# Beyond Heroes

## Companion Rules BH23

# COMBAT

The Role Playing Game for all Genres

# The Beyond Heroes Roleplaying Game Book XXIII: The Book of Combat

Writing and Design: Marco Ferraro

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# Foreword

The Beyond Heroes Role Playing Game is based on a heavily revised derivative version of the rules system from Advanced Dungeons and Dragons 2<sup>nd</sup> edition. It also makes extensive use of the optional point buying system as presented in the AD&D Player's Option Skills and Powers book. My primary goal was to make this system usable in any setting, from fantasy to pulp to superhero to science fiction.

Combat occurs when communication and negotiation are undesired or unsuccessful.
This book covers all forms of attack and fighting. It includes martial arts, meta powers, magical control, spell attacks, breath and gaze attacks, weapon attacks, magical device attacks, missile discharge, melee combat and vehicle combat.

This is the second version of this pdf, now including character classes.

# 1. DEFINITIONS

Many game terms are used throughout the combat rules. To understand the rules, players must understand these terms, so brief explanations appear below

**Armor Class** (AC)
is the protective rating of a type of armor. In some circumstances, AC is modified by the amount of protection gained or lost because of the character's situation. For instance, crouching behind a boulder improves a character's Armor Class, while being attacked from behind worsens his AC. Abilities and situations can also affect a character's Armor Class. High Dexterity gives a bonus to Armor Class, for example. But even a character with a Dexterity bonus can have this bonus negated if he is attacked from the rear.

Armor provides protection by reducing the chance that a character is attacked successfully (and suffers damage). Armor does not absorb damage, it prevents it. A fighter in full plate mail may be a slow-moving target, but penetrating his armor to cause any damage is no small task. Armor Class is measured on a scale from 10, the worst (no armor), to -10, the best (very powerful magical armors). The lower the number, the more effective the armor. Shields can also improve the AC of a character.

**Damage** (D)
is what happens to a character when an opponent attacks him successfully. Damage can also occur as a result of poison, fire, falling, acid, and anything even remotely dangerous in the real world. Damage from most attacks is measured in hit points. Each time a character is hit, he suffers points of damage. It could be as little as 1 point to as many as 80 or more. These points are subtracted from the character's current hit point total. When this total reaches 0, the character is dead.

**Initiative**
determines the order in which things happen in a combat round. Like so many things in the world, initiative is determined by a combination of ability, situation, and chance.
At the start of each round of a battle, an initiative roll is made by both sides. This roll can be modified by the abilities of the combatants and by the situation. The

person or side with the lower modified die roll acts first.

**Melee**

is any situation in which characters are battling each other hand-to-hand, whether with fists, teeth, claws, swords, axes, pikes, or something else. Strength and Dexterity are valuable assets in melee.

**Missile combat**

is defined as any time a weapon is shot, thrown, hurled, kicked, or otherwise propelled. Missile and melee combat have the same basic rules, but there are special situations and modifiers that apply only to missile combat.

**Saving throws**

are measures of a character's resistance to special types of attacks--poisons, magic, and attacks that affect the whole body or mind of the character. The ability to make successful saving throws improves as the character increases in level.

**Surprise**

can happen any time characters unexpectedly meet another group (monsters, evil knights, peasants, etc.). Surprise is simply what happens when one side--a person or party--is taken unawares, unable to react until they gather their wits. Their opponents, if unsurprised, are allowed a bonus round of action while the surprised characters recover. It's entirely possible for both sides in a given situation to be surprised. Attacking with surprise gives bonuses to the attack roll. A surprised character also has a decreased chance of rolling a successful saving throw, if one is needed. Surprise is determined by a die roll and is normally checked at the beginning of an encounter. Surprise is very unpredictable, so there are very few modifiers to the roll.

If an encounter escalates into a combat situation, the time scale of the game automatically goes to rounds (also called melee rounds, or combat rounds). Rounds are used to measure the actions of characters in combat or other intensive actions in which time is important.

A round is approximately one minute. Ten combat rounds equal a turn (or, put another way, a turn equals 10 minutes of game time). This is particularly important to remember for spells that last for turns, rather than rounds. But these are just approximations--precise time measurements are impossible to make in combat. An action that might be ridiculously easy under normal circumstances could become an undertaking of truly heroic scale when attempted in the middle of a furious, chaotic battle.

# 2. THE PHYSICAL COMBAT SEQUENCE

In real life, combat is one of the closest things to pure anarchy. Each side is attempting to harm the other, essentially causing disorder and chaos. Thus, combats are filled with unknowns-- unplanned events, failed attacks, lack of communication, and general confusion and uncertainty. However, to play a battle in the game, it is necessary to impose some order on the actions. Within a combat round there is a set series of steps that must be followed. These are:

1. Determine Enemy Actions,
2. Determine Player Actions,
3. Determine Initiative,

4. Determine Thac0 and AC,
5. Roll Thac0, and
6. Determine Damage.

# 1. Determine Enemy Actions
The GM decides what actions the monsters or NPCs will take such as attack, flee, use powers or cast a spell. He does not announce his decisions to the players. If a spell is to be cast or power used the GM picks it before the players announce their characters' actions.

# 2. Determine Player Actions
The players indicate what their characters will do. Spells to be cast must also be announced at this time and cannot be changed once the initiative die is rolled. In any situation where the abilities of a character could make a difference, a clear description must be given. Before moving on the GM will make sure he has a clear idea of not only what the player characters are doing but also what actions any NPC allies are taking.

Once he has a clear view of everything that's likely to happen the GM can overrule any announced action that violates the rules or in the case of an NPC is out of character.

Each character will have only so many actions per melee. An action is a specific movement that takes the place of one attack that melee round. How many actions a character can be perform in a round is determined by his dexterity.

## Actions in a round
If an encounter escalates into a combat situation the time scale of the game automatically goes to rounds (also called melee rounds or combat rounds). Rounds are used to measure the actions of characters in combat or other intensive actions in which time is important. A round is approximately one minute.

Ten combat rounds equal a turn (or a turn equals 10 minutes of game time). This is particularly important to remember for spells that last for turns rather than rounds. Whatever the precise length of a combat round a character can accomplish only one basic action in that round be it making an attack, casting a spell, drinking a potion or tending to a fallen comrade.

Some examples of the actions a character can accomplish include the following:
Make an attack
Cast one spell
Drink a potion
Light a torch
Use a magical item
Move to the limit of his MR whether running, climbing or swimming
Open or close something
Bind a character's wounds
Search a body
Hammer in a spike
Drop or Recover a dropped weapon
Change one item
Stand, sit, crouch or fall down
Listen and Observe
Aim a weapon
Fire a weapon
Enter or leave an area
Speak 15 words
Draw or ready an item
Read 2 words per INT
Concentrate
Reloading a weapon takes at least 2 rounds.

## Available Combat Actions

The following maneuvers aren't limited to warrior-classes alone. Anyone can perform any of these maneuvers, provided he has the right weapon or equipment. Any priest with a shield can perform a Shield-Punch or Shield-Rush; any rogue or mage with a good attack can Disarm a foe. But warriors will be performing these maneuvers most often. Each of these maneuvers, when used in combat, constitutes one Attack. Characters with multiple attacks per round can mix and match their maneuvers.

A character with two attacks per round could perform one Strike and one Parry, for example, one Called Shot and one Disarm, one Pin and one Grab, two Strikes, two Parries, or whatever combination he wanted. The following is a list of all of the basic combat moves available to every person. Weapon actions require a proficiency in that weapon, and martial manoeuvres require training in at least one form of martial art.

**Arm or Wrist Lock**

A character can twist an opponent's limbs, paralyzing or crippling him. First, you must either successfully parry an attack in hand-to-hand combat (this can be a weapon attack, if the foe is no more than 1 metre away) or make a Grapple. If you succeed, you grab one of the victim's arms. On the same turn, roll a Quick Contest: your Arm Lock skill vs. his DEX. If you win, you have trapped his arm in a lock. The attacker may indicate the particular nature of the lock (i.e., behind the foe's back, his arm extended from his side, etc.).

Your foe may try to break free; use Arm Lock+4 or STR against his STR in another Quick Contest. If you win, you have immobilized the arm; the victim can try to break free in subsequent rounds, but at a cumulative -1 penalty. On the next turn, you may choose to inflict pain or damage on the trapped limb. A third Quick Contest (Arm Lock or STR) is required.

The victim is at +3 if he has the High Pain Threshold advantage and your intention was only to cause pain. If you win, you inflict one point of pain (causing DEX penalties without actual damage) for every point by which you make the roll. If you do crippling damage, you break the arm or hand you were holding; no further damage can be inflicted, but all further attempts to cause pain are at +3.

The victim must also make a Will roll or drop any weapon he was holding in that hand. Of course, if the hand or arm is crippled, any weapon held by it is automatically dropped. Furthermore, other attacks may be inflicted on the victim. Close Combat attacks can be used against someone held by the lock; the victim defends at -4, in addition to any other penalties caused by the damage or pain caused by the lock itself.

**Armed Grapple** (requires a martial art)

Many armed styles teach how to step close to a foe, manoeuvre a weapon past him, and then pull it in tightly to restrain him. This results in an actual grapple of his body in close combat. To lock blades use Bind Weapon (see below). To initiate an armed grapple, roll against weapon skill at -2 – this is an awkward and unconventional attack for most weapons. Your opponent may use any

normal defence. If he fails to defend, you've successfully grappled him with your weapon. While using your weapon to grapple, you can neither attack nor defend with it. On your turn, you can follow up with a takedown, pin, choke, or Arm Lock (options depend on the body part grappled). Releasing the grapple is a free action.

### Backflip

The back flip involves throwing oneself backwards, with the arms and shoulders, and flipping the legs completely up and over, and coming back down onto the ground in a standing position. The result is that one quickly moves backwards by a full body. Doing a back flip counts as one action. This may be used to Evade an attack or bring a rear enemy into striking range.

### Binding

The attacker binds the subject, limb by limb, while parrying the victim's attacks. The attacker must have a rope ready in his hands (in modern times, handcuffs can be substituted). The Binding manoeuvre can only be attempted in Close Combat. After a successful Parry or Grapple, the attacker must win a Quick Contest (Binding vs. DEX) to bind the targeted limb.

The process is repeated for each arm and leg. If the target's legs are both bound, he must roll vs. DEX -6 every turn or fall down. Fencers with swords that have crosspiece hilts can lock blades or hilts in a so-called bind. With a pronged weapon such as the jitte, it's possible to bind any weapon.

### Block

A character can declare that he is using one of his attacks to block an opponent's strike. Blocking is a hard parry with a weapon that deflects an opponent's attack. Any weapon except rope-like things such as nets, lassoes, or slings can be used to block. When a character tries to block an attack, she makes a normal attack roll against AC 4. Her opponent makes a normal attack roll against her Armor Class. The strike is blocked if the character succeeds with a lower roll than her enemy succeeded with.

If the attacker failed anyway, it's a miss no matter what the blocking character rolled. If the blocking character failed but her attacker succeeded, it's a hit despite the block attempt. If the character announces her block before initiative is rolled, she can block an attack even if it beats her action phase. If she decides to wait, she can only block attacks in her action phase or later.

Blocking is an excellent tactic for characters with multiple attacks to use against characters or monsters with only one attack. A rapier specialist with a main-gauche in her off hand can use her off-hand weapon or one of the rapier attacks to block while using the rest of her attacks offensively.

### Bodyflip/Throw

Using leverage, the character throws the opponent off the ground. Standard damage is D6, with the victim ending up knocked down, losing the initiative and losing the next melee action. A character's damage bonuses are also added in. Victims can attempt to defend normally with Parry, Evade, etc. After a body flip/throw, a victim who succeeds with a Roll with Impact or Breakfall takes no damage and is not knocked down, but still loses one melee action.

With a Breakfall the damage is reduced in half, even if the roll fails. As an attack, it is possible to throw the victim of a body flip/throw into something or someone. To determine success, roll another Thac0. The second victim, the one who's getting hit with the thrown body, can attempt to defend with Parry, Evade, etc. If the two bodies collide, then they both take the same amount of damage, lose initiative, are knocked down and lose one melee attack.

**Breakfall**
This is a basic Judo manoeuvre, involving slapping the mat or ground to absorb the shock of landing. When the user is thrown for damage, a successful Breakfall will avoid damage. In any fall, a roll against Breakfall will reduce the effective distance of the fall by one yard.

**Called Shot**
A called shot can cause a target to drop items, penetrate weak points in armour or blind or maim an opponent. It also can be used in attempts to knock an object out of a hand, shatter a flask, or otherwise damage items. Called shots can be very useful in activating the trigger of a known trap (if this can be done with a weapon) or in impressing the locals in an archery contest. Targeted shots suffers a -4 penalty to Thac0 rolls. If the roll succeeds the called shot accomplishes what the player wanted, if the roll missed no damage occurs. Bonuses can still be added but the -4 must still be deducted from them.

**Cartwheel**
Holding the body rigidly extended, the character rolls like a wheel by using the arms and legs as spokes. This manoeuvre can be used to move quickly into combat range. A Cartwheel can also be used as a part of a combined strike against an opponent to the rear of the character when used with either an Axe Kick, Wheel Kick or Knife Hand.

**Choke Hold**
This special Grapple consists of locking one forearm around the target's neck, applying pressure to the windpipe and effectively shutting off the victim's oxygen supply. A Choke Hold is very difficult to break: the more the target struggles, the tighter the choke becomes. This manoeuvre can also result in permanent damage to the target's throat. It was used by police to control dangerous criminals until its potential lethality prompted the authorities to ban it. To effect a Choke Hold, the attacker must have Grappled the victim with both hands from behind.

After a successful grapple, a Choke Hold roll is necessary to place the victim in the hold. Once the hold is in place, the victim starts to suffocate. Breaking Free is very difficult; the victim is at -5 to all rolls to do so (attacks like Elbow Strikes can be used without any additional penalties, however). The thing to remember is that a victim in a choke hold can't speak or shout. This is why it's a preferred technique for taking out guards.

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## Counterattack

Counterattack represents attacking as soon as possible after defending in order to take advantage of the momentary "hole" an attacker must leave in his defences. You can only attempt it on your turn immediately following a successful active defence – and only vs. the foe against whom you defended.

If you blocked or parried, the Counterattack doesn't have to use the hand(s) you used to defend, although it can if you wish. Roll against Counterattack to hit. Your foe is at -2 to Parry, or to his resistance roll if you tried a grappling move that uses a Quick Contest (e.g., takedown), or at -1 to Block or Evade. If you hit, your attack inflicts its usual damage.

## Crush

Roll to hit. If the squeeze attack is successful, and not Parried or Evaded, then the attacker has a "bear hug" on the victim. Both hands must be used and the attacker can do no defensive moves. In other words, the attacker just stands there and ignores all other attacks. The victim of a crush/squeeze is also helpless to attack or defend until released. Once a crush/squeeze succeeds, the attacker can

continue applying it as long as he likes, doing D4 damage per melee round attack with normal damage bonuses added. Damage cannot be reduced by Roll with Impact. Getting out of a crush/squeeze requires brute strength.

Everyone involved, the victim, any helpful friends, and the attacker, all roll a twenty-sided die and add that roll to their STR attribute. High roll wins. If the attacker wins, then the crush/squeeze continues. If the victim or a helpful friend wins, then the victim is released. The other way out is to use a Joint Lock to force the attacker to let go. Or to knock-out/stun or kill the person doing the crush/squeeze.

## Disarm Weapon

There are two types of disarming maneuvers, offensive and defensive, and they both work essentially the same way. A character who wishes to use either type of disarm must allocate one of his attacks for the round to the feat. If the disarm is a defensive one, it is resolved before the attacker rolls to hit. A disarm works very much like a block, but the character attempting the disarm must roll against AC 0, while the intended victim of the disarm still rolls against an AC 4.

Anyone involved in a disarm that is using a two-handed weapon receives a 4-point bonus to the target Armor Class for the purposes of the opposed roll. It's impossible to disarm a weapon two sizes larger than your own, so a fighter with a dagger can't try to disarm a mage with a quarterstaff. Disarming can occur using a missile weapon, but the missile's size is the factor used to determine whether or not the attempt can succeed, not the weapon firing the missile.

Defensive disarms work just like blocks for initiative; if announced before the roll, they can be attempted against attacks that beat the character's action phase. Otherwise, they can only be used on the character's action phase or later in the round. Offensive disarms work like called shots; when announced, they delay the character's action phase by one step.

The intent to disarm has to be announced before any rolls are made. When a weapon is disarmed, it falls 1–10 feet away (D3–1 squares) in a random direction. Recovering a disarmed weapon requires a half-move. A disarmed character can be immediately covered if the attacker has an attack remaining in the round.

Disarms work best against low-level opponents who don't have good THAC0s, since it's difficult for them to make their opposed rolls. This manoeuvre allows an unarmed man to take an attacker's weapon or knock it away. The defender must have successfully parried the weapon attack, or must grab the foe's weapon arm. On the next turn, a contest between Disarming and DEX is necessary to remove the weapon. A failure means the attacker keeps the weapon; a critical failure means a hit on the hand.

### Ear Clap
An attacker can pop an enemy's eardrums, stunning and deafening him. Two skill rolls must be made at the same time; each counts as an attack. After hitting, roll a Quick Contest: Ear Clap vs. CON. If the target loses, he is physically stunned; he is also at DEX -2 and deaf for 2D6 seconds. On a critical success on the Ear Clap, the victim is deafened for the rest of the combat, and must roll to recover as if from a crippling injury. A One-handed ear clap would require only one attack. If the victim loses the Quick Contest, he is deafened in one ear for 2D6 seconds (treat as hard of hearing) at -1 DEX. He is still stunned if he loses the Quick Contest.

### Elbow Drop
This is a devastating elbow strike delivered using the whole body. It's normally done by dropping from a standing posture, driving an elbow into the victim and landing on top of him. You can use it against a kneeling, sitting, or lying foe, making it an ideal follow-up to a takedown. Roll against Elbow Drop to hit. The victim may Evade or block, or parry at -2. If he parries, your body counts as a weapon with weight equal to your STR. Elbow Drop inflicts thrust+2.

If an Elbow Drop causes knockback, the target goes nowhere – but if he's sitting or kneeling, he must make the usual DEX roll or be knocked down. If you miss, you hit the ground and suffer the damage you would have inflicted. The same thing happens if your opponent blocks with a shield. Succeed or fail, you end up lying face-up on the ground. After a Committed Attack, you're at -2 to defend and unable to retreat.

### Elbow Strike
This manoeuvre is particularly useful if somebody is attacking or grappling you from behind. To attack enemies behind you in Close Combat, roll against Elbow Strike, with no modifiers for not facing the enemy (attacks to a specific part of the body, such as the vitals or head, are at an extra -1, for a total of -3. Frontal

attacks are resolved as for a normal punch. The attack does the same damage as a Karate punch.

### Entangle
A defender can attempt to trap the weapon or arm of an attacker. This is done instead of parrying or evading, and counts as one melee action. An entangle is successful if the defender rolls above the attacker's strike roll. It takes one attack and a roll to entangle to keep an opponent's arm or weapon entangled every full melee round. In order to get free, the entangled opponent must roll an evasion against the entangle roll.

### Escape vs Entangle
This is an attempt to break free of an entanglement or bind.

### Evade Basic
This technique is all about avoiding being hit and avoiding opponents who wish to obstruct your movement. Evade lets you flip over, tumble under, twist around your foe, or ward off your enemy's hands as you run past. All normal penalties apply. To make himself harder to hit a character can use up use up two actions and dodge an attack. A character dodges by moving out of the way of the attack. Dodging always takes up one attack/action per melee round.

### Evade Martial (requires a martial art)
This technique is all about avoiding being hit and avoiding opponents who wish to obstruct your movement. Evade lets you flip over, tumble under, twist around your foe, or ward off your enemy's hands as you run past. All normal penalties apply. To make himself harder to hit a character can use up use up two actions and dodge an attack.

### Finger Lock
This Arm Lock variant allows the martial artist to grab fingers and twist them painfully, often snapping them. Use the rules for Arm Locks but all rolls are at -3 (except damage rolls). If enough damage to cripple the hand is done, the finger or fingers grabbed have been broken and any extra damage is lost. This manoeuvre allows for a quick disabling attack; on the other hand, if the victim makes a Will roll to ignore the pain (no roll is necessary if he has High Pain Threshold); he can throw punches at -3 skill with the crippled hand.

### Flying Tackle
You quickly bring down an off-balanced opponent, a way of stopping someone by jumping at them and holding them around the legs so that they fall

### Grab Victim or Weapon
### Grab and Block with Victim's Body
### Grab and Control/Turn Victim
### Grab and Redirect Weapon
### Grab and Shove Backwards
### Grab and Choke
### Grab and Throw
Anybody, during their melee action, can attempt to grab just about anything in reach. Attempting a grab always takes a melee action. The target of a grab can be a weapon. somebody's hand, or any item laying around. The defender, whoever is holding it, can attempt to hold onto it with a Parry, Evade, or with an escape move. Grabbing flying objects, especially incoming missiles like daggers and arrows, is more difficult. First, the attack must be Parried.

If the Parry is successful. then the character can attempt to grab the projectile. Grabbing hand-tossed objects requires a Thac0 Roll of 10 or better.

Grabbing objects fired by a device like a bow, crossbow or sling will require a Thac0 Roll of 14 or better. Projectiles fired from any kind of gun can NOT be grabbed.

Characters can also;
1) Grab someone and then, at any time while the Grab is still in effect, block an incoming attack 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.

2) 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 you roll more than he does on the STR vs. STR roll, you can turn him so that he is unable to strike you this round. Each round you want to maintain control, you must roll again. This manoeuvre 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.

3) 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 you can attack him or a character next to you with the weapon.

4) 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 metre. Shoving does no damage to a target unless he is shoved into a surface such as a wall.

**Hand Catch**
This technique involves catching an incoming attack in your hand. It's a one-handed parry. Success on this skill roll means you grapple the extremity or grab the weapon.

**Head Butt**
This common brawling technique has been adopted by some pragmatic martial arts styles. It can only be used in close combat. The head butt is an attack against the opponent's head, using one's own head as a weapon. Roll against normal Thac0, add +1 if you have Grappled the enemy with both hands. The victim cannot Parry; Evades are at -1 due to the close quarters.

**Head Lock**
This attack consists of putting the target's head in a lock, similar in some ways to a Choke Hold, but holding it in such a way that the target can be thrown while using the neck as the axis of the throw - which will almost certainly break the target's neck. After Grappling the foe, the attacker must roll against his Thac0 to grab the neck. On a success, the target's head has been put in a lock. The following round, the attacker can try to either Choke the victim (treat this as a normal Strangling roll), or he can throw him; the throw is resolved as a Quick Contest between the attacker's STR and the defender's STR + bonuses.

**Kick Basic**
This is the basic combat maneuver, and is included here just for completeness. A kick is treated exactly like a punch, except you're using your leg and foot instead.

**Kick, Acrobatic**
This manoeuvre consists of an acrobatic tumble or somersault preceding a kick attack. The idea behind the unexpected movement is to confuse the opponent. The person must make an Acrobatics roll to perform the tumble; this counts as an attack.

**Kick, Axe**
This attack consists of lifting the leg over the target and then bringing it down in a chopping motion. The attack does more damage than a normal kick, but is difficult to execute. An Axe Kick can only be used on targets that are less than one yard in height (a kneeling man, for instance), unless it is executed like a Jump Kick, in which case the roll is at an additional -1 but the attack does +1 damage. Damage is thrust +2 (+3 if jumping), plus bonuses.

**Kick, Back**
This manoeuvre lets a person attack back hexes without changing facing. The user must be aware of the attacker behind him. The kicker's active defences against all attacks are at -2 for that round.

**Kick, Drop**
This kick uses both feet in an attack designed to knock a foe down. The kicker must move at least one yard before attempting it. A roll against Drop Kick is required. The target can Evade or Block, but cannot Parry. The kick does thrust+2 damage, and has a reach of 2 hexes. Additionally, this kick is treated as a Slam at +2 STR for the attacker. The attacker automatically falls down after the kick, whether he connected or not.

**Kick, Flying Jump**
A Jumping or DEX -4 roll is first required. On a miss, roll against Acrobatics -4 or DEX -8 to avoid falling. The advantage of this difficult kick is that you can hit anything you can reach with a standing or running broad jump; a character can run his full Move, jump and launch a flying Jump Kick. The kick does +2 damage; double the damage for knockback purposes. This attack is parried at -3.

**Kick, Hook**
The attacker pivots on one foot, spinning his body and delivering a powerful kick. It does +1 damage, plus bonuses; it is also at -1 to Parry. If the attack misses or is successfully parried, the attacker must make another Hook Kick roll or lose his balance (-2 to all defence rolls).

**Kick, Jump**
A classic manoeuvre in fiction, although most martial arts teachers discourage its use in real life situations. This kick increases the attack's reach to double normal; damage is +2 (plus bonuses), and the attack is at -2 to parry. If you miss, roll vs. DEX -4 or Acrobatics -2 to avoid falling.

**Kick, Push**
This is a kick that shoves your adversary away instead of injuring him. You hit him with the flat of your foot and push. Many kickboxing styles use this technique to shove an opponent into the ropes or far enough away to allow a full extension finishing move. A Push Kick is a shove in all respects except that it's done as a kick. Roll against Thac0 to hit. Your opponent may defend normally.

If you succeed, roll your usual kicking damage and double it. This damage

causes no injury – use it only to work out knockback. The above rules assume a Push Kick to the torso. A Push Kick to the leg gives the victim -2 to any DEX roll to avoid falling down as a result of knockback. Targeting the skull, face, or neck makes the penalty -3. No other hit locations are valid.

**Kick, Shin**
This attack uses the shin, instead of the foot, as an striking weapon. Practitioners smash their shins on hard objects until they do not feel pain.

**Kick, Snap**
A very short, very fast kick. Usually delivered low, striking the opponent somewhere below the waist. It works well in confined spaces and in grappling range, but does relatively little damage. Unless of course you hit the groin.

**Kick, Spin**
This is similar to the Hook Kick but it has a different goal. It consists of a quick pivot of the body resulting in a back kick or a side kick against an enemy in front of the attacker. The intended result of the sudden shift in the attacker's centre of gravity is to surprise the enemy, but an experienced martial artist is not likely to be fooled by it. The Spin Kick allows a simultaneous Feint and attack. The attacker must roll twice. First, roll a Quick Contest of Spin Kick vs. the opponent's DEX for the Feint, then roll a second time to deliver the attack. If the Feint fails; the kick was badly delivered and the attacker "telegraphed" the kick, making it easier to defend.

**Kick, Stamp**
This attack consists of a swift, downward stamp with the heel, using the attacker's entire body weight to give additional force to the kick. The attack does more damage than a normal kick, but can only be used to attack the foot of a standing opponent or to attack an opponent who is lying on the ground. It is commonly used as a finishing move on a downed foe or to aid in escaping a hold. Damage is +2, plus bonuses. On a miss, you stomp the ground and must make a DEX roll to avoid ending up off balance and unable to retreat until your next turn.

**Kick, Sweep**
This is an attempt to kick the adversary's legs out from under him. If the attack is not successfully parried or Evaded, roll a contest between Sweeping Kick skill and the victim's DEX. Modifiers: +1 to the stronger of the two. If the victim loses, he is knocked down, unless he can make an Acrobatics -5 roll to somersault in the air and land safely.

**Knee Drop**
This brutal attack involves dropping your entire weight onto your foe knee-first. It's normally executed from a standing posture by driving your knee into your adversary and landing on top of him. You can only use it against an opponent who's lying down, but it's an ideal follow-up to a takedown. Roll against Thac0 to hit.

Your victim may evade or block, or parry at -2. If he parries, your body counts as a weapon with weight equal to your STR. On a miss, you hit the ground and one leg takes the damage you would have inflicted. If your opponent blocks with a shield, it has the same effect. Succeed or fail, you end up kneeling. You're at -2 to defend and unable to retreat.

### Knee Strike

If the target has been grappled successfully, he defends at -2. If the target has been grappled from the front, the natural target of a Knee Strike is the groin.

### Knockout

Sapping someone — i.e., hitting him over the head or in the jaw in order to knock him out—is a maneuver you undertake when you wish to capture an enemy alive (or just incapacitate him without killing him). Anyone hit by a knockout or stun attack will be temporarily incapacitated. The victim will not necessarily be unconscious, just dazed for D4 Melee Rounds.

The player must announce that his character is attempting a knock-out before rolling the Strike. An unsuccessful Knock-Out/Stun does no damage. The dazed person can not attack or take any action and is -4 to all rolls. When performed on a character who is asleep or magically held, the Sap maneuver automatically hits.

### Leg Grapple

This is a common manoeuvre employed against kicking attacks; practitioners of almost all martial arts will be familiar with it. This option is available to a person who is kicked in an upper body part. If an unarmed Parry against the kick is made by 2 or more, the defender may choose to grab the attacker's leg. Roll as for a Grapple; in this case, it is a contest between the defender's skill and the attacker's DEX or Kicking skill. If the defender wins the contest, the kicking leg has been captured. The victim's attacks and defences are at -4 as long as the foot is grappled.

### Leg Lock

A leg lock is an attempt to restrain or cripple an opponent by twisting his leg. To use Leg Lock, you must have two hands free and already have a successful Leg Grapple on your opponent. On your first turn following the Leg Grapple, you may attempt to place your foe's leg in a lock. This is an attack. Roll against Leg Lock to hit. Your victim may use any defence – he can parry your hand with a weapon. If his defence fails, you trap his leg in a lock. Your foe may attempt to break free on his next turn. If he loses, he has a cumulative -1 on future attempts to break free.

On your next turn – and each turn thereafter, until your opponent breaks free – you may try to damage the trapped leg. Roll a Quick Contest: the higher of your STR (including any bonuses) vs. your victim's STR +4. If you win, you inflict crushing damage equal to your margin of victory. If you cripple your victim's leg, he'll be unable to stand on it. You can inflict no further damage on a crippled limb, but you can continue to roll the Contest each turn.

If you win, your target suffers shock and stunning just as if you had inflicted damage. Rolls to inflict damage are completely passive and don't count as attacks. You can simultaneously make close-combat attacks on your opponent, who defends at -4 in addition to any penalties due to the damage caused by the lock itself. You can also apply this technique offensively. You must first grapple your victim's leg with two hands. If he fails to break free on his next turn, you may try Leg Lock on your next turn.

**Leg Sweep**
The leg sweep (also foot sweep) is a move in many different styles of martial arts. It is used to trip an opponent.

**Maintain Balance**
When some kind of knockdown attack has succeeded, while the character is starting to fall over this is his last chance attempt to recover. A successful roll (over the opponent's Strike roll) means that the character will immediately regain his balance and remain standing, and be able to continue fighting. If Maintain Balance is used, then Roll with Impact or Breakfall can't be.

**Move through Combat**
This is simply weaving between allies and opponents without engaging anyone.

**Neck Snap**
This brute-force attack consists of grabbing and suddenly twisting the victim's head, hoping to snap the neck. A very strong person can kill instantly with this manoeuvre. First, the character must Grapple the victim by the head with both hands. On the following round, the attacker rolls a Quick Contest, his Neck Snap manoeuvre versus the victim's STR.

If the attacker wins the contest, he does swing/crushing damage, which is multiplied by 1.5 against the neck. On a tie, or if the victim wins, no damage is inflicted. Neck damage, even if not lethal, can be crippling; if the victim survives, he must roll against crippling; a lasting injury will keep the character in a neck brace for the allotted period, and all crushing damage done to his neck during that time will be doubled (representing the chance that the injury will aggravate itself).

**Nerve Strike** (requires a martial art)
This is the esoteric martial-arts skill of striking pressure points to disable. To use it, make a successful attack at -2 (plus any Hit Location modifiers. If you win, you disable the target in a way, and for a duration, that depends on which part of their body you attacked.

**Overbear**
The best attack against a warrior of heroic prowess is often a simple rush. Overbearing is a common tactic when several creatures are confronting a lone enemy who can cut them to pieces one at a time. Overbearing attackers throw themselves at their opponent, using whatever holds they can find to get him on the ground and restrain him.

Overbearing is hazardous; the defender gets an attack of opportunity against any attacker he threatens (up to the limits imposed in Chapter One). It can take a concerted rush of a dozen or more to get through a high-level fighter's guard. Overbearing is treated as an unarmed attack, and is resolved on the base initiative of the slowest attacker in the pile. The overbearing force resolves the attack by making a single attack roll at the THAC0 of their best member.

The attackers get a +1 bonus to hit for each additional attacker. The attack is made against the defender's natural Armor Class (AC 10 for most PCs), only counting magical and Dexterity adjustments—a man in plate mail is just as vulnerable to being pulled down as a man in leather armor.

If the attackers hit, they must make an opposed Strength check against the defender to see if they drag him down or not. Use the Strength of the largest

attacker, and apply the following modifiers:
· 4-point bonus or penalty per size difference of the largest attacker versus the defender;
· +1 per additional attacker;
· –4 if defender has more than two legs.
Monsters can be assumed to have a Strength of 31/2 points per size category (3 for Tiny, 7 for Small, 10 for Man-sized, 14 for Large, etc.) plus their Hit Dice. If the defender wins the Strength check, he keeps his feet and shrugs off the attack. If the attackers win, the defender is knocked down. The defender can be pinned and restrained if he is successfully overborne again in the next round.

**Parry Aggressive**
This manoeuvre is taught by only a few styles, as it is not sportsmanlike by any means. Instead of trying to deflect a punch or a kick, the martial artist attacks the incoming hand or foot. He rolls a Parry at -2; a successful roll indicates that he has hit the attacker's limb. Roll damage normally. On a missed roll, the parry fails and the attack hits normally.

**Parry Basic**
A defender can attempt to parry most physical attacks. This is done by blocking the attacker's blow with a hand or limb. Bullets and energy attacks cannot be parried. To Parry successfully the character must roll above his attacker's Thac0 on a twenty-sided die (plus bonuses). Each and every Parry must be rolled separately. If the character is attacked four times in a single melee round attack, then the Parry must be rolled four times.

**Parry, Leg** (requires a martial art)
A low-line attack – typically a kick – can also be parried by interposing a foot or leg aggressively enough to injure the attacker. It's only useful against attacks on your lower body (feet, legs, or groin). You may attempt it instead of a non-damaging leg or foot parry once per turn. Failure means you're hit; your attacker may choose to hit his original target, your parrying leg, or your parrying foot. Success means you parry and may roll to strike the attacking body part or weapon.

**Parry with Melee Weapon** (requires a martial art)
This is the same as basic parry except the attacker's blow is deflected using a weapon.

**Pin**
With the Pin maneuver, you move close to your enemy (right up in his face) and use either a weapon or your shield to pin, or trap, his weapon—usually by pressing it against him so that he can't move. This is like a Called Shot, except that you don't have to announce it before initiative.

If you successfully hit, the victim can't use his pinned weapon until the pin is broken, and you can't use your pinning weapon or shield until the pin is broken. When the pin is first performed, the victim gets one chance to struggle, using a Strength roll exactly as described for the Grab maneuver, above. If he succeeds, he yanks the weapon free; if he has attacks left this round, he can use all of them.

If he fails, the weapon remains pinned for the rest of the round; the victim loses one of his attacks for the round (if he only had one, he's out of luck until next

round); but next round and in succeeding rounds, his first struggle attempt each round does not count against his available attacks. (Subsequent ones in the same round do count as attacks.) It is possible to Pin someone with the missile weapon you are carrying (except for the ordinary Sling).

While it's being used to Pin, it may not be used as a missile weapon. If it was armed (an arrow was nocked, a quarrel was in place, or a stone was in the staff-sling's pouch), it loses that missile in the struggle; the character must reload it later.

## Pull/Trip

This maneuver is designed to knock opponents down. When using the Pull/Trip maneuver, the attacker announces his intention when it's his turn to attack. He describes how he's performing the maneuver to the GM, who may rule that it's impossible.
If it is possible, though, the attacker rolls vs. the target's AC as with any normal attack.

The target then rolls D20 against his Dexterity. If he succeeds, he stays on his feet. If he fails, he falls down. Modifiers to his Dexterity include:
+6 Target Was Not Moving
–3 Target Was Unaware of Attack
The Pull/Trip maneuver is best performed on someone who is moving and unaware of you. A target who is standing still (not walking or running) and is aware of his attacker is very hard to knock down.

## Punch Basic

This is the basic combat maneuver, and is included here just for completeness. A punch is a hand attack. Damage is determined by your Strength.

## Punch Martial (requires a martial art)

All styles have hand strikes, from the basic closed fist to exotica like stiff-finger thrusts, knife blows and the ubiquitous "karate chop." Any unarmed bout - even in a style that emphasizes kicks - will have more hand strikes than any other type of blow, just because these attacks are quick and relatively safe for the attacker.

## Punch, Spin

This is the hand-attack equivalent to the Spin Kick. It uses the same game mechanics, but damage is equal to normal punching damage.

## Restrain Punch

The ability to control the force of a hand to hand attack. Usually used to reduce the blow to less than killing force. After the damage is rolled, the character can choose to reduce it to half damage, quarter damage, a single point or no damage at all. A character must declare a pulled punch before the Strike is rolled. This can also be used with weapons. If successful, it means that the victim was hit with a blunt part of the weapon or with a glancing blow. Again, damage can be reduced to half, a quarter, or less.

## Roll with Impact Blow

With this manoeuvre, the defender presents little resistance to the force of a punch or other kinetic attacks, taking less damage. On a successful roll, he takes half damage (rounded up) from the attack, and is knocked 1 metre for every 2 points of the damage he took, before it was halved. The defender must roll against DEX, minus 1 for every metre he was knocked back, or lose his footing

and fall down.  On a failure, he takes normal damage but is still knocked back as above.

### Roll with Impact Fall

Hand to Hand combat fighters can reduce the damage from blows, explosions and falls by rolling. If the defender is successful, only half damage is taken. Victims must roll higher than the attacker's roll. Falling characters must roll a 14 or higher, on a twenty-sided die, to roll with the fall.

### Sacrificial Disarm
### Sacrificial Lunge
### Sacrificial Strike

This is an attack launched at the same time an enemy attacks. The character using this forgoes any attempt to parry or evade. On the other hand, the original attacker cannot defend either.

### Sacrificial Throw

This technique involves grappling your opponent, falling with him, and using your entire weight to throw him. It's risky, but difficult to resist. Before you attempt the throw, you must declare whether you intend to land face-up, face-down, or kneeling, as well as where you plan to end up. You must also state whether you want your victim to end up face-up or face-down, and where, subject to identical restrictions.

You can end up in the same place; that is, you can land atop him or pull him down on top of you. Succeed or fail, you immediately end up in your declared posture and location, defenceless. Your opponent has -1 to evade or block. If he fails to defend, you throw him exactly as you planned. If you were grappling him, you may let go as a free action, but you don't have to – it's common to hang on

and follow a Sacrifice Throw with a pin or choke.

### Scissors Hold

This technique allows you to grapple an adversary's legs using your own. You must have both legs free. You must also be lying face-up, sitting, or standing – but if you're standing, then successful or not, you automatically end your turn on the ground. Scissors Hold isn't possible from other postures (kneeling, crouching, etc).

Roll against Scissors Hold to hit. Your opponent defends normally. If you succeed, you've grappled his legs with yours. He may try to break free on his turn. If he fails, or chooses not to try, you've locked your legs around his. He may attempt to break free on subsequent turns, but at a cumulative -1 per turn.

### Shield-Punch

The shield-punch is a very basic maneuver. If you are using a buckler, small shield, or medium shield, you can use it to attack with as well as defend, by slamming it into your target's body. When your turn to attack comes, simply announce that you're shield-punching and make your attack roll. You get no attack bonus from the shield, regardless of its size or magical enchantment.

A shield-punch does 1–3 damage, plus your Strength bonus. Once you have performed a shield-punch, you lose the AC bonus of the shield for the rest of the combat round from now until your next attack. (If you have an attack later in the round, you regain the AC bonus then; if you don't have an attack until next round, you regain the AC bonus at the very start of the next round.) This is a good maneuver to perform when you've

dropped your weapon, as it will do somewhat more damage than a barehanded attack.

### Shield-Rush

This maneuver is like a combination of the Pull/Trip and Shield-Punch maneuvers.
The attacker must start at least 10 feet away from the victim, and must have either a medium or body shield. Basically, he runs at full speed up to his victim, slamming full-tilt into him, hoping to injure him or knock him down.

As with the Shield-Punch, the attacker gets no bonus to attack rolls from the shield, nor does he get the AC bonus of his shield from the time he starts the maneuver until his next attack.
If he hits, he does damage equal to the Shield-Punch, and the target must make a 1d20 roll against Dexterity to stay on his feet. The target applies these modifiers to his Dexterity:
+3 Target Was Moving Toward Attacker
+3 Target Was Not Moving
–3 Target Hit From Behind
–3 Target Was Unaware of Attack

As you can see, it's more reliable a knockdown than the Pull/Trip. However, the attacker also has a chance to be knocked down. If he misses his roll to attack, he slams into the target anyway, and does no damage to his target. He must make his Dexterity ability check at a –6 penalty; if he makes it, he is still standing, but if he fails it, he is knocked down. Either way, his target remains standing. Even if he succeeds in his attack roll, he still has a chance to fall down. The attacker rolls D20 against his own, unadjusted Dexterity. If he fails it, he falls down, too.

### Sticking Hands

In this manoeuvre, a person touches the opponent and leaves his hand in contact with him, "stuck" to his skin. By doing this, he can "feel" his opponent's intentions, and counter them more easily. Every round, he must win a Quick Contest (Sticking vs. DEX) to remain in contact. As long as he is "stuck" to the opponent, he can attack and parry at +2. The attacker cannot Evade without losing contact, however.

### Strike with Melee Weapon
### Strike with Ranged Weapon

This is the basic combat maneuver, and is included here just for completeness. With the Strike/Thrust maneuver, the attacker uses the weapon he has in hand and strikes, swings, or thrusts it at the intended victim. If it hits, the attack does the damage appropriate to the weapon and the attacker's Strength bonus. "Striking" with a Missile Weapon or Thrown Weapon constitutes firing it/throwing it at your target. Usually, you just say "Shoot" instead of "Strike" when announcing your maneuver.

### Tackle

This is a knockdown attack. A successful attack does D4 damage and the opponent is knocked down. The victim can do only one defensive move, Evade. A successful Evasion means no damage and no knockdown, but failure means damage, knockdown and loss of one attack that melee. A successful Maintain Balance means the victim is not knocked down and does not lose an attack, but does take full damage. A successful Roll with Impact or Breakfall means the victim takes half damage, but is still knocked down.

**Throw item**

This is simply using a thrown weapon or object.

**Trap**

It's possible to use your weapon or shield to pin your enemy's weapon against his body or to trap the weapon on your own sword-hilt or weapon haft. This maneuver is known as a trap. Traps are much like blocks; the character can get a chance to trap an attack that comes before his action phase by declaring the trap before initiative is rolled, or he can trap any attack that comes in his action phase or later without declaring his action beforehand.

Like with a disarm, the trap is resolved before the normal attack roll is made. A character attempts to trap an enemy's attack by rolling an opposed attack roll versus AC 0 while his opponent rolls against AC 4. If the trapping character wins the opposed roll, the weapon is successfully pinned. Otherwise, the pin fails and the normal attack roll is made.

Once an enemy's weapon is trapped, he loses any additional attacks he could have made with that weapon in the current round. At the end of the round, the trapping character and his victim make opposed Strength rolls to see if the victim can free his weapon. In each subsequent round, one Strength check is made on the fastest character's base initiative, and a second one at the end of the round.

A character with a trapped weapon can always attack with a secondary weapon or simply abandon the weapon that's been caught. The character who performs the trap cannot use the weapon or shield he's pinning the opponent's weapon with. Trapping is an excellent tactic to use against an opponent with fewer attacks. It is also a good tactic for a two-weapon fighter to use against a single-weapon fighter; by sacrificing one weapon's attacks, he completely stops his opponent's offense. Another sneaky trick is to have an ally trap a tough opponent's weapon to free up unanswered flank or rear attacks for a second character. Trapping is tougher than a simple block, but worth the effort.

**Trap and Break**

Some weapons, such as the sai or the swordbreaker, are suited for breaking a trapped enemy weapon. When a weapon of this type is used to trap an enemy weapon, the trapping character can declare an attempt to break the weapon. The trapped character must roll a successful item saving throw vs. crushing blow for his weapon or it breaks; for metal weapons, this is a 7 or better on D20. The weapon's magical bonus applies.

If the break attempt fails, the trapped blade is automatically freed. Otherwise, the weapon is broken. Only swords, knives, or weapons with sword-like components (such as a halberd's spike or a glaive) can be broken.

**Trip**

This attack allows a martial artist to trip or throw a charging foe. The foe must have either moved two or more hexes into the martial artist's hex or any of his front hexes, or stepped into one of those hexes after running at full Move the previous turn. Before any action on the target's part is resolved, roll a Quick Contest between the attacker's DEX and the defender's DEX. If the attacker wins, the defender is thrown which ends the

defender's turn. If the defender wins, he overruns the attacker and knocks him over.

**Two-Handed Punch**
This technique involves either knitting the fingers of two hands together to strike or striking with two fists held together. A common move in movies and on television, it's not terribly safe or effective in reality. Roll against Two-Handed Punch to hit. Your opponent defends normally, but if he successfully parries and inflicts damage, both of your arms take full damage. If you succeed he takes damage from both hands.

**Unhorse**
A mounted enemy can be knocked off his steed by a number of methods. Whenever a character is in danger of falling off his horse, he must roll a successful riding proficiency check (or a saving throw vs. paralyzation if he doesn't have the riding proficiency) to remain in the saddle. If he fails, he's considered to be knocked down and is lying prone on the ground.

Some ways to unhorse a mounted character include:
· Knockdown: Striking a mounted character or the mount hard enough to create a knockdown chance;
· Damage: Striking a mounted character for 10 or more hit points of damage;
· Pull/Trip: Hitting a mounted character or the mount itself with a pull/trip attack;
· Overbearing: Successfully grappling a mounted character with an overbearing attack (he may also be pulled down by losing the opposed Strength check to fight off the overbearing attempt);
· Damage to the Mount: Wounding a mount during the battle (killing the steed always unhorses a character, no questions asked).

**Whirlwind All Out Attack**
This highly cinematic manoeuvre is a fabled samurai attack which allows a beleaguered person to attack each and every foe besetting him with lightning speed. If this manoeuvre is used, it counts as all of the attacker's actions for that turn, regardless of how many actions that character might normally have. The attacker spins in place, attacking each and every foe in any adjacent to him. He must choose his first foe and then engage the remaining foes in either clockwise or counterclockwise order (attacker's option).

Each attack is resolved before proceeding to the next attack, rolling against the Whirlwind Attack manoeuvre rather than weapon skill. A Whirlwind Attack must be a swung attack and cannot be combined with any other manoeuvre. Hit location is determined randomly for each foe, and the foes may defend normally. At the end of the attack, the attacker may choose to be facing in any direction. If there are any foes left standing, it may be wise not to put one's back to them. As a result of the Whirlwind Attack, the attacker is now defenceless as well.

**Wrench**
This technique involves grabbing and suddenly twisting an enemy's limb to dislocate or break it. It defaults to STR and must be learned separately for each limb: Wrench Arm, Wrench Leg, and so forth. To use this technique, you must first grapple your opponent by the desired limb using two hands. He may attempt to break free on his turn. If he

fails, then on your next turn, roll a Quick Contest: Wrench (Limb) vs. the victim's STR. He gets +4 if you're wrenching his leg. This counts as an attack. If you win, you inflict swing crushing damage on the limb. The target's rigid DR protects normally.

# 3. Determine Initiative

Roll a D20 for each side in the battle. Normally this means the GM rolls for the monsters or NPCs while each of the players rolls his own. Add any bonuses or deduct any penalties. Attacks are made in order of initiative. Highest roll wins initiative, then the next highest, and so on. If two enemies roll the same number for initiative everything happens simultaneously all attack rolls, damage, spells, and other actions are completed before any results are applied. It is possible for a mage to be slain by goblins who collapse from his sleep spell at the end of the round.

## Boosting Initiative Unnaturally

Character points may be spent to boost a character's initiative at a rate of 1 point per +1 bonus to initiative.

## Initiative Bonuses

Situational factors can affect who has initiative. To reflect this modifiers are added to or subtracted from the initiative die roll;

| | |
|---|---|
| Hasted | +2 |
| Slowed | -2 |
| On higher ground | +1 |
| Set to receive a charge | +2 |
| Wading or slippery footing | -2 |
| Wading in deep water | -4 |
| Foreign environment* | -6 |
| Hindered (tangled, climbing) | -3 |
| Waiting | -1 |

* This applies to situations in which the party is in a different environment (eg. swimming underwater, floating in space, etc).

# 4. Determine each combatants' Thac0 and AC

Thac0 is an acronym that stands for "To Hit Armour Class 0", the lower your Armour Class is the better. You must roll your Thac0 or higher on a twenty-sided die in order to get a hit on an enemy with an AC 0. If your enemy's AC is higher than 0 the difference is added to your roll, if it's lower than 0 the difference is subtracted from your roll.

This is the die roll that determines whether an attack succeeds or fails. Thac0 is used for attacks with swords, bows, rocks and other weapons, as well as blows from fists, tackling, and various hand-to-hand attacks. Thac0 rolls are also used to resolve a variety of actions that require accuracy (e.g. throwing a rock at a small target or tossing a sword to a party member in the middle of a fight).

Armour Class is a number representing a creature's ability to avoid being hit in combat. It is a rating for the protective value of a type of armour figured from 10 (no armour at all) to 0 or even -10 (the best magical armour). The higher the AC the more vulnerable the character is to attack. Armour provides protection by reducing the chance that a character is attacked successfully (and suffers damage). Armour does not absorb damage, it prevents it. A fighter in full plate mail may be a slow-moving target but penetrating his armour to cause any damage is no small task. Shields can also improve the AC of a character.

To make an attack roll the character's Thac0 must be known. Everyone begins

with a Thac0 of 20. This improves every level for player characters or important NPCs.

eg. your Thac0 is 10 and your are battling an enemy with an AC 5. You must roll a 10 or higher to hit AC 0, but since his AC is 5 you can roll a 5 and still get a hit. The difference of 5 would be added to your roll of 5 thus reaching your Thac0 of 10. So in short the lower your Thac0 the better for you.

As your character progresses in levels their Thac0 will decrease thus increasing their chances of hitting a lower (better) armour class. In game terms this is basically your character getting better at fighting.

eg. Conan has an AC of -2 and a troll has a Thac0 of 12. This would calculate out as follows: for the Troll to hit Conan he would have to roll a 14 or better. Thac0 of 12 to hit AC 0 but Conan has an AC -2 so the troll needs an extra +2 to hit equalling 14.

Magical weapons can also help by adding their bonus to your Thac0 roll. eg. Elric has a Thaco of 15 and a +3 magic sword. He needs to hit an enemy with an AC of 0, so he needs a 15 or higher. He rolls a 13 which normally would be a miss but the +3 from his sword makes it a 16 and a hit.

Sometimes the attacker's Thac0 number seems impossible to roll. An attack might be so difficult it requires a roll greater than 20 on a D20 or so ridiculously easy it can be made on a roll less than 1. In both cases a Thac0 roll is still required. The reason is simple; with positive die roll modifiers (for magic, attribute, situation or whatever) a

number greater than 20 can be rolled. Likewise die roll penalties can push the attack roll below 0. No matter what number a character needs to hit a roll of 20 is always considered a hit and a roll of 1 is always a miss unless the GM rules otherwise. Under most circumstances a natural 20 hits and a natural 1 misses regardless of any modifiers applied to the die roll.

Thac0 Modifiers

| | |
|---|---|
| Attacker on higher ground | +1 |
| Defender invisible | -4 |
| Defender off-balance | +2 |
| Defender sleeping or held | Automatic* |
| Defender stunned or prone | +4 |
| Defender surprised | +1 |
| Missile fire, long range | -5 |
| Missile fire, medium range | -2 |
| Rear attack | +2 |
| Target is 25% hidden behind cover | -1 |
| Target is 50% hidden behind cover | -2 |
| Target is 75% hidden behind cover | -3 |
| Target is 90% hidden behind cover | -4 |

* If the defender is attacked during the course of a normal melee, the attack automatically hits and causes normal damage. If no other fighting is going on (i.e., all others have been slain or driven off), the defender can be slain automatically.

If someone can attack more than once per round then his second and subsequent attacks take place after everyone else has had their turn.

Each character or creature is assumed to have a front, flanks, and rear. When creatures of equal size are battling up to six can surround a single figure. Normally a defender attempts to keep his opponents in sight. Thus if there are no special circumstances (such as a thief

| AC | Thac0 required | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 10 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | | | | | | | |
| 9 | 11 | 12 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | | | | | | |
| 8 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | | | | | |
| 7 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | | | | |
| 6 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | | | |
| 5 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | | |
| 4 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | |
| 3 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | |
| 2 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | |
| 1 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | |
| 0 | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 |
| -1 | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 |
| -2 | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 |
| -3 | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 |
| -4 | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 |
| -5 | | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 |
| -6 | | | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 |
| -7 | | | | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 |
| -8 | | | | | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 |
| -9 | | | | | | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 |
| -10 | | | | | | | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 |

The above table displays the minimum Thaco required to hit each Armour Class rank.

moving silently behind the defender) opponents first occupy the front, then the flanks, and finally the rear. It's assumed that the defender will try to keep attackers from getting around him. This applies only when combat involves creatures of the same size. If the attacker is one size greater than the defenders he occupies two spaces. For creatures two sizes or more larger the attacker occupies four spaces.

## Boosting Thac0 and AC

Character Points may be used to boost the character's Thac0 for one roll at a rate of 2 points spent for every +1 point the roll is boosted. eg. Sonja boosts her roll by +2 which costs her 4 points. This does not allow for a Critical hit though unless additional points are spent. See section 5 for this.

Likewise a character may boost his AC temporarily by -1 for every 2 points spent.

## 5. Critical Hits and Fumbles

A roll of a natural 20 is always a critical hit and a 1 is always a fumble. If a 20 is rolled next roll on the Critical Table an take an extra attack. The additional attack is made immediately at the same target and is figured just like a normal attack. As long as a natural 20 is rolled the combatant continues to make additional attacks.

