (see that style 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’i 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 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 that player characters could 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.

The Shaolin temple is a place surrounded by a great deal of legend and mysticism. 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 were 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 17th century by the Emperor K'ang Hsi. Only five monks, the so-called Venerable Five, are said to have 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 widely taught to non-Chinese students until the 1960s.

Kung Fu is a very fragmented art, with innumerable different styles and techniques, many of which are described below. The maneuvers and styles presented here represent the "external" aspect of Chinese



Kung Fu (Wu Shu)

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

Skills

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

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 Three Section Staff
	+1	Use Art with Whip
	+1	Use Art with Wind And Fire Wheels

martial arts; the main internal styles, such as Pakua and Tai Ch'i Ch'uan, are discussed separately even though technically they fall under the rubric of "Kung Fu." Kung Fu substyles can generally be divided 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, a vest or shirt resembling a T-shirt is worn instead of the tunic.

Optional Rules: The Knife Hand, Punch and *Tien-hsueh* Strike take location rolls of 2d6+1. The Tiger Claw takes a 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 take a location roll of 3d6, but in some styles (see below) the Kick takes a 2d6+7 location roll. The other maneuvers take no location rolls.

Special Abilities: The powers and special abilities attributed to Kung Fu masters are almost innumerable; some are related to Taoist magic. Some of the powers more commonly mentioned include:

- 1) Dancing swords: The ability to wield a blade without holding it, allowing it to attack "on its own" (RKA, Continuous, Uncontrolled).
- 2) Fire control: The ability to manipulate flame.
- 3) Food creation: The ability to produce food.
- 4) Hing Kung: The ability to walk without trace; refer to the discussion of Gliding in the section on "Powers" for more details.
- 5) Iron Palm: The ability to break objects with but a casual slap of the hand. This is bought as a Penetrating Hand-To-Hand Killing Attack with the -½ Limitation "Bonuses Are Calculated From EGO, Not STR"—STR bonuses to the HKA are based on the fighter's EGO, not his STR. Iron Palm could also be used for an attack with the "Indirect" Power Advantage, as described in Chapter Two under "Power Advantages." This power is sometimes known as the "crushing hand." Tales speak of masters knocking charging bulls dead in their tracks with a single Iron Palm blow.
- 6) Iron Skin: The ability to resist attacks, even Killing Attacks, without harm. This is bought as Damage Resistance for the character's PD. This ability is sometimes known as Iron Ox or Iron Shirt.
- 7) *Kongjin*: "Empty force," i.e., the ability to strike someone without making contact. This can be simulated as an Energy Blast of equal DC to the character's most powerful Strike maneuver, with the Advantage "Fully Invisible" (+1); it could also

be bought as a limited form of Telekinesis with that same Advantage. *Kongjin* is sometimes known as "one finger" or "well fist" from the practice methods by which one supposedly learned it.

- 8) Poison Palm/Red Sand Palm: These are other names for *dim mak*, the ability to kill someone with but a touch. *Dim mak* is detailed in Chapter Two, "Character Creation," under "Drain." Many styles, including Eagle Claw and White Eyebrow, supposedly teach this technique, which can cause pain, numbness, unconsciousness, illness and/or death.
- 9) Summon ancestral spirits: The ability to summon and control undead spirits.
- 10) Teleportation: According to some tales, Kung Fu masters can transport themselves instantly over hundreds of miles.

Kung Fu Substyles

There are hundreds of Kung Fu styles; many of them fall into certain broad categories. It would be very impractical (in this supplement) to create an entirely different set of maneuvers even for each major category, so this section discusses ways to simulate some of the different styles without resorting to buying different sets of maneuvers for each.

Incidentally, a martial artist character doesn't have to choose a Kung Fu style for his character. He can choose to remain a generic Kung Fu practitioner and not worry about the plethora of specific styles available to him. Even if he does choose a specific Kung Fu style, 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 be counted a practitioner of Bear Style, the character must know the Block and Punch maneuvers.

The character using this style often puts half or more of his Skill Levels into increasing the damage of the Punch maneuver.

Chin Na Style

This style began development in the early 1600s for use by soldiers and policemen. It is a good style for subduing and restraint of prisoners. It is a style less dependent on force than on a knowledge of human anatomy; it achieves its damage by attacking vulnerable points known to medicine.

To be counted a practitioner of Chin Na, the character must know the Chinese Healing Skill, 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 19th century. It is still a popular style; its power makes it a good style for full-contact fighting.

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

This style often makes use of Weapons Elements, including Polearm, Whip (Chain Whip), Staff and Swords. It also teaches practitioners to use some unusual objects, such as small benches and smoking pipes, as weapons.

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 have Drunken Monkey, Drunken Crane and so forth.

To be counted a practitioner of Drunken Style, the character must know the Acrobatics and Contortionist Skills and any three Kung Fu maneuvers.

When performing Drunken Style, the character doesn't have to make his Acrobatics Skill roll every Phase. When performing Drunken style, the character must observe all the other guidelines for the style he is appending Drunken technique to.

If the character has Skill Levels, more must go into OCV instead of DCV; if it is at all possible, Skill Levels must always be configured so that the character's OCV is higher than his DCV.

Visually, the style involves drunken staggering and swaying (requiring the Acrobatics) and utilizes attacks which (because of the drunken stances and approaches) are deceptive and hard to see coming (hence the higher OCV).

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, jointlocks, and takedowns; even some of its kicks have a joint-locking function!

To be counted a practitioner of 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).

Hung Gar Style

This southern style was developed for use in close quarters such as narrow alleyways; it is a very good style for street fighters. It uses low stances and strikes which are relatively slow but powerful. Its primary weapons include the tiger fork, staff and butterfly swords.

To be counted a practitioner of 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 which is said to have been created during the Sung Dynasty, shortly before the year 1000 AD. It is a very picturesque and "open" style which uses long-reaching and sweeping fist and arm maneuvers, low stances and high kicks.

To be counted a practitioner of 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-19th century by a jailed fighter, Kou Sze, who continually watched the monkeys around the jail (monkeys were often used at jails, as they screeched when prisoners escaped).

The character 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 the art to be used by any kind of fighter: Lost Monkey (in which panic is simulated to trick the enemy into overconfidence); Drunken Monkey (described above); Stone Monkey (suited to fighters with large, strong bodies, this style involves less acrobatics than the other substyles); Standing Monkey (suited to tall fighters with long arms) and Wooden Monkey (in which retreat is simulated, luring the enemy into pursuit so that an aggressive surprise attack can be launched). A Monkey Style practitioner can use any of these substyles that he wishes.

To be counted a practitioner of 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 Visual Perception Roll. If the Sleight Of Hand roll beats the Visual Perception Roll, then the monkey stylist gets an OCV bonus to his maneuver.

The GM can apply this as an arbitrary +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 Visual Perception 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 roll contest was a tie, or the target made his Visual Perception Roll better, 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 been created since then.

To be counted a practitioner of 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. Alternatively, he delays, puts most or all his 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 be counted a practitioner of 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 be counted a practitioner of 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 be counted a practitioner of Leopard Style, the character must know the Block, Dodge and Punch maneuvers.

When performing Leopard Style, if the character has only one or two Skill Levels, he must put both of them into OCV (during the Block and Punch maneu-

vers, 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 be counted a practitioner of Snake Style, the character must know the Block, Dodge, Kick, Punch and *Tie-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 be counted a practitioner of 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 was closed off to foreigners in the 17th 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 is used to represent 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 better to oversimplify it here than not present it anywhere at all.

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 (in order 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 be counted a practitioner of White Crane, a character must know any three of the following maneuvers: Dodge, Kick, Punch, *Tien-hsueh* Strike.

When the character is performing White Crane, Skill Levels, if present, are normally placed so that the



character's DCV is higher than his OCV; the high DCV allows the character to avoid using Dodges and continuously attack instead.

White Crane style is known as *Bak Hokin* 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 that 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 be counted a practitioner of 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 18th 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; she created the art and taught it to a young peasant woman named Yim Wing Chun, from whom it takes its name. It was developed to be an aggressive, practical style which someone could learn in a relatively short amount of time. It involves aggressive, up-close fighting techniques including short punches, low kicks and leg sweeps.

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

To be counted a practitioner of Wing Chun, the character must know any three of the following maneuvers: Block, Kick, Legsweep and Punch. The Kick takes a 2d6+7 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: 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); 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 fighting art derived from Tibet; it is a practical fighting style and is also known as Lama kung fu); Hung-Chia (a southern style which emphasizes powerful hand attacks delivered from low stances; it is said to have been created by one of the Venerable Five); Hung Fut (a 300-year-old southern style which combines 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); 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) and T'i T'ang (a fighting style which trains the student to fight while on the ground).

As you can see, there is considerable overlap 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 KS: 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.

A character wishing to confuse an opponent with KS: Analyze Style should buy a separate Knowledge Skill with each sub-style he wishes to switch between. If the character can make his KS roll, his opponent must re-make his KS: Analyze Style roll. Of course, if the character switches back and forth between only two styles, his opponent may be given a bonus to the KS: Analyze Style roll as he gets used to the character's pattern.

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 (or kundao) is an Indonesian fighting style. It was developed before the birth of Christ by Chinese immigrants who transplanted Kung Fu and mixed it with maneuvers from Pentjak-Silat and Bersilat. There are many different substyles, some of which favor northern Chinese styles and some of which favor southern Chinese styles. Even today it is 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 that both arts have seen actual combat use right up to the present day.

Kuntao

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Block	½	5	+1	+3	Block, Abort
Dodge	½	4	—	+5	Dodge All Attacks, Abort
Kick	½	5	-2	+1	STR +4d6 Strike
Nerve Strike	½	4	-1	+1	2d6 NND(1)
Punch	½	4	+0	+2	STR +2d6 Strike
Throw	½	3	+0	+1	STR +v/5; Target Falls

Skills

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

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

Style Disadvantage

-10

Optional Rules: The Punch and Nerve Strike take 2d6+1 locations; the Kick takes a 3d6 location. None of the other maneuvers require location rolls.

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



Kuntao Block

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 16th century.

In addition to learning standard archery, many warriors were also trained in the art of archery from horseback, which was variously known as *kyuba*, *soiejutsu* 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). Further details on these weapons are provided in Chapter Three, "Combat," below.

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

Kyujutsu cannot take the Style Disadvantage.





Optional Rules: All maneuvers take a 3d6 location roll, except for the Ranged Disarm, which uses no roll.

Special Abilities: Japanese legend and mythology is full of stories of archers whose accuracy allowed them to accomplish amazing feats. Kyujutsu practitioners can simulate this sort of fantastic skill with Combat Skill Levels and Range Skill Levels (subject, of course, to the GM's campaign limits on CVs). Zen practitioners can hit targets with out being able to see them, and even shoot at a target fully hidden behind a barrier (N-Ray Vision, only to locate targets (-1/2) and an Indirect Ranged Killing Attack, Limited: Can only shoot through barriers that the arrows would be able to penetrate (-1). Bows and arrows with magical properties are also possible.

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 two. 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 15th 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 18th and 19th centuries, the art 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) did not succeed in reversing 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 that concentrates 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 is essentially the same as *ch'i* or *ki*.

The version of Lua presented below is primarily the modernized version which is being studied by some Hawaiians today. It involves the use of 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

Kyujutsu

Maneuvers	Phs	Pts	OCV	DCV	Rng	Damage
Basic Shot	1/2	4	+0	+0	+2	Weapon +2d6
Defensive Shot	1/2	3	-1	+2	+0	Weapon
Distance Shot	1+1	5	+0	-2	+6	Weapon; +1 Segment
Far Shot	1/2	5	+1	-1	+4	Weapon
Quick Shot	1/2	4	+1	+0	+0	Weapon +2d6
Ranged Disarm	1/2	4	+0	+0	+0	Disarm, +15 STR

Skills

Riding
 KS: Kyujutsu
 PS: Bowyer
 WF: Bows *

Used with Bows Weapons Group; Bows Weapon Element is Free



Lua

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

Skills

Breakfall
 Contortionist
 KS: Anatomy
 KS: Lua
 PS: Hula Dancing
 PS: Masseur
 WF: Common Melee Weapons
 WF: Garrote
 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 Garrote (Crab Pinch and Crab Throat Pinch only)
	+1	Use Art with Spear
	+1	Use Art with Staff/Oar

Style Disadvantage

-10

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 fingers are used 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 that received Lua training after 1965.

Optional Rules: The Dolphin Nerve Strike/Shark Strike, Eagle Strike, Moray Eel Hand Strike/Ocelot Claw and Ocelot Palm Strike all take a 2d6+1 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).

Special Abilities: Lua masters were said to command a number of special abilities. Primary among these were telepathy and the power to hypnotize people.



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. However, 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 were trained in the use of the naginata 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*. The spear could be used as a form of staff, plus it had a spearhead on one end for deadlier attacks. Spear-fighting was a particular favorite of the militant Buddhist *so-hei* (“warrior-priests”). It died out after the introduction of firearms to Japan, but formed the basis of a later art, Jukenjutsu (the art of the bayonet).

Naginatajutsu/Sojutsu

Maneuver

	Phs	Pts	OCV	DCV	Damage/Effect
<i>Atemi</i> Strike					
½		4	-1	+1	2d6 NND(1)
Block					
½		4	+2	+2	Block, Abort
Slash					
½		5	-2	+1	Weapon +4d6
Thrust					
½		4	+0	+2	Weapon +2d6

Skills

KS: Naginatajutsu (or Sojutsu, as appropriate)

Elements

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

Style Disadvantage

-10

Used with Polearms Weapons Group; Polearm Weapon Element is Free

Remember that characters are not allowed to use the shaft of the weapon to strike their foes unless they buy the Staff Weapon Element; this includes the *Atemi* Strike maneuver, which is performed with the butt end of the weapon’s shaft.

Optional Rules: The *Atemi* Strike, Slash, and Thrust all take 3d6 hit location rolls.

Special Abilities: None.

Ninjutsu

Ninjutsu is a stealth and espionage-oriented art which saw its greatest development in the 13th to early 17th 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 17th 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,

Ninjutsu (Taijutsu)

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Atemi Punch	½	4	-1	+1	2d6 NND(1)
Block	½	4	+2	+2	Block, Abort
Breaking Throw	½	5	-2	-2	Grab One Limb; ½d6 HKA (2 DC), Disable; Target Falls
Choke Hold	½	4	-2	+0	Grab One Limb, 2d6 NND(2)
Dodge	½	4	—	+5	Dodge All Attacks, Abort
Kick	½	5	-2	+1	STR +4d6 Strike
Knife Hand	½	4	-2	+0	½d6 HKA (2 DC)
Punch	½	4	+0	+2	STR +2d6 Strike
Reversal	var.	4	-1	-2	STR +15 to Escape; Grab Two Limbs
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
Throw	½	3	+0	+1	STR +v/5; Target Falls

Skills

Acrobatics
 Breakfall
 KS: Ninjutsu
 WF: Common Martial Arts Melee Weapons *
 WF: Common Melee Weapons
 WF: Off Hand
 See the Ninja Package Deal in the “Advanced Ninjutsu” section of this book for other skills.

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

Style Disadvantage

-10



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 has been imported to and is taught in the U.S. and other countries. Additionally, several martial artists, especially in the U.S., 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 are best suited to a situation. It is 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 *shinobizukin* (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 not be inappropriate 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. It is also to be noted that in ancient times the ninja did not often wear his night-suit; he usually went about in normal dress or disguised as a common farmer, merchant, and so forth.



You might be asking, what's the difference between the martial art above and the Ninja Package Deal presented later in this book?

Well, actually, the two are quite different and a person does not need to have one to have the other.

A character can be a student and practitioner of Ninjutsu without being a ninja; therefore, he can learn the martial art without taking the Package Deal.

Also, a character can be a ninja without having the Ninjutsu martial art; theoretically, he could substitute some other martial art, such as Karate. Being a ninja depends more on the non-combat skills, rather than the martial maneuvers that one knows.

Therefore, neither the martial art nor the Package Deal requires the other.

Optional Rules: The Kick maneuver takes a location roll of 3d6. The *Atemi* Punch, Knife Hand, and Punch take location rolls of 2d6+1. The Choke Hold is automatically a head shot, but receives no extra damage for the head location. The other maneuvers do not require location rolls.

Special Abilities: Refer to the section on the ninja and their special powers and skills later on in this chapter.

Substyles Of Ninjutsu

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

Gikan Ryu

The Gikan Ryu was founded by Sonyu Hangan Gikanbo of Kawachi in the 16th century. It is a relatively offensive style whose practitioners often buy OCV Skill Levels. To be counted a practitioner of this ryu, 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 jeweled 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 that the opponent is not sure if he can hit the ninja or not. Gyokko Ryu concentrates on *koshijutsu* (skin and muscle tearing techniques) and *shitojutsu* (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 be counted a practitioner of Gyokko Ryu, a character must know at least four of the following maneuvers: *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. Combat Skill Levels in DCV 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.

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 who are from this school should buy the Joint Break maneuver from Hwarang-Do; OCV Skill Levels are also appropriate for this ryu.

To be counted a practitioner of 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 be counted a practitioner of 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, Takeaway and Takedown. Combat Skill Levels for DCV are also appropriate for this ryu.

Kumogakure Ryu

The Kumogakure Ryu was founded by Heinaizaemon 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, shinobizue, kamayari, shuko and metsubishi. To be counted as practitioners of 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 Kukushinden 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 be counted a practitioner of 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 be counted a practitioner of 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 (refer to the section on “Weapons” in Chapter Three, “Combat,” for more information on these weapons).

To be counted a practitioner of 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 is 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 was able to use 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.

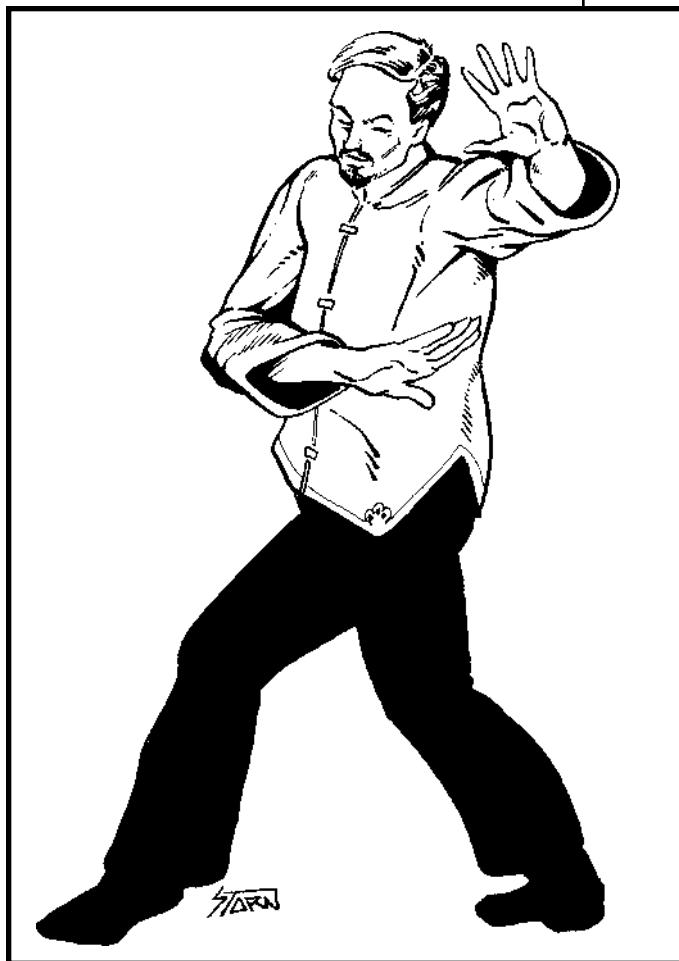
Pakua is based around the theories of the *I Ching*, a book of Chinese philosophy (and, some believe, prophecy and fortune telling). The *I Ching* expresses a belief that the universe is in a state of “constant change.” In Pakua, changes—of direction, of the angle of the hand, of the placement of the foot—are all-important. Whereas Hsing-I is said to be (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 “restrictive” sort of motion may sound limiting, in fact it is 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.



Pakua

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Block	½	4	+2	+2	Block, Abort
Defensive Block	½	5	+1	+3	Block, Abort
Dodge	½	4	—	+5	Dodge All Attacks, Abort
Escape	½	4	+0	+0	+15 STR vs. Grabs
Joint Lock	½	3	+0	-1	Grab One Limb, +10 STR for holding on
Kick	½	3	+0	+1	STR +2d6 Strike
Palm Strike	½	5	-2	+1	STR +4d6 Strike
Root	½	4	+0	+0	STR +15 to resist Shove; Block, Abort
Sweep/Throw	½	3	+2	-1	STR +1d6; Target Falls

Skills

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

Elements

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

Style Disadvantage -10

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 he takes a combat action.

Optional Rules: The Palm Strike takes a 2d6+1 location roll. The Kick takes 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 internal style masters (see “Tai Ch’i Ch’uan,” below), Pakua practitioners sometimes display these powers:

1) Rapid-fire striking: Some Pakua masters can launch as many as ten blows in a single second! This is bought as an “Autofire” Advantage for the character’s Palm Strike, or as a separate HA with Autofire.

2) *Ch’i* Control: Some masters have such great control over their *ch’i* that they can damage specific parts of a person or object, rather than the whole object. For example, a practitioner could Palm Strike his enemy and cause no outward injury while actually causing terrible harm to, say, his enemy’s liver. This is bought as an “Indirect” Advantage for the character’s Palm Strike, or as a separate HA with Indirect.

Pankration

Pankration is a Greek word meaning “all-powerful.” This is an ancient Greek fighting style, one of the world’s earliest comprehensive martial arts. There is some speculation, because of the fact that 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 performed in the Olympic Games first in the Seventh century BC, though it could well be much older than that.

Pankration is a brutal sport involving grappling, punching, stomach-kicking, leg-sweeping, 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.

Pankration

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

Skills

KS: Pankration

Elements

Weapons	+1	Use Art with Cestus
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Style Disadvantage -10

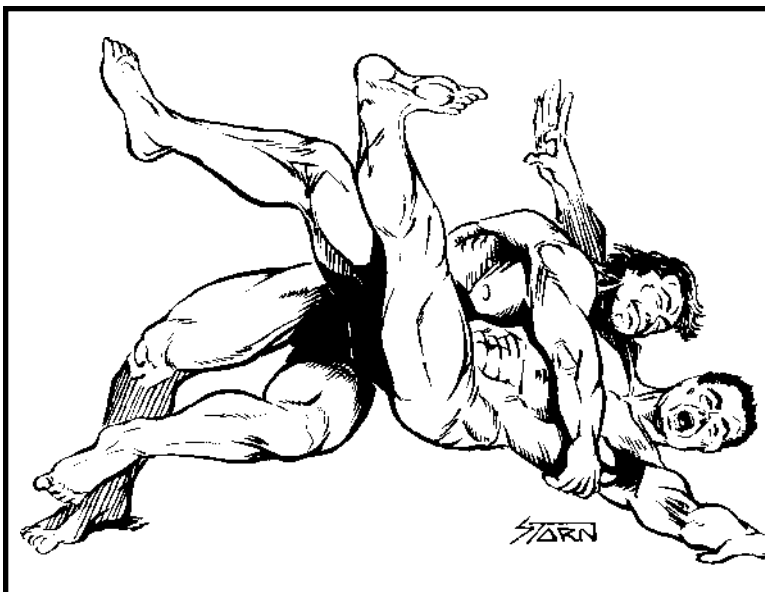


The maneuver listed as Kick/Punch is precisely that; the pankratiast can choose each round whether he wishes to punch or kick. (This keeps the practitioner from having to buy redundant Basic Strike maneuvers, one for punch, one for kick).

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 knew Wrestling.

Optional Rules: The Punch takes a location roll of $2d6+1$. The Kick takes a location roll of $2d6+7$. The Break Bone takes a 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.



Pankration
Sacrifice Throw

Pentjak-Silat

Pentjak-Silat is the national fighting art of Indonesia. There are 157 recognized substyles (and potentially hundreds more that are unrecognized), making this art second only to Kung Fu in its breadth and diversity. The name is usually translated 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 14th 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 has continued to be used for intertribal (and interschool) fighting right up until the present day.

Generally, the substyles from a particular geographic area can be identified 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 is virtually sitting on the ground but is capable of springing 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 (this is simulated with the Breakfall Skill). Also, all Silat systems teach weapons, including (but not limited to) the *kris*, the Indonesian dagger (refer to the “Weapons” section of Chapter Three, “Combat,” for more information about the *kris*).



A teacher or master of Pentjak-Silat is known as a *pandekar* or *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, is decorated by a colorful pattern which often matches the pattern of the turban-like *tengkokok* which is worn on the head.

Pentjak-Silat

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

Skills

Acrobatics
 Breakfall *
 PS: Dancing
 WF: Common Martial Arts Weapons
 WF: Common Melee 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 <i>Pendjepit</i> (Grab and Killing Strike only)
	+1	Use Art with Polearms
	+1	Use Art with Staff
	+1	Use Art with Whip

Optional Rules: The Killing Strike, Punch/Elbow Strike and *Rahasia* Strike take 2d6+1 hit location rolls. The Kick takes a 3d6 roll, although in some styles (see below) it will take a 2d6+7 roll instead. The Choke automatically targets the throat, and the Legsweep automatically targets the legs. The other maneuvers do not require location rolls.

Special Abilities: The special abilities attributed to Pentjak-Silat masters are almost limitless. They can generally be divided into two categories: those the master can do by himself and those involving the *kris*.

- 1) Self-contained abilities
 - a) *Kerojok* (“the fight of one against many”): the ability to defend one’s self against several opponents at once (Defense Maneuver).
 - b) Telepathy.
 - c) Mystic healing powers (Aid).
 - d) Precognition (Precognitive Clairvoyance).
 - e) The ability to hypnotize the enemy (a limited form of Mind Control; see *Dark Champions*, page 34).
 - f) The ability to withstand blows from weapons without harm (Damage Resistance).
 - g) The ability to catch thrown weapons and throw them back at the attacker (Missile Reflection, thrown missiles).
 - h) The ability to fight effectively in total darkness (Combat Sense).
 - i) The ability to paralyze the enemy with but a touch (a form of Entangle which Takes No Damage (+½), or a limited form of Mind Control).
 - j) The ability to “kill at a distance” (Ranged Killing Attack, Fully Invisible [+1]).
 - k) The ability to destroy objects with a powerful shout (a form of Ranged Killing Attack with the Limitations “Concentration,” “Extra Time” (five minutes), and “Incantations”).
- 2) *Kris*-based abilities: all of these abilities take the Limitation “OAF (*Kris*, -1).”
 - a) *Tuju* (“sorcery by pointing”): the ability to kill someone at range merely by pointing the *kris* at them (Ranged Killing Attack, Fully Invisible [+1]). A related ability is the power to kill someone by stabbing one of his footprints (add the Advantages “Indirect,” “Increased Maximum Range,” and “No Range Penalty.”)
 - b) The *kris* will warn its owner of danger by rattling in its sheath (*sarong*) (Danger Sense).
 - c) The ability to make the *kris* “dance” (i.e., fight on its own) (Ranged Killing Attack, Continuous, Uncontrolled)
 - d) The ability to draw fire from one area to another (Transfer fire from one area to another, affects all Powers at once [+2]).
 - e) The ability to turn away wild animals (a form of Mind Control or, in some cases, Change Environment).



- f) The ability to draw water from the *kris's* blade (Transform [air to water] or Change Environment).
- g) The ability to create a swarm of hornets and send it after an enemy (Summon swarm of hornets [*Hero Bestiary*, page 172]).
- h) The ability to extend the *kris's hantu* (“guardian spirit”) over the owner, and over people other than the owner (Force Field, Usable By one other at same time at range [+1]).
- i) 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 that the 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 if the player wishes. Players who are interested in more information on these and other styles of Pentjak-Silat (and on this fascinating fighting art in general) should consult Donn Draeger’s definitive work on the subject, *The Weapons and Fighting Arts of the Indonesian Archipelago*.

Baru Silat

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

To be counted a practitioner of 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 be counted a practitioner of 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 about a great deal.



To be counted a practitioner of 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 is done because of the stability such a 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 somewhat more upright position. Harimau stances are sometimes learned by silatists who practice other styles because of the stability they provide.

To be counted a practitioner of Harimau Silat, a character must know the Block, Legsweep and Kick maneuvers. The Kick is usually low, taking a 2d6+7 location, but if two Harimau stylist are fighting each other on the ground the Kick takes its usual 3d6 location.

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. There is very little forwards-backwards movement in Kendari Silat; it is suited for use in narrow or cramped quarters, such as alleys or ships.

To be counted a practitioner of Kendari Silat, a character must know the Block, Dodge and Punch maneuvers. Kicks are almost never used; if they are, they take a 2d6+7 location roll.



Kumango Silat

Kumango Silat is a Sumatran style from the Menangkabau area. It emphasizes closing with the enemy so that grabs, strikes and chokes may be employed. Kicks are usually low (they take a 2d6+7 location roll). Attacks are normally delivered to the center line of the body.

To be counted a practitioner of Kumango Silat, a character must know three of the following maneuvers: Block, Choke, Grab, Leg sweep, 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 be counted a practitioner of 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. It is characterized by parrying, evasive footwork and grabbing techniques. A grabbed opponent will be jerked forward (to unbalance him), attacked and/or thrown to the ground. Patai Silat practitioners wear a short jacket and very baggy trousers with a sash.

To be counted a practitioner of 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. It uses 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. Attacks are typically directed to points along the center line of the body.

To be counted a practitioner of 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." It was founded in 1955, and currently forms the basis for the self-defense training taught to most Indonesian military personnel. It synthesizes various Silat styles but does not 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 are derived from animals, including the swallow, eagle, tiger, otter, horse, dragon and crane. Some move-

ments 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 be counted a practitioner of 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 to Indonesian nationalism.

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

To be counted a practitioner of 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). It is still a very secretive style. It employs dodges and blocks to avoid and confuse a Sterlak fighter.

To be counted a practitioner of 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 uses a variety of kicks; Setia Hati practitioners are very dexterous.

To be counted a practitioner of Setia Hati, a character must know three of the following maneuvers: Block, Dodge, Leg sweep, 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. Skilled Sterlak students are said to be able to defeat tigers.

To be counted a practitioner of 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. It requires its practitioners to turn on their own axis every few seconds, so that they are constantly in motion and difficult to hit.

To be counted a practitioner of Tapak Sutji, a character must know the following maneuvers: Dodge, Leg sweep, Kick, Killing Strike, Punch.



Tjampur Silat

Tjampur (“combined”) Silat is a Sumatran substyle which synthesizes maneuvers from both Pentjak-Silat and Kuntao. It concentrates on aggressive tactics (which are launched from surprise, if possible) and close infighting. A Tjampur stylist is never supposed to take more than one step backwards 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 is usually only taught to students who have already studied other silat styles and proven themselves worthy of advanced training.

To be counted a practitioner of Tjampur Silat, a character must know the following maneuvers: Kick (which takes 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 be counted a practitioner of Tjimande, a character must know the following maneuvers: Block, Killing Strike and Punch. Kicks in this substyle take a 2d6+7 hit location roll.

Tjingkrik

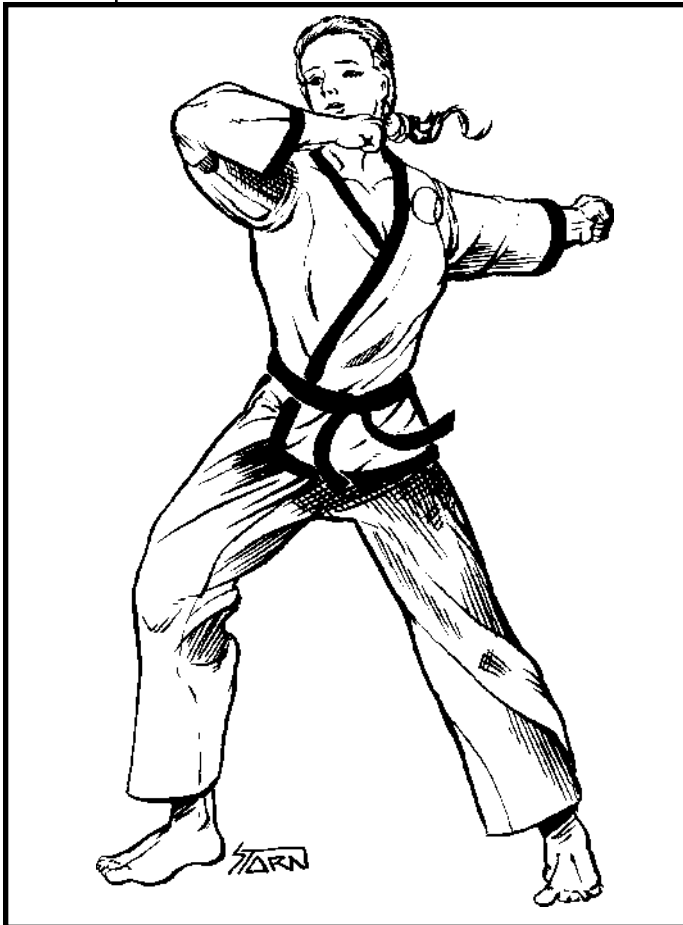
Tjingkrik is an acrobatic West Javan style which emphasizes evasiveness, open-hand attacks and the use of the *depok* and *sempok* “sitting” stances.

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



Qwan Ki Do

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

Style Disadvantage

-10

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.

Optional Rules: The *Cuoc Phap* (kicks) takes a 3d6 hit location roll. The *Thu Phap* (hand techniques), *Phuong Duc* (elbow strike) and *Nghanh Phap/Cuong Dao* (killing strikes) all take a 2d6+1 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

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

Optional Rules: The Punch/Elbow Strike takes a 2d6+1 hit location roll, the Knee Strike takes 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.



Re-Efi Areh-Ehsee

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Block	½	4	+2	+2	Block, Abort
Escape	½	4	+0	+0	+15 STR vs. Grabs
Grab	½	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Punch/Elbow Strike/ Knee Strike/ Headbutt	½	4	+0	+2	STR +2d6 Strike
Takedown	½	3	+1	+1	STR Strike; Target Falls
Throw	½	3	+0	+1	STR +v/5; Target Falls

Skills

Breakfall
KS: Re-Efi Areh-Ehsee

Style Disadvantage -10

Saijutsu

Saijutsu is the art of the sai, a weapon which resembles a metal rod with two upturned tines. It can be used to interfere with an opponent's weapon, to strike or to block. Saijutsu can also be performed with the jutte (or jitte), which has only one tine, and the nunte, which has one tine reversed.

Optional Rules: The Strike takes a 2d6+1 hit location roll. The other maneuvers do not require hit location rolls.

Special Abilities: None.

Saijutsu

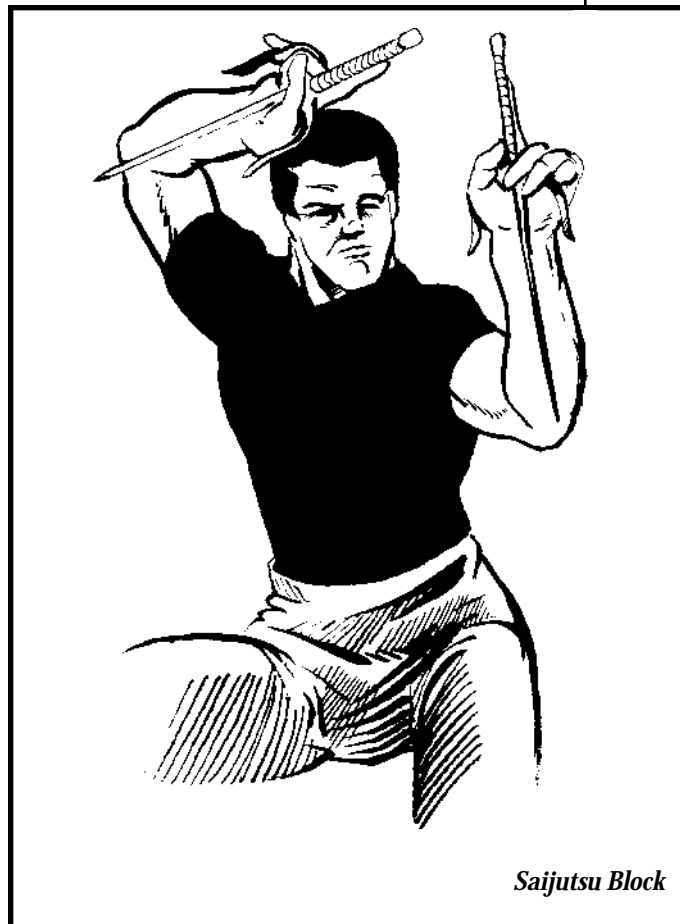
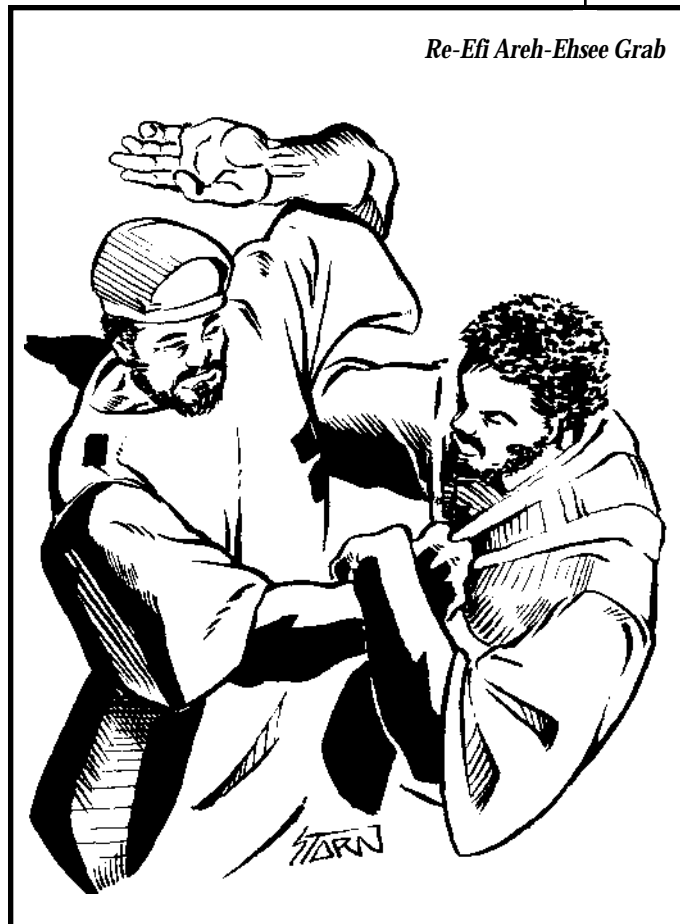
Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Bind	½	4	+1	+0	Bind, +10 STR
Block	½	4	+2	+2	Block, Abort
Disarm	½	4	-1	+1	Disarm, +10 STR to Disarm roll
Strike	½	4	+0	+2	Weapon +2d6

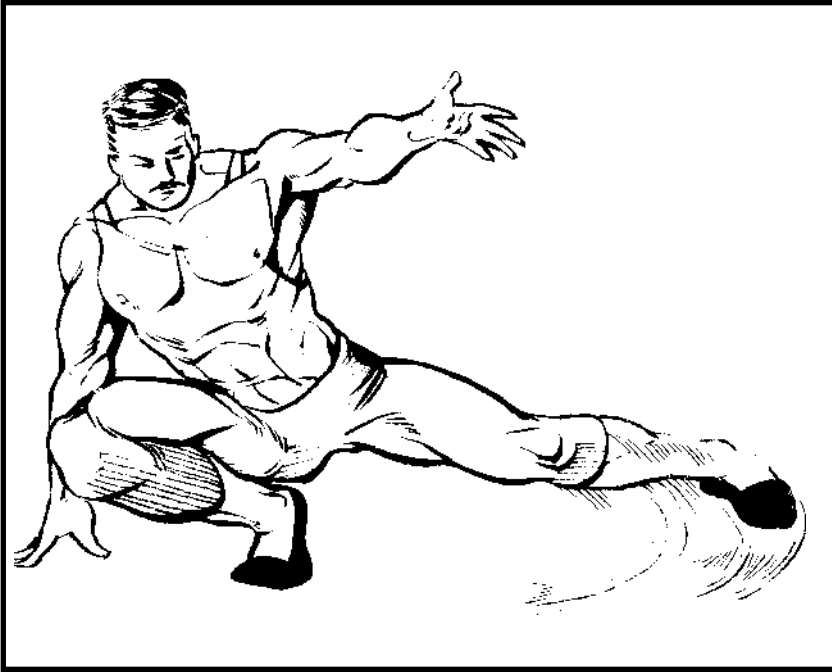
Skills

KS: Saijutsu
WF: Karate Weapons

Style Disadvantage -10

Used with Sai; Karate Weapons Element is Free





Savate

Savate (known as *boxe Francaise savate* or *la boxe Francaise*) is a French martial art; its development began in 17th-century Marseilles. Originally a type of kicking brawling style, early in the 18th century it was synthesized with English boxing maneuvers. Today it is a full-featured and respected martial arts style.

Savate combines boxing-style punches with a variety of kicks. The art also includes cane-fighting techniques.

A savate fighter is called a *savateur* (fem. *savateuse*) or *tireur*. Rank is indicated by an inch-wide colored band around the wrist of the savate glove; ranks from lowest to highest are purple, blue, green, red, white, yellow, bronze, silver and gold.

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

The *Coup de pied chasse* maneuver can also be called the *Coup de pied fouette* (round kick), *Coup de pied en reverse lateraux* (lateral reverse kick) and *Coup de pied en reverse frontaux* (front reverse kick).

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

Optional Rules: The *Coup de pied bas* has a location roll of 2d6+7, the *Coup de pied chasse* has a location roll of 3d6, the *Direct* and *Crochet* have

location rolls of 2d6+1. Damage from the *Footsweep* is general (no location), and the *Block* and *Disarm* don't require location rolls.

Special Abilities: None.

Savate

Maneuver

Phs	Pts	OCV	DCV	Damage/Effect
Block				
½	4	+2	+2	Block, Abort
<i>Coup de pied bas</i> (low kick)				
½	4	+0	+2	STR +2d6 Strike
<i>Coup de pied chasse</i> (side kick)				
½	5	-2	+1	STR +4d6 Strike
<i>Crochet</i> (Hook)				
½	4	+2	+0	STR +2d6 Strike
<i>Disarm</i>				
½	4	-1	+1	Disarm, +10 STR to Disarm roll
<i>Direct</i> (Jab/Cross)				
½	5	+1	+3	STR Strike
<i>Footsweep</i>				
½	3	+2	-1	STR +1d6 Strike; Target Falls

Skills

KS: Savate
WF: Cane
WF: Swords

Elements

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

Style Disadvantage

-10

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. This art can also be used with other throwing blades, such as throwing knives. For more information on the different types of shuriken available, refer to the "Weapons" section of Chapter Three, "Combat."

Shurikenjutsu cannot take the Style Disadvantage.

Special Abilities: Some skilled Shurikenjutsu practitioners are said to be able to catch shuriken that are thrown at them and throw them back at their attackers (Missile Reflection, thrown missiles).

Optional Rules: All Throws take a 3d6 hit location roll.



Shurikenjutsu

Maneuvers

	Phs	Pts	OCV	DCV	Rng	Damage
Trained Throw	½	4	+0	+0	+2	Weapon +2d6
Defensive Throw	½	3	-1	+2	+0	Weapon Strike
Far Throw	½	5	+1	-1	+4	Weapon Strike
Quick Throw	½	4	+1	+0	+0	Weapon +2d6

Skills

KS: Shurikenjutsu

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

Sumo Wrestling

Sumo Wrestling is a Japanese art form which developed in the century B.C. It is traditionally practiced by huge fighters who are trained 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.

Sumo Wrestling

Maneuver

	Phs	Pts	OCV	DCV	Damage/Effect
Escape	var.	4	+0	+0	+15 STR vs. Grabs
Grab	½	3	-1	-1	Grab, +10 to STR for holding on
Grappling Throw	½	3	+0	+2	STR +2d6 Strike; Target Falls; Must Follow Grab
Root	½	4	+0	+0	STR +15 to resist Shove; Block, Abort
Shove	½	4	+0	+0	+15 STR to Shove
Slap	½	4	+2	+0	STR +2d6 Strike

Skills

KS: Sumo Wrestling

Style Disadvantage -10

Optional Rules: The Slap takes an automatic head location, but does no extra damage because of the head location. The other maneuvers take no specific location.

Special Abilities: None.

Shuriken Throws



Sumo Shove



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 t’ang-su principles were adopted by the Koreans). Later names for this art as it developed were *subak* and *kwonpup*.

After the 16th 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 20th 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 is also famous for its colorful flying side kick.

Schools where Tae Kwon Do is taught 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.

Optional Rules: The Front, Side and Roundhouse Kicks take location rolls of 3d6. The Flying Side Kick takes a location roll of 2d6+1. The Punch or Elbow Strike takes a location roll of 2d6+1.

Special Abilities: None.

Tae Kwon Do

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Arm Sweep Block	½	4	+2	+2	Block, Abort
Crescent Kick Block	½	5	+1	+3	Block, Abort
Disarm	½	4	-1	+1	Disarm, +10 STR to Disarm roll
Flying Side Kick	½	5	+1	-2	STR +4d6 Strike
Front Kick	½	4	+0	+2	STR +2d6 Strike
Knifehand/ Spearhand	½	4	-2	+0	½d6 HKA (2 DC)
Punch or Elbow Strike	½	4	+2	+0	STR +2d6 Strike
Side or Roundhouse Kick	½	5	-2	+1	STR +4d6 Strike
Takedown	½	3	+1	+1	STR Strike; Target Falls

Skills

Breakfall

KS: Tae Kwon Do

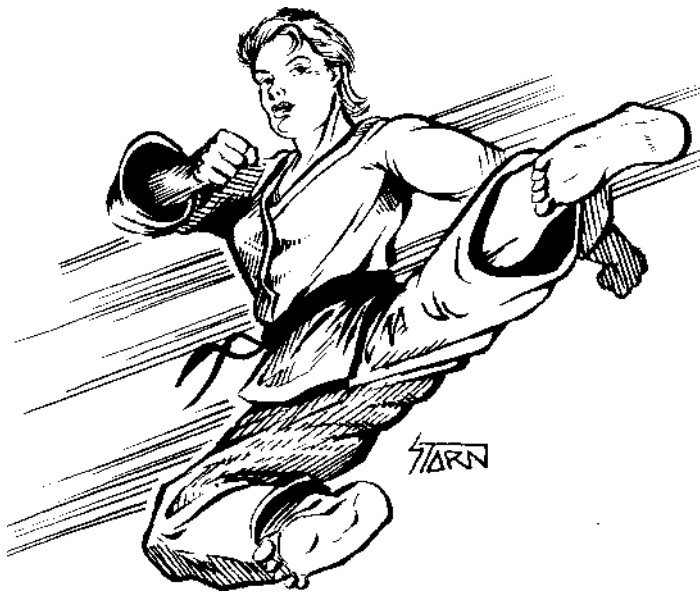
WF: Common Martial Arts Melee Weapons

Elements

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

Style Disadvantage

-10



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. It is best known in the West as a yoga-like type of exercise, but 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 and hard and fast at the same time. Based on what he had seen, 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 which combines 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

Tai Ch'i Ch'uan

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Block	½	4	+2	+2	Block, Abort
Disarm	½	4	-1	+1	Disarm, +10 STR to Disarm roll
Escaping Throw	½	5	+0	+0	+15 STR vs. Grabs; Target Falls
Grab	½	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Palm Slap/Kick	½	5	-2	+1	STR +4d6 Strike
Root	½	4	+0	+0	STR +15 to resist Shove; Block, Abort
Shove	½	4	+0	+0	+15 STR to Shove
Strike	½	3	+1	+2	STR +2d6 Strike, Must Follow Block
Sword Finger	½	4	-1	+1	2d6 NND(1)
Throw	½	3	+0	+1	STR +v/5; Target Falls

Skills

KS: Tai Ch'i Ch'uan
 WF: Staff
 WF: Swords

Elements

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

Style Disadvantage -10

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 towards which one should look and/or move). In combat, these are combined into patterns in which the practitioner 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. 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.

Optional Rules: The Palm Slap and Sword Finger take 2d6+1 hit location rolls; the Kick takes 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.

- 1) Sword finger: Some masters are reputed to be able to use their Sword Finger maneuver to affect ghosts. This can be bought as an "Affects Desolidified" Advantage for that maneuver, or as a separate HA or NND attack with that Advantage.
- 2) Push hands: Tai Ch'i Ch'uan practice includes an exercise known as push hands (*toy sao*), in which two students make arm contact and engage in a kind of pushing-yielding exercise. The object of this is to teach flexible movement and the ability to yield correctly 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 that 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). This can be bought as Clinging (up to the maximum STR of the character's Shove maneuver) with the Limitation "Only To Stick To An Opponent" (-1).

- 3) Immortality: Many internal masters are said to have lived far longer than the average person because of their control over their life force. In the *HERO System*, such characters would buy Life Support: Immune To Aging to simulate this ability.
- 4) Iron shirt: As the Kung Fu ability of the same name. In addition to its defensive aspects, some Tai Ch'i masters have developed this power to such an extent that it can actually hurt an enemy to hit them! This is bought as a Damage Shield with the Limitation "Defensive Use Only" (-1/2).
- 5) Dim mak: As the Kung Fu ability of the same name.
- 6) *Fa-ch'ing*: This is a strike in which the practitioner discharges his internal energy into the target, causing great harm. At its lesser levels, this ability can be simulated with the attack maneuvers from the martial arts package; at higher levels it should be bought as an HKA or high-damage HA.
- 7) Kiai powers: As described in Chapter Two, "Character Creation," under "Aid" and "Multipower."
- 8) Breath EB: Some Tai Ch'i masters can expel their breath in such a way as to damage a foe and send him flying. This is bought as an Energy Blast with Double Knockback.
- 9) *Kongjin*: "Empty force," i.e., the ability to strike without making contact. Refer to the Kung Fu package, above, for details.

**Tang Soo Do
Flying Kick**



Tang Soo Do

Tang Soo Do ("China hand method") is a Korean martial art which combines 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 20th 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.

Tang Soo Do uses many stances and techniques which are intended to be deceptive. For example, one hand will be hidden behind the other so that it can be used for a surprise attack, or any one of several kicks might be launched from the same basic stance, making it difficult to determine which one will actually be used. The attack maneuvers emphasize kicks, including flying kicks.

Traditionally, Tang Soo Do does not teach weapons use.

Tang Soo Do

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Block					
1/2	4	+2	+2		Block, Abort
Chop					
1/2	4	-2	+0		1/2d6 HKA (2 DC)
Flying Kick					
1/2	5	+1	-2		STR +4d6 Strike
Joint Lock					
1/2	3	+0	-1		Grab One Limbs, +10 STR for holding on
Kick					
1/2	5	-2	+1		STR +4d6 Strike
Punch					
1/2	4	+0	+2		STR +2d6 Strike
Throw					
1/2	3	+0	+1		STR +v/5; Target Falls

Skills

Breakfall

KS: Tang Soo Do

Style Disadvantage

-10

Optional Rules: The Punch, Chop and Flying Kick take a 2d6+1 location roll. The Kick takes a 3d6 hit location roll. The other maneuvers do not require rolls.

Special Abilities: Similar to those for Karate masters.

Thai Kick-Boxing

This fighting style, called *Muay Thai* in Thailand, was developed sometime before the end of the 16th century, but records of the art have been lost and so it is not known just how long ago the art was developed. Refugees from the Yunnan province of China fled south and merged with the Khmer people; as the populations merged, so did their two forms of unarmed combat, which became *Muay Thai*. Today Thai Kick-Boxing is practiced in Thailand, Vietnam, Laos and Cambodia both for fighting and as a sport; it is also taught to the Thai military in a form called *ler dit*.

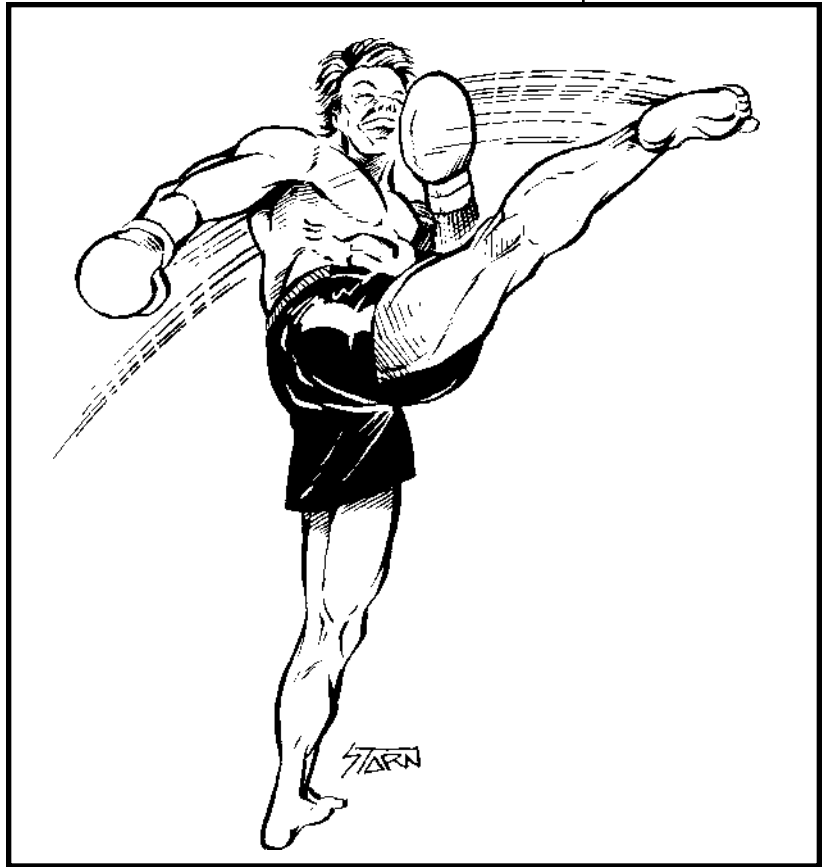
This is a very brutal, punishing fighting style, one which is very lean and economical. It uses blocks, punches, elbow-strikes, knee-strikes, kicks and foot pushes. It has no throws. Some maneuvers, such as the knee strikes, often involve jumping up to add force to the blow and to allow the fighter to strike targets in the upper region of the body. In times past, fighters sometimes wrapped their hands in horsehair wrappings which would be stiffened with glue; for some fights ground glass was mixed in with the glue. Treat the latter sort of hand-wrapping as a form of cestus (refer to the “Weapons” section of 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 KS: Analyze Style to make rolls after observing their opponent’s *ram muay* ritual. During the ritual the fighter wears a cord around his head which is called a *mongkon*; 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*, which involves the use of swords, staffs, polearms and clubs in various combinations. Rather than writing this up as a separate style, it is sufficient for *HERO System* purposes to simulate *Krabi-Krabong* as Weapons Elements for Thai Kick-Boxing.

Optional Rules: The Punch and Elbow Strike take a location roll of 2d6+1; the Low Kick takes a location roll of 2d6+7; the Roundhouse Kick, Knee Strike, and Elbow/Knee Killing Strike take a 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. This can be simulated with a high PD or a small amount of Damage Reduction with appropriate Limitations (see Chapter Two of this book or *Dark Champions*, page 32, for examples).

Thai Kick-Boxing

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

Skills

KS: Thai Kick-Boxing
 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

Style Disadvantage

-10



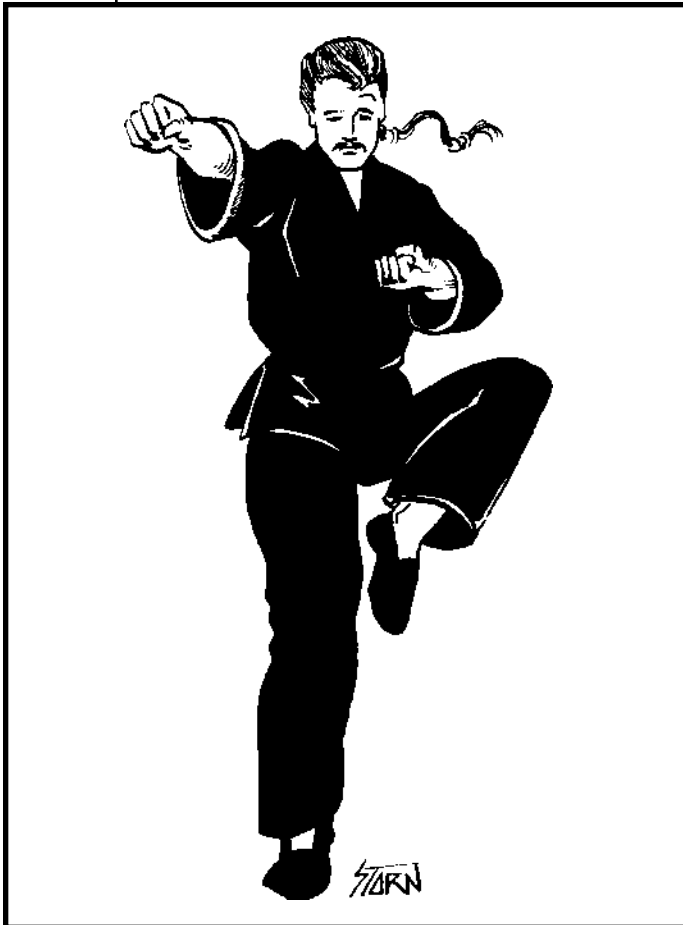
Than Vo Dao

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.

Optional Rules: The Punch takes a 2d6+1 location roll. The Kick takes a 3d6 hit location roll. The other maneuvers do not require rolls.

Special Abilities: Than Vo Dao masters are said to command at least two special abilities. The first is “iron body,” which is the same as the Iron Shirt power possessed by some Kung Fu masters. The second is “mind-fist,” the power to “place the mind on the fist” and detect an opponent’s energy so as to anticipate his attack. This can be bought as Fast Draw, as Lightning Reflexes, as a limited form of Danger Sense or Precognitive Clairvoyance or even as DCV levels.



Than Vo Dao

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Block	½	4	+2	+2	Block, Abort
Joint Break	½	5	-1	-2	Grab One Limb; ½d6 HKA (2 DC), Disable
Joint Lock	½	3	+0	-1	Grab One Limb, +10 STR for holding on
Kick	½	5	-2	+1	STR +4d6 Strike
Legsweep	½	3	+2	-1	STR +1d6; Target Falls
Punch	½	4	+0	+2	STR +2d6 Strike
Throw	½	3	+0	+1	STR +v/5; 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

Style Disadvantage

-10

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*.

Optional Rules: The *Dam*, *Cho*, *Chem* and Flying Kick take a 2d6+1 location roll. The *Da* takes a 3d6 hit location roll. The *Goi* takes a 2d6+7 hit location roll. The other maneuvers do not require rolls.

Special Abilities: Similar to those displayed by Karate practitioners.

Vovinam Viet Vo Dao

Maneuver					
Phs	Pts	OCV	DCV	Damage/Effect	
<i>Chem</i> (sword-hand)					
½	4	-2	+0	½d6 HKA (2 DC)	
<i>Da</i> (kicks)/ <i>Goi</i> (knee strikes)					
½	5	-2	+1	STR +4d6 Strike	
<i>Dam</i> (fist blows)/ <i>Cho</i> (elbow strike)					
½	4	+0	+2	STR +2d6 Strike	
<i>Do</i> (blocks)					
½	4	+2	+2	Block, Abort	
Flying Kick					
½	5	+1	-2	STR +4d6 Strike	
Grab					
½	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			

Style Disadvantage	-10
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Vovinam Viet Vo Dao Grab

Wrestling

Maneuver					
Phs	Pts	OCV	DCV	Damage/Effect	
Choke					
½	4	-2	+0	Grab One Limb; 2d6 NND(2)	
Escape var.					
	4	+0	+0	+15 STR vs. Grabs	
Hold					
½	3	-1	-1	Grab Two Limbs, +10 to STR for holding on	
Reversal var.					
	4	-1	-2	STR +15 to Escape; Grab	
Slam					
½	3	+0	+1	STR +v/5; Target Falls	
Take Down					
½	3	+2	+1	STR Strike; You Fall, Target Falls	

Skills					
Breakfall					
KS: Wrestling					

Style Disadvantage	-10
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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, Greco-Roman and Russian *sambo*.

Optional Rules: None of the Wrestling maneuvers takes a 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:

Cireum: This Korean form of wrestling (also spelled Ssi-reum) is similar in some ways to Sumo Wrestling.





Wrestling, Professional

Professional Wrestling, though it has only recently become a mania in the U.S., has been with us all through the 20th century.

The package below is for a pro wrestler who has real combat ability. Such a character would always pull his punches or do 0 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. At least one “style” of Professional Wrestling, Lucha Libre, which is popular in South and Central America, is performed full-contact, without any Acting.

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.

Wrestling, Professional

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Body Slam	½	3	+2	+1	STR Strike; You Fall, Target Falls
Crush	½	4	+0	+0	STR +4d6 Crush; Must Follow Grab
Duck	½	4	—	+5	Dodge All Attacks, Abort
Fist/Forearm Smash	½	4	+2	+0	STR +2d6 Strike
Grab	½	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
Head-Bash	½	4	+2	+0	STR +2d6 Strike
Stomp	½	5	-2	+1	STR +4d6 Strike

Skills

Acrobatics
Acting
Breakfall *

Elements

Weapons +1 Use Art with Clubs (Fist/Forearm Smash Only)

Style Disadvantage

-10

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.

Gulat: Indonesian wrestling.

Koshti: A type of Iranian wrestling which takes place in the *Zour Xaneh* (“house of strength”).

Mallayuddha: A form of Indian wrestling.

Naban: Burmese wrestling.

Okol: An Indonesian form of wrestling from the island of Madura.

Sambo: Russian wrestling (also known as Sombo or Cambo). Opponents wear a short epauletted jacket (*kurtka*) tied with a blue or red belt. Armlocks, throws, pins and other maneuvers are assigned points; the wrestler who scores at least four points more than his opponent wins.

Shuai-chiao: Chinese wrestling, which dates back to the millennia before the birth of Christ.

Tegumi: Okinawan wrestling.

Yaghlighuresh: A Turkish form of wrestling fought in a hall called a *kirpinar*.



Optional Rules: The Fist Smash/Forearm Smash takes a 2d6+1 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 an automatic Foot location if the target is standing (damage is not reduced because of location); if the target is prone, it takes a 3d6 location roll. None of the other maneuvers takes a location roll; they do generalized damage.

Special Abilities: None.

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 is still taught by some masters. It concentrates on locks, throws, chokes and other grappling techniques.

Optional Rules: The *Kuepso Chirigi* and Strike take 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.

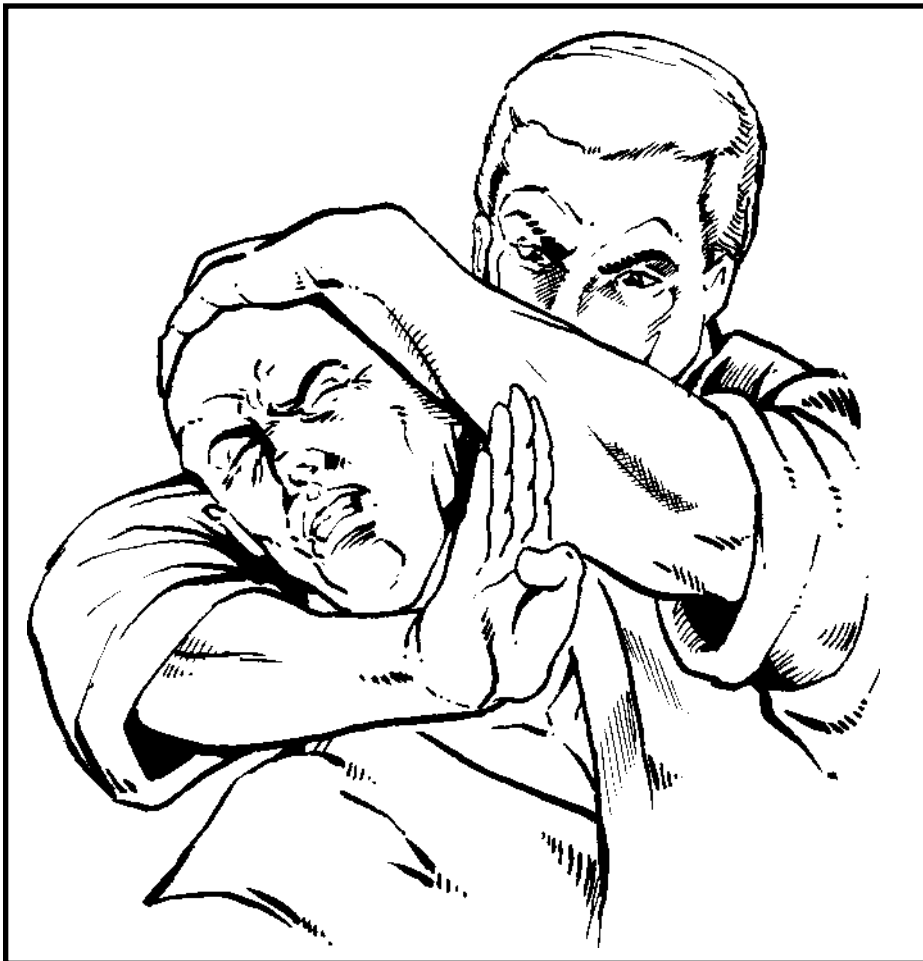
Yu-Sool

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Choke	½	4	-2	+0	Grab One Limb, 2d6 NND(2)
Dodge	½	4	—	+5	Dodge All Attacks, Abort
Escape	var.	4	+0	+0	+15 STR vs. Grabs
<i>Kuchigi</i> (grabs)	½	3	-1	-1	Grab Two Limbs, +10 to STR for holding on
<i>Kuepso Chirigi</i> (nerve strikes)	½	4	-1	+1	2d6 NND (1)
<i>Mechigi</i> (throws)	½	3	+0	+1	STR +v/5; Target Falls
Strike	½	4	+0	+2	STR +2d6

Skills
Breakfall
KS: Yu Sool

Style Disadvantage -10

Special Abilities: None.



Addendum: Other Styles

Author's note: The following styles are ones that I came across while doing the research for this book, but which I did not have enough information on to create a complete description. Players can do their own research or construct their own versions of these styles if they would prove useful.

Bandesh: An Indian style whose object is to allow an unarmed man to lock up an armed man's weapon and then disarm him.

Binot: An Indian style designed to allow an unarmed man to defend himself against an armed one or beasts.

Cha-Yon Ryu: An eclectic modern art combining aspects of Hapkido, Karate and Kung Fu.

Kuki-shin Ryu: A Ninjutsu-like "secret" fighting style.

Moi-saree: A Malaysian fighting art.

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.

Tegasajutsu: The art of fighting with an umbrella.

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); *Kime Ke* ("yellow cockerel" school); *Son Lam* ("from the mountain and from the forest" school); *Tay-son Nhan* ("mountain phoenix" school).



*Bronze Serpent
Testing Strike*



Fictional Styles

This section details several martial arts styles which are, so far as the author knows, completely fictional.

Characters in the comics and other source literature often study styles that bear no resemblance to “real-world” styles and display special abilities that exceed those demonstrated by even the most accomplished real-world martial arts masters. The styles presented in this section are intended to allow *Hero System* gamers to simulate this sort of thing. If you don’t find any styles in this section that would suit the character you have in mind, use these styles as “models” to help you develop one of your own.



Bronze Serpent Swordfighting

The Bronze Serpent style (*Qingtóngshé* in Mandarin Chinese) is a swordfighting art. As its name indicates, its origins are ancient—it dates to a time when men still fought with bronze swords. Even today many practitioners of the art prefer bronze weapons to steel; their swords are often engraved with serpents or serpentine designs. Another characteristic of many Bronze Serpent masters is their incorporation of acrobatic maneuvers and barehanded techniques into the art. The infamous Gilded Cobra, lady crimelord of Hong Kong and leader of the On Chee Triad (a Chinese organized crime society), is said to be a master of this style.

Optional Rules: The Testing Strike of Tan Ling, the Bronze Fang of Chang Hu, the Strike of the Adder and the Crippling Blow of Lo Yin all take 2d6+1 hit location rolls. The other maneuvers do not require hit location rolls.

Special Abilities: The Coiled Serpent Technique (sword flourish): 2d6 HKA, Damage Shield (+½) (45 Active Points); Requires Successful To-Hit Roll (-½), Cannot Do More Damage Than The Weapon Being Used Would Normally Do (-¼). Total cost: 26 points.

Bronze Serpent Swordfighting

Maneuver	Phs	Pts	OCV	DCV	Notes
Backward Feint of Yang Wei	½	4	-1	+1	Disarm, +10 STR to Disarm roll
The Bronze Fang of Chang Hu	½	4	+2	+0	STR +2d6 Strike
The Crippling Blow of Lo Yin	½	5	+1	-2	STR +4d6 Strike
Master Tsai’s Second Shield	½	4	+2	+2	Block, Abort
The Strike of the Adder	½	5	+1	+0	STR +vel/5; Full Move
The Testing Strike of Tan Ling	½	5	+1	+3	STR Strike

Skills

- Acrobatics
- Breakfall
- KS: Bronze Serpent Swordfighting
- WF: Swords *
- WF: Common Melee Weapons
- Talent: Fast Draw
- Elements
- Weapons +1 Use Art with Clubs
- Barehanded +1 Use Art Barehanded

Style Disadvantage -10

Usable with Swords Weapons Group; Swords Weapon Element is Free





Dancing Spider

The Dancing Spider style (*Butokumojutsu*), which was developed centuries ago by certain Japanese tribes, is easily recognized—practitioners fight low to the ground, usually on all fours. Its techniques include various sweeps, grabs and blows that strike upward into vulnerable points (such as handstand-kicks). It is difficult for most fighters to defend against this style, since they are not accustomed to being assaulted from below.

Some scholars have theorized that the Dancing Spider style was developed partly for use in situations where the footing was bad (i.e., on ships or muddy ground), and partly for use by a short people whose enemies were taller and stronger than they were. Some researchers have also made some intriguing connections between the Dancing Spider fighting art, Harimau Silat and the worship of the Melanesian spider-god Marawa (who according to myth was responsible for making humans mortal).

Optional Rules: The Dread Blow of Tsuji Kenichi automatically targets the vitals, but receives neither bonuses nor penalties for this. Ikeda's Surprising

Dancing Spider

Maneuver

Phs	Pts	OCV	DCV	Notes
The Dread Blow of Tsuji Kenichi				
½	5	-2	+1	STR +4d6 Strike
The Essential Maneuver of Shiomi Emiko				
½	4	—	+5	Dodge All Attacks, Abort
Ikeda's Surprising Kick				
½	4	+0	+2	STR +2d6 Strike
Shinozaki's Felling Blow				
½	3	+2	-1	STR +1d6 Strike; Target Falls
Snatching Spider Maneuver				
½	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Spinning Fist Technique				
½	5	+1	+3	STR Strike
Tirayaki's Human Web				
½	5	+1	+1	Grab Two Limbs; STR Strike; You Fall, Target Falls

Skills

Acrobatics *
 Climbing *
 Contortionist
 KS: Dancing Spider Style
 WF: Chain & Rope Weapons *

Elements

Weapons * +1 Use Art with Chain & Rope Weapons

Style Disadvantage

-10

Kick, which is delivered while the attacker is standing on his hands, takes a 2d6+1 hit location roll (or 2d6+7 if fighting an opponent who is also standing on his hands). The Spinning Fist Technique takes a 2d6+7 roll. None of the other maneuvers require hit location rolls, either because they target specific areas (the leg region) or because they do not involve to-hit rolls.

Special Abilities:

- 1) Leaping: All Dancing Spider stylists must buy at least +3" of Superleap (3" can be considered the minimum purchase in this case). Extra inches of Running are also recommended.
- 2) Climbing: Some Dancing Spider masters are such skilled climbers that they can move up the sides of walls with astounding speed and ease. This can be bought as Clinging which "Requires A Climbing Roll" (-½). (Alternately, Flight which "Only Works When In Contact With A Surface" (-½) with the same Skill Roll can be substituted.)
- 3) The Delightful Web techniques (*Yorokobashii Orimono Jutsu*): This is the term applied to the special weapons techniques that Dancing Spider practitioners have developed for chain and rope weapons. The basic technique involves rapidly tying up the opponent with skillful application of the chain or rope, then attacking him with the weapon attached to the chain (if any) or the fists.





Delightful Web Techniques: 5d6 Entangle, Takes No Damage (From Attacker Only) (+½) (75 Active Points); OIF (any chain or rope weapon of opportunity, -½), Requires A DEX Roll (-½), No Range (-½). Total cost: 30 points.

Players are encouraged to develop other Delightful Web maneuvers for their own use.



Drunken Clown Kung Fu

Despite its comical name, this martial arts style is a serious one, something many overconfident fighters have learned too late. It was developed many years ago by traveling actors, performers and acrobats who needed a way to defend themselves from bandits and other threats. They gradually modified their acrobatic skills into a form of fighting art.

The Drunken Clown style emphasizes acrobatic flips and other unusual techniques which make its practitioners unpredictable (and often frustrating) opponents. It also uses the general “Drunken Style” techniques of Kung Fu; refer to the description of Kung Fu, above, for more details.

Drunken Clown Kung Fu

Maneuver	Phs	Pts	OCV	DCV	Notes
Choke	½	4	-2	+0	Grab One Limb; 2d6 NND(2)
Defensive Fast Strike	½	5	+2	+1	STR +2d6 Strike
Defensive Disarm	½	5	-1	+2	Disarm, +10 STR to Disarm roll
Defensive Grab	½	4	-1	+0	Grab Two Limbs, +10 STR for holding on
Dodge	½	4	—	+5	Dodge All Attacks, Abort
Flying Choke	½	4	-2	-1	Grab One Limb; 1d6 NND(2); FMove

Maneuver	Phs	Pts	OCV	DCV	Notes
Flying Dodge	½	5	—	+4	Dodge All Attacks, Abort; FMove
Flying Grab	½	4	-2	-2	Grab Two Limbs, +10 STR for holding on; FMove
Grappling Throw	½	3	+0	+2	STR +2d6 Strike; Target Falls, Must Follow Grab
Passing Strike	½	5	+1	+0	STR +v/5; FMove
Reversal	var.	4	-1	-2	STR +15 to Escape; Grab Two Limbs

Skills

Acrobatics *
 Breakfall *
 Contortionist
 PS: Clown (or Magician, Juggler, and so forth, as appropriate)
 Sleight Of Hand

Elements

Weapons +1 Use Art with Clubs
 (The “Clubs” used with this style include a large variety of acting and juggling props.)

Style Disadvantage

-10

Optional Rules: The Choke and Flying Choke both target the head/neck region automatically and receive neither bonuses nor penalties for so doing. The Passing Strike and Defensive Fast Strike take a 3d6 hit location roll. None of the other maneuvers require hit location rolls.

Special Abilities: None.



Ghost Eye Techniques

The Ghost Eye (*Youling Yanjing*) is not a style *per se*, with its own maneuvers and martial techniques; instead, it is a type of martial training which emphasizes perception and detection abilities. It is founded on two principles: first, how one strikes a target is not as important as where one strikes a target; second, any attack which can be sensed can be stopped.

The following Talents and Powers, which with GM permission may be put into a Power Framework, are taught to students of the Ghost Eye:

Clairvoyance (possibly including Precognition)

Combat Sense

Danger Sense, out of combat, any attack, general area

Detect Life Energy, Targeting Sense, 360 Degrees

Find Weakness

Flash Defense

Mental Defense; Only Protects Against Mental Illusions (-1 ½)

Power Defense; Only Protects Against Draining / Suppression Of Perception Powers (-1 ½)

Spatial Awareness, 360 Degrees (a Zen-like awareness of one's surroundings)

GMs should note that this combination of abilities can be extremely effective; for example, it is almost impossible to blind a Ghost Eye practitioner with Darkness or Flash Attacks. Make sure that it won't unbalance the game if one of the PCs has these abilities before allowing the character to buy them.

The Ghost Eye techniques are principally taught at a large monastery/keep far to the west of China (it may actually be in Tibet). Its practitioners can be recognized by their unique hand-signal (holding the hands in front of the chest with fingers steeped, to create a stylized "eye").

Ghost Palm Techniques

The Ghost Palm (*Youling Shao*) techniques were developed by the wizard Song Kuang. Song Kuang was once an evil man, but after the near-death of his beloved daughter because of his own evil acts, he reformed and went to Yengtao Temple (see below) to meditate and dedicate himself to the ways of good. After years of study, he developed a blow called the Ghost Palm of Song Kuang, which could be used to strike ghosts, demons and other intangible monsters. In later years, he and his disciples developed an entire portfolio of abilities to help them destroy evil Oriental monsters of all sorts.

Thus, like the Ghost Eye "school," the Ghost Palm is actually a collection of abilities and skills, not a fighting style. These abilities are intended to help the practitioner destroy evil creatures such as devils, vampires, malevolent spirits and evil dragons. The main Powers and Skills taught to Ghost Palm students are these:

The Ghost Palm of Song Kuang (an HA or HKA which Affects Desolidified)

The Spirit Lock of Xian Lao Yu (Affects Desolidified for a Martial Grab; refer to "Power Advantages For Martial Arts Maneuvers" later in this chapter)

Healing: Ghost Palm practitioners can heal the victims of Oriental monsters by giving the victim some of their own life force: 4d6 Healing Aid (20 Active Points); Cannot Be Used On Self (-1), Only Heals Damage From Oriental Monsters' Magical Attacks (-1 ½), Character Takes 1 BODY Damage Per BODY Healed And 1 STUN Per 2 STUN Healed (-1). Total cost: 4 points

Detect Oriental Monsters, Targeting Sense (can also be bought as a bonus to Danger Sense with the -1 Limitation "Only Applies To Dangers From Oriental Monster")

Find Weakness; Only Works On Oriental Monsters (-1)

Mental Defense (up to 10 points)

Power Defense (up to 10 points)

KS: Oriental Monsters

Over the centuries, as man has become more technologically oriented, the number of Oriental monsters has decreased greatly, and consequently so has the number of Ghost Palm practitioners. Because of the destruction of Yengtao Temple (see below), there are few (if any) masters of the Ghost Palm techniques left alive; perhaps one of the PCs could "revive" this style. Ghost Palm stylists have a distinctive hand-signal which they use to identify themselves: open hands crossed, palms together, in front of the chest.

Glorious Lotus Kung Fu

The Glorious Lotus style of Kung Fu was originally developed by an order of peaceful Taoist monks and nuns who lived during the Ming Dynasty, so that they could protect themselves and their monastery from the depredations of evil warlords. It is a fairly pacifistic and defense-oriented art, as witnessed by its concentration on short, powerful punches which do not leave the body exposed as much as a kick would. Its practitioners will often also know other defense-oriented techniques or abilities.



Glorious Lotus Kung Fu

Maneuver

Phs	Pts	OCV	DCV	Notes
The Blow of the Three-Fold Blessing				
½	5	+1	+3	STR Strike
Chen Szu's Sublime Dispersal				
½	4	-1	+1	Disarm, +10 STR to Disarm roll
Lai Ho's Maneuver of Splendid Protection				
½	4	—	+5	Dodge All Attacks, Abort
The Pacifying Touch of Ying Kuan				
½	4	-1	+1	2d6 NND (1)
Qui Shiyu's Prelude To Sleep				
½	3	+0	+1	STR +v/5; Target Falls
The Shining Fist of Lu Han				
½	4	+0	+2	STR +2d6 Strike
The Technique of the Sudden Reversal				
½	5	+1	+3	Block, Abort

Skills

As Kung Fu package

Elements

As Kung Fu package

Style Disadvantage -10

Optional Rules: The Blow of the Three-Fold Blessing, the Shining Fist of Lu Han and the Pacifying Touch of Ying Kuan all take 2d6+1 hit location rolls. (At the GM's option, the Blow of the Three-Fold Blessing could be used as a low kick, taking a 2d6+7 roll.) No other maneuvers require hit location rolls.

Special Abilities: Similar to those displayed by other Kung Fu masters, with concentration on defensive ones such as Iron Shirt. Additionally, because of this art's emphasis on Taoist teachings some practitioners are able to develop the sorcerous powers that legends attribute to Taoist wizards. These include immortality, the ability to levitate or fly, the power to control the weather, the power to summon and control animals and mind control powers. Weather manipulation abilities seem particularly prevalent among Glorious Fist practitioners; some of the more aggressive students of the art refer to this as "the Lightning Fist" because of the potential for destructive use of this power.

Golden Demon Kung Fu

The Golden Demon (*Liújīng Ch'uan*) style of Kung Fu is a quick, vicious style designed to take an opponent out of the fight as quickly as possible. Its origins are unknown, though legends do whisper of a Golden Demon Temple hidden deep in the Himalayas. This style is more commonly known as an "assassin's style," because it is frequently taught by and to assassins, who admire its quick brutality. Golden Demon style is also often known by evil mages, who can employ magical items of awesome power with it (such as the feared "Demon's Claws").



