



COMBAT

戰鬥



TIME AND ACTIONS	64
Rounds	64
Possible Actions	64
Starting A Fight	64
Declaring Actions	65
HIT OR MISS	65
Attacker and Defender	65
Result	65
Situational Modifiers	66
Snake-eyes	68
Weapon Damage	68
MANOEUVRES	68
Combining Actions	68
Reckless Attack	69
Desperate Defence	69
Crafty Move	69
Breaking Off	69
Moving	69
Turning Round	69
Leaping	69
Getting Up	70
Picking Up A Weapon	70
Riding	70
Fleeing	70
Acrobatics	71
DAMAGE	71
Armour	71
Shock Buffer	72
Wounds & Death	72
WEAPONS	72
Weapon List	73
Gong Fu Techniques	75
Two Weapons	75
Tactics	76

SPECIAL CASES	77
Multiple Opponents	77
War Shout	77
Fighting from The Ground	78
Drawing Weapons	79
Wrestling	79
MISSILES	80
Readying	80
Aiming	80
Attacking	81
Defending	81
Missile Weapons	81
Heavy Bows	82
BATTLES	82
Time And Actions	82
Conducting A Battle	83
Situational Modifiers	83
Manoeuvres	84
Damage	85
Soldiers	86
Recovery	86
Individual Actions	86
Magic	86
TABLES	88
Combat Sheet	90

FIGHTING uses a more detailed version of the existing skills system. It is conducted as an opposed roll between the combatants, as explained in the chapter on *Action*. To provide a little more excitement, however, the system is embellished.

Initially it's best to take the added complexity a step at a time. Start with the bare bones of the system, with characters trading blows according to the simple combat procedure listed below. Then, as you get used to the basic mechanics you can start adding such features as manoeuvres, combined actions and special tactics.

and they must select their actions again for the next round.

- ◇ A character who chooses to flee runs away may not defend himself, but if the other character attacks, the attack suffers an additional situational modifier of -3.

DECLARING ACTIONS

Once a fight is under way, most rounds will consist of each combatant making a combat roll. In some cases, however, combatants may try special manoeuvres and tactics. These must be announced at the start of the round.

To keep the action fast and fluid, there is no need to follow a rigid order of announcing actions. There may be cases, however, where the order in which announcements are made is important to the combat. In such cases the referee should decide the order: whether it is simultaneous (written down, or revealed using concealed dice, for example) or whether the last round's attacker announces first.

Characters may never combine actions after the dice have been rolled: the announcement must always be made before the dice are rolled.

*When the cold-eyed man laughs
a sword is unsheathed in his heart*

HIT OR MISS

In each combat round, one combat roll may be made for each character. The ease depends on the weapon the character is using (though it may vary for certain tactics). To this ease add the following:

- ◇ The character's FIGHTING and MARTIAL ARTS abilities
- ◇ The opponent's size
- ◇ Any situational modifier (see below)

The total is the character's chance of success in that combat round. Roll against this as normal.

ATTACKER AND DEFENDER

A character who succeeds at his combat roll has not necessarily landed a blow on his opponent—the opponent might have been more successful. Compare the *total* of the successful rolls. The higher of the two is the attacker. His opponent will either have succeeded in his roll (in

which case he is the defender), or failed it (in which case he is undefended).

If both characters fail their rolls, then neither is successful. Try again next round.

If both characters get the same score, then their weapons have clashed. Both are treated in turn as attacker and defender to see whether any damage is inflicted on the opponent. Both must also check for weapon damage (see *Weapon Damage*, below).

If one of the characters attempted a desperate defence, without combining it with any other action, and got a higher roll than his opponent, he can recover one point of **energy** lost to shock.

RESULT

An attacker may inflict damage on his opponent. The damage is the degree of success of his roll plus:

- ◇ The attacker's STRENGTH
- ◇ The weapon's damage bonus
- ◇ Any bonus for movement (see below)

If the attacker was moving he may add: +1 if he was running at full speed or moving at a horse's trot, +2 if he was falling through the air, or his opponent was falling through the air, or if he was moving at a horse's canter or



Lin Chong teaches Instructor Hong a thing or two as Chai Jin looks on

gallop.

This will be reduced by the defender's degree of success plus:

- ✧ The defender's CO-ORDINATION
- ✧ The weapon/shield protection bonus

If the result is a negative number (in other words, the defender obtained a higher result than the attacker), then the defender has obtained a good position for a riposte. This is represented by a +1 bonus for the defender in the next round.

If the result is positive, then it represents the amount of damage inflicted. Wearing armour reduces damage. More details are given in the *Damage* section, below.

SITUATIONAL MODIFIERS

Situational modifiers are the little bonuses that arise in combat because of terrain, positioning or the like. Some of them are fixed; these are listed below. Others arise because of the interaction of the combatants: their relative positioning or actions create special opportunities. The referee will have to adjudicate these.

Above Opponent +2

This includes situations where one combatant is at a higher level (such as standing on a table in a tavern, or on a higher step of a flight of stairs, or on horseback), or one combatant has fallen over, or one combatant has leaped

into the air and attacks while descending.

Bad Footing -1 to -4

Uneven ground or unstable surfaces will affect combatants' performances. As a general guide, rough ground is a penalty of -1, a flooded rice paddy, or fighting from on the ground is -2, a table in a tavern is -3, while balancing on a roof beam is -4. Characters with bonuses in GRACE may use this to offset the penalty.

Bad Light -1 to -4

Totally Dark -5

The referee should decide the degree of darkness. In some cases one combatant may suffer worse than the other: such as when a bright light is shining in one direction. Characters with the NIGHT VISION aptitude may cancel out these modifiers.

Cramped Environment -1 to -4

A corridor of a house, or even a small room, is a cramped environment, as it restricts a combatant's ability to manoeuvre. The referee should decide just *how* cramped a given room is. The penalty will also vary depending on the weapon used: a dagger requires little room, and so will rarely suffer from this penalty; on the other hand a halberd... Ganging up on a lone opponent may also count as a cramped environment for attackers.

Encumbered -1 to -3

Encumbrance is anything that might interfere with the character's ability to manoeuvre and fight. Armour is

Example: Entrance Examination

In the *Action* chapter we learned about how Yang Ming is framed and is introduced to a band of outlaws by Gu the Swindler. In order to join, he has to prove his abilities by fighting one of the outlaws, Cao Shun. The outlaw leader stresses that no fancy tricks, or leaping are allowed. Yang and Cao square off, and the battle starts. Yang's abilities we already know. Cao is a typical

low level bandit lieutenant. He has +2 FIGHTING and +2 in the MARTIAL ART of the sabre. He is wearing medium armour (2 protection). His **energy** and **body** are both 8. In this fight the two start from a waiting state and slug away at each other. It thus demonstrates a simple combat. A fight between two more evenly matched opponents will usually last longer than this.