A natural 1 on the other hand results in a Critical Fumble. A character could trip and sprawl to the floor, break his sword hitting a stone pillar, get his axe wedged in a wooden beam, or have one of his backpack straps slip off his shoulder,

getting in the way. Aside from the fumble result he also loses the next round's attack as the character gets up off the floor, digs out a new weapon, pulls his axe out of the beam, or struggles to get his pack where it belongs.

## Unnatural Criticals

A roll boosted to 20 is not a critical hit but may be made so by spending an additional 2 points for each point the roll was below a natural 20. eg. Dartan rolled a 15 but through bonuses or Character Points raised it to 20. He would then need to spend an additional 10 points to make it a critical.

## 6. Parrying and Evading

During a combat round each character is assumed to block many attempted attacks and dodge others, this is part of the Armour Class rating. Sometimes however the only thing a character wants to do is avoid being hit. To make himself harder to hit a character can either parry using up one action or dodge an attack and use up two actions. This frees the character to concentrate solely on defence. At this point he gains an AC bonus equal to half his level. Parrying on the other hand is performed by blocking the attacker's blow with a limb or weapon.

## 7. Determine Damage

Sometimes no degree of luck, skill, ability or resistance to various attacks can prevent harm from coming to a character. The adventuring life carries with it unavoidable risks. Sooner or later a character is going to be hurt.

Everything has a number of Hit Points. The more Hit Points a creature has the harder it is to defeat. Damage is subtracted from a character's or creature's Hit Points. Should one of the player characters hit an ogre in the side of the head for 8 points of damage, those 8 points are subtracted from the ogre's total Hit Points. The damage isn't applied to the head or divided among different areas of the body. Hit point loss is cumulative until a character dies or has a chance to heal his wounds.

Damage is what happens to a character when an opponent attacks him successfully. Damage can also occur as a result of poison, fire, falling, acid and anything even remotely dangerous in the real world. Damage from most attacks is measured in Hit Points. Each time a character is hit he suffers points of damage.

It could be as little as 1 point to as many as 80 or more. These points are subtracted from the character's current hit point total. When this total reaches 0 the character is unconscious. He can continue to take damage up to the negative version of his Hit Points at which point he dies. eg. Galen has 20 HPs, he can take up to -20 HPs before dying.

However once his HPs are into the negative he automatically loses one hit point each round unless someone tends to his wounds, staunching the flow of blood, etc. He will need hospital or magical treatment to bring his HPs back up to 0. And once properly treated and conscious again he will remain weak and feeble, unable to fight and barely able to move for 1 day per HP which had to be restored.

If a character falls from a great height he suffers D6 points of damage for every 3 metres fallen.

A character also runs the risk of dying abruptly when he suffers massive amounts of damage. A character who loses 75% or more Hit Points from a single attack must roll a successful saving throw vs. trauma or die. Multiple attacks totalling this much in a single round don't require a saving throw. If the saving throw is successful the character remains alive if it fails he immediately dies from the intense shock his body has taken.

## Preventing Damage

Any time you take damage, and you are holding some form of shield you can opt instead to say your shield absorbed the force of the blow. The shield is shattered and must be discarded, but you don't take any damage from that hit. This does not apply to magical shields unless they are being struck by artifact class weapons.

## Reducing Damage

Character Points may be used to reduce the amount of damage a character has suffered for one roll at a rate of 1 point spent for every 1 point reduced. eg. Conan has 12 HPs and takes 15 damage. He chooses to reduce his damage by 5 points which costs him 5 Character points.

If the character has suffered a Critical hit he can also change it to a normal hit (removing the critical aspects) by spending 10 points.

## Avoiding certain death

Falling from a height or being squashed by a falling building normally means

immediate death, no rolls required. This can be altered into a lucky survival by spending 50 Character points.

## 8. Saving Throws

Saving throws are measures of a character's resistance to special types of attacks such as poisons, magic, and attacks that affect the whole body or mind of the character. The ability to make successful saving throws improves as the character increases in level. The saving throw is a die roll that gives a chance however slim that the character or creature finds some way to save himself from certain destruction or at least lessen the damage of a successful attack.

More often than not the saving throw represents an instinctive act on the part of the character diving to the ground just as a fireball scorches the group; blanking the mind just as a mental battle begins; blocking the worst of an acid spray with a shield. The exact action is not important.

To make a saving throw a player rolls a D20. The result must be equal to or greater than the character's saving throw number. The number a character needs to roll varies depending upon his level and what he is trying to save himself from.

No saving throw is made if the target voluntarily chooses not to resist the effect of a spell or special attack. This is the case even if the character was duped as to the exact nature of the spell. When a character announces that he is not resisting the spell's power that spell (or whatever) has its full effect.

If a character is attacked by surprise or caught unawares he is normally allowed a saving throw. Saving throws can be modified by magical items, specific rules, and special situations. Saving throw modifiers affect a character's die roll not the saving throw number needed. eg. Valeria needs an 11 for a successful saving throw vs. trauma and has a +1 bonus to her save, she still need to roll an 11 or higher after all adjustments were made. But the +1 bonus would be added to her die roll so that effectively she needs to roll only a 10 on the die to reach her saving throw number of 11.

Information on physical Saving Throws can be found here, while mental Saving Throws are here.

### Boosting Save Rolls

Character Points may be used to increase a save roll at a rate of 2 points spent for every 1 point boosted. eg. Barda misses her save by 1 point so chooses to spend 2 points to increase her roll by 1 and make the save.

These steps are followed until the combat ends. Either one side is defeated, surrenders, or runs away.

## 9. Knockback

When you hit someone very hard with a punch, kick or weapon, you may knock him backward. For every full 10% of hit point damage the victim takes, move him one metre directly away from the character. Even if the foe is wearing armour, it may protect him from injury, but it won't keep him from feeling the blow.

Anyone knocked backward must make a DEX roll to avoid falling down. A successful roll means he lands on his

feet. If you knock your foe into something large, he will stop when he hits it. The results (including possible damage to whatever is hit) will be as if you had thrown him into it. When one fighter knocks another down in a slam attack, there is a chance the fallen fighter will be knocked backward as well as down.

This happens only when one fighter keeps his feet and the other falls. Roll a Quick Contest of Strength. If the fallen fighter wins or ties, he is not knocked backward. If he loses, he is knocked back one metre. Any wall, fighter or other obstruction will stop him. If he hits another fighter, he stops there but that fighter, who must make a STR roll to avoid falling down himself.

## 10. Healing

Once a character is wounded his player will naturally want to get him healed. Characters can heal either by natural, metahuman or magical means. Natural healing is slow but it's available to all characters. Metahuman and magical healing may or may not be available. Healing can never restore more Hit Points to a character than his maximum hit point total.

Characters heal naturally at a rate of 3 Hit Points per day of rest so long as they don't have any negative HPs. Rest is defined as nothing more strenuous than riding a horse or travelling from one place to another. Fighting, running in fear, lifting a heavy boulder, or any other physical activity prevents resting since it strains old wounds and may even reopen them. If a character has complete bed-rest (doing nothing for an entire day) he can regain 5 Hit Points for the day.

### Increasing Healing

Character Points may be used to speed up healing at a rate of 2 points spent for every 1 point reduced. eg. Strider wants to restore 5 HPs quickly and spends 10 points to do so.

Character points may also be used to reduce the effects of stun, fatigue and the effects of poisons, venoms and toxins. The cost is 1 point for every minute the effects are reduced.

## 11. Non Lethal Attacks

There are times when a character wants to defeat another being without killing it. A companion may have been charmed into attacking his friends (and his friends don't want to kill him); an enemy could have information the PCs can get only by subduing him; characters might simply see the monetary value of bringing back a live monster. Whatever the case, sooner or later characters are going to try to defeat something without striking a fatal blow.

There are three types of non-lethal attacks--punching, wrestling, and overbearing. Punching is basic bare-fisted fighting. Wrestling is the classic combination of grappling, holds, and throws. Overbearing is simply trying to pull down an opponent by sheer mass or weight of numbers, pinning him to the ground.

### Punching and Wrestling

These are the most basic of combat skills, unknowingly practiced by almost all children as they rough and tumble with each other. Thus all characters, regardless of class, are assumed to be somewhat proficient in both these forms of fighting. Punching occurs when a character attacks with his fists.

No weapons are used, although the character can wear an iron gauntlet or similar item. Wrestling requires both hands free, unencumbered by shields and the like. When punching or wrestling, a normal attack roll is made. The normal Armor Class of the target is used. If a character is attempting to wrestle in armor, the modifiers on Table 42 are used (these are penalties to the foe's attack roll). Normal modifiers to the attack roll are also applied.

## Overbearing

Sometimes the most effective attack is simply to pull an opponent down by sheer numbers. No attempt is made to gain a particular hold or even to harm the victim. The only concern is to pin and restrain him. To overbear an opponent, a normal attack roll is made. For every level of size difference (1 if a Large attacker takes on a Medium defender, for example), the attack roll is modified by 4 (+4 if the attacker is larger; -4 if the defender is larger).

The defending creature also gains a benefit if it has more than two legs: a -2 penalty to the attacker's roll for every leg beyond two. There is no penalty to the defender if it has no legs. A lone orc attempting to pull down a horse and rider would have at least a -8 penalty applied to the attack roll (-4 for size and -4 for the horse's four legs). If the attack succeeds, the opponent is pulled down. A character can be pinned if further successful overbearing attacks are rolled each round. For pinning purposes, do not use the prone modifier to combat.

If multiple attackers are all attempting to pull down a single target, make only one attack roll with a +1 bonus for each attacker beyond the first. Always use the to-hit number of the weakest attacker to figure the chance of success, since cooperation always depends on the weakest link. Modifiers for size should be figured for the largest attacker of the group. A giant and three pixies attempting to pull down a man would use the pixies' attack roll, modified by +3 for three extra attackers and +8 for the size difference of the giant (Huge) and the man (Medium).

## Weapons in Non-Lethal Combat

As you might expect, weapons have their place in non-lethal combat, whether a character is defending or pressing the attack.

A character attempting to punch, wrestle, or overbear an armed opponent can do so only by placing himself at great risk. Making matters worse, an armed defender is automatically allowed to strike with his weapon before the unarmed attack is made, regardless of the initiative roll. Since his opponent must get very close, the defender gains a +4 bonus to his attack and damage rolls. If the attacker survives, he can then attempt his attack.

Those involved in a wrestling bout are limited to weapons of small size after the first round of combat. It's very difficult to use a sword against someone who is twisting your sword arm or clinging to your back, trying to break your neck. For this reason, nearly all characters will want to carry a dagger or a knife.

It is possible to make an armed attack without causing serious damage-- striking with the flat of the blade, for example. This is not as easy as it sounds, however.

First, the character must be using a weapon that enables him to control the damage he inflicts. This is impossible with an arrow or sling. It isn't even feasible with a war hammer or mace. It can be done with swords and axes, as long as the blade can be turned so it doesn't cut.

Second, the character has a -4 penalty to his attack roll, since handling a weapon in this way is clumsier than usual. The damage from such an attack is 50% normal; one-half of this damage is temporary, lasting one turn after the fight is over and causing unconsciousness (never death) if the character drops below zero hit points.

## Creatures

When dealing with non-humanoid opponents, a number of factors must be considered.

First, unintelligent creatures, as a rule, never try to grapple, punch, or pull down an opponent. They cheerfully settle for tearing him apart, limb by limb. This, to their small and animalistic minds, is a better solution.

Second, the natural weapons of a creature are always usable. Unlike men with swords, a lion or a carnivorous ape doesn't lose the use of its teeth and fangs just because a character is very close to it.

Finally, and of greatest importance, creatures tend to be better natural fighters than humans. All attacks for a tiger are the same as punching or wrestling. It's just that the tiger has claws. Furthermore, a tiger can use all of its legs effectively.

## 12. Retreating

To get out of a combat characters can make a careful withdrawal or they can simply flee. When making a withdrawal a character carefully backs away from his opponent who can choose to follow. The character moves up to one third his normal movement rate. If two characters are fighting a single opponent and one of them decides to withdraw the remaining character can block the advance of the opponent. This is a useful method for getting a seriously injured man out of a combat.

To flee from combat a character simply turns and runs up to his full movement rate. However the fleeing character drops his defenses and turns his back to his opponent. The enemy is allowed a free attack or multiple attacks if the creature has several attacks per round at the rear of the fleeing character. This attack is made the instant the character flees. It doesn't count against the number of attacks that opponent is allowed during the round and initiative is irrelevant. The fleeing character can be pursued unless a companion blocks the advance of the enemy.

## 13. Touch Powers and Spells

Some metapowers and spells take effect only when the target is touched by the user. If the target is unwilling the situation is much different. The meta or caster must make a successful Thac0 roll in order to touch the victim.

## 14. Morale

The best way to avoid suffering damage is to beat the foe so badly he wants to crawl under a rock or better yet run away. That's where morale checks come in. The GM makes the decisions for each

NPC trying to think like them. In combat thinking like a creature mainly means deciding what actions it takes and how badly it wants to fight. As a general rule monsters and NPCs are no more eager to die than player characters. Most withdraw when a fight starts to go badly. Some panic and flee, even casting their weapons aside. If they think they can get mercy brighter foes might fall to their knees and surrender. A few bloodthirsty or brainless types might fight to the death but this doesn't happen too often.

To decide what a creature does think about its goals and reasons for fighting. Unintelligent and animal intelligence creatures attack and most often for food or to protect their lair. Few ever attack for the sheer joy of killing. Those attacking for food attack the things they normally hunt. Such creatures normally allow a party of adventurers to pass by unhindered. Only when the creature is close to its lair does the chance of attack come into play.

Animals often fight to protect their territory or their young. When they do become involved in combat animals and other creatures rarely fight to the death. When hunting they certainly try to escape especially if they are injured. Their interest is in food. If they can't get it easily they'll try again elsewhere. Most often it is only when pressed with no avenue of escape or perhaps when its young are threatened that an animal will sacrifice its own life. Of course in a game a creature can attack and fight to the death when that will make for the most drama and excitement.

Intelligent creatures have more complicated motivations that the need for food and shelter. Greed, hatred, fear,

self-defense, and hunger are all motivations but they are not worth dying for. As a guideline for intelligent creature and NPC motivation, consider the actions of player characters. How often do they fight to the death? Why would they? At what point do they usually retreat? On the other hand members of some fanatical sects may willingly sacrifice themselves for the cause.

Sometimes there are just too many things going on to keep track of all the motivations and reactions of the participants. For these times use the following system to determine the morale of the creature or NPC. First do not check morale every round of a combat. Aside from the fact that this slows everything down it also crates unbalanced and unrealistic battles. Everyone going into a fight expects a little danger. Only when the danger becomes too great should a morale check be rolled.

Just when the GM rolls morale checks is a matter of judgment;
- The foes have been surprised, but only on the first round after surprise
- Faced by an obviously superior force
- An ally is slain by a metapower or magic
- 25% of their group has fallen
- 50% of their group has fallen
- A companion is slain after more than 50% of the group has fallen
- Their leader deserts or is slain
- Fighting a creature they cannot harm due to magical protections
- Ordered to attempt a heroically dangerous task
- Offered temptation (bribe, chance to steal, etc.)

- Told to act as a rear guard, such as covering a fighting withdrawal
- Directed to use up or use a charge from a personal powerful magical item
- Given a chance to surrender (and have met the conditions for one other morale check)
- Completely surrounded
* In this case, the morale check can be used to see if they agree or refuse

Obviously following the guidelines above too strictly can lead to illogical situations. To roll a morale check find the rating that most closely matches the creature. Add or subtract the modifiers that apply to the situation. Roll a D20, if the total rolled on the dice is equal to or less than the morale rating the creature is unaffected and keeps fighting. If the roll is greater the creature panics and flees or it takes some other appropriate action.

When an NPC fails a morale check its first concern is to escape or avoid whatever situation caused the check in the first place. If it is being overpowered in combat it tries to flee. If there is no place to go the NPC if it is intelligent enough falls down and surrenders provided it thinks the party is likely to spare its life.

How drastic a panicked creature's flight is depends on the GM's judgment and how much over the base morale the modified die roll was. If the roll was close to what was needed the creature tries to back out of the combat and find safety nearby. If the morale check was blown badly the creature just forgets everything and bugs out casting aside anything that slows it down.

| Morale Ratings | |
|---|---|
| Non-intelligent monster | 18 |
| Animal, normal and peaceful | 3 |
| Animal, normal predator | 7 |
| Animal intelligence monster | 12 |
| Semi-intelligent monster | 11 |
| Low intelligence | 10 |
| Average 0-level human | 7 |
| Mobs | 9 |
| Militia | 10 |
| Green or disorganized troops | 11 |
| Regular soldiers | 12 |
| Elite soldiers | 14 |
| Hirelings | 12 |
| Henchmen | 15 |

| Situation Modifier | |
|---|---|
| Abandoned by friends | -6 |
| Lost 25% of Hit Points | -2 |
| Lost 50% of Hit Points | -4 |
| Fighting a hated enemy | +4 |
| Surprised | -2 |
| Fighting metahumans or magic using foes | -2 |
| Defending home | +3 |
| Defensive terrain advantage | +1 |
| Each additional check required in round | -1 |
| Leader is disliked | -1 |
| Most powerful ally killed | -4 |
| NPC has been well treated | +2 |
| NPC has been poorly treated | -4 |
| No enemy slain | -2 |
| Outnumbered by 3 or more to 1 | -4 |
| Outnumber opponent 3 or more to 1 | +2 |
| Unable to affect opponent | -8 |
| Metahuman or magic caster on same side | +2 |

# 15. Mounted Combat

Fighting on horseback (or on a wyvern, unicorn, or pegasus, or whatever) is a different affair from battling on solid ground. The fighters must deal with their mounts unpredictable and sometimes skittish creatures. Plus the business of

fighting on horseback demands different tactics from foot combat. Mounts trained for combat such as a warhorse present few problems.

These can be used in mounted combat with no penalties. However steeds not trained for combat are easily frightened by the noise and confusion. Those fighting from the back of untrained creatures suffer a -2 on their Thac0, since much of their time is spent simply trying to keep the mount under control. The rider of an untrained mount must make a Riding proficiency check whenever the mount is injured or startled by a surprising event.

If the check fails the mount panics and bolts carrying its rider off for D4 rounds. Although the mount panics in a more or less random direction it goes generally forward unless that carries it straight into the face of danger. If unable to flee a panicked mount rears and bucks uncontrollably. Characters without the Riding proficiency automatically lose control of a panicked mount. A proficient character can attempt to regain control once per round.

In mounted fighting a character gets a +1 bonus to his chance to hit creatures smaller than his mount. Thus a man on horseback gains a +1 bonus to his attack rolls against all medium-sized creatures such as other men but would not gain this bonus against another rider or a giant. Those on foot who fight against a mounted rider have a -1 penalty; this not applied to attacks against the mount however. Lances are the preferred weapons of the mounted rider.

However the type of lance used (light, medium or heavy) can't be greater than the size of the horse ridden (light, medium or heavy). Medium and heavy lances gain their striking power from the momentum of the mount. By themselves these lances are not capable of doing significant damage. Simply stabbing someone with a heavy lance won't produce much in the way of results.

Therefore these weapons are most effective when there's plenty of attack space. During the first round of a battle a rider can attack with a heavy or medium lance. After this however the rider must break off (most likely by continuing past his opponent), turn his mount, and gallop back again. This series of actions takes one round. Thus at best a rider can attack with a lance once every other round.

If the rider wants to continue the fight close in he must throw the lance to the ground and draw another weapon. Often lances are used for the first attack and then discarded in favour of swords, maces, etc. Another consideration to bear in mind when using a lance is that lances are breakable. Heavy and medium lances are relatively inflexible.

A light lance is made with a great deal of spring (bamboo or cane are common materials). Missile fire from the back of a moving horse is possible only if the rider is proficient in horsemanship. Even then only short bows, composite short bows, and light crossbows can be fired from horseback by normally proficient characters. Long bows can be used by those with specialization.

Heavy crossbows can be fired once but cannot be reloaded by a mounted man since the bracing and pull is inadequate. If the mount is not moving the rider can fire normally (with full ROF and chance

to hit). When firing while on the move the rider has his rate of fire reduced by one.

The other great hazard and difficulty of mounted combatants is the risk of being abruptly and rather rudely dismounted. An opponent can make this happen in one of several ways. Killing the Mount: This is the grim and efficient method. Once the horse often an easier target is dead the rider is certainly dismounted. The steed automatically falls to the ground.

If the rider has the Riding proficiency he can attempt to land safely on his feet on a successful check. Otherwise the character also falls to the ground and suffers D3 points of damage. The character cannot take any action that round and must spend another entire round gathering himself back up and getting to his feet.

The more heroic method of dismounting someone is to try to bring down the rider without harming the mount. This is also more desirable from a bandit's point of view as he would rather have a live horse than a dead one. Certain weapons (such as the lasso) can be used to yank a rider off his speeding mount.

However riders with Riding proficiency can attempt to stop short reining the horse in before the rope is fully played out. If the check is successful the horse stops before the line goes taut. The rider remains mounted albeit still lassoed.

Riders also can be knocked off by solid blows from a variety of weapons. Any time a rider hits another mounted character or creature with a melee weapon 3' or longer and scores a natural 20 on the roll the other character is knocked from the saddle suffering D3 points of damage (if from the back of a normal horse). Foot soldiers with weapons of 10' or greater have the same chance. Riders with Riding proficiency can attempt to retain their seating by rolling a successful proficiency check.

Finally those on horseback can attempt to dive on another rider by making a Thac0 roll. If the roll misses the attacker falls to the ground suffering D3 points of damage (more if the mount is larger than a horse). If the attack roll succeeds the target must roll a successful Dexterity check to remain in the saddle.

If this roll succeeds the rider remains mounted but the attacker is hanging on his side, feet dangling just above the ground. If the attack succeeds and the Dexterity roll is failed both the rider and the attacker fall to the ground. Footsoldiers can also attempt to pull down a rider.

## 16. Land Vehicle Combat

Vehicle to vehicle combat isnt all that different from other kinds of combat. In spite of their advanced speed, vehicles have absolutely no bonus to dodge against firearms. Why? Well, first off, a vehicle just isn't as maneuverable as a person, it generally goes in a straight line, and, even on curves, the faster the thing is going the smoother the curve.

The other thing to bear in mind is the car's size. However, drivers can dodge attacks from other vehicles. When someone is attempting to cut-off, ram or sideswipe the vehicle then an evade roll is possible. A vehicle making an evasion can't do anything else in that melee round.

Thac0 rolls to strike in Vehicle-to-Vehicle combat are exactly like ordinary rolls to strike. The only difference is that a vehicle is several targets in one package. Every strike on a vehicle must be "called". The attacker has to specify which target is being attacked; the crew compartment (driver), a turret, or the vehicle itself. "Ramming", or striking one vehicle with another, always attacks the vehicle itself. Area effect weapons, like explosives and fire, can attack the vehicle, the turret and the occupant(s). Another important thing to remember about rounds is that the use of a vehicle as a weapon to ram or sideswipe, etc ., is limited to one attack/action per round. So, if the driver has other actions left, he can use them to shoot out the window, grab a fire
extinguisher, or get talk on a phone.

## Ramming

Ramming is a vehicle-to-vehicle attack where one vehicle attempts to bash into the rear of another. The speed of the ramming/attacking vehicle must exceed 16kph of the vehicle it is attacking. Speeds greater than 16kph above the defending vehicle's constitutes a crash. Likewise, head-on collisions/rams and ramming stationary objects at speeds over 16kph constitutes a normal crash, damaging all parties. Ramming damage varies with the size of the attacking/ramming vehicle.

Damage to Target Vehicle
| | |
|---|---|
| Motorcycle | 4D6 |
| Automobile, small truck, mini van | 6D6 |
| Full-Sized truck or van | 6D8 |
| 1/2 ton truck or bus | 6D10 |
| 10 or 16 wheeler/ | |
| semi-truck | 10D10 |

Note: The attacking vehicle also suffers damage, but only 1/3 of that which it inflicts on its target. Only if the attacking vehicle has a ram-prow built onto it will the vehicle take no damage.

Control Rolls: Immediately after a successful ram both vehicles must make control rolls. The attacker is - 25 and the defender is - 40.

## Sideswiping

When cars are neck-and-neck they can attempt to shove each other off the road. Works exactly like the Ram except that damage is half those listed . Control rolls are the same as for Ramming.

## Cutting Off

The attacker pulls in front of the defender, cutting off the lane and forcing the defender to either hit/crash or swerve to avoid hitting. The attacker rolls to strike and must make a control roll. A failed strike means the maneuver is unsuccessful/incomplete and can be tried again. A failed control roll means a crash. If the attacker succeeds and the defender fails to dodge (either by missing the roll or by not rolling), then there is a collision . Control Rolls: the attacker at - 30, and the defender at - 25.

## Blocking

Basically this happens when the attacker wants to keep the defender in some position. A good example is where the cars are neck-and-neck, the right hand car sees an oncoming truck in the left lane and decides to force his opponent to stay in that lane. This same technique can be used to keep one's opponent from passing as well . If the attacker rolls

a successful strike, and if the defender does not try to dodge or fails to dodge, then the defender is stuck in that lane until the next melee. Neither a Sudden Brake or a Drag Race is good against a Block. To execute a block may require high speeds and/or quick maneuvering, like switching lanes, swerving, etc. Control rolls should be made for each block/strike maneuver and dodge/evasive action. Standard Control Rolls apply.

**Sudden Braking**

When two cars are side-by-side, preferably in different lanes, one of them can attempt to get behind the other by hitting the brakes. Whether or not the braking car actually pulls behind depends on a straight, twenty-sided die, initiative roll. Both cars roll; high roll wins. However, the braking car reduces speed by half for one melee. An unsuccessful Sudden Brake means the opposing car is still side-by-side. Control Rolls must be made with a -15 penalty . Warning: Don't attempt to brake with anyone immediately behind you unless you want a collision.

**Bootleg Turn**

This is a special maneuver that lets the vehicle completely change direction. Basically the driver turns, slams on the brakes and "fishtails" the car into the opposite direction. While in the Bootleg the vehicle has no chance to Dodge. A Control Roll must be made with a  -50 penalty.

## Vehicle Damage Table

Any time a shot on a car penetrates the armor, either by a roll under the car's A.C., or when the Hit Points have been depleted, or on a called shot, there's a chance that the

vehicle may be crippled by the damage.

Roll Percentile dice

01-05  Engine on Fire: A/DF goes down 1. GM rolls 4D10; that's how many melees the characters have before the fire spreads to the fuel tank. If they can pull over and extinguish the fire before that, then no further damage will be taken.

06-08  Tire Shot Out: Speed reduced by a third, driver must make a Control Roll at - 5 per each 16kph that the vehicle was traveling.

09-14  Frame is Seriously Dented: Alignment problems; A/DF goes down 1.

15-20  Hole in Radiator: Over the next 6 melees, the engine will get hotter and hotter. After that there's a 20% chance, every melee, that the engine will suddenly stop. Steam pours out from under the hood.

21-25  Hole in Brake Line: Brakes don't work anymore. No other problems until the character tries to stop.

26-30  Electrical System Damaged: Control panel inside the crew compartment catches on fire . Until the smoke is cleared and the fire is put out, Control Rolls are an additional - 30 each melee, and/or maneuver. All attacks are impossible until the smoke is stopped.

31-35  Steering Damaged: Take - 50 on all Control Rolls.

36-50  Cosmetic Damage: Vehicle loses chrome, paint and trim. Looks bad, but no real damage.

51-60  Light Knocked Out: Depending on where the shot came from, either the headlights or the brake lights are knocked out. Could be serious at night.

61-65 Exterior Electronics Disabled: Any electronic devices on the outside of the vehicle are destroyed.

66-70  Battery Destroyed: Not a

problem right away, but the vehicle can't be started again without a jump or a replacement.

**71-75** Alternator/Generator Wrecked: The car stops recharging itself and is running off battery power alone. Will work for 8D4 minutes before draining the battery, then it'll quit.

**76-85** Transmission Fluid Leak or Damage: Shifting becomes impossible and the transmission will start making hideous grinding noises. Vehicle will continue operating for another 4-24 melee rounds.

**86-90** Leak in Gas Tank: Vehicle will loose one gallon a minute until the fuel runs out.

**91-95** Fragments in Driver's Compartment: Roll 2D6 damage for each occupant. Driver make Control Roll at - 50.

**96-00** No Serious Damage: However, make Control Roll at -10.

## Vehicle Critical Damage Table

Use whenever damage from one shot is over one third of the remaining Hit Points or when all the Hit Points are gone. Roll percentile dice.

**01-15** Vehicle A/DF reduced to 0.

**16-20** Vehicle Hit Points take double damage.

**21-30** Steering Disconnected! Roll on Control Loss Table.

**31-40** Drive Train Hit. Car starts rolling to a stop.

**41-50** Carburetor Destroyed. Engine sputters out.

**51-90** Roll on Vehicle Damage Table.

**91-00** Gas Tank Explodes. Roll for crash. Everyone inside takes an additional 6D6 damage.

## Driver and Passenger Damage Table

Anyone not wearing a Seat Belt must roll to see if they are thrown clear in an accident. With percentile dice, a roll of 25% or higher indicates the character bounces around inside the vehicle and takes double damage. If the roll is under that, then the character is thrown clear and bounces around outside, taking 2D6 damage for every 16kph of vehicle speed. Characters wearing Seat Belts or other restraining straps take D6 damage for every 32kph .

Motorcycle crashes are even more deadly. With helmet and leather body covering, or some kind of protective garments, the character(s) takes D6 for every 16kph. Without helmet or protective garments: Pedestrian Impact Damage 2D6 per 16kph.

## 17. Magic Combat

Needless to say one thing that breaks all the rules in a battle is magic. Spells and artifacts can create almost any condition ranging from the annoying to the truly catastrophic. Spells can act as heavy artillery or air strikes. The procedure for using spells in combat is identical as presented in sections 1 to 8 above.

However sometimes a spell strikes with such devastating effect that even the toughest opponent can be crippled or killed by a single shot. Critical strikes occur when the victim either rolls a natural 1 on his saving throw and or fails his saving throw by a margin of 5 points or more. If damage is involved then it doubles, otherwise it is the duration which doubles.

# 18. Aerial Combat

Air to air combat can be broken down into essentially two elements; combat which occurs without the opponents seeing each other and the more direct Dogfighting.

Long distance combat involves little manoeuvring, just two or more aircraft separated by dozens of miles, using their radar and other sensors to line up missile shots. This sort of aerial sniping merely requires the pilot to make a successful Pilot skill roll to detect the enemy in the first place, and then a successful Thac0 roll prior to each shot. The biggest issue with modern combat is missile velocity and range.

Some missiles (especially medium range and long range missiles) can take several melees to reach their target. The defender can attempt to dodge or shoot down the incoming missile, but the missile can lock back on the next melee (with nothing but the missiles onboard guidance bonus). If the relock on fails the next melee, the missile has lost the target entirely.

Dogfighting involves the attacker and defender each manoeuvring to place each other in their sights, while attempting to prevent the other from doing so. They manoeuvre in three dimensions accelerating, braking, diving, climbing, and turning to exploit their aircrafts capabilities. Each player in initiative order chooses a target at the start of each melee round. The target chosen must then choose their response.

Available options are for the pilot to attempt to escape the dogfight, the pilot to try to outmanoeuvre the other and get into a firing position, or for the pilot to focus on attacking another target at the risk of being shot down in the process. The participants roll a D20 and add their modifiers. Whichever player has the higher result has managed to manoeuvre into position to fire at their target. The faster an aircraft travels, the less manoeuvrable it becomes.

As a result it is rare for dogfighting to occur at supersonic speeds. Basically theres a -1 penalty for every level of Mach speed, thus Mach 3 would incur a -3 modifier.

Each aircraft has; an Armour Class (AC) rating, an Acceleration/Deceleration Factor (A/DF); Hit Points (HPs); a manoeuvre rating (MR); and the vehicle's Speed.

Aircraft move just like ground vehicles, but fixed-wing aircraft (airplanes and jets but not helicopters or craft capable of Vertical Take-Off and Landing) can never go below one quarter of their Top Speed while flying or they stall and automatically lose D4 metres of altitude at the end of their movement.

Should an aircraft hit the ground while moving forward, it suffers damage normally for its current speed (D6 per 1.5 metres of movement, rounded down). A wrecked aircraft plummets 6 metres toward the ground immediately on being wrecked, then 12 metres per round afterward. Damage for anyone on board the aircraft when it hits is figured as usual.

A pilot can try to save his aircraft—even if it is wrecked—by making a crash landing. This is a Piloting roll at -4. If he makes it, halve the damage for the

landing. If the roll is failed, the craft takes damage as usual.

Initiative works in aerial combat much the same way as it does in standard combat, except for one important difference. Flying creatures with an Intelligence of 8 or more roll initiative and take all their actions separately from their rider.

Otherwise, the rider rolls initiative both for himself and his mount. If the rider chooses to allow his mount to fly without direction, the mount moves on its initiative count and the rider may use his actions as normal. Otherwise, a rider must use a move-equivalent action to direct his mount as normal. In this case, the mount delays its action to the rider's count or moves on the rider's initiative, as appropriate. Remember that a Ride check may be necessary for mounts that are not trained for combat.

Unlike in standard combat, in air combat the direction in which a flying creature points is often extremely important. Facing determines which direction the creature must move and dictates manoeuvres for flyers. A flying creature can only attack a creature in its front arc. A creature's front arc extends in a straight line to the right and left of its current position and all areas extending out from that line in the direction of the creature's current facing.

The remaining area behind the creature is its rear arc. These flyers cannot simply turn around to confront an enemy that approaches from the rear, as per the standard flight manoeuvrability rules. Some have the ability to hover in place. These creatures have neither a front or rear arc. Much like ground combatants,

they can respond to threats and direct their attacks in any direction. A creature that attacks an enemy while in its rear arc is considered to have flanked its target. Flying creatures with levels in barbarian or rogue gain the benefit of their uncanny dodge ability when attacked from their rear arc in aerial combat. These nimble flyers are capable of tracking opponents in their rear arc and responding to their attacks.

Additional information can be found in BH16 The Sky Sourcebook.

# 19. Underwater Combat

Land-based creatures can have considerable difficulty when trying to fight in the water. Water affects a creature's attacks rolls, damage, dodge, and movement. In some cases, a creature's opponents may get a bonus to attack the creature. Creatures without a swim speed (or a freedom of movement spell or similar effect) suffer a -2 penalty on attacks and damage underwater.

Further any melee weapon also deals half damage. Water modifiers apply when wading in water at least waist deep, swimming, or walking along the bottom. Off balance creatures lose DEX bonuses and give opponents a +2 attack bonus against them. Characters can swim at STR x3 metres per melee, and can maintain this for CON x 1 minute.

Attacks from Land
Characters swimming, floating or treading water on the surface, or wading in water at least chest deep, have one quarter cover against melee or ranged attacks form land bound opponents. A completely submerged creature has one half cover against land bound opponents.

### Fire

Non magical fire (including alchemist's fire) does not burn underwater. Fire spells or with spell like effects are ineffective underwater unless the caster makes a successful Spell Strength check. If successful, the spell creates a bubble of steam instead of its usual fiery effect. Supernatural fire effects are ineffective underwater unless their descriptions state otherwise. The surface of a body of water blocks line of effect for any spell.

### Footing

Creatures have firm footing when walking along the bottom, braced against a wall, or the like. You can walk along the bottom only if you carry enough to weigh you down. The amount of weight required depends on your size. The items you carry to weigh yourself down must be non-bulky and non-buoyant.

### Holding Your Breath

Any character can hold his breath for a number of rounds equal to twice his CON. After this period of time, the character must make a CON check every round in order to continue holding his breath. Each round, the penalty to his roll increases by -1. When the character finally fails his CON check he begins to drown. In the first round he falls unconscious (0 HPs).

In the following round he drops to negative hit points and is dying. In the third round he drowns. Vigorous activity such as fighting (but not swimming) strains the character, reducing the time a character can hold his breath.

### Ranged Attacks Underwater

Thrown weapons are ineffective underwater even when launched from land. Other ranged weapons apart from crossbows, suffer a –2 to strike penalty for each 1.5 metres of water they pass through (in addition to the normal penalties for range).

### Underwater Visibility

Submerged or swimming creatures may also again concealment from the water, depending on how clear it is. Even perfectly clear water obscures vision (all Vision types except Penetra) beyond 60 metres. All creatures have one quarter concealment at 15 meters (-1 to hit), one half concealment at 30 metres (-2 to hit), three quarters concealment at 45 metres (-3 to hit), and nine-tenths concealment at 60 metres (-4 to hit).

Beyond 60 metres creatures have total concealment (-6 to hit), and opponents cannot use sight to locate the creature. Murkier water allows less sighting distance, and creatures become completely concealed more quickly. The maximum sighting distance in murky water is 30 metres. At half the listed distance creatures have one half concealment, at the listed distance creatures have nine tenths concealment, and they have total concealment beyond the listed distance.

For example, if murky water allows vision to 12 metres, creatures have one half concealment at 6 meters, nine tenths concealment at 12 metres, and total concealment beyond 12 metres. Water can be so murky that it allows vision to 1.5mtrs or none at all. Aquatic creatures can see twice as far through the water as other creatures (but twice nothing is still nothing). Invisible creatures displace water and leave a visible bubble though such creatures still have half concealment (-2 to hit).

# 20. Zero Gravity Combat

There are two unique problems one encounters that separates this from the gravity bound situation with which a combatant normally deals. First, there is no "down" and no gravity to assist in applying locks. In fact, most groundwork will no longer be of relevance. The second is that without gravity and a ground with which to push against Newton's Third Law, action and reaction are equal and opposite, makes itself very obvious.

The major problem is that as soon as you hit someone with a straight punch you both head off in opposite directions. The problem is even worse with kicks because as the leg is raised and extended rapidly you will move backwards and in a circle, probably enough to put you just out of range. We see this with beginners even on Earth. If their balance is not forward they get thrust backwards.

On the other hand, if the strike is a hook or roundhouse the person throwing it will start to rotate, and on impact both parties will begin to spin. The obvious solution is to hold the opponent while the strike is delivered. Additionally, because they opponent must now be closer fists and feet give way to knees and elbows.

A lot of the combat effectiveness of a throw, especially in something like Judo, comes from having your opponent hit the floor in a gravity assisted manner, quite often with you dropping on top of them. Clearly this type will not work at all. There is no getting your opponent "off balance" because in zero gravity everyone is off balance all the time. An alternative is bending the wrist at ninety degree and twisting outwards. The

resulting pressure on wrist, elbow and shoulder force the opponent to spin and fall. They typically do this in one of two ways. If they are a beginner they will fall outwards onto their back. The more advanced student will execute a forward somersault in the air. The trick is to use the combat forms of such techniques, which is something most outsiders never see executed.

What most people see, and practice is the art, where the person executing the throw does so smoothly, allowing the opponent to flip or fall without damage. The really nasty versions are the ones we must use in weightlessness. This is where the twist is executed using a rapid jerking motion designed to injure the wrist, elbow or shoulder. The opponents inertia stops them spinning because it is over so quickly, and the hand is returned to its original position.

Locks are used to immobilize and control and opponent. However, any lock that requires the opponent to be on the floor as part of the technique in order to prevent an escape… ditto any technique that requires body weight to make it work. We need locks that will work in any orientation and where leverage is not gravity assisted.

While in a zero-gravity environment, a creature gains a flight MR equal to its base land MR, or it retains its natural fly speed (whichever is greater). However, movement is limited to straight lines only; a creature can change course only by pushing away from larger objects (such as bulkheads). While an object in zero gravity loses weight, it does not lose mass or momentum. Thus, while a character could push a 10 ton piece of equipment around in space, albeit

slowly, getting it to stop is a bit more difficult. If a character were to come between that piece of equipment and a solid object, that character would be crushed as if he were in full gravity— just more slowly.

A creature's normal carrying capacity increases by 10 times in a zero-gravity environment. In addition, the creature gains a +2 bonus on any Strength check made to lift or move a heavy unsecured object.

Creatures take a –4 penalty on attack rolls and skill checks while operating in a zero-gravity environment unless they are native to that environment or have the Zero-G training.

A creature affected by a bull rush is pushed back 3 metres, plus 3 metres for every point the attacker's strength was greater than his opponents.

# 3. MENTAL COMBAT

This is very similar to physical combat in the series of steps that must be followed; 1. Determine Enemy Actions, 2. Determine Player Actions, 3. Determine Initiative, 4. Determine Psychic Agility and PAC (Psychic Armour Class), 5. Roll Psychic Agility, and 6. Determine Damage. Information on determining figures for Psychic Agility, PAC and MPs can be found here.

## 1. Determine Enemy Actions;
The GM decides what psychic actions the monsters or NPCs will take such as attack or flee. He does not announce his decisions to the players. If a spell is to be cast or power used the GM picks it before the players announce their characters' actions.

## 2. Determine Player Actions;
The players indicate what their characters will do. Spells to be cast must also be announced at this time and cannot be changed once the initiative die is rolled. In any situation where the abilities of a character could make a difference, a clear description must be given. Before moving on the GM will make sure he has a clear idea of not only what the player characters are doing but also what actions any NPC allies are taking. Once he has a clear view of everything that's likely to happen the GM can overrule any announced action that violates the rules or in the case of an NPC is out of character.

## 3. Determine Initiative;
Roll D20 for each side in the battle. Normally this means the GM rolls for the monsters or NPCs while each of the players rolls his own. Add any bonuses or deduct any penalties. Attacks are made in order of initiative. Highest roll wins initiative, then the next highest, and so on. If two enemies roll the same number for initiative everything happens simultaneously all attack rolls, damage, spells, and other actions are completed before any results are applied. It is possible for a mage to be slain by goblins who collapse from his sleep spell at the end of the round.

## 4. Determine each combatants' Psychic Agility and PAC;
You must roll your Psychic Agility or higher on a twenty-sided die in order to get a hit on an enemy with a PAC 0. If your enemy's PAC is higher than 0 the difference is added to your roll, if it's lower than 0 the difference is subtracted

from your roll. This is the die roll that determines whether an attack succeeds or fails. Psychic Agility is only used for mental attacks.

Psychic Armour Class is a number representing a creature's ability to avoid being hit in combat. The higher the PAC the more vulnerable the character is to attack.

To make an attack roll the character's Psychic Agility must be known. Everyone begins with a PA of 20. This improves every level for player characters or important NPCs.
eg. your PA is 13 and your are battling an enemy with an PAC 8. You must roll a 13 or higher to hit PAC 0, but since his PAC is 7 you can roll a 6 and still get a hit. So in short the lower your PA the better for you.

The player's PA only decreases if his character's Intelligence increases.

Some magical weapons can also help by adding their bonus to your PA roll but only if it says so.

Sometimes the attacker's Thac0 number seems impossible to roll. An attack might be so difficult it requires a roll greater than 20 on a D20 or so ridiculously easy it can be made on a roll less than 1. In both cases a Thac0 roll is still required. The reason is simple; with positive die roll modifiers (for magic, attribute, situation or whatever) a number greater than 20 can be rolled. Likewise die roll penalties can push the attack roll below 0. No matter what number a character needs to hit a roll of 20 is always considered a hit and a roll of 1 is always a miss unless the GM rules otherwise. Under most circumstances a natural 20 hits and a natural 1 misses regardless of any modifiers applied to the die roll.

| PAC | Psychic Agility | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 10 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | | | | | | | |
| 9 | 11 | 12 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | | | | | | |
| 8 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | | | | | |
| 7 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | | | | |
| 6 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | | | |
| 5 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | | |
| 4 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | | |
| 3 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | | |
| 2 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | | |
| 1 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | |
| 0 | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 |
| -1 | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 |
| -2 | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 |
| -3 | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 |
| -4 | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 |
| -5 | | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 |
| -6 | | | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 |
| -7 | | | | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 |
| -8 | | | | | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 |
| -9 | | | | | | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 |
| -10 | | | | | | | | | | | 20 | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 |

## 5. Critical Hits and Failures;

A roll of a natural 20 is always a critical hit and a 1 is always a fumble. If a 20 is rolled take an extra attack. The additional attack is made immediately at the same target and is figured just like a normal attack. As long as a natural 20 is rolled the combatant continues to make additional attacks.

A natural 1 on the other hand results in a automatic failure and the loss of the next round's attack.

## 6. Determine Damage;

Psychic damage is subtracted from a character's or creature's Mental Points. Mental point loss is cumulative until a character dies or has a chance to heal his wounds.

Damage is what happens to a character when an opponent attacks him successfully. Each time a character is hit he suffers points of damage. These points are subtracted from the character's current Mental Point total. When this total reaches 0 the character is unconscious. He can continue to take damage up to the negative version of his Mental Points at which point he dies. eg. Rhea has 15 MPs, he can take up to -15 MPs before dying.

However once his MPs are into the negative he begins to suffer brain damage. He will incur one insanity each round unless someone tends to uses meta or magical treatment to bring his MPs back up to 0. And once properly treated

and conscious again he will remain weak and feeble, unable to fight and barely able to move for 1 day per MP which had to be restored. Information on some insanities can be found here.

## 7. Saving Throws;

Saving throws are measures of a character's resistance to various mind attacks. The ability to make successful saving throws improves as the character increases in level. To make a saving throw a player rolls a D20. The result must be equal to or greater than the character's saving throw number. The number a character needs to roll varies depending upon his level and what he is trying to save himself from.

No saving throw is made if the target voluntarily chooses not to resist the effect of a spell or special attack. This is the case even if the character was duped as to the exact nature of the spell. When a character announces that he is not resisting the spell's power that spell (or whatever) has its full effect. If a character is attacked by surprise or caught unawares he is normally allowed a saving throw.

Saving throws can be modified by magical items, specific rules, and special situations. Saving throw modifiers affect a character's die roll not the saving throw number needed. eg. Valeria needs an 11 for a successful saving throw vs. trauma and has a +1 bonus to her save, she still need to roll ans 11 or higher after all adjustments were made. But the +1

bonus would be added to her die roll so that effectively she needs to roll only a 10 on the die to reach her saving throw number of 11.

These steps are followed until the combat ends. Either one side is defeated, surrenders, or runs away.

## 8. Healing;

Once a character is wounded his player will naturally want to get him healed. Characters can heal either by natural, metahuman or magical means. Natural healing is slow but it's available to all characters. Metahuman and magical healing may or may not be available. Healing can never restore more Mental Points to a character than his maximum MP total.

Characters heal naturally at a rate of 1 Mental Point per day of rest so long as they don't have any negative MPs. Rest is defined as nothing more strenuous than riding a horse or travelling from one place to another. Fighting, running in fear, lifting a heavy boulder, or any other physical activity prevents resting since it strains old wounds and may even reopen them. If a character has complete bed-rest (doing nothing for an entire day) he can regain 2 Mental Points for the day.

# 4. FIGHTING STYLES

There are almost as many different ways of fighting as there are fights. Every character and monster has his or her favorite weapon and preferred means of attack. Fighting styles are general ways in which a character can equip himself for a fight and execute his attacks during the battle.

If a character doesn't know a fighting style, he can learn it at the cost of a proficiency slot. Warriors can actually specialize in fighting styles to gain bonus attacks or defenses; this is covered in Chapter Four.

**Single Weapon**
In single-weapon style, the character wields a one-handed weapon and leaves his off-hand empty. There are some disadvantages to this style, in that the character is shorting himself the protection of a shield or the extra offense of a secondary weapon. However, single-weapon style does leave the character with a hand free for using magical items, grabbing, or punching an opponent.

If the single-weapon character makes an off-hand attack, such as a punch or grab, he's considered to be fighting with two weapons. His primary weapon suffers a –2 penalty to attack rolls and his secondary attacks suffer a –4 penalty to hit. These penalties are offset by the character's reaction adjustment for his Dexterity score. All player characters, regardless of class, know the single-weapon fighting style.

**Two-handed Weapon**
The largest and most damaging weapons available to PCs are usually two-handed weapons. Obviously, a character with a two-handed weapon is not going to be able to use a shield or a secondary weapon, but he does have a lot of offensive capability.

Many two-handed weapons are polearms and extended-range weapons that provide the wielder with special tactical benefits in addition to their raw damage potential. Note that a character doesn't

have to use both hands just to hold a two-handed weapon; he can hang on to it with one hand to free up the other for another activity, but he can't attack until he gets both hands on the weapon again.

## Size and Two-handed Weapons

Generally, a character can use a weapon equal to his own size in one hand, and a weapon one size larger in two hands. For example, a halfling (size S) can use a short sword or hand axe in one hand, since they're size S weapons, but if he used a broadsword (size M) he'd have to use it two-handed, and there's no way he could use a longbow or halberd.

## One- or Two-handed Weapons

Several weapons can be used as one-handed or two-handed weapons. These include the bastard sword, harpoon, javelin, spear, long spear, and trident. These weapons' characteristics change when used two-handed; refer to Chapter Seven.

## One-handed Weapons used Two-handed

Several other weapons are normally one-handed weapons that can be used two-handed if the wielder so desires. There's no particular reason to do this, unless the character's too small to wield the weapon any other way. These weapons include the battleaxe, club, footman's flail, horseman's flail, long sword, footman's mace, horseman's mace, morning star, footman's pick, horseman's pick, and warhammer. Warriors, priests, and mages normally know the two-handed weapon fighting style.

## Weapon and Shield

One of the most common fighting styles in the AD&D game, this style provides the character with the defensive benefits of a shield and still allows a decent offense. In addition to the AC benefit of the shield, this style also gives the character the attack options of shield-punch and shield-rush. There are two disadvantages to this style: first, the character is limited to using a single one-handed weapon, since his other hand has the shield; secondly, if he wants to quickly empty a hand, he has to drop his weapon. Most shields are strapped to the character's arm and take a full round to remove. Warriors and priests normally know the weapon and shield fighting style.

## Two Weapon

Not to be confused with the two-handed weapon style, two weapon style uses a weapon in each of the character's hands. The advantage of this is clear: the character either has more attack power or can use the secondary weapon defensively to block incoming blows. Another benefit lies in the fact that even if the character loses a weapon, he's still armed. The character can use any one-handed weapon in his primary hand, but his secondary weapon must be a size smaller than his primary weapon.

Knives and daggers can always be used, regardless of the primary weapon's size. The character suffers a –2 penalty to attacks with the primary weapon, and a –4 to attacks with the secondary weapon. This penalty is offset by the character's reaction adjustment for high Dexterity. Important Note: While the character receives his normal number of attacks for class, level, and specialization with his primary weapon, he only receives one additional attack with his secondary weapon. Warriors and rogues know two weapon fighting style.

## Missile or Thrown Weapon

Fighting with missiles or thrown weapons is an excellent option, as long as you can keep your target at a range where you can hit him without being hit. Once an enemy threatens an archer or slinger, it's a good idea to either withdraw or change weapons.

Regardless of a character's size, using a bow, crossbow, sling, blowgun, or firearm at its normal rate of fire requires both hands. Crossbows and firearms can be loaded with both hands and then aimed and fired in one hand, if the attacker's size is equal to the weapon's size or larger. However, heavy crossbows, arquebuses, calivers, and muskets suffer a –2 penalty to the attack roll if aimed one-handed.

## Multiple Loaded Weapons

If a character is able to cock and load several crossbows or ready several firearms for firing, he can get several shots off very quickly. As long as the character has loaded weapons close at hand, he can triple his normal rate of fire. When he runs out of loaded weapons, he'll have to resume firing at the normal rate.

## Thrown Weapons

Most thrown weapons only require one hand to use; there's no reason why a character couldn't carry a shield or a second weapon in his off-hand. A character can't throw weapons and make a melee attack in the same round—he has to choose one or the other.

Size M or larger thrown weapons can be used in conjunction with a charge attack. The character performs his charge as normal, but he pulls up short of his target by 10 to 20 feet and uses his momentum to add to the javelin or axe throw. This attack confers the movement and +2 attack bonus of a charge, but the attacker suffers the charge penalties, too.

## Weapon-Specific Styles

Many specialized fighting styles and weapon combinations have developed over the history of personal combat. Some examples of these special cases include the net and trident, matched sai, nunchaku or fighting sticks, and the rapier and main-gauche.

The exact benefits of each weapon-specific style are described in Chapter Four. Generally, these efficient weapon pairings tend to offset the penalties of fighting in two-weapon style or provide extra defense when used together.

# 5. Martial Arts Combat

Martial arts are codified systems and traditions of combat practices, which are practiced for a variety of reasons: self-defence, competition, physical health and fitness, entertainment, as well as mental, physical, and spiritual development. Although the term martial art has become associated with the fighting arts of eastern Asia, it originally referred to the combat systems of Europe as early as the 1550s.

The term is derived from Latin, and means "arts of Mars", the Roman god of war. Some authors have argued that fighting arts or fighting systems would be more appropriate on the basis that many martial arts were never "martial" in the sense of being used or created by professional warriors. Many martial arts, especially those from Asia, also teach side disciplines which pertain to medicinal practices. This is particularly prevalent in traditional Asian martial arts which may teach bone-setting,

herbalism, and other aspects of traditional medicine. Martial arts can also be linked with religion and spirituality.

Numerous systems are reputed to have been founded, disseminated, or practiced by monks or nuns. Throughout Asia, meditation may be incorporated as part of training. In those countries influenced by Hindu-Buddhist philosophy, the art itself may be used as an aid to attaining enlightenment. Some martial arts in various cultures can be performed in dance-like settings for various reasons, such as for evoking ferocity in preparation for battle or showing off skill in a more stylized manner. Many such martial arts incorporate music, especially strong percussive rhythms.

Many famous martial artists of the past and present have studied more than one style in their lifetimes. A character may also learn a new style during the course of play. He must first find a teacher. Depending on the campaign and the style he wants to learn, this may be as simple as opening the Yellow Pages, or it may require a quest. Once the teacher is found, the student begins to spend points to gain the Martial Art he wants and its Manoeuvres. The required character points may come from "saved" points or from points earned in adventuring.

Fantasy and adventure fiction have been deeply influenced by the martial arts. The unyielding samurai, always ready to lay his life on the line, has become the epitome of the warrior spirit. Dark-clad ninja noiselessly moving in the night have become classic villains - and occasionally heroes. The "code" of the martial arts master, who acts only in

self-defense or in defense of the helpless, serves as a worthy guideline for any hero. A martial arts character can fit in any background; after all, they have been around for thousands of years, and have touched every corner of the world.

