

GURPS®

Fourth Edition

MARTIAL ARTS



BY PETER DELL'ORTO AND SEAN PUNCH

STEVE JACKSON GAMES

Fighting Around the World

Every culture has warriors who hone their strength, tactics, and aggression to a deadly edge. Legionaries, knights, samurai, fencers, wrestlers . . . all are *martial artists*. *GURPS Martial Arts* gives you the tools to create and play these dedicated fighters:

- Descriptions and statistics for over 100 fighting styles of all kinds.
- Nearly 100 combat techniques covering realistic and cinematic moves with bare hands and weapons. Customize a multi-attack Combination or a precise Targeted Attack – or use the design system to invent *new* techniques.
- Detailed statistics for more than 70 weapons and notes on over 200 – plus rules for improvising and customizing weapons.
- Expanded combat rules that *double* the options in the *Basic Set*.
- Dozens of flexible Style Perks that let you bend the rules to personalize your fighting style.
- Advice to players on how to create any kind of martial artist. Includes quick-start templates, innovative uses for existing abilities, and new cinematic skills.
- Biographies of famous martial artists and a timeline to assist historical games.
- Guidance for GMs on how to use all of this in an exciting campaign.

GURPS Martial Arts requires the *GURPS Basic Set, Fourth Edition*. The research on history, fighting arts, and weapons will enhance any game that features martial-arts action.

By Peter Dell'Orto and Sean Punch Edited by Sean Punch

Additional Material by Volker Bach and C.J. Carella

Cover Art by Bob Stevlic Illustrated by Abrar Ajmal and Bob Stevlic



3RD EDITION, 2ND PRINTING
PUBLISHED NOVEMBER 2022
P.O. BOX 18957, AUSTIN, TX 78760
SJG 01-6012C

ISBN 978-1-63999-002-3



Printed on
Demand

9 781639 990023

CONTENTS

| | | | | | |
|--|----|--|----|---|-----|
| INTRODUCTION | 4 | Realism Level | 29 | Committed Attack | 99 |
| Publication History | 4 | <i>Beginning Students as PCs</i> | 30 | Defensive Attack | 100 |
| About the Authors | 4 | CHARACTER TEMPLATES | 31 | Evaluate | 100 |
| 1. HISTORY | 5 | <i>Del Duque (350 points)</i> | 33 | Feint | 100 |
| TIMELINE | 6 | <i>Frauds</i> | 35 | Ready | 101 |
| ASIA | 8 | <i>Adrian Froste (200 points)</i> | 37 | <i>Who Draws First?</i> | 103 |
| China | 8 | <i>Kai Lian (250 points)</i> | 39 | Move | 105 |
| <i>Xia</i> | 8 | ADVANTAGES, DISADVANTAGES, | | Move and Attack | 107 |
| <i>Monks and Martial Arts</i> | 9 | AND SKILLS | 42 | Wait | 108 |
| India | 10 | Advantages | 42 | ADDITIONAL COMBAT OPTIONS | 109 |
| <i>Northern vs. Southern Kung Fu</i> | 10 | <i>Desirable Advantages</i> | 43 | Melee Attack Options | 109 |
| <i>Religion, Philosophy, and Fists</i> | 11 | <i>Chi Powers for Martial Artists</i> | 46 | <i>A Matter of Inches</i> | 110 |
| Indonesian Archipelago | 12 | Perks | 49 | <i>Untrained Fighters</i> | 113 |
| Japan | 12 | Disadvantages | 53 | Close-Combat Options | 114 |
| <i>Ryu</i> | 12 | <i>Common Disadvantages</i> | 53 | <i>Teeth</i> | 115 |
| <i>Ninja: Legend vs. History</i> | 13 | Skills | 54 | <i>Grab and Smash!</i> | 118 |
| Korea | 14 | <i>Combat Skills</i> | 55 | Ranged Attack Options | 119 |
| Other Nations | 14 | <i>Wildcard Skills for Styles</i> | 60 | <i>Rapid Fire with Thrown Weapons</i> | 120 |
| EUROPE AND THE MIDDLE EAST | 15 | New Skills | 61 | Active Defense Options | 121 |
| Ancient Greece and Rome | 15 | 3. TECHNIQUES | 63 | <i>Harsh Realism for</i> | |
| <i>Gladiators</i> | 15 | Learning Techniques | 64 | <i>Unarmed Fighters</i> | 124 |
| Medieval Europe | 16 | REALISTIC TECHNIQUES | 65 | CINEMATIC COMBAT | 125 |
| <i>Yeomen Archers</i> | 16 | <i>Techniques That Aren't</i> | 66 | Multiple Attacks | 126 |
| <i>Masters of Defence</i> | 17 | <i>Optional Rule: Targeted Attacks</i> | 68 | Chambara Fighting | 128 |
| <i>Fechtbücher and Traveling Masters</i> | 17 | <i>"Go for the eyes!"</i> | 72 | <i>Mind Games</i> | 130 |
| Renaissance Europe | 18 | <i>Dirty Tricks</i> | 76 | Extra Effort in Combat | 131 |
| Modern Europe | 18 | <i>Using Your Legs</i> | 79 | More Cinematic Combat Rules | 132 |
| Beyond Western Europe | 18 | <i>Optional Rule: Combinations</i> | 80 | TOURNAMENT COMBAT | 134 |
| AFRICA | 19 | CINEMATIC TECHNIQUES | 82 | Roleplaying Tournaments | 134 |
| THE NEW WORLD | 20 | <i>Secret Techniques</i> | 86 | Competition Types | 134 |
| Brazil | 20 | <i>Silly Techniques</i> | 88 | INJURY AND RECOVERY | 136 |
| United States | 20 | CREATING NEW TECHNIQUES | 89 | Realistic Injury | 136 |
| <i>Women in the Martial Arts</i> | 20 | Designing Realistic Techniques | 93 | Cinematic Injury | 139 |
| SOME FAMOUS MARTIAL ARTISTS | 21 | Designing Cinematic Techniques | 94 | 5. STYLES | 140 |
| MYTHS AND MISCONCEPTIONS | 25 | Useless Techniques | 95 | <i>Cinematic Abilities</i> | |
| Boards Don't Hit Back | 25 | Designing Techniques | | <i>and Prerequisites</i> | 141 |
| Don't Bring a Fist to a Knife Fight | 25 | for Nonhumans | 95 | COMPONENTS OF A STYLE | 141 |
| When Do I Learn Weapons? | 26 | 4. COMBAT | 96 | Skills | 141 |
| Martial Arts and the Law | 26 | EXPANDED COMBAT MANEUVERS | 97 | Techniques | 141 |
| <i>Bad Reenactments</i> | 26 | Aim | 97 | Perks | 142 |
| Style™ | 27 | All-Out Attack | 97 | Optional Traits | 142 |
| 2. CHARACTERS | 28 | Attack | 98 | <i>Style vs. Style</i> | 143 |
| Power Level | 29 | Change Posture | 98 | CHOOSING A STYLE | 144 |

GURPS System Design ■ STEVE JACKSON

GURPS Line Editor ■ SEAN PUNCH

Assistant GURPS Line Editor ■ JASON "PK" LEVINE

GURPS Project Manager ■ STEVEN MARSH

GURPS FAQ Maintainer ■

VICKY "MOLOKH" KOLENKO

Chief Executive Officer ■ PHILIP REED

Chief Creative Officer ■ SAM MITSCHKE

Chief Operating Officer ■ SUSAN BUENO

Art Direction ■ WILL SCHOONOVER

Production Artist ■ ALEX FERNANDEZ

Indexer ■ NIKOLA VRTIS

Executive Editor ■ MIRANDA HORNER

Marketing Director ■ RHEA FRIESEN

Director of Sales ■ ROSS JEPSON

Prepress Checkers ■ MONICA STEPHENS

and MIRANDA HORNER

Page Design ■ PHIL REED AND JUSTIN DE WITT

Research Assistance: Kim Bernard, Richard Johnson, Seth Milstein, and Brian Wasson

Lead Playtester: Jeff Wilson

Playtesters: Alex Borghgraef, Dave Brown, Jonathan Carryer, Giuseppe Chiapparino, Ken Clary, Doug Cole, Ciaran Daly, Andy Dokachev, S.A. Fisher, Scott Harris, Leonardo Holschuh, Dan Howard, Rob Kamm, Jonathan Lang, Jason Levine, Norman Lorenz, Phil Masters, Emily Smirle, and Antoni Ten Monró

Special Thanks: Phil Dunlap, Jin Kazeta, Don Wagner, Old Sensei Don,

Kromm's Victims (Marc Bourbonnais, Martin Bourque, Bonnie Punch, Mike Ryan, Stéphane Thériault, Robert Thibault), and Peter's Victims (Andy Dokachev, Jessica Dokachev, Mike Dokachev, Aaron Falken, John Milkewicz, Sean Nealy, and Tom Pluck)

GURPS, Warehouse 23, and the pyramid logo are registered trademarks of Steve Jackson Games Incorporated. Pyramid and the names of all products published by Steve Jackson Games Incorporated are registered trademarks or trademarks of Steve Jackson Games Incorporated, or used under license. GURPS Martial Arts is copyright © 1996, 1998, 2007, 2017, 2022 by Steve Jackson Games Incorporated. All rights reserved. Printed by KDP.

The scanning, uploading, and distribution of this book via the Internet or via any other means without the permission of the publisher is illegal, and punishable by law. Please purchase only authorized electronic editions, and do not participate in or encourage the electronic piracy of copyrighted materials. Your support of the author's rights is appreciated.