Round		Action	Chance	Roll*	Degree of Success	Notes and result
1	Yang Cao	Wait Wait				
2	Yang Cao	War Shout Wait	6	4+2	4	War Shout—succeeds Frozen by war shout, so next round Yang can attack without suffering a –1 penalty
3	Yang	Combat	13	2(+3)+2	5 +1 (CO-ORDINATION) +1 (sword)=7	Attacks but Cao gets the advantage
	Cao	Combat	12	4(+2)+2	6 +1 (sabre) = 7	Attacks the incoming Yang, but is parried
4	Yang	Combat	13	3(+3)+2	6 +1 (STRENGTH)	Attacks and hits
	Cao	Combat	12	4(+2)+1	6	Defends successfully. Armour stops 1 point

Continues opposite

*The number in brackets is the bonus from having a bonus roll.

not considered an encumbrance, as it doesn't interfere with ability to manoeuvre, it just slows the character (as reflected by the **energy** cost). On the other hand, a large backpack would be an encumbrance of -2, while a restrictive robe might constitute a -1 encumbrance. A shield is also a -1 encumbrance, as is an extra weapon if the character is not using a two-weapon skill bonus. Holding on to a long weapon in wrestling also counts as an encumbrance.

Off Hand -2

A character who for some reason has to use a weapon in his off-hand will suffer a modifier of -2. This modifier does not apply in cases where the character has trained to use the weapon in that hand, as, for example, with a shield, or characters using a two weapons martial art or bare fists.

Opponent Moving -2 to -3

This modifier does not refer to the normal movement in the course of a battle. It covers those cases when you try to hit someone as they are running past you or away from you, or if you try to hit a trotting or galloping horse's

rider. A galloping horse means a modifier of -3. A trotting horse or a running person is -2.

Opponent a Pupil +1

If your opponent is someone to whom you have taught martial arts, you know some of their weaknesses, giving you a slight edge. Most teachers are careful to keep at least one special manoeuvre from their students.

Opponent to Rear -3

It takes a round to turn round, and while this can be combined with a combat roll (a roll is necessary for the manoeuvre as well as the combat roll), the combat roll will still suffer from this modifier. Alternatively, someone fighting multiple opponents may have to contend with an enemy behind him.

Riposte +1

This bonus is obtained by a character who in the previous round obtained, as defender, a higher result than his attacker.

Example: Entrance Examination, continued

Round		Action	Chance	Roll	Degree of Success	Notes and result
5	Yang	Combat	13	5(+3)+1	8+1 (STRENGTH)	Attacks, hits, causing 4 damage
	Cao	Combat	12	3(+2)+2	5	Defends. Armour stops 2. 2 lost to shock (energy now 6).
6	Yang	Combat	13	5(+3)+1	8	Weapons clash: roll for breakage (chance 3) is 4+6 so no damage to weapon. Attack is 8 +1 (STRENGTH) against a defence of 7. No damage suffered.
	Cao	Combat	12	5(+2)+2	7	Weapons clash: roll for breakage (chance 7) is 6+2 so no damage to weapon. Attack is 7 +1 (sabre) against a defence of 8 +1 (CO-ORDINATION) so no damage inflicted. Suffer2 damage, stopped by armour.
7	Yang	Combat	13	6(+3)+1	9+1 (STRENGTH)	Attacks, hits for 5 damage
	Cao	Combat	12	3(+2)+2	5	Defends. Armour stops 2. 2 lost to shock (energy now 4). 1 flesh wound lost to body . Because he needs 2 points of energy for his armour, with his energy reduced to 4, Cao can only use a combat bonus of +2. Thus his chance of success is reduced to 10.
8	Yang	Combat	11	6(+1)+2	7+1	Yang slams to show that he has no intention of killing his opponent. 5 damage inflicted.
	Cao	Combat	10	3+1	3	Defends. Armour stops 2. 3 lost to shock (energy now 1). Cao can't use any skill bonuses, and all actions are at -2. He takes the sensible course and surrenders.

Yang is quickly admitted to the outlaw band as a lieutenant, and gains face from not seriously injuring Cao.

The war shout with which Yang opened the fight, and the slam with which he concluded it, are explained later.



Wu Song kills a tiger while drunk

Surprise Attack +2

An attack against an opponent who is unprepared for it gains a bonus. In addition, the victim may not defend himself unless he makes a roll (see *Starting A Fight*, above).

Waiting Opponent -1

As mentioned in *Time And Actions*, above, a character who initiates an attack against a waiting opponent suffers a penalty to the attack on the first round only.

Snake-Eyes

A character who rolls a snake-eyes suffers some unfortunate accident. This should not be too serious. If you like, you can roll two dice and consult the following table to determine what happens:

<i>Roll</i>	<i>Effect</i>
2	Roll on the immediate <i>bad joss</i> table (see <i>Games</i> chapter) with a bonus of +2
3-4	Rip clothing
5-6	Drop possession (not weapon)
7	Dirtied (if enemy injured, splashed with blood, otherwise splattered by mud, beer or nearest available stain)
8-9	Get nosebleed
10-11	Twist ankle (–1 on running for a day)
12	Drop weapon

WEAPON DAMAGE

When two characters using weapons obtain the same total combat roll, there is a chance of their weapons breaking, or at least being damaged. This depends on the quality of each weapon as given below. Roll two dice against the *Damage Chance* given in the following table.

Damage chance is increased by the opponent's weapon quality (bonus listed below) and weight.

If the roll is successful, the weapon is damaged, and the seriousness of the damage is given by the degree of success: 1-4 means that the weapon is reduced by one level of quality, 5-6 means it is reduced by 2 levels of quality, 7-9 by 3 levels of quality and 10 or over by four. A weapon reduced below 'poor' quality breaks.

Type of weapon	Damage	Chance	Bonus
Fine weapon	0		4
Good weapon	2		3
Average weapon	4		1
Poor weapon	6		0

Only a fool attempts

a somersault in an oyster shell

MANOEUVRES

The previous sections dealt with the bare bones of a fight—two characters slugging away at each other. However Chinese fights usually involve much more than this. They particularly involve a lot of movement. A player can use manoeuvres to get an edge over her character's opponents in battle.

COMBINING ACTIONS

As explained in the *Action* chapter, characters can attempt to do two or more things at the same time. This is of particular importance in combat. The referee has final say on which actions can be combined.

RECKLESS ATTACK

A reckless attack is made with no thought of personal safety. The character gains +2 to his combat roll. However, if he fails to get a higher roll than his opponent, he may not defend himself: his degree of success is not used for defence, and his opponent's degree of success is only reduced by his weapon/shield's protection value, and his CO-ORDINATION.

DESPERATE DEFENCE

A desperate defence is made to stave off a superior attacker, or to obtain a breathing space to recover a little wind. The character gains +2 to his combat roll. However, even if he gets a higher roll than his opponent, he may not attack. The single exception to this is a desperate defence used against a reckless attack. In this case, if the desperate defence roll is more than two points greater than the reckless attack roll, then half the degree of success may be inflicted as damage (STRENGTH and weapon damage bonuses are not added to this).

A character who makes a successful desperate defence, getting higher than his opponent, and who has not combined it with any other action, may recover one point of **energy** lost to shock.

A desperate defence may be used when *Breaking Off* (see below).