Golden Demon Kung Fu

Maneuver

Phs	Pts	OCV	DCV	Notes
The Demonic Touch of Ba Yixiao				
½	4	-1	+1	2d6 NND(1)
The Diabolic Strike of Chang Kien				
½	5	-2	+1	STR +4d6 Strike
The Gilded Hand of Lu Sing Hao				
½	4	+0	+2	STR +2d6 Strike
Lo Kung's Demon Claw				
½	4	-2	+0	½d6 HKA (2 DC)
Shield of the Seven Demons				
½	4	—	+5	Dodge All Attacks, Abort

Skills

As Kung Fu package

Elements

As Kung Fu package
Weapons +1 Use Art with Demon's Claws

Style Disadvantage -10

"Demon's Claws" (*Zhao Jing*) are an Oriental magical item made from the hands and claws of a demon. A pair of Claws' level of power (i.e., the number of dice of HKA) depends on the power invested in them by their creator; some pairs are extremely deadly even in the hands of the untrained. Fortunately, Demon's Claws are rather rare.

Golden Demon Kung Fu



Optional Rules: The Gilded Hand of Lu Sing Hao, the Demonic Touch of Ba Yixiao and Lo Kung's Demon Claw all take a 2d6+1 location roll; the Diabolic Strike of Chang Kien takes a 3d6 roll.

Special Abilities: The same as those for the Kung Fu package. Additionally, some masters of this style are reputed to be able to summon demons to aid them; it is said that they sell their souls to some patron demon lord to gain this power. A few masters possess other demonic powers, such as the ability to rapidly heal damage (Regeneration), virtual immunity to damage from fire (Damage Reduction, Only Works Versus Fire [-1]), the power to create illusions (Images) and the ability to change their shape (Shape Shift).

Golden Serpent Kung Fu

This punishing, often lethal style was developed by the Golden Serpent Association, a tong, in San Francisco in the early 1900s. The use of this fighting style is generally restricted to tong members, but some renegades have taught it to outsiders, and on at least one occasion law enforcement agents who infiltrated one of the tong's "chapters" studied the art. Any outsider who learns *Liúshé Ch'uan* (and any tong member who taught him) automatically earns a sentence of death from the tong.

For more information on the Golden Serpent Association, refer to *Dark Champions*, pages 131-32, and Chapter Five of this book.

Golden Serpent Kung Fu

Maneuver	Phs	Pts	OCV	DCV	Notes
The Coils of the Golden Serpent	½	4	-2	+0	Grab One Limb, 2d6 NND(2)
Dancing Cobra Maneuver	½	5	+1	+3	STR Strike
Envenomed Hand of Lai Fei	½	5	-1	+0	½d6 HKA (2 DC)
Fist of the Striking Serpent	½	4	+0	+2	STR +2d6 Strike
Golden Serpent Dodge	½	4	—	+5	Dodge All Attacks, Abort
The Grasp of the Golden Serpent	½	4	+0	-1	Grab Two Limbs, +10 STR for holding on
Twisting Coil Throw	½	5	-2	+0	½d6 HKA (2 DC); Target Falls

Skills

As Kung Fu package

Elements

As Kung Fu package

Style Disadvantage

-10

Optional Rules: The Envenomed Hand of Lai Fei and the Fist of the Striking Serpent take a 2d6+1 hit location roll. The Dancing Cobra Maneuver, a type of kick, takes a 3d6 hit location roll. The Coils of the Golden Serpent automatically targets the head, but receives neither bonuses nor penalties for this. The other maneuvers do not require hit location rolls.

Special Abilities: Similar to those displayed by masters of other Kung Fu styles (see "Kung Fu," above). Additionally, the leaders of the tong are said to possess some amazing powers; refer to their description in Chapter Five for details.

The Paths of the Seven Ghost Sisters

Legend has it that this style was taught to a group of Buddhist nuns who were traveling in the mountains on a pilgrimage. One night, as they sat around their campfire, they were visited by the ghosts of seven sisters. The spirits claimed that they and their family used to live nearby, but had been slain by a group of evil bandits. The bandits still plagued the area, and would surely attack the nuns if they found them. The ghosts offered to teach the nuns secret fighting techniques if they (the nuns) would find the outlaw band and destroy it.

After a long debate, the nuns agreed to the sisters' proposal. They thereupon entered the spirit world and began training under the tutelage of the sisters. They returned to our world after almost a year of study, only to find that dawn was barely breaking on the night when they first met the sisters!

As they had promised, the sisters tracked down the bandit gang and destroyed it, making that area safe for travelers for years to come. They completed their pilgrimage and then set out into the wilderness, where they founded a temple. From time to time a student finds his (or her) way to this unnamed temple and undertakes the study of the nuns' secret fighting style, which is known as the Paths of the Seven Ghost Sisters. Still, it remains one of the rarest styles in the world today; some scholars estimate that only two dozen people know this style.

Optional Rules: The Paths of Qing and Peihsi both take a 2d6+1 hit location roll. The Path of Jihong, a type of kick, takes a 3d6 hit location roll. The other maneuvers do not require hit location rolls.

Special Abilities: Each of the Ghost Sisters taught a different special ability to the nuns, who have in turn passed knowledge of those powers on to deserving students. They are:

- 1) *Haixia*: the Beneficent Vision of Sister Haixia (the ability to see spirits and ghosts) (Detect Ghosts)
- 2) *Hseuh*: Sister Hseuh's Warrior's Eye (the ability to detect danger of all sorts) (Danger Sense, out of combat, all attacks)



- 3) *Jihong*: the Devastating Kick of Sister Jihong (the “Double Knockback” Advantage for the Path of Jihong, or an HA with Double Knockback)
- 4) *Min*: the Curtain of Air (an advanced ability to dodge attacks) (Desolidification (affected by magical attacks or any maneuver specifically designed to overcome this ability), Fully Invisible [+1]; Defensive Only [-1], Requires A DEX Roll [-½]).
- 5) *Peihsi*: Sister Peihsi’s Lovely Song (2d6 Hearing Group Flash Attack plus 2d6 EB, NND [defense is being deaf or having Hearing Group Flash Defense, +1]; Incantations [-¼]).
- 6) *Qing*: Sister Qing’s All-Seeing Fist (the ability to strike before your foe can attack) (Fast Draw and/or Lightning Reflexes).
- 7) *Xiulan*: Sister Xiulan’s Stance of Stone (Clinging, 20+ STR, Only To Resist Throws [-1]).

The Paths Of The Seven Ghost Sisters

Maneuver

Phs	Pts	OCV	DCV	Notes	
The Path of Haixia	½	4	+2	+2	Block, Abort
The Path of Hseuh	½	3	+0	+1	STR +v/5; Target Falls
The Path of Jihong	½	5	-2	+1	STR +4d6 Strike
The Path of Min	½	4	—	+5	Dodge All Attacks, Abort
The Path of Peihsi	½	4	-2	+0	½d6 HKA (2 DC)
The Path of Qing	½	4	+0	+2	STR +2d6 Strike
The Path of Xiulan	½	3	-1	-1	Grab Two Limbs, +10 STR for holding on

Skills

Acrobatics
 Breakfall
 KS: Buddhism
 KS: Paths of the Seven Ghost Sisters
 Stealth
 WF: Common Martial Arts Weapons
 WF: Common Melee Weapons
 WF: Hook Sword
 WF: Off Hand
 WF: Wind and Fire Wheels

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Chain & Rope 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 Wind and Fire Wheels

Style Disadvantage

-10

Resplendent Dragon Kung Fu

The Recorder of Things Strange has written:

It happened that in the time of the Emperor Chen an old man dressed in the robes of a monk walked down out of the hills and came to the gates of the palace. There he spoke to the guards who stood watch at the gate: “I seek an audience with the Emperor,” he said calmly, as if he did not understand the enormity of the request.

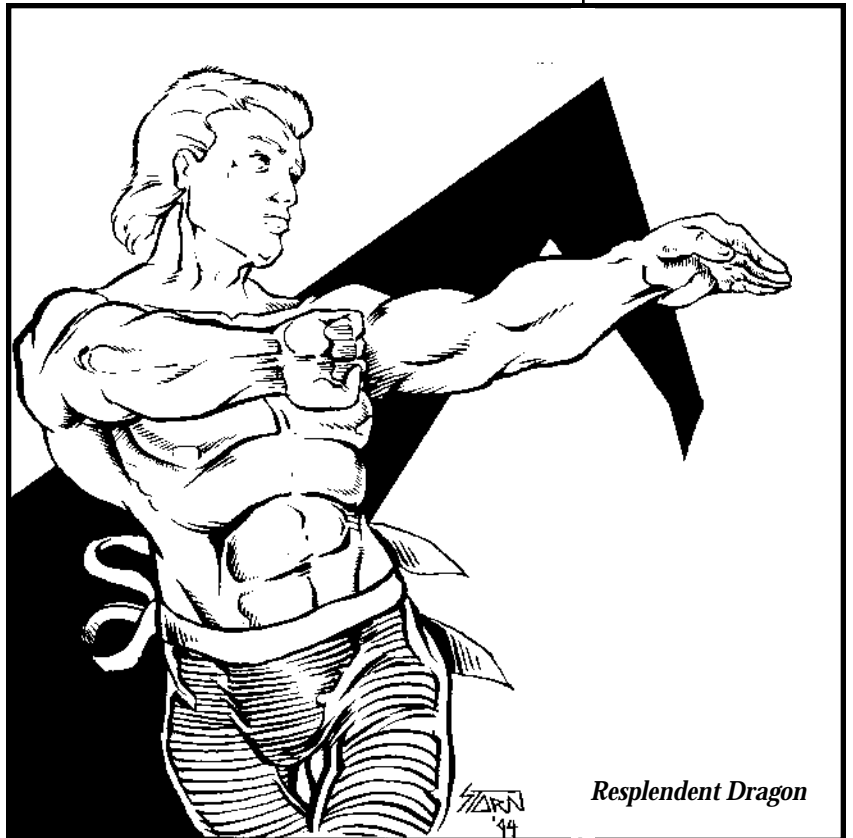
“You?” the guards asked scornfully. “Why should we admit such a decrepit old man as you to see the Emperor, who has all the cares of state before him?”

“Because I ask you to,” said the old man politely. “If the Emperor is a truly wise ruler, he will see me.”

With that, the guards burst into laughter. “Be off with you, old man!” they said angrily when they had stopped their laughing. The old man left and returned to the hills.

And so it happened for many days. Each day the old man approached the guards, and each day he was rudely rebuffed. Finally, after two weeks of this, one of the guards became angry and brandished his halberd at the old man, thinking to scare him off for good. At this, the old man made a gesture which seemed casual and slow—but before anyone realized what was happening, the guard lay unconscious on the ground!

As the old man threw the guard’s halberd to the side, the other guard sounded the alarm. Soon more than a dozen guards arrived, massed to take on one



Resplendent Dragon

harmless-looking old man. But the captain of the guard, who was attracted by the noise, was a wiser man than his soldiers. He saw that the old man was not a threat, so he called off the alarm and personally escorted the old man to a luxurious waiting room. Then he informed the Emperor of what had taken place.

Now the Emperor Chen, as has been told elsewhere, was like his captain a man of wisdom. He immediately granted the old man the audience he had been seeking for so long. The old man made obeisance before the Emperor, and when his turn came to speak he said, "Your Highness, I come to you bearing both a message and a gift. The message is this: the gods are well-pleased with your rulership and your treatment of the people, and they wish to reward you. Their reward, and my gift, is my service to you and your family for as long as you shall require it."

"And what are these services, Sanctified Grandfather?" the Emperor asked, recognizing his holiness.

"Although I would not be so foolish as to call myself wise, in my time I have experienced many things. I will teach what I know to you and your family. However, in return for my services to you, the gods demand three things of you. First, you must build a great temple, greater than any in the land, here in your capital. Second, you yourself must make the first offering each morning at that temple. And third, you, your family, and all of your retainers must at once cease the sport of hunting the red deer that run in the forests of your kingdom."

Now the Emperor Chen fancied himself a good judge of character, and he could see that there was no malice in this old holy man -- and from what the captain of the guard had told him, the old man had much to teach. "Agreed!" the Emperor said, and immediately arranged quarters for the old man. Work on the temple the Sanctified Elder had requested was begun the next day.

The old man soon began to teach the Emperor and his family of the ways of the Tao and many other wondrous things. One of these things was a style of boxing which seemed to surpass all other styles, which the old man said was "a gift from the resplendent dragons of the gods." And so the Emperor's family began to call it the Resplendent Dragon style.

This course of instruction continued for over a year, and several of the Emperor's sons and daughters became proficient in the ways of the Resplendent Dragon. However, there was one son, Tsen, who chafed under the restrictions that his father had imposed on the family at the request of the Sanctified Elder. Tsen was a great hunter who loved nothing more than the thrill of the chase. The teachings and martial wisdom of the old man were for him a poor substitute for the hunt.

After more than a year had passed, he could bear it no longer. He convinced himself that the Sanctified Elder's warnings were just the foolish prattlings of an old man gone senile. With that thought to bolster his courage, Tsen gathered his men and his hunting

weapons and rode to the forest. His servants glanced at him fearfully, and tried to dissuade him, but Tsen ignored their warnings, too. Before half a day was over, he had chased down and shot two of the deer that the old man was trying to protect. He gathered his quarry and rode triumphantly back to his father's palace.

When the Emperor saw the two dead deer, he cursed his son and ran to find the old man and beg his forgiveness. He looked everywhere, the old man was nowhere to be found. Eventually one of the palace guards reported that the old man had been seen leaving the city. That was the last time the Emperor or any of his servants ever saw the old man, for search the hills as they might, no trace of him was ever found. All that remained of him was the knowledge he had imparted. In years to come the Emperor's sons used the Resplendent Dragon style to win many victories and expand the size of their father's kingdom, but they never met up with the old man again.

Although the Emperor's family was fated never to find the Sanctified Elder, they were not the only ones who looked. Over the course of centuries many young men, inspired by this story, went in search of the Elder and the martial knowledge that he could bestow. Only the most worthy every found their way through the hills to the Temple of the Dragon where the Elder dwells. Whether the Elder is but one man with a lifespan of millennia, or many men who in turn dole out the teachings of the Resplendent Dragon to the deserving, no one can say.

The Resplendent Dragon style of Kung Fu (*Cànlande Lóng Ch'uan*) thus is a rare art, yet it is a powerful and graceful one as well. It is taught in only one place, the mysterious Temple of the Dragon, by only one man, the Sanctified Elder (of course, his students can also teach it, but few do). Legends say that only one who is truly brave and truly capable can find the Temple, which is hidden somewhere in China, and enter therein to train. It is said that the temple that Emperor Chen built at the instructions of the Sanctified Elder contains clues to the location of the true Temple of the Dragon in it somewhere (the temple still stands in Beijing).

The Resplendent Dragon style teaches one unique weapon, the Dragon Staff. This is a normal staff with a stylized dragon's claw on either end. The wielder can either use it as a normal staff, or can do $\frac{1}{2}d6$ HKA with its claws. Extremely proficient warriors can attack twice in one round with the staff, once with each end (i.e., they buy an Autofire or Reduced Penetration attack, with the Staff as a Focus).

Optional Rules: The Fist of the Scarlet Dragon and the Swooping Dragon Maneuver both take a location roll of $2d6+1$; the Golden Dragon Strike (which represents various kicks and punches) takes a $3d6$ location roll.

Special Abilities: In addition to any of the special abilities that Kung Fu practitioners can take, masters of the Resplendent Dragon style sometimes display one unique ability: the Dragon's Flame.



Resplendent Dragon Kung Fu

Maneuver

Phs	Pts	OCV	DCV	Notes
The Dragon's Claw				
½	4	-2	+0	½d6 HKA (2 DC)
Dragon's Tail Brushes The Ground				
½	3	+2	-1	STR +1d6 Strike; Target Falls
The Fist of the Scarlet Dragon				
½	4	+0	+2	STR +2d6 Strike
The Golden Dragon Strike				
½	5	+1	+3	STR Strike
Hsu Pao's Twisting Reversal				
½	3	+0	+1	STR +v/5; Target Falls
The Moon Dragon's Shining Scales				
½	4	+2	+2	Block, Abort
The Sublime Avoidance				
½	4	—	+5	Dodge All Attacks, Abort
Swooping Dragon Maneuver				
½	5	+1	+0	STR +v/5; FMove

Skills

Acrobatics
Breakfall
KS: Resplendent Dragon Kung Fu
WF: Common Martial Arts Weapons
WF: Common Melee Weapons
WF: Dragon Staff

Elements

Weapons	+1	Use Art with Blades
	+1	Use Art with Dragon's-Beard Hook
	+1	Use Art with Dragon Staff
	+1	Use Art with Polearms
	+1	Use Art with Staff

Style Disadvantage -10

Some Resplendent Dragon masters have discovered that by focusing their *ch'i* in particular ways, they can cause their fists to burst into mystic flame (*huöshélong*, “the Dragon's Flame”). This flame does not harm them, but does allow them to strike opponents with devastating force. Some masters believe that eventually other Dragon's Flame abilities will be discovered.

Cost	Power	END
22	Multipower (67 pt pool), Common Limitations as described for Slot #1	
1u	+12d6 HA (adds to STR, not martial maneuvers); Requires An EGO Roll (-½), x4 END (-1 ½)	16
2u	3d6 HKA (plus STR), Penetrating (+½); same Limitations as Slot #1	21

Sapphire Phoenix

The Sapphire Phoenix style is a fighting art which has come to prominence in only the past couple of years. It is headed by a “Grandmaster” named Kevin Yee, a Korean who claims to be the last surviving master of Yengtao Temple (see below). As proof of his claim he teaches this style, which is composed of a hodgepodge of maneuvers taken from various obscure martial arts which are said to have been taught at Yengtao. While there are many members of the Martial World who had heard rumors of the existence of the Sapphire Phoenix style long before Kevin Yee arrived on the scene, Yee is the only one who actually claims to know the art. Whether he will be proven to be a true master or a slick con man remains to be seen.

Sapphire Phoenix Style

Maneuver

Phs	Pts	OCV	DCV	Notes
Elephant Stomp of Ravindrath Natesh				
½	5	+1	+0	STR +4d6 Strike, Must Follow Throw
The Hummingbird Touch Of Sasaki Mayumi				
½	5	+0	+1	2d6 NND(1)
The Jade Mountain Of Heaven				
½	5	+2	+1	STR +v/5; Target Falls
Phoenix Claw Of Azlan Irok				
½	5	-2	-2	Grab Two Limbs; ½d6 HKA (2 DC)
Sapphire Phoenix Wing-Strike /The Mantis Feint Of Li Zhiang				
½	5	+0	+2	STR +2d6 Strike
The Talon Strike of Rithisak Phirun				
½	5	-2	+1	STR +4d6 Strike
U Thein's Stalwart Defense				
½	4	+2	+2	Block, Abort
The Tiny Dance of Vithoon Porsathunkul				
½	4	—	+5	Dodge All Attacks, Abort

Skills

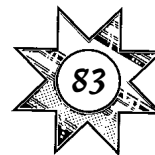
Acrobatics Breakfall
KS: Sapphire Phoenix Style
WF: Common Martial Arts Weapons
WF: Common Melee Weapons

Elements

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

Style Disadvantage -10

The Elephant Stomp of Ravindrath Natesh only works against an opponent who is prone on the ground, which usually means that he was Thrown on the Phase before the Stomp is used. If the Thrown opponent can get to his feet before the Phase in which his attacker planned to use the Elephant Stomp on him, the maneuver cannot be used.



Optional Rules: The Sapphire Phoenix Fist and the Sapphire Phoenix Wing-Strike (an elbow strike) both take 2d6+1 hit location rolls. The Elephant Stomp of Ravindrath Natesh and the Talon Strike of Rithisak Phirun (a kick) take 3d6 hit location rolls. None of the other maneuvers require hit location rolls.

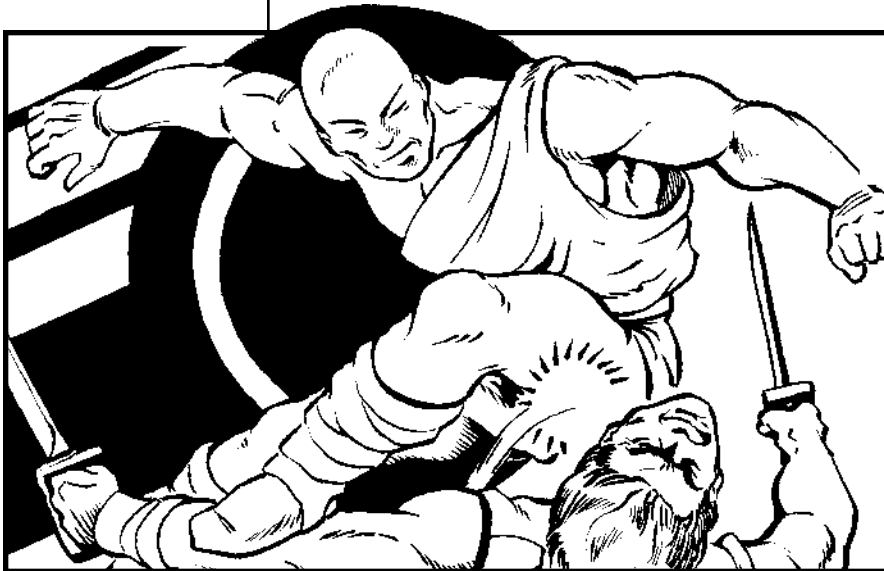
Special Abilities: As yet, neither Kevin Yee nor any of his disciples have displayed any special abilities, neither those associated with Yengtao Temple nor any others. If they were to do so, it would greatly bolster Yee's claim to possess true Yengtao knowledge.

Silken Blade Kung Fu

This northern form of internal Kung Fu is well-known for its kicks, including its spectacular Meteor Kick, and for its other powerful fighting maneuvers. Silken Blade possesses a combat orientation which would seem to be out of place with the internal disciplines which are at the heart of the style; however, when one considers that masters of this style will only teach students who have at least two decades of training in other internal styles, one realizes that the fighting power displayed by a Silken Blade practitioner is simply an expression of his total control over his own *ch'i*.

Optional Rules: The Meteor Kick, Pheasant Kick, Silken Hand Strike and Master Peng's Silken Fist all take 2d6+1 hit location rolls. Leopard Paws At The Ground automatically targets the leg region, but receives neither bonuses nor penalties because of this. None of the other maneuvers require hit location rolls.

Special Abilities: In addition to those abilities displayed by other Kung Fu masters (see above), Silken Blade masters possess a unique ability, the one after which their style is named. Using a simple piece of cloth as a focus, they can project their *ch'i* and turn the cloth into a deadly weapon! Silk seems to work



Silken Blade Kung Fu

Maneuver

Phs	Pts	OCV	DCV	Notes
Celestial Dragon Reaches For The Moon				
½	3	-1	-1	Grab Two Limbs, +10 STR for holding on
Clouds Cross The Sky				
½	4	+2	+2	Block, Abort
Crane Defeats Serpent				
var.	4	-1	-2	STR +15 to Escape, Grab
Crystal Wave Breaks On The Shore				
½	4	—	+5	Dodge All Attacks, Abort
Leopard Paws At The Ground				
½	3	+2	-1	STR +1d6 Strike; Target Falls
Master Peng's Silken Fist				
½	4	+0	+2	STR +2d6 Strike
Meteor Kick				
½	5	+1	+0	STR +v/5; FMove
Monkey Falls From Tree				
½	3	+0	+1	STR +v/5; Target Falls
Pheasant Kick				
½	5	+1	-2	STR +4d6 Strike
Silken Hand Strike				
½	4	+0	+0	½d6 HKA (2 DC), Must Follow Block

Skills

Acrobatics
Breakfall
Contortionist
KS: Chinese Philosophy
KS: Silken Blade Kung Fu
WF: As Kung Fu package

Elements

As Kung Fu package

Style Disadvantage

-10

best for this ability, but any type of cloth will do. The most common types of clothing used are the following:

Sash/Belt: 1d6 HKA, Armor Piercing (+½) (22 Active Points); OIF (any appropriate piece of cloth of opportunity, -½). Total cost: 15 points.

Robe: 1d6 HKA (15 Active Points); OIF (any appropriate robe of opportunity, -½) (total cost: 10 points) **plus** Armor (3 PD/ED) (9 Active Points); OIF (-½) (total cost: 6 points). Total cost: 16 points.

Glove: +4d6 HA (12 Active Points); OIF (any appropriate glove of opportunity, -½). Total cost: 8 points.

Shining Jade Kung Fu

The Shining Jade style of Kung Fu (*Huáng Yáo Ch'uan*) was originally developed during the Sung Dynasty by Tang Wei, a warrior-monk, who chose the techniques and maneuvers that he liked best from a variety of styles. Hence, the Shining Jade style has an eclectic and confused look to it—but it offers a certain unpredictability and elán that some people value.

Shining Jade Kung Fu

Maneuver					
Phs	Pts	OCV	DCV	Notes	
Blow of the Jade Fist					
½	4	+0	+2	STR +2d6 Strike	
Jade Grasp of Tang Wei					
½	4	-2	+0	Grab One Limb; 2d6 NND (2)	
Golden Jade Technique					
½	5	+1	+0	STR +v/5; FMove	
Blue Jade Parry					
½	4	+2	+2	Block, Abort	
Green Jade Kick					
½	3	+1	+1	STR Strike; Target Falls	
Mountain Stream of I Fei					
var.	4	-1	-2	STR +15 to Escape; Grab Two Limbs	
Grasping Vine of Tang Wei					
½	4	+1	+0	Bind, STR +10	

Skills

As Kung Fu package

Elements

As Kung Fu package

Style Disadvantage -10

Optional Rules: The Blow of the Jade Fist takes a 2d6+1 location roll. The Green Jade Kick and Golden Jade Technique both take 3d6 hit location rolls (unlike most Passing Strikes, which take a 2d6+1 roll, the Golden Jade Technique is taught in such a way that it can be used to land blows to the leg region).

Special Abilities: Similar to those known to other Kung Fu masters (see “Kung Fu,” above).

Splendid Fist

This style, known simply as *Genkotsujutsu* (“fist art”) in Japanese, is a warrior’s style. It was developed during Japan’s feudal era by Shibata Eiji, a samurai of some renown, for use by himself and his elite soldiers. It is a brutal and practical fighting style in which the practitioner’s only goal is to defeat his foe by any honorable means possible. Even today it is a fierce and sometimes deadly combat art.

The Splendid Fist style emphasizes hand and fist attacks over kicks because they are quicker, more easily controlled, and can be used easily while on the ground. It also requires students to learn a large variety of weapons techniques.

Splendid Fist

Maneuver					
Phs	Pts	OCV	DCV	Notes	
The Darting Fish Maneuver					
½	4	—	+5	Dodge All Attacks, Abort	
The First Fist of Shibata Eiji					
½	4	+0	+2	STR +2d6 Strike	
The Reliable Shield of Okano Akira					
½	4	+2	+2	Block, Abort	
Roundhouse Kick					
½	5	+1	-2	STR +4d6 Strike	
The Second Fist of Shibata Eiji					
½	5	-2	+1	STR +4d6 Strike	
Spearhand Technique					
½	4	-2	+0	½d6 HKA (2 DC)	
The Strike of Initial Defeat					
½	3	+2	-1	STR +1d6 Strike; Target Falls	
The Warrior’s Smile Technique					
½	4	-1	+1	Disarm, +10 STR to Disarm roll	

Skills

KS: Splendid Fist Style
 WF: Common Martial Arts Weapons *
 WF: Common Melee Weapons *
 WF: Common Missile Weapons *
 Weaponsmith

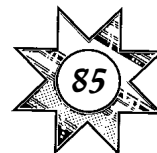
Elements

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 Polearms
	+1	Use Art with Staff

Style Disadvantage -10

Optional Rules: The First and Second Fists of Shibata Eiji and the Spearhand Technique take 2d6+1 hit location rolls. The Roundhouse Kick takes a 3d6 location roll. The Strike of Initial Defeat automatically targets the leg region, and receives neither bonuses nor penalties for so doing.

Special Abilities: Splendid Fist practitioners often favor block/strike combination attacks or attacks which accomplish more than one purpose (such as a strike which injures and disarms an opponent at once). These abilities can be simulated using the Optional Martial Arts Design Rules found later on in this book.



One ability sometimes displayed by Splendid Fist practitioners which is unknown outside their art is the Invincible Fist. By channeling their *ki* into their fists, Splendid Fist masters are able to deliver blows of tremendous power. Legends say that Shibata Eiji commanded an Invincible Fist so powerful that he could smash down castle walls with it. Whether this is true or not, it is a recorded fact that fighters who possess this ability are capable of delivering fist-strikes powerful enough to defeat the toughest foe.

The Invincible Fist: +15d6 HA (45 Active Points); Concentrate (½ DCV, -¼), x4 END (-1 ½). Total cost: 16 points.

Takijutsu

Takijutsu (“waterfall art”) is a Japanese fighting style which places heavy emphasis on “internal” disciplines and forms of combat. It has been referred to as “Japanese Tai Ch’i,” and this observation is not far wrong. The style’s name derives from an ancient Oriental saying about water, which yields before all force and yet can wear away the hard, unyielding rocks.

Takijutsu was developed in the 19th century by Morioka Kenichi, a Japanese diplomat who served his emperor by working in China and took the opportunity to study Chinese martial arts. After his retirement he returned to Japan where he studied Jujutsu and the newly-created Judo. By combining aspects of them with aspects of the Chinese internal arts he had studied, Morioka created a style which emphasizes gentleness and non-resistance in the face of aggression. The Takijutsu practitioner is taught to let an attacker defeat himself by taking aggressive action, which puts him at a disadvantage, which the takijutsuka in turn will exploit to end the fight quickly and as painlessly as possible.

Most practitioners of Takijutsu are Shintoists.

Optional Rules: The Touch of Tsukiyomi takes a 2d6+1 hit location roll; none of the other maneuvers require hit location rolls.

Special Abilities: In addition to the special abilities possessed by Tai Ch’i Ch’uan masters (see above), Takijutsu masters know a set of special abilities all their own. First, the most devout of them often display the ability to converse with *kami* (spirits), and, in some cases, can call on the *kami* for assistance in times of need. Second, many of them can call forth what they call “divine light” (*kamihikari*), a sort of glow which surrounds their person and blinds anyone who gets within hand-to-hand fighting range (Flash Attack Damage Shield). Third, according to legend some masters have the power to transform themselves into water, but no living master has substantiated this.

Takijutsu

Maneuver

Phs	Pts	OCV	DCV	Notes
The Fortress Hand of Sohda Hiroshi				
½	4	+2	+2	Block, Abort
The Gentle Grasp of Master Shiokawa				
½	4	+0	+0	Grab One Limb, +10 STR for holding on
Hayata Setsuko’s Hand of Passage				
½	4	+0	+0	+15 STR to Shove
The Response of the Stream				
½	4	—	+5	Dodge All Attacks, Abort
The Touch of Tsukiyomi				
½	5	+0	+1	2d6 NND(1)
The Waterfall Throw of Sakai Akemi				
½	4	+1	+1	STR +v/5; Target Falls

Skills

Acrobatics
Breakfall
KS: Shintoism
KS: Takijutsu

Style Disadvantage

-10

Thunder Dragon Kung Fu

This fighting style originated in Bhutan, “land of the thunder dragon,” hence its name. Legend has it that a Buddhist monk named Jigme developed the art after observing a crane struggling to capture a large fish. He taught the art to his fellow monks, one of whom took it with him to Thailand and China when he traveled there for missionary purposes. Elements of *Muay Thai* and northern Kung Fu styles were integrated with the art to form 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.

Optional Rules: The Roundhouse Kick and Snap Kick take 3d6 hit location rolls. The Punch/Elbow Strike and Axe Kick take 2d6+1 hit location rolls; the Knee Strike takes a 2d6+7 roll. The other maneuvers do not require hit location rolls.

Special Abilities: In addition to the special abilities available to Kung Fu and Thai Kick-Boxing practitioners, Thunder Dragon masters may also know the following powers:



1) Thunder-Kick: A kick which is accompanied by a loud burst of sound that deafens and stuns the target:

Thunder-Kick: 2d6 Normal Hearing Flash + 2d6 EB, NND (defense is being deaf or having Hearing Group Flash Defense, +1), Trigger (when Roundhouse Kick is used, +1/4). Total cost: 50 points.

2) Water-walking: By carefully focusing their *ch'i*, Thunder Dragon practitioners can walk upon water. This is bought as 5" Flight that Only Works In Contact With Water (-1 1/2) and requires Concentration (0 DCV, -1/2) (total cost 3 points).

3) Weather control: The ability to manipulate the weather. This is bought as a form of Change Environment; related powers (such as the power to call down lightning bolts to smite one's foes) can also be purchased.

Thunder Dragon Kung Fu

Maneuver	Phs	Pts	OCV	DCV	Notes
Block	1/2	4	+2	+2	Block, Abort
Crescent Kick	1/2	4	-1	+1	Disarm, +10 STR to Disarm roll
Grab	1/2	3	+0	-1	Grab One Limb, +10 STR for holding on
Knee Strike	1/2	5	+2	+1	STR +2d6 Strike
Legsweep	1/2	4	+2	+0	STR +1d6 Strike; Target Falls
Roundhouse Kick/Axe Kick	1/2	5	-2	+1	STR +4d6 Strike
Snap Kick/Punch/Elbow Strike	1/2	4	+0	+2	STR +2d6 Strike

Skills

As Kung Fu package
KS: Thunder Dragon Kung Fu
WF: As Kung Fu package

Elements

As Kung Fu package

Style Disadvantage -10

The Way of the Servants of the Emperor Ch'in

Long ago in China there was an Emperor named Ch'in. Now this Emperor Ch'in, ruler of all he surveyed, was in truth a cowardly and paranoid man who saw conspiracies taking place behind every closed door and assassins lurking behind every rock. For protection against these imagined assailants, Emperor Ch'in relied on a secret corps of highly-trained

bodyguards who masqueraded as his attendees and household servants. The guards were trained in a special fighting style which Emperor Ch'in's chief bodyguard, a man named Liu, personally invented and taught to them. In time, others learned the art, and it is still in use in the modern world, though it is rare.

This art (called *Fa Pú Huáng Ch'in* in Chinese) is a defense-oriented style which concentrates on locks, grabs and sweeps. The goal of the practitioner of this art is to quickly incapacitate and disable his enemy so that he (or someone else) may dispatch the foe with ease.

The Way Of The Servants Of The Emperor Ch'in

Maneuver	Phs	Pts	OCV	DCV	Notes
Block	1/2	4	+2	+2	Block, Abort
Disarm	1/2	4	+1	-1	Disarm, +10 STR to Disarm roll
Grab	1/2	5	+0	-1	Grab Three Limbs, +10 STR for holding on
Joint Break	1/2	5	-1	-2	Grab One Limb; 1/2d6 HKA (2 DC), Disable
Choke	1/2	4	-2	+0	Grab One Limb; 2d6 NND(2)
Nerve Touch	1/2	4	+1	+1	2d6 NND(1), Must Follow Grab
Takedown	1/2	4	+2	+0	STR +1d6 Strike; Target Falls

Skills

Breakfall
Contortionist
KS: The Way of the Servants of the Emperor Ch'in
WF: Common Martial Arts Weapons

Elements

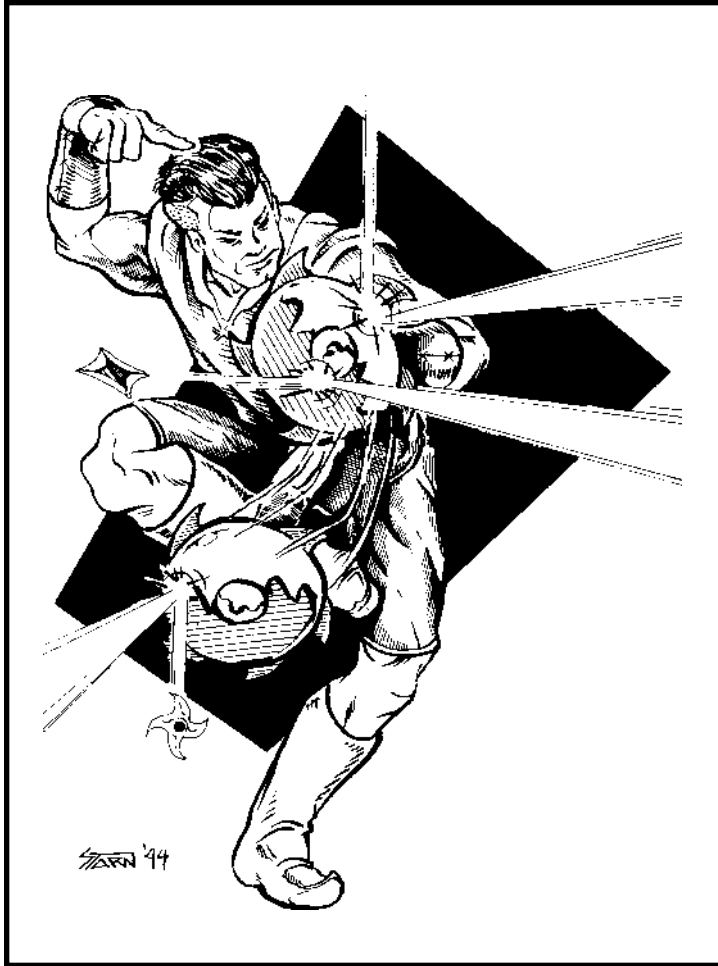
Weapons +1 Use Art with Chain & Rope Weapons
+1 Use Art with Staff

Style Disadvantage -10

Optional Rules: All of these maneuver either target specific hit locations (and receive neither bonuses nor penalties because of this) or do not require hit location rolls.

Special Abilities: Advanced practitioners of this art learn a special type of paralyzing strike similar to the Seven Strikes of Serenity (see below). Some of them take that discipline still further and learn how to cause total paralysis with but a touch (i.e., they buy most of the Limitations off of the Seven Strikes of Serenity ability).





The Way of the Silver Shield

As its name indicates, the Way of the Silver Shield is mainly a defensive fighting art. Its precise origins are lost in the mists of time. However, the legends that are told to Silver Shield trainees tell of a small tribe somewhere in Vietnam which was beset by the demonic servants of an evil wizard known only as Thuc Minh the Destroyer. In order to combat these demons, the people of the village were forced to adopt defensive tactics—and thus the style was born, named after the silver shield used by Hoang, the village's leader. The legends also say that the most advanced practitioners of the Silver Shield style are able to develop senses beyond those possessed by normal humans.

The Spiked Buckler mentioned above is a small shield with a spike in the middle which is modeled after the large shield that was supposedly used by Hoang, the founder of this fighting style. It can be used as a +3d6 HA or a ½d6 HKA; additionally, it is often used as the Focus for defensive abilities such as Missile Deflection. Some Silver Shield practitioners are said to use enchanted shields that increase their ability to parry their foes' attacks.

Optional Rules: The Painless Strike of Lee Duc Tho takes a 2d6+1 hit location roll, and the Shifting Wave Technique takes a 3d6 roll. The other maneuvers do not require hit location rolls.

Special Abilities: Skilled practitioners of the Silver Shield style will often possess defensive abilities such as DCV Combat Skill Levels, Danger Sense, Missile Deflection and the like. Additionally, they are known for their preternaturally heightened senses; the most advanced practitioners have a form of Spatial Awareness which reflects a “Zen-like” defensive knowledge of their surroundings.

The Way Of The Silver Shield

Maneuver

Phs	Pts	OCV	DCV	Notes
½	5	+0	+0	Grab Weapon, +10 STR to take weapon away
½	4	+2	+2	Block, Abort
½	4	+0	+0	+15 STR to resist Shove; Block, Abort
½	4	-1	+1	2d6 NND(1)
½	4	—	+5	Dodge All Attacks, Abort
½	5	+1	+3	STR Strike

Skills

KS: Way of the Silver Shield
 WF: Common Melee Weapons
 WF: Spiked Buckler
 Talent: Combat Sense
 Talent: Defense Maneuver

Elements

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

Style Disadvantage

-10

The Way Of The Two Brothers

The Way Of The Two Brothers, or *Fa Lyang Disyung*, is known mainly by those students who studied it at Yengtao Temple. It was created by the brothers Teng-Hsan and Teng-Hu, who are thought by some to be two of the original founders of Yengtao Temple (see below). Since the Temple's destruction, no master has publicly offered to teach this style; it is possible that there is no one left alive who is qualified



to do so.

The style's central principle is this: an opponent who is on the ground is a much poorer fighter than one who is standing. Consequently, most of the style's maneuvers are designed to knock an opponent down (i.e., they include the Throw element). When used in an Array, as the brothers Teng used it, the Way Of The Two Brothers can be a devastatingly effective martial art.

The Way Of The Two Brothers

Maneuver	Phs	Pts	OCV	DCV	Notes
The Curse of the Empty Hand	½	5	+0	+0	Grab Weapon, +5 STR to take weapon away; Target Falls
The First Principle of Teng	½	3	+0	+1	STR +v/5; Target Falls
The Leopard Throw of Teng-Hu	½	5	-2	-1	½d6 HKA +v/5; Target Falls
The Log and the Wedge	½	4	—	+5	Dodge All Attacks, Abort
The Mongoose Escape of Teng-Hsan	½	4	+0	-1	+15 STR vs. Grabs; Target Falls
The Net of the Two Brothers	½	3	-1	-1	Grab Two Limbs, +10 STR for holding on
The Redoubled Strike of Teng	½	5	+1	+1	STR +2d6 Strike; Target Falls
The Second Principle of Teng	½	3	+2	-1	STR +1d6 Strike; Target Falls
Teng-Hsan's Maneuver of Avoidance	½	4	+2	+2	Block, Abort

Skills

Breakfall *
 KS: Way of the Two Brothers
 WF: Common Martial Arts Weapons
 WF: Common Melee Weapons

Elements

Weapons	+1	Use Art with Chain & Rope Weapons
	+1	Use Art with Polearms
	+1	Use Art with Staff

Style Disadvantage -10

Optional Rules: The Second Principle of Teng automatically targets the leg region, but receives neither bonuses nor penalties because of this. The Redoubled Strike of Teng takes a 3d6 hit location roll. None of the other maneuvers require hit location rolls.

Special Abilities: None.

Zen Riflery

This fighting style is best referred to as “the art of the gun.” Its tongue-in-cheek name is a joking reference to Kyujutsu/Kyudo (“Zen archery”).

Zen Riflery concentrates on a number of aspects of firearms warfare: accurate shooting, using the gun as a weapon in hand-to-hand fighting situations and explosives, among other topics. It is 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). It is most commonly practiced by professional mercenaries and the like.

Zen Riflery cannot take the Style Disadvantage.

ZEN RIFLERY

Maneuver	Phs	Pts	OCV	DCV	Notes
Block	½	4	+2	+2	Block, Abort
Dodge	½	4	—	+5	Dodge All Attacks, Abort
Pistol-Whip/Smash/Thrust	½	4	+0	+2	Weapon +2d6

Usable with Clubs Weapons Group; Clubs Weapon Element is Free

Maneuver	Phs	Pts	OCV	DCV	Rng	Damage
Trained Shot	½	4	+0	+0	+2	Weapon +2d6
Defensive Shot	½	3	-1	+2	+0	Weapon
Distance Shot	1+1	5	+0	-2	+6	Weapon, +1 Segment
Far Shot	½	5	+1	-1	+4	Weapon
Offensive Shot	½	4	-1	-1	+0	Weapon +4d6
Quick Shot	½	4	+1	+0	+0	Weapon +2d6
Ranged Disarm	½	4	+0	+0	+0	Disarm, +15 STR to Disarm roll

Usable with Small Arms Weapons Group; Small Arms Weapon Element is Free

Skills

Demolitions *
 KS: Zen Riflery
 PS: Gunsmith
 TF: Parachuting
 WF: Bayonet
 WF: Small Arms *
 WF: other modern weapons
 Weaponsmith

Elements

Weapons	+1	Use Art with Bayonet
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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.

Optional Rules: The Smash/Thrust takes a 2d6+1 hit location roll. All other offensive maneuvers take a 3d6 hit location roll.

Special Abilities: None.

Advanced Ninjutsu

One of the most frequently encountered villains in just about any martial arts-oriented these days is the ninja, the elusive assassin-spy of feudal Japan. Ninja clans and individual ninjas are particularly popular in martial arts-based stories, but they are used as villains in many other sorts of genres as well. Even characters that aren't “true” or “pure” ninjas have often received “ninja training” of some sort.

The ninja are most often used as serious enemies whose skills make them deadly opponents for the heroes; in the superhero genre, some ninjas are so advanced that they are able to present a credible threat to superpowered humans. In some cases creators go even further and invest the ninja with a host of mystical abilities to make them even more powerful. A few authors have made fun of this trend and

shown that the ninja have humor value, too—in some stories, Our Hero can't even get near Chinatown without stepping on hordes of the damned things, and their fighting prowess is questionable at best.

This section of Chapter One presents a variety of information for gamers who want to play a ninja or use them as villains. The special skills, magical powers and tools and equipment of the ninja are all described here, as are four “variant” styles of Taijutsu, the ninja's fighting art. Also included is a Ninja package deal for those players who want to create ninja characters.

Ninja Package Deal

In feudal Japan, ninja were reconnaissance experts, spies and assassins. The principles of ninjutsu began development as early as the 7th century AD and reached their height during the Tokugawa era (17th-19th centuries AD).

The earliest name for the ninja was *shinobi*, or “stealer-in,” i.e. one 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. They were often associated with one specific noble family which utilized their services on an exclusive or near-exclusive basis.



Ninja

Skills	Cost
WF: Common Melee Weapons, Common Martial Arts Melee Weapons, Common Missile Weapons, Garrote, Blowgun, Fukimi-bari	9
Ninjutsu or Karate Maneuvers (choice)	10
KS: Ninjutsu or Karate (choice), 8-	1
Language: Ninja Clan Codes and Symbols (Literate)	3
Acrobatics	3
Breakfall	3
Climbing	3
Concealment	3
Stealth	3
Choose any two of the following:	6
Contortionist, Conversation, Demolitions, Disguise, Fast-Draw Talent, KS: Cartography 12-, KS: Dancing 12-, KS: Healer (Doctor) 12-, KS: Singing 12-, High Society, Lockpicking, Meteorology, Paramedic, Riding, Seduction (especially for Kunoichi), Sleight of Hand, Security Systems, Survival, Tracking, Weaponsmith.	
Disadvantages	
Package Bonus	-3
Total Cost:	41

Optional Skills

Bugging	3
Electronics	3
Mechanics	3
WF: Small Arms	2

Optional Disadvantages

Hunted, Ninja Family, More Powerful, NCI, 11-, Mildly Punish, Watching (xH); this is the Disadvantage of a ninja who is loyal to his ninja clan.	-10
Hunted, Ninja Family or Crime Organization, More Powerful, NCI, 14-, Harshly Punish, Watching (xH); this is the Disadvantage of a ninja who is an operative for a modern crime family.	-15
Distinctive Features: Ninja Night-Suit (Easily concealable, Is Noticed and Recognizable); this is the Distinctive Features Disadvantage of a <i>modern-day</i> ninja character. Ninja do not <i>have</i> to wear the night-suit regularly; if they intend to, they should take this Disadvantage.	-5
Distinctive Features: Ninja Night-Suit (Easily concealable, Causes Extreme Reaction—fear and loathing); this is the Distinctive Features for <i>feudal-era</i> ninja characters.	-15
Style Disadvantage: Ninjutsu	-10

Ninja fell into one of three ranks within their families. The low man was the *genin*, the agent-level ninja who performed the dangerous missions; in Tokugawa times, known *genin* were the lowest form of life in the Japanese social strata. The middle-man was the *chunin*, the functionary of the ninja clan, sub-



leader and planner. The top rank was that of the *jonin*, the ninja group or family leader who drew up, 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.

Ninja practiced a special meditative technique called *kuji kiri*, or “nine ways cutting,” which involved lacing the fingers together before them in order to evoke special abilities, strengths and powers.

After the end of the Tokugawa era, in the late 19th century, the ninja families went into decline; their skills were not of much use in a peaceful Japan. According to some modern historians, the last true ninja used their skills in World War II, and no one practicing genuine ninjutsu is alive today; according to other modern sources, some ninja families retained and handed down their skills until the modern era, and their ninjutsu is still being taught, even by Americans who have learned the art.



Variant Styles Of Taijutsu

For players who want to be a little different with their ninja characters, here are four fictional styles of Taijutsu for characters to use.

Korogi Taijutsu

Korogi (“cricket”) Taijutsu was developed by the elusive Mosoru ninja clan. It is so named for two reasons. The first and more obvious reason is its visual element: *Korogi* Taijutsu involves a lot of leaping, flying kicks and other maneuvers which are not commonly used by other ninja. The second (but perhaps more important) reason is that, like a cricket at night, you may be able to sense that a Mosoru ninja is nearby, but you can never find him and catch him.

The Mosoru clan has taught their art to several Westerners that they have come to trust, but they do not teach it openly.

Korogi Taijutsu

Maneuver	Phs	Pts	OCV	DCV	Notes
Atemi Strike	½	4	-1	+1	2d6 NND(1)
Cricket Choke Hold	½	4	-2	-1	Grab One Limb; 1d6 NND(2); FMove
Cricket Dodge	½	5	—	+4	Dodge All Attacks, Abort, FMove
Cricket Kick	½	5	+1	+0	STR +v/5; FMove
Cricket Escape	½	4	+0	-1	+10 STR vs. Grabs; FMove
Punch	½	4	+0	+2	STR +2d6 Strike
Spear Hand	½	4	-2	+0	½d6 HKA (2 DC)
Takedown	½	3	+1	+1	STR Strike; Target Falls
Skills					
Acrobatics *					
Breakfall *					
Contortionist *					
As Ninjutsu package					
Elements					
As Ninjutsu package					
Style Disadvantage					-10

The Cricket Escape allows the character to make a full move during the process of escaping from a hold of some sort. The character must successfully execute the Escape (i.e., roll more BODY on his STR dice than his attacker does) before he gets to make the full move; if he remains held, he cannot make the full move.

Optional Rules: The Cricket Kick, Punch and Spear Hand all take 2d6+1 hit location rolls. The Takedown does generalized damage and requires no roll. The other maneuvers do not use hit location rolls.

Special Abilities: The special skills of the *Korogi* practitioner include:

- 1) **Leaping:** Practitioners of this style can leap a great distance. They should buy at least an extra 5" of Superleap. In some cases the extra Superleap may “Require An Acrobatics Roll” (-½).
- 2) **Chuchu naku** (“to chirp”): This is the *Korogi* ninja’s ability to attack his enemies by expelling his *ki* as a shout. It is equivalent to Kiaijutsu, as described in Chapter Two of this book under “Multipower.”
- 3) **Korogitobu** (“The cricket’s leap”): An attack ability similar to the Leaping Grasshopper Kick described above under “Shared Yengtao Abilities,” above.

Mist Viper Taijutsu

Mist Viper (*Kiri no Mamushi*) Taijutsu is everything that the Silent Path (see below) is not: hard, brutal and combative. Mist Viper ninjas, of the Saito clan, are a secretive group known as lethal assassins and top-flight combat agents. However, their infiltration skills are not nearly as well-developed as those of Silent Path practitioners. There is a great rivalry between these two “schools” of Ninjutsu; the Saito clan also despises practitioners of the Way of the Night Dragon and works to eliminate them. Few if any Westerners have ever learned this style.

Mist Viper Taijutsu

Maneuver	Phs	Pts	OCV	DCV	Notes
Block	½	4	+2	+2	Block, Abort
Blood-Fist Of The Mist Viper	½	4	+2	+0	STR +2d6 Strike
Death-Fist Of The Mist Viper	½	4	-2	+0	½d6 HKA (2 DC)
The Neck-Throw Of Saito Junzo	½	5	-2	+0	½d6 HKA (2 DC); Target Falls
Saito Masao’s Invincible Grip	½	4	-2	+0	Grab One Limb; 2d6 NND(2)
Saito Yuriko’s Strike Of Revenge	½	5	-2	+1	STR +4d6 Strike
The Sting Of The Mist Viper	½	3	+1	+1	STR Strike; Target Falls
Skills					
As Ninjutsu package					
Elements					
As Ninjutsu package					
Style Disadvantage					-10



Optional Rules: The Blood-Fist and Death-Fist both take 2d6+1 hit location rolls. Saito Yuriko's Strike of Revenge, a form of kick, takes a 3d6 location roll. The other maneuvers either do not use rolls, do generalized damage to the target or target a specific location.

Special Abilities:

- 1) **Kodokuso:** Immunity to many different kinds of serpent venoms.
- 2) The most puissant of the Saito Clan ninja are said to be able to take on the shape of a serpent; they use this ability to gain access to secure locations, hide from their enemies, and deliver poisonous bites to their targets (Shape Shift or Multiform).

Silent Path Taijutsu

The Silent Path (*Komichi Shizukana*) is another "variant" of basic Taijutsu. The creators of this style, the Morioka ninja clan, value stealth and movement capabilities over offensive techniques; consequently, the Silent Path contains few strikes, concentrating instead on blocks and defensive maneuvers. Silent Path ninjas are known primarily for their infiltration and escape skills, not their abilities as assassins. The Silent Path style is used by the Tsurimatsuo ninja clan, which serves the Tsukihama-gumi yakuza "family" (see *Dark Champions*). Silent Path ninja, including many Westerners who have learned the style while in Japan, are fierce rivals of the Mist Viper ninja (see above).

Silent Path Taijutsu

Maneuver					
Phs	Pts	OCV	DCV	Notes	
The First Path (Avoidance)					
½	4	—	+5	Dodge All Attacks, Abort	
The Second Path (Escape)					
½	4	+0	+0	+15 STR vs. Grabs	
The Third Path (Interception)					
½	5	+1	+3	Block, Abort	
The Fourth Path (Removal)					
½	4	-1	+1	Disarm, +10 STR to Disarm roll	
The Fifth Path (Subdual)					
½	4	-1	+1	2d6 NND(1)	
The Sixth Path (Conflict)					
½	5	+1	+3	STR Strike	
Skills					
Stealth *					
As Ninjutsu package					
Elements					
As Ninjutsu package					
Style Disadvantage			-10		

Optional Rules: The Fifth and Sixth Paths both take 3d6 hit location rolls. The other maneuvers do not require location rolls.

Special Abilities:

- 1) Defense Maneuver
- 2) Various ninjutsu mystic arts of invisibility and stealth (described in detail below).
- 3) The ability to walk without leaving footprints (as described in Chapter Two under "Gliding").
- 4) Vanishing Teleport (refer to *Dark Champions*).

The Way Of The Night Dragon

The Way of the Night Dragon (*Yoruryujutsu*) was developed by the Kagemura Clan during Japan's feudal era. The clan strove to create a style which would maintain the stealth techniques of ninjutsu while increasing the ninja's martial prowess. The Night Dragon style also incorporates several mystic skills and abilities which were useful to the Kagemura ninja.

In time, because of this style's emphasis on the mystical, a religion developed around it. Its adherents worship the "Night Dragon" itself, and look upon him as the source of their abilities (especially the infamous "Veil of the Night Dragon"). Depending upon who is telling the tale, those who worship the Night Dragon are either honorable warriors devoted to an altruistic philosophical concept, or the most cruel of assassins whose god lives by human sacrifice.

Night Dragon Taijutsu

Maneuver					
Phs	Pts	OCV	DCV	Notes	
The Claw Of The Night Dragon					
½	4	-2	+0	½d6 HKA (2 DC)	
The Jaws Of The Night Dragon					
var.	5	+0	+1	+10 STR vs. Grabs; STR +2d6 Strike	
Jein's Dragon-Wing Fan					
½	4	+2	+2	Block, Abort	
Jein's Hand Of Shadow					
½	4	-1	+1	2d6 NND(1)	
Kinuko's Puzzling Apprehension					
½	3	-1	-1	Grab Two Limbs, +10 STR for holding on	
Saigo's Body Of Shadow					
½	4	—	+5	Dodge All Attacks, Abort	
The Sublime Fist Of The Night Dragon					
½	4	+0	+2	STR +2d6 Strike	
Skills					
Acrobatics					
Breakfall					
As Ninjutsu package					
Elements					
As Ninjutsu package					
Style Disadvantage			-10		





Ninja Special Abilities

This section describes some examples of the sort of special skills and abilities that ninja characters can purchase. Mystical powers and similar talents are described in the following section. Players should also consult the “Character Design” sections of *Dark Champions* and *An Eye For An Eye* for some suggestions on creating “non-powered Powers,” most of which are entirely appropriate for ninja characters.

The Dance Of The Six Stars

This is a rapid-fire shuriken-throwing ability used not only by true ninja, but by some practitioners of Shurikenjutsu (q.v.) as well. The ninja (or whoever) 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 the ninja.) Then, in an emergency, he can pull them out and begin throwing them extremely quickly. In order to avoid presenting a stationary target and to build up momentum for his throws, the ninja will be spinning, moving and ducking as he reaches to grasp the shuriken and throw them. A highly-trained practitioner’s moves are so fluid that they often seem like a sort of “dance,” hence this maneuver’s name.

The Dance Of The Six Stars: ½d6 HKA, Ranged (+½), Autofire (up to nine shots, +1) (25 Active Points); IAF (concealed shuriken, -½), No KB (-¼), Requires A DEX Roll (-½). Total cost: 11 points.

Note: with GM permission, characters could add a “Trigger” Advantage to this ability. The Trigger would be defined as a “reflex action” or something similar. If this attack is Triggered, the character should be limited to throwing no more than three shuriken in a Phase.

The Dragon’s Claw

The Dragon’s Claw (*Ryu no Tsume*) is a skill in which the hands and wrists are strengthened until they can inflict rending and tearing damage upon an enemy. A ninja with this ability can buy the Tiger/Dragon Claw maneuver from Kung Fu for his Ninjutsu package.

Genjutsu

Genjutsu (the art of illusion) is the ninja’s skill in setting up 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 than it really is. These illusions are relatively crude and take a long time to set up or change.

The Jaws of the Night Dragon is a maneuver that allows a character to break free of a Grab in such a way that he strikes the person who grabbed him. The character first makes his STR Roll to see if he escapes. If he succeeds, he rolls in the normal fashion to see if the Strike part of the maneuver hits. If the escape fails, he must roll to-hit with the penalties and modifiers described under “Grabbing And Combat Values” in the “Combat Maneuvers” section of Chapter Three.

Optional Rules: The Sublime Fist Of The Night Dragon, the Claw Of The Night Dragon and Jein’s Hand Of Shadow all take 2d6+1 hit location rolls. The Jaws Of The Night Dragon does generalized damage; none of the other maneuvers require hit location rolls.

Special Abilities:

- 1) **The Veil Of The Night Dragon:** This is the Night Dragon ninja’s most feared power: the ability to avoid detection by those who can sense danger.

The Veil Of The Night Dragon: Invisibility to Danger Sense (20 Active Points); Requires A Stealth Roll (-½). Total Cost: 13 points.
- 2) **Eyes Of The Night Dragon:** The ability to remain completely aware of one’s surroundings while asleep (Lightsleep).
- 3) **Will Of The Night Dragon:** Equivalent to *Saiminjutsu*, which is described below.



Genjutsu: Images to normal Sight and Hearing, 1", -2 to PER Roll (21 Active Points); IIF (various props, -¼), Set Effect Until Changed (-½), Takes Extra Time To Set Up Or Change An Image (1 Turn or more, depending upon complexity, -1). Total cost: 8 points.

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 be a mystical ability in which the ninja can create Images or Mental Illusions to confuse his enemies.

Hojojutsu/Torinawajutsu

This is the ninja's knot-tying ability, with which they would restrain prisoners. Knowledge of knot-tying also helped a ninja escape when someone tied him up. Hojojutsu is purchased as a Professional Skill: Knot-Tying. For every point that a character makes his PS: Knot-Tying by, a character trying to escape from or undo the knots using another Skill (such as Contortionist) is at -1 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.

The Miraculous Sunburst

This skill teaches the ninja to use the reflective surface of an object to temporarily blind an opponent. This is usually done to allow the ninja to make an escape, but it can also be used in combat. A ninja who knows this skill will usually carry several reflective objects on his person (a silver war fan, highly polished pieces of jewelry or shuriken, and so forth).

The Miraculous Sunburst: 2d6 Sight Group Flash (30 Active Points); OIF (reflective object of opportunity, -½), Requires A Light Source To Be Reflected (-¼), Requires A DEX Roll (-½). Total cost: 13 points.

Noroshijutsu

This was the ninja's skill of using signal-fires to communicate with his allies. It can be bought as a Professional Skill. Modern-day ninjas might expand Noroshijutsu to include all forms of communication and signaling (i.e., Systems Operation).

The Sleep Of Escape

This ability allows the ninja to reduce his heartbeat and rate of respiration, so that he appears to be dead. However, his senses are still active on some level, and he will "awaken" when he is safe once more. This ability is often used to escape from prison cells, hence its name.

The Sleep Of Escape: Simulate Death (will awaken when the danger has passed or other specified condition is met): 3 points.

Ninja Magic

In addition to their mundane skills, the ninja were credited with a wide variety of mystical powers. This offers gamers plenty of opportunities to "customize" their ninja characters and give them unique and interesting powers. Some sample powers are described below.

The Blessing Of Ho-Masubi

By using this special power the ninja can cause his hands to burst into flame. This is most often used in combat, but it can be used as a form of light.

Cost	Power	END
37	Multipower: 37-point base	
2u	1 ½d6 HKA, Damage Shield (+½); Damage Shield Only Covers The Hands (-½), No STR Adds (-½), No KB (-¼)	4
2u	Change Environment 8" radius (create light)	2

The Bridge Of The Tide Dragon

While there are many ninja that can use special devices to seemingly "walk on water," a few ninja can do so without the aid of any devices at all! These ninja are able to extend their *ki* in such a way that it can support them on the surface of the water. Of course, this ability will only work where the water is relatively calm; it cannot be used in rapids or surf.

The Bridge Of The Tide Dragon: 5" Flight (10 Active Points); Only In Contact With The Surface Of Relatively Calm Water (-1 ½). Total cost: 4 points.

Castle Without Walls

One of the legendary powers of the ninja was the ability to walk through walls and other barriers, thereby gaining access to fortresses and strongholds that would otherwise be considered impenetrable.

Castle Without Walls: Desolidification (affected by any type of attack) (40 Active Points); Only To Walk Through Walls (-1). Total cost: 20 points.

The Folded Blade

This ability is a form of "origami magic" in which the ninja spends 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 will 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 that actually come to life! However, if these magics do exist, they are beyond the purview of ninja wizardry.



Folded Dagger: ½d6 HKA (10 Active Points); OIF (piece of origami paper, -½), No KB (-¼), Blade Limitations (-¼), Extra Time (takes 1 Turn to fold into shape before it can be used, -1), Requires A PS: Origami Roll To Create (-½), Susceptible To Water Damage (-¼). Total cost: 3 points.

Folded Shuriken: ½d6 HKA, Ranged (+½) (15 Active Points); OIF (piece of origami paper, -½), No KB (-¼), Blade Limitations (-¼), Extra Time (takes 1 Turn to fold into shape before it can be used, -1), Requires A PS: Origami Roll To Create (-½), Susceptible To Water Damage (-¼). Total cost: 4 points.

Hands Of The Spider

Ninja climbing abilities sometimes exceed the scope of the Climbing Skill. In fact, some ninja are able to actually stick to walls, ceilings and similar surfaces. This is bought as Clinging which cannot be used to resist Knockback (see *Dark Champions*, page 32, for details).

Iron Body

This mystical power is similar to the Kung Fu master's power of like name: it is the ability to withstand blows from edged weapons without injury. It is bought as Damage Resistance for the ninja's PD.

Kuji-Kiri

Kuji-Kiri ("nine ways cutting") is a form of mystical meditation involving finger-interlacing. The ninja is taught nine different ways to interlace his fingers, each with its own symbolic significance. By meditating on this gesture, the ninja can grant himself certain powers of a temporary nature.

Cost	Power	END
11	Multipower: 30-point base, with the Common Limitations "Gestures" (-¼), "Extra Time (1 Turn, -1)," and "Requires A KS: Ninjutsu Roll at" (-½) (total -1 ¾)	
1u	Rin ("strength"): 4d6 STR Aid; Common Limitations (-1 ¾), Self Only (-½)	2
1u	Kyo ("direction of energy"): 20 STR Telekinesis; Common Limitations (-1 ¾) ...	3
1u	Toh ("harmony"): 4d6 EGO Aid; Common Limitations (-1 ¾), Self Only (-½)	2
1u	Sha ("healing"): 4d6 Healing Aid; Common Limitations (-1 ¾), Self Only (-½)	2
1u	Kai ("premonition"): +6 to Danger Sense roll; Common Limitations, 1 Charge lasting 1 Turn (-1 ¼), Costs END (-½)	2
1u	Jin ("knowing the thoughts of others"): 6d6 Telepathy; Common Limitations (-1 ¾)	3
1u	Retsu ("mastery of time and space"): 15" Teleportation; Common Limitations (-1 ¾)3	
1u	Zai ("control"): 4d6 PRE Aid; Common Limitations (-1 ¾), Self Only (-½)	2
1u	Zen ("enlightenment"): 4d6 INT Aid; Common Limitations (-1 I), Self Only (-H) 2	

The Kuji-Kiri powers listed above are but one set that PCs could develop. Players are encouraged to think of other appropriate powers. Characters could also buy off the "Extra Time" and "Charges" Limitations once they became proficient with this power.

Ninja Invisibility Powers

The mystical power most commonly attributed to the ninja was the power to become invisible. This can actually be broken down into several different powers, some of which are as much skills as they are magical abilities.

The Mantle Of Night (the ability to become invisible in darkness or shadow): Invisibility to Sight Group, 0 END (+½) (45 Active Points); Only Works In Darkness Or Shadows (-½), Requires A Stealth Roll (-½). Total cost: 22 points.

Ametori-no-jutsu (the art of silhouette distortion). This power eliminates the Fringe Effect for other types of Invisibility (10 Active Points); Requires A Stealth Roll (-½). Total cost: 7 points.

Hiding In Plain Sight (the power to create illusions which camouflage the ninja): Images to Sight Group, 1" radius, -3 to PER Roll (29 Active Points); Requires A Stealth Roll (-½), Set Effect (only to camouflage the ninja, -½). Total cost: 14 points.

Mind Like A Pool (the ability to hide one's mind from mental detection): Invisibility to Mental Sense Group (30 Active Points); Requires A Stealth Roll (-½). Total cost: 20 points.

True Invisibility: Invisibility to Sight Group, No Fringe, 0 END (+½): 60 points.

Onibi No Jutsu

"The art of the demon's fire" involves the use of an enchanted demon mask. The ninja puts on the mask and is gifted with the demonic power to breath flame. These demon masks, the product of blackest ninja magic, are extremely rare; some say that anyone who is not of the owner's clan that touches or wears one of them will be cursed.

Onibi No Jutsu: 2d6 RKA, Area of Effect: 6" Line (+1) (60 Active Points); OIF (Demon Mask, -½), No Range (line must begin where character is, -½). Total cost: 30 points.

Pass Without Trace

Some of the most skilled ninja possess the power to travel from one point to a nearby point without passing through the intervening space. This ability is most often used to escape pursuers or captors, but it can also be used to secretly enter a secured area.

Pass Without Trace: 15" Teleport (30 Active Points); Extra Time (full Phase, -½), 3x END (-1), Requires A KS: Ninjutsu Roll (-½). Total cost: 10 points.



The Paths Of The Cat

This power is the counterpart to the ninja's invisibility powers. It allows him to use his *ki* to make his movement absolutely silent. The power presented here is for the ninja's normal ground movement; similar powers can be bought for swimming and other forms of movement.

The Paths Of The Cat: Invisible To Hearing Group (+½) for up to 10" Running: 10 points.

Saiminjutsu

Saiminjutsu ("the way of the mind gate," also spelled Hsimenjutsu) is the ninja's power of mind control. He can use this power to control the minds of others, both in and out of combat; to reverse the same sort of control that has been imposed by another; and to cloud men's minds, making him invisible to them.

Cost	Power	END
23	Multipower: 40-point base, with the Common Limitations "Gestures" (-¼) and "Requires An EGO Roll" (-½)	
2u	8d6 Mind Control; No Range (-½), Common Limitations (-¾)	4
2u	8d6 Suppress Mind Control; Common Limitations (-¾)	4
2u	Invisibility to Sight Group, No Fringe; Common Limitations (-I)	4

Soul Leeching

This is the darkest and most feared of the ninja's magic 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!

Soul Leeching (lesser form): 3d6 BODY Drain, Ranged (+½), Points return once per hour (+1) (75 Active Points); Concentrate (½ DCV, -¼), Requires A KS: Ninjutsu Roll (-½). Total cost: 43 points.

Soul Leeching (greater form): 5d6 BODY Transfer (half to STUN, half to END), Ranged (+½), Points return once per hour (+1) (125 Active Points); Concentrate (½ DCV, -¼), Requires A KS: Ninjutsu Roll (-½). Total cost: 71 points.

The Ultimate Disguise

One of the rarest of the ninja's mystical powers is the ability to actually assume the shape of animals or other people. The shapes of the crow and the wolf are the ones mostly commonly assumed.

Depending upon the preferences of the player and/or GM, this ability can be bought one of two ways. The first is as a Multiform, which requires the player to make up a second character sheet for the form or consult another reference book (such as *The HERO Bestiary*). The second is as Shape Shift, but this requires the character to buy a Variable Power Pool with which to simulate the abilities possessed by the



form (such as Flight and Shrinking for a bird form, extra Running and claws for a wolf form, and so forth).

Ninja Gadgets And Equipment

The ninja had to use many different types of equipment to perform their espionage and assassination missions successfully. This section showcases some of that equipment. GMs should remember that modern-day ninja could use "traditional" gadgets of the sort described here, or they could use modern equivalents (which tend to be lighter, stronger and better). The choice will often depend on training: a modern American ninja will probably use modern equipment; a ninja trained by a secretive, tradition-bound clan in rural Japan, even in the present day, will probably learn to use "archaic" equipment.

Climbing Equipment

The ninja often had to climb walls, trees, and other large objects, and they created several devices to aid them in this. These devices, collectively referred to as *noboriki* or *toki*, include: *bashigo* (collapsible ladders); various types of claw-like devices which also doubled as weapons, such as the



shuko, *ashiko* and *nekote* (refer to the “Weapons” section of Chapter Three for details); *kagiyawa* or *kaginawa* (rope and grapple); *kasugai* (clamps that could be pressed into a wall to form handholds or toeholds); *katsushiya* or *kasha* (a pulley-and-rope device that allowed a ninja to slide from one area to another; should be bought as a limited form of Swinging or Gliding); *kumade* (a hollow bamboo staff with a rope running through the center that can be pulled on to stiffen it so that it can be climbed); *musubibashigo* (a rope ladder with loops for footholds and a grapple on one end); *musubinawa* (a horsehair rope, very strong and easy to hide); *shinobikagi* (a hollow staff containing a rope and hook which broke down into a sort of rope ladder); *shinobitsue* (a hollow staff with a concealed hook and several rope toeholds) and *tobibashigo* (a bamboo-and-rope ladder with a grappling hook at the top).

Noboriki: +2 to Climbing roll (4 Active Points); OAF (-1) or IAF (depending upon the obviousness and accessibility of the device, -½). Total cost: 2 points (OAF); 3 points (IAF).

Infiltration Equipment

The ninja employed a wide variety of devices to aid them in picking locks and infiltrating areas.

Drilling Devices

These gadgets were used to drill or bore holes through doors and wall. They could also be used as impromptu shuriken (they do 1 pip RKA) if necessary. They include: the *kunai* (a trowel-like blade for boring or digging); *shikoro* (a hand-saw, either large [*oshikoro*] or small [*koshikoro*]); *tsubogiri* (crescent-shaped borers) and the *yajiri* (another type of hand-saw).

Drilling devices: +1 to Lockpicking (2 Active Points); OAF (-1). Total cost: 1 point.

Door Jammers

Many doors in feudal Japan were opened and shut by sliding them. Ninjas would jam specially-shaped pieces of metal or wood called *tojime*, *shimeki* or *kasugai* in between the two sliding panels to prevent them from being opened, thus delaying any pursuers.

Tojime/Shimeki/Kasugai: 20 STR Telekinesis, 0 END (+½) (45 Active Points); OAF (-1), Only To Hold Sliding Doors Shut (-2). Total cost: 11 points.

Lockpicks

The ninja’s lockpicks were known as *kurorokagi* and *oseku*; they do not provide bonuses to his Lockpicking Skill, but instead are necessary equipment for him to use the Skill at all. If he lacks his lockpicks, the ninja either cannot pick the lock, or can do so at a substantial penalty using improvised tools.

Water Equipment

A ninja often has to operate on or around water, and employs a variety of gadgets to help him use water to his advantage.

Ninja water gadgets can be divided into the following categories:

Boats

Traditional watercraft adapted to ninja purposes. They were collapsible or could be divided into several parts, so that they could be carried easily. Examples include the *hasamibune* (a collapsible floating platform for carrying equipment); the *kyobako-fune* (a waterproof chest which could be used as a type of boat); *shinobibune* (a boat which split into several sections for carrying or hiding) and the *tsubigune* or *tsugibune* (collapsible boat). To use any of these craft properly, the character must know Transport Familiarity: Boats.

Mizukaki

A “webbed sandal” that acted like modern swim fins, allowing the ninja to swim more quickly than normal. This device is also known as a *mizukakigeta*.

Mizukaki: +3” Swimming (3 Active Points); OIF (-½). Total cost: 2 points.

Takezutsu

A breathing tube used when the ninja had to hide underwater for extended periods. It was often disguised as a reed. Another name for this device is *mizuzutsu*.

Takezutsu: LS: Breath Underwater (5 Active Points); IAF (-½), Only Works Close To The Surface (-1). Total cost: 2 points.

Water-Walking Devices

These devices allowed the ninja to “walk on water” so that he could cross it quickly and quietly. Obviously such devices can only be used in relatively calm water. The character must know Transport Familiarity: Ninja Water-Walking Devices to use them properly. Examples include: *kama-ikada* (a foldable one-man straw raft); *kameikada* (large tortoise shells attached to a bamboo frame; the ninja placed his feet in the shells and poled himself across the water with a special collapsible bamboo paddle called a *shinobigai*); the *mizugumo* (“water spider,” two groups of boards tied together in a circular pattern and placed under each foot); *taruikada* (similar to the *kameikada*, but using flotation pots instead of tortoise shells) and the *ukidaru* (two tubs joined by a cord, used like the *taruikada*).

Water-Walking Devices: 3” Flight (6 Active Points); OAF (-1), Only In Contact With Relatively Calm Water (-1 ½), Requires A DEX Roll (-½), Concentrate (0 DCV, -½), Requires TF: Ninja Water-Walking Devices (-0). Total cost: 1 point.



Miscellaneous Equipment

Disguised Footprints

By attaching special soles to the bottoms of his sandals, the ninja could disguise his footprints (*ashi-aro*) as those of an animal, a man walking the other direction, or similar things.

Disguised footprints: 2d6 Cosmetic Transformation (recognizable footprint into disguised footprint) (10 Active Points); OAF (-1). Total cost: 5 points.

Hito Washi

A type of primitive hang-glider made of cloth and bamboo that the ninja could use to glide over castle walls and other targets of observation. Sometimes the ninja would also use this device to drop small bombs on the enemy. A similar device which was more like a large kite was the *yamidoko*.

Hito Washi: 5" Gliding (5 Active Points); OAF (-1). Total cost: 2 points.

Kito-gan

A special type of pill that the ninja could use to delay thirst for up to five days.

Kito-gan: LS: Need Not Drink (3 points); OAF (-1), 1 Charge lasting for five days (-0). Total cost: 1 point.

Lighting Devices

Ninja devices used to provide light include: the *gando*, a type of searchlight made by placing a candle inside a sort of metal tube; the *mizu-taimatsu*, a torch that would continue burning even in the rain and the *ninshokudai*, an L- or S-shaped candle (and/or holder) that could be wedged into or hung from something to make others think that the ninja was standing somewhere that he was not.

Lighting devices: Change Environment, 2" radius (create light) (10 Active Points); OAF (-1). Total cost: 5 points.

Uchidake

The *uchidake* was a fire-starter made out of a bamboo tube.

Uchidake: Change Environment, 1" radius (start fire) (5 Active Points); OAF (-1). Total cost: 2 points.

Ninja From Other Lands

Japan is not the only land in which stealth, espionage and assassination were employed by corps of elite warriors. This section presents some information on these "variants" of the ninja. In most cases,

these warriors used tactics and fighting styles that 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 that the ninja learned most of their techniques from the *lin kuei*, who are said to be Taoists that 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*, which is detailed above. This style emphasizes the use of hidden weapons and gadgets, and the use of small throwing weapons (similar to shuriken). The *lin kuei* were masters of the thrown weapon; characters who have received *lin kuei* training should buy the "throwing master" Energy Blast and Ranged Killing Attack ability described on page 33 of *Dark Champions*, and should also purchase Combat Skill Levels with Ranged Combat.

Sulsa

The *Sulsa* are the ninjas of Korea. They rose to prominence during the Three Kingdoms period of Korean history, in the first millennia A.D. They practiced the art of concealment (also known as *sulsa*), and in many ways could be considered the counterpart of the *hwarang* (young noble knights) in the same way that the ninja was the counterpart of the noble samurai.

Trulkor

The *trulkor* is the Tibetan equivalent of the ninja. His fighting and espionage arts were heavily based on the principles of deception and illusion—the idea that if one's intent could be masked from the enemy, that enemy was helpless.

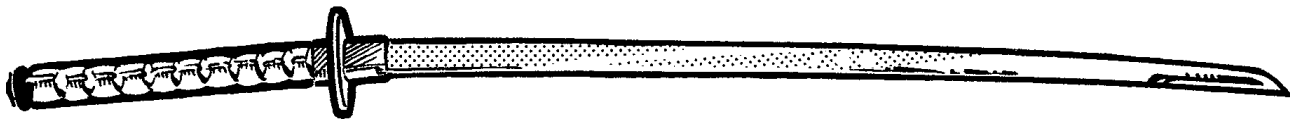
Modern American Ninja

The term "modern American ninja" refers to present-day Americans who have received ninjutsu training. Modern ninja from Japan are often depicted as using ancient devices and weapons, perhaps because of the "flavor" that 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.

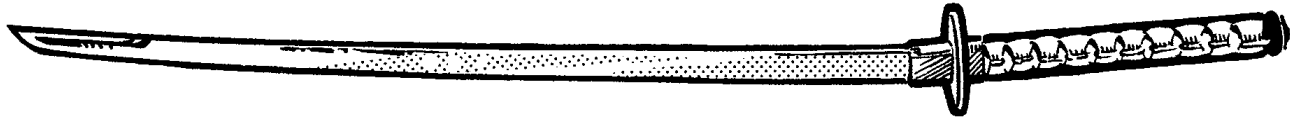
Other Names For Ninja

Other names that were sometimes given to the ninja include *kuro hagi* ("black calves"), *nozaru* ("mountain monkeys"), *rappa* ("disheveled waves") and *suppa* ("crystal waves").





Martial Arts & Other Genres



Martial arts can play an important role in almost any genre of roleplaying. After all, roleplaying usually involves conflict, and where there's conflict people will want to become expert at it...hence martial arts. This section explores some of the possibilities for using martial arts in various genres.

Cyberpunk / Near Future Martial Arts

Martial arts can certainly be a factor in the typical "cyberpunk" game. One of the features of most cyberpunk settings is the increased influence of the Japanese and Chinese, and wherever their influence is felt that strongly, the martial arts are likely to 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.

One way to "customize" martial arts for cyberpunk games is to give some of the styles new names in the cyberpunk patois. For example, Dirty Infighting might be known as "Street Smarts," or Kenjutsu might be known as "Sami Danse." This sort of thing helps to blend martial arts into the campaign so that they seem like an actual part of the world around the characters, not just a tool for the PCs to use.

Of course, one of the important questions in a cyberpunk setting is how to integrate technology and martial arts. This can be done in several ways. Straight cyber-enhancement of Characteristics has a clear advantage for the martial artist: Added STR, DEX, SPD and (perhaps best of all) resistant defenses will make a martial artist of any style a much more dangerous opponent. Beyond that, martial artists can obtain cybergear that provides abilities that are used in conjunction with martial arts. Built-in edged weapons can be awfully handy, especially when they are usually concealed. Superleap, extra running, enhanced senses, clinging, and even such esoteric abilities as Stretching can all be of great use to a martial artist in a cyberpunk setting.

Perhaps the most interesting capability in a cyberpowered world is technologically enhanced or enabled Skills. This could range from computer-enhanced targeting systems (which would add to your Range Modifiers or OCV) to "martial arts chips"

that you can plug in your head to learn a new Maneuver or add Skill Levels. While such Skills are easy to buy if the GM allows it (Skills through a Focus), their use in a campaign should be carefully monitored. If everyone can buy a Kung Fu chip, then Kung Fu loses some of its appeal.

One interesting way to keep this in check: make "chip martial arts" a distinctive Style Disadvantage, and let players with the right Skills recognize and be able to thwart that style fairly easily. Chip martial artists probably shouldn't be allowed to buy Skill Levels with their chip martial arts, because they don't really "know" them. If they want to get better martial arts, they have to buy a new chip; they can't add new maneuvers or DCs or Skill Levels without a new chip. And of course, the chips are limited to the skill of the martial artist the chips are modeled after. It's quite possible that even the best chip you can buy isn't as good as the best martial artist. "I taught that chip everything it knows, but not everything I know..."

Fantasy Martial Arts

There are three primary avenues by which martial arts can be introduced into a fantasy campaign.