| | | | | | |
|--|-----|--|-----|---|-----|
| Learning New Styles During Play . . . | 146 | Sumo | 198 | TRAINING EQUIPMENT | 232 |
| <i>Creating New Styles</i> | 146 | <i>Sumo Traditions</i> | 198 | <i>Special Arrows</i> | 232 |
| Combining Styles | 147 | Sword-and-Buckler Play | 199 | Gloves | 233 |
| <i>The Training Sequence</i> | 147 | Sword-and-Shield Fighting | 199 | Targets | 233 |
| HISTORICAL AND MODERN STYLES . . . 148 | | Tae Kwon Do | 200 | Training Weapons | 234 |
| <i>Do vs. Jutsu</i> | 148 | T'ai Chi Chuan | 200 | Weights | 234 |
| Aikijutsu | 149 | Taihojutsu | 201 | Armor | 234 |
| Armatura | 150 | Taijutsu | 202 | 7. CAMPAIGNS 235 | |
| Armatura Equestris | 150 | <i>Ninja and Ninjutsu</i> | 202 | CINEMATIC VS. REALISTIC | |
| Bajutsu | 151 | Wing Chun | 203 | CAMPAIGNS 236 | |
| Bando | 151 | Wrestling | 204 | The Realistic Campaign 236 | |
| <i>Bando Animal Forms</i> | 151 | Wushu | 206 | The Cinematic Campaign 238 | |
| Boxing | 152 | FICTIONAL STYLES 207 | | <i>Special-Case NPCs</i> 238 | |
| Capoeira | 153 | Death Fist 207 | | Hybrid Campaigns 239 | |
| <i>The Sweet Science</i> | 153 | Dragon-Man Kung Fu 208 | | CAMPAIGN SETTING 241 | |
| Chin Na | 154 | Force-Swordsmanship 209 | | Classical Greece and Rome 241 | |
| Dagger Fighting | 155 | Freerighting 210 | | Historical China 242 | |
| Escrima | 155 | Smasha 210 | | Historical Japan 243 | |
| <i>"Kung Fu"</i> | 155 | 6. WEAPONS AND | | Post-Classical Europe 244 | |
| Fencing Styles | 156 | EQUIPMENT 211 | | Fantasy 245 | |
| <i>Stickfighting</i> | 157 | WEAPONS 212 | | Modern Day 246 | |
| Furusiyya | 159 | <i>Cross-Cultural Encounters</i> 212 | | Post-Apocalypse 246 | |
| <i>Sport Fencing</i> | 160 | <i>Combination Weapons</i> 214 | | Science Fiction 246 | |
| Hapkido | 161 | <i>Weapons of Quality</i> 216 | | CAMPAIGN THEMES 247 | |
| Hoplomachia | 161 | <i>Hidden Weapons</i> 218 | | <i>The Quest for the Master</i> 248 | |
| Hsing I Chuan | 162 | <i>Unorthodox Attacks</i> 220 | | GLOSSARY 251 | |
| <i>External vs. Internal,</i> | | <i>Silly Weapons</i> 223 | | BIBLIOGRAPHY 252 | |
| <i>Hard vs. Soft</i> | 162 | <i>Improvised Weapons</i> 224 | | INDEX 254 | |
| Hung Gar Kung Fu | | Melee Weapon Table 226 | | | |
| (Tiger-Crane Style) | 163 | Muscle-Powered Ranged | | | |
| Hwa Rang Do | 163 | Weapon Table 231 | | | |
| Jeet Kune Do | 164 | | | | |
| <i>Martial-Arts Uniforms</i> | 165 | | | | |
| Judo | 166 | | | | |
| Jujutsu | 166 | | | | |
| Kajukenbo | 168 | | | | |
| Kalaripayit | 168 | | | | |
| Karate | 169 | | | | |
| <i>Marma</i> | 169 | | | | |
| Kempo | 172 | | | | |
| Kenjutsu | 173 | | | | |
| Knightly Mounted Combat | 175 | | | | |
| <i>Armed Styles</i> | 176 | | | | |
| Kobujutsu | 178 | | | | |
| Kuntao | 178 | | | | |
| Kusarijutsu | 179 | | | | |
| Kyujutsu | 179 | | | | |
| Longsword Fighting | 180 | | | | |
| <i>Archery</i> | 181 | | | | |
| Masters of Defence | | | | | |
| Weapon Training | 182 | | | | |
| Military Hand-to-Hand | 182 | | | | |
| <i>The Purpose of Military</i> | | | | | |
| <i>Hand-to-Hand</i> | 184 | | | | |
| Muay Thai | 185 | | | | |
| Naginatajutsu | 186 | | | | |
| Pa Kua Chuan | 187 | | | | |
| <i>Polearm Fighting</i> | 187 | | | | |
| Pak Hok | 188 | | | | |
| Pankration | 188 | | | | |
| Pentjak Silat | 189 | | | | |
| <i>Mixed Martial Arts</i> | 189 | | | | |
| <i>Silat Traditions</i> | 190 | | | | |
| Pollaxe Fighting | 191 | | | | |
| Praying Mantis Kung Fu | 191 | | | | |
| Quarterstaff | 192 | | | | |
| <i>Staff Fighting</i> | 192 | | | | |
| Savate | 193 | | | | |
| <i>Savate Rankings</i> | 193 | | | | |
| Shaolin Kung Fu | 194 | | | | |
| Shortsword Fighting | 195 | | | | |
| Shurikenjutsu | 195 | | | | |
| <i>Shaolin Traditions</i> | 195 | | | | |
| <i>Spear Fighting</i> | 196 | | | | |
| Sojutsu | 197 | | | | |

About GURPS

Steve Jackson Games is committed to full support of **GURPS** players. We can be reached by email: info@sjgames.com. Our address is SJ Games, P.O. Box 18957, Austin, TX 78760. Resources include:

New supplements and adventures. **GURPS** continues to grow – see what's new at gurps.sjgames.com.

Warehouse 23. Our online store offers **GURPS** print items, plus PDFs of our books, supplements, adventures, play aids, and support . . . including exclusive material available only on Warehouse 23! Just head over to warehouse23.com.

Pyramid (pyramid.sjgames.com). For 10 years, our PDF magazine *Pyramid* included new rules and articles for **GURPS**, plus systemless locations, adventures, and much more. The entire 122-issue library is available at Warehouse 23!

Internet. To discuss **GURPS** with our staff and your fellow gamers, visit our forums at forums.sjgames.com. You can also join us at facebook.com/sjgames or twitter.com/sjgames. Share your brief campaign teasers with #GURPSHook on Twitter. Or explore that hashtag for ideas to add to your own game! The **GURPS Martial Arts** web page is gurps.sjgames.com/martialarts.

Store Finder (storefinder.sjgames.com): Discover nearby places to buy **GURPS** items and other Steve Jackson Games products. Local shops are great places to play our games and meet fellow gamers!

Bibliographies. Bibliographies are a great resource for finding more of what you love! We've added them to many **GURPS** book web pages, with links to help you find the next perfect element for your game.

Rules and statistics in this book are specifically for the **GURPS Basic Set, Fourth Edition**. Page references that begin with B refer to that book, not this one.

INTRODUCTION

Say “martial arts” and most people start talking about karate, katanas, and ninja . . . or kung fu (or the old *Kung Fu* TV series) . . . or Bruce Lee. Non-Asiaphiles will share their views on such sports as boxing and fencing . . . or no-holds-barred fighting . . . or good old rasslin’ (“Pro wrestling is real!”). And Europhiles will bring up *pankration* in ancient Greece, English “Masters of Defence,” and the deadly truth about the rapier, pausing only to lament that Europe gets short shrift with martial-arts fans – or to recruit you as a live-steel reenactor.

Sport vs. combat, unarmed vs. armed, movies vs. reality, Asia vs. everywhere else – the truth about the martial arts can be confusing. Who’s right? The answer is “All of the above.”

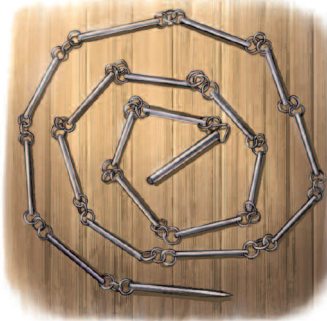
GURPS Martial Arts examines the fighting arts of the world, or at least a good-sized sample chosen from the past three millennia. It doesn’t let fiction color reality or realism stand in the way of a good story – such decisions are left to the GM. Of course, because many martial arts originated with the warriors who carved out the world’s great empires, and the best-kept records are those of the Asian and European powers, there is an almost inevitable bias toward the fighting styles of those regions. But *Martial Arts* does its best to venture outside that territory; to balance the historical with the modern; to give equal time to combat, sport, and art; and, especially, to dispel myths.

The biggest myth laid to rest is that the martial arts aren’t appropriate for every genre and setting – that they only belong in historical games and those based on action movies. *Martial Arts* definitely supports cinematic games – of the Hollywood, Hong Kong, and Tokyo varieties – while also presenting historically accurate styles, but it doesn’t assume a genre or a setting. You can use it to give fantasy warriors the depth of knowledge and ability that spells give wizards . . . or for hand-to-hand combat in a gritty modern technothriller . . . or for futuristic swashbuckling with force swords.

So grab your katana, rapier, or *ikhwa* – or just bandage your knuckles. Say a prayer to Allah, scream a *kiai*, or psyche yourself up with a little shadowboxing. You won’t know who’s out there until the arena door opens – but with *Martial Arts*, you’ll be ready!



Longsword



Chain Whip

PUBLICATION HISTORY

This is the third edition of *GURPS Martial Arts*. It was inspired by *GURPS Martial Arts, Second Edition* (1996), which itself combined *GURPS Martial Arts, First Edition* (1990) with *GURPS Martial Arts Adventures* (1993). Other important *GURPS Third Edition* supplements were *GURPS Japan, Second Edition* (1999) for Japanese fighting styles and equipment; *GURPS Low-Tech* (2001) for weapons in general; and *GURPS Swashbucklers, Third Edition* (1999) for European swords and swordplay. The authors also wish to thank Volker Bach for access to two articles originally published in *Pyramid* magazine: “The Western Way of War” and “Vechten Unde Schirmen: European Martial Arts Before The Rapier.”

The current volume is a new work, not a revision of *any* of the above – they served primarily as sources of concepts, references, and terminology, not text.

ABOUT THE AUTHORS

Peter V. Dell’Orto started roleplaying in 1981, with *Dungeons & Dragons*, and has played *GURPS* since *Man to Man*. He has been active as a *GURPS* playtester, editor, and contributing author since 1996, and has written many *GURPS* articles for *Pyramid* magazine. Peter is an enthusiastic martial artist who has trained in places as varied as a McDojo, a private instructor’s garage, and a hardcore gym. He has practiced Goju-ryu and Shorin-ryu Karate, T’ai Chi, Kali Silat, and Wing Chun, and has trained in at least a dozen other styles. His most recent studies have been in Kachin Bando and Kendo, and fighting amateur in Shooto. His other hobbies include fitness, reading, painting miniatures, and music. Born and raised in New Jersey, he presently lives and trains in Niigata, Japan.

Sean “Dr. Kromm” Punch set out to become a particle physicist and ended up as the *GURPS* Line Editor. Since 1995, he has compiled the two *GURPS Compendium* volumes, written *GURPS Wizards* and *GURPS Undead*, edited or revised over 20 other *GURPS* books, and masterminded rules for dozens more. Most recently, he created the *GURPS Basic Set, Fourth Edition* with coauthor David Pulver and wrote *GURPS Powers* with coauthor Phil Masters. Sean has been a fanatical gamer since 1979. His non-gaming interests include cinema, computers, and wine. He lives in Montréal, Québec with his wife, Bonnie. They have two cats, Banshee and Zephyra, and a noisy parrot, Circe.

Tactics

see p. B224

Tactics is a martial-arts skill, but it works before the action starts. Below are two options for the GM to use in place of the rules on p. B224.

Abstract: If not using a map, roll a Quick Contest of Tactics between the leaders of the two sides before the battle. The winner receives “rerolls” equal to his margin of victory. If his side has 10+ fighters, multiply this by 10% of the size of his force and round down; e.g., for 15 warriors, victory by four gives six rerolls.

In battle, a leader may grant his rerolls to any ally who has just attempted a combat-related die roll. The recipient rolls twice more and selects the best result. The leader’s player *must* describe how such tactical factors as cover and formation altered the outcome. If the GM disagrees, the reroll is wasted. Unused rerolls disappear at the end of the fight.

Mapped: This method is intended for tactical combat (pp. B384-392) in which the plot doesn’t dictate force placement. The GM must first designate what part of the battlefield each side controls when hostilities begin. It’s fairest to bisect the map – north/south, left/right, etc. – unless the story demands otherwise. In player vs. player conflict, any division that both sides agree on is acceptable.