Martial arts have a huge repertoire of techniques and methods for attack and defence. A martial arts manoeuvre is a specific type of attack or defence. Manoeuvres are treated like skills; each one defaults to one or more prerequisite skills, or to DEX.

Most styles have a specific set of defensive and offensive Manoeuvres, sometimes to the exclusion of all others. A character trained in any style will be most proficient in its Manoeuvres. Some styles require students to learn certain Manoeuvres at higher levels, other than that, each student may emphasize whatever Manoeuvres he and his master feel are most important. If a Manoeuvre is not part of his style, the character cannot use bonuses with it. This reflects martial arts reality: many martial artists tend to specialize in particular moves.

The following Manoeuvres are specific to Martial Art forms and are described on pages 6 to 23;
Aggressive Parry
Arm or Wrist Lock
Armed Grapple
Backflip
Binding
Bodyflip/Throw
Breakfall
Cartwheel
Choke Hold
Counterattack
Crush/Squeeze
Disarm
Ear Clap

Elbow Drop
Elbow Strike
Entangle
Evade
Finger Lock
Grab
Hand Catch
Hand Strike
Head Butt
Head Lock
Kick Attack
Kick, Acrobatic
Kick, Axe
Kick, Back
Kick, Drop
Kick, Flying Jump
Kick, Hook
Kick, Jump
Kick, Push
Kick, Shin
Kick, Snap
Kick, Spin
Kick, Stamp
Kick, Sweep
Knee Drop
Knee Strike
Knock-out/Stun
Leg Grapple
Leg Lock
Maintain Balance
Neck Snap
Parry, Hand
Parry, Leg
Punch, Roundhouse
Punch, Spin
Restrain Punch
Roll with Impact
Sacrifice Strike
Sacrifice Throw
Scissors Hold
Sticking Hands
Tackle
Trip
Two-Handed Punch
Whirlwind All Out Attack
Wrench

# 6. MARTIAL ARTS ABILITIES

All Martial Art abilities cost 10 points each and are to be used exclusively with a cinematic or an anime style martial arts campaign; not in a realistic game. Before buying any abilities though the character must already have chosen a martial art form as one of his skills.

**Art of Acupuncture**
Includes a thorough study of the art of acupuncture (healing by inserting needles into the body). The result is the ability to resuscitate a character by touch alone. This can be used to instantly snap a character out of a Knock-Out, Stun, Paralyze or any other form of temporary shock. It only takes one melee round attack/action to perform this.

**Art of Awarenss**
With this ability the martial artist's mind floats above the body, calmly sensing all activity around it. A threat, no matter how slight, will disturb that calm. This ability is one of readiness and awareness. Training involves being constantly on the alert, even while sleeping or when in the bathroom. The character gains +6 to initiative, +2 to parry, +1 to evade, and can not be surprised from attacks from behind. When fighting an invisible foe (or character with superhuman speed) these bonuses do not apply, but neither does he suffer the normal penalties. The awareness zone extends for an area of 1 metre per 2 WIS radius around the character, +1 metre per level.

**Art of the Break**
This ability allows the user to mystically find the weakest spot in any object after D4 turns of concentration (minimum 1). On a successful roll, he can break the

object if he inflicts over its hit points. In combat, this ability can be used to find the weakest spots of any armour. For each additional attack, another Breaking Blow roll is required. On a failed roll, the attack is carried out normally. No damage is taken to the character's hand or foot. Against a living thing this does damage as if it were a critical blow.

## Art of Cloud

A user of this ability can stand in plain sight without being noticed; it is said that true masters can walk through a crowd unobserved. To use this ability, the character must take a turn of concentration after announcing this action. If he is standing perfectly still he gets a +2 on all his rolls. He must then win a contest of abilities (Invisibility Art vs. Will roll) against each and every person that can see him. Each win for the user means that one subject is unable to see him.

If the viewer is concentrating on something else, or is otherwise distracted, the resistance roll is made at -5. Once a person notices the user of Invisibility Art, that person will continue to be able to see him until the "invisible" person can get out of sight somehow. (In a darkened area, this can be as easy as stepping into a shadow).

## Art of Concentration

This ability allows the character to focus entirely on the result of a single shot. It can be used with any weapon, ancient or modern with the result being a Critical hit. The character starts by concentrating for one full melee on the one target. By the beginning of the next melee the character will have a +1 to their Thac0. Each melee of concentration will add another +1 to their Thac0. Any other

actions, whether a hand to hand attack or a defence, even simply talking to another character, will disrupt the bonus, negating it completely.

## Art of Control

This ability allows the user to control and affect involuntary biological functions like heart rate, blood flow and digestion. A character with this ability can enter into a deathlike trance. A doctor must make an INT roll at -4 to realize that the character is alive, and no one else will have a chance of determining otherwise. This ability can also be used to flush poisons out of the system. First, a successful poisons roll (or venom) must be made to recognize the type of poison. This roll cannot be attempted, of course, until the first symptoms show, unless the victim knows beforehand that he has been poisoned. A roll will flush the poison, in D6 hours, without further damage. The character can maintain this for CON x1 minute, +1 minute per level.

## Art of Covertness

This character is a master of stealth, able to move silently and out of sight of observers. The character learns to become "One" with another object, remaining motionless, and moving imperceptibly when necessary. There is usually no chance that the character will be detected while hiding. This ability works only as long as the character stays motionless and has something to hide behind or among. The character can stay motionless for hours, and even days, using this technique. The character can not hide/vanish while in clear view and being watched. So long as the character is in the dark and unsuspected, this is done automatically, without needing to roll the dice. If the character's area is

subjected to inspection (for example, a guard tower turns a spotlight on the character) then the chance to remain undetected is his WIS roll +1 per level. The character also learns the art of melting into the water. This gives one the ability to silently move out of, into, or through water.

## Art of Death

In martial arts circles, legends abound about a secret technique that can kill a man, no matter how strong, with only a touch. Theories about this power are numerous: some say it is a mystic ability by which the victim's very soul is destroyed, while others hypothesize that the touch sets off vibrations that slowly destroy internal organs. Rumours claim that some of the world's top martial artists have been murdered by dark masters with this ability. A master of this ability can somehow cause the gradual deterioration of a victim's nervous system simply by touching him.

The touch can be delivered in combat, or even casually; a victim with martial arts training can roll against INT -3, to know that he has been attacked. No effects are immediately apparent. One hour after the Hand is applied, and every 3 hours thereafter, the victim loses 1 HP. This goes on until the victim is cured or he dies. Western doctors will be baffled; no Medical ability will help or explain this HT loss. Only Yin/Yang Healing will work. Also, the person who inflicted the Hand of Death can remove its effect if he is persuaded to do so. Some magics may be able to remove the Hand.

## Art of Deflection

This super parry enables the character to knock away or to deflect a variety of airborne attacks, from every possible direction. The character goes through a "windmill" sort of movement, and all hand propelled projectiles, including arrows, thrown spears, darts and rocks, are automatically deflected. The deflected objects can, if desired, also be grabbed after they are deflected. This is also effective against hand to hand and melee attacks.

## Art of Evasion

The character is able to hide behind somebody, turning as they turn, constantly trying to stay out of view. This works automatically if the enemy is unaware of the character's presence. If the enemy knows or suspects that someone is behind him then the character must roll to avoid being seen. This does not work if the victim has a friend handy who can yell, "look out," or if the victim backs up against a wall. If the character using evasion is ever sighted by his opponent then there's no chance of returning to the evasion, unless one can vanish as well (see next ability).

## Art of Falling

The character learns the fine art of falling. Not just from a few metres, but from dozens, and then from hundreds. The character also learns to always land properly, automatically bouncing back to a two foot, one foot, or cross-legged stance. At safe distances of 1 metre per DEX or less, the character takes no damage. At minimal damage distances (18 to about 108 metres) the character takes one point of damage for every 15 metres of the fall. Even at very great distances, of up to 350 metres the character takes only one point for every 6 metres of distance fallen.

## Art of the Flying Fist

This is the mythical ability that allows martial artists to strike enemies from a distance. No established martial art teaches it; to learn the ability, qualified students must search for a teacher that knows it. Only a handful of masters in any given game world know the secret of the Flying Fists - if it exists at all. The attacker must be able to see the target and concentrate for D6 turns, -1 turn per level (minimum 1). At the end of the round, he can make a Flying Fists roll against the target. If the roll is successful, the attacker can then make a punch or kick in the air, and the target will take damage as if he had been hit. No defence roll is possible as he cannot see the attack coming. It has a maximum range of 1 metre per WIS, +1 metre per level.

## Art of Hypnotism

The character makes hypnotic motions with his hands, lulling the enemy into a trance-like state. To use the ability, the target must be able to see the character. The martial artist then must spend at least 1 turn performing the hand motions; during that time he can not make any attacks, and all Defences are at -2. At the end of this period, the martial artists projects his Chi at the (hopefully) now suggestible victim. A Quick Contest between Hypnotic Hands and Will is rolled; if the victim wins, he is unaffected.

The victim is at -1 for every turn above 1 that the attacker spent making the motions - if performed long enough, the technique will wear down the strongest-willed character. If the victim loses the contest, he is stunned for 1 turn per WIS of the character. During that period, the victim will also be vulnerable to hypnotic suggestions: all Hypnotism rolls made against the victim for that period are resisted at -5 to Will.

## Art of Intimidation

The idea here is to win without fighting by psyching out the opponent. The character has the choice of moving forward resolutely, or standing his ground defiantly. In either case, the enemy will perceive a relentless and indomitable opponent, fearsome in every respect. Any opponent must save vs Will or become unnerved. An unnerved opponent will either back down, run off, or fight with a penalty of —4 to all rolls.

## Art of the Leap

This ability allows martial artists to make incredible leaps, for the following round covering 1 metre per WIS in a single bound. +1 metre per level.

## Art of Parry

This allows martial artists to parry attacks they could not possibly defend against, like arrows, bullets and beam weapons. This is done by sensing where the incoming attack will arrive, and intercepting it with one's limb or weapon before the attack gets there. To use this ability, one must be aware that he is about to be attacked (a gunman aiming at him, for instance). A roll against Precognitive Parry is then made.

On a success, the character can make a Parry roll normally. This doesn't mean the character can swat bullets away with impunity, however. All the martial artist is doing is interposing a weapon (or maybe a limb) between himself and the bullet or beam. The attack will do damage normally against the weapon unless the character makes his Parry roll by 5 or more, or scores a critical success.

**Art of Pressure**
This is the application of pressure point techniques in combat. The attacker seeks to strike pressure points in the body that allow him to paralyse, and even kill, an opponent. In game terms, the character must make a successful attack roll. If the attacker succeeds the body part is paralyzed; otherwise, nothing happens other than normal damage. Arms or legs struck this way are considered crippled for 1 turn per WIS.

A hit to a torso pressure point will diminish, or even totally arrest, the victim's breathing. He starts suffocating and must make a CON roll every second to recover. A hit to the head will stun the victim; he must roll versus INT to recover. An attack to the head blinds the target temporarily. This attack does no damage, but the victim is blinded for 2D6 seconds. During that time, all rolls will be at -10. The character can also, at will, dislocate the joints of any opponent.

**Art of Resistance**
The character has learned to focus his Chi to resist mental attacks and attempts at mind control or possession. This ability replaces INT in any resistance roll against spells and psionic abilities, as well as Hypnotism, Hypnotic Hands and Invisibility Art. This ability does not replace most normal Will rolls.

**Art of the Rock**
So long as the character can see the attack coming no blade, arrow or bullet (or other sharp objects) will pierce his skin. Explosives will only do half damage. AC drops to 0.

**Art of the Stance**
This ability allows the user to anchor himself to the ground in such a way that it may take many strong men to move him. It works as a combination of expert balance and the channeling of one's Chi in the proper way. A character with this ability can resist slam and push attacks with it. The character can also resist Judo throws and knockback with this ability.

**Art of Throwing**
This ability transcends mere throwing and turns almost any object into a deadly weapon. Forks, kitchen knives, and other long sharp objects can be thrown as daggers; any blunt object can do damage; pencils, playing cards, etc.

**Art of Walking**
This ability allows a character to walk without leaving visible traces. The training involves walking on the edge of a large jar without tipping it over; the jar is at first filled with water, but at the end of the training the character will be able to walk over an empty jar without moving it. More intensive training follows, and eventually the student will be able to walk over snow or mud leaving no trace. Experts were rumoured to be able to walk over thin paper without breaking it.

On a successful Light Walk roll, the user will leave no visible tracks; no Tracking rolls will succeed unless they rely on something more than sight. Thus, a human tracker would be baffled, but bloodhounds would suffer no penalty at all. A character with Light Walk can also attempt to walk over thin ice or flimsy surfaces. His move during these circumstances is 1/3 normal, modified as the GM sees fit.

**Art of Yelling**
The martial artist channels his Chi outward, giving a mighty shout that freezes lesser foes. Once every turn the character can attempt the Kiai on a victim; this counts as an attack. Roll a Quick Contest (Kiai ability vs. Will). If the target loses, he is mentally stunned for 1 melee per WIS. The victim resists at +1 if he is Hard of Hearing, at +2 if Deaf. If bought again this allows the character to send an enemy flying backwards 1 metre per WIS (treat as knockback).

# 7. MARTIAL ART FORMS

The term "martial arts" covers a huge variety of disciplines. There are many different objectives, philosophies and weapon forms. Each school, or collection of teachings and techniques, is called a "style." Styles with a similar background may vary widely in stances, maneuvers and overall character. There are "hard" styles that work aggressively, "soft" ones that concentrate on defense, and combinations of the two. Traditional techniques compete with pragmatic, modern ones for supremacy. Some styles are designed for exercise and tournament events; others work best in the streets. And, beyond all this, each style has a specific "flavor" that individualizes it and its users.

In a Martial Arts campaign, choosing one or more styles for a PC provides another roleplaying angle. In combat, his actions will be shaped by his training. In the dojo or school, and in everyday life, his behavior will be influenced by the spiritual teachings (or lack thereof) of his style. It will also provide guidelines for choosing skills and special maneuvers for the fighter.

Each style will teach more than one skill; most will include several, not all of which will be combat skills. Many martial arts also teach a religion or philosophy. Furthermore, many styles claim to have secret skills of great power; these are most likely to appear in a cinematic campaign.

## Aikido

Aikido is a Japanese martial art developed by Morihei Ueshiba as a synthesis of his martial studies, philosophy, and religious beliefs. Aikido is often translated as "the way of unifying (with) life energy" or as "the way of harmonious spirit." Ueshiba's goal was to create an art that practitioners could use to defend themselves while also protecting their attacker from injury. Aikido techniques consist of entering and turning movements that redirect the momentum of an opponent's attack, and a throw or joint lock that terminates the technique.

Aikido derives mainly from the martial art of Daitō-ryū Aiki-jūjutsu, but began to diverge from it in the late 1920s, partly due to Ueshiba's involvement with the Ōmoto-kyō religion. Ueshiba's early students' documents bear the term aiki-jūjutsu. Ueshiba's senior students have different approaches to aikido, depending partly on when they studied with him. Today aikido is found all over the world in a number of styles, with broad ranges of interpretation and emphasis. However, they all share techniques formulated by Ueshiba and most have concern for the well-being of the attacker.

**Manoeuvres:**
Roll with Impact, Evade, Parry, Disarm, Body Flip/Throw, Wrist Lock, Elbow Lock, Restrain Punch, Knock-Out/Stun, combination Parry/Strike, combination Parry/Throw.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 Restrain Punch, +2D6 HPs, +1 to DEX, +1 to CON, Weapon Specialty Knife.
2nd: +1 to Parry, +1 to Evade.
3rd: +1 Breakfall, +1 to Body Flip/Throw (does D6 damage), +1 Knife hand knock-out.
4th: +1 to Thac0, +1 to Disarm, Weapon Specialty Tonfa.
5th: +1 to HTH Damage, +1 to Parry.
6th: +1 action per melee round, +1 to Locks.
7th: +1 to Locks, +1 to Body Flip/Throw, Weapon Specialty Sai.
8th: +1 to Roll with Impact, +1 to Restrain Punch.
9th: +1 to Evade, +1 Knife hand knock-out.
10th: +1 to Breakfall, +1 Body Flip/Throw.
11th: +1 to Thac0, +1 on Initiative.
12th: +1 Locks, +1 action per melee round.
13th: +1 to Body Flip/Throw, +1 Disarm.
14th: Paired Weapons, +1 Knife hand knock-out.
15th: Critical Body Flip/Throw on Natural 18, +1 Breakfall.

## Araki-ryū

Araki-ryū is a system of traditional Japanese martial arts. Its curriculum includes empty-handed striking and grappling, and the use of a number of weapons. Araki-ryū was founded by a samurai named Minamoto Hidetsuna, a student of Fujiwara Katsume, who served under Toyotomi Hideyoshi during the invasion of Korea. Toyotomi personally noted Minamoto's combat ability, and he received commendations for valour.

After the war, Minamoto went into a meditative retreat for several months, after which he adopted the name Araki Muninsai and began teaching the Araki system in the region near modern Nagoya. Much of the style's curriculum, in particular its empty-handed work, is derived from Takenouchi-ryū. As well as jujutsu, Araki-ryū makes use of a number of different medieval Japanese weapons, many of which derive from farming equipment and/or involve weighted chains.

These include the inken (thunderbolt club), kusari-fundo (weighted chain), kusaribō (chain staff) and shikomi kusaribō (chain staff with hidden blade), and the kusarigama (chain sickle). More conventional weapons, such as the naginata, are also studied.

**Manoeuvres:**
Automatic Parry, Evade, Entangle, Parry, Combination Parry/Lock, Palm Strike, Punch Strike, Kick Attack, Snap Kick, Choke, Elbow Strike, Knee Strike, Arm Lock, Elbow Lock.

**Bonuses per level:**
1st: +1 to Thac0, +1 to Parry, +1 to Roll with Impact, Weapon Specialty Ryofundo (Chain).
2nd: +1 Action per Melee, +1 to Damage.
3rd: +1 to Evade, +1 to Parry.
4th: Critical hit on a Natural 19, +1 Lock, Weapon Specialty Chigiriki (Polearm) or Nagimaki (Polearm) or Yagara Mogara (Polearm).

5th: +1 to Thac0, +1 to Roll with Impact.

6th: +1 Action per Melee, Death blow on a Natural 20.

7th: +1 to Parry, +1 to Evade, Weapon Specialty Kusarigama (Axe & Chain).

8th: +1 to Roll with Impact, +1 to Lock.

9th: +1 to Initiative, +1 to Roll with Impact.

10th: Critical hit on a Natural 18, +1 Initiative, Weapon Specialty Daito (Large Sword).

11th: +1 Action per Melee, +1 to Thac0.

12th: +1 to Parry, +1 to Lock.

13th: +1 to Evade, +1 to Roll with Impact, Weapon Specialty Shoto (Short Sword) or Tanto (Knife).

14th: +1 to Thac0, +1 to Parry.

15th: +1 Action per Melee, +1 Lock, Weapon Specialty Bo Staff or Bokken (Blunt).

## Arnis/Eskrima/Kali

Arnis, also known as Eskrima and Kali, is the national sport and martial art of the Philippines. The three are roughly interchangeable umbrella terms for the traditional martial arts of the Philippines ("Filipino Martial Arts," or FMA) that emphasize weapon-based fighting with sticks, knives, bladed weapons and various improvised weapons.

It is also known as Estoque (Spanish for rapier), Estocada (Spanish for thrust or stab) and Garrote (Spanish for club). In Luzon they may go by the name of Arnis de Mano, Pananandata (use of weapons), Sinawali (Pampanga, "to weave"), Sitbatan & kalirongan (Pangasinan), Didya and Kabaroan (Ilocos region). In the Visayas and Mindanao, these martial arts have been referred to as eskrima, kali, kaliradman and pagaradman. Kuntaw and silat are separate martial arts that are also practiced in the

Philippine islands. Arnis also includes hand-to-hand combat, joint locks, grappling and weapon disarming techniques.

Although in general, emphasis is put on weapons for these arts, some systems put empty hands as the primary focus and some old school systems do not teach weapons at all. Although there are some distinctions between weapon training and empty-hand styles, the term Escrima will be used here to describe all Filipino martial arts.

**Manoeuvres:**
Parry, Evade, Entangle, Disarm, Combination Parry/Attack, Punch Spin, Palm Strike, Snap Kick, Kick Attack, Arm Lock, Wrist Lock, Tripping/Leg Hooks, Knee Strike, Elbow Strike, Combination Grab/Strike.

**Bonuses per level:**
1st: Any found object usually not considered a weapon (typically umbrellas, rolled up newspapers, or other stick-like objects) becomes a D6 damage weapon when used in hand to hand.+1 DEX, +1 CON, +10 HPs, +1 to Roll with Impact, +1 to Maintain Balance.

2nd: +1 to Parry +1 to Disarm.

3rd: +1 Action per Melee, +1 to Entangle.

4th: +1 to Thac0, +1 to Maintain Balance, Weapon Specialty Paired (Kris sword and Dagger)

5th: +1 to Initiative, Critical Thac0 on a Natural 19.

6th: +1 to Roll with Impact, +1 to Maintain Balance.

7th: +1 to Parry, +1 to Disarm, Weapon Specialty Sibat or Short Stick.

8th: Body Flip/Throw does 2D6 Damage, +1 to Evade.

9th: +1 to Roll with Impact, +1 to Maintain Balance.
10th: +1 to Initiative, Death Blow on a Natural 20, Paired Knives or Chain.
11th: +1 Action per Melee, +1 to Entangle.
12th: +1 to Evade, +1 to Disarm.
13th: +1 to Thac0, +1 to Parry, Weapon Specialty Spear or Thrown.
14th: +1 to Roll with Impact, +1 to Maintain Balance.
15th: +1 to Thac0, +1 to Parry/Evade.

## Asayama Ichiden-ryū

Asayama Ichiden-ryū is a Japanese koryū martial art founded in the late Muromachi period by Asayama Ichidensai Shigetatsu. Asayama Ichiden-ryu was founded by Asayama Ichidensai Shigetatsu as solely an atemi (striking) and gyakute (reversal) art, aside from Jujutsu, the art also contains gyakute-jutsu, a rare reversal art utilizing a short wooden pole 37 cm or 25 cm in length. The art is learned first bare-handed, but its techniques may also be used with a steel fan. There are many different branches in different parts of Japan and in the United States, each with their own characteristics.

**Manoeuvres:**
Evade, Parry, Combination Parry/Attack, Multiple Evade, Knife Hand, Palm Strike, Punch Strike, Kick Attack, Snap Kick, Tripping/Leg Hook, Death Strike, Roll/Knockdown, Shoulder Throw, Arm Hold, Leg Hold.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Thac0, Critical Thac0 on a Natural 19, Death Thac0 on a Natural 20,+1 to STR, +1 to DEX, +1 to CON, +2 to MR, +5 to HPs.

2nd: +1 to Parry, +1 to Back Flip/Cartwheel, Weapon Specialty Bo Staff.
3rd: +1 Action per Melee, +1 to Evade.
4th: +1 to Thac0, +1 to Roll with Impact.
5th: +1 to Backflip/Cartwheel, Weapon Specialty Paired - Large Sword & Short Sword.
6th: +1 Action per Melee, +1 to Leap.
7th: Critical Thac0 on a 18, +1 to Roll with Impact.
8th: +1 to Roll with Punch/ Fall/Impact, Weapon Specialty Axe.
9th: +1 to Parry, +1 to Evade.
10th: +1 to Leap, +1 to Damage.
11th: +1 Action per Melee, Weapon Specialty Daisho.
12th: +1 to Roll with Impact, +1 to Knockdown.
13th: Death Thac0 on a Natural 19, +1 to Back Flip/Cartwheel.
14th: +1 to Knockdown, +1 to Damage.
15th: +1 to Roll with Impact, +1 to Parry.

## Baguazhang

Baguazhang is one of the three main Chinese martial arts of the Wudang school, the other two being Taijiquan and Xingyiquan. It is more broadly grouped as an internal practice (or neijia gong). It literally means "eight trigram palm," referring to the trigrams of the I Ching (Yijing), one of the canons of Taoism. The practice of circle walking, or "turning the circle", as it is sometimes called, is Baguazhang's characteristic method of stance and movement training.

All forms of Baguazhang utilize circle walking prevalently as an integral part of training. Practitioners walk around the edge of the circle in various low stances, facing the centre, and periodically

change direction as they execute forms. For a beginner the circle is six to twelve feet in diameter. Students first learn flexibility and proper body alignment through the basic exercises, then move on to more complex forms and internal power mechanics. Although the internal aspects of Baguazhang are similar to those of Xingyiquan and Taijiquan, they are distinct in nature.

Many distinctive styles of weapons are contained within Baguazhang; some use concealment, like the "scholar's pen" or a pair of knives. Baguazhang practitioners are also known for being able to use anything as a weapon using the principles of their art. Baguazhang contains an extremely wide variety of techniques as well as weapons, including various strikes (with palm, fist, elbow, fingers, etc.), kicks, joint locks, throws, and distinctively evasive circular footwork.

**Manoeuvres:**
Parry, Palm Strike, Backhand, Punch Spin, Kick Attack, Crescent Kick, Backward Sweep, Tripping/Leg Hook, Body Flip/Throw, Disarm, Forearm Strike, Combination Parry/Attack, Wrist Lock, Elbow Lock.

**Bonuses per level:**
1st: +1 to Parry, +1 to Roll with Impact, +1 to DEX.
2nd: +1 to Evade, +1 Thac0.
3rd: +1 Action per melee, Weapon Specialty Jian (Straight Sword) or Dao (Broadsword).
4th: +1 to Parry, +1 to Roll.
5th: +1 to Roll with Impact, +1 to KO/Stun.
6th: +1 to Evade, Weapon Specialty Ji Zhua Yin Yang Rui (Chicken Claw Yin Yang Sharp, Paired)

7th: +1 Action per Melee, +1 to Thac0.
8th: +1 to Parry, Critical Thac0 on Natural 19.
9th: +1 to KO/Stun, Weapon Specialty Qiang (Spear) or Emei Ci (Emei Stingers, Paired).
10th: +1 to Evade, +1 Trip
11th: +1 to Parry, +1 to Roll.
12th: +1 to Thac0, Weapon Specialty Lu Jiao Dao (Deer Antler Knives, Paired).
13th: +1 Action per Melee, +1 to KO/Stun.
14th: +1 to Evade, Critical Thac0 on Natural 18.
15th: +1 Trip, Weapon Specialty Bagua Dao (Eight Trigrams Broadsword) or Zhou Dao (Elbow Knives, Paired).

## Bājíquán

Bājíquán is a Chinese martial art that features explosive, short-range power and is famous for its elbow strikes. It originated in the Hebei Province in Northern China, but spread to Taiwan and other places. Its full name is kai men baji quan, which means "open-gate eight-extremities fist".

**Manoeuvres:**
Evade, Parry, Punch Strike, Two Handed Punch, Palm Strike, Backhand, Kick Attack, Snap Kick, Tripping/ Leg Hook, Combination Grab/Strike, Wrist Lock, Elbow Lock.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Thac0, + 5 to HPs, +1 to STR, 1 to DEX.
2nd: +1 to Damage, +1 to Parry.
3rd: Critical Thac0 on a Natural 19, Weapon Specialty Dao (Broadsword).
4th: +1 Action per melee, +1 to Evade.
5th: +1 to Thac0, +1 to Parry.
6th: +1 to Trip, Weapon Specialty Lance.

7th: +1 to Roll with Impact, +1 to KO/stun.
8th: +1 Evade, +1 Action per melee.
9th: +1 to Damage, Weapon Specialty Gun (Staff).
10th: Critical Thac0 on a Natural 18, +1 to Trip.
11th: +1 Evade, +1 to Damage.
12th: +1 to Roll with Impact, Weapon Specialty Jian (Straight Sword).
13th: +1 to Deathblow, +1 to Thac0.
14th: +1 to Trip, +1 Action per melee.
15th: +1 to Thac0, Weapon Specialty Qiang (Spear).

## Bak Hok Pai

Bai Hoc Pai or Bai He Quan White Crane Fist better known as Fujian White Crane, is a traditional martial art from China that is based on the movements of the white crane. Bai He Quan is considered by many to be one of the most beautiful styles of martial arts today. Aside from its beauty, Bai He Quan is an effective self-defense system.

Bai He Quan originated in Fujian Province in the southeast of China in the 1700s, created by a woman named Fang Qiniang. It should not be confused with the art of Pak Hok Pai (Tibetan White Crane). Bai He Quan is also one of the Five Animals style of kung fu. This art teaches students not meet force with force, but rather to evade the enemy's attacks. This also confuses the opponent, leaving him/her open to powerful counter-attacks. Fierce pressure point attacks (Dim Mak) combined with rapid footwork makes this style of Kung Fu effective and deadly as well as extremely graceful.

Bai He Quan incorporates the use of palms, fists, fingers, elbows and legs in its movements to train a person's flexibility, strength and coordination. This combination of strength and flexibility makes for very effective self-defence.

**Manoeuvres:**
Evade, Parry, Multiple Evade, Disarm, Punch Strike, Palm Strike, Roundhouse Strike, Back Kick, Jump Kick, Kick Attack, Sweep Kick, Snap Kick, Combination Evade/Strike, Elbow Strike, Wrist Lock, Elbow Lock.

**Bonuses per level:**
1st: +1 to Thac0, +1 to Roll with Impact.
2nd: +1 to Evade, +1 to Damage.
3rd: +1 to Parry, Weapon Specialty Hu Die Dao (Butterfly Knives, Paired).
4th: +1 Action per Melee, +1 to Roll with Impact.
5th: +1 to Parry, +1 to Damage.
6th: +1 to Multiple Evade, Weapon Specialty Jian (Straight Sword).
7th: +1 Action per Melee, +1 to Thac0.
8th: +1 to Evade, +1 to Roll with Impact.
9th: +1 to Damage, Weapon Specialty Guandao.
10th: +1 to Multiple Evade, +1 to Parry.
11th: +1 to Thac0, +1 Action per Melee.
12th: +1 to Evade, Weapon Specialty Qiang (Spear).
13th: , +1 to Damage, +1 to Roll with Impact.
14th: +1 to Multiple Evade, +1 to Parry.
15th: +1 Action per Melee, Weapon Specialty Gun (Staff).

## Bak Mei

Bak Mei is said to have been one of the legendary Five Elders — survivors of the destruction of the Shaolin Monastery by the Qing dynasty (1644–1912) — who, according to some accounts, betrayed Shaolin to the imperial government. He shares his name with

the South Chinese martial art attributed to him. Some masters teach Bak-Mei as a Shaolin art but this is inaccurate. Historically, Bak-Mei was cast out of the Shaolin order and removed from many Chinese historical texts. Bak-Mei as a style of martial art can widely vary depending on lineage and teacher. Bak-Mei contains classical Leopard and Snake Kung Fu techniques and can have many characteristics of Southern Mantis Kung Fu.

**Manoeuvres:**
Roll with Impact, Maintain Balance, Evade, Parry, Backhand, Palm Strike, Kick Attack, Snap Kick, Tripping/Leg Hook, Forearm Strike, Elbow Strike, Wrist Lock.

**Bonuses per level:**
1st: +1 to Thac0, +1 to Roll with Impact, +2 to DEX, +4 to MR.
2nd: +1 to Parry, +1 to Evade.
3rd: +1 to KO/stun, Weapon Specialty Bian (Chain Whip).
4th: +1 Action per Melee, +1 to Thac0.
5th: +1 to Roll with Impact, +1 to Parry.
6th: Critical Thac0 on Natural 19, Weapon Specialty Hue Die Dao (Butterfly Sabers, Paired).
7th: +1 to Thac0, +1 Action per Melee.
8th: +1 to Evade, +1 to KO/stun.
9th: +1 Parry, +1 Action per Melee.
10th: +1 to Thac0, Weapon Specialty Jian (Straight Sword).
11th: +1 to Deathblow, +1 to Damage.
12th: +1 to Roll with Impact, +1 to Parry.
13th: Weapon Specialty Fei Cha (Trident) or Qiang (Spear).
14th: Critical Thac0 on Natural 18, +1 Action per Melee.
15th: +1 to Roll with Impact, +1 to Parry.

## Bandesh

Bandesh is one of the ancient Indian Martial Arts form. It is basically a collection or martial techniques mainly used to disarm and defeat an armed opponent without taking his life. Bandesh can also be regarded as an empty-handed combat technique. Different types of lock holds are utilised against different kinds of weapons like daggers, swords, long staff etc. In the competition of this ancient martial art, the conqueror is the one who takes the weapon from the other. During the ancient era, law enforcing authorities practiced the various techniques of Bandesh to effectively suppress and control offenders with minimal injury.

**Manoeuvres:**
Evade, Parry, Disarm, Punch, Tripping/Leg Hook, Pin/Incapacitate, Body Lock, Arm Lock, Neck Hold, Leg Lock, Elbow Lock, Wrist Lock.

**Bonuses per level:**
1st: +1 to Disarm, +1 Evade, +1 to STR, +1 to DEX, +2 to MR, +2D4 to HPs.
2nd: +1 to Restrain Punch, +1 to Thac0.
3rd: +1 to Parry, Weapon Specialty Bian (Chain Whip).
4th: +1 to Disarm, +1 to Roll with Impact.
5th: +1 Action per Melee, +1 to Trip/Hook.
6th: +1 to Thac0, Weapon Specialty Cha (Trident).
7th: +1 Knockout/Stun, +1 to Disarm.
8th: +1 to Parry, +1 to Roll with Impact.
9th: , Weapon Specialty Hue Die Dao (Butterfly Sabers, Paired).
10th: +1 to Disarm, +1 to Restrain Punch.
11th: +1 Action per Melee, +1 to Thac0.

12th: +1 Action per Melee Weapon, Specialty Jian (Straight Sword).
13th: +1 to Disarm, +1 to Trip/Hook.
14th: +1 Action per Melee, +1 Knockout/Stun.
15th: +1 to Thac0, Weapon Specialty Qiang (Spear).

## Bando

Bando is a defensive unarmed martial art from Myanmar. It is sometimes mistakenly used as a generic word for all Burmese martial arts but it is actually just one system, while Burmese fighting systems collectively are referred to as thaing. Bando emphasises defense as the best offense by leaving the initiative to the opponent and relying heavily on counter-maneuvers.

Once the threat has been evaluated it is possible to respond with an appropriate counter, so too is destroying the opponent's weapon. If the adversary's hand or foot is broken for example, the conflict is effectively ended. Typically, a bando exponent will first withdraw before beginning the counter-Thac0 followed by grappling or locking. The head, shoulder, elbow, knee, and foot are all used for offensive purposes. Close-quarter combat is favoured.

**Manoeuvres:**
Aggressive Parry, Disarm, Evade, Parry, Combination Parry/Attack, Multiple Evade, Two Handed Punch, Punch Strike, Roll with Impact, Breakfall, Knee Strike, Kick Attack, Shin Kick, Stamp Kick, Jump Kick, Head Butt, Body Block/Tackle, Body Flip/Throw, Shoulder Ram, Elbow Strike, Knee Strike, Leap Attack, Crush/Squeeze, Arm Lock, Head Lock, Body Hold, Finger Lock, Head Lock, Choke.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Breakfall, +1 to Maintain Balance, +1 to Thac0, +1 to STR, +15 to HPs.
2nd: +1 to Body Flip/Throw, +1 to Leap.
3rd: +1 Action per Melee. +1 to Maintain Balance, Weapon Specialty Hue Die Dao (Butterfly Sabers, Paired).
4th: +1 to Damage, +1 to Parry.
5th: +1 to Leap, +1 to Thac0.
6th: +1 to Thac0, +1 to Damage, Weapon Specialty Jian (Straight Sword).
7th: +1 Evade, +1 Action per Melee.
8th: +1 to Parry, +1 to Roll with Impact.
9th: +1 to Evade, Critical Thac0 on a Natural 19, Weapon Specialty Qiang (Spear).
10th: +1 to Thac0, +1 to Damage.
11th: +1 Action per Melee, +1 to Body Flip/Throw (does 3D6 damage now).
12th: +1 to Breakfall, +1 to Roll with Impact, Weapon Specialty Bian (Chain Whip).
13th: +1 to Leap, +1 to Damage.
14th: +1 to Parry +1 Evade.
15th: +1 to Thac0, +1 to Damage, Weapon Specialty Fei Cha (Trident).

## Basic Military

This is the kind of fighting techniques taught in military basic training around the world. Students learn elementary methods of attack and self-defence.

**Manoeuvres:**
Roll with Impact, Evade, Entangle, Arm Lock, Parry, Disarm, Punch Strike, Kick Attack, Restrain Punch, Knock-Out/Stun.

**Bonuses per level:**
1st: +1 to Roll with Impact.
2nd: +1 to Thac0.
3rd: +1 to Damage.
4th: +1 Action per melee.
5th: +1 to Parry.

6th: +1 to Evade
7th: +1 to Initiative.
8th: +1 to Maintain Balance.
9th: +1 to Disarm.
10th: +1 to Arm Lock.
11th: +1 to KO/stun.
12th: +1 Entangle.
13th: +1 to Roll with Impact.
14th: +1 to Parry.
15th: +1 to Evade.

## Basic Self Defence

This is the kind of fighting technique taught in self-defence classes. Students learn elementary methods of attack and defence.

**Manoeuvres:**
Roll with Impact, Evade, Parry, Disarm, Punch Strike, Kick Attack, Knock-Out/Stun.

**Bonuses per level:**
1st: +1 to Roll with Impact.
2nd: +1 to Parry.
3rd: +1 to Disarm.
4th: +1 Action per melee.
5th: +1 to Thac0.
6th: +1 to Body Flip/Throw.
7th: +1 to Damage.
8th: +1 to Evade.
9th: +1 Action per melee.
10th: +1 to KO/stun.
11th: +1 to Roll with Impact.
12th: +1 to Parry.
13th: +1 to Disarm.
14th: +1 to Initiative.
15th: +1 to Body Flip/Throw.

## Boxing

The origins of Boxing date back to ancient Greece, however it didn't become truly popular until modern times, In America, boxing became famous in the early 1900's, when bare-knuckle brawlers would step into the ring and fight until only one man still stood. Boxing evolved into an incredibly popular professional sport, with multimillion-dollar purses to be won for big pay-per-view televised bouts. Boxer's incredible training programs hone their reflexes and punching power until they become fighting machines. The incredible pounding boxers withstand during training and bouts also makes them one of the toughest bunch of fighters around.

**Manoeuvres:**
Roll with Impact, Evade, Parry, Punch Strike, Knockout/Stun, Roundhouse Punch.

**Bonuses per level:**
1st: +1 KO, +1 Roll with Impact, +1 Thac0, +1 Parry, +1 to STR, +1 to CON, +10 to HPs.
2nd: +1 to Maintain Balance, +1 Damage.
3rd: +1 Action per melee, +1 to Parry.
4th: +1 KO/Stun, +1 Evade.
5th: +1 Thac0, +1 Parry.
6th: +1 Action per melee, +1 to Maintain Balance.
7th: Critical Thac0 on a 19, +1 KO/stun.
8th: +1 Damage, +1 to Resist Knockout.
9th: +1 Parry, +1 to Maintain Balance.
10th: +1 Action per melee, +1 KO/stun.
11th: +1 Evade, +1 Damage.
12th: +1 Thac0, Critical Thac0 on 18.
13th: +1 Parry, +1 to Maintain Balance.
14th: +1 Action per melee, +5 to MR.
15th: +1 Roll with Impact, +1 Evade.

## Bujinkan

The Bujinkan is an international martial arts organization based in Japan and headed by Masaaki Hatsumi. The combat system taught by this organization comprises nine separate ryūha, or schools, which are collectively

referred to as Bujinkan Budō Taijutsu. The Bujinkan is most commonly associated with ninjutsu. However, Masaaki Hatsumi uses the term Budo (meaning martial way) as he says the ryūha are descended from historical samurai schools that teach samurai martial tactics and ninjutsu schools that teach ninja tactics. The Bujinkan organization incorporates the teachings of the martial arts lineages (ryūha) that Masaaki Hatsumi learnt from Takamatsu Toshitsugu under the banner of Bujinkan Budo Taijutsu.

**Manoeuvres:**
Leap, Roll with Impact, Evade, Parry, Breakfall, Combination Parry/Attack, Multiple Evade, Disarm, Knife Hand, Drop Kick, Kick Attack, Rear Kick, Snap Kick, Jump Kick, Body Flip/Throw, .

**Bonuses per level:**
1st +1 to Roll with Impact, +1 to Parry, +1 to Evade, +1 to DEX, +1 to CON, Weapon Specialty Shinobi-Zue or Jitte.
2nd +1 to Thac0, +1 to Breakfall.
3rd +1 to Disarm, +1 to Parry.
4th +1 to Body Flip/Throw, Weapon Specialty Katana or Nekode.
5th +1 to Breakfall, +1 to Evade.
6th +1 Action per Melee, +1 Knockout/Stun.
7th +1 to Disarm, Weapon Specialty Kusari-Gama or Shuriken.
8th Critical Thac0 on a Natural 18, +1 Death Blow.
9th +1 to Roll with Impact, +1 to Breakfall.
10th +1 to Disarm, Weapon Specialty Kyoketsu-Shoge or Ninja Bow.
11th +1 Action per Melee, +1 to Evade.
12th +1 to Parry, +1 to Thac0.
13th +1 to Roll with Impact, Weapon Specialty Wakizashi or Yari.
14th +1 to Body Flip/Throw (does 2D6 Damage instead of D6), +1 to Breakfall.
15th +1 to Disarm, +1 Death Blow.

## Capoeira
Capoeira is a Brazilian martial art that combines elements of dance, acrobatics and music, and is sometimes referred to as a game. It was developed in Brazil mainly by West African descendants with native Brazilian influences, probably beginning in the 16th century. It is known for quick and complex moves, using mainly power, speed, and leverage for a wide variety of kicks, spins, and highly mobile techniques. The most widely accepted origin of the word capoeira comes from the Tupi words ka'a ("jungle") e pûer ("it was"), referring to the areas of low vegetation in the Brazilian interior where fugitive slaves would hide. Practitioners of the art are called capoeiristas.

**Manoeuvres:**
Back Flip, Roll with Impact, Maintain Balance, Leap, Cartwheel, Back Flip, Handstand, Evade, Parry, Multiple Evade, Backhand, Punch, Palm Strike, Axe Kick, Backward Sweep, Kick Attack, Roundhouse Kick, Tripping/Leg Hook, Jump Kick, Knee Strike, Elbow Strike, Headbutt, Combination Strike/Parry.

**Bonuses per level:**
1st: +1 to Parry, +1 to Evade, +1 to Maintain Balance, +1 to STR, +1 to DEX, +2 to MR.
2nd: +1 Action per melee, +1 to Roll with Impact.
3rd: +1 Knockout/Stun, Weapon Specialty Paired Sticks.
4th: +1 to Back Flip, Critical on a Natural 19.

5th: +1 Action per melee, +1 to Maintain Balance.
6th: +1 to Thac0, Weapon Specialty Paired Short Swords.
7th: +1 Action per melee, +1 to Back Flip.
8th: +1 to Maintain Balance, +1 to Roll with Impact.
9th: +1 Action per melee, Weapon Specialty Short Sword.
10th: +1 to Cartwheel, +1 to Parry.
11th: +1 Action per melee, +1 to Damage.
12th: +1 to Kick Damage, +1 to Thac0.
13th: +1 to Roll with Impact, Weapon Specialty Stick.
14th: +1 Action per melee, +1 to Parry.
15th: +1 Knockout/Stun, +1 Evade.

## Chen-style t'ai chi ch'uan

The Chen family-style is the oldest and parent form of the five traditional family styles. Contemporary t'ai chi ch'uan is typically practised for a number of widely varying reasons: health, external/ internal martial art skills, aesthetics, meditation or as an athletic/competition sport (sometimes called "wushu tai chi"). Therefore, a teacher's system, practice and choice of training routines usually emphasizes one of these characteristics during training. The five traditional schools, precisely because they are traditional, attempt to retain the martial applicability of their teaching methods. Some argue that the Chen tradition emphasizes this martial efficacy to a greater extent.

**Manoeuvres:**
Roll with Impact, Maintain Balance, Evade, Parry, Punch Strike, Palm Strike, Backhand, Push, Kick Attack, Snap kick, Tripping/Leg Hook, Elbow Strike, Forearm Strike, Finger Lock, Wrist Lock, Arm Hold.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Parry, +1 to DEX.
2nd: +1 to Maintain Balance, +1 to Evade.
3rd: +1 to Thac0, Weapon Specialty Dao (Broadsword).
4th: +1 action per melee, Critical Thac0 on a Natural 19.
5th: +1 KO/stun, +1 to Parry.
6th: +1 to Thac0, Weapon Specialty Er Jie Gun (2 Sectional Staff).
7th: +1 Trip, +1 Lock.
8th: +1 to Roll with Impact, +1 to Maintain Balance.
9th: +1 action per melee, Weapon Specialty Chui (Iron Maces (Paired).
10th: +1 KO/stun, +1 to Evade.
11th: +1 to Parry, +1 to Thac0.
12th: +1 to Maintain Balance, Weapon Specialty Qiang (Spear).
13th: Critical Thac0 on a Natural 18, +1 to Roll with Impact.
14th: +1 action per melee, +1 to Evade.
15th: +1 to Maintain Balance, Weapon Specialty Chang Jian (Long Sword).

## Chito Ryu Karate

Chito Ryu Karate was developed by Tsuyoshi Chitose. He based his teachings on his extensive study of Shorei-ryu and Shorin-ryu karate. He combined these two systems and eliminated the training elements which were detrimental to the health and well-being of the practitioner. The characters in the name Chito Ryu Karate are translated as: Chi = 1000 (year old), To = T'ang (China), Ryu = Style, Kara = Empty, Te = Hand .

This is an acknowledgment of the Okinawan tradition that the roots of Karate are traced back 1000 years in to China. Chito Ryu is a traditional Japanese/Okinawan martial art

comprised of Thac0s, kicks, blocks, throws, and holds. Chito Ryu training provides a complete regimen suitable for those seeking physical exercise, sport competition and self defense skills.

**Manoeuvres:**
Evade, Parry, Breakfall, Combination Parry/Attack, Multiple Evade, Knife Hand, Palm Strike, Axe Kick, Crescent Kick, Snap Kick, Body Block/Tackle, Death Strike, Shoulder Throw, Arm Hold, Wrist Lock.

**Bonuses per level:**
1st : +1 to Roll with Impact, +1 to Parry, +1 to STR, +1 to CON.
2nd : +1 to Thac0, +1 to Evade.
3rd : +1 action per melee, +1 to Body Flip/Throw (2D6 damage).
4th : +1 to KO/Stun, +1 to Damage.
5th : +1 to Roll with Impact, +1 Death Strike.
6th : +1 action per melee, +1 to Maintain Balance.
7th :+1 to Damage, +1 Knockout/Stun.
8th : +1 to Evade, +1 to Parry.
9th : +1 Thac0, +1 to Maintain Balance.
10th : +1 action per melee, +1 to Roll with Impact.
11th: +1 to Parry, +1 to Damage.
12th: +1 to Evade, +1 to Body Flip/Throw.
13th : +1 action per melee, +1 to Roll with Impact.
14th : +1 to Parry, +1 to Maintain Balance.
15th : +1 to Evade, +1 to Thac0.

## Choy Li Fut

Choy Li Fut (Cantonese) or Cai Li Fo (Mandarin) is a Chinese martial art founded in 1836 by Chan Heung. Choy Li Fut was named to honour the Buddhist monk Choy Fook who taught him Choy Gar, and Li Yau-San who taught him Li Gar, plus his uncle Chan Yuen-Wu, who taught him Fut Gar, and developed to honour the Buddha and the Shaolin roots of the system. The system combines the martial arts techniques from various Northern and Southern Chinese kung-fu systems; the powerful arm and hand techniques from the Shaolin animal forms from the South, combined with the extended, circular movements, twisting body, and agile footwork that characterizes Northern China's martial arts.

It is considered an external style, combining soft and hard techniques, as well as incorporating a wide range of weapons as part of its curriculum. Choy Li Fut is an effective self-defense system, particularly noted for defense against multiple attackers. It contains a wide variety of techniques, including long and short range punches, kicks, sweeps and take downs, pressure point attacks, joint locks, and grappling.

**Manoeuvres:**
Roll with Impact, Maintain Balance, Evade, Parry, Punch Strike, Palm Strike, Backhand, Roundhouse Strike, Kick Attack, Snap Kick, Tripping/Leg Hook, Knee Strike, Forearm Strike, Elbow Strike, Elbow Lock.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Parry, +1 to Evade, +10 to HPs, +2 to STR, +1 to DEX.
2nd: +1 to Thac0, +1 to Damage.
3rd: +1 action per melee, Weapon Specialty Fan or Jian (Straight Sword).
4th: +1 to Parry, Critical Thac0 on Natural 19.
5th: +1 to Thac0, +1 to Damage.
6th: +1 action per melee, Weapon Specialty Ba Tou (Hoe) or Guai (Cane).

7th: +1 to Damage, +1 Knockout/Stun.
8th: Critical Thac0 on a Natural 18, +1 to Parry.
9th: +1 to Roll, Weapon Specialty Hu Tou Gou (Tiger Head Hooks, Paired) or Chan (Spade) or Bi Shou (Daggers, Paired).
10th: +1 to Thac0, +1 to Roll with Impact.
11th: +1 action per melee, +1 to Parry.
12th: +1 Knockout/Stun, Weapon Specialty Hu Die Dao (Butterfly Knives, Paired) or San Jie Gun (3 Sectional Staff).
13th: +1 to Thac0, +1 to Evade.
14th: +1 to Roll with Impact, +1 Damage.
15th: +1 action per melee, Weapon Specialty 9 Dragon Trident or Fu (Axes, Paired).

## Cuong Nhu

Cuong Nhu Oriental martial arts was originally developed by Dr. Ngo Dong (O'Sensei) in 1965 in Hue, Vietnam. Cuong Nhu is a martial art that blends elements of Shotokan, Wing Chun, Judo, Aikido, T'ai chi ch'uan, Vovinam, and Boxing. It is this blending of hard and soft styles from which Cuong Nhu derives its name, which is Vietnamese for Hard (Cuong) / Soft (Nhu).

**Manoeuvres:**
Roll with Impact, Maintain Balance, Breakfall, Leap, Evade, Parry, Multiple Evade, Punch Strike, Back Hand, Push, Kick Attack, Spin Kick, Jump Kick, Finger Lock, Wrist Lock, Elbow Lock.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Parry, +1 to STR, +1 to DEX, +1 to CON.
2nd: +1 to Evade, +1 to Damage.
3rd: +1 to Leap, +1 to Thac0.

4th: +1 action per melee, +1 to Maintain Balance.
5th: +1 to Roll with Impact, Critical on a Natural 19.
6th: +1 to Parry, +1 Death Blow.
7th: +1 to Evade, +1 to Breakfall.
8th: +1 to Damage, +1 Knockout/Stun.
9th: +1 to Leap, +1 action per melee.
10th: +1 to Roll with Impact, +1 to Breakfall.
11th: +1 to Thac0, +1 to Maintain Balance.
12th: +1 to Parry, +1 to Evade.
13th: +1 to Damage, +1 to Breakfall.
14th: +1 action per melee, +1 to Leap.
15th: +1 to Roll with Impact, +1 to Thac0.

## Daitō-ryū Aiki-jūjutsu

Daitō-ryū Aiki-jūjutsu originally called Daitō-ryū Jujutsu is a Japanese martial art that first became widely known in the early 20th century under the headmastership of Takeda Sokaku. Takeda had extensive training in several martial arts (including Kashima Shinden Jikishinkage-ryū and sumo) and referred to the style he taught as "Daitō-ryū" (literally, "Great Eastern School").

Although the school's traditions claim to extend back centuries in Japanese history there are no known extant records regarding the ryū before Takeda. Aiki-jūjutsu can be broken into three styles: jujutsu (hard); aiki no jutsu (soft); and the combined aikijujutsu (hard/soft). Modern Japanese jujutsu and aikido both originated in aikijujutsu, which emphasizes "an early neutralization of an attack." Like other forms of jujutsu, it emphasizes throwing techniques and joint manipulations to effectively subdue or injure an attacker.

Of particular importance is the timing of a defensive technique either to blend or to neutralize an attack's effectiveness and to use the force of the attacker's movement against him. Daitō-ryū is characterized by ample use of atemi, or the striking of vital areas, to set up jointlocking or throwing tactics.

Some of the art's striking methods employ the swinging of the outstretched arms to create power and to hit with the fists at deceptive angles, as may be observed in techniques such as the atemi that sets up gyaku ude-dori (reverse elbow lock). Tokimune Takeda regarded one of the unique characteristics of the art to be its preference for controlling a downed attacker's joints with one's knee to leave one's hands free to access weapons or to deal with the threat of other attackers.

**Manoeuvres:**
Punch, Palm Strike, Kick Attack, Backward Sweep, Trip/Leg Hook, Snap Kick, Spin Kick, Drop Kick, Leap, Body Block/Tackle, Body Flip/Throw, Choke, Knee Strike, Elbow Strike, Forearm Strike, Combination Grab/Attack, Combination Strike/Parry, Headbutt, Arm Hold, Leg Hold, Body Hold, Neck Hold, Wrist Lock.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Parry/ Evade, Critical on a 19.
2nd: +1 to Thac0, +1 to Disarm.
3rd: +1 to Body Flip/Throw (2D6 damage), Weapon Specialty Bokken.
4th: +1 action per melee, +1 to Maintain Balance.
5th: +1 to Roll with Impact, +1 Knockout/Stun.
6th: +1 action per melee, Weapon Specialty Daikyu.

7th: +1 Body Flip/Throw, +1 to Damage.
8th: +1 Disarm, +1 to Maintain Balance.
9th: +1 to Roll with Impact, +1 to Damage. Weapon Specialty Naginata.
10th: +1 action per melee, +1 to Parry.
11th: +1 to Damage, +1 to Evade.
12th: +1 to Parry/Evade, +1 to Thac0. Weapon Specialty Katana.
13th: +1 action per melee, +1 to Maintain Balance.
14th: +1 to Roll with Impact, +1 to Disarm.
15th: +1 action per melee, Weapon Specialty Wakizashi.