CRAFTY MOVE

Characters who are highly skilled in the MARTIAL ARTS (a bonus of +3 or more) may perform extremely difficult manoeuvres in combat. These may involve strikes launched very low, or jumps and kicks. A crafty move may only be launched in the round *after* the character obtains the advantage (ie gets the higher total roll).

Because of the difficulty, the chance of success is lowered by 5 when performing a crafty move. But since these moves are very difficult for opponents to deal with, the opponent's chance of success is also reduced by 5.

This manoeuvre is useful in dealing with opponents of a lower level of skill without incurring injuries. Players are encouraged to describe the crafty move: names of *Gong Fu Techniques* are provided later for inspiration.

BREAKING OFF

There are many reasons why a character may want to break off from combat. One might be to flee. Another might be to take a short rest to recover some lost **energy**. To do so without forfeiting a chance for defence, the player should announce before dice are rolled that she is attempting to break off. If she gets a higher roll than her opponent, her character may break off from combat and make a roll to move (or leap) backwards (see below). The amount by which her degree of success (ignoring all

bonuses) exceeds her opponent's is added as a situational modifier to the movement roll.

If she doesn't roll higher than her opponent, then her character has found no opportunity to move, and may defend himself instead.

If a character successfully breaks off combat *and* withdraws a short distance by making a successful movement roll, on the next round he may either flee (see below) or wait. If he waits, the combat is in a *waiting state* (see *Starting A Fight*, above).

It is common for fighters to break off combat, take a rest to recover **energy**, and then start again.

MOVING

For tactical reasons, or when breaking off combat, characters may wish to move during a fight. You can move only a short distance during a round, and you must get a higher roll than your opponent.

Movement during a combat has an ease of 6 (which includes the modifier for being a secondary action), to which you should add the character's bonuses in GRACE and FIGHTING. Success at the roll allows the character to move a number of feet up to the degree of success. If both combatants move, and their moves 'conflict' in some way (for example, they both try to get their back against a stone wall) then the move roll can be conducted as an opposed roll, with the character making the highest successful roll getting the advantage, while the degree of success still shows how far he has moved.

TURNING ROUND

Characters may need to spin round quickly, for example to face an attacker from the rear. This manoeuvre has an ease of 7, to which the character should add his GRACE bonus. Turning round may be combined with a combat roll. However such action will suffer the situational modifier of -3 for *Opponent To Rear*.

LEAPING

When Chinese heroes fight it is common for them to leap into the air in order to gain an advantage over their opponents, or to enter or break off from combat. In this game, combatants can leap remarkably far and high in the air.

Leaping into the air is an action which takes one round. It is a manoeuvre of ease 7, to which the character should add any bonuses for LEAPING and CO-ORDINATION.

The degree of success of the leaping roll plus the character's STRENGTH bonus (all multiplied by the power level of the game in the case of hero characters) is the number of feet travelled vertically, or yards travelled horizontally. As explained in the *Action* chapter, leaps with degrees of success (after multiplication) of 15 or more mean that the character remains in the air for additional round(s).

After covering the leap's vertical distance, the character will descend.

A combat roll made after the first round of a leap with a vertical component has the situational modifier of *Above Opponent*. Any damage inflicted while descending from a leap is also increased (whether it is inflicted *by* the leaping character or *on* him) by the movement bonus of +2 for falling through the air.

A clash in mid-air (because both characters leaped) prevents either of them from gaining the *Above Opponent* situational modifier. Also, since the damage movement bonus is based on *relative* movement, if the two are both moving in the same direction, that bonus doesn't apply.

When a leaping character descends he must roll for his landing. This manoeuvre has an ease of 8, and he should add LEAPING and GRACE bonuses to it. Success at this roll means he has landed safely. Failure indicates he has fallen upon landing.

GETTING UP

A character who is on the ground may attempt to get up. This manoeuvre has a difficulty of 8 plus the character's GRACE bonus. Success indicates the character is back on his feet. Failure indicates he didn't manage to get up.

PICKING UP A WEAPON

If a character tries to pick a weapon up from the ground in the midst of combat in one action, the ease is 7, to which CO-ORDINATION should be added. If he spends longer than one round, the weapon can be picked up without a roll.

RIDING

Mounted combatants must make a manoeuvre roll every round to stay on the horse. The ease of this roll depends on what the horse is doing, and the character should add to it any bonuses from RIDING, ANIMALS, and GRACE:

Stationary/Walking	10
Cantering	8
Trotting/Galloping	6

In addition, if the horse is startled, the above values for ease are reduced by 2. Horses which aren't combat trained will be permanently startled in combat, and the rider must obtain a degree of success of 4 or more on the riding roll in order to perform a combat action.

If the riding roll is failed, the character starts to fall from horseback. The next round he can try to recover by making another manoeuvre roll, with the ease value reduced by 4. Also, this manoeuvre cannot be combined with another action. Failure at *this* roll means the character has fallen to the ground, suffering damage equal to the roll of a die (**energy** may be used to soak this up as shock).

Any character fighting from horseback gains the advantage of being above any opponent on foot. He may

also use the horse's speed to increase his damage.

However, his ability to manoeuvre is obviously somewhat restricted, and he needs to have enough room for the horse to move.

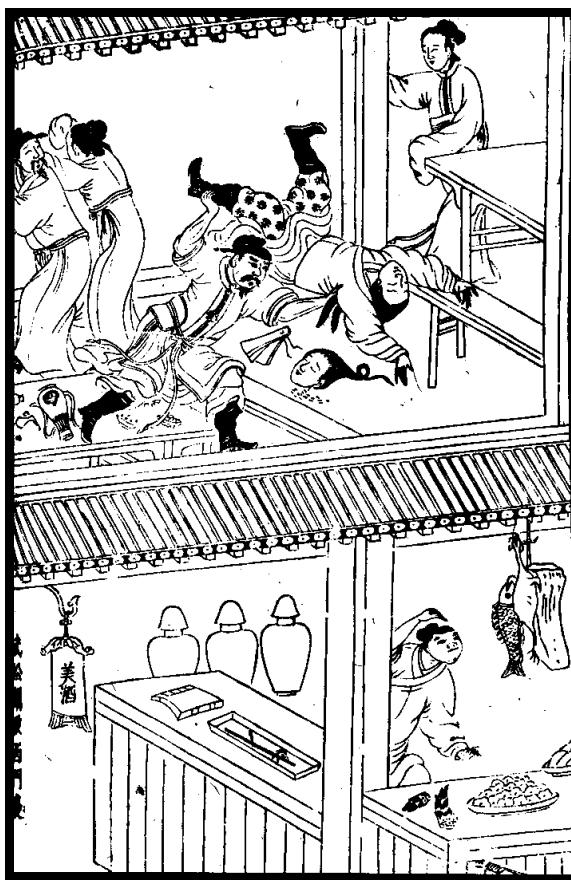
FLEEING

It's sad but true. Sometimes you just *have* to flee from a fight. The way you do it, however, depends on how lucky you feel. You can just turn and run, for example. This requires a roll to turn round, which can be combined with a combat roll (with the *Opponent to Rear* modifier). In the next round you can start running. You don't have a head start, though, so a pursuing opponent who gets a degree of success of higher than you will be able to strike you in the back.