Next, roll a Quick Contest of Tactics between the leaders, recording the margin of victory. The winner chooses whether he or his rival puts warriors on the map first. In a tie, flip a coin or roll a die. The leaders then take turns placing one man – or 10% of their forces, if larger – on *their* side of the map.

Once everyone is on the map, the winner may move one ally (or 10% of his men, if larger) to a more favorable position on the “friendly” side of the map *or* one opponent (or 10% of the enemy, if larger) into adverse circumstances on the “hostile” side per point of victory. He may move fighters toward or away from bad footing, cover, concealment, support, etc. He may not move his warriors *behind* the foe or turn enemies to face the wrong way.

Throwing Art*

see p. B226

The damage bonus for Throwing Art only applies to purpose-built throwing weapons and doesn’t “stack” with the damage bonus for Weapon Master. Neither bonus improves the damage listed for improvised weapons in the **Basic Set**. Martial artists with Throwing Art may find this expanded list of improvised weapons helpful:

Thrust-4 – Crushing: BB*, bottle cap, button, matchstick*, or wadded cigarette foil*. **Cutting:** Business card, creased cigarette foil, or folded dollar bill. **Impaling:** Paper dart

Wildcard Skills for Styles

In a silly or highly cinematic game, the GM may want to introduce wildcard skills (see p. B175) that encompass entire fighting styles. A “Style!” skill replaces all the skills of a single style – including optional skills that the GM believes every student should know. If the martial artist has Trained by a Master or Weapon Master, this includes the style’s *cinematic* skills. Style! skills are DX-based, but allow IQ-, HT-, Per-, and Will-based rolls for skills controlled by those scores.

A Style! skill removes the need to learn individual techniques. The stylist may roll against the maximum level allowed for any technique his style offers, using his Style! skill as the underlying skill. If the technique has no maximum, use skill+3. Techniques that aren’t part of the style but that default to the style’s core skills default to Style! at the usual penalties. To improve such techniques above default, learn a new Style! skill that covers them.

Even DX-3 level in a Style! skill grants Style Familiarity with that style. Don’t buy it separately. The stylist may purchase his style’s Style Perks for a point apiece without regard for total points in the style. If a perk requires specialization by skill, the Style! skill is a valid specialty and the perk works with all applicable skills of the style.

Example: Escrima (pp. 155-156) requires students to learn Karate, Main-Gauche, and Smallsword. It has many optional skills – the GM might rule that all but Bow, Shield, and Tactics suit modern-day fighters. Escrima! would replace all of these skills. With Trained by a Master or Weapon Master, it would replace Mental Strength, Power Blow, and Pressure Points, too. A stylist with Escrima! could use any of his style’s techniques at its maximum level; for instance, he could try Dual-Weapon Attack at Escrima! or Feint at Escrima!+4 when using Escrima weapons.

A martial artist with Escrima! gains the benefits of Style Familiarity (Escrima) without having to buy it. He may ignore limits on points in style when he takes Style Perks, buying as many as he wants for a point apiece. If he selects the Off-Hand Weapon Training perk, it’s for Escrima! and lets him ignore the off-hand penalty whenever he uses that skill.

(“airplane”), sewing needle*, straightened paperclip*, or 1” finishing nail*.

Thrust-3 – Crushing: Egg, ice cube*, pebble, small die, or 1” bolt. **Cutting:** Credit card, playing card, poker chip, or small coin (penny). **Impaling:** Blowgun dart*, chopstick, hairpin, hypodermic syringe, knitting needle, lockpick, pencil, or 2”-3” nail*.

Thrust-2 – Crushing: Large die, pistol cartridge, small tree nut, wristwatch, or 2”-3” bolt. **Cutting:** Large coin (silver dollar), pizza cutter, potsherd, or razor blade. **Impaling:** Dart (from the pub, not a war dart), fork, penknife, scalpel, or 4”-5” spike.

Thrust-1 – Crushing: Handball, pocket watch with chain, large tree nut, rifle cartridge, or 4”-5” bolt. **Cutting:** Metal ruler, paint scraper, or spatula. **Impaling:** Crossbow bolt, fondue fork, kebab skewer, screwdriver, table knife, or 6” spike.

Skills: Breath Control; Broadsword Art; Fast-Draw (Sword); Jitte/Sai; Meditation; Philosophy (Zen Buddhism); Savoir-Faire (Dojo); Staff; Tactics; Two-Handed Sword.

KNIGHTLY MOUNTED COMBAT

Medieval European knights studied the martial arts intensively. From an early age, they practiced mounted and foot combat, alone and in groups. Their fighting styles evolved over time to keep up with increasingly heavy armor and larger mounts, and the weapons that accompanied those developments.

Early Medieval

6 points

Following the demise of the Roman Empire, mounted warriors gradually came to dominate European warfare. These early knights were armed with the spear and the broadsword (which was both a status symbol and their main weapon). Stirrups were common, but the saddles of the time didn't provide sufficient support for true "couched lance" techniques. Protection consisted of mail armor and a medium or large shield.

These early knights used the spear overhand – or, occasionally, couched under the right arm – to attack their enemies' vulnerable face, neck, and vitals. When wielding the broadsword, they generally dealt overhand slashing blows, although thrusting attacks weren't unknown. When using *either* weapon, they preferred to block with the shield rather than parry. Close in, they employed wrestling moves – both to prevent the enemy from using his weapons and to disable attackers when they were themselves disarmed.

Legends of knightly combat often mention fierce battle cries that terrified lesser foes – a Western version of Kiai. Legends also tell of knights cleaving foes in half, killing horses with a single blow, and other feats worthy of Power Blow.

Kendo

4 points

Samurai disappointed with *kata*-only practice developed Kendo as a form of contact training less risky than sparring with bokken. Their efforts yielded specialized light armor, the *shinai* (split-bamboo sword), and rules intended to prevent injury while allowing contact.

Kendo is a sport, not a combat form. Limited targets, light weapons, and strong protection contribute to the participants' safety. Players may strike the protected face, neck, torso, and hands. In order to score, they must declare their target as they attack. They're allowed to shove, but only sword blows score. Many Kendo moves would get you killed in a real swordfight.

One Kendo variant – based on *Nito Ryu* (pp. 174-175) – uses *two* swords. Replace Two-Handed Sword Sport with Broadsword Sport and Shortsword Sport; change the techniques to match; add Dual-Weapon Attack (Broadsword Sport or Shortsword Sport) to cinematic techniques; and include Off-Hand Weapon Training (Shortsword Sport) and Unusual Training (Dual-Weapon Attack, Both attacks must target the same foe) as Style Perks. Style cost becomes 5 points. Players use Dual-Weapon Attack to feint and attack, since only one attack counts for scoring purposes. Striking twice can invalidate both scores!

Kendo was briefly banned during the Allied Occupation of Japan, but was restored in 1947. Since the 1960s, it has become an international sport. Today, it's widely popular in Japan, where it's a common sport in school. Korea's *Kumdo* is identical, but uses Korean etiquette and nomenclature.

Skills: Games (Kendo); Savoir-Faire (Dojo); Two-Handed Sword Sport.

Techniques: Feint (Two-Handed Sword Sport); Targeted Attack (Two-Handed Sword Sport Swing/Arm); Targeted Attack (Two-Handed Sword Sport Thrust/Neck); Targeted Attack (Two-Handed Sword Sport Thrust/Neck).

Cinematic Skills: Kiai; Immovable Stance; Mental Strength; Power Blow.

Cinematic Techniques: Dual-Weapon Defense (Two-Handed Sword Sport); Whirlwind Attack (Two-Handed Sword Sport).

Optional Traits

Advantages: Enhanced Parry (Two-Handed Sword).

Disadvantages: Delusions.

Skills: Breath Control; Meditation; Philosophy (Zen Buddhism); Shortsword Art; Two-Handed Sword Art.

Iaido

5 points

Iaido is the *-do* form of Iaijutsu (p. 174). Like Kendo, it started life as a way to cope with the loss of combat conditions under which to practice. Unlike Kendo, it focuses on *kata* and drill, not free sparring. Stylists often use an unsharpened sword.

Skills: Broadsword Art; Fast-Draw (Sword); Savoir-Faire (Dojo); Two-Handed Sword Art.

Techniques: Low Fighting (Broadsword Art or Two-Handed Sword Art).

Cinematic Skills: Mental Strength.

Cinematic Techniques: Springing Attack (Broadsword Art or Two-Handed Sword Art).

Perks: Grip Mastery (Katana); Quick-Sheathe (Sword); Shtick (Chiburi).

Optional Traits

Secondary Characteristics: Improved Basic Speed and Per.

Advantages: Combat Reflexes.

Disadvantages: Delusions.

Skills: Meditation; Shortsword Art.

Ninja and Ninjutsu

The Japanese characters that form the word “ninja” mean “one who endures.” An alternative reading is “the art of invisibility.” In some times and places, ninja were also known as *shinobi*.

Ninjutsu (occasionally spelled *Ninjitsu*) is a term for the entire collection of arts practiced by ninja. Among other things, these include disguise, climbing, evasion, spying, and armed and unarmed combat. *Taijutsu* (see right) describes a particular set of combat skills.

Ninja Weapons

Few of the weapons popularly associated with ninja were uniquely “ninja weapons.” For instance, Tokugawa-era police used the *metsubushi* (a kind of blowpipe) to distract suspects; samurai carried the *kusarigama* and *shuriken* as backup weapons; and the *tonfa*, *sai*, and *nunchaku* belonged to the Okinawan art of Kobujutsu (p. 178). Ninja generally favored the weapons of the samurai. This isn’t surprising – these weapons were readily available and would make it easier to blend in while disguised, and the ninja would be schooled in their use, because many (perhaps most or all) ninja were in fact members of samurai clans.

Ninja might have used more hidden and combination weapons than most people, though, as backup weapons or surprise tactics. An “unarmed” spy could conceal several deadly (or at least distracting) secrets! The poisoned weapons frequently suggested for ninja are unlikely, however – such things tend to be as dangerous to the user as to the victim. Like modern assassins, ninja probably knew that food was the best vehicle for poison.

Ninja Characters

Every ninja ought to know Taijutsu (see above). A historical ninja will practice one or more Japanese weapon styles as well; e.g., Kenjutsu (pp. 173-175), Kusarijutsu (p. 179), Kusarigamajutsu (p. 180), or Shurikenjutsu (pp. 195-197). Cinematic ninja should further add Kobujutsu (p. 178) – to use so-called “ninja weapons” from Okinawa! For suitable ninja templates, see *Assassin* (pp. 31-32) and *Spy* (p. 38).

Realistic ninja should equip themselves as described above. Cinematic ones might wear a “ninja suit” (the infamous hooded black outfit, which *isn't* historical; see *The Ninja*, p. 13) or other martial-arts costume. Some might include firearms in their arsenal – especially comic-book super-ninja.

Ninja vs. Ninjas

In *Martial Arts*, we follow accepted English usage and use “ninja” for both the singular and the plural. However, many people prefer “ninjas” for the plural – and this seems somehow more appropriate for a cinematic game. When playing fast and loose with equipment and fighting styles, why fret over the English word for a Japanese concept? The true master of deception knows there’s power in names and *wants* people to get such things wrong!