## Gatka
Gatka is a traditional South Asian form of combat-training in which wooden sticks are used tosimulate swords in sparring matches. In modern usage, it commonly refers to the northwestern Indian martial arts, which should more properly be called shastara vidiyā . In English, the terms gatka and shastar vidya are very often used specifically in relation to Panjabi-Sikhs. In actuality, the art is not unique to any particular ethno-cultural group or religion but has been the traditional form of combat throughout north India and Pakistan for centuries. Attacks and counterattacks vary from one community to another but the basic techniques are the same.

**Manoeuvres:**
Leap, Maintain Balance, Roll with Impact, Evade, Parry, Disarm, Multiple Evade, Palm Strike, Punch Strike, Kick Attack, Snap Kick, Body Flip/Throw, Forearm Strike, Leap Attack, Arm Hold, Wrist Lock.

**Bonuses per level:**
1st: +1 to Thac0, +1 to Parry, +1 to Evade, +1 to STR, +1 to DEX, +1 to CON, +15 to HPs.
2nd: +1 to Evade, +1 to Leap.
3rd: +1 action per melee, Weapon Specialty Large Sword or Large Sword and Shield (Paired).
4th: Critical Thac0 on Natural 19, +1 to Maintain Balance.
5th: +1 to Disarm, +1 to Thac0.
6th: +1 Death Blow, Weapon Specialty Staff or Spear.
7th: +1 action per melee, +1 to Roll with Impact.
8th: +1 to Thac0, +1 to Parry.
9th: +1 to Maintain Balance, Weapon Specialty Axe or Axe and Shield (Paired).
10th: +1 Evade, +1 to Disarm.
11th: +1 action per melee, +1 to Roll with Impact.
12th: +1 to Parry, Weapon Specialty Knife.
13th: +1 to Thac0, +1 to Leap.
14th: +1 to Disarm, +1 to Maintain Balance.
15th: +1 Evade, Weapon Specialty Blunt or Blunt and Shield (Paired).

## Genseiryū

Genseiryū is a karate style with roots in Shuri-te, one of the three original karate styles of Okinawa Japan. It was developed by Seiken Shukumine (1925–2001) who combined classic techniques with his own innovations thus developing the special characteristics of Genseiryū. Shukumine had two known teachers, Sadoyama and Kishimoto.

**Manoeuvres:**
Back Flip, Maintain Balance, Roll with Impact, Evade, Parry, Multiple Evade, Palm Strike, Backward Sweep, Kick Attack, Reverse Turning Kick, Spin Kick, Flying Kick, Jump Kick, Leap Attack, Shoulder Throw.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to STR, +1 to DEX, +4 to MR.
2nd: +1 to Thac0, +1 to Back Flip.
3rd: +1 to Body Flip/Throw (2D6 damage), Weapon Specialty Bo (Staff).
4th: Critical Thac0 on a Natural 19, +1 to Maintain Balance.
5th: +1 to Evade, +1 to Thac0.
6th: +1 to Back Flip, +1 to Parry.
7th: +1 action per melee, +1 Body Flip/Throw.
8th: +1 to Maintain Balance, +1 to Back Flip.
9th: +1 to Evade, Weapon Specialty Sai (Forked).
10th: +1 to Back Flip, +1 to Parry.
11th: +1 action per melee, +1 to Evade.
12th: +1 to Thac0, +1 to Roll with Impact.
13th: +1 to Death Blow, +1 to Maintain Balance.
14th: +1 to Parry, +1 to Back Flip.
15th: +1 action per melee, +1 to Evade.

## Gōjū-ryū

Gōjū-ryū, Japanese for "hard-soft style," is one of the main traditional Okinawan styles of karate, featuring a combination of hard and soft techniques. Both principles, hard and soft, come from the famous martial arts book used by Okinawan masters during the 19th and 20th centuries, the Bubishi. Gō, which means hard, refers to closed hand techniques or straight linear attacks; jū, which means soft, refers to open hand techniques and circular movements.

Gōjū-ryū incorporates both circular and linear movements into its curriculum, combining hard striking attacks such as kicks and close hand punches with softer

open hand circular techniques for attacking, blocking, and controlling the opponent, including locks, grappling, takedowns and throws. Major emphasis is given to breathing correctly in all of the katas but particularly in the Sanchin kata which is one of two core katas of this style. The second kata is called Tensho, meant to teach the student about the soft style of the system. Gōjū-ryū practices methods that include body strengthening and conditioning, its basic approach to fighting (distance, stickiness, power generation, etc.), and partner drills.

**Manoeuvres:**
Roll with Impact, Maintain Balance, Aggressive Parry, Punch Strike, Knife Hand, Palm Strike, Two Handed Strike, Backhand, Kick Attack, Snap Kick, Roundhouse Kick, Jump Kick, Elbow Strike, Forearm Strike, Knee Strike, Restrain Punch, Knock-Out/Stun, Breakfall, Multiple Evade, Tripping/Leg Hook.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Damage, +1 STR, +1 CON, +15 HPs.
2nd: +1 to Parry, +1 to Thac0.
3rd: +1 action per melee, Weapon Specialty Sai (Forked).
4th: +1 to Roll with Impact, +1 Evade.
5th: +1 Breakfall, Critical Thac0 on Natural 19.
6th: +1 to Damage, +1 to Maintain Balance
7th: +1 action per melee, Weapon Specialty Bo (Staff).
8th: +1 to Thac0, +1 to Parry.
9th: +1 to Damage, +1 to Evade.
10th: +1 Breakfall, Critical Thac0 on Natural 18.
11th: +1 to Parry, +1 to Roll with Impact.

12th: +1 action per melee, +1 to Damage.
13th: +1 to Thac0, +1 to Knock-Out/Stun.
14th: +1 Death Blow, +1 to Evade.
15th: +1 to Roll with Impact, +1 Breakfall.

Gun-Fu
Gun fu, a portmanteau of gun and kung fu, is the style of sophisticated close-quarters gunplay seen in Hong Kong action cinema and in Western films influenced by it. It often resembles a martial arts battle played out with firearms instead of traditional weapons. It may also be described by other terms such as bullet ballet, Gun Kata, or gymnastic gunplay.

The focus of gun fu is both style and the usage of firearms in ways that they were not designed to be used. Shooting a gun from each hand (usually paired with jumping to the side at the same time), shots from behind the back, as well as the use of guns as melee weapons are all common. Other moves can involve shotguns, submachine guns, rocket launchers, and just about anything else that can be worked into a cinematic shot. It is often mixed with hand-to-hand combat manoeuvres.

"Gun fu" has become a staple factor in modern action films due to its visually appealing nature (regardless of its actual practicality in a real-life combat situation). Chinese action movies abound with feats of gun play and action that often defy belief. There are many people though, so impressed with the unique synthesis of oriental mysticism and the power and lethality of guns, that they have created their own form of firearm combat combined with mystical

abilities which make them even more impressive. This is their style.

**Manoeuvres:**
Roll with Impact, Back Flip, Leap, Roll, Somersault, Evade, Parry, Combination Parry/Attack, Disarm, Multiple Evade, Spinning Evasion, Punch Strike, Kick Attack.

**Bonuses per level:**
1st: +1 to Thac0 with Aimed Shot, +1 to Evade, +1 to Roll with Impact, Weapon Specialty Pistol Group.
2nd: +1 to Quick Draw Initiative, +1 Thac0 with hand to hand attacks.
3rd: +1 Action per melee. Can quickly change clips, load one bullet into a revolver or shotgun, or cycle a new round in a bolt action rifle and fire in the same attack.
4th: +1 to Thac0 with Aimed Shot, +1 to Roll with Impact.
5th: Weapon Specialty Rifle Group, +1 to Evade.
6th: +1 to Quick Draw Initiative, +1 Thac0 with hand to hand attacks.
7th: +1 to Thac0 with Aimed Shot, no penalty for shooting at or from moving mounts or vehicles with a gun.
8th: +1 to Roll with Impact, +1 to Parry.
9th: Weapon Specialty Submachine Gun Group, +1 to Evade.
10th: +1 to Quick Draw Initiative, +1 Thac0 with hand to hand attacks.
11th: +1 to Thac0 with Aimed Shot. The normal penalty for a small target doesn't apply (tiny targets are only -2, large are +5 and giant are +8).
12th: +1 Action per melee, +1 to Roll with Impact.
13th: +1 to Thac0 with Aimed Shot, +1 to Parry.
14th: +1 to Quick Draw Initiative, +1 Thac0 with hand to hand attacks.

15th: +1 to Roll with Impact. Can fire twice with both shots only counting as 1 attack and only needing to roll to hit once.

## Hapkido

Hapkido (also spelled hap ki do or hapki-do) is a highly eclectic Korean martial art. It is a form of self-defense that employs joint locks, grappling and throwing techniques of other martial arts, as well as kicks, punches, and other striking attacks. Hapkido contains both long- and close-range fighting techniques, utilizing jumping kicks and percussive hand Thac0s at longer ranges and pressure point Thac0s, joint locks, or throws at closer fighting distances. Hapkido emphasizes circular motion, redirection of force, and control of the opponent. Practitioners seek to gain advantage through footwork and body positioning to incorporate the use of leverage, avoiding the use of strength against strength.

**Manoeuvres:**
Roll with Impact, Breakfall, Maintain Balance, Parry, Evade, Multiple Evade, Disarm, Punch Strike, Knife Hand, Back Hand, Palm Strike, Kick Attack, Snap Kick, Spin Kick, Sweep Kick, Roundhouse Kick, Jump Kick, Flying Jump Kick, Knee Strike, Elbow Strike, Body Flip/Throw, Arm Lock, Leg Lock, Wrist Lock, Elbow Lock, Arm Hold, Body Hold.

**Bonuses per level:**
Level 1: +1 to Maintain Balance, +1 to Roll with Impact, +1 to DEX, +1 to CON, +10 HPs.
Level 2: +1 to Parry, +1 to Evade.
Level 3: +1 Action per melee, Weapon Specialty Nunchaku.
Level 4: +1 to Damage, +1 to Breakfall.

Level 5: +1 to Roll with Impact, Critical Thac0 on 19.
Level 6: +1 Action per melee, Weapon Specialty Dan Bong (short stick).
Level 7: +1 to Parry, +1 to Disarm.
Level 8: +1 to Maintain Balance, +1 to Evade.
Level 9: +1 Action per melee, Weapon Specialty Knife.
Level 10: +1 to Thac0, +1 to Body Flip/ Throw.
Level 11: +1 to Roll with Impact, +1 to Death Blow.
Level 12: +1 Action per melee, Weapon Specialty Jian (Straight Sword).
Level 13: +1 to Maintain Balance, +1 to Breakfall.
Level 14: +1 to Parry, +1 to Evade.
Level 15: +1 Action per melee, +1 to Damage.

## Harimau Pentjak Silat

Harimau Pentjak Silat originated in Painan area of the island of Sumatra. The climate of Sumatra is hot and rainy, with the ground conditions tending toward muddy. Harimau Silat is perfectly suited for this because it teaches it's students to crawl around like a tiger on hands and knees. The crawling techniques of Harimau Silat are distracting and deceptive, designed to lull an opponent into complacency, just like a tiger stalking it's prey. One of the more unique Silat styles, Pentjak Silat Kuching - as Harimau Silat is also known - relies mainly on leg techniques.

To build the strength necessary for these techniques a Harimau Silat player will sit for hours in a full squat, he will also climb mountains whenever possible.Combat for a Harimau Pentjak Silat player consists of four stages. Stage one is either dodging an opponent's attack or crawling around like a tiger to lure an opponent into attacking. Stage two consists of bringing an opponent to the ground by lock or trip, or by leaping on them in a flying body block. Stage three is the elimination of the opponent. Stage four sees the Harimau stylist preparing for the next opponent.

**Manoeuvres:**
Roll with Impact, Evade, Parry, Disarm, Breakfall, Backhand, Palm Strike, Kick Attack, Snap Kick, Trip/ Leghook, Backwards Sweep, Drop Kick, Combination Strike/Parry, Leap Attack, Body block/Tackle, Joint Throw, Leg Hold, Arm Hold, Ankle Lock, Knee Lock, Wrist Lock.

**Bonuses per level:**
1st: +1 to Parry, +1 to Evade, +1 to Roll with Impact, +1 to STR, 1 to DEX, +2 to MR, + 15 to HPs.
2nd: +1 action per melee, +1 to Damage.
3rd: Critical Thac0 on a Natural 19, Weapon Specialty Parang (Cleaver/Knife).
4th: +1 to Thac0, +1 to Leap.
5th: +1 to Parry, +1 to Evade.
6th: +1 action per melee, Weapon Specialty Kris (Wavy Bladed Knife).
7th: +1 to Thac0, +1 to Knockout/Stun.
8th: +1 to Deathblow, +1 to Evade.
9th: +1 to Parry, Weapon Specialty Tjabang (Sai).
10th: +1 action per melee, +1 to Roll with Impact.
11th: +1 to Damage, +1 to Leap.
12th: +1 to Roll with Impact, +1 to Parry.
13th: +1 to Evade, +1 to Thac0.
14th: +1 action per melee, +1 to Damage.
15th: +1 to Thac0, Weapon Specialty Knife.

## Jiu-Jitsu, Brazilian

Brazilian Jiu-Jitsu is a martial art, combat sport, and a self defense system that focuses on grappling and especially ground fighting. Brazilian jiu-jitsu was formed from Kodokan Judo ground fighting fundamentals that were taught by a number of individuals including Takeo Yano, Mitsuyo Maeda and Soshihiro Satake.

Brazilian jiu-jitsu eventually came to be its own art through the experiments, practices, and adaptation of judo through Carlos and Hélio Gracie (who passed their knowledge on to their extended family) as well as other instructors who were students of Maeda. It promotes the concept that a smaller, weaker person can successfully defend against a bigger, stronger assailant by using proper technique, leverage, and most notably, taking the fight to the ground, and then applying joint-locks and chokeholds to defeat the opponent.

**Manoeuvres:**
Roll with Impact, Maintain Balance, Parry, Evade, Punch Strike, Palm Strike, Snap Kick, Kick Attack, Tripping/Leg Hook, Elbow Strike, Knee Strike, Body Block/Tackle, Arm Hold, Body Hold, Neck Hold, Neck Hold/Choke, Choke, Elbow Lock, Breakfall, Leg Grapple, Leg Lock.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Parry, +1 to Evade, +1 to Clinch, +1 to DEX, +1 to CON, +10 HPs.
2nd: +1 to Locks/Holds, +1 to Body Block/Tackle.
3rd: +1 to Thac0, +1 to Maintain Balance.
4th: +1 Action per melee, Critical Thac0 on natural 19.

5th: +1 to Roll with Impact, +1 to KO/Stun.
6th: +1 to Locks/Holds, +1 to Evade.
7th: +1 to Thac0, +1 to Body Block/Tackle.
8th: +1 Action per melee, +1 to Maintain Balance.
9th: +1 to Roll with Impact, +1 to Damage.
10th: +1 to Parry, +1 to Locks/Holds.
11th: +1 to Damage, +1 to Evade.
12th: +1 to Leap, +1 to Thac0.
13th: +1 to Roll with Impact, +1 to Maintain Balance.
14th: +1 Action per melee, +1 to KO/Stun.
15th: +1 to Parry, +1 to Evade.

## Judo

Judo, meaning "gentle way", is a modern martial art that originated from late nineteenth century Japan. The art was founded by Jigoro Kano, who as a youth was often picked on and bullied. After an unsatisfactory experience with Jujutsu, he developed a system with sweeps and throws which made size and strength irrelevant. Just like Tae kwon do, today it is an Olympic sport, where the main goal in a Judo competition is to throw one's opponent to the ground or make him submit through a joint lock or choke-hold. The balance between standing and ground fighting makes Judo a popular choice for many martial artists.

**Manoeuvres:**
Punch Strike, Backhand, Kick Attack, Body Block/tackle, Body flip/throw, Breakfall, Disarm, Roll with Impact, Restrain Strike, Parry, Evade, Combination Parry/Throw, Arm Hold, Wrist Hold, Arm Lock, Restrain Punch, Knock-out/stun.

**Bonuses per level:**
Level 1: +1 Action per melee, +1 to Roll with Impact, +1 to Restrain Punch, +1 to DEX, +10 to HPs.
Level 2: +1 to Parry, +1 to Evade.
Level 3: +1 to Body flip/throw, +1 to Thac0.
Level 4: +1 Action per melee, +1 to Damage.
Level 5: +1 to Parry, +1 to Evade.
Level 6: +1 to Thac0, +1 to Body flip/throw.
Level 7: +1 KO/stun, +1 to Maintain Balance.
Level 8: +1 to Breakfall, +1 to Roll with Impact.
Level 9: +1 to Parry, +1 Action per melee.
Level 10: +1 on Initiative, +1 to Evade.
Level 11: +1 to Breakfall, +1 to Disarm.
Level 12: Critical Thac0 on natural 19.
Level 13: +1 to Damage, +1 KO/stun.
Level 14: +1 to Parry, +1 Action per melee.
Level 15: +1 to Body flip/throw, +1 to Evade.

## Jujutsu

Jujutsu is a Japanese martial art and a method of close combat for defeating an armed and armoured opponent in which one uses no weapon or only a short weapon. The word jujutsu can be spelled as ju-jitsu/jujitsu, jiu jitsu, or ju-jutsu. "Jū" can be translated to mean "gentle, soft, supple, flexible, pliable, or yielding." "Jutsu" can be translated to mean "art" or "technique" and represents manipulating the opponent's force against himself rather than confronting it with one's own force.

Jujutsu developed to combat the samurai of feudal Japan as a method for defeating an armed and armoured opponent in which one uses no weapon,

or only a short weapon. Because striking against an armoured opponent proved ineffective, practitioners learned that the most efficient methods for neutralizing an enemy took the form of pins, joint locks, and throws. These techniques were developed around the principle of using an attacker's energy against him, rather than directly opposing it.

There are many variations of the art, which leads to a diversity of approaches. Jujutsu schools (ryū) may utilize all forms of grappling techniques to some degree (i.e. throwing, trapping, joint locks, holds, gouging, biting, disengagements, striking, and kicking). In addition to jujutsu, many schools teach the use of weapons.

**Manoeuvres:**
Maintain Balance, Break fall, Disarm, Body block/tackle, Body flip/throw, Roll with Impact, Restrained Strike, Kick Attack, Knee Strike, Elbow Strike, Punch Strike, Parry, Evade, Combination Parry/Strike, Leap Attack, Choke, Paralysis Attack, Arm Hold, Neck Hold, Body Hold, Leg Hold, Wrist Lock, KO/stun.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Restrain Punch, +1 to DEX, +1 to CON, +10 to HPs.
2nd: +1 to Parry, +1 Evade.
3rd: +1 on Initiative, Weapon Specialty Staff.
4th: +1 to Roll with Impact, +1 Action per melee round.
5th: +1 to Thac0, +1 to Maintain Balance.
6th: , +1 to Disarm, +1 to KO/Stun.
7th: +1 to Damage, Weapon Specialty Sai.

8th: Critical Thac0 on an unmodified roll of 19, +1 Action per melee round.
9th: +1 to Maintain Balance, +1 Thac0.
10th: +1 to Roll with Impact, +1 to Restrain Punch.
11th: +1 to Parry, +1 to Evade.
12th: +1 on Initiative, +1 to KO/Stun.
13th: +1 to Thac0, +1 to Maintain Balance.
14th: +1 to Roll with Impact, +1 Action per melee round.
15th: +1 on Initiative, +1 to Parry.

## Kapu Ku'ialua

Kapu Ku'ialua; Ku'ialua; or just Lua; is an ancient Hawaiian martial art based on bone breaking, joint locks, throws, pressure point manipulation, strikes, usage of various weapons, battlefield strategy, open ocean warfare as well as the usage of introduced firearms from the Europeans. The actual name of fighting art was referred to as "Ku'ialua", literally meaning two hits. The principal focus of Lua is the breaking and dislocation of joints, with over 300 techniques for the breaking of bones, with or without weapons. Both armed, with wooden weapons, and unarmed techniques are taught.

**Manoeuvres:**
Roll with Impact, Parry, Evade, Breakfall, Combination Parry/Attack, Strike Punch, Backward Sweep, Kick Attack, Reverse Turning Kick, Snap Kick, Spear Kick, Elbow Strike, Hand Throw, Hip Throw, Joint Throw, Shoulder Throw, Elbow Break, Elbow Lock, Finger Break, Finger Lock, Wrist Break, Wrist Lock, Choke, Knee Strike, Drop Kick.

**Bonuses per level:**
1st: +1 to Joint Locks, +1 to Body Flip/Throw, +1 to STR, +10 to HPs.

2nd: +1 to Thac0, +1 to Damage.
3rd: +1 to Parry, Weapon Specialty Hoe Lei-o-mano (Polearm) or Ihe (short spear).
4th: +1 to Evade, +1 to Joint Locks.
5th: +1 Action per melee, +1 to Damage.
6th: +1 to Maintain Balance, Weapon Specialty Pahi (Knife) or Ko'oko'o (Staff).
7th: +1 to Joint Locks, +1 to Body Flip/Throw.
8th: +1 to Parry, +1 to Thac0.
9th: +1 Action per melee, Weapon Specialty Pâhoa Ko'oko'o (staff with double edge dagger) or La'au Palau (Club).
10th: +1 to Roll with Impact, +1 to Evade.
11th: +1 to Maintain Balance, +1 to Body Flip/Throw.
12th: +1 to Damage, Weapon Specialty Ka'ane (strangling cord).
13th: +1 to Roll with Impact, Critical Thac0 on a Natural 19.
14th: +1 Action per melee, +1 to Thac0.
15th: +1 to Damage, Weapon Specialty Sling or Hoe (Polearm).

## Karate

Meaning "Empty hand" in Japanese, Karate is one of the more popular martial arts. Originated centuries ago from the island of Okinawa, it did not catch on in mainland Japan until the early 1900s, when Master Gichin Funakoshi simplified the self-defence techniques and added a philosophical aspect to the art. There are many different styles within Karate, but they are all characterized with the same hard blocks, punches, and kicks.

**Manoeuvres:**
Punch Strike, Kick Attack, Knee Strike, Elbow Strike, Breakfall, Body Block/tackle, Roll with Impact, Restrain

Punch, Parry, Evade, Combination Parry/Strike, Arm Hold, Neck Hold, Body Hold, Grappling, Throws, Joint locks, Restraints.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Disarm, +1 to DEX, +1 to CON.
2nd: +1 to Thac0, +1 to damage.
3rd: +1 to Initiative, Weapon Specialty Nunckaku.
4th: +1 to Hold, +1 Action per melee round.
5th: +1 to Parry, +1 to Evade.
6th: +1 Action per melee round, Weapon Specialty Staff.
7th: +1 to Leap, +1 on Initiative.
8th: +1 Action per melee round.
9th: +1 to Hold, Weapon Specialty Sai.
10th: +1 Action per melee round +1 to disarm.
11th: +1 to Roll with Impact, +1 on Initiative.
12th: +1 to Maintain Balance, Weapon Specialty Paired Weapons.
13th: +1 to Thac0, Critical strike on an unmodified roll of 18.
14th: +1 to Parry, +1 Damage.
15th: +1 Action per melee round, +1 to Evade.

## Kobori ryū

The Kobori ryū focuses on a rare form of Japanese martial arts: classical combat swimming. The word ryū translated can have the meaning school, tradition or style. Water as both an element of nature and an artificial barrier has always been a part of military relevance so the classical swimming styles of Japan also fit into the martial arts of the samurai. The training covers various swimming techniques such as the art of swimming in armour and fighting in the water.

The "Tosui" aspect of Kobori ryu involves a circular leg movement technique that allows the proponent to tread water while keeping their upper body above water (while wearing armour). This enabled the Higo bushi, if necessary, to fight with swords, fire arrows (tachi oyogi shageki), and fire muskets while positioned in or while crossing a river. Further techniques include Geioyogi (performance/art swimming), Teishin nuki Oyogi (techniques for shoving waves aside), Yasumi Oyogi (techniques for catching rest while in the water).

Other skills include Haizen Oyogi (the presentation of food and drink whilst swimming), Ippyoshi Oyogi, Katate Oyogi, Katchu Gozen Oyogi (the practice of swimming in the Gozen Oyogi style whilst in armour), Soroi Oyogi, Suiken (swordsmanship while swimming), Suikyu (archery while swimming) Suisho (the practice of calligraphy while swimming), Sakenomi Oyogi (the serving of sake whilst swimming), Tachimochi Oyogi (swimming whilst holding a sword), and Ukimi Sho (the practice of calligraphy whilst floating), Suijyu (musketry while swimming).

**Manoeuvres:**
Maintain Balance, Roll with Impact, Evade, Parry, Combination Parry/Attack, Palm Strike, Punch Strike, Backward Sweep, Snap Kick, Tripping/Leg Hook, Elbow Strike, Arm Hold, Body Hold, Neck Hold.

**Bonuses per level:** (all bonuses apply in water with no penalties)
1st: +1 to Roll with Impact, +1 to STR, +1 to CON, +4 to MR in water only, +10 to HPs, start with Swim skill with +1.

2nd: +1 to Parry, +1 to Thac0.
3rd: +1 Action per melee, Weapon Specialty Bow.
4th: +1 to Initiative, +1 to Roll with Impact.
5th: +1 to Evade, +1 to Swim skill.
6th: +1 Action per melee, Weapon Specialty Sword.
7th: +1 to Thac0, +1 to Parry.
8th: +1 to Evade, +1 to Initiative.
9th: +1 Action per melee, +1 minute to holding breath.
10th: +1 to Parry, +1 to Roll with Impact.
11th: +1 to Swim skill, +1 to Evade.
12th: +1 to Thac0, +1 to Initiative.
13th: +1 Action per melee, +1 to Roll with Impact.
14th: +1 to Parry, Critical Thac0 on a Natural 19.
15th: +1 to Evade, +1 to Swim skill.

## Kyudo

Kyudo (way of the bow) is the modern Japanese martial art (gendai budō) of archery; kyudo practitioners may be known as Kyudojin, experts in Kyudo are referred to as kyūdōka. Kyudo is based on kyūjutsu (art of archery), which originated with the samurai class of feudal Japan. The bow has always been a highly respected and venerated part of Japanese culture. It is used in a ritual dance to open every Sumo tournament.

The vibration of it's string is thought to drive away ghosts. It is also featured in many Shinto rituals. A student of Kyudo will always enter combat slowly and deliberately. Never rushing or hurrying, but always ready before the opponent arrives. Using slow and graceful movements the archer will prepare to shoot at the target. A whistle arrow (Kabura-ya) is always fired first to unnerve opponents and to scare any spirits that might be in the area. If the intent is to stun instead of wound then arrows with wooden balls on the tip instead of arrowheads (Hikime) can be used.

**Manoeuvres:**
Roll with Impact, Parry, Evade, Multiple Evade, Palm Strike, Punch Strike, Kick Attack, Snap Kick, Trip/Leg Hook.

**Bonuses per level:**
Level 1: +1 to Maintain Balance, +1 Thac0, +1 Action per melee with bow, +1 to Evade, +1 to DEX, Weapon Specialty Yumi (Japanese Longbow, it is 2.2 meters long and is held 1/3 of the way up from the bottom).
Level 2: +1 to Thac0 with bow.
Level 3: Can quickdraw one extra arrow per 5 DEX.
Level 4: +1 to Maintain Balance.
Level 5: +1 to Thac0 with bow.
Level 6: Accurately shoot while riding a horse or moving vehicle (normally a wild shot) with no penalties.
Level 7: Critical Thac0 on a Natural 19 with Bow.
Level 8: +1 Action per melee with bow.
Level 9: Shoot accurately while standing on head or hanging upside down; all bonuses applicable and no penalties.
Level 10: +1 to Thac0 with bow.
Level 11: +1 to Maintain Balance.
Level 12: Roll or somersault and come up shooting (normally a wild shot), no penalties.
Level 13: Critical Thac0 on a Natural 18 with bow.
Level 14: +1 to Evade.
Level 15: +1 to Thac0 with bow.

## Muay Thai

Muay Thai is a combat sport of Thailand that uses stand-up striking along with various clinching techniques. This

physical and mental discipline which includes combat on shins is known as "the art of eight limbs" because it is characterized by the combined use of fists, elbows, knees, shins, being associated with a good physical preparation that makes a full-contact fighter very efficient.

The hands become the sword and dagger; the shins and forearms were hardened in training to act as armour against blows, and the elbow to fell opponents like a heavy mace or hammer; the legs and knees became the axe and staff. The body operated as one unit. The knees and elbows constantly searching and testing for an opening while grappling and trying to spin an enemy to the ground for the kill. Muay Thai became widespread internationally in the twentieth century, when practitioners defeated notable practitioners of other martial arts.

**Manoeuvres:**
Roll With Impact, Maintain Balance, Evade, Parry, Multiple Evade, Combination Parry/Attack, Breakfall, Punch Strike, Backhand, Palm Strike, Kick Attack, Tripping/Leg Hooks, Snap Kick, Roundhouse Kick, Axe Kick, Backward Sweep, Reverse Turning Kick, Drop Kick, Shin Kick, Jump Kick, Leap Attack, Combination Strike/Parry, Combination Grab/Kick, Knee Strike, Elbow Strike, Forearm Strike.

**Bonuses per level:**
1st: +1 to Parry, + 1 to Evade, +1 to Maintain Balance, +1 to Thac0, +1 to STR, +1 to DEX, +1 to CON, +18 to HPs.
2nd: + 1 Action per melee, +1 to Roll with Impact.
3rd: +1 KO/stun, +1 to Leap.

4th: +1 to Damage, +1 to Evade.
5th: +1 Action per melee, +1 to Maintain Balance.
6th: +1 KO/stun, +1 to Thac0.
7th: +1 to Damage, +1 to Leap
8th: +1 to Maintain Balance, +1 to Roll with Impact.
9th: +1 Action per melee, +1 to Evade.
10th: +1 to Maintain Balance, +1 to Parry.
11th: +1 Action per melee, +1 to Leap.
12th: +1 to Damage, +1 to Thac0.
13th: +1 to Roll with Impact, +1 to Evade.
14th: +1 Action per melee, + 1 to Parry.
15th: +1 to Death Blow, +1 to Damage,.

## Ninjitsu

Ninjutsu sometimes used interchangeably with the modern term ninpō is the strategy and tactics of unconventional warfare, guerrilla warfare and espionage purportedly practiced by the shinobi (commonly known outside of Japan as ninja). Ninjutsu was more an art of tricks than a martial art. Ninjutsu was a separate discipline in some traditional Japanese schools, which integrated study of more conventional martial arts (taijutsu) along with shurikenjutsu, kenjutsu, sojutsu, bōjutsu and others.

While there are several styles of modern ninjutsu, the historical lineage of these styles is disputed. Some schools claim to be the only legitimate heir of the art, but ninjutsu is not centralized like modernized martial arts such as judo or karate. Togakure-ryū claims to be the oldest recorded form of ninjutsu, and claims to have survived past the 16th century. According to Bujinkan members, Ninja Jūhakkei ("the eighteen disciplines") were first stated in the scrolls of Togakure-ryū and became

definitive for all ninjutsu schools. Ninja jūhakkei was often studied along with Bugei Jūhappan (the "eighteen samurai fighting art skills").

The 18 diciplines are:
Ninjutsu as depicted in a 19th-century sketch
Seishinteki kyōyō – spiritual refinement
Taijutsu – unarmed combat
Kenjutsu – sword techniques
Bōjutsu – stick and staff techniques
Sōjutsu – spear techniques
Naginatajutsu – naginata techniques
Kusarigamajutsu – kusarigama techniques
Shurikenjutsu – throwing weapons techniques
Kayakujutsu – pyrotechnics
Hensōjutsu – disguise and impersonation
Shinobi-iri – stealth and infiltration
Bajutsu – horsemanship
Sui-ren – water training
Bōryaku – tactics
Chōhō – espionage
Intonjutsu – escaping and concealment
Tenmon – meteorology
Chi-mon – geography

Legendary Ninjutsu is composed of nine schools (ryuha) of Ninjutsu. These ryuha are the Takagin Yoshin Ryu, Togakure Ryu, Gyokushin Ryu, Gikan Ryu, Gyokko Ryu, Koto Ryu, Kukishinen Ryu, Kumogakure Ryu, and the Shinden Fudo Ryu. Six are specialized in the combat techniques of Taijutsu. Three are Ninjutsu schools, specializing espionage, sabotage, strategy, intelligence gathering and other related areas of spying. Training focuses on weapon techniques and unarmed combat, philosophy, strategy & tactics and spying. The main areas of teaching are the Bugei Juhappan (18 warrior's arts).
1. Bajutsu: Horsemanship

2. Bo Ryaku: Strategies
3. Bojutsu: Staff fighting
4. Chimon: Geography
5. Choho: Espionage
6. Hensojutsu: Disguise
7. Intonjutsu: Hiding
8. Kayakujutsu: Gunpowder
9. Kenjutsu: Swordsmanship
10. Kusarigama: Sickle and chain
11. Naginata: Halberd
12. Seishin Teki Kyoyo: Spiritual refinement
13. Shinobi Iri: Infiltration
14. Shurikenjutsu: Blade throwing
15. Suiren: Swimming
16. Taijutsu: Unarmed Combat
17. Tenmon: Meteorology
18. Yari Spear

**Manoeuvres:**
Back Flip, Leap, Breakfall, Handspring, Maintain Balance, Roll with Impact, Cartwheel, Handstand, Leap, Evade, Parry, Combination Parry/Attack, Combination Evade/Strike, Multiple Evade, Backhand, Punch Strike, Shin Kick, Kick Attack, Snap Kick, Trip/Leg Hook, Choke, Combination Grab/Kick, Elbow Strike, Hip Throw, Knee Strike, Roll/ Knockdown, Shoulder Throw, Sweeping Throw, Choke, Hip Throw, Arm Hold, Elbow Lock, Neck Hold, Finger Lock, Wrist Lock.

**Bonuses per level:**
1st: +1 to Thac0, +1 to Initiative, +1 to Maintain Balance, +1 to Evade, +1 Knockout/Stun, +1 to STR, +1 to DEX, +1 to CON, +10 to HPs.
2nd: +1 to Roll with Impact, Weapon Specialty Katana (Large Sword) or Kyoketsu Shoge (Knife & Chain).
3rd: +1 action per melee, +1 to Initiative.
4th: +1 to Break fall, +1 to Leap.

5th: +1 to Maintain Balance, Weapon Specialty Kodachi (Short Sword) or Kusari Fundo (Chain).
6th: +1 to Roll with Impact, +1 action per melee.
7th: +1 to Break fall, +1 to Leap.
8th: +1 action per melee, Weapon Specialty Bisento (Pole arm) or Jutte (Forked).
9th: +1 to Roll with Impact, +1 to Thac0,
10th: +1 action per melee, +1 to Parry.
11th: +1 to Leap, Weapon Specialty Shuriken (Thrown) or Naginata (Pole arm).
12th: +1 to Parry, +1 to Roll with Impact.
13th: +1 to action per melee, +1 to Roll with Impact,
14th: +1 to Evade, Weapon Specialty Kusarigama (Axe & Chain) or Tanto (Knife).
15th: +1 to Initiative, +1 to Leap.

## Savate

Savate also known as boxe française, French boxing, French kickboxing or French footfighting, is a French martial art which uses the hands and feet as weapons combining elements of western boxing with graceful kicking techniques. Only foot kicks are allowed unlike some systems such as Muay Thai, Silat and Yaw-Yan which allow the use of the knees or shins. Savate is one of the few styles of kickboxing in which the fighters habitually wear shoes. A male practitioner of savate is called a tireur while a female is called a tireuse. The ranks from lowest to highest are: purple, blue, green, red, white, yellow, bronze, silver and gold.

**Manoeuvres:**
Roll with Impact, Maintain Balance, Leap, Somersault, Evade, Parry, Breakfall, Punch Strike, Kick Attack, Snap Kick, Roundhouse Kick, Wheel Kick, Tripping/Leg Hook, Reverse Turn Kick, Drop Kick, Jump Kick, Leap Attack, Knee Strike, Axe Kick, Low Kick.

**Bonuses per level:**
Level 1: +1 to Thac0, +1 to Maintain Balance, +1 to Leap, +1 to STR, +1 to DEX, +1 to CON, +5 to HPs.
Level 2: +1 to Parry, +1 to Roll with Impact.
Level 3: +1 to Evade, +1 to Maintain Balance.
Level 4: +1 Action per melee, +1 to Thac0.
Level 5: +1 to Thac0, +1 to Maintain Balance.
Level 6: +1 to Parry, +1 to Leap.
Level 7: +1 to Roll with Impact, +1 to Evade.
Level 8: +1 Action per melee, +1 to Maintain Balance.
Level 9: +1 to Roll with Impact, +1 to Thac0.
Level 10: +1 to Somersault, +1 to Leap.
Level 11: +1 to Parry, +1 to Evade.
Level 12: +1 to Maintain Balance, +1 to Roll with Impact.
Level 13: +1 Action per melee, +1 to Thac0.
Level 14: +1 to Evade, +1 to Damage.
Level 15: +1 to Parry, +1 to Maintain Balance.

## Shaolin Kung Fu

Shaolin Kung Fu also called Shaolin Wushu is among the oldest institutionalized styles of Chinese martial arts. It originated and was developed in the Buddhist Shaolin temple in Henan province, China. During the 1500 years of its development, Shaolin kung fu, with its rich content, became one of the largest

schools of kung fu. The name Shaolin is also used as a brand for the so-called external styles of kung fu. Many styles in southern and northern China use the name Shaolin.

**Manoeuvres:**
Roll with Impact, Evade, Parry, Punch Strike, Back Hand, Palm Strike, Kick Attack, Axe Kick, Back Kick, Jump Kick, Spin Kick, Spin Punch, Restrain Punch, Knock-Out/Stun, Back Flip, Leap, Leap Attack, Disarm, Forearm Attack.

**Bonuses per level:**
1st: +1 to Thac0, +1 to Roll with Impact, +1 DEX, +1 CON.
2nd: +1 to Evade, +1 to Parry.
3rd: +1 to Backflip, +1 to Initiative.
4th: +1 to KO/stun, +1 Action per melee round.
5th: +1 to Damage, +1 on Initiative.
6th: +1 to Roll with Impact, +1 Jump Kick.
7th: +1 to Disarm, +1 Action per melee round.
8th: +1 to Thac0, +1 to Roll with Impact.
9th: +1 to Backflip, +1 to KO/stun.
10th: +1 to Evade, +1 Parry.
11th: +1 to Roll with Impact, +1 Action per melee round.
12th: +1 to Thac0, +1 Leap Attack.
13th: +1 to Damage, +1 on Initiative.
14th: +1 to Backflip, +1 Action per melee round.
15th: +1 to Roll with Impact, +1 to Death Blow.

## Silambam

Silambam is a weapon-based Indian martial art from Tamil Nadu, but also traditionally practised by the Tamil community of Sri Lanka and Malaysia. It is closely related to Keralan kalaripayat and Sri Lankan angampora. It derives from the Tamil word silam meaning "hill" and the Kannada word bambu from which the English "bamboo" originates. The term silambambu referred to a particular type of bamboo from the Kurinji hills in present-day Kerala.

Thus silambam was named after its primary weapon, the bamboo staff. The related term silambattam often refers specifically to stick-fighting. There are numerous styles of silambam but the nillaikalakki discipline (from nillai meaning posture and kalakki meaning to disturb or shuffle) is the most widespread style outside India, and is most well known in Malaysia. The styles differ from one another in grip, posture, foot work, length of the stick, etc.

**Manoeuvres:**
Leap, Roll with Impact, Leap, Evade, Parry, Combination Parry/Attack, Backward Sweep, Sweep Kick, Tripping/Leg Hook, Jump Kick, Leap Attack.

**Bonuses per level:**
1st: +1 to Parry with Staff, +1 to Evade, +1 to STR, +1 to DEX, +1 to MR, Weapon Specialty Staff.
2nd: +1 to Damage with Staff, +1 to Roll with Impact.
3rd: +1 to Leap, +1 to Thac0.
4th: Critical Thac0 on a Natural 19, +1 to Parry with Staff.
5th: +1 Action per melee, +1 to KO/stun.
6th: +1 to Parry with Staff, +1 to Evade.
7th: +1 to Damage with Staff, +1 to Roll with Impact.
8th: +1 to Leap, +1 to Thac0.
9th: +1 to Initiative, +1 Action per melee.
10th: +1 to KO/stun, +1 to Disarm.

11th: +1 to Parry with Staff, +1 to Evade.
12th: +1 to Damage with Staff, +1 to Roll with Impact.
13th: +1 to Leap, +1 to Thac0.
14th: Critical Thac0 on a Natural 18, +1 to Disarm.
15th: +1 to Initiative, +1 Action per melee.

## Special Forces Training
This is a special fighting style that is taught to most independent nations' elite/special forces. Each took techniques from multiple styles of martial arts, designed to incapacitate, maim, or kill an opponent.

**Manoeuvres:**
Roll with Impact, Evade, Parry, Punch Strike, Power Punch, Kick Attack, Snap Kick, Jump Kick, Roundhouse Kick, Body Block/Tackle, Body Flip/Throw, Choke, Knee Strike, Elbow Strike, Forearm Strike, Head Butt, Restrain Punch, Knock-out/Stun.

**Bonuses per level:**
1st: +1 to Thac0, +1 to Initiative, +1 to STR, +1 to DEX, +10 to HPs.
2nd: +1 to Roll with Impact, +1 to Restrain punch.
3rd: +1 to Parry, +1 to Evade.
4th: +1 Action per melee round.
5th: +1 to KO/stun, Critical Thac0 on an unmodified roll of 19.
6th: +1 to Damage, +1 to Disarm.
7th: +1 to Thac0, +1 on Initiative.
8th: +1 to Disarm, +1 Action per melee round.
9th: +1 to Death Blow, +1 to Body Flip/Throw.
10th: +1 to Roll with Impact, +1 to Restrain Punch.
11th: +1 to Parry, +1 to Evade.

12th: +1 to Death Blow, Critical Thac0 on an unmodified roll of 18.
13th: +1 Action per melee round, +1 to Evade.
14th: +1 to Damage, +1 to Disarm.
15th: +1 to Thac0, +1 on Initiative.

## Street Fighting
Street Fighting is the not-so-gentle art of breaking another human being in several different places. Unlike most forms, this "art" has no philosophy, makes no attempt to improve the character of its practitioners, and has no overall object other than to hurt people. Like Juijutsu, the point of Street fighting is "Whatever works" Its practitioners train to attack and kill their opponents with the least amount of risk to themselves. As such, it sees a wide variety of moves and techniques, each chosen by whatever the individual finds to be most effective. It is the most basic form of unarmed combat with little training involved.

**Manoeuvres:**
Roll with Impact, Maintain Balance, Evade, Parry, Punch Strike, Kick Attack, Tripping, Tackle, Body Flip/Throw, Choke, Knee Strike, Elbow Strike, Jump Kick, Crush/Squeeze, Pin, Arm Hold, Leg Hold, Body Hold, Neck Hold.

**Bonuses per level:**
Level 1: +1 to Roll with Impact, +1 to Damage.
Level 2: +1 to Thac0.
Level 3: +1 to Action per melee.
Level 4: +1 to Parry.
Level 5: +1 to KO/stun.
Level 6: +1 to Evade.
Level 7: +1 to Roll with Impact.
Level 8: +1 to Damage.
Level 9: +1 to Thac0.
Level 10: +1 to Action per melee.
Level 11: +1 to Parry.

Level 12: +1 to KO/stun.
Level 13: +1 to Evade.
Level 14: +1 to Roll with Impact.
Level 15: +1 to Damage.

## Sumo

Sumo is a competitive full-contact wrestling sport where a rikishi (wrestler) attempts to force another wrestler out of a circular ring (dohyō) or into touching the ground with anything other than the soles of the feet. The sport originated in Japan, the only country where it is practiced professionally. It is generally considered to be a gendai budō (a modern Japanese martial art), though this definition is misleading as the sport has a history spanning many centuries.

Many ancient traditions have been preserved in sumo, and even today the sport includes many ritual elements, such as the use of salt purification, from the days when sumo was used in the Shinto religion. While primarily performed as a sport, or religious ceremony, Sumo was a fairly detailed combat system up until the late 16th century, when 'inelegant' moves such as striking with fists, hair restraining, eye gouging, choking and kicking in the stomach or chest and other lethal moves were banned and the rules for ring matches, with formally established ranks were implemented.

Sumo matches are composed of two types of attacks. The first type of attacks are limited body attacks and include tsuppari (a series of hard slaps delivered in rapid progression), hataki-komi (side-stepping), ashi-tori (leg holds), and ketaguri (leg sweeps). Other than limited body attacks, are the full body attacks, which consist of throws, yoriki (seizing the opponent's belt and marching them

out of the ring), yori-taoshi (a variant of yoriki, where both sumotori go out of the ring, with the winner landing on top), and utchari (a reversal where the sumotori losing the match hoists his rival over his stomach and throws him out of the dohyo).

The very first charge of the match is called the tachi-ai and can often result in one sumotori or the other being thrown from the ring at the very start. Matches are won by forcing the opponent out of the inner circle or throwing him in the dohyo. To lose the match it is not necessary to fall in the circle or to be pushed completely out.

The rikishi who touches the ground with any part of his body, above the knee, loses the match. Or he need only put a part of his foot, such as one toe or his heel, over the straw bales marking the circle. Unlike western styles of boxing or wrestling, there are no weight limits in sumo, so it is possible for a sumotori to find themselves in a match with an opponent twice their weight.

**Manoeuvres:**
Maintain Balance, Roll with Impact, Evade, Parry, Combination Parry/Throw, Backward Sweep, Tripping/Leg Hook, Body Flip/Throw, Body Block/Tackle, Crush/Squeeze, Forearm Strike, Grab Attack, Hand Throw, Hip Throw, Reverse Hold/Throw, Sacrifice Throw, Shoulder Throw, Sweeping Throw, Arm Hold, Leg Hold, Body Hold, Neck Hold, Arm Lock.

**Bonuses per level:**
1st: +1 to Maintain Balance, +1 to Body Flip/Throw, +2 to STR, +2 to CON, +1 to DEX, +15 to HPs.
2nd: +1 to Parry, +1 to Evade.

3rd: +1 to Thac0, +1 to Body Flip/Throw (does 2D6 damage instead of D6).
4th: +1 action per melee, +1 to Maintain Balance.
5th: +1 to Parry, +1 to Evade.
6th: +1 to Damage, Critical Thac0 on a Natural 19.
7th: +1 action per melee.
8th: +1 to Maintain Balance, Critical Body Flip/Throw on a Natural 19.
9th: +1 to Body Flip/Throw (does 3D6 damage instead of 2D6).
10th: +1 to Parry, +1 to Evade.
11th: +1 action per melee, +1 to Body Flip/Throw.
12th: +1 to Maintain Balance, +1 to Damage.
13th: +1 to Thac0, Critical Body Flip/Throw on a Natural 18.
14th: +1 to Parry, +1 action per melee.
15th: +1 to Evade, +1 to Maintain Balance.

## Suntukan

Suntukan is the fist-related striking component of Filipino martial arts. In the central Philippine island region of Visayas, it is known as Pangamot or Pakamot. It is also known as Mano-mano and often referred to in Western martial arts circles of Inosanto lineage as Panantukan. Although it is also called Filipino Boxing, this article pertains to the Filipino martial art and should not be confused with the Western sport of Boxing as practiced in the Philippines.

**Manoeuvres:**
Maintain Balance, Roll with Impact, Evade, Parry, Combination Parry/Attack, Multiple Evade, Backhand, Punch Strike, Snap Kick, Tripping/Leg Hook, Elbow Strike, Forearm Strike, Headbutt, Knee Strike.

**Bonuses per level:**
1st: +2 to Roll with Impact, +1 to Evade, +1 to Maintain Balance, +1 to STR, +1 to DEX, +1 to CON, +2 to MR, +10 to HPs.
2nd: +1 Action per melee, +1 to Thac0.
3rd: +1 to Parry, +1 to Damage.
4th: Knockout/Stun on a Natural 19+, +1 to Trip.
5th: +1 to Roll with Impact, +1 to Maintain Balance.
6th: +1 to Thac0, +1 to Damage.
7th: +1 Action per melee, +1 to Evade.
8th: +1 to Thac0, +1 to Roll with Impact.
9th: +1 to Parry, +1 to Maintain Balance.
10th: +1 to Manipulate, +1 to Damage.
11th: +1 action per melee, +1 to Roll with Impact.
12th: +1 to Thac0, +1 to Trip.
13th: +1 to Parry, +1 to Evade.
14th: +1 Action per melee, +1 to Maintain Balance.
15th: +1 to Parry, +1 to Trip.

## Tae Kwon Do

Although in the Korean language it can be loosely translated as "The way of hand and foot", Tae Kwon Do is distinguished more by its powerful kicks than hand strikes. Practitioners believe that since the legs are longer and generally stronger than the arms, it is the best weapon a martial artist has. Tae kwon do as a sport and exercise is popular with people of both sexes and of many ages. Thanks to the millions of students worldwide, it is now an Olympic sport.

**Manoeuvres:**
Roll with Impact, Maintain Balance, Evade, Parry, Multiple Evade, Breakfall, Backhand, Palm Strike, Kick Attack, Snap Kick, Roundhouse Kick, Backward Sweep, Reverse Turning Kick, Drop

Kick, Jump Kick, Flying Jump Kick, Flying Reverse Turning Kick, Leap Attack, Combination Grab/Kick, Axe Kick, Back Kick, Spin Kick, Sweep Kick.

**Bonuses per level:**
1st +1 to Maintain Balance, +1 to STR, +1 to CON, +1 to DEX, +4 to MR, +5 to HPs.
2nd +1 to Roll with Impact, +1 to Damage.
3rd + 1 action per melee, +1 to Evade.
4th +1 to Parry, Critical Thac0 on Natural 19.
5th +1 to Maintain Balance, +1 to Thac0.
6th +1 to Roll with Impact, + 1 to Damage.
7th + 1 action per melee, +1 to Evade.
8th + 1 to Parry, +1 to Knock-Out/Stun.
9th + 1 action per melee, + 1 to Maintain Balance.
10th +1 to Roll with Impact, +1 to Initiative.
11th + 1 to Thac0, + 1 to Damage.
12th + 1 to Parry, +1 to Evade.
13th + 1 action per melee, + 1 to Maintain Balance.
14th + 1 to Roll with Impact, + 1 to Damage.
15th +1 to Thac0, +1 to Knock-Out/Stun.

## T'ai chi ch'uan

Often shortened to t'ai chi, taiji or tai chi in English usage, T'ai chi ch'uan or tàijíquán is an internal Chinese martial art practiced for both its defense training and its health benefits. Though originally conceived as a martial art, it is also typically practiced for a variety of other personal reasons: competitive wrestling in the format of Pushing Hands (Tui Shou), demonstration competitions, and achieving greater longevity. As a result,

a multitude of training forms exist, both traditional and modern, which correspond to those aims with differing emphasis. Some training forms of t'ai chi ch'uan are especially known for being practiced with relatively slow movements. Today, t'ai chi ch'uan has spread worldwide. Most modern styles of t'ai chi ch'uan trace their development to at least one of the five traditional schools: Chen, Yang, Wu, Wu (Hao), and Sun. All of the former, in turn, trace their historical origins to Chen Village.

**Manoeuvres:**
Roll with Impact, Maintain Balance, Evade, Parry, Multiple Evade, Backhand, Push Open Hand, Palm Strike, Kick Attack, Snap Kick, Crescent Kick.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Restrain Punch.
2nd: +1 to Parry, +1 to Evade.
3rd: +1 Maintain Balance, +1 to Thac0.
4th: +1 to Roll with Impact, +1 to Evade.
5th: +1 to Damage, +1 to Parry.
6th: +1 Maintain Balance, +1 to Initiative.
7th: +1 to Roll with Impact, +1 to Thac0.
8th: +1 to Parry, +1 Action per melee round.
9th: +1 Maintain Balance, +1 to Multiple Evade.
10th: +1 to Roll with Impact, +1 to Evade.
11th: +1 to Thac0, +1 on initiative.
12th: +1 Parry, +1 KO/Stun.
13th: +1 to Evade, +1 to Maintain Balance.
14th: +1 to Roll with Impact, +1 Action per melee round.

15th: +1 Maintain Balance, Critical Thac0 on natural 19.

## Tang Soo Do

Tang Soo Do is a Korean martial art incorporating fighting principles from subak (as described in the Kwon Bup Chong Do), as well as northern Chinese kung fu. The techniques of what is commonly known as Tang Soo Do combine elements of shotokan karate, subak, taekkyon, and kung fu. The original art created by Hwang Kee, Tang Soo Do combines the circular techniques of Chinese Chuan Fa and the direct force attacks of Japanese Shotokan Karate with the diverse kicking tactics of Korean Tae Kyon.

Unlike Tae Kwon Do, which focuses on speed and agility, Tang Soo Do values damaging strength. Tang Soo Do means "Tang Hand Way", after the Tang Dynasty of China, from which Tang Soo Do gets its Chinese techniques. It is also known as Soo Bak Do. Soo Bak is a now extinct classical Korean striking art related to Tae Kyon, and Hwang Kee took the name Soo Bak Do to venerate this ancient Korean art. A school of harsh discipline, training combines martial art techniques with wilderness survival.

Students often have to run through snow, climb mountains, and swim rivers, all while in their skimpy dobok. Schools are found in both North and South Korea, usually in fairly remote regions. This school has spread through out the world, though in numbers far less than Kukkiwon Taekwondo has. Its popularity in the US is owed to the martial artist known as Chuck Norris, who studied this art while he was stationed in South Korea as a Air Force policeman.

