

Slayer of Dragon RPG

Second Edition

Grant Gige

Slayer of Dragon RPG: Second Edition

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ROLEPLAYING GAMES

Ninja Burger

<http://www.ninjaburger.com/rpg/>

Street Fighter: the Storytelling Game

<http://mu.ranter.net/street-fighter-the-storytelling-game>

Final Stand

<http://homepages.paradise.net.nz/timdenee/FinalStand.pdf>

Thrash

<http://dsg.neko-machi.com/thrash.html>

Legend of the Five Rings Roleplaying Game

<http://l5r.alderac.com/rpg/>

octaNe

<http://www.memento-mori.com/octane/>

FILMS

Seven Samurai (1954)

Enter the Dragon (1973)

The 36th Chamber of Shaolin (1978)

Bloodsport (1988)

The Killer (1989)

Hard Boiled (1992)

Fong Sai Yuk (1993)

Twin Warriors (1993)

Fist of Legend (1994)

The Legend of Drunken Master (1994)

The Matrix (1999)

Romeo Must Die (2000)

Hero (2002)

WEBSITES

<http://kfccinema.com/>

<http://illuminatedlantern.com/cinema/>

<http://kungfucinema.com/>

<http://lieske.com/5e-intro.htm>

<http://loveasianfilm.com/>

<http://www.deathvalleydriver.com/bbbwm/bbbwm.htm>

Slayer of Dragon RPG is a game themed on the action films of East Asia. It also does pretty well for certain Japanese television series and for many of the American films and television shows based around East Asian cinema.

To be perfectly honest, I have no idea why anyone who does not already understand tabletop roleplaying games would have these rules in hand, so my already terse writing style is even more abbreviated here. Frankly, I expect you to make it up if something seems incomplete or incomprehensible.

Slayer is not about martial science. If there are rules for something, it is only because that something is cool. Cool enough to spend time talking about it. Everything else is fluff.

I am aware of a number of strategies for play. This was entirely intentional. I would love to hear of new strategies. To the best of my knowledge, every strategy has at least one counter-strategy.

This Second Edition corrects many of the flaws I perceived in the old system of narration. Not only has the State-of-the-Art advanced over the past five years, but many more people have an intuitive grasp of the concept. It used to be just black-turtleneck-and-beret-wearing people like me who even knew there *are* rules for improvisation.

Slayer has been a long time in development, and in that time, a number of people have helped me to develop my ideas about what *Slayer* should be. I would like to thank my friends and colleagues Barak Blackburn, Raven Daegmorgan, Brendan Doherty, Kevin Doherty, Christoffer Lerno, Robert Ogden, Jason Rumpff, and Jared Sorensen. All of them have contributed to this game in one way or another.

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Named characters begin with stats equal to the party and 2 Star Power. They can be boosted up to 5 Star Power, but save NPCs over 3 for later scenes. If they start to take a beating, they leave to fight another day. You can boost a couple stats at a time. Named characters should be a credible threat.

Remember that boosting Star Power makes an NPC more durable while boosting stats makes them capable of inflicting more serious blows. Balance the two. Mooks and minions start strong but quickly dwindle in strength. They give named NPCs more screen time and oomph.

THANKS

Thank you for reading through these rules. Amitufo, grasshopper.

Grant, July '09



Mobs: Group identical NPCs into manageable units called Mobs. Mobs have the statistics of an individual member, except that Power increases by one for every five NPCs (round up for more human stories; round down for more wire-fu) and the mob gains an additional box of Stamina per additional member. Mobs can be knocked-out, just like individual characters.

If a named character joins a mob, the mob boosts the named character instead of keeping its own statistics.

Mooks: NPCs with 0 Star Power are called Mooks. They are completely generic and exist merely to be knocked-out. As part of a mob, they are knocked-out from any successful hit, reducing the mob's Stamina track and possibly Power.

Minions: NPCs with 1 Star Power are called Minions. They are generically elite. Maybe they have cool uniforms or something. As part of a mob, they are knocked-out from critical hits and from any hit that would have knocked-out an individual minion. If neither condition applies, they take blows as normal.

