

G U R P S[®]

MARTIAL ARTS

EXOTIC COMBAT SYSTEMS FROM ALL CULTURES



BY C.J. CARELLA

SECOND EDITION

STEVE JACKSON GAMES

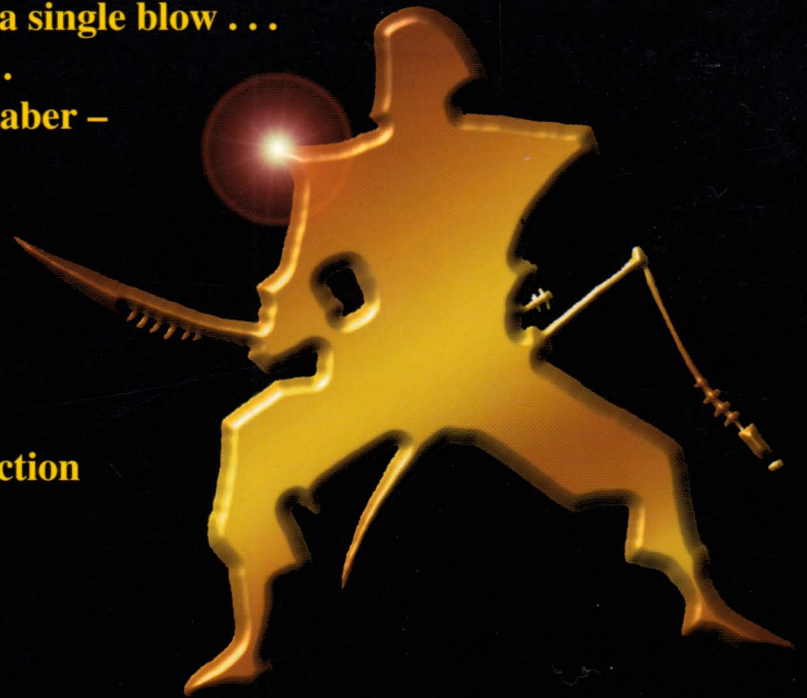
MASTERS OF DEATH

The mystic ninja who can kill with a single blow . . .
the boxer with the lightning hands . . .
the swordsman and his razor-edged saber –
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excitement of exotic martial arts.

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of comics and the silver screen,
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battles to life.

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for over 50 different armed and unarmed fighting arts, including the historical and
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styles. Each style is presented in both its *realistic* and *cinematic* forms. From the
French fencing of swashbuckling cinema to Kendo down at the *dojo*, from Kung Fu at
the Shaolin Temple to Savate on the piers of Marseilles, *Martial Arts* has it all!

This book covers everything you need to introduce martial arts into your campaign,
including new advantages and skills, extensions to the combat system and over 60 new
combat maneuvers. It also includes a variety of sample characters, complete rules for
creating and customizing styles and maneuvers, sections on the history and
philosophy of the martial arts, and statistics for special martial-arts weapons.



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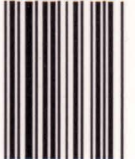
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EXOTIC COMBAT SYSTEMS FROM ALL CULTURES

SECOND EDITION

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INTRODUCTION

ABOUT GURPS

Steve Jackson Games is committed to full support of the *GURPS* system. Our address is SJ Games, Box 18957, Austin, TX 78760. Please include a self-addressed, stamped envelope (SASE) any time you write us! Resources now available include:

Pyramid (www.sjgames.com/pyramid). Our online magazine includes new rules and articles for *GURPS*. It also covers all the hobby's top games – *AD&D*, *Traveller*, *World of Darkness*, *Call of Cthulhu*, *Shadowrun* and many more – and other SJ Games releases like *In Nomine*, *INWO*, *Car Wars*, *Toon*, *Ogre Miniatures* and more. And *Pyramid* subscribers also have access to playtest files online, to see (and comment on) new books before they're released.

New supplements and adventures. *GURPS* continues to grow, and we'll be happy to let you know what's new. A current catalog is available for an SASE. Or check out our Web site (below).

Errata. Everyone makes mistakes, including us – but we do our best to fix our errors. Up-to-date errata sheets for all *GURPS* releases, including this book, are always available from SJ Games; be sure to include an SASE with your request. Or download them from the Web – see below.

Q&A. We do our best to answer any game question accompanied by an SASE.

Gamer input. We value your comments. We will consider them, not only for new products, but also when we update this book on later printings!