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 martial arts styles. Some styles will be based around a single weapon; examples from the "real-world" martial arts description include Bojutsu/Jojutsu, Fencing, Knifefighting, Kyujutsu, Naginatajutsu, Saijutsu and Shurikenjutsu. Fantasy characters can learn the equivalent of these arts for their own weapons (such as Dwarven Axefighting, below), or they might even develop a martial arts style for use with a single weapon, such as a unique magical sword of some sort. For instance, if a character owned a soul-eating sword that could drain the life from someone with the merest scratch, it would be wasteful for the character to use standard swordfighting maneuvers—he could develop a style of swordplay whose intent was not to wound the enemy, but simply to nick or scratch him.

The second way to bring martial arts into a fantasy game is as the distinctive fighting maneuvers of non-human races. Intelligent creatures such as centaurs,



gargoyles, mermen and lizardmen would develop fighting arts that suit their body structure, so they would seem very odd to human beings, and in many cases could not be learned by humans at all.

The third way to work martial arts into your fantasy game is as an aspect of particular cultures, societies, or groups. Obviously, if your campaign takes place in an Oriental setting, or even near Oriental lands, then martial arts will be relatively common. But even without such nations, certain societies or groups could develop martial arts styles. In some cases the use of the style would be a particular society's "trademark," the way that skill with horses is the trademark of the horse-riding nomad clans that populate many fantasy novels. Perhaps the best example of this in literature is the Bloodguard of Stephen Donaldson's novels about The Land, but there are plenty of others. A PC from such a race could be an interesting character indeed.

Here is an example of a fantasy martial arts style:

Poluraathkaa

Poluraathkaa (pole-oo-RAHTH-kah) is the fighting style used by the Winged Folk (and other aviform races, such as gargoyles and vulture-men). It is intended for use in the air, and cannot be used effectively when the fighter is on the ground. In addition to its unarmed maneuvers, the style teaches the use of several weapons, including chain and rope weapons, which can be used to entangle a target while in-flight, thereby removing him from the battle.

Poluraathkaa

Maneuver	Phs	Pts	OCV	DCV	Notes
Escape	½	4	+0	+0	+15 STR vs. Grabs
Flying Strike	½	5	+1	+0	STR +v/5; FMove
Snare	½	5	-1	-1	Grab Four Limbs, +10 STR for holding on
Strike	½	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 & Rope
Weapons	+1	Use Art with Nets

Style Disadvantage -10



The Snare maneuver consists of grasping most of the target's limbs, including his wings, so that he cannot fly. The attacker then dives straight for the ground. The object of this is to let the target loose so close to the ground that he cannot avoid hitting it, while not getting so close that the attacker is unable to pull out of his dive in time to avoid crashing himself. This requires a DEX Roll at -1 per 5" of velocity to execute successfully; failure may indicate that both fighters did not crash, that the target did not crash but the attacker did or that both of them hit the ground.

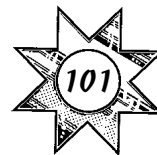
Optional Rules: The Strike and Flying Strike both take 3d6 hit location rolls.

Special Abilities: None.



Horror Martial Arts

Martial arts are generally not a common element in the horror genre. After all, many horrors are things that can't be fought with fist or blade, 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 can be 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 that increases the fear and desperation they feel.



Of course, there are often human opponents to be faced in horror adventures, and in those circumstances martial arts would come in very handy. The martial arts used should be appropriate to the time period, of course. If the time is post-Civil War, for instance, then many of the martial arts listed wouldn't be available; Aikido, for instance, was developed many decades later. And martial arts of almost any sort, other than perhaps Boxing, Dirty Infighting and Fencing would be extremely rare in the United States.

Pulp Era Martial Arts

Martial arts are an element of games set in the '20s and '30s, but they are not as common as they are in some other genres. Many of the strong-jawed heroes of the era knew Boxing or Fisticuffs/Cinematic Brawling, and quite a few gangsters and other toughs knew Dirty Infighting. But the only times formal martial arts are likely to crop up are with characters who have been trained in "the mysterious Orient" (such as Doc Savage or The Shadow), or with "sophisticated" characters who have studied Fencing (for example, The Shadow, The Spider and plenty of others). Occasionally an "explorer" type of character who has uncovered a lost civilization and learned its fighting arts will be found as well.

Of course, with Oriental adventures being a staple of the pulp genre, many of the opponents the heroes will face may have martial arts. Insidious Chinese menaces may use magic along with martial arts, including some of the more powerful effects listed under the special abilities for styles.

Science Fiction / Far Future Martial Arts

As humanity expands out into the galaxy and begins to encounter other intelligent species, the opportunity to learn new and intriguing martial arts styles will increase dramatically. After all, a potential student will now have 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 will be so non-human that mankind cannot learn their fighting styles, but in most science fiction universes a substantial portion of the alien races are humanoid, so humans will probably be able to study their martial arts without much problem. At the GM's discretion, some maneuvers (such as Nerve Strikes) would only apply to a single species when learned; characters would have to buy a Science Skill in the anatomy of an alien race before such attacks could be used successfully on members of that race.

One option for science fiction martial arts that the GM should consider is to limit or abolish the Style Disadvantage. In a galaxy possibly featuring thou-

sands of martial arts forms, a particular fighter is extremely unlikely to have in-depth knowledge of more than a tiny fraction of them. Therefore the odds are against the Style Disadvantage actually being a Disadvantage most of the time, particularly if the character travels extensively. Therefore the GM should think about giving fewer points for that Disadvantage, or even disallowing its use entirely.

Alternately, a character's KS: Analyze Style 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 wanted to study (for example, KS: Analyze Howarian Styles, KS: Analyze Fomalhauti Cluster Styles and so forth).

Here are some examples of SF martial arts:

Bandarian Kick Boxing

The Bandar are an advanced humanoid race who live on a planet that is hostile to their form of life. New Bandar is not the original homeworld of the Bandari; their native planet was destroyed three hundred years ago. The natives of New Bandar has developed a system of trained fighting that is as fierce as it is fast. Battles between two Bandarian Kick Boxers would be a short and bloody affair.

Bandarian Kick Boxing

Maneuver					
Phs	Pts	OCV	DCV	Notes	
Block					
½	4	+2	+2	Block, Abort	
Extended Toe Nerve Strike					
½	4	-1	+1	2d6 NND(1)	
Iron-Leg Knee Kick					
½	4	-2	+0	½d6 HKA (2 DC)	
Long Kick					
½	4	+0	+2	STR +2d6 Strike	
Roundhouse Kick					
½	5	-2	+1	STR +4d6 Strike	
Skills					
Breakfall					
KS: Bandarian Kick Boxing					
Stealth					
Survival*					
WF: Common Firearms					
Style Disadvantage				-10	

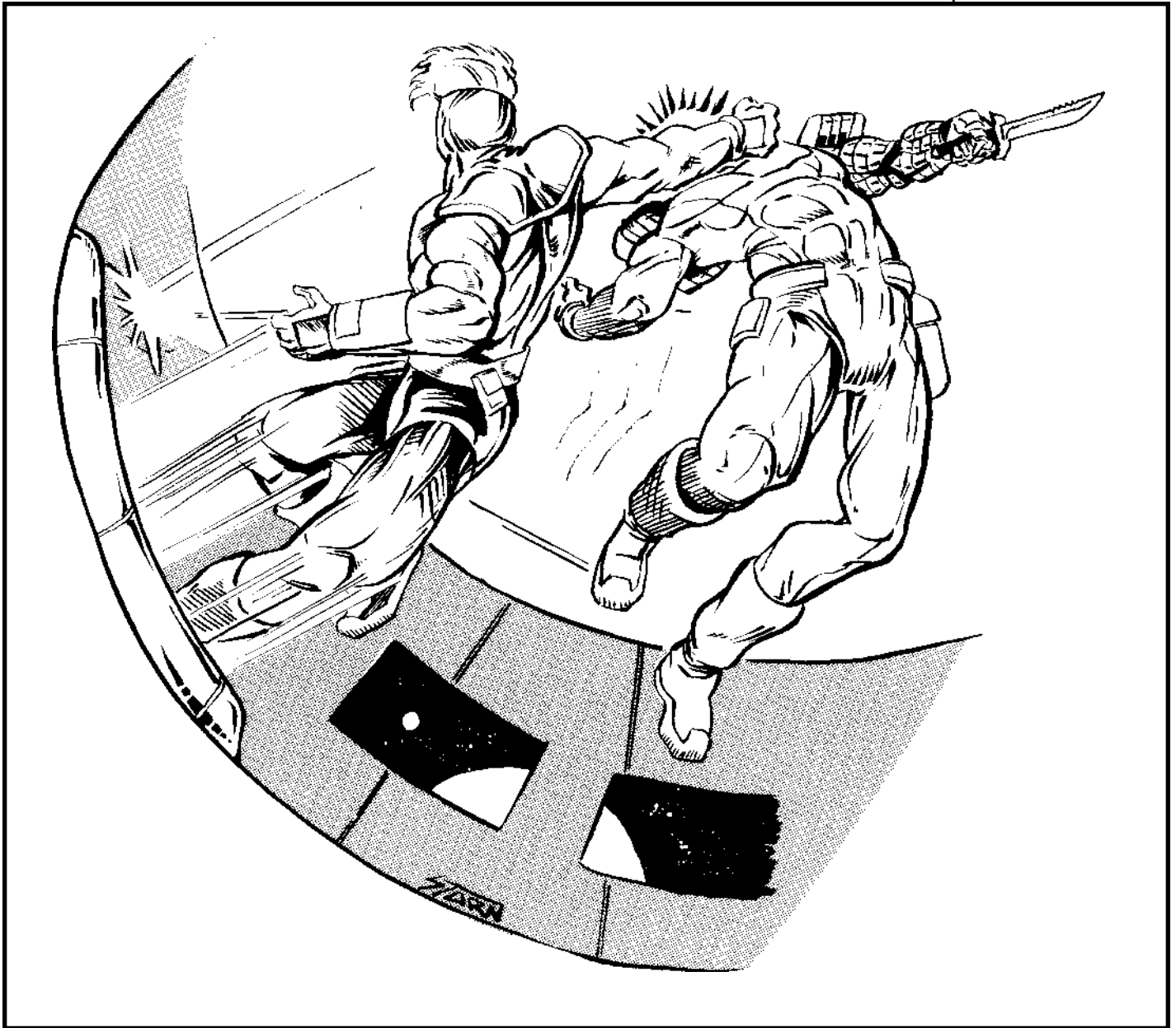
Optional Rules: All the maneuvers except the Block take a 3d6 hit location roll.

Special Abilities: Equivalent to those possessed by Karate Masters (See above).

Zero-Gravity Combat

This fighting style is used by Space Marines, space pirates and other combative folk who are likely to find themselves fighting in a zero-G environment from time to time. Because of the action/reaction effect of launching attacks in zero-G, this art concentrates on grapples, holds and other attacks that require relatively little linear motion.





Zero-Gravity Combat maneuvers can be used in situation where there is gravity, but the fighter will suffer -1 to his OCV and DCV unless he has bought the Element “Use Art in Gravity.”

For more information on fighting in zero-G environments, refer to “Using Martial Arts In Zero-Gravity Situations” in the “Combat Modifiers And Optional Rules” section of this book.

The Breakaway maneuver is a form of push which the 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 will be able to 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).

Optional Rules: The Nerve Pinch takes a 3d6 hit location roll. None of the other maneuvers requires 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 that 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 using them to perform the Choke maneuver. The two extra limbs are a big advantage in a zero-G combat situation.

Zero-Gravity Combat

Maneuver	Phs	Pts	OCV	DCV	Notes
Breakaway	½	4	+1	+2	Strike, +10 STR to Shove target; Target Falls; Must Follow Escape
Choke	½	5	-1	+0	Grab One Limb; 2d6 NND(2)
Escape	½	4	+0	+0	+15 STR vs. Grabs
Grab	½	4	-1	-1	Grab Three Limbs, +10 STR for holding on
Joint Break	½	5	-1	-2	Grab One Limb; ½d6 HKA (2 DC), Disable
Nerve Pinch	½	4	+1	+1	2d6 NND(1); Must Follow Grab
Reversal	½	4	-1	-2	+15 STR to Escape; Grab

Skills

KS: Zero-Gravity Combat
 KS: Zero-Gravity Operations *

Elements

Armor	+1	Use Art in Armor
Gravity	+1	Use Art in Gravity

Style Disadvantage -10

Superhero Martial Arts

Martial arts are an important part of many comic books, and indeed are the entire focus of many comics. Numerous superheroes and villains possess some form of martial arts training. Of course, their martial arts skills are sometimes overshadowed by their superhuman abilities. Still, it's clear that martial arts are a very important part of the superhero genre.

Most of the martial arts styles in this book are perfectly valid for a superpowered character. Generally, of course, a superhero or supervillain would want to extend the capabilities of a martial art well beyond the normal human range, using exceptional Characteristics or additional Powers to make the martial art even more impressive. Even martial arts weapons, when used by a superpowered character, are usually made better than normal with the addition of unusual abilities.

Wild West Martial Arts

Anyone who has ever watched the television show *Kung Fu* knows that it's possible for martial arts to be used in a Western setting. However, characters like Kwai Chang Caine are relatively rare. Western martial arts 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.





Designing New Styles

If you can't find exactly the martial art you're looking for among the dozens provided, this section is for you. The rules presented here show you how to design your own martial arts style.

Designing a Martial Arts style requires three steps.

First: You come up with the Style Conception: What principles govern the martial art, what likely effect those principles will have on the choice of maneuvers and what those maneuvers look like when employed.

Second: You Design Maneuvers which correspond to those principles. Every maneuver designed for a style should be influenced by the style conception.

Third: You Design the Style, taking the individual maneuvers, adding special Style Elements, deciding which Skills are associated with the art, and determining whether or not the style should have a special Disadvantage, the Style Disadvantage, associated with it.

Style Conception

The first step in the design process is deciding on the Style Conception. This involves coming up with a common philosophy, approach or theme to relate all the style's maneuvers to one another.

Style Conceptions often fall into one of the three following categories: The Animal Kingdom, Energy Flow and Constraints.

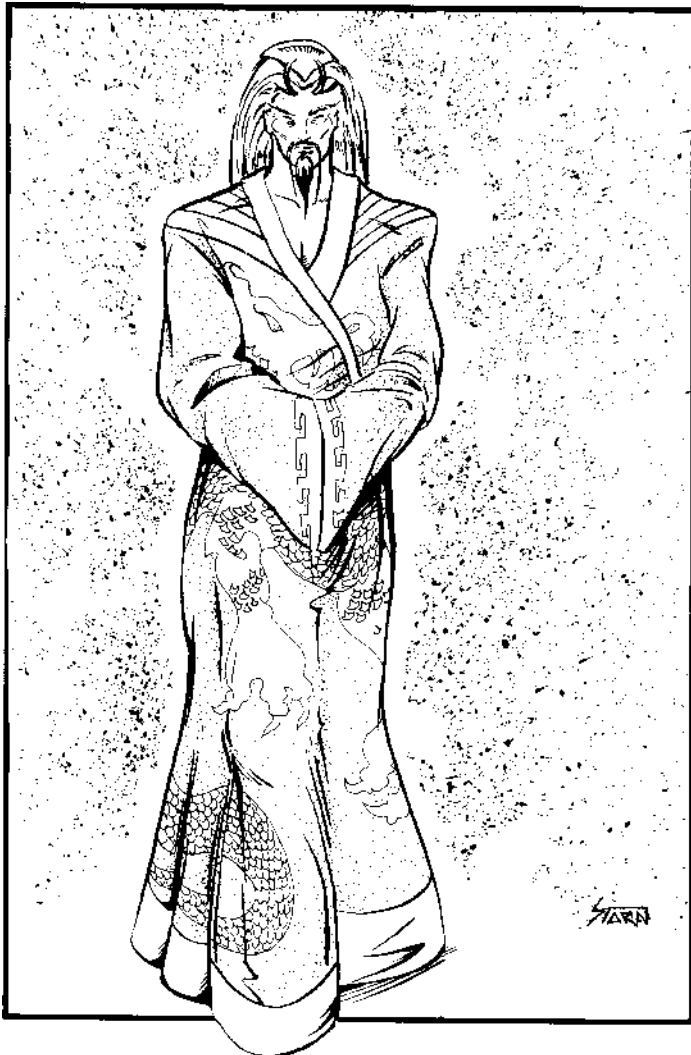
The Animal Kingdom

Martial Arts relating to The Natural World are often inspired by some animal, and the martial art is designed to evoke the power, speed or other advantage of that animal.

Example: Let us say that you particularly admire the way the mongoose can fight and kill deadly vipers such as the cobra. Therefore, you wish to make a Martial Art called Mongoose Style.

The mongoose dances around in front of its enemy, eluding the lightning-swift strikes of the snake, until finally it can bite the snake behind the head and hold it so that the snake can no longer reach it. Eventually the mongoose's continued bite will kill the snake.

A Mongoose Style martial art would therefore concentrate on highly defensive maneuvers such as Block and Dodge. It would have at least one high-DCV attack to correspond to the ordi-





nary bite, and another to simulate the lethal damage the mongoose does when it is able to get the prey into a helpless position.

Many martial arts are derived from animal motifs. When designing new ones, you can venture into more fanciful animals which probably haven't inspired styles in real life.

Energy Flow

The second major category of Style Conception is that of Energy Flow—that is, the direction and redirection of energy. One martial art might, for instance, try to utilize Lines of Force and would therefore concentrate on powerful, straight-in attacks, while another would utilize Circular Motion and would concentrate on redirecting the other fellow's energy (through throws and grabs especially).

Constraints

Finally, many martial arts are brought into being to deal with Constraints—circumstances which would ordinarily not allow effective fighting.

For example, Brazilian capoeira is a fighting style developed among slaves in that country. It was designed to allow the practitioner to fight while manacled, so unlike most martial arts, the capoeira practitioner does not fight with a penalty when he has his hands chained or tied in front of him.

Martial Arts designed around specific constraints should be bought with the skill which deals with the restraining. Capoeiristas must learn to tumble, to walk on their hands, to launch kicks when upside down — moves which call for the skill Acrobatics. Therefore, the capoeira martial arts style requires the skill Acrobatics.

Choosing Maneuvers

Having conceived of the martial arts style, you must now choose maneuvers which are appropriate for it.

Choose as many maneuvers as possible from the big list of maneuvers in the Martial Arts section. That saves a lot of time and effort. You may be able to choose *all* maneuvers necessary to your martial arts style from that list.

However, if none of the maneuvers from this list precisely matches your image of one of your art's maneuvers, you can design that maneuver from scratch — if your GM says it's all right. Below are guidelines for how to do that.

Designing New Martial Arts Maneuvers

Once you have your basic martial arts conception in hand, you can begin designing maneuvers appropriate for it. In this section, we'll be designing a martial art, the Mongoose Style mentioned in the example above.

The Basic Maneuver



Most maneuvers are based on the standard Strike maneuver (the Strike maneuver which all characters know—see *Combat Maneuvers*, *HERO System Rulesbook*). That is, they take half a phase to execute, grant a +0 OCV and +0 DCV, and do the character's STR damage (or his weapon damage if he is wielding a weapon).

Maneuvers can instead be based on the standard Block or Dodge maneuvers, as described later in this section.



Adding Elements

Then, you add different *elements* to the maneuver. You can increase or decrease the OCV and DCV modifiers. You can increase or decrease the damage done by the maneuver. You can change the type of damage done by the maneuver. You can make the maneuver Disarm or Grab an opponent. Each change is called a Maneuver Element; the ones which improve the maneuver are helpful elements and those which decrease its efficiency are restrictive elements.

Cost Restrictions

When creating maneuvers with this system, you should generally operate under one important restriction:

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 you +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 must round the cost up to 3 without any improvement, as 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 you +2 OCV, +3 DCV, and gave you +4 Killing DC. 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 which should be followed in most circumstances. However, there may be special occasions when martial artists, particularly superheroic-level ones, might be allowed to design maneuvers which violate it. However, this rule should be violated only with great care.

Unarmed Vs. Armed

Also, when creating the new martial art, you must decide at the beginning whether or not it is an unarmed style or an armed style.

Unarmed styles include what we think of as traditional martial arts: Karate, kung fu, aikido, etc. Frequently, an unarmed style cannot be used with weapons: For example, an aikido practitioner picking up a sword cannot use his aikido maneuvers with the sword. However, the Weapons style element (described late in this section) will allow some unarmed styles to utilize weapons.

Armed styles include such arts as kenjutsu (the samurai's sword-fighting technique), kali/arnis, fencing and kobu-jutsu (the armed variety of karate). Frequently, an armed style cannot be used without weapons: For example, a fencer without a blade cannot perform his fencing maneuvers. However, the Barehanded style element will allow some armed styles to be used bare-handed.

If a weapon is an armed style, it may only be used with weapons from one or more 1-point weapon groups specified by the style designer (and subject to GM approval).

Sample groups could include Swords/Blades, Karate Weapons (katana, sai, nunchaku, tonfa) and so forth. See the Skills section for more on this.

When you've made the decision, if a weapon is required, note that on your character sheet beside the martial art listing. When writing up the Style, when you note that the Style has a Weapon Familiarity with the appropriate group of weapons, put an asterisk (*) next to that Weapon Familiarity so that the buyer will know that it is compulsory, not optional. This choice does not affect the cost of the style or its maneuvers. An Offensive Strike bought only usable with a Blades costs exactly the same as an Offensive Strike bought for unarmed use.

As you'll recall, when using a martial art with killing-damage weapons, each +2d6 or +2 DC of Killing damage from the martial arts maneuver turns into +1 DC to the weapon's damage. For example, if you're using a Karate Punch (+2d6 damage) with a sword blow, you'd get +1 DC to your sword damage.

The martial arts in the previous section are all unarmed except when otherwise listed. With some of these styles, you may also learn how to use the art with a specific group of weapons; those options are listed with the martial arts descriptions. When building new martial arts, the GM has to approve any decision to make the art usable with a class of weapons.

Maneuver Basis

When designing a maneuver, the first thing to ask yourself is this: What is the purpose, or basis, of the maneuver?

In this martial arts design system, we use ten Maneuver Bases. Some of these bases are *Exclusive*, meaning that a maneuver can only have one of them. Some of them are *Non-Exclusive*, meaning that 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 it can be put in a maneuver with an Exclusive Basis.



Maneuver Bases

Exclusive Basis	
Basis	Purpose of Bases
Bind	Locks up an opponent's weapon
Block	Blocks an incoming attack
Disarm	Attempts to knock loose an opponent's weapon
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	
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

You're familiar with Bind from the Styles section earlier, and with Block, Disarm, Dodge, Strike, Grab and Throw from the *HERO System Rulesbook*. Note that the Throw Basis, in and of itself, does not do damage to a target; a Throw maneuver could be gentle enough to do no damage at all to a foe. Refer to "Throw" in the "Combat Maneuvers" section of this book for more information.

The Exert Basis means that the character is able to exert his Strength (usually with a bonus from the maneuver) on his target for one specific purpose. That purpose may be to increase the chances of a successful Disarm, to decrease the target's chances to break out of a Grab, to push the target back and so forth. Many Exert maneuvers are listed in the Maneuvers table in Chapter One of this book. The extra STR from the Exert does not cost extra END.

The Flash Basis means that the character is somehow able to temporarily "blind" or disable one of his target's senses. Common attacks of this sort include

poking someone in the eyes, clapping their ears in such a way as to temporarily deafen them and striking certain nerve clusters to numb the sense of touch.

You can only use one Exclusive Basis in a maneuver. You can't, for instance, create a maneuver that performs both a Block and a Strike. A maneuver doesn't have to have an Exclusive Basis; some use only a Non-Exclusive Basis.

You can use none, one or several Non-Exclusive Bases in a maneuver. For example, you could have a maneuver where you get a hold of a target and make it very hard for him to escape (the Grab Basis with the Exert Basis); you could have one where you throw a target very roughly to the ground, doing him harm (the Strike Basis with the Throw Basis); you could have one where you get 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 limitation of which sorts of bases may be put in a maneuver in combination and which may not be. 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.*

Maneuver Elements

Below are the Maneuver Elements which may be used to make a maneuver more individual and specialized.

In the first column is the name of the Element.

In the second column is the brief description of the Element and its cost.

In the third column is the maximum amount of the Element which may be added to a maneuver.

To build a maneuver, simply take your Maneuver Basis (or Bases) and add the Elements which will customize it (or them) to your satisfaction. Then make sure that the cost is between 3 and 5 points, and you'll have a complete maneuver.



Helpful Elements

Element	Description	Maximum	Element	Description	Maximum
Abort	+1 pt if you can abort to maneuver	Take Once	Grab Oppt	+3 pt if hit Grabs two of opponent's limbs, +1 point per additional limb	Take Once up to 5 limbs
Bind	+1 pt to bind enemy weapon	Take Once	Grab Weap	+3 pt if hit Grabs target's weapon	Take Once
Block	+0 pts if maneuver is based on Block instead of Strike (Abort is Free)	Take Once	K-Damage (Killing)	+3 pts per +1 DC	+4 DC/K
DCV +	+1 pt per +1 DCV up to +2, +2 pts for additional +1 DCV up to +3	+3 DCV	N-Damage	+1 pt per +1d6 up to +2d6, +2 pts per additional +1d6	+4d6 normal DMG
Disable	+0 pts if maneuver is intended to disable a limb	Take Once	NND DMG	+1 pt per +½d6 up to +1d6, +2 pts per additional +½d6 NND	2d6 NND
Disarm	+2 pts if maneuver disarms opponent	Take Once	OCV +	+1 pt per +1 OCV up to +2	+2 OCV
Dodge	+0 pts if maneuver is based on Dodge instead of Strike (Abort is Free)	Take Once	STR +	+1 pt per +5 STR up to +10 STR, +2 pts per additional +5 STR	+20 STR
Flash	+1 pt per +½d6 Sense Group Flash up to +1d6, +2 pts per additional +½d6 Flash; +1 point per additional Sense Group	2d6	STR Strike	+0 pts if maneuver is based on Strike (+0 OCV, +0 DCV, does STR damage)	Take Once
FMove	+3 pts if can attack after full move	Take Once	Throw	+1 pt to throw opponent to ground	Take Once
			v/5	+1 pt to do +(v/5)d6 extra damage	v/5

Restrictive Elements

Element	Description	Maximum	Element	Description	Maximum
DCV -	-1 pt per -1 DCV up to -2 DCV	-2 DCV	Response	-3 pts if the maneuver can only be used following a specific maneuver by opponent	Take Once
Fall	-1 pt if you fall	Take Once	STR -	-1 pt if maneuver is at half STR, 2 pts if maneuver uses no STR	No STR
Follow	-2 pts if maneuver must follow other specific successful maneuver	Take Once	Take Full DMG	-2 pts if attacker takes full damage	Take Once
Half-Move Required	-1 pt if maneuver requires character to make a half move; see text	Take Once	Take Half DMG	-1 pt if attacker takes half damage	Take Once
Lasting Restriction	-1 pt if the maneuver's penalties last for +1 Phase	Take Once	Time +	-1 pt if attack takes extra segment (landing at end of next segment)	Take Once
OCV -	-1 pt per -1 OCV up to -2	-2	Unbalancing	-1 pt if opponent automatically attacks first in next Phase	Take Once
One Limb	-1 pt if Grab only Grabs one limb	One Limb			



“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.

Element Descriptions

These are the maneuver Elements:

Abort

The character can abort his next Phase to perform this maneuver on a Segment not normally his Phase. (See “Aborting an Action” under “Beginning Combat” in the “Combat and Adventuring” section of the *HERO System Rulesbook*.) This adds +1 point to the cost of the maneuver.

Important Note: *You can never Abort to any maneuver that does damage or is in any way aggressive, which includes any maneuver with the Disarm or Throw Elements. Therefore, Abort may only be built into Blocks, Dodges and Escapes (an Escape is an Exert maneuver where the STR bonus is only usable for getting out of an enemy’s Grab).*

Bind

This maneuver Element can only be used against a weapon. If successful, it “binds” the weapon, pushing it away or locking it into position somehow so that its wielder cannot use it. The character using the maneuver does not suffer any damage from grabbing or touching the weapon (if that is how the maneuver is defined).

Bind is an Exclusive Basis, so a maneuver with Bind may not also have any of the following Elements: Block, Disarm, Dodge, Strike.

This Element adds +1 point to the cost of the maneuver.

Block

This maneuver is based on the normal Block, granting 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 “Block” in the *HERO System Rulesbook*.) The Block Element adds +0 points to the cost of the maneuver.

Block is an Exclusive Basis, so a maneuver with the Block Element may not have any of the following Elements: Bind, Disarm, Dodge, Flash, Grab Weapon, Strike.

DCV -

This is a penalty to the attacker’s DCV. It is used to represent maneuvers which 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 is a bonus to the attacker’s DCV. It is used to represent maneuvers which are so fast, graceful or unpredictable that 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 which is intended to disable or cripple a particular limb. Joint-breaks and other maneuvers which are used to attack specific limbs should be built with this Element. It adds +0 to the cost of the maneuver because it grants as many restrictions as it does benefits.

Maneuvers with the Disable Element do not suffer Hit Location penalties. For example, a Killing Strike defined as a knee-breaking low kick built with this Element would not be at -7 OCV. Attacks built with this element determine damage using the usual method described in the Hit Location rules. However, for purposes of determining if the attack was Impairing or Disabling, the BODY done by the attack is doubled.

Example: *“Bull” Robinson tries his knee-breaking kick (a Killing Strike with a Disable element) on his opponent. The attack hits, and Bull rolls 6 BODY for damage to the victim’s right leg. The victim therefore takes 12 STUN and 3 BODY. Since the victim has 10 BODY, this attack would normally be considered Impairing (since 6 BODY is more than half of 10). However, since this an attack with a Disable element, the amount of BODY rolled is doubled to determine Impairing or Disabling effects. Thus, the 6 BODY is doubled to 12 BODY, and the attack is considered Disabling, which means that the leg is broken. The victim has taken 12 STUN and 3 BODY, but he has a broken leg and cannot walk.*

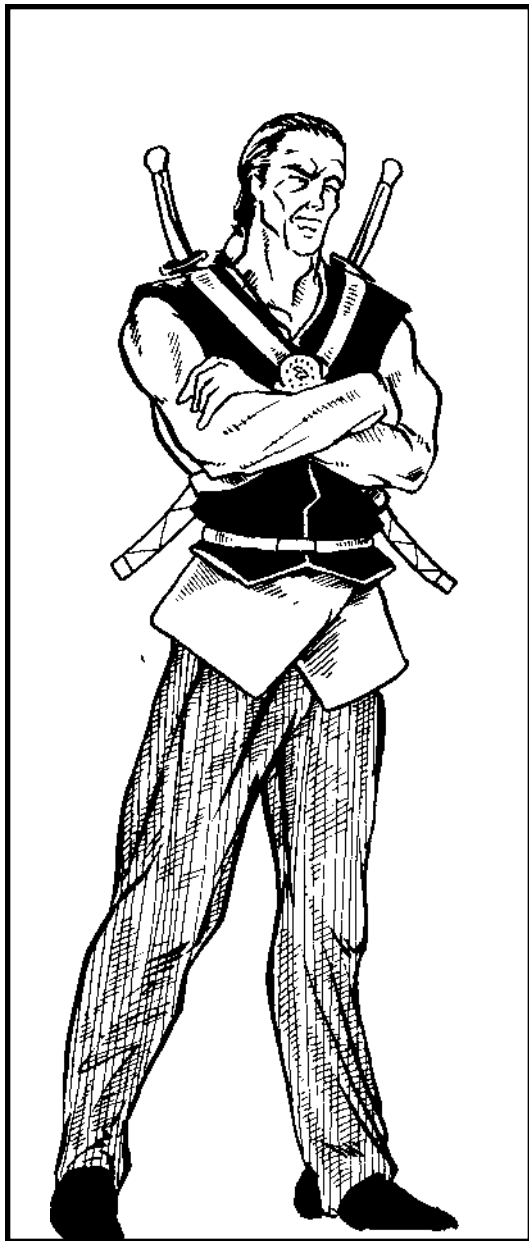
Refer to the *HERO System* rules under Optional Effects of Damage for more information about Impairing and Disabling rules. One addition to the Disabling effects tables: a broken limb is considered useless. A character with a broken leg may no longer walk, but can crawl at 1” per phase. Broken limbs take approximately two months to heal under normal circumstances.



The limb targeted by a Disable-based attack generally does not need to be chosen in advance. However, GMs should remember that attacks which “Disable” the Head do not 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 the attack is limited to use only on limbs. It cannot be used to do generalized killing damage, nor can it be used against non-limb-like objects. At the GM’s discretion, characters might be allowed to define a *single* specific non-limb target (say, the Chest) for use with the Disable Element if the maneuver can be used *only* against that Hit Location and no other. Also at the GM’s option, a Disable maneuver could be used against limb-like objects, such as tree branches.

Refer to the discussion of Grab maneuvers in the “Combat Maneuvers” section of this book 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.

Both characters make STR Rolls, counting only BODY. If the defender rolls more BODY, he holds onto his weapon. If the attacker rolls more BODY or the rolls are tied, the weapon goes flying $\frac{1}{2}d6$ hexes in the direction of the strike (which is the player’s choice, subject to GM approval). (See “Disarm” in the *HERO System Rulesbook*.) This Element adds +2 points to the cost of the maneuver.

Note: *Additional damage bought for the Disarm goes to increasing the character’s Disarm strength, not to doing damage to the target; a Disarm never does damage to the target.*

Disarm is an Exclusive Basis, so a maneuver with the Disarm Element may not have any of the other following Elements: Bind, Block, Dodge, Flash, Grab Weapon, Strike.

Dodge

This means that the maneuver is based on the Dodge maneuver instead of the Strike maneuver. The character starts out with no OCV (this maneuver can’t do damage), +3 DCV and can abort to the maneuver. This costs +0 points because it grants as many restrictions as advantages.

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).

Important Note: *You cannot “buy down” the OCV of a Dodge maneuver (in other words, you can’t take the OCV - Element on it to reduce its cost).*

Dodge is an Exclusive Basis, so a maneuver with the Dodge Element cannot have any of the other following Elements: Bind, Block, Disarm, Flash, Grab Weapon, Strike.

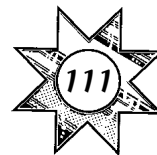
Fall

You automatically fall down, in the hex where you performed the attack. This Element subtracts 1 point from the cost of the maneuver.

In maneuver listings, this Element is normally indicated by use of the phrase “You Fall.”

Flash

This Exclusive Basis is used to disrupt and temporarily “blind” one or more of the target’s Sense Groups. This is best visualized as the attacker jabbing his opponent in the eyes, hitting his ears to deafen him, using special nerve group attacks to numb his sense of touch and so forth.



The Flash Basis costs +1 point per ½d6 of Flash up to 1d6, and +2 points per +½d6 thereafter, to a maximum of 2d6 Flash. The basic attack affects one Sense Group; additional Sense Groups may be purchased for +1 point. However, the GM should be wary of Flash maneuvers which affect more than one Sense Group and allow them only when they are balanced.

In most cases, the appropriate form of Flash Defense should protect a character against a maneuver with the Flash Basis. However, there may be some exceptions, which the GM would have to adjudicate on a case-by-case basis. For example, a character whose Sight Flash Defense is based on the fact that he has light-based powers and is used to bright lights is not going to have much defense against a Martial Flash defined as poking him in the eyes.

The GM should also remember that there are many things which would prevent a martial Flash attack from working, given its nature. For example, a helmeted character usually will be protected from Sight and Hearing Group Flashes, since it is impossible for the martial artist to reach his eyes and ears to affect them.

Extra DCs add to the Flash Basis the same way they do to the NND DMG Element—each +1 Extra DC adds +½d6 to the Flash attack.

In maneuver listings, this Basis is normally indicated by use of the phrase, “_____ Sense Group Flash.”

Flash is an Exclusive Basis, so a maneuver with the Flash Element cannot have any of the other following Elements: Bind, Block, Disarm, Dodge, Grab Weapon, Strike.

FMove

This maneuver may be performed during or at the end of a full move instead of just a half-move. (This does not mean it is a 0-Phase maneuver. If performed after a half-move or no move at all, it counts as a half-move action.)

For example, combining “FMove” with “Fall,” “Throw,” and “v/5” results in a flying tackle that can be performed at the end of a full run.

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 “unattackable,” which unbalances the game.

Example: *Nakada Shigeru is a samurai who knows the art of Kenjutsu. He is engaged in a duel with another samurai and wishes to use his Running Stroke maneuver (a Passing Strike). His opponent stands 5" away from him; Nakada-san has 9" of Running. His FMove-based attack takes place 5" into his full move of 9", so that when the attack is over he is 4" beyond his opponent.*

If Nakada-san had been significantly closer to his foe (say, 2-3" 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 on a maneuver that already has the Time + Element.

This Element adds +3 points to the cost of the maneuver.

Follow

This means that the maneuver must follow some other specific successful maneuver; that maneuver must be defined when the martial arts style is created. An example would be a maneuver which grants a bonus to Crushing STR; this maneuver may only be performed on the Phase following a successful Grab.

Both attacks may not occur on the same Phase; the required attack takes place on one Phase, and the following maneuver on the next.

Since the Following maneuver does take place on the next Phase, a new OCV to-hit roll must be made; visualize this as the attacker having to change grips to accomplish the maneuver. This is the case even when the maneuver is Following itself. With maneuvers following Grabs, the victim will be at a ½ DCV. (At the GM’s option, the Following attack could occur without requiring that a new OCV to-hit roll be made, but this should be rare.)

A Following maneuver may also Follow itself; for example, a Crush may follow a Grab or a previous Crush. For a Following maneuver to succeed, at least one of the maneuvers it Follows must have been successfully performed or maintained on the previous Phase.

Example: *Smash Adams, a SPD 3 pro wrestler, has a Crush maneuver, which must follow a Grab. On Phase 4, he successfully Grabs The Towering Titan. On Phase 8, he may use the Crush maneuver, since it follows Grab, but he must roll to hit against Titan’s new, reduced DCV. If he misses, the Crush doesn’t work, but he maintains the Grab on Titan. Whether he hits or he misses, on Phase 12 he may use the Crush maneuver again, since it can follow itself, but again he must roll to hit.*

This Element subtracts 2 points from the cost of the maneuver.



In maneuver listings, this Element is normally indicated by use of the phrase “Must Follow (Name of Maneuver).”

For information on the effects of using the “Trigger” or “Continuous” Advantages in conjunction with this Element, refer to the “Power Advantages For Martial Arts Maneuvers” and “Character Creation” sections of this book.

Grab Opponent

This Element allows the character to get a hold on his opponent. The maneuver could be defined as a simple hold placed on the enemy, as an elaborate joint-lock, or anything similar.

The basic Grab Element allows the character to Grab two limbs. Each additional limb costs +1 point. Most joint-lock maneuvers will only Grab 1-2 limbs; pins and full body holds may incapacitate 4 or 5 limbs, thus preventing the character from moving or attacking at all. Of course, multiple Grabs can be used on a single character to successively pinion all of his limbs—it just takes a few Phases and several successful to-hit rolls.

The Grabbing character may, in the same Phase as a successful Grab is executed, apply STR damage to his opponent (crushing or strangling him) or may throw or bear his opponent to the ground (for normal STR damage or no damage at all, as the player prefers).

This Element adds +3 points to the cost of the maneuver.

Additional damage for this maneuver may be bought as N-Damage (for crushing or strangling), as additional STR for holding on to a struggling target or as both; such a maneuver could have +2d6 damage, costing 2 points *and* +10 STR for holding on, costing 2 more points.

For more information on Grabbing and its effects on combat, refer to the “Combat Maneuvers” section of this book.

Grab Weapon

This maneuver allows the character to get 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 vs. STR Roll 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 Element adds +3 points to the cost of the maneuver.

Additional damage for this maneuver is bought as additional STR for wresting the weapon away.

Half-Move Required

This Restrictive Element is taken for any maneuver which by its nature requires the character to make

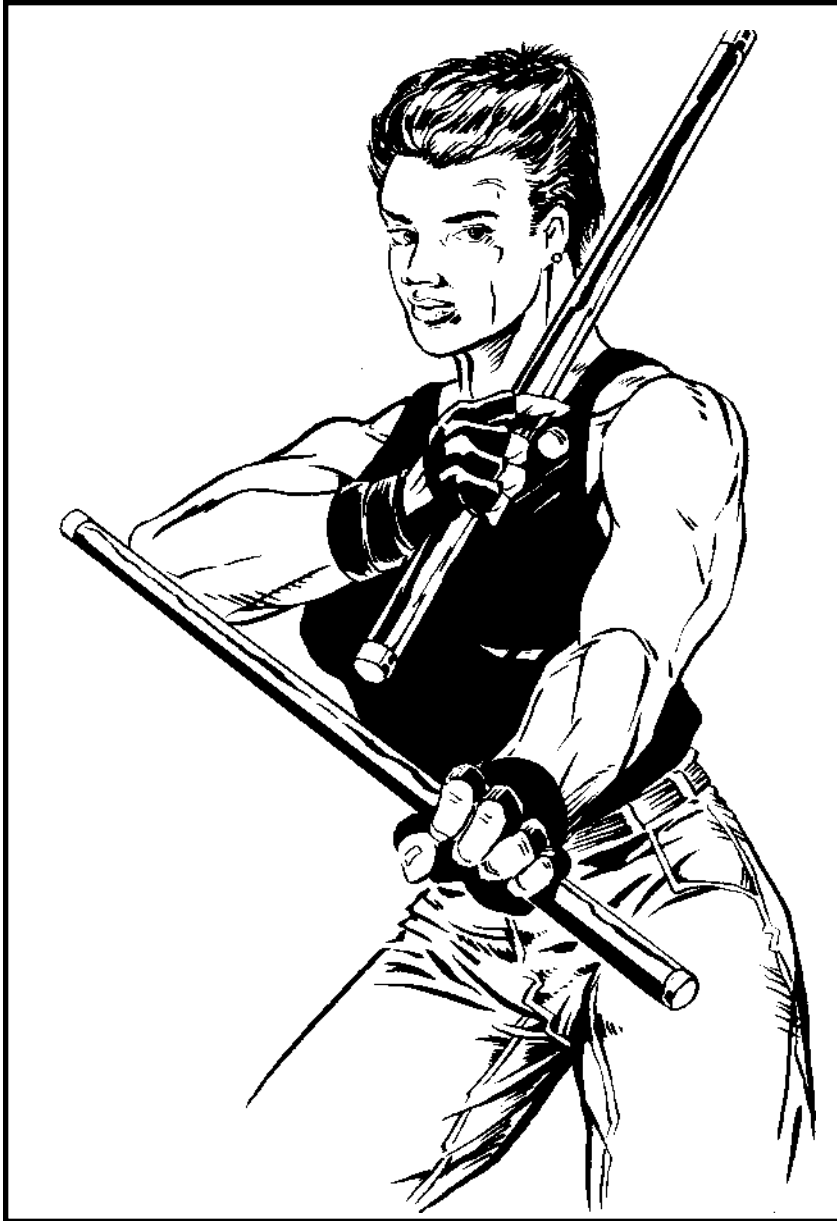


a half-move, usually to “build up momentum.” If the character is unable to make a half-move, the maneuver cannot be used (or, at the GM’s discretion, will only cause greatly reduced damage). This Element is similar to the “Gestures” Limitation, because a maneuver that takes it can only be used if the character can move freely and is not 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 Element.

At the GM’s option, the definition of what amounts to a “half move” can be expanded to cover any sort of requirement that a character make a particular movement or have a particular amount of space available to him before he can perform a maneuver. For example, a character could have a maneuver that could only be performed if he had at least 1" of open space around him on all sides—this can be simulated with the Half-Move Required Element. Similarly, if the maneuver required the character to make some specific motion, such as a cartwheel, before he used the maneuver, this could also be simulated with this Restrictive Element. In any event, this Element can only be taken once for a maneuver.





K-Damage

This stands for Killing Damage. If the maneuver does Killing Damage instead of Normal Damage, additional damage costs +3 points per +1 DC, up to a maximum of +4 DC.

The character's STR also adds to the maneuver's damage, at +1 DC per 5 points of STR, but this added damage may not more than double the purchased damage for the maneuver. (For example, if a maneuver does +2 DC of K-Damage, and the character with the maneuver has STR 15, he would be able to add +3 DC to the maneuver...except that this more than doubles the purchased damage of the maneuver. He can only add +2 DC to the maneuver, for a total of 4 DC, or 1d6+1 K.)

Important Note: You may not mix damage types in a single maneuver. A maneuver may 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/5, where each 5" of relative movement translates into +1 DC of added K-Damage (HERO System Rulesbook).

Lasting Restriction

This Restrictive Element can only be taken on a maneuver that 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 does not matter for purposes of this Element what maneuver is used in that additional Phase, the penalty will still remain.

Example: Chang wants to build a Sacrifice Strike-like maneuver that will simulate an all-out attack which 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 is 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 is using 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 one point from the cost of the maneuver. It is most appropriate for maneuvers with DCV penalties, but can also be used for maneuvers with OCV penalties as well.

N-Damage

This stands for Normal Damage, and adds damage dice to the 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).



Important Note: You may *not* mix damage types in a single maneuver. A maneuver may 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/5, where each 5" of relative movement translates into +1d6 added N-Damage.

NND DMG

This stands for No Normal Defense Damage (see the description of the "No Normal Defense" Power Advantage from the "Power Advantages" section of the *HERO System Rulesbook*).

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 pts).

As with any separately-purchased No Normal Defense attack, this maneuver must have a reasonably common defense, such as Life Support (doesn't need to breathe) for a choking attack or Armor for nerve strikes. Refer to the discussion of Nerve Strikes in the "Combat Maneuvers" section of this book for a list of suggested defenses.

Important Note: *You may not mix damage types in a single maneuver. A maneuver may have only one of the following three types of damage bonus: K-Damage, N-Damage or NND DMG. A maneuver may have both NND DMG and v/5, where each 5" of relative movement translates into +½d6 NND DMG. As usual, the added damage cannot more than double the base damage; if the maneuver normally does 2d6 NND, then extra damage from a +v/5 Element cannot boost the maneuver up to more than 4d6 NND, no matter how fast the characters are going.*

OCV -

This is a penalty to the attacker's OCV. It is used to represent maneuvers which are awkward and less accurate than ordinary attacks. The maximum penalty you can take on a maneuver is -2 OCV.

This Element subtracts 1 point from the maneuver per -1 OCV taken to the maneuver.

A character may not have both OCV - penalties and OCV + bonuses on the same maneuver.

OCV +

This is a bonus to the attacker's OCV. It is used to represent maneuvers which are so fast, powerful, or unpredictable that the defender is less able to anticipate them or defend against them. The maximum bonus you can take on a maneuver is +2 OCV.

This Element costs +1 point to the maneuver per +1 OCV taken to the maneuver.

A character may not have both OCV + bonuses and OCV - penalties on the same maneuver.

One Limb

This Restrictive Element is applied to Grab maneuvers which only immobilize one limb. Many joint-locks and similar maneuvers will take this restriction.

This Element subtracts 1 point from the cost of a Grab.

Response

This Restrictive Element is applied to maneuvers which 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 simply be defined as "an offensive maneuver." The maneuver does not need to be defined in strict game terms; however the specified type of attack must be plainly spelled out. 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 this maneuver cannot use some or all of his STR with the maneuver.

This Element 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 +

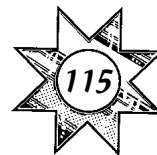
A character may add to his STR for this maneuver.

This Element costs 1 point per +5 STR up to +10 STR, then it costs +2 pts per additional +5 STR up to the maximum of +20 STR.

Important Note: *This STR must be defined as being for one purpose only. For example, it may be Only For Holding On With Grab, Only For Showing, Only For Escaping Grab, Only To Resist Showing and so forth.*

A Grab 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-Damage bonus and a STR + bonus, where the STR adds only to the Grab Element; ordinarily, this would not be allowed, since NND-Damage 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-Damage.

A character may not have both STR + bonuses and STR - penalties on the same maneuver.



Strike

This maneuver normally does damage to the target. It starts out with +0 OCV, +0 DCV, takes a half-Phase to land and does the character's normal STR damage 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 maneuvers which do no harm to the target.

The Strike Basis is an Exclusive Basis, so a Strike 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. 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 and K-Damage attacks, the character takes an equivalent DC of normal physical damage: If the attack does 2d6 K (6 DC), the character sustains 6d6 normal physical damage, and if the attack does 2d6 NND (4 DC), the character sustains 4d6 normal physical damage.

This Element subtracts 2 points from the cost of the maneuver.

Take Half Damage

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

Important Note: *Some elements of the Throw maneuver have been changed. Please read the following paragraphs with care.*

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 that the target takes the attacker's STR damage from being bounced off the ground.

Throws have an additional effect—they allow the character who makes the Throw to attack the Thrown character first in their next Phase regardless of relative DEX (if they both have the same Phase as their next move), similar to a Block. This represents the disadvantageous position that the Thrown character is in (either because he is on the ground, or because he has had to do something to get back on his feet). At the GM's option, the Thrown character can avoid this

effect if he makes a Breakfall roll by half (a straight DEX Roll may be substituted, if the GM prefers).

This Element adds +1 point to the cost of the maneuver.

Refer to the "Combat Maneuvers" section of this book for more information on Throws and their effects.

Important Note: *The Throw Element and the Martial Throw maneuver do not automatically Block incoming simultaneous attacks. See the "Combat Maneuvers" section for an explanation of the relationship between Throws and simultaneous attacks.*

Time +

This maneuver takes extra time to perform. This Element is especially appropriate for maneuvers where the attacker must prepare himself for a second or two before launching the attack. You cannot move in the Phase you perform this attack. This is 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.

This Element subtracts 1 point from the maneuver cost if the attack does not land until the bottom of the next segment.

You cannot put this Element on a maneuver that already has the "FMove" or "Half-Move Required" Elements.

In maneuver listings, this Element is indicated in the Phase column of the chart, where "1+" is listed instead of "½."

Unbalancing

This Restrictive Element is taken for maneuvers which tend to throw the user off-balance. Because of this, the user will strike last on his next phase. The user moves after *everyone else* who moves on that phase. If more than one character is using a maneuver with the Unbalancing element in the same phase, they move in DEX order, or as otherwise determined by the GM.

This Element subtracts one point from the cost of a maneuver.

v/5

A maneuver with this Element gets a damage bonus based on the relative velocity of the two combatants. The maneuver does $+(v/5)d6$ normal damage, where "v" is the relative velocity.

For example, if two attackers are rushing together at 8" each, their relative velocity is 16"; the attack gets +3d6 normal damage. If one is running toward the other at 6", the relative velocity is 6" and the attack gets +1d6 normal damage. Even if a character is only making a half-move, his velocity is counted as if it is his full running speed, because characters can accelerate to their full running speed with a half-move. Therefore, if a character has 8" of running and makes a 4" half-move, you count his velocity as 8".

GMs may alter this rule if they feel it makes the v/



5 Element too powerful. For example, it would be possible to distinguish the effects of v/5 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 in the same way that vehicle collision velocities do (refer to the "Vehicle Combat" section of *An Eye For An Eye* for more information); if the maneuver involves using the target's own momentum against him (such as Martial Throw), then only the target's velocity would matter.

This Element adds +1 point to the cost of a maneuver. It may only be bought once.

Important Note: *v/5 may also be added to NND DMG and K-Damage attacks. It adds +1 DC (½d6 NND or +1 DC killing damage) per 5" of velocity to those maneuvers (HERO System Rulesbook).*

Mongoose Style

Now, as an example of use of these rules, let's put together the Mongoose Style maneuvers described earlier in this section.

We 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, which is appropriate for the high-DEX, wiggly mongoose. Now, let's build these six maneuvers.

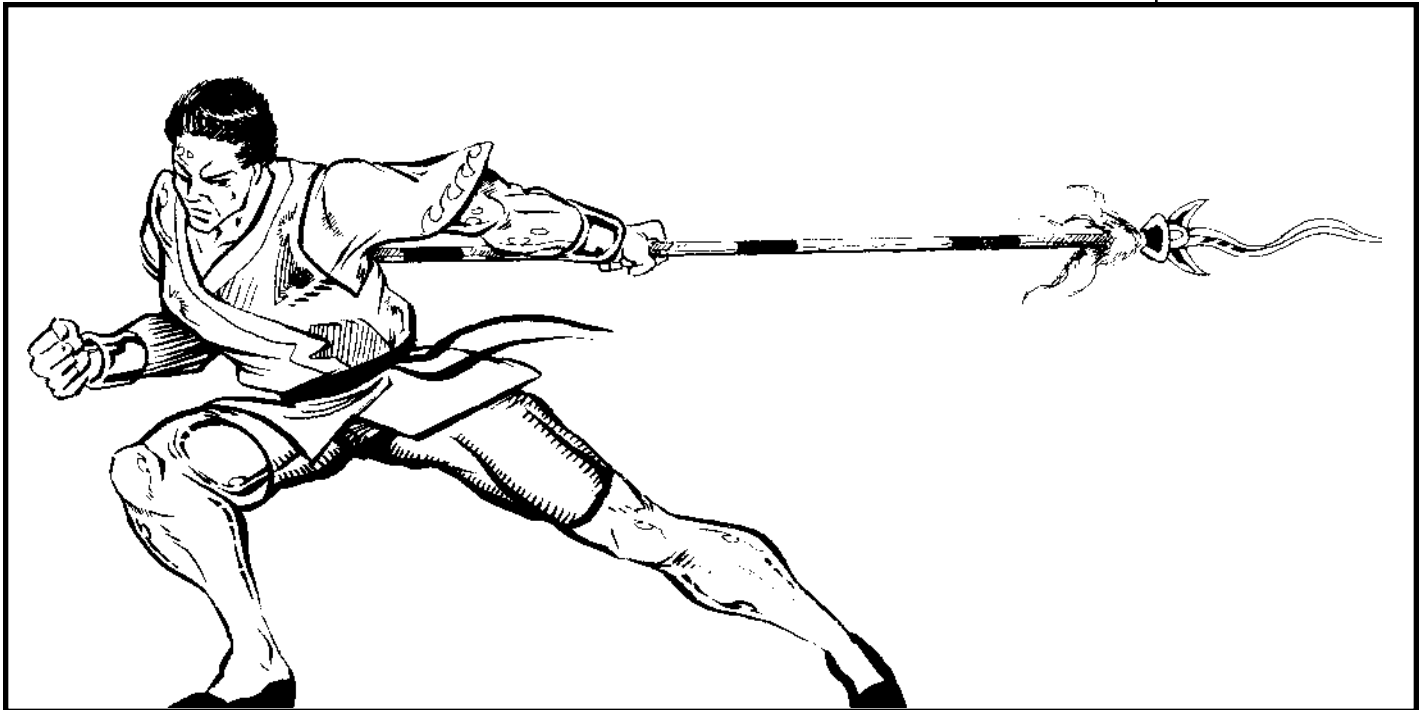
According to our earlier definition, most or all of the Mongoose Style maneuvers will be high DCV.

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, break bones, etc. It is a killing attack. OCV -2 (-2 pts), DCV -2 (-2 pts), K-Damage +4 DC (12 pts), Follows Grab (-2 pts), Time/Extra Segment (-1 pt). Total: 5 points. If you use the optional location rules, the Mongoose Bite takes a 2d6+1 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 vs. OCV attack. So, we take +0 OCV (0 pts), +3 DCV (4 pts), Block (0 pt, 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 pts), Dodge (+0 pt), Abort (+0 pt 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 pts), DCV +1 (1 pt), +15 to STR vs. Grabs (4 pts). Total: 5 points. (The extra DCV doesn't help during the Escape, but does help if the character is attacked in the same phase 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 pts), DCV +2 (2 pts), Grab (3 pts). 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 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 pts), DCV +3 (4 pts). Total: 4 points. If you use the optional location rules, the Mongoose Strike takes a 2d6+1 location roll.

Those are the basic maneuvers of the style. They give the character what we described originally: A fast, highly-defensive style which allows the character to keep at range, grab his target and destroy his target with the fearsome "bite." We'll see how to incorporate those maneuvers into a *HERO System* Martial Arts Style later in this chapter.

Ranged Martial Arts

This section discusses how to create martial arts styles which work at range (usually for a missile weapon of some sort). As always, these rules are optional; if the GM feels that they would be inappropriate or unbalancing in his campaign, he should change them enough to make them acceptable, or simply forbid them entirely.

Designing Ranged Martial Arts Styles

Ranged martial arts are created using the rules presented here. These rules can be used to create martial arts styles for ranged weapons (such as Kyujutsu, the art of archery). The ranged martial arts design rules are, of course, based on the "Designing Martial Arts 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 arts maneuvers to cost from 3-5 points, apply to ranged martial arts maneuvers as well.

Maneuver Bases

Like hand-to-hand martial arts maneuvers, ranged martial arts maneuvers are structured around 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. One or more Non-Exclusive Bases can be included in a maneuver with an Exclusive Basis. See above for further information.

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

Non-Exclusive Bases	Purpose of Basis
Throw	Puts the opponent on the ground; does not, by itself, damage opponent.

Maneuver Elements

The following table lists the Elements, or building blocks, that are used to construct a ranged martial arts maneuver. The various Bases are Elements, as are bonuses to CV and various other abilities that are used to "customize" each maneuver.

The list of Elements which can be used to build ranged martial arts maneuvers is, as one might expect, much shorter than the list of hand-to-hand maneuver Elements—there are fewer things that one 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 who is standing a hundred feet away from you.

Readers should note that even though there are three types of damage that a character can do using hand-to-hand 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 which involve missile weapons such as bows, guns, and shuriken. The N-Damage bonuses simply add DCs to the weapon, as explained later on in this chapter. If for some reason a player wants to design a barehanded ranged martial arts style involving Killing Damage or NND-Damage attacks (and can get GM permission to do so), he can import the K-Damage and NND-Damage Elements from the hand-to-hand Elements chart given above.

Helpful Elements

Element	Description	Maximum
DCV + DCV	+2 points per	+2 DCV +1
Disarm +	+1 point per +5 up to +10 STR; +2 points per additional +5 STR	+20 STR STR
N-Damage	+1 point per +1d6 up to +2d6; +2 pts per +1d6 per additional +1d6	+4d6
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 pts if maneuver is based on Strike (+0 OCV, +0 DCV, does STR damage)	Take Once
Throw	+2 points to throw opponent to ground	Take Once

Restrictive Elements

Element	Description	Maximum
DCV -	-1 point per -1 DCV	-2 DCV
Half-Move Required	-1 pt 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

Element Descriptions

If an Element is not described separately here, it works exactly the same as the hand-to-hand Element does, as discussed above.

DCV +

DCV bonuses are a relatively rare Element in ranged martial arts maneuvers. They are used to 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.

A character may not have both DCV + and DCV - Elements in the same maneuver.

DCV + costs 2 points per +1 DCV; a maximum of +2 DCV may be purchased.

Disarm +

A Disarm maneuver is used to knock a weapon out of an opponent's grasp. As explained in *Dark Champions*, determining whether a ranged attack knocks a weapon out of someone's grasp is a two-step process. First, the Damage Classes of the attacking weapon must be converted to STR; second, a STR vs. STR Roll is made, in the standard method for the Disarm maneuver. For example, a 1d6+1 RKA arrow has 4 DC, which is the equivalent of a 20 STR for purposes of a knocking a weapon out of an opponent's hand. While a ranged "Disarm" of this sort does not take the usual -2 OCV for a standard Disarm maneuver, the shooter does suffer OCV penalties for targeting the weapon; there is a list of these penalties in *Dark Champions*. Refer to the *HERO System Rulesbook* for more information on Disarm and DCs.

The Disarm + Element adds STR to a ranged weapon's disarm ability. This reflects the shooter'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.

A disarmed weapon will usually end up 1/2d6 inches away from its former holder in the direction of the disarming attack (disarming player's choice, within reason). It is up to the GM whether the disarmed weapon will be damaged; the Disarm + Element itself does no damage to the weapon.

N-Damage

This stands for Normal Damage, which adds d6s to the damage done by the missile weapon the character is using. Remember that it takes two d6s to add one DC to a Killing Attack weapon. For this reason a N-Damage maneuver is usually bought with +2d6 or +4d6, since odd numbers round down (for example, +3d6 would round to +1 DC when used to increase a Killing Attack). See below for a more detailed description of adding DCs to K-Damage maneuvers and weapons.



N-Damage costs 1 point per +1d6 up to 2 DC, and +2 points for every +1d6 thereafter, to a maximum of +4d6. Thus, +4d6 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 modifiers imposed by the *HERO System* rules (refer to the *HERO System Rulesbook* for information). For every 1 point of Rng -, there is an additional -1 OCV versus Range for the maneuver.

A maximum of two points of Rng - may be taken 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 +

Rng + is bought 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.

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

This maneuver Element may seem a little unusual in the ranged maneuver context, but it is possible. Essentially, it involves using the ranged attack to trip an opponent or knock his feet out from under him.

With larger weapons (such as arrows, spears, and throwing axes), the Throw Element usually means that the weapon has been propelled so that it snags the opponent's feet and trips him or knocks him down. This form of Throw does not do damage to the opponent other than the damage from the fall itself, as with a Martial Throw. With smaller weapons (such as bullets, shuriken and throwing knives), this maneuver involves hitting the opponent in the legs or feet, thereby "cutting his feet out from under him" or knocking him down.

In the description of a maneuver, a Throw is indicated by the use of the word "Falls," as in "Target Falls."

The Throw Element costs 2 points.

Time +

Some ranged maneuvers take an extra Phase to perform, simulating the attacker'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."

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 knife fighter might want to add a ranged maneuver to his Knifefighting style to reflect his skill with thrown knives. Some of the styles described in the "Martial Arts Styles" section of this book, such as An Ch'i, have both hand-to-hand and ranged maneuvers.

Provided that the GM does not feel that this would be unbalancing to the campaign, this is perfectly acceptable. However, just like Extra DC (see below), 3-point Combat Skill Levels with a hand-to-hand style do *not* add to any ranged maneuvers in that style, and vice-versa. Five-point levels with a particular style (not with Hand-To-Hand Fighting, with a specific style, such as Karate) *will* add to both hand-to-hand and ranged maneuvers in that style.

Maneuvers And Hit Locations

You saw in the previous section that many maneuvers utilize location rolls other than the standard 3d6 location roll.

This is an optional rule which may be adopted (or not) as your campaign's GM sees fit. If the campaign does not use Hit Locations, then this rule is automatically unusable. Even if the campaign does use Hit Locations, the GM does not have to permit its use.

If the campaign does use Hit Locations, and the GM does decide to permit its use, then each maneuver should be assigned one of the following location rolls: 2d6+1, 2d6+7, 3d6, No Roll and No Location.

The maneuver suffers no OCV penalty based on these locations, even though (for example) 2d6+1 and 2d6+7 ordinarily suffer a -2 OCV (see the *HERO System Rulesbook*, "Special Hit Locations").

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 is best suited to kicks which can range from head to foot; these are very common in martial arts styles. This location is also well-suited to attacks from long weapons (such as swords, whips, staves, etc.)

No Roll: The maneuver is automatically assigned a specific hit location—usually head or vitals. However, because it is automatically assigned a specific location, the damage done to that location is unmodified. If the attack automatically goes to the head (as a Choke Hold and some head-butts will), then the maneuver's damage is not multiplied because of the location. If the attack automatically goes to a hand (as some nerve-pinches could), then the maneuver's damage is not halved because of the location.

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

Ranged Maneuvers And Hit Locations

Generally, ranged martial arts 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.

Designing Martial Arts Styles

Oftentimes a player will want to design an entirely new martial arts style for his character, rather than using a traditional style or one of the fantasy styles published in this book or elsewhere.

In order to do this properly, the player should get the GM's permission, choose an appropriate conception or "theme" for his style, and build the necessary maneuvers. Then the player can put them together into a Martial Arts Style.

How Many Maneuvers?

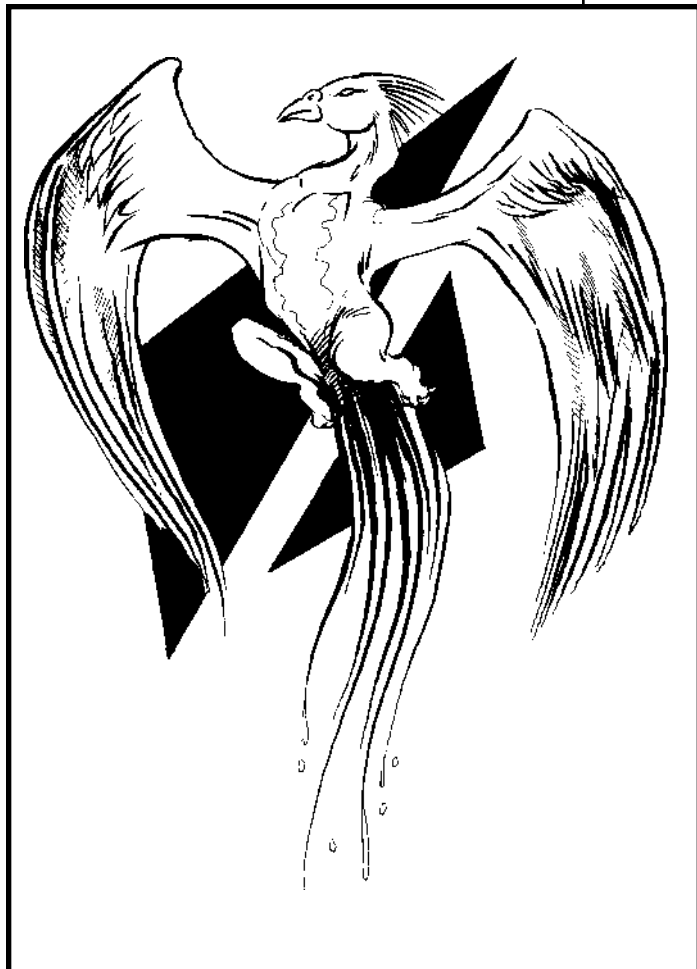
A Martial Arts Style may not have less than three maneuvers. It is recommended that martial arts have at least five maneuvers, but a style can have as few as three. In the previous section, the only Martial Arts Style given with fewer than five maneuvers was Ancient Boxing.

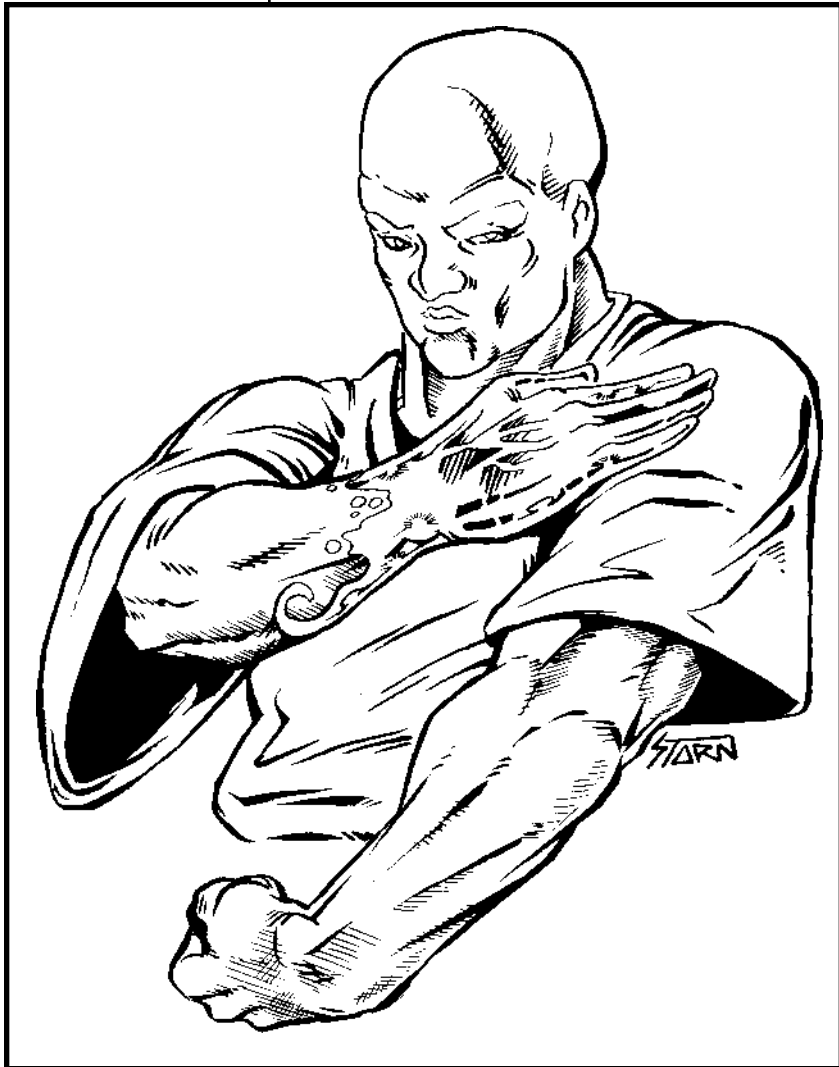
The style may theoretically have as many maneuvers as the designers want, but you'll soon reach a point of diminishing returns, where each new maneuver overlaps others to such a degree that it's fairly worthless.

Of course, to purchase martial arts, a character must spend at least 10 points on maneuvers, which means a minimum of two 5-point maneuvers. It is recommended that most styles have many more than this.

GM Approval

The GM gets the final say on whether any maneuver or martial arts style is appropriate for his campaign. Once a martial arts style is approved for his campaign, he may later, after sufficient playtesting, decide that the style must be revised or dropped entirely, and should do so if it is too efficient or abusive.





How can you tell if a style is too efficient or abusive? One good sign is if everybody in the campaign wants to buy it all of a sudden. This means that it is so combat-efficient that players are more than happy to trade in their characters' individuality for something that is especially point-efficient. When this happens, reevaluate the martial art, see which maneuvers are "too good" and modify things so that the style's efficiency is slightly reduced—but only slightly. Then, begin evaluating it again.

Structure Of The Style

A Martial Arts Style consists of the following ingredients: *Maneuvers, Skills, Elements and Style Disadvantage*

You've already seen how to build the maneuvers; this section will look at the other three ingredients.

Skills

Every Martial Art Style in the previous section came with a list of Skills. These are Skills that a well-rounded martial artist of this particular style should have. Most, however, are not absolutely mandatory,

as it is possible for a character to learn the maneuvers without learning all the associated Skills.

Most arts recommend a Knowledge Skill with the style. As a general rule of thumb, knowing 10 points worth of maneuvers from a style, having an 11-Knowledge Skill with the style and purchasing 1 pt Perk, "Black Belt," constitutes a black belt in that martial art.

Some recommend 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.

A Skill listed with an asterisk (*) must be bought with the art. Fencing can't be learned without Familiarity with Blades Weapon Group, and Capoeira can't be learned without Acrobatics, for example.

Elements

These are special style Elements which affect all maneuvers in a specific style.

Extra DC: +4 points for +1 DC with all normal martial arts attacks (also counts as +½ DC with all Killing martial arts attacks and +5 STR with Expert-based maneuvers).

Weapons: +1 point to be able to use maneuvers in a style with one weapons group; called "Barehanded" when added to a weapon-based art to allow its use without weapons.

For a more detailed explanation of these two elements, see "Extra DC" and "Weapons," later in this section.

Style Disadvantage

Finally, a true martial arts Style can be taken with a Style Disadvantage. The Style Disadvantage is discussed in detail in the "Disadvantages" section of Chapter Two. If the martial arts style you've created is approved for it by the GM, it may take a Style Disadvantage. That approval should only come if all the style's maneuvers are built around a consistent conception and the GM does not think the style designer has created a style that is abusive to his campaign.

Redundant Maneuvers

A martial arts style should not be bought with redundant maneuvers. 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 and damaging kick that still falls short of the raw damage of a roundhouse kick, you might also want to define that as the Fast Strike maneuver from that section.

But that's putting the same maneuver twice in the same martial arts style. A player isn't going to want to buy the same maneuver twice, under two different names.



If a real-world style has two different moves that work out, in game mechanics terms, to be the same maneuver, just put that maneuver in the style *once*. You can, if the GM approves, give it both names (for example, “Punch/Kick”); also with GM approval, you may be able to assign a different optional location roll to each name (for example, the Punch taking a 2d6+1 roll, the kick taking a 2d6+7 roll); if you don’t want to deal with that complexity, just assign the maneuver a 3d6 location roll instead.

Situations where there’s a temptation to put in redundant maneuvers occur most often when someone is adapting a real-world martial art to the game. When a player is designing his own art from scratch, this is much less likely to happen.

Another form of redundant maneuver to watch out for is the maneuver which is extremely similar to another maneuver—so much so that they effectively duplicate each other. The best example of this is Martial Strike and Fast Strike. The only difference between these maneuvers is where the CV bonus is placed. In most (but not all) cases, it would be pointless to have both maneuvers in the same style, since a character with a Martial Strike can spend the 4 points that a Fast Strike would cost him on 2 OCV Levels with his Martial Strike. This allows him to gain the OCV and DCV bonuses at the same time for the same amount of points.

The Complete Mongoose Style

So, as an example of how to assemble a Martial Arts style, here again is Mongoose Style.

We already know the maneuvers. This leaves Recommended Skills, Elements and the Style Disadvantage.

Recommended Skills: Knowledge Skill: Mongoose Style is an appropriate skill. Acrobatics is appropriate, as is Running (to represent the mongoose’s ground speed in combat). Since the mongoose has short little claws and teeth, it would not be inappropriate for Mongoose practitioners to have Weapons Familiarity with Blades and Shuko (a weapon you’ll read about in the Gadgets and Weapons section).

Elements: Extra DC may not be required of a style. Weapons is not inappropriate, but the only appropriate weapons would be knives (short blades) and shuko, the clawed climbing hand-weapon of the ninja; in the style, these weapons will represent the mongoose’s claws and teeth.

Style Disadvantage: Since we’re envisioning this as a formal martial art, it should indeed have a Style Disadvantage.

So the Mongoose Style looks like this:

Mongoose Style

Mongoose Style					
Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Bite	1+	5	-2	-2	+4 DC K, Follows Grab, Extra Segment
Block	½	4	+0	+3	Block, Abort
Dodge	½	4	—	+5	Dodge, Abort
Escape	½	5	+0	+1	+15 to STR vs. Grabs
Grab	½	3	-2	+2	Grab
Strike	½	4	+0	+3	STR Strike
Recommended Skills					
Acrobatics					
KS: Mongoose Style					
Running					
WF: Blade					
Elements					
Weapons		+1	Use Art with Short Blades		
		+1	Use Art with Shuko		
Style Disadvantage					-10

If there’s anything left to add, it’s a history. So: Mongoose style developed in India sometime during the 9th-10th centuries AD, but was known only to a few Buddhist monasteries. However, in the late 17th century, a Mongoose stylist turned away from his faith and began the worship of Kali; he joined an order of thugs (Indian strangler-assassins) and taught them his art.

The art was nearly wiped out during the British Empire’s crackdown of the thugs during the 19th century, but did survive among the descendants of the thugs. Some of them turned away from the path of thuggee and practiced the art solely as a means of self-defense and exercise.

Today, Mongoose Style is still a fairly obscure art. There is one Buddhist monastery teaching the ancient, pure form of the art. Sects of Mongoose-stylist thugs are rumored to survive. But, mostly, the art is taught by Indian martial artists, especially in larger cities such as Calcutta and Bombay. Some Mongoose instructors have emigrated to the U.S., and so some large U.S. cities have Mongoose schools.



Extra DC

You're familiar with Extra DC from the *HERO System Rulesbook*. On the Martial Maneuvers Table, it's listed as +1 DC in the bottom of the chart.

This section discusses Extra DC to clarify some points.

Adding Extra DC To Maneuver Damage

Extra DC adds to damage from martial arts maneuvers. It adds both to armed and unarmed martial arts maneuvers. If the maneuver is a fist punch, Extra DC applies; if the maneuver is a Martial Strike requiring use of a sword, Extra DC applies.

It does not add to any other sort of damage: not to damage used with non-martial arts maneuvers, not to unarmed attacks bought with the Hand-to-Hand Attack or Hand-to-Hand Killing Attack Powers, and so forth.



Here is how Extra DC adds to maneuver damage:
Each +1 DC from Extra DC Adds:

- 1) **Normal damage:** Each +1 DC from Extra DC adds +1d6 to normal damage maneuvers (armed or unarmed). This is true of both unarmed maneuvers and armed maneuvers for weapons which you can use with your martial art style (see "Weapons," below).
- 2) **NND damage:** Each +1 DC from Extra DC adds +½d6 to NND maneuvers (armed or unarmed). This is true of both unarmed maneuvers and armed maneuvers for weapons which you can use with your martial art style (see "Weapons," below).
- 3) **Flash effects:** Each +1 DC from Extra DC adds +½d6 to Flash maneuvers (armed or unarmed).
- 4) **STR bonuses:** Each +1 DC from Extra DC adds +5 STR to the STR bonuses from maneuvers built with the "Exert" Basis.

Each +2 DC from Extra DC Adds:

- 1) **Killing damage:** Each +2 DC from Extra DC adds +1 DC to the Killing-Damage of Killing Attack maneuvers (armed and unarmed). This is true of both unarmed maneuvers and armed maneuvers for weapons which you can use with your martial art style (see "Weapons," below).

Limited Extra DCs

Some players will come to the conclusion that if you can buy +1 Extra DC with *all* those uses, you should be able to buy +1 Extra DC for only one (say, for +1d6 only to normal damage attacks) for, oh, 1 or 2 points.

That's not true. That's not allowed. It's abusive to the rules and to a campaign for which it's allowed. For this reason, it's forbidden.

Base DC Or Added DC?

Unarmed Martial Arts Maneuvers

When a character uses an unarmed martial arts maneuver, Extra DC is counted as base DC. This is important when you're trying to calculate how much STR damage you can add to an unarmed K-Damage.

For example, a character has a 2 DC K-Damage maneuver (which does ½d6 K). A ½d6 K-Damage maneuver has the equivalent of 10 Active Points, or 2 DC (refer to the Damage Class Table in the *HERO System Rulesbook*). His bonus to the damage from STR cannot more than double the *base damage* for the maneuver. If he has a 15 STR, he can only use 10 of his STR with the maneuver, resulting in a 1d6+1 K attack. (If he used all 15 STR, it would add +3 DC, but since the maneuver only has 2 DC to begin with, this is not allowed; he can only add another +2 DC.)

But if he has an Extra +2 DC with his style, this gives him an additional +1 DC with his K-Damage maneuver (see above). *This additional +1 DC is counted as base maneuver damage.* Therefore, the maneuver is now 3 DC, or 1d6 K, so he can use his whole 15 STR and do 2d6 K with the maneuver.

Armed Martial Arts Maneuvers

Killing-Damage Weapons

*When a character uses an armed martial arts maneuver involving Killing-damage weapons, **Extra DC counts as damage added to the weapon, not as base DC.** This means that it cannot more than double the damage listed for the weapon. In fact, Extra DC and extra STR and Combat Skill Levels used to increase damage, all put together, still cannot more than double the damage listed for the weapon.*

For example, let us say that Sir Beckwith, a noble knight in a *Fantasy Hero* campaign, has a 20 STR and a martial art usable with a sword. The martial art includes a Martial Strike maneuver, which adds +2 DC to his sword attacks, and he has bought +4 DC from Extra DC.

Sir Beckwith picks up a 1 ½d6 K sword with a STR Minimum of 10. The base weapon damage is 1 ½d6 K, or 5 DC. His bonuses are these:

- 1) His 20 STR, since it is 10 points over the weapon's STR Minimum, gives him +2 DC.
- 2) His +2 DC damage from his martial arts maneuver gives him another +1 DC with the weapon.
- 3) His +4 DC from Extra DC give him yet another +2 DC with the weapon.
- 4) He uses 2 Skill Levels to increase his damage further, getting another +1 DC.

Therefore, Sir Beckwith gets a total of +6 DC from his STR, the maneuver, Extra DC, and Skill Levels used for extra damage. But since the base weapon damage is only 5 DC, his bonus is limited to +5 DC. In his hands and with that maneuver, the sword does 10 DC, or 3d6+1 K damage. A 1 ½d6 K (5 DC) weapon can never be made to do more than 3d6+1 K damage (10 DC), no matter how many different bonuses are applied to it.

Because of this rule, characters with styles such as Kenjutsu which are primarily based around a Killing-Damage weapon may not get to add maneuver damage to their weapon. For example, the weapon used by most kenjutsuka is the katana, a 1 ½d6 K weapon. In a superheroic game (where STR Minimums are not used), if the character is STR 25 or greater, he will already double the weapon's damage from STR alone, so his maneuvers cannot add any damage to his sword attacks. He can still use his Kenjutsu maneuvers for their OCV/DCV bonuses or other benefits; furthermore, in a situation where a character wanted to "conserve his STR" (i.e., not spend END), the character could choose not to use his STR bonus for

an HKA, replacing it with the bonus DCs from a maneuver, instead.

(Note: GMs should be wary of maneuvers which only provide CV bonuses or other benefits when they are placed in a weapon-based style—if a player knows that he can't add maneuver damage to his character's weapon attacks, he may be tempted to design maneuvers that only add non-damage benefits, such as CV bonuses, the FMove Element and the like. This verges on abusiveness, so be cautious about allowing such maneuvers.)