**Manoeuvres:**
Roll with Impact, Parry, Evade, Disarm, Multiple Evade, Backhand, Knife Hand, Axe Kick, Reverse Turning Kick (Combination Evade/Kick), Roundhouse Kick, Side Kick, Snap Kick, Flying Jump Kick, Flying Reverse Turning Kick, Jump Kick, Grab, Combination Grab/Kick, Combination Strike/Parry, Elbow Strike, Forearm Strike, Knee Strike, Leap Attack, Knock-Out/Stun, Restrain Punch.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Thac0, +1 to STR, +10 to HPs.
2nd: +1 Action per melee, +1 to Parry.
3rd: +1 to KO/Stun, +1 to Disarm.
4th: +1 to Evade, Critical Thac0 on Natural 19.
5th: +1 to Roll with Impact, +1 to Damage
6th: +1 Action per melee, +1 to Disarm.
7th: +1 to Parry, +1 to KO/Stun.
8th: +1 to Maintain Balance, +1 to Death Blow.
9th: +1 to Roll with Impact, +1 to Grab.
10th: +1 Action per melee, +1 to Maintain Balance.
11th: +1 to Evade, +1 to Disarm.
12th: +1 to Parry, +1 to Thac0.
13th: +1 Action per melee, +1 to Maintain Balance.
14th: +1 to Roll with Impact, +1 to Damage.
15th: +1 to Evade, +1 to Disarm.

## Thang Ta and Sarit-Sarak

Thang Ta and Sarit-Sarak are Manipuri martial arts dating back to 17th century India. Thang Ta consists of sword and spear use. Sarit-Sarak involves unarmed

combat. Both of these styles are commonly used in a combined approach. There are three areas of focus for Thang Ta: Tantric Ritual, sword and spear dances, and actual fighting technique. Sarit-Sarak invloves evasive and offensive action executed flawlessly.

**Manoeuvres:**
Breakfall, Maintain Balance, Roll with Impact, Leap, Disarm, Evade, Parry, Combination Parry/Attack, Disarm, Multiple Evade, Punch Strike, Kick Attack, Shin Kick, Stamp Kick, Jump Kick, Leap Attack.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Breakfall, +1 to Maintain Balance, +1 to Thac0, +1 to STR, +1 to CON, +15 to HPs.
2nd: +1 to Leap, +1 to Damage.
3rd: +1 Action per melee, Weapon Specialty Spear.
4th: +1 to Thac0, +1 to Maintain Balance.
5th: +1 to Leap, +1 to Parry.
6th: +1 to Thac0, +1 to Damage.
7th: +1 to Evade, Weapon Specialty Sword.
8th: +1 to Parry, +1 to Roll with Impact.
9th: +1 to Thac0, Critical Thac0 on a Natural 19.
10th: +1 to Evade, +1 to Damage.
11th: +1 to Breakfall, +1 Action per melee.
12th: +1 to Parry, +1 to Maintain Balance.
13th:  +1 to Leap, +1 to Damage.
14th: +1 to Evade, +1 Action per melee.
15th: +1 to Thac0, +1 to Maintain Balance.

## Thugee
The martial art style Thuggee is a variant of Kalari Payit in which knowledge of

Marma-adi (vital points) is used to inflict damage rather than heal. It is practiced by the adherents of a secret cult of Kali, known as Thugs (deceivers/to conceal), Thugees, Phansigars (Hindustani for noose-users), Ari Tulucar (Tamuli), and Tanti Kalleru (Kanarese). The Thugs were organized gangs of robber-assassins who killed travellers with ritual strangulation and sacrificial rites.

Starting at as young an age as ten, recruits of the style engage in scouting instead of murder for the first two expeditions, learning only that Thugs engage in robbery. Upon the third expedition, the apprentice begins to learn the proper care of the sacred pickaxe, believed to be a tooth of Kali. Next, the recruit is taught the proper digging of graves and preparation of bodies, being rewarded with a share of the loot. Eventually they are taught how to hold the feet of victims. When they learn the technique of distracting victims and holding their hands, they are given the rank of Shumseea.

Recruits wishing to become a Bhurtote (strangler), they must seek out a guru (teacher) to apprentice themselves to. If they are accepted they are taught the proper way to fold and knot the yellow or white silk strangling scarf with a silver rupee on one end known as a Rumal or Ruhmal. When they learn the techniques of the Rumal, an elderly victim is selected, awaken from sleep, and strangled. The final part of training is the ritual preparation of Goor, a raw sugar treat representing the flesh of the tiger, eaten by Thugs who actual perform the strangulation in a ritual called Tuponee.

Victims are commonly strangled from the rear, with their hands and feet held by two other thugs. A dagger thrust into each eye and the slashing of the abdomen by the ceremonial pickaxe are used as part of the burial (and to ensure death). There are a variety of strangulation techniques, involving quick looping of the neck and a twisting motion to ensure that the choke is successful. There are also other variations, sometimes using a simple garotte, or using two or more stranglers to choke the victim. The Thugs also used their own signs of recognition and trail marking to denote targets and locations. Thugs typically attack when there are three or more thugs per victim.

**Manoeuvres:**
Maintain Balance, Roll with Impact, Evade, Entangle, Parry, Disarm, Fingertip Attack, Punch Strike, Kick Attack, Tripping/Leg Hook, Body Flip/Throw, Choke, Paralysis Attack, Strangulation, Arm Hold, Leg Hold, Body Hold, Neck Hold/Choke, Torso Hold.

**Bonuses per level:**
1st: +1 Parry, +1 to Evade, +1 Thac0, +1 Hold, +1 to STR, +1 to CON.
2nd: +1 to Death Blow, +1 to Entangle.
3rd: +1 to Hold, Weapon Specialty Dagger.
4th: +1 to Parry, Critical Thac0 on a Natural 19.
5th: +1 Action per melee, +1 Thac0.
6th: +1 to Death Blow, Weapon Specialty Rumal (strangling cord).
7th: +1 to Parry, +1 to Evade.
8th: +1 to Hold, +1 to Thac0.
9th: +1 Action per melee, Weapon Specialty Garrotte.
10th: +1 Thac0, +1 action per melee.
11th: +1 Choke, +1 Death Blow.

12th: +1 Action per melee, Weapon Specialty Ceremonial Pickaxe.
13th: +1 Hold, +1 Evade.
14th: +1 Thac0, +1 action per melee.
15th: +1 to Entangle, +1 Death Blow.

## Varzesh-e pahlavani

Pahlevani and zoorkhaneh rituals is the name inscribed by UNESCO for varzesh-e pahlavani or varzesh-e bastany, a traditional Iranian system of athletics originally used to train warriors. It combines martial arts, callisthenics, strength training and music. Recognized by UNESCO as among the world's longest-running forms of such training, it fuses elements of pre-Islamic Persian culture (particularly Zoroastrianism, Mithraism and Gnosticism) with the spirituality of Shia Islam and Sufism. Training sessions consist mainly of ritual gymnastic movements and climax with the core of combat practice, a form of submission-grappling called koshti pahlevani.

**Manoeuvres:**
Roll with Impact, Parry, Evade, Entangle, Disarm, Punch Strike, Kick Attack, Snap Kick, Roundhouse Kick, Jump Kick, Leap Attack, Finger Lock, Wrist Lock, Ankle Lock, Knee Lock, Elbow Lock, Finger Break, Wrist Break, Ankle Break, Knee Break, Elbow Break.

**Bonuses per level:**
1st: +1 to Thac0, +1 to Evade, +1 to Parry, +1 to Roll with Impact, +1 to STR, +1 to DEX, +1 to CON, +10 to HPs.
2nd: +1 to Damage, +1 Knockout/Stun.
3rd: +1 action per melee, Weapon Specialty Shamshir (Long Sword).
4th: +1 to Thac0, +1 to Disarm.
5th: +1 action per melee, +1 to Evade.

6th: +1 to Damage, Weapon Specialty Shield.
7th: +1 to Parry, +1 to Knockout/Stun.
8th: +1 to Thac0, +1 to Evade.
9th: +1 to Entangle, Weapon Specialty Paired Clubs.
10th: +1 action per melee, +1 to Initiative.
11th: +1 to Parry, +1 to Damage.
12th: +1 to Thac0, +1 Knockout/Stun.
13th: +1 to Disarm, Critical Thac0 on a Natural 19.
14th: +1 action per melee, +1 to Joint Lock.
15th: +1 to Roll with Impact, +1 to Entangle.

## Viet Vo Dao

Viet Vo Dao is sometimes referred to as Vovinam Viet Vo Dao, or simply Vovinam. It is a synthesis of several traditional Vietnamese martial arts founded in 1938 by Nguen Loc, who became quite a prominent figure in the anti-French movement in later years. In combat, the style resembles Tae Kwon Do much of the time, using flamboyant kicking techniques with the occasional hand technique.

However, Viet Vo Dao's trademark movement is the flying leg scissors, which it uses at every opportunity to bring down the opponent and hold them till they submit or choke out. The style also teaches a number of weapons at the higher levels. Schools can be found all over the world but are most commonly seen in France and, of course, Vietnam. One particularly interesting point is that, rather than working from white belt to black, as in most styles, a white belt represents the highest grade in the system, black being only the second level.

**Manoeuvres:**
Maintain Balance, Roll with Impact, Leap, Evade, Parry, Combination Parry/ Attack, Backhand, Punch Strike, Backward Sweep, Kick Attack, Reverse Turning Kick, Roundhouse Kick, Snap Kick, Tripping/Leg Hook, Wheel Kick, Flying Jump Kick, Jump Kick, Combination Strike/Parry, Elbow Strike, Knee Strike, Leap Attack.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Parry, +1 to Thac0, +1 to DEX, +1 to CON, +3 to MR, +10 to HPs.
2nd: +1 to Damage, +1 to Maintain Balance.
3rd: +1 action per melee, Weapon Specialty Large Sword.
4th: +1 to Parry, +1 to Thac0.
5th: +1 to KO/Stun, +1 to Maintain Balance.
6th: +1 action per melee, Weapon Specialty Knives (Paired).
7th: +1 to Parry, +1 to Evade.
8th: +1 to Thac0, +1 to Damage.
9th: +1 action per melee, Weapon Specialty Staff.
10th: +1 to Parry, +1 to Evade.
11th: +1 to Damage, +1 to Maintain Balance.
12th: +1 action per melee, Weapon Specialty Polearm.
13th: +1 to Parry, +1 to Evade.
14th: +1 to Damage, +1 to Maintain Balance.
15th: +1 action per melee, Weapon Specialty Large Swords (Paired).

## Wah Lum Pai (Northern Praying Mantis Kung Fu)

Northern Praying Mantis is a style of Chinese martial arts, sometimes called Shandong Praying Mantis after its province of origin. It was created by Wang Lang and was named after the

praying mantis, an insect, the aggressiveness of which inspired the style. One Mantis legend places the creation of the style in the Song Dynasty when Wang Lang was supposedly one of 18 masters gathered by the Abbot Fu Ju, a legendary persona of the historical Abbot Fu Yu (1203–1275), to improve Shaolin martial arts. However, most legends place Wang Lang in the late Ming Dynasty.

**Manoeuvres:**
Roll with Impact, Leap, Evade, Parry, Multiple Evade, Combination Parry/Attack, Disarm, Punch Strike, Backhand, Two Handed Punch, Kick Attack, Snap Kick, Trip/Leg Hook, Backward Sweep, Jump Kick, Forearm Strike, Elbow Strike, Leap Attack, Body Flip/Throw, Elbow Lock, Arm Hold.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Parry, Critical Thac0 on a Natural 19, +1 DEX, +2 to MR.
2nd: +1 action per melee, +1 to Evade.
3rd: +1 to Damage, Weapon Specialty Chinese Broadswords (Paired).
4th: +1 to Thac0, +1 to Holds/Locks.
5th: +1 to Parry, +1 action per melee.
6th: +1 to Damage, Weapon Specialty Three-Section Staff.
7th: +1 to Thac0, +1 to Roll with Impact.
8th: +1 to Leap, +1 to Bodyflip/Throw.
9th: +1 to Roll with Impact, Weapon Specialty Nine-Section Metal Whip.
10th: +1 to Damage, +1 to Thac0.
11th: Critical Thac0 on a Natural 18+, +1 to Parry.
12th: +1 action per melee, Weapon Specialty Daggers (Paired).
13th: +1 to Damage, +1 to Thac0.
14th: +1 to Parry, +1 to Evade.

15th: +1 to Holds/Locks, Weapon Specialty Jian.

## Wing Chun Kung Fu
Wing Chun also romanised as Ving Tsun or Wing Tsun, is a concept-based Chinese martial art and form of self-defense utilising both striking and grappling while specialising in close-range combat. The common legend as told by Yip Man involves the young woman Yim Wing-chun during the period after the destruction by the Qing government of the Southern Shaolin and its associated temples. Having rebuffed the local warlord's marriage offer, Yim Wing-Chun said she'd reconsider the proposal if he could beat her in a fight.

She soon crossed paths with a Buddhist nun named Ng Mui, who was one of the Shaolin Sect survivors, and asked the nun to teach her to fight. According to legend Ng Mui taught Yim Wing-Chun a new system of martial art that had been inspired by the nun's observations of a confrontation between a Snake and a Crane. This then-still nameless style enabled Yim Wing-Chun to beat the warlord in a one-on-one fight. Yim Wing-Chun thereafter married Leung Bac-Chou and taught him the style, which was later named after her.

Since the system was developed during the Shaolin and Ming resistance to the Qing Dynasty, many legends, including the story of Yim Wing-Chun, were spread regarding the creation of Wing Chun in order to confuse enemies. This is often given as a reason to explain the difficulty in accurately determining the creator or creators of Wing Chun.

**Manoeuvres:**
Roll with Impact, Evade, Parry, Punch Strike, Two Handed Punch, Kick, Backward Sweep, Tripping/Leg Hook, Elbow Strike, Knee Strike, Maintain Balance, Combination Parry/Attack, Multiple Evade, Back Hand, Snap Kick, Roundhouse Kick, Stamp Kick, Combination Grab/Kick, Throat Strike, Arm Lock, Back Kick, Sticking Hands.

**Bonuses per level:**
1st: +1 to Roll with Impact, +1 to Thac0, +1 Action per melee, +1 DEX, +1 CON.
2nd: +1 to Parry, +1 Evade.
3rd: +1 to Damage, Weapon Specialty Butterfly Knives.
4th: +1 to Thac0, +1 on Initiative.
5th: +1 to Roll with Impact, +1 Action per melee round.
6th: +1 to Parry, Weapon Specialty Bat Cham Do (8 cutting pattern knives)
7th: +1 to Damage, Critical on 19.
8th: +1 Action per melee round, +1 Thac0.
9th: +1 to Roll with Impact, Weapon Specialty Luk Dim Boon Gwun (6 point and a half pole).
10th: +1 to Parry, +1 to Evade.
11th: +1 on Initiative, +1 Action per melee round.
12th: +1 to Roll with Impact, +1 to Leap.
13th: +1 to Thac0, +1 on Initiative.
14th: +1 to Parry, +1 Action per melee round.
15th: +1 to Damage, Critical on 18.

## Wrestling Professional

Professional wrestling has become a source of entertainment in the West. Loosely based on sports wrestling, an ancient sport that can trace its roots to the Greco-Roman world, Pro Wrestling is the stuff of comic books brought to "reality." The wrestling ring has become a stage for drama and comedy, full of colourful characters with outlandish names and costumes and semi-fictional feuds. Despite some denials from organizers and the wrestlers, most people believe that Pro Wrestling contests are carefully choreographed. Pro Wrestling includes a variety of takedowns, pins and holds. The style also has some punches and kicks. In the ring, almost anything goes; cheating and dirty tricks are used often (especially by the "bad guys").

**Manoeuvres:**
Roll with Impact, Maintain Balance, Leap, Roll, Evade, Parry, Breakfall, Punch Strike, Backhand, Slap, Front Kick, Side Kick Trip Kick, Jump Kick, Body Block/Tackle, Throw, Crush/Squeeze, Pin/Incapacitate, Choke, Combination Choke/Slam, Body Slam, Arm Hold, Body Hold, Neck Hold, Bear Hug.

**Bonuses per level:**
1st: +1 to Maintain Balance, +1 to evade, +1 to Roll with Impact, +2 to STR, +1 to CON, +2D6 to HPs.
2nd: +1 to Parry, +1 to Body flip/Throw (does 2D6 Damage instead of usual D6).
3rd: +1 to Damage, +1 to Knock-out/Stun.
4th: +1 to Action per Melee, +1 to Thac0.
5th: + to Damage, +1 to Body flip/Throw.
6th: +1 to Roll with Impact, +1 to Disarm.
7th: +1 to Maintain Balance, +1 to Evade.
8th: +1 Damage, +1 to parry.
9th: +1 to Evade, +1 to Roll with Impact.
10th: +1 Action per melee, +1 to Thac0.

11th: +1 to Body flip/Throw, +1 to Parry.
12th: +1 to Evade, +1 Maintain Balance.
13th: +1 Parry, +1 to Thac0.
14th: +1 to Roll with Impact,+1 Action per melee.
15th: +1 to Maintain Balance, +1 to Body flip/throw (does critical double damage 4D6).

## Zi Ran Men

Ziranmen or Zi Ran Men also known as Natural Boxing, is a Northern internal style of kung fu that is taught in conjunction with Qigong breathing techniques. The style traces its lineage to Dwarf Xu, who based it on ancient Taoist philosophy. Du Xinwu, the next bearer of the lineage, served as a bodyguard to Sun Yat-sen, then the provisional president of the Republic of China. Du imparted his knowledge of "Natural Boxing" to his eldest son Du Xiu Si and Wan Laisheng, a prominent twentieth century martial artist.

Zi Ran Men, or Nature Gate, was created in the midst of the Qing Dynasty (1644-1911 A.D.) in China's Sichuan Province. Its founding is accredited to Xu Ai Zhai, an expert in many forms of Daoist Kung Fu, who also went by the name "Dwarf Xu". Zi Ran Men's influences probably came primarily from the various arts that Dwarf Xu had learned that had developed around Emei Shan, one of China's three holy mountains and the home of many renowned fighting arts. Sichuan, being relatively isolated from the rest of China due to vast mountain ranges, eventually came to develop its own martial tradition, and many often made a dangerous trek through the mountains just to receive skills in one of Sichuan's almost legendary arts.

Dwarf Xu would eventually start a one-disciple lineage to avoid vast spreading of Zi Ran Men, making sure there would only be one master and one student per generation.

This would continue until the 20th century, when Zi Ran Men started to be openly taught to the public. Zi Ran Men, like many Sichuan (and Emei) arts, is a combination of Hard and Soft, Internal and External fighting methods, consisting of physical training, qi gong, and traditional Chinese medicine. Zi Ran Men training begins with the internal and soft, consisting of various forms of Qi Gong designed to increase and cultivate chi flow, and then a series of physical conditioning exercises designed to increase muscle and harden the body in a non stressful way.

Iron hand training methods are used to harden the hands, and basket-walking exercises are used to increase balance and make the body light and agile. Qin Na (Chin Na) training is also prominent within the system.Zi Ran Men is a light, quick art that ideally flows like water. When attacked, evasion is said to be "like being blown by a gust of wind".

Offense and Defense are one and the same, so even while avoiding the enemy's attack, there is reaction as the enemy's attack force is it is being expended. The artist is often low to the ground, and movements are light and fast, with attacks consisting of punches, palm Thac0s, and kicks that consist of relaxed, soft movement, but turn to hard, powerful Thac0s, like a transition from cotton to iron. The artist must remain light and nimble, able to make transitions at a moment's notice and flow with any situation.Zi Ran Men training

is available in a few schools within the United States and China. Although not widespread, its popularity continues to increase.

**Manoeuvres:**
Roll with Impact, Breakfall, Leap, Evade, Parry, Multiple Evade, Combination Evade/Attack, Punch Strike, Palm Strike, Kick, Snap Kick, Backward Sweep, Leg Trip/Hook, Forearm Strike, Elbow Strike, Wrist Lock, Elbow Lock.

**Bonuses per level:**
1st: +1 to Evade, +1 to Roll with Impact, +1 to DEX, +1 to STR, +10 to HPs.
2nd: +1 to Thac0, +1 to Breakfall.
3rd: +1 Action per Melee, Weapon Specialty Dao (Broadsword/Sabre).
4th: +1 to Parry, +1 to Damage.
5th: +1 to Lock, +1 to Roll with Impact.
6th: Critical Thac0 on Natural 19, Weapon Specialty Gun (Staff).
7th: +1 to Parry, +1 to Evade.
8th: +1 to Thac0, +1 to Roll with Impact.
9th: +1 Action per Melee, Weapon Specialty Qiang (Spear).
10th: +1 to Lock, +1 to Damage.
11th: +1 to Roll with Impact, +1 to Parry.
12th: Critical Thac0 on Natural 18, Weapon Specialty Jian (Straight Sword).
13th: +1 to Thac0, +1 to Breakfall.
14th: +1 Action per Melee, +1 to Roll with Impact.
15th: +1 to Evade, +1 to Damage.

## Zui quan

Zui quan (drunken fist) is a general name for all the styles of Chinese martial arts that imitate a drunkard. It is an ancient style and its origins are mainly traced back to the famous Buddhist and Daoist sects. The Buddhist style is related to the Shaolin temple while the Daoist style is based on the Daoist tale of the drunken Eight Immortals. Zui quan has the most unusual body movements among all styles of Chinese martial arts. Hitting, grappling, locking, dodging, feinting, ground and aerial fighting and all other sophisticated methods of combat are incorporated.

**Manoeuvres:**
Roll with Impact, Somersault (appearing accidental), Stagger (sort of a broken walk/fall into combat. A successful roll means entering combat distance and gaining initiative), Roll, Backflip, Lurch (your lurching movements let you make one feinting attack in per melee round as a move-equivalent action.

You gain a bonus to Thac0 for moves following a successful Lurch), Evade, Parry, Multiple Evade, Swaying Waist (this is a special form of weaving and ducking that is considered a Evade, it cannot be combined with any other defensive move. Acts as an automatic evade.), Combination Parry/Attack, Disarm, Punch Strike, Knife Hand, Backhand, Palm Strike, Kick Attack, Tripping/Leg Hooks, Snap Kick, Backward Sweep, Reverse Turning Kick (Combination Evade/Kick), Drop Kick (Combination Fall/Evade/Kick), Body Block/Tackle, Crush/Squeeze, Pin/Incapacitate, Choke, Combination Strike/Parry, Combination Grab/Kick, Knee Strike, Elbow Strike, Forearm Strike, Drunken Embrace (you can grapple an opponent without provoking an attack of opportunity, and you gain a bonus to all grappling rolls), Spinning Head Butt (you leap forward, twisting your body in midair as you head-butt an opponent. This is a critical strike that, in addition to dealing double damage,

automatically initiates a KO/Stun unless your opponent makes a Roll with Impact. However, if your attack misses, you land prone in front of your opponent), Arm Hold, Leg Hold, Body Hold, Neck Hold.

**Bonuses per level:**
1st: +1 to Swaying Waist, + 1 to Somersault/Stagger/Roll/Backflip, Critical hit on natural 19, +2 to CON.
2nd: +1 to Parry, +1 Entangle.
3rd: +1 to Thac0, +1 Knockout/Stun.
4th: +1 to Somersault/Stagger/Roll/Backflip, +1 to Roll with Impact.
5th: +1 action per melee, + 1 to Swaying Waist.
6th: Critical Thac0 from Spinning Head Butt (triple damage), +1 to Parry.
7th: +1 to Thac0 following Lurch, +1 to Roll with Impact.
8th: +1 to Rear Attacks (Backward Sweep, Backhand Thac0), +1 to Evade.
9th: +1 to Parry, +1 action per melee.
10th: +1 to Roll with Impact, Critical hit on natural 18.
11th: +1 to Somersault/Stagger/Roll/Backflip, +1 to Evade.
12th: +1 to Thac0, +1 to Parry.
13th: +1 to Roll with Impact, +1 to Thac0 following Lurch.
14th: +1 action per melee, +1 to Evade.
15th: +1 to Somersault/Stagger/Roll/Backflip, +1 to Parry.

# 8. FANTASY MARTIAL ART FORMS

## Athasian Martial Arts – Jedar Airith

The Jedar is a warrior of exceptional mind, body and ability. They are champions of freedom and righteousness. The Jedar has dedicated his/her life to the power of the Aelif and using that power to fight the forces of injustice and tyranny.

Often quiet and introspective, they avoid combat to an extent, but will throw themselves into it wholeheartedly if they feel the cause is just or that someone needs defending. They will NOT kill without cause, and will go out of their way to keep from killing if possible. In combat they do NOT hesitate to kill if need be.

Jedar live life with a certain restrained joy which many people envy. They are not worried about death, because (as they say) they will be happy with whatever they have seen and done when the Aelif deems it time for them to move on.

The Jedar movement originally began on Athas but over time spread to other worlds within the Shattered Realms, before eventually coming to earth during the invasion.

More information on the Jedar Airith can be found in the Shattered Realms Athas book.

**Manoeuvres:**
Roll with Punch/Fall/Impact, Parry, Dodge, Hold/Lock, Disarm, Multiple

Dodge, Axe Kick, Crescent Kick, Reverse Turning, Roundhouse Kick, Side Kick, Snap Kick, Wheel Kick, Flying Jump Kick, Flying Reverse Turning Kick, Jump Kick

**Powers:**
All Athasians have psionic powers anyway but learning the ways of the Jedar Airith grants them access to more. It also allows non Athasians to tap into the Aelif Force and use psionics. When each power is gained it is only at the base level. Points must be spent to increase its rank.

**Bonuses per level:**
1st: Weapon Group Specialty Long Blades, +1 dodge, +1 roll, Power Meditation
2nd: +1 parry, +1 balance, Power Telekinesis
3rd: +1 attack, +1 backflip, Power Danger Sense
4th: Weapon Group Specialty Bow, knockout 19, +1 parry, Power Insight
5th: crtical 19, +1 thac0, Power Holy Sword
6th: +1 dodge, +1 attack, Power Precognition
7th: +1 roll, +1 disarm, Power Telepathy
8th: Weapon Group Specialty Short Blades, +1 thac0, +1 parry, Power Mental Shield
9th: +1 attack, +1 balance, Power Mental Freeze
10th: knockout 18, +1 dodge, Power Hypnotism
11th: critical 18, +1 disarm, Power Psi Weapon
12th: Weapon Group Specialty Polearms, +1 parry, +1 attack, Power Sleep
13th: +1 dodge, +1 balance, Power Empathic

14th: +1 thac0, +1 backflip, Power Mental Probe
15th: +1 damage, +1 balance, Power Regenerate Others

## Canine Martial Arts

This is a generic hand to hand style for humanoid dogs, were-wolves, and is also suitable for any character or power that gives the character exceptionally large teeth or maw. The basic idea of the style is that you leap on the opponent, grab him or her with your teeth and then at the same time bite and shake the opponent.

**Manoeuvres:**
Knife hand/claw strike (+D6 damage to claws), Roll with Punch/Fall/Impact, Dodge, Parry, Bite (D6), Bite Hold, Bite Shake, Punch, Kick Attack, Leap Attack, Pull Punch, Knockout/Stun, Critical Strike, Critical Strike from Behind, parry/swipe (half strike bonus, D4+ damage), parry, dodge, roll. Backward sweep, tripping leg hook, flip/kick (rolls towards target with one leg extended to strike, can dodge one opponent to kick another in one action, but cannot be used as a dodge/kick on one opponent. full bonuses, deals +3D6 damage, only kick that melee), axe kick, roundhouse kick.

### Bite Hold

An attack where the idea is not so much to inflict damage as to keep the opponent subdued. The damage is equal to a normal bite at the appropriate level of experience, but the opponent cannot escape without a successful dodge roll at -2 or by prying the jaw of the character open. This attack use's the Hold Bonus. A successful Bite Hold is required before a Bite Shake can occur. Also note

that beyond the initial Bite damage no other damage is inflicted with the Bite Hold.

Bite Shake
When the character, after a successful bite hold, violently shakes the opponent. The damage is normally D6 and the character needs to make a Maintain Balance roll to avoid being tossed to the ground. The character initiating the Bite Shake can perform it until the defender escapes or he or she releases it. There are two ways to escape a Bite Shake. One is by a successful Dodge roll at -4. The other is by prying the jaw open. Note that attempting to pry the jaws open can not be performed until the opponent is on his or her feet. Also STR damage bonuses do apply to the Bite Shake.

**Bonuses per level:**
1st: +2 Parry, +2 Dodge.
2nd: +1 Resist, +1 Leap Attack (and add 2 metres to distance).
3rd: +1 Hold, +1 Roll with Punch.
4th: +1 Resist, +1 Attack per melee.
5th: +1 Pull Punch, +1 Initiative.
6th: +1 Resist, +1 Parry, +1 Dodge.
7th: Critical Strike 19, +1 to Thac0.
8th: +1 Resist, +1 Attack per melee.
9th: +1 Hold, Bite Shake does 2D6.
10th: +1 Resist, +1 Leap Attack
11th: +1 Pull Punch, +1 Attack per melee.
12th: +1 Resist, +1 Parry, +1 Initiative.
13th: Knockout/Stun 19, +1 Dodge.
14th: +1 Resist, +1 Attack per melee.
15th: +1 Hold, +1 to Thac0.


# Dwarven Martial Art - Kisat Dur
The warrior is what remains when the weapon is gone. Unarmed combat is often ignored as a discipline of warfare. A warrior who depends on his weapon can fight no better than a man who depends on his crutch can walk. Kisat Dur is the Dwarven art of unarmed combat and it's masters are feared by even the greatest soldiers. A casual practitioner may use the techniques in conjunction with a weapon or to resolve conflicts where drawing a weapon is undesirable. The focus of Kisat Dur is to render the enemy incapable of or uninterested in harming you. This can mean death, unconsciousness, or surrender. This is achieved by blending offense, defense, and knowledge into every move the practitioner makes.

**Manoeuvres:**
Roll with Punch/Fall/Impact, Dodge, Parry, Breakfall, Strike (Punch), Kick Attack, Arm Hold, Body Hold, Leg Hold, Neck Hold, Elbow Lock. Crush/Squeeze, Body Flip/Throw, Body Block/Tackle, Neck Hold/Choke, Choke, Parry, Blind-Fighting, Shove, Blocking Hand, Instant Stand, Grappling Block, Disarm, Circular Parry. Head Butt, Rapid Break, Phantom Strike, Surprise Gut Strike, Last Squeeze, Folded Spine,

Head-Butt
Slams forehead into the opponent's face, preferably the nose. Inflicts D4 damage + bonus, and has a damage x5% chance to stun the opponent into losing one action and initiative.

Rapid Break
The enemy throws a punch, the perceptive defender catches the blow, the catch is turned into a wrist lock before the enemy can react and the wrist is broken. This is only effective when the defender can physically overpower

the attacker but the maneuver is often enough to end a fight.

## Phantom Strike

The dwarf and the enemy face each other and the foe launches a strike. The dwarf recognizes the attack early and dodges to the northwest. The elf now faces south and the dwarf faces east. The elf cannot effectively defend itself from this angle. In this case the attack is a punch to the nose but any sort of strike or grapple could be used to similar effect.

## Surprise Gut Strike

In this scenario the enemy has thrown an undisciplined punch which the defender has caught. The elf is now busy trying to regain it's balance and cannot respond quickly. A quick punch substitutes strength for speed. Since there are no bones to protect the stomach a strong punch is not necessary. The enemy is now nauseous diminishing his capacity to fight. It is no longer able to fight effectively.

## The Last Squeeze

Grab an opponent's neck and pinch the throat, if successful, you will crush a major artery and your opponent will bleed out within a few turns. Useful for delivering a coup de grace on an unconscious opponent who stubbornly refuses to let his skull cave in.

## The Folded Spine

The enemy is caught offguard with a sharp blow to the neck breaking the spine and potentially severing the spinal cord. This requires a good deal of strength. The result is debilitating pain or death by asphyxiation. This technique is not recommended for nonlethal disputes.

**Bonuses per level:**
1st: +2 Roll with Punch/Fall/Impact, +2 Parry.
2nd: Knock-Out/Stun 20, +1 Thac0.
3rd: +1 Attack, +3 Maintain Balance.
4th: +2 Body Flip ( inflicts 2D6), +1 Dodge.
5th: +1 Thac0, +1 Roll with Punch/Fall/Impact.
6th: Critical Strike 19, +2 Maintain Balance.
7th: Knock-Out/Stun 19, +2 to Holds/Locks.
8th: +1 Attack, +2 Parry.
9th: +2 Damage, +2 Breakfall.
10th: Critical Strike 18, +1 Dodge.
11th: +1 Maintain Balance, +1 Roll.
12th: Knock-Out/Stun 18, +1 Thac0.
13th: +2 Parry, +2 Dodge.
14th: +2 Body Flip ( 3D6 damage ), +1 Maintain Balance.
Level 15: +2 Thac0, +3 Damage.

## Elven Martial Arts – Maetha Dragar

This is the most common unarmed martial art of the elves, being practiced in some variation by most elven peoples. The style is very agile and graceful, with an emphasis on balance and posture, although it is not the dancing fighting method that elves are known for. It's method of fight is to sit at distance, cautiously attacking until the opponent's defence weakens, or they are brought off balance at which point the practitioner moves in for the kill.

Finishing moves are generally throws and take downs followed by devastating blows to the fallen opponent, though strikes that know down or even out a standing opponent are not uncommon. It is unwise to be caught on the ground

against a practitioner of this art as the style boasts a wide variety of moves designed to cripple grounded opponents.

**Manoeuvres:**
Acrobatic Stand, Breakfall, Counter Attack, Elbow Drop, Elbow Strike, Exotic hand strike, Kick, Knee Drop, Leg Grapple, Push Kick, Stamp Kick, Sweep, Trip, Circular Parry, Combination Parry/Attack, Strike (Punch), Knife Hand, Palm Strike, Kick Attack, Jump Kick, Reverse Turn Kick.

**Bonuses per level:**
1st: +1 Roll with Punch/Fall/Impact, +2 Parry.
2nd: +1 Thac0, +1 Dodge, +1 Damage.
3rd: Critical Strike 19, +1 Maintain Balance.
4th: +1 Attack, +1 Leap.
5th: +2 Thac0, +1 Parry.
6th: +1 Dodge, +1 Damage.
7th: +1 Attack per Melee, +2 Parry, +1 Maintain Balance.
8th: Critical Strike 18, +1 Combination Parry/Attack.
9th: +1 Thac0, +1 Parry/Dodge.
10th: +1 Attack, Death Blow 20.
11th: +1 Intiative, +1 Leap
12th: +2 Maintain Balance, +1 Damage.
13th: Knock-Out 19, +1 Parry.
14th: +1 Attack, +1 Thac0.
15th: Death Blow 19, +1 Initiative.

## Elven (Drow) Martial Arts – T'al D'erth

Designed to be one of the deadliest of martial arts. This style, relies primarily on movement, and is enhanced by the use of weapons. This is the favoured style of the Drow Assasin.

**Manoeuvres:**
Strike/punch, power punch, knife hand, back hand, snap kick, tripping leg hook, backward sweep, crescent kick, drop kick, roundhouse, kick attack, parry, dodge, roll, backflip, arm hold, leg hold, roll, backflip, death blow, critical, critical from behind, leap attack, choke neck hold, wrist lock.

**Bonuses per level:**
1st: +2 parry, +1 roll, +1 dodge.
2nd: +2 backflip, critical from behind 19.
3rd: +1 attack, +1 Thac0.
4th: Critical 19, Deathblow 20.
5th: +1 roll/backflip, +1 leap.
6th: +1 attack, +1 dodge.
7th: +1 initiative, +1 damage
8th: +1 Thac0, +1 parry.
9th: +1 backflip, +1 dodge.
10th: +1 attack, +1 initiative.
11th: Deathblow 20, Critical on 18.
12th: +1 Thac0, +1 backflip.
13th: +1 initative, +1 damage.
14th: +1 attack, +1 leap.
15th: +1 dodge, +1 roll.

## Elven Martial Arts – T'al D'rannor

Bladedancers are the rare and elite practicioners of an elven martial art that emphasizes agility and a fluid approach to battle. Much like certain human martial arts, battlesong concentrates on nimble flips, tumbles and leaps to out-maneuver foes, and then unleashing precise, devastating strikes to bring them down.

The handful of T'al D'rannor in an elven society are often admired for their skill even if few elves know what to make of their unorthodox style, so unlike the traditional elven styles of blade and bow.

Almost all are fighters. Some rangers and bards, and a very few militant clerics, also take up the in order to better serve and protect the elven community.

**Manoeuvres:**
Roll with Punch/Fall/Impact, Maintain Balance, Backflip, Leap, Dodge, Parry, Combination Strike/Parry, Multiple Dodge, Circular Parry, Disarm, Strike (punch), Knife Hand, Palm Strike, Kick Attack, Snap Kick, Crescent Kick, Tripping/Leg Hooks, Backward Sweep, Reverse Turning Kick, Jump Kick, Body Flip/Throw, Critical Flip/Throw, Death Blow, Wrist Lock, Arm Hold, Body Hold.

**Bonuses per level:**
1st: +1 to Dodge, +2 to Roll with Punch/Fall/Impact, Critical Strike 19
2nd: +2 Initiative, +1 Parry, +1 Dodge.
3rd: +2 to Thac0, +1 to Maintain Balance, +1 to Leap (add 2 metres to leap Distance)
4th: +1 to Dodge, Knock-Out/Stun 20
5th: Critical Strike 18, +1 Attack
6th: +1 to Thac0, +1 to Leap
7th: +1 to Dodge, +1 Maintain Balance.
8th: +1 to Thac0, Knock-Out/Stun 19
9th: +1 Attack, +1 Initiative, +1 to Leap
10th: +1 to Dodge, +2 to Roll with Punch/Fall/Impact
11th: +1 Attack, +1 to Thac0
12th: +1 to Roll with Punch/Fall/Impact, Death Blow 20
13th: +1 Attack, Critical Strike on 17
14th: +1 to Thac0, +1 to Dodge
15th: +1 Attack, +2 Initiative, +1 to Leap

## Feline Martial Arts
This is a generic hand to hand style for humanoid cats, were-cats, and any cat-like alien or mutant. It is suitable for for characters with both sharp, vampire-like teeth and claws. The basic idea of the style is that you swipe at your opponent with claws or kicks until he or she gets too close, then you bite. The biting skills of the feline character may not be as impressive as the canine character but the clawing skills more than compensate for them.

**Manoeuvres:**
Roll with Punch/Fall/Impact, Maintain Balance, Dodge, Parry, Bite (D6), Claw Strike (D6), Claw Parry (D6), Kick Attack (2D4), Snap Kick (D6), Leap Attack, Pull Punch, Knockout/Stun, Critical Strike, Critical Strike from Behind.

Claw Parry is a defensive move like parry, but it does D6 damage to the attacking arm or leg with no bonuses to parry or damage allowed.

**Bonuses per level:**
1st: +1 Parry, +1 Dodge, +1 Maintain Balance.
2nd: +1 Thac0, +1 Attack.
3rd: +1 Pull Punch, +1 Roll with Punch/Fall/Impact.
4th: +1 Leap Attack, +1 Initiative.
5th: +1 Maintain Balance, Critical Strike 19.
6th: +1 Dodge, Claw Parry +1.
7th: +1 Maintain Balance, +1 Attack.
8th: +1 Leap Attack, Thac0 +1.
9th: +1 Parry, +1 Dodge, Knockout/Stun 19.
10th: +1 Maintain Balance, +1 Leap.
11th: +1 Attack, +1 Initiative.
12th: +2 Pull Punch, +2 Roll with Punch/Fall/Impact.
13th: +1 Thac0, Claw Strike +2 Damage.
14th: +1 Maintain Balance, +1 Leap.
15th: +1 Attack, +1 Parry.

## Greenskin Martial Arts - Breakem

This martial art serves to utilize the natural strength of Orcs and to better control their fury and violent tendencies. In combat, the practitioner will attempt to grab onto the opponent and either crush him where he stands or throw him to the ground then pick him up and throw him to the ground again.

Not a lot of subtlety is involved; the idea is to outmuscle the person into oblivion. With a patient teacher, most Orcs can latch onto the art in time and become surprisingly efficient and proficient with the fighting skills. The training isn't purely physical either.

A conditioning program is also in place so that the Orcs don't buckle under pressure especially when facing terrible odds. This will come to a surprise to many foes of Orcs who are used to seeing them turn tail and run when the tables are turned.

**Manoeuvres:**
Roll With Punch/Fall/Impact, Dodge, Parry, Combination Parry/Grab (after a successful parry, the combatant will attempt to grab the opponent and maintain hold. The victim can try to dodge the grab but requires giving up a melee action. On a successful grab the attacker can do a throw or a hold or attack with the other hand. The defender can still parry hand strikes but can't parry the Body Flip/Throw or a Crush/Squeeze), Strike (Punch), Kick Attack, Snap Kick, Critical Body Flip/Throw, Crush/Squeeze, Body Hold, Arm Hold, Leg Hold.

**Bonuses per level:**
1st: +2 to Body Flip/Throw, +1 Thac0.
2nd: +1 to Damage, +2 Hold.

3rd: +1 to Parry and Dodge.
4th: +1 Attack, +1 Body Flip/Throw.
5th: +1 Thac0, +1 Hold.
6th: +1 to Roll, +1 Initiative.
7th: Critical Strike 19, +1 Hold.
8th: +1 Attack, Knockout/stun 20.
9th: +1 Thac0, +1 Body Flip/Throw.
10th: +1 to Parry and Dodge.
11th: +1 to Thac0, +1 to Damage.
12th: +2 Holds, Knockout/stun 19.
13th: +1 Attack, Critical Strike 18.
14th: +2 Body Flip/Throw, +1 Thac0.
15th: Death Blow 20, Knockout/stun 18.

## Halfling Martial Arts – Teoral Eolaria

A Hand to Hand technique developed by Halflings for small humanoids, this style exploits the advantages of being shorter then one's opponent. Primarily concerned with knocking down an opponent before finishing them, the style emphasizes the use of rolls, sweeps, the breaking and dislocation of joints, and the breaking of bones, with or without weapons.

Halfling bodies are usually easier to coordinate so they can move with speed, and generate more frequent blows.
Their centre of gravity is lower so they can get people on the floor.
If they can get inside an enemies reach they can strike without being defended against.

**Manoeuvres:**
Strike/punch, palm strike, backward sweep, tripping leg hook, kick, roll, maintain balance, backflip.
Hip punch, knee punch, groin punch, toe stomp, hand throw, hip throw, joint throw, paralysis attack, shoulder throw, elbow break, elbow lock, finger break, finger lock, wrist break, wrist lock.

### Hip Punch

Must be in Grappling range. The Halfling delivers a powerful punch to the opponent's hip. If it is successful, the damage is D6 + bonus, and the victim will suffer a penalty of -1 Attack and -2 MR for D4 days. Additional hits can reduce MR by -2 each, and each additional three hit reduce Attacks per by -1. If the victim's MR is reduced to 0, the hip is broken.

### Knee Punch

This is identical to the Hip Punch described above, but the victim will suffer a penalty of -2 Attacks and -3 MR for D4 days. Additional hits can reduce MR by -3 each, and Attacks per by -1. If the victim's MR is reduced to 0, the knee is broken. It also forces the opponent down, and level with the Halfling.

### Groin Punch

This is pretty much a hit to the nuts. If successful, it inflicts D6 + bonus damage, and the victim loses initiative and all actions, with a penalty of -4 Attacks and -6 MR for D4 days. He will need 10 minutes before he can stand up again, -1 minute per 5 CON. This attack is ineffective against enemies that don't have genitalia.

### Toe Stomp

The Halfling brings his foot down violently on the victim's toes. Inflicts D4 +bonus damage, and the victim loses initiative, one attack, and hops around a lot. There is a 50% chance that one or more toes will be broken. If so then the victim will additionally suffer a penalty of -2 Attacks and -4 MR until they heal.

**Bonuses per level:**
1st: +2 Joint Locks, +1 Body Flip/Throw.
2nd: +1 to Thac0, +1 Damage.
3rd: +1 Parry, +2 Roll.
4th: +1 Dodge, +1 Joint Locks.
5th: +1 Attack, +1 Disarm.
6th: Critical Strike 19, +1 Parry.
7th: +2 Joint Locks, +1 Body Flip/Throw.
8th: +1 Dodge, +1 Thac0.
9th: +1 Attack, +1 Joint Locks.
10th: +1 Parry, +1 Attack.
11th: +2 to Body Flip/Throw, +1 Disarm.
12th: +1 Damage, Critical Strike 18.
13th: +2 Roll, +1 Dodge.
14th: +1 Attack, +1 Thac0.
15th: +2 Body Flip/Throw, +2 Joint Locks.

## Ravenloft Martial Arts – Sid Raethe

The Raeth are highly-trained in the Entropic Force, and most of them were Jedar before the wars with Takhisis. After losing the civil war within the Jedar, the Raeth fled to Dis and embraced the dark magics of Ravenloft, and later Mortis.

The Raeth believe that conflict is the only true test of one's ability, and so emphasize its importance. It is their belief that conflict challenged both individuals and civilizations, and so forced them to grow and evolve. They believed that the avoidance of conflict t– like the pacifist teachings of the Jedar – result in stagnation and decline.

Another purpose served by conflict is the elevation of the strong and the death of the weak. By encouraging strife, the strong are able to exercise their power while the weak are weeded from the ranks of the Raeth. A core is self-reliance and the idea that an individual

only deserve what they are strong enough to take. Likewise, morality is treated as an obstacle to be overcome, as it gets in the way of a Raeth's ability to recognize and seize opportunities for advancement and self-empowerment.

More information on the Sid Raethe can be found in the Shattered Realms Dis book.

**Manoeuvres:**
Roll with Punch/Fall/Impact, Parry, Dodge, Hold/Lock, Disarm, Multiple Dodge,  Axe Kick, Crescent Kick, Reverse Turning, Roundhouse Kick, Side Kick, Snap Kick, Wheel Kick, Flying Jump Kick, Flying Reverse Turning Kick, Jump Kick

**Powers:**
Learning the ways of the Raeth grants them access to psionic powers. When each power is gained it is only at the base level. Points must be spent to increase its rank.

**Bonuses per level:**
1st: Weapon Group Specialty Long Blades, +1 dodge, +1 roll, Power Brittle
2nd: +1 parry, +1 balance, Power Telekinesis
3rd: +1 attack, +1 backflip, Power Intimidate
4th: Weapon Group Specialty Bow, knockout 19, +1 parry, Power Infuse Weapon Electrical
5th: crtical 19, +1 thac0, Power Unholy Sword
6th: +1 dodge, +1 attack, Power Precognition
7th: +1 roll, +1 disarm, Power Telepathy
8th: Weapon Group Specialty Short Blades, +1 thac0, +1 parry, Power Mental Blast

9th: +1 attack, +1 balance, Power Mental Drain
10th: knockout 18, +1 dodge, Power Relive Trauma
11th: critical 18, +1 disarm, Power Psi Weapon
12th: Weapon Group Specialty Polearms, +1 parry, +1 attack, Power Mirrored Pain
13th: +1 dodge, +1 balance, Power Emission Electrical
14th: +1 thac0, +1 backflip, Power Relive Injury
15th: +1 damage, +1 balance, Power Regenerate Others

## Ursine Martial Arts
This unique style of fighting, called "Ripclaw" by humans is suitable for large humanoid bears, were bears or other ursine type lifeforms.

**Manoeuvres:**
Roll with Punch/Fall/Impact, Maintain Balance, Parry, Kick Attack (can be used with the claws on the feet for an additional +4 damage, and it turns the attack into an edged attack), Death Blow, Crush/Squeeze (D8), Bite (D8), Knee, Elbow, Forearm, Body Block/Ram, Pin/Incapacitate, Grab and Chew, Body Flip/Throw, Leap Attack, Pull Punch, Knock-Out/Stun, Critical Strike, Critical Strike from Rear. Crush from Above, Double Haymaker, Grab and Chew, Overhead Claw Strike

### Crush from Above
Character falls or jumps on opponent, attempting to crush them with his body weight and thereby break their hold. Does 4D6 characters 400-600 lbs, 6D6 for characters 600-900 lbs, D4x10 + 10 for characters 900-1500 lbs, and 2D4 x 10 for characters 1500 lbs and higher.

### Double Haymaker
This is a devastating attack wherein the character balls his fists together, lifts them over his head, and brings them crashing down on his opponent. Damage is 2D6 plus STR bonus, and the opponent is knocked down.

### Grab and Chew
The Ursine grabs the victim with both arms, treat as a standard Crush/Squeeze--and then begins to chew on him. The damage is normal for both the Crush and the bite, but it is applied every melee round until the hold is broken),

### Overhead Claw Strike
The Ursine brings down his claws in a particularly vicious manner. This inflicts 2D8 damage, and knockback.

**Bonuses per level:**
Level 1: +1 Parry, +3 Body Flip/Throw.
Level 2: +1 Thac0, +1 Crush/squeeze.
Level 3: +1 Attack, Critical Strike 19.
Level 4: Knock-Out/Stun 19, +1 Damage.
Level 5: +2 Body Flip/Throw, +1 Parry,
Level 6: +1 Thac0, +1 Crush/squeeze.
Level 7: +1 Attack, Knock-Out/Stun 18.
Level 8: +2 Parry, +1 Damage.
Level 9: +2 Body Flip/Throw, +1 Crush/ Squeeze.
Level 10: +1 Attack, Critical Strike 18.
Level 11: +1 Thac0, +2 Body Flip/Throw.
Level 12: +1 Crush/squeeze, +1 Parry.
Level 13: Death Blow 20, +1 Roll.
Level 14: +1 Thac0, +2 Damage.
Level 15: +1 Attack, +1 Crush/squeeze.

# 8. CRITICAL TABLES
## Critical Hit Table
For some added graphicness to your combat, anytime someone rolls a critical hit consult one of the tables below. If you weren't doing a called shot then roll below to see what part of your opponent's body you hit.

**01-50   Chest**
01-45   The blow sends your enemy flying. He is stunned for D4 rounds unless he saves vs Stun. For the next round he is -1 on combat rolls and on any skill rolls.
46-55   Your blow makes a painful cut into your opponent's abdomen. By some miracle, you miss any vital organs, but your opponent collapses in pain, dropping any hand-held items, and may do nothing (except parry with a shield, if applicable) for the next D4 rounds until he regains his feet.
56-65   Your blow breaks some of your opponent's ribs. Your opponent may take no action for the next round and, thereafter, suffers a -1 penalty to all attacks (and to other actions at the GM's discretion) until medical attention is received.
66-75   Your blow slides between your opponent's ribs and punctures a lung, causing it to collapse. Your opponent falls unconscious, losing 10 HPs per round and be  -3 on combat rolls and skill rolls until medical attention is received. Even then, your opponent will be totally incapacitated for at least 10 weeks and loses 1 point of CON permanently.
76-85   Your blow pierces your opponent's abdomen, causing internal injuries. Your opponent falls to the ground in agony, only able to parry, and must make a CON test each round or pass out. Medical attention will allow

movement at half the MR and all physical characteristics are halved for 3D6 weeks. Any skills involving movement of any kind are lost until a full recovery is made.

86-90   Your blow bites into your opponent's spine. Your opponent falls to the ground, unable to do anything until medical attention is received, and makes a successful CON test or be permanently paralysed from the waist down. Further the blow ruptures several organs in his chest causing him to take 6 HPs per round.

91-94   The blow disembowels him spreading his entrails spread over wide area. He collapses and takes 9 HPs per round.

95-97   Your blow slips between your opponent's ribs, piercing the heart and causing death in a matter of seconds.

98-99   Your opponent falls to the ground in two separate places. Death is instantaneous.

00       Roll on the Catastrophic Hit table.


### 51-70  Arm

01-15   Your blow grazes your opponent's arm, causing them to drop anything held in that hand.

16-25   Your blow skins your opponent's knuckles, painfully but not seriously. The arm may be used normally, but anything held in the hand is dropped.

26-35   Your blow opens a small cut on your opponent's forearm, incapacitating the hand for the next round and causing anything being held in the hand to be dropped.

36-45   Your blow strikes the back of your opponent's hand. Anything held in that hand is dropped and the hand is incapacitated for the next D4 rounds. Until medical attention is received, any actions attempted with this arm suffer a -1 penalty.

46-55   Your blow gashes your opponent's forearm. Anything held in that hand is dropped and the hand is incapacitated for the next D6 rounds. Until medical attention is received, any actions attempted with this arm suffer a -2 penalty.

56-64   Your blow opens a deep wound in your opponent's forearm. Anything held in the hand is dropped and the arm is incapacitated until medical attention is received.

65-72   Your blow carves into your opponent's shoulder, laying it open to the bone. Anything held in the hand is dropped and the whole arm is incapacitated until medical attention is received.

73-79   Your blow cuts deeply into your opponent's lower arm, breaking the bones there. Anything held in the hand is dropped and the arm is incapacitated until medical attention is received.

80-85   Your blow cuts deeply into your opponent's upper arm, breaking the bones there. Anything held in the hand is dropped and the arm is incapacitated until medical attention is received.

86-90   Your blow strikes your opponent's hand, severing D3 fingers. Anything held in the hand is dropped and the hand is incapacitated until medical attention is received. Your opponent's DEX is permanently reduced by 5 points per finger lost. The GM may decide to impose additional penalties to tests relating to manual skills, depending on the nature of the skill.

91-94   Your blow cuts off your opponent's hand at the wrist and blood gushes from the wound at a rate of D4 HPs per round until staunched. Anything held in the hand is dropped and your opponent falls to the ground

unconscious. The loss of one hand halves DEX permanently. The GM may impose further penalties to tests relating to manual skills, according to the circumstances and the nature of the skill.

95-97   Your blow shatters bones and a sharp fragment severs a major artery. Death from shock and blood loss is instantaneous.

98-99   Your blow smashes your opponent's arm and drives the wreckage into their chest cavity, destroying internal organs. Your opponent is thrown D3 metres by the blow and falls dead.

00       Roll on the Catastrophic Hit table.

## 71-90   Leg

01-40   The blow breaks his toes. He hops around in pain and he cant use it again until it is medically treated. Full use of the foot wont return for at least D4 weeks. He drops any hand-held object unless a successful DEX test is made.

41-50   Your blow cuts into your opponent's ankle, damaging the hamstring and requiring an DEX test to avoid being knocked down. MR and AC are halved until medical attention is received.

51-60   Your blow strikes your opponent's calf, severing the hamstring. Your opponent is knocked down and MR and AC are halved until medical attention is received.