Internet. Visit us on the World Wide Web at www.sjgames.com for an online catalog, errata and updates, and hundreds of pages of information. We also have conferences on CompuServe and America Online. *GURPS* has its own Usenet group, too: rec.games.frp.gurps.

GURPSnet. Much of the online discussion of *GURPS* happens on this e-mail list. To join, send mail to majordomo@io.com with “subscribe GURPSnet-L” in the body, or point your World Wide Web browser to: www.io.com/~ftp/GURPSnet/www.

The *GURPS Martial Arts* web page is at www.sjgames.com/gurps/books/martialarts.

Page References

Rules and statistics in this book are specifically for the *GURPS Basic Set*, Third Edition (Revised). Any page reference that begins with a B refers to the *GURPS Basic Set* – e.g., p. B102 means p. 102 of the *GURPS Basic Set*. A P reference means *GURPS Psionics*. A J reference means *GURPS Japan*. A SU reference means *GURPS Supers*.

The martial arts, in all their many forms, have captured the imaginations of generations. As a spectator sport, a mystic discipline or a way to shape the human body into a finely honed weapon, the skills of hand-to-hand combat and physical and mental conditioning are fascinating.

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.

This worldbook is dedicated both to the GMs and players who want to role-play in the martial arts world of the past and the present, and to those who wish to explore the cinematic universe of Bruce Lee and Chuck Norris. I hope you will find martial arts history as rich and exciting as its fantasy, and that both can serve you well for roleplaying.

This book may enrich other campaigns as well. A martial arts character can fit in any background (see Chapter 6); after all, they have been around for thousands of years, and have touched every corner of the world. GMs and players who enjoy mixing different backgrounds and settings should remember the TV series *Kung Fu*, where a Chinese monk traveled through America's western frontier.

So put on your gi, tighten your obi, pack your katana and nunchaku, and enter the world of *GURPS Martial Arts*!

ABOUT THE AUTHORS

C.J. Carella has finally worked his way up from being an amateur starving writer to becoming a professional starving writer. Born in New York, C.J. has lived in Peru, Venezuela and Connecticut, in that order. His realistic martial arts experience comes from the study of Karate-do Shitoryu. His cinematic martial arts background includes a few million hours of exposure to martial arts fiction in all possible mediums, from books to movies to video games.

He has a B.A. in Medieval History from Yale University. His hobbies/obsessions include science fiction and fantasy, comic books and gaming, all of which he calls “research material.”

His love affair with *GURPS* began with the publication of the *Man to Man*. His writing credits include *GURPS Imperial Rome*, *GURPS War Against the Chtorr* and *GURPS Voodoo* for Steve Jackson Games, as well as *Pantheons of the Megaverse* and *Rifts Mercenaries* for Palladium Books. He is now working full time as a game designer in Detroit, Michigan; his last surviving cat is currently in exile.

Sean Punch is a former particle physicist who now works as *GURPS* line editor and overall system guru for SJ Games. He considers his change in careers to be a step up. He currently works via the Internet, where he is better known as Dr. Kromm. He has been a fanatical gamer since 1979.

Sean and his wife, Bonnie, presently live in Montréal, Québec with their three cats and one bird.

Miyamoto Musashi

This legendary swordsman lived during the tumultuous times of the 17th century in Japan. His martial arts prowess and ruthlessness are legendary. More recently, he has also become famous for his work on swordsmanship and philosophy, *The Book of Five Rings*, which has a huge following among both martial artists and businessmen.

Musashi (his full name was Shinmen Musashi no Kami Fujiwara no Genshin), was born in the Miyamoto village around 1584. He soon developed an interest in the fighting arts, and at the age of 13, he killed an adult samurai by throwing him to the ground (perhaps with early jujutsu moves?) and then hitting him with a stick. This was but the first of a long string of victories.

Musashi dedicated his life to the mastery of fencing techniques. He lived in the wilds, a wandering ronin, learning and developing his art to maximum efficiency and defeating all challengers. Musashi favored the wooden sword, or *bokken*, over the normal steel blade, although he used normal katanas extensively during his life. He successfully defeated almost all enemies, from swordsmen to exotic weapon-users. Due to his skill and dedication, he became a *Kenshi* (sword saint).

He also proved to be a master of strategy, helping lead the army that destroyed the Christian daimyos of Shimawara in 1638. A few years after this, he became a hermit and wrote *The Book of Five Rings* less than a month before his death in 1645.