Another way is to leap out of combat. If the leap and the landing are successful, and the opponent doesn't leap after you, then you have broken off combat and you have a head start with which to flee.

A more conservative option is to *break off* combat (see above), and then run. If the opponent pursues, it will turn into a chase, but you will have a head start.

Chases are explained further in the *Action* chapter. It is possible to have a fight while running, and so a pursuing character may attack if he overtakes his quarry or narrow the distance to within three feet.



*Wu Song avenges his brother by killing Ximen Qing,
the jumped-up pharmacist*

ACROBATICS

This is one for the imaginative referee. A character with a bonus in ACROBATICS may attempt all sorts of fancy manoeuvres in combat. It's up to the referee to try to make some sense of it all. Here are some guidelines: acrobatics can be combined with combat rolls in the same way as any combined actions, subject to the limitations of **energy** and practicality. However, a character who uses acrobatics cannot usually take advantage of any specific martial arts bonus for the attack—most martial arts are taught with relatively set patterns which don't combine with fancy rolls and so on. A general FIGHTING bonus may be used, however.

An example of the use of acrobatics is a character who decides to use the skill to spin along the axis of his body while attacking. The idea is that this will generate the speed to qualify for a movement bonus to damage. The character is using a sword, and chooses to make the spin the primary action. Thus if the roll fails, the attack is automatically a failure. If he succeeds at both, the spin will add +1 to the damage inflicted by the sword thrust.

*Rather than live one year too long
it is better to die two years too soon*

DAMAGE

As explained earlier, when a character strikes an opponent, the base damage caused is equal to his degree of success, plus:

- ◇ The weapon bonus
- ◇ The STRENGTH bonus
- ◇ The movement bonus

The movement bonus is +1 if he was running at full speed or moving at a horse's trot, +2 if he was falling through the air, or his opponent was falling through the air, or if he was moving at a horse's gallop.

If the defender made a successful roll, his degree of success plus his weapon or shield protection bonus, and his CO-ORDINATION are also subtracted from the damage.

Then subtract the value of any armour worn by the defender (see *Armour*, below). The defender resists the damage further by using **energy** as a *shock buffer*. The amount of **energy** which can be used in this way is limited according to the weapon used.

Any remaining damage after the shock buffer is *wound damage*. It will cost the defender **body** points as it represents actual physical injury. A fight to first blood

Winning Fights

Manoeuvres enable characters to make the most of a situation. Fighting is not just a matter of which combatant has the higher skill. Much can be made of terrain, and the strategies chosen by the fighters.

A character with a GRACE bonus, for example, is advised to try to fight somewhere with bad footing. If the fight is indoors, for example, jumping on a table is a good trick: the opponent then has to choose between allowing you the *Above Opponent* modifier, or jumping up after you and suffering from bad footing.

Leaps have a lot to recommend them, but you take the risk of falling upon landing if you combine it with a combat roll.

Don't be too quick to dismiss possibilities such as breaking off or moving. The latter can be used to gain the advantage of terrain, while the former can be a way of recovering from shock, allowing comrades to take over, or even running away (it has to be done sometimes!).

Given all this choice, it's easy for combat to slow down, so don't spend too long deliberating. The referee is entitled to rule that your hesitancy is reflected in your character's action, and allow you nothing more than a simple combat roll.

would be conducted to the point where one or other of the combatants suffered wound damage.

ARMOUR

The types of armour available are listed below. When weapon damage is suffered, the armour's protection rating (the bonus listed by the name of the armour) is subtracted from the damage inflicted. Armour is not an encumbrance unless it is poorly made, or not correctly fitted to the character. However, wearing armour is tiring: the armour's *protection* is also the amount of **energy** required each round in order to wear the armour. If the character has insufficient **energy**, then no ability bonuses may be used and *all* actions suffer a -2 modifier.

NO ARMOUR 0

No clothing, or ordinary day-to-day clothing, offers no protection against injury. It will usually not interfere in any way with the character's actions, though a ceremonial robe may be restrictive, and thus count as a situational modifier.

LIGHT ARMOUR +1

Simple armour made of tough leather, paper or woven from fibres such as rushes.

MEDIUM ARMOUR +2

The standard armour for soldiers, this includes quilted ringmail and lacquered leather scale armour.



Army Officer in metal armour

METAL ARMOUR +3

Élite troops and field officers may be equipped with armour made from metal scales. It provides much more comprehensive coverage of the body.

FULL ARMOUR +4

High ranking officers can afford full armour constructed from lamellar and/or metal plates, with areas of mail used to allow freedom of movement. It's quite restrictive, but generates a pleasant feeling of invulnerability in its wearer!

SHOCK BUFFER

Characters may use **energy** as a shock buffer to resist damage. Shock damage represents winding, bruising, or the last minute twisting of the body to soften the impact of a blow. However, there are two limits on the size of a shock buffer. The first is the amount of free **energy** the character has available. **Energy** being used to wear armour, or **energy** lost to fatigue or injury may not be used in this way. The second limit is the shock value of the weapon used. Any damage inflicted in excess of this will automatically be applied as wound damage (see below, and the *Action* chapter).

Shock damage will have a serious impact on a character's ability to fight, but it doesn't represent physical injury, and is recovered rapidly.

Energy lost to shock may not be used for actions by the character. Thus the number of skill bonuses which can be used by the character are limited. Furthermore, a character whose **energy** is reduced to zero by shock

damage will be stunned, and will fall over. A stunned character acquires one point of fatigue.

Shock damage may be recovered very rapidly. As explained in *Action* chapter, one point of **energy** can be recovered during combat by a character who:

- ✧ makes a desperate defence, *and*
- ✧ has not combined it with any other action, *and*
- ✧ gets a higher total roll than his opponent

A full round's rest allows a character an even better opportunity to recover from shock. He can recover one point of **energy** lost to shock, plus his **ENDURANCE** and **HEALTH** bonuses.

WOUNDS & DEATH

Wounds are explained in the *Action* chapter in the section on Fatigue & Injury. As noted there, there are four main types of wounds: flesh wounds, bad wounds, serious wounds and fatal wounds. All four result from wounding damage being subtracted from a character's **body**. The table provided in the *Action* chapter and the Appendices, shows the number of points of wounding damage to cause the four types of wounds for a range of **body** values.

A character who receives a fatal wound dies instantly. A character whose **body** is reduced to 0 or less by any other kind of wound is considered to be mortally wounded. He will immediately collapse and may not perform any actions (though he may speak if he is conscious). A short time will remain during which other characters have a chance to save his life. See the *Action* chapter for more details.

*The man whose head has once been
struck with an axe, positively enjoys
being beaten with a wooden club*

WEAPONS

Traditionally, there are 18 military weapons in China. To these, of course, must be added the natural weapons—punches, kicks and so on—of the unarmed martial arts.

The 18 military weapons are: lance, hammer, bow, crossbow, flail, mace, sabre, sword, chain, hooks, axe, club, battle-axe, halberd, shield, staff, spear and dagger.

While there are other, more obscure or specialised weapons, they are usually variants on the above. In particular, hidden weaponry, while better than nothing, is rarely as effective as a good sword!