Named Characters: Any NPC with a Star Power of two or higher is given a name. Named Characters may join mobs as described above. If they leave the mob, the mob, not the named character, is considered to have taken blows and to have spent Energy, even if this would cause the entire mob to be knocked-out. No more than one named character may be joined to a mob at a time.

PROVIDING THE CHALLENGE

Before setting the first scene, collect the character sheets and note the following stats for your own use:

- Highest primary attribute.
- Average of all primary attributes.
- Highest technique.
- The two highest techniques per character, all averaged together.

When players add complications, use the following guidelines. The first mention of an NPC or group of NPCs generally gets the base version. Additional complications boost their numbers or stats, depending on how the player phrases their narration.

On the other hand, simplifications should be along the lines of critical weaknesses. Give either a +1 bonus to the player(s) who targets this weakness or a -1 penalty to the NPC when the weakness comes into play.

Faceless hordes start as 0 Star Power mooks and may be upgraded to 1 Star Power minions. They start with stats at -1. There are enough to form mobs of 5. "Lots" of faceless NPCs form mobs of 10. Boost only one stat at a time.

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THE BASICS

The single most important rule of any game answers the question, “Does my character succeed in his action, and what happens?” In *Slayer*, the answer depends on a couple things, but outside of a conflict, you either say something happens or the Mad Overlord (that’s the gamemaster) will decide whether it is more interesting for the character to succeed or fail. If you are used to rolling dice to determine this sort of thing, I can only say *Slayer* is not that kind of game.

NARRATION

Every player at the table is expected to participate in setting the scene, providing color, and generally making the action come alive. While shouting out ideas is okay, there are mechanical reasons to follow certain rules, as described throughout this book.

Narration follows the standard rules for improvisation. Briefly, a fact is only a fact if it is written on a character sheet or brought into play via narration. Once a fact is established, it may only be modified via story logic but may never be simply contradicted.

Because narration is a powerful right, the Overlord has explicit permission to say “Yes, but” or even “No”. Additional details may be found under “Gamemastering”.

COMPLICATIONS

There will be times when you, as a player, may narrate new facts. If you narrate something that complicates the action, you receive a Void Point. On the other hand, narrating something that simplifies the action costs a Void Point. In general, complications will make a scene longer and more difficult to resolve, while simplifications have the opposite effect. Colorful details with no significant impact are free.

SCENE

Every film consists of one scene after another, as does this game. A scene is the amount of time it takes to describe the action in a specific location at a specific time.

Setting the Scene: The Overlord or one of the players will Set the Scene, which means he narrates where and when the scene takes place, as well as the general theme to be addressed. Then, the person to his left has an opportunity to add an additional detail. Everyone takes turns until the scene setter agrees the scene is set.

For the opening scene, the Overlord will set the scene. Every player begins with one Void point. The Overlord also sets the final scene, which is usually the climax.

One of the most important parts of running a conflict is the initial setup. It is important that everyone understands the stage and the situation. A good stage has lots of stuff just sitting around, waiting to be thrown, kicked, jumped on, broken, or otherwise made a part of the fight. There should also be walls or platforms to allow for acrobatic stunts on multiple levels. Let the players narrate the details on their own; that is how they get Void points.

ARBITRATION

During conflict, players should be trying stunts to recover Energy. As before, let them come up with their own crazy ideas. Saying yes is better than saying no. Likewise with using moves in unexpected ways. The players should move beyond the bare words on these pages, even if they do things like describe blocks as being punches. Things like this are prime candidates for Traits.

If you say no, the player may amend or withdraw his narration. Negotiation is perfectly acceptable.

Outside of conflict, you decide whether an action succeeds or fails. The characters will have skills that you need to respect, but for the sake of a coherent story, you have the final word.

In general, just let the players succeed. There are few good reasons to say no when you can just say yes. Those reasons tend to be preventing players from saying no, from breaking genre, or from short-circuiting complications and conflict. The game that can be won is not the true game.

While developing the scene, you are free to establish facts as appropriate. Technically, as the Overlord, you bypass the whole use of Void, but the players will be unhappy if they go into conflict with too little Void. Particularly as the climax draws near, hand out Void points to those most affected by your complications. If the players are really green and can’t seem to generate Void on their own, give them all points every now and then, but unless you want to run a standard, GM-knows-all kind of game, don’t make this a habit.