TAIJUTSU

6 points

Taijutsu (“body combat art”) is the striking and grappling art of the ninja. This term *isn't* synonymous with *Ninjutsu*. “Ninjutsu” encompasses all of the ninja’s skills – not just Taijutsu but also training at stealth, subterfuge, and deception, and a number of other armed and unarmed styles. These additional elements have nothing to do with Taijutsu!

Taijutsu has three main components, taught together and given equal emphasis:

1. Falling, tumbling, and acrobatics.
2. Striking, kicking, and breaking.
3. Grappling and joint locking.

Stylists use speed, flexibility, and quick movement to defend themselves and defeat their opponents. They remain mobile and seek to avoid a static fight. To accomplish this, the ninja makes regular use of Evade to skirt foes and Acrobatic Dodge to avoid attacks.

Taijutsu punches use both closed fists and Exotic Hand Strikes (finger strike, spear-hand, *shuto*, etc.). Kicks primarily connect with the heel, the ball of the foot, or the top of the foot. Preferred targets for all types of strikes are the groin, vitals, neck, and eyes, as Taijutsu aims to disable the enemy quickly. Deceptive Attacks that rely on sheer speed or changes of target are common. Conversely, Telegraphic Attacks (p. 113) are rare.

After weakening his opponent with strikes, the Taijutsu practitioner either piles on *more* blows or moves in with a grapple followed by a throw or a takedown. Once his foe is down, he may deliver a finishing strike, apply an Arm Lock to achieve submission, or follow his victim to the ground for a pin. Advanced students sometimes learn further ground techniques, but the art is primarily stand-up.

Modern Taijutsu schools teach a large number of weapons that would be part of other jutsu in historical times. Such training typically starts within the first few belts, although some schools reserve weapons for black belts. Weapons include the *hanbo*, *jo*, *katana*, knife, *kusari*, *naginata*, *ninja-to*, *shuriken*, spear, staff, and even the *tessen* (combat fan); see Chapter 6 for details. All of these skills are optional, but it’s unusual to learn Taijutsu without learning weapons. Some even say that the entire goal of Taijutsu is to learn to use anything as a weapon – whether it’s built for the purpose or improvised. Stylists use the footwork, tactics, and hand motions of unarmed Taijutsu when armed, and learn to regard a weapon as an enhancement to the body’s natural weapons, not a replacement for them.

Cinematic Taijutsu stylists are ninja in the grand folkloric tradition. They have access to a huge body of cinematic abilities. They can move without being seen, control bodily functions, walk without sound, and fight blindfolded. Their strikes are lethal, silent, and almost unstoppable. Tales of the ninja credit them with virtually every feat in martial-arts myth. Hollywood-style ninja frequently master Kobujutsu weapons, too – indeed, skill with the *nunchaku*, *sai*, and *tonfa* is practically required!

FREEFIGHTING

5 points

Freefighting is a martial art for low- and zero-gravity situations. It became popular with long-term space-dwellers during the mid-21st century. It emphasizes taking away weapons (especially those dangerous to sensitive spaceship components) and tying up the opponent quickly with the goal of subduing him. It also includes basic punching and kicking techniques. Stylists often work strikes into combinations with grappling moves, the intent being to stun the target for long enough to get a solid hold.



Freefighting has *many* variations. Some fighters train with knives. Others learn the baton, focusing more on simple strikes than on advanced stickfighting methods. There are also “freefighting” forms of several major martial arts – Bando, Escrima, and Jujutsu being especially popular – and numerous fusion styles.

The style isn’t old enough to have much of a body of legend. Popular entertainment frequently depicts its practitioners pulling off spectacular moves, however. Most fiction shows the fighter dodging and weaving with incredible ease – often using showy low-g acrobatics – while tying up the foe with handy cable or cable ties, all the while never losing contact with him.

Truth is often stranger than fiction. The specific style of Freefighting described here has among its students a small, skillful group who live permanently in microgravity and who’ve replaced their legs with a second pair of arms. These martial artists replace Knee Strike with Elbow Strike.

Skills: Brawling; Free Fall; Judo; Vacc Suit.

Techniques: Arm Lock; Disarming (Judo); Knee Strike.

Cinematic Skills: Blind Fighting; Sensitivity.

Cinematic Techniques: Binding; Roll with Blow.

Perks: Suit Familiarity (Vacc Suit).

Optional Traits

Advantages: 3D Spatial Sense; Enhanced Dodge; Perfect Balance.

Skills: Acrobatics; Climbing; Fast-Draw (Knife or Sword); Jumping; Karate; Knife; Shortsword.

SMASHA

4 points

Smasha is an orcish martial art with unknown origins. All of its practitioners show a degree of refined brutality that’s disturbing at best. Some can even perform vicious feats beyond the capabilities of any ordinary orc. Fortunately, few orcs have the dedication to take their studies that far; most practitioners are mundane fighters. Only truly remarkable orcs master the full intricacies of Smasha, but almost every tribe includes a few brawler-wrestlers with more skill than the average orc.

Smasha is a *highly* aggressive style. Practitioners always attempt to seize and hold the initiative, and Defensive Attack is unheard of. The few “defensive” moves the style does teach start with Aggressive Parry and follow up with attacks on the injured limb. Stylists use every dirty trick to disorient, damage, and destroy the enemy, and target the eyes, skull, neck, groin, and vitals in preference to all other locations. A fallen victim invites a Stamp Kick or five – the orc using All-Out Attack (Strong) or (Determined) if his prey has no allies nearby!

Cinematic Smasha practitioners are even *more* brutal. They can stun foes with their battle-cries and deliver tremendous blows to vulnerable spots with pinpoint accuracy.

Skills: Boxing; Brawling; Wrestling.

Techniques: Aggressive Parry (Brawling); Arm Lock; Choke Hold; Eye-Gouging; Eye-Poke; Eye-Rake; Head Butt; Kicking; Neck Snap; Stamp Kick; Targeted Attack (Boxing Punch/Neck); Targeted Attack (Boxing Punch/Skull); Targeted Attack (Brawling Kick/Groin); Targeted Attack (Brawling Stamp Kick/Neck); Targeted Attack (Brawling Two-Handed Punch/Neck); Two-Handed Punch.

Cinematic Skills: Kiai; Power Blow; Pressure Points; Pressure Secrets.

Cinematic Techniques: Eye-Pluck; Pressure-Point Strike; Roll with Blow.

Perks: Clinch (Boxing or Brawling); Iron Hands; Neck Control (Boxing or Brawling); Special Exercises (DR 1 with Tough Skin); Special Exercises (Striking ST +1); Technique Adaptation (Aggressive Parry).

Optional Traits

Advantages: Combat Reflexes; High Pain Threshold.

Disadvantages: Bloodlust; Bully; Callous; Overconfidence.

Skills: Acrobatics; Garrote; Holdout; Jumping; Knife; Poisons; Stealth; any other weapon skills.

Techniques: Dual-Weapon Attack (Knife).

Improvised Weapons

A real weapon is preferable to an improvised one – but an improvised one is much better than nothing. Below are some everyday items that can stand in for real weapons at skill and/or damage penalties. The skills or techniques needed appear in brackets. The Improvised Weapons perk (p. 50) for a skill allows you to ignore penalties to that skill but not to damage.

Treat an improvised weapon as *cheap* for all purposes. If it uses an unarmed skill or technique, the user can still parry with his hand. If it uses a weapon skill, it *can't* parry unless specifically noted. Glass objects break on 1-3 on 1d on any strike or parry; on a 1, you also suffer thrust cutting damage to the hand.

Barbell: Swing as maul at full damage [Two-Handed Axe/Mace-2]. Can parry.

Belt: Choke as rope garrote at -1 damage [Garrote-1]. Strike with buckle as life-preserver at -1 damage [Flail-1]. Strike or entangle as one-yard whip at -1 damage [Whip-2].

Bootlaces: Choke as rope garrote at -1 damage [Garrote-2].

Bottle, Broken: Strike as small knife at full damage but armor divisor (0.5) [Knife-2].

Bottle, Intact: Strike as knobbed club at -2 damage [Axe/Mace-2]. If it breaks, treat as “Bottle, Broken.” Can parry.

Bra: Choke as rope garrote at -1 damage [Garrote-2]. Underwire can rake at +1 “damage” [Eye-Rake-1].

Car Antenna: Swing as baton or short staff at -2 damage [Shortsword-1 or Smallsword-1] – or at *full* damage with a bunch [Shortsword-2 or Smallsword-2]. Can parry.

Chain, Unweighted: Strike as kusari at -1 damage [Kusari-1] or entangle as kusari [Kusari-4]. Cheap chain is \$6 and 2 lbs. per yard.

Chopstick: Punch as yawara [Hammer Fist-1].*

Comb or Brush: Punch as yawara [Hammer Fist-1].*

Credit Card: Cut with edge for swing-4 cut, maximum 1d-4 [Brawling-4, Karate-4, or Knife-4].*

Curtain Rod: Strike as jo at full damage if solid, -2 damage if hollow [Broadsword-1, Staff-1, or Two-Handed Sword-1]. Can parry.

Dental Floss, Entire Braided Spool: Choke as wire garrote at -2 damage [Garrote-3].

Dumbbell: Swing as small mace at full damage [Axe/Mace-1]. Can parry.

Earring Posts, Pins, etc.: Rake at +1 “damage” [Eye-Rake-1].*

Eyeglasses: Rake at +1 “damage” [Eye-Rake-1], automatically ruining them as eyeglasses.*

Ice Scraper: Swing as small knife at -2 damage [Knife-1].

Keys: Rake at +1 “damage” [Eye-Rake-1].*

Magazine, Tightly Rolled: Thrust (*not* swing) as baton at full damage [Shortsword-1]. Can parry.

Nail Clippers: Stab as dagger at -3 damage [Knife-2]. Rake at +1 “damage” [Eye-Rake-1].*

Pen or Pencil: Stab as dagger at -2 damage (-1 for a *huge* pen) [Knife-1].

Purse, Clutched: Use for two-handed punch [Two-Handed Punch-2]. Doesn't affect damage but eliminates extra risk of hand injury.

Purse, Swung on Strap: Strike as life-preserver at -1 damage [Flail-1].

Rim of Bottle, Can, or Glass: Punch as yawara [Hammer Fist-1].*

Ruler, Steel: Strike as one-yard urumi at -2 damage [Whip-2]. Too whippy to use with Knife skill!

Scarf: Choke as rope garrote at full damage [Garrote-1]. Knotting something heavy into an end creates a weighted scarf that strikes at full damage [Flail-1].

Scissors: Stab as dagger at -1 damage [Knife-1].

Shank or Shiv: A sharpened spoon, toothbrush handle, etc., made by prison inmates. Stab as dagger at -1 damage [Knife-1].

Stiletto Heel: In hand, swing for swing-4 imp, maximum 1d-4 [Axe/Mace-4]. Worn, stamp at +1 damage [Stamp Kick-2].

* Warriors who know Pressure Secrets (p. B215) may use this item to punch at no penalty beyond the standard -2 for that skill. This gives +1 on the ensuing Pressure Secrets roll. An item that counts as brass knuckles or a yawara gives its usual +1 to damage. An item with an edge, like a credit card, can deal *cutting* damage instead of impaling damage, if the attacker prefers.