WEAPON LIST

In the following list, details are given of the various weapons including special tactics, listed in *italics* along with their ease. The use of the special tactics, along with rules governing the use of two weapons, is provided after the weapon list.

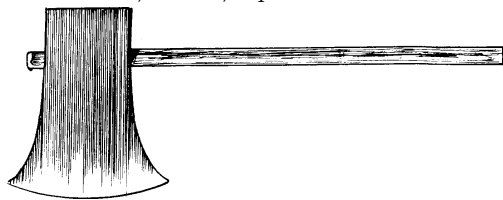
One handed weapons may be used in two hands, increasing their damage bonus by +1, but decreasing the ease of use and protection values by -1 each. A two-handed weapon used in one hand suffers a -2 penalty to ease of use.

The following details are summarised in the tables provided in the Appendices.

AXE OR HAMMER

Large, unwieldy weapons which are nevertheless capable of inflicting terrible wounds on an opponent. These are used in one hand. An axe and a hammer are more or less the same in combat, however a hammer does not have an edge and is therefore of little use for such tasks as chopping wood! A hammer also has a shock value of 3 and may not use the tactic *slam*.

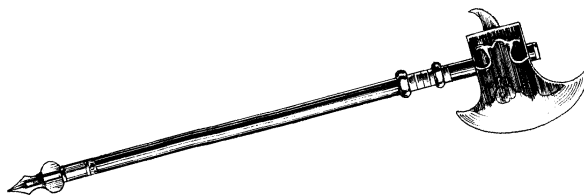
Ease of Use 7	Damage +2	Protection 0
Shock 2/3	Weight +1	
<i>disarm 4, slam 6, trip 3</i>		



BATTLE-AXE

A two-handed version of a normal axe, which is even more dangerous than its one-handed relative. The MARTIAL ART of Halberd is used with this weapon.

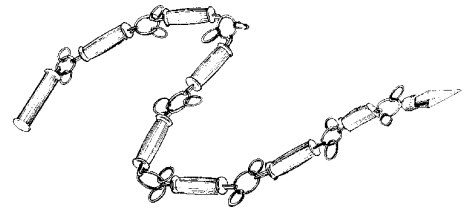
Ease of Use 6	Damage +3	Protection 0
Shock 2	Weight +2	
<i>slam 5</i>		



CHAIN

A chain is not especially easy to use, and it is not as useful as the more traditional weapons such as axe, spear or sword, but its special characteristic is that it is effective at disarming an opponent. It may also be used to entangle an opponent, and can be thrown at an opponent a short distance away and retrieved (see the Missiles section for details). A chain requires two hands.

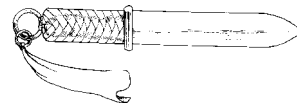
Ease of Use 6	Damage +1	Protection 0
Shock 3	Weight 0	
<i>disarm 5, grab 5, trip 4</i>		



DAGGER OR KNIFE

A short stabbing weapon, used in one hand, easily concealed. A poor or average quality weapon is called a knife. A good or fine weapon is a dagger.

Ease of Use 7	Damage 0	Protection 0
Shock 1	Weight 0	



FLAIL

A jointed staff, using the principle of the whip to deliver devastating blows. If you roll snake-eyes with a flail, you will suffer a die of damage from it swinging round to hit you! Armour will stop this damage. A flail is used in one or two hands.

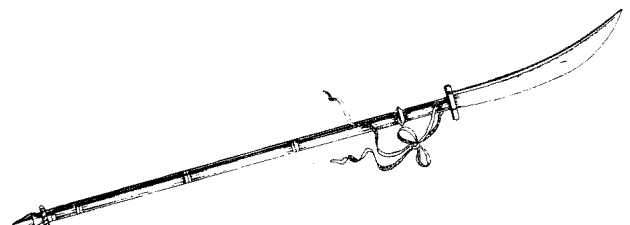
Ease of Use 6	Damage +2	Protection +1
Shock 3	Weight +1	
<i>disarm 5, trip 4</i>		



HALBERD

A pole weapon with a slashing blade. Difficult to use skilfully, but devastating when it hits. This category also includes the trident, the rake and the monk's spade. All require two hands to use.

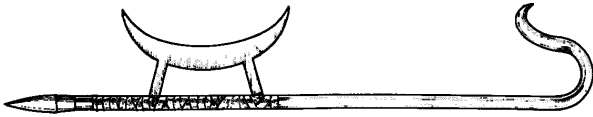
Ease of Use 6	Damage +3	Protection 0
Shock 2	Weight +1	
<i>slam 5</i>		



HOOK

While not a very effective combat weapon, a hook can be useful in capturing an opponent. A hook requires one hand, and two are often used in combination.

Ease of Use 6	Damage 0	Protection +1
Shock 3	Weight 0	
disarm 4, grab 4, trip 5		



LANCE

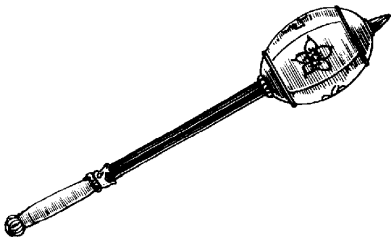
A long spear used on horseback. Because of its length, if used against a weapon other than a spear or halberd in the first round of combat, the opponent cannot attack. Even if he scores higher than the lance user, he will only defend himself. The best way to use a lance is on a cantering or galloping horse. The technique is to let go of the lance at the moment of impact (to avoid being unseated), relying on the lance strap to allow the lance to be pulled from its victim. Although this method is quite effective, the lance cannot be said to be very versatile. It may, however, be wielded in either one or two hands. In both cases use the statistics listed below.

Ease of Use 7	Damage +2	Protection 0
Shock 2	Weight +1	

MACE OR CLUB

A heavy, weighted stick which relies on its weight to deliver damage. A poor quality weapon is a club: anything of higher quality is dignified by the title of mace. A club or mace is used in one hand.

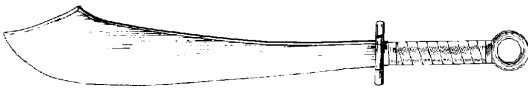
Ease of Use 7	Damage +1	Protection +1
Shock 4	Weight +1	
disarm 3		



SABRE

This is the curved single-edge sword, a weapon used mainly for slashing. It is usually used in circular cuts, relatively close to the body. A sabre is used in one hand. The same MARTIAL ART is used for both sabre and sword.

Ease of Use 8	Damage +1	Protection 0
Shock 2	Weight 0	
slam 6		



SHIELD

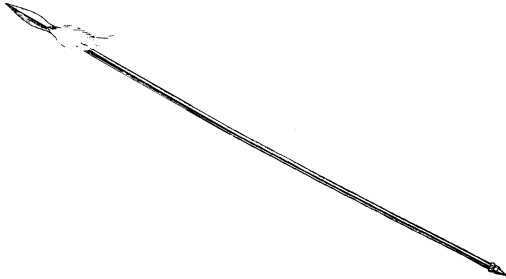
Mainly used for protection, a shield may be used as an offensive weapon if you're desperate (in this case use the Ease of Use given below). Usually, the Ease of Use will be that of the weapon held in the other hand, but the shield's protection value may nevertheless be used. It requires one hand. It is particularly effective in protecting against missiles. Its protection bonus is +5 against any attack of which the defender is aware, and it also allows the defender to make a roll of ease 5 against any incoming missile from the shield side, even if the defender is not aware of the attack.