Finally, if a player has a particularly good suggestion, let them narrate, even if it is not their turn.

MOOKS, MINIONS, AND MOBS, OH MY!

You want enough individual NPCs and mobs to form enough units to match the players in number. Have named NPCs join and leave mobs to keep the numbers right.

Through the middle of the story, players have control over setting the scenes, so your job is to bring in complications that potentially stay for a few scenes, such as a MacGuffin or an evil emperor and his villainous bodyguards, or whatever. Let the players ramp up the competition.

About halfway through, switch to bringing on the hurt. Don't be afraid to knockout some characters. They should have a good reason to start burning those Insight Points in anticipation of . . .

. . . the climax. Once you set the final scene, everyone knows This Is It. Try to close up any open complications that the players are unlikely to resolve themselves. By the final scene, there should be more than enough complications introduced to make an exciting finish. The final boss should already be scary, but make one last push, if needed. Whether the players win or lose, make the climax memorable. Then wrap up any final threads, let the players vote on an MVP, and maybe hand out a few Insight Points of your own.

Voilà! In a few hours' time, you have helped create a story worthy of the Shaw Brothers. Maybe with practice, grasshopper, even worthy of Chia-Liang Liu or Zhang Yimou.

STOCK PLOT HOOKS

- Revenge.
- Prove who is best.
- Overthrow the evil government.
- Take the MacGuffin somewhere else.
- Characters are wrongly accused of evil.
- Characters grow up together, but one is evil.
- Character(s) out-of-place, but has heart of gold.

CONFLICT

Okay, let's talk about conflict. In a conflict, you need to be the impartial arbiter. The players will look to you to provide a coherent explanation of everything that happens. Most of the rules in *Slayer* are used only at these times. They provide the guidelines, but you need to decide just how far to apply any rule in a given situation. Can a headbutt really be a jumping move? Well, we see it in *Twin Warriors*, so if wire-fu is your thing, sure, why not? Would the players really overlook something like a pyramid made of logs until someone spends Void to place it in the scene? Well, if the source films are any indication, they are everywhere, just sitting around for a good fight scene. Why would such an ordinary thing draw attention until someone starts rudely kicking out logs?

Developing the Scene: When characters are not in direct conflict, everyone is considered to be Developing the Scene. There are very few rules governing this time. Feel free to describe what your character does within the scene, interact in character, or relax for a minute. However, whenever one character tries to affect another, the conflict must be resolved mechanically. See "Conflict" for details on how this works.

The person who set the scene may establish stakes for conflict, such as at what point the conflict is considered resolved and what each side gets in return for winning. It is best that the scene setter accept suggestions from other people at the table.

Ending the Scene: When the person who set the scene declares it finished, a number of things happen:

- Primary and secondary attributes reset.
- You may spend one Void Point to gain an Insight Point.
- You may carry one Void Point into the next scene.
- You may carry one additional Void Point into the next scene by also carrying your character's highest Blow (described under "Conflict").
- You may carry one additional Void Point into the next scene if your Signature was not invoked (see below).
- Everyone points to the player they thought best brought the scene to life. The player with the most votes receives an additional Void Point to carry into the next scene **and** an additional Insight Point.
- Leftover Void Points are lost.

TRAITS

Traits are defining characteristics that can be used in any scene for narration rights. They may be facts such as skills, quirks, character history, etc., or they may be motifs or recurring elements. No two characters may have identical traits.

When a trait may be reasonably introduced, you may narrate the manner in which the trait comes into play, gaining or spending a Void Point as appropriate.

SIGNATURE

Every character has a signature move, visual motif, or something similar that indicates this time, it's serious! A signature may only be invoked once per scene. Additional details are listed under "Conflict".

ATTRIBUTES

Power, Quickness, and Chi are all primary attributes. Stamina, Initiative, and Energy are secondary attributes, determined as follows:

Stamina: The Stamina Track is a series of boxes equal in number to Power + Star Power (described below).

Initiative: Initiative dice are determined by the following chart:

Quickness	Die Type
1	d12
2	d10
3	d8
4	d6
5	d4

Energy: Characters begin each scene with Energy points equal to their Chi.

Attributes are described in much more detail in the “Conflict” section.