61-70   The blow dislocates his leg and cuts open muscle. If not treated within opponent's CON x1 round it will turn gangrene. It will then require D20 weeks to regain full use of the leg if at all. Your opponent is knocked down with MR and AC are halved and loses D6 HPs per round to heavy bleeding until medical attention is received. Medical attention will allow movement at half the MR and

all physical characteristics are halved for 3D6 weeks. Any skills involving movement of any kind are lost until a full recovery is made.

71-80   Your opponent stares for a second at blood gushing from the stump of an ankle, before falling to the ground, unconscious, losing D8 HPs per round until medical attention is received. Loss of a foot halves MR and AC permanently.

81-90   Your blow lops off your opponent's leg at the knee. Your opponent collapses, losing D10 HPs per round from bleeding until medical attention is received. Loss of the lower leg imposes the same penalties as above.

91-94   Your blow severs your opponent's femoral artery, showering blood over a wide area. Death from blood loss is almost instant.

95-97   Your blow amputates your opponent's leg and your opponent collapses, hitting his head on the ground or some protruding object with enough force to cave in the skull. Death is instantaneous.

98-99   Your blow amputates your opponent's leg and carries on into the groin. Death from shock, blood loss, and internal damage is almost instantaneous.

00       Roll on the Catastrophic Hit table.

## 91-98   Head

01-20   A blow to the head stuns your opponent, who may do nothing for the next round. Roll save vs Stun to see if he drops anything he was holding.

21-35   Your blow opens a flesh-wound in your opponent's scalp, causing blood to flow down into your opponent's eyes. All tests which require the use of vision (including 'to hit' rolls) are made at a penalty of -1 until medical attention is received.

36-45   Your blow shears into your opponent's jaw, breaking the jawbone and knocking out several teeth. Your opponent can do nothing except parry for the next round; the necessity to keep spitting out blood and tooth fragments cause your opponent to attack at -1 for the rest of the combat. It will leave an impressive scar, modifying the character's CHA tests by +/-1, at the GM's option, according to the circumstances.

46-55   Your opponent loses an eye (determine which one randomly, if necessary). Your opponent may do nothing the next round and attacks at -3 until medical attention is received. Any sight-related skills are lost, including Night Vision bonuses.

56-64   Your opponent is concussed and slumps to the ground, unable to move. Unconsciousness lasts for D4 hours or until medical attention is received.

65-72   Your opponent is severely concussed and is unconscious for D10 hours or until medical attention is received. On regaining consciousness, your opponent must make a successful INT test or lose 1 point from each percentage characteristic as a result of lasting brain damage.

73-79   Your blow severs your opponent's carotid artery, drenching both of you in a fountain of blood. Your opponent collapses and will bleed to death in D4 rounds unless medical attention is received.

80-85   Your blow cleaves open your opponent's skull, causing them to collapse instantly. Your opponent will die in D4 rounds unless medical attention is received and must make a successful INT test at a -4 penalty or lose D4 points from each percentage characteristic as a result of permanent brain damage.

86-90   Your blow cuts deeply into your opponent's skull. Your opponent dies almost instantly.

91-94   Your blow slices your opponent's skull almost completely in half and, unless you make a successful DEX test, it will take you the whole of the next round to pull it free. Death is instant.

95-97   Your blow shatters opponent's skull, spattering both of you with blood and brains. Death is instantaneous.

98-99   The blow decapitates him. Roll to see if his head hits anyone causing a stun.

00       Roll on the Catastrophic Hit table.

### 99-00   Groin

01-50   The blow to his testicles knocks him down and stuns him for D6 rounds. Roll save vs Stun to see if he drops anything he was holding.

51-75   The blow to his testicles knocks him down and he cries like a girl for for D20 rounds. Anything he was holding is dropped while he holds something else instead.

76-87   The blow destroys 1 testicle. He lies down for 20 +D20 rounds and bleeds to death unless treated.

88-93   The blow destroys both testicles. He takes a nap for D4 hours and bleeds to death unless treated.

94-97   The blow forces his testicles into his heart causing death in d6 rounds.

98-99   The blow sends his testicles all the way up to his brain, killing him.

00       Roll on the Catastrophic Hit table.

## Catastrophic Hit Table

The following table is meant more in jest than anything else.

01-04   Your stunning technique dazzles all. You must now talk out of sync, using

simple phrases and striking dramatic poses for the rest of the combat.

05-08  You beat the crap out of your opponent. All of it. He doesn't need to visit the toilet for a week.

09-12  Your opponent tries to ward off your attack and jams his thumb in 1 eye, gouging it out. The pain prevents him from doing anything for the next D8 rounds. All rolls are halved after this due to having his perception changed.

13-16  You hit your opponent so hard, he's going to be the only guy in Heaven with a wheelchair.

17-20  Your opponent is so overawed by your attack that he stops to reconsider his current activities. He comes to the conclusion that driving a truck full of explosives in Beirut would be safer, and runs away from you.

21-24  The speed at which your weapon travels through your opponents body is so great that the heat from the friction causes him to burst into flame.

25-28  Your blow is so powerful that your opponent explodes in a shower of intestines and bloody chunks doing D6 damage against everyone within 3 metres of him.

29-32  You shove your foot so far up your opponent's ass that his breath now smells like boot polish. And oh yeah, he dies from massive internal injuries.

33-36  You land a blow so powerful that it knocks your opponent into next week. You have to wait D6 +1 days for them to reappear.

37-40  Your blow was so powerful that if your opponent ever gives birth to or fathers children in the future, they are born bruised.

41-44  Your blow was so powerful that anyone attempting to raise him from the dead (via power or spell) has to do it twice.

45-47  Your blow is so swift and precise that your opponent does not notice his injury until he next sneezes, at which point his head falls off.

48-50  You strike a glancing blow on your opponent's nose causing him to sneeze so violently that his brain squirts out through his nose.

51-53  Your powerful strike drives your opponent into the ground, never to be seen again. No burial necessary.

54-56  Your blow knocks your opponent so hard that they fly into another rules system. For the rest of the combat they use a different combat system to yourself.

57-59  You neatly slice open your opponent's cranium, lobotomizing him cleanly. A passing neurosurgeon offers you a job at his hospital, where you could spend the rest of your career being paid big money to slice open helpless victims...uh...  patients.

60-62  You hit your opponent so hard that his sphincter falls to the ground, with one end of his entrails still attached. As the stricken foe stoops to retrieve his guts, he becomes entangled in the coiling loops of his innards and strangles himself.

63-65  Your blow causes your opponent to suffer the typical extra death of falling down whatever is nearby. Stairs, a pit of spikes, off the top of the mountain, off the bridge into flaming molten lava, etc...

66-68  As you are about to dismember your opponent, a horde of chickens stampede over him and do it for you.

69-71  You strike a blow so hard, that even as you miss the resulting shockwave shatters the sound barrier. Everyone in a 10 metre radius must save vs. Stun or be deafened for D10 rounds from the resulting sonic boom.

72-74  Your blow sends your opponent's head flying. It circles the globe and strikes the enemy that was about to backstab you, cracking his skull open and killing him.

75-77  You kill your opponent in a sacrificial manner. If a weapon was used it becomes possessed by a demon. Yikes!

78-80  Ouch! The results of your death blow cannot be described by conventional physics. You have invented a new system of mathematics and win a nobel prize!

81-83  Your opponent ducks under your blow to pick up change and you cut his belt, making his pants or whatever fall embarrassingly to the floor and exposing his Bugs Bunny theme underwear. He dies from shame.

84-86  You remove your opponent's appendix. You may very well have saved his life. Consider yourself a hero.

87-89  Your attack goes completely through your target (triple damage) and deals normal damage to the person standing immediately behind them.

90-92  Your opponent wrenches his back while diving to avoid your mighty blow, causing him to snap his spine and leaving him a paraplegic.

93-95  You create a goblet out of your opponent's skull and drink mead from it. Unfortunately this is fatal to your victim.

96-97  Your blow snags on your opponent's holy symbol and tears it off. The powers that be choose that second to check on your opponent, and decide to punish him for being unfaithful. The resultant lightning bolt vaporizes him.

98-99  You hit your opponent so hard that he compresses into a black hole, sucking in anyone within a metre of him before collapsing into himself.

00      As well as killing your opponent your blow tears a rip into the fabric of space time. The four horsemen of the Apocalypse ride out of the rift and start killing people.

## Critical Fumble Table

For some added graphicness to your combat, anytime someone rolls a one roll on the table below.

01-50  You not only miss your opponent but stumble and drop any objects you were holding.

51-75  As above but there is a 50% chance that any object you dropped continued rolling away gaining greater speed until it hit something hard and broke.

76-87  As above but there is a 60% chance that any object dropped was broken. You also hit the ground head first. Roll save vs Stun or be delirious for D4 rounds.

88-93  As above but there is a 70% chance that any object dropped was broken, and roll save vs Stun or be knocked out for D10 rounds.

94-97  As above but there is a 80% chance that any object dropped was broken, and you take D10 HP damage to your head.

98-99  As above but there is a 90% chance that any object dropped was broken, and you take D20 HP damage to your head. Further there is a 50% chance that either your broken item or some other object has impaled a part of your body for D10 HP damage. Roll on the table above to see where it struck.

00      Roll on the Catastrophic Failure table.

## Catastrophic Failure Table

The following table is meant more in jest than anything else.

01-04  You fart very loudly and burn a hole in your pants. Everyone looks at you in disgust.

05-08   The pattern in which you swing your weapon accidentally traces an arcane sigil. A demon lord appears and eats one nearby person at random.

09-12   For the moment, you are concerned with only two words: Spontaneous. Combustion.

13-16   Your enemy has somehow removed your skeletal structure. Having no bones isn't all bad though. If you really try, you can push yourself through a mail slot.

17-20   You have suffered a severe head injury. As a result of the trauma, you must say the word Timmy at least once in every sentence... forever.

21-24   A passing seagull shits in your eye. Your blow hits a random victim.

25-28   You trip over your own feet. People stop to point and laugh, even if there were no other people in the area beforehand.

29-32   You trip and accidentally castrate yourself with your weapon.

33-36   You miss your intended character completely, instead seriously injuring a passing member of some endangered species. Within seconds you are assaulted by D6 animal rights activists.

37-40   You orgasm with the strength of your attack. Your pants are very uncomfortable for D6 rounds.

41-44   Your weapon flies out of your hand and into a corn field where it bounces around carving out a crop circle. Aliens arrive in D10 rounds and anal probe you.

45-48   A portal opens up underneath you leading straight to hell. You fall in.

49-52   You destroy a main structural support and the building collapses killing all inside.

53-56   D10 flying piranhas come out of nowhere and attack you.

57-60   A passing god is so incensed at your pathetic failure that he sends a lighting bolt doing 2D6 damage to teach you a lesson.

61-64   Your failure ends up on the lighter side of the local news. It is seen by everyone and you gain infamy as a bumbling incompetent.

65-68   You hit an actor of the same sex. For the next week D4 paparazzi will hound you to find out if it was a lovers spat.

69-72   You accidentally hit a mafia don. D6 hit men will be sent after you.

73-76   Your blow destroys a strip club. You have D4 minutes to flee before D6 pimps run over to lay the smack down on you.

77-80   You hit a petrol truck. You get to see a pretty explosion. The resultant fire eventually destroys D4 city blocks.

81-84   You hit a fire hydrant, water is now everywhere.

85-88   You hit a little child's pet. D4 parents and siblings attack you.

89-92   Your failure is so great that D4 dead family members come back from the dead to publicly chastise you.

93-96   Your belt suddenly gives out and your pants drop to your ankles. Nice undies!

97-00   Nothing. You're frozen in place for D4 minutes. Also known as the Awkward Comedic Pause.

# 9.  BATTLEFIELDS

Every fight the player characters participate in has to happen somewhere. Defining the setting for an encounter may provide players with ideas for ways to use the terrain against their enemies, or present the GM with an opportunity to make an encounter tougher by giving the monsters the same opportunities.

## The Four Basic Battlefields

In most fantasy role-playing games, battles tend to take place in one of four environments: a dungeon or cave, a town or building, a castle or fortification, or outside. There are exceptions, of course, but most battles occur in one of these environments.

### Dungeons or Caves

There are three basic problems with fighting in a dungeon or cave: first, the fight usually takes place in a confined area; second, lighting may be a critical issue for characters who don't have infravision; and last but not least, the monsters usually know their own homes well.

Unfortunately, most PCs end up going into dungeons or caves to confront monsters in their lairs. Overall, dungeons or caves may be the most dangerous places to have a fight. The lighting is poor, the footing is questionable, and there are all kinds of possibilities for traps and ambushes.

The cramped quarters eliminate all but the most rudimentary choices of tactics and strategy. When preparing a dungeon battle for the PCs, the GM should note the characteristics of the area in advance. Just about anything can live in a dungeon, and almost any kind of furniture or obstacles can be found there.

### Town or Building

Fighting inside buildings or in the streets of a town is almost as risky as fighting inside a dungeon. Ambush lurks around every corner, and at times it may be hard to distinguish between enemies and bystanders. Many town fights involve thieves or cutthroats who know their turf far better than the PCs, who are often visitors. The biggest consideration in a fight in a civilized area is the possibility of help or interference from the local watch or nosy bystanders.

Unless the PCs are willing to accept a price on their heads, they'll want to cooperate with the local constabulary. The GM should make a point of preparing for the arrival of the watch, since it's likely that someone will call for help before too long.

### Outside

Battlefields in the great outdoors range from featureless to impassable, depending on the terrain and ground cover. From the GM's point of view, an outside battle is a difficult one to run, since there aren't many maps of forests or hillsides around. A second consideration is the possibility of long-range combat that becomes a melee, forcing a change of scale.

### Castles or Fortifications

It doesn't take a genius to realize that storming a castle or fort of some kind is dangerous and bloody work. The defenders have the advantage of full cover and deadly traps or devices to make short work of attackers. Even high-level characters should think twice before entering the killing zones of a well-designed gatehouse or keep.

As with dungeons or buildings, the GM should prepare accurate and detailed maps, with notes about cover and trap locations, before the gaming session. This will save a lot of time during the game and eliminate the half-hour pauses in the game while the GM sets up the fight.

## Battlefield Characteristics

The characteristics of a battlefield can often change the nature of an encounter by limiting movement, visibility, or missile fire. For example, charging is impossible in waist-deep water, and archery is ineffective in dense forest. Battlefields are described with six general characteristics: encounter range, lines of fire, cover, footing, obstacles, and materials or hazards that can be found there.

**Encounter Range**

This is the distance at which one group sights another group. The encounter range is governed by the ground cover and terrain; obviously, it's much harder to sneak up on someone on a flat plain than it is in heavy forest. The terrain and weather have a great effect on encounter distance; even an eagle-eyed character will have a hard time spotting his enemies in a dense fog or pitch-black night. The GM can simply assign an encounter distance based on his estimation of the situation, or he can roll on the table below. In many cases, the range of the encounter is obvious; if a party of heroes kicks down a dungeon door and storms a guardroom, it stands to reason that the gnoll warriors are somewhere in that room.

Both groups surprised - D4 squares
One group surprised -            D6 squares
Smoke or heavy fog - D8 squares
Jungle/dense forest - 2D10 squares
Light forest - 4D6 squares
Scrub/brush/bush - 4D12 squares
Grassland/field - 10D6 squares
Dungeon/night - Limit of vision
No cover - Long missile range

Note that dungeon or night encounters refer to the vision limits of whoever can see the farthest. If a party of heroes equipped with lanterns can see 30 feet in a dark forest, a hunting party of orcs that can see 60 feet may try to open the battle with a volley of arrow fire out of the darkness.

If a situation arises where there is no real cover or the enemy's approach is detected hundreds of yards away, the encounter should be set up at the maximum range of the longest-range missile weapon in the fight. In this case, it will probably be necessary to begin the battle in missile scale and move to melee scale when the groups close.

These ranges may seem very short, but keep in mind the fact that these distances assume that both parties are trying to avoid being spotted. If one side or the other doesn't care about being seen, it's fair to double or triple the listed encounter ranges.

Note that encounter range is always the shortest of two ranges: the visibility from the surrounding terrain, and the visibility from the ambient light. A character may be able to see for miles on an open plain in daylight, but on a moonless night that open land is fairly well hidden. On a dark night in the forest, people can pass within five feet of a patient enemy without knowing that he's there.

**Lines of Fire**

This is related to encounter range, since terrain types that limit visibility also restrict missile fire. A battlefield's lines of fire are described as clear, impaired, or severely impaired. Clear lines of fire are easy: the battlefield has no effects on missile fire.

Impaired lines of fire have no effect on missile fire within the terrain's minimum encounter distance; for example, light forest has an encounter range of 4d6 squares, so the first 4 squares of any missile fire are unaffected. After this minimum distance, targets are treated as if they had one step of hard cover more than they actually do; a target in the open actually has 25% cover, 25% covered targets are bumped up to 50%, and so on. This is because low branches or trees are obscuring the line of fire.

Severely impaired lines of fire have no effect on fire within the terrain's minimum encounter range, similar to impaired lines of fire, above. In severely impaired lines of fire, the maximum range of any missile fire is reduced to three times the minimum encounter range, and all targets in this area gain two levels of cover.

### Cover and Concealment
Most battlefields offer a fair amount of cover or concealment. This tends to be related to encounter range and lines of fire. Cover is simply described as available or unavailable; if there is cover present, its range from the character looking for cover is noted.

### Footing
The ground's movement characteristics can have a drastic effect on the course of a battle. This is referred to as footing. Footing is briefly described in Chapter One; the terrain descriptions that follow this section go into more detail on the footing for each type of battlefield. The principal effect of poor footing is to limit movement to a fraction of normal. A character with a normal movement rate of 9 who is in heavy brush is limited to a MV of 3. The character's full-move and

half-move combat actions are all affected by this limitation.

### Obstacles
Assuming that the basic battlefield is a flat, barren plain, obstacles are anything that interrupt a character's movement or provide cover against missile fire. They include streams, ponds, bogs, trees, thickets, dunes or drifts, slopes or bluffs, boulders, buildings, or walls. As noted above, obstacles have two basic effects: limiting movement and providing cover. For example, most characters have to go around a tree trunk and can stand behind it to use it for cover. If an obstacle just limits movement instead of blocking it completely, it can usually be crossed or climbed at the cost of a half-move for the character.

### Unusual Materials or Hazards
This last category is a catch-all for items that just can't be described above. Some battlefields may have the makings for spears, lassoes, or slings just lying around. Other battlefields may have special hazards such as fires, quicksand, or water deep enough to drown in.

## Terrain Types
The following list of terrain types is not meant to be exhaustive; a book this size could be filled with descriptions of topography and ground cover for every conceivable battlefield. If you don't see something to match what you want, pick something close and approximate.

### Badlands
Badlands are rocky wastes or broken terrain with jagged escarpments, deep gulches, and little plant cover. The Black Hills of South Dakota and parts of the western United States fall into this category. Rugged, knife-edged hills tend

to limit vision and confine the fight to a small area.
Encounter Range: 10D8 squares (50–400 feet)
Lines of Fire: Clear
Cover: Random hard cover available within 1d6 squares of any character.
Footing: Rocky slopes reduce movement by 2/3; characters can move normally if they avoid climbing or descending hills.
Obstacles: Deep gulches and boulders.
Unusual: Rocks for slings are handy everywhere. Falling down a rocky slope is dangerous—if a character slips, is knocked down, or fails a Dexterity check while descending a slope, he rolls 10–40 feet and suffers D4 damage per 10 feet fallen.

## Caves

Adventurers seem to find fights in caves all the time. A typical cave is small, twisted, and dark, with uneven floors and hanging stalactites and sharp stalagmites. If the battle is taking place in a colossal cavern, it's better to consider it an open field or hillside under total darkness.
Encounter Range: By range of visibility.
Lines of fire: Impaired.
Cover: Hard cover is available within D3 spaces of any character.
Footing: Some cave floors may be muddy or slick, but generally footing is okay.
Obstacles: Rock formations and crevasses.
Unusual: If the lights go out, caves are pitch black. Fighting in total darkness gives the attacker a –4 penalty on attack rolls and a random chance of attacking anyone engaged with him, including friends.
Stalagmites can skewer an unfortunate character who falls on one; any character who is tripped or knocked down has a 1

in 10 chance of falling on a stalagmite. The stalagmite "attacks" with a THAC0 of 15 and inflicts 2D10 points of damage if it hits. A successful saving throw vs. paralyzation for half damage applies.

## Desert

This is the classic sandy desert of motion picture fame. Most deserts are actually dry, rocky areas that are more like badlands or plains. The great dunes of a sandy desert tend to restrict vision and slow movement.
Encounter Range: Longest missile range.
Lines of Fire: Clear.
Cover: Available by lying behind a dune crest, but none otherwise.
Footing: Climbing a dune face reduces a character to 1/3 movement.
Obstacles: Dunes block lines of sight and may shorten the encounter range. Dunes range from a couple of feet to several hundred feet in height and may stretch for miles.
Unusual: Nothing of note.

## Fields or Farmland

Vast areas of civilized nations are farmland. Usually, cultivated fields indicate a settlement, homestead or village within a mile or two. In late summer and autumn, full-grown crops such as corn or wheat may be taller than a human and provide excellent concealment.
Encounter Range: Winter/spring: long missile range. Summer or wild fields: 10D6 squares (50–300 feet); autumn: 5D6 squares (25–150 feet).
Lines of Fire: Clear.
Cover: None. Concealment is available in summer or fall by lying down.
Footing: Excellent, no penalties.
Obstacles: None.
Unusual: Nothing of note.

## Forest, Heavy or Jungle

This is dark, dense forest with heavy undergrowth and closely spaced trees. The thick growth severely limits visibility and it is very easy to blunder into an enemy without ever knowing he was there. The Appalachian forests and the Pacific Northwest are good examples of heavy forest.

Encounter Range: 2D6 squares (10–60 feet)
Lines of Fire: Severely impaired.
Cover: Hard cover within D3 squares of any character; concealment within D3–1 squares of any character.
Footing: Heavy undergrowth and close-set trees reduce all movement by 1/3.
Obstacles: Trees and thickets.
Unusual: A ready supply of branches can provide clubs or sharpened stakes in no time at all. In some forests, heavy vines can be used for snares or lassoes. It's dangerous to ride at high speed in a forest; the rider of any mount moving at a run or gallop has a 1 in 6 chance per turn of being struck by a branch. The rider must roll a successful saving throw vs. paralyzation or be unhorsed, suffering D6 points of damage in the process.

Dense forests severely restrict flying creatures of Size L or bigger. Such monsters must land in a clear area and approach their prey on the ground, since there is not enough space between the trees to unfurl their wings.

## Forest, Light

The principal difference between heavy forest and light forest is the amount of underbrush. Light forests have much less brush to obstruct movement on the ground, and tend to be much airier and brighter. Small stands of trees, copses, or orchards can all be considered light forest. The ground level of a true rain forest can also be considered light forest, since there is little underbrush and the trees are spaced a fair distance apart. The canopy levels might be considered thickets or dense forest.

Encounter Range: 4D6 squares (20–120 feet)
Lines of Fire: Impaired.
Cover: Hard cover available within 1d6 squares of any character; concealment available within D4 squares.
Footing: Normal.
Obstacles: Trees.
Unusual: See heavy forest.

## Marsh

Marshes aren't swamps; marshes are bogs or wetlands without trees. The ground is treacherous, and careless adventurers can easily become lost or mired in mud. Marshes may be flat, but tall stands of reeds can serve as excellent concealment, and characters who don't mind getting wet can always go to ground to stay out of sight.

Encounter Range: 4D12 squares (20–240 feet)
Lines of Fire: Clear.
Cover: None. A character can find concealment within 2d6 squares behind reeds or in shallow ponds or creeks.
Footing: In knee-deep water, characters move at 2/3 their normal rate. In waist-deep water, they move at 1/2 their normal rate. In shoulder-deep water, movement is reduced to 1/3 normal.
Obstacles: Ponds, creeks, and streams.
Unusual: Characters grappling in water waist-deep or deeper can try to drown their opponent if they achieve a hold on him. The victim is considered to begin holding his breath on the round in which his attacker got his wrestling hold, and may begin to drown.

Note that characters rendered unconscious by an attack may also be in

danger of drowning if they fall into water of any depth.

## Mountains

Battles on actual mountainsides are rare. This type of terrain represents high passes, canyon-walls, deep valleys, high snowfields, and windswept peaks. If the fight takes place below the treeline, consider the terrain to be hills, forest, or fields.

Encounter Range: Long missile range.

Lines of Fire: Clear.

Cover: Hard cover is usually available within 3D10 squares of a character, but it may take mountaineering skills to get to it.

Footing: Characters moving uphill or downhill are reduced to 1/3 normal movement or possibly stopped altogether, depending on the grade. If no normal movement is possible, characters may decide to climb instead.

Obstacles: Boulders, ice or snow, cliffs, dangerous slopes.

Unusual: Characters who slip or fall while climbing or moving downhill must roll a succcessful saving throw vs. death or fall 10–60 feet (D6x10), suffering D6 points of damage per 10 feet fallen. Mountainsides usually have a plentiful supply of rocks of all sizes.

## Plains

Open plains are a tactician's greatest challenge. Without any clear advantage to be gained from controling a terrain feature, battles become contests of maneuver and skill. Any commander can stand off a superior enemy force in rough terrain, but it takes a genius to defeat the same force on open ground. Plains include savannahs, dry steppes, and some grassy deserts as well as American Midwest-style prairie.

Encounter Range: Long missile range. A Man-sized creature can be spotted as far as 1,000 yards away on level plains.

Lines of Fire: Clear.

Cover: None.

Footing: Normal.

Obstacles: The random stream, gulch, or stand of trees.

Unusual: Nothing of note.

## Ships

In many campaigns, ships and boats are the fastest way to travel long distances. Many kingdoms rely extensively on sea trade and are plagued by pirates or privateers. Naturally, adventurers tend to get involved in problems like this. Fighting on a ship first assumes that the attacker can catch and board his prey.

Encounter Range: Belowdecks, encounter range is limited by the range of vision. Abovedecks, everything is in range for an encounter. Ships can spot other ships as far as 10–15 miles away, depending on their size and the prevailing visibility.

Lines of Fire: Impaired.

Cover: Masts, deckhouses, water-kegs, and gunwhales can all function as hard cover. Abovedecks, any character is within D4 squares of hard cover.

Footing: Normal. Climbing around in rigging is a different matter, though.

Obstacles: Masts, sails, deck cargo, and open hatches can obstruct movement.

Unusual: The sails and masts of a ship are known as its rigging. Moving around in the rigging is treated like climbing, but there are always ropes or ladders handy. If a character in the rigging slips or is knocked down, he may fall to the deck or the sea.

## Swamp

Swamps are like marshes, but have trees and thickets. Most of a swamp's trees

can be found on islands of solid ground, but many others (such as cypresses) can thrive in the water. The Louisiana bayou, the Great Dismal Swamp of Virginia, and portions of the Everglades are good examples of swamps.

Encounter Range: 2D6 squares (10–60 feet)

Lines of Fire: Impaired.

Cover: Hard cover is available within D6 squares of any character. Concealment is available anywhere, by going to ground.

Footing: In knee-deep water, characters move at 2/3 their normal rate. In waist-deep water, they move at 1/2 their normal rate. In shoulder-deep water, movement is reduced to 1/3 normal.

Obstacles: Trees, thickets, bogs, creeks, ponds, quicksand.

Unusual: See Marshes. In addition, swamps usually have wood or vines handy, which can be used to make improvised weapons.

**Taverns**

It seems to be the fate of adventurers everywhere to get into brawls and scrapes of the nastiest sort in alehouses and common rooms. The typical indoors fight is a dangerous and bloody affair, complicated by the presence of bystanders and the possible intervention of the town watch.

Encounter Range: By limit of visibility. Naturally, you can't fight with someone who isn't in the room.

Lines of Fire: Usually impaired.

Cover: Tables, benches, and furniture can all be used for hard cover.

Footing: Normal.

Obstacles: Furniture.

Unusual: Chairs, mugs, bottles, and other tavern accessories can all be used as clubs or other weapons.

**Town Streets**

If the PCs aren't getting into barroom brawls, they're probably fighting in the alleys or streets right outside. Most medieval towns had very close-spaced buildings with dark, winding streets.

Encounter Range: 2D6 squares (10–60 feet)

Lines of Fire: Usually clear.

Cover: Hard cover is available within 1d6 squares of any character.

Footing: Normal.

Obstacles: Carts, wagons, vendor's stalls, passers-by, buildings.

Unusual: Walls and gatehouses often limited movement between sections of a town. These areas could be used as strongpoints by a defending force. Almost any kind of weapon materials may be close at hand in a typical town street.

## Generating a Battlefield

This system should not replace old-fashioned preparation for an adventure. If you know that the players are likely to encounter a troll ambush in a mountain pass, make some notes about the setting of the battle before the adventure begins. Any staged encounters in buildings should be described, too. The only times you should have to create a battlefield from scratch are when you don't expect a fight to occur, such as when the PCs run into a random encounter while traveling cross-country or pick a fight with someone they were just supposed to talk to. Save yourself the trouble of creating a battlefield if it is fairly obvious that the encounter won't lead to a fight or if it seems likely that the actual fight will be very short.

### Step One: Scale

Here's a tip for saving time: don't make a battlefield bigger than it has to be.

There's no point in mapping every street of a town if you're confident that you can contain the battle in one dark alleyway. Refer to the encounter ranges listed for the various terrain types in the previous section; you probably don't need to make the battlefield bigger than about 125% to 150% of the maximum encounter range. For example, in light forest, the encounter range is 4d6 squares. The maximum encounter range is 24 squares, so you'll want a battlefield about 30 to 35 squares across. If the encounter is taking place indoors, it's not necessary to map out more than the room the PCs are fighting in.

## Step Two: Topography
Take your battlefield and divide it into nine sections, like a tic-tac-toe board. The lay of the land may place some parts of the battlefield higher than the other parts. Each of these nine sections is assigned a height relative to the others; from these different heights, you'll derive the slopes of your battlefield. (If this is an indoors fight, ignore this step.) First, determine the base topography for your battlefield: flat, hilly, or broken. Marshes, swamps, plains, and some fields and forests are flat; hills, deserts, and most other fields and forests are hilly; and badlands, caves, some deserts, and mountains are broken.

**Flat**
No slopes or elevations worth noting. You're done with this step.

**Hilly**
Roll a D6 for each section of the battlefield; on a 1, that section is elevated 20 feet above the rest of the battlefield, and all adjacent sections are elevated 10 feet above the base height.

On a roll of 2, that section is elevated 10 feet above the base height.

**Broken**
Roll a D6 for each section of the battlefield; on a 1, that section is elevated 20 feet, but adjacent areas aren't elevated as they are in hilly terrain. On a 2 or 3, that section is elevated 10 feet.

**Slopes and Escarpments**
Hills are surrounded by slopes. Each 10 feet of elevation requires a slope of two to four squares to surround it. Draw a hilltop of three to ten squares at the midpoint of each elevated area, and then circle the hilltop with a ring of sloping squares. Broken areas may be surrounded by slopes or escarpments. Any side of an elevated area has a 50% chance of being either a slope or an escarpment. If it is a slope, draw it as described above. If it is an escarpment, consider it to be one square wide.

## Step Three: Ground Cover and Water
Now, take each section of the map and determine how dense the ground cover is in that area. The categories are clear (C), thickets or brambles (T), light woods (L), and heavy woods (H). Roll a d6 for each area and consult the chart below:

|  | 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|---|
| Light Woods | C | C | T | L | L | H |
| Heavy Woods | C | T | L | H | H | H |
| Swamp | C | C | T | T | L | L |
| Hills | C | C | C | C | T | L |
| Plains | C | C | C | C | C | T |

**Clear**
No ground cover in that section of the battlefield.

**Thickets**
Brambles or thickets cover that section of the battlefield. Thickets tend to be in clumps; take about two-thirds of the squares in that area and mark a couple of bramble patches.

**Light Woods**
Light forest is prevalent in that area of the battlefield. Trees are about three squares away from each other; mark trees in about one-quarter of the squares in that section.

**Heavy Woods**
Heavy woods are like light woods, but the trees are closer together. Mark trees in about one-third to one-half of the squares in that area, about one to two squares away from each other.

Standing water or bogs can be handled in much the same way as ground cover. Each section of a marsh, swamp, field, or plain may be clear (C), or it may have a pond (P), bog (B), or stream (S) in it. Roll Dd6 for each ninth of the map:

|  | 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|---|
| Marsh | C | S | B | B | P | P |
| Swamp | C | S | B | B | B | P |
| Field | C | C | C | C | S | P |
| Plain | C | C | C | C | C | S |

**Clear**
No water in that region.

**Bog**
About one-half of the area in question is a soft, muddy bog. Bogs are usually knee-deep to shoulder-deep water, with lots of vegetation, mud, and debris. Bogs tend to be one large bog, and not many smaller bogs, so mark only one or two distinct bogs per area of the map. If two adjacent areas have a bog, they might be one larger bog. Consider connecting them together.

**Stream**
Most streams are only one or two squares wide, and range from knee-deep to shoulder-deep. Streams don't usually appear and disappear without a body of water to flow into or out of, so make sure that the stream squares form a continuous line and go somewhere if at all possible.

**Pond**
About three-quarters to all of the area is under water. Ponds are usually knee-deep or waist-deep near the edges, but can be 10 or 15 feet deep in the middle.

## Step Four: Obstacles
Battlefields are often littered with obstacles and obstructions. They provide cover, limit movement, and occasionally endanger the people fighting around them. The GM should arbitrarily scatter a handful of obstacles of his choice over the map. Obstacles include:
· Gulches, ravines, or ditches (any terrain except marsh or swamp)
· Boulders (hills, mountains, badlands)
· Rockfalls (hills, mountains, badlands)
· Deadfalls (forests, swamp)
· Fences, earthworks, or buildings (any civilized area)

## Step Five: Putting It All Together
Your battlefield should now be complete. Chances are, you have some defensible terrain and some open areas that invite attack. Now, the GM should decide where each force starts. If one side surprises the other, the surprised fellows have to set up first, and the surprising force gets to set up around them. If one side was stationary or defending, they set up along one

randomly-determined map edge, and the attackers set up opposite them.

If both forces were moving, roll randomly to see which edge of the mapboard each force was coming from. They can enter the encounter area from adjacent sides of the battle map, but not from the same side. If the players have a set marching order, the DM can insist that they set up their figures accordingly. Or, if the circumstances dictate, he can allow them to place their figures wherever they see fit.

Please note that the simple creation of a battlefield does not guarantee a more exciting and interesting encounter—the GM has to reward characters who use their heads by making use of the terrain, and present the party with enemies who do the same. Even a grizzled party of adventurers should think twice before going up a rocky hillside against a band of orcs who can see them coming.

# 11. CREATURES IN BATTLE

All creatures do not fight in the same manner. A creature's instincts, natural weaponry, bravery, and culture all have an impact on the way it fights. A great wyrm red dragon is not only vastly more powerful than a kobold, its titanic intellect and vast experience makes it a more complex and unpredictable opponent than a mere kobold could ever be.

## Intelligence

Creatures tend to fight as cleverly as they can, and a creature's intelligence is what determines how clever it can be:

**Non- (0)**
The creature just reacts to what its senses tell it. It is not capable of assessing the dangers it faces or the rewards it stands to gain. In a fight, a nonintelligent creature turns its attention to the most immediate threat. When badly hurt, a nonintelligent creature usually flees, but some creatures just don't know when they're hurt and fight on, ignorant of any danger. Nonintelligent creatures' combat actions usually are limited to attack or charge. If they flee, they run or sprint rather than withdraw. They do not employ any of the special battle tactics or attack options presented in Chapter One.

**Animal (1)**
The creature has a limited ability to asses risks and rewards. Generally, it responds only to very basic motivations and does not attack unless it is trained to, it is hungry, or it is defending something it values (such as food, offspring, a mate, or hunting territory). In a fight, an animal intelligence creature relies on its instincts. It attacks the most accessible opponent, the opponent that is most likely to be edible, or the opponent that scared it into attacking.

The creature has some grasp of tactics, enough to know that flank attacks are better than frontal attacks and that rear attacks are better than flank attacks. The creature also instinctively understands the value of not being detected prior to its attacks.

Animal intelligence creatures usually flee if badly injured, but can fight to the death if trapped or cornered. An animal intelligence creature's combat actions can include attack, charge, guard (such as a cat waiting at a mouse hole), run,

and sprint. Like nonintelligent creatures, they do not use battle tactics or attack options.

**Semi- (2–4)**
The creature has some ability to assess risks and rewards and is smart enough to delay an attack until a good opportunity presents itself. It is capable of learning something about its opponents' abilities. A lion or tiger, for example, knows enough to stay downwind of creatures that depend on scent and to stay behind creatures that depend on sight. With experience, the creature probably can learn to recognize missile and melee weapons and to direct attacks at lightly armed characters. If the creature has encountered missile weapons, it learns to recognize the value of cover. Otherwise it is limited to attacking, charging, guarding, running, and sprinting.

**Low (5–7)**
The creature relies more on experience and reasoning than instincts. It is generally aware of risks and rewards. It can make simple plans and can employ any attack option that it is equipped to use. For example, a low intelligence creature can employ missile weapons, but only if they are available. Most battle options are still beyond the creature's grasp, but it can make unarmed attacks, ride a mount, and maybe join a spear hedge or shield wall.

**Average–Very (8–12)**
The creature might occasionally act from impulse, but generally relies on reasoning and observation to make decisions, and it can think beyond the obvious. The creature has a good appreciation of risks and rewards, but this is limited by its experience. It is capable of planning and organizing its actions and coordinating them with others. The creature can use any of the attack options, battle tactics, and combat options presented in Chapter One.

**High–Exceptional (13–16)**
The creature generally is not impulsive. In battle, it thinks ahead and considers how its current actions might affect its options in the future. The creature is very flexible, and can alter its tactics to fit an unforeseen situation. The creature can use any of the attack options, battle tactics, and combat options presented in Chapter One.

**Genius–Supra Genius (17–20)**
The creature is very insightful and almost never impulsive. It plans for the future and always carefully measures risks against rewards. Any scheme or subterfuge it employs is apt to be hard to detect and very deadly.

**Godlike (21+)**
The creature can make correct deductions from incomplete information. It is invariably knows the most appropriate action to take in any situation. (Though it might not always take it; godlike beings are hard to understand.) To reflect the creature's superior intellect, the DM might decide to make the PCs declare their actions before deciding what the creature does in a given combat round.

# Alignment
A creature's beliefs and expectations can influence the way it fights, especially if it has at least average intelligence.

**Chaotic**
The creature tends to think of itself. It does not respond well to leadership unless intimidated or persuaded to

follow orders. Its tactics are usually intended to improve its individual effectiveness and survival, not the group's.

Chaotic creatures are apt to seek quick and dramatic results and combat, and are likely to employ called shots, offensive disarms, and shield rushes.

### Neutral

The creature is as likely to consider the needs of the group as much as itself, so long as it can serve one without compromising the other. The creature responds moderately well to leadership, so long as it does not feel its needs are being subordinated to the group's.

The creature has no great desire for individual glory. Neutral creatures are apt to seek ways to restrict an opponent's options and to counter opposing actions, and are likely to employ parries, blocks, pull/trips, and defensive disarms.

### Lawful

The creature tends to think of its group. The creature responds well to leadership, providing it is not inept, ineffective, or unnecessarily harsh. The creature generally functions as a cog in a larger machine, promoting a common goal it shares with its companions. Lawful creatures are apt to choose tactics that rely on the group, such as shield walls, pike hedges, and massed overbearing attacks.

## Morale

A creature's morale score measures its ferocity, perseverance, and courage. Though most frequently used to decide if a creature runs away or surrenders during a fight, morale also can serve as guideline for deciding the creature's general willingness to fight.

### Unreliable–Unsteady (2–7)

The creature is most likely to deal with a threat by running away or hiding unless it has been trained for war or it has been cornered. If forced to fight, the creature does not purposefully do anything that exposes it to increased danger.

### Average–Steady (8–12)

The creature is not so skittish as to flee at the first sign of a threat. If it does not wish to fight, it is likely to bluff or stand its ground before taking flight. The creature is not aggressive and is unlikely to make an unprovoked attack unless it is hungry or otherwise stands to gain from a fight. It is unlikely to make a frontal attack when outnumbered or outsized; if sufficiently motivated, the creature might wait for an opportunity to attack when it has an advantage over an otherwise superior group. Once a fight begins, the creature is willing to try almost anything that will improve its chances for victory, provided the risk does not exceed the potential reward.

### Elite–Champion (13–16)

The creature is aggressive and generally tries to bluff its way out of fights it does not want. If the bluff fails, the creature is more likely to fight than run away. If faced with a superior force, it almost always looks for ways to even the odds before attacking. After a fight begins, the creature is willing the undertake considerable risks to help insure a victory.

### Fanatic–Fearless (17+)

The creature is very aggressive. It does not bluff, preferring to attack when threatened. Once engaged in a fight, it

seldom retreats. It is willing to take almost any risk to gain a victory.

## Creature Types

A creature's physical characteristics also play a role in how it acts on the battlefield. If you are using Critical Hits System II from Chapter Seven, a monster's body type also determines what critical hits chart to use and what kinds of special damage can affect it. Many basic types of creatures are described below, but you must use your own judgement and common sense when deciding a monster's type.

## Humanoid

Humanoid creatures have two arms, two legs, and a head. The creature walks upright and generally uses tools and weapons. In most respects, the creature functions just like a player character, and is subject to all forms or critical hits and their special effects.

### Human

The creature is Man-sized or smaller: humans, dwarves, elves, orcs, kobolds, hobgoblins, and thri-kreen are examples of human type creatures.
Critical Hits: Use the humanoid charts. If the creature has multiple arms or legs, the limbs actually involved in the combat or closest to the attack are the most likely to be struck. If the creature is employing all its limbs, there is an equal chance for any limb to be struck.

For example, an unarmed thri-kreen is fighting with all four claws and its opponent rolls a left arm critical. The two arms on the thri-kreen's left side are equally likely to be hit. However, if the thri-kreen was using a weapon in one right hand, a shield in one left hand, and holding equipment in its remaining two hands, a left arm critical would most likely strike the shield arm.
Combat: Human types use attack options, battle tactics, and combat options as their intelligence ratings allow.

### Ogre

The creature is larger than Man-sized, but not Huge: ogres, gnolls, bugbears, minotaurs, and quaggoths are examples of ogre type creatures.
Critical Hits: Use the humanoid charts.
Combat: Ogre types use attack options, battle tactics, and combat options as their intelligence ratings allow. They often employ tactics that exploit their superior size and reach, such as moving back out of melee range to force an opponent to close again while the creature guards.

### Giant

The creature is Huge or larger: the various races of giants, giant-kin, titans, and some genies are examples of giant type creatures.
Critical Hits: Use the humanoid charts, but most opponents are forced to attack low.
Combat: Most giant types are fond of overrunning opponents, especially if they are two or more size classes larger; a giant is likely to create a great deal of havoc when overrunning an entire formation of dwarves. Overrunning can be a dangerous tactic, however, and intelligent or experienced giants usually only try it early in a battle, when they have enough hit points to withstand the attacks of opportunity they are likely to provoke.

### Humanoid Flyer

The creature can be any size, but has wings sprouting from its back: pixies,

harpies, gargoyles, and pit fiends are examples of humanoid flyer type creatures.
Critical Hits: Use the humanoid charts. Arm hits can strike the wings instead; for frontal attacks roll 1d6; 1–4 means an arm hit, 5–6 a wing hit). Reverse the odds for rear attacks. Arm hits from flank attacks have equal chances of hitting an arm or a wing.
Combat: A flyer's tactics usually emphasize mobility. If the creature has a ranged attack, it stays out of reach and attacks from a distance. In melee, the creature tends to swoop down for flank or rear attacks, then flies out of reach (using the withdraw option at half its flying speed).

**Troll/Ape**
The creature can be any size, but relies on natural weaponry: trolls, gorillas, and umber hulks are examples of troll/ape type creatures.
Critical Hits: Use the humanoid charts; however, a troll/ape's long arms can be used for locomotion if necessary. Reduce movement penalties from leg hits by one step: a no-move result limits the creature to a 1/2 move, a 1/2-move effect reduces the creature to a 3/4 move, and a 1/4 effect is ignored. Trolls and other creatures that regenerate ignore grazes. Points regenerated count as magical healing for reducing bleeding effects. For example, a troll suffers major bleeding for only two rounds before it is reduced to minor bleeding (because it regenerates 6 hit points in that time). After two more rounds, the minor bleeding stops.
Combat: These creatures are fond of overruns (if their size allows) and wrestling attacks (they can bite while wrestling). Their powerful claws are

treated as weapons one size larger than normal (see below).

## Animal
Animals are creatures with four limbs of some kind and sometimes a tail. They employ natural weaponry and usually walk on four legs, fly, or swim. An animal's size has no effect on its type.

**Avian**
The creature has two forelimbs adapted for flying (sometimes for swimming) and two hind limbs for walking or roosting: birds, bats, rocs, and perytons are examples of avian type creatures.
Critical Hits: Use the animal charts; treat foreleg hits as wing hits.
Combat: Avians tend to swoop to the attack, then break away, just as humanoid flyers do. Avians attacking from a dive are considered to be charging and inflict double damage with their claws.

**Quadruped**
This is the most common animal type; examples range from house cats to elephants.
Critical Hits: Use the animal charts. If the animal has no tail, reroll any tail hit.
Combat: Large quadrupeds frequently charge and overrun their opponents. Smaller quadrupeds prefer to attack from surprise.

**Serpent**
The creature has a head and a long, legless body. Snakes, nagas, and eels are examples of serpent type creatures.
Critical Hits: Use the animal chart; most leg hits are treated as tail hits.
Combat: Many serpents can employ a constriction attack. Treat constriction attacks as wrestling attacks, except that there is no attack of opportunity and the

attack must hit the opponent's normal Armor Class. A creature trapped in the serpent's coils is considered grappled and locked (see Chapter Five) and can use the normal wrestling procedure to get free.

### Fish/Whale
The creature has a long, streamlined body with flippers or fins for direction control.
Critical Hits: Use the animal charts. Foreleg hits (location rolls of 1 or 2) can affect pectoral fins or flippers. Rolls of 3–5 affect the tail. Movement penalties from fin or flipper hits apply only if the animal changes direction or makes a melee attack during the round. The animal relies on its tail for movement and suffers movement penalties from tail criticals with severities of 9 or more.
Combat: These creatures often employ avian tactics, using their superior swimming speed to deliver quick attacks and then move out of reach.

## Monster
Monsters come in all shapes and sizes. The basic monster critical hit charts assume four limbs, a head, and a tail; however, it is often necessary to use two different charts to assign a hit location.

### Amorphous
The creature has a fluid body with no obvious limbs; the creature often can alter its shape freely and can form limbs or appendages as needed. Slimes, oozes, jellies, and gelatinous cubes are examples of amorphous type creatures.
Critical Hits: Amorphous creatures are immune to critical hits.
Combat: Amorphous creatures threaten everything adjacent to them. Fortunately, most of them are nonintelligent and cannot tactically exploit this ability.

Amorphous creatures have no flank or rear spaces.

### Plant/Fungi
The creature has a fibrous body with no internal skeleton and few or no internal organs. The creature often has vines or branches instead of arms and roots or tendrils instead of legs. Myconids, treants, and shambling mounds are examples of plant/fungi type monsters.
Critical Hits: Use the humanoid critical chart. Abdomen and torso hits affect the trunk or stem. If the creature has no head, head hits affect the trunk instead. Arm hits affect the creature's branches or grasping appendages. Leg hits affect roots (if the roots are exposed) or the trunk. The creature ignores crush results, and all bleeding is automatically reduced by one step.

Combat: Plant/fungi creatures can be very difficult to detect when lurking in normal foliage. When resolving overbearing attempts, the creature gets the bonus for having more than four legs (it's pretty difficult to push a treant down). A plant creature with grasping vines (such as a choke creeper) can make wrestling attacks without provoking an attack of opportunity; such attacks are resolved against the creature's normal Armor Class, not AC 10. A creature caught in a grasping tendril is considered grappled and locked and can use the normal wrestling procedures to get free.

### Dragon
The creature has a scaly body, a head, two or four legs, and a pair of wings sprouting from its back. Dragons, pseudo dragons, wyverns, and ki-rin are examples of dragon type creatures.

Critical Hits: If the dragon is the same size or smaller than the attacker, use the monster charts. If the dragon has only two legs, foreleg hits strike the wings. If the dragon has four legs, foreleg hits from frontal attacks strike the wings on a roll or 5 or 6 on 1d6. Reverse the odds for rear attacks (wings are struck on a roll 1–4). Foreleg hits from flank attacks have equal chances of hitting an arm or a wing.

If the dragon is one or two sizes larger than the attacker, facing determines the chart to use. Frontal attacks use the humanoid charts, treating foreleg hits as wing hits; leg hits strike the forelegs. Flank attacks use the monster chart, treating foreleg hits as wing hits. Rear attacks use the humanoid chart, treating foreleg hits as wing hits and head hits as tail hits. If the dragon is three or more size classes larger than the attacker, it is immune to special effects from critical hits, though it still suffers double or triple damage.

Combat: Dragons' tactics emphasize mobility. They tend to soften up the opposition with their breath weapons and special attacks before closing to conduct melee. Very large dragons like to overrun spellcasters and other physically weak characters before engaging more formidable characters in physical combat.

## Radial
The creature's body is essentially circular, with a central head and torso surrounded by limbs. Octopi, xorns, grell, and beholders are examples of radial type creatures.
Critical Hits: Use the monster charts, treating head hits as torso hits. Any foreleg hit strikes one of the limbs the creature is currently employing in combat. Any tail or hind leg hit strikes a limb not involved in combat. If the creature is employing all its limbs in combat, any leg or tail hit is treated as a foreleg hit. If the creature's limbs have no joints (an octopus's tentacle, for example), the creature ignores movement penalties from knee and hip hits.

Combat: A radial creature with sensory organs on its flank or rear negate the usual bonuses for flank or rear attacks. If the creature also has limbs in its flank or rear sides it threatens those squares, as well. For example, a zorn threatens every square adjacent to it with its three arms and three eyes. An intelligent radial creature might try to grab its opponent's weapons with one or two of its limbs while attacking normally with the rest. Such grab attempts do not provoke attacks of opportunity as long as the creature is making more normal attacks than grab attacks.

## Insect/Arachnid
The creature has a chitinous body divided into two or more segments and multiple limbs. Giant insects, giant spiders, giant scorpions, and giant crayfish are examples of insect/arachnid type creatures.
Critical Hits: Use the monster charts. If the creature has no tail, treat tail hits as abdomen hits. Foreleg hits affect the creature's claws or fighting limbs. Hind leg hits affect one of the creature's other limbs. The effected limb is the one closest to the attacker; if several limbs are equidistant, roll randomly to see which limb is effected. The creature's movement is unaffected by damage to the legs as long as it has at least two undamaged legs on each side of its body.

For example, a giant spider can suffer knee hits to two of its left legs and suffer no movement penalties. If it suffers damage to a third leg on the left side, however, its movement is affected. All bleeding results are automatically reduced by one step.

## Worm
The creature is similar to a snake. It has a long, sinuous body and may or may not have limbs. Giant slugs, giant centipedes, and purple worms are examples of worm type creatures.
Critical Hits: Use the monster charts. Ignore the effects of leg hits unless the creature has hands or claws it can use in combat; in such cases, a forelimb hit (a roll of 1 or 2) strikes the fighting limb. All other leg hits are treated as tail hits.
Combat: Very large worm type creatures often can swallow victims whole. If the creature scores a critical hit, the victim takes double damage and is swallowed whole instead of suffering a special effect.

## Centaur
The creature has an animal (usually quadruped) body and a humanoid forepart with a head, torso, abdomen and arms. Centaurs, wemics, and driders are examples of centaur type creatures.
Critical Hits: Use the humanoid charts for frontal attacks. Leg hits affect the creature's animal forelegs and arm hits affect the creature's humanoid arms. Use the monster chart for flank and rear attacks. If the creature has no tail, treat tail hits as abdomen hits.
Combat: Centaur type creatures armed with missiles function as unmounted archers. Some centaurs types might use a weapon to parry, block, or disarm while attacking with their forelimbs.

## Merman
The creature has a fish or snake body and humanoid or animal foreparts. Mermen, sea lions, and yuan-ti are examples of merman type creatures.
Critical Hits: Use the humanoid or animal chart for frontal attacks, re-rolling leg hits. Use the monster chart for flank and rear attacks. Foreleg hits strike the creature's arms or forelimbs. Rolls of 3–5 strike the tail. The animal relies on its tail for movement and suffers movement penalties from tail criticals with severities of 9 or more.

## Lizard Man/Lycanthrope
The creature has a generally humanoid body shape but also has a tail. Lizard men and lycanthropes in hybrid form are examples of lizard man/lycanthrope type creatures.
Critical Hits: Use the humanoid chart for frontal attacks. Use the monster chart for flank and rear attacks. Forelimb hits strike the creature's arms.
Combat: These creatures generally function as humanoids in combat. Many of them also can bite while attacking with a weapon; bite attacks are made on the creature's base initiative phase and can be made simultaneously with a weapon attack.

## Other
The creature defies easy classification. This type includes all creatures that lack large limbs and well-defined body areas, and creatures that are too small to present well-defined target areas. Normal insects, crawling claws, and urchins fall into this category.
Critical Hits: Use the monster chart. Treat all critical hits as abdomen hits.
Combat: These creatures usually employ specialized attack forms based on their unique physical characteristics.

Creatures with ranged attacks usually use them in favor of melee attacks.

**Undead**

The creature is dead; it can be an animated or transformed corpse, such as a skeleton, ghoul or vampire, or a physical manifestation of a dead creature's spirit, such as a ghost, wraith, or spectre.

Critical Hits: Use the chart appropriate for the creature's body type; most undead are humanoid. Undead are immune to most critical hits. They completely ignore grazed, struck, and injured results. They suffer only the movement penalties for crushed, shattered, and destroyed results (they ignore attack penalties and hit point reductions). Undead ignore bleeding effects. Incorporeal undead ignore critical hits altogether, but still suffer double damage.

Combat: Most undead eagerly enter melee combat. Mindless undead simply attack. Intelligent undead hope to make full use of their touch-delivered special attacks.