SLING (p. B276) – *Universal*. A thong or cord with a pouch or cup for a missile. The wielder loads the pouch, grasps both ends of the cord in one hand, whirls the loaded sling overhead (horizontally) or next to him (vertically), and releases one end to launch the projectile. Attaching a sling to a stick wielded in two hands improves leverage, thereby increasing power and range; this is the **STAFF SLING**. Either type of sling can lob stones or lead bullets – or even primitive Molotov cocktails (see *Molotov Cocktails and Oil Flasks*, p. B411), at Acc 0 and 40% normal range.

SMALLSWORD (p. B273) – *France*. This one-handed thrusting sword is speedy on attack *and* defense, but its light weight and short reach are serious liabilities. The **DRESS**

SMALLSWORD (p. 229) is even lighter and shorter, but can pass as a fashion accessory.

SODEGARAMI (p. 230; illustration, p. 64) – *Japan*. A metal-reinforced staff with barbs along its length and a barbed head that's either forked or T-shaped. The design is intended to snag clothing, and the standard attack with this weapon is the Hook technique (p. 74). The similar *sasumata* ends in a wide, blunt fork intended to enclose the opponent's torso. Use the same statistics but remove the thrust+2 crushing attack. However, the wielder can shove (p. B372) a standing foe using the Staff skill, or pin (p. B370) him if he's prone or against a wall – both at reach 1, 2. *Modern sasumata* lack barbs; hooking inflicts no damage.

The Quest for the Master

In a cinematic game, the PCs will eventually want to learn cinematic skills . . . or acquire Trained by a Master, Weapon Master, or Heroic Archer in order to be *able* to learn such skills. In any kind of campaign, they might want to study a new style. The GM could simply charge points and move on, but the quest for the Master – the sole teacher who can impart the necessary training – is an ancient and honorable subplot.

This could become a quest for any of several reasons. The most obvious is that the students don't have a master. Even if they do, he might not be able to teach them. He might believe that they're unready for the next lesson and send them on a mission, with the promise of training if they succeed. He might realize that he has taught them everything he knows and direct them to seek out *his* master. He might die of old age . . . or be killed.

The quest itself should be an adventure – possibly long, definitely dangerous. And once the heroes find the Master, they needn't immediately realize this. Most players expect the B-movie clichés: a wise old man, traditional in every way, who always knows what would-be students need (typically, the opposite of what they *want*). The Master doesn't *have* to be anything like that.

The Master might be a boy. Or a woman. Or skilled but stupid. Or a drunk. Or *evil*. Or greedy. (“Sure, I'll teach you the Seven Secret Kicks. That'll be \$30,000, in gold. For each of you.”) In a cinematic game, the Master might be a member of another race, a spirit, or even a god. The Master might not be a single entity at all, but an entire temple, village, or *planet* full of special teachers.

The adventure doesn't end when the students find the Master. The Master may set tasks for them, and these might not appear to make much sense . . . they might even seem evil or illegal. Perhaps they are! There's no law that says all masters must be good people. How the would-be students react to this is a roleplaying challenge.

There's also the matter of the time required. Instruction could take years (per *Learning Secret Martial-Arts Techniques*, p. B293) or be compressed into a few days or weeks (see *The Training Sequence*, p. 147). In a highly cinematic game, the adventurers might journey to a hidden valley or isolated monastery where years seem to pass but only a few weeks go by in the outside world.

Then again, the quest might not lead the students to a person. Founders of real-world styles have named dreams, meditation, and watching animals fight as inspirations. Enlightenment might come from the quest itself, with the seekers learning from their journey – if they survive it! Each obstacle they pass might teach an important lesson. Such things take as long as learning from a Master – perhaps longer.

The quest works best in a historical setting where teachers are rare and some schools are outlawed. In the modern world, where martial-arts schools advertise, the quest is usually part of a cinematic campaign. Searching for “hand of death” on 411.com won't accomplish much!

Still, a quest is possible in a realistic modern-day game. The Master need not advertise, or have a phone number or a fixed address. He could be an illegal immigrant with ties to organized crime. The PCs might not even know his name. Or the Master might be easy to *find* but temperamental, and the “quest” lies in convincing him to give lessons. Situations like this can be as trying and deadly as any journey – especially if the PCs must stay in the wrong end of town or an isolated village in a foreign country while they look for the Master or wait for him to make up his mind.

To make the martial arts central to a modern police game requires cinematic combat realism, even if cinematic *abilities* don't exist. “Buddy movies” regularly feature martial artists – usually one of an odd-couple detective duo – who use their arts to augment their shooting skills or who actually *prefer* fists and feet to firearms. Such cops draw their weapons only after using a few well-placed kicks to take down the bad guy and just before slapping on the cuffs! Television shows such as *Martial Law* are inspirational, as are innumerable Hollywood movies – the martial-artist lawman is a B-movie staple.

War Is Hell

A war campaign is an excellent place for the martial arts, obviously. The PCs needn't belong to a national army – mercenaries are common throughout history. During global conflicts, such as the World Wars, “adventurers” on the fringes of major theatres or in minor theatres might choose sides on the basis of personal gain, not national allegiance. In smaller struggles, soldiers of fortune can nearly always find employment.

World War II is especially fertile ground for a **Martial Arts** game. Japanese officers carry swords and have martial-arts training in the form of Aikijutsu (p. 149), Jujutsu (pp. 166-168), Kenjutsu (pp.173-175), or Kendo (pp. 175); their enlisted underlings practice Jukenjutsu (p. 197). Allied commandos learn Fairbairn Close Combat Training (p. 182-183p). Burmese, Filipino, and Indonesian guerrillas fight the Japanese with guns, sticks, and swords. Many 20th-century style originators lived through and fought in WWII.

In modern games, guns dominate warfare. Why drop your rifle to punch and kick if a three-round burst can settle the matter more effectively? The martial arts are still part of the military experience, though – from basic training for green recruits to advanced arts reserved for special-operations forces. The more elite the troops, the more opportunities they have to learn and use martial arts. A “silencer” isn't perfect, it merely makes a gun less noisy . . . but a stealthy, well-trained man with a knife *can* remove a sentry without a sound – at least in a cinematic campaign!

Good examples of war-themed martial-arts fiction are *The Duellists*, which chronicles a private duel during wartime, and *The Three Musketeers* (the novel and many movies), which includes intrigue, private squabbles, and a siege. David Gemmell's *Legend* features a Weapon Master and other larger-than-life martial artists at war. *The Seven Samurai* follows mercenaries in a small, private war.

GLOSSARY

Martial Arts uses many foreign-language terms and assigns specific technical meanings to several everyday words.

bushi: *Japan.* A warrior, most often a *samurai* (q.v.).

capoeirista: *Brazil.* A Capoeira (pp. 153-154) practitioner.

chambara: *Japan.* A genre of action cinema showcasing improbable martial-arts exploits, typically featuring *ninja* and *samurai* (qq.v.).

chi: *China.* The life force found in all beings. Literally means “breath.” Also transliterated as “qi.” See *Religion, Philosophy, and Fists* (p. 11).

cinematic: Describes campaigns inspired by action movies, martial-arts mythology, etc., and unrealistic traits or combat options suitable for such games.

circular: Describes a style where attacks and defenses favor pivoting or sweeping motions *around* an axis, most often the stylist’s upright body.

dojang: *Korea.* A martial-arts school.

dojo: *Japan.* A martial-arts school. Might refer to *any* school in modern usage, not just a Japanese one; e.g., “Muay Thai dojo.”

fechtbuch (pl. **fechtbücher**): *Germany.* A “book of fighting” or martial-arts manual – usually one that combines weapon play with no-holds-barred striking and wrestling.

guard: **1.** Any combination of stance and limb/weapon placement that enables a fighter to defend. **2.** In ground fighting, when the bottom fighter, facing up, uses his legs to grapple his rival and gain a defensive and even offensive advantage. The top fighter must try to avoid this by passing the legs and achieving a *mount* (q.v.).

gymnasium: *Ancient Greece.* A place for learning martial arts (which most Greek sports were or emulated, in some fashion). In modern usage, any space for practicing sports.

-ka: *Japan.* The Japanese suffix for a person who does an activity. A Karate practitioner is a *karateka*, a Judo stylist is a *judoka*, and so forth. Sumo wrestlers are *rikishi* (q.v.) or *sumotori*, though.

kalari: *India.* A martial-arts training area – often a shallow, dirt-walled pit.

kata: *Japan.* A preset – some would say dance-like – routine done to learn a style’s techniques. Also called “forms.” Some martial artists regard kata as a waste of time; others claim mastery of kata is a precondition to true mastery of the style.

Kenpo: *Japan.* **1.** A different transliteration of Kempo (pp. 172-173), used interchangeably. **2.** A term for some forms of Kenjutsu (pp. 173-175).

ki: *Japan.* The Japanese term for *chi* (q.v.).

kiiai: *Japan.* A shout or battle cry, usually done simultaneously with a technique. In cinematic games, it’s a chi-based attack in its own right; see *Kiai* (p. B203).

kwoon: *China.* A martial-arts school.

LINE: Acronym for “Linear Infighting Neural-override Engagement,” the U.S. Marine Corps’ predecessor to MCMAP (q.v.). LINE is a series of set responses to specific attacks rather than a genuine style.

linear: Describes a style where attacks and defenses favor straight-line movement *along* one or two axes, either directly toward/away from the enemy (a “|” or “+” shape, with the foe at the top) or at an angle to him (more of a “x” shape).

McDojo: A disparaging name for a martial-arts school perceived to be selling belts; a common place to be Trained by a Fraud (p. 145).

MCMAP: “Marine Corps Martial Arts Program,” the current hand-to-hand combat style of the U.S. Marine Corps. See pp. 183-185.

mestre: *Brazil.* A Capoeira (pp. 153-154) teacher.

mixed martial arts (MMA): An umbrella term for modern sportive martial arts used in limited-rules, full-contact striking and grappling matches (p. 189).

mount: In ground fighting, when the top fighter kneels and straddles his rival’s chest or back, grappling or pinning him for an almost decisive advantage. The bottom fighter must try to escape, perhaps by putting the enemy in his *guard* (q.v.).

ninja: *Japan.* Historically, a spy and/or assassin. Cinematically, a black-clad master of stealth and exotic weapons and techniques.

prana: *India.* Another – arguably the earliest – term for *chi* (q.v.).

ricasso: *Europe.* An unsharpened and sometimes leather-wrapped length of blade just above a sword’s hilt for the wielder to grasp when using a Defensive Grip (pp. 109-111).

rikishi: *Japan.* A Sumo (pp. 198-199) practitioner.

ronin: *Japan.* A masterless *samurai* (q.v.).

ryu (pl. **ryuha**): *Japan.* A school or body of martial arts. Most ryuha teach multiple styles. See *Ryu* (p. 12).

salle: *France.* A martial-arts school, typically for fencing (pp. 156-159) or Savate (pp. 193-194).

samurai: *Japan.* A Japanese noble warrior in service to a lord.

sensei: *Japan.* A title of respect for a teacher, properly given *after* the name he asks his students to use (e.g., “Peter-sensei,” not “Sensei Peter”).

sifu: *China.* A title of respect for a teacher. Also transliterated as “shifu.”

stop hit: An attack launched into an oncoming attack with the intent to preempt it. See *Stop Hits* (p. 108).

technique: Training at one specific attack, defense, or other action covered by a skill.