Adventure Ideas: Samurai or ronin PCs might encounter Musashi. Picking a fight with him will most likely be a losing proposition (see p. 88 for a character write-up). But if the adventurers behave properly and courageously, he might take a liking to them (a Very Good or better reaction roll) and perhaps even give them a few lessons. Being trained by Musashi could be worth 1d character points per month of training (he would not stay in one place much longer than this), all to be put in the Katana skill. Also, the PCs' Reputation would go up by 1 (paid for by unspent or future character points) if they let it be known that they were students of Musashi. This would gain them respect, but might also draw challenges!



To betray a clan lord was an unforgivable transgression that brought terrible dishonor to the betrayed; the only way to redress such a sin was to commit *seppuku*, or ritual suicide. Seppuku was also required of samurai who failed to adequately perform their duties. Interestingly enough, many powerful noblemen, also of the samurai class, had no such qualms about betraying their superiors, such as the emperor and the shogun.

Samurai were trained in *bujutsu* (“martial arts”). Swordsmanship and archery were the primary skills taught, but other weapon skills, such as the *naginata* (light halberd), spear and knife were also imparted to the aspiring warriors. A few empty-hand techniques, mainly how to grapple opponents, were also taught, but they were completely secondary to weapon training. Since samurai were never unarmed (a samurai would almost always have at least his shortsword at hand), there were very few chances to put those skills to use.

The katana, or Japanese longsword, was both a weapon and badge of office. Worn with the shortsword (*wakizashi*), they formed the *daisho*, or paired swords. Only members of the samurai class were permitted to wear these weapons together. Eventually, the use of the katana was also restricted to the samurai – commoners could only use the wakizashi.

The samurai class was not restricted to men. Women, too, belonged to this class; they were not required to fight in war (although there are many tales of women who did), but were trained in the use of weapons. The *naginata* was their weapon of choice.

At first, the samurai class was fairly flexible in admitting new members. Many commoners rose in status through skill, luck and intelligence. As the shogun's power consolidated and eventually led to the pacification of Japan, the samurai title became hereditary, and the martial skills of the class began to deteriorate. As firearms reduced swordsmanship to a secondary or even superfluous skill, other abilities such as calligraphy, poetry and philosophy grew in importance in their training. *Jutsu* martial skills (designed exclusively for combat effectiveness) declined in popularity. They were supplanted by *Do* (pronounced “dough”) skills, which remove themselves from martial concerns and make the study of the martial art a way of life; many of the combat movements became stylized and less effective. Practicality and lethal intent gave way to artistic achievement and spiritual development. Thus *Kenjutsu* (swordsmanship) became *Kendo* (the Way of the Sword, or Sword Art). Also, since the use of the sword in combat declined, the number of experienced warriors who could teach others grew scarce.

Many samurai did not take easily to the gradual undermining of their traditional position. Some became *ronin* (literally “wave man,” or person without a place; it referred to a samurai without a master) and made a living performing for the public, teaching sword techniques and other martial skills. Some resorted to banditry. Other samurai vented their resentment by committing acts of violence in the streets. The cities' constables had to adopt new techniques to deal with troublesome (and often drunk) samurai (see *Japanese Martial Arts*, p. 12).

Eventually, the samurai class evolved from a warrior caste into an administrative and governmental group. Their traditional martial spirit was not forgotten completely; even today, many Japanese of samurai lineage own and train with the katana and wakizashi.

The Ninja

In ancient Japan, where everything had a place and society had rigid rules of behavior for all its members, the ninja seem an anomaly, a reflection of a culture with a split personality. The ninja were the dark side of Japan, an unacknowledged facet that was both used and feared.

3 卍 COMBAT

The martial arts have a huge repertoire of techniques and methods for attack and defense. Most of them can easily be played out with the standard *GURPS* combat system. Still, players – especially those who are familiar with the many Eastern techniques of combat – may want more detail. The rules in this chapter will provide it. These maneuvers also give special flavor to the different martial arts “styles” described in Chapter 4, as each school favors some maneuvers over others. Martial artists will be able to roleplay this in combat, attacking and defending with maneuvers determined by the styles they choose.



CREATING NEW MANEUVERS

The list of maneuvers presented here covers the basics – yet it only scratches the surface of martial arts tradition. Players and GMs of martial arts campaigns will want to add their favorite techniques to the list.

To translate a maneuver into *GURPS* terms, decide the following:

Name of the maneuver.

Difficulty. Most maneuvers are Hard.