**Golem**

The creature is an artificial construct or magically animated object. The various golems and most animated objects are examples of golem type creatures.

Critical Hits: Use the chart appropriate for the creature's body type; most golems are humanoid. Golems are hard to hurt; reduce all severity rolls by two (treat results of 0 or less as no effect). They completely ignore grazed, struck, and injured results. They are immune to bleeding. They suffer only the movement penalties for crushed, shattered, and destroyed results (they ignore attack penalties and hit point reductions).

Combat: Most golems are mindless. If left on their own, they move directly into melee, attacking whatever creatures they can reach. Golems under another creature's direction might employ more sophisticated tactics, depending on the directing creature's ability to formulate plans and communicate them effectively.

## Attacks

To determine the type and severity of a critical hit inflicted by a monster, consult the table below:

| Form | Type | Size |
|------|------|------|
| Bite | P/S* | Same as Creature |
| Butt | B | Same as Creature |
| Claw | S | Creature –1** |

| Form | Type | Size |
|------|------|------|
| Fist | B | Creature –1 |
| Horn | P | Same as Creature |
| Hoof | B | Creature –1 |
| Tail | B | Same as Creature |
| Sting | P | Creature –1 |
| Wing | B | Same as Creature |

Form: What the creature uses to deliver the attack.

Type: The kind of attack the creatures delivers. The three categories are the same as the categories for weapons—piercing (P), bludgeoning (B), and slashing (S).

Size: How large the weapon is for purposes of determining severity. Creature –1 means the attack is treated as one size class lower than the creature. For example, a claw attack from a bulette is treated as a Medium weapon for purposes of critical severity.

*Treat as a slashing attack unless the target is immune to slashing weapons or only the creature's fangs are large enough to inflict damage. For example, snake and spider bites are piercing attacks.

\*\*Claw attacks from troll/ape type creatures are treated as the same size class as the creature for severity purposes.

## Armour

A creature subjected to an attack that ignores armor, such as an overbearing attempt, a short-range shot from a crossbow, or a shot from a bombardment engine, might be entitled to an adjustment to its effective Armor Class of 10 due to Dexterity or magic. Divide a creature's land movement rate by 9 or its flying or swimming movement rate by 12 to get its effective Dexterity bonus against such attacks. Drop fractions. If the creature is entitled to multiple Dexterity bonuses, it gets only the best one. For example, a light horse, MV 24, is entitled to a –2 Armor Class adjustment. Any creature with an Armor Class of less than 0 is entitled to a magical Armor Class adjustment equal to its negative Armor Class. For example, a great wyrm red dragon has an Armor Class of –11. Its effective AC against a short-range crossbow shot or wrestling attack is –3 (there is a –11 magical adjustment and a –2 Dexterity adjustment).

*For example, an aarakocra is a human-type creature. It uses the humanoid critical hit charts. Arm hits with a severity of 8 or more also make flying impossible and force a crash landing if the aarakocra is in flight. An aarakocra attacks with two claws, which are treated as small slashing weapons. The creature has an effective –3 Dexterity adjustment to Armor Class due to its flying speed.*

*A beholder is a radial type creature. It uses the monster critical hit charts. Generally, opponents must attack the creature's central body and must make called shots to affect the creature's eyestalks and central eye. However, foreleg/wing and hind leg critical hits strike the creature's eyestalks and head critical hits affect the creature's central eye. The creature's bite is treated as a size M slashing and piercing attack.*

*An adult copper dragon is a dragon-type creature. Frontal and rear attacks use the humanoid critical hit tables; flank attacks use the monster critical hit table. Because the dragon is Gargantuan, it is immune to special effects from critical hits inflicted by size M and smaller attacks. The dragon's bite is treated as a Gargantuan slashing/piecing attack. The dragon's claws and kicks are treated as Huge slashing attacks. The dragon's tail slap and wing buffets are treated as Gargantuan blunt attacks. The dragon has a combined magical and Dexterity adjustment to its AC of –5, –2 due to its flying movement rate and –3 due to its standard Armor Class.*

## Monster Critical Hit Locations

| D10 Roll | Location |
|---|---|
| 1 | Right foreleg/claw/wing |
| 2 | Left foreleg/claw/wing |
| 3 | Right hind leg |
| 4 | Left hind leg |
| 5 | Tail (for snakelike or fishlike monsters, 1–5 is tail hit) |
| 6–7 | Abdomen |
| 8–9 | Torso/chest |
| 10 | Head |

## Location: Legs/Wings (1–4)

| Severity | Effect |
|---|---|
| 1–3 | No unusual effect |
| 4 | Victim knocked down |
| 5 | Knee struck, victim reduced to 2/3 move, –2 penalty to attacks with that appendage |
| 6 | Foot/wrist broken, 2/3 move, –4 penalty to attacks with that |

appendage

| Severity | Effect |
|---|---|
| 7 | Limb injured, 2/3 move, –2 penalty to all attacks |
| 8 | Hip broken, minor bleeding, 1/3 move, no attacks with limb; wing hit forces crash landing |
| 9 | Limb broken, 2/3 move, minor bleeding; wing hit forces immediate landing |
| 10 | Knee shattered, 1/3 move, –2 penalty to all attacks |
| 11 | Hip/shoulder shattered, minor bleeding, 1/3 move, –4 penalty to all attacks; wing hit forces crash |
| 12 | Leg/wing shattered, no move, –4 penalty to all attacks, major bleeding from compound fractures |
| 13+ | As 12 above with tripled damage dice |

## Location: Tail (5)

| Severity | Effect |
|---|---|
| 1–5 | No unusual effect |
| 6 | Tip of tail struck; if prehensile, any items carried are dropped, –2 penalty to tail attacks due to pain |
| 7–8 | Tail injured, lose any tail attacks |
| 9–10 | Tail broken, lose any tail attacks, if creature uses tail for movement reduced to 1/2 move |
| 11 | Tail crushed, victim stunned 1–3 rounds, lose any tail attacks, no movement if monster uses tail for movement and –4 penalty to all attacks |
| 12 | Tail crushed, pain reduces creature to 1/2 move and –2 penalty on any attack, minor bleeding; if animal uses tail for movement, no move or attack |
| 13+ | As 12 above with tripled damage dice |

## Location: Abdomen (6–7)

| Severity | Effect |
|---|---|
| 1–3 | No unusual effect |
| 4 | Victim stunned 1d4 rounds |
| 5 | Abdomen struck, victim stunned 1 round and reduced to 2/3 move |
| 6 | Abdomen struck, victim stunned D6 rounds, reduced to 2/3 move |
| 7 | Abdomen injured, 1/2 move, –2 penalty to attacks |
| 8 | Spine injured, 1/3 move, –4 penalty to attacks |
| 9 | Abdomen injured, victim stunned D3 rounds, minor bleeding, 1/3 move and –2 penalty to attacks |
| 10 | Abdomen injured, no move or attack, minor internal bleeding |
| 11 | Spine crushed, no move or attack, major internal bleeding |
| 12 | Abdomen crushed, victim reduced to 0 hit points with severe internal bleeding |
| 13+ | As 12 above with tripled damage dice |

## Location: Torso (8–9)

| Severity | Effect |
|---|---|
| 1–3 | No unusual effect |
| 4 | Knockdown, stunned D4 rounds |
| 5 | Torso struck, victim stunned 1 round and reduced to 2/3 move |
| 6 | Torso struck, stunned D6 rounds, 2/3 move |
| 7 | Spine struck, 1/2 move, –2 penalty to attacks |
| 8 | Torso injured, minor internal bleeding, 1/3 move, –4 penalty to all attacks |
| 9 | Ribs broken, minor internal bleeding, 1/2 move, –2 penalty to attacks |

| 10 | Ribs broken, major internal bleeding, no move or attack |
| 11 | Spine crushed, victim reduced to 0 hit points with severe internal bleeding |
| 12 | Torso crushed, victim killed |
| 13+ | As 12 above with tripled damage dice |

## Location: Head (10)

| Severity | Effect |
| --- | --- |
| 1–3 | No unusual effect |
| 4 | Victim stunned D4 rounds |
| 5 | Jaw struck, –2 penalty to any bite attacks |
| 6 | Head struck, stunned 1 round, –2 penalty to attacks |
| 7 | Jaw injured, stunned D4 rounds, 2/3 move, no bite attacks |
| 8 | Skull broken, monster reduced to 1/4 normal hit points and unconscious 2D10 turns |
| 9 | Snout/face crushed, minor bleeding, 1/3 move, no bite attacks, –4 penalty to all other attacks |
| 10 | Head injured, unconscious D10 turns, reduced to 1/2 move and –4 penalty to all attacks for 3D6 days |
| 11 | Skull crushed, reduced to 0 hit points, major bleeding, INT, WIS, CHA all drop by 1/2 permanently |
| 12 | Skull crushed, immediate death |
| 13+ | As 12 above with tripled damage dice |

# 12. SPACESHIP AND STARSHIP COMBAT

Before any combat involving spacecraft can occur, the opposing forces must have manoeuvred, by accident or design, into the same general area of space (typically within a light second of each other – about 299,338 kilometres. Ships may blunder into each other by accident, may be deliberately looking for a fight, or may be attacking a defended point or patrolling a particular area. The GM should then determine whether combat can occur, based on their relative velocities and planned dispositions. He should also decide whether any celestial bodies or other interesting features exist in the combat zone to complicate the issue.

## Game Scale

One turn in this game represents 10 minutes of time. Each hex is 10,000 kilometres across. Each unit is a single ship or space station.

## Sequence of Play

The game is played in a series of game turns. Each game turn is divided in half. Determine initiative with the highest being the side who goes first. The first half is Side A's turn and the second half is Side B's turn. During Side A's turn, Side A is the moving side and Side B is the non-moving side. During Side B's turn, Side B is the moving side and Side A is the non-moving side.

During each side's turn, players do the following things in order:
**Side A's Turn**
1. Movement Phase
-- activate shields
-- move ships in orbit
-- move other ships
2. Combat Phase
-- roll for fire damage
-- defensive fire
-- offensive fire
**Side B's Turn**
1. Movement Phase

-- activate shields
-- move ships in orbit
-- move other ships
2. Combat Phase
-- roll for fire damage
-- defensive fire
-- offensive fire

**Repair Turn**
-- after every 3 turns

## 1. Movement Phase

Ships and space stations in orbit are moved one hex, following the direction of their orbit. Players move each of their ships, making sure that no ship moves a longer or shorter distance than its speed from the previous turn will allow. If the ship has any shields, they may be activated at this point.

A ship that is travelling straight toward a planet may get caught in the planet's gravity well. A planet's gravity extends into the six hexes surrounding the planet. Any ship that enters one of these hexes by crossing the hex side directly opposite the planet's surface will be unable to pull away from the planet's gravity. The ship will crash into the planet and be totally destroyed.

A ship that moves through one of the six hexes surrounding a planet will have its facing changed by the planet's gravity. The ship's facing will be changed 60 degrees (one hex side) as the ship passes the planet. If a ship uses its MR to make a facing change away from the planet as it flies through the surrounding hexes, it can continue past on a straight course. The manoeuvre cancels the effect of the planet's gravity.

Every ship has a speed when the game starts. This speed is the number of hexes the ship will move on the space map during its turn. Players should write down each of their ships' speeds so they remember them during the turn. Also, a ship's speed this turn will affect its speed next turn.

Each ship has an Acceleration/Deceleration Factor (ADF). This is a number that tells the player how many hexes the ship can add to or subtract from its speed in one turn. Ships accelerate or decelerate just before they move. A ship cannot accelerate and decelerate on the same turn.

A ship can stop moving (decelerate to a speed of 0) only if its speed during the previous turn was equal to or less than its ADF. A ship that had a speed of 0 during the last turn can remain at 0, or accelerate to any speed up to its ADF. A ship does not move at all on the turn it stops.

Ships do not have a top speed. They can accelerate to any speed, but players may find that ships travelling very fast will be forced to leave the map.

Each ship has a Manoeuvre Rating (MR). This number tells the player how many times the ship can turn during its move. The bow (front) of a ship always must point at one of the six sides of the hex the ship is in. When a ship moves, it must move into the hex it is facing. A ship can turn after it enters a hex. A ship turns by rotating so that its bow faces the first hex side to its right or left. During its move, a ship can make a number of turns equal to its MR. A ship can turn only one hex side in any hex, however. If the number of hexes a ship moves is less than its MR, it still can turn only once per hex. If a ship has a speed of

zero through the entire turn, it can rotate during its movement phase so it faces any hex side.

## 2. Combat Phase

In the Combat Phase, units declare any attacks and then resolve them. The player or team with the highest Initiative should declare all the attacks that their units will make. This declaration should specify the targets to be fired upon and the weapons bays to be used in the attack. The player or team with the next lowest Initiative then selects their units and declares the targets they will attack. Declaration rotates between the teams until all the players have nominated all their attacks.

The non-moving player announces which of his ships will shoot at moving ships, and which weapons they will use. The non-moving player then resolves all of these attacks and their effects are applied immediately. The moving player announces which of his ships will shoot at the non-moving player's ships, and which weapons they will use. He then resolves all of these attacks, and their results are applied.

Once a player nominates the targets for a units attack, that unit must fire at the selected targets. The player may not change the target of that units attacks, even if other weapons fire destroys the target before the player's unit fires.

After nominating the attacks for all units, resolve the attacks unit by unit. Resolve all fire from one unit before resolving another units attacks. Because all combat is simultaneous, with damage taking effect at the same time, a craft destroyed by fire from a unit with higher Initiative in the current turn may still

carry out any nominated attacks. Players may also attempt to regain control of Out-of-Control units, and may order crews to abandon ship. After all units have resolved their attacks, damage lakes effect.

Remove any destroyed units from the mapsheet. A successful Control Roll will end the effects of being Out-of-Control. A failed roll means the craft continues to suffer the effects of being Out-of-Control. The player may attempt another Control Roll in the next Movement Phase. A player may give orders for a crew to abandon ship. Under those circumstances, escape pods and lifeboats eject at the beginning of the next Movement Phase.

A ship can fire its weapons during the opposing player's movement phase and during its own combat phase. Weapons cannot be fired at any other time during the turn. Before firing any weapons the player that is attacking must count the range from the attacking ship to its target. To find the range, count the number of hexes in the shortest path between the attacking ship and the target ship. Count the hex the target ship is in, but not the hex the attacking ship is in. Weapons cannot be fired at targets beyond a certain range and some weapons become less effective at long ranges.

A player must announce which weapons he is using and which targets he will use them against before the dice are rolled to resolve any attacks. If a target is destroyed by the first few shots, any other weapons the player had aimed at that target must be fired, even though there is nothing for them to hit. The

attacker cannot shift these weapons to a new target once they are aimed.

Fighters and assault scouts have a special defensive ability. Because they are small and manoeuvrable, these types of ships can try to dodge torpedos that have been launched at them. The player controlling the ship under attack must declare that he is taking evasive action. The evading ship must turn in every hex it enters during its next move. until its MR is used up. The ship must move a number of hexes equal to or greater than its MR on its next turn; it cannot evade by staying in its hex and rotating. An evading ship can zigzag or move in a circle.

The non-moving player can shoot at his opponent's ships at the start of his opponent's combat phase. Moving ships can be shot at in any hex they moved through during their move. No shots are resolved until after all ships have finished moving. At that time, the non-moving player can shoot at any of his opponent's ships as if they were in any hex they moved through during the turn. The non- moving player can place upside-down counters in hexes his opponent's ships move through, so he will remember where the opposing ships travelled. Defensive weapons can be used at any time.

If a weapon hits its target, the player who made the attack must roll dice to determine how many points of damage the attack caused. The number of dice rolled depends on the weapon used. Each ship has a number of Hull Points. When a ship is hit, the number of points of damage caused by the attack is subtracted from the ship's hull points. When all of the ship's hull points are gone, the ship is destroyed and immediately removed from the map.

Any number of ships can be in one hex at the same time. Ships can shoot at other ships in the same hex without penalty. A hex that contains a planet counter is blocked. No ship can move into or through that hex. The planet also blocks shots if the shortest path from the attacker to the target must be traced through the planet's hex. Any ship that starts its move in a hex next to a planet can orbit that planet. The player simply announces during his movement phase that the ship is orbiting the planet. A ship that is orbiting a planet has a speed of zero. However, the ship automatically moves one hex around the planet each turn. The direction of the orbit (clockwise or counter clockwise) is up to the player who controls the ship. Once it is established, the direction cannot be changed unless the ship leaves orbit and returns to start a new orbit in the opposite direction.

The ship in the illustration is orbiting clockwise. The numbers show how many turns it will take the ship to move from its starting hex to the various hexes around the planet. It will return to its starting hex in six turns. Because a ship in orbit has a speed of zero it can rotate to face any hex side during its movement. The ship can rotate this way even if it leaves orbit during the turn. If the ship leaves orbit, it still has its full MR to use during its move.

## Damage Table (D100)

| | |
|---|---|
| 01-02 | Disaster: Bridge or cockpit destroyed. Ship is crippled unless it has an extra bridge |
| 03-13 | Hull hit: double normal damage, D100% of cargo is lost |
| 14-25 | Hull hit: normal damage +50%. Spacedock or vehicle bay damaged, door cannot be opened/ shut |
| 26-45 | Hull hit: normal damage |
| 46-49 | Drive hit: lose 1 ADF point |
| 50-52 | Drive hit: lose ½ total ADF (round up) |
| 53 | Drive hit: lose entire ADF, FTL drive knocked out (if warp drive, halve its speed instead) |
| 54-58 | Steering hit: lose 1 MR point |
| 59-60 | Steering hit: lose entire MR |
| 61-70 | Weapon hit: roll for which one |
| 71-74 | Power short circuit: lose all shields and defences, life support damaged (lose 10% of original capacity). |
| 75-84 | Defence hit: roll for which one |
| 85-91 | Combat Control Systems hit: -1 all attacks. |
| 92-95 | Electrical fire: roll damage at +20 each turn |
| 96-98 | Damage Control hit: DCR cut in half |
| 99-00 | Disastrous fire: -1 on all attacks, lose entire ADF and MR |

## Explanation of Results

**Hull Hit**

Hull hits affect the ship's hull points. The player that scored the hull hit rolls the correct number of dice (indicated by the weapon's HDR) and the result is subtracted from the target ship's hull points. If the result indicates "Double Damage," the attacker should roll the dice and multiply the result by 2. When more than half of the ship's hull points

are gone, the ship is severely damaged and there is a chance it will break apart.

Whenever a severely damaged ship accelerates, decelerates or turns, the player controlling the ship must complete the following steps to determine if the ship breaks apart:

1. Subtract one-half (rounded down) of the ship's original hull points from the number of points of damage the ship has taken.

2. Multiply the result from step 1 by the number of ADF and MR points the ship is using this game turn.

3. Roll D100. If the number rolled is equal to or less than the result from step 2, the ship breaks apart performing the manoeuvre. If the number rolled is greater than the result from step 2, the ship completed the manoeuvre safely. A ship that is torn apart is completely destroyed.

All weapons cause the same damage when they hit anything other than the hull. The attacker does not roll dice to reduce the ship's hull points unless the result on the Damage Table was a Hull Hit. The number of dice rolled is determined by the weapon that was used.

**Drive Hit**

A drive hit can cause a ship to lose 1 ADF, one-half of its original ADF or all of its ADF. If a ship with 3 ADF loses 1, its ADF is reduced to 2. If it loses one-half of its ADF, its ADF is reduced to 1 (one-half of 3. rounded down). If the ship loses its entire ADF, its ADF is reduced to 0.

If a ship has taken some drive damage, and receives a "1/2 ADF" hit, it loses a number of ADF points equal to one half of its original ADF. Losing ADFs does not affect the ship's current speed. A ship that loses its entire ADF can turn, but it cannot accelerate or decelerate. The ship may recover ADF during the Repair Turn.

## Steering Hit

Steering hits reduce a ship's MR. The hit will either lower the ship's MR by 1, or reduce the ship's MR to 0. A ship with an MR of 0 cannot turn or change its facing, even if it stops and remains in a single hex. Damage to a ship's MR can be repaired. A ship that loses all of both its ADF and MR will drift. A drifting ship travels at the same speed and in the same direction it had before it started drifting. It cannot turn, accelerate or decelerate until repairs are made.

## Weapon System Hit

If a weapon system is hit, randomly determine which weapon is destroyed. If the ship has no weapons left then treat this result as a hull hit.

## Power Short Circuit

All active defences on the damaged ship stop working. This includes ICMs and shields, but not reflective hulls and ICMS that have already been launched. Repairing a power short circuit will remove all effects of the hit.

## Defence Hit

Defence hits are handled the same as weapon system hits, except defensive systems are destroyed instead of weapons.

## Combat Control System Hit

The ship's automatic targeting devices are damaged. The player must subtract 10% from this ship's chance to hit with any weapon.

## Navigation Hit

The ship's navigation and steering equipment is damaged. The player controlling the ship must roll D10 before the ship moves. If the result is 1-5, the ship must turn to the left in each hex it enters until its MR is used up. If the result is 6-10, the ship must turn to the right. The ship remains out of control until the damage is repaired. If the ship's hull is severely damaged, these turns affect the ship's chance of breaking apart. A stopped ship can ignore a navigation hit.

## Electrical Fire

Electrical equipment in the ship is burning. Place a "fire" counter on top of the ship's counter. The player must make another damage roll for this ship with a +20 modifier at the start of his opponent's combat step every turn, until the fire is put out. If a fire causes hull damage, it will cause 1d10 points of damage.

## Damage Control Hit

The ship's DCR is cut in half (round fractions up). This can be repaired, the same as normal damage.

Most damage is cumulative. For example, if a ship takes three drive hits and each calls for the ship to lose 1 ADF point, the ship loses 3 ADF points altogether. If the ship had only 1 or 2 ADF points to begin with, then its ADF is brought to 0 and all further drive hits are treated as hull hits. Damage will remain in effect until it is repaired.

Combat control system and damage control hits are not cumulative. After one of these systems has been hit, any more hits on that system are considered hull hits. Also, a ship can have only one fire at a time, so a result that would cause a second fire is treated as hull damage. If the damage table indicates a hit on a system that a ship does not have (a weapon hit on a civilian ore carrier. for example), the hit is considered as a hull hit. Likewise, if a hit is scored on a ship's system that has already been destroyed by damage (a drive hit on a ship with no ADF left, for example), that hit is treated as a hull hit.

The non-moving player gets defensive fire at the moving player's ships as they move. The moving player finishes moving, and then the non-moving player can shoot at the moving player's ships in any hexes they travelled through. Any damage that is caused does not take effect until the ships have finished moving, however. For example a ship that lost its entire MR at the beginning of its move could still manoeuvre during that turn.

Each ship has a Damage Control Rating (DCR). The DCR is a measure of the crew's ability to repair damage to the ship. A special repair turn takes place after every three turns of play. This is noted on the time record track. A repair turn is not a separate measure of time, but represents the efforts of the ship's crew to repair damage over the last thirty minutes (three turns).

Both sides try to make repairs at the same time. After all repair attempts have been made, the battle picks up exactly where it left off before the repair turn.

All of a ship's DCR points can be allocated during each repair turn.

The number of points assigned to a specific repair equals the percentage chance that that repair will succeed. After all DCR points are allocated, the player who controls the ship rolls D100 for each repair attempt. If the roll is equal to or less than the number of DCR points allotted for that repair, the damage is erased from the ship's roster.

If the roll is higher than the number of DCR points allotted for that repair, the system is still damaged. The DCR of a ship can be used to repair as many damaged systems as a player wants to repair. However, the more systems a player tries to repair, the less likely each attempt is to succeed.

When drive or steering damage is repaired, only 1 ADF or MR point is restored per repair, even if the entire drive or steering system was destroyed with one hit. However, players can allocate more than one block of DCR points to drive or steering repairs.

Successfully repairing a fire extinguishes the fire, but does not repair any damage that was caused by the fire. Extinguishing a disastrous fire does not repair the ship's DCR, movement or combat control systems.

Players can repair hull damage by following the usual repair procedure for allotting DCR points and rolling for success. If the repair is successful, the player rolls D10. The result is the number of hull points that are restored to the damaged ship.

A damage repair roll of 90 to 00 always is unsuccessful. If the roll is 99 or 00, the damage is too severe to be repaired in space, and requires the facilities of a station airdock. Once a 99 or 00 has been rolled for any system, no further attempts can be made to repair that system.

## Non gameboard or cinematic roleplaying version

**Surprise**

Partial surprise means that one side has detected the other a few moments before being itself detected. An engagement is unavoidable, but one side is more prepared for it. The side that was surprised may only choose Drift or Hold Course manouevres, and suffers -4 on all attack and manouevres rolls. Partial surprise ends at the start of a surprised ship's second turn.

Complete Surprise means that one side has detected the enemy some minutes before being itself detected. If PCs achieve complete surprise, the GM should describe the enemy forces to them in terms of size and appearance. If the side with surprise chooses battle, it has time to achieve a high speed and thus get among the enemy unexpectedly, or to stand off and launch missiles from a distance, or both.

The enemy may take no manouevres other than Drift or Hold Course, suffers -6 on all attack and manouevres rolls, and may not fire weapons except against incoming missiles. At the start of the enemy's second turn, complete surprise ends, but the enemy is still off balance and suffers the effects of partial surprise, which lasts until the start of the enemy's third turn.

Alternatively, some or all of the ships on the side with surprise may break contact instead of attacking, avoiding the combat. However, if all forces retreat, it means abandoning any planet or station they were defending. In the case of a total retreat, no battle occurs, but the GM should consider the courses of both sides and decide whether or not a battle may take place hours later, elsewhere.

If further action seems likely, roll initiative again; the GM may give the side that achieved complete surprise a bonus if its commanders made better plans based on their initial contact with their enemy. Finally, a side with complete surprise may pull back but stay in fleeting sensor contact with the enemy vessels, perhaps hoping to be led to a base or the like.

A force that has completely surprised its opponents may choose to stay just on the edge of sensor range, shadowing the enemy. To do so, make another initiative roll every hour or so the shadowing takes place; the shadowing force get a +3 bonus. If they retain "complete surprise," they can continue to shadow the enemy.

Of course, their opponents may eventually activate an FTL drive, arrive at a base, or even split into several groups, forcing the pursuers to split up or otherwise take action. If "complete surprise" ever drops to "partial surprise" or worse, the shadowing force has been detected and a battle may occur. It may or may not be possible to shadow ships moving in hyperspace or at warp speeds; an appropriate FTL drive is necessary, and FTL sensors may be required (GM's option).

## Combat

A number of friendly vessels may be declared "in close formation." Designate one as the formation leader. Vessels in formation must take the same manouevres as the formation leader. If the formation leader fails at an Attack Run, Break Off, or Pursuit manouevres, they must take the same manouevres, but automatically fail also. If the formation leader succeeds at one of these manouevres and a vessel in formation with it fails, that vessel has dropped out of formation.

As long as the ships remain in formation, they are automatically at short range to each other and to any vessel that it is at short range to any one of them. Ships declare that they are breaking off formation at the start of the maneuvering phase of their turn. Formations may be freely designated before a battle begins. Ships may only join a formation during a battle if both they and the formation leader take the Form Up manouevres.

Choose a target (e.g., an enemy ship, space station, or ground installation). You attempt to close to short range (or to maintain that range, if it was already short) and place your ship in an optimum firing position. If your target is incapable of manouevres, your Attack Run is automatically a critical success: you are at short range and are "Advantaged" against it. (An Advantaged ship has manouevres into an especially good firing position relative to that particular target.) Otherwise, your target must decide whether to engage you or to evade.

If his last manouevres was an Attack Run or Ram against you, he must engage; if it was Evasive Action or

Break Off, he must evade. If the target chooses to engage, the respective pilots roll a quick contest of Piloting skills. If either pilot is Advantaged against his opponent, he adds +4.

The target's pilot subtracts any surprise penalties (if surprised). Otherwise, win or lose, the two ships are now at short range. Exception: If you both get critical failures, you collide. If the target chooses to evade, a quick contest of Piloting skills also takes place. The faster ship's pilot adds speed modifiers.

You receive a +4 if you were at short range to the target on your previous turn, and another +4 if you were Advantaged against him. Your target receives a +4 if his last manouevre was Evasive Action. If you win, you are both at short range; if you win by four or more, or via a critical success, you are also Advantaged. If you tie or lose, your Attack Run fails and you are at long range.

If a ship chooses a Break Off manoeuvre, it is assumed to have left the combat zone at the start of its next turn, if it has not lost manoeuvrability before then. However, any enemy ships that successfully perform an Attack Run or Pursuit against it before then will escape with it. This forms a second engagement that begins immediately, some distance from the first. You may not choose Break Off if your ship's last manoeuvre was Attack Run or Ram.

A vessel taking the Drift "maneuver" is not using its manoeuvre drive or warp drive, and is making no effort to avoid enemy fire. Depending on its actions on prior turns, it may still be moving or it could be stationary. This is what most orbital space facilities do every turn. It is

also a useful option for cinematic starship captains who want to "play dead."

Evasive Action involves manoeuvring cunningly or violently, attempting to avoid enemy fire and to prevent enemy ships from closing. Evasive Action gives your pilot a +4 in any quick contest to evade ships that make Attack Runs against your vessel. It also gives your ship a favourable combat modifier against enemy fire.

Your ship can also hold course by flying in a reasonably straight line, with only limited manoeuvring. This is an option in a battle if you wish to keep your distance but not perform violent manoeuvres. It is also a prerequisite for docking two ships, and for recovering small craft.

With some kinds of FTL drive, it may be necessary to Hold Course for a given number of turns prior to engaging the drive. Finally, the GM may rule that a ship must Hold Course for a certain number of turns in order to do something; e.g., pass a blockade, land, or take off.

To dock (i.e., enter a spacedock or vehicle bay, or match courses and mate airlocks), both vessels must take the Hold Course manoeuvre and indicate that they are docking. The actual attempt comes at the end of the second ship's turn. Each pilot must make a Piloting skill roll. Failure means another turn is required; critical failure means a collision. It may be possible for a daredevil pilot to dock with a ship doing something other than a Hold Course manoeuvre, but the GM should apply a -4 or worse penalty.

You can pursue by attempting to follow a particular ship that is trying to flee the combat zone. Choose a target ship whose current manoeuvre is Break Off. You cannot pursue a ship that is faster than your own. If your ship is equal in speed or faster, your pursuit is successful if your pilot wins a quick contest of Piloting skills with the other ship's pilot.

Add speed modifiers, add an extra +4 if you were at short range to the target on your last turn, or +6 if you were Advantaged against it. If you lose, your opponent will escape when he breaks off. If you win, your opponent breaks off from the main engagement, but you (and any other ships that have successfully pursued) follow him, starting a new engagement.

A gunner can choose to selectively target individual turrets or systems provided the system is externally visible (e.g., a weapon, maneuver drive, or space dock) or shows up well on sensors (e.g., a power plant), or the gunner has knowledge of the target's internal layout. GMs may allow other systems to be targeted if they occupy 25% or more of the vessel (e.g., tanks, if a ship is mostly reaction mass tankage).

The target must be specified before rolling to hit, along with any selective targeting. Most guns and beams can fire at targets at any range, but firing at targets that are at point-blank or short range is easier. Guns or beams installed in the hull cannot shoot at an enemy ship that is presently Advantaged over the firing vessel. And if an enemy has left the battle through Break Off or Pursuit, it cannot be fired at by vessels still in the original battle, and vice versa. Each

gunner may make one attack roll per turn.

When one gunner fires multiple identical weapons, only one roll to hit and one damage roll are made, but if the attack hits, damage that penetrates is multiplied by the number of weapons fired. Thus, four lasers in a quad mount do four times damage; a battery of 100 particle beams does 100 times damage. If 2+ weapons are fired like this, a miss by 1 or 2 means that half the weapons firing still hit; if 10+ weapons fire, a miss by 3 or 4 means 1 in 10 hit (round down). E.g., if an attack with 26 lasers misses by 3, two lasers hit and the damage would be multiplied by 2, not by 26.

Battery fire can be used when firing at clouds of identical incoming missiles. Don't roll damage; if the battery hits, it kills as many missiles as there are guns in the battery (up to the number fired at). Beams and guns are usually limited in the number of shots they can fire before draining a ship's energy banks or running out of ammunition. Many ships are built with enough energy for dozens or even hundreds of shots – if so, there is no real need to keep track during a battle. For ships whose number of shots is significantly limited, GMs can track expenditure; assume that one well-aimed shot is being fired per weapon per turn.

If a beam, gun, or missile attack succeeds, then the target has been hit and the firer should make a damage roll. (Exception: no damage roll is made when shooting at missiles. Any hit from a standard weapon will destroy a missile). Damage dice are determined by the weapon. Note that some weapons suffer from reduced damage at long range. If damage penetrates armour and

screens, the excess hits are taken as damage. Apply damage against the target's hit points – normally the hull's hit points, unless the attack was specifically aimed at a turret. Shields may be overloaded by damage.

Range is an abstract measure of how far apart two ships (or formations) are. It may be point-blank, short, or long. Your vessel is at point-blank range to an object if:
- It is docking with you.
- It, or its opponent, is hugging the enemy.
Your vessel is at short range to an object if:
- You just successfully performed an Attack Run against that object, or a vessel that it is in formation with. You remain at short range until your next turn.
- It just successfully performed an attack run (or barely failed a ram) against you (or a vessel you are in formation with). You remain at short range until its next turn.
Your vessel is at long range to an object if:
- None of the above apply.

**Collisions**
A ship can collide with its target accidentally (due to a critical failure during a docking attempt or Attack Run), or due to a deliberate attempt to a ram. To attempt this manoeuvre, you must select a specific target that you were at short range to on your previous turn. You may not attempt to ram a target that is Advantaged against you. Your ramming attempt is automatically successful if your target is taking the Drift manoeuvre. Otherwise, your opponent must decide whether to accept the collision or to attempt to evade it. If

he wishes to accept the collision, you ram each other automatically.

If your target wishes to evade, your pilot rolls a quick contest of Piloting skills against your target's pilot. The faster ship adds any speed modifier. You are at -4 unless you are presently Advantaged against this target. Your opponent gets +4 if his last manoeuvre was Break Off or Evasive Action. If you win the quick contest, your ram is successful. If you fail by 1-4, your ram just missed but is treated as a successful Attack Run (you are at short range to your opponent). If you fail by 5 or more, you did not even get near the target, and will be at long range. If a ram succeeds, you smash into the enemy ship, doing collision damage in the missile attack phase of your current turn.

Damage is based on relative speed. When something hits a stationary object then the only thing to worry about is the speed of the moving object. When two moving objects meet, whichever does the most damage will determine the actual damage. 2D6 hull point damage per 1 kph of speed.

In an abstract system, ending an engagement must be at the discretion of the GM. Assuming neither side agrees to stop fighting, the battle ends when one side is crippled or when its ships have broken off. The GM may also rule that after breaking off, a new battle will begin a few minutes, hours, or days later, after the forces have had time to regroup, repair, and make new plans. This might also be the case if, for instance, the forces met at high speed and passed through each other while firing.

**Boarding**

Getting inside a defended enemy ship is the most difficult part of a boarding action. The attackers must decide what section of the enemy ship will be boarded, and how the attempt will be made. Boarders must wear spacesuits or be inside some type of vehicle or machine when they cross the 10 or 20 meters separating the two ships. Once they reach the enemy ship, there are two ways boarders can get inside: open the hatches or cut holes in the hull.

Hatches on a hostile ship must be opened by force. Each hatch has 200 + D100 structural points. The hatch can be attacked with explosives or hand weapons. When damage equal to the hatch's structural points has been caused, the hatch is shattered and an opening big enough to step through is made. If the hatch separating the airlock from the rest of the ship also is secured, it must be destroyed the same way.

If both of the airlock's hatches are destroyed, the deck connected to that hatch will depressurize. Anything on that deck that is not fastened down, including characters, will be swept into space with the rushing air. Characters using Velcro or magnetic shoes, and characters who are strapped down, are safe. Other characters must make a Dexterity check; those who pass manage to grab something solid. Those who fail are swept toward the airlock. A character can make another Dexterity check at the airlock.

A successful check means the character catches himself at the hatch and, although he will be a tempting target for boarding enemies, he is not swept into space. If the character fails the second

check, he is carried into space and will die in one turn unless wearing a spacesuit. A character swept into space will drift directly away from the ship at the rate of 20 meters per turn. Air will continue rushing out through the shattered airlock for a number of turns equal to the ship's size.

Any compartments behind closed hatches or pressure doors will hold their air as long as the hatch or door stays closed. Elevator shafts and ladders between decks have automatic seals that will prevent a leak on one deck from depressurizing other decks. Regular doors, however, are not airtight.

Any character directly exposed to vacuum will die in one turn. Characters on a deck that is depressurizing will die one turn after the deck is fully decompressed, unless they can get through a pressure door or hatch that has air beyond it. Opening the door will take two turns. On the third turn, the character can move through the door and close it behind him if he passes a Dexterity check. The character can make one Dexterity check per turn, but must get through the door before the chamber beyond depressurizes.

Boarders cannot get through a hole that is depressurizing a ship. Any shots fired from outside the ship at characters inside have a -2 penalty. Characters wearing spacesuits who are anchored inside the ship can fire at targets outside the ship with no penalty. Once the deck is depressurized, the normal rules for weightless movement and combat apply. The attackers must deal with any defenders in spacesuits on the deck being attacked.

Rather than enter through an airlock, boarders can make their own entrances with explosives or laser power torches. The GM should describe the ship's hull in detail to the boarders, so they can decide where to enter. If the ship has skin sensors or outside cameras, the crew will know where the attack is coming from and can prepare to defend the ship.

**Melee Combat**
Combat in the cold vacuum of space is a risky business. The injuries caused by weapons are of secondary importance when compared to the threat of depressurization caused by bullet and laser holes in a character's spacesuit. Note that sonic weapons will not work in a vacuum. Bullets can be fired in space if the firing chamber of the gun is equipped with an oxygen supply, which is standard equipment on most modern automatic rifles and pistols.

Melee weapons can cause punctures of different sizes. If a character is hit by a burst from an automatic weapon, the suit will be punctured in several places. To determine how many punctures are made, the bullets in the burst should be divided by the number of characters struck by the burst, with any remaining bullets ignored.

In space, there is no atmosphere to slow down bullets or diffuse a laser beam, and no gravity to pull projectiles away from their targets. To account for this boosted efficiency, the ranges of all ranged, hand-held weapons can be doubled when the weapons are used in space.

Besides putting a hole in the spacesuit a weapon does its normal damage to the character inside the suit. A spacesuit

does not reduce the amount of damage taken, although armour may. Spacesuit armour protects its wearer from damage, but if a weapon penetrates the armour, it makes a hole in the armour the same size as the hole in the spacesuit.

While it is not an automatic death sentence, any character who is on a ship when it is destroyed obviously is in trouble. This section explains what characters can do to escape this unpleasant predicament. A ship is considered destroyed when it has taken sufficient hull damage to reduce its hull points to "0."

Even if every other system on the ship is knocked out, the ship will hold together if it has at least one hull point left. When a ship's last hull point is destroyed, it will depressurize completely in 2D10 six-second turns. Any characters not in spacesuits or other pressurized areas (life boats or workpods, for example) will die from exposure to vacuum at this time.

A character who leaps away from a ship will travel 2D10 metres per turn in a straight line away from the ship. Otherwise, the character can use a rocket pack to accelerate his movement.


# 13. ANCIENT COMBAT CLASSES


## AMAZON ANCIENT
Amazons worship Artemis the virgin goddess of the hunt, and Ares the god of war. The name Amazon is believed to descend from the word amazoi which in Greek means "breast less", deriving from the legend that says they removed their young girls right breast, as to facilitate the drawing of the bow, as the bow and arrows were their main weapon.

They also used the sword, double sided axe and carried a distinctive crescent shaped shield. Most of their fighting was done from horseback. Some say the breast was removed by cutting, others that it was burnt off while the child was young, and one legend says they removed the breast themselves.

As to how they multiplied, some say the Amazons took men prisoner in battle, after choosing the most handsome they then used them for their sexual pleasure, and would either kill them or use them as slaves once their usefulness had been expended. Whatever their origin, they now live in civilizations or communities where women occupy the positions and roles traditionally held by men and, in the campaign, that means especially the role of warriors and adventurers.

Amazons may come from Archaea, Epirus, Macedonia or Thrace. Their fighting prowess is highly valued within the Roman empire.

## Step 1: Attributes
Roll attributes as normal but due to her hardy training she receives +2 STR, +3 DEX and +2 CON. To qualify as an Amazon she must have a minimum STR of at least 13, DEX 14, and CON 13. Hit points = CON +12, +12 per level.

## Step 2: Skills
Skills are chosen in the normal manner but also gain the following free ones;
Endurance
Ride Land Animal Horse
Weapon Group Specialty Bow
1 other Weapon Group Specialty

2 other Weapon skills

## Step 3: Abilities

Amazons gain the following ability free;
**Presence** - The character has an iron will and radiates an aura of confidence and authority, +1 to reaction. She is immune to intimidation. +1 Willpower save at levels 2, 4, 6, 8, 10, 12, 14, 16, 18 and 20.

The character also gains 35 points to spend on any of the abilities below.

**Blurred Attack**

Cost: 5

The character can pull out a weapon without it counting as an action. This means she can draw and initiate combat as a single attack. She may then shoot a number of times equal to her number of attacks in a single shot (eg. if he has 6 attacks he can fire 6 shots per attack round). Or this may be used with thrown weapons which likewise have a skill in.

**Fortitude**

Cost: 10

+1 Sanity save at levels 1, 3, 5, 7, 9, 11, 13, 15, 17 and 19.

**Inured to Pain**

Cost: 10

The character has an incredibly high pain threshold. +1 to stun and trauma. Unfortunately she doesn't notice most minor injuries, including bleeding.

**Keen Eye**

Cost: 5

Normal penalties for small targets don't apply, tiny targets are only -2, large are +5 and giant are +8. Also there is no penalty for shooting at or from moving animals so long as the character performs no other actions that melee.

**KO**

Cost: 5

The character has an unusually hard, powerful punch. Her blows do an additional +1 damage (+1 each time rebought) and a Knock out on a 20 (drops by 1 each time rebought).

**Leap of Death**

Cost: 10

In combat the warrior may leap over intervening monsters one metre per 5 DEX even if she would otherwise be pinned. She may then attack a monster that he is adjacent to. Even if the attack does no actual damage to her opponent, the warrior may continue to make attacks, rolling to hit for each monster. She may continue to attack for as long as she has attacks until she misses her first monster.

**Ride Wild**

Cost: 5

The Amazon warrior gains a +4 bonus to Ride checks. The Amazon warrior may not use this ability while wearing heavy armour (unless she has that Armour Mastery skill).

**Run like the Wind**

Cost: 5

For CON x1 minute MR and endurance related to that running are tripled.

**Strafe**

Cost: 5

Each time bought the character can hit one additional foe in range if using a ranged weapon.

**Whirlwind**

Cost: 5

Each time bought the character can hit one additional foe in range in hand to hand combat or if using a melee weapon.

Horse Trainer, Weapons Trainer, Mercenary, Bodyguard.

# GLADIATOR

Like sporting events in many ancient cultures, Roman gladiatorial combat originated as a religious event. These games symbolized the re-enactment of the Campanians' military success over the Samnites, in which they were aided by the Romans. The first Roman gladiatorial games were held in 246 BC by Marcus and Decimus Brutus in honour of their father, Junius Brutus, as a munus or funeral gift for the dead.

It was a relatively small affair that included the combat of three pairs of slaves in the Forum Boarium (a cattle market). From their religious origins, gladiatorial games evolved into defining symbols of Roman culture and became an integral part of that culture for nearly seven centuries.

Eventually gladiatorial games reached spectacular heights in the number of combatants and their monumental venues. By 65 BC, Julius Caesar had upped the ante by pitting 320 ludi, or pairs of gladiators, against one another in a wooden amphitheater constructed specifically for the event. At this point, gladiatorial games expanded beyond religious events, taking on both political and ludic elements in Rome.

In general, gladiators were condemned criminals, prisoners of war, or slaves bought for the purpose of gladiatorial combat by a lanista, or owner of gladiators. Professional gladiators were free men who volunteered to participate in the games.

Though low on the social scale, free men often found popularity and patronage of wealthy Roman citizens by becoming gladiators. Romans citizens legally derogated as infamous sold themselves to lanistae and were known as auctorati. Their social status was neither that of volunteers nor condemned criminals, or slaves. Condemned criminals, the damnati ad mortem who committed a capital crime, entered the gladiatorial arena weaponless.

Those criminals who did not commit a capital crime were trained in private gladiator schools, ludi. At these private and imperial schools, gladiators became specialist in combat techniques that disabled and captured their opponents rather than killed them quickly.

Criminals trained in gladiator schools fought with the weapons and armour of their choice and could earn their freedom if they survived three to five years of combat. Though a gladiator was only required to fight two or three times a year, few survived beyond five years.

As a gladiator, a man gained immediate status even though the gladiatorial oath forced him to act as a slave to his master and to endure branding, chains, flogging, or death by the sword. Gladiators were required to do what their lanista ordered and therefore were revered for their loyalty, courage and discipline.

As mentioned earlier, gladiators were trained at special schools originally owned by private citizens, but later taken over by the imperial state to prevent the build up of a private army. Gladiators

trained like true athletes, much like professional athletes do today. They received medical attention and three meals a day. Their training included learning how to use various weapons, including the war chain, net, trident, dagger, and lasso.

Each gladiators was allowed to fight in the armour and with the weapons that best suited him. They wore armour, though not Roman military armour as this would send the wrong political signal to the populous. Instead gladiators wore the armour and used the weaponry of non Roman people, playing the role of Rome's enemies.

For instance, a gladiator might dress as a Samnite in Samnite garb that included a large oblong shield (scutum), a metal or boiled leather grieve (ocrea) on the left leg, a visored helmet (galea) with a large crest and plume, and a sword (gladius). The gladiatorial garb for other rolls were:

Thracian - wore ocrea on both legs, carried a small square shield, wore either a full visored helmet or an open faced helmet with a wide brim, and carried a curved Thracian sword with an angled bend in the blade.

Secutor - took his name from the term for "pursuer" and fought virtually naked and bald, carrying a large oval or rectangular shield and a sword or dagger, wearing an ocrea on the left leg, leather bands at the elbow and wrists (manicae), and a round or high-visored helmet.

Retiarius - symbolized the fisherman and wore only a loin cloth (subligaculum) and a metal shoulder-piece (galerus) on the left arm, and carried a net (iaculum),

a dagger, and a trident or tunny-fish harpoon (fascina). One variation on the Retiarius was the Laquearii who carried a lasso instead of a net.

Gladiators were paid each time they fought. If a gladiator survived three to five years of combat they were freed. Gladiators fought in arenas, the most famous of which was the Colosseum built by the Flavians. When one of the opponents in a contest was wounded the crowd would typically shout "habet, hoc habet," he has had it.

An opponent who felt he was defeated would raise his left hand with one finger extended as a request for mercy. It is not clear how the vote of life or death for the defeated opponent was decided though it may have involved the thumb. If the decision was for death the defeated opponent would ceremoniously grasps the thigh of his conqueror who would slay the loser by stabbing his sword into his neck.

The dead body was removed by costumed attendants, one dressed as the ferry man Charon and the other as Mercury. Charon struck the dead body with a hammer and Mercury poked the body with a hot iron disguised as his wand to assure the loser was dead. The winner would receive a symbol of their victory such as a golden bowl, crown, or gold coin along with a palm leaf symbolizing victory.

In ancient Rome gladiators could earn the idolized status of a hero like many modern athletes. Even though a gladiator's social status was barely better than a slave many Roman citizens, knights, and even Roman emperors fought in the gladiatorial arena because

of their love of the bellicose sport and their desire for adoration.

The Romans seemed ambivalent to the violent nature of the gladiatorial games and though we may condemn them the games are not unlike modern professional sports like hockey, rugby, and football. The gladiators were the heroes of their time especially during the years of peace under the Augustans in the first and second centuries. Without war heroes Roman needed someone to idolized and this role fell to the gladiators. There is evidence that Roman women especially idolized gladiators sometimes to the dismay of their husbands.

Another form of gladiatorial combat involved the hunting and slaying of wild animals call the venatio, or hunt. Exotic wild beasts from the far reaches of the Roman empire were brought to Rome and hunts were held in the morning prior to the afternoon main event of gladiatorial duels.

The hunts were held in the Forum, the Saepta, and in the Circus Maximus though none of these venues offered protection to the crowd from the wild animals on display. Special precautions were taken to prevent the animals from escaping these venues such as the erection of barriers and the digging of ditches. Very few animals survived these hunts though they did sometimes defeat the bestiarius or hunters of wild beast. Thousands of wild animals would be slaughtered in one day.

Not all the animals were ferocious though most were. Animals that appeared in the venatio included lions, elephants, bears, deer, wild goats, dogs and camels. Some of these animals were trained and instead of fighting performed tricks. Those that did battle with the animals, the bestiarii were usually criminals and would have to fight the animals without weapons or armour. These were the lowest class of participants in the games.

Following the venatio in the order of daily events were the humiliores, the execution of Roman citizens of lower status. Usual forms of execution included burning at the stake, crucifixion, or ad bestias (when the prisoner is left alone in the ring with one or more wild animals). Ancient writers suggest that during the humiliores most respectable men and women went for lunch instead of staying to watch.

Women also competed in the gladiatorial arena though not without controversy. Gladiators may be of any race.

## Step 1: Attributes
Roll attributes as normal but due to his hardy training he receives +2 STR, +2 DEX and +2 CON. To qualify as a Gladiator he must have a minimum STR of at least 13, DEX 14, and CON 14. Hit points = CON +12, +12 per level.

## Step 2: Skills
Skills are chosen in the normal manner but also gain the following free ones;
1 form of Armour Mastery
Endurance
Unarmed Combat Wrestling
1 Weapon Group Specialty
2 other Weapon skills of choice

## Step 3: Abilities
Gladiators gain the following ability free;

**Whirlwind** - He can hit one additional foe per 5 DEX in range in hand to hand combat or if using a melee weapon. +1 foe at levels 3, 6, 9, 12, 15, and 18.

The character gains 35 points to spend on any of the abilities below.

**Berserker**
Cost: 5 Can enter a berserker rage and for the duration; become immune to Sleep, Charm, Fear, Hold and Confusion attacks; +2 vs. all other spells; immune to knockout, +2 damage and Thac0, but AC is halved. This can last for 1 round per CON or until all dead at which point he collapses and needs to rest for double that time.

**Blurred Attack**
Cost: 10
The character can pull out a weapon without it counting as an action. This means he can draw and initiate combat as a single attack. He may then shoot a number of times equal to his number of attacks in a single shot (eg. if he has 6 attacks he can fire 6 shots per attack round). Or this may be used with thrown weapons which likewise have a skill in.

**Detect Noise**
Cost: 5
+1 Initiative and +2 vs. Surprise.

**Inured to Pain**
Cost: 5
The character has an incredibly high pain threshold. +1 to stun and trauma. Unfortunately he doesn't notice most minor injuries, including bleeding.

**Keen Eye**
Cost: 5
Normal penalties for small targets don't apply, tiny targets are only -2, large are +5 and giant are +8. Also there is no penalty for shooting at or from moving animals so long as the character performs no other actions that melee.

**KO**
Cost: 5
The character has an unusually hard, powerful punch. His blows do an additional +1 damage (+1 each time rebought) and a Knock out on a 20 (drops by 1 each time rebought).

**Leap of Death**
Cost: 5
In combat the warrior may leap over intervening monsters one metre per 5 DEX even if he would otherwise be pinned. He may then attack a monster that he is adjacent to. Even if the attack does no actual damage to her opponent, the warrior may continue to make attacks, rolling to hit for each monster. He may continue to attack for as long as he has attacks until he misses his first monster.

**Presence**
Cost: 5
The character has an iron will and radiates an aura of confidence and authority, +1 to reaction. He is immune to intimidation.

**Strafe**
Cost: 10
Each time bought the character can hit one additional foe in range if using a ranged weapon.

**Thac0 Bonus**
Cost: 10
+1 Thac0

## Step 4: Career
Beast Trainer, Blind Fighter, Arena Champion.

# HOODED JUSTICE

The Hooded Justice is a champion who lives on the periphery of civilized lands, and is often at odds with the forces of law and order. He is frequently a hero of oppressed peoples, lurking in the woods near their homes and trying to right the injustices inflicted upon them by the wealthy and powerful. He believes those individuals enforcing the laws of the land are too lazy or uncaring to effectively punish evildoers, or that their hands are tied by the law.

Therefore, the character steps forward to deliver justice to wrongdoers, serving as both judge and punisher for thieves, thugs, and murderers. Justice must be delivered at all costs, and he risks his own life to keep the lives of innocents safe and secure. He is the original vigilante.

## Step 1: Background
What drives this character? Why did he start down the path of hunting criminals? Does he turn them over to the law or use a final solution?
Different motivations may include;
- Someone who's had enough
- A thrill seeker
- A psycho who gets off on killing or bashing people
- Someone seeking vengeance..

## Step 2: Attributes
Roll attributes as normal. Then +2 STR, +1 DEX, +4 CON, +8 MR. Hit points = CON +12, +12 per level.

## Step 3: Skills
Skills are chosen in the normal manner but also gain the following free ones;
Knowledge Street
Reflex Mastery
Stealth
Unarmed Combat Martial Arts
Weapon Offhand
1 Weapon Specialty

Hooded Justices can also specialise in one area from the list below. All the skills listed in each category are gained free;

**Ex Soldier** - Ambush, Interrogation, Orienteering, Survival, Weapon Group Specialty Long Blades, Weapon + Shield.

**Ex Naval Sailor** - Climb, Navigation, Pilot Marine Sailboat, Rope Use, Shipwright and Weapon Group Specialty Long Blades.

**Ex Spy** - Bluff, Bribe, Cryptography, Disguise, Gather Info, and Intel.

## Step 4: Abilities
Hooded Justices start with the following free;
**Talented** - The character is unusually adept at one skill. He gains +1 on all rolls with it, +1 every 2 levels.

Hooded Justices start with 25 Points to spend on any of the following abilities. As they earn more experience they may buy or rebuy more abilities.