Normal-Damage Weapons

There is one important exception to the rule that a weapon's damage cannot be more than doubled by the addition of DC from Extra DCs, Strength and so forth. In heroic campaigns, the rule about doubling applies to Normal-damage weapons. However, *in superheroic campaigns, Normal-damage weapons simply add to a character's STR damage or maneuver damage, regardless of whether this would more than double the weapon's damage.* In a heroic campaign, a character with a 2d6 Normal-damage brass knuckles and a 20 STR cannot increase the knuckles' damage beyond 4d6 (2d6 from the weapon, plus a maximum of 2d6 from STR); in a superheroic campaign, the same character would do 6d6 with the brass knuckles (4d6 from STR plus 2d6 from the weapon). Killing-damage weapons are treated the same in both superheroic and heroic campaigns: their damage cannot be more than doubled.

However, it is important to realize that there is a distinction between *a maneuver in a Normal-damage weapon-based style* and *maneuvers in unarmed styles which may also be used with a Normal-damage weapon.* A heroic-level character who buys a maneuver in a style which primarily uses a Normal-damage weapon can buy maneuvers which do more damage than twice the base damage of the weapon normally used with that style (Arnis/Kali/Escrima is the prime example here, but any style which has a Normal-damage weapon as its "Default" uses this rule).

Example: *Greg and Jeff both practice Escrima. Each of them has STR 20 and buys the Redonda/Punch maneuver (a Fast Strike) and 4 Extra DC. Thus, with this maneuver they can do 10d6 damage—despite the fact that an Escrima Stick only does 3d6 Normal damage, and ordinarily cannot be made to do more than 6d6 damage total. This "exception" reflects the high level of training with a particular weapon that has been undertaken by someone who purchases a style such as Escrima.*

However, suppose that Greg and Jeff now decide to learn Kung Fu, and buy the "Clubs" Weapons Element for their Kung Fu. When they use their Escrima Sticks with their Kung Fu maneuvers, they cannot do more than 6d6 with them, as per usual—Kung Fu is not primarily based around a Normal-damage weapon as Escrima is.





The GM is free to alter this rule if he feels that it unfairly discriminates in favor of certain styles. For example, the GM could rule that any time a character buys a Weapons Element for a particular class of Normal-damage weapons, he can do full maneuver damage with that weapon, even if it exceeds the standard “doubling” limit.

Armed Martial Arts Maneuvers Chart

Campaign	N-Dam	K-Dam
Heroic	Doubles	Doubles
Superheroic	Adds	Doubles

Campaign: Campaign type. This is split into Heroic, where characters may carry equipment for free, or use an equipment allowance, and Superheroic, where character must buy equipment as they would powers.

Doubles: The weapon’s damage cannot be more than doubled by the addition of maneuver damage, STR, Extra DCs and so forth.

Adds: The weapon’s damage adds to the character’s maneuver damage.

Weapon Damage And Other Maneuvers

Most maneuvers which are intended to be used with weapons are built with the Normal-Damage Element, since it is easiest to figure out how many DCs are involved and how they add to a weapon. However, a maneuver with K-Damage or NND-Damage can also be used with a weapon, provided that the rules about which weapons can be used with which maneuvers are followed (refer to the “Maneuvers And Weapons” section of Chapter One for details). Damage from these maneuvers adds just like Normal-Damage does—1 DC from them adds 1 DC to a Normal-damage weapon, 2 DC from them adds 1 DC to a Killing-damage weapon.

In some cases, the GM may disallow the use of certain types of maneuvers/damage with certain types of weapons, in the interest of realism and/or common sense. For example, a “Nerve Pinch” maneuver does NND damage, but it probably shouldn’t be used to add to a weapon’s damage, regardless of what the “Maneuvers And Weapons” section says, unless the weapon is one involving pinching or grabbing (such as the Indonesian *pendjepit*).

Ranged Martial Arts And Extra DC

Extra DC may be bought for ranged martial arts styles. They cost 4 point apiece, just like hand-to-hand Extra DC. However, Extra DC for a ranged martial arts style are relatively rare; ranged martial arts styles rely on accuracy rather than on brute force in most instances. Sometimes, though, a few Extra DC can help to simulate a character’s ability to target particularly vulnerable locations on his target.

If a character has both hand-to-hand and ranged martial arts maneuvers, Extra DC bought for hand-to-hand maneuvers do *not* add to the ranged maneuvers, and vice-versa. Ranged martial arts Extra DCs must be purchased separately.

Pushing Extra DC

Extra DC damage cannot be pushed.



Extra DC In Martial Arts Styles

Extra DC is never a required part of the Martial Arts style. Therefore, it is not listed with any Martial Arts style from the previous section. It is an option which players, with the GM's permission, may add to an art. Often, especially in heroic campaigns, the GM will refuse that permission. See the "Campaigning" section of *Ninja Hero* for more on this subject.

Extra DC And Outside Maneuvers

Extra DC applies to *all* martial arts maneuvers you have bought (excepting things like Blocks and Dodges, where it has no function), whether or not those maneuvers all belong to the same style. If a character knows maneuvers from several styles, the Extra DC Element affects every one of them. It does not affect the ordinary combat maneuvers every character knows (i.e., normal Strike, normal Disarm and so forth).

For instance, a Kung Fu practitioner who has Kung Fu maneuvers and Extra DC, who then buys a Kenjutsu maneuver, can apply his Extra DC to the Kenjutsu maneuver.



Weapons

A martial arts style is initially built for unarmed use or for use with one 1-point category of weapons.

By spending +1 point for the Weapons Element, the character can utilize the appropriate maneuvers of his Martial Art with a specific 1-point melee weapons group. If bought to allow unarmed combat with a normally-armed maneuver, this is instead called the Barehanded Element.

To buy a Weapons Element for a weapons group, you must already have bought Weapon Familiarity with that group.

Weapons Element And Weapon Familiarity

This +1 point does not buy Familiarity with that weapons group; the character must still buy that separately. But it does allow him to use his martial arts maneuvers with a weapon from that group.

No Two-Point Weapons Groups

Each +1 point for the Weapons Element must be paid for each 1-point weapons group. Unlike Weapon Familiarities, the character cannot pay +2 points and be able to use all Common Melee Weapons with his martial art; he'll have to spend +1 point for Clubs, +1 for Axes, Maces, and Picks, +1 for Pole Arms, +1 for Swords (i.e., Blades) and +1 for Two-Handed Weapons, for instance.

Martial Maneuvers Used With Weapons

When performing a Martial Arts 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.

With Normal-damage weapons, each +1 DC from the maneuver becomes +1d6 with the weapon (with the usual restrictions in heroic campaigns about not more than doubling the Normal-damage weapon's original damage). With Killing-damage weapons, each +2 DC from the maneuver translates into +1 DC to the weapon damage (again with the same restrictions).

This isn't just for heroic campaigns; it works in superheroic-level games, too. Let's say a character has a "power tonfa" built as a 6d6 Hand-to-Hand Attack power. He has a STR of 30. He has the Karate Punch maneuver (+2 DCV, +2d6 damage). And he has the Weapons Element enabling him to use his Karate with Karate weapons. When using his Karate Punch maneuver with his STR and his power tonfa, he'll do 14d6 damage! (Remember, in superheroic games, Normal-damage weapons simply add to a character's STR.)

Not all maneuvers go with all weapons. A chart early in Chapter One of this book provides general guidelines as to which maneuvers are appropriate for which weapons. The GM should use common sense to decide which weapons not listed are appropriate for which maneuvers.

Normal Maneuvers Used With Weapons

Naturally, a character can use normal (non-martial arts) maneuvers with weapons for which he's bought Weapon Familiarity; the martial arts Weapons Elements has no bearing on this.



Other Ways To Build Martial Arts

There are a couple of other ways to build pseudo-Martial Arts abilities in the *HERO System*.

The Combat Skill Levels "Martial Art"

One way to represent a somewhat limited but still very effective martial art is to structure it entirely with Skill Levels—not using any maneuvers.



For example, a three-point Combat Skill Level gives you a +1 in three maneuvers.

Let's say you pay 24 points to buy eight of them, and you specify that they apply to the normal Strike, Dodge, and Grab maneuvers. You call this a martial arts style. Here's what you can do with this "style."

When using your normal Strike, you could have +8 OCV, or +8 DCV, or +4 OCV and +4 DCV, or any other combination adding up to +8. You could also plow some or all of the levels into increasing your damage, at +2 Skill Levels per +1 DC; if you put them all into damage, you'd have +0 OCV, +0 DCV, and +4d6 normal damage (though the added damage can't exceed the damage from your STR; you'd have to have STR 20 to use this effectively).

When using the normal Dodge, you would have +11 DCV. This is enough of a bonus to make most superhero-level attackers blanch.

When using the normal Grab, you could add parts of it into OCV or DCV as before, or again could be used to increase the damage of the attack (the squeezing part of the Grab) by up to +4d6, or to an amount equal to that done by the character's normal STR, whichever is less.

This is a perfectly viable arrangement. You can't do some things that are possible with martial arts maneuvers, but you can achieve much higher OCVs and DCVs for a similar expenditure of points.

However, if your campaign limits characters to a maximum OCV, the "Skill Levels martial art" still cannot exceed that maximum. If the campaign limits characters to OCV 13, then a character cannot buy eight +1 Skill Levels unless he has a normal OCV of 5 (or, if he buys that many, he cannot allocate them in such a way as to violate the campaign's ground rules).

Additionally—and this is an absolute restriction—you can't buy a batch of Skill Levels, define them as a martial arts style, and then take a Style Disadvantage for them. The Style Disadvantage can only be taken for styles built with maneuvers.

A character who buys a Combat Skill Level "martial art" can usually complement it with other "martial arts abilities" constructed out of Powers: extra STR which only works to Grab or Disarm; Hand-To-Hand Attacks bought with Advantages to simulate mystic attack powers; inches of Knockback Resistance to reflect the character's acrobatic ability to avoid taking damage from Knockback and so forth.

The Multipower "Martial Art"

Another way is to build a Multipower which simulates numerous martial arts abilities; this is discussed in the "Character Creation" section of this book.

The One-Maneuver Martial Art

Some players, allowed to use these rules, will be tempted to create a "one-maneuver martial art," building all the Elements they think they need into one maneuver, buying only that maneuver, and then using that maneuver exclusively in combat.

This is not allowed. A player designing his martial art style cannot just buy one independent maneuver. He must:

- (1) Design a martial art of not less than five maneuvers.
- (2) Have his character buy all five maneuvers before he can use any of them.

The GM should make no exceptions to this rule.

Alternatively, a maneuver built with these rules can be added to a character's already-purchased martial art style (for example, a character could add a Block/Strike to his Kenjutsu), so long as that style already has at least four maneuvers, this is perfectly permissible.

Power Advantages For Martial Arts Maneuvers



Several characters depicted in Hero Games publications have taken Power Advantages such as Armor Piercing on one of their martial arts maneuvers. The Whip and Mongoose from *Classic Enemies* are two examples of this.

This is perfectly acceptable, assuming that your GM is willing to allow it at all. This section describes how to add Advantages to martial arts maneuvers.

Warning

Two warnings are appropriate before the reader explores this section fully.

First, adding an Advantage to a martial arts maneuver is a way of giving a character a special, often unique, ability. It should not be a common practice in the campaign for characters to buy "martial Advantages." Furthermore, and this is an absolute restriction, *each martial Advantage must be purchased separately*—a character cannot buy a +½ "Armor Piercing" Advantage for his base STR and apply it to all of his martial arts maneuvers. Such an Advantage would affect the character's basic Strike maneuver,



but not his martial arts maneuvers. He should purchase the AP effect for each maneuver individually. Since “naked” Power Advantages normally cannot be placed in a Power Framework (*HERO System Rulesbook*, page 90), this can be expensive.

Determining Advantage Costs

In order to add an Advantage to a martial arts maneuver, it’s necessary to determine the “equivalent base cost” of the maneuver for this purpose. The method is quite simple: Find the total number of DCs done by the maneuver (adding the DCs from your STR, DCs from the maneuver, and any extra DCs you may have) and multiply that number by 5.

Take that “equivalent base cost” and apply the Advantage to it; the added cost is what you must pay to add the Advantage to that martial arts maneuver. In other words, calculate the equivalent base cost of the maneuver without the Advantage, then add the Advantage cost, and subtract the first number from the second to give you the point value of the Advantage itself.

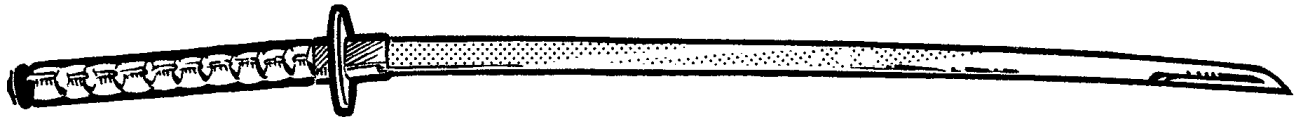
Example: A player wants to add the *Armor-Piercing Advantage* to his hero’s *Sword Punch* maneuver, in order to give that martial artist a very distinctive style. The hero is STR 15, and his *Sword Punch* adds +3 DC, and he has +1 DC with his martial arts. The “equivalent base cost” of this maneuver is therefore $(3 + 3 + 1) \times 5 = 35$ points. Since *Armor-Piercing* is a $+1/2$ Advantage, adding *Armor-Piercing* would cost an additional 17 points.

Example: Emiko wants to add a *Damage Shield* to her *Martial Escape* maneuver, so that she can injure people who try to *Grab* her as she breaks away from them. She has a STR of 15. The maneuver adds +15 STR, and she has bought 4 *Damage Classes*, which add +20 STR, for a total of 10 DCs or an equivalent base cost of 50 points. Fifty points with a $+1/2$ Advantage equals 75 points, $75 - 45 = 30$ points.

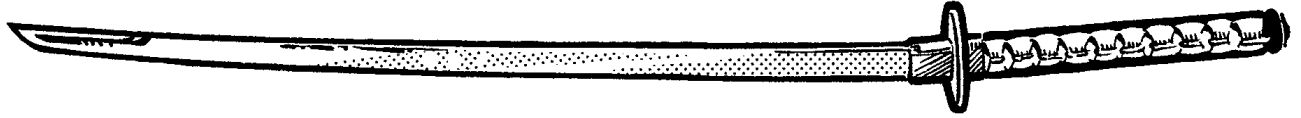
The effects of adding the various Advantages to martial maneuvers is addressed in the “Advantages” section of the “Character Creation” chapter of this book. As always, the GM has final say-so on what Advantages can and cannot be added to martial arts maneuvers in his campaign.





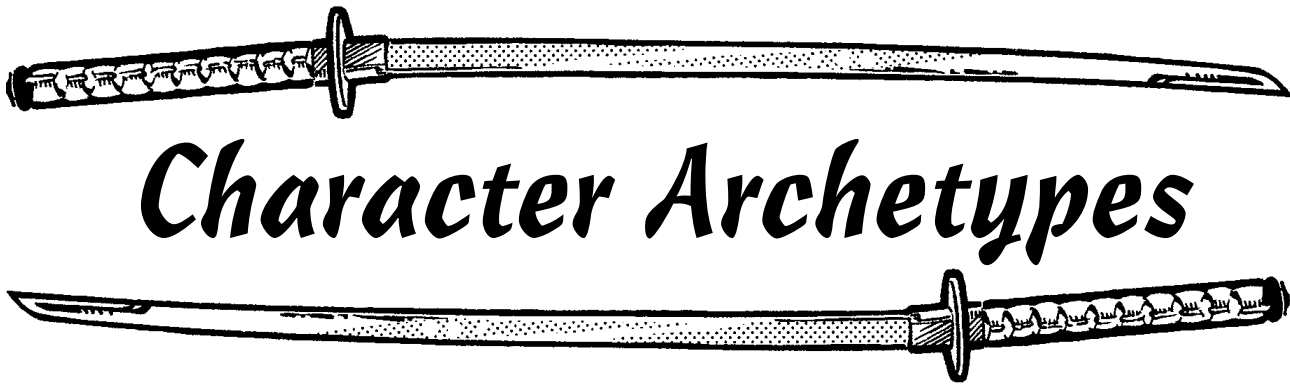


Chapter Two: Character Creation



This chapter will explore various aspects of martial artist character creation. The most important aspect, which style the character uses, was discussed extensively in the previous chapter; this chapter will focus on character archetypes and how to use the Skills, Powers, Disadvantages and other building blocks of the *HERO System* when creating martial artist PCs.





Character Archetypes

Martial artists often fall into one or more of several character “archetypes.” This helps the player get a handle on the character, particularly a beginning character, and establish a basic personality from which he can later “branch out” and further develop the PC. Some of these archetypes are described below.

The Alien Martial Artist

This martial artist is from another planet. He practices an form of martial arts from his own world, one which is often superior to native Earth fighting styles. He usually also has other powers based around his alien physiology or his species’ native abilities.

The American From The Orient

This archetype is a Westerner who has spent extensive time in the Orient—so much time that he is an expert on Oriental culture and customs, including martial arts.

Sometimes the American From The Orient actually grew up in an Oriental country. Usually his parents were diplomats, international businessmen, military personnel or something similar. Then, 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 who taught him to be an assassin and from whose clutches he later escaped or what have you. Alternately, the American From The Orient might have traveled there 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 likely to be Eastern rather than Western: his home will be furnished in an Oriental 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.

An interesting variant on the American From The Orient is the American From Chinatown, who has spent a great deal of time learning about Oriental (usually Chinese) culture in his home city’s Chinatown. He is 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 will center around clashes between this hero (and his friends) and the group or clan which wronged him in the past, though this is not a good approach to take if the other characters don’t want always to fight this one hero’s Hunted.

Any other character stereotype can become The Avenger for a single story line. All it takes is a nasty or treacherous attack 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 Limitation such as Code of Vengeance (see under *Disadvantages* later in this section).

A variation on the Avenger is *The Maimed Avenger*, who has a physical limitation (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 in order to 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. It might even be possible for a player to put together a “Brick Martial Arts” package; for an example of such a package, refer to “Martial Arts & Other Genres” in Chapter One.

The Fulfiller Of Prophecy

This character is the culmination or fulfillment 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 that he touches”), but in either event it is a central part of the character’s being. It will influence his actions, his views on life and/or the role(s) he chooses for himself. Special mystical powers may be a part of the prophecy, especially for characters whose destiny as protectors and saviors has been long foretold.



The Honorable Ninja

This character could have been born into a Japanese ninja clan, or adopted into one; he could have been 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.

The Ninja character is usually built with the Ninja Package Deal provided later in this chapter.

Adventures involving this character should deal as much with espionage and stealthy assaults as with all-out martial arts combat.

The Irritable Student

This character is a promising physical specimen who knows some martial arts and is eager to learn more. However, he's saddled with a teacher who seldom teaches him anything directly related to fighting; the teacher makes him perform excruciating and meaningless exercises and chores, hardly ever showing him actual blows or moves, speaking in meaningless aphorisms all the time. Naturally, the student is 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 is as yet incapable of realizing this.)

For a character to be the Irritable Student, the campaign must feature a prominent PC or NPC master who is training him (and perhaps other player-characters) throughout the course of the campaign.

The Irritable Student character should be built with high physical characteristics and a minimal amount of maneuvers (give him the minimum black belt equivalent: Three maneuvers valued at 10 points or more total, an 8- roll with his art, and the Style Disadvantage). He often has no other useful skills and usually has a Psychological Limitation such as Aggressively Impatient: Common, Strong (15 pts).

The Kickboxing Champion

The character is a professional kickboxer (probably in full-contact karate, though any martial art which has 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 will revolve around him discovering that his pals or competitors on the professional circuit have gone bad and begun using their arts for crime; often, the character will be called on by the police to act as a consultant in martial arts-related crimes.

The Kickboxing Champion tends to have a well-rounded martial arts style, a few skill levels, and skills related to the business: Streetwise, Gambling, etc. He often has the psychological limitation *Overconfident*.

The Kickboxing Cop

This character is a policeman, federal agent or private investigator who just happens to know a martial arts style.

In most campaigns, he's much more independent than peace officers are supposed to be: He's much less prone to report all details of his investigations, or the fact that he's just kicked three minor hoodlums into the hospital while pursuing 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 skill levels) and numerous skills related to his profession: Deduction, Criminology, WF: Small Arms, Perk: Police Powers, Contacts, Favors, Streetwise, enhanced Perception, etc.

The Kid

This character is a brash youngster with an astounding affinity for the martial arts. Usually in his early to mid-teens when he enters the story, the Kid quickly becomes known for his fighting skill, his often annoying personality, his snide comebacks and rude remarks and his 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 Knight-Errant

This character is the classic adventurer: He travels, seeking out trouble and setting it right wherever he finds it. He tends to be a professional adventurer; he'll have good martial arts abilities, but his choice of other skills will reflect the campaign setting. In a modern campaign, he'll probably have several travel-related skills (Driving, Piloting, Skiing), numerous Contacts and Favors, and skills related to some adventuring profession (private investigator, spy, etc.)

In a historical campaign, the Knight-Errant can be built with something like the Chinese Knight package deal from later in this chapter.

The Master

This character is a teacher of martial arts and the philosophies of his style.

He is often built with most or all maneuvers from his style, and perhaps maneuvers from other styles, making him a very versatile fighter. Often he is built with somewhat lower physical characteristics than the younger heroes he's teaching, but lots of combat skill levels to make up for the deficit.

He may have the Age disadvantage (though he doesn't have to take that disadvantage). He is also likely to take the Psychological Limitation Inscrutable (Common): 10 pts; this makes him reluctant to explain why he's ordering his students to do the things they're doing, which continually frustrates them.



The Modern-Day Samurai / Ninja

This character is a modern-day version of the feudal Japanese samurai or ninja. He lives by his role-model's codes of conduct, practices their fighting arts, and tries to conduct himself as they would. Some versions of this archetype will combine ancient training with modern technology and equipment, but just as often the character will limit 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 that he is naive. He may have been sheltered all his life; he certainly has 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 skill levels) and some profession-related skill. This character should take the Psychological Limitation "Naive: Common (10 pts)" and role-play it to the hilt.

The Philosopher

This archetype, relatively uncommon among player characters, is a thinker rather than a doer. He prefers nonviolent solutions to problems, despite the fact that his skill with martial arts is enough to make seasoned fighters wary of him. The character's 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.

This is not to say that the Philosopher is ineffective or a milquetoast. When push comes to shove, as it usually does, the Philosopher will shed his cloak of nonviolence and use his fighting skills to their utmost. Often he will be trained in one of the internal Chinese fighting styles, but the Philosopher can use any style that is not overtly aggressive (i.e., he shouldn't take Thai Kick-Boxing or some other brutal fighting styles, but most forms of martial arts are acceptable).

The Ronin

This character is an unemployed samurai. He is often forced to wander and undertake short-term assignments (many of them nasty or ones which put him in moral dilemmas) in order to make his living.

The Ronin usually takes the Samurai/Ronin package deal found later in this chapter.

The Samurai

This character is normally a samurai in the employ of a lord in feudal Japan; adventures involving this character 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). This character must take the Samurai package deal found later in this chapter.

The Serious Student

This character, like the Irritable Student, appears in campaigns where a teacher is an important PC or NPC. Unlike the Irritable one, 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 the Impatient disadvantage.

The Sidekick

This character is a buddy of one of the other characters; if the campaign centers around a school, he's another student of the school.

This is a demanding role to play, because (by definition) the Sidekick is not as good a martial artist as the character who is his friend. He should be built with a minimum number of martial arts maneuvers and fewer skill levels than his friends have.

On the other hand, he could have a variety of abilities which make him just as useful to the group as the top-line fighter: He could have Streetwise and dozens of street contacts, he could have scientific or technical skills the group needs, etc.

But if no player is willing to have distinctly less fighting versatility than the group's standard, then the Sidekick should not be a player-character; if he appears at all, he should be an NPC (often either a DNPC or a Follower).

A variation of the Sidekick is the *Comic Sidekick*, who's a bit goofy, foolish or stupid.

The Super-Soldier

This character is the ultimate soldier, usually as the result of treatments he has received from the government or some private benefactor that have made him quicker, stronger or tougher than the average human. In modern comics he often also has cybernetic implants or similar technology to aid him.

In addition to the abilities he gains from his treatments, the Super-Soldier also is trained to fight, and fight well. His fighting style is usually something straightforward and fairly Western, such as Commando Training, Boxing or Fisticuffs/Cinematic Brawling, but it can be just about any style that the player can justify to the GM. The Super-Soldier's combination of enhanced reflexes and senses and 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 gives them fits). Finally, the villains' actions 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 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 is usually the group's expert on Oriental 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 Warrior-Monk

This character is the Buddhist priest, and probably has the Buddhist Warrior-Monk package deal. Usually, the Warrior-Monk role is combined with another role, such as Monk/Avenger, Monk/Knight-Errant and Monk/Unwilling Fighter.

Last Note On The Stereotypes

The characters built for your campaign do not have to use any of these stereotypes; these roles are merely aids in character-building.

Once you have your conception in place, it's time to begin implementing it in game terms. This means buying the skills (including martial arts maneuvers), perks, powers and statistics you want, and taking the Disadvantages that help define your character.

Specialties

While some heroes can be "pure" examples of a type, many times heroes are a mixture of several archetypes. For instance, the hero in an action-adventure movie might be primarily a martial artist, but secondarily a computer genius. Or in comic books, a hero might be primarily a gadgeteer who is secondarily a martial artist. How you build your character depends on whether you see martial arts as their primary or secondary specialty.



When martial arts is a character's primary specialty, the character should be built around the martial arts. The choice of style is often central to this character's identity. Most of the character's other abilities are built to support and enhance their capability as a martial artist, or to go along with the background that arises from their martial arts.

Heroes who are primarily martial artists tend to have more than the minimum number of maneuvers in their art. They often go beyond the minimum Skills required and buy a number of related Skills, particularly Knowledge Skills relating to their martial art. They will often buy weapon elements, and (if the GM allows) special abilities related to their martial arts. Even if the martial artist can't afford Skill Levels with his martial art right away, that's almost certainly something that gets purchased through experience.

By contrast, a character who is secondarily a martial artist (and they are legion) is not defined by his martial arts. The particular style chosen is not all that important, because the character is defined by other qualities and abilities. This may be a set of Skills or Powers, or even a personality or particular type of equipment; but whatever it is, it's not a martial art.

The secondary martial artist often doesn't take more than the minimum maneuvers and skills required by the art. Skill Levels with the martial art are sometimes bought, but often the character has better places to spend points. For instance, a character may



consider themselves primarily an archeologist with numerous skills and abilities, who happens to know how to handle himself in a bar-room brawl, even though he usually tries to avoid a fight. This hero might be content just to buy Dirty Infighting, and not spend any more points on martial arts.

The Career Path Of The Martial Artist

The creation and development of superhero martial arts characters often follows a definite series of steps or stages. This process can be referred to as the “career path” of the martial artist character.

The first step on this path is a step that 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 will dictate 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 after that, such as when the character is being rewritten or redefined. This is the establishment of a Hunted that involves the character’s martial art in some significant way. For example, the Hunted might be opposed to the character’s martial arts order or school, might be a practitioner of a corrupted or evil version of the PC’s art, or might be dedicated to some principle that the PC opposes because of his art. For example, Nightwind, has as his enemy Qí Fèng (“Jade Phoenix”), who is sort of a corrupted version of Nightwind.

At this point, the character is starting to develop strong ties to his martial art. It is no longer a just a means to an end (beating up bad guys). Instead, it has become a Way of Life, something that defines 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 that it might have, and so forth. The GM will now become 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 art, his fellow practitioners and his enemies.

Furthermore, the PC now is proficient enough that he can begin teaching students in earnest—NPCs will begin to seek him out for instruction, perhaps at the behest of the PC’s own sifu or sensei, perhaps of their own initiative (depending upon the character’s fame and reputation). These students may include former enemies whom the PC defeated and 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 art 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. The PC 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 his art’s very existence is threatened and only he can save it by relying on its virtues and strengths.

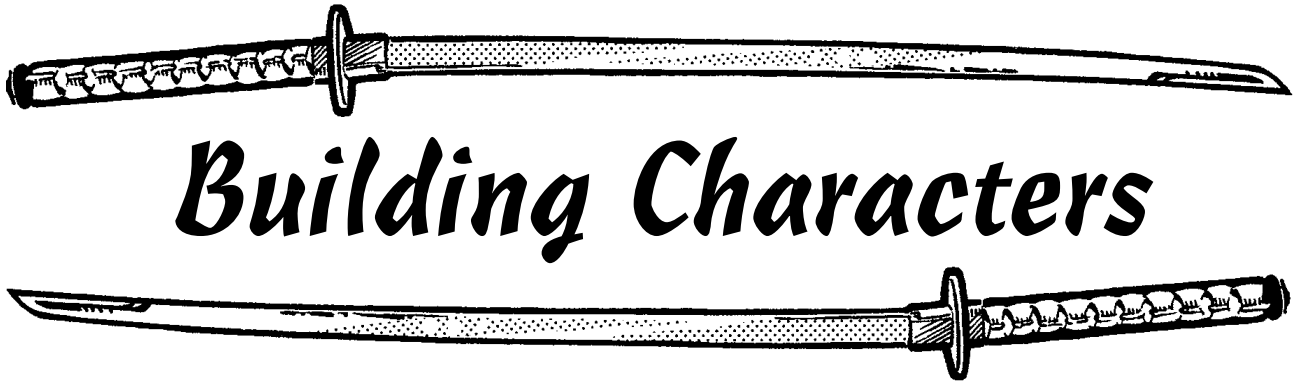
The fifth and final step along the martial artist’s career path is when the PC becomes the master of his art. Obviously, this won’t happen to all characters or in all campaigns. It may happen when the PC’s master dies, disappears, becomes One With The Universe, or otherwise becomes unavailable. Depending upon the feelings of the player and/or the GM, reaching the fifth step may signal that it is time to retire the character and have him devote himself to preserving and promoting his art full-time.

The Career Path In Other Genres

The career path of the martial artist usually isn’t nearly as pronounced in other genres as it is in the superheroic and martial arts genres. Other genres generally lack the opportunities to focus on the martial artist and his world in the way that superheroic and pure martial arts campaigns can.

However, this is not to say that 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 that has its own martial art. As a result of long-standing oaths and customs, the best and brightest practitioners of this art are sent 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 that he could return to the tribe, prove his worth, and become a member of the King’s Guard. Whether this would require him to be removed from play would be up to the GM and the player.





Building Characters

This section discusses how martial artist characters can make special use of the Skills, Powers, and other tools that the *HERO System* uses to define characters. Players should also consult *Dark Champions* and *An Eye For An Eye* for additional ideas on heroic-level character development.



Skills

Acrobatics

Acrobatics is a very appropriate skill for martial artist characters. Here are some of the ways it's used:

Requires An Acrobatics Skill Roll (-1/2)

In some martial arts campaigns, the "Superleap" Power is bought with the "Requires A Skill Roll" Limitation, where the Skill is Acrobatics. This Limitation can also be used for DCV Levels and similar abilities.

Acrobatics And Being Thrown

A character can use Acrobatics to resist being thrown by any maneuver which is supposed to throw him to the ground (including both Martial Arts maneuvers and the good old Grab & Throw combination). With a successful Acrobatics roll at a -3 penalty, the character keeps his feet and is not thrown down.

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 the damage comes from the attacker's blow to the backs of the character's legs; the standard Grab & Throw will slam a character hard onto the ground, even if he makes his Acrobatics roll and keeps his feet. Therefore, even if the Acrobatics roll is successfully made at -3, the character takes full damage from the Throw maneuver.

Acrobatics And Being Prone

A character who is thrown or knocked down, one who isn't able to keep his feet, can use Acrobatics another way.

Once he is prone, if he makes a half-roll (i.e., if his roll is a 13, he must roll a 7 or under), he can immediately get his full DCV, though he is prone. If he fails his half-roll, he takes ordinary DCV modifiers for being prone. But on his next active Phase, with a successful ordinary Acrobatics roll he can get his full DCV even while remaining prone.

Now, you may be wondering why he'd want to stay prone. He may not have a choice: if the character has been injured so that one leg isn't working right, thus keeping him from standing up, he'll have to stay down and will want to use his Acrobatics to keep his DCV up. (Of course, there may be a penalty for trying to use Acrobatics with an injured leg; this is up to the GM to determine, based on the situation and the maneuver.)



Acrobatics And Combat

Gymnastic moves are the basis for surprise maneuvers in several of the martial arts forms presented in this book. A player may use an Acrobatics half move to execute such a maneuver and throw his opponent off guard. If the player makes his Acrobatics skill roll he can add +1 to his OCV or DCV (his choice) for that phase. If the player makes a half roll he can add +2 to either OCV or DCV for that phase and 2 dice to any Presence attack he makes. During a combat using the same tricks get harder, so after each successful use of Acrobatics a -2 penalty is applied to the Acrobatics Roll for this combat use. A missed Acrobatics Roll imposes a -3 OCV and -3 DCV penalty for that phase. This reflects the opponent catching the player off balance or anticipating the pattern. Acrobatic fighting can be flashy but very risky.

Acting

Martial artists can use Acting Skill to simulate a greater injury than they have actually received; this often makes their opponent overconfident and allows the character to make a surprise attack.

Use of the Skill in this way is done as a Skill vs. Skill Roll against the target's Perception Roll. The GM decides, based on how clever he feels the ploy is and how likely the target is to believe it (the Overconfidence disadvantage usually comes into play here), how much of an OCV bonus to give the character. If the ploy is not really clever, or the target knows that the character does this all the time, or the target makes his Perception Roll better than the character makes his Acting roll, then no bonus is possible. (In fact, the GM may give the target an OCV bonus, as the Acting character will probably have to reduce his mobility and hence his DCV in order to make a fake injury look convincing.)

This Skill can also be used to imitate some other character's personal fighting style. Acting to simulate personal fighting styles isn't usually of much use in a campaign. However, if the bad guy who has this Skill wants to frame the hero for a crime, he could Disguise himself as the hero, 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 is accomplished as a Skill vs. Skill Roll between the Acting Skill and the onlookers' Perception Rolls; only onlookers familiar with the real person have a chance to roll.)

To do this, the actor must share at least two combat maneuvers in the same martial arts style as the person he's mimicking. If the actor is a karateka and he's trying to imitate a judoka, and does not have any judo maneuvers, then he's out of luck. A Knowledge Skill of the imitated character's style can act as a complementary skill roll.

Breakfall

Breakfall may be used to reduce the damage a character takes from any maneuver that throws him to the ground. With a successful Breakfall roll, the character only takes half damage for the attack. However, he suffers a -1 penalty to his roll for every 2d6 damage in that attack. For instance, if the Throw is supposed to do him 6d6 damage, he'll take a -3 penalty to his Breakfall roll. If he still makes it, he'll only take 3d6 damage. If he fails, he'll take all 6d6. The roll will also be modified by the hardness and evenness of the surface that the character is being Thrown onto; refer to the "Combat Maneuvers" section of this book for details.

This works even if the Throw attack is defined as a punch that is strong enough to knock the character down; some but not all of the damage comes from the punch, and that successful use of Breakfall eliminates the half of the damage that comes from hitting the ground.

At the GM's option, a character can make a Breakfall roll by half to avoid the effect that Throw now has on a character's next movement. The Throw maneuver has been redefined so that a character who Throws another character automatically gets to attack the Thrown character first in their next Phase, regardless of relative DEX (of course, this only applies if they both have their next actions in the same Phase). If the Thrown character makes a Breakfall roll by half, he will avoid this effect, and the characters will act on their DEXs, just like normal.

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). An additional Breakfall roll could be used 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.

Combat Skill Levels

Here are some unusual things you can do with Combat Skill Levels.

Clarification: 3-Point Skill Levels With A Martial Art

If a character has bought 3-point Skill Levels with a single martial art (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 those Skill Levels with weapons used with the martial arts maneuvers.



However, if the character buys maneuvers from outside his art (say, a Kenjutsu sword maneuver), the 3-point Skill Levels with his original art can not be used with the “outside” maneuvers.

In general, characters are better off buying 5-point Skill Levels with Hand-To-Hand combat, as these Levels will be usable with the martial arts maneuvers, other maneuvers bought outside the character’s style, ordinary *HERO System* Combat Maneuvers and weapons not used within the character’s style.

Combat Skill Levels with Non-Weapon Weapons

A character could buy 3-point Skill Levels with Non-Weapon Weapons. Here’s what it means and what it does:

When a character picks up a piece of furniture or other unusual item, i.e. a weapon of opportunity, and slugs a target with it, the GM usually just determines what sort of club the item corresponds to and assigns damage based on that.

However, if a character buys 3-point Skill Levels with Non-Weapon Weapons, the GM should take a different approach. He should consider the item being picked up and then which three types of maneuvers his Skill Levels apply to when he’s using this weapon. (As you know, 3-point Skill Levels normally only affect three maneuvers.) He should make his decision based on the look of the item and how he imagines it would be used in combat.

Here are some general guidelines for types of non-weapons and what combat effects they might have:

Non-Weapon Combat Effects

Flexible, Lethal: Skill Levels apply to Block, Choke Hold, Strike.

Rigid, Intricate, Bulky: -OCV with damaging attacks; Skill Levels apply to Disarm, Bind, Grab.

Rigid, Simple, Bulky: -OCV with damaging attacks; Skill Levels apply to Block, Disarm, Bind.

Example: *A small bookshelf doesn’t look like a good weapon to hit people with; someone using it to Strike with should take about a -3 OCV penalty. 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 joint of the attacker. Therefore the GM decides that the character gets his OCV/DCV bonuses with Disarm, Bind and Grab maneuvers. Small bookcases aren’t much good for hitting people, so the GM might give it 2d6 of normal damage.*

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 which the attacker could use to trap an incoming limb or weapon, and its shape is suited to blocking attacks. Therefore the GM decides that the character can use his skill levels with*

Block, Disarm and Bind maneuvers. Sawhorses have rigid legs with narrow points on them, so the GM might give it 3d6 of normal damage.

Example: *A garden hose looks like it would do negligible damage. However, it doesn’t look clumsy; it shouldn’t take an OCV penalty. It also looks as though it could be used to catch incoming weapons (blunt weapons only—sharp ones would cut right through) or to choke a foe; the metal cap at the end could be swung 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, so the GM will probably give it 1d6 of normal damage.*

Non-Weapon Weapons are all considered Clubs for purposes of a character’s familiarity with them...and everyone automatically has Weapons Familiarity with Clubs.

Combat Skill Levels Bought As Powers

Though it’s not normally appropriate to buy Skill Levels as Powers, you can do so in Heroic and Superheroic Campaigns for certain purposes.

Important Note: *Remember that Combat Skill Levels bought with Limitations only affect OCV (or, very rarely, only affect DCV); see the HERO System Rulesbook under “Combat Skill Levels” for further information.*

Hand-To-Hand Skill Levels Which Cost END

In the movies especially, a character may go out to fight, find his opponent was tougher than he thought, and begin really concentrating on the fight—fighting “above himself,” tiring himself out faster, but fighting more effectively.

To simulate this, we allow characters to buy Hand-to-Hand Skill Levels (costing 5 points each) to be bought with Limitations. The required Limitations are: Costs END (-½). No other Limitations or Advantages may be used, and only 5-point Skill Levels with Hand-To-Hand Combat may be bought this way.

With this arrangement, we have Skill Levels each costing 1 END/Phase to use. If the character faces a foe he needs to use the extra ability against, he uses his END-powered combat skill levels.

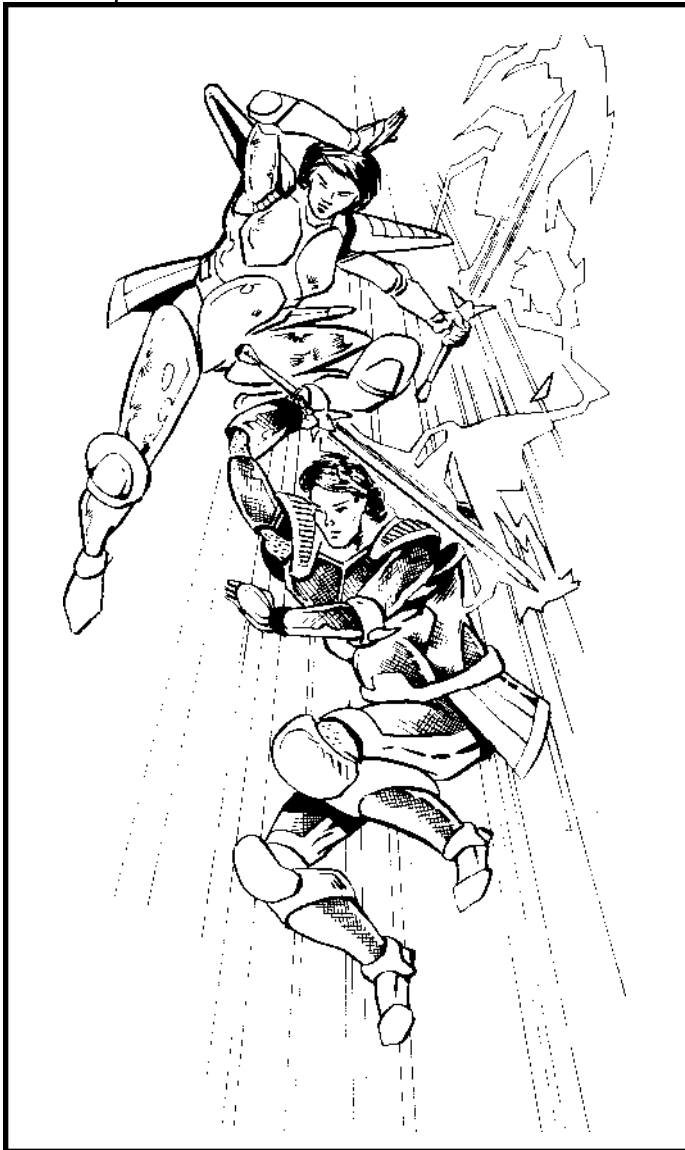
Hand-To-Hand Levels Depending On Acrobatics, DCV Only

To simulate the incredible DCV which acrobatic martial artists have when using their Acrobatics skill, you can purchase 5-point Hand-to-Hand Skill Levels with this Limitation: Requires An Acrobatics Roll (-½).

These Skill Levels affect only DCV, not OCV.

Remember, each two Skill Levels (10 active points) result in a -1 to the Acrobatics roll. See the section on “Requires a Skill Roll” in the *HERO System Rulesbook* for more information.





Levels Only For Removing Hit Location Penalties

You can buy 5-point OCV Combat Skill Levels with the following Limitation: Only For Reducing Hit Location Penalties (-1). An OCV 8 character with eight of these Skill Levels could not use these Levels to raise his OCV when attacking; his Skill Levels can't be put on OCV or DCV. However, he'd find it just as easy to hit a Head location as a Chest.

For more information on this type of Combat Skill Level, refer to *Dark Champions*.

Hand-To-Hand Skill Levels Only When Coordinating Attacks

You can buy 5-point Skill Levels that "Only Work When Coordinating Attacks" (-1 to -2). See the *HERO System Rulesbook* for rules on coordinating attacks.

The Limitation "Only When Coordinating Attacks (With Anyone With Whom You've Trained)" is a -1 Limitation.

The Limitation "Only When Coordinating Attacks (With One Specific Person)" is a -2 Limitation. If the one person later happens to die or leave the

campaign, the character can eventually "trade in" his points; he must use those points to buy new Skill Levels for coordinating attacks with other partners.

These "Coordination Levels" only apply when the character is Coordinating with certain persons; they reflect the increased combat effectiveness of characters who are used to fighting together. In effect they are a form of Array (see below under "Aid" for more on Arrays), and if the GM permits, some of the Limitations used for Arrays may be taken on these Levels.

Hand-To-Hand Levels Versus A Specific Style

These Combat Skill Levels apply "Only Against A Specific Martial Arts Style" (-1). They signify a character who has spent a lot of time studying a particular style and knows its weaknesses very well. The Limitation "Requires A KS: Specific Style Roll" may also be taken for these Levels.

This sort of Combat Skill Level 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 that the villain was exploiting, they can return and defeat him.

Knowledge Skill: Analyze Style

KS: Analyze Style costs 3 points for an INT-based roll, with a +1 to the Skill Roll per +1 character point spent. To make an Analyze Style roll, the character must be able to observe his target while the target is fighting for at least one full Turn.

This Skill gives the character the ability to assess an enemy's fighting ability; it may only be used while watching the enemy fight. The degree by which the character makes his KS: Analyze Style roll determines how much information he can gain:

Makes Roll By	Information Gained
0 (Exactly)	Whether the target is poor, medium, good or master-level.
1 or 2	How the target compares to the character: i.e., "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	Physical Limitations and Vulnerabilities possessed by target (the GM decides if these are Limitations the Skill can detect; "Lame" would be, while "2x BODY from Poisons" would not be, for example).
Half or Better	Location of the target's open Gate (if the target has the Breath Control power (refer to "Damage Resistance" in the section on Powers, below)).



KS: Analyze Style also acts as the required Skill for the Analyze Style Aid power described under “Aid” in the “Powers” section, below. In this context, the Skill allows the character to analyze the fighting style of another character, which in turn allows the character to increase his own abilities against that specific opponent for a brief time.

Here’s another use for KS: Analyze Style. 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, characters can be allowed to make a KS: Analyze Style roll to prepare themselves for this favored attack. If the roll is made, the character gets +2 DCV against that maneuver in this particular fight. In later fights the character would have to make a new KS: Analyze Style roll, perhaps at a small bonus because he made it before. KS: Specific Martial Art (see below) can also be used this way.

The character with KS: Analyze Style gets a +2 to his skill roll if his target possesses a Style Disadvantage (see the “Disadvantages” section, below).

Lack of Weakness also affects KS: Analyze Style; each point of Lack of Weakness provides a -1 penalty to the skill.

KS: Analyze Style is an INT-based Knowledge Skill. It costs 3 points to buy, +1 to the roll for +1 points.

Knowledge Skill: Chinese Healing

Chinese Healing is a combination of herbal medicine and acupuncture. It corresponds, in game mechanics, to SS: Medicine. But unlike SS: Medicine, it costs 3 points for an INT-based roll, +1 pt per +1 to the roll.

Chinese Healing works to put the body’s internal systems back in balance to combat disease or cope with traumatic injury. To this end, it uses herbal remedies and acupuncture techniques.

In terms of game mechanics, it works just like PS: Doctor (the character will need to buy a 1-point “License To Practice Medicine” Fringe Benefit separately if he wishes to have a license to practice as a man of medicine, also like PS: Doctor).

In a campaign, it can also be used to undo the effects of *dim mak* attacks (see “Drain” in the “Powers” section, below). A character with Chinese Healing Skill can make a normal Skill Roll to detect that his patient is suffering from *dim mak* techniques. To cure his patient, he must make a Skill vs. Skill Roll against the Chinese Healing Skill of the character who performed that *dim mak* attack. If he wins the roll, he can “turn 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 allow the patient to begin healing normally. If he fails the roll, he can do nothing to forestall the continuation of the *dim mak* effects.

Chinese Healing is a Knowledge Skill. It costs 3 points to buy an INT-based roll, +1 to the roll for +1 point.

Knowledge Skill: Indian Healing

This skill, part of the Kalaripayit style, is identical to the Chinese Healing Skill, with some regional variations.

Knowledge Skill: Korean Healing

This skill, part of the Hwarang-do style, is identical to the Chinese Healing Skill, with some regional variations.

Knowledge Skill: The Martial World

The Martial World is, in modern-day campaigns, a worldwide martial arts subculture; you find it in any nation or city where there are martial arts schools or traditions.

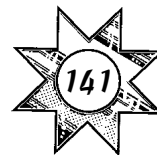
KS: The Martial World is similar to the Streetwise Skill, except that it deals only with the world of the martial arts. Streetwise doesn’t do much good in the Martial World, because those who belong to that subculture are rather insular and closed-mouthed about the Martial World when talking to outsiders.

A successful KS: Martial World roll will allow 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.

When a hero hears that someone is using an interesting but little-known Taijutsu technique to perform assassinations, a successful KS: Martial World roll might let him figure out who to talk to in order to find out who the culprit is. This Skill also keeps the character informed as to who’s on top in the sporting competition forms of the martial arts and it keeps him up to date with current affairs in the significant martial arts schools around the world.

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 without a Skill Roll, and can recognize 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 is friend and who is foe.



Knowledge Skill: Specific Martial Art

You saw in Chapter One that almost every Martial Arts style recommends purchase of the Knowledge Skill for that art. This skill has several functions in the campaign:

History: The character has a grounding in the history of his style. He'll know the factors that led to its development, the influences which affected the art and the names of the major personalities who contributed to its development. With a successful skill roll, the character can answer more difficult questions about the art's history.

Philosophy: The character has an understanding of the philosophical side of his art. Most Eastern martial arts have a very important philosophical side to them, often grounded in Buddhism. 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), the character will know who the current champions and contenders are with a successful Skill Roll. In modern-day campaigns, he will also know what they look like due to magazines covering the art.

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 art the other character learned, and may (if he makes his roll by 3 or better) know exactly who trained him.

Symbols: The character can also (again with a successful roll) recognize the distinctive symbols used by many schools or branches of his art. Where appropriate, the character can recognize variations in the weapons used by different branches of his art. For example, different ninja clan were supposed to have different-looking shuriken; a character with KS: Ninjutsu could look at a shuriken, and with a successful roll (assuming that it was indeed a shuriken belonging to a specific school or clan, not just a store-bought thing) could recognize its school or clan of origin.

Other Styles: With a successful roll at a -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 the character has the KS: 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 roll to the Analyze Style Skill.

Learning 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, any maneuvers that he has purchased that overlap both styles may be used in the fashion of either style. This can be a good way for a character to vary his fighting style to confuse an opponent or avoid the effects of a successful KS: Analyze Style roll. Remember, though, that just purchasing a KS in a style does not give a character access to any maneuvers that he has not paid points for.

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

Karate and Thai Kick-Boxing have several maneuvers in common: Killing Strike (called Knifehand Strike ("Chop") in Karate and Elbow/Knee Killing Strike in Thai Kick-Boxing); Martial Block (called Block in both styles); Martial Strike (called Punch/Snap Kick in Karate and Low Kick in Thai Kick-Boxing) and Offensive Strike (called Side/Spin Kick in Karate and Roundhouse Kick/Knee Strike in Thai Kick-Boxing). Since Hitoshi has a KS in both styles, he may use either version of those maneuvers when he is 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 that Seiki has studied Hitoshi's maneuvers and knows enough about Hitoshi's fighting style to defeat him (in game terms, Seiki made a KS: Analyze Style roll and used his Aid: Analyze Style power to gain extra DEX when fighting Hitoshi, and Hitoshi made a PER Roll to realize that Seiki "had the drop on him").

So, Hitoshi switches to using Muay Thai maneuvers whenever possible. Seiki is unable to successfully analyze these new maneuvers (i.e., he fails to make another KS: Analyze Style roll), so he cannot use his Aided DEX to increase his OCV and DCV whenever Hitoshi use a Thai Kick-Boxing attack. Hitoshi can use his Killing Strike, Martial Block, Martial Strike and Offensive Strike as Muay Thai maneuvers and Seiki will be limited to his own DEX (without the benefit of the Aid) when attacking or defending against those maneuvers. However, if Hitoshi uses one of those maneuvers as a Karate maneuver, or if he uses any other Karate maneuver, Seiki still gains the benefit of his Aided DEX; furthermore, Hitoshi's KS: Thai Kick-Boxing does not allow him to use that style's Fast Strike or Shove maneuvers, since he has never purchased either of them.



Language: Ninja Clan Codes And Symbols

This is a Skill which only ninja belonging to ninja clans may learn. It is a series of secret code-words, hand-signs and commands, meaningless to one who does not know the language. It allows the ninja to communicate secretly and silently with one of his own clan.

It is always bought this way: 2 points in a language (Ninja Clan Codes), and 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 them to be linguistically unrelated 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 which are not detectable by or appear meaningless to the casual observer. 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. It is not a very sophisticated language, so the GM can assign INT Rolls and INT Roll penalties to ninja trying to communicate sophisticated or complicated thoughts or stories when using the language.

Professional Skill: Instructor

This is the Skill which should be purchased by characters who want to be able to teach their martial art to others. Anyone can teach, of course, but someone with PS: Instructor is more skilled at doing so and is 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.

Science: Specific Martial Art

A Science Skill in a particular style gives a character knowledge of the mechanical aspects of his fighting maneuvers, including the kinesiology of them and the scientific principles that 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 Science 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

At the GM's option, characters might be able to use this Skill to perform "feints" in combat. This means that the character is attempting to "fake out" his opponent, creating an opening that can be exploited. For every 2 points that 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 that the character tries this against a particular character, he takes a cumulative -2 penalty to his Sleight Of Hand roll. Thus, sooner or later a recurring enemy is going to learn the character's tricks and not be subject to them. Other characters who have watched the character when he fights, or who make the character's Reputation roll, may also know of his tricks, thus subjecting the character to the same penalty even if this is the first time he's ever fought them.

If the character fails his Sleight Of Hand roll, and his opponent makes a PER Roll at -2, the attacker will suffer a -2 OCV penalty on his attack, since his target has seen through the "feint" and knows what to expect.

Weapon Familiarity

Refer to the "Weapons" section of Chapter Three, "Combat," for a revised and expanded Weapon Familiarity Group chart.

Weapon Familiarity: Off Hand



A special Weapon Familiarity which is suitable for all martial arts campaigns is called WF: Off Hand.

WF: Off Hand costs 1 point. When a character possesses this skill, he gets a +1 to DCV when carrying a weapon in each hand.

Example: *Yasmilla is a DEX 20 character. She has the WF: Off Hand skill. When she uses a war-fan in one hand, she has a DCV of 7. But when she has one in each hand, she has a +1 DCV, for a final DCV of 8.*

Note that WF: Off Hand is not necessarily suited to other types of heroic campaigns, and is definitely not suited to normal superheroic campaigns. Therefore, the GM may choose to disallow it from any campaign other than martial arts campaigns.

You can only buy WF: Off Hand once for a character. He may not take it three times to have a +3 DCV when carrying two weapons.

WF: Off Hand is not the same as the Ambidexterity Talent. A character who has WF: Off Hand gets a +1 DCV bonus when using a weapon in each hand. But if he attacks with the weapon in his off-hand, he suffers the usual OCV penalty for off-hand attacks, unless he has also bought Ambidexterity.

WF: Off Hand cost: 1 point.



Perquisites

Perquisites which are useful in martial arts campaigns include:

Contact

Contacts which martial artist characters often have include:

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 forces with the hero, was a co-student with him back in the old days, and so forth. He's often a lower-grade martial artist himself; frequently, he is also a weaponsmith of some sort. He can make (normal) weapons for the hero, or can protect the rescued NPC when the hero doesn't need to be burdened with the presence of a non-fighter.

Favors

Martial artist characters often have Favors from people whom they've rescued from muggings, from assassination attempts and the like.

Followers

The most common type of Follower for a martial artist to have is a student. Many martial artists accumulate 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 is time for the characters to part, the player-character can "turn in" his Follower and get his points back. He has to use those points to buy off Disadvantages 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

Accredited Instructor (1 point)

This Perk indicates that the character has 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 the character's profile in the Martial World and helps him attract students should he wish to teach.

Since this Perk indicates someone who is an expert and a qualified instructor, the GM should ordinarily require a character to have purchased most of the maneuvers and elements in his martial art, have an 11- Knowledge Skill in his martial art, and know PS: Instructor before he can buy Accredited Instructor.

"Black Belt" (1 point)

This Perk indicates that the character is 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 will sometimes be able to rely on members of the Martial World for work (i.e., teaching martial arts), shelter and the like. Refer to the "Ranks and Belts" section at the beginning of Chapter One for more details.

Kirisutogomen (10 points)

This is a Fringe Benefit which can only be taken in feudal-era Japanese campaigns. It is the right of the samurai to kill anyone of a lower social class. In some periods, all samurai had this right, but different samurai would implement it in different ways. More calm and philosophical samurai would exercise it only when deliberately offended; touchier samurai would kill anyone who accidentally stepped across their blades, who didn't bow down far enough or who otherwise inadvertently bothered the samurai for any reason.

License To Practice/Doctor (1 point)

This is the ordinary license necessary to practice as a physician; characters with Chinese Healing Skill (or other cultural healing skills) who wish to practice should take this license in order to become legally-practicing acupuncturists, native healers and so forth.

Right To Marry (1 point)

This is a necessary Perk of Buddhist monk characters.

Right Of Shelter (1 point)

This is a necessary Perk of Buddhist monk characters. It doesn't mean that the character has the right to barge into peoples' homes and demand food and shelter; it does mean that in predominantly Buddhist countries or regions, the character with this Perk, if he is known to be a monk, will always have someone offer him shelter (usually a peasant or a monk from the local monastery).

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 is also a martial artist, he should take Wealthy; if he has chosen a lifestyle where he is continually impoverished, he should take Destitute.



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, and so a character with a base should also be teaching his “agents,” or students.

Point-purchased special vehicles are very uncommon in martial arts campaigns.

The GM may decide that martial arts characters in his campaigns do not get to buy bases or vehicles with their own points, and are limited to the sorts of bases and vehicles bought with money.



Talents

Many of the Talents from the *HERO System* are very useful when building martial arts characters. The most important ones include:

Ambidexterity

Many martial artists, especially those who specialize in two-weapon techniques (fencers, kenjutsuka and so forth) have this Talent, which allows them to use their off-hand with no OCV penalty. Refer to “Weapon Familiarity: Off Hand,” above, for more details on this sort of fighting.

Combat Sense

Many martial artists are trained to fight when blindfolded or blinded; that’s what Combat Sense is. Most blind martial artists have this Talent; and it can be a life-saver to a sighted martial artist when the lights go out, when his opponent blows some dust into his eyes, when he has been successfully Flashed and so on.

Combat Sense is also useful if the martial artist 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).

Although Combat Sense normally only applies to detecting characters who are blocked from the user’s sight for some reason, it may be appropriate in certain circumstances for the character to be allowed a Combat Sense roll to detect attackers who are hidden from some other sense, such as hearing or smell. A penalty to the Combat Sense roll may be imposed in this situation. A penalty might also be imposed if more than one of a character’s senses is “blinded.”

However, the GM should be wary of placing too much emphasis on linking Combat Sense to “ordinary” senses. It’s just as likely that a character’s Combat Sense represents a sort of limited “mystic Danger Sense” that isn’t dependent on any of the normal five

human senses. Depending upon the “special effect” of a character’s Combat Sense, the GM might consider giving it a small “Limitation” or something similar, but since this Talent is already so inexpensive this should be done rarely, if at all.

Danger Sense

Likewise, Danger Sense can alert the martial artist to an attack even when there is 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.

Defense Maneuver

This is an appropriate Talent for a character experienced in fighting in massed combats. Beginning martial artists usually do not have it; experienced ones eventually acquire it, and should not be discouraged from doing so.

It is possible to break Defense Maneuver down into more discrete units which characters can purchase separately if they wish, similar to Life Support.

Defense Maneuver I: No attacker is considered to be attacking “from behind”: 3 points.

Defense Maneuver II: Multiple Attacker Bonuses are eliminated as to characters the martial artist can perceive: 2 points.

Defense Maneuver III: Multiple Attacker Bonuses are eliminated even as to attackers which the character cannot perceive: +3 points.

Defense Maneuver IV: Acts as a “sense,” i.e., character need not spend a half-Phase to use his Defense Maneuver: +2 points.

Fast Draw

As usual, this Talent is used for 0-Phase readying of one’s weapons. In Japan, this art 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 Hojo Jinsuke, who developed it as part of a quest to avenge his father’s murder.

Iaijutsu is often regarded as a martial art in itself, though it is probably sufficient 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) 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 recommended). Different substyles of Iaijutsu can be iden-



tified by the grips they teach, the emphasis on certain techniques and so forth.

Note that this Talent has another function, though it's one which is not usually of much use in combat. It can be used to snatch things out of someone's hand before he can close his hand. Frequently, the martial artist character does this little trick to impress someone. He 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 versus the target's DEX Roll, he can do this. (If both characters have Fast Draw, they must make a Skill vs. Skill Roll to see who wins.)

The character can also use Sleight Of Hand Skill, if he possesses it, to make a switch. With successful Fast Draw and Sleight Of Hand rolls (the target can make a Perception Roll in a Skill vs. Skill contest with the Sleight Of Hand), our hero can take the object off the other fellow's palm and drop another in its place...without the target realizing that it has happened. The target will feel the object in his hand and think he won the contest.

Find Weakness



Many characters will want to take this Talent; it's awfully handy, after all.

But it's just as dangerous to a martial arts campaign as to ordinary *HERO System* campaigns. The GM should be careful when allowing it in his campaign.

Lightsleep

In a world filled with ninja and other stealthy intruders, Lightsleep is a good thing for player-characters to buy...

Lightning Reflexes

This Talent is described in *An Eye For An Eye*, page 7. It is entirely appropriate for martial arts characters and campaigns. In some cases, the Limitation "Requires A Skill Roll" (-1/2) can be applied to it; possible Skills include Sense *Ch'i* (see below), KS: Analyze Style, KS: opponent's martial arts style, or a DEX Roll.

Luck

Luck is a good Talent for simulating characters who are "blessed by the gods" or who have achieved such a state of enlightenment that they are "at one with the universe" and therefore things always seem to go their way.

Simulate Death

This is an unusual ability in a martial arts campaign, and is usually only taken by martial arts masters who have total control over their bodies and by ninja, who are remarkably hard to kill.

Powers

This section primarily covers Powers which "normal" human martial artist characters can be allowed to buy. Though these characters aren't considered superheroes, they're allowed to buy certain specific super-powers in order to simulate the abilities with which expert martial artists are credited. In many ways these abilities are similar to the "non-powered Powers" described in *Dark Champions*, pages 30-36, and *An Eye For An Eye*, pages 5-8; refer to those books for more information.

This section does not really touch on true super-powers possessed by superheroic martial artists. A superhero martial artist could be bulletproof, for example, but there's no real need to address that sort of thing here unless there is some special reason to do so.

Examples of many of the Power-based abilities described below can be found in the section detailing the special abilities taught at Yengtao Temple.

Aid

There are many uses for Aid for martial arts characters. Some of them include:

Arrays

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: when fighting together, the partners in the Array are much more formidable than when fighting alone or fighting alongside someone who is not their partner.

A character can buy an Array as a DEX Aid for himself with these Advantages, Limitations and restrictions:

- (1) Array Aid powers should be limited to 6d6 Character Points of DEX Aid.
- (2) The maximum number of Character Points that can be added to a characteristic cannot be increased; i.e., if you have 6d6 Character Points of Aid, you cannot add more than 36 Character Points to the affected characteristic (this translates into a limit of +12 DEX).
- (3) The following advantage is required: Invisible Power Effects (to three sense groups, +1) (often referred to as "Fully Invisible").
- (4) The following Limitations are required: Only For Increasing OCV and DCV (-1/4), Self Only (-1/2); Usable Only When Within 5' Of Specific Other Person(s) (-1 1/2 to -1/2). The "Specific Other Persons" Limitation is worth: -1 1/2 if all members of a specific team must be present; -1 if only one specific other person (a permanent partner) must be present or -1/2 if one or more members of a specific team (the team may have up to seven characters total) must be present. The "OCV/DCV Only" Limitation means that the character



doesn't change his place on the Combat Order Sheet; this helps to keep the power from irritating the GM.

- (5) The Aid can be moved forward on the Time Chart, up to wearing off at a rate of 5 Character Points per minute (+½). It may not be taken for a slower rate than that.

If characters in an Array are separated in combat beyond the 5" range, the Aid bonus is not usable at that moment...but it does not wear off instantly. If the characters get back within range of one another before the Aid wears off, then the Aid bonus is instantly restored. Here's an example of how the Array Aid works.

Example: *Mariko and Seichi are a brother-and-sister fighting Array. Each of them buys the following power: 6d6 DEX Aid, Fully Invisible (+1) (60 Active Points); Self Only (-½), Usable Only When Within 5" of Brother/Sister (-1), Only Increases OCV and DCV (-¼). Total cost: 22 points.*

If they later became part of a larger fighting team, one with five members, they could either decide that the power worked only when all members were within 5", or worked when any one other member was within 5". Assuming they chose the latter, the power would become:

Example: *6d6 DEX Aid, Fully Invisible (+1) (60 Active Points); Self Only (-½), Usable Only When Within 5" of any member of five-man team (-½), Only Increases OCV and DCV (-¼). Total cost: 27 points.*

Ch'i Aid

Because martial arts characters often tap into their inner strength, or *ch'i*, it is permissible to allow them to buy Aid powers with numerous limitations on them and define them as "summoning one's *ch'i*." Here are guidelines for *Ch'i* Aid abilities:

- (1) *Ch'i* Aid powers are limited to 2-4d6 Character Points of Aid (see below).
- (2) The maximum number of Character Points that can be added to a characteristic *cannot* be increased; i.e., if you have 3d6 Aid, you cannot add more than 18 Character Points to the affected characteristic.
- (3) The following Advantage is required: Invisible Power Effects (to three sense groups, +1).
- (4) The following Limitation is required: Usable on Self Only (-½).
- (5) The following Limitations are recommended or appropriate: Activation, Concentrate, Extra Time, Gestures, Incantation, Increased Endurance Cost. The character is not *required* to take any of these unless the GM says so.
- (6) Aid can be bought for the following Characteristics: STR, CON, EGO, PRE, REC, END, STUN at a maximum of 4d6 Aid; or BODY, PD and ED at a maximum of 2d6 Aid. BODY Aid powers *must*

be taken with the Limitation "Aid Can Only Raise Characteristics To Starting Values" (-½). See "Kiai Aid," below, for options for PRE Aid powers.

- (7) *Ch'i* Aid *cannot* be bought for the following Characteristics: DEX, INT, COM, SPD.
- (8) The Aid cannot be moved down on the Time Chart; this Aid must wear off at 5 Character Points per Turn (or sooner; the character could add a Limitation for it to wear off at 5 Character Points per Phase). Naturally, when the power is used to raise a temporarily-drained Characteristic up to its starting value and beyond, it won't wear off below its starting value.
- (9) You can only put Aid powers into a Power Framework (such as a Multipower) with express GM permission; refer to the "Power Frameworks" section, below, for more information.

Here's an example of a power bought this way. This consists of the character summoning his energies to boost his STR for more effective blows:

Example: *3d6 STR Aid, Fully Invisible (+1) (30 Active Points); Self Only (-½), Activate 14- (-½), 5x END (-2). Total cost: 7 points.*

At the GM's discretion, some of the restrictions described here may diminish or vanish in campaigns which are wilder, more superheroic or more oriented toward martial arts.



Healing Aid

In superheroic campaigns, you can buy Aid to Heal someone else. There are two rationales for this: *kiai* (the *ki*-based shout of martial arts warriors, which is said to be able to heal as well as harm); and Chinese Medicine. Therefore, for a character to buy this power, he must take it one of these two ways:

Kiai Healing

This power must be taken with these Advantages and Limitations:

- (1) The Aid is limited to 4d6 of effect. It may be bought either as the normal 4d6 Character Points to BODY, or as 4d6 Healing as per page 58 of the *HERO System Rule Book*.
- (2) The following Advantage must be taken: Invisible to Sight (+½), Usable At Range (+½).
- (3) The following Limitation is required: Incantation (-¼)
- (4) The following Limitation is not required but is appropriate: Extra END.

An example of the purchase of this power:

Example: 4d6 Healing Aid, Invisible to Sight (+½), Usable at Range (+½) (40 Active Points); Incantation (-¼), Increased END 5x (-2). Total cost: 11 points.

Chinese Medicine Healing

On the other hand, Healing based on the application of Chinese Medicine must be bought this way:

- (1) The Aid is limited to 8d6. It can be bought either as the traditional Aid to BODY, or the optional Healing (see the *HERO System Rulesbook* under "Aid" for more information about this). The GM may, if he wishes, also allow the character to buy up to 4d6 of Aid to other characteristics listed above under *Ch'i* Aid. (2) The following Advantage must be taken: Invisible Power Effects To Three Sense Groups (+1).
- (3) The following Limitations must be taken: Requires A KS: Chinese Healing Roll (-½); Does Not Work Versus *Dim Mak* Unless Skill vs. Skill Roll Is Successful (-¼); Extra Time (at least 1 Turn (-1); longer times are very acceptable); OIF (either herbs or acupuncture needles, character's choice, -1).
- (4) The following Limitation is optional; the GM might permit a character to take a Healing power exceeding the recommended limit if it has this Limitation: Healing Wears Off Instantly When Acupuncture Needles Removed (-1). In other words, the acupuncturist is able to apply techniques to get a badly-wounded warrior back on his feet, but the recovery only lasts as long as the needles remain in the body; a Grab or Disarm removing a needle will make the Healing benefit go away instantly.

An example of purchase of this power:

Example: 8d6 BODY Aid (40 Active Points), Requires A KS: Chinese Healing Roll (-½), Not Vs. *Dim Mak* Unless Skill vs. Skill Roll Succeeds (-¼), Extra Time (5 Minutes, -2), OAF (Acupuncture Needles, -1). Total cost: 8 points; -4 to Chinese Healing Skill roll.

Kiai Aid

Kiai is the art of the war-shout, the mighty shout which surprises opponents, upsets their timing, sometimes even stuns them. This can most effectively be bought as an Aid power which increases Presence.

- (1) PRE Aid bought as a *Kiai* shout should be limited to 8d6 Character Points of Aid.
- (2) The maximum number of Character Points that can be added to Characteristic cannot be increased; i.e., if you have 4d6 PRE Aid, you cannot add more than 24 Character Points to Presence.
- (3) The following advantage is required: Invisible Power Effects To Sight Group (+½).
- (4) The following Limitations are required: Usable On Self Only (-½) and Incantation (-¼).
- (5) The following Limitations are recommended or appropriate: Activation, Charges, Offensive PRE Only (worth -½), Increased Endurance Cost. As before, the character is not required to take any of these unless the GM says so.
- (6) The Aid cannot be moved forward on the Time Chart; this Aid must wear off at 5 Character Points per Turn (or sooner, as described under "*Ch'i* Aid," above).
- (7) You can only put Aid powers into a Power Framework (such as a Multipower) with express GM permission; refer to the "Power Frameworks" section, below, for more information.

A sample of a *Kiai* Shout power might look like this:

Example: 6d6 PRE Aid, Invisible to Sight (+½) (45 Active Points). Self Only (-½), Incantation (-¼), Offensive PRE Only (-½), Four Charges (-1), Costs END (-½), Increased Endurance 4x (-1 ½). Total cost: 9 points.

A character might buy the power this way to begin with; but as he gained in experience, he'd doubtless buy off the "Charges" Limitation, buy down the Increased Endurance and perhaps buy up the dice of effect.

Aid With A Skill Roll

Sometimes characters who make a successful Skill Roll can gain combat advantages against their opponent; these bonuses can be reflected by Aiding certain Characteristics. Sense *Ch'i* and KS: Analyze Style are the most common Skills used for this ability, and DEX is almost always the Characteristic Aided. The examples given below assume that KS: Analyze Style is the Skill used and that DEX is Aided.

Here are the Limitations on the power:



- (1) Heroic-level characters may only buy up to 2d6 Character Points of DEX Aid (which results in a maximum of 12 Character Points of DEX, or 4 points of DEX). He may increase the amount of Character Points his Aid will hold, up to 48 Character Points of DEX (or 16 points of DEX). Superheroic characters may buy up to 4d6 of DEX Aid, and may increase the amount of Character Points this Aid will hold up to 63 Character Points (or 21 points of DEX).
- (2) The following Limitations are required: Usable on Self Only (-½), Requires A KS: Analyze Style Roll (-½), Extra Time (Full Phase, -½), Must Watch Target Fighting Someone Else for One Full Phase Per Skill Roll (-½), Failed Skill Roll Or Interruption Prevents Further Skill Rolls At This Time (-½), Concentrate While Power Is Being Turned On (½ DCV, -¼), Only For Increasing OCV and DCV (-¼), Only Versus One Observed Foe (-1). Total Limitation: -4.
- (3) The delay for loss of the Aid's benefits may be bought up to -5 Character Points per 5 Minutes (a +½ advantage). It may not be bought up higher than that. A character does not have to buy it up that high if he does not wish to do so.

In play, what happens is this:

A character with the power observes his enemy fighting. (Often, a character will ask one of his friends or order his student to confront the enemy so that the character can perform this observation.)

Each Phase the character can watch his target fighting, he may make his Analyze Style Skill roll; with each successful roll, he can activate his Aid power.

Each application of his Aid power increases his DEX, but only to improve his own OCV and DCV, and only against this one opponent. It doesn't improve his Speed, his placement on the Combat Order Sheet, his DEX-based Skill Rolls or anything of the sort. If the hero fights a character other than his target, he doesn't get the DEX bonus; however, if he finishes with the other character and returns to his target before his DEX Aid wears off, then he'll still benefit from the power.

If he fails a Skill Roll, or is interrupted from his concentration (i.e., if someone attacks him or distracts him), he can make no further Analyze Style Skill rolls against this opponent during this fight. (Exactly how long a "fight" is varies, but it's long enough for all hostilities to cease and for the character's Aid bonus to wear completely off. Until both of these conditions are met, consider the "fight" to still be in effect.)

This means that once he misses a roll, or is interrupted from his observation, or simply stops making his roll for any reason, he's now gotten all the benefit from his power that he can get; he should then set about attacking his target (or running away, if that is what's called for). He'll fight his enemy with his OCV and DCV substantially improved. Gradually, his Aid will wear off; this corresponds to his opponent figuring out how to compensate for the weak spots in his

own fighting style.

Here's an example of how this power is built:

Example: *2d6 DEX Aid, can hold up to 48 Character Points of DEX (equaling +16 DEX), Wears Off At 5 CP/5 Minutes (+½) (42 Active Points); Usable on Self Only (-½), Requires A KS: Analyze Style Roll (-½), Extra Time (Full Phase, -½), Must Watch Target Fighting Someone Else/One Phase Per Skill Roll (-½), Failed Skill Roll/Interruption Prevents Further Rolls (-½), Concentrate (½ DCV, -¼), Only For OCV/DCV (-¼), Only Versus One Observed Foe (-1). Total cost: 8 points; -4 to Analyze Style roll.*

Aid And Combat Skill Levels

Some players find the unpredictable nature of Aid abilities frustrating—they can never know precisely how much a Characteristic will be Aided, making it difficult to plan or use certain tactics. If you feel this way, try replacing Aid with Combat Skill Levels. Many of the Limitations (such as the need to remain close to your partners for an Array) can be taken on the Levels. However, since battles are often unpredictable things, the "Aid" Power should still be used for most of the abilities described under this heading.

Armor

Armor is not an appropriate power for most martial arts characters or campaigns. If characters want resistant defenses, they can buy Damage Resistance as described in this section; Damage Reduction is also effective against the BODY of attacks. Armor can, however, be bought as equipment (see Chapter Three of this book and the "Weapons and Armor" section of the *HERO System Rulesbook* for details).

Clinging

Clinging can be purchased for superheroic martial arts characters. The GM should decide which of the following Limitations (any one or several) he wishes to impose on it:

*Sideways Mvmnt. Is At ½ Ground Mvmnt. Rate: -¼
No Ceiling Movement Or Angles Of Less Than 80°: -¼*

With the first Limitation shown above, the character would be about as slow going sideways as he would climbing, which is appropriate to Clinging in a martial arts campaign. With the second Limitation, the character can scale shallow inclines, steep inclines, vertical (90°) inclines, and even overhangs up to 80°...but not any overhang steeper than that.

Here's an example of the purchase of this power:

Example: *Clinging, Normal STR (10 Active Points); Sideways Move At ½ Ground Rate (-¼), No Ceiling Or Angles Less Than 80° (-¼). Total cost: 7 points.*

Characters should not be allowed to buy up the STR of their Clinging; their base STR is quite enough.



Damage Reduction

In martial arts-specific campaigns, Martial arts characters absorb an incredible amount of abuse in the movies and fiction and come back for more. Therefore, it's all right for them to buy a limited form of Damage Reduction.

We highly recommend that characters take this power in martial arts campaigns. Having this power can mark the difference between being a good, effective minion-type character and being a master martial artist or damage-resistant hero; therefore, only PCs and the best NPC martial artists (aged teachers, master villains, powerful villain minions and the like) should be built with this power. However, in other sorts of campaigns (particularly heroic-level campaigns) this Power may be very unbalancing, and the GM should review its use very carefully.

The following Limitations and restrictions on this form of Damage Reduction are recommended:

- (1) Damage Reduction can only be bought up to 50% reduction, resistant.
- (2) Damage Reduction can only be bought for physical and/or energy damage, not mental damage (heroic-level characters should be limited to buying physical Damage Reduction only).
- (3) Required Limitations include: Character Must Be Aware Of Attack (-¼).
- (4) Optional Limitations include: Only Versus STUN Damage (-½) (this means the power reduces STUN but not BODY from attacks); and Activation Roll Equal to Character's EGO Roll (-1 to -¼) (the character must make an EGO Roll whenever he takes damage, and if he fails his roll he takes full damage). (At the GM's option, other appropriate rolls, such as a CON Roll, may be substituted.)

The most typical ways for beginning characters to buy this power include:

Example: *Damage Reduction, 50% Physical, Resistant (30 Active Points), Must Be Aware of Attack (-¼), Activation Roll (-¾, assuming a 12- EGO Roll). Total cost: 15 points.*

Example: *Damage Reduction, 50% Physical, Resistant (30 Active Points), Must Be Aware Of Attack (-¼), Only Versus STUN Damage (-½). Total cost: 17 points.*

With this arrangement, the character must know he's being attacked (this is automatic against most attacks from the direction he's facing, but can require a Perception Roll or even Danger Sense roll with surprise attacks). In one form of the power, he must force himself not to feel the pain, hence the Activation Roll (EGO Roll) requirement.

Characters with this arrangement cannot buy their Activation Rolls up higher than their EGO Rolls, which may make them want to have strong EGOs, which is appropriate for martial arts heroes. If a character has an EGO Roll of 13-, he can buy a 14- Activation Roll, since there is no 13- Activation Roll limitation.

Note that Damage Reduction does not affect *Dim Mak* attacks (see "Drain," below).

Damage Resistance

It is permissible for characters in martial arts campaigns to buy some Damage Resistance. It must be bought with the following Limitation: Only Versus Unarmed Martial Arts Killing Attacks (-1). (Note: in campaigns where unarmed killing attacks are less common, this Limitation's value should be increased to -2.)

This way, the character is able to resist the worst effects of martial arts Killing Attacks, but has no extra defenses vs. the knife of a mugger, the claws of a bear, the gun of an assassin, or any other type of Killing Attack.

In heroic campaigns, the GM should let characters buy less Damage Resistance than the power's Minimum Cost normally allows. In the *HERO System*, characters are normally required to buy at least 5 points of Damage Resistance; in this case, they can buy from 1 to 4 points instead if they wish.

Damage Reduction: Breath Control

A form of Damage Resistance which only superheroic martial artist characters can buy is Breath Control (i.e., control of one's *ch'i*).

Breath Control allows the character to make himself much more resistant to damage. With Breath Control, the character is able to close off certain vulnerable energy points called "Gates," making most of his body resistant to Killing damage.

However, one Gate must always remain open, leaving the character vulnerable to attack there; the player must define which Gate it is when the character buys the Breath Control power. When a location is actually two locations (for example, location 7 is forearm, and the character has two, right and left), the player can define which one it is. If he wishes his open Gate to be in his right hand, he defines it as Location 6 (Right). In combat, when someone attacks him and hits the proper location, unless he 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.

Notes on buying Breath Control:

- (1) The character may only buy Damage Resistance to physical attacks.
- (2) He may buy it only with the following Limitations: Does Not Work Against Guns (-¼; i.e., Breath Control only works against Hand-To-Hand, Thrown and Muscle-Powered Weapons Only); One Hit Location Left undefended (-¼) (or 15- Activation, if you're not using Hit Locations).
- (3) In lower power-level campaigns, characters should be permitted to purchase less Damage Resistance than the minimum listed for the power in the *HERO System Rulesbook*. If the campaign uses the Hit Location chart, and the player chooses for the open gate to be a hit location which reduces the



damage of an attack (Locations 6-8, 15-18), then he must take the following Vulnerability: 2x BODY to attacks to his Gate (Uncommon), 10 points.

This only gives the character points to spend if he bought Breath Control when he was first created. If the character buys Breath Control later, and defines his open Gate as being in one of the limb locations, he does still get the Vulnerability, but he doesn't get any Character Points for it.

Here's an example of Damage Resistance bought in this fashion. It presumes a PD 8 character.

Example: *Damage Resistance (8 PD) (4 Active Points); Does Not Work Versus Guns (-¼), Location 3 (Forehead) Left Undefended (-¼). Total cost: 3 points.*

Important Note: *This is very inexpensive ability, and it is very good to have. If the GM puts it in a campaign, just about every player will want to have it. Small bladed weapons will be next to useless; only martial arts, large weapons and guns will be effective at all. If the GM prefers to keep his PCs respectful of lower-powered Killing-damage weapons, he should not allow this power in his campaign.*

Desolidification

Desolidification can be used as a defensive ability—a style of blocking or parrying incoming blows which is so adroit that no one can penetrate it to actually hit the defender. This sort of Desolidification is vulnerable to mystic attacks and to martial arts attacks which are specifically intended to overcome it.

Example: *Desolidification (affected by magical attacks or any maneuver specifically designed to overcome this ability), Fully Invisible (+1) (80 Active Points); Defensive Only (-1), Requires A DEX Roll (-½). Total cost: 32 points.*

Dispel

A character can buy a Dispel to give himself the ability to use his martial arts to break small gadgets and items of equipment. "Small gadgets" are typically defined as those with 20 or fewer Active Points in them and/or which take the "Fragile" Limitation.