Is it Cinematic or Realistic? It should be fairly easy to determine whether a given maneuver belongs in *Chambara* movies or whether it's taught in a local dojo!

Defaults. Base the default on a similar but simpler maneuver, or on an appropriate weapon skill, if one exists. Otherwise, hard-contact maneuvers can default to Karate or Brawling, while soft maneuvers can default to Judo or Wrestling, at appropriate penalties. Maneuvers with no obvious martial-arts default can be based on ST, DX, Acrobatics skill, or perhaps some other skill.

Limitation. Can the maneuver be learned at a level higher than the level of the ability from which it defaults? This makes sense for some maneuvers, and doesn't for others. See the listed maneuvers for examples.

Description. Describe the operation of the maneuver in game terms. Any maneuver with the potential for spectacular success should either be very hard to learn, or carry the risk of spectacular failure. This is not only for game balance . . . it's the way martial arts combat really works. If there were a master technique that won all fights, every master would teach it.

On the other hand, some maneuvers are especially good against certain opposing maneuvers, and weak against others. This can be described in as much detail as your particular campaign enjoys.

What styles teach this maneuver? If the maneuver is appropriate to any of the existing styles in Chapter 4, add it to the list for those styles. Otherwise, the maneuver must belong to a new style which is part of the campaign; to *no* style (in which case it cannot be learned above default); or to a secret style (in which case no one can learn it at all unless they find a master in that style).

For guidelines on creation of a whole new style, see the sidebar on p. 71.



COMBAT

Despite the variety presented here, this remains a bare-bones description; there are dozens of variations of each maneuver! Each GM may customize these rules (see sidebar) to fit the level of detail of his campaign. Some may find extra detail unnecessary, particularly in a campaign where combat is not a primary feature. On the other hand, with some of the maneuvers described below, fights could be over a lot sooner! See the sidebar for suggestions on creating new maneuvers.

THE MARTIAL ARTS RECORD SHEET

In *GURPS Martial Arts*, a fighter's combat maneuvers are like a magician's spells or a super's abilities. Since the character (and the player) must keep track of at least a half-dozen maneuvers, the best thing to do is to write them down. A fighter with only a few maneuvers can use the Skills column of the Character Sheet. Alternatively, a separate Martial Arts Record Sheet (see p. 157) can be added to the character sheet; it has space to describe each maneuver, as well as space for notes on cinematic skills and other useful information for martial artists.

MANEUVERS

A martial arts *maneuver* is a specific type of attack or defense. Maneuvers are treated like skills; each one defaults to one or more prerequisite skills, or to DX. Kicking, for instance, is a Hard maneuver defaulting to Karate-2. Some maneuvers can also default to other maneuvers (all special kicks, for instance, have two different defaults: one from Karate and another from the basic Kicking maneuver); this is a special exception to the *Double Defaults* restriction on p. B45. When figuring a maneuver from default level, always use the best default.

When a maneuver defaults to "any combat skill" (e.g., Feint), this means that a version of the maneuver is available for any hand weapon skill, or for any bare-handed combat skill. For maneuvers like this, a separate version is required for each combat skill (see *Specialization*, below).

Many fighters, especially in low-point-level campaigns, will have put no points into any maneuvers except those required by their style. They can still use any of the maneuvers below at the listed defaults!

LEARNING MANEUVERS

If a style teaches a particular maneuver (styles are described in Chapter 4), a fighter *who knows that style* can study and improve it. Otherwise, the character can only have it at default level. Thus, a fighter can attempt any move, but his best maneuvers will be those taught by a style which he knows.

Maneuvers are learned according to the table below:

	<i>Average</i>	<i>Hard</i>
Default	0 points	0 points
Default+1	½ point	1 point
Default+2	1 point	2 points
Default+3	2 points	4 points
Default+4	4 points	6 points

Further increases cost 2 points per level.



When DX or a default skill goes up, each maneuver which defaults from it will increase as well. Some maneuvers, like Arm Lock and Feint, can be improved *beyond* the level of the controlling skill. Others, like Ground Fighting, cannot be improved beyond the level of the prerequisite; a fighter isn't likely to be a *better* swordsman while lying on the ground than he is while standing. This will be noted in the individual entries.

4 ☯ STYLES

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.