TECHNIQUES

Every character has access to at least four techniques, which define his particular abilities within a conflict scene. Techniques provide moves, which are specific actions that may be chosen when it is your turn. See the “Techniques” section for more details.

GAMEMASTERING

So, you want to be a Mad Overlord, do you? Step right on up. First, though, you need to know this book forwards and back. It is short; read it twice. Done already? Good. You will do well.

First things first, you need to have the big picture in mind. I mean that literally. You are shooting a Hong Kong martial arts film—you are the director and the rest of the players are the cast and crew. You need to decide what your movie is going to be about. Sure, it has lots of fight scenes, but what is the premise? When does it take place? Where? Who will the players be playing, anyway?

For your first movie, or story, you will probably have it easiest if you watch a few of the recommended films and pick one that stands out as being the best match for your group. Watch it again, but try to pick out the individual story elements that draw your attention. Who are the characters? What is the setup? What is the central conflict, and how do the characters resolve that conflict?

The difference between an already-produced movie and your game, though, is that the movie is done. It's in the can. Roll it, Jack. Your game is a process, and this process even allows the meddling actors to pretend they know something about screenwriting. That's fine; let them. In the end, it makes your job easier.

You need to know when to lead and when to give. Your players have ideas of their own, and they certainly will not follow a script. Your job is to start them off and keep them going. If your hook is good enough, they will hit the ground running, taking your idea as far as they can. Sometimes, though, the players grind to a halt. It happens in every design meeting, and it will happen in your game. You just have to put them back on track.

SCENE FRAMING

As Overlord, your job is to oversee the big picture. Remember your school days when your teacher talked about exposition, rising action, climax, falling action, and closure (or dénouement)? Well, action films are more like exposition, rising action, setback, regroup, climax. Not that you are personally responsible for forcing the story into this pattern.

You begin the story, so you can hook the plot right from the beginning. On the other hand, if there is time, you can put the characters into a neutral setting to warm up the players and bring in the hook toward the end of the opening scene (if they won't do it for you).

IMPROVING THE CHARACTER

Because you built your character as a student and not as a master, you will have the chance to periodically improve your character's abilities. When you have enough Insight Points to improve your character, you may ask for an Improvement Scene. The catch is that your character must have suffered a setback in the previous scene. This does not need to be a knockout, but the setback should be comparable.

IMPROVEMENT SCENE

An improvement scene describes how your character is becoming better. The scene can be in the here and now, where your character is taking time to train, breaking boards, smashing bricks over his head, or whatever is appropriate. It can be a scene describing how the master gives the character new insight, followed by practice, practice, practice. It can even be a flashback to the character's past, when the master taught him these things, but he was not yet ready. The details are not important; it is only important that you make the details colorful and interesting.

IMPROVEMENT COSTS

Raising an attribute by one point costs Insight Points equal to the current total of the three attributes. No attribute may ever be raised above five. In fact, raising an attribute to five costs half again the normal Character Points, rounded up.

For example, Power 2 + Quickness 4 + Chi 2—the cost to raise Power or Chi is 8 points, but the cost to raise Quickness is 12 points.

Buying a level 4 or 5 move costs four or five points, respectively.

The cost for improving one of your character's techniques by one point is given on the following table, the current level being listed on the left side:

Technique Level	Insight Points
0	1
1	3
2	5
3	7
4	9

Combos based on an improved Technique may also be modified at the same time.

COMBOS

When characters successfully perform defined set of moves uninterrupted, they refresh their Energy by their combo refresh rate. A combo can include two or more moves, and each step along the combo provides the Energy refresh. "Uninterrupted" is defined as rolling "0" for initiative.

For example, Chen has the combo Roundhouse Kick » Double Hit Kick » Reverse Suplex and a Combo Refresh Rate of 2. If he hits with a Roundhouse, holds initiative by rolling 2+2 (for an initiative of zero), and hits with a Double Hit Kick, he refreshes two points of Energy. By holding initiative again and hitting with a Reverse Suplex, he again refreshes two points of Energy (but Energy never exceeds Chi).

Creating combos is covered under "Building a Character", and modifying combos is covered under "Improving the Character".

Combo Refresh Rate: Chi - Quickness + 1.