Example: *Hitoshi wants to be able to break minor gadgets and similar items, since he considers it unfair for someone else to use weapons and equipment against him when he can only use his bare hands. He purchases the following Dispel ability: 5d6 Dispel, any small gadget power (+¼) (19 Active Points); No Range (-½). Total cost: 13 points.*

Hitoshi later encounters an attacker who is wearing a tinted motorcycle helmet (defined as 5 points of Sight Group Flash Defense). Hitoshi, a generally non-violent person, would prefer to end the fight quickly by using Zheng Hsiang's Hand of the Dawn, but the motorcycle helmet offers his opponent a full defense against that attack. Accordingly, Hitoshi decides to use his gadget-breaking power to smash

the helmet. He successfully hits his target and rolls 12 on his Dispel dice. This exceeds the 5 Active Points in the gadget, so the helmet's face plate shatters. Hitoshi's attacker's eyes are now fully exposed and he can use the Hand of the Dawn on him.

Drain

General Uses

Drain can be used to create a wide variety of martial arts attacks which weaken, numb or otherwise debilitate a target. Most such attacks buy down the recovery time so that the target will not recover quickly. Limitations such as "Only Works On Humans" (-½), "Requires A SS: Anatomy Roll" (-½) or "Requires A Sense Ch'i Roll" (-½) would be appropriate for most Drain-based martial attacks. Drain can also be used to create "feint" maneuvers (refer to "Feints," below, for details).

Drain: *Dim Mak* Techniques

Dim Mak is the infamous "delayed death touch," a nearly magical method of striking (or even merely touching) an opponent, transferring *ch'i* energy, and causing an imbalance in the target's body that will eventually kill him. This is a Chinese technique, and not widely known; the GM should restrict its purchase so that only one or two PCs ever learn *Dim Mak*. (If several characters know it, it becomes mundane and boring, not the dangerous, mysterious art it should be.)

In a heroic-level campaign, *Dim Mak* is bought this way:

- (1) *Dim Mak* is bought as a Drain—mostly a BODY Drain, though other Drains can be added to simulate the effect of the victim's body wasting away.
- (2) In a heroic-level campaign, characters are limited to 10d6 Character Points of Drain. If non-BODY Drains are linked to the BODY Drain, characters are limited to a 6d6 Drain of those Characteristics.
- (3) *Dim Mak* powers must be bought with the following Advantages: Invisible To Sight And Sound (+¾), Time Delay (+¼), BODY Returns At The Rate Of 5 Character Points Per Week (+1 ½). (This last advantage can be improved still further, to 5 CP per month or per season, if the buyer wishes to spend the points.)
- (4) *Dim Mak* powers must be bought with the "Gradual Effect" Limitation, at either 1d6 of effect per 6 hours (-1 ½) or 1d6 of effect per day (-1 ¾) (refer to the information on revising the "Gradual Effects" Limitation in the *HERO System Almanac* #1, pages 12-13). The damage of a *Dim Mak* attack doesn't take effect all at once; the victim sickens before dying. Therefore, 1d6 Drain is applied at each time increment. (If the *Dim Mak* technique is built as several Drains—for instance, a BODY, STR and CON Drain—1d6 of *each* Drain is applied at each time increment.)





- (5) *Dim Mak* powers must also be bought with this special Limitation: Can Be Cured By Chinese Healing (-1/4). A character with the 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. Since *Dim Mak* practitioners must also know Chinese Healing (see item #6 below), the GM should resolve this as a Skill vs. Skill Roll between the two characters with Chinese Healing. (Also, if the victim is below 0 BODY, the character trying to heal him suffers a -1 penalty to his skill roll for every 2 BODY the victim is below 0 BODY.)
- (6) *Dim Mak* powers must be taken with the following (more typical) Limitation: Character Must Make Ordinary Chinese Healing Skill Roll; 16+ Automatically Misses (-1/4)—see the "Skills" section, above, for more details. This is *not* the same as the Limitation "Requires A Skill Roll." This Limitation doesn't take any penalties for the Active Point base of the power, while "Requires A Skill Roll" requires a -1/10 active points. This Limitation is basically a 15- Activation Roll also requiring that the character know Chinese Healing and make his roll successfully.

- (7) The following Advantage is appropriate for *Dim Mak* powers but may only be taken instead of (not in addition to) the Time Delay Advantage: Trigger (+1/2, can be changed each time power is used). Usually, the Trigger is a certain number of steps taken by the victim: after three steps, 100 steps, 1,000 steps or whatever, the target will begin suffering the effects of the power.
- (8) These Limitations are appropriate (but not required) for *Dim Mak* powers: Attacker Must Make A Special Sequence Of Blows Against Target (one blow, -0; two blows, -1/4; three blows, -1/2; four blows, -3/4; five or six blows, -1); Attacker Must Make Very Accurate Blows Against Target (each blow is at -3 OCV for placement, -1/2; each blow is at -8 OCV for placement, -1); Special Sequence Of Blows Does No Damage (-1/2); Timing Must Be Perfect: Attacker May Not Miss A Phase Or A Hit (-1). In other words, the attacker must hit his target in several places around the body in order to set up the *Dim Mak* chain reaction. One (easy) way to buy it might be Five Blows (-1), no other limitation; this means the attacker must first hit his target five times, and on the sixth may apply his *Dim Mak* attack. One (very difficult) way to buy it might be Five Blows, Each at -8, Do No Damage, Timing Perfect (total Limitation: -3 1/2). The attacker would have to hit his target every Phase with a 0-damage strike (no damage is rolled, and there is no other combat effect), each blow at -8 OCV, not missing a single attack (he cannot miss, he cannot be blocked and so forth, or he will have to start over); only after all that is set up can he, on the sixth blow, apply the *Dim Mak* touch. The player and GM should decide what these preparatory blows look like, what locations they are to hit (with a -3 modifier, the character can be presumed to hit anywhere he wishes on the character's torso; with a -8 modifier, the character can be presumed to hit any target on the body he wishes), and the like.

- (9) *Dim Mak* powers are hand-to-hand and so may not be bought with the "Ranged" Advantage.

A character struck by a *Dim Mak* attack who goes below 0 BODY can be treated by a character with Professional Skill: Doctor. A successful Skill Roll merely means that the character will not perish swiftly (in other words, he won't lose 1 BODY every post-segment 12 from being at 0 BODY or below); Skills such as Paramedic and Professional Skill: Doctor cannot keep the *Dim Mak* effects from continuing.

Note that it's permissible to buy a *Dim Mak* attack that far exceeds the campaign's normal Active Point limits. This is because the Limitations on the power keep it from being as lethal as its Active Point totals would otherwise indicate.

Here's one example of a *Dim Mak* attack as a PC might buy it:



Example: 10d6 BODY Drain plus 6d6 STR Drain, Invisible To Sight And Sound (+¾), Time Delay (+¼), BODY Returns At The Rate of 5 Character Points Per Week (+1 ½) (560 Active Points!); Gradual Effect (1d6 BODY and STUN Drain per Day, -1 ¾); Can Be Cured By Chinese Healing (-¼); Character Must Make Ordinary Chinese Healing Skill Roll (-¼); Attacker Must Make Sequence Of Five Blows, Each At -3 OCV, Blows Do No Damage, And Timing Must Be Perfect (-3); 2 Charges/Day (-1 ½); Activation Roll 15- (-¼). Total cost: 70 points.

Obviously, *Dim Mak* techniques are very costly, as the heavily-limited example above shows. They are most appropriate for really evil villains or very wise masters, but player characters can buy the technique (if the GM approves). Player characters might prefer to buy non-lethal versions which make the target fall asleep, paralyze him and so forth.

END Reserve

Martial artists can set up an END Reserve. The REC bought for it must have the Limitation “Only Works if Character Can Recover Normally (-¼).” The character may not have any powers which draw both from it and from his own END, including his own Strength Characteristic.

What good is it, you ask? Well, a character could buy this as the ability to hold his breath. For a mere 5 points spent on END and 1 point on REC, the character can buy 50 END for use when holding his breath. This can greatly prolong the time it takes the character to drown or to give in to the effects of surrounding gas fumes. (See “Holding Breath and Drowning” in the “Recovery” section of the *HERO System Rulesbook*.)

Obviously, the REC of the END Reserve should be defined as working only when the character can breathe normally. Even a well-conditioned pearl diver can't stay underwater indefinitely.

The character may not spend more than 5 Character Points on his END Reserve, for a maximum of 50 END. The GM should allow characters to buy less than the listed Minimum Cost (which is also 5 Character Points) of END Reserve.

Depending upon the nature of the character, campaign, and ability in question, characters might be allowed to purchase END Reserves for other martial arts powers, using the restrictions provided here as general guidelines for how to construct such a power.

Energy Blast

Energy Blast can be used to create an unusual form of martial arts attack: the NND Breath Attack. This is an unusual power not entirely inappropriate for a martial arts campaign. The owner of this attack lives on a special diet (a Dependence Disadvantage is appropriate, but not required). When he wishes to,

he may summon up a huge breath of noxious, horrible stench which can be used to overpower, sicken or knock out enemies. This sort of attack comes as a great surprise. It is very appropriate for villain characters—it's an attack for a weird lieutenant or the master criminal to pull out at a dramatic moment.

It can be bought in this fashion:

Example: 6d6 Energy Blast, No Normal Defense (defense is Life Support/Does Not Need to Breathe, +1), Area Effect (Cone) (+1), Personal Immunity (+¼) (97 Active Points); 4 Charges (-1), Full Phase to Activate (-½), Costs END (-½), Costs 2x E N D (-½), No Range (-½). Total cost: 24 points.

Enhanced Senses

Many Enhanced Senses are appropriate to characters in heroic-level martial arts campaigns. Most are bought with various Limitations. The list of Enhanced Senses, and whether or not they are appropriate, follows:

Active Sonar: This is very unusual... simply because of the sound emitted by the character. Human characters will have to take the Limitation “Visible To Sound Group”—worth a -0 (Visible, a -¼ Limitation, requires that three whole sense groups be able to detect the power, which is inappropriate here). Basically, the character whistles or emits some other regular noise which acts as his “sonar.” This power is most appropriate to the “blind master” character.

Discriminatory Sense: This is a power which is appropriate to any character defined as having a higher awareness. No special Limitations are required. Blind characters often have Discriminatory Touch.

Enhanced Perception: This is also appropriate for any alert character, but the GM should establish and enforce limits on the amount of Enhanced Perception a character can take; a total bonus of +3 to a Sense is more than adequate for most campaigns.

High Range Radio Hearing: This power is inappropriate for hero-level human beings to have...except in a radio gadget.

Infrared Vision: A martial artist character could have this power, if bought with Limitations like “Costs Endurance” (-½) and/or “Extra Time To Activate” (1 Turn, -½). The Extra Time limitation is halved because IR Vision is a continuous power. This is the martial artist's ability to adjust his eyes to the darkness much faster and better than ordinary people can; the character must have had some specialized training in his past to be able to do this.

Example: IR Vision (5 Active Points); Costs END (-½), Extra Time (1 Turn to activate, -½). Total cost: 2 points.



Mental Awareness: This, too, is a power permissible to characters who are supposed to have achieved some sort of heightened awareness. However, it is very inexpensive, and therefore many characters may want it; it's not appropriate for several characters in a campaign to have. The GM should limit things so that only one or (perhaps) two characters in a campaign have this power.

Microscopic Vision: Inappropriate for hero-level human beings.

N-Ray Vision: Inappropriate for hero-level human beings.

Radar Sense: Inappropriate for hero-level human beings; use Active Sonar (above), Spatial Awareness or Targeting Sense (below).

Radio Hearing: This power can be taken by just about any human being if he also takes the limitations of a 12- (or worse) Activation Roll and No Conscious Control. ("Doctor, I keep hearing somebody who isn't there talking to me in Spanish...") Aside from accidentally receiving radio signals on his fillings, a character should not be able to buy this as a power.

Radio Listen And Transmit: Inappropriate for hero-level human beings.

Range: Inappropriate for hero-level human beings.

Spatial Awareness: This is appropriate for characters in these campaigns, especially for master martial artists who fight as well when blinded as not. Again, not all PCs in a campaign should have this power, but its cost is likely to discourage everyone in a campaign from buying it.

Targeting Sense: Targeting Sense with Hearing is an appropriate thing for a master fighter to have; see the notes on Spatial Awareness (above). Targeting Smell and Targeting Taste are not as appropriate; don't use them in heroic-level campaigns.

Telescopic Sense: Inappropriate for hero-level human beings. A generous GM might allow a character to buy a maximum of +2 to PER rolls with the Limitations described above for Infrared Vision.

Tracking Scent: This is rare, and is perhaps more appropriate for the "boy raised by wolves" sort of character...but there's nothing that says such a character couldn't be a martial artist.

Ultrasonic Hearing: Inappropriate for hero-level human beings.

Ultraviolet Vision: Can be purchased with the same Limitations as Infrared Vision, above.

360 Degree Sensing: This can be bought only for the character's Hearing sense group or a special Spatial Awareness. It is most efficient when combined with Spatial Awareness, or with Active Sonar or Targeting Hearing; this is common in martial arts fiction and cinema.

In superheroic campaigns, these restrictions basically don't exist. Superpowered martial artists can take just about any sort of Enhanced Sense that their character conception justifies and that the GM will allow them to buy.

Enhanced Senses: Sense *Ch'i*

The concept of *ch'i* (or *ki* in Japanese) pervades many of the martial arts. Meaning literally "breath" or "air," *ch'i* signifies a sort of life force or inner power that flows throughout the body. Skilled martial artists are able to make *ch'i* flow correctly, and can use their command of their *ch'i* to enhance their abilities. In some cases, such as the Monkey Slap of Hsing-I, the practitioner's ability to manipulate and/or project his *ch'i* is reflected in a martial arts maneuver; in other cases, it is bought as a "special ability" or power known to masters of that art. Most of the abilities listed in the "Special Abilities" section of each style's description could be considered "*ch'i* abilities," even if the style does not use that particular term for them.

Some martial artists are able to sense the flow of *ch'i* within others, which has all sorts of potential benefits. In *HERO System* terms, this is a form of the Enhanced Sense "Detect." A successful Sense *Ch'i* roll allows a character to know what *ch'i* abilities his opponent is currently using (and, if the roll is made by enough, to know other abilities that he possesses, even if they are not currently in use); will tell the character the location of his enemy's open Gates (refer to "Damage Resistance," above) and so forth. Often other abilities, such as Danger Sense, Lightning Reflexes or Combat Skill Levels, can be "linked" to a character's Sense *Ch'i* ability or can use it as a Required Skill Roll (-½).

At the GM's option, if a character makes his 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), bonuses may be granted to whatever he attempts—OCV bonuses, an extra DC or two, and so forth.

Although Sense *Ch'i* is a form of Detect, it is called Sense *Ch'i* and not Detect *Ch'i* for a reason—it is almost always bought as a Sense (+2 points), not as a simple Detect. Detect requires a level of concentration that a martial artist often cannot afford in the midst of combat, when the Sense *Ch'i* ability is most useful. Similarly, Sense *Ch'i* is almost always bought so that it is usable at Range (+5 points).

If the situation allows, a martial artist will usually take extra time to gain bonuses to his Sense *Ch'i* roll. At the GM's option, the character may be able to gain other bonuses by meditating, making an EGO Roll as a complementary Skill Roll, and so forth. If the character is disturbed, emotionally upset, Berserk/Enraged or under similar forms of stress ("My mind and my spirit are going north and south!"), his Sense *Ch'i* roll will be at a penalty, or may even be impossible.



Extra Limbs

Characters with Extra Limbs will 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 Combat Skill Levels with Hand-To-Hand Attacks (i.e., martial arts and other non-ranged attacks).

Force Wall

This Power can be used to create a nigh-impenetrable defensive "wall" around a character which is defined as the character's ability to block, deflect or dodge any incoming attack. This sort of Force Wall should take the Limitation "Self Only" (-1/2), since it cannot be used to protect others, just the character himself.

Feints

A Feint is a false or deceptive move designed to trick an opponent into reacting the wrong way so that he will expose himself to the attacker's *real* attack. In the *HERO System*, Feints can be simulated with a DEX Drain or with Images (also refer to the discussion of Sleight Of Hand feints, above).

DEX Drain Feints

A DEX Drain Feint is bought with the following Advantages: Fully Invisible (+1) and Trigger (+1/4; the Trigger is the character's decision to use the DEX Drain). The Drain also takes the following Limitations: Only For Reducing Hand-To-Hand DCV (-1), DCV Reduction Only Works For Attacker (-1), DCV Reduction Only Lasts For One Phase (-1/2). At the GM's option, the Advantage "NND" (+1; defense is making a PER Roll, Danger Sense roll or KS: Specific Style roll by 3 or more) can be required, since Power Defense should not normally apply against this sort of Drain; however, this may have the effect of inflating the cost of this ability unnecessarily.

What these Advantages and Limitations give the attacker is a DEX Drain that only affects the target's DCV. This reduction in DCV only works for the character using the Drain, and only lasts for that one Phase (the "Trigger" Advantage is placed on the Drain so that it can be used in the same Phase as whatever real attack the attacker decides to use—Triggered abilities are essentially zero-Phase actions). Since Triggers normally have to be "set," the GM might rule that the character can only use his Feint once per battle; he "resets" the Trigger between battles.

Example: 6d6 DEX Drain, Fully Invisible (+1), Trigger (+1/4) (135 Active Points); Only For Reducing Hand-To-Hand DCV (-1), DCV Reduction Only Works For Attacker (-1), DCV Reduction Only Lasts For One Phase (-1/2). Total cost: 38 points.

Note: a character could construct a similar ability using a Suppress which could not be "continued" (i.e., all points Suppressed would return after one Phase).

Images Feints

An Images Feint is bought with the Advantage "Trigger" (+1/4) and the Limitations "DCV Reduction Only Works For Attacker" (-1), "DCV Reduction Only Lasts For One Phase" (-1/2) and "Only For Martial Arts Feints" (-1). If the target misses his PER Roll he suffers -1 DCV for every two points he missed his roll by. If he makes the PER Roll, the attacker will suffer a -1 OCV on the real attack that he makes that Phase (a -1/4 Side Effect). When making the target's PER Roll, the GM should not let the player know what the effect of his attempted Feint is until after he makes his real attack.

Example: Images to Sight Group, 1", -2 to PER Rolls, Trigger (+1/4) (32 Active Points); No Range (-1/2), DCV Reduction Only Works For Attacker (-1), DCV Reduction Only Lasts For One Phase (-1/2), Only For Martial Arts Feints (-1), Side Effects (if target makes PER Roll, attacker suffers -1 OCV on real attack, -1/4). Total cost: 7 points.

At the GM's option, characters may not need to pay for Feints 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 Feints for the characters to use. A character would have to have a Knowledge Skill of a particular Feint to be able to use it; if the target has Danger Sense or a KS in that Feint and makes his roll, he realizes what the other character is up to and avoids the effects of the Feint entirely. Each Feint should be about 6d6 of Drain (enough to reduce the target's DCV by 2 on the average).

Gliding

Characters in hero-level martial arts campaigns cannot glide or fly (except with a boarding pass).

However, they can purchase Gliding for one special purpose only: walking without leaving any tracks. This technique is called *hing kung* in Chinese.

They buy Gliding with the Limitation "Only For Not Leaving Tracks" (-2). This means that when they're "gliding," they look just as though they're walking or running normally; when the floor drops



out from under them, they fall normally; if they step on marbles or *tetsubishi*, they suffer appropriately.

But they don't leave any trace of their passing. A character can walk over rice paper or fine sand and not leave footprints. When using this ability, he can walk across pressure sensors and pressure triggers and not set them off.

A character may not buy his Gliding faster than—or even as fast as—his ordinary running. He may not buy extra noncombat multiples with the power. If he has a Physical Limitation which would prevent him from walking or running, he cannot buy this power.

A typical purchase looks like this:

Example: *Gliding, 6" (6 Active Points); Only For Not Leaving Tracks (-2). Total cost: 2 points.*

Hand-To-Hand Attack (HA)

HAs can be used as substitutes for martial arts attacks in many instances. This will allow the character to put an Advantage on his attack (which can't be done for a martial arts maneuver without GM permission) and to put his martial arts attacks in a Power Framework.

A character who purchases a Power Advantage for an HA need not also buy that Advantage for his STR if the character only uses his STR up to the unmodified Active Point value of the HA. Thus, if a character has STR 15 and a +5d6 HA (15 Active Points), any Advantage purchased for the HA need not be purchased for the character's STR. If the attack was a +4d6 HA (12 Active Points), the Advantage would have to be purchased for the character's STR, since his STR exceeds the unmodified Active Points in the HA (unless the character voluntarily limited himself to using only 12 points of STR with his HA). The one exception is the Advantage "Invisible Power Effects," which must always be purchased for the character's STR when purchased for an HA.

Killing Attack, Ranged

A character could buy a Ranged Killing Attack, up to the campaign's limits, based on a Focus. The Focus is defined as any weapon of opportunity (any Focus that he happens to pick up, and which the GM agrees is suitable to be used for a thrown killing attack). An olive, a foam rubber ball or a pastry are not appropriate, but practically anything harder or sharper is (including silverware, pebbles, broken-off chair legs, playing cards, bicycle spokes and so forth).

This ability would be bought with the "Obvious Inaccessible Focus" Limitation. This is because it's so very hard to disable; if a character has a gun and you take it away, he can't launch another Ranged Killing Attack until he gets another gun. But if a character has this power and you take his trowel away, he can re-arm himself with any appropriate weapon of opportunity...therefore it's an OIF.

An example of purchase of this power:

Example: *2d6 RKA (30 Active Points); OIF (appropriate weapons of opportunity, -1/2), Range Based On STR (-1/4). Total cost: 17 points.*

Knockback Resistance

Knockback Resistance can be used to simulate a character's ability to avoid damage from Knockback and similar occurrences: as a form of "super-Breakfall" or "super-agility," if you will. This means that the character uses his acrobatic talents to avoid the effects of Knockback, including the resulting damage. At the GM's option, based on the nature of the attack used against him, the character may actually be "knocked back" several inches, but he won't take any damage because of it and will automatically "bounce to his feet" without taking any time or having to make any additional rolls.

Example: *8" Knockback Resistance (16 points); Not Persistent (-1/4), Requires ADEX (or Breakfall) Roll (-1/2). Total cost: 9 points.*

Lack Of Weakness

This Power is usually appropriate for martial artist characters. Heroic-level martial artists may buy up to 5 points of Lack Of Weakness; superheroic-level ones may buy as much as they wish and the GM allows.

Mental Defense

Mental Defense is appropriate for martial artists, who often have extraordinary willpower and keen senses that would help them resist most mental powers. Heroic-level martial artists may buy anywhere from the minimum 5 points to a maximum of 10 points of Mental Defense; superheroic martial artists can buy as many points as they wish, up to the maximum allowed by the GM.

Missile Deflection And Reflection

A classic cinema martial artist trick is to bat away incoming arrows, thrown knives, shuriken and so forth—even to snatch them out of the air and throw them back at the attacker. This is done with Missile Deflection & Reflection.

Heroic-level martial artists can buy Missile Deflection up to the 10-point level: they can deflect arrows, sling stones and other non-gunpowder projectiles. Many martial artists just buy this Power at the 5-point level (versus thrown objects only).

A character can buy bonuses to his Missile Deflection OCV normally, at 2 points per +1.

Characters can buy Reflection at +20 points; this Reflection is only usable against thrown weapons, however. If the character has only bought the 5-point



basic Deflection, this does not affect the cost. If he's bought the 10-point Deflection vs. Non-Gunpowder Projectiles, then he can apply a Limitation (Only Works Against Thrown Weapons, $-\frac{1}{4}$) to the +20 point cost of Reflection only. (If the character buys Reflection at +30 points instead, so that he can Reflect attacks back against targets other than the original attacker, he can apply the same Limitation to the whole +30 points.)

Martial artists of all sorts can buy their Deflection to affect attacks not aimed directly at the character for the usual $+\frac{1}{2}$ Advantage.

To buy the +1 Advantage to deflect attacks at range, the character will also have to have some sort of Focus limitation (i.e., he throws objects in the path of incoming missile attacks to deflect them).

Some characters prefer to buy Deflection with a Focus; war-fans, swords, shields and other weapons are especially appropriate for this. If a character buys the "Focus" Limitation with the explanation that he can use anything he picks up to Deflect incoming attacks, this is an Obvious *Inaccessible* focus. It's considered Inaccessible because it's very difficult to disable; if you take away the character's bar-stool, he can just pick up a cash register and Deflect with it instead.

A typical purchase of Missile Deflection & Reflection might look like this:

Example: *Missile Reflection, Can Deflect Non-Gunpowder Projectiles; Can Deflect Attacks Not Aimed Directly at Character* ($+\frac{1}{2}$) (15 Active Points); *OIF (any Focus, $-\frac{1}{2}$)* (total cost: 10 points); *Reflection, Can Reflect Attacks At Any Target* (30 Active Points); *Only Works Against Thrown Weapons* ($-\frac{1}{4}$); *OIF (any Focus $-\frac{1}{2}$)* (total cost: 24 points). Total cost: 34 points.

The classic cinema-ninja trick of catching an enemy's thrown knife or shuriken and hurling it back at him would preclude use of the "OIF" Limitation; if you want that ability, buy the power without a "Focus" Limitation.

Power Defense

Martial arts characters may purchase Power Defense with the -1 Limitation, "Only Protects Against Drain-Based Martial Attacks" (-1). This will protect them against the sort of abilities described under "Drain," above, and "Transform," below. At the GM's option this form of Power Defense might also offer protection against certain kinds of Oriental sorcery.

Power Defense would normally work against *Dim Mak*, since that ability is built with Drain. However, *Dim Mak* is supposed to be *scary*; for this reason, GMs should not let heroic-level martial artists buy Power Defense to protect themselves against it, and should require superheroic martial artists to take a $-\frac{1}{4}$ (or -0, if the GM prefers) Limitation on the Power Defense because it will not protect against the death touch.

Stances

One aspect of martial arts training that the *HERO System* martial arts rules ignores is the use of stances and footwork. Characters can, if they wish, use minor applications of several Powers to simulate stances and other body positioning. At the GM's option, a character's stances can be grouped together into a Power Framework.

The examples given here are taken from stances which are frequently used in Kung Fu, Karate and other common martial arts. Players are encouraged to research their character's style and devise a set of stances appropriate specifically to it.

Cat Stance: A short stance in which one foot is drawn up on its ball close to the other foot, so that the character is ready to attack quickly: +2 Lightning Reflexes (3 Active Points); Costs END ($-\frac{1}{2}$). Total cost: 2 points. (Alternately, Cat Stance could provide +1 to Fast Draw rolls.)

Crab Stance: A high stance in which the character stands with his knees turned inwards and his fists on his hips: +1 OCV with Punch and similar maneuvers (some Killing Strikes, Nerve Strikes and so forth) (3 Active Points); Costs END ($-\frac{1}{2}$). Total cost: 2 points.

Crane Stance: A high stance in which the character draws one knee up (so that he is standing on one leg) and keeps his hands in front of his face and upper chest: +1 OCV with Block (2 Active Points); Requires A DEX Roll ($-\frac{1}{2}$), Costs END ($-\frac{1}{2}$). Total cost: 1 point.

Horse Stance: A low, solid stance in which the character spreads his legs and squats down (so that he appears to be riding an imaginary horse): -1" Knockback Resistance (2 Active Points); Costs END ($-\frac{1}{2}$). Total cost: 1 point.

Phoenix Stance: A low stance in which the character bends his rear leg and squats down on it while extending the other leg in front of him: +1 OCV with Block and Legsweep (3 Active Points); Requires A DEX Roll ($-\frac{1}{2}$), Costs END ($-\frac{1}{2}$). Total cost: 1 point.

Snake Stance: A low stance in which the character squats sideways with his legs underneath him: +1 OCV with Block and Dodge (3 Active Points); Costs END ($-\frac{1}{2}$). Total cost: 2 points.

Tiger Stance: In this stance the character leans forward and keeps his hands up in a claw shape, ready to take advantage of a momentary lapse in an opponent's defense: +1 OCV with a Crush or Killing Strike maneuver (depending upon the style) (2 Active Points); Costs END ($-\frac{1}{2}$). Total cost: 1 point.

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 are asked what Stance they are using; Stances may be changed or “shifted” in the same manner that Combat Skill Levels are.

Superleap

In many martial arts films, masters of the art can leap prodigious distances, though acrobatic training seems to be required for this.

To simulate this, buy Superleap with the Limitation “Requires An Acrobatics Roll” (-½).

Heroic-level martial artists can only buy enough Superleap to double their basic leap. This is an exception to the normal rule about minimum cost for Superleap. In the normal *HERO System* rules, the minimum cost is listed as 5 points. But in a heroic-level campaign setting (particularly a pure martial arts campaign), Superleap has no minimum cost, and you cannot Superleap to more than double your STR leap.

Example: *A STR 20 character can normally leap 4". Therefore, in a heroic martial arts campaign, he can buy no more than 4" of Superleap. This costs 4 points, with a -½ Limitation for Requires An Acrobatics Roll, resulting in a final cost of 3 points. Four Active Points does not result in a minus to the Acrobatics roll.*

Superheroic-level martial artists have no limit on the amount of Superleap they can buy, other than whatever limit the GM sets. In some movies and comic books martial artists can leap to the horizon; player characters should be allowed to simulate this ability if it suits the campaign.

Telekinesis

If the GM permits, a character could buy Telekinesis, defining it as martial arts usable at range through the character’s extension of *ch'i*.

Such Telekinesis could not exceed the damage done by the character’s normal martial arts attacks, and must be bought with the Advantage “Invisible To Sight Group” (+½).

Another approach would be to have characters purchase Telekinesis equal to their own STR, then purchase a +1 point “Weapon” Element, Use Art with Telekinesis. Characters could then use their Telekinesis to perform most types of martial arts maneuvers. The GM might rule that the character would have to purchase Fine Manipulation for his Telekinesis before he could use some maneuvers with it (for example, some types of Nerve Strikes or Killing Strikes).

Transfer

Some accomplished martial artists might be allowed to use Transfer to create abilities which involve “stealing” an opponent’s *ch'i* and using it to aid yourself.

Transform

Transform is the Power to use to create any ability which can permanently injure the target in some way—for example, Zheng Hsiang’s Hand of Eternal Night, an attack in which the opponent’s eyes are gouged out, Transforming him from a “sighted human” to a “blind human.” Other examples include attacks which permanently deafen, cripple or weaken another character in some way.

Tunneling

Some unusual characters (including some film ninja) can dig themselves down into soft terrain, basically grinding themselves into the earth and covering themselves with a thick coating of the earth. (They usually do this when concealed by smoke from a smoke grenade, by darkness and so forth). This is a good method for them to escape capture.

To simulate this in heroic-level campaigns, a character can buy a maximum of 1" of Tunneling. This, again, is an exception to the usual minimum cost listings; the minimum cost for Tunneling would normally be 20 points (which is 4" Tunneling, or 2" with the “fill in behind” function). That’s too much for this sort of ability, so that rule is suspended for heroic-level games.

The ability must be bought with the following Limitation: Maximum Distance 1" Per Tunnel (-1). This means that the character can dig his way into the earth to conceal his entire body...but he can’t keep digging a tunnel through the earth.

The character cannot buy the “dig through +1 DEF for +3 points” function. He can only dig through soft, 1 DEF material such as sand, fresh-turned soil, mud, a bog and so forth.

The character *must* buy the “can fill tunnel behind him” function for +10 points, and must always use that function.

To make the area he has dug into look natural (i.e., undisturbed), he should use Concealment Skill; the GM can assign severe minuses on terrain where it would be 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.

Such an ability will usually look like this:

Example: *Tunneling, 1"; can fill hole in behind (15 Active Points); Maximum Distance 1" Per Tunnel (-1). Total cost: 7 points.*



Power Advantages

The effect of placing most Power Advantages on martial arts maneuvers and related powers is a relatively straightforward matter requiring no explanation. This section will cover a few that are not so easily dealt with.

Power Advantages And Hand-To-Hand Attacks

An Advantage added to an HA does not apply to the character's STR damage as well, unless the Active Points in the HA dice (before Advantages are added) are equal to or greater than the character's STR. To put it another way, a character does not have to buy an Advantage for his STR as long as he only uses STR up to the unmodified Active Point cost of the HA.

For example, let's say a character has STR 15. He wants to buy a +4d6 HA, for a total of 7d6 damage. He buys the following:

Example: +4d6 HA, 0 END (+½), *Armor Piercing* (+½). Total cost: 24 points.

This will give him a 6d6 *Armor Piercing* normal attack.

You might be asking yourself, why doesn't it give him 7d6? STR 15 is 3d6, plus 4d6 from the HA equals 7d6, right? Well, that's wrong—in this case.

A +4d6 HA is 12 points' worth of power (not counting the "Armor Piercing" Advantage). Therefore, the character, since he has not bought *Armor Piercing* for his STR, can only add STR 12 to it—for +2d6. Thus, it's a 6d6 attack. If he were to buy *Armor Piercing* for his STR, he could have his full 7d6. Or, if he bought a +5d6 HA, which has 15 Active Points, he could use his full STR and have an 8d6 HA, *Armor Piercing*, without paying to buy the "Armor Piercing" Advantage for his STR, since the Active Points in HA are equal to his points of STR.

There is one exception to this rule: the "Invisible Power Effects" Advantage. The character *must* buy this Advantage not only for his HA, but for any STR he wants to add to it, regardless of the Active Point totals involved.

Area Of Effect

One Hex

This Advantage can be used to simulate an attack that is so swift and powerful that the target cannot dodge it or otherwise avoid its effects except by *Diving For Cover*. Abilities bought with this sort of Advantage should take the Limitation "Can Only Effect One Target In The Hex" (-¼) (and, possibly, "Can Be Blocked" [-¼]).



Selective

One way to do a "punch-several-guys-at-the-same-time" ability is to buy a Hand-To-Hand Attack or Hand-To-Hand Killing Attack with the Advantages "Area Of Effect" (Radius, +1) and "Selective" (+¼).

This way, the character could make one attack each on every enemy in his hex and in surrounding hexes. Because it's bought with the "Selective" Advantage, the character doesn't have to hit everything in those hexes...just enemies he wishes to target. Remember, though, with the "Selective" Advantage, the character doesn't hit every target as if the target were DCV 3; he must attack against the target's normal hand-to-hand DCV.

Though the attack is Area Of Effect, it cannot extend into further hexes because it's a hand-to-hand power. If the character wants to buy this power with a long focus such as a polearm, he can buy a ranged attack, or else buy a couple of inches of limited *Stretching* also based on the polearm. If the character



has no such Focus, then the Area Of Effect should normally be limited to One Hex rather than Radius—there's no point paying extra for Radius if you can't use it.

Such a power would look like this:

Example: *1d6 HKA, Area Of Effect (One Hex, +½), Selective (+¼). Total cost: 26 points.*

Autofire

A character can buy Hand-To-Hand Attack or even a Hand-To-Hand Killing Attack with the "Autofire" Advantage. This simulates the quick-handed martial artist who is able to punch his foe so fast and so often that he looks like a blur.

Damage for the attack should not exceed the character's usual martial arts damage (and the GM may prefer for it to be one or two Damage Classes less than that damage).

An example of such an attack might look like the following. Let's say a character has a STR of 20 and gets +6d6 from his best maneuver (a Martial Strike). For the character to have a similar autofire attack, he'd buy:

Example: *+6d6 HA, Autofire (5 shots, +½), ½ END (+½). Total cost: 36 points.*

Remember that Reduced END bought for an Autofire attack costs twice as much as usual, therefore ½ END is +½ and 0 END is +1. The ability above would cost 5 END per attack.

Damage Shield

Damage Shield For Powers

A character can purchase an HA or HKA with the "Damage Shield" (+½) Advantage to simulate effective counterpunch and counterstrike techniques.

Some notes on the way it should be purchased:

- (1) If the ability is bought as an HA, it will need to be defined as a physical attack. You may not take the "No Range" Limitation with it; that's intrinsically a part of Damage Shields.
- (2) The damage done by the Damage Shield may not exceed the amount of damage the character can do with the attack the power is "substituting for." In other words, if the character has a 6d6 Punch attack, but no Hand-To-Hand Killing Attack, and he's defining his Damage Shield as a counterpunch, then the Damage Shield should do 6d6 Normal Damage (or less)—not a 2d6 HKA or a +8d6 HA.
- (3) The following Limitation must be taken for this power: Requires A Successful To-Hit Roll (-½). The attack shouldn't hit automatically—it should depend on an attack roll, just as with any other attack. (However, an advantage to this power is that it doesn't take a character's attack action; after his Damage Shield counterstrike, or even several, he'll still have an action left.)

(4) Damage Shields may not be bought with the "Persistent" Advantage, though they may be bought to 0 END. Don't forget that Damage Shields may not be bought with the "No Range" Limitation.

(5) If the ability is based on a weapon (i.e., it's defined as a weapons flourish), then it should be bought with the Limitation "Cannot Do More Damage Than The Weapon Being Used Would Normally Do (-¼)." For example, let's say that a character who can do 2 ½d6K with his katana buys a Damage Shield which he defines as a deadly weapons flourish. He's limited (by note #2 above) to 2 ½d6K damage with the Damage Shield, and he does that damage when using his katana. However, during a fight, he loses his katana and is forced to rely on his dagger, with which he can only do 1d6+1K. His Damage Shield will only do 1d6+1K while he uses the dagger. Later, in the same fight, he switches to a greatsword with which he can do 3d6 damage. However, his Damage Shield is still limited to only 2 ½d6K—that's the limit of his power.

Here are two examples of Damage Shield powers appropriate for martial arts campaigns:

Example: *Counterstrike: +6d6 HA, ½ END (+¼) (22 Active Points); Requires A Successful To-Hit Roll (-½). Total cost: 15 points.*

Example: *Blade Kata: 2d6 HKA (30 Active Points); ½ END (+¼), Requires A Successful To-Hit Roll (-½), Cannot Do More Damage Than The Weapon Being Used Would Normally Do (-¼). Total cost: 21 points.*

When a character with this ability is hit in hand-to-hand combat, the Damage Shield automatically activates. The character's base OCV is used, plus any OCV and DCV modifiers. Combat Skill Levels must stay as they were arranged before he was struck; other Skill Levels do not apply. With a successful roll to hit, the character will counterstrike his opponent; if the roll to hit fails, the Damage Shield doesn't harm target.

Damage Shield For Martial Arts Maneuvers



Placing a Damage Shield on a martial arts 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, they're going to get thrown to the ground! Not only will the attacker be hurt, he will be placed in a highly disadvantageous position, and the character with the Damage Shield may still have an attack action left in the Phase.

Therefore, GMs should be very wary about allowing characters to take this Advantage for a martial arts maneuver. At the very least, all such Damage Shields should have the Limitation "Requires A Successful To-Hit Roll" (-½) so that they cannot automatically succeed. If they are bought to 0 END, they cannot be purchased with the Advantage "Persistent" (+½).



Indirect

When bought for an HA, HKA or RKA, this Advantage allows the character 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).

This ability is bought with the Advantage “Indirect” (+¼, always comes from the same location) and the Limitations “No Range” (-½), “Target Must Be Touching Barrier” (-1), and “Attack Must Be Made Through Barrier” (-½). The No Range is taken because these attacks are still supposed to be hand-to-hand blows. The “Target Must Be Touching Barrier” Limitation is there because if the target is not, the attack’s energy cannot be transmitted to him. As usual, this ability may not be bought with more damage than the best of the character’s normal martial arts attacks.

A typical example this power is this:

Example: +8d6 HA, *Indirect* (+¼, always comes from the same location) (30 Active Points); *Target Must Be Touching Barrier* (-1), *Attack Must Be Made Through Barrier* (-½). Total cost: 12 points.

When placed on other types of martial arts maneuvers or HAs, this Advantage has an extremely powerful effect—it prevents the attack from being Blocked (unless, of course, the defender has bought the Advantage “Hardened” for his Block maneuver). Particularly when combined with the “Area Of Effect: One Hex” Advantage, which prevents an attack from being dodged, this Advantage may create an attack which unbalances the campaign; GMs should be cautious about allowing its use.

Invisible Power Effects

Invisible Power Effects is used to create martial arts attacks which are so fast that an opponent cannot see them. If this Advantage is applied to an HA, the character *must* pay for the Advantage for his STR as well as for the HA, regardless of the Active Points involved (see above). If the character doesn’t buy the Invisible Power Effects for his STR, then the attack is invisible only when used at its purchased damage; whenever the character adds damage from his STR, the attack becomes visible.

This rule also applies if the Advantage is applied to a martial arts maneuver (see Chapter One).

Characters should only be able to buy Invisible Power Effects for one Sense Group. If they’re allowed to buy a Fully Invisible attack, they’ll be able to get away with murder (literally and figuratively) in the campaign.

Trigger



This is another Advantage which can have potentially devastating effects if it is added to a martial arts maneuver. Imagine a fencer whose Martial Disarm is Triggerred by his opponent’s attempt to block his Martial Strike; a character whose Killing Strike is Triggerred whenever he is Grabbed; or a wrestler with a Grab maneuver that is Triggerred whenever a character escapes from a Grab the wrestler already had him in! Trigger can also be used to create “one-two” punches and similar combination attacks; sometimes the Limitation “Requires A Successful Second To-Hit Roll” (-½) can be applied so that the character has to make another roll to hit with the second part of the attack.

Since Trigger has the effect of giving a character a 0-Phase attack, often in addition to some other attack, the GM should look long and hard at any Triggerred martial arts maneuvers. Those which appear to be unduly effective or which would adversely affect campaign balance should be disallowed.

Variable Advantage

Adding this Advantage to a martial arts 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 which do not allow the use of Power Frameworks. For the same reason, though, this Advantage can be unpredictable and possibly unbalancing, so the GM should make sure that it is not abused.



Limitations

Activation Roll

This Limitation is a good way to simulate attacks which require such precise targeting or timing that they don’t always work. The to-hit roll indicates that the character hit his target, the Activation Roll indicates that the target was hit in the right way. Other Limitations that can be applied to this sort of attack are Concentrate and Extra Time.

Extra Time

This Limitation is not usually taken for martial arts powers except at the “Full Phase” level. The “Full Phase” Limitation indicates that an attack goes off at the character’s DEX in the Phase, but that the character can take no other actions that Phase (no moving, dodging or what have you)—the attack occupies his entire Phase.



Gestures

Gestures can be taken as a Limitation on some martial arts powers to indicate that the character has to have his hands (and/or feet) free to perform the ability. For example, a Force Wall ability defined as the character blocking all incoming attacks might take this Limitation, since the character couldn't do any blocking if he is restrained or Entangled.

GMs should be wary of allowing characters to take this Limitation on attack powers, however, since some players may try to take it on any martial arts attack, on the grounds that they have to be able to use their hands to punch, strike or whatever. This leans towards abusiveness and rules-rape, and should generally not be allowed.

Reduced Penetration

This Limitation can be used to create a "one-two punch" special ability. The character simply buys a large HA (or other hand-to-hand attack Power) and uses Reduced Penetration to simulate rapid-fire two-punch sequence. This makes it easy to Stun a foe without injuring him severely. A character can take the Limitation "Separate To Hit Rolls Required" (-1/4) on this ability if he wishes, but he should not be required to do so.

Example: *Kagamite ("Mirrorhand") possess knowledge of a secret technique in which a right-handed punch can be instantly followed by a left-handed punch, such that if the first punch connects, the second is sure too, as well! He buy this ability as follows:*

Kagamite Punch: +7d6 HA (Kagamite has STR 25, so it is a 12d6 HA total) (21 Active Points); Reduced Penetration (-1/4). Total cost: 17 points.

With this ability, Kagamite has a good chance of Stunning his foes (it's a 12d6 HA for purposes of calculating Stunning), but relatively little chance of severely injuring them (the two 6d6 attacks have their BODY applied to defenses separately).

Requires A Skill Roll

A clarification for this Limitation: other characters cannot make a Skill vs. Skill Roll to defeat the use of an ability which Requires A Skill Roll. Such an ability is a Power with a Limitation, not actually a Skill.

For example, suppose that a ninja character had bought a "vanishing Teleportation" ability (see *Dark Champions*, page 36) with the Limitation "Requires A Stealth Roll." When he uses this ability, characters opposed to him cannot make a Perception Roll in a Skill vs. Skill contest to see if they spot him using the ability.

At the GM's discretion, characters may take the Limitation that they can be opposed with a Skill vs. Skill Roll in this sort of situation for an extra -1/4 value to the "Requires A Skill Roll" Limitation (-3/4 total).

Another option that GMs may want to consider for this Limitation is that if a character misses his Skill Roll by only a little (say, 1-2 points), that he achieves partial success (if this is possible), instead of absolute failure. The exact effects of this rule have to be adjudicated on a case-by-case basis of course.

Power Frameworks

Superheroic martial artists should be allowed to place martial arts abilities and attacks in an appropriate Power Framework, such as a Multipower of HA attacks or an Elemental Control of related "Martial Arts Powers." Heroic-level martial artists should not be allowed to use Power Frameworks without express GM permission and approval.

The GM should work extra-hard to make sure that all the powers in the Power Framework are logically linked together. Should a character be allowed to buy his Armor-Piercing Hand-To-Hand Killing Attack (a fist blow), his NND Breath Attack and his Gliding (Only For Not Leaving Tracks) in the same Multipower? No. Though they are remotely linked by the buzzword "Martial Arts," they are, in game terms, three wildly different effects and should not be in the same Multipower. They might, however, be allowed in an Elemental Control, depending upon the campaign and the GM's standards for such things.

When allowing Power Frameworks in a campaign, the GM should never allow questionable powers, even some of the ones described in this section (such as Skill Levels bought with Limitations). They don't belong in Power Frameworks. They're already on the verge of being abusive; putting them in a Framework makes them *definitely* abusive. Just Say No.

Multipower

Below are some examples of Multipowers which are appropriate for most superheroic martial artists.

The Multipower Martial Art Style

The following Multipower is (approximately) a Martial Art. Essentially, it's a series of attacks which the builder has defined as a Martial Art. This Multipower assumes a STR 20 character and a 10 DC cap on campaign damage.

This sort of Multipower doesn't count as a Style for purposes of the character acquiring a Style Disadvantage. A Style Disadvantage may only be taken for martial arts styles built with the rules from the "Designing Martial Arts Maneuvers" section.

Cost	Powers	END
45	Multipower: Martial Arts Attacks (45 pt pool)	
4u	+6d6 HA, Armor Piercing (+1/2), 0 END (+1/2)	0+
4u	+6d6 HA, Autofire (5 shots, +1/2), 0 END (+1)	0+
4u	+6d6 HA, Selective Area Effect (One Hex, +1)	3+
4u	2d6 HKA, 0 END (+1/2)	0+



Naturally, used with a STR 20, all the H-to-H Attacks go up to 10d6 (9 ½d6 if the character wishes to use the Advantages without paying for them for his STR), and the HKA goes up to 3d6+1. Of course, the character spends the END for his STR in addition to any listed for the Multipower slot.

This set of abilities is too expensive for most games, but is not at all inappropriate for super-level games...and it can be quite effective.

The *Kiai* Multipower

Kiai, the art of shouting and utilizing *ki* (*ch'i*) energy, can do more than surprise (PRE Attack) an enemy. It can, according to tradition, be used to knock an enemy out cold, to promote healing and even to do damage to or kill an opponent.

A Multipower utilizing all of these abilities might look like this:

Cost	Powers	END
20	Multipower: <i>Kiai</i> Powers (40 pt pool), all slots 3x END (-1)	
2u	4d6 Healing Aid, (Optional Cost, <i>HERO System Rulesbook</i>), Invisible To Normal Sight (+½), Usable At Range (+½); Incantation (-¼), 3x END (-1)	12
2u	5d6 PRE Aid, Invisible To Normal Sight (+½), Self Only (-½); 3x END (-1), Incantation (-¼)	12
2u	4d6 EB, No Normal Defense (defense is ear covering [such as earmuffs] or making an EGO Roll at -3, +1); 3x END (-1), Incantation (-¼)	12
2u	1d6+1 RKA, Invisible To Normal Sight (+½), +1 Increased STUN Multiplier (+½); 3x END (-1), Incantation (-¼)	12

The *Ch'i* Multipower

Ch'i, as discussed elsewhere, can be used to draw strength to one or more of a PC's Characteristics for a brief period of time. A typical Multipower using the Aid power looks like this:

Cost	Powers	END
13	Multipower: <i>Ch'i</i> Powers, 40 points base, all powers Self Only (-½), Extra Time (Full Phase, -½), Concentrate (0 DCV, -½), 2x END (-½)	
1u	4d6 STR Aid, Fully Invisible (+1); Self Only (-½), Extra Time (Full Phase, -½), Concentrate (0 DCV, -½), 2x END (-½)	8
1u	4d6 EGO Aid, Fully Invisible (+1); Self Only (-½), Extra Time (Full Phase, -½), Concentrate (0 DCV, -½), 2x END (-½)	8
1u	4d6 REC Aid, Fully Invisible (+1); Self Only (-½), Extra Time (Full Phase, -½), Concentrate (0 DCV, -½), 2x END (-½)	8
1u	2d6 PD Aid, Fully Invisible (+1); Self Only (-½), Extra Time (Full Phase, -½), Concentrate (0 DCV, -½), 2x END (-½)	4
1u	2d6 ED Aid, Fully Invisible (+1); Self Only (-½), Extra Time (Full Phase, -½), Concentrate (0 DCV, -½), 2x END (-½)	4

Note that the character with this Multipower can only use one of the first three slots at a time, but can have both the fourth and fifth on at the same time. However, since each use takes a full Phase to activate, the character cannot turn them both on at the same time; one would be done on one Phase, and the other on a later Phase.

Aid, Multipowers And Switching Slots

If a character is receiving a characteristic bonus from an Aid power in a Multipower, and the user of the Multipower changes Multipower slots, the Aid recipient loses his bonus.

Example: *Master Toshio has drawn on his ch'i to increase his Strength in combat. He's downed his foe, but he's tired and another enemy is mere Phases from reaching him. Toshio drops the STR Aid and switches to a REC Aid so that he'll recover faster. His extra STR goes away as soon as he changes slots.*

However, Aided Characteristics do not fall below their starting values, even if the Multipower is switched.

Example: *Master Toshio has been hit with a will-power-deadening drug. He summons up his ch'i to overcome its effects. His EGO has been drained from 18 to 13. He uses his Aid EGO slot, and rolls 14 Character Points, or 7 EGO, which shoots his EGO up to 20. Moments later, he has to switch back to his STR Aid. The bonus EGO "goes away," but he's left with his original EGO of 18, not his reduced EGO of 13.*

Disadvantages

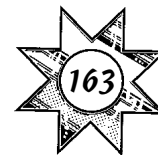
Many of the *HERO System* Disadvantages are especially appropriate to martial artist characters, or have special functions in a martial arts campaign. Some of the Disadvantages are quite inappropriate. This section discusses which are which.

Age

Age is a very uncommon Disadvantage in martial arts adventures. For example, the ancient Chinese kung fu master who trains the hero is usually lithe, vigorous and tough enough to thrash the hero (at least, until the final stages of training).

For this reason, characters in martial arts campaigns should never be required to take the Age Disadvantage; they can be 90 years old and still have the same Characteristic Maxima as younger characters. (However, like younger characters, they will have to buy at doubled cost any INT, PRE or EGO that exceeds a score of 20.)

On the other hand, Age does not affect a character's DEX and SPD, so a very aged character with Extra DC to make up for his lack of physical strength can still be a very effective martial artist.



Dependent NPC

DNPCs in martial arts adventures really are more at risk than in other genres. Martial arts adventures are often revenge melodramas, and so DNPCs are abused and killed a lot more frequently than in other genres. Characters taking DNPCs should bear this in mind.

That doesn't make the DNPC less of a limitation than in other genres, though. The DNPC will get in trouble just as often, and the trouble will be worse. If the DNPC is killed, you can be sure that the player character has quite a few other cousins, naive younger siblings and lovers to act as the DNPC in the next adventure.

If the PC gets tired of this, he should buy off the Disadvantage. If he doesn't, and just starts letting his DNPCs be maimed or killed because it's inconvenient to rescue them, or he gets bored with the whole affair and decides not to avenge them, then he'll certainly pick up a nasty Hunted to replace the DNPC. The Hunted will be the family and friends of the DNPC, intent on killing the PC for his insult to their clan.

Distinctive Features: Style Disadvantage

In most *HERO System* campaigns, everyone can detect a character's Distinctive Features Disadvantage. However, that's not always the case: some Distinctive Features can only be detected by a certain group of onlookers or under certain conditions. We call this a *Conditional* Distinctive Features Disadvantage, and the Style Disadvantage associated with most martial arts styles is one of these.

You buy a Conditional Distinctive Features Disadvantage this way:

Distinctive Features: Conditional

Points	Concealability
5	Only small group can identify character, <i>or</i> identification requires technology or major effort
10	Large group can identify character, <i>or</i> identification requires simple tests
15	Everyone can identify character immediately

Bonus	Reaction
+0	Noticed and recognized
+5	Always noted; causes major reaction or prejudice
+10	Causes extreme reaction (abject fear, unabiding lust, complete disgust)

The Style Disadvantage

The martial arts Style Disadvantage which accompanies most styles is bought as a conditional Distinctive Features, built this way: "Large group can identify character; character is noticed and recognized (10 pts)."

The Style Disadvantage has four functions.

First, any martial arts practitioner observing the character with the Style Disadvantage will, with a simple INT Roll, recognize the style (unless it is some strange, secret art, in which case he will recognize that fact). If the character does not have a Style Disadvantage, it takes a successful KS roll of the art being practiced, or an INT Roll at a -2, to recognize the style he is practicing.

Second, since (in martial arts adventures) many martial arts styles and schools are enemies or competitors, the Style Disadvantage 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 KS: Analyze Style skill on a target with a Style Disadvantage receives a bonus to his Skill Roll; see the description of that skill.

Fourth, a character with a Style Disadvantage will find it more difficult to use Acting skill to disguise his style of fighting. The character will take a penalty of -4 to his Acting skill when attempting to make it appear as though he were using a different style.

Other Types Of Distinctive Features

One type of Distinctive Features is very common in martial arts adventures: the ninja night-suit (also called the *igabakama*).

If the character usually wears the traditional ninja dress to perform his martial arts heroics, then he should take this Disadvantage. (Note that a ninja character doesn't have to wear a distinctive ninja outfit. Most players prefer for their characters to do so, however.)

In modern times, the Disadvantage looks like this:

Distinctive Features: Ninja Night-Suit (Easily Concealable, Is Noticed And Recognizable): 5 points.

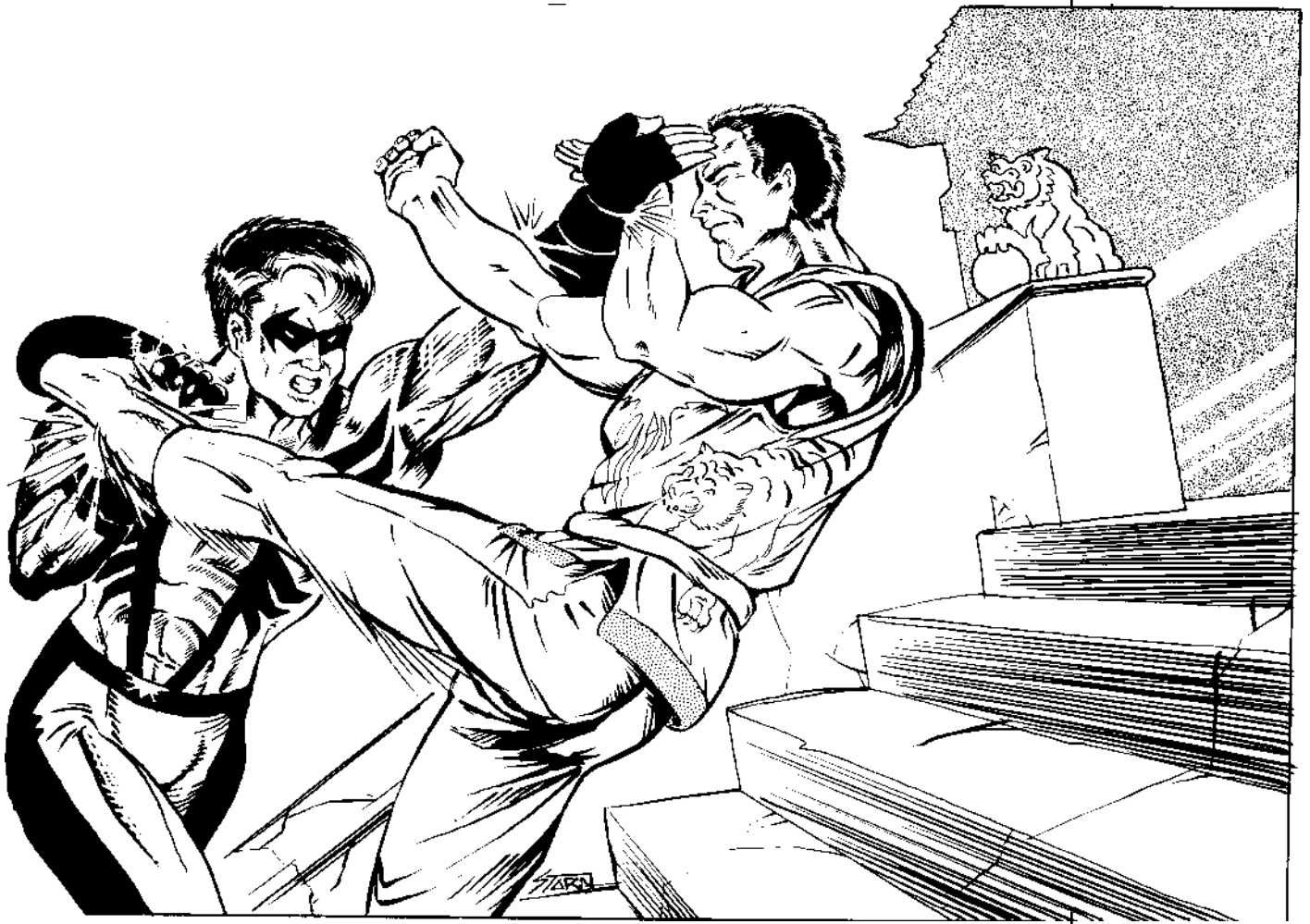
In feudal Japanese campaigns, the Disadvantage should instead be:

Distinctive Features: Ninja Night-Suit (Easily Concealable, Causes Extreme Reaction [fear and loathing]): 15 points.

Other Distinctive Features which 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 Disadvantage. It becomes a strong habit of the character, a habit which is very hard to break, so it is bought this way: Concealable (with major effort), Is Noticed And Recognizable: 10 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 Disguise Skill, Is Noticed And Recognizable: 10 points.

Tattoo: The character wears tattoos, either purely decorative ones or tattoos which identify his clan, business, or martial arts school. Bought as Easily Concealable (under clothes), Is Noticed And Recognizable: 5 points. If the tattoo is of a famous, hated order, it might instead be: Easily Concealable (under clothes), Causes Extreme Reaction (hatred). This can be used with the conditional Distinctive Features, if only martial artists recognize the tattoo.

Yakuza Mutilation: Some members of the Japanese yakuza (organized crime families) apologize for grievous mistakes by cutting off their little fingers and offering them to their lords; if this token of apology is accepted, he does not have to kill himself for his mistake. This is known as *yubitsume*; it is bought as Easily Concealable (wear gloves), Causes Major Prejudice. Refer to *Dark Champions*, pages 114-123, for more information about the yakuza and their customs.

Hunted

Hunted is a Disadvantage which is both very common and quite rare in martial arts adventures.

This is because, in the *HERO System*, Hunteds are ongoing Disadvantages. The characters are often Hunted by the same villain across years of play-time.

In martial arts adventures, characters are Hunted all the time...but it's not usually the same Hunter. 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.

Therefore, in campaigns which are dedicated to martial arts adventures, we recommend that characters take a Hunted Disadvantage which looks like this:

Example: *Hunted, 11- (As POW, NCI): 20 points.*

The exact set of characters involved in Hunting the heroes will change from adventure to adventure as they're killed and replaced...but the PCs are constantly being Hunted by enemies, and so should get the Disadvantage points for that.

Refer to *Dark Champions*, page 41, for more information on "floating" or "generic" Hunteds.



Obligation

This is a new Disadvantage that is common among martial artists in genre movies and stories, and of course is often used by other types of characters as well. Essentially, this is the reverse of a Favor Perk: When you have an Obligation, you owe a favor (or multiple favors) to someone else. This someone else is usually an NPC, though the GM can permit you to have an Obligation to another player-character (though this should be allowed very rarely).

An Obligation can be treated as a special type of Psychological Limitation, if you want to classify it according to existing rules. However, an Obligation is a one-time thing; normally, once you've fulfilled your Obligation, you don't have to worry about it again. If you have an ongoing obligation to someone or some group, this can be bought as a Psychological Limitation.

Obligations result in story lines or subplots involving the character. An Obligation is an excellent hook for a GM who needs a story. Generally, fulfilling an Obligation involves something difficult and dangerous for the hero. Typically, a hero might have an Obligation towards his teacher. This might result in having to avenge the teacher's death, or undertaking a quest or a mission for the teacher.

An Obligation is worth 5 Character Points.

Psychological Limitation

Several Psychological Limitations, mostly codes of behavior, are appropriate in these campaigns. They include:

Psychological Limitation: Code Of The Bushi

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 demands that the character kill himself or destroy all that he loves. This means that the samurai character will often be placed in a situation where his own goals conflict with those of his lord's, and his Psychological Limitation demands he follow his lord's dictates above his own.

A cruel thing to do to a samurai character is have him insulted or dishonored, but have his lord order him to leave the insulting character alone; the character is placed in a position where he will either have to kill himself or will have to wait, suffering from the insult and resulting loss of face, until his lord's order is rescinded.

This Disadvantage is bought this way:

Example: *Code of the Bushi: Common, Total: 20 points.*

Psychological Limitation: Code Of The Buddhist Monk

This is the code of most Buddhist monks. This code mandates that the character cannot initiate violence (though he can defend himself); he must remain celibate; he cannot eat red meat.

Note that, historically, many monks did not take this limitation; it is not required of the Buddhist Monk Package Deal, merely recommended for it.

It is bought this way:

Example: *Code of the Buddhist Monk: Common, Strong: 15 points.*

Psychological Limitation: Code Of The Chinese Knight

His code of behavior demands that he right any wrongs he sees, correct any social injustices; he must keep any oaths of loyalty he takes, and must meet all obligations he accepts; he must always honor good people; he must spend all his money on good deeds and good times. It is bought this way:

Example: *Code of the Chinese Knight: Very Common, Total: 25 points.*

Psychological Limitation: Code Of The Chinese Master

His code of behavior demands that 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; this is usually done to "screen" challengers so that the Master is forced only to fight the best challengers. This Disadvantage is bought this way:

Example: *Code of the Chinese Master: Common, Strong: 15 points.*

Psychological Limitation: Code Of Vengeance

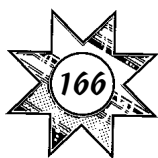
The character with this Disadvantage is driven to acts of vengeance. How often he is driven to revenge determines how much the Disadvantage is worth.

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, his 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 that the offender be killed.

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 Disadvantage can also be defined as "Must Avenge All Insults To Self And Lord" for the same point value, and it is this Disadvantage which the Samurai buys.



Must Avenge Murder Of Any Friend, Family Member Or Protected Party

Uncommon, Total: 15 points. This naturally requires that the killer be himself killed, and that whom ever collaborated with him or ordered the murder also be killed. This really becomes a limitation when the relative was killed “properly”—he was a crook and was killed by a cop or a hero, for instance.

Psychological Limitation: Gunslinger Mentality

This character must challenge any martial artist whom he hears referred to admiringly or who demonstrates great skill in his presence. This character must know which of them is the better fighter and will not rest until the other fellow fights him. (A particularly unscrupulous gunfighter-mentality villain will capture or kill a hero’s DNPCs and friends in order to force him to fight.)

This is bought as:

Example: *Gunslinger Mentality: Common, Strong: 15 points.*

Public Identity

This Disadvantage is only occasionally taken by martial arts characters, mainly by famous fighters who have gone into a career in the movies and are now widely recognized.

A character cannot take *Public Identity, Martial Artists Only*. That sort of thing is actually a Reputation.

Reputation

Various Reputations which are appropriate to martial arts campaigns include:

Reputation: Chinese Master, 8-

5 points. This is an optional Disadvantage which Chinese Masters can take...if they wish. When a character has this Disadvantage, it means that other characters know of his Chinese Master Psychological Limitation and can easily goad him into a challenge. A Chinese Master without this Reputation is not known or recognized for what he is; he could be a long-retired fighter with no one knowing that he is a great teacher of the art.

Reputation: Famous Fighter, 11-

10 points. This is bought by characters who are champions in sports martial arts. A character who went from the martial arts field to achieve fame in films could also take the Public ID Disadvantage. This Reputation is a Disadvantage because the character will constantly be assailed by idiots who want to know if he’s as tough as he’s made out to be, and by Gunslinger Mentality fighters who have to find out who is the better fighter.

Reputation: “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 the character is known to the police, who consider him a fighter and a trouble-maker. Police who check his name with their records will tend to be hostile to him and consider him a suspect in any martial arts-related attacks where the identity of the perpetrator is not known.

Reputation: Vicious Fighter, 11-, Extreme Reputation

15 points. This is bought by characters who needlessly kill or maim; such characters usually also have several villainous Psychological Limitations. It’s not a “Gosh, He’s a Tough Dude” Disadvantage for player characters; it’s a Disadvantage for toughs, brutes and villains in need of a quick trip to the cemetery.

Rivalry

Ordinary Rivalries between two PCs are perfectly acceptable. Another type of Rivalry common in martial arts adventures is this:

Rivalry With Another School: Professional: 5 points.

This means that all characters who learned their art from this specific school have a not-too-fierce rivalry with another specific school. Rivals from that 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.

When a Rivalry between schools is a bloody feud, it should be bought as a Hunted.

Vulnerability

Attacks To One Location

One especially appropriate Vulnerability is this: the character takes extra damage from blows to one specific body location. This is bought as an Uncommon attack. A character can have Vulnerabilities such as these:

1 ½x STUN, Attacks to One Location
(Uncommon): 5 points.

2x STUN, Attacks to One Location
(Uncommon): 10 points.

1 ½x BODY, Attacks to One Location
(Uncommon): 5 points.

2x BODY, Attacks to One Location
(Uncommon): 10 points.

A character can have one of these, or several. Some examples include:

Glass Jaw (2x STUN, Location 5—chin): 10 pts.

Old Internal Injuries (2x STUN, 10 points, and 1 ½x BODY, 5 points, Location 12—stomach): 15 points.



For each Vulnerability, the player defines a specific body location which, if hit, will activate the Vulnerability. Each location should correspond to one number from 3-18 on the Hit Locations Chart, just as the two examples above showed. 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 an aimed attack at that precise body part.

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 as having an 8- Activation Roll.

If the campaign uses the Hit Locations chart, and the character with this Disadvantage places his Vulnerability on a body part which normally modifies damage, then both the location damage modifier and the Vulnerability modifier are used. For example, a character takes 2x STUN to his Left Knee (Location 15). He's hit in the left knee for a Killing Attack where 6 BODY is rolled. To Location 15, this normally results in 3 BODY and 3 STUN. This character, who receives 2x STUN to that knee, actually takes 3 BODY and 6 STUN.

With normal damage attacks, the character first applies the multiplier for the Vulnerability, *then* subtracts his PD from the attack, *then* modifies the damage for the location roll.

For instance, a character takes 1 ½x STUN to Stomach (Location 12) blows. He has PD 8. He's hit in the stomach with a Punch doing 25 STUN, 8 BODY. Because of his Vulnerability, he actually takes 37 STUN and 8 BODY. Now he subtracts his PD, and so takes 29 STUN and 0 BODY. Then he applies the modifications for the location; Stomach location does x1.5 to Normal STUN, x1 to BODY, so the character has taken a grand total of 43 STUN from the attack.

Many players 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. But that's fine, if you're using the optional Hit Location rules from Chapter Three; these 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 Disadvantage 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 disadvantage was worth.

Obviously, major styles would be more common than rarer ones: Karate (all types) is going to be more common than White Crane-Style Kung Fu.

This is a good Disadvantage for aged masters who teach player characters. 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

The concept of Vulnerability to a style can be taken 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 indicates that all defensive maneuvers that Style A has will be 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 DC of damage when they hit. The value of the Disadvantage depends upon how common Style B is.

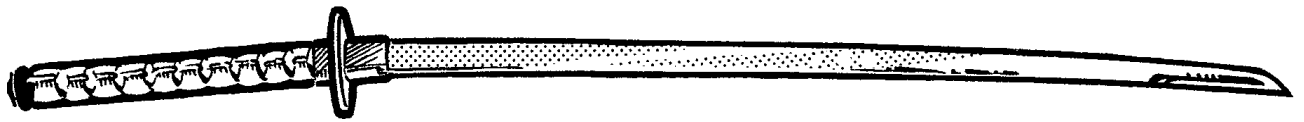
Vulnerability of Style A to Style B's defenses indicates that all offensive maneuvers that Style A has will be performed at a minimum of -2 OCV when used against Style B's defenses. Additionally, Style B's attacks may do 1-3 fewer DC of damage when they hit. The value of the Disadvantage depends upon how common Style B is.

At the GM's option, Style Vulnerabilities may always cover both offensive and defensive maneuvers, or he may allow the offensive and defensive aspects of the Vulnerability to be purchased separately (the same way that STUN and BODY Vulnerabilities can be taken separately).

Style Vulnerabilities should normally be declared by the GM at the beginning of the game, so that all players will be aware of their existence when they design characters. Players should generally not be allowed to 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.

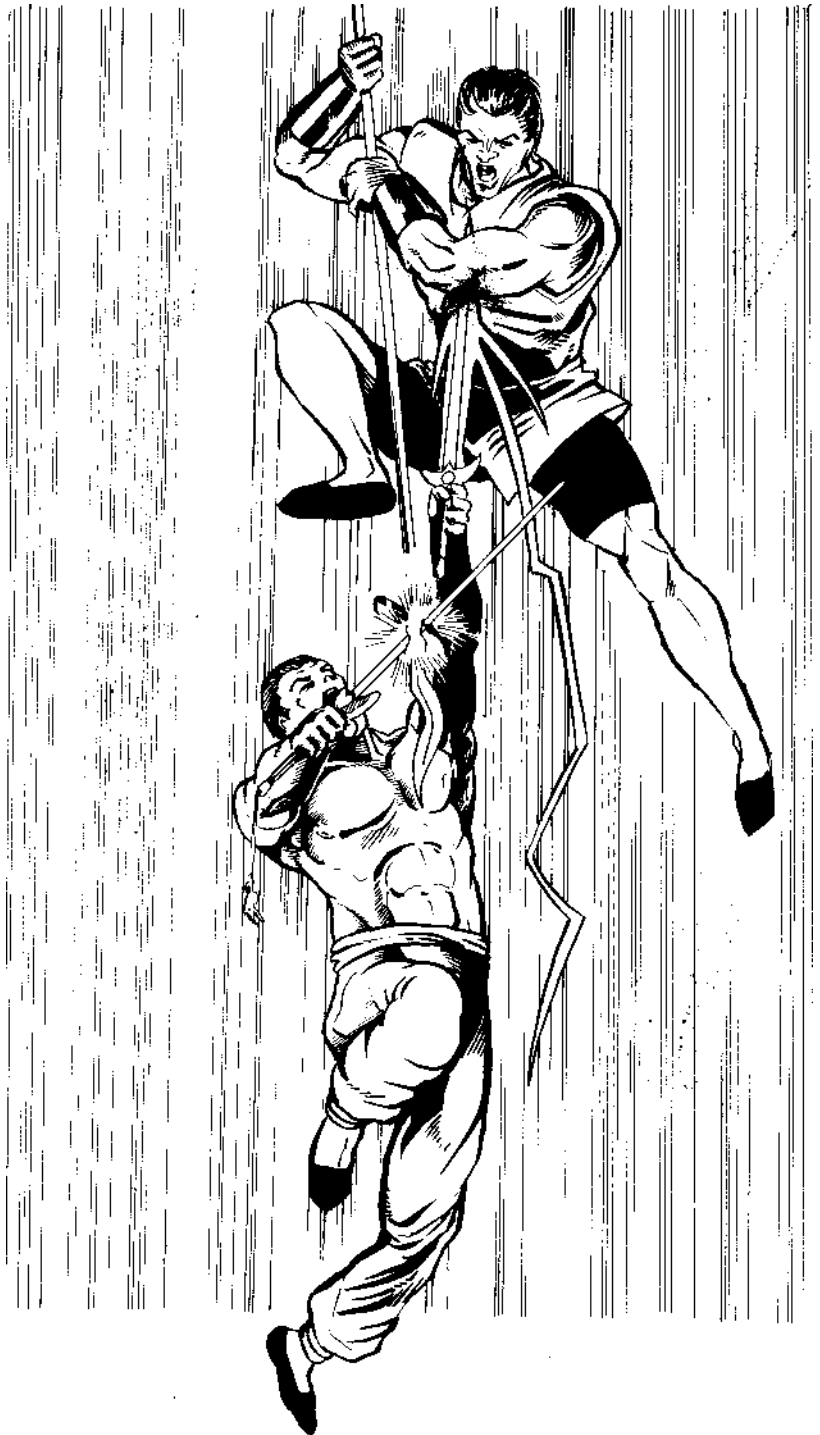


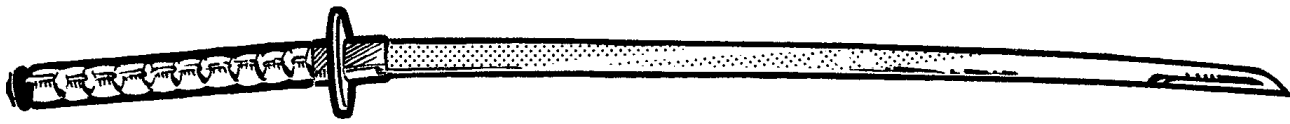


Chapter Three: Combat

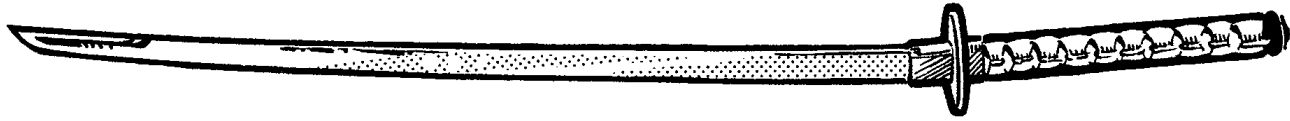


This chapter presents revised and expanded information on combat maneuvers, optional rules for unusual combat situations or forms of attack and an expanded list of weapons for use by martial artists.





Roleplaying Combat



As you read through these rules about combat, it is important to keep in mind not only the strategic aspects of the rules, but the roleplaying aspects of them 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, this potential is best realized if the characters “talk out” their battles as much as possible. This simply consists of describing what your character is doing in real-world terms rather than just in game terms. “I’ll hit him with my Offensive Strike” is a lot less exciting than “I’ll step to his side, pivot and kick him hard in the ribs!” This sort of activity is fun, adds an important dimension to the battle, and can even result in some strategic bonuses—such as when the GM likes a maneuver’s description so much that he awards a Surprise Move bonus to the character.

Keep in mind that when you are describing attacks in this fashion, you don’t have to use Hit Location penalties. A player can say, “Okay, I’ll punch him in the head!” without taking a -8 OCV penalty. So long as the character is not trying to get the game benefits of hitting someone in the Head (x2 BODY, x2 STUN, and so forth), he should not be subjected to the penalties either. A “described shot” to the Head does ordinary damage, it’s just being described that way to make the combat more enjoyable. Of course, if the character does want the extra damage for hitting his opponent in the Head, 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 character’s martial art can consult some of the books listed in the Bibliography at the end of this book.





Combat Maneuvers

This text supplements the Combat Maneuvers section from the *HERO System Rulesbook*. These rules are good for martial arts campaigns, but should only be used in other types of campaigns at the GM's discretion.

Bind

Here's how Bind works: The character using this maneuver performs an OCV vs. 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 is also using a weapon, and binds the target's by pinning it up against the target's body. It is possible to use this maneuver bare-handed, usually by pinning the target's weapon arm against his body, or by pinning the target's weapon under the target's own arm after a wild swing.

If the attack roll is successful, the two weapons are momentarily locked together; both fighters immediately make STR Rolls. 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), he may also elect to shove his opponent back 1", maintaining the Bind, as long as there is room for the defender to move backwards; if the attacker fails or merely ties this second STR Roll, he may not do this. (Only one shove attempt may be made per Phase.)

Each Phase, on the Phase of the character who goes first, both characters again roll the STR vs. STR Rolls, as before; it takes ½ Phase, but can be followed by an attack or movement. (If the weapon remains Bound, that weapon cannot be used in the attack.) Note: if the character who has been Bound possesses the Escape maneuver or the Bind maneuver, he can use that maneuver's STR bonus in the STR vs. STR Rolls. If he knows both, he can only use the bonus from one.

The defender can also break a Bind automatically by moving 1" backwards on his movement portion of any combat Phase.

While the characters are 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.

Binds In Fantasy Hero

GMs should note that in *Fantasy Hero*, Weapon Bind is a "free" Combat Maneuver that any character can use (see Combat Maneuvers in *Fantasy Hero*). This is because weapons-based combat (particularly swordplay) is a much more common aspect of fantasy games than of other genres. You might consider making Weapon Bind a free maneuver in other sorts of campaigns, depending upon the frequency of weapons use. Or, if you prefer more consistency from genre to genre, you can remove Weapon Bind from the list of free maneuvers available to *Fantasy Hero* characters. Refer to "Converting Martial Arts Maneuvers To Standard Maneuvers," below, for more information.

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 and Missile Deflection

Here are some Missile Deflection guidelines which are appropriate to martial arts campaigns, but which should not be allowed in other *HERO System* campaigns unless the GM particularly likes them. In some instances it may be appropriate to allow superheroic martial artists to use these guidelines, but the final decision is, as always, left up to the GM.

- (1) If the GM permits, a character can use his Martial Block maneuver with his Missile Deflection instead of his normal Block, thereby gaining the Martial Block's CV bonuses with his Missile Deflection.
- (2) If a character has Missile Reflection defined as catching a 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, not just a continuation of his Missile Reflection.



- (3) Weapons which have large striking surfaces can add their OCV bonuses to the Missile Deflection Block attempt. Such weapons include war fans and shields.

Blocking For Someone Else

It is possible to Block for someone else, which is especially useful if you are trying to defend an injured or defenseless person from an attacker.

To do this, you must be in range of either the attacker or the target with a hand-to-hand weapon. If your attack is Short or Medium, you must be in the same hex or an adjacent hex to either; if your attack has a range of 1" or more, you must be within that range.

You perform your Block at a -2 OCV, as usual against the attacker's OCV. If it succeeds, the attack is Blocked.

See also the rules for Interposing in the "Combat Modifiers, Special Cases And Optional Rules" section of this chapter.

Redefining Block

The basic Block maneuver allows the character to avoid all damage from a hand-to-hand attack and then go first in the next Phase if both combatants have their next Phase in common. If the GM prefers, this maneuver can be redefined slightly to allow different combat dynamics. The following are some suggestions along these lines:

- 1) A Block deflects all damage from an attack, but does not let the Blocker go first in the next Phase. This sort of Block is sometimes referred to as an "active Dodge."
- 2) A Block deflects half of the damage from an attack, and allows the Blocker to go first in the next Phase.
- 3) A Block deflects half of the damage from an attack, and does not allow the Blocker to go first in the next Phase.
- 4) A Block deflects all of the damage from one attack only, and provides its DCV bonus against all other attacks that Phase. In other words, this form of Block cannot be used to Block successive attacks in the same Phase, though the DCV bonus from the maneuver is maintained.

Choke Hold

Several things to remember about the Choke Hold: First, its Grab element is defined as Grabbing one limb; this one limb is always the head.

Second, a character in a Choke Hold can't speak or shout. This is why it's a preferred technique for taking out guards.

Third, a character who is rendered unconscious by a Choke Hold can be killed by continued application of the maneuver. Once the Choke has rendered the target unconscious, if it is maintained it will do the target 1 BODY per Phase. (See the "Holding Breath & Drowning" rules from the *HERO System Rulesbook*.)

Fourth, a character may make a Choke Hold one-handed, using the usual rules for Grabbing with only one hand (see below under "Grab"). This only affects the STR of the Grab part of the maneuver; it still does 2d6 NND(2).

For more information about martial arts NNDs, refer to "Nerve Strike," below.

Covered

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 being covered, without the covering character going first, under the following circumstances:

- 1) If he makes a Fast Draw roll (presuming he has that Talent) by more than the Covering character makes his Visual Perception roll;
- 2) If he makes a Sleight Of Hand roll (presuming he has that Skill) by more than the Covering character makes his Visual Perception roll; or
- 3) If he makes 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 he will use. (If he doesn't have Fast Draw or Sleight Of Hand, he has to use the third method.)

If the character who is trying to break the Cover fails his roll, the character Covering him can choose to attack him with the held Covering attack.