This chapter describes many different styles, some historical, some futuristic and some fantastic, but these descriptions need not be set in stone. The 20th century has seen a great deal of blending between martial arts techniques, as experts seek to combine the best elements of different styles – and who knows what the future will bring? At the same time, there are so many variations within the same styles (there are probably hundreds of Karate schools, for instance), that a martial arts connoisseur could probably find fault with a general statement about *any* style.

Each GM should feel free to modify the style descriptions to suit his campaign and his perspective of the skills in question. And some GMs will dispense with most or all of the rules in this chapter; some players may not want to deal with the extra bookkeeping involved. On the other hand, the extra dimension added to the martial artist character should be worth it.

Each style will be described briefly, with its history and background and a general overview of its specific tactics and philosophy. The style's characteristic skills and maneuvers will be listed and described.

SKILLS

Each style will teach more than one skill; most will include several, not all of which will be combat skills. A martial artist will be proficient in many different fields, transcending the limits of the Judo and Karate skills (see p. 31 for the applications of Judo and Karate). Common examples of the physical skills include Combat/Weapon skills, Jumping, and Acrobatics. 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.

The rules below influence character creation and points earned through study (see p. B82); those points are learned through the school, and will follow the guidelines given below. Points earned through adventure may be spent as the player pleases, within the guidelines imposed by the character's chosen style.

PRIMARY, SECONDARY AND OPTIONAL SKILLS

Each style will emphasize some skills over others, and some may be taught only to advanced students. To translate this into game terms, they will be divided into Primary, Secondary and Optional skills.

Primary Skills

Primary skills reflect the main focus of the individual style; they are usually taught first, and students dedicate more time and energy to master them. All Primary skills must be at a similar level; no difference greater than two levels is allowed (except for those who study more than one style – see p. 75).

When a character selects a style, he *must* spend at least one point on each Primary skill; this is figured into the style cost.

For example, the Primary skills for the Aikido style are Judo and Judo Art. These are the main skills used by this graceful, “soft” form.

Secondary Skills

Secondary skills are also part of the style's repertoire, but are either taught only at higher levels, or are not given as much attention throughout. Until all Primary skills reach 15 (Black Belt level), Secondary skills cannot be emphasized.

CREATING New Styles

There are hundreds of martial arts styles, and thousands of variations within styles. No book can cover them all. Furthermore, there is constant disagreement among martial arts practitioners as to what the strong points of each style are. It is easy to describe new styles within the *GURPS Martial Arts* framework. In fact, creative GMs and players can invent their own brand-new styles.

The mechanics of creating a new style are fairly easy. The GM should first have a clear idea of what type of form he is creating. Is it an aggressive style (concentrating on kicks and punches), a defensive one (using locks and throws primarily) or a combination of the two? Is there a particular emphasis on some maneuver (kicks, for instance)? What weapons (if any) and non-combat skills (such as a philosophical background) does the style have? If the GM is not personally familiar with the style, he can look up books and magazine articles on it; photographs of sample maneuvers can be particularly enlightening in deciding what bonuses or penalties the style will have.

After that, the GM can draw up a list of Primary, Secondary and Optional skills; in a cinematic campaign, some Cinematic skills should also be added. Maneuvers, with some bonuses and maybe some penalties, are chosen, setting a point cost for the style. When GMs are designing a style, they should try to keep the total point cost below 25 points (35 points for the cinematic version); a more reasonable limit is 15 to 20 points. Remember – this is the point cost for a competent *student* of the style, not a master!

Finally, the GM can decide what place the style has in the campaign. Is it publicly known, or is it a “secret style,” taught by only a few hidden masters? The style may even be illegal in its home territory.

A player with a skilled martial-artist character may even want to have his creator invent and popularize a new style *during the campaign*. For guidelines, see the next sidebar.



STYLES

LIFE AFTER THE BLACK BELT

The black belt is but the first of a series of levels of mastery. In Karate, those grades are known as Dan (degree). A “regular” black belt is a First Dan. Each subsequent Dan represents an improvement of two skill levels, or three at the higher Dans, as detailed below.

First Dan: (Black Belt): Skill Level 15.

Second Dan: Skill Level 16-17.

Third Dan: Skill Level 18-19.

Fourth Dan: Skill Level 20-21.

Fifth Dan: Skill Level 22-23.

Sixth Dan: Skill Level 24-26.

And so on, 3 levels per Dan. There are very few masters of Fifth Dan level or higher. Tenth Dan martial artist (minimum skill level 36!) are extremely rare. Martial artists that claim such a level will be considered fakes unless they have a good Reputation or can provide solid documentation to back their claim; this documentation (the equivalent of a diploma) must come from a well-known school or master. Winning duels will not prove a claim, especially in the present; your skill as a brawler is not the issue. 10th Dans under 40 years old will be met with great skepticism.