Ease of Use 6	Damage -1	Protection +3
Shock 4	Weight +1	

SPEAR

The basic thrusting weapon. Anyone using a spear may also choose to use it as a staff. In this case, the characteristics of a staff are used instead of those of a spear. A spear is used in two hands.

Ease of Use 7	Damage +2	Protection +1
Shock 2	Weight 0	



STAFF

A simple long stick used mainly for smashing and jabbing. A staff is used in two hands. Staffs use the same MARTIAL ART as spears.

Ease of Use 7	Damage +1	Protection +1
Shock 4	Weight 0	

SWORD

This is the straight double-edge sword, a weapon used for thrusting and slashing. The sword is considered to be a



Lance

suitable weapon for a gentleman. A sword is used in one hand.

Ease of Use 8	Damage 0	Protection +1
Shock 2	Weight 0	
<i>disarm 4, slam 6</i>		



UNARMED MARTIAL ARTS

The Chinese are justly renowned for their unarmed martial arts, although during the Song Dynasty styles have yet to be clearly codified and named. The value of -2 for protection represents the danger that the limb used to parry or deflect an attack may be injured.

Ease of Use 7	Damage -1	Protection -2
Shock 4	Weight 0	
<i>grab 6, throw</i>		

GONG FU TECHNIQUES

Although unarmed styles have yet to be codified, there are a number of techniques which do have particular names. Players of characters who are skilled in the unarmed martial arts may like to add flavour to their combats by describing what their characters are doing in terms of these techniques. This edition of *Outlaws* does not feature rules which differentiate between these techniques, however.

The following are mostly drawn from the names of some of the techniques developed at the Shaolin Monastery after Da Mo, the founder of the Shaolin martial arts, arrived there in 527. Note that using INTIMIDATION to deprive an opponent of fighting will is an integral part of the Shaolin method, as well as the styles taught by other masters. Many of the following methods will also involve a degree of acrobatic ability, as the names should make clear.

Although these names are associated with Shaolin, many describe standard stances and moves which will be used by most martial artists. Some describe techniques which are also used with weapons.

TECHNIQUE NAMES

Angel On A Bed
Black Dog Pounces On A Sparrow
Black Tiger Tears The Heart
Close On An Opponent Swift As The Wind
Exchanging Roof Beams For Pillars
Feet Like A Flying Dragon
Five Flowers Flying Foot
Golden Chicken Enters The Cage
Golden Cicada Rolls On Its Back
Golden Hook Hangs From The Wall
Golden Sand Flying Palm
Gust Of Wind Stirs The Snow
Hiding Flowers Under The Armpit

Jade Bottle Hangs Upside Down
Lion Opens Its Mouth
The Loafer Changes His Shoes
Missing A Chance, Pull Out Fast
Monkey Picks Fruit
Monkey Shrinks Its Body
Mysterious As A Flood Dragon
Paired Hands Draw The Bow
Paired Hands Push The Moon
Phoenix Spreads Its Wings
Picking Onions In The Mud
Sparrow Hawk Spins In The Air
Striking Fist Carries A Wind
Swallow Flies Over The Water
Thrust Like A Knife
Turn Head To Face The Moon
White Crane Spreads Its Wings
White Snake Creates A Wind
White Snake Flicks Its Tongue
White Tiger Blocks The Road
Wild Horse Drinks At The Trough
Wild Tiger Leaps The Ravine
Wind-Pierced Ears
Yellow Dragon Snatches Its Prey

TWO WEAPONS

Using two weapons does not allow a character to make two combat rolls in a round, and it also carries the disadvantage of a situational modifier caused by the extra encumbrance. This situational modifier is -1 per point by which the combined weight of the weapons exceeds +1, with a minimum penalty of -1.

The skill bonuses used for fighting with two weapons are separate from those used with single weapons. A character without two weapons skill trying to use two weapons may use his single weapon bonus, but will also suffer the usual -2 penalty for not having the appropriate skill. He will also suffer the Off Hand penalty when using the weapon in his Off Hand, unless he has the AMBIDEXTERITY ability to counteract it.

In each round, a character using two weapons must specify whether he is using *one* of the weapons, or both simultaneously.

ALTERNATE USE

Most two-weapon techniques predominantly feature the two weapons used alternately. Because this balances left and right hand more effectively than a single weapon, it provides a +1 bonus to Ease of Use.

SIMULTANEOUS USE

A character may opt to use both weapons in the same round. By doing so, he forfeits the bonus to Ease of Use, but may instead gain a bonus of +1 to *either* damage or protection (specified before making the combat roll). If two different weapons are being used, the lower Ease of Use is used. The player can decide which weapon's

characteristics are used for Damage, Protection and Shock after the dice are rolled.

A character using a shield will usually opt to use both weapons in the same round. That way, he can take advantage of the shield's defensive characteristics.

MULTIPLE OPPONENTS

When fighting more than one opponent, a character using two weapons simultaneously may, *after the dice have been rolled*, opt to divide their degree of success equally between two opponents. If the degree of success is an odd number, then the player may choose which opponent gets the higher 'half'. One is subtracted from each of these halves, and then any bonuses from STRENGTH (in the case of an attack), CO-ORDINATION (in the case of a defence) and weapon bonuses are added.

TACTICS

Certain tactics are intended to do something other than just inflict damage on an opponent. A combatant with the appropriate weapon may attempt one of these tactics.

DISARM

A disarm is a special tactic in which an attacker aims at the defender's weapon rather than at the defender. The ease of the manoeuvre depends on the weapon used to disarm.

If the character attempting the disarm fails to get a higher score than his opponent, then he has failed to disarm, but does defend.

If the character attempting the disarm gets the higher score, then the defender doesn't add the weapon's protection bonus: instead he should add his STRENGTH bonus and the weapon's weight to his degree of success.

If the defender's degree of success is greater than the attacker's, the disarm attempt fails, and the defender gets a +1 situational modifier (a riposte) on the next round.

If the attacker's degree of success is greater, the defender's weapon will fly out of his hand a number of feet equal to the net difference in degrees of success. Note that the weapon spends the next round in flight; an exceptionally quick-thinking and able defender might leap after the weapon and try to catch it (catching a weapon in flight is ease 4, plus CO-ORDINATION and ACROBATICS).

If the fight is not to the death, a disarmed combatant will usually surrender.