STAR POWER

Star Power protects a character from being knocked-out when taking powerful blows. Player characters have a Star Power of three, while non-player characters have Star Powers ranging from zero to five. Additional details are found under "Stamina" and "Gamemastering".

CONFLICT

Conflict is the heart of any good story, and in *Slayer*, it is the only time that dice are rolled. Fate enters her hand into the action with the potential of shifting the storyline in a direction unexpected by all.

In general, conflict means physical conflict. However, any manner of conflict is resolved in the same way. For example, the Overlord may decide that the story will focus around something less tangible, such as understanding of the Tao—where another might punch or kick, masters of the Tao control the flow of the situation to control the outcome, moment by moment. Clearly, the Tao is related to Chi, so the Overlord decides that anything that would be based on Power uses Chi instead when using this new technique (this example will be more clear as you continue reading).

ROLLING DICE

When fate controls your character's destiny, roll and add two dice (the six-sided kind) and refer to the following chart. The left-hand column refers to the difference between your acting value (e.g., Skill) and your opponent's opposing value (e.g., Quickness). Negative numbers are bad and positive numbers are good.

	FAILURE	SUCCESS	CRITICAL
<	2-12	—	—
-2	2-9	10-12	—
-1	2-7	8-10	11-12
+0	2-5	6-8	9-12
+1	2-3	4-6	7-12
+2	—	2-4	5-12
>	—	—	2-12

There is never a reason to roll the dice more than once to determine the outcome of an action. The challenger is always the one to roll.

If you choose not to roll and instead fail the action, narrate both the action and the result and gain one Void Point. Make it interesting.

BUILDING A CHARACTER

Characters exist at two levels: the Actor and the Role. The actor is the permanent aspect of your character. Think of it as playing Jet Li or Jackie Chan. They have specific abilities that the director and film crew will use when making a film. However, those actors take on particular roles, which are temporary aspects to be discarded at the end of the story.

Begin by creating the Actor.

Attributes: The following chart gives you an idea of scale:

1	Poor
2	Typical
3	Good
4	Great
5	Inhuman

There are three primary attributes: Power (jin), Quickness (kuai), and Chi (qi), and you have 7 points to spread among them. Each attribute must be assigned at least one point, and you may not spend more than four points on a single attribute.

See “The Basics” for how to determine secondary attributes.

Techniques: There are four basic techniques: Punch, Kick, Wrestle, and Block. Every character starts the game with at least a rating of 1 in each of these techniques, for free. You have 20 points to spend on any available techniques (including the basic four), but you must pay points equal to the desired level times itself. You are not required to spend every available point, and the remainder become Insight Points, which are used for future improvements, as explained under “Improving the Character”. Your character does not know any advanced moves (moves above level three), even if you buy level four of a technique. Write down on your character sheet the basic moves that your character knows. See the “Techniques” section for more information.

Combos: Create three combos for your character based on the moves he knows. Starting combos should be about three moves deep, but it is up to you.

Next, create the Role.

Find out from the Overlord and other characters what sort of story this will be. Give your character three Traits and a Signature. Start with one Void Point.

DESIGNING NEW MOVES

At some point, you are certain to be possessed with the desire to create new moves, and even new techniques. That's great! When you do, however, take a few minutes to think everything through. The existing techniques are all built around a purpose, for example, punches have an inherent +1 Skill bonus, but they are the heavy-hitting moves. Kicks, on the other hand, are more powerful, but focus on multiple attacks. Superhuman Chi moves are generally restricted to advanced moves (levels four and five).

Every technique starts with a base move and includes three basic variants: +1/-1, -1/+1, and -2/+2. More complicated variations use the following table:

Effect	Power	Chi
+1 Skill	-1	—
-1 Skill	+1	—
-2 Skill	+2	—
Chi attack	+1	+1
x2 attack	-1	+1
x3 attack	-2	+2
ranged attack	-1	+1
hold	-1	—
throw/stun	-1	—

INITIATIVE & TAKING ACTIONS

At the beginning of a conflict, the initiator takes the first action, and from that point, the following rules apply:

The basic unit of time is called a *tick*, but it does not correspond to any real amount of time, and ticks are not grouped into any larger unit of time. They simply represent the moment when one or more characters act. Before the first tick of a conflict, the initiator takes his action, and then everyone rolls their initiative dice. After that, you roll for initiative after every action that your character takes.