Disarm

Don't forget: Disarms aren't automatically successful when the Disarming character makes his roll to hit. As soon as he makes his roll to hit, he must make a STR vs. STR Roll with his victim. If the attacker's roll is higher or if the rolls are tied, the Disarm succeeds; if the victim of the Disarm wins that contest, then he keeps hold of the weapon.

If the GM wishes, a character who is attacked with a Disarm while completely unaware of the attack only gets his Casual STR (half his normal STR) to resist the Disarm.

As an optional rule GMs might allow characters with Martial Disarm to use the maneuver's STR bonus to resist being Disarmed. This option prevents fencers and similar characters from constantly disarming each other.

Disarming Two-Handed Weapons

It is a little more difficult to Disarm a two-handed weapon than a weapon held in one hand. A character trying this should take a -2 OCV penalty on his Disarm. Alternately or in addition, the target gets +5 STR in the STR vs. STR Roll to keep hold of his weapon.



Disarming Incoming Attacks

Often a character will delay his attack to Disarm an incoming attack. This happens especially often when a character half-moves and then holds his action, waiting for his attacker to reach him.

But the Disarm versus an Incoming Attack doesn't automatically mean that the attacker is disarmed before he performs his attack.

To decide who goes first, have both parties make a DEX Roll. The winner goes first.

If the Disarming character makes the DEX Roll by more, he goes first. If he successfully Disarms his opponent, the opponent doesn't get his attack this Phase. If the Disarm misses or is not successful, the opponent gets an attack this Phase.

However, if the attacker makes his DEX Roll by more, he goes first and attacks before the Disarm attempt. If the Disarming character is not Stunned or Knocked Out by the attack, he can then perform the Disarm.

Throws are handled the same way: they don't automatically negate the incoming attack.

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 and not as a Passing Strike in order to achieve the necessary level of power (the +v/5 element of the Passing Strike will rarely add enough dice to equal the +4d6 of the Sacrifice Strike). However, in superheroic games, where characters often have large amounts of inches of movement, a Passing Strike might more accurately reflect this sort of attack.

Grab

Changes To Grab

The Ultimate Martial Artist introduces one important change to the Grab element: at its basic level, a Grab only immobilizes two of the Grabbed character's limbs (of course, some targets have no limbs, so this aspect of the maneuver is unimportant). A character can build a maneuver that Grabs more than two limbs, of course. The basic Grab maneuver from the *HERO System Rulesbook* is assumed to immobilize two limbs; thus, it stands as a distinct option for characters with a joint-lock or other Martial Grab maneuver which only immobilizes one limb (the joint-lock probably has more STR for purposes of Grabbing, but the Grab maneuver immobilizes more limbs).

Available Limbs

Characters are considered to have five limbs: two arms, two legs and one head. The head counts as a limb because it can be used to attack (i.e., headbutt)

an opponent who has gotten close enough to Grab you. Thus, to completely and totally immobilize someone would add 3 points to the cost of a Martial Grab-type maneuver. Joint-locks and similar attacks will normally Grab 1-2 limbs, "pins" and bearhug-type holds, such as those used in Wrestling, may Grab 3 or more limbs. Of course, a character can always choose to Grab fewer limbs than the maximum allowed by his maneuver.

It is possible to Sweep a Grab maneuver to Grab more than the maneuver's basic number of limbs. Each limb (or group thereof, if the maneuver immobilizes 2 or more limbs at its basic level) counts as a separate attack.

Example: *Ogami Shizuku is using her Jujutsu to fight a big, tough street thug who is wielding a pair of knives. She wants to capture him without hurting him so that she can interrogate him. However, her Joint-Lock maneuver only immobilizes one limb (say, one arm), which would leave her vulnerable to being stabbed by the knife the thug is carrying in his other hand. She would also prefer not to be kicked with the hobnail boots the thug is wearing.*



Since she has a 12 OCV and the thug only has a 5 DCV, Shizuku decides to try to Grab both of his arms and one of his legs. This requires her to Sweep him with her Joint-Lock. The Joint-Lock immobilizes one limb, so each additional limb counts as a separate target, imposing a -4 on each of her to-hit rolls. She rolls a 14, an 11, and a 10, hitting all three times. In the space of but a second, she has used her martial arts to almost completely immobilize the thug. Now she can bear him to the ground so that he can't stomp on her foot with his free leg.

Had Shizuku missed one of her rolls, no further rolls would be allowed and all remaining target limbs would have been free to move.

Example: Suppose that the thug in the above example is facing not Shizuku, but Silverback, a low-level "brick" superhero. Silverback isn't any more willing to be stabbed or stomped on by this miscreant than Shizuku was, even though he's harder to hurt than she is. Since a Grab maneuver immobilizes two limbs at its basic level, each additional two limbs will impose a cumulative -2 on each of his to-hit rolls. He decides to try to Sweep his Grab, so that he can Grab the thug's arms and legs. This imposes a -2 to both of his rolls, since the arms count as his first two limbs, and the legs as his second two limbs. He rolls a 7 and a 10, easily hitting both times. The thug is now trussed up like a Thanksgiving turkey.

Actions With Grab

In the *HERO System Rulesbook*, the Grab maneuver allows you to do a couple of important things: Grab and Squeeze, or Grab and Throw.

We're going to add to that list. There are now six possible actions to perform with the Grab:

Grab and Block

Grab and Control

Grab and Redirect

Grab and Shove

Grab and Squeeze

Grab and Throw

A character can only perform one of these additional elements in a Phase. Having Grabbed a target, the character cannot Block and Redirect in the same Phase, or Squeeze and Throw, or any other combination.

Grab And Block

With this combination, you Grab someone—and then, at any time while the Grab is still in effect, you can Block an incoming attack (only one per Phase) with his body.

To do this, you perform the Grab normally. If the Grabbed character does not immediately escape, you can perform a Block with his body.

Roll your Block maneuver (or Martial Block maneuver) at a -2 to OCV. If it succeeds, you have Blocked, and the person you've Grabbed takes the damage of the incoming attack.

You can only Block this way once per Phase, unlike ordinary Blocks.

This is a very useful thing for PCs to do. Note, though, that villains can also Grab and Block, and are fond of doing so with captured DNPCs and other innocents.

Grab And Control

When you Grab someone, you can also attempt to Control him (i.e., turn him so that he cannot attack you as successfully).

To do this, make a STR vs. STR Roll with the victim. (If this is immediately after you've Grabbed the victim and his Phase hasn't yet come up, he does get a Casual STR roll.) If you roll 2 BODY more than he does on the STR vs. STR Roll, you can turn him so that he is unable to strike you this Phase. Each Phase you want to maintain control, you must roll again.

This maneuver is very good for subduing someone you wish to speak to but not hurt; it does him no harm and gives you a Phase or two in which to speak.

Grab and Control can also be used to force someone to the ground without hurting them (to force them to the ground and do STR damage to them in the process, Grab and Throw them; the Grabbing character may choose whether to maintain the Grab on the thrown character).

Grab And Redirect

Redirect follows a Grab directed at someone's weapon. If you Grab a weapon, you may then make a STR vs. STR Roll to attack its wielder with that weapon.

If the STR vs. STR Roll is successful (i.e., you tie or better his BODY total), you can attack him or a character in the same or an adjacent hex with the weapon. If your normal STR is enough to use the weapon, you don't suffer an OCV penalty. However, you do only the weapon's base damage; because your target is resisting, you don't get to use any of your STR that exceeds the weapon's STR Minimum.

Grab And Shove

Once you have Grabbed someone, you may attempt to Shove him backwards.

Make a STR vs. STR Roll. If you succeed, you may shove the target back a maximum of 1". You move with the target and continue to hold on to him as you do so.

You may perform this option even after you've done a half-Phase move and Grab/Shove. For example, a character with 7" of running moves 4" forward and Grabs his target successfully. He can now elect to Shove his target back 1", even though, at Phase's end, he will have moved a total of 5" (more than his half-move) and still performed an attack.

Shoving does no damage to a target unless he is shoved into a surface such as a wall; in that case, he takes your STR damage. A STR 18 character shoving a target into a wall will do 3 1/2d6 normal damage to that target. If you're using Hit Locations, this is just generalized damage.



Anyone who Grabs can Shove. There's also a special martial Shove maneuver which allows characters to shove more effectively. Refer to "Shove," below, for more details.

Grab And Squeeze

Grab and Squeeze does its normal damage to the opponent.

If you're using Hit Locations, note that a Grab maneuver which hits Head Location 5 will both do extra damage (Head locations take 2x STUN and BODY from normal attacks) and will also cut off the target's breath, making him unable to shout or talk (see the rules above for Choke Holds).

A Grab maneuver hitting Locations 3 and 4 will do the extra damage, but doesn't cut off the victim's breath.

Grab And Throw

Grab and Throw acts just as described in the *HERO System Rulesbook*. The Grabber may choose whether to maintain the Grab after the Throw (of course, if he throws the victim a long distance rather than simply dashing him to the ground, the Grabber cannot maintain his hold). Refer to "Throw," below, for more information on throwing characters; the effects of a Grab and Throw will often match those of any other Throw in terms of effect on placement in the combat order in the next Phase, damage taken, and so forth. However, because in many situations a Grab and Throw has less "finesse" than a full-blown Martial Throw, the GM may rule that some of the benefits of a Throw maneuver will not be available when using Grab and Throw.

Grabbing And Hit Locations

In the *HERO System Rulesbook*, the Grab immobilizes the target's arms and accessible Foci. That approach presumes that the Grabbing character either specifies the arms as a target or does not specify any particular target.

Within the bounds of realism, characters should be allowed to pick which limbs to immobilize with a Grab maneuver. With a standard Grab, these should almost always be the two arms, but with a Martial Grab just about any combination is possible.

Regardless of which limb is chosen as a target, Hit Location to-hit and damage modifiers do not apply, just as with any maneuver that is defined as specifically targeting a Hit Location. At the GM's option, there may be penalties to a standard Grab maneuver if the character tries to Grab anything other than the arms or the head.

Number Of Hands Required To Grab Someone

The Grab maneuver/element presumes that the Grabber is using both hands. The exception is for Grabs which only immobilize one limb (i.e., which take the "One Limb" restrictive element), which only require one hand to perform at full STR.

If the Grabber uses only one hand on a Grab requiring two hands, he takes the following modifications: he is at -5 to STR, and can only use half of the STR bonus from any Martial Grab maneuver. But if he manages to hold on, he can use his free hand for other attacks.

Example: *Ken the sumo wrestler is STR 20. He executes a Sumo Grab on his opponent, but uses only one hand, the better to pummel his foe with the other. Ken normally uses his full STR of 20 and gets a +10 STR from the Grab maneuver. But this time, using only one hand, he gets only STR 15 and +5 STR from the Grab maneuver. He is Grabbing at STR 20.*

Grabbing And Combat Values

When characters Grab one another in combat, it does some interesting things to their OCVs and DCVs, both against one another and against outside attackers.

The Grabbed Character's DCV

A Grabbed character is at ½ DCV against all attacks. This means the character who has Grabbed him can launch additional attacks against his reduced DCV (if the Grabber has a hand free and/or a maneuver or power not requiring use of his hands—such as kicks, head-butts, Energy Blasts from his eyes and so forth). Anyone attacking the Grabbed character also attacks the reduced DCV.

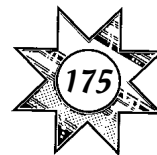
The Grabbing Character's DCV

The Grabber is also at ½ DCV—against both the character he has Grabbed and all other attackers. This reflects the fact that he has to concentrate on maintaining his hold on the victim, to whom he has already rendered himself slightly vulnerable by getting so close.

Example: *Ken the sumo wrestler is normally DCV 6. He grabbed his foe in the example above and is pummeling him. Ken is now DCV 3 against the fellow he's grabbed and against all others, a fact much appreciated by the assassin sneaking up on him.*

The Grabbed Character's OCV:

1) **Versus the Grabbing Character:** A Grabbed character also finds it harder to attack the character who has Grabbed him: he is at -3 OCV against the Grabber and can only use free limbs. For example, if the Grabber has pinned both his arms, the Grabbed character is limited to maneuvers using his legs and head, and any powers not using his arms or hands. The GM may also choose to disallow some of his maneuvers, including any defined as requiring a particular stance or approach considered impossible in a Grab: for instance, a spinning kick or side kick.



Example: During one of the Harbinger of Justice's battles against the Yakuza, a ninja assassin leaps onto his back and pins both of his arms and one leg with a powerful Martial Grab maneuver. Harbinger's Martial Escape maneuver is not strong enough to help him escape—but the ninja has made the mistake of getting too close to him. With the GM's permission, Harbinger decides to use his Killing Strike as a headbutt. He has a base OCV of 11 with this attack, -3 because he is attacking the person Grabbing him, for a final OCV of 8. The ninja has a base DCV of 8, which is halved to 4 against attacks by the character he has Grabbed. Harbinger rolls a 12 and smashes the ninja in the face, injuring and stunning him and forcing him to let go.

- 2) **Versus Other Characters:** A Grabbed character is at ½ OCV if he tries to attack any characters other than the Grabber, assuming that they are in range for an attack at all. Of course, the Grabbed character still can only use his free limbs.

Example: In the above example, suppose that before Harbinger had time to break out or attack his captor, other ninjas moved forward to slay him with their swords. Harbinger has one leg free, so, with the GM's permission, he decides to use his Killing Strike as a kick. He has a base OCV of 11, halved to 6; the ninjas all have DCV 8. Harbinger gets lucky and rolls an 8—he lashes out with his foot and kicks one of the ninjas in the lower ribs, injuring him badly.

The Grabbing Character's OCV:

- 1) **Versus the Grabbed character:** The Grabber has his full OCV against the Grabbed character. Since the Grabbed character is only at half DCV, usually the Grabber will have no problem hitting him (assuming that he has some sort of attack available).
- 2) **Versus other characters:** The Grabber is at ½ OCV if he tries to attack other characters. This is a reflection of the fact that a large part of his attention and energy has to be devoted to keeping the Grabbed character immobilized. Of course, depending upon the nature and special effects of the Grab maneuver, the GM can waive or reduce this penalty—some Grabs may require less concentration and effort on the part of the Grabber than others.

Grappling And Weapons

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 his sword-arm is the one that is immobilized, 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 that 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 Maneuver "Grab" or some new martial maneuver with the Grab Weapon element), this does not affect the DCV of either character. It also does not cause the Grabbing character to take any damage from touching or grabbing hold of the weapon.

Haymaker

Don't forget that it is possible to perform a Haymaker with a Killing-damage weapon (see "Adding Damage," *HERO System Rulesbook*), or a normal damage weapon for that matter.

Though it's dangerous to perform a Haymaker (because of the penalty to your DCV), extra damage from a Haymaker adds +1 DC of Killing Damage for each +1 DC from the Haymaker, making it more efficient than damage added from martial arts maneuvers, which add +1 DC of Killing Damage for each +2 DC from the maneuver.

That makes this a good maneuver to perform against a Stunned foe or any stationary object. As usual, though, added damage from a Haymaker cannot more than double the base damage of the weapon.

Haymaker is its own maneuver. You cannot combine a Haymaker with, say, an Offensive Strike: you can perform one or the other.

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 a way it is designed to move, but in a manner that "locks" it. More common, however, is a maneuver which bends a joint in a way that it is not supposed to be bent. This can cause great pain (simulated by the NND element of the Joint Lock/Throw maneuver); it can also be a way to break the joint (the Killing-Damage and Disable elements of the Joint Break) or to force the target to fall down (the Throw element of the Joint Lock/Throw, which can be added to the Joint Break [as in the Breaking Throw maneuver of Hapkido and Jujutsu]). The holding and locking aspect of these maneuvers is simulated with the Grab element.

A joint-breaking maneuver almost always takes the "Disable" element to reflect its advantages and drawbacks properly; refer to the "Designing Martial Arts Maneuvers" section of this book for more information on that element.



In adjudicating the effects of joint-breaking maneuvers, the GM should carefully consider the nature of the attack. Standard resistant defenses, such as “bulletproofspandex,” offer no real protection against having one’s joints bent backwards. On the other hand, suits of metal armor and similar equipment might operate to completely protect the joint from being bent 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 can potentially 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 in mind when joint-breaks are used; refer also to the discussion of “Disabling Attacks” in the “Combat Modifiers, Special Cases And Optional Rules” section of this book.

Killing Throw

Killing Throws can be roughly divided into two types. The first type, which is discussed in the paragraphs immediately preceding this heading, involves twisting a joint in a way that not only breaks that joint but forces the target to fall down. The damage is done during the throw, not as a result of the target’s impact with the ground. The other is a throw which is 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 it takes to perform a Martial Escape (or to use the “Escape” element of any maneuver) varies depending upon the situation. A good rule of thumb to use in most situations is the one used for breaking out of Entangles: if the BODY done by the Escape maneuver does twice as much BODY as the BODY of the Grab being escaped from, the Escaper gets a full action; if it just does more than the BODY of the Grab, the character gets a half Phase in which to act. (Remember that ties on the BODY rolls go to the character making the Grab.) The GM should adjust this rule to fit the circumstances.

Note that this maneuver is usable against Entangles; a character who is Entangled may add his Escape STR bonus to his STR when trying to get free. Likewise, Martial Escape is usable against weapons which can perform the Grab maneuver, such as chains; in the STR vs. STR contest, the Grabbing character rolls his STR, the victim rolls his STR plus the bonus for Escape maneuver.

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 is successful: if the character remains Grabbed after attempting his Escape, the “second part” of the maneuver does not occur.

At the GM’s option, a character does not have to make a complete escape from a Grab or Entangle. Instead, he can try to free only one limb, which he can then use as he sees fit. This allows +5 STR on the attempt to “Escape,” since the character can concentrate his efforts on freeing just one limb.

Move By/Move Through

It is also possible to add Move By and Move Through damage to weapon damage (either normal or killing damage). Move By, Move Through and Adding Damage are all described in the *HERO System Rulesbook*.

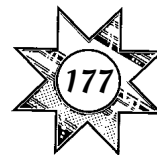
Move By maneuvers add +1 DC (either +1d6 Normal or +1 DC Killing) damage to a weapon attack per 5" of relative velocity. As usual, the additional damage granted to a weapon from the maneuver and from excess STR cannot be greater than the weapon’s base damage. A 1 ½d6 sword (5 DC) cannot be improved to more than a 3d6+1 attack (10 DC) (please refer to the discussion about adding Damage Classes to Killing- and Normal-damage weapons in the “Designing Martial Arts Maneuvers” section of Chapter One for further information on this subject).

Example: *Two samurai decide to leap past one another, performing an attack as they pass. Each has 8" of running, and a half-move will get them up to full running speed. When they strike at one another, each is moving at a rate of 8", and so the relative velocity is 16". Each samurai has 1 ½d6 killing damage from his weapon, +1 DC from STR equals 2d6; the 16" velocity adds +3 DC, so the attack is now 3d6 killing damage.*

Move Through maneuvers add +1 DC damage to a weapon’s attack per 3" of relative velocity. Again, the added damage from velocity and STR cannot exceed the weapon’s base damage (a 2d6 spear can never do more than 4d6 damage).

Example: *Diamos the Spearman runs headlong into an opponent with his spear extended; this is the classic spear charge. Diamos does 2d6 for the spear, +1 DC for his extra STR making it 2d6+1. He is running at 8", which gives him (8/3=2.666) +3 DC to his weapon damage. With his spear charge, he does 3d6+1 damage.*

However, characters take damage from their own Move Bys and Move Throughs, as you know from the *HERO System Rulesbook*. An attacker takes 1/3 damage from a Move By. With a Move Through, if the target is knocked back or knocked down, the attacker takes ½ the damage he has done; if the target is unmoved, the attacker takes all the damage he has done.



But when the attacker is using a Killing Attack, he does not take Killing damage. He takes an equivalent DC of Normal damage. This is generalized damage; it is not applied to any one specific Hit Location.

Example: *Diamos decides to perform a spear-charge on a Tyrannosaurus Rex. (How the Tyrannosaurus Rex got there is another story entirely.) He performs the same Spear Charge on the dinosaur, and does 3d6+1 damage, seriously wounding it. However, he doesn't knock it down or over, so he takes full damage himself. The 3d6+1 killing damage equals 10 DC, so Diamos takes 10d6 of normal damage. Ouch!*

Alternately, if the character is using a weapon it, not he, will take the 1/3 or 1/2 damage from the maneuver. If the total BODY done to the target is more than 3x the weapon's base Damage Class, the weapon breaks.

Note that Move By and Move Through are specific maneuvers. You can't do an "Offensive Strike Move Through," adding both +4d6 from the Offensive Strike maneuver and +v/3 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 that if a character has a Killing Strike martial maneuver, he cannot use it with a Move By or Move Through: they're two distinct, separate maneuvers that cannot be combined.

At the GM's discretion, Move Bys and Move Throughs may add damage to NND attacks. Each 5" velocity from a Move By, or 3" velocity from a Move Through, adds +1/2d6 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.

Nerve Strike

Defenses For Nerve Strikes

The *HERO System Rulesbook* describes two basic types of NND strikes and their possible defenses: solid Armor (resistant PD) or a PD Force Field or Lack of Weakness for a Nerve Strike ("NND(1)"); solid Armor (resistant PD) on the neck or not having to breathe for a Choke Hold ("NND(2)").

While these options are perfectly acceptable for a heroic-level martial arts campaign, they can be problematic in a superheroic campaign. In the average superhero campaign, just about every character has some type of resistant Physical Defense, which often makes Nerve Strikes (and, to a lesser extent, Choke Holds) useless.

However, if this problem exists in your campaign, it is easily solved. The solution is twofold: first, define the defenses to a Nerve Strike better; and second, offer more potential defenses, so that Nerve Strikes will have some variety. As always, the GM has the final say on what defenses are acceptable.

Here is an expanded list of possible defenses, with explanations:

- 1) Rigid resistant PD on vital areas or Lack of Weakness
- 2) Rigid resistant PD on the neck or not having to breathe
- 3) Various defenses against joint-bending; see below
- 4) Solid ear coverings
- 5) Resistance
- 6) PD Force Field or Power Defense
- 7) Rigid resistant PD on a specific Hit Location

1) Rigid resistant PD on vital areas or Lack of Weakness: the NND(1) defense requires the character to have solid, rigid resistant PD over his vital points (see the diagram below for some examples of vital points). "Rigid" means that the defense has to be solid enough to prevent the attacking character from being able to contact the target's vital points. The stereotypical "bulletproof spandex" that most superheroes wear is not stiff enough for this purpose. Nor will the super-strong skin of most "brick" characters suffice, since they still have nerve endings that can be found and struck by trained martial artists. A brick with tough "plates" in place of skin (such as, perhaps, Giganto from *Classic Enemies*) might qualify, as would any brick who took "Reduced Sense Of Touch" as a Physical Limitation to reflect the fact that his super-strong skin blocks his nerve endings and keeps him from feeling things properly. Suits of powered armor, hard kevlar backed by ceramic or steel plates, PD Force Fields and similar types of resistant PD would be enough to block this form of Nerve Strike, as would most forms of Lack of Weakness (an exception would be the sort of Lack of Weakness described in *Dark Champions*—Lack of Weakness based not on the solidity or seamlessness of the defense, but on not being able to see the defense to find its weaknesses).

2) Rigid resistant PD on the neck or not having to breathe: this is the defense for Choke Holds and other NND strikes that are supposed to cut off the target's ability to breathe. The general comments about what defense is appropriate for NND(1) apply here as well.

3) Defenses against joint-bending: NND(3) is used to simulate the excruciating pain caused by maneuvers which bend or torque a joint in a way that it is not supposed to move. The defenses against this include Resistance, having rigid armor on the joint in question that prevents it from being bent improperly, Powers with a similar effect (such as Stretching) or a STR Characteristic which is double that of the STR being used to bend the joint (this STR can be natural, or from an Exert-based maneuver). 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.



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). Again, a "bulletproof spandex" mask or super-strong skin would not offer protection from this sort of attack; a helmet or some types of earphone-like gadgets would (as would not having any ears!).

5) **Resistance:** NND(5) is a strike that causes so much pain that only characters who are capable of withstanding a high level of pain (i.e., who have bought the Talent "Resistance") are protected against it. Since Resistance is a relatively rare Talent, GMs should be very cautious about allowing characters to purchase an NND(5) attack. In some cases, unusual nervous systems and certain other powers or abilities might also act as a defense against this NND.

6) **PD Force Field or Power Defense:** NND(6) usually represents some sort of mystical, ch'i/ki-based ability to cause a target pain by attacking his life force. Only a PD Force Field or Power Defense offers a character enough protection to save him from this sort of attack.

7) **Rigid resistant PD on a specific Hit Location:** NND(7) is the defense for a Nerve Strike that always targets a specific nerve cluster or vital point. The target point must be defined when the Nerve Strike is bought. As with other attacks that target a particular Hit Location, such a strike should not get any to-hit or damage bonuses or penalties because of the location struck.

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 *kuepsu* or *keupsu*; in Vietnam as *huyet*; in Indonesia as *rahasia* and in India as *marman*.

Disabling Nerve Strikes

Nerve Strikes can be used to temporarily Impair or Disable a limb. Refer to the discussion of "Disabling Attacks" in the "Combat Modifiers, Special Cases and Optional Rules" section of this book.

Two Or More Nerve Strikes

As described in the *HERO System Rulesbook*, characters are not normally allowed to have more than one NND attack (at least, not without GM permission). GMs may want to consider carefully whether a character should be allowed to have more than one martial arts maneuver with the "NND DMG" element (including Choke Holds). In many cases, NND strikes will be similar enough that it will not unbalance play for a character to have more than one.

AVLDs

As a final note on Nerve Strikes, if you are still having trouble making NND strikes effective in your games after using the other suggestions offered here,



you might consider converting the NND damage to AVLD damage. This may have major effects on campaign balance, however, so treat such a change carefully and be willing to go back to the old system if it becomes too unbalancing or inefficient.

Partial Maneuvers

Many maneuvers have more than one element or "aspect" to them. In most cases it is not necessary for a character to use all aspects of a maneuver—he can use only those aspects that he wishes to use. For example, a Reversal allows a character to Escape a Grab, and then turn around and Grab the person who was Grabbing him. A character with this maneuver does not have to perform the Grab if he does not want to; he can simply Escape, and then end his maneuver at that point. Another good example is the Joint Lock/Throw, which involves Grabbing the target's limb and bending it in such a way that the target suffers great pain and is forced to the ground. Neither the "NND" nor the "Throw" aspects of this maneuver have to be used if the player prefers not to.

However, sometimes one element is a "prerequisite" of another; an example here is the Choke Hold maneuver—a character cannot use the "NND" element of this maneuver without first using the "Grab" element. The GM is final arbiter over whether an element has to be used in a maneuver or not.



Pulling A Punch

Characters can pull their punches when using Martial Arts maneuvers, suffering the usual penalties to OCV.

It has struck some GMs and players in four-color superheroic games as contrary to the spirit of the genre to impose substantial OCV penalties on characters who are trying to be merciful and, generally, heroic by pulling their punches. If you feel this way, the following variant rule is suggested: reduce the OCV penalty to -1 per 5d6 in the attack, not per 3d6. Alternately, the GM can eliminate the penalty entirely. In either case, the character should not be allowed to pull his punch if he is Berserk or Enraged.

Root

The Root maneuver is used to counter the Shove maneuver, which is described below. The STR from a Root is used to calculate the total STR opposing a Shove. Of course, if the character resists the Shove successfully, he does not move at all, and the character attempting the Shove is left looking foolish.

Note, however, that Root also has the “Block” element. This is just another way of defining the resistance to being Shoved: if the character Blocks the Shove, then 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 has been unable to move him! If the Block fails, the character can still use the extra STR from the Root to resist being Shoved. In most cases, the GM should not allow the Block element of the Root maneuver to be used 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.

Shove

The discussion of “Grab And Shove,” above, generally applies to the Shove maneuver as well. However, Shove offers several benefits above the simple Grab and Shove.

First, when using Shove a character does not have to Grab his opponent, which can be time-consuming and potentially dangerous.

Second, a character using Shove can propel his target back more than 1", and does not have to move with him. For every 10 STR in the Shove maneuver, the target can be pushed back 1"; thus, at even its lowest level a Shove moves its target back 2". A Shoved character can make a DEX, Breakfall or Acrobatics roll (his choice) at -1 for every point by which the Shoving character made his to-hit roll to fall down at any point during his “move.” This will avoid any further movement and reduce the damage that the Shove would have caused by half. However, the fallen character is treated as being at the same disadvantage as a Thrown character—the Shoving character gets to

attack him first on their next Phase (if they move next in the same Phase), regardless of relative DEX.

The third advantage to Shove is that the extra STR of the maneuver not only adds to the distance a character can move his target, it adds to any damage that he does if the target is shoved into a solid object. The target cannot take more dice of damage than the (DEF+BODY) of the object he is shoved into (just like Knockback).

The fourth advantage to Shove is that it can be used on more than one target at a time, in two ways. First, an attacker can Shove one target into another target, causing damage to both of them. The attacker needs to make a separate to-hit roll to hit the second target; any OCV bonuses bought with the Shove maneuver do not apply to hitting the second target.

Second, in some instances a character will be able to use his Shove maneuver on several characters simultaneously—for example, when he’s holding a staff and several thugs grab it and he Shoves all of them off of him. In this sort of situation, the Shoving character uses his STR from his Shove maneuver. To calculate the combined STR of the characters resisting the Shove, determine what their lifting capacity is, based on the Strength Table in the *HERO System Rulesbook*. Add their lifting capacities together, then use that figure and the Strength Table to determine what their combined STR is for the purpose of resisting a Shove.

Example: *Cheng Fei, a practitioner of Tai Ch'i Ch'uan, has been attacked by three thugs on the street who want to knock him down and rob him. Cheng gets his forearm between himself and the three thugs as they try to knock him down, so he decides to shove them away from him, using his Shove maneuver; he has STR 40 for this purpose. The thugs have STRs of 10, 15 and 10. Their lifting capacities are 100, 200 and 100 kilograms, respectively, for a total of 400 kg. This is the equivalent of STR 20 for purposes of resisting being Shoved. Cheng rolls 9 BODY on his dice, the thugs roll 3 on theirs, and they are thrown back 4" from their intended target!*

Standard Maneuvers

It’s strange, but the players of martial artist characters sometimes forget that their characters can still use the Standard Maneuvers—the non-martial maneuvers described in the *HERO System Rulesbook*.

Any player character who forgets or turns up his nose at the Standard Maneuvers is unnecessarily limiting himself. Most beginning martial artist characters won’t start out play with martial maneuvers of every type...so a martial artist without Martial Grab should still use the standard Grab, a martial artist without the Martial Disarm can still use the standard Disarm, and a martial artist without the Martial Dodge can still utilize the standard Dodge. Combat Skill Levels with a martial arts style do not apply to Standard Maneuvers, but five-point Levels with



Hand-To-Hand Combat do.

The Standard Maneuvers may not all be as effective as their martial arts equivalents, but everybody has them.

Converting Martial Arts Maneuvers To Standard Maneuvers

In some campaigns, the GM may wish to make a martial maneuver (such as a kick or Weapon Bind) a Standard Maneuver. There is nothing wrong with doing this, if it does not 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 considered a Standard Maneuver, since weapons combat is such a prevalent part of that genre. Another example is campaigns which 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 arts maneuvers should never be as effective as their martial counterparts, so that characters who buy martial arts maneuvers will still benefit from doing so. Using the “kick” example from above, such a maneuver should have penalties to the character’s CV that a standard Strike does not, and should not add as much damage as a comparable martial arts “kick” maneuver. A good rule of thumb is that the Standard Maneuver should cost about 0-1 points when built using the martial arts maneuver construction rules.

Players should also remember that liberal application of special effects can “convert” a Standard Maneuver into a martial maneuver. For example, a Grab and Throw could be defined as a “footsweep” or “takedown” of some sort.

Sweep

The Sweep maneuver is very useful in martial arts combats. Refamiliarize yourself with it; it’s in the *HERO System Rulesbook*.

In martial arts combat, the Sweep may be used in a variety of ways to simulate the martial artist’s ability to fight several opponents at once. In martial arts campaigns, it may be used with the character’s STR, with his weapon damage, or with another martial maneuver; in non-martial arts campaigns, it may only be combined with another maneuver if the GM rules that it is legal.

Example: *Lt. Harry Cho is fighting four minion-class thugs. He knows he is head and shoulders above them in his martial abilities. He decides to punch all four of them. He performs his Martial Strike (Punch) on them as a Sweep maneuver.*

He starts out with a base OCV of 11 (from DEX and skill levels). He is Sweeping four characters, so he gets a -2 OCV cumulative for each target after the first, resulting in a -6 OCV, or an OCV 5 vs.

each foe.

His enemies have DCV 4. Harry needs a 12 or less to hit. He rolls an 11, an 8, a 12 and a 4. He has hit all four targets.

On his next Phase, he does it again. He rolls a 12, a 9 and a 13. Since his third strike was a miss, he doesn’t even get to roll against the fourth target.

Remember that Sweep maneuvers can be done with non-damaging maneuvers as well as damaging ones. Sweeps are especially effective (and flashy) when combined with martial maneuvers such as Legsweep, Martial Throw, Flying Tackle and Disarm.

A character can perform a Sweep Passing Strike (or other maneuver with the “FMove” element), even if the targets are not all in hexes adjacent to the attacker. However, all targets must be in hexes adjacent to one another, and must be in some sort of relatively straight line so that the attacker can get a clean shot at each of them.

A character can only perform a Sweeping Choke Hold, Crush, Takeaway or Weapon Bind on two targets. Each attack requires a hand, and the martial artist only has two. (In a superhero campaign, a martial artist with Extra Limbs could conceivably Sweep these maneuvers on more than two opponents, at the GM’s discretion.) Grabbing the heads of two opponents and banging them together constitutes Sweeping a Grab and Crush.

Generally, a character can only perform a Sweeping Martial Grab on two targets. The exception is when the character is trying to Grab more than one of a single target’s limbs, as detailed above under “Grab.” In that situation, a martial artist may attempt to Sweep as many limbs as he wants; this reflects his ability to tangle an enemy up so that he can’t use his limbs properly.

Sweep does not work with maneuvers such as Root and Escape (which are not attacks), Crush or any other attack which uses the “Follow” element (the Sweep would have to be performed with the original attack, such as the Grab part of a Crush) and Shove (which already can be used on several people at once, refer to “Shove,” above, for details).

A Sweep may not be used to hit the same opponent twice. There is an exception: if a target is holding one weapon in each hand, the character may Sweep Disarm both weapons, counting each weapon as a separate target. A character can also Sweep Grab more than one of an opponent’s limbs, as described above under “Grab.”

Takeaway

When a character performs a Takeaway, he can immediately toss the weapon to someone or hand it to a character in his hex or an adjacent hex without losing any time or movement. If he tosses the weapon at someone to hurt or even distract him, that constitutes an attack and cannot be performed until his next action Phase.



The Takeaway, visually, can look as rough as grabbing a weapon and yanking it out of the target's hand, or can be more elegant, looking like a Disarm in which the weapon flies out of the target's hand and into the attacker's. In any event, the attacking character will not be damaged by the weapon when he takes it away.

Throw

Changes To Throw

The Ultimate Martial Artist introduces two changes to the way Throw maneuvers work. As they currently exist, Throws are often extremely ineffective, especially in martial artist-versus-martial artist combat, where almost every participant will know Acrobatics and/or Breakfall. They seem to do too little damage and do not sufficiently incapacitate the Thrown character, unlike the "real world" where a Throw can be a devastating attack. The changes described below are intended to remedy these deficiencies; as always, the GM has the final say over whether these new rules will be used in his game.

Throws And First Strikes

The most important change is that a Throw now allows the Thrower to attack the Thrown character first in their next action Phase regardless of relative DEX. This is exactly like the way that that same aspect of the Block maneuver works, but a Throw will not Block an incoming attack automatically (see below). Of course, in order for this benefit to apply, the characters must both have their next action Phase in the same Segment.

This combat bonus applies even if the Thrown character makes a Breakfall or Acrobatics roll to avoid or lessen the damaging effects of the Throw. It reflects the disadvantage that a Thrown character is put at by being thrown around. At the GM's option, a character can avoid this effect if he makes a Breakfall roll by half.

Example: *White Lotus is fighting Xiu Kwan to prevent him from assassinating a Chinatown politician. White Lotus is SPD 6 and DEX 23; Xiu Kwan has SPD 6 and DEX 26. Xiu attacks White Lotus in Phase 2, rolls a 15, and misses him. White Lotus decides that he needs an advantage over the lin kwei and declares that he will attempt to Throw him. White Lotus puts all of his Levels into OCV and rolls an 8, hitting him. Xiu Kwan is Thrown to the ground and takes damage, but he makes a Breakfall roll and gets to his feet without losing a half Phase. In Phase 4, White Lotus gets to attack Xiu Kwan first, even though Xiu has the higher DEX and is on his feet, because he successfully Threw him.*

Damage From Throws

The second major change to Throw maneuvers concerns the damage that a Thrown character takes. While it is always possible to buy extra Strike damage for a maneuver with the Throw element, the damage that a character takes from a Throw also depends upon the surface that he lands on. The surface will also modify the Breakfall roll that the character can make to only take half damage (see below).

Surface Hardness	Damage	Breakfall
Soft (water, a cushion or mat, extremely soft earth)	—	-0 - +1
Average (carpeted floor, average earth or sand)	+1d6	-1
Hard (wooden or tile floor, packed earth)	+2d6	-2
Extremely Hard (cement or asphalt, metal)	+3d6	-3
Eveness	Damage	Breakfall
Smooth or even surface (floor, most sidewalks)	—	-0
Sloped surface (hillside, ramp)	—	-0 - -1
Bumpy, uneven surface; cluttered surface (stairs, trash-strewn alley, rocky ground)	+1d6	-1

These penalties are cumulative; an extremely hard, uneven surface (say, a sidewalk with a lot of broken bricks and trash lying around) will add +4d6 damage and impose a -4 to the target's Breakfall roll.

Remember that the Breakfall roll to halve the damage taken from a fall will also have a penalty of -1 per 2d6 of damage that the Throw does. Neither that modifier nor the ones described in this chart apply to a Breakfall roll made simply to stand up without taking a half Phase.

How Far Can Someone Be Thrown?

Normally when a character is Thrown, he lands in the attacker's hex or an adjacent hex. However, the target can be thrown further, depending upon the character's STR. Throwing a target further away from you this way will not add to the damage done by the Throw maneuver. Consult the STR Table and the Throwing Table in the *HERO System Rulesbook*, for further information; a human or other living creature is considered to be an unbalanced, non-aerodynamic object.



Example: “Bull” Robinson is a STR 20 wrestler who wants to use his Slam maneuver to Throw his opponent out of the ring. According to the STR Table, it requires 10 STR to lift a man, leaving Bull 10 points of STR for throwing purposes. Based on the Throwing Table, he can throw his opponent 4". If he wants to hit something with him (say, the referee), there will be a -4 penalty to the Range Modifier.

Characters can also increase the distance that they Throw a character by subtracting damage from the Throw. For every -1d6 of damage, the target can be Thrown +1". This reflects the fact that the Thrower is using his skill and his opponent's momentum to increase the distance of the Throw rather than the damage the Throw does.

Throws And Incoming Attacks

When you delay to Throw an incoming attacker, your Throw does not automatically prevent his attack. See the rules for Disarm, above.

Resisting Throws With Acrobatics

When a character is Thrown (through Grab and Throw or any maneuver with the “Target Falls” element), he may attempt to resist it and not be thrown if he has Acrobatics Skill.

As described in the chapter on character creation, if the Thrown character can immediately make his Acrobatics Roll at a -3 penalty, he keeps his feet. (Visually, he may have been thrown and somersaulted instantly back to his feet, or have jumped above the attacking Legsweep, and so forth.) However, he still takes full damage from the attack (including surface modifiers, as detailed above).

Resisting Throws With Breakfall

As explained in Chapter Two, “Character Creation,” a character can make a Breakfall roll to halve the damage taken from a fall (Breakfall can also be used to stand up without taking a half Phase, but this requires a separate roll). There is a penalty of -1 per 2d6 to the roll; if the roll is failed the character takes full damage from the Throw. Additional penalties for the type of surface are described in the chart above. These penalties do not apply to a Breakfall roll made to stand up without taking a half Phase.

Resisting Throws With Powers

Many super-powers enable a character to resist maneuvers built with the “Target Falls” element.

When a power allows the character to resist being thrown, they also sometimes prevent him from taking damage from the maneuver. This works as follows:

If the maneuver is one where the attacker's impact knocks the target to the ground (such as Flying Tackle and some Killing Throws), the target who uses super-powers to resist being thrown still takes full

damage.

If the maneuver is one where the attacker knocks the target's feet from under him (such as Legsweep and Takedown), the target who uses super-powers to resist being thrown takes only half damage from the maneuver.

If the maneuver is one where the attacker levers, unbalances or redirects the target into hitting the ground, and all the damage comes from the impact with the ground (maneuvers such as Martial Throw and Sacrifice Throw), the target who uses super-powers to resist being thrown takes no damage from the maneuver.

Clinging

When a martial artist uses a maneuver with the “Target Falls” element on a character with Clinging, he must also roll and win a STR vs. STR contest: his STR versus the STR of the target's Clinging. If he fails, the target does not fall down. If he ties or wins, the target does fall.

Density Increase, Growth And Heavy Targets

If the attacker's pushed STR (whether he is currently using it pushed or not) is inadequate to pick up the target, then his attack cannot throw the target down.

The rule is intended to keep human-strength characters from Martial Throwing 700-ton mecha, for instance, but it applies to all situations using Martial Throw maneuvers, not just those where Density Increase or Growth are being employed. As always, the GM has final authority over which characters/objects are too heavy for a martial artist to pick up and/or throw.

Note the phrase “...the attacker's pushed STR (whether he is currently using it pushed or not)...” What this means is that a character can Martial Throw anything he could pick up with his fully-Pushed STR, regardless of how much STR he is currently using. For instance, a STR 5 character could Push his STR to 15 and pick up 200 kg; therefore, a STR 5 character could Martial Throw any target weighing up to 200 kg. A STR 10 (i.e., normal) character could Martial Throw something weighing in at 400 kg (880 pounds)!

A Martial Throw maneuver can be built with a STR bonus from the Exert basis, with the STR bonus applying not to increase the damage done by the Throw but to add to the character's Throwing strength. Extra DC bought with the martial art with such a maneuver would either add to STR damage or to the Exert bonus, not to both (the character should choose which aspect of the maneuver is increased when the Extra DC are bought; he does not get to switch them around on an attack-by-attack basis).

The GM is free to adjudicate the effects of these Throwing rules as he sees fit; some campaign styles may call for characters to be able to Throw heavy objects; some may not.



Flight

Flight can be used to resist Throws. If the character is not currently flying, has his Flight power available to him and knows the attack is coming, he can use his Flight to resist being thrown; he will not be thrown down. However, if a character is already flying, he can't do this; the attacker is already using his Flight against him with the Throw maneuver.

Knockback Resistance

If a character has any Knockback Resistance and is prepared to use it (i.e., is not attacked from Surprise),

he will not fall when struck by Throw maneuvers where the attacker's impact knocks the target to the ground (such as Flying Tackle and some Killing Throws). However, all other Throw maneuvers work normally on him.

Stretching

Throws may not work on characters with completely malleable bodies—the character with Stretching simply manipulates or “moves” his body so that the attacker cannot get leverage to throw him. GMs should adjudicate this effect on a case-by-case basis.





Special Cases & Options

This section includes some rules for combat in unusual situations, as well as some new types of Combat Modifiers. As always, the GM has final say on whether these rules will be used in his campaign.

Blinded Characters And Martial Arts

As you know, when blinded, a character is at $\frac{1}{2}$ DCV, $\frac{1}{2}$ OCV in hand-to-hand combat, and 0 OCV with ranged combat; if he can make a non-targeting Perception Roll, then he is only -1 DCV, $\frac{1}{2}$ OCV in hand-to-hand, and $\frac{1}{2}$ 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 non-targeting Touch Perception Roll against that foe. However, he is still at $\frac{1}{2}$ 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 $\frac{1}{2}$ DCV when fighting his opponent. He's at 0 OCV against anyone he's not Grabbing, and is at 0 DCV at range. Blind wrestlers can be very effective.

Bound Characters And Martial Arts

When a martial artist is bound, he suffers OCV and DCV penalties when fighting.

Hands Bound in Front

The character is at -1 DCV, and is at -1 OCV for all hand-to-hand and combat 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 $\frac{1}{2}$ OCV for all hand-to-hand and combat 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 is unable to move in on his foe as quickly as usual. (This OCV minus is eliminated if he is Grabbing his opponent; see "Grab," above.) Having your Feet Bound Apart means they are shackled together with chains which allow the character a very short, hobbled stride (usually 1'-2'). 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 $\frac{1}{2}$ DCV, and his running (hopping) speed is reduced to 1"/phase. He is at $\frac{1}{2}$ OCV because he is slower to move in on his foe. (This penalty is eliminated if he is Grappling with opponent; see Grab, above.) The GM may rule that characters cannot use any Kicking maneuvers (except using Acrobatics, or kicking from a prone position).

Combinations

These modifiers are cumulative. Two -1 modifiers means a $\frac{1}{2}$ multiplier to the CV, and two $\frac{1}{2}$ multipliers or a $\frac{1}{2}$ and a -1 mean a 0 CV.

For example, a character with his hands bound in front and his feet bound apart is at $\frac{1}{2}$ OCV, at $\frac{1}{2}$ DCV and is at 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 1" 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).

Acrobatics Skill

A character with Acrobatics skill 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.



Contortionist Skill

Contortionist Skill, of course, will allow 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.

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 damage done by your attack is reduced by the DEF and BODY of the intervening surface.

Therefore, we provide this optional rule: if a Casual Strength attack from the character does enough to penetrate the barrier, then the attack does not lose any damage to the barrier. The Casual Strength attack is based on half the character's Strike damage or half his weapon damage, modified by his extra STR.

Example: *Harry Cho 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 in, so he is at 0 DCV. Harry rolls to hit, and successfully hits. His STR is 15, his Offensive Strike (kick) adding 4d6 to that, for a total of 7d6; therefore half of that is 3 ½d6. The GM rules that the door has 2 DEF, 2 BODY. Harry rolls his 3 ½d6, coming up with 4 BODY, just enough to get through. Harry can do his full Kick damage to his unseen foe.*

Concealed Weapons And Gadgets

The Concealment rules from the *HERO System* presume that you're concealing Obvious, Accessible Foci with Concealment Skill, and require a Perception Roll vs. Concealment Skill Roll (with various modifiers) to detect the object.

But many of the weapons built for martial artist characters (the "Concealed" versions of the weapons in the "Weapons" section of this book) are built as Inobvious Accessible Foci; they're either already artfully built into another object, or their true purpose is cunningly disguised by clever decoration or construction. How, then, do you spot ahead of time a weapon built this way?

The Inobvious part of the "Focus" Limitation corresponds to a Concealment roll of 13- (11- base

roll, +2 for the fact that the object is built into an object—see the *HERO System Rulesbook* for the "Other Modifiers" chart).

Therefore, when someone is trying to spot an Inobvious (or Concealed version) object, that person makes a Perception Roll while the object's owner or the GM makes the Concealment roll.

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 Perception Roll versus Concealment Roll contest in order to be able 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 the ninja-to out of the sheath that's disguised as a vacuum cleaner, the other fellow doesn't have to make a Perception Roll to realize what it is; its function is now obvious.

Refer to the section on Concealment in *An Eye For An Eye* for more information on concealing objects.

Coup De Grace

Earlier editions of the *HERO System* contained a rule which stated that a "downed" character (meaning an unconscious one) could be killed in one Phase if the attacker had an appropriate attack with which to do so (i.e., any attack that does physical damage—a Killing Attack, Energy Blast, high STR and so forth). This rule was left out of the 4th Edition rules, but can be reintroduced if the GM so desires.

Since it is normally quite difficult to kill characters using the *HERO System* rules, this rule can have a lot of dramatic impact when used properly. This is particularly true if the GM is willing to stretch the definition of "downed" to mean Stunned or Substantially Disabled (see below). This would allow a villain to kill a Stunned (but still standing) NPC with one seemingly casual blow, thus giving the characters an idea of his power and ruthlessness. Imagine, for example, how it would affect the player characters to see the favored NPC fighter in a martial arts tournament scenario kill one or two of his opponents using this rule—the PCs would certainly be a lot more careful around that NPC, and would have plenty of reasons to despise him.

Of course, the GM should never use a rule like this against the PCs, and he should monitor the PCs' use of it against their foes as well. For example, it might be acceptable for the PCs in a "revenge melodrama" scenario to use the Coup de Grace rule against the thugs employed by their main enemy, but it should not be used against thugs or other characters in most scenarios. Furthermore, this rule is absolutely inappropriate for "four-color" games, particularly superheroic ones, and should not be used in them at all.



Critical Hits



Warning: These critical hits rules, if added to a campaign, will make combat more dangerous and unbalancing. It should only be added to campaigns where the GM wants combat to be unpredictable and lethal.

A “critical hit” is a blow which is so accurate that it does a lot of extra damage.

A critical hit takes place when a character’s roll to hit is less than half of what it needs to be in order to hit the target.

Example: *An OCV 6 character strikes at a DCV 5 character. He needs a 12 or less to hit. To critical, he needs less than a (12/2) 6 to hit—i.e., he must roll a 5 or below.*

Example: *An OCV 7 character strikes at a DCV 5 character. He needs a 13 or less to hit. To critical, he needs less than a (13/2) 6.5 to hit—he must roll a 6 or less.*

If a critical hit is struck, it does maximum damage for the attack. Therefore, a 2d6 Killing Attack will do 12 BODY. An 8d6 Normal Attack will do 48 STUN, 16 BODY. A 2d6 NND attack will do 12 NND STUN.

If Hit Locations are being used, a Killing Attack does the normal STUN Multiplier for the location; 12 BODY to the Vitals corresponds to 48 STUN, for instance.

If Hit Locations are not being used, a Killing Attack does the maximum possible STUN; if the STUN Multiplier is 1d6-1, as it is on most Killing Attacks, then 12 BODY corresponds to 60 STUN.

Critical Hits are only employed on living targets. Critical Hit results against such targets as doors, walls and cars are ignored (it’s far too easy to get a critical hit on a DCV-0 door, for instance).

In addition, it’s too easy to get a Critical Hit with Explosive and Area Effect attacks, which are normally applied against DCV 0 or DCV 3 targets. An Explosive or Area Effect attack is only a Critical Hit if a natural 3, 4, or 5 is rolled (and only if the roll would have been a Critical Hit anyway).

On a roll of 4 or 5, the Explosive or Area Effect Critical Hit gets +1 STUN per die and receives no bonuses to BODY.

On a roll of 3, the attack is as any other Critical Hits, doing full STUN and BODY for the number of dice rolled.

Refer to *Dark Champions* for further discussion of critical hits.

Disabling Attacks

Sometimes a character can benefit most in combat not by doing raw STUN to an opponent but by disabling or weakening him so that he fights less effectively, making it easier to defeat him. In the *HERO System*, there are four ways to attack to disable.

Standard Impairing And Disabling Rules

The first is to do enough damage to a limb to Impair or Disable it, as described in the *HERO System Rulesbook*. This form of Disabling is usually the result of an attack that is not specifically intended to have that effect, but does enough damage to Impair/Disable the area anyway. Attacks of this sort suffer the standard to-hit and damage modifiers for whatever location they are used against (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 is likely to result in long-term Impairment or Disablement. The drawbacks are the to-hit and damage modifiers, and the possibility of severely injuring the target.

The Disable Element

The second way is to buy a martial arts maneuver with the Disable element. Maneuvers of this sort are specifically intended to target limbs, and do not suffer to-hit penalties for the location targeted. They do, however, suffer the damage modifiers for the location targeted; see the section on Disable in Chapter One for more information.

A Disable-based attack makes it easy to Impair or Disable a limb, or even to break or destroy one. On the other hand, an attack with the Disable element usually can only be used for that one purpose, and 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.

How Much BODY Can A Limb Take?

Generally, each limb can be considered to take 1/3 of a character’s starting BODY before breaking completely. Thus, it requires 3 BODY to break a normal person’s arm; at the GM’s discretion, 1-2 BODY might be enough to cause a minor fracture.

However, there is a corollary to this point: it is usually not possible to do more than 1/3 of a character’s BODY to him by attacking one of his limbs. If an attack causes 7 BODY to the arm of an opponent (which means that the amount of BODY rolled on the dice was 14!) with 10 BODY total, the opponent shouldn’t take a full 10 BODY (unless the GM rules that an artery has been severed, or something similar





has happened). Instead, he should just take the 3 BODY necessary to break the arm, and the arm should be Disabled for a longer period than it would be if the arm took just 3 BODY. The GM should use common sense when adjudicating the effects of an attack with the Disable element or any other form of disabling attack.

Disabling Rules For Normal and NND Attacks



The Impairing and Disabling rules in the *HERO System Rulesbook* are primarily intended for the effects of killing attacks. Normal or NND attacks should not usually cause those types of effects, yet they can be quite devastating in their own way. These optional rules give you some new flexibility in dealing with normal and NND attacks.

When a normal attack is used with the Hit Location rules, the GM may choose (at his option) to use the new Numbing Results table instead of the Impairing and Disabling tables in the *HERO System* rules. Also, if a player declares before his attack that he wants to use the Numbing Results table, then that table should be used.

To determine if the Numbing Results table actually takes effect, determine the BODY done by the attack. At this point, you can follow the usual rules for finding out what part of the body is hit and how much BODY and STUN the target takes and apply that as you normally would. For purposes of Numbing Results, however, we ignore this calculation. Instead, take the BODY total from the dice, subtract the target's total PD and then double the remainder. If this is more than $\frac{1}{2}$ the target's BODY total, then consult the Numbing Results table.

Numbing Results Table

Area	Effect Of Numbing Attack
Head	Target is conscious but unable to act and is $\frac{1}{2}$ DCV.
Hands, Arms, Shoulders	Target loses use of the limb from that point down; anything in their grasp is dropped.
Chest, Stomach	Target loses ability to Recover, and is -2 OCV and -2 DCV.
Vitals	Target is conscious but nearly paralyzed; $\frac{1}{2}$ Movement, $\frac{1}{2}$ OCV and $\frac{1}{2}$ DCV.
Thighs	Target loses use of the limb
Legs, Feet	from Legs, Feet that point down; -2 DCV and $\frac{1}{2}$ movement.

Note that no attacks may be made with a useless limb.

These effects do not last very long; consult the Numbing Time table below to see how long an area is affected.

Numbing Time

1d6	Time Condition Lasts
1	Next Phase
2	Next 2 Phases
3	1 Turn
4	1 minute
5	5 minutes
6	1 hour or more (GM's option)



Example: Jean-Claude, a savateur, decides to weaken his opponent Francois before he will be able to get in a really telling blow. He decides to use his *coup de pied bas* (low kick) to target Francois' legs, in the hopes of making him an easy target for further attacks, and declares that his attack will use the Numbing Results table. Jean-Claude's normal 8 OCV will suffer a -4 penalty for targeting this area (Leg Shot, 1d6+12). (Of course, he could use the Numbing Results table without targeting any special area, but this makes for a more dramatic fight.) Much to his own amazement, he rolls a 5 and hits! He does 8 BODY and 27 STUN; since Francois has a 5 PD and no armor, he takes 1 BODY ($8 - 5 = 3$, $\times \frac{1}{2}$ for the leg location = 1) and 14 STUN ($27 \times \frac{1}{2} = 13$). Now the GM checks for Numbing Results: The BODY done is 8, minus Francois' 5 PD leaves 3; double that is 6. Since Francois has only 10 BODY, 6 is more than half of 10, so Francois takes the Numbing Result for his leg (the GM rolls and determines that his right leg is affected). Rolling a 3 on the Numbing Time table, the GM finds that Francois' right leg will be numb and useless for a full Turn (since Francois is SPD 4, that means his next 4 phases). Francois's movement is reduced by half, he is -2 DCV, and he cannot perform several types of kicks because of his Impairment.

Disabling Nerve Strike

The fourth way to disable a limb is to use a Nerve Strike with the optional Numbing rules. To Numb a location with a Nerve Strike, the STUN done by the blow must be equal to or greater than the target's BODY score, either before or after modifiers for the Hit Location. If a character has 12 BODY, the Nerve Strike must do 12 STUN.

Nerve Strike disabling attacks suffer the standard to-hit penalties for the area they are aimed at.

Disguising Damage

Sometimes a character would prefer to "disguise" the sort of damage he's doing—usually to keep Killing damage from looking like Killing damage, so that onlookers won't suspect the level of force he's using on his opponent. Another possible use would be to make a Nerve Strike look like a Normal-damage attack, so that observers will not know that the pacifistic attacker is reluctant to use more damaging maneuvers.

To do this, the attacker must make his Attack Roll at -1 OCV for every 2 Damage Classes in the attack—thus, a 2d6 HKA would impose a -3 penalty. If the Attack Roll is successful, the target takes the damage in the usual method for that type of damage, but to anyone else observing the attack, it looks like a Normal damage attack.

If the GM is allowing character to buy Power Advantages for martial arts maneuvers (refer to Chapter One for details), this effect can also be achieved without the OCV penalty by buying a +¼ "Invisible Power Effects" Advantage for the maneuver the character wants to disguise. A "Requires A DEX Roll" (-½) Limitation could be placed on the Advantage if the GM desires.

Healing



This is an optional rule for campaigns in which characters find themselves nicked to death before ever reaching the story's climax. If this is happening and you don't like it, use this rule:

In combat, characters should keep track not just of how much BODY they lose, but to which attacks. Instead of just saying "I've lost 7 BODY," a player needs to be able to say, "I took three blows, one doing 1 BODY, one doing 2 BODY, and one doing 4 BODY."

Characters with PS: Doctor or KS: Chinese Healing can cure a little BODY damage from each wound. The character rolls his PS: Doctor or KS: Chinese Healing Skill once for each wound. For each successful roll he makes, the character regains 1 BODY from that wound. Each wound may only be treated once, and may not regain more than 1 BODY from this treatment.

The treatment of each wound takes a minute or two per wound and requires bandages of some sort; even a wound defined as a nasty bruise should be taped up and supported. This is not a rule which is useful to characters during combat...only afterwards.

Paramedics Skill does not confer this benefit: only PS: Doctor and KS: Chinese Healing do.



Hindering Circumstances And Martial Arts



Obviously, 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.

In many cases, the effects of hindering circumstances can be eliminated if the character makes a roll for a particular Skill. Such rolls must be made each Phase; if the character fails the roll he will be subjected to whatever penalties are involved for that Phase.

Armor

Most martial arts styles are not 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 a character is forced to use his martial arts in armor, he will not only suffer the standard DCV penalty for wearing armor (see the *HERO System Rulesbook* and *Fantasy Hero* for more information), he will suffer a -1 to -3 penalty to OCV. The extent of this penalty will depend upon the amount and type of armor, and the character's fighting style (some styles, such as Wrestling, would 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 levels with DCV.

Styles which the GM rules are specially intended to be used by armored fighters (Kenjutsu, for instance) do not require their practitioners to purchase this Element; it is a "default" Element of that style.

Bicycle-Fu

Some characters in martial arts comic books and movies display proficiency with fighting in or around certain types of objects. An example would be a character who can use his martial arts to fight effectively while riding or sitting on a bicycle—the bicycle becomes not only a "fighting platform" for the character, but he can use it as a weapon in crude ways (such as by "popping a wheelie" and shoving the front wheel against his opponent or bringing it down on his toes). Other objects of this sort might include automobiles, chairs, skateboards and the like.

Ordinarily, if a character wants to attempt this sort of stunt, he will suffer penalties to OCV and DCV of -1 to -2 and will also suffer penalties for cluttered or cramped circumstances (see below), as appropriate. However, characters may buy a 1-point Weapon Element and eliminate these penalties—Use Art on Bicycle, Use Art in Automobile, and so forth. If the character actually wants to use the object as a weapon

(so that he can use his martial art maneuvers with it), he should buy a second Weapon Element for that—Use Art with Bicycle, for example.

Sometimes common objects can substitute for martial weapons, in a pinch. Of course, such a substitute isn't as good as the real thing. For instance, a martial artist might be forced to use a mop as a quarterstaff, but because it's unbalanced he might take a -1 OCV penalty, and the mop handle probably has a much lower DEF and BODY than a real quarterstaff. The GM should assign OCV penalties from -0 to -2, if necessary, and adjust the DEF and BODY as needed.

Climbing

Fighting while climbing something can be extraordinarily difficult and dangerous. The exact penalties involved depend upon what the character is climbing, and how he is doing it. For example, climbing a ladder simply imposes a -1 DCV on the character. Climbing a mountain or a wall barehanded (without any equipment or safety gear) reduces the character to ½ DCV and subtracts 2 DC from all of his attacks. There may also be OCV penalties depending upon the nature of the attack and the circumstances.

Characters can eliminate these penalties by making a Climbing roll. If the roll is failed, the penalties still apply; if the roll is badly failed, the character will probably fall as well.

Cluttered And Cramped Areas

Unlike the open floor of a dojo, some areas—rooms filled with furniture, junkyards, rocky mountainsides, stairways, tiny phone booths, hallways and the like—are either so cluttered or so cramped that fighting in them is difficult. Depending upon the exact nature of the area in question, the fighters should suffer at least -2 DCV and -1 OCV. The penalties can be even greater, at the GM's discretion. Furthermore, based on the type of area, certain types of maneuvers (such as Flying Kicks, maneuvers with the FMove helpful element and various kinds of kicks and sweeps) may not be possible at all; the type of weapons one can use is also affected (see below for details).

Characters can eliminate most of these penalties by making an Acrobatics roll. Some penalties (such as maneuvers and weapons that can be used) may not be subject to elimination in this way.

Optional Acrobatic Movement

Crowded hexes can subtract from normal ground movement. Large numbers of people or fixed objects may slow a character's progress (-1 to -4 inches of ground movement, as determined by the GM) to force through packed areas. Acrobatics Skill may be used to avoid this penalty by traveling over, under or through the impasse. Subtract the ground movement penalty from the Acrobatics Skill Roll. A successful Acrobatics Roll allows the character to pass the crowded hex as with normal movement. A failed roll



caused the character to fall in that hex, and a half move must be used to stand. Treat each crowded hex as a separate roll but subtract one from the Acrobatics Roll for each hex after the first.

Falling And Flying

Every now and then characters may be placed in a situation where they have to fight during a long fall. The parachuting sequence from the James Bond movie *Moonraker* is probably the classic example of this sort of thing—two falling characters fighting over a single parachute.

Characters who are falling are severely restricted in their use of martial arts. Attacks that require them to use their legs—just about all kinds of kicks and sweeps, for example—are difficult or impossible to perform, as are most throws and dodges. Punches or hand attacks are allowed, and grappling and choking are the easiest of all (and often the most logical choice, too). There is no way to eliminate these penalties.

In some situations characters should also be aware of the possibility of doing Knockback, which is something they will often want to avoid—if your opponent has the only parachute, you want to stick close to him and take it from him, not knock him away from you.

Parachuting characters often use the reverse of these rules—punching and grappling attacks are not really possible, but some kicks are. The GM should determine what maneuvers are usable based on the situation.

Refer to “Zero-Gravity And Martial Arts,” below, for information about fighting in situations where there is no gravity at all.

Footing/Slippery Ground

Fighting on ground which is muddy, icy or otherwise slippery is difficult at best. Characters in this situation suffer -1 DCV and -1 DC from all attacks. The GM may impose additional penalties on some attacks, such as kicks. A Breakfall roll is enough to eliminate these penalties. Some styles, such as Pentjak-Silat, specifically train fighters to fight on slippery ground.

Groundfighting

Sometimes fights end up with two characters struggling on the ground, rather than standing up trading blows. Unfortunately, many martial arts styles do not teach maneuvers for groundfighting (though they may teach a “grounded” fighter to dodge attacks from an upright attacker by using Acrobatics, (refer to “Acrobatics” in Chapter Two for more information).

Groundfighting has several effects on the use of martial arts. First, it restricts the maneuvers that can be used. Obviously most kicks can no longer be used, and all maneuvers which damage a character by causing him to fall are useless; characters will be limited to punches, grappling and similar maneuvers. Second, characters who are not trained in groundfighting are at -2 OCV and ½ DCV. These CV penalties can be eliminated vis-a-vis the opponent if

the character makes a PS: Groundfighting roll (at the GM’s option, a special Element, “Use Art while Prone,” could be used in place of this Skill). The ½ DCV penalty normally applied to prone characters who are targeted by non-prone characters still applies even if that roll is made.

Intoxication

Even if a character practices Drunken Style Kung Fu, fighting while intoxicated is still very difficult. “Intoxication” can be the result of excessive drinking, drug use or other unusual conditions (such as an alien character who breathes methane and becomes “drunk” when breathing Earth’s oxygen-nitrogen atmosphere).

Characters who fight while intoxicated are at -2 OCV and -2 DCV. These penalties cannot be eliminated.

Mounts

Sometimes martial artists are forced to fight while riding a horse or some other mount. This is of course more common in fantasy campaigns, but can occur in other settings as well. If the mount is unruly and bucks, the character will be at -3 OCV while fighting. This penalty can be eliminated if the character makes a Riding roll. Also, certain maneuvers may not be used while mounted, or may suffer penalties; the GM should decide this based on the maneuver description and the player’s description of how the maneuver is performed.

Tightropes

If a character is so unfortunate as to find himself trying to fight on a tightrope, he is at -2 DCV and all attacks are at -2 DC. Of course, some maneuvers (such as kicks) are not practical in such a situation, and their use may impose additional penalties. All of these penalties can be eliminated if the character makes an Acrobatics roll.

Rules for tightropes can be used when characters have to fight on other narrow objects—a small ledge on a building, the top of a jungle gym, a tree limb and so forth. Depending upon how wide the object is, the penalty may be reduced and/or the character may get a bonus to his Acrobatics roll.

Water

Characters who fight underwater are at -2 DCV and -2 DC. These penalties can be eliminated if the character makes a PS: SCUBA Operations roll (whether or not the character is currently using SCUBA equipment).

Characters who are standing in knee-deep water are at -2 DCV (and also suffer slippery ground penalties if the ground is not firm). This penalty can be eliminated if the character makes a Breakfall roll. Knee-deep or higher water may make some maneuvers (such as kicks, sweeps, and throws) difficult or impossible.



Hit Locations



Reducing Damage

Some GMs like to use the Hit Locations, and the damage modifiers for them, but find that they result in too much extra damage for the type of campaign they are trying to simulate. Here's one way to reduce this extra damage slightly.

In the *HERO System*, as written, when a character takes damage to a specific location, you first roll the damage for the attack, then multiply or divide for the location and then apply the damage to the target's defenses.

With these optional rules, though, you perform calculations in a different order. With Normal attacks, you roll the damage for the attack, apply defenses and then multiply or divide for the location. With Killing Attacks, you apply the normal modifier to STUN before defenses, but apply the modifier to BODY after defenses.

This option is especially appropriate to campaigns based on movies and fiction where characters soak up a lot of damage and yet are expected to keep going.

Examples Of Normal Damage Attacks

This example uses the normal rules:

Example: *Mutsu Sodan is hit in the head with a 5d6 normal-damage attack. The damage rolled is 18 STUN and 5 BODY. The STUN multiplier for a Head shot is x2; the BODY x multiplier for a Head shot is x2. Therefore, the attack is actually 36 STUN, 5 BODY. (Remember that the BODY x multiplier is always applied after defenses.) Sodan has 8 PD; therefore, he takes 28 STUN and 0 BODY from the attack.*

This example uses these optional rules:

Example: *Mutsu Sodan is hit in the head with a 5d6 normal-damage attack. The damage rolled is 18 STUN and 5 BODY. Subtracting Sodan's 8 PD, we get 10 STUN and 0 BODY. After multiplying for the Head location, we see Sodan has taken 20 STUN and 0 BODY.*

This is a little more complicated, but swiftly becomes second nature when used regularly.

Damage To Limbs

Though this rule makes damage to vital areas a little less severe, it actually balances things by making damage to limbs (hands, feet, arms and legs) a little more severe. Characters will be taking BODY damage from blows that would not have hurt them under the regular rules.

This example uses the regular rules:

Example: *Sodan is hit in the arm by an 8d6 kick. The lucky kicker rolls high and gets 35 STUN and 10 BODY. Applying the x½ STUN multiplier for the Arm location, we get 17 STUN (and 10 BODY). Subtracting Sodan's 8 PD, we see he has taken 9 STUN and 2 BODY. We then apply the BODY x multiplier of x½ to find that the final result is 9 STUN and 1 BODY. A painful, but minor wound.*

This example uses these optional rules:

Example: *Sodan is hit in the arm by an 8d6 kick. The kicker rolls high and gets 35 STUN and 10 BODY. First we subtract Sodan's 8 PD and see that he has taken 27 STUN and 2 BODY. Then we apply the x½ STUN and BODY multipliers for the Arm location; Sodan has taken 13 STUN and 1 BODY.*

Increasing Damage

Some *HERO System* GMs dislike Killing-damage weapons in their campaigns because they don't do a realistic amount of damage; they don't put victims down with even the spotty regularity of real-world weapons.

That's a fair criticism. The *HERO System* was set up to be heroic, meaning that characters can take a lot of damage and keep going. A GM can use the Disabling/Impairing rules to get around this, but those rules are a little complicated.

But it's easy to institute a simpler fix. If you want Killing-damage weapons to do more damage, but don't want to use the Disabling/Impairing rules, or (worse) have to change all the damage dice of these weapons to what look like unreasonable amounts, try this simple tactic instead:

Double the BODY x Column of the Hit Location Chart for Killing damage attacks.

With this approach, the Head and Vital locations have a BODY x multiple of x4, instead of x2, with Killing damage only (Normal damage would still use x2). Hands, Arms, Legs and Feet would be x1 instead of x½, and Shoulders, Chest, Stomach and Thighs would be x2 instead of x1. This makes Killing-damage weapons much more fearsome, but you don't have to fiddle with the damages listed for weapons in all Hero Games rules books and supplements.

This approach is not recommended for martial arts genre campaigns, but it is appropriate for gritty, "realistic" campaigns in which martial arts sometimes appear.



Attacks On Disadvantaged Characters

It's easier to perform Placed Shots (*HERO System Rulesbook*) on characters who are in some way disadvantaged and cannot use their full DCVs.

When a character is awake and trying to elude incoming attacks but is disadvantaged (i.e., he is prone, being grappled by a character or by weapons such as chains and lariats, confined to a wheelchair, Entangled, etc.), he gets only half his DCV. Placed Shots take the normal penalties (-8 for a Head shot, etc.).

When a character is awake, not restrained, and is in combat but is unaware of an incoming attack (for example, an attacker is creeping up on him from behind), he gets only half his DCV. Placed Shots take the normal penalties (-8 for a Head shot, etc.).

When a character is not in combat and is unaware of danger, he is at 0 DCV (optionally, the GM can place him at 1/2 DCV if he is still active, for instance if he is jogging). Placed Shots take half their normal penalties (thus -4 for a Head Shot, -3 for a Hand Shot, etc.).

When a character is not moving and is unaware of danger (for instance, if he is asleep), he is at 0 DCV. Placed Shots take half their normal penalties (thus -4 for a Head Shot).

Ignoring Opponents

In the *HERO System*, it's possible to run right past and ignore a character who is standing in your way, even if he's delaying to hit you, and you won't suffer any sort of penalty.

But that's not appropriate for many martial arts campaigns. The following optional rule corrects this problem:

If one character moves right past (i.e., through the same or an adjacent hex) a foe who is delaying to strike at him, the moving character is treated as having only 1/2 his DCV against the attack.

If the character moves right up to the fellow waiting to attack him and stops there, or moves past in a Move Through and takes an attack at him, he keeps his normal DCV. After moving up to that hex and performing a maneuver (Strike, Block, Dodge, anything) the character can continue on during his next Phase and suffers no DCV penalty...but he must spend at least one Phase in conflict with his enemy or he will suffer the penalty.

Interposing

In the *HERO System*, it's very difficult to defend someone else.

You can attack whomever is attacking him; using the Block rules near the start of this section, you can even Block some attacks made against him. Or, you can Dive for Cover in front of damage coming at him, but that's a desperation move: you'll automatically take the damage he would have taken.

But if you want to have a more aggressive (but dangerous) way to defend someone, you can use this optional rule. This rule is only used in hand-to-hand combat; it does not apply to missile combat.

To Interpose yourself into a fight, you move in between the attacker and the person you want to defend. Then you tell the GM what sort of a DCV penalty you want to take.

Every -1 you take to your DCV is a +1 to your OCV if the attacker again attacks the person you are defending. The attacker is aware of this; he can tell what you are doing and what the potential consequences are. The DCV penalty and OCV bonus are only against that one attacker; against all others, you have your usual OCV and DCV.

Example: *Lt. Harry Cho is trying to defend his injured partner, Mace, from the attacks of an assassin. He moves between Mace and the assassin, Interposing himself. He puts his Skill Levels into DCV and has a base DCV of 10; he opts to reduce it by 5, to 5. This tells the assassin that he's going to have to expose himself to Cho's attack if he attacks Mace; he'll need to fight Cho first. If the assassin strikes at Mace instead, Cho gets a +5 OCV on his own attack—which could be a Block or an offensive attack. His base OCV is 7; it'll be an 12 vs. the assassin only, and only if the assassin attacks Mace instead of him.*

A character who is unwilling to be defended can cancel the Interpose attempt by moving 1" in the direction of his attacker or otherwise declaring that he chooses not to be defended. If the Interposing character is aware of the decision, then the Interpose effects go away; he gets his full DCV back. If the Interposing character is not aware of the decision, then his DCV stays reduced...but he does not get an OCV bonus if the other fellow attacks the person the character thinks he's defending.

A character can Interpose in order to protect a doorway or window, in order to keep someone from getting through it. If the attacking character tries to get past him, the interposing character gets his OCV bonus.

These rules are complicated and not particularly intuitive, so it is recommended that only GMs who have felt a particular need for more "defend-someone-else" options introduce the Interpose rules into their campaigns.



Knockback And Martial Arts

Increasing Knockback

In some source material, such as Japanese animation, martial arts attacks often do tremendous amounts of Knockback—much more than is normally possible with the regular *HERO System* rules, which restrict the amount of Knockback martial arts attacks can do. GMs who want the more free-wheeling sort of combat where Knockback is a common result of martial arts attack have several options. First, the GM can simply ignore the rule that requires an extra die to be added to the roll when determining Knockback from martial arts attacks—base the roll on the standard 2d6, or even on just 1d6 if he really wants the characters to get knocked around like pool balls. Second, the GM can encourage characters to add the “Double Knockback” Advantage to their martial arts maneuvers (refer to Chapter One for more information on adding Power Advantages to martial arts maneuvers). He might even encourage this by allowing characters to purchase Double Knockback on their STR and apply it to all of their martial arts maneuvers.



Lastly, the GM and the player could sit down together and determine that a particular maneuver always does a set amount of Knockback, without any roll being necessary. This “free Knockback” usually shouldn’t exceed 3-5”, but it’s up to each GM to determine what is appropriate and balanced for his campaign.

Decreasing Knockback

Conversely, there are some situations in which a character wants to make sure that 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 be allowed to “pull” their Knockback, similar to Pulling A Punch. The character takes a flat -2 penalty to his OCV, and if his attack hits, it will do no Knockback at all.

Pushback



This rule should only be used in campaigns where the GM feels it is appropriate and useful. In some games it may have the effect of making the Shove maneuver and the “Double Knockback” Advantage effectively useless.

Pushback is a character’s ability to shove an opponent away from him. In some cases this is done to put some space between two combatants, but in some instances it can have real advantages (such as when a fighter can slam his opponent into a wall or knock him off of a roof).

To use Pushback, a player trades damage for the possibility of doing additional Knockback. The player declares his desire to have his character make a Pushback attack instead of a normal attack. If the attack hits, the player then decides how much damage to trade off. For every 1 DC sacrificed, the attack is considered to do two extra BODY for purposes of calculating Knockback. This is best conceived of visually as the character using an attack to “throw” an opponent away from him, or as a way of projecting ch’i into an enemy to force him away from you.

Example: *Two karateka, Maeda and Egami, are fighting on a bridge over a deep gorge. Maeda manages to successfully Throw Egami, injuring him and putting him near the edge of the bridge. Egami decides to fake a serious injury rather than get to his feet and risk being knocked off of the bridge by Maeda’s next attack. He makes his Acting roll by 3; Maeda misses his PER Roll and falls into Egami’s trap. Maeda leaps at Egami, planning to knock him off the edge. Egami tries a Pushback attack to move Maeda far enough away from him that he can get up and move away from the edge before Maeda’s next attack. He uses his 10d6 side*

kick and decides to sacrifice 5 DC for +10 BODY for Knockback purposes. He hits Maeda and rolls 5d6 for damage: 17 STUN and 5 BODY. For purposes of Knockback, this means 15 BODY. The Knockback roll comes up 9, and Maeda goes flying back 6". The GM rules that Egami got his foot in the pit of Maeda's stomach and shoved him away. Unfortunately for Maeda, the bridge was only 4" wide, and he is now falling to his doom...

Mystery Damage



This is an option which only works for GMs who are willing to keep track of more details in combat.

In real life, a person cannot take an injury and know "Aha, I've taken 4 BODY, it hurts but I'm not in any danger yet." He just knows he's hurt; he may have some vague idea of the wound's severity; he can have no confidence in his ability to shrug off the injury.

If you want to simulate this in the game, the GM himself must keep track of all BODY damage done by Killing Attacks; he can let the players keep track of their own STUN damage from Killing Attacks, and of STUN and BODY damage from Normal attacks. He'll have to know how much BODY the characters start with, what their resistant defenses are and where. He must make sure the players tell him of any BODY their characters take from Normal attacks, and must record that BODY with the Killing damage they're taking.

Mystery Damage Without Hit Locations

Whenever an NPC hits a PC with a Killing Attack, the GM rolls the damage, rolls the STUN Multiplier, and announces something like this: "Ed, he's stabbed you in the chest, right below the ribs. It hurts a lot: take 12 STUN."

Now, Ed knows only that it "hurts a lot" from the STUN total he took; he doesn't know how bad the injury is. He doesn't know if the GM rolled 3 BODY and a 4x STUN Multiplier; perhaps it was 6 BODY and a 2x STUN Multiplier; maybe it was 2 BODY and a 6x STUN Multiplier (only possible if the weapon had a "+1 Increased STUN Multiplier" Advantage) or even 12 BODY and a 1x STUN Multiplier.

To get an idea of how bad the wound is, he'll have to take a half-Phase action and look at it. At that point, the GM should say nothing more than: "It looks shallow," or "It looks deep but you've had worse," or "It's deep and nasty-looking."

The characters will not know when they are mortally wounded, though the GM can tell them how they're bleeding like stuck pigs and swiftly growing weaker and weaker.

Mystery Damage With Hit Locations

Note, though, that when you use Hit Locations in your game, it becomes a bit more complicated. A character who is told that he has been stabbed in the stomach and has taken 12 STUN automatically knows that he received 3 BODY from the stab. Therefore, in campaigns which use Hit Locations, you have to do things a little differently.

In this sort of campaign, you don't just use the STUN x column from the Hit Location chart. You use that column, but also make two quick rolls. The 1d6 roll is for subtract/add: a 1-3 means subtract, and a 4-6 means add. The 2d6 roll is how much STUN to add or subtract to the STUN done by the attack.

Example: *Mutsu Sodan is hit in the Chest for 8 BODY. That 8 BODY to the Chest normally does 24 STUN. The GM now rolls 1d6 and gets a 1: Subtract. He rolls 2d6 and rolls a 7. He takes the 24 STUN, subtracts 7, and gets 17. He tells the player, "You've been hit in the chest; take 17 STUN." The player has no way of knowing how that amount was reached; it isn't possible for him to calculate how much damage he took.*

Alternately, the GM can simply keep track of the STUN of the attack, along with the BODY.

Problems

As noted, this method is complicated and requires the GM to do more work than usual. It is not recommended for any GM unless he likes being the one to keep track of character damage, or has a special reason in a one-shot game to keep his players off-balance.

Sequence Attacks

A sequence attack (also known as a pattern attack) is an attack which is built up over several Phases in order to gain an advantage over your 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.

There are two types of sequence attacks that characters can use: unstructured and structured. The GM should decide which of these two types of sequence attacks he will allow in his campaign, if any. Although sequence attacks are intended primarily for hand-to-hand combat, in some situations it might be possible to use them with ranged combat (for example, deliberately missing someone with three shots in order to force them out into an open area so that they will have no cover to hide behind).



Unstructured Sequence Attacks

Unstructured sequence attacks are so called because the attacker does not have to specify in advance which maneuvers he will use against his target—in fact, maneuvers aren't really used at all. In order to begin an unstructured sequence attack, the character must declare 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 3-5 Phases.

To execute the attack, the character has to make an attack against his target in each Phase of the sequence. This attack is made against the target's base DCV (DCV as derived from DEX, without any maneuver modifiers or Combat Skill Levels). The attacker may use any Combat Skill Levels that he has with Hand-To-Hand Combat or with a martial arts style; he may not use Levels 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 that the target was moved into position for the next part of the sequence.

For the unstructured sequence attack to be successful, 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 the attacker takes damage without being knocked back, Stunned or Knocked Out, the sequence is not disrupted—sometimes a fighter will deliberately subject himself to punishment in order to deliver a truly telling blow against his enemy.)

It is in the first Phase after the sequence ends that the benefit of making a sequence attack is realized. That benefit is this: 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.