GRAB

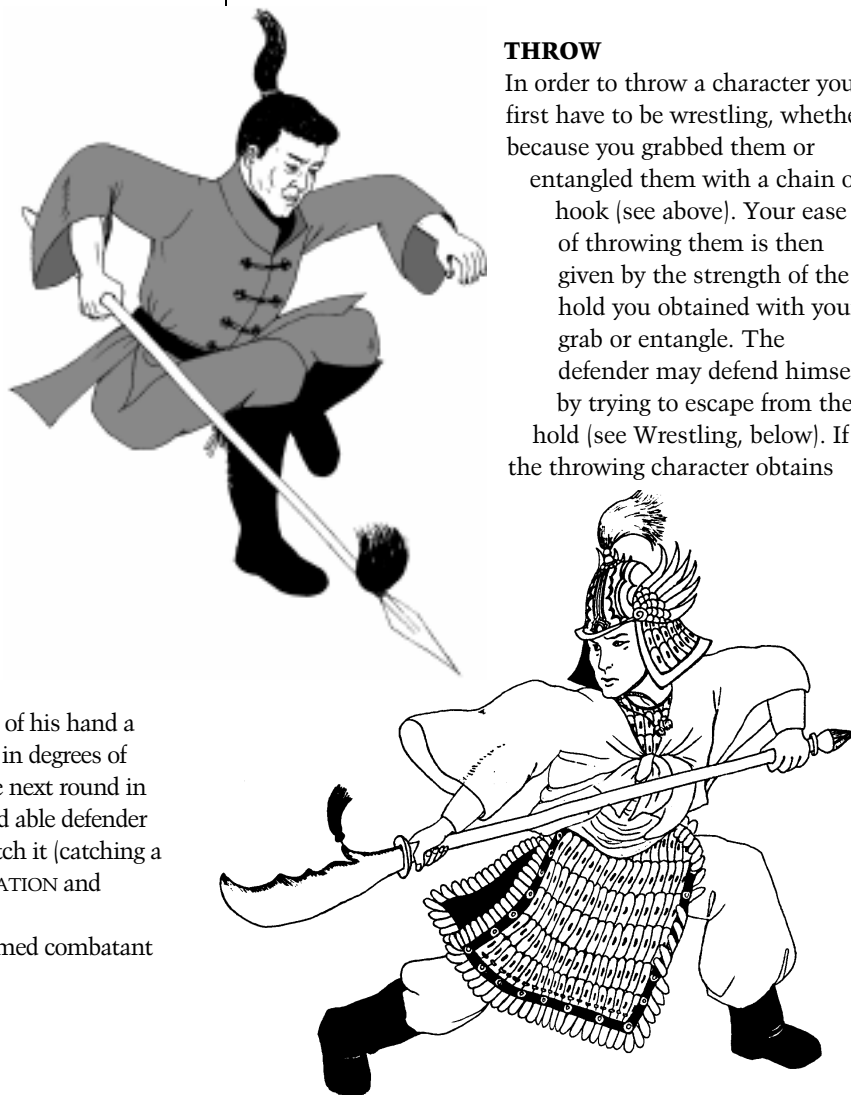
A grab attack inflicts no damage on an opponent. Instead it means that the attacker has secured a hold on the defender. If a character can wrap a chain around an opponent's arms or body, he can attempt to immobilise them. A hook may also be used to inhibit an opponent's movement. An unarmed attacker may try to catch hold of a weapon arm, for example, or grab as a prelude to a throw. A successful grab initiates wrestling (see below) with a hold which has a strength of the degree of success of the roll. Once wrestling has started, a grab attack may be used to maintain or improve a hold on an opponent. While wrestling, however, a character using a hook or a chain will suffer a penalty of -2 for holding on to the weapon, though he may continue to use them to attack with (unlike other weapons such as swords or axes).

SLAM

There are times in combat where you may be using a dangerous weapon, but you would like to avoid injuring your opponent badly. In these cases you can slam. A slam uses the flat of a blade, or a hilt or shaft to make a blunt attack. A slam attack alters the shock value of the weapon to 4.

THROW

In order to throw a character you first have to be wrestling, whether because you grabbed them or entangled them with a chain or hook (see above). Your ease of throwing them is then given by the strength of the hold you obtained with your grab or entangle. The defender may defend himself by trying to escape from the hold (see Wrestling, below). If the throwing character obtains



the higher combat roll, the throw is successful. A successful throw has a bonus to damage of +1 for movement, and the defender will end up on the ground whether any damage is done or not (see Fighting From The Ground, below).

If a character succeeds at a throw, or fails the roll, he will lose his grip. If the character gets the lower combat roll, then he may maintain his grip, though an opponent's Escape may reduce its strength.

TRIP

A character defending against a trip should add his GRACE bonus to his degree of success. If the attacker obtains a net degree of success of 1 or more, the defender falls, suffering damage equal to half the degree of success.

Unless you are prepared to enter the tiger's den, you will not get the tiger's cub

SPECIAL CASES

Combat has a habit of being untidy. It doesn't always work out as a nice polite slanging match between two opponents. To cover the untidy eventualities, some additional rules are needed.

MULTIPLE OPPONENTS

Fighting more than one enemy is a dangerous business. Skilled fighters facing more than one opponent usually try to find a way to oppose them one at a time, using leaps to change position quickly, or intimidation to keep other opponents out of the fight.

When many attack one, only those who roll higher than the lone warrior may attack him. In this case, the lone fighter must defend himself. Any opponents who got a lower roll than him have simply failed to get an opportunity to attack.

A lone warrior must specify on each round before dice are rolled whether he is concentrating on one opponent or taking a wild swipe against all. If he concentrates on one opponent and rolls higher than all his opponents then he will hit the specified defender. If any of his opponents get a higher roll than him, however, he may only apply his defensive degree of success to one of them (it doesn't have to be the opponent he was concentrating on).

If he takes a wild swipe at all opponents, and gets a higher roll than all of them, then the total degree of success (that is, the damage) is divided as equally as possible between them. If he gets a lower roll, then the defensive degree of success is also divided between those opponents who got a higher roll.

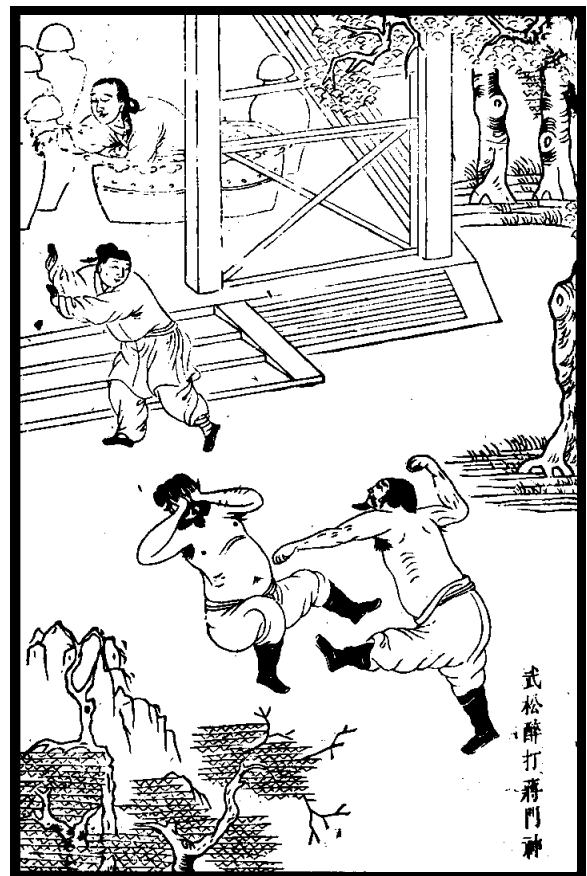
A character using two weapons may choose either of the above options. If he chooses to concentrate on one opponent, he may opt to divide his degree of success between two opponents, *after the roll*, as explained in the section on *Two Weapons*, above.