BANDO ANIMAL FORMS

The Bando style described above is the Boar form of Bando. Each animal form has a different emphasis, with different Maneuvers and skills. They are briefly described below. All the other skills of Bando remain unchanged.

Bull Form: Strong stances and powerful takedowns are used in this form.

Skills: Wrestling.

Cinematic Skills: Immovable Stance, Push.

Cobra Form: This form emphasizes attacks on the vital points.

Maneuvers: Finger Lock, Hit Location (Karate).

Cinematic Skills: Pressure Points, Pressure Secrets.

Eagle Form: Concentrates on double-handed parries and swift strikes.

Maneuvers: Riposte [2 points].

Panther Form: Like their namesakes, Panther practitioners circle around the victim, then pounce.

Skills: Acrobatics, Jumping.

Cinematic Skills: Flying Leap.

Cinematic Maneuvers: Springing Attack.

Python Form: Gripping and strangling maneuvers are the main focus.

Maneuvers: Choke Hold, Neck Snap.

Cinematic Skills: Pressure Points.

Scorpion Form: Aping the stinger of the scorpion, practitioners seize and strike nerve clusters in painful ways.

Maneuvers: Hit Location (Karate).

Cinematic Skills: Pressure Points, Pressure Secrets.

BANDO (BURMESE MARTIAL ART) 15 POINTS/19 POINTS

Developed in the former British colony of Burma, Bando has long been valued by military men for its combat effectiveness. Among its better known practitioners are Britain’s famed Gurkha soldiers. Because of its emphasis on practicality, it is sometimes referred to as “the jeep of the martial arts.”

Bando was introduced in America in 1959 by Dr. Maung Gyi, whose father was instrumental in modernizing the system in his native Burma.

Developed by military men for training and conditioning, modern bando combines self-defense (thaing), unarmed combative sport (bando) and armed combative training (banshay). While thaing and bando weren’t fused into one system until the 1930s, the roots of the system reach back to ancient Burma where *bama lethway*, or Burmese boxing, was once the national sport of nobility.

The primary targets for the Bando fighter are the legs, followed by the torso and finally the head. Training in the art is not picked up overnight; the mental and physical aspects of the art are ingrained over a period of several years. Advanced students then can train in one of the advanced “animal forms” that the style offers (see sidebar). The basic combat philosophy behind Bando calls for speed, deception and a continuous attacks: the enemy is to be defeated quickly and decisively. The targeting of limbs means that the attack needs not be lethal, as long as the enemy is rendered incapable of further aggression. That quest for a fierce and decisive victory has gained Bando practitioners a reputation as formidable opponents.

Bando may not be the flashiest of the martial arts, but it is certainly one of the most explosive. This is particularly true of the boar system of Bando (for other animal varieties, see sidebar). This little known animal style emphasizes hard locks, explosive power and close-in techniques designed to steamroll an opponent. In keeping with the animal itself, the bando boarman prefers to fight in close combat. The elemental philosophy of the system is quite simple: no enemy should be able to survive a close-in encounter with a trained practitioner.

Primary Skills: Boxing, Judo, Karate, Philosophy (Buddhism), Savoir-Faire (Dojo).

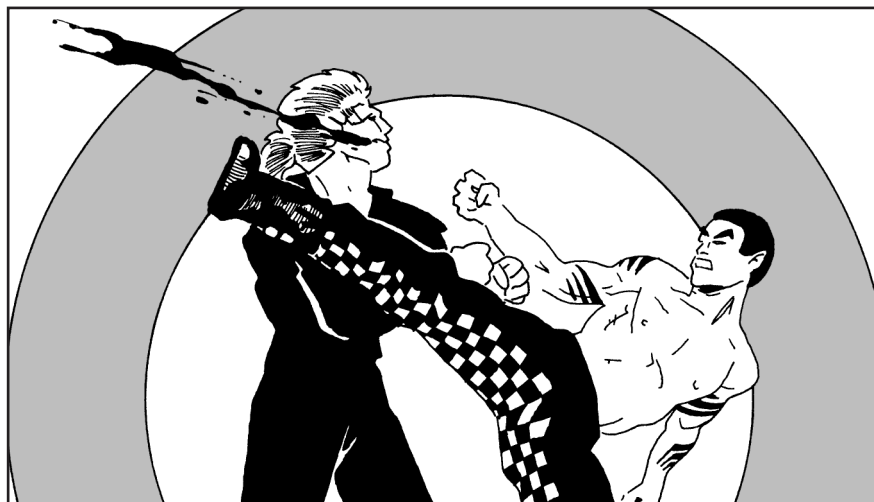
Secondary Skills: Knife, Short Staff, Whip.