Example: *Inohara Mitsuo and Sotomura Takuji, two karateka, are fighting 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 that 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 a 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.

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 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 Knifehand Strike, doing 8 BODY, 24 STUN and 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 2" Knockback, Stunning Sotomura and knocking him out of the ring. The Princess is his at last!

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 will 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 are 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 will take damage, but only half damage.

Third, after the sequence is successfully completed, the attacker 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.

Example: *In the example given above, suppose that Inohara had declared a structured sequence attack using these maneuvers: Punch, Punch, Knifehand Strike and Spin Kick. His attacks will be made against Sotomura's regular DCV (his base of 8, plus any levels or maneuver modifiers available). Each hit will damage Sotomura, but he will only take half damage. At the end, after each attack has hit, Inohara gets a bonus of +4, which may be split between OCV and Extra DC of damage, as he chooses.*



Detecting And Defending Against Sequence Attacks

One of the reasons that sequence attacks are so difficult is that they are 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: Tactics, KS: Analyze Style, 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 is used, the attacker may make an Acting or Sleight Of Hand roll to make his sequence attack harder to detect; for every 2 points the roll is made by, there is a -1 to the target's roll.

A sequence attack can be avoided 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 would ruin the sequence (such as a Martial Grab). Third, he can simply move far enough away from his attacker that he will have to make a full move to catch up—this is enough to break up the sequence, since the attacker will have to forego an attack to follow his quarry. Fourth, the GM might rule that some Surprise Moves (as defined in the *HERO System Rulesbook*) will disrupt the sequence because they are so startling or unusual.

Sequence Attacks Between Player Characters

It is even more difficult for a player character to use a sequence attack on another player character, because it is virtually impossible to hide the fact that the character is using a sequence attack. Once the other player realizes what's going on, he will usually act to disrupt the sequence (having your character "play along" when you know he's being "set up" is something that few gamers can do; it is too easy for the player, consciously or subconsciously, to figure out ways to impart his own knowledge to his character).

The only way for a player character to use a sequence attack on another player character 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 will then help 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 signaling the GM that the attack hit for purposes of maintaining the sequence).

STR Minima On Weapons

In the *HERO System Rulesbook*, the "Melee Weapons" chart and the "Buying Weapons and Armor" rules indicate that hand-and-a-half weapons receive extra damage from excess STR at the rate of +2 DC per +12.5 STR. Two-handed weapons receive extra damage at a rate of +2 DC per +15 STR. One-handed weapons, of course, receive extra damage at a rate of +1 DC per +5 STR.

Many GMs find it much too aggravating to follow these rules; they require the GM to keep track of three rules for calculating extra damage instead of one. Therefore, consider the rules for calculating extra damage of hand-and-a-half and two-handed weapons to be optional—use them only if you like them.

Weapon Lengths

This optional rule is for use in heroic games; superhero campaigns don't need to worry about it. GMs of heroic campaigns do not need to include it if they find it inconvenient.

Weapon Ranges

A Short or Medium weapon (including unarmed combat) can strike targets in the character's own hex or in adjacent hexes.

Long weapons are given with 1" or 2" ranges. A weapon with a 1" range can strike characters in adjacent hexes or 1" further than that. A weapon with a 2" range can strike characters in adjacent hexes or up to 2" further than that.

OCV Penalties

Unarmed combatants and wielders of Short weapons are at a disadvantage when fighting opponents with Long weapons. All weapons in the Gadgets and Weapons section are listed as Short, Medium and Long for convenient reference when you are using this rule.

When a character with a Short weapon (including unarmed characters) fights a target with a Medium weapon, the character is at -1 OCV. When he fights a target with a Long weapon, he is at -2 OCV.

When a character with a Medium weapon fights a target with a Long weapon, the character is at -1 OCV.

The character with the longer weapon doesn't get a bonus to OCV.

Now, this OCV penalty only lasts as long as it takes the character with the shorter weapon to hit the target with the longer weapon. As soon as he's hit the target,



it means that he's gotten inside his target's range, and the situation is reversed. The target with the longer weapon now has an OCV penalty identical to the penalty the character previously had. In order to get rid of the penalty, the target will have to back up 1" go get his range back, or will have to hit his foe in spite of the OCV penalty; such a hit means he has once again thrown his foe back to his preferred fighting range.

Example: *Harry Cho is fighting Nakagawa Shiro. Harry is unarmed (corresponding to a Short weapon); Nakagawa is using the kwan dao, a polearm (a Long Weapon). Harry is at a -2 OCV penalty to hit Nakagawa.*

On his first Phase of combat, he fails to hit Nakagawa; he's kept back at the range of the kwan dao. On the second Phase, he hits Nakagawa, even with the -2 OCV penalty. This means he's gotten inside the weapon's reach. On the third Phase, Nakagawa now has the -2 OCV penalty, while Harry is not penalized. Nakagawa will keep the -2 OCV until he manages to back up 1" or is able to hit Harry even with the penalty.

Now, when a character has a weapon the same length as his foe's (for example, if both have polearm Long Weapons), and yet decides to make an unarmed

attack (for instance, kicking his opponent), he does not suffer the OCV penalty; because he has a weapon of length similar to his foe's, he fights at no range disadvantage.

Shields And Longer Weapons

A shield constitutes a Short weapon when it is used to attack a target (i.e., a shield-punch attack.) Therefore, a character trying to shield-punch a target holding a spear will suffer a -2 OCV.

However, the shield does not suffer an OCV penalty when its bearer chooses a Block maneuver, regardless of the length of the weapon being blocked. A shield blocks a dagger, a sword, a battle-axe and a pike with the same OCV.

Weapon Lengths And Enclosed Space

Long weapons aren't much good when you're fighting in a space the size of a telephone booth, and this optional rule is designed to simulate that fact.

In the following chart, we'll show a variety of different fighting environments and what their effects are on different types of weapons.

Enclosed Space and Weapon Length

Setting	Unarmed	Short Weapons	Medium Weapons	Long Weapons
Coffin	-2	-3	n/p	n/p
Phone Booth	-1	-2	-3	n/p
Narrow Hallway (3' wide)	—	—	-1	-2
Room Crowded w/ Furniture	—	-1	-2	-3
Doorway (3' wide)	—	-1	-2	-3
Room w/ Low Ceiling (6')	—	—	—	-1

— : Combat abilities are unaffected.

n/p: Use of this weapon is impossible.



Wounds

Targeting Injured Areas

Sometimes a character will want to target an opponent's existing injuries or infirmities as a way of weakening, disabling or torturing him. This is not 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 BODY damage has been inflicted, 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 upon the size of the wound. A large wound (for example, a long cut from a sword) will have a -4 — -5 OCV modifier. A medium-sized wound (for example, claw wounds from a tiger) will have a -5 — -7 OCV modifier. A small wound (for example, a stab wound or a bullet wound) will have a -7 — -12 OCV modifier. These modifiers take the place of the Hit Location modifiers that would normally be used for Placed Shots; thus the wound becomes a separate target.

Hitting a wound or injured area has several effects.

The first hit to an existing wound will be so painful that negative damage modifiers (such as $x\frac{1}{2}$) for STUN and BODY for the location where the wound is will be ignored. The character will take full damage, calculated with any positive modifiers (such as $x1\frac{1}{2}$ 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 all BODY damage done by the attack is considered to be Penetrating. (At the GM's option, the attack may instead automatically be Disabling.)

Example: *Xiu Kwan, the lin kuei assassin, has been hired to kill a prominent shopkeeper who has refused to pay protection money to the tongs. 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 that 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 $x\frac{1}{2}$ modifier is applied). Then, to make sure that the shopkeeper won't run away, Xiu hits the leg wound again, causing full STUN and Impairing the leg for 1 hour (GM's roll of 4 on the Impairment Time Table). If he hits it a third time, all BODY damage done will be considered to be Penetrating.*

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 do so before he makes the initial attack; furthermore, this maneuver can only be used with Short or Medium length weapons. This 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 is Knocked Back, 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, so the character can make another attack if one is possible (however, the blade can only be twisted in the wound once per Phase).

The victim of an impaling attack of this sort 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 be extremely close to try an attack of this sort, he is at -2 DCV against attacks that 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 character 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 has extracted the blade from himself without sustaining further injury. If the roll fails, the target takes damage just as if the attacker had twisted the blade. If the target character is not able to 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.

Example: *Isamu (CV 7) and Takeshi (CV 6), two kenjutsuka, are archenemies and hate one another bitterly. They begin to duel with katanas. Isamu decides that 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 $1\frac{1}{2}d6$ 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 determines that Takeshi has been struck in the stomach, so he takes 32 STUN against his defenses. Isamu's katana is now stuck in Takeshi's body.*

Takeshi decides that 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 $\frac{1}{2}d6+1$ 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.

Zero-Gravity And Martial Arts

It's not likely to come up very often, but a martial artist could find himself in zero-G (no gravity). This could take place in a diving plane (such as the infamous "Vomit Comet" used to train astronauts) or in a space station adventure.

Effects of zero-G on hand-to-hand combat fall into four categories: OCV Penalties, DCV Penalties, Damage Penalties and Action/Reaction.

These penalties are all applied when the character is in free fall in Zero-G. If he is braced against a surface (for instance, if he is using magnetic shoes on a steel surface), they do not apply.

OCV/DCV Penalties

All side kicks, spinning kicks and other attacks which require the character to have his feet on the ground take a -3 OCV when performed in free fall. In some situations the GM may rule that these maneuvers cannot be used at all.

Martial arts characters are at $\frac{1}{2}$ DCV when in free fall.

Damage Penalties

All martial arts Strikes take a -1 DC damage penalty when performed in free fall, as they normally benefit from the character's secure contact with the earth or momentum arising from a leap from the earth.

Action/Reaction

Combat in free fall should always use the Knockback rules, even if the campaign normally only uses Knockdown rules.

Knockback in free fall is always rolled with 1d6 less than normally, as if the characters are flying—which they are. You roll 2d6, not 3d6, to calculate Knockback from martial arts attacks in Zero-G combat; you roll 1d6, not 2d6, to calculate Knockback from normal-damage attacks in Zero-G.

Instead of just being applied to the target, however, Knockback is divided between attacker and target. If an attack does 4" Knockback, then the target doesn't sail back 4"—both attacker and target sail away from one another 2".

The amount of Knockback rolled is not the total Knockback. It's the rate at which the characters move every Segment (just like falling). A character who takes 2" of Knockback will sail back 2" that Segment, 2" the next Segment, 2" the Segment after that, and so on until he runs into something.

Grappling

Grabbing someone negates OCV penalties for strikes and the Action/Reaction effect (when you've Grabbed someone and hit him, doing Knockback, neither of you goes anywhere).

Professional Skill: Zero-G Operations

If a character wants to cancel Zero-G penalties, he should buy the Professional Skill: Zero-G Operations.

This is a 3-point, DEX-based Professional Skill (+1 to the roll for +1 point). A character with this Skill can perform all ordinary tasks in Zero-G with none of the penalties listed above; when the task is especially difficult or complicated, he must make his PS: Zero-G Operations roll. Failure merely means that he suffers the usual penalties, not that he can't perform the tasks.





Martial Art Weapons

This section includes lists of weapons which are appropriate for martial arts characters and campaigns. Costs for each weapon are given, so that they can be used in superheroic campaigns or purchased with Equipment Allowances (see *Dark Champions* and *An Eye for An Eye* for more information on equipment allowances); for heroic campaigns, characters of course do not have to pay points for these weapons, but are subject to the listed STR Minima (see below).

OCV: OCV Bonus. The weapon's bonus or penalty, if any, to overall OCV.

RMod: Range Modifier. A ranged weapon's bonus or penalty, if any, to the standard range penalties.

Damage: The damage done by the weapon. Weapon damage appearing without parentheses—for instance, 1d6+1—refers to Killing damage, while weapon damage appearing in parentheses—for instance, (4d6)—refers to Normal damage.

STNx: Stun Multiplier. A "0" indicates a standard STUN Multiplier of 1d6-1. +1 indicates a STUN Multiplier roll of 1d6, and so forth.

STRMin: The STR Minimum necessary to wield the weapon. Refer to the information on building weapons at the end of this section or to the *HERO System Rulesbook* for more information. The GM can adjust the STR Minima as he sees fit if he feels that a particular weapon's Minima is too high or low.

Shots: The number of Charges that a ranged weapon has (usually Recoverable Charges).

CstN/C: The Real Point cost of the weapon for Normal (OAF, -1) and Concealed (IAF, -H) versions.

Culture: The culture or nation that 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.



Ranged Weapons

Name	OCV	RMod	Damage	STNx	STRMin	Shots	CstN/C	Culture	Notes
Arrows and Bows									
Dragon's Tongue	0	0	+1 pt	—	—	—	1/2	Japan	
Frog-Crotch	0	0	+1 pt	—	—	—	1/2	Japan	
Hikime	0	0	(3d6)	—	—	—	4/6	Japan	
Skinsplitter	0	0	+2 pts	—	—	—	3/4	Japan	
Willow Leaf	0	0	+1 pt	—	—	—	1/2	Japan	
Chu-ko-nu	0	0	1d6+1	0	10	10	12/17	China	RC, 2H
Hankyu Bow	0	0	1d6	0	7	24	10/17	Japan	RC, 2H, Concentrate ½ DCV
Yumi, One-Man Bow	0	+1	1d6+1	0	10	24	14/—	Japan	RC, 2H, Concentrate ½ DCV
Two-Man Bow	0	+1	1 ½d6	0	13	24	18/—	Japan	RC, 2H, Concentrate ½ DCV
Three-Man Bow	0	+1	2d6	0	16	24	22/—	Japan	RC, 2H, Concentrate ½ DCV
Four-Man Bow	0	+1	2d6+1	0	18	24	25/—	Japan	RC, 2H, Concentrate ½ DCV
Seven-Man Bow	0	+1	2 ½d6	0	21	24	29/—	Japan	RC, 2H, Concentrate ½ DCV
Shuriken									
Bo Shuriken	0	0	1d6-1	0	5/7	9	9/12	Japan	RC, AF5
Endokuken	0	0	1d6	0	10	9	3¼3	Japan	RC, also poison smoke
Large Star	0	0	1d6+1	0	10	9	12/17	Japan	RC, AF5
Small Star	0	0	1d6-1	0	5/7	9	9/12	Japan	RC, AF5
Tsubute	0	0	(3d6)	—	10	9	13/17	Japan	RC, AF5
Miscellaneous Weapons									
Arare									
Joarare	0	0	1d6+1	0	10	1	6/7	Japan	RC
Chuarare	0	0	1d6-1	0	10	9	10/14	Japan	RC, AF5
Koarare	0	0	½d6	0	8	9	8/11	Japan	RC, AF5
Comet Star Hammer	0	0	1d6+1	0	10	1	12/14	China	RC, also 2d6 Entangle
Dropped Marbles	—	—	—	—	2	2	—/14	Japan	RC, NWF, See Description
Fukimi-bari	0	0	½d6	0	3	1	—/4	Japan	RC, Blown From Mouth, Ninja Wp.
Fukiya	0	0	1 pt	-1	2	8	3/4	Japan	RC, 2H, Concentrate ½ DCV, 1
Grenade, Smoke	0	0	—	—	—	8	4/5	Japan	1" Darkness to Normal Sight, NWF
Iron Mandarin Duck	0	0	½d6	0	6	12	6/8	China	RC
Kapak	0	0	½d6	0	6	1	4/4	Indones	RC
Miscellaneous Weapons									
Metsubishi, Grenade	0	0	—	—	—	8	2½6	Japan	2d6 Sight Flash, See Description
Metsubishi, Blown	0	0	—	—	—	1	7/7	Japan	2d6 Sight Flash, See Description
Nagedeppo	0	0	1d6	0	11	9	10/12	Japan	One Hex, NWF
Sling Bow	0	0	1d6	0	9	12	9/13	China	RC
Steel Olive	0	0	½d6	0	6	12	6/8	China	RC
Steel Toad	0	0	½d6	0	6	12	6/8	China	RC
Tetsubishi	0	0	1d6	0	—	2	—/12	Japan	RC, NWF, See Description
Toami	—	—	1	—/—	—	—	—	Japan	RC, See Description
Wishful Steel Ball	0	0	1 pt	0	3	12	3/4	China	RC



Melee Weapons

Name	OCV	Damage	STNx	STRMin	CstN/C	Culture	Notes
Axes & Maces							
Axe, Chinese	0	1d6	0	11	15/20	China	M, Thr
Copper Hammer	0	(4d6)	—	10	9/12	China	S
Hand Mace	0	1d6	0	11	11/15	China	M
Soft Hammer	0	1 ½d6	0	12	18/25	China	M
Blades							
Arit	0	1d6	0	11	11/15	Indones	M
Bokken	+1	(5d6)	—	10	17/23	Japan	M, Thr, 1 ½H
Bundi	0	1d6	0	10	12/16	India	M, +1 OCV w/ Block
Butterfly Sword	0	1d6+1	0	10	20/27	China	M
Cutlass, Blade	0	1d6	0	10	17/22	Europe	M, +6 DEF on Hand, MP; 2, 3
Using Blade	0	1d6	0	10			
Using Hilt	0	(3d6)	—	4			
Cymbal	0	1d6	0	10	15/20	China	S, Thr
Darn Do	+1	1d6+1	0	12	17/23	China	M
Epee	+1	(2d6)	—	7	7/ 9	Europe	M
Foil	+1	(1d6)	—	5	5/ 6	Europe	M
Hook Sword	0	1d6+1	0	13	22/26	China	M, +2 OCV w/Bind, Block, Disarm, Takeaway; +6 DEF on Hand on 11-Activation; 4
Jien	+1	1d6	0	10	14/18	China	M
Katana	+1	1 ½d6	0	12	27/37	Japan	M, Thr, 1 ½H
Knuck-Knife	+1	½d6	0	7	14/17	USA	S, +6 DEF on Hand on 11- Activation; 4
Ko-Gatana	0	½d6	0	10	10/13	Japan	S, Thr
Kris (knife)	0	½d6	+1	7	10/13	Indones	S
Kris (normal)	0	1d6	+1	11	15/20	Indones	M
Kris (sword)	0	1d6+1	+1	15	20/27	Indones	M
Kukri	0	1d6	0	10	15/20	India	S, Thr
Main-Gauche					16/20	Europe	S, +6 DEF on Hand, MP; 2, 3, +2 OCV w/ Block
Using Blade	0	1d6-1	0	7			
Using Hilt	0	(3d6)	—	4			
Nine-Ring	0	1d6+1	0	12	16/22	China	M, +1 OCV with Disarm, Takeaway
Ninja-To Sword	0	1 ½d6	+1	15	45/53	Japan	M, Thr, 1 ½H; Ninja Weapon, See Description
No-Daichi	+1	2d6	0	17	28/37	Japan	L, 2H, +1" Range; 5
Parang	0	1d6+1	0	10	20/27	Indones	M, Thr
Pedang	0	1d6	0	10	15/20	Indones	M, Thr
Rapier	+1	1d6	0	10	14/18	Europe	M



Melee Weapons

Name	OCV	Damage	STNx	STRMin	CstN/C	Culture	Notes
Blades, Continued							
Razor, Straight							
Large	0	1d6	-1	7		9/11	Various S, Reduced STUN Multiplier -1, Reduced Penetration
Small	0	½d6	-1	5	6/7	Various	S, Reduced STUN Multiplier -1, Reduced Penetration
Sabre	+1	1d6	0	10	14/18	Europe	M
Shinai	+1	(2d6)	—	2	8/11	Japan	M, Thr, 1 ½H
Spread-The-Water Knife	0	1d6	0	10	11/15	China	M
Tanto	+1	½d6	0	5	12/17	Japan	S, Thr
Tetsu-To	0	2 ½d	60	20	30/40	Japan	M, 1 ½H
Tjaluk	0	½d6	0	8	7/10	Indones	S
Urumi	0	1d6	0	12	18/25	India	L, may be up to 4-shot Autofire, See Description
Wakizashi	+1	1d6	0	8	17/23	Japan	M, Thr
Yoroi-Toshi	+1	1d6-1AP	0	10	12/17	Japan	S, Armor Piercing
Chain and Rope Weapons							
Kusari	0	(4d6)	—	9	19/25	Japan	L, Thr, 2H, +2" Range; 6
Kusarigama or Kyogetsu Shoge							L, Thr, 2H, +2" Range, Ninja Wp.; 3, 6
Using Chain	0	(4d6)	—	9			
Using Hook	0	1d6	0	11			
Manriki-Gusari or Kusari-fundo	0	(3d6)	—	8	9/12	Japan	M, Thr, Ninja Weapon
Rante						Indones	L
Using Chain	0	(3d6)	—	5	7/9		
Using Blade	0	½d6	0	5			
Clubs (Do Not Require Weapon Familiarity)							
Gada	0	(5d6)	—	13	11/15	India	M, 2H
Hanbo	0	(3d6)	—	4	7/10	Japan	M
Jo	+1	(3d6)	—	7	10/13	Japan	M
Fist-Loads (Do Not Require Weapon Familiarity)							
Ashiko	0	½d6	0	5	8/11	Japan	S, +1 to Climbing Roll, Ninja Weapon; 7
Brass Knuckles	0	(2d6)	—	3	8/10	Various	S, +6 DEF on Hand on 11- Activation; 4
Cestus	0	(+1 DC/K)	0	n/a	5/6	Greece	S, Adds +1 DC/K to Punch Damage; 8
Fist-Load	0	(2d6)	—	3	4/6	Various	S
Nekote	0	1 pt	0	3	3/5	Japan	S, Ninja Weapon
Ring Needle	0	½d6	0	8	10/13	China	S, Thr
Shuko	0	1d6-1	0	5	8/11	Japan	S, +1 to Climbing Roll, Ninja Weapon; 7



Melee Weapons

Name	OCV	Damage	STNx	STRMin	CstN/C	Culture	Notes
Polearms							
Arbir	+1	1d6	0	10	16/22	Indones	M, 2H, +1" Range; 5
Chai-Dao					23/30	China	L, 2H, +1" Range, MP; 3, 5
Using Blade	+1	1d6+1	0	12			
Using Shaft	+1	(3d6)	—	7			
Chiang					23/30	China	L, 2H, +1" Range, MP; 3, 5
Using Blade	+1	1d6+1	0	12			
Using Shaft	+1	(3d6)	—	7			
Ghi					26/34	China	L, 2H, +1" Range, +2 OCV w/Bind, Block, Disarm, MP; 3, 5
Using Blade	0	1d6+1	0	13			
Using Shaft	0	(4d6)	—	6			
Naginata					27/35	Japan	L, 2H, +1" Range, MP; 3, 5
Using Blade	+1	1 ½d6	0	15			
Using Shaft	+1	(4d6)	—	8			3
Nine-Dragon Trident					26/34	China	L, 2H, +1" Range, +2 OCV w/Bind, Block, Disarm, MP; 3, 5
Using Blade	0	1d6+1	0	13			
Using Shaft	0	(4d6)	—	6			
Tai-Dao/Kwan Dao					3¾4	China	L, 2H, +1" Range, MP; 3, 5
Using Blade	0	1 ½d6	+1	18			
Using Shaft	0	(4d6)	—	6			
Tiger Fork					27/35	China	L, 2H, +1" Range, MP; 3, 5
Using Blade	+1	1 ½d6	0	15			
Using Shaft	+1	(4d6)	—	8			3
Wolf's Teeth Staff					27/35	China	L, 2H, +1" Range, MP; 3, 5
Using Blade	+1	1 ½d6	0	15			
Using Shaft	+1	(4d6)	—	8			3
Yari					22/29	Japan	L, 2H, +1" Range, Thr; 3, 5
Using Blade	-1	1 ½d60		14			
Using Shaft	0	(4d6)	—	6			
Yari (Kamayari)					25/33	Japan	L, 2H, +1" Range, Thr, +2 OCV w/Bind, Block, Disarm, Takeaway; 3, 5
Using Blade	-1	1 ½d6	0	17			
Using Shaft	0	(4d6)	—	6			



Melee Weapons

Name	OCV	Damage	STNx	STRMin	CstN/C	Culture	Notes
Miscellaneous Weapons							
Bo (Staff)	+1	(4d6)	—	8	14/19	Japan	L, 2H, +1" Range, Karate Weapon; 5
Bunot-Page	0	1 pip	—	8	1/ 1	Phil	S, Poisoned
Chain Sword	0	1d6	0	10	11/15	China	M-L
Chain Whip	0	1d6	0	7	14/19	China	L, +1" Range; 5
Fang					8/11	China	S
Blade/Point	0	½d6	0	8			
Rod	—	(2d6)	—	8			
Flying Claw	0	1d6	0	10	18/24	China	L, 6
Flying Guillotine	-1	1d6	0	7	16/21	China	L, 2H, +2" Range, Must be Aimed at Extremity; 6, 11
Garrote, Strangling	0	(3d6)	—	4	4/ 5	Various	S, 2H, Must Follow Grab & Be Aimed at Head; 9
Garrote, Wire	0	½d6	0	5	7/ 9	Various	S, 2H, Must Follow Grab; 10
Lajatang	0	1d6+1	0	12	15/20	Indones	M
Kama	0	1d6	0	11	15/20	Japan	M, Thr, Karate Weapon
Kanzashi	0	½d6	-1	5	7/10	Japan	S, Ninja Weapon
Kiseru	0	(2d6)	—	5	4/ 6	China	S
Mourn Staff	0	1 ½d6	0	14	18/25	China	M
Nunchaku	+1	(3d6)	—	7	10/13	Japan	M, Karate Weapon
Pendjepit	0	½d6	0	10	9/12	Indones	S, +1 with Grab, Grab Weapon, Takeaway
Petjat	0	1d6	0	10	11/15	Indones	L
Rings	0	(3d6)	—	8	9/12	China	S, Thr
Rope Dart	0	½d6	0	8	14/19	China	L, 6
Sai, Cinema	+1	½d6	0	8	13/17	Japan	S, Thr, +2 OCV w/Bind, Block, Disarm, Takeaway Karate Weapon
Sai, Normal	+1	(3d6)	—	8	14/19	Japan	S, Thr, +2 OCV w/Bind, Block, Disarm, Takeaway
Shinobi-Zue	0	(4d6)	—	6	16/21	Japan	L, 2H, +2" Range, Ninja Weapon; 6
Sword-Spear	0	1d6	0	12	15/20	China	M, Thr
Tetsubo	+1	(6d6)	—	11	16/22	Japan	L, 2H, +1" Range; 5
Three-Section Staff	0	(4d6)	—	9	15/20	China	S/M/L, 2H, +2 OCV w/Bind, Block, Disarm, Takeaway, +1" Range; 5
Timbe	0	½d6	0	10	10/13	Japan	S, Thr
Tonfa	+1	(3d6)	—	7	9/12	Japan	S, Karate Wpn
Umebi	0	1 ½d6	0	—	—/12	Japan	S, One Hex, Triggered when stepped on
War Fan, Basic	0	(3d6)	—	6	9/12	Japan	S, +2 OCV w/Block
War Fan, Edged					12/15	Japan	S, +2 OCV w/Block; 3
Blunt Attack	0	(3d6)	—	6			
Razor Attack	0	½d6	0	7			
Wind/Fire Wheels							
Saw-Blade	0	½d6	0	8	13/17	China	S, Thr, +2 OCV w/Bind, Block, Disarm, Takeaway
Traditional	0	(3d6)	—	8	12/16	China	S, Thr, +2 OCV w/Bind, Block, Disarm, Takeaway



Notes And Key

Notes

All the weapons above are built with the Reduced END (0 END, +½) Advantage. Normal versions are bought as OAF (-1); Concealed versions are bought as IAF (-½). Weapons that have Charges (i.e., all missile weapons) of course have not had the Reduced END Advantage applied to them, since they already cost no END.

- (1) This weapon is Invisible To Normal Sight and Hearing (+¾).
- (2) This weapon is bought with an additional Power: +6 Armor (physical and energy, 18 Active Points); Only Protects Location 6 (i.e., the hand holding the weapon) (-2), OAF (-1) for normal form or IAF (-½) for concealed form. Cost: 4 points (normal form) or 5 points (concealed form). This cost is added to the weapon cost.
- (3) This weapon is bought as a Multipower with two slots. The larger slot defines the Active Point Base of the Multipower (don't forget to include 0 END in its cost); both slots are bought as Ultras.
- (4) This weapon is bought with an additional Power: +6 Armor (physical and energy, 18 Active Points); Only Protects Location 6 (i.e., the hand holding the weapon) (-2), Activates 11- (-1), OAF (-1) for normal form or IAF (-½) for concealed form. Cost: 4 points (normal or concealed form). This cost is added to the weapon cost.
- (5) This weapon is bought with an additional Power: Stretching, 1", 0 END (+½) (7 Active Points); No Noncombat Multiple (-¼), Only for Weapon Maneuvers (-0) and is OAF (-1) in the normal form and IAF (-½) in the concealed form. Cost: 3 points normal, 4 points concealed. This cost is added to the weapon cost.
- (6) This weapon is bought with an additional Power: Stretching, 2", 0 END (+½) (15 Active Points); No Noncombat Stretch (-¼), Only for Weapon Maneuvers (-0) and is OAF (-1) in the normal form and IAF (-½) in the concealed form. Cost: 7 points normal, 8 points concealed. This cost is added to the weapon cost.
- (7) This weapon is built with an additional Power: +1 to Climbing Rolls (2 Active Points); OAF (-1) or IAF (-½). Cost: 1 point (either form). This cost is added to the cost of the weapon.

- (8) The Cestus is not bought as most weapons are. When wearing a cestus, the character gets his normal STR damage (or punching maneuver damage). The Cestus adds just a little Killing damage to the attack. It's bought as a +1 DC Killing Attack, 0 END (+½) (7 Active Points); No STR Adds (-½, the character cannot add damage from his STR), Linked to Punch Maneuver (-½), OAF (-1) or IAF (-½). Cost: 2 points (normal version) or 3 points (concealed version). Also, the Cestus includes: +4 Armor (physical and energy, 12 Active Points), Only Protects Location 6 (i.e., the hand wearing the cestus) (-2), OAF (-1) or IAF (-½). Cost: 3 points (normal version or concealed version). Total Cost for Weapon: 5 points normal, 6 points concealed.
- (9) This weapon is built with two additional Limitations: Must Follow A Successful Grab Maneuver (-¼), Must Be Aimed At The Head Location Or Has No Effect (-¾).
- (10) This weapon is built with an additional Limitation: Must Follow A Successful Grab Maneuver (-¼). This weapon is also best used when the attack is made against a head location, but this isn't a restriction on the power, for the sharp wire can cut any flesh it is wrapped around.
- (11) This weapon only does damage when aimed at an extremity (taking a -8 OCV for head, -6 for hand, -5 for arm, -6 for leg, or -8 for foot). This is a -½ limitation. In a campaign which does not use hit locations, this means that the attacker using the weapon must always take a -6 OCV penalty when using the weapon.

Key

1 ½H = One-and-a-half-handed weapon

2H = Two-handed weapon

AF5 = 5-shot Autofire (+½ Advantage)

L = Long-length weapon (Weapon Length data is provided to facilitate use of the optional Weapon Lengths rule from the "Combat Modifiers, Special Cases and Optional Rules" section, above.)

M = Medium-length weapon

MP = Multipower (see Notes)

NWF = No Weapon Familiarity required

RC = Recoverable Charges

S = Short-length weapon

Thr = Thrown (Usable At Range, a +½ Advantage; signifying an HKA that can also be thrown, so that the user gains his STR bonus when throwing the weapon)





Master List Of Weapons

To see which weapons require which Weapon Familiarities, refer to the Weapon Familiarity Groups later on in this section.



Arare: “Hailstones,” a Japanese missile weapon in the form of a spiked ball. It came in three sizes: *joarare* (large, thrown one at a time); *chuarare* (medium, thrown like shuriken, could 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 is 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 is used two-handed to slash and stab; the pole is not generally 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 chart above; 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 can penetrate armor easily.



The Frog Crotch arrow is shaped roughly like a V, with the inner edge being sharp; it is especially useful for cutting cords and similar objects.

The Hikime is an arrow with a wooden ball, not an arrowhead, on the tip. It is 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 this arrowhead is used.

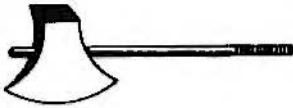


The Willow Leaf is a long, straight arrowhead which can slip easily between armor plates and the like.

These are just a few of the many different types of Oriental arrowheads available; players and GMs are encouraged to do their own research and look for other types.

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 the archer to achieve extra power, since this length requires him to draw the bow back as far as he possibly can.

Ashiko: These are climbing claws strapped onto the ninja's feet; they are 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 is chiefly used by southern Chinese kung fu fighters.



Bo: This is 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*).

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 & 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 is possible to kill an opponent with it.

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 DEF (physical and energy, on an 11- Activation Roll) to the hand wearing them. The Japanese tetsu and tekko and the Indonesian roti kalong all use these statistics.



Bunti: Also known as a *katar* or, in English, as a punch-dagger, the bunti is a broad, double-edged knife-blade set into a frame/handle that is grasped by 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 bunti'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. It is used by some Arnis/Kali/Escrima exponents. The stingray spine itself does relatively little damage—but the poison in it can kill. There is usually enough poison for about two good hits. The effects of the poison are not included in the cost listed in the chart above, since it varies in amount and potency; the average poison would work roughly as follows:

Stingray Poison: 1d6 RKA, NND (defense is appropriate Immunity, +2) (45 Active Points); Spine HKA Must Do BODY (-1/2), 2 Charges (-1 1/2), No Range (-1/2). Total cost: 13 points.



Butterfly Sword: This short sword has a heavy, flat cleaver-like blade with one cutting edge. It is used by ninja and by Kung Fu practitioners; it is often used 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. The Butterfly Sword is not to be confused with the balisong, the switchblade-like Filipino knife which is 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 DEF (physical and energy) to the hand wearing it.





Chai-Dao: This Chinese polearm is also called the “Bandit’s Encampment Broadsword.” It is 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).

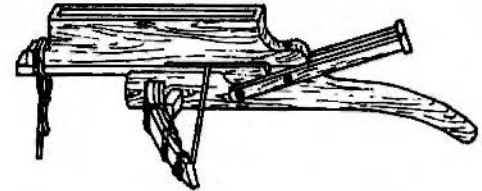


Chain Whip: This Chinese weapon (*bian*) is like a whip, but its length consists of metal plates connected by chain links; it has a slashing blade at the tip. It shares a Weapon Familiarity with the normal bullwhip, but does not have that weapon’s range. This weapon’s statistics also apply to the *bian tzu chiang*, or Whip Spear, a 6’-plus length of chain whip with a spearhead attached at both ends.

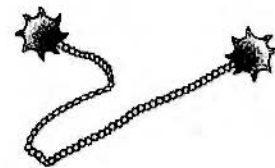


Chiang: This weapon is the Chinese spear. It comes in dozens of unusual styles. Often the spear had a red tassel tied behind its head, partly for decoration and partly to keep blood from running back down the shaft and fouling the spearman’s grip. Use these statistics for the following weapons in addition 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); *sodegarami* (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 there is a box on top of it that holds ten bolts. A lever is worked 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 carry and hold 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.

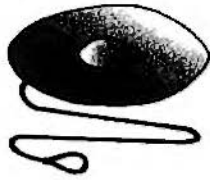


Comet Star Hammer: This missile weapon, called *lieu shen chuai* in Chinese and also known as a Shooting Star Hammer or Wolf’s Teeth Hammer, consisted of a chain linking two spiked metal balls. It was typically thrown at the legs of horses or soldiers to snare and injure them. Some versions of this weapon had only one spiked ball; the damage and other effects are the same.

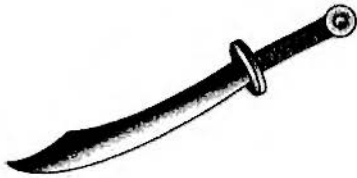
Copper Hammer: A short-hafted hammer with a large ball of copper on the striking end. This weapon’s statistics can also be used for other types of Chinese hammers (*chuai*), and for the *ton zen* (a type of mace in the shape of a 2-3’ tall solid brass statue of a man, somewhat similar in appearance to 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; it is included in *The Ultimate Martial Artist* because it is used with Fencing style. The hand-guard provides 6 DEF (physical and energy) to the hand holding it; the character can attack with the blade or punch with the hand-guard. The Vietnamese counterpart to this weapon is the *song dao*.



Cymbal: This weapon is a small, hand-held cymbal whose edges have been sharpened. It can be used as a punching/slashing weapon, or it can be thrown. This weapon's statistics also apply to the Tooth Saber, a sort of half-cymbal that comes in two varieties: the Sun Tooth Saber, which has sharp teeth along its cutting edge; and the Moon Tooth Saber, which is smooth-edged. The Tooth Sabers cannot be thrown.



Darn Do: This is the Chinese saber, a long, heavy, single-edged sword with a curved blade. It is also known as a *dau*. The Vietnamese equivalent is the *ma dao*.

Dropped Marbles: These are dropped where the character thinks targets will run. Marbles do not require a Weapon Familiarity.

Dropped marbles can be bought one of two ways. The first is as a form of Telekinesis:

Dropped Marbles: 20 STR Telekinesis, One Hex (+½), Continuous (+1), Uncontrolled (+½) (90 Active Points); IAF (-½), Activation Roll 14- (-½), 2 Recoverable Charges (-1), Does No Damage (-1), Only To Throw Target To Ground (-2), Only Affects Characters Moving On The Ground (-¼), DEX Roll Cancels Effect (-¼). Total cost: 14 points.

These marbles are bought as IAFs because they are supposed to be inconspicuous when dropped; depending upon the situation, this

might not be the case. The drawbacks to this form of Dropped Marbles are that they cover only a small area (1" radius) and do no damage to the target when he falls. At the GM's option, a character can buy the One Hex up to a full Area of Effect: Radius, and can buy off the "Does No Damage" Limitation.

The second form of Dropped Marbles utilizes the "Power Advantages For Martial Arts" rules presented earlier:

Dropped Marbles: The following Advantages for Martial Throw: One Hex (+½), Continuous (+1), Uncontrolled (+½) (Active Points depends on character's Martial Throw maneuver); IAF (-½), Activation Roll 14- (-½), 2 Recoverable Charges (-1), Only Affects Characters Moving On The Ground (-¼), DEX Roll Cancels Effect (-¼). Total cost depends on Active Points.

The advantage to this form of Dropped Marbles is that it does damage to a target, and includes the target's velocity when calculating damage, allowing a fast-moving enemy to really injure himself when he hits a patch of marbles. The drawbacks are the cost and the fact that the character has to have the Martial Throw maneuver to use this weapon (unless the GM gives permission for the Martial Throw maneuver to be included with the cost of the weapon itself).

Endokuken: A type of shuriken that emits a 1" radius cloud of poisonous smoke when it contacts its target: 1d6 RKA, NND (defense is appropriate Life Support or Immunity, +2), Area Of Effect: One Hex (+½) (52 Active Points); OAF (-1) (or IAF (-½) for concealed versions), 9 Charges (-¼). Total cost: 23 points (OAF) or 30 points (IAF) (in addition to the cost for the blade of the shuriken itself).

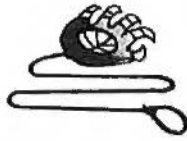
Epee: This is a light steel practice sword modeled after the rapier; it has a light, flexible blade ending with a blunt steel tip (which is itself covered by a plastic cap), and is used only for thrusting. It is included in *The Ultimate Martial Artist* because it is used with Fencing style.



Fang: The Fang is a Chinese weapon developed from an Indian elephant goad. It is a heavy iron rod, about 2' long, with a point at one end. About one-third of the way from the top there is a curved blade on 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, or the point or blade to injure and kill them.



Fist-Load: This is a small, heavy rod held 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 a rope which can be up to 25' long. The weapon is used by whirling the hand around and slashing people with it; sometimes the claws are poisoned. In Chinese it is known as a *fei chua*. This weapon's statistics should also be used for these other weapons: 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*), which is a large, barbed hook.

Flying Guillotine: This is a peculiar Tibetan weapon. It constitutes a metal hoop whose inner edge is very sharp; the hoop is attached to a rope. It's an effective ambush weapon; if the attacker can get above an unsuspecting target, he can drop it over the target's head and yank. It's somewhat less effective in active combat; the weapon only does damage if it hits an extremity (head, hand, arm, leg, or foot location). The attacker can roll locations normally, and attacks to Locations 9-14 simply fail to do damage; or he can choose to aim for specific locations, taking the OCV penalties for aiming.

Foil: This weapon is much like the epee, but even lighter and more flexible. This weapon's statistics can also be used for the daab, a Thai sword used in Krabi-Krabong.

Fukimi-bari: These are darts which may be held concealed in the hand and thrown at an enemy or held in the mouth and blown into an enemy's face. (This weapon doesn't grant an automatic head shot; most users who place fukimi-bari in their mouths try to achieve a surprise result and take an aimed shot at the head). This is a ninja weapon. This weapon's statistics can also be used for the Chinese *mei far chen* (Plum Flower Needles).



Fukiya: This is the classical 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 they are usually tipped with some sort of poison. The darts are nearly invisible and are fired silently, but can certainly be felt upon impact. A character who wants darts so light that they can't be felt will have to buy a fully-invisible blowgun with his own Character Points. Use this weapons statistics for the Filipino blowgun, or *sumpit*.



Gada: The gada is a large, heavy wooden club used by Kalaripayit exponents. It has a relatively thin shaft and a large, bulbous head, so that it looks something like a large wooden mace. It requires great strength to wield effectively.

Garrote: This is a strangling cord or wire. It comes in two varieties: the Strangling garrote, which may be any strong rope, scarf, or cord; and the Wire garrote, which is a piece of very sharp wire with a handle tied to either end. Both types are looped around the victim's neck and pressure is applied; therefore the garrote is usually used from surprise—it's an assassin's weapon. The Strangling garrote chokes the victim to death, and is no good against any hit location except the head. The Wire garrote can slice through flesh, and can therefore cut a throat or cut a head entirely off; it will do harm to any body part it happens to be looped around. Note that any chain weapon described in this section can be used as a Garrote; the manriki-gusari is especially appropriate.



Ghibi: This is 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: These grenades are sometimes used to blind and confound an opponent, and are just as often used by the wielder (especially ninja characters) to cloak their next action—such as hiding or preparing a new attack. Grenades do not require a Weapon Familiarity. They are bought as follows:

Grenades, Smoke: Darkness to Normal Sight, 1" Radius (10 Active Points); OAF (-1) [or IAF (-½)], 8 Charges (-½). Total cost: 4 (OAF) or 5 (IAF).



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, which are used in Kalaripayit: *kettukari* (cane), *lathi* (heavy 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 DEF to the hand on an Activation Roll of 11-) 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, Disarm and Takeaway (i.e., Grab Weapon) maneuver elements. The Fire Wing sword, Elephant Trunk sword and the *sang kauw* of Kuntao use the same statistics.



Iron Mandarin Duck: This is a throwing weapon made out of iron and shaped like a mandarin duck. Between the duck's weight and sharp points (feathers, wings, beak and so forth), it can be a lethal weapon.



Jien: This is the light 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*.

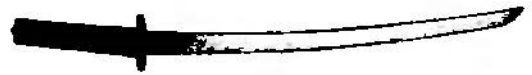


Kama: This is the Okinawan sickle, which consists of a short handle topped by a short curved sickle blade. It is one of the principal weapons of karate (the others are bo, eiku, nunchaku, sai, tekko, timbe and rochin, and tonfa). This weapon is often used in pairs. The statistics for the kama can also be used for the Chinese sickle (*lian*).

Kanzashi: The kanzashi is a wooden or metal hair needle, 12-20 cm long, with two tines running parallel. It could be used as a weapon, and was a favorite of the *kunoichi*, or female ninja.



Kapak: A small throwing hatchet used by the Batak people of Indonesia. This weapon's statistics can also be used for any number of small, hatchet-like throwing weapons used by many different cultures.



Katana: This is the traditional samurai sword; it is 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 *sangto*, a form of twin swords used in Kuntao.

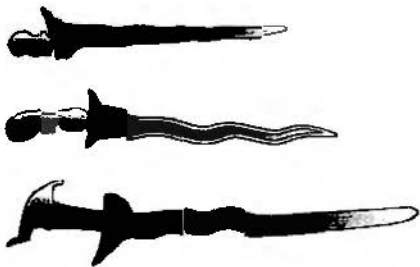


Kiseru: This weapon is a metal smoking pipe about 1' long. It is easily concealed and can actually be used for smoking.

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. It is 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" to over 30". The Kris Knife stats shown are for a blade in the 5-10" range, the Normal Kris stats are for a blade in the 10-20" range, and the Kris Sword stats are for a blade in the 20" to 30" range.

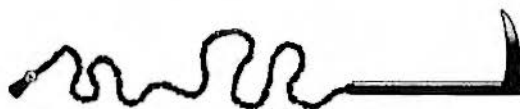
The kris has the same significance for Indonesians that the katana has for the Japanese. Every part of the weapon is named and has its own lore. A large number of magical abilities, or *tasawwaf*, are attributed to it (refer to "Pentjak-Silat," above, for details); they are allegedly implanted in the blade by the *pande*, or master smith, who crafts it. Every male is supposed to possess a kris, and it is 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. For further information on this weapon and the lore surrounding it, the reader is directed to Donn Draeger's comprehensive book, *The Weapons and Fighting Arts of Indonesia*.



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. The kukri's statistics can also be used for the *badik*, a type of Indonesian dagger, which is not normally thrown.



Kusari: This is a chain weapon; it consists 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 the target is grabbed, he follows up with the sickle end.

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! The idea is that the snake will bite the enemy while he is snarled 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 is also carried as a grappling hook; its chain acting as its climb-line.



Lajatang: This is a weapon used in the Indonesian fighting style of Kuntao. It consists of a short wooden staff which has a crescent moon-shaped blade set perpendicular to it at each end.



Main-Gauche: This is a European fencing dagger. It has a heavy hand-guard (6 DEF on the hand holding it) and extra-long quillions. It is especially good at in-fighting, and so receives an extra +2 OCV for, maneuvers with the Bind, Block, Disarm and Takeaway (Grab Weapon) maneuver elements.



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. This weapon's statistics should also be used for the following weapons: the *suruchin*, a weighted rope which is used by some Kobujutsu practitioners; the *kabit*, a chain weapon used in Arnis; the *panu*, a scarf or handkerchief weighted with coins which is 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: These are 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): 2d6 Sight Group Flash, Area of Effect: Radius, Nonselective (+ $\frac{3}{4}$) (52 Active Points); OAF (-1) [or IAF (- $\frac{1}{2}$)], 8 Charges (- $\frac{1}{2}$). Total cost: 21 (OAF) or 26 (IAF) points.

Metsubishi (blown powder): 2d6 Sight Group Flash (30 Active Points); OAF (-1) [or IAF (- $\frac{1}{2}$)], No Range (- $\frac{1}{2}$), 1 Charge (-2). Total cost: 7 points (either OAF or IAF).

Chinese *du sar*, “poison sand,” uses the same statistics as the blown metsubishi.



Mourn Staff: Known 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, of which three-quarters of the length is studded with metal “teeth.” It is also referred to as a Thorn Staff.

Nagedeppo: A type of primitive explosive grenade. Its explosion covers a One Hex radius. In feudal Japanese campaigns, the bang and flash from this grenade will be as disorienting as its damaging effects, since such weapons were extremely uncommon in that period.



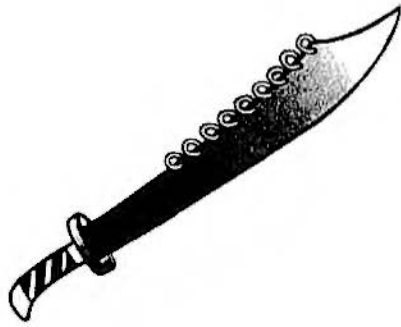
Naginata: This Japanese weapon consists of a 2-3' edged blade on long staff; the weapon is usually 7-8' long. It is traditionally a very popular weapon with female Japanese fighters. The weapon can be used as both a bladed weapon and as a staff; it is very versatile. This weapon's statistics can also be used for the *nagemaki* or *nagakami*, which has a somewhat longer and heavier blade but a shorter handle.

Nekote: Nekote, or “cat's claws,” are a set of five metal claws that fit on the fingertips. By themselves they do relatively little damage, but they are 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 had a small spike on one side that is normally poisoned, so that even the lightest punch becomes fatal.

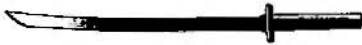
Net: See Toami.



Nine-Dragon Trident: This Chinese polearm consists of a 6' shaft with a trident on top, plus two cross-bars further down (turned at 90° to one another) which bear an indescribable array of flanges and protrusions. It grants a +2 OCV to maneuvers including the Bind, Block, Disarm and Takeaway (Grab Weapon) maneuver elements. In Chinese, it is called the *gao loon cha*.



Nine-Ring Sword: A single-edged, saber-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 hand-guard (tsuba) is square instead of round.

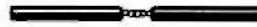
The ninja-to is a tool as much as a weapon—to use a modern comic book analogy, it is a sort of “utility belt” for the ninja. It can be used for climbing and for digging holes in the earth as well; this is an indignity the owner of a katana would never subject his blade to. Its scabbard, or saya, is longer 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 a Multipower:

Cost	Power	END
15	Multipower (30 pt pool), all OAF (Saya) (-1)	
1u	Using saya and sageo as a climbing platform: +1 to Climbing Roll 0	
1u	Blinding powder in saya: 2d6 Sight Group Flash, 1 Charge (-2) [1c]	
1u	Saya used as a club: +2d6 HA 1	
1u	Sageo used as Strangling Garrote: refer to “Garrote,” above, for details on that weapon 1	
1u	Saya used as breathing tube (takezutsu): LS: Breathe Underwater (5 Active Points); Only Works Close To The Surface (-1) 0	

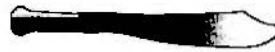
Note that ninja only use a ninja-to on stealth missions; when disguised as ordinary people, they use whatever weapons were appropriate to those folk. Ninja also often use the katana.



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.



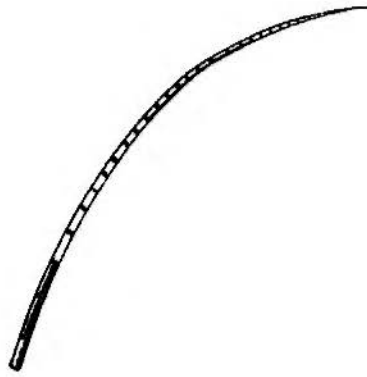
Parang: A cleaver-like Indonesian blade, about 10 inches to three feet in length. Its statistics can also be used for other Indonesian weapons, including the *golok* (which has a more convex cutting edge and a sharper point than the parang).



Pedang: A straight or curved Indonesian short sword (10-35" long). It is used one-handed. Other Indonesian blades using similar statistics include the *kelewang* (a single-edged sword with a pronounced notch near the tip on the blunt side).



Pendjepit: A weapon used in Prisia Sakti Pentjak-Silat. It is a metal pincher with sharp, tiny teeth in the ends which are used to tear at the flesh grabbed.



Petjat: A 4-6' whip used in some parts of Indonesia. This weapon's statistics can also be used for the *chemeti*, another type of Indonesian whip with a 1-2' wooden handle, and a 2-3' buffalo-hide or human hair whip.



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.



Rapier: This is 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 by men for mere purposes of shaving. It is ineffective against Armor (it has the "Reduced Penetration" Limitation) and doesn't do as much STUN as cleaving or stabbing weapons. It is the preferred weapon of capoeiristas. Two types of Straight Razors are shown on the chart, one of ordinary length and one extra-long.

The statistics for the smaller Straight Razor can also be used 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 to which is attached a thin, sharpened metal rod. It was originally designed for underwater fighting. It can be used to stab or thrust, and can also be thrown.



Rings: Steel rings about 8' in diameter. They could be used as bludgeoning weapons or missiles.



Rope Dart: A small blade on the end of a rope which could be up to 25' long. The weapon was used by whirling the dart around and slashing people with it. The Indonesian equivalent for this weapon is the *suk piao*, which is used in Kuntao.



Saber: This is the European fencing saber, a very sharp, curved weapon used principally for slashing. It is included in *The Ultimate Martial Artist* because it is used with the Fencing style. The saber's statistics can also be used for the *krabi*, a saber-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 is a trident-shaped truncheon, some 15-20" long, made of metal. The point is blunted; it is not a stabbing implement. Due to its trident shape, the Sai receives an additional +2 OCV when performing maneuvers which include the Bind, Block, Disarm and Takeaway (Grab Weapon) maneuver elements (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 except that one of the tines is missing; this makes it easier to conceal, and in this guise it was a popular weapon among ninja. The *nunte* looks like the sai but one of its tines is bent backwards. The sai, *jutte* and *nunte* can be thrown; the three weapons share an identical Weapon Familiarity.



Sai, Cinema: 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 *sianhkam*, a Kuntao weapon which resembles a metal arrow about 1-2' long.



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 to do a lot of damage when it hits. The other is capped with a metal plug; when removed, this allows the concealed 6' chain to be drawn out of the weapon. 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*. The shinobi-zue's statistics are also used 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; they can be used in hand-to-hand combat to slash a target. They also 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 character 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; on the Ranged Weapons Chart, the second STR Min listed is for throwing more than one shuriken.



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; on the Ranged Weapons Chart, the second STR Min listed is for throwing more than one shuriken.

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 use the same statistics as small star shuriken. The Indian *chakram* or *cher-khi*, a razor-edged throwing ring, and the *piau*, an Indonesian throwing blade vaguely shaped like a hatchet-head, also uses the small star shuriken's statistics. 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 is known as a *dan kurn*.





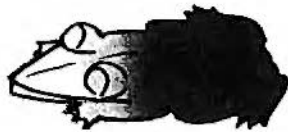
Soft Hammer: This Chinese weapon (*nuan chuai*) is the same as the European morningstar: a metal ball (spiked or not) connected to a wooden shaft by a short length of chain.



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 than a normal toad's does, so that 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.

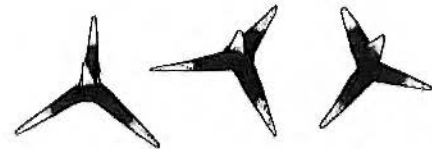


Tai-Dao: This Chinese polearm is two meters long and topped with a heavy, curved blade. It was used both from foot and horseback. The *kwan dao* (also spelled *quan tao*, meaning "General Kwan's Knife"), *da dau* (a long-handled broadsword-like weapon), *bisento* (a Japanese weapon) and the *chun jung whole-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: This weapon is a Japanese dagger; it is heavily constructed, with a curved, single-edged, chisel-pointed blade. It is 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 it 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 vs. DCV 3 to hit his target hex. Later, when a target walks into the hex where tetsubishi have been thrown, the attacking player (or GM) rolls the 14- Activation Roll; if it succeeds, the target takes 1d6 damage. In campaigns which use hit locations, this damage is always to the character's feet (location 18). A character who sees the caltrops ahead of time may move through the hex without tripping on the caltrops. Tetsubishi do not require a Weapon Familiarity.

Tetsubishi: 1d6 RKA, One Hex (+½), Continuous (+1), Uncontrolled (+½) (45 Active Points); IAF (-½), Activation Roll 14- (-½), 2 Recoverable Charges (-1), No KB (-¼), Only Affects Characters Who Are Moving On The Ground (-¼), DEX Roll Cancels Effect (-¼), Automatically Targets Hit Location 18 (-0). Total cost: 12 points.

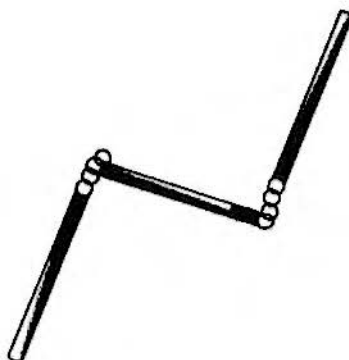
Tetsubishi are bought as IAFs because they are generally inconspicuous when dropped; depending upon circumstances, this may not be the case. In a pinch, tetsubishi can be used as an improvised missile weapon, doing 1d6 to all targets in a 1" radius

Tetsubishi statistics can also be used for *arare* when they are 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: This is a Japanese war-staff. It is a 6' long hardwood staff covered with studded iron plate; the plated area of the shaft is octagonal rather than round. The tetsubo's statistics can also be used for the *konsaibo*, a hardwood staff reinforced with metal strips and iron studs, and for the *kanabo*, an iron club.



Tetsu-To: This Japanese weapon is a heavy iron sword, curved in the Japanese fashion, and is used by samurai and ninja alike as a strength-training weapon. It is too heavy for most people to use effectively in combat (see the weapon's STR Min).



Three-Section Staff: This is a Chinese Kung Fu weapon, known as *shan gieh kun* in that tongue. It consists of three wooden rods connected by rings; each rod is 18"-20" long. This weapon is used like a flail for long strikes, like a jo for close-in attacks, and is very good at maneuvers containing the Bind, Block, Disarm and Takeaway (Grab Weapon) maneuver elements: it grants a +2 OCV with these maneuvers. If you're using the Weapon Lengths rules, the Three-Section staff is a special weapon: 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. (For a further explanation of what this means, see the rules on Weapon Lengths earlier in this chapter).

The Indonesian equivalent of the Three-Section Staff is the *sa tjat koen*, which is used in Kuntao.

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. These statistics should also be used 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 is used in combination with a tortoiseshell shield called a *rochin* and is one of the principal weapons of Kobujutsu.



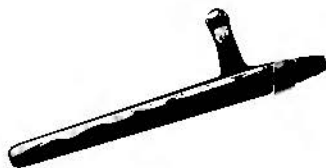
Tjaluk: A blade weapon used in Setia Hati Pentjak-Silat. It consists of a hilt (with a curved metal hand-guard) from which a sickle-like curved blade about 1' long emerges. The sharp edge of the weapon is the *reverse*, or outside, edge—so parrying it can be a risky proposition. It is best used in surprise or assassination attacks, not in open combat.

Toami: A net. Its statistics depend upon its size:

Small Toami: 4d6 Entangle, Takes No Damage (+½) (60 Active Points); OAF (-1) [or IAF(-½)], 1 Recoverable Charge (-1 ¼). Total cost: 18 (OAF) or 22 (IAF) points.

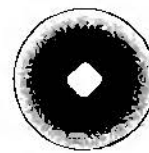
Normal Toami: 4d6 Entangle, Takes No Damage (+½), One Hex (+½) (80 Active Points); OAF (-1) [or IAF(-½)], 1 Recoverable Charge (-1 ¼). Total cost: 25 (OAF) or 29 (IAF) points.

Large Toami: 4d6 Entangle, Takes No Damage (+½), Area of Effect (9" radius, +1) (100 Active Points); OAF (-1) [or IAF(-½)], 1 Recoverable Charge (-1 ¼). Total cost: 31 (OAF) or 36 (IAF) 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 is often used in pairs. Unlike clubs, it does require a Weapon Familiarity (it's part of the Weapon Familiarity 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.

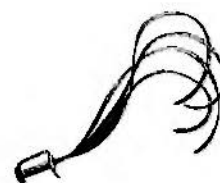
The Indonesian counterparts to the tonfa are the *segu*, which is used in Tapak Sutji Pentjak-Silat, and the *kwai*, which is used in Kuntao.



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:

Umebi: 1 ½d6 RKA, One Hex (+½), Trigger (when stepped on, +¼) (44 Active Points); IAF (-½), 1 Charge (-2). Total cost: 12 points.



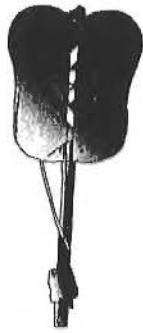
Urumi: The urumi, or spring-sword, is a flexible sword from India. It consists of a hilt with 1-4 blades of metal (sharpened on both edges) projecting from it. The blades are thin and flexible, allowing them to be whipped through the air and into an enemy. When not in use the urumi can be carried around the waist like a belt.

Urumi: 1d6 HKA, 0 END (+½) (22 Active Points); OAF (-1) (or IAF [-½]). Total cost: 11 points (OAF) or 15 points (IAF). With up to four shot Autofire: 37 Active Points, 18 real points (OAF) or 25 real points (IAF).

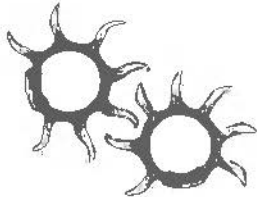


Wakizashi: This is the companion sword of the katana; it is the smaller of the *daisho* pair of samurai blades. The *kodachi* is the older form of the same blade.





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 is used two ways: closed, it is a punching weapon; open, it is 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 weapons chart earlier this section. Note that War Fans are also often used with small darts located in the vanes; if a character uses them, treat these darts identically to Bo Shuriken.



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. They can be used to strike punches, and also receive a +2 OCV bonus when used with maneuvers with the Bind, Block, Disarm and Takeaway (Grab Weapon) maneuver elements. The statistics for this weapon also apply to the *lun*, which is similar in function but shaped more like a coin, and the *yue*, which is eye-shaped.



Wishful Steel Ball: A small steel ball similar to a modern ball-bearing. It was used as a weapon by flicking it at high speed at the target.

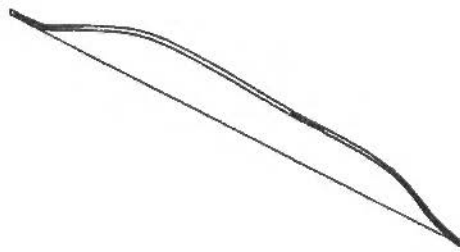


Wolf's Teeth Staff: This weapon, called *lan yar barn* in Chinese, consists of a staff approximately 6' long. About 1' of one end of it is covered with small metal spikes.



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, Disarm and Takeaway (Grab Weapon) maneuver elements. There are several other varieties with different spearhead and combinations of hooks and other projections. The Vietnamese counterpart to this weapon is the *thuong*.

Yoroi-toshi: This weapon, the same approximate size and shape as the tanto, is a dagger designed to pierce armor. It is 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 5' to 8' long, and, unlike Western bows, is not held in the middle; the handle is about one-third of the way from the bottom. Therefore it is 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.

Weapon Familiarity Chart

The chart below expands the chart found in the *HERO System Rulesbook*, to include the new weapons listed in this volume.

Weapon Familiarity Groups

Common Melee Weapons (Additions)

Axes, Maces and Picks (also includes Chinese Axe, Copper Hammer, Hand Mace, Soft Hammer)

Clubs* (also includes Gada, Hanbo, Jo)

Fist-Loads* (includes Ashiko, Brass Knuckles, Cestus, Fist-Load, Nekote, Ring Needle, Shuko)

Polearms (also includes Arbir, Chai-Dao, Chiang, Darn-Do, Ghi, Naginata, Nine-Dragon Trident, Tai-Dao/Kwan Dao, Tiger Fork, Wolf's Teeth Staff, Yari/Kamayari; this Familiarity permits effective use of the bladed end, while combat use of the shaft requires Staff Familiarity)

Swords/Blades (also includes Arit, Bokken, Bundi, Butterfly Sword, Cutlass, Cymbal, Darn Do, Epee, Foil, Jien, Kanzashi, Katana, Knuck-Knife, Ko-Gatana, Kris, Kukri, Main-Gauche, Nine-Ring Sword, Ninja-To, No-Daichi, Parang, Pedang, Rapier, Saber, Shinai, Tanto, Tetsu-To, Tjaluk, Wakizashi, Yoroi-Toshi)

Uncommon Melee Weapons (Additions)

Garrote

Spread-The-Water Knife

Straight Razor

Toami (Net)

Whip (includes Chain Whip, Petjat)

Common Martial Arts Melee Weapons

Chain & Rope Weapons (includes Kusari, Kusarigama/Kyogetsu Shoge, Manriki-Gusari/Kusarifundo, Shinobi-Zue chain, Rante)

Karate Weapons (includes Bo/Eiku, Kama, Nunchaku, Sai, Tekko, Rochin and Timbe, Tonfa)

Mourn Staff

Ninja Weapons (includes Fukiya, Hankyu/Tabiumi, Metsubishi, Kusarigama/Kyogetsu Shoge, Manriki-Gusari, Ninja-To, Shinobi-Zue, Shuriken, Toami, Umebi)

Rings

Staff (includes Quarterstaff, Bo Staff/Eiku, Shinobi-Zue staff, Tetsubo, Polearm Shafts)

War Fan

Uncommon Martial Arts Melee Weapons

Flying Claw/Guillotine

Hook Sword

Kiseru

Lajatang

Pendjepit

Rope Dart

Three-Section Staff

Urumi

Wind and Fire Wheels

Common Missile Weapons (Additions)

Bows (includes Yumi, Hankyu)

Crossbows (includes Chu-ko-nu)

Thrown Knives/Axes (includes Chinese Axe, Endokuken, Kama, Kapak, Sai, Shuriken, Tanto, Tsubute, Yoroi-Toshi)

Uncommon Missile Weapons (Additions)

Arare

Fukimi-Bari

Fukiya (blowgun)

Iron Mandarin Duck

Metsubishi

Sling Bow

Steel Olive

Steel Toad

Thrown Chains & Rope Weapons (includes Comet Star Hammer, Kusari, Kusarigama/Kyogetsu Shoge, Manriki-Gusari/Kusarifundo)

Thrown Sword (includes Bokken, Katana, Ninja-To, Shinai, Wakizashi)

Wishful Steel Ball

*: Characters get this Weapon Familiarity group for free.



Concealed And Inobvious Weapons

Almost every weapon described in this section can be carried as a normal weapon or as a concealed weapon. It's a tradition in martial-arts films—especially ninja movies—that many unusual weapons are disguised as ordinary objects. Following are some examples of weapons and ways they could be disguised in a campaign:

Blowgun: This can be disguised 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: These weapons could be 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 will make short spikes poke through the outer lining.

Chain Whip, Kusari, Manriki-gusari: This weapon is easily worn as a belt.

Climb line, Kusari, Manriki-gusari, Marbles, Tetsubishi: This sort of equipment is often carried inside the 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.

Garrote: 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-staff 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.

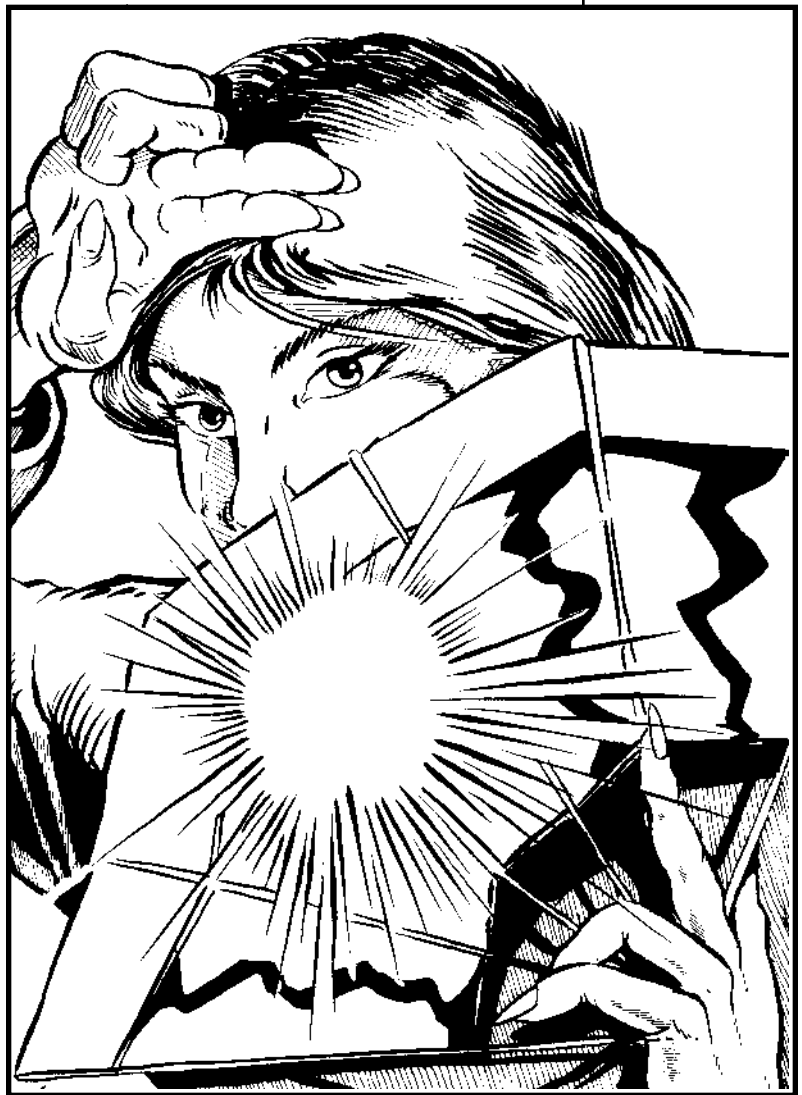
Shuriken: Small star shuriken can be disguised as buttons, loose change, the glittering baubles sewn onto the skirt of an exotic dancer, or the dangling elements of a mobile. They and bo shuriken are also naturals for inclusion in the hollow hilt of another weapon.

Three-section Staff: One interesting prospect is to have a piece of lawn furniture break down into a pair of three-section staves.

Tonfa: This could be disguised 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: These weapons may be worn as the brim of a hat.



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. These sorts of armor are described in this section.

Note that superheroic characters generally create armor which provides consistent defense over all the body locations, which does not have an encumbrance rating, and so forth. In superhero campaigns, such armor is usually built with higher DEF ratings than real-world armor, and simply looks identical to the real-world armors described below, which are designed for heroic-level campaigns.

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 includes the following pieces (not all of which have to be worn):

Name of Armor	Location	Def R / N	Weight (kg)
Face Guard	4-5	2 / 6	.1
Full Face Guard	3-5	2 / 6	.2
Gloves (2)	6	2 / 6	.2
Forearm Guards (2)	7	2 / 6	.1
Torso Guard	9-11	2 / 6	.8
Chest Guard	10-11	2 / 6	.7
Rib Guard	12	2 / 6	.4
Athletic Cup	13	2 / 6	.2
Shin Guards, Sm (2)	16	2 / 6	.1
Shin Guards, Lg (2)	16-17	2 / 6	.2
Leg Guard (2)	15-17	2 / 6	.3

The two columns listed under "Defense" are R for Resistant and N for Non-Resistant. Resistant defenses are bought as physical and energy Armor; non-resistant defenses are bought as Physical Defense and Energy Defense.

The Weight column is included for those heroic campaigns using the *HERO System* encumbrance rules (see the *HERO System Rulesbook*). 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. Weights are given in tenths of a kilogram.

You cannot "stack" armor; a character cannot wear a Face Guard and a Full Face Guard and get the benefits of both. He will only get the benefit of the greater of the two.

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.

In *HERO System* terms, it looks like this:

Name of Armor	Location	Def R / N	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

(R / N: Resistant Defense / Nonresistant Defense.)

The Men has an additional Limitation: it acts as Armor 0 versus Guns. The Kote and Do have a similar Limitation: Half-Value versus Guns. In other words, bullets automatically bypass the armor of the helmet, and are automatically Armor-Piercing attacks against the Kote and Do.

Leather Hand-Wrappings

Practitioners of ancient boxing (see Boxing, Ancient in the Martial Arts section) 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 looks like this:

Name of Armor	Location	Def R / N	Weight (kg)
Hand-Wrappings (2)	6	4 / 0	.2

(R / N: Resistant Defense / Nonresistant Defense.)

Rawhide Hand-Wrappings

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 will do 1 point of Killing damage in addition to the normal damage of the attack. If the character has rawhide wrappings but using some sort of NND or Killing-damage attack, then the rawhide adds nothing.



Samurai Armor

This armor is arranged much like the Kendo armor described above, except that it is designed to be protection in real warfare. It is made of metal and hardened leather plates, usually brightly ornamented with decorative enamels.

Name of Armor	Location	Def R / N	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

This armor is all resistant defense.

This armor has a Limitation: it is Half Value versus Guns. For instance, the Hachi and Shikoro, DEF 6 versus most attacks, is only DEF 3 versus bullets.

Creating Weapons And Armor

Powers Used In Weapon And Armor Creation

The *HERO System* Powers used to create most weapons and armor described in this section include:

Armor (either for armor suits or to provide a weapon with protection for the hand holding it);

Entangle (for nets);

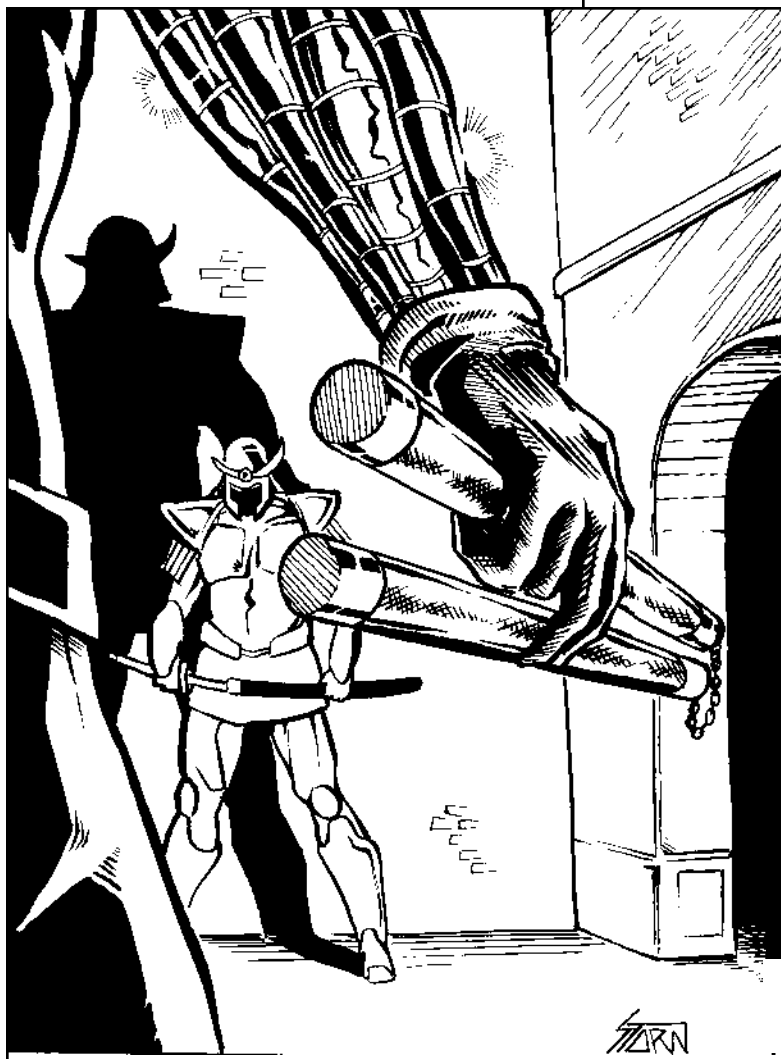
Flash Attack (for metsubishi and other blinding weapons);

Hand-To-Hand Attack (sometimes with “Ranged” Advantage—Ranged is equivalent to the “Can be Thrown” factor);

Hand-To-Hand Killing Attack (sometimes with “Ranged” Advantage, sometimes with +1 STUN Multiple);

Ranged Killing Attack (very occasionally bought with Autofire, such as with small shuriken); and

Stretching (to give extra range to some long melee weapons).



OCV Bonuses And Penalties

In *The Ultimate Martial Artist*, weapon OCV bonuses and penalties are bought this way:

OCV bonuses which affect all uses of the weapon are bought as 5-point Skill Levels. Weapons should not have more than a +1 overall.

OCV bonuses which apply only to a tight group of maneuvers (normally, the Bind, Block, Disarm and Takeaway maneuvers) are bought as 3-point Skill Levels. The GM has the right to refuse any purchase of such Skill Levels for a weapon. Weapons should not have more than +2 Levels for such a group of maneuvers. Weapons may not take 3-point Skill Levels for normal Strike maneuvers.

OCV bonuses which apply only to one type of maneuver (normally Block) are bought as 2-point Skill Levels. The GM has the right to refuse any purchase of 2-point Skill Levels for a weapon. Weapons should not have more than +2 Levels for a maneuver, and you cannot add a 2-point Level and a 3-point Levels in the same weapon. Weapons may not take 2-point Skill Levels for Strike maneuvers.



Just as OCV Bonuses (be they from 5-point, 3-point, 2-point Combat Skill Levels, or Range Skill Levels) are added to the weapon's Active Point Total after weapon damage and advantages have been calculated, DCV Penalties (also based on 5-point, 3-point, or 2-point Combat Skill Levels or Range Skill Levels) are subtracted from the weapon's Active Point Total after weapon damage and advantages have been calculated.

For example, a 2d6K weapon which has a +1 STUN Multiplier and which has a -1 OCV is calculated this way: HKA 2d6 (30 active), +1 STUN Multiplier (+½, for 45 Active Points); -1 Combat Skill Level (-5 points, for 40 Active Points).

STR Minima (Heroic Campaigns)

Just for the record, here is how all the STR Minima for the weapons at the beginning of this section were built.

- (1) Figure the Active Cost of the Weapon's Attack Power. Take the points in the attack power; apply advantages to it; and then add the value of Combat Skill Levels and Range Skill Levels used on the weapon.
- (2) Divide the result by 2 for muscle-powered weapons (-1 Limitation) or by 3 for non-muscled-powered weapons (-¾ Limitation).
- (3) If necessary, and if the GM approves, apply other special Weapon Limitations from the *HERO System Rulesbook*. In The Ultimate Martial Artist, the STR Min -5 factor was routinely added to swords and sai which could be thrown, but not to other types of weapons.

If GMs who are running superheroic campaigns prefer, they can recalculate the cost of the weapons in the chart without the "STR Minimum" Limitation.

Internal evidence in the *Fantasy Hero* (2nd Edition) weapons lists indicates that OCV penalties do affect STR Minima.

Therefore, in the example immediately above, the weapon would have a STR Min of 20 (Active Points/2) rather than a STR Min of 22 (from the Active Points of just the damage power plus Advantages). Powers such as Stretching (used to give extra "reach" to weapons) do not contribute to the Active Point value used to calculate STR Minima. In campaigns where you keep track of weapon point-costs, such powers do add to the cost, of course.

The "Independent" Limitation

In the *HERO System Rulesbook*, the section on buying weapons and armor says that most weapons are bought with the "Independent" Limitation. This is an error.

As has been noted elsewhere, there are two basic types of *HERO System* campaigns: Heroic, where heroes don't have to spend their own points on normal, everyday technology (weapons and gadgets); and Superheroic, where they do have to buy all weapons that they regularly carry.

Therefore, the only characters who have to worry about the cost of the gadgets in this chart are those in superheroic campaigns. And those characters are not usually going to use the "Independent" Limitation.

Therefore, all the weapons and gadgets in the Superhero-Campaign weapons charts are built *without* the "Independent" Limitation.

Hand-To-Hand Versus Killing Damage

There are many weapons which are built as Normal Damage weapons instead of Killing Damage weapons. In the chart above, Normal Damage weapons are built with the "Hand-To-Hand Attack" Power, while Killing Damage weapons are built with the "Hand-To-Hand Killing Attack" Power. Thrown weapons take the "Ranged" Advantage (+½). Ranged-only Killing-damage weapons are built "Ranged Killing Attack" Power.

Another important point: with the Hand-to-Hand Killing Attack power, a character can't add more damage from extra STR than he has bought in his power. If he has a 2d6 KA, he can boost that up to 4d6K if he has enough Strength, but can't increase it above that level regardless of how great his Strength might be.

The same is true, *in heroic campaigns only*, of weapons built with Normal damage (i.e., with Hand-to-Hand Attack power). But that's heroic campaigns. In superheroic campaigns, Normal-damage weapons *just add their damage to the character's STR or maneuver damage*.

In other words, in a superhero campaign, if a character has a STR of 40 and picks up a tonfa (which does 3d6 normal damage), then he can do 11d6 normal damage. It's as simple as that.

Armor Creation

The Armor Weight Chart on page 204 of the *HERO System Rulesbook* shows how to calculate armor weight, but only for a few categories of armor. If you want to know the weight of armor covering a location or group of locations not shown on the chart, such as the 3-5 (Head), you're out of luck...so here's the information you need.

To calculate the weight of a specific piece of armor, first find the Full Coverage weight value of the DEF of the piece of armor. That's the last (right-hand) column on the Armor Weight Chart, *HERO System Rulesbook*.

Then, multiply that weight by the fraction from the chart below.



Armor Coverage and Weight

Location	Name	Fraction
3	Head	1/40
4	Head	1/40
5	Head	1/40
6	Hand	3/40
7	Forearm	1/40
8	Upper Arm	1/40
9	Shoulder	4/40
10	Upper Chest	4/40
11	Lower Chest	5/40
12	Stomach	7/40
13	Vitals	3/40
14	Thigh	3/40
15	Leg/Knee	2/40
16	Leg/Shin	2/40
17	Ankle/Foot	1/40
18	Foot	1/40

Round the number you get to the nearest 1/10 of a kilogram (if the result is 0, round it up to 1/10 kg.). This is the weight of the piece of armor.

Then, if you're buying the armor with points, apply a Limitation based on the number of locations the armor covers:

Armor Coverage and Cost

Covers # of Locations	Limitation
1 or 2	-2
3	-1 ½
4	-1 ¼
5 to 7	-1
8 to 12	-¾
13 or 14	-½
15	-¼

Then, decide whether the armor has the listed mass, or more or less than that: ¼ the listed mass, ½ the listed mass, or even twice the listed mass. If you're buying this armor with points, apply one of the following Armor Limitations and the "Real Armor" Limitation:

Armor Mass and Limitations

Mass	Limitation
No Mass	-0
Quarter Mass	-¼
Half Mass	-½
Normal Mass	-1
2x Listed Mass	-1 ½
Real Armor	-¼

The "Real Armor" Limitation should be applied to any piece of armor which the wearer must put on and take off like normal armor (taking, usually, more than one Phase), and which the GM can use to restrict the character in certain situations (such as when swimming, or to increase long-term END loss in hot situations, and so forth).