Triad: *China.* A secret society, originally with benevolent aims but more recently tied to crime.

wuxia: *China.* A genre of martial-arts cinema based on the exploits of the *xia* (q.v.), commonly featuring over-the-top action, wirework, and magic!

xia: *China.* A Chinese knight-errant. See *Xia* (p. 8).

INDEX

With rare exceptions, *weapons* are *not* listed in this index. Instead, they have their own alphabetical glossary. See *Weapons* (pp. 212-226).

- ABA Bando style, 151-152.
Abu Dhabi Combat Club, 19.
Acrobatic Attack, 107, 131.
Acrobatic Feints Skill Adaptation perk, 51.
Acrobatic Kicks Skill Adaptation perk, 51.
Acrobatic movement, 105-107.
Acrobatic Stand, 98; *technique*, 65.
Acrobatics skill, 54.
Actions in combat, *multiple*, 128; *see also Attack*.
Active defense options, 121-125.
Advantages, 42-53; *desirable*, 43.
Africa, *history*, 19; *see also Iklwa Fighting*.
Aggressive Parry technique, 65.
Aikido style, 149, 162.
Aikijutsu style, 149.
Aim combat maneuver, 97.
All-Out Attack combat maneuver, 97-98, 128; *grappling and*, 114.
Altered Time Rate advantage, 42.
Applegate, Rex, 24, 182.
Archers, yeomen, 16; *see also Archery Styles and Heroic Archer Advantage*.
Archery styles, 7, 181; *foot style*, 181; *see also Arrows, Horse Archery Technique, Kyudo Style, Kyujutsu Style, Ranged, Quick-Shooting Bows, Yabusame Style, and Zen Archery Skill*.
Arm or Wrist Lock technique, 65, 116, 118-119.
Armatura Equestris style, 150.
Armatura style, 150.
Armed Grapple technique, 67.
Armor (for training or competition), 234.
Armor Familiarity perk, 49.
Arrows, *barbed*, 232; *blunt*, 232; *bowel raker*, 232; *frog crotch*, 232; *humming bulb*, 232; *willow leaf*, 232.
Asia, *history*, 8-14.
Assassin template, 31-32.
Atarashii Naginata style, 187.
Attack, *combat maneuver*, 98, 128, 131; *multiple*, 126-128.
Attack from Above technique, 67.
Autohypnosis skill, 54.
Axe Kick technique, 67.
Back Kick technique, 67.
Back Strike technique, 67.
Backbreaker technique, 82.
Bad reenactments, 26.
Bajutsu style, 151.
Bandaging severe wounds, 138.
Bando style, 14, 151-152; *animal forms*, 151.
Banister sliding, 105.
Banshay style, 14, 176.
Bartitsu style, 167.
Barton-Wright, E.W., 18, 167.
Basic attacks, 90.
Bayonet fighting style, 197.
Bear hug combat option, 117.
Beat combat maneuver, 100-101.
Beginning students as PCs, 30.
Belts and grading, 172.
Berserkers, 179.
Bind Weapon technique, 67-68.
Binding technique, 82-83.
Biting Mastery perk, 49.
Bleeding, 138.
Blind Fighting skill, 54.
Blinding a foe, 72.
Block combat option, *multiple*, 123.
Body Control, *power*, 46; *skill*, 54.
Bodhidharma, 7, 9.
Bojutsu style, 192.
Botte secrete, 18, 86.
Boxe Française, La, style, 193.
Boxers (resistance group), 9.
Boxing, *Ancient Greek style*, 153; *Bare-Knuckle style*, 153; *skill*, 55; *styles*, 6, 16, 162, 152-153.
Brawling skill, 55.
Brazil, *history*, 8, 20.
Brazilian Jiu-jitsu, 8, 20, 167-168.
Breakfall technique, 68-69.
Breaking Blow skill, 55.
Breastplate, *sparring*, 234.
Breath of Dragon Innate Attack advantage, 45.
Bullet Time optional rule, 133.
Burma, *history*, 14.
Bushi, 251; *see also Bushido Code of Honor Disadvantage and Samurai*.
Bushido Code of Honor disadvantage, 7, 53.
Buzzsaw ball-and-chain, 223.
Campaigns, *cinematic*, 238-239; *hybrid*, 239-241; *realistic*, 236-238; *secret abilities*, 240; *setting*, 241-247; *themes*, 247-250.
Cane fighting style, 157.
Cane de Combat, La, style, 157.
Capoeira style, 11, 20, 153-154, 251.
Cavalry Training technique, 69.
Chambara, 29, 239, 251; *attacks*, 128-129; *defenses*, 129; *fighting*, 128-130; *movement*, 128; *special feats*, 129-130; *see also Campaigns Cinematic, Characters Cinematic, Cinematic Abilities and Prerequisites, and Combat Cinematic*.
Change Posture combat maneuver, 98-99.
Character templates, 31-41.
Characters, *cinematic*, 30, 238; *realistic*, 236-237; *see also Del Duque, Froste Adrian, Kai Lin, and NPCs*.
Charging foes, 106.
Charlemont, Joseph, 193.
Chi Projection power, 46.
Chi Resistance perk, 50.
Chi, 11, 50, 251; *powers*, 46.
Chin Na style, 154, 162.
China, *history*, 6-10, *setting*, 242-243.
Chinese horse-cutter fighting style, 187.
Chojun Miyagi, 170.
Choke Hold technique, 69, 116.
Cinematic abilities and prerequisites, 141.
Classifying martial arts, 162.
Claws advantage, 42.
Clinch Skill Adaptation perk, 51.
Close combat, *body morphology and*, 114-117; *long weapons and*, 117; *options*, 114-119; *pain and*, 119; *technique*, 69; *see also Combat and Techniques*.
Code of Honor disadvantage, 53.
Combat Art skill, 55-56, 113.
Combat Riding technique, 69.
Combat Sport skill, 55-56, 113.
Combat, *cinematic*, 125-133, 238-239; *maneuvers*, 97-108; *options*, 109-125; *options to speed up*, 126; *realistic*, 237-238; *skills*, 55; *see also Close Combat, Extra Effort in Combat, Melee, Ranged, Techniques, Throwing Dirt, Tournament Combat, Unarmed Combat, and Untrained Fighters*.
Combinations, *optional rule*, 80; *techniques*, 109.
Committed Attack combat maneuver, 99-100, 128; *grappling and*, 114.
Concealed carry rigs, 218.
Concentration and the martial arts, 130.
Connoisseur skill, 56.
Contender template, 32.
Contest of Wills, 130.
Cops, *see Police*.
Corbett, James J., 23.
Corpo fechado, 11.
Cotton Stomach perk, 50.
Counterattack technique, 70.
Crack technique, 70.
Crimefighter template, 32-34.
Cross Parry optional rule, 121.
Cups (guard), 234.
Dagger Fighting style, 155.
Damage Resistance advantage, 43.
Death Fist style, 207-208.
Decapitating hood, 223.
Deceptive Attack, 121; *common*, 111; *countering*, 100.
Defendu style, 24.
Defensive, *Attack combat maneuver*, 100, 128, 131; *Grip*, 102, 109, 111.
Del Duque (character), 33, 140, 240.
Delusions disadvantage, 53-54.
Di, *see Te*.
Dirty tricks, 76.
Disadvantages, 53-54; *common*, 53.
Disarming technique, 70.
Dismemberment, 136.
Diving, 107.
Do, *definition*, 148.
Dodges, *limiting*, 122-123.
Doom pincers, 223.
Dragon-Man Kung Fu style, 208-209.
Drop Kick technique, 70.
Drunken Fighting perk, 50.
Dual-Weapon, *Attack technique*, 83; *Defense technique*, 83.
Duelist template, 34.
Ear Clap technique, 70.
Egypt, *history*, 19.
Elbow, *Drop technique*, 70-71; *Strike technique*, 71.
Enhanced Defenses advantage, 43-44.
Enhanced Time Sense advantage, 44.
Entangle technique, 71.
Épée fencing style, 160.
Escrima style, 12, 155-156.
Esoteric Medicine, 56.
Europe, *history*, 7-8, 15-18; *setting*, 244-245.
Evade technique, 71.
Evading, 105.
Evaluate combat maneuver, 100.
Exotic Hand Strike technique, 71.
Exotic Weapon Training perk, 50.
Expert Skill skill, 56.
External styles, *definition*, 162.
Extra Attack advantage, 44.
Extra effort in combat, 131.
Extra Hit Points, 49.
Eye-Gouging technique, 71.
Eye-Pluck technique, 72.
Eye-Poke, *Defense technique*, 88; *Double technique*, 88; *lethal*, 72; *technique*, 72.
Eye-Rake technique, 72.
Fairbairn Close Combat Training, 182-183.
Fairbairn, William E., 8, 23-24, 182.
Faking abilities, 130.
Fantasy settings, 245.
Fast-Draw skill, 56-57, *multiple actions*, 103; *odd positions and*, 103-104; *turn order and*, 103.
Fear and martial artists, 113, 130.
Fearlessness advantage, 44.
Fechtbücher, 7, 16, 17, 251.
Feints, 121; *combat maneuver*, 100-101; *countering*, 100; *defensive*, 101; *multiple attacks and*, 127; *non-combat skills and*, 101; *ranged*, 121; *spotting*, 101; *technique*, 73; *see also Beat Combat Maneuver and Ruse Combat Maneuver*.
Fencing parries combat options, 122.
Fencing styles, 156-159; *see also Sport Fencing Styles*.
Feverish Defense combat option, 131.
Fictional styles, 207-210.
Fighting While Seated technique, 83.
Finger Lock technique, 73, 118-119.
Flexibility advantage, 44.
Flurry of Blows combat option, 131.
Flying Atomic Wedgie technique, 88.
Flying Attack, 107, 131.
Flying Fists Innate Attack advantage, 45.
Flying Jump Kick technique, 83-84.
Flying Leap skill, 57, 129.
Flying Lunge technique, 83-84.