Optional Skills: Body Language, Karate Sport, Language (Malay), Tournament Law.

Maneuvers: Aggressive Parry, Arm Lock, Elbow Strike, Head Butt, Head Lock, Jab, Knee Strike, Riposte (Karate), Shin Kick, Stamp Kick.

Cinematic Skills: Breaking Blow, Mental Strength, Power Blow.

Cinematic Maneuvers: Roll with Blow.



Secondary Skills: Acrobatics, Wrestling.

Optional Skills: Black Powder Weapons, Broadsword, Riding (Horse), Savoir-Faire (16th-century Italian), Two-Handed Sword.

Maneuvers: Feint (Rapier), Feint (Main-Gauche), Flèche, Hit Location (Rapier), Lunge, Off-Hand Weapon Training (Main-Gauche).

Cinematic Skills: None.

Cinematic Maneuvers: Enhanced Dodge.

JEET KUNE DO 20 POINTS/27 POINTS

This is one of the newest styles in this chapter. It is best known for its rejection of the aesthetic considerations of traditional styles and its creator, the legendary Bruce Lee (see sidebar, pp. 11-12). Lee felt that the traditional styles were too restrictive; by following set patterns, they were easily countered. His teachings emphasized flexibility and unpredictability. Spontaneity was the only rule.

Jeet Kune Do is designed solely for combat. It combines streamlined elements from Wing Chun, other varieties of Kung Fu, and several non-Chinese styles such as Escrima and Boxing. Over the years, teachers have adopted other techniques from other styles, keeping alive the goal of flexibility. This amalgam makes JKD a very powerful style.

Furthermore, there are many legends about Bruce Lee's abilities; if they are true, he might have passed powerful secrets to a few worthy students. In a cinematic campaign, GMs can allow several special abilities.

Primary Skills: Boxing, Judo, Karate.

Secondary Skills: Body Language.

Optional Skills: Flail, Short Staff, Staff, any martial arts weapon skill.

Maneuvers: Back Kick, Ear Clap, Elbow Strike, Feint (Karate) [2 points], Hit Location (Karate) [2 points], Hook Kick, Jab, Jump Kick, Knee Strike, Riposte (Karate), Slip, Spin Kick [2 points], Spinning Punch, Stamp Kick.

Cinematic Skills: Breaking Blow, Immovable Stance, Mental Strength, Power Blow, Pressure Points, Pressure Secrets.

Cinematic Maneuvers: Sticking.

JUDO 7 POINTS (NO CINEMATIC ABILITIES)

The first Oriental martial art to become popular in the West, Judo became widespread after World War II, when American soldiers in Japan came into contact with the skill and eventually brought it to the States. The original Judo was an artistic form of Jujutsu (see below), concentrating mainly on throws and locks. Most modifications of the style were made in order to *avoid* injuring practitioners, which reduced the style's combat value. For instance, most Judo schools offer little or no training in ways to counter punches and kicks. In the West, it soon became a spectator sport, with rigid rules that further diminished its real-life effectiveness.

It makes sense, from the Japanese point of view, that Judo was the first martial art that was introduced to the West. Just as individual masters begin by teaching the most basic techniques to their students, the Japanese started out by imparting the less powerful, more artistic combat forms.

This style introduced many martial arts concepts and misconceptions to the West, including the colored belts grading system and the idea that a martial artist could easily defeat a larger and stronger opponent. Regrettably, sports or artistic judo is not as useful in real fights as was originally believed. On the other hand, if combined with a "jutsu" style, it will provide some useful moves, particularly the ability to fight more effectively from the ground.

Primary Skills: Judo Art, Judo, Savoir-Faire (Dojo).

Secondary Skills: Tournament Law (Judo).



MARTIAL ARTS AND PSIONICS: OPTIONAL RULES

Cinematic martial artists and psis both channel internal energies that most people are not aware of. Many believe that the so-called chi powers are nothing more than psionic abilities triggered by physical condition and meditation techniques. GMs wishing to combine cinematic martial arts with psionic powers should decide whether chi and psi abilities are one and the same, or different types of energy.