**Animal Ally**
Cost: 10
Note; a character with this ability automatically gains Animal Training. He can use the skill to train animals to assist him. The 3 best are dogs, ferrets and monkeys. Other types can be used given the approval of the GM. When an animal learns one of the specific tasks below its chance of performing the task are

determined by rolling under the Thief's Animal Training skill.

Players should record the tasks each animal has been trained for, recording this proficiency number beside the notation. At the GMs approval some animals may have such exceptional intelligence, or strength, or speed, that their ratings are granted a + 1 or rarely a + 2 modifier to specific tasks. Animals can be trained to retrieve specific types of items from a general area such as a room or yard. Specific objects include coins, gems, jewellery such as chains or bracelets, or even items of food and drink. Additional training sessions can train the animal to perform its task with stealth.

The animal can be sent by gesture in a specific direction. It will seek for some time in the area indicated, finally returning to its master. Generally the animal will spend D8 turns on the search. However additional training sessions can add another D8 turns to this duration. If an animal is discovered or frightened during this task it will attempt to flee to its master. It can be trained to flee in a different direction, or even to attack if a good trainer takes the time to do so.

Dogs can serve primarily as protectors, requiring little training before they become alert and aggressive watchdogs. Dogs can also be trained to track a character or other animal. The dog requires some scent information about the object being tracked and a general location of the trail. A proficiency check is made to find the trail. Another check must be made every D4 turns, and also whenever the trail takes an unusual turn (through water, along tree limbs, etc).

Dogs specially bred for this (including many hounds) gain a + 1 or +2 to this particular ability.

Ferrets can fit through openings as narrow as 2", and thus have an ability to go places other animals cannot. Ferrets can be taught to acquire gems, coins, or other small objects.

Monkeys are the most adaptable of these animals. A monkey can be trained to be selective in its fetching. Gateways, high windows, and other obstacles can easily be traversed by a monkey. A monkey will fight to defend itself if cornered or seized.

**Blurred Attack**
Cost: 5
The character can pull out a weapon without it counting as an action. This means he can draw and initiate combat as a single attack. He may then shoot a number of times equal to his number of attacks in a single shot (eg. if he has 6 attacks he can fire 6 shots per attack round). Or this may be used with thrown weapons which likewise have a skill in.

**Contacts**
Cost: 5
The player may have 1 contact per 5 CHA within various law enforcement units and the underworld. The player should determine this with the GM. Add an equal amount of contacts each time rebought.

**Focused Hand**
Cost: 5
Normal penalties for small targets don't apply, tiny targets are only -2, large are +5 and giant are +8. Also there is no penalty for shooting at or from moving

animals so long as the character performs no other actions that melee.

### Focused Shot
Cost: 5
When using a ranged weapon the character may sacrifice all his attacks for an additional +1 to hit per attack he lost (eg. 4 attacks = +4 Thac0). When using this no other actions are possible during that melee.

### Inured to pain
Cost: 5
The character has an incredibly high pain threshold. +1 to stun and trauma. Unfortunately he doesn't notice most minor injuries, including bleeding.

### KO
Cost: 5
The character has an unusually hard, powerful punch. His blows do an additional +1 damage (+1 each time rebought) and a Knock out on a 20 (drops by 1 each time rebought).

### Presence
Cost: 5
The character has an iron will and radiates an aura of confidence and authority, +1 to reaction. He is immune to intimidation.

### Stealth
Cost: 5
The character learns to become one with his surroundings, remaining motionless, and moving silently when necessary. This even applies to moving silently into, through and out of water.

### Thac0 Bonus
Cost: 5
+1 Thac0 with melee or thrown weapons.

<u>Step 4: Career</u>
Possible careers include; Bounty Hunter, Bodyguard, Town Watch, Baliff, and Mercenary.

# MILITARY OFFICER
A military officer is a member of an armed force or uniformed service who holds a position of authority. They are the masters of the battlefield, expert and veteran soldiers who conceive and execute tactical plans and inspire their troops on to victory.

They may command from a rearward vantage point, but when needed, may dive into the fray with sword in hand to turn the tide through sheer puissance. An officer is usually accompanied by a second in command, with a lance of bodyguards and messengers.

In the Roman setting the centurion (Latin: centurio) was the professional officer of the Roman army after the Marian reforms of 107 BC. Most centurions commanded groups of centuries of around 80 men but senior centurions commanded cohorts or took senior staff roles in their legion. Centurions were also found in the Roman navy. In the Byzantine Army, they are also known by the name kentarch.

Their symbol of office was the vine staff, with which they disciplined even Roman citizens protected from other forms of beating by the Porcian Laws. In the Roman infantry, centurions initially commanded a centuria or "century". Centuries, or centuriae, developed from the Roman tribal system under the

Servian reforms and could contain 200 to 1000 men.

Later, generals and Caesars further manipulated these numbers with double and half-strength units. Centurions seemed to receive a much higher rate of pay than the average legionary, twice as much or more (possibly as much as 17 times as much as a legionary soldier). Veteran legionaries often worked as tenants of their former centurions. During the Imperial era, centurions gradually rose in seniority in their cohort, commanding centuries with higher precedence, until commanding the senior century and therefore the whole cohort.

The very best centurions were then promoted to become centurions in the First Cohort, called Primi Ordines, commanding one of the ten centuries and also taking on a staff role. The most senior centurion of the legion was the Primus Pilus who commanded the first century. All centurions, however senior, had their own allocated century.

There was little difference between the ranks of centurions except for the Primus Pilus. The Primus Pilus also participated in war councils. The Primus Pilus was so called because his own century was the first file (primus pilus) of the first (rightmost) cohort.

Only eight officers in a fully officered legion outranked the Primus Pilus: the legate (legatus legionis), commanding the legion; the senior tribune (tribunus laticlavus), second-in-command of the legion; the Camp Prefect (praefectus castrorum); and the five other tribunes (tribuni angusticlavii), who apparently served as senior staff officers to the legate with a rank roughly equivalent to a modern Colonel.

Centurions often suffered heavy casualties in battle, generally fighting alongside the legionaries they commanded. They usually led from the front, occupying a position at the front right of the century formation. They could be identified by the transverse horse-hair crest on top of their helmet, their metal greaves and (unlike the legionaries) the sword worn on the left, like all Roman officers. They led and inspired their men by example.

They also sought to display the skill and courage that may have brought them to their rank in the first place. Below the centurions were the optiones, seconds-in-command of centuries. Being held personally responsible for the training and discipline of the legionaries under their command, centurions had a well-deserved reputation for dealing out harsh punishment.

Evidence suggests that centurions had important social status and held powerful positions in society. They seem to have received their status according to their rank. On retirement they could be eligible for employment as Lictors.

Centurions had to be literate (to be able to read written orders), have connections (letters of recommendation), be at least 30 years of age, and had already served a few years in the military.

## Step 1: Attributes
Roll attributes as normal but due to his hardy training he receives +1 STR, DEX and CON. To qualify as a Centurion he must have a minimum STR of at least

12, DEX 13, and CON 13. Hit points = CON +10, +10 per level.

## Step 2: Skills
Choose skills in the normal manner but also gain the following free ones;
Endurance
Etiquette
Intimidate
Survival
Weapon Group Specialty Short Blades
Weapon + Shield

## Step 3: Abilities
Officers gain following ability free;
**Patriot** - All supplied weapons and equipment are replaced for free if the character visits a city which is a part of or friendly to the Roman Empire. Further other Roman soldiers will recognize his authority and influence, and defer to him if they are of a lower rank. Using this the character can invoke his rank to exert influence over other soldiers and requisition simple equipment or horses for temporary use.

Officers start with 25 Points to spend on any of the following abilities. As they earns more experience they may buy or rebuy more abilities.

### Blurred Attack
Cost: 5
The character can pull out a weapon without it counting as an action. This means he can draw and initiate combat as a single attack. He may then shoot a number of times equal to his number of attacks in a single shot (eg. if he has 6 attacks he can fire 6 shots per attack round). Or this may be used with thrown weapons which likewise have a skill in

### Endure
Cost: 5

The character can convince his soldiers to go beyond their normal endurance and continue fighting or forced marches. All within sight and hearing of him gain +2 to CON rolls for the purpose of fatigue and pain only.

### Favour
Cost: 5
The character saved someone's life, kept silent at the right time, or otherwise did someone a good turn. Now he owes him one. Think of a Favour as a one-shot version of the Ally, Patron, or Contact. You have one of these for one time only for each time you take this ability.

### Influence
Cost: 5
The character's troops are inspired by his combat prowess and gain +1 Thac0, AC and action for the duration of that melee.

### Inured to pain
Cost: 5
The character has an incredibly high pain threshold. +1 to stun and trauma. Unfortunately he doesn't notice most minor injuries, including bleeding.

### Inspire
Cost: 5
The character has an iron will and radiates an aura of confidence and authority, +1 to reactions to him. He is immune to intimidation. Any within sight of him gain +2 to ignore fear and rout. And he can rally any routed troops who can see and hear him.

### Lightsleeper
Cost: 5
This character sleeps very lightly, and can get by with less sleep than most. He awakens from sleep easily, ignoring any

initiative bonuses someone sneaking up on him might have.

### Motivate
Cost: 5
The character and any ally who can see and hear him gain a +2 bonus to Initiative, Insight and Perception checks

### Weaponsmaster
Cost: 5
This grants the character the following additional skills; Weapon Group Specialty Axes, Bows, Fencing Blades, Long Blades, Siege and Spears.

### Whirlwind
Cost: 5
Each time bought the character can hit one additional foe in range in hand to hand combat or if using a melee weapon.

## Step 4: Careers
There is only one career, the Roman Legion. However advancement is possible such as to Tribune, Legate or becoming part of the Praetorian guard in Rome.

## Step 5: Disadvantages
As an officer you are a part of the Roman Legion and must answer to it and your emperor. Gain the disadvantage of Watched at +10 points.

# PRIVATEER
It appears that the word pirate (peirato) was first used in about 140 BC by the Roman historian Polybius. The Greek historian Plutarch, writing in about 100 AD, gave the oldest clear definition of piracy. He described pirates as those who attack without legal authority not only ships, but also maritime cities.

Piracy was described for the first time, among others, in Homer's The Iliad and The Odyssey.

For a great many years there remained no unambiguous definition of piracy. The piracy threat which came to a head in the decade of the 60's BC was in part due to Rome's complacency about the issue. Rather than stamping out small pockets of pirates early on, they allowed piracy to flourish into a large force of marauders.

A poor economy and oppressive social conditions also fed the pirate forces as men who were on the verge of bankruptcy discovered more profit as robbers and pillagers. Rome was unwilling to act conclusively toward the reduction of pirate forces because those forces, along with tax companies, provided slaves for the large luxury markets. The pirates did not attack Rome as an enemy, but treated all targets equally, as opportunities for profit.

Vandal and later Muslim piracy disrupted the vital sea routes to Africa and the East; on land the impotence of local government made communications dangerous; and ever-heavier taxation crippled trade. As a result of the weakening of Rhodes, piracy became rampant in the eastern Mediterranean (the young Julius Caesar was captured by pirates). During the next century Roman senators did not find the political will to suppress the piracy, perhaps in part because it served their interests; pirates supplied tens of thousands of slaves for their Italian estates and disrupted the grain trade, thus raising prices for their produce in Rome.

Although the pirates ranged over much of the navigable Mediterranean, they concentrated their raids on major shipping lanes. Upon these lanes goods were transported between the far western provinces of Spain and Africa, Rome and the rest of Italy, and the eastern provinces including Macedonia, Greece, Syria and Egypt. Preferred area to set base or home port, was on the coast of present day Turkey, in an area known as Cicilia Tracheia. This area afforded great protection for the pirates. The coastline was complicated and full of twists and turns and hidden ports.

As Roman influence rose the influence of the native powers, such as Seleucid Syria and Rhodes, declined. These were the people who patrolled coastal waters and controlled pirate populations. As their power was replaced by that of the Romans, their patrols were not, and the pirates grew unchecked.

With Rome reluctant to crack down on the pirates Mediterranean cities began to form alliances with the pirates to avoid being plundered and terrorized since they received little protection from Rome. Many port cities provided their services and facilities to the pirates, while others paid tribute as if they were conquered. In effect these cities became centres of piracy.

The number of pirates grew substantially during the wars created by Mithradates. While Mithradates was fighting on land, his navy and the pirates under his influence roamed the sea, plundering and pillaging. During his first war against Rome Mithradates assisted the pirates by providing materials and expertise to begin coastal raiding .

After the conclusion of the conflict Mithradates' influence with the pirates declined but the pirate menace continued. However Mithradates surfaced twice more and each time was closely allied with pirate forces. By the third war the pirates were organized more like regular fleets and less like bands of robbers. During that time the pirates captured Iassus, Samos, Clazomenae, and Samothrace. They even plundered the temple at Samothrace and received the equivalent of 1000 talents.

Caesar too was captured by the pirates near the island of Pharmcusa shortly after escaping from Sulla's soldiers in 75BC. For some reason the pirates took a liking to Caesar and instead of executing him for his insolence they tolerated his posturing. When the pirates set a ransom of 20 talents Caesar scoffed them and set it at 50 claiming he was worth more. During the month and a half he was detained Caesar joined the pirates in their revels. He wrote poetry and presented it to the pirates.

If they didn't respond properly he would chastise them. When he wanted to sleep he ordered them to be quiet. Indeed he hardly seemed a prisoner. He even joked that he would come back and kill them all. After his release Caesar took ships from the harbour of Moletus and captured those pirates as they lay on the beach. Caesar didn't agree with Junius, governor of Asia as to the fate of those pirates and therefore went off and did as he wished. He crucified the lot although Ormerod says Caesar first slit their throats in an apparent act of mercy.

The supremacy of Rome was threatened by drunken revels and flute playing of

the pirates. The pirates were so prevalent that trade throughout the Mediterranean was virtually halted. With 1,000 ships in service, the pirates captured or raided 400 cities, including Ostia. Finally Rome had to do something. Roman commander Pompey was given the task to get rid of pirates. All allies were compelled to submit to his authority. He was given twenty-four proprietors and the authority to raise 120,000 troops, 4,000 cavalry, commission 270 ships, and had 6,000 talents at his disposal. Pompey devised an excellent plan to squash the pirate threat.

He set up thirteen districts designed to isolate the various segments of the pirate population. The praetor or commander of each district was responsible for the reduction of pirates in his own district. In forty days according to Appian Pompey swept through the western blocks and headed to the eastern waters. His name and reputation travelled faster though, and the pirates became terrified.

They quickly ceased their pillaging and fled to their garrisons. The thirteen praetors easily able to subdue their regions. Pompey chased the die-hards to their large strongholds of Cragus and Anticragus. Appian reports that most pirates surrendered quickly lending credence to the slogan the sea was cleared without a fight. Pompey completely eliminated the pirate threat in a mere three months time. He swept the pirates from the Western Mediterranean and eventually captured their strongholds in Cilicia and hunted them from the waters east of Italy.

Sometimes governments gave rights to the pirates to represent them in their wars. The most popular form was to give a license to a private sailor to attack enemy shipping on behalf of a specific king – Privateer. Very often a privateer when caught by the enemy was tried as an outlaw notwithstanding the license. On the whole Privateers were polite and merciful, and the recorded incidences of cruelty and viciousness were few and far between. The main difference between a pirate and a privateer was whether or not the pirate had the support of the crown. If the pirate was in the monarch's favour then life was good.

The pirate had open markets in England for the goods they stole from ships and had a measure of protection from prosecution by the English navy. The status of pirate or privateer sometimes seemed to shift as quickly as the wind. One day the sailors could be plundering Dutch ships for spices and other luxuries from Asia and Africa, the next the Queen could have signed a treaty creating a truce and attacks on the Dutch ships make the privateers pirates once again. They can be of any race.

## Step 1: Attributes
Roll attributes as normal. Hit points = CON +8, +8 per level.

## Step 2: Skills
Skills are chosen in the normal manner but also gain the following free ones;
Climb
Navigation
Pilot Marine Sailboat
Survival Ocean
Swim
Weapon Group Specialty Blade

## Step 3: Abilities
Privateers gain the following ability free;
**Haggler** - Reduce price by 10% when buying and increase price by 10% when

selling for every 3 WIS. Merchants are very capable hagglers, and even in the hurry of adventuring life, they can often make good deals on things that they need. They are also skilled at dumping off all the loot their group finds. They can sell any magical object to another merchant for +5% of it's market value, and can buy such objects at 5% less than their market value. This ability increases to 10% at 2nd level, and by 5% each level thereafter, up to the maximum of 25% at 5th level.

The character gains 35 points to spend on any of the abilities below. He does gain the following free;

## Appraise
Cost: 5
A Privateer can assay an item to determine its exact worth. This is identical to the Appraise skill but works automatically with no roll required. If taken twice this includes magical items and artifacts.

## Blurred Attack
Cost: 5
The character can pull out a weapon without it counting as an action. This means he can draw and initiate combat as a single attack. He may then shoot a number of times equal to his number of attacks in a single shot (eg. if he has 6 attacks he can fire 6 shots per attack round). Or this may be used with thrown weapons which likewise have a skill in.

## Focused Shot
Cost: 5
When using a ranged weapon the character may sacrifice all his attacks for an additional +1 to hit per attack he lost (eg. 4 attacks = +4 Thac0). When using

this no other actions are possible during that melee.

## HP Bonus
Cost: 10
CON +10 HP instead of 8, +10 per level.

## Inured to pain
Cost: 5
The character has an incredibly high pain threshold. +1 to stun and trauma. Unfortunately he doesn't notice most minor injuries, including bleeding.

## Keen Eye
Cost: 5
Normal penalties for small targets don't apply, tiny targets are only -2, large are +5 and giant are +8. Also there is no penalty for shooting at or from moving animals so long as the character performs no other actions that melee.

## Leap of Death
Cost: 10
In combat the warrior may leap over intervening combatants one metre per 5 DEX even if he would otherwise be pinned. He may then attack a monster that he is adjacent to. Even if the attack does no actual damage to his opponent, the warrior may continue to make attacks, rolling to hit for each enemy. He may continue to attack for as long as he has attacks until he misses her first monster.

## Presence
Cost: 5
The character has an iron will and radiates an aura of confidence and authority, +1 to reaction. He is immune to intimidation.

## Save Bonus
Cost: 10

This is the cost for each additional +1 added to the character's Willpower saves.

**Thac0 Bonus**
Cost: 10
+1 Thac0

## Step 4: Career
Swashbuckler, Pirate, Freebooter, Smuggler.


# ROGUE

The Rogue is a quick and powerful individual who does not want to get hit. They are individuals that found the road of the fighter to slow and unadaptive, while at the same time finding the path of the thief, to be too reliant on stealth and petty tricks. As fast paced fighters that are at home on the battlefield, they take the best of both roles and combine them into quick and ruthless machines of death.

These warriors have learned to tap into the hidden reserve of strength that most humanoids have: Adrenaline. Using adrenaline to fuel their techniques, they look as blurs upon the battlefield. Besting some in straight combat with lightning quick precision or using lightning speed surprising the enemy with a series of sneak attacks. Rogues are a force to be reckoned with on and off the battlefield, because you never know when they will strike, and chances are you'll never see it coming.

## Step 1: Attributes
Roll attributes as normal but +1 DEX. Hit points = CON +10, +10 per level.

## Step 2: Skills
Choose skills in the normal manner but also gain the following free ones;
Climb
Endurance
Knowledge Street
Pick Locks
Survival
Weapon Group Specialty - choose one

## Step 3: Abilities
Rogues gain the following ability free;
**Boost** - Once per CON per day (+ once per level) the character can tap into his adrenalin and boost his DEX by an additional +1, AC +1 and MR +4.

Rogues start with 35 Points to spend on any of the following abilities. As they earns more experience they may buy or rebuy more abilities.

**Appraise**
Cost: 5
A Rogue can assay an item to determine its exact worth. This is identical to the Appraise skill but works automatically with no roll required and includes magical items and artifacts.

**Backstab**
Cost: 5
If striking someone from behind gain +1 to hit (with +1 every 3rd level) and automatically do double damage. At 4th level do triple damage, at 8th do x4 damage and at 12th do x5 damage.

**Bonus Thac0**
Cost: 5
+1 Thac0 with melee or thrown weapons.

**Focussed Shot**
Cost: 5

When using a ranged weapon the character may sacrifice all his attacks for an additional +1 to hit per attack he lost (eg. 4 attacks = +4 Thac0). When using this no other actions are possible during that melee.

**Hide**
Cost: 5
Using this ability he can blend into and render himself nearly invisible in any urban surroundings. This ability only works within a city or village.

**Inured to Pain**
Cost: 10
The character has an incredibly high pain threshold. +1 to stun and trauma. Unfortunately he doesn't notice most minor injuries, including bleeding.

**Perfect Balance**
Cost: 5
The Rogue gains +1 on all DEX based movement rolls such as stealth, tightrope walking, tumbling, backflips, handstands, etc.

**Stealth**
Cost: 5
The character learns to become one with his surroundings, remaining motionless, and moving silently when necessary. This even applies to moving silently into, through and out of water.

**Strafe**
Cost: 5
Each time bought the character can hit one additional foe in range if using a ranged weapon.

**Whirlwind**
Cost: 5

Each time bought the character can hit one additional foe in range in hand to hand combat or if using a melee weapon.

## Step 4: Careers
Assassin, Bandit, Bounty Hunter, Burglar, Investigator, Mercenary, Outlaw, Scout, Smuggler, Thug.

# SHERIFF
The Office of Sheriff is one of antiquity. It is the oldest law enforcement office known within the common law system and it has always been accorded great dignity and high trust. For the most part, the Office of Sheriff evolved of necessity. Were it not for laws which require enforcing, there would have been no necessity for the Sheriff. There would have been no need for the development of police administration, criminology, criminalists, etc.

This is not the case, however. Man learned quite early that all is not orderly in the universe. All times and all places have generated those who covet the property of their neighbours and who are willing to expropriate this property by any means. As such, man's quest for equity and order gave birth to the Office of Sheriff, the history of which begins in the Old Testament and continues through the annals of Judeo-Christian tradition. Indeed, there is no honourable law enforcement authority in Anglo-American law so ancient as that of the County Sheriff.

Sheriffs have served and protected the English-speaking peoples for a thousand years. The Office of Sheriff and the law enforcement, judicial and correctional functions he performs are more than 1000 years old. The Office of Sheriff

dates back at least to the reign of Alfred the Great of England, and some scholars even argue that the Office of Sheriff was first created during the Roman occupation of England. Around 500 AD, Germanic tribes from Europe (called the Anglo-Saxons) began an invasion of Celtic England which eventually led over the centuries to the consolidation of Anglo-Saxon England as a unified kingdom under Alfred the Great late in the 9th Century. Alfred divided England into geographic units called "shires", or counties.

In 1066, William the Conqueror defeated the Anglo-Saxons and instituted his own Norman government in England. Both under the Anglo-Saxons and under the Normans, the King of England appointed a representative called a "reeve" to act on behalf of the king in each shire or county. The "shire-reeve" or King's representative in each county became the "Sheriff" as the English language changed over the years.

Sheriffs are appointed by the rulers of the region as their judiciars to police the area and uphold the law, they often have a number of constables to act as their deputies or a watch guard.

## Step 1: Attributes
Roll attributes as normal but an INT of at least 14 is necessary.
Hit points = CON +10, +10 per level.

## Step 2: Skills
Skills are chosen in the normal manner but also gain the following free ones;
Alertness
Interrogate
Investigate
Knowledge Law Criminal
Knowledge Street

Trailing

## Step 3: Abilities
Sheriffs gain the following ability free;
**Patriot** - Designate one area as your home city or village. He is immune to arrest when there and can have any equipment replaced for free.

Sheriffs start with 35 Points to spend on any of the following abilities. As they earns more experience they may buy or rebuy more abilities.

**Blurred Attack**
Cost: 5
The character can pull out a weapon without it counting as an action. This means he can draw and initiate combat as a single attack. He may then shoot a number of times equal to his number of attacks in a single shot (eg. if he has 6 attacks he can fire 6 shots per attack round). Or this may be used with thrown weapons which likewise have a skill in.

**Disabling Touch**
Cost: 10
The ability to touch and paralyse different parts of the body for D6 minutes per level. Requires 2 successful paralysing touches on the same opponent to paralyse the entire body. The character can also dislocate the joints of any opponent, and even break bones.

**Hide**
Cost: 5
Using this ability he can blend into and render himself nearly invisible in any urban surroundings. This ability only works within a city or village.

**Keen Eye**
Cost: 5

Normal penalties for small targets don't apply, tiny targets are only -2, large are +5 and giant are +8. Also there is no penalty for shooting at or from moving animals so long as the character performs no other actions that melee.

### KO
Cost: 10
The character has an unusually hard, powerful punch. His blows do an additional +1 damage (+1 each time rebought) and a Knock out on a 20 (drops by 1 each time rebought).

### Natural Climber
Cost: 10
+1 to natural climbing, an additional +1 if using equipment

### Presence
Cost: 5
The character has an iron will and radiates an aura of confidence and authority, +1 to reaction. He is immune to intimidation.

### Stealth
Cost: 5
The character learns to become one with his surroundings, remaining motionless, and moving silently when necessary. This even applies to moving silently into, through and out of water.

### Thac0 Bonus
Cost: 10
+1 Thac0

### Whirlwind
Cost: 5
Each time bought the character can hit one additional foe in range in hand to hand combat or if using a melee weapon.

## Step 4: Career
Deputy, Sheriff, Baliff, Court Clerk.

# SOLDIER
The backbone of the Roman army was the legion of some 5000 men, all Roman citizens uniformly armed and equipped with javelin, sword, shield and dagger. There were some 30 legions distributed in the frontier province of the Empire. All soldiers were professionals who served for 25 years; on retirement each legionary received a plot of land or a cash gratuity. The highly trained legionaries habitually triumphed over the disorganised though often numerically superior barbarian tribes beyond the Empire's frontiers. The vast majority of soldiers are human although every race has its own army.

## Step 1: Attributes
Roll attributes as normal but due to his hardy training he receives +1 STR, DEX and CON. To qualify as a Soldier he must have a minimum STR of at least 12, DEX 13, and CON 13. Hit points = CON +10, +10 per level.

## Step 2: Skills
Choose skills in the normal manner but also gain the following free ones;
Endurance
Survival
Weapon Group Specialty Bows
Weapon Group Specialty Polearms
Weapon Group Specialty Short Blades
Weapon + Shield

## Step 3: Abilities
Soldiers gain following ability free;
**Patriot** - All supplied weapons and equipment are replaced for free if the

soldier visits a city which is a part of or friendly to the Roman Empire.

Soldiers start with 50 Points to spend on any of the following abilities. As they earns more experience they may buy or rebuy more abilities.

**Blurred Attack**
Cost: 5
The character can pull out a weapon without it counting as an action. This means he can draw and initiate combat as a single attack. He may then shoot a number of times equal to his number of attacks in a single shot (eg. if he has 6 attacks he can fire 6 shots per attack round). Or this may be used with thrown weapons which likewise have a skill in.

**Keen Eye**
Cost: 5
Normal penalties for small targets don't apply, tiny targets are only -2, large are +5 and giant are +8. Also there is no penalty for shooting at or from moving animals so long as the character performs no other actions that melee.

**Focused Shot**
Cost: 5
When using a ranged weapon the character may sacrifice all his attacks for an additional +1 to hit per attack he lost (eg. 4 attacks = +4 Thac0). When using this no other actions are possible during that melee.

**HP Bonus**
Cost: 10
CON +12 HP instead of 10, +12 per level.

**Inured to pain**
Cost: 5

The character has an incredibly high pain threshold. +1 to stun and trauma. Unfortunately he doesn't notice most minor injuries, including bleeding.

**KO**
Cost: 5
The character has an unusually hard, powerful punch. His blows do an additional +1 damage (+1 each time rebought) and a Knock out on a 20 (drops by 1 each time rebought).

**Presence**
Cost: 5
The character has an iron will and radiates an aura of confidence and authority, +1 to reaction. He is immune to intimidation.

**Strafe**
Cost: 5
Each time bought the character can hit one additional foe in range if using a ranged weapon.

**Thac0 Bonus**
Cost: 10
+1 Thac0

**Whirlwind**
Cost: 5
Each time bought the character can hit one additional foe in range in hand to hand combat or if using a melee weapon.

## Step 4: Careers
There is only one career, the Roman Legion. However advancement is possible such as to Optio, Centurion or becoming part of the Praetorian guard in Rome.

## Step 5: Disadvantages
As a Soldier you are a part of the Roman Legion and must answer to it and your

emperor. Gain the disadvantage of Watched at +10 points.

# SQUIRE

A squire was the shield bearer or armour bearer of a knight, and at times squires included a knight's errand runner or servant. Use of the term has evolved over time. In the Middle Ages, squires were trainees to a knight but later a leader in an English village or Lord of the Manor might be called a squire, and later key public figures such as justice of the peace or Member of Parliament.

Squire is a shortened version of the word Esquire, from the Old French escuier (modern French écuyer), itself derived from the Late Latin scutarius ("shield bearer"), in medieval or Old English a scutifer. The Classical Latin equivalent was armiger, "arms bearer".

The most common definition of 'squire' is that to which refers to the medieval times. A squire would be a teenage boy, in his training to become a knight. He would start by serving as a page for about seven years, running messages, serving, cleaning, and even learning the basics of combat, and the lord he was working for would usually treat him fairly but they went through intensive training.

A page could be generously rewarded if he or she did a great act of service. The lord sometimes gave the page private combat training from the age of seven until he was fourteen. At age fourteen, he could graduate to become a squire, and by age 21, perhaps a knight himself.

As part of his development to that end, he served an existing knight as an attendant or shield carrier, doing simple but important tasks like saddling a horse or caring for the knight's weapons and armour. The squire would sometimes carry the knight's flag to battle with his master. But a squire did not stay a squire forever. A knight would take his squires (a knight could have multiple squires but a squire could only have one knight) into battle with him and that was a squire's chance to prove himself.

 If he proved his loyalty and skill in battle, he would have a dubbing, an official ceremony to become a knight. However, during the Middle Ages the rank of the squire came to be recognized in its own right, and once knighthood ceased to be conferred by any but the monarch, it was no longer to be assumed that a squire would in due course progress to be a knight. The connection between a squire and any particular knight also ceased to exist, as did any shield-carrying duties.

The typical jobs of a squire included:
Carrying the knight's armour, shield, sword,
Holding any prisoners the knight takes,
Rescuing the knight should the knight be taken prisoner,
Ensuring an honourable burial of the knight in the event of his death,
Replacing the knight's sword if it were broken or dropped,
Replacing the knight's horse or his own horse if either be injured or killed,
Dressing the knight in his armour,
Carrying the knight's flag,
Protecting the knight if needed,
Taking care of the knight's horses,
Accompanying the Knight to tournaments and during the time of war to the battlefield,

Ensuring the armour and weapons of the knight were in good order.

## Step 1: Attributes
Roll attributes as normal. Hit points = CON +8, +8 per level.

## Step 2: Skills
Choose skills in the normal manner but also gain the following free ones;
Knowledge Current Events
Knowledge Heraldry
Knowledge Religion
Knowledge Undead
Ride Land Animal
Weapon + Shield

## Step 3: Abilities
Squires gain the following ability free;
**Patron** - The character has a knight patron who employs, teaches, grants favours and helps the player in his adventures. In return the character performs his usual duties including any special missions.

Additionally Squires start with 50 Points to spend on any of the following abilities. As they earns more experience they may buy or rebuy more abilities.

**Alcohol Tolerance**
Cost: 5
The character's body metabolizes alcohol with remarkable efficiency. He can drink twice as much with no major detrimental effects. If bought again it becomes three times as much, etc.

**Ally**
Cost: 10
The character has an Ally (see the Advantages section for how these work). The cost of building the Ally is free.

**Contacts**
Cost: 5
The character has the following contacts; 1 bureaucratic, 1 military, 1 street and 1 business (see the Advantages section for how these work). They may be in any city he likes.

**Favour**
Cost: 5
The character is owed either 1 minor favour, 2 major favours or 1 extreme favour (see the Advantages section for how these work).

**HP Bonus**
Cost: 10
CON +10 HP instead of 8, +10 per level.

**Identify Deception**
Cost: 5
He can tell when someone is not telling the truth. He can also tell if someone is disguised but not what he looks like without the disguise.

**Patriot**
Cost: 10
All supplied weapons and equipment are replaced for free if the Squire visits a city which is a part of or friendly to his Lord's Empire.

**Presence**
Cost: 5
The character has an iron will and radiates an aura of confidence and authority, +1 to reaction. He is immune to intimidation.

**Save Bonus**
Cost: 10
This is the cost for each additional +1 added to the character's spell save.

**Thac0 Bonus**
Cost: 5
+1 on all combat rolls.

## Step 4: Careers
There is only one career, you work directly for your Knight and religion.

## Step 5: Disadvantages
As a Squire you answer to your Lord and religion and must obey all of its rules or face exceedingly harsh penalties. You are a part of a organization and must answer to it. Gain the disadvantage of Watched and Code of Honour at +20 points each.

# 14. MODERN COMBAT CLASSES

## CHI MASTER
A master of the power of Chi, these characters use spiritual training to achieve harmony between the mind and body. To this end they become masters of combat forms both armed and unarmed, while at the same time honing the mind to perceive and understand the mysteries of the cosmos.

The Chinese believe there are six different kinds of chi in the body:
Gu chi (grain chi) that generates the body's energy.
Kong chi (air in the lungs) that enkindles energy.
Zan chi (between all organs) that is the body's original energy.
Wei chi (guarding energy) occupies the skin surface.
Xie chi (blood chi) that maintains body temperature.

Jin chi (sperm or egg producing chi) that is reproductive energy.

## Step 1: Attributes
Roll attributes as normal. Then +3 WIS, +4 STR, +3 DEX, +4 CON, and +15 MR. Hit points = CON +12, +12 per level. Age is whatever the character chooses. Marvel's Shang Chi was in his mid twenties.. so was Iron Fist.. Bruce Lee.. Batman.. so why should he be Ancient?

## Step 2: Skills
Skills are chosen in the normal manner but also gain the following free ones;
Acrobatics
Choose one Artistry
Knowledge Herbalism
Reflex Mastery
Stealth
Unarmed Combat Martial Arts

## Step 3: Abilities
Masters gain the following free;
**Chi Mastery** - Characters can tap into the world's natural Chi at a rate of INT + WIS x2. Chi is recovered at a rate of 5 per hour if remain active (but not using magic) and 10 per hour if asleep. +5 Chi per level.

The character starts with 40 Points to spend on any of the following abilities. As he earns more experience he may buy or rebuy more abilities.

**Cleansing Spirit**
Cost: 5
The ability to heal oneself by drawing on the surrounding Chi via meditative trance. He is also able to expunge any foreign parasites from the body including drugs, normal diseases, toxins and poisons. In the case of lethal viruses

it gives a +1 save (eg. ebola) per Chi used. Heal 1 HP per Chi focused on it.

## Disabling Touch

Cost: 5

The ability to touch and paralyse different parts of the body for D6 minutes per level. Requires 2 successful paralysing touches on the same opponent to paralyse the entire body. The character can also dislocate the joints of any opponent, and even break bones.

## Feather Fall

Cost: 5

Can fall great distances and land properly into a cross legged stance. Can fall 1 metre per Chi expended and take no damage.

## Feign Death

Cost: 5

The character can enter a death like state for one minute per WIS.

## Focused Attack

Cost: 5

Every Chi spent while concentrating on the target gives either an additional +1 to Thac0 or +1 to damage (must decide before using it).

## Grab Blade

Cost: 5

Can catch a blade of any size without being cut and then pull it from the attacker, requiring 2 separate DEX rolls.

## Grab Missile

Cost: 5

Can catch any thrown objects at a rate of 1 per 3 DEX, and arrows or bolts at 1 per 4 DEX within 1 combat melee.

## Healing Hands

Cost: 5

Includes the study of acupuncture which can be used to resuscitate a character by touch alone.

## Inner Strength

Cost: 5

Focus Chi into either STR, DEX, CON or MR at a rate of 2 Chi for every attribute point raised. This lasts for 1 round per WIS.

## Iron Fist

Cost: 5

Hand will not take damage from hitting a hard object. This allows him to break boards, wood, bricks, stones and ice. For every 1 Chi spent do +1 additional point of damage.

## One With The          Universe

Cost: 5

Instantly sense anybody who enters his circle of 2 metres+30 cms per level, including the invisible (even though he cant see them). +3 initiative, +2 AC.

## Parry Missile

Cost: 5

Can use a melee weapon which are skilled in to deflect any thrown at rate of 1 per 3 DEX within 1 combat melee, or deflect arrows/bolts at 1 per 4 DEX within 1 combat melee.

## Rapid Blows

Cost: 5

For every 5 Chi spent each successful hit counts as one extra blow. eg. 15 Chi = 4 blows instead of normal 1, so roll damage 4 times.

## Shadow Stealth

Cost: 5

The character learns to become one with his surroundings, remaining motionless, and moving silently when necessary.

This even applies to moving silently into, through and out of water.

### Strafe
Cost: 5
For every 1 Chi used can hit one additional foe in range if using a ranged weapon.

### Whirlwind
Cost: 5
For every 1 Chi used can hit one additional foe in range in hand to hand combat or if using a melee weapon.

## Step 4: Career
Possible careers include; Dojo Master, Bodyguard, Stunt man, Police Officer, FBI, CIA, and Mercenary.

# MONK
A monk (from Greek: monachos, "single, solitary") is a person who practices religious asceticism, living either alone or with any number of monks, while always maintaining some degree of physical separation from those not sharing the same purpose. The concept is ancient and can be seen in many religions and in philosophy.

An unconventional warrior, hands, feet, elbows, and head serve a monk just as well as a sword or an axe, while speed and agility help monks evade their enemies' attacks. By practicing combat techniques and spending long periods in meditation, a monk learns to channel this energy, whether to empower an unarmed strike or to leap through the air as if he or she were flying. Monks always receive their training from a monastery whether it stands on a mist-shrouded mountaintop reachable only by a thousand-step climb up a staircase fraught with danger, a tiny island rendered nearly imperceptible by an ever-present fog, or within civilization, sometimes even inside a city.

The heroic monk due to his training and sense of social responsibility wanders his country fighting for justice and protecting the underdog. After each such encounter he usually move ons, both to avoid capture and prevent harm from coming to those he has helped. He is dedicated to achieving perfection in mind and spirit and body and helping those who cannot help themselves.

## Step 1: Attributes
Roll attributes as normal. Then +3 WIS, +4 STR, +3 DEX, +4 CON, and +15 MR. Hit points = CON +12, +12 per level.

## Step 2: Skills
Skills are chosen in the normal manner but also gain the following free ones;
Acrobatics
Choose one Artistry
Knowledge Herbalism
Knowledge Undead
Unarmed Combat Martial Arts
One Weapon Group Specialty (must be melee)

## Step 3: Abilities
Monks gain the following free;
**Chi Mastery** - Monks can tap into the world's natural Chi at a rate of INT + WIS x2. Chi is recovered at a rate of 5 per hour if remain active (but not using magic) and 10 per hour if asleep. +5 Chi per level. +1 Sanity save at levels 1, 3, 5, 7, 9, 11, 13, 15, 17 and 19. +1 Willpower save at levels 2, 4, 6, 8, 10, 12, 14, 16, 18 and 20.

Monks start with 35 Points to spend on any of the following abilities. As they earns more experience they may buy or rebuy more abilities.

### Cleansing Touch
Cost: 5
The ability to heal oneself and others by drawing on the surrounding Chi via meditative trance. He is able to expunge any foreign parasites from the body including drugs, normal diseases, toxins and poisons. In the case of lethal viruses it gives a +1 save (eg. ebola) per Chi used. Heal 1 HP per Chi focused on it.

### Disabling Touch
Cost: 5
The ability to touch and paralyse different parts of the body for D6 minutes per level. Requires 2 successful paralysing touches on the same opponent to paralyse the entire body. The character can also dislocate the joints of any opponent, and even break bones.

### Focused Attack
Cost: 5
Every Chi spent while concentrating on the target gives either an additional +1 to Thac0 or +1 to damage (must decide before using it).

### Immunity
Cost: 5
To any form of Diabolical magic, Undead special attacks (including fear) and all types of Undead Possession.

### Indomitable
Cost: 5
The Monk can focus his Chi into his AC at a rate of 2 Chi for every 1 AC. However this cannot drop any lower than -10 and he must be able to see the

attack coming. This lasts for 1 round per WIS.

### Inner Strength
Cost: 5
Focus Chi into either STR, DEX, CON or MR at a rate of 2 Chi for every attribute point raised. This lasts for 1 round per WIS.

### Iron Fist
Cost: 5
The Monk's hands will not take damage from hitting a hard object. This allows him to break boards, wood, bricks, stones and ice. For every 1 Chi spent do +1 additional point of damage.

### One With The          Universe
Cost: 5
He can instantly sense anybody who enters his circle of 2 metres +30 cms per level, including the invisible (even though he cant see them). +3 initiative, +2 AC.

### Parry Missile
Cost: 5
He can use a melee weapon which are skilled in to deflect any thrown at rate of 1 per 3 DEX within 1 combat melee, or deflect arrows/bolts at 1 per 4 DEX within 1 combat melee.

### Rapid Blows
Cost: 5
For every 5 Chi spent each successful hit counts as one extra blow. eg. 15 Chi = 4 blows instead of normal 1, so roll damage 4 times.

### Serenity
Cost: 5
The Monk can calm anyone within 1 INT per metre radius of him who is stressed, or agitated by a mental disorder

or outside influence. Every Chi spent gives a +1 vs Trauma to those in the zone. In the case of outside influence it also gives +1 vs Possession per Chi.

**Shadow Stealth**
Cost: 5
The character learns to become one with his surroundings, remaining motionless, and moving silently when necessary. This even applies to moving silently into, through and out of water.

**Strafe**
Cost: 5
For every 1 Chi used can hit one additional foe in range if using a ranged weapon.

**True Sight**
Cost: 10
Can see the true image of any person or object regardless of any form of concealment, disguise, illusion or invisibility. This also includes the ability to detect whether it is magical, and the exact nature of the magic.

**Whirlwind**
Cost: 5
For every 1 Chi used can hit one additional foe in range in hand to hand combat or if using a melee weapon.

## Step 4: Careers
Possible related careers include; Acupuncturist, Bodyguard, Sensei at a Dojo and Guest Academic Speaker.

# NINJA
The Ninja arts originated in ancient China, then travelled to Japan during the Tang Dynasty. The Japanese developed the Ninja arts to the utmost, creating deadly assassins, who can enter any

place undetected and strike when least expected. The word itself derives from the Japanese Shinobi-no-mono, which is written with two kanji characters that can also be pronounced as nin-sha, if the Chinese pronunciation is used instead.

The first character, nin, suggests concealment, while the second, sha, means person. Ninja: a person who hides his presence. In Japanese, the word is applied to a person who does covert, military operations. When speaking of the Ninja, then, we also imply that they are a secret organization, fraternity, or clan, whose skills and knowledge have been passed down in secrecy from generation to generation.

Ninjas were employed as infiltrators, scouts and assassins. While they were extremely successful at the first 2, when it came to assassination they weren't. In fact, nowhere has there been a single documented successful assassination carried out by a ninja. They were feared throughout Japan for the possibility, but it seems that possibility never became reality.

One tactic was to lie down on a battlefield, and when your mark rode through, looking at all the dead bodies, the ninja would suddenly spring up and attack. Most ninja assassins were hired by rival daimyos to kill their opponents, without much success.

It is rumoured that at least one Ninja clan has survived to modern times and has once again begun to operate as assassins for hire..

## Step 1: Attributes
Roll attributes as normal. Then +3 WIS, +2 STR, +3 DEX, +4 CON, and +20

MR. Hit points = CON +12, +12 per level.

## Step 2: Skills
Skills are chosen in the normal manner but also gain the following free ones;
Acrobatics
Climb
Knowledge First Aid
Reflex Mastery
Stealth
Unarmed Combat Martial Arts

## Step 3: Abilities
Ninjas gain the following free;
**Chi Mastery** - Characters can tap into the world's natural Chi at a rate of INT + WIS x2. Chi is recovered at a rate of 5 per hour if remain active (but not using magic) and 10 per hour if asleep. +5 Chi per level.

The character starts with 40 Points to spend on any of the following abilities. As he earns more experience he may buy or rebuy more abilities.

### Cleansing Spirit
Cost: 5
The ability to heal oneself by drawing on the surrounding Chi via meditative trance. He is also able to expunge any foreign parasites from the body including drugs, normal diseases, toxins and poisons. In the case of lethal viruses it gives a +1 save (eg. ebola) per Chi used. Heal 1 HP per Chi focused on it.

### Disabling Touch
Cost: 5
The ability to touch and paralyse different parts of the body for D6 minutes per level. Requires 2 successful paralysing touches on the same opponent to paralyse the entire body. The

character can also dislocate the joints of any opponent, and even break bones.

### Feather Fall
Cost: 5
Can fall great distances and land properly into a cross legged stance. Can fall 1 metre per Chi expended and take no damage.

### Feign Death
Cost: 5
The character can enter a death like state for one minute per WIS.

### Focused Attack
Cost: 5
Every Chi spent while concentrating on the target gives either an additional +1 to thaco or +1 to damage (must decide before using it).

### Grab Blade
Cost: 5
Can catch a blade of any size without being cut and then pull it from the attacker, requiring 2 separate DEX rolls.

### Grab Missile
Cost: 5
Can catch any thrown objects at a rate of 1 per 3 DEX, and arrows or bolts at 1 per 4 DEX within 1 combat melee.

### Inner Strength
Cost: 5
Focus Chi into either STR, DEX, CON or MR at a rate of 2 Chi for every attribute point raised. This lasts for 1 round per WIS.

### Leap
Cost: 5
+1 metre per Chi expended.

**One With The Universe**
Cost: 5
Instantly sense anybody who enters his circle of 2 metres +30cms per level, including the invisible (even though he cant see them). +3 initiative, +2 AC.

**Parry Missile**
Cost: 5
Can use a melee weapon which are skilled in to deflect any thrown at rate of 1 per 3 DEX within 1 combat melee, or deflect arrows/bolts at 1 per 4 DEX within 1 combat melee.

**Rapid Blows**
Cost: 5
For every 5 Chi spent each successful hit counts as one extra blow. eg. 15 Chi = 4 blows instead of normal 1, so roll damage 4 times.

**Run on wall**
Cost: 5
The character can climb and run along any wall at 1 MR per Chi.

**Shadow Stealth**
Cost: 5
The character learns to become one with his surroundings, remaining motionless, and moving silently when necessary. This even applies to moving silently into, through and out of water.

**Strafe**
Cost: 5
For every 1 Chi used can hit one additional foe in range if using a ranged weapon.

**Whirlwind**
Cost: 5
For every 1 Chi used can hit one additional foe in range in hand to hand combat or if using a melee weapon.

## Step 4: Career
Possible careers include; Dojo Master, Bodyguard, Stunt man, Police Officer, FBI, CIA, Thief and Mercenary.

# PARAGON
Not all heroes are instilled with meta powers or posses super science equipment. There are some who rely entirely on their own natural abilities. They are the heroes who have honed natural bodies into finely tuned fighting machines, relying on their strength, agility, skills, cunning and courage.

## Step 1: Attributes
Roll attributes as normal. Then +1 on all attributes with +5 to MR. Hit points = CON +12, +12 per level.

## Step 2: Skills
Skills are chosen in the normal manner but also gain the following free ones;
Acrobatics
Climb
Endurance
One physical Sport
One Unarmed Combat
One Weapon Group Specialty

## Step 3: Abilities
Paragons gain the following free;
**Physical Mastery** - Paragons are overall physically tougher, faster and mentally stronger than most professional athletes. As a result their AC drops by 1 and they gain a +1 to Willpower and Sanity rolls.

Paragons start with 45 Points to spend on any of the following abilities. As they earn more experience they may buy or rebuy more abilities.

**Gifted Agility**
Cost: 10
The character's Dexterity is raised to the olympic athlete level score of 20. It cannot exceed this point.

**Gifted Brawn**
Cost: 10
The character's Strength is raised to the olympic athlete level score of 26. It cannot exceed this point.

**Gifted Cognition**
Cost: 10
The character's Intelligence is raised to the gifted level score of 18. It cannot exceed this point.

**Gifted Intuition**
Cost: 10
The character's Wisdom is raised to the gifted level score of 20. It cannot exceed this point.

**Gifted Leader**
Cost: 10
The character's Charisma is raised to the gifted level score of 20. It cannot exceed this point.

**Gifted Runner**
Cost: 10
The character's Movement Rate is raised to the olympic athlete level score of 27. It cannot exceed this point.

**Gifted Stamina**
Cost: 10
The character's Constitution is raised to the olympic athlete level score of 20. It cannot exceed this point.

**Inured to pain**
Cost: 5
The character has an incredibly high pain threshold. +1 vs stun and trauma.

Unfortunately he doesn't notice most minor injuries, including bleeding.

**KO**
Cost: 5
The character has an unusually hard, powerful punch. His blows do an additional +1 damage (+1 each time rebought) and a Knock out on a 20 (drops by 1 each time rebought).

**Skill Specialty**
Cost: 10
Each time this is taken the character becomes a specialist in one skill. Choose one skill and gain +2 on all rolls with it.

## Step 4: Careers
Possible related careers include; Athlete, Bodyguard, Sports Commentator and Trainer.

# VIGILANTE
"We're forming a union, scumbag.. my fist and your face."

Superheroism requires an extreme degree of self sacrifice and denial. Being a superhero means controlling one's base carnivorous instincts. It means turning the other cheek no matter how disgusted one gets. It means striving to protect others, even those who wronged the superhero.

Every day we find a valid reason for lashing out, a driver cuts us off on the road, we're treated unfairly at the workplace, something we just bought breaks down. Our first thoughts are not to rehabilitate or forgive the perpetrator. Our initial reaction is to swear, to chastise, to kick.. perhaps even to destroy if we had superpowers and were beyond retribution.

If we felt we could get away with revenge, violence would probably erupt.. In some places excessive bureaucratic power and discretion provide the basis for corruption; for bribery, shakedowns, and extortion especially when the criteria for bureaucratic decisions are unclear and difficult to monitor and evaluate.

Bureaucratic corruption takes on a mafia character when violence or threats of violence are used to exclude competitors and thus to control market entry or access to contracts. Corrupt bureaucrats in collusion with criminal gangs may monopolize industries, award inflated contracts, and operate outside public safety standards. These people are often untouchable by legal authorities.

Unlike the Gadgeteer this character is pure grunt, relying on equipment from others. His training is more combat based.

## Step 1: Background
What drives this character? Why did he start down the path of hunting criminals? Does he turn them over to the law or use a final solution?
Different motivations may include;
- Someone who's had enough
- A thrill seeker
- A psycho who gets off on killing or bashing people
- Someone seeking vengeance..

## Step 2: Attributes
Roll attributes as normal. Then +2 STR, +1 DEX, +4 CON, +8 MR. Hit points = CON +12, +12 per level.

## Step 3: Skills
Skills are chosen in the normal manner but also gain the following free ones;
Reflex Mastery
Stealth
Unarmed Combat Martial Arts
Weapon Offhand
1 Melee Weapon Specialty
1 Modern Weapon Specialty

Vigilantes can also specialize in one area from the list below. All the skills listed in each category are gained free;

**Ex Air Force Pilot** - Navigation, Pilot Rotor Wing, Pilot Fixed Wing Jet, Pilot Fixed Propeller, Skydive and Weapon Group Specialty Air Vehicle.

**Ex Marine** - Orienteering, Survival, Weapon Group Specialty Pistol, Weapon Group Specialty Rifle, Weapon Group Specialty Submachine Gun and Weapon Group Specialty Small Thrown.

**Ex Naval Sailor** - Navigation, Pilot Marine Submersible, Pilot Marine Warship, Pilot Marine Freighter, Pilot Marine Hovercraft and Weapon Group Specialty Sea Vehicle.

**Ex Spy** - Bluff, Bribe, Disguise, Gather Info, Intel and Knowledge Street.

## Step 4: Abilities
Vigilantes start with the following free;
**Talented** - The character is unusually adept at one skill. He gains +1 on all rolls with it, +1 every 2 levels.

Vigilantes start with 20 Points to spend on any of the following abilities. As they earn more experience they may buy or rebuy more abilities.

**Blurred Attack**
Cost: 5
The character can pull out a weapon without it counting as an action. This means he can draw and initiate combat as a single attack. He may then shoot a number of times equal to his number of attacks in a single shot (eg. if he has 6 attacks he can fire 6 shots per attack round). Or this may be used with thrown weapons which likewise have a skill in.

**Contacts**
Cost: 5
The player may have 1 contact per 5 CHA within various law enforcement units and the underworld. The player should determine this with the GM. Add an equal amount of contacts each time rebought.

**Focused Hand**
Cost: 5
Normal penalties for small targets don't apply, tiny targets are only -2, large are +5 and giant are +8. Also there is no penalty for shooting at or from moving vehicles so long as the character performs no other actions that melee.

**Focused Shot**
Cost: 5
When using a ranged weapon the character may sacrifice all his attacks for an additional +1 to hit per attack he lost (eg. 4 attacks = +4 Thac0). When using this no other actions are possible during that melee.

**Inured to pain**
Cost: 5
The character has an incredibly high pain threshold. +1 to stun and trauma. Unfortunately he doesn't notice most minor injuries, including bleeding.

**KO**
Cost: 5
The character has an unusually hard, powerful punch. His blows do an additional +1 damage (+1 each time rebought) and a Knock out on a 20 (drops by 1 each time rebought).

**Modify Ammunition**
Cost: 5
The character knows how to create his own ammunition for ranged weapons, and can even increase its damage by +1.

**Presence**
Cost: 5
The character has an iron will and radiates an aura of confidence and authority, +1 to reaction. He is immune to intimidation.

**Tailor**
Cost: 5
The character is a professional in the use of a needle and thread to mend, cut and sew complex patterns, do extensive alterations and create his own costumes and body armour.

**Wealthy**
Cost: 5
The character always has at least D10 x $10,000 available in his account. This increases by +D10 each time rebought.

## Step 5: Career
Possible careers include; SWAT, Bounty Hunter, Bodyguard, Stunt man, Police Officer, FBI, CIA, and Mercenary.