- Foil fencing style, 160.
 Folk beliefs, 11.
 Foot guards, 234.
 Forceful Chi Talent, 47.
 Force-Swordsmanship style, 209.
 Form Mastery perk, 50.
 Frauds as characters, 35; *see also* *Trained by a Fraud Lens and Faking Abilities*.
 Freefighting style, 210.
 Freeing hands, 117-118.
 French Smallsword style, 159.
 Froste, Adrian (character), 28, 37, 96, 211, 235.
 Funakoshi Gichin, 14, 23, 24, 169, 170.
 Furusiyya style, 159-161.
 Gama, 23.
 Games skill, 57.
 Gatka, 10, 157.
 Ghost Knife Innate Attack advantage, 45.
 Giant Step combat option, 131.
 Gizmos advantage, 45.
 Gladiators, 6, 15.
 Glaive fighting style, 187.
 Gloves, boxing, 233; *mixed martial arts*, 233; *open-palmed*, 233.
 Goju Ryu style, 170-171.
 Gracie family, 8, 20, 167.
 Grand Disarm technique, 84.
 Grappling, 51, 67, 76, 79, 114, *actions after*, 117-119; *all-out and strike*, 118; *defense while*, 121-122; *knock two foes together*, 118; *multiple attacks and*, 128; *one hand and*, 116, *pain and breaking free*, 119; *ramming target*, 118; *shifting*, 117-118; *using legs*, 79; *see also* *Armed Grapple Technique, Freeing Hands, Leg Grapple Technique, and Locks*.
 Great Lunge combat option, 131.
 Greece, *history*, 6-7, 15-16; *setting*, 241-242.
 Grip Mastery perk, 50.
 Ground Fighting technique, 73.
 Ground Guard perk, 50.
 Group Performance skill, 57.
 Gun Control Law optional rule, 132.
 Gunslinger advantage, 45.
GURPS, Banestorm, 189, 245; **Basic Set**, 29, 45, 47, 48, 53, 54, 56, 58, 60, 86, 96, 97, 98, 114, 124, 126, 134, 136, 137, 212, 215, 216, 217, 219, 222, 237; **Magic**, 189; **Powers**, 30, 46; **Ultra-Tech**, 211.
 Halitosis Attack technique, 88.
 Hammer Fist technique, 73.
 Hand Catch technique, 84.
 Hand of Death Innate Attack advantage, 46.
 Hand wraps, 233.
 Hand-Clap Parry technique, 84-85.
 Handcuffing technique, 73.
 Hands-Free Riding technique, 73.
 Hapkido style, 161.
 Hard styles, *definition*, 162.
 Head Butt technique, 74.
 Head Lock technique, 74, 116, 118-119.
 Heavy bag (for training), 233.
 Helmet, sparring, 234.
 Heroic Archer advantage, 45.
 Heroic Charge combat option, 131.
 Hidden Lore skill, 57.
 Hit locations, 137; *limited by target's posture*, 98-99.
 Hobby skill, 57.
 Holds, *see* *Grappling*.
 Hook technique, 74.
 Hopology Expert Skill, 56.
 Hoplomachia style, 161-162.
 Horse Archery technique, 74, 77.
 HRD, 163-164.
 Hsing I Chuan style, 162-163.
 Hung Gar Kung Fu style, 22, 163.
 Hwa Rang Do style, 163-164; *see also* *Hwarang*.
 Hwarang, 14.
 Hyoho Niten Ichi Ryu style, *see* *Nito Ryu style*.
 Hypnotic Hands skill, 61.
 I Ho Chu'an, 9.
 Iaido style, 175.
 Iaijutsu style, 174.
 IkIwa Fighting style, 197.
 Imperial Stormtrooper Marksmanship Academy optional rule, 132.
 Improvised Weapon perk, 50; *see also* *Weapons Improvised*.
 India, *history*, 10.
 Indonesia, *history*, 12.
 Initial Carving technique, 85.
 Injuries, *cinematic*, 139; *lasting and permanent*, 138; *partial*, 136; *realistic*, 136-139; *stun vs. real*, 138.
 Injury Tolerance advantage, 45, 115.
 Innate Attack advantage, 45-47.
 Inner Balance Talent, 47.
 Instructor template, 34-35.
 Internal styles, *definition*, 162.
 Iron Body Parts perk, 50.
 Israel, *history*, 19.
 Isshinryu style, 171.
 Italian School fencing style, 156-157.
 Jam technique, 74-75.
 Japan, *history*, 7-8, 12-14, *setting*, 243.
 Jeet Kune Do style, 24, 162, 164-165.
 Jojutsu style, 192.
 Jousting, 7, 135.
 Judicial combat, 135.
 Judo, *skill*, 57; *style*, 8, 135, 166, 162, 172.
 Judo Throw technique, 75.
 Jujutsu style, 8, 166-168.
 Jukenjutsu style, 197.
 Jump Kick technique, 75.
 Jumping skill, 57.
 Jutsu, *definition*, 148.
 Kachin Bando style, 152.
 Kai Lian (character), 5, 39, 63, 235.
 Kajukenbo style, 168.
 Kalaripayit style, 10, 11, 20, 168-169.
 Karate, *skill*, 57; *style*, 8, 14, 162, 169-172; *see also* *Funakoshi Gichin and Mas Oyama*.
 Kempo style, 172-173.
 Kendo style, 20, 135, 172, 175.
 Kenjutsu style, 173-175.
 Kenpo, 251; *see also* *Kempo and Kenjutsu*.
 Ki, *see* *Chi*.
 Kiai, 251; *skill*, 58.
 Kicking technique, 75-76; *see also* *Acrobatic Kicks Skill Adaptation Perk, Axe Kick Technique, Back Kick Technique, Drop Kick Technique, Flying Jump Kick Technique, Jump Kick Technique, Lethal Kick Technique, Pole-Vault Kick Technique, Push Kick Technique, Shin Kicks Combat Option, and Stamp Kick Technique*.
 Kirkpinar, 19.
 Knee, *Drop technique*, 76; *Strike technique*, 76.
 Knightly mounted combat styles, 175-177.
 Knot-Tying skill, 58.
 Kobujutsu, 178.
 Korea, *history*, 8, 14.
 Krabi Krabong, 14, 176.
 Krav Maga, 19, 183.
 Kris, 11, 12, 219.
 Kumango Silat style, 190.
 Kung fu, 6, 7, 8, 155; *northern vs. southern styles*, 10; *see also* *Chin Na Style, Hsing I Chuan Style, Hung Gar Kung Fu Style, Kuntao Style, Pa Kau Chuan Style, Pak Hok Style, Praying Mantis Style, Shaolin Kung Fu Style, Tai Chi Chuan Style, Wing Chun Style, and Wushu Style*.
 Kuntao, 178-179.
 Kusarigamajutsu style, 180.
 Kusarijutsu style, 179.
 Kyokushin style, 24, 135, 171-172.
 Kyudo style, 20, 181.
 Kyujutsu style, 179-180, *see also* *Arrows*.
 Law and martial arts, 26-27.
 Lee, Bruce, 8, 24-25, 164; *see also* *Jeet Kune Do Style*.
 Leg, *Grapple technique*, 76; *Lock technique*, 76-77, 116, 118-119.



Kukri

- Lethal, *Kick technique*, 85; *Strike technique*, 85.
 Lethwei style, 14, 135, 186.
 Lichtenauer, Johannes, 17.
 Lichtenfeld, Imrich, *see* *Sde-Or Imi*.
 Light Walk skill, 58, 129.
 Lin Kuei, 13.
 Lizard Climb skill, 61-62, 129-130.
 Locks, *pain and*, 119; *see also* *Arm or Wrist Lock Technique, Finger Lock Technique, Grappling, Head Lock Technique, Leg Lock Technique, and Throws from Locks*.
 Longsword Fighting style, 180-182.
 Low Fighting technique, 77.
 Low-Line Defense technique, 77.
 Main-Gauche skill, 58.
 Marma, 169.
 Marshal, William, 21.
 Martial artists, *famous*, 21-25.
 Martial arts, *definition*, 6.
 Mas Oyama, 24, 171.
 Masks, fencing, 234.
 Masters of Defence, 7, 17, 172; *Weapon Training*, 182.
 MCMAP style, 183, 185, 251.
 Mega-Kiai Innate Attack advantage, 46.
 Melee, *attack options*, 109-113; *combat skills*, 55.
 Melee weapons, *hurled*, 220; *swing vs. thrust*, 110; *table*, 226-231; *weapon length*, 110; *weapon weight*, 110.
 Melees (contests), 135.
 Mensur style, *see* *Schläger Style*.
 Mental Strength skill, 58.
 Middle East, *history*, 19.
 Mighty Blows combat option, 131.
 Military hand-to-hand styles, 182-185; *purpose*, 184.
 Military, *lens*, 144; *styles*, 145.
 Milo of Croton, 21.
 Mixed martial arts style, 8, 135, 189, 251.
 Modern day settings, 246.
 Monk template, 36.
 Monks, 9, 13.
 Mounted Shooting technique, 77.
 Mouthguards, 234.
 Move and Attack combat maneuver, 107, 128, 131.
 Move combat maneuver, 105-107.
 Movie star template, 36-38.
 Muay Thai style, 14, 135, 185-186.
 Muhammad, Ghulam, 23.
 Musashi Miyamoto, 21-22, 173, 174.
 Myths and misconceptions, 25-27.
 Naginatado style, 187.
 Naginatajutsu style, 186.
 Naval Training perk, 50.
 Neck Control perk, 50.
 Neck Snap technique, 77, 116.
 Ninja, 13, 251; *characters*, 202; *weapons*, 202; *see also* *Taijutsu Style*.
 Ninjutsu, 13, 202; *see also* *Ninja and Taijutsu*.
 Niten Ichi Ryu style, 12, 22; *see also* *Nito Ryu Style*.
 Nito Ryu style, 162, 174-175.
 Non-player characters, *see* *NPCs*.
 Noogie technique, 88.
 Nose Slap technique, 88.
 NPCs, 236, *special case*, 238; *see also* *Characters*.
 Off-Hand Weapon Training perk, 50.
 Okinawa, *history*, 7, 14.
 Olympic Games, 15.
 Oyama Masutatsu, *see* *Mas Oyama*.
 Pa Kua Chuan style, 11, 162, 187-188.
 Pads (training), 233.
 Pak Hok style, 188.
 Panache, 193.
 Pankration, 6, 15, 188-189.
 Parata universale, 18, 86.
 Parry Missile Weapons skill, 58.
 Parrying, 122; *fencing*, 122 *flails*, 122, 221; *legs or feet and*, 123; *skills*, 58, 62; *techniques*, 65, 84-85; *two-handed weapons and*, 123; *two weapons and*, 121 *unbalanced*, 125; *see also* *Parata Universale*.
 Pentjak Silat, 12, 20, 189-191.
 Perks, 49-53.
 Philippines, *history*, 7, 12.
 Piledriver technique, 85-87.
 Polearm fighting styles, 187.
 Pole-Vault Kick technique, 87.
 Police, *lens*, 144-145; *styles*, 145; *training suits*, 234.
 Pollaxe Fighting style, 191.
 Post-apocalypse settings, 246.
 Power Blow skill, 58.
 Power Grappling perk, 51.