The following theory could work well in a cinematic campaign: chi (see p. 84) is the root of both cinematic abilities and all psionic powers. Psis are adepts whose powerful chi has been channeled into actions affecting the external world. Cinematic martial artists use their chi to affect their own bodies. Both are two sides of the same coin. The two sets of abilities can interact and be combined, or can resist each other.

Using this theory as a base, outlined below are some possible ways in which psi powers and cinematic abilities can interact with each other. These rules will allow martial artists to stand off psionicists, and will make psionic martial artist characters very powerful. This will work in some campaigns, but may unbalance others. GMs will have to decide whether these rules fit with the tone of their campaign.

Chi Opposing Psi

Mental Strength (see p. 39) can resist any telepathic ability, including Telereceive, Mental Blow, Mental Stab, etc. – but only if the martial artist is aware that he is being targeted by a psi. A psi attempting any of these skills must first win a Quick Contest of skill between his telepathic skill and the subject's Mental Strength (plus Strong or Weak Will modifiers) before proceeding with the regular skill rolls. Mental Strength can also resist Psychic Vampirism powers (see p. P16).

Body Control (see p. 36) can resist Direct Telekinetic Attacks (pp. B172 and P35); the martial artist is trying to undo the damage the psi is causing! Immovable Stance can resist being moved telekinetically, but at -3.

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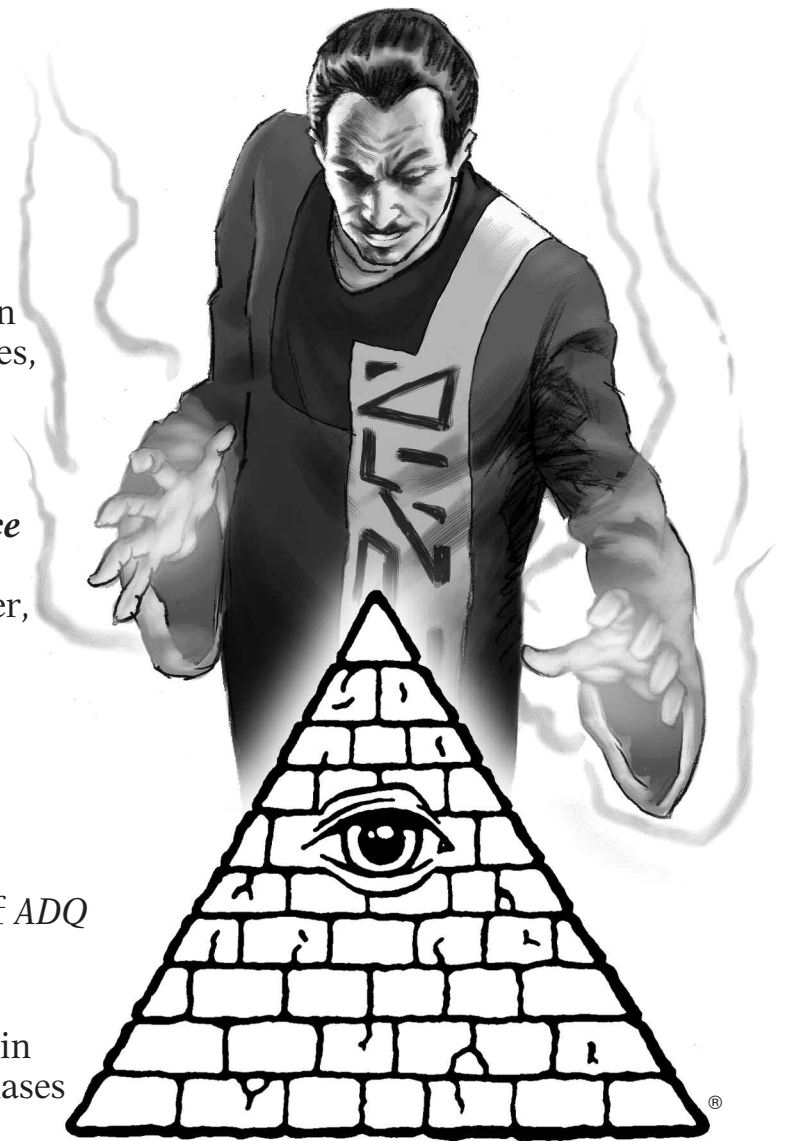
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