Rolling Initiative: Instead of rolling two six-sided dice and adding them as usual, roll two Initiative Dice (see “The Basics”) and find the difference between the two dice. This number is how many ticks you must wait before your character may take an action, and it could be anything from zero to eleven, depending on his Quickness. You do not have to act when your initiative comes around, but if you hold an action, you must specify when your character will act. All characters with initiative on a given tick act simultaneously, with the following exception:

Holding Initiative: If a character takes his action and then you roll zero for initiative, he may take another action before play proceeds to the next tick. This can repeat until you roll something other than zero.

Acting Simultaneously: When more than one character has initiative on the same tick, the effects of their actions occur together. The Overlord declares first, and then the players declare, going around the table from the Overlord's left to his right.

Initiative Counters: It is recommended that each player has a collection of counters to keep track of initiative. Place a number of counters or pennies on the table equal to the initiative rolled, and then take one away every tick. When you have no counters left, you know that it is your turn to act.

Actions: When it is your initiative, you may choose either an Attack or a Stunt, both of which are described below. In addition, you may narrate one fact, and you may invoke your character's Signature, also described below.

Example:

Hidoshi has a Quickness of 2 and Nanashi has a Quickness of 4. Hidoshi's player rolls two d10s and gets a 1 and a 5. He takes 4 stones and places them with the character sheet. Nanashi's player rolls two d6s and gets a 2 and a 3. He takes 1 stone and places it with the character sheet. The Overlord calls 'tick', and each player tosses in one stone. They now have 3 and 0 stones, respectively. Nanashi's player calls out his initiative and performs an action. After the action is completed,

he rolls again and gets 0, so he goes again, immediately. Then he rolls a 3 and places 3 stones with his character sheet. After three ticks, both characters will take their actions.

ATTACKS

Attacks are those moves that target another character. The character's Skill is the level the character possesses in the technique being used. Specific moves may adjust this level up or down, depending upon its difficulty. If, for some reason, the move has an effective skill less than one, it cannot be performed.

In general, the difficulty of an attack will be the opposing character's Quickness. By rolling a simple success, the attacker may knockout or otherwise disable the defender. This is the case when the effective Power of the attack exceeds the defender's Stamina + Star Power. When a critical success is rolled, the attacker has struck a telling **blow** (described below, under "Stamina Track").

Counter-Attack: When an attacker fails, the defender may immediately take his action to counter-attack. Whether or not his counter-attack succeeds, both characters roll initiative, as described below.

Verticality: Sometimes, one character will attack another who is at a different vertical level. The attacker receives a +1 Power bonus for being higher than the defender (this includes attacking a knocked-down defender) or a -1 Power penalty for being lower than the defender.

THE STAMINA TRACK

Each character has a Stamina track consisting of boxes equal to Power + Star Power, as described in "The Basics". Generally, characters begin every scene with their Stamina track clear. As blows are taken, these boxes are checked off.

Attacks have an effective Power. Even when this is not enough to cause a knockout, attacks cause Blows on a critical success. Blows are marked by checking off the Stamina box equal to the attack's Power. If this box is already checked off, check the next higher, and so on. If no higher box exists, the defender is instead knocked-out.

Example:

Chen has a Power of 2 and a Star Power of 3. His Stamina track is five boxes wide. If he takes two Power 4 blows, he remains standing, but any further blow above Power 3 will cause knockout because the additional check flows off his track.

Also known as Atemi Waza, this technique consists of +0/+0 attacks based on Chi vs. Stamina, not Power vs. Stamina. The listed critical results replace the standard blow.

Level One: Striking Cobra

A critical result inflicts a blow, as usual.

Level Two: Enervating Strike

By spending a point of Energy, a critical result reduces the target's Energy by one.

Level Three: Paralyzing Strike

By spending a point of Energy, a critical result increases the target's Initiative by one die type.

Level Four: Disrupting Strike

By spending two points of Energy, a critical result reduces one of the target's attributes by one (attacker's choice). The secondary characteristics are also penalized by one.

Level Four: Healing Hands

This move removes from the target the effects of Dim Mak (or similar attacks).