In heroic martial arts campaigns, the "No Mass" Limitation is only appropriate to magical or super-high-technological armor, which the character should have to buy with his own Character Points. Quarter Mass is appropriate to modern-day armor made from space-age materials; a character would only have to buy such armor with his own points when it is special in some other way (for example, if it exceeds normal modern levels of defense for body armor). Half Mass is appropriate to well-made historical armor and many types of modern-day armor; samurai armor and pre-gunpowder European armor would fall in this category. Normal Mass is appropriate to particularly clumsy historical armor types, such as European plate armor made after the appearance of gunpowder. Double Listed Mass is appropriate only to very strange armor, such as a Franklin stove worn as body armor, heavy armor worn on a non-human creature, and so forth.

For our purposes, nonresistant PD and ED in some types of armor (such as the full-contact karate armor presented earlier in this section) is weightless; it is not bought with the "Mass" Limitation. Only resistant armor is bought with the "Mass" Limitation.

New Limitations

The new Limitations that have been introduced in this section are all examples of the "Limited Use" Limitation. They include:

Value	Description
-¼	<i>-1 STUN Multiplier:</i> This is a Limitation for HKAs and RKAs. Mechanically, it works just like the "+1 Increased STUN Multiplier," Advantage, except that it subtracts STUN damage. This Limitation can only be taken twice, for a -2 to STUN Multiplier.
-¼	<i>Weapon Does Less Damage From Added STR:</i> The weapon receives +1 DC for every 10 STR above STR Min. This is a Limitation for weapons in Heroic Campaigns. It is used to simulate weapons which are deliberately designed to do less damage than they could otherwise.
-½	<i>STR Does Not Add To Damage:</i> This is a Limitation for HKAs and Hand-to-Hand Attack Powers, but normally used only in superheroic campaigns. It is used to build weapons and powers which do the same amount of damage no matter how much STR is put behind them.



- 1 *Does No Damage:* This is a Limitation for Telekinesis. It's more severe than just TK with no Telekinetic Punch. This TK does no damage at all. (It's still possible to harm someone by shoving him over a cliff, though.)
- 2 *Only To Throw Target To Ground:* This Limitation to Telekinesis means the power cannot be used to carry people or objects around, to catch someone who is falling, and so forth. It is distinct from "Does No Damage," and the two Limitations can be taken together on a TK power.
- ¼ *No Effect On Flying/Leaping:* This Limitation on Attack Powers means that it does no harm to characters not touching the ground. It can be used to simulate an electrical attack that requires the character be grounded, or to build attacks where the character must step on some object to receive the damage.
- ¼ *No Noncombat Stretch:* This Limitation on Stretching means the power does not grant any extra stretching distance when the character is out of combat.
- ½ *Only To Grab:* This Limitation on Stretching means the character cannot use it to Strike his target, only Grab and manipulate him.
- 2 *Only Protects One Location (or Two Locations):* This is a Limitation for Defense Powers in campaigns which use the Hit Locations chart. The builder of the power can define which one location is protected, or which two are protected. Each location covered must be one of the number locations on the Hit Locations chart; a character cannot say "This armor covers two of my locations, Head and Shoulders" because Head is already three locations (3-5) and Shoulders is another (9), making that a total of 4 locations. This Limitation roughly corresponds to an 8-Activation Roll.
- ¼ *Must Follow A Successful Grab Maneuver:* This Limitation for any Attack Power means that the character cannot use the power unless he has Grabbed his target. If the target is not in his grasp, the second power cannot be used.
- varies *Must Be Aimed At Specific Location Or Has No Effect:* This Limitation on any Attack Power means that the power will not work if it strikes the wrong location. This Limitation can only be used in campaigns which use the Hit Locations chart. The value for the Limitation depends on how hard the location usually is to hit. If the Hit Location modifier is usually a -1 to a -3, there is no Limitation. If it is usually a -4 to a -5, there is a -¼ Limitation. If it is usually a -6 to a -7, there is a -½ Limitation. If it is usually -8 or worse, there is a -¾ Limitation. The user of this power can increase his chance to hit by striking from ambush, which usually reduces the Hit Location penalties for aiming at specific hit locations.
- ½ *0 Value Versus Guns:* This Limitation to Resistant Defense Powers means that the power acts as 0 Defense to bullets or other super-high-speed projectile attacks.
- ¼ *Half-Value Versus Guns:* This Limitation to Resistant Defense Powers mean that bullets and other super-high-speed projectile attacks have an automatic "Armor Piercing" Advantage against this type of armor. (If the bullet is already Armor Piercing, then only ¼ of the defense is applied to the weapon damage.)
- 1 *Only Entangles One Limb Or Protrusion:* This Limitation to Entangle means that the entangling projection only grabs onto one area of the target's body. When such a power is used on a victim, a Hit Location roll should be used to indicate where it has struck, even in games not normally using the Hit Locations chart. All areas not Entangled can still perform normally. This sort of power can be effective at gumming up enemies' foci, at throwing impromptu gags on offending mouths, etc.
- ½ *Not Versus Resistant Defenses:* This Limitation to Drain means that the Drain is activated by some focus or discharge that must strike the target in an unarmored spot. If, for instance, the Drain is a poison spread on a delicate needle which can't possible get through 1 DEF, then the Drain should take this Limitation.
- ¼ *Linked Attack Must Do BODY:* This Limitation to Drain is just like "Not vs. Resistant Defenses," above, except that the Drain is linked with some sort of Killing Attack. If the Killing Attack penetrates the target's resistant defenses and does BODY damage to the target, the Drain can activate. If the attack doesn't penetrate, the Drain is wasted.



The Focus Limitation

When building gadgets in a martial-arts environment, remember that a gadget or weapon that is obviously such a thing is built as an OAF, while a concealed weapon or gadget, or one whose real purpose is disguised, is bought as an IAF.

Poisons In Heroic Campaigns

It's too easy by far for PCs in a heroic martial arts campaign, who don't have to spend their own points for real-world technology, to say "I'm spending two points to buy KS: Toxicology, and I'm going to brew up some curare to put on my blowgun darts and shuriken." Presto: for two points spent, you have gross casualties among your NPCs.

Therefore, in heroic martial arts campaigns, PCs have limits on the amount of poison they can use. (If they run across some poison in the course of the adventure and use it, that's a different matter; you, as the GM, need to make sure that they use up or lose all of it by that adventure's end, or they'll certainly keep it around to use later on.)

A player character in a heroic campaign can build a poison worth up to 60 Active Points. Poisons do count against the character's Equipment Allowance or allotment (refer to *Dark Champions* and *An Eye For An Eye* for more information on Equipment Allowances). If a character wants to build a more potent poison, he can—he spends his own Character Points, and his creation is, as usual, subject to GM approval.

Poisons which are bought as Drains can affect just about any characteristic. Deadly poisons always affect the BODY characteristics, but toxins can optionally affect many others—STR, DEX, CON, INT, EGO and REC especially.

Example: *4d6 BODY Drain and 1d6 STR Drain, Ranged (+½) (75 Active Points); Linked Attack Must Do BODY (-¼), 1 Charge (-2), OAF (Poisoned Shuriken, -1). Total cost: 18 points.*

For detailed information on many poisons, refer to *An Eye For An Eye*. For information on how to build poisons in the *HERO System*, refer to the *HERO System Almanac 1*.

Yengtao Martial Arts

Weapons

Students who studied the martial arts at Yengtao Temple possessed skills other than those related to unarmed combat. Many of them were also weapons masters, for example; they developed and taught several weapons which are not known or used elsewhere in the martial world. However, use of these weapons will immediately alert knowledgeable opponents to one's potentially superior skills.



Notes

Crescent shuriken: Throwing blades shaped like a crescent moon. The inner edge is sharp, the outer edge blunt (this allows the weapon to be used for Killing or Normal damage, as the thrower chooses). They come in a variety of sizes.

Eagle wings: A brass knuckles-like instrument with an outward-arcing blade on each side. They are usually used in pairs (i.e., with WF: Off Hand, or as an Autofire or Reduced Penetration attack).

Triple sword: Also known as a trident sword, this weapon is a sword with three separate blades running up from the same pommel; the flat sides of the blades are parallel to each other (not the edges). The outer two blades are only about



half as long as the center blade, which is a bit longer than a ninja-to blade. The blades are straight, like a ninja-to's. Depending on how the character wishes to buy it, a triple sword can have either the "Armor Piercing" Advantage, or can be a 3-shot Autofire attack.

Yengtao "Dagger": This blade weapon is actually only slightly shorter than a man's arm. The blade is very thick, and in the hands of a trained practitioner it can punch through armor with ease.

Yengtao Hanbo: A specially-weighted stick. In the hands of trained martial artists it can be an extremely effective weapon.

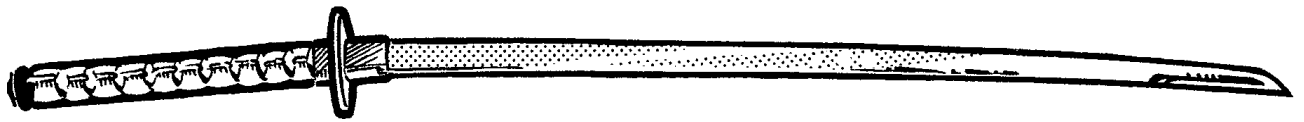
Ranged Weapons

Name	OCV	RMod	Damage	STNx	STRMin	Shots	CstN/C	Notes
Crescent Shuriken, Small								10/13
Sharp edge	0	0	½d6	0	5	9		RC, Autofire (5 shots)
Blunt edge	0	0	(2d6)	—	3	9		RC, Thr, Autofire (shots)
Crescent Shuriken, Large								12/16
Sharp edge	0	0	1d6-1	0	6	9		RC, Autofire (5 shots)
Blunt edge	0	0	(3d6)	—	6	9		RC, Thr, Autofire (5 shots)

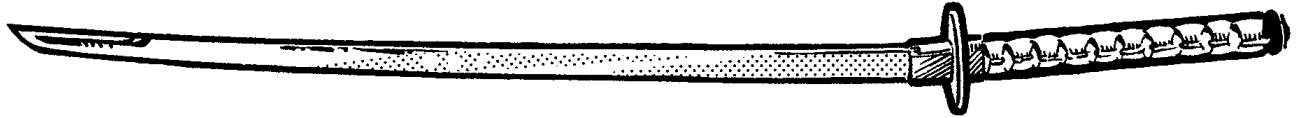
Melee Weapons

Name	OCV	Damage	STNx	STRMin	CstN/C	Notes
Eagle Wings						14/19
Blades	+1	1d6 AP	0	11		Armor Piercing
Brass Knuckles	0	(3d6)	—	4		
Triple Sword/ Trident Sword	+1	1d6	0	11	12/17	Autofire (3 shots) or Armor Piercing
Yengtao "Dagger"	+1	1d6 Pen	0	11	12/17	Penetrating
Yengtao Hanbo	0	(4d6)	—	6	6/8	

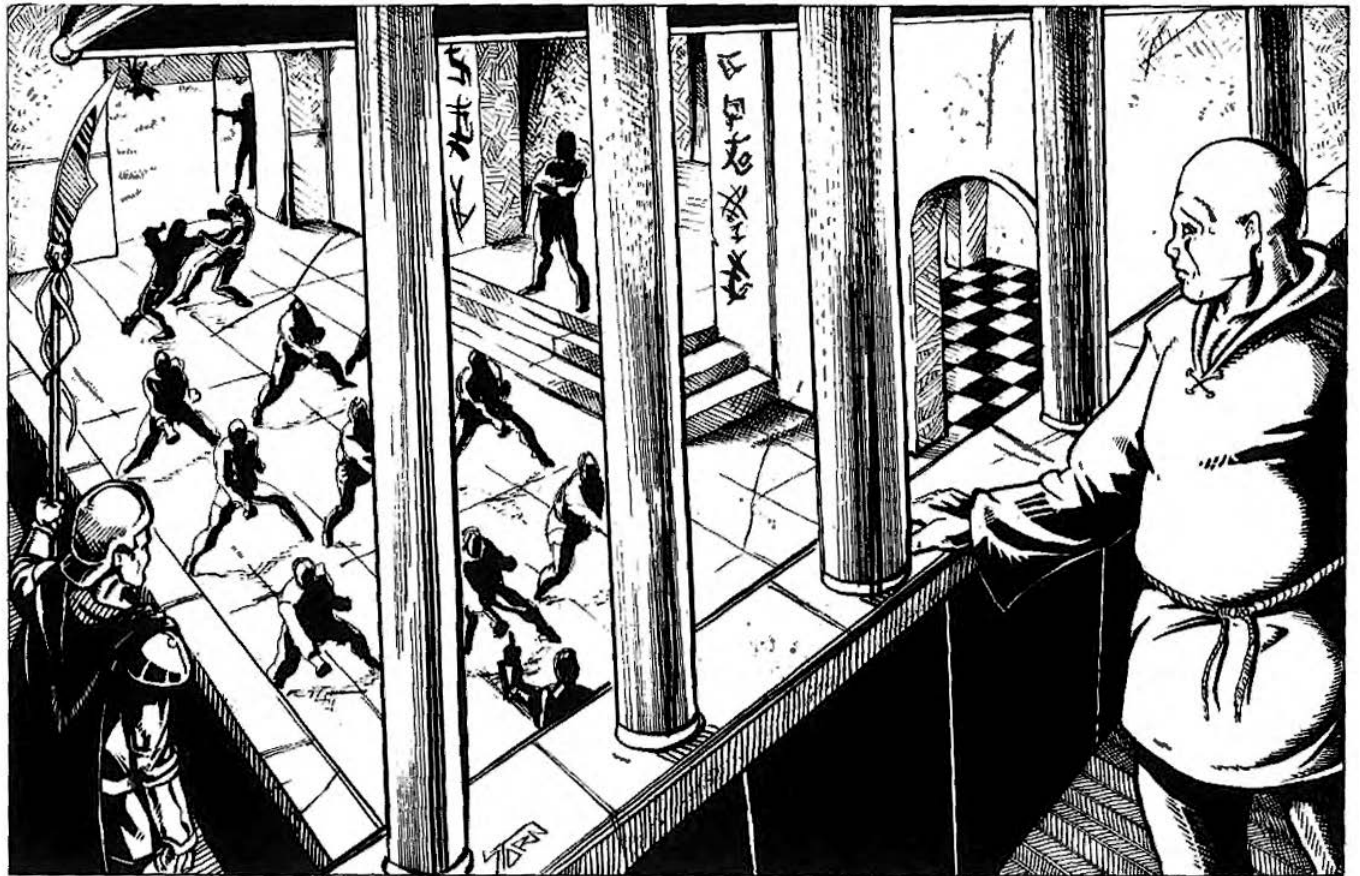


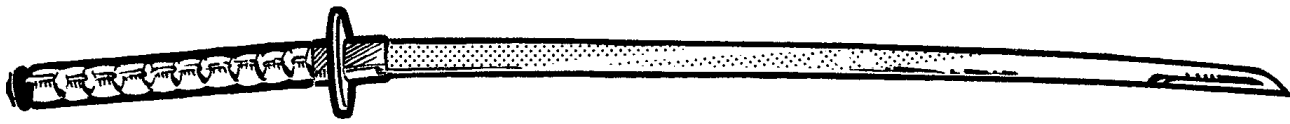


Chapter Four: Sourcebook

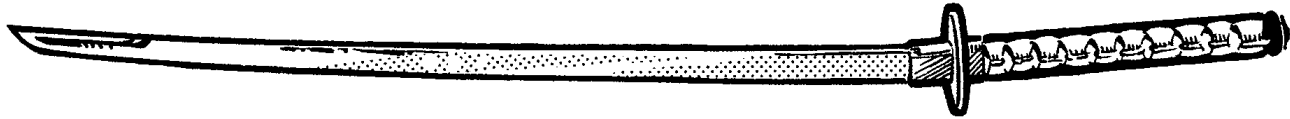


This chapter of *The Ultimate Martial Artist* provides some material to make the GM's life easier. This chapter describes secret martial arts societies.





Secret Societies



Secret societies have been a part of Oriental culture, particularly Chinese culture, for many centuries. In a land as populous as China, there was always one group or another that was dissatisfied with the current political or social situation. As often as not this group would coalesce into some sort of “secret society,” complete with ritual practices and secret passwords, in an effort to change whatever it was that they disliked. The Cult of the White Lotus, which existed in the early 17th century and had as its goal the overthrow of the Ming Dynasty, is one of the most famous of these secret societies. Modern Chinese Triads and tongs, organized crime groups, are often considered to be the descendants of some of these secret societies.



Writers of martial arts stories and movies have not overlooked this aspect of Oriental civilization, and neither should *HERO System* GMs, since secret societies and conspiratorial groups often provide fun and fascinating gaming opportunities. A good modern example is the movie *Big Trouble In Little China*, which features as part of its plot the conflict between two “fighting tong” secret societies.

Characteristics Of Secret Societies

When creating a secret society for use in his game, a GM should keep its characteristics in mind and plan accordingly.

Goals And Motivations

The most important characteristic is the society’s goals and reason for existing. Historically, the most important *raison d’être* for most secret societies was politics: a society sought the overthrow of a government (or some other political change), and because of the treasonous nature of this goal had to remain secret. However, there are other reasons for existence that are equally or more important in a gaming context.

The first is to practice or preserve a particular martial art. This sort of secret society is devoted to maintaining the knowledge of some fighting style; it has to remain secret because the style has powerful enemies, or because it has an unpopular reputation for some reason. In many ways this sort of secret society functions as much as a “club” for fighters as a “conspiratorial” organization. In any event, this sort of secret society is a good place for PCs to have received their initial martial arts training or to undertake advanced study of the fighting arts.

A second reason is crime. Many tongs and triads might fit into this definition of “secret society.” These groups make good enemies for the PCs, since they are organized and powerful (and may even have some form of superhuman help).

A third reason is to protect or preserve their native culture. For example, one of the groups described below, The Brotherhood of the Dragon's Fang, tries to protect Chinese culture from "foreign" influences and often "rescues" Chinese relics from their Occidental owners.

Lastly, some secret societies might have religious roots—they are cults, worshippers of forbidden or forgotten gods or a sect of worshippers devoted to keeping an obscure faith or religious doctrine alive. This motivation may be combined with one of the other motivations previously described.

Secretiveness

Another important characteristic of some of these societies is just how "secret" they really are. Some of them, such as the Cult of the Red Banner (see below), *have* to be extremely cautious and secretive because their goals are considered abhorrent by most people. The same applies to groups seeking radical political changes. However, a criminal tong secret society might be secretive enough that ordinary folk don't know anything about its inner workings, but its existence is fairly well-known (particularly among experts, such as law-enforcement officers). And some "secret" societies aren't really very secret at all—a Westerner might have trouble finding things out about the society, but if he has friends in Chinatown, they can tell him the group's name, ideals and maybe even headquarters. Many martial arts secret societies will fit in this category; if they are too secretive their fighting style will wither and die.

Atmosphere

Related to the group's level of secrecy is its "atmosphere." The psychology and "ambiance" of a group which is determined to overthrow the current Chinese government and re-establish the Ming Dynasty is likely to be very different from that of a martial arts secret society. The former is a genuine political conspiracy, and its activities are probably criminal; the latter is more like a men's club or a gymnasium, even if its purposes are serious and its enemies powerful.

Ritual Practices

Finally, the GM should consider the ritual nature of the secret society—its passwords, ceremonies and symbolism. More casual societies, such as some martial arts societies, might not have a highly-developed ritual practices: a simple password, hand-sign or distinctive color would be about it. On the other hand, a secretive political conspiracy or religious cult would have highly-developed rituals: elaborate passwords, fantastic ceremonies rife with mystic and religious overtones and so on. The group's name or very nature may depend upon these rituals.

Sample Secret Societies

Here are seven secret societies for the GM to use in his campaign. They can be used as-is or altered to suit the circumstances of the campaign. While these societies are all described in the context of 20th Century Earth, they can be easily adapted for fantasy, science fiction or historical periods.

The Brotherhood Of The Dragon's Fang

The Brotherhood of the Dragon's Fang is a Hong Kong-based secret society that sprang into existence more than 200 years ago. Its purpose is to "protect" China from foreign influences, invaders and "thieves." Through the early twentieth century, the Brotherhood's efforts were primarily confined to China, as it attempted to expel the "white devils" that were exploiting China and to overthrow the Manchu Dynasty. Its behind-the-scenes efforts were one of the driving forces behind the Boxer Rebellion that took place around 1900.

Since that time, however, the Brotherhood's efforts have turned increasingly towards "repatriating China's cultural heritage," i.e., retrieving (stealing) Chinese artifacts in foreign museums and collections and bringing them back to China, where they store them in the Brotherhood's own secret "museum." Many of the Brotherhood's members have become skilled cat burglars and have many contacts in the black market for art and artifacts.

The Brotherhood is simply organized and highly secretive. All members must be pure-blooded Chinese (and capable of proving it) and must be well-versed in Chinese history and culture. Lower-level members are called "Initiates" and are inducted in elaborate traditional ceremonies that take place on special dates in the Chinese calendar. After a suitable period, usually at least 10 years, Initiates become "Elders." The Brotherhood is ruled by an elected group of Elders known as the High Elders. Most members are skilled in Kung Fu or other Chinese martial arts.

The Cult Of The Red Banner

So-named by Western anthropologists who have studied it, this secret society is an evil religious sect. Its members can be identified by the red banner they display from time to time, which describes in golden Chinese ideograms ("runes") the sect's deity, which they call the "Dragon King." Most anthropologists have equated this to worship of the Dragon King of Chinese myth and folklore, who controls the waters and the winds, and have dismissed the Cult as a sort of primitive religious and philosophical organization.



In fact, there is much more to the Cult than there appears to be in first glance. The “Dragon King” is the Cult’s seemingly-innocuous name for an evil elder deity that it worships. This foul god lives somewhere under the sea, hence the use of the Dragon King legend to name him. The Cult’s activities, evil in the extreme, are devoted to bringing this deity bodily to Earth, where he will begin a reign of terror with the Cult as his chief earthly servants. Hence, the Cult is very secretive and has an elaborate ritual practice which focuses on black magic, human sacrifice, and the summoning of creatures who serve its evil deity.

The Cult of the Red Banner has created its own martial arts style:

RED BANNER STYLE

Maneuver	Phs	Pts	OCV	DCV	Notes
The Conundrum of Fate	H	4	+0	+0	+15 STR Escape; Grab Two Limbs
Hammering Fist of Sun Peng	H	4	+0	+2	STR +2d6 Strike
The Perplexing Lock of Liang Yu	H	3	-1	-1	Grab Two Limbs, +10 STR for holding on
The Placid Stream of Kun Lieh	H	4	+2	+2	Block, Abort
Reaping Technique	H	3	+2	+1	STR Strike; Target Falls, You Fall
Shih Te’s Merciful Hand	½	4	-1	+1	2d6 NND(1)
The Stone-Smashing Blow	½	5	-2	+1	STR +4d6 Strike
Skills					
Acrobatics					
Breakfall					
Contortionist					
KS: Red Banner Style					
KS: Red Banner Theology *					
Talent: Combat Sense					
WF: as Kung Fu package					
Elements					
As Kung Fu package					
Style Disadvantage					-10

Optional Rules: The Hammering Fist of Sun Peng and Shih Te’s Merciful Hand both take 2d6+1 hit location rolls; the Stone-Smashing Blow, a type of kick, takes a 3d6 hit location roll. The other maneuvers do not require hit location rolls.

Special Abilities: Worshipers of the Red Banner cult may possess a number of mystical powers; the nature and extent of these powers depends upon the worshipper’s position in the cult (i.e., a priest will have more and more powerful abilities than a new recruit will). Most of these abilities are typical necro-

mantic/black magic style powers: soul leeching, the ability to inflict pain, the power to curse the enemy, the power to summon demonic beings and the like.

The Dai Nippon Tetsukaminari Society

This Japanese organization (whose name means “The Greater Japan Steel Thunder Society”) masquerades as a political party of the extreme right wing. Its avowed goals are the re-establishment of the Emperor as the only ruler of Japan, the total rearmament of Japan and a return to Japan’s imperialistic era and the establishment of a new “Great East Asian Co-Prosperity Sphere” in the Far East and the Pacific Rim.

The Tetsukaminari has taken its ideals a few steps further than the law allows, however. It has established a full-blown paramilitary organization, complete with highly-trained “shock troops” skilled in the use of both modern and ancient weapons. Each of these soldiers also knows Karate, Jiu-Jitsu or some other Japanese martial arts style. All of these soldiers see themselves as modern-day samurai, and are willing to sacrifice their lives to realize the organization’s goal of Japanese racial and military supremacy. The public leaders of the Tetsukaminari political party are all high-ranking commanders in the “secret army,” and most of them have strong connections to the Yakuza as well.

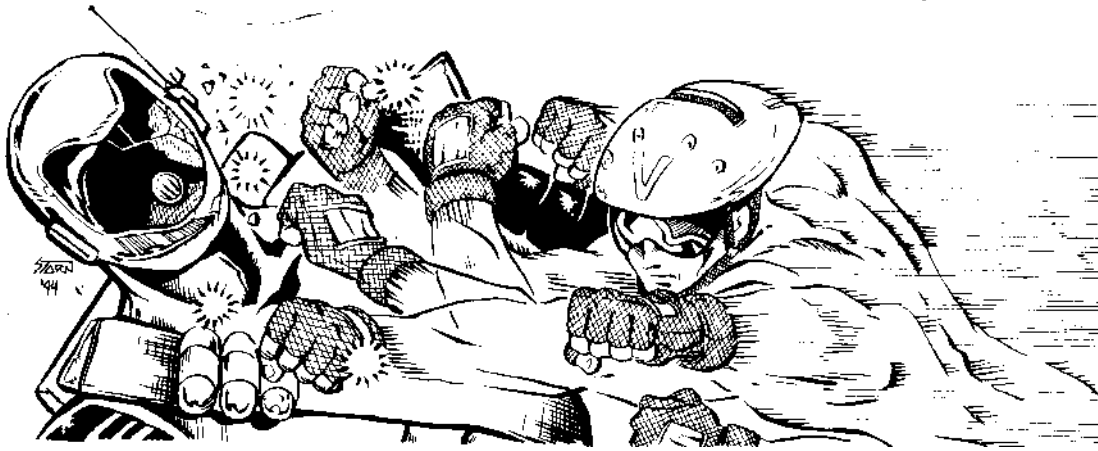
Tetsukaminari activities are not confined to Japan. It often conducts secret missions in the United States whose goal is to further destabilize U.S.-Japanese relations. The members of the Tetsukaminari see America as a decadent, weak nation that should be dominated by Japan not only economically, but politically as well. Of course, they are very, very careful not to be exposed when on these missions, since that would give away “the party’s” true purpose.

The Green Fists

Known as the *Quán Qeng* in Chinese, this is a martial arts secret society with “chapters” in most American Chinatowns. They are a just, noble and honorable “fighting tong” that exists to oppose groups such as the Masters of Death (see below). They enjoy an excellent reputation among the populace of Chinatown for their good deeds and willingness to “fight the good fight.” In some circumstances the Green Fists will be staunch allies of the PCs, though like many Chinese groups they often prefer to settle their disputes themselves.

The group’s name comes from its distinctive dress. When fighting, members wear black kung fu fighting uniforms with a green turban-like headdress, and they wrap strips of green cloth around their hands. They practice a fighting art which combines aspects of Kung Fu and Tai Ch’i Ch’uan.





The Masters Of Death

This fighting tong (*Huáng Sze* in Chinese) is the exact opposite of the Green Fists: it is composed of bullies, thugs and other wicked men who wish to use their fighting skills to impose their will on innocent people. It is a frequent ally of one tong or another, and they have also worked for the insidious Dr. Yin Wu in the past.

The Masters of Death specialize in Tiger Style Kung Fu. Members are usually quite proficient and favor the use of weapons, particularly Butterfly Swords (which they call “tiger’s claws”). In combat they wear ivory-colored sashes and identify themselves with a distinctive “tiger claw” salute. Tales on the street say that the most skilled Masters of Death members can withstand tremendous amounts of pain and injury before falling (i.e., in game terms they have very high CON, PD, REC and STUN). The exact source of this “special power” is unknown.

Because of its nature, the Masters of Death is a much more secretive society than the Green Fists, but characters knowledgeable in the ways of Chinatown should not have too much trouble tracking it down.

The Masters Of The Jade Palace Of Heaven

This small, extremely mysterious society has existed for centuries. Its origins and, indeed, its very existence are unknown to most Westerners, even those who are “experts” on Chinese history and society.

The Masters have banded together for one reason, and one reason only: to oppose the Cult of the Red Banner. They are mostly Chinese scholars and priests who have become aware of the threat posed by the Red Banner cult; they have pledged to stop it at all costs. Most members practice one or more of the internal Chinese styles, which help them defeat the more aggressive and external Red Banner style of fighting.

As might be expected, many of the Masters are skilled Chinese sorcerers. It is through their wizardry that they are able to detect and thwart the black magic of the Red Banner priests. Some of the Masters even suspect that Dr. Yin Wu is one of their group, since he has no desire for the Cult of the Red Banner to succeed in its aims (which run contrary to his own plans for world rulership).

The Masters of the Jade Palace of Heaven are usually found only in mainland China. However, they go where the Cult of the Red Banner goes, so if the Cult begins activities in the campaign city, the Masters are sure to follow them there.

The Ones Who Pass Through The Dragon’s Flame Unharmmed

This secret society takes its name from the elaborate fire rituals it practices. These rituals are used not only to bond the members together, but to test their bravery, loyalty and ability to endure pain. Thus, all members have high EDs and a degree of resistance to heat. For this reason they tend to use weapons which they can set aflame—flaming swords, hammers, staffs and the like. This gives them a psychological “edge” on their opponents and allows them to inflict extra damage on them at the same time.

This society tries to maintain a front as a sort of religious/philosophical/martial arts society, but in fact it is really a vicious criminal organization, a sort of tong that makes no pretensions about helping Chinese-Americans in any way. Its crimes range from simple protection rackets and shake-downs to murder and white slavery. Any group that opposes it or tries to muscle in on one of its operations is dealt with quickly and lethally.

Members of this society practice a martial arts style they call Dragon’s Flame Kung Fu. Despite their claims that it is a “unique” and “superior” style, it is really just an external form of Kung Fu similar to dozens of other Kung Fu styles. Many members wear flame-colored uniforms when fighting.





Yengtao Temple

The Yengtao Temple is a fictional martial arts setting for use in your campaigns. It is inspired by the “ancient temple hidden in the mountains” which is found in so many comic books and movies. GMs can use it as an element of their campaigns, or can adapt the special abilities described here to fit a similar setting in their own campaign.

The History Of Yengtao Temple

The precise origins of the Yengtao Temple are lost in the mists of time, although knowledgeable martial arts scholars have several different theories. Some date its origin to China’s Epoch of the Warring States (403-221 B.C.), although few if any martial arts styles of that time had reached the level of sophistication that would give rise to the need for a secretive temple devoted to study and refinement of fighting arts.

Others believe that Yengtao was founded by the Venerable Five, the only five monks who escaped the final destruction of the Shaolin Temple by the Ch’ing Dynasty in the late 17th century (refer to “Kung Fu,” above, for details). However, most indications are that Yengtao is at least four hundred years old, if not older; if true, this theory would probably place the genesis of the Temple at some point during the Ming Dynasty (1368-1644 A.D.). A few scholars have connected Yengtao’s legendary early founders (such as the brothers Teng-Hu and Teng-Hsan; see “The Way Of The Two Brothers,” above) with the so-called Cult of the White Lotus, which helped to bring about the downfall of the Ming Dynasty. The exact origin and motives of the White Lotuses and their connection with Yengtao are still unclear.

Even the general location of Yengtao Temple is unknown. While the name itself would tend to indicate a site somewhere in China, there is equally strong evidence that it is located in Japan, or even Korea.

Yengtao’s main purpose was to promote and improve the study and understanding of the martial arts. It was a temple devoted to the pinnacle that human beings could achieve in the fighting arts. It is said that any fighting style that was ever used anywhere in the world could be studied and learned at Yengtao Temple, even if that style had long since ceased to exist in the world outside. Additionally, whispered legends say that part of the Temple was

dedicated to training Oriental wizards and sorcerers, so that they would use their mystic abilities for the benefit of mankind. However, it is the opinion of most scholars that this is simply a myth built around the abilities displayed by advanced martial arts masters, which can seem almost magical in their power.

Yengtao Temple existed, shut off from the outside world and its concerns, until the 1980s. Almost all martial artists have regarded (and still regard) Yengtao as a myth, but a few sought out the truth behind the legends and eventually came to the Temple to train. It was the practice of the Temple masters to give each student a nickname or title which reflected his or her personality and goals.

In 1984, two new students arrived at Yengtao: a brash Chinese youth named Cong Feng, and an eager Westerner known as Stephen J. Chase. Because he was skilled, but so often burned with anger, Cong was named Jade Phoenix; Chase was called Wind of the Night because of his skill at stealthy movement. Cong studied kung fu, seeking ultimate mastery of that style; Chase studied a variety of styles and soon progressed to learning unique Yengtao techniques (much to the anger of Cong, who was slow to learn those advanced abilities). The two became rivals. Cong’s envy and anger were frequently expressed in the form of anti-Occidental epithets and vicious beatings when he could take Chase by surprise.

Cong’s evil turned out to be greater than even the Yengtao masters realized. In 1986, Cong decided that he could make himself the greatest kung fu warrior in the world by destroying the Temple and its masters, so that he would be the only one who held their knowledge. One night, he poisoned the evening meal so that all who ate it would become sick and weak. Next, he attacked Chase and Chase’s mentor, Zhu Hsaio, knocked them out, and tied them to a pole in the main temple area. Then he set the Temple on fire and fled. Chase managed to wake up in time to save himself and Zhu Hsaio, but all the other masters and students died a horrible, fiery death.

Chase returned to America, bringing the aged and weak Zhu Hsaio with him, and soon put his Yengtao knowledge to good use by becoming the superhero Nightwind. Cong eventually came to America as well, where he renewed his rivalry with Chase and began a criminal career under the name Qí Fèng (“Jade Phoenix”).



Other than Chase, Zhu Hsaio, and Cong Feng, there are only a few persons in the world who are known to be practitioners of the Yengtao arts: Andres Panthanatos, considered to be the world's most skilled assassin (see *Justice, Not Law*); Kim Lee Ho, a wealthy Korean dilettante and martial arts master; and the mysterious warrior Lin Hu ("Jade Tiger"). Persons suspected of having Yengtao training include famed superhero Seeker, the supervillain Iron Dragon, the vigilante known as the Harbinger of Justice (see *Dark Champions*) and a Hong Kong superhero known as Jin Long Quán ("Golden Dragon Fist").

Yengtao Temple has two symbols. The first is a sapphire-blue phoenix, which students wore as a patch or a tattoo. The second is a cherry blossom, a pun on the Temple's name ("cherry" in Mandarin Chinese is *yingtáo*).

Yengtao Abilities: General Notes

Yengtao Temple is best known for the many amazing powers displayed by those who studied there. Some of these abilities are described below. They are divided into two broad categories: "shared" techniques, which may be learned from the study of some of the martial arts described in the preceding sections on real-world and fictional martial arts; and "unique" Yengtao abilities, which are known only to those who have studied at Yengtao (or their students) and which are not duplicated in the more "mundane" styles described above. Each GM should decide for himself which abilities he wants to make available to characters, which styles teach which shared techniques and how characters can learn unique Yengtao techniques.

All offensive techniques described below which are built as Hand-To-Hand Attacks (HAs) are built with +5d6. Players and GMs are free to alter this amount if necessary; remember that the character can only add STR up to the unmodified number of Active Points in the HA and still use any Advantages on the HA which are not also purchased for his STR. (Alternately, an HKA may be substituted for the HA.)

In addition to providing source material for martial artist characters, the descriptions of these abilities serve a second purpose: they provide examples of ways to duplicate martial arts techniques (particularly attacks) using straightforward Powers and Talents. This allows the ability in question to be placed in a Power Framework or to have Advantages and Limitations placed upon it if the GM is not using the rules for adding Advantages to martial arts maneuvers which are presented later on in this chapter. Remember, a character doesn't have to purchase martial arts maneuvers to call himself a martial artist—the "special effects" rules of the *HERO System* are flexible enough to allow several approaches to buying "martial arts" abilities.

Shared Yengtao Techniques

Knowledge of these special abilities is held in common by students of Yengtao and of arts not particularly associated with Yengtao. For example, if the GM permitted, a character who studies Vovinam Viet Vo Dao (see above) might purchase the Quon Prang Nerve Grip.

Offensive Abilities

The Delicate Kick of Han Chen: By using this kick, which deceptively appears to be more "artistic" than combative, an attacker will inflict grievous internal injuries on his foe by disrupting his *ch'i*. Its inventor, Han Chen, was a peaceful Taoist monk who nonetheless used his advanced knowledge of the flow of *ch'i* within the body to develop a lethal attack ability for times when it proved necessary.

The Delicate Kick of Han Chen: 1d6 HKA, NND (defense is Resistance, +2) (45 Active Points); Concentrate ($\frac{1}{2}$ DCV, $-\frac{1}{4}$), 2x END ($-\frac{1}{2}$), Activation Roll 12- ($-\frac{3}{4}$). Total cost: 18 points.

Dim Mak techniques: As described in Chapter Two under "Drain."

The Eagle Claw of Yoon Jung-oh: Yoon Jung-oh is reputed to have been one of the most skilled generals of the late Koryo Dynasty period in Korea (around the year 1200). He fought valiantly to protect Korea from the Mongol invasions of that time. One of the "weapons" he created to help in his battles was his Eagle Claw technique, with which he could render an enemy weaponless.

The Eagle Claw of Yoon Jung-oh: +40 STR (40 Active Points); Only Usable With Disarm Maneuver (-2). Total cost: 13 points.

The Fist of the Five Warriors: Using this technique, a martial artist can strike repeated blows against the same foe before that foe can react. Truly accomplished masters know the advanced version of this strike, the Fist of the Ten Warriors.

The Fist of the Five Warriors: +5d6 HA, Autofire (5 blows, $+\frac{1}{2}$), 0 END (+1) (37 Active Points); No KB ($-\frac{1}{4}$), All Blows Must Be Aimed At One Target ($-\frac{1}{4}$). Total cost: 25 points.

The Greater Trident of Lo Wong Feng: Master Lo Wong Feng is well known for his extensive studies of the anatomy and *ch'i* patterns of the human body. He is thought to be one of the creators of some of the original Ghost Eye techniques, but he also developed two other special strikes. The first of these, which has become known to some non-Yengtao masters, is the Greater Trident. This is a three-stage blow which strikes certain vital "energy points" in the body. Although it can be used simply to injure an opponent, the most common method of attack is to use the first two strikes to Disable or Impair the enemy's two arms, and the last strike to injure him.



The Greater Trident of Lo Wong Feng: +5d6 HA, Autofire (3 shots, +½) (22 Active Points); No KB (-¼), All Blows Must Be Aimed At One Target (-¼), Linked (-½) (total cost: 11 points) plus 3d6 EB, NND (defense is rigid resistant PD on vital spots, +1), Autofire (3 shots, +½) (45 Active Points); No Range (-½), All Blows Must Be Aimed At One Target (-¼) (total cost: 26 points). Total cost: 37 points.

The Knifehand Blow: This powerful attack, which employs the fingertips or side of the opened hand, is also known as the Spearhand Blow or the Armor-Breaking Hand of Nguyen Noc Than.

The Knifehand Blow: +5d6 HA, Armor Piercing (or Penetrating) (22 Active Points); No KB (-¼). Total cost: 18 points.

The Leaping Grasshopper Kick: The Leaping Grasshopper Kick is thought to have been developed by a northern Kung Fu practitioner. It allows the character to leap a great distance and then hit his target with a powerful kick at the end of the leap.

The Leaping Grasshopper Kick: +20" Superleap (20 Active Points); Only For Calculating Half Moves In Combat (-1) (total cost: 10 points) plus +5d6 HA; Linked (-½) (total cost: 10 points). Total cost: 20 points.

Quon Prang Nerve Grip: This technique, which is designed to quickly and harmlessly render a foe unconscious, is known by several other names and is probably the most common shared Yengtao technique. To use it, the practitioner simply places a special grip upon a nerve cluster in the neck/shoulder region and holds on until the victim loses consciousness (if the practitioner is only attacking one target, he could continue to hit that target [or another target within reach] with his free hand). If the victim is not immediately stunned when the Nerve Grip is first applied, he can usually break contact by attacking his attacker, running or leaping away or using the Contortionist Skill (allow the attacker a STR or DEX Roll to maintain his grip). Skilled practitioners can use the Nerve Grip on two targets at once, one with each hand.

The Quon Prang Nerve Grip: There are two ways to buy the Quon Prang Nerve Grip:

- a) The Autofire version: +5d6 HA, NND (defense is resistant PD on Hit Locations 3-5 and 9, +1), Autofire (2 shots, +½), Continuous (+1), Uncontrolled (+½) (60 Active Points); Autofire Attacks Cannot Be Used On The Same Target, And The Two Targets Must Be In The Same Hex (-¼), Only Works On Humans (-¼), Lockout (Continuous effect must be maintained by hand, to the exclusion of other attacks with that hand, and target may be able to break free; -¼). Total cost: 34 points.
- b) The Sweep version (attacker must use a Sweep maneuver to attack two targets): +5d6 HA, NND (defense is resistant PD on Hit Locations 3-5 and 9, +1), Continuous (+1), Uncontrolled (+½) (52

Active Points); Attacker Cannot Sweep More Than Two Targets And The Two Targets Must Be In The Same Hex (-¼), Only Works On Humans (-¼), Lockout (Continuous effect must be maintained by hand, to the exclusion of other attacks with that hand, and target may be able to break free; -¼). Total Cost: 30 points. (+2 OCV [to offset the penalty for using a Sweep maneuver] may be added to this maneuver for 4 points.)

The Rock-Smashing Fist of Shih Kien: This blow, feared by all martial artists, projects such energy and force that the victim is almost always injured by it. Even the most powerful warriors can often be brought to their knees with just a few blows from the Rock-Smashing Fist.

The Rock-Smashing Fist of Shih Kien: +5d6 HA, Penetrating (+½). Total cost: 22 points.

The Small Army Hand: This attack is a variation on the Fist of the Five Warriors which allows the attacker to hit several foes one time each, rather than one foe multiple times.

The Small Army Hand: +5d6 HA, Autofire (5 shots, +½) (22 Active Points); No KB (-¼). Total cost: 18 points.

The Sword-Breaking Blow of Xu Peng: As its name suggests, this attack is used to shatter an opponent's weapon, rendering him powerless in the face of a skilled martial artist. To break a weapon, the attacker locates the weakest point on the weapon and then applies a powerful strike to that point.

The Sword-Breaking Blow of Xu Peng: 2d6 HKA, Penetrating (+½) (45 Active Points); Only Works On Weapons (-1), No KB (-¼), Requires A Weaponsmith Roll (-½), 3x END (-1). Total cost: 12 points.

Tsurimi Yoshio's Hand of the Wind: This strike lands so quickly that the opponent cannot see the blow coming. This technique is very useful if the practitioner is attacking from stealth.

Tsurimi Yoshio's Hand of the Wind: +5d6 HA, Invisible to Sight Group (+½). Total cost: 22 points (plus the cost for the "Invisible Power Effects" Advantage for the character's STR; see Chapter Two).

Zheng Hsiang's Hand of the Dawn: Despite its flowery name, this technique is very prosaic—it involves jabbing one's opponent in the eyes, hard enough to temporarily blind him, but not hard enough to cause permanent blindness. However, because of the precise aiming involved, the technique requires a great deal of concentration, and is rather taxing. Of course, the Hand of the Dawn will not work on someone whose eyes are covered by a helmet or similar protection, though contact lenses or the lenses in most superheroes' masks would not be strong enough to avoid the blow's effects. Also, the blow is useless against foes whose eyes are not placed within a handspan of each other.



Zheng Hsiang's Hand of the Dawn: 3d6 Sight Group Flash, NND (defense is rigid eye protection or oddly-located eyes; +1) (80 Active Points); No Range (-½), Activate 14- (-½), 2x END (-½). Total cost: 32 points.

Zhu Hsaio's Diamond Pattern: Invented by Zhu Hsaio, who is (unknown to the world) probably the last surviving Yengtao master, the Diamond Pattern is a type of footwork adapted from certain Pakua movements. By using it, the attacker not only becomes harder to hit, but he tends to confuse and trip up his opponent, who has a very difficult time trying to keep up with the attacker and “draw a bead” on him.

Zhu Hsaio's Diamond Pattern: 3d6 DEX Drain, NND (defense is having an INT of 30+, relying on Targeting Senses other than Sight or having KS: Footwork; +1) (60 Active Points); Drain Only Effects CV, And Only As To The Attacker Using The Diamond Pattern (-2), Half Move Required (-¼), Requires A DEX Roll (-½). Total cost: 16 points.

Defensive Abilities

Ishido Fujiko's Blow of Scorn: This ability is actually as much offensive as it is defensive. It is a swift, powerful counterstrike that is very difficult to learn. Most students can only use this ability when they are in fact attacked; a true master can use it whenever he is approached by someone with hostile intent. It is said that Ishido Fujiko, who first displayed this ability, developed it by training herself to touch butterflies in flight without harming them.

Ishido Fujiko's Blow of Scorn:

Lesser version: +5d6 HA, Damage Shield (+½) (22 Active Points); Requires A Successful To-Hit Roll (-½), 3x END (-1). Total cost: 10 points.

Advanced version: 8d6 EB [Physical], Trigger (whenever a hostile comes within hand-to-hand range in combat conditions, +¼) (26 Active Points); 3x END (-1), No Range (-½). Total cost: 20 points.

Note: neither version of the Blow of Scorn should do more damage than the average number of dice of damage that the character uses in hand-to-hand combat.

The Jade Pillar of Heaven: This is a meditative technique used by experienced martial artists. With it, they can prevent themselves from being coerced by persuasion, threats, torture (including the Ministrations of the Thirteen Hells, see below), or even mental domination.

The Jade Pillar of Heaven: Mental Defense (10 points) plus 3d6 Presence Aid, Self Only (-½) plus Resistance (5 points). Total cost: 25 points.

Note: if the GM allows, PCs can buy these abilities as an Elemental Control.

Usami Katsumi's Robe of the Sun: This is a special ability for those versed in the use of the *tessen*, or war fan. It requires a special type of silver war fan with a mirror-like sheen and a light source. The practitioner keeps his war fan(s) turned so that the light is always reflecting off of them into his opponent's eyes, making it very difficult for his opponent to see or hit him.

Usami Katsumi's Robe of the Sun: 2d6 Sight Group Flash Attack, Damage Shield (+½), 0 END (+½) (60 Active Points); OAF (special set of silvery war fans, -1), Requires A Light Source (-¼), Requires A DEX Roll (-½). Total cost: 22 points.

Miscellaneous Abilities

Inohara Kiyomi's Garden of Tranquillity: This ability, which is also known as the Lotus Trance of Inohara Kiyomi, allows the practitioner to enter a trance so deep that it approaches a state of suspended animation. Some sages speculate that a few past Yengtao masters may not actually have died, but are instead using the Lotus Trance to remain hidden and “asleep” until they are awakened by the proper stimulus.

Inohara Kiyomi's Garden of Tranquillity: Simulate Death; for especially long trances the GM might also require the character to purchase Life Support, Linked to the Simulate Death.

The Ministrations of the Thirteen Hells: This skill, which is never used by honorable martial artists, is an advanced form of pain infliction designed to break a victim quickly under interrogation. Once the victim is restrained, the practitioner applies pressure and acupuncture-like needles to certain nerves, causing severe agony.

The Ministrations of the Thirteen Hells: +8 to Interrogation Skill (16 Active Points); Concentration (0 DCV, -½), Requires A Chinese Healing Roll (-½). Total cost: 8 points.

Unique Yengtao Techniques

Offensive Techniques

The Catapulting Blow of Loc Sun Pak: This blow is used when it is necessary to knock an opponent far away—to gain breathing room or a chance to regroup, for example. It has also proven to be quite deadly in fights on tall buildings or mountain tops.

The Catapulting Blow of Loc Sun Pak: +5d6 HA, Double KB (+¾). Total cost: 26 points.

The First Hand of the Phoenix: This attack is so quick and powerful that it is impossible for ordinary parries and defensive moves (such as Blocks) to counter it. Another special maneuver, the Second Hand of the Phoenix, is the only thing which will deflect this attack.

The First Hand of the Phoenix: +5d6 HA, Indirect (+¼). Total cost: 19 points.



The Fist of the Flashing Blade: This extremely lethal attack is a refinement or variant of the Fist of the Five Warriors. The practitioner strikes vulnerable areas with lethal strikes and blows, breaking bones and tearing tissue. A master can kill an unwary opponent in less than a second using this attack.

The Fist of the Flashing Blade: 2d6 HKA, Penetrating (+½), Autofire (5 shots, +½). Total cost: 60 points.

The Ghost Palm of Song Kuang: Song Kuang was a feared wizard who one day saw the error of his evil ways, reformed, and went to Yengtao for spiritual and secular renewal. While he was training there, he developed a peculiar form of strike with which the practitioner can affect spirits, ghosts, and similar beings. It takes a great deal of concentration and energy to use this technique; most practitioners who know the Ghost Palm also have some knowledge of mystical beings. Refer also to the “Ghost Palm Techniques” section, above, for more information.

The Ghost Palm of Song Kuang: +5d6 HA, Affects Desolidified (+½) (22 Active Points); Activation Roll 14- (-½), 2x END (-½). Total cost: 11 points.

Hiragoyoshi’s Waltzing Butterfly: This technique, which is a sort of advanced Nerve Strike, gets its name from the seemingly innocuous touches and jabs that give rise to the effect, and from the fluttering hand motions that accompany it.

Hiragoyoshi’s Waltzing Butterfly: +5d6 HA, NND (defense is rigid resistant PD on vital spots; +1) (30 Active Points); Only Works On Humans (-½). Total cost: 20 points.

Note: If this technique is used in the campaign, the amount of dice of damage available to characters who purchase a Nerve Strike maneuver should be limited to an amount below the minimum number of dice for the Waltzing Butterfly (i.e., in the example given above, the number of dice for this maneuver is +5d6, so Nerve Strikes should be limited to 6 ½d6). Otherwise, this maneuver will lose much of its mystique, since a character could “imitate” it by buying enough extra DCs for his Nerve Strike.

The Harmonious Fist of Okano Akira: Okano Akira was once a proud samurai. One day, after exercising his right of *kirisutogomen* upon a hapless peasant, he realized how evil and useless his life up to that point had been. Casting aside his sword, he renounced his samurai ways and began to travel, studying philosophy and seeking a better way of life. Eventually, he came to Yengtao, where he developed methods of warfare which would cause no lasting harm to the participants. One of the attacks he created is the Harmonious Fist, which can render an opponent unconscious without causing him injury. However, the Harmonious Fist is difficult to use, requiring constant practice and training on the part of the practitioner.

The Harmonious Fist of Okano Akira: 4d6 STUN Drain (40 Active Points); Activation Roll 14- (-½). Total cost: 27 points.

Note: Okano also created several similar attacks, including the Debilitating Fist (STR Drain with a Linked CON Drain), the Drunken Fist (DEX Drain) and the Lazy Fist (SPD Drain). Most practitioners buy these attacks at the 1-2d6 level; masters may buy as many as 4-5d6.

The Lesser Trident of Lo Wong Feng: Despite its name, this attack is not less powerful than the Greater Trident (see above)—the name comes from the fact that the blow is delivered using the first three fingers of the hand. The practitioner strikes a few specific nerve clusters, at once paralyzing and injuring his target. Like the Seven Strikes of Serenity (see below), this Trident is a difficult technique to use; unless the practitioner places his blows with pinpoint accuracy it will fail to work.

The Lesser Trident of Lo Wong Feng: 4d6 Entangle, Takes No Damage (+½) (60 Active Points); No Range (-½), Cannot Be Used On The Same Target More Than Once Per Hour (-½), Activation Roll 14- (-½) (total cost: 24 points) plus +3d6 HA, NND (defense is rigid resistant PD on vital spots, +1) (18 Active Points); No Range (-½), Activation Roll 14- (-½), Linked (-½) (total cost: 7 points). Total cost: 31 points.

Note: no more than a 4d6 Entangle and a 3d6 NND can be purchased for this technique.

Lu Han’s Touch of Overwhelming Darkness: Lu Han was a rival of Okano Akira during their time at Yengtao Temple. Unlike the peaceful Okano, Lu Han was sadistic and belligerent, interested only in injuring and defeating his opponents. He developed his Touch of Overwhelming Darkness in an attempt to better Okano’s Harmonious Fist strike and prove to the pacifistic Okano that only the strong and brutal survive. Whether the Touch of Overwhelming Darkness is in fact better than the Harmonious Fist is a question which has never been answered; even today, different practitioners have their own preferences.

Lu Han’s Touch of Overwhelming Darkness: 2d6 HKA, +3 Increased STUN (+1 ½). Total cost: 67 points.

The Seven Strikes of Serenity: This technique, which is difficult both to learn and to use, involves quickly striking seven major nerve points in the body. In fact, it is so difficult to use that most practitioners cannot work up the necessary concentration/*ch’i* to do it more than about four times a day. When properly executed, the maneuver has the effect of paralyzing the victim.

The Seven Strikes of Serenity: 5d6 Entangle, Takes No Damage (+½) (75 Active Points); No Range (-½), Activation Roll 14- (-½), Only Works On Humans (-½), 4 Charges (-1), Costs END (-½), Cannot Be Used On The Same Target More Than Once Per Hour (-½). Total cost: 17 points.



Notes: More advanced practitioners usually buy off the Charges and Costs END Limitations; the “Once An Hour Per Target” Limitation can never be bought off. Both advanced and lesser versions of this technique sometimes take the “Repeated Blows” Limitation (refer to “Drain” in Chapter Two for details on this Limitation), either to reflect the repeated strikes that are required with the Seven Strikes, or when one wants to use it to its greatest effect (i.e., when one wants to increase the dice of effect).

The Sublime Whirlwind of Cheng-Hwan: The practitioner who knows this maneuver is able to leap into the midst of a crowd of foes and strike everyone within his reach. The Sublime Whirlwind is usually preferred to a Sweep maneuver because it avoids the penalties to OCV that a Sweep entails. This technique works especially well in combination with Defense Maneuver.

The Sublime Whirlwind of Cheng-Hwan: +5d6 HA, Area Effect One Hex (+½), Personal Immunity (+¼). Total cost: 26 points.

Defensive Techniques

The Second Hand of the Phoenix: This is a form of block or parry which is capable of deflecting the First Hand of the Phoenix, or any other martial arts attack for that matter.

The Second Hand of the Phoenix: 25 PD Force Field, Hardened (+¼) (31 Active Points); Activation Roll 14- (-½), Only Protects Against Hand-To-Hand Attacks (-1). Total cost: 12 points.

The Unfolding Lotus Blossom: This technique is a defensive kata (a pattern of movements) usually performed with a weapon (or even barehanded in the case of advanced practitioners). It is designed to enable the practitioner to block *any* physical attack, from arrows to sword blades to the Catapulting Blow of Loc Sun Pak. The Unfolding Lotus Blossom will protect the practitioner and anybody else in the same hex with him. Using this technique makes it impossible for the practitioner to attack in the same Phase.

The Unfolding Lotus Blossom: 12 PD Force Wall, Hardened (+¼) (37 Active Points); Activation Roll 14- (-½), Extra Time (Full Phase, -½), Self And Self's Hex Only (-½) (total cost: 15 points) plus Defense Maneuver (5 points—no attack is considered to be from behind; Multiple Attacker Bonuses are eliminated as to attackers the character can sense). Total cost: 20 points.

The Wall of the Heavenly Palace: This technique allows the practitioner to use his *ch'i* defensively to prevent himself from being hurt by debilitating strikes such as the Harmonious Fist of Okano Akira or other attacks which have a similar affect.

The Wall of the Heavenly Palace: Power Defense (18 points) (18 Active Points); Costs END (-½). Total cost: 12 points.

Miscellaneous Techniques

The Soothing Hand of Tsai Lin: This ability is a form of empathic healing. The healer extends his *ch'i* into the body of an injured person and uses it to heal his wounds, but at the same time suffers a proportional injury himself because of the *ch'i* that he is “donating” to the victim. Advanced practitioners can use the Soothing Hand to heal diseases as well.

The Soothing Hand of Tsai Lin: 6d6 Healing Aid (30 Active Points); 2x END (-½), Side Effects (character takes 1 BODY damage per BODY healed and 1 STUN per 2 STUN healed, -1). Total cost: 12 points.

The Third Hand of the Phoenix: The Third Hand of the Phoenix is not an attack, but a sensory ability. The practitioner extends his arm in front of him, allowing it to act as a “divining rod” for *ch'i*, not only from living creatures but from the spirits that inhabit all objects in the world. This allows him effectively to “see” in darkness or when blinded. If the practitioner’s arm is knocked down, he will lose his extra sense until he can bring it back “into position.”

The Third Hand of the Phoenix: Spatial Awareness, 360 Degrees (35 Active Points); Gestures throughout (-½), Costs END (-½). Total cost: 17 points.

Using Yengtao Temple In Your Campaign

The important thing to remember about Yengtao knowledge and abilities is that they are supposed to be *rare*. Unlike the different martial arts styles described earlier in this chapter, which can usually be learned from many teachers or schools, unique Yengtao abilities can *only* be learned from a Yengtao master; even the “shared” abilities are extremely rare and are usually practiced only by Yengtao adepts. Since Yengtao skills are known to very few people (probably no more than ten or twelve in the world), they must not become a common feature of the campaign, or else some of the mystery and wonder which makes them so interesting will be lost.

Generally, no more than one player character and one common villain in a *Champions* campaign should have Yengtao abilities. Similarly, if you want Yengtao to be a unique place, other martial arts styles and schools should not have the same abilities as part of their “portfolio,” lest the Yengtao abilities lose their special appeal: “So what if the Golden Claw knows Lu Han’s Touch of Overwhelming Darkness? *My* character studied at the Purple Lotus Temple, and *he* knows Huang Tan’s Fist of Agony, it’s the same thing.” Keep Yengtao powers rare and unusual, and the players will enjoy them a lot more.

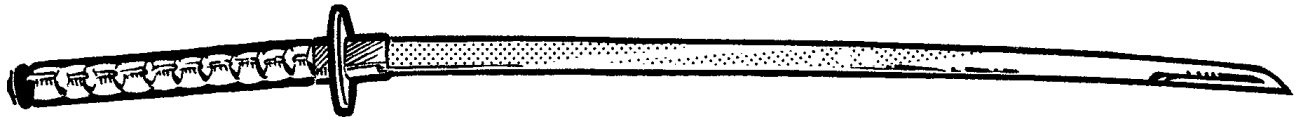




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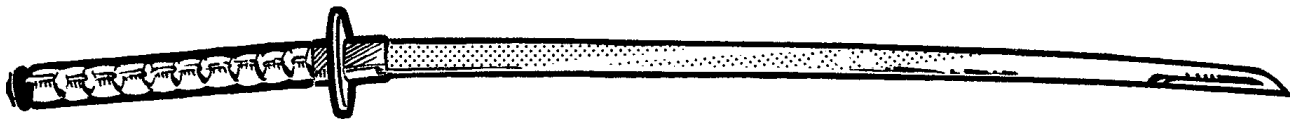
Appendices: Conversions For Other Game Systems



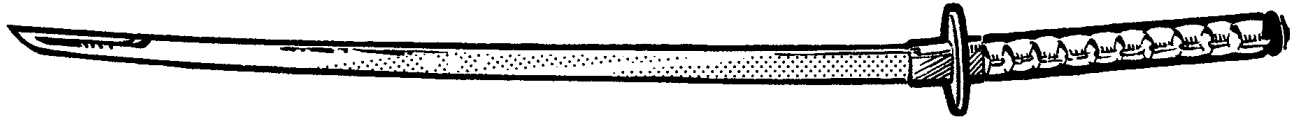
Martial arts are found in almost every genre of roleplaying, but unfortunately not all roleplaying games cover the subject in detail. As it turns out, martial arts are relatively easy to add to most game systems, and so we have provided a series of conversion notes to that end.

Each of the following sections shows how to use the martial arts presented in this book with a particular game system or systems. We have also provided a list of the basic martial arts maneuvers converted into each system, which should make it easy to create characters for the system. We have not provided conversions of martial arts weapons, though. Most systems already list weapons, sometimes extensively, and it should be possible to find weapons in your system that are comparable to the weapons listed in *The Ultimate Martial Artist*.





Level-Based Systems



Most level-based systems can easily add martial arts to their existing game mechanics. Other popular level-based systems do not make a distinction between damage that kills and damage that knocks you out. So if you're using martial arts in those systems, you should declare before attacking what sort of damage you are attempting (trying to kill the target or knock them out). If you succeed in reducing the target's hit points to 0, then they are either knocked out or killed, depending on what you declared at the beginning of combat.

The main question in level-based games is deciding how Skills are acquired. In the case of Martial Arts, we recommend the following procedure: For each level the character gains, he may either (a) select a new maneuver from the martial arts style he practices, (b) add a D2 damage (one Damage Class) to all

his martial arts maneuvers, or (c) add +1 to his Armor Class. To make sure that players remain balanced, the GM should require that the character never has more damage adds or AC adds than the number of maneuvers he possesses with the martial art.

When the table refers to STR, use the normal damage your character would do for a punch (or for a weapon, if the maneuver is used with a weapon) based on his Strength score. For v/5, add +1D2 damage for every 5" of movement used. Generally, you can use the rules in the Combat section to deal with unusual effects of maneuvers. Getting up should take a full combat turn; grabs can be handled with a Strength versus Strength contest. Damage listed as NND should have a 2% chance per level of the attacker to cause the human target to go unconscious.

Ranged Martial Arts Maneuvers

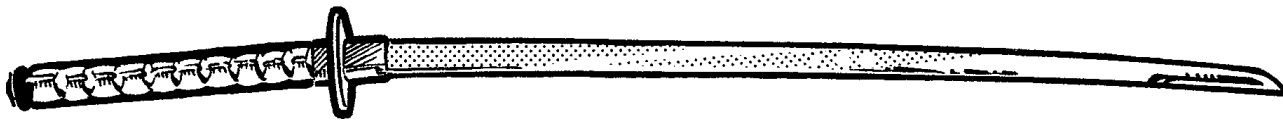
Maneuver	To Hit	AC	Damage/Effect
Defensive Shot	1	+2	Strike
Distance Shot	0	-2	Strike; +1 Segment
Far Shot	1	-1	Strike
Offensive Shot	1	-1	Strike, +1d4
Quick Shot	1	+0	Strike, +1d2
Ranged Disarm	0	+0	Disarm, +2 STR
Trained Shot	0	+0	Strike, +1d2
Trip	1	0	Target Falls



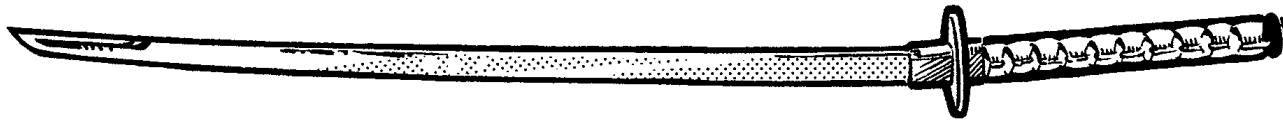
Hand-To-Hand Martial Arts Maneuvers

Maneuver	To Hit	AC	Damage/Effect
Basic Strike	+1	+0	STR +1d4 Strike
Choke Hold	-2	+0	Grab One Limb; 1d8 NND(2)
Counterstrike	+2	+2	STR +1d4 Strike, Must Follow Block
Crush	+0	+0	STR +1d8 Crush, Must Follow Grab
Defensive Block	+1	+3	Block, Abort
Defensive Strike	+1	+3	STR Strike
Defensive Throw	+1	+1	Block, Target Falls, STR Strike
Takeaway Throw	-1	-2	Grab Weapon, +3 STR to take weapon away; Target Falls
Fast Strike	+2	+0	STR +1d4 Strike
Flying Dodge	—	+4	Dodge All Attacks, Abort; FMove
Flying Tackle	+0	-1	STR +v/5 Strike; You Fall, Target Falls; FMove
Grappling Throw	+0	+2	STR +1d4 Strike; Target Falls; Must Follow Grab
Joint Break	-1	-2	Grab One Limb; 1d4 damage, Disable
Joint Lock/Throw	+1	+0	Grab One Limb; 1d4 NND(3); Target Falls
Killing Strike	-2	+0	2d6
Killing Throw	-2	+0	2d6; Target Falls
Legsweep	+2	-1	STR +1d2 Strike; Target Falls
Martial Block	+2	+2	Block, Abort
Martial Disarm	-1	+1	Disarm; +2 STR to Disarm roll
Martial Dodge	—	+5	Dodge All Attacks, Abort
Martial Escape	+0	+0	+3 STR vs. Grabs
Martial Grab	-1	-1	Grab Two Limbs, +2 to STR for holding on
Martial Strike	+0	+2	STR +1d4 Strike
Martial Throw	+0	+1	STR +v/5; Target Falls
Nerve Strike	-1	+1	1d8 NND(1)
Offensive Strike	-2	+1	STR +1d8 Strike
Passing Strike	+1	+0	STR +v/5; FMove
Reversal	-1	-2	STR +3 to Escape; Grab Two Limbs
Root	+0	+0	STR +3 to resist Shove; Block, Abort
Sacrifice Disarm	+2	-2	Disarm, +2 STR to Disarm roll
Sacrifice Lunge	+2	-2	STR +v/5; FMove
Sacrifice Strike	+1	-2	STR +1d8 Strike
Sacrifice Throw	+2	+1	STR Strike; You Fall, Target Falls
Shove	+0	+0	+3 STR to Shove
Takeaway	+0	+0	Grab Weapon, +2 STR to Take weapon away
Takedown	+1	+1	STR Strike; Target Falls
Weapon Bind	+1	+0	Bind, +2 STR





GURPS[®]



Of course, *GURPS*[®] already has extensive rules for dealing with martial arts, and even a complete supplement for martial arts rules and weapons (which is highly recommended if you're going to be using martial arts). However, you'll find many more martial arts styles, weapons, and combat options provided here and *GURPS*[®] players may wish to utilize some of these in their campaign.

You can buy combat maneuvers as you would buy any other Skills, with no default.

When the table refers to STR, use the normal

damage your character would do for a punch (or for a weapon, if the maneuver is used with a weapon) based on his Strength score. Treat the Attack column as a bonus to your Attack roll, and the Def column as a bonus to your Parry roll. For v/5, add +1 damage for every 5" of movement used. Generally, you can use the rules in the Combat section to deal with unusual effects of maneuvers. Getting up should take a full combat turn; grabs can be handled with a Strength versus Strength contest. Damage listed as NND should be treated as striking to subdue.

Ranged Martial Arts Maneuvers

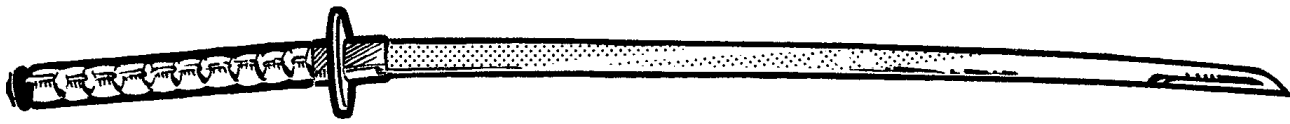
Maneuver	Attack	Defense	Damage/Effect
Defensive Shot	1	+2	Strike
Distance Shot	0	-2	Strike; +1 Segment
Far Shot	1	-1	Strike
Offensive Shot	1	-1	Strike, +2
Quick Shot	1	+0	Strike, +1
Ranged Disarm	0	+0	Disarm, +2 STR
Trained Shot	0	+0	Strike, +1
Trip	1	0	Target Falls



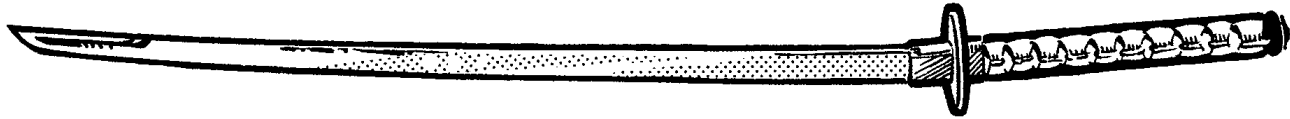
Hand-To-Hand Martial Arts Maneuvers

Maneuver	Attack	Defense	Damage/Effect
Basic Strike	+1	+0	STR +2 Strike
Choke Hold	-2	+0	Grab One Limb; +4 NND(2)
Counterstrike	+2	+2	STR +2 Strike, Must Follow Block
Crush	+0	+0	STR +4 Crush, Must Follow Grab
Defensive Block	+1	+3	Block, Abort
Defensive Strike	+1	+3	STR Strike
Defensive Throw	+1	+1	Block, Target Falls, STR Strike
Takeaway Throw	-1	-2	Grab Weapon, +3 STR to take weapon away; Target Falls
Fast Strike	+2	+0	STR +2 Strike
Flying Dodge	—	+4	Dodge All Attacks, Abort; FMove
Flying Tackle	+0	-1	STR +v/5 Strike; You Fall, Target Falls; FMove
Grappling Throw	+0	+2	STR +2 Strike; Target Falls; Must Follow Grab
Joint Break	-1	-2	Grab One Limb; 2 damage, Disable
Joint Lock/Throw	+1	+0	Grab One Limb; 2 NND(3); Target Falls
Killing Strike	-2	+0	1d
Killing Throw	-2	+0	1d; Target Falls
Legsweep	+2	-1	STR +1 Strike; Target Falls
Martial Block	+2	+2	Block, Abort
Martial Disarm	-1	+1	Disarm; +2 STR to Disarm roll
Martial Dodge	—	+5	Dodge, Affects All Attacks, Abort
Martial Escape	+0	+0	+3 STR vs. Grabs
Martial Grab	-1	-1	Grab Two Limbs, +2 to STR for holding on
Martial Strike	+0	+2	STR +2 Strike
Martial Throw	+0	+1	STR +v/5; Target Falls
Nerve Strike	-1	+1	1d NND(1)
Offensive Strike	-2	+1	STR +4 Strike
Passing Strike	+1	+0	STR +v/5; FMove
Reversal	-1	-2	STR +3 to Escape; Grab Two Limbs
Root	+0	+0	STR +3 to resist Shove; Block, Abort
Sacrifice Disarm	+2	-2	Disarm, +2 STR to Disarm roll
Sacrifice Lunge	+2	-2	STR +v/5; FMove
Sacrifice Strike	+1	-2	STR +4 Strike
Sacrifice Throw	+2	+1	STR Strike; You Fall, Target Falls
Shove	+0	+0	+3 STR to Shove
Takeaway	+0	+0	Grab Weapon, +2 STR to Take weapon away
Takedown	+1	+1	STR Strike; Target Falls
Weapon Bind	+1	+0	Bind, +2 STR





Shadowrun®



Shadowrun® deals with martial arts in general, but you can use these maneuvers to provide much more detail in your campaign.

Combat maneuvers can be added by the GM to Archetypes, thus making them available to characters. Combat maneuvers are obviously part of Combat Skills, and should be treated as such.

When the table refers to STR, use the normal damage your character would do for a punch (or for a weapon, if the maneuver is used with a weapon)

based on his Strength score. Additions to STR (such as STR +2) refer to added dice. For v/5, add +1 die for every 5" of movement used. Generally, you can use the rules in the Combat section to deal with unusual effects of maneuvers. Getting up should take a full combat turn; grabs can be handled using the grappling rules. Damage listed as NND should be treated as striking to subdue.

Ranged Martial Arts Maneuvers

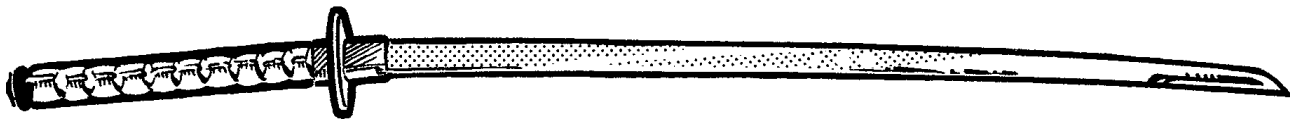
Maneuver	Attack	Success#	Damage/Effect
Defensive Shot	1	+2	Strike
Distance Shot	0	-2	Strike; +1 Segment
Far Shot	1	-1	Strike
Offensive Shot	1	-1	Strike, +2
Quick Shot	1	+0	Strike, +1
Ranged Disarm	0	+0	Disarm, +2 STR
Trained Shot	0	+0	Strike, +1
Trip	1	0	Target Falls



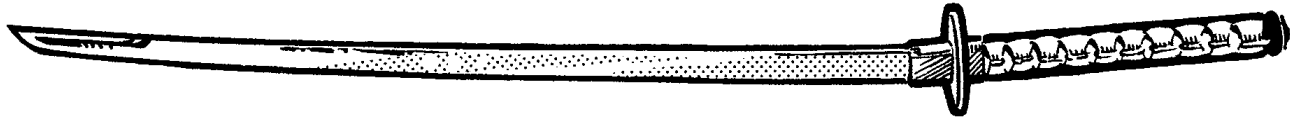
Hand-To-Hand Martial Arts Maneuvers

Maneuver	Attack	Target#	Damage/Effect
Basic Strike	+1	+0	STR +2 Strike
Choke Hold	-2	+0	Grab One Limb; +4 NND(2)
Counterstrike	+2	+2	STR +2 Strike, Must Follow Block
Crush	+0	+0	STR +4 Crush, Must Follow Grab
Defensive Block	+1	+3	Block, Abort
Defensive Strike	+1	+3	STR Strike
Defensive Throw	+1	+1	Block, Target Falls, STR Strike
Takeaway Throw	-1	-2	Grab Weapon, +3 STR to take weapon away; Target Falls
Fast Strike	+2	+0	STR +2 Strike
Flying Dodge	—	+4	Dodge All Attacks, Abort; FMove
Flying Tackle	+0	-1	STR +v/5 Strike; You Fall, Target Falls; FMove
Grappling Throw	+0	+2	STR +2 Strike; Target Falls; Must Follow Grab
Joint Break	-1	-2	Grab One Limb; +2 damage, Disable
Joint Lock/Throw	+1	+0	Grab One Limb; +2 NND(3); Target Falls
Killing Strike	-2	+0	(STR/2)L1
Killing Throw	-2	+0	(STR/2)L1; Target Falls
Legsweep	+2	-1	STR +1 Strike; Target Falls
Martial Block	+2	+2	Block, Abort
Martial Disarm	-1	+1	Disarm; +2 STR to Disarm roll
Martial Dodge	—	+5	Dodge, Affects All Attacks, Abort
Martial Escape	+0	+0	+3 STR vs. Grabs
Martial Grab	-1	-1	Grab Two Limbs, +2 to STR for holding on
Martial Strike	+0	+2	STR +2 Strike
Martial Throw	+0	+1	STR +v/5; Target Falls
Nerve Strike	-1	+1	(STR/2)L1 NND(1)
Offensive Strike	-2	+1	STR +4 Strike
Passing Strike	+1	+0	STR +v/5; FMove
Reversal	-1	-2	STR +3 to Escape; Grab Two Limbs
Root	+0	+0	STR +3 to resist Shove; Block, Abort
Sacrifice Disarm	+2	-2	Disarm, +2 STR to Disarm roll
Sacrifice Lunge	+2	-2	STR +v/5; FMove
Sacrifice Strike	+1	-2	STR +4 Strike
Sacrifice Throw	+2	+1	STR Strike; You Fall, Target Falls
Shove	+0	+0	+3 STR to Shove
Takeaway	+0	+0	Grab Weapon, +2 STR to Take weapon away
Takedown	+1	+1	STR Strike; Target Falls
Weapon Bind	+1	+0	Bind, +2 STR





Storyteller®



The *Storyteller*® system is designed for speed and ease of use, and thus leaves out much of the detail for combat actions, preferring to leave that up to the GM and the players to provide. However, you may find it useful to use these martial arts maneuvers and descriptions to add to the flavor of the game.

Martial Arts can be considered another ability that can be purchased. Each level in martial arts or the *Do* skill lets you have two maneuvers from the list.

When the table refers to STR, use the normal damage your character would do for a punch (or for

a weapon, if the maneuver is used with a weapon) based on his Strength score. Treat the Accuracy column as a bonus to the dice pool on your attack rolls, and the Parry column as a bonus to your dice pool for a Parry roll. For v/5, add +1 damage for every 5" of movement used. Generally, you can use the rules in the Combat section to deal with unusual effects of maneuvers. Getting up should take a full combat turn; grabs can be handled with a Strength versus Strength contest. Damage listed as NND should be treated as striking to subdue.

Ranged Martial Arts Maneuvers

Maneuver	Accuracy	Parry	Damage/Effect
Defensive Shot	1	+2	Strike
Distance Shot	0	-2	Strike; +1 Segment
Far Shot	1	-1	Strike
Offensive Shot	1	-1	Strike, +2
Quick Shot	1	+0	Strike, +1
Ranged Disarm	0	+0	Disarm, +2 STR
Trained Shot	0	+0	Strike, +1
Trip	1	0	Target Falls



Hand-To-Hand Martial Arts Maneuvers

Maneuver	Accuracy	Parry	Damage/Effect
Basic Strike	+1	+0	STR +2 Strike
Choke Hold	-2	+0	Grab One Limb; +2 NND(2)
Counterstrike	+2	+2	STR +2 Strike, Must Follow Block
Crush	+0	+0	STR +4 Crush, Must Follow Grab
Defensive Block	+1	+3	Block, Abort
Defensive Strike	+1	+3	STR Strike
Defensive Throw	+1	+1	Block, Target Falls, STR Strike
Takeaway Throw	-1	-2	Grab Weapon, +3 STR to take weapon away; Target Falls
Fast Strike	+2	+0	STR +2 Strike
Flying Dodge	—	+4	Dodge All Attacks, Abort; FMove
Flying Tackle	+0	-1	STR +v/5 Strike; You Fall, Target Falls; FMove
Grappling Throw	+0	+2	STR +2 Strike; Target Falls; Must Follow Grab
Joint Break	-1	-2	Grab One Limb; 2 damage, Disable
Joint Lock/Throw	+1	+0	Grab One Limb; 2 NND(3); Target Falls
Killing Strike	-2	+0	STR +2
Killing Throw	-2	+0	STR +2; Target Falls
Legsweep	+2	-1	STR +1 Strike; Target Falls
Martial Block	+2	+2	Block, Abort
Martial Disarm	-1	+1	Disarm; +2 STR to Disarm roll
Martial Dodge	—	+5	Dodge, Affects All Attacks, Abort
Martial Escape	+0	+0	+3 STR vs. Grabs
Martial Grab	-1	-1	Grab Two Limbs, +2 to STR for holding on
Martial Strike	+0	+2	STR +2 Strike
Martial Throw	+0	+1	STR +v/5; Target Falls
Nerve Strike	-1	+1	1d NND(1)
Offensive Strike	-2	+1	STR +4 Strike
Passing Strike	+1	+0	STR +v/5; FMove
Reversal	-1	-2	STR +3 to Escape; Grab Two Limbs
Root	+0	+0	STR +3 to resist Shove; Block, Abort
Sacrifice Disarm	+2	-2	Disarm, +2 STR to Disarm roll
Sacrifice Lunge	+2	-2	STR +v/5; FMove
Sacrifice Strike	+1	-2	STR +4 Strike
Sacrifice Throw	+2	+1	STR Strike; You Fall, Target Falls
Shove	+0	+0	+3 STR to Shove
Takeaway	+0	+0	Grab Weapon, +2 STR to Take weapon away
Takedown	+1	+1	STR Strike; Target Falls
Weapon Bind	+1	+0	Bind, +2 STR



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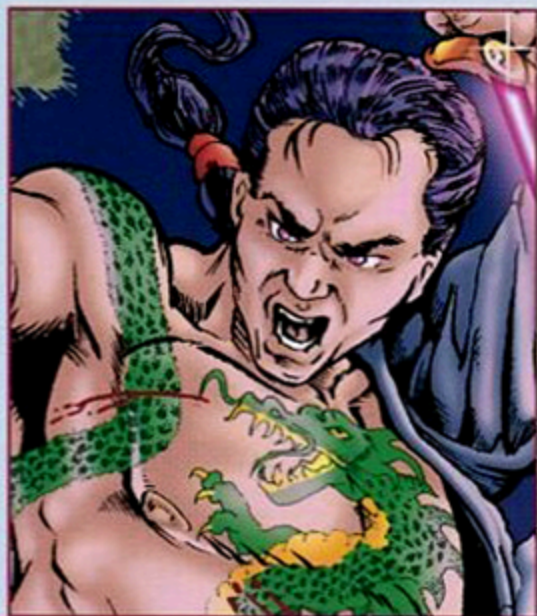
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