- Power level guidelines, 29.
 Prana, 10, 11, 251; *see also Chi*.
 Praying Mantis Kung Fu style, 191-192.
 Precognitive Parry skill, 62.
 Pressure Points skill, 58-59.
 Pressure-Point Strike technique, 87.
 Pressure Secrets skill, 59.
 Proxy Fighting optional rule, 132-133.
 Pummeling combat option, 111.
 Push Kick technique, 78.
 Push skill, 59.
 Qi, *see Chi*.
 Qian kun ri yue dao, 56, 222, 226, 230.
 Quarterstaff fighting style, 192-193.
 Quick Mount technique, 78.
 Quick-readying nearby weapons, 104.
 Quick-Sheathe perk, 51.
 Quick Sheathing, 102.
 Quick-shooting bows, 119-120.
 Quick-Swap perk, 51.
 Ranged, *attack options*, 119-121; *combat skills*, 55; *weapons table*, 231-232.
 Rapid Fire, *thrown weapons with*, 120.
 Rapid Recovery combat option, 131.
 Rapid Retraction perk, 51.
 Rapid Strike, *combat option*, 127; *thrown weapons with*, 120-121.
 Ready combat maneuver, 101-104.
 Realism level, 29-30.
 Regeneration advantage, 47.
 Religion, philosophy, and martial arts, 11.
 Religious tournaments, 135.
 Reputation disadvantage, 54.
 Resistant advantage, 47.
 Retain Weapon technique, 78.
 Retreat combat options, 123-124.
 Return Strike technique, 78.
 Reverse Grip technique, 78; *see also Reversed Grip*.
 Reversed Grip, 102, 111-112.
 Righteous and Harmonious Fist, *see I Ho Chu'an*.
 Riposte combat option, 124-125.
 Robin Hood, 16.
 Roll with Blow technique, 87.
 Rome, *history*, 6-7, 15-16; *setting*, 241-242.
 Rudis, *see Dusack*.
 Ruse combat maneuver, 101.
 Ryu, 12, 251.
 Sabal fencing style, 160.
 Sacrifice Throw technique, 78-79.
 Sambo style, 19, 185.
 Samozashchita bez orushiya style, *see Sambo*.
 Samurai, 7, 12-13, 251.
 San shou matches, 207.
 Savate, *style*, 193-194; *rankings*, 193.
 Savoir-Faire skill, 59.
 Schläger style, 160.
 Science fiction settings, 246-247.
 Scissors Hold technique, 79.
 Sde-Or, Imi, 19, 183.
 Self-Defense, *lens*, 145; *styles*, 145.
 Sensitivity skill, 62.
 Shaka, 19.
 Shaking It Off optional rule, 132.
 Shaolin Kung Fu style, 194.
 Shaolin Temple, 7, 8-9, 249, *traditions*, 195; *see also Shaolin Kung Fu Style*.
 Shields, *grabbing*, 112-113; *see also Striking at Shields combat option*.
 Shield-Wall Training perk, 51.
 Shimabuku Tatsuo, 171.
 Shinmen Musashi no Kami Fujiwara no Genshin, *see Musashi Miyamoto*.
 Shin Kicks combat option, 112.
 Shin pads, 234.
 Shinobi, 13.
 Shorinjikempo style, 11, 172-173.
 Shortsword Fighting style, 195.
 Shotokan style, 23, 170.
 Shout It Out optional rule, 132.
 Shoves with Weapons combat option, 112.
 Shoving combat option, 118.
 Shtick perk, 51.
 Shurikenjutsu style, 195-197.
 Silat, *traditions*, 190; *see also Pentjak Silat*.
 Silver, George, 17, 22.
 Singlestick style, 18, 157.
 Skidding, 105.
 Skill Adaptation perk, 51.
 Skills, 54-62.
 Slams, *as All-Out Attacks*, 98; *with long weapons*, 112.
 Smasha style, 210.
 Snap Weapon technique, 87.
 Soft styles, *definition*, 162.
 Sojutsu style, 197-198.
 Soul Blast Innate Attack advantage, 46.
 Spear, *fighting styles*, 196-197; *Chinese style*, 196; *heroic style*, 196; *Viking style*, 197; *see also Ikwa Fighting Style, Jukenjutsu Style, and Sojutsu Style*.
 Special Exercises perk, 51.
 Special feats for cinematic skills, 129-130.
 Special Setup perk, 51.
 Spinning (Attack) technique, 47-80.
 Spinning, 105.
 Sport competitions, 134-135.
 Sport Fencing styles, 160.
 Sports skill, 59.
 Sprawling combat option, 119.
 Springing Attack technique, 87, 88.
 Spy template, 38.
 Staff fighting styles, 192.
 Stage Combat skill, 59.
 Stamp Kick technique, 80-81.
 Staying Seated technique, 81.
 Stickfighting styles, 7, 19, 157; *African*, 157.
 Saber fencing, 108, 251.
 Street lens, 145.
 Streetfighting styles, 145-146.
 Striker advantage, 47, 117.
 Striking at Shields combat option, 112-113.
 Strongbow perk, 51.
 Student template, 38-40.
 Stuntman template, 40.
 Style Adaptation perk, 51.
 Style Familiarity perk, 49.
 Style Perks, 49-52.
 Styles, *buying*, 146-148; *choosing*, 144-146; *combining*, 147-148; *comparing*, 143; *components of*, 141-143; *creating new*, 146; *historical and modern*, 148-207; *learning*, 146-147; *ultimate*, 144; *variations*, 144-145.
 Suit Familiarity perk, 51.
 Sullivan, John L., 22-23.
 Sulsa, 13, 14.
 Sumo style, 7, 12, 135, 198-199, 251; *rankings*, 198; *traditions*, 198.
 Sumo Wrestling skill, 59.
 Sure-Footed perk, 52.
 Sweep technique, 81.
 Swinging, 105-106.
 Switching weapon skills, 104.
 Sword-and-Buckler Play style, 199.
 Sword-and-Shield Fighting style, 199-200.
 Sykes, Eric Anthony, 24, 182.
 Tactics skill, 60.
 Tae Kwon Do style, 8, 14, 135, 172, 200; *ranks*, 200.
 T'ai Chi Chuan style, 162, 200-201.
 T'ai Chi style, 201.
 Taihojutsu style, 201.
 Taijutsu style, 202-203.
 Talent advantage, 47-48.
 Tameshiwari, 25.
 Tao of Jeet Kune Do, 25, 164; *see also Lee Bruce*.
 Taoist kung fu styles, *see Hsing I Chuan Style, Pa Kua Chuan Style, and T'ai Chi Chuan Style*.
 Tapak Sutji Pentjak Silat style, 190-191.
 Targeted Attacks optional rule, 68.
 Targets for training, 233.
 Te style, 14, 169-170, 172.
 Teamwork perk, 52.
 Technique, *Adaptation perk*, 52; *Mastery perk*, 52.
 Techniques, *building utility*, 92; *cinematic*, 82-89; *Combat Art/Sport skills and*, 64; *creating new*, 89-95; *designing cinematic*, 94-95; *designing defensive*, 91-92; *designing for nonhumans*, 95; *designing locks and holds*, 91; *designing offensive*, 90-91; *designing realistic*, 93-94; *learning*, 64; *limited by posture*, 98-99; *"non-techniques"*, 66; *properties of*, 63-64; *realistic*, 65-82; *secret*, 86; *silly*, 88; *useless*, 95; *using together*, 64.
 Teeth, 115.
 Telegraphic Attack combat option, 113.
 Thailand, *history*, 7, 14.
 Thaig, 14, 151, 176.
 Theogenes of Thasos, 21.
 Throwing Art skill, 60-61.
 Throwing dirt, etc., *rules for*, 76.
 Thrown weapons, *rapid fire and*, 120; *rapid strike and*, 120-121.
 Throws from locks, 118-119.
 Tic-tacs, 106.
 Tiger-crane style, *see Hung Gar Kung Fu Style*.
 Timed Defense technique, 88.
 Timeline, 6-8.
 Tip Slash combat option, 113.
 Tonfa, *skill*, 61.
 Tournament combat, 134-135; *resolving*, 134; *types*, 134-135.
 Trademarked styles, 137.
 Trained by a Fraud lens, 145; *see also Frauds as character and Faking abilities*.
 Trained by a Master advantage, 48.
 Training, *equipment*, 232-234; *sequence*, 147; *adventures to acquire*, 248; *see also Techniques Learning, and Beginning Students as PCs*.
 Transitional French School fencing style, 158-159.
 Traveling masters, 17.
 Triads, 9, 251.
 Tricky shooting, 121.
 Trip technique, 81.
 Tumbling, 106.
 Two-Handed Punch technique, 81.
 U.S. Marine Corps Martial Arts Program, *see MCMAP*.
 Ultimate combat style, 144.
 Unarmed combat, *adding risk to*, 124.
 Unarmed Etiquette optional rule, 132.
 Uniforms, 165.
 Unique Technique perk, 52.
 United States, *history*, 7-8, 20.
 Unorthodox attacks, 220.
 Untrained fighters, *optional rules*, 113.
 Unusual Training perk, 52.
 Uppercut technique, 81.
 Vale tudo matches, 20, 167.
 Vaulting, 107.
 Verdadera Destreza, La, *style*, 158.
 Victorian Singlestick style, 18, 157.
 Wait combat maneuver, 108, *casading*, 108.
 Warrior template, 41.
 Weapon, *Adaptation perk*, 52; *Bond perk*, 52; *Master advantage*, 48-49.
 Weapons, *alphabetical list*, 212-226; *combination*, 214; *cross-cultural familiarity*, 212; *custom quality levels*, 216; *designing the perfect*, 221; *disguised*, 218; *hidden*, 218; *improvised*, 60-61, 224; *melee table*, 226-231; *ranged muscle-powered table*, 231-232; *silly*, 223; *training*, 234; *trick*, 218; *unbalanced*, 98, 100, 102, 108, 110, 125, 131, 226; *using two-handed with one hand*, 220; *see also Arrows, Melee Weapons, Fighting Optional Rule, and Switching Weapon Skills*.
 Weights (for training), 234.
 Wet Willy technique, 88.
 Whirlwind Attack technique, 88.
 Wild Talent advantage, 49.
 Wildcard skills for styles, 60.
 Wing Chun style, 20, 162, 203-204.
 Women in the martial arts, 20.
 Wong Fei-Hung, 22.
 Wong Kei-Ying, 22.
 Wounds tables, 138-139.
 Wrench (Limb) technique, 82, 116.
 Wrench Spine technique, 82.
 Wrestling, *Combat style*, 204-205; *Greco-Roman style*, 8, 135, 205; *Indian style*, 10, 205-206; *Professional style*, 206; *skill*, 61; *style*, 6, 15, 162, 204-206; *Submission style*, 205.
 Wrist Lock technique, *see Arm or Wrist Lock Technique*.
 Wushu style, 10, 206-207.
 Wuxia, 8, 10, 26, 106, 128, 129, 207, 239, 242, 243, 251; *see also Chambara*.
 Xia, 8, 242, 251; *Code of Honor disadvantage*, 53.
 Xingyichuan, 162-163.
 Yabusame style, 181.
 Yarijutsu style, 197-198.
 Yin and yang, 11.
 Yoshitune, 16.
 Yrth, *setting*, 245.
 Zen Archery skill, 61.
 Zulus, 19; *see also Ikwa Fighting style*.

STUCK FOR AN ADVENTURE? NO PROBLEM.

Warehouse 23 sells high-quality
game adventures and supplements
in print and PDF formats.

- Free downloadable adventures for *GURPS* and *In Nomine*!
- Fun gaming accessories – shot glasses, shirts, specialty six-siders, and more!
- PDFs from Atlas Games, Amarillo Design Bureau, Goodman Games, and many others – plus gems from the up-and-comers.
- Original material for *Transhuman Space* and new *GURPS* supplements from Kenneth Hite, Phil Masters, David Pulver, Sean Punch, and William Stoddard!
- Fully searchable files of *GURPS Fourth Edition* supplements.
- Digital editions of out-of-print classics, from *Orcslayer* and the complete run of *ADQ* to *GURPS China* and *GURPS Ice Age*.
- Buy boardgames and roleplaying PDFs in the same order! Download digital purchases again whenever you need to.



STEVE JACKSON GAMES
warehouse23.com