Level Five: Breaking Blow

By spending two points of Energy, the target takes two blows.

GUN-FU

Level One Moves	Skill	Power	Energy	# Att
Shoot	+0	+0		
Level Two Moves				
Target Shooting	-1	+1		
Level Three Moves				
Head Shot	-2	+2		
Aim	(+2)	—		
Level Four Moves				
Fire Burst	+0	+1	1	
Level Five Moves				
Double-Fire	+0	+0	2	2

This technique covers distance attacks, including archery and firearms. Because the attacks are made from a distance, the defender may not counter-attack if the shot misses. However, if you roll doubles on the attack, your character's weapon breaks, runs out of bullets, or is otherwise unavailable. You receive no Void Points for this complication.

Aim

By taking an action to aim, the next shot gains a +2 Skill bonus.

STUNTS

Sometimes, you want to do something not covered by a technique. Stunts never cause knock-out, but they are an opportunity to grab the spotlight. You must choose an attribute or technique, and then describe how your character is using that to challenge the defender.

For example, Power to pick up a heavy object and throw it at the defender, who then must catch it, Quickness to jump from one log to another, forcing the defender to keep up, Chi to smash bricks over one's own head, or Punch to demonstrate an impressive kata (an impressive flourish, almost like a dance).

The defender then responds with an appropriate attribute or technique of his own. This response costs one point of Energy unless the choice matches that of the stunting character.

These sorts of stunts will not generally end a conflict, but by rolling a critical success, the defender take a blow equal to the rating of your attribute or technique. Also, by rolling at least a success, your character refreshes one point of Energy.

SIGNATURE

You may invoke your character's Signature at any time you have initiative. Once invoked, the effects remain until you no longer hold initiative. Spend one Void point each to boost one or more of your character's primary attributes. Secondary attributes likewise increase. This boost is huge; make it dramatic! You may only invoke Signature once per conflict.

UNDERSTANDING THE MOVE DESCRIPTIONS

Skill: Every attack move lists a Skill modifier, which is added to the level of the technique to form the effective Skill of the move. This is the number compared with the defender's Quickness.

Power: Every attack move also lists a Power modifier, which is added to the attacker's Power to form the effective Power of the move. This is the number compared with the defender's Stamina + Star Power.

Energy: Some moves list an Energy cost, which is the number of Energy points that must be spent if the move is successful. At the beginning of a scene, your character has Energy points equal to his Chi score. If your character does not have sufficient Energy, he may not perform the move.

If Energy is *refreshed*, points are added back into the pool, but Energy can never exceed Chi.

Multiple Attacks: Some attack moves list a number of attacks that may be made on the same initiative. Each attack is made using the same listed modifiers, but unless otherwise specified, may be directed at different targets. If multiple attacks target a single defender, all attacks against that target must fail before the defender can counter-attack.

Knockdown: Some moves cause knockdown, which, if successful, renders the defender prone. A prone character may stand as part of his next action, but until doing so suffers the Power penalties described under “Verticality”, above.

Holds: Some moves allow the target to be held and will say so in their description. On a successful attack, the attacker binds the defender. Until the hold is broken, the held character has a -1 Quickness penalty and a -1 Skill penalty. The effects of multiple holds do stack, but no level may be reduced below zero. A character who has his Quickness reduced to zero is effectively immobilized until someone frees him from the hold, and a character may not make an attack if his effective Skill would be zero.

If a held character successfully attacks his captor, all holds are broken. Breaking holds for another character incurs a -1 Skill penalty.

If a character’s last action was a successful hold move that cost Energy, he may repeat the move against the same target without spending additional Energy.

Blocking: When a character is Blocking, he adds his Block Technique to Quickness for purposes of defense.

All Block moves provide the benefit of blocking, as described under “Combat”. Energy does not need to be spent until the character actually needs the effect, but once spent, the effect lasts until the blocker takes another action.

Level One: Block

Until the character acts again, he is considered to be actively defending himself, receiving the Block bonus to defense.

Level Two: Feint

This Block move appears to be a move from a completely different technique performed at +0/+0. However, if the move fails and the blocker is counterattacked, he receives the full benefits of blocking. If a Feint is intentionally failed, you do not receive the usual Void Point.

Level Three: Immobility

By spending a point of Energy, the character cannot be knocked down or moved.

Level Four: Deflecting Blow

By spending a point of Energy, the character may counter-attack, even if the original attack succeeds.

Level Five: Iron Shirt

By spending a point of Energy, the character may not be knocked-out. If every box on the Stamina Track is filled, uncheck the lowest box.

WRESTLE

Level One Moves	Skill	Power	Hold	KD	Energy
Wrestle	+0	-1	X		
Level Two Moves					
Elbow/Knee/Headbutt	-1	+1			
Throw/Suplex/Sweep	-1	+0		X	
Bear Hug/Joint Lock	-1	+0	X		
Level Three Moves					
Body slam	-2	+2			
Reverse Suplex/Clothesline	-2	+1		X	
Choke/Headlock	-2	+1	X		
Level Four Moves					
Backbreaker/Pile Driver	-3	+2		X	
Chokeslam	-3	+1	X	X	
Vital Crush	-2	+2	X		1
Hundred Hand Slap	+0	-2			2
Level Five Moves					
Stunning Brain Cracker	+0	+0	X		1
Wheel of Woe	-2	+3		X	2

KD means that on a successful attack, the defender is knocked-down.

Hundred Hand Slap

Make three attacks using the listed modifiers.

TECHNIQUES

Techniques are those abilities that characters use during conflict. Each technique grants specific moves, which are generally methods of attack or defense. You should write on your character sheet any moves you intend to use. Better yet, write each move on an index card, renaming the moves to something more appropriate for the character's style.

Above level three of a technique, the moves must be learned separately, using Insight Points. Higher-level moves are usually closely guarded secrets of a school and require specific training to acquire.

Any move (within reason) may be used as a aerial move. Doing so imposes a -1 Skill penalty, but grants a +1 Power bonus. A move may not be attempted with an effective Skill of zero.

Level One: Basic

Level one is the equivalent of a white belt. The character really has no idea what he is doing, but is able to try, anyway.

Level Two: Intermediate

Level two is the equivalent of a brown belt. The character would be okay in a bar fight, but can really only apply the basics.

Level Three: Expert

Level three is the equivalent of a black belt. At this point, the character has mastered all of the fundamentals. In a formal sense, he would be allowed to participate in Sanda or Kumite (sparring), being trusted not to accidentally hurt or be hurt.

Level Four: Master

Level four is the equivalent of an advanced black belt. Your character has learned far more than almost anyone else. Once word gets out that someone has acquired this degree of skill, prospective students are likely to appear, begging to be taught the secrets of the character's school.

Level Five: Legend

The character invented his school. What belt would he like to wear today? This skill level is extremely rare and demands a great deal of talent, ingenuity, and hard work to achieve.

PUNCH

Level One Moves	Skill	Power	Energy	# Att
Punch	+1	+0		
Level Two Moves				
Jab	+2	-1		
Hook/Knife Hand	+0	+1		
Elbow/Uppercut	-1	+2		
Double Strike	+1	-1	1	2
Level Three Moves				
Double Axe Handle	-2	+3		
Fists of Fury	+0	-1	2	3
Level Four Moves				
Dragon Uppercut	-1	+3	1	
Crushing Meteor	-2	+5	2	
Level Five Moves				
Ring the Bell	+1	+0	2	
Strike the Spirit	+0	+0	2	

Ring the Bell

This is a ranged attack. No counter-attack is possible.

Strike the Spirit

On a critical success, this attack also reduces the target's Energy by one point.

KICK

Level One Moves	Skill	Power	Energy	# Att
Kick	+0	+1		
Level Two Moves				
Snap Kick/Knee	+1	+0		
Roundhouse Kick	-1	+2		
Sweep Kick	+0	+0		
Double Hit Kick	+0	+0	1	2
Level Three Moves				
Axe Kick	-2	+3		
Triple Kick	-1	+0	2	3
Level Four Moves				
Dragon Kick	-2	+4	1	
Faerie Fire	-1	+1	3	3
Level Five Moves				
Kick of the Four Winds	-2	+1	4	4
Great Wall of China	-3	+1	5	5

Sweep

The defender is knocked-down if the attack is successful.