Many opponents attacking a single enemy from one direction also suffer a disadvantage: they get in each other's way. This is represented by applying the *Cramped Environment* situational modifier to the attackers only.

WAR SHOUT

The skill of INTIMIDATION may be used to attack opponents during combat. The basic ease of intimidating an opponent is 4, to which INTIMIDATION and FIGHTING bonuses are added, and from which the victim's WILL and FIGHTING bonuses are subtracted. The degree of success of the roll is inflicted on the victim as shock damage. This kind of war shout may only be used against one opponent and is not subject to modifiers from relative *size*.

A war shout used to 'freeze' opponents and prevent them initiating combat is made in the same way, but the intimidating character may also use his FIGHTING bonus to represent a warlike flourish, for added effect. Such a shout may be directed at multiple opponents. In such cases there is no need to make separate rolls for each opponent.



Wu Song floors Jiang the Door God with his famous move: 'Jade Bracelet Steps with Duck @ Drake Footwork'

Example: Educating the Unwashed, Continued

Round		Action	Chance	Roll	Degree of Success	Notes and result
7	Yang	Combat	13	2(+3)+1	5+1 (STRENGTH)	Attacks Lu, hits for 2 damage
		War Shout	5	5+2		Fails.
	Lu	Combat	10	2+2	4	Defends. 2 lost to shock (energy now 2)
	Gu	Combat	10	6+5	-	Misses.
7	Yang	Combat	12	3(+2)+2	5	Attacks Gua. Base chance 8, +5 for FIGHTING and SWORD, -1 for Gua's size . Weapons clash: no damage. Inflict 1 damage on Gua.
		War Shout	3	3+2	-	Fails.
	Lu	Combat	9	5+5	-	Misses. Recovers 1 shock (energy now 3)
	Gua	Combat	10	5+2	5	Weapons clash: roll for breakage (chance 7) is 2+2 so weapon now poor. Cause no damage. Suffer 1 damage to shock (energy now 1).
8	Yang	Combat	12	5(+2)+2	7+1 (STRENGTH)	Attacks Gua, hits for 5 damage
		War Shout	3	2+1	2	Intimidates Lu.
	Lu	Combat	10	3+1	3	Fails to hit. 2 lost to shock (energy 1).
	Gua	Combat	9	4+3	4	Insufficient energy to use both FIGHTING and SABRE bonuses. Defends. 1 lost to shock (energy now 0) and 3 to bad wounds (body 0, mortally wounded).

Now, numbers aside, what actually happened in the fight?

As the two bandits closed in on him, Yang let out a roar, simultaneously sidestepping Gua's swing, drawing his sword and striking at Lu in a single, fluid action. Lu lost his cool at this unexpected wound, and was panicked into waving his sabre ineffectually as Yang Ming leapt high into the air. The two bandits stared up at him, helplessly.

Falling back to earth, Yang fainted at Lu but at the last moment swept his sword back at Gua, catching him

by surprise. Letting out another roar at Gua, he swung his sword like a 'Swallow Skimming the Lake', catching Lu in the leg. After another exchange with Lu, he turned once again to Gua. The two closed up as their weapons clashed, there was a pause, and then Yang lashed upwards into Gua's unprotected throat with his sword hilt, simultabeously letting out a yell that stopped Lu in his tracks.

Lu, watching Gua tumble to the ground unconscious, dropped his sabre and fell to his knees, begging mercy for himself and his Brother.

FIGHTING FROM THE GROUND

A character who falls over and is still conscious may continue to act. However, combat actions are subject to certain disadvantages. Firstly, an opponent will gain the *Above Opponent* situational modifier to any attacks. Secondly, the character on the ground will suffer the *Bad Footing* -2 modifier. Finally, the character's actions are limited to those which are possible while on the ground. Fancy attacks with any degree of movement are right out.

The character may attempt to get up using the getting up manoeuvre described above.

DRAWING WEAPONS

Weapons are normally kept scabbarded at the belt or on the character's back. In order to use a weapon it must be drawn. In normal situations when a character has plenty of time, they can easily draw a weapon without having to make a roll. If caught by surprise, however, they may have to draw a weapon quickly. This is ease 7, to which the character should add CO-ORDINATION and any bonus for

FAST DRAW. Failure indicates that the weapon is not drawn. Snake-eyes indicates that the character draws the weapon, but fumbles it and drops it.

Characters may combine a fast draw with a combat roll. Success at this against an opponent who doesn't expect an attack may enable the attacker to get in a surprise attack on an unarmed opponent.

WRESTLING

When two characters are grappling with each other, this is referred to as wrestling. In this case only chains, daggers, hooks, knives or unarmed attacks may be used. Wrestling may be initiated from the very beginning of the combat (by the circumstances in which the combat started), or during a combat by a character making a successful *grab* manoeuvre. A character holding on to his weapon while wrestling will suffer a situational modifier of -2 for one handed weapons (including a hook), and -3 for two handed weapons (with the exception of a chain, which is -2) as a result of the encumbrance. Dropping a weapon does not require a roll.

There is a wide variety of possible tactics in wrestling. In some situations, characters' combat rolls may not even oppose each other. This is explained further below. Tactics available in wrestling are:

ATTACK

This tactic is available to anyone. It is a standard unarmed combat attack. If the character's opponent has a hold on him, the chance of success of the attack is reduced by the strength of the hold. An attack can be opposed by another attack.

ESCAPE

This tactic is available to anyone. It represents an attempt to break an opponent's hold and escape from his grasp. It has an ease of 7, reduced by the strength of the hold. However, a character should add his STRENGTH and CO-ORDINATION bonuses, as well as his FIGHTING and UNARMED COMBAT bonuses, to his chance of success. If the character gains the higher roll, then the strength of the hold is reduced by the degree of success. If the strength of the hold is reduced to 0, the hold is broken.

An escape opposes a disarm, throw or grab.

DISARM

A character who has grabbed an opponent holding a weapon may attempt to force the weapon out of his hand. The ease is equal to the quality of the hold established, to which bonuses in FIGHTING and UNARMED COMBAT can be added. The grabbing character should add his STRENGTH bonus to his degree of success.

GRAB

This tactic is available to characters using unarmed combat, a chain or a hook. It is used to maintain a hold on an opponent, or to establish a hold on a character who has a hold on you. If used to maintain an existing hold, it has no effect if the degree of success is lower than the current strength of the hold. If a higher degree of success is obtained, however, that becomes the new strength of the hold. If you have a hold on an opponent, you cannot attack him normally without losing your hold. However you can attempt to throw him or disarm him. A grab is opposed by an escape.

THROW

As described above, the ease of a throw is the strength of the character's current hold on his opponent. Success is resolved like a normal attack; however the throwing character gains a bonus of +1 to damage for movement. If the throw is successful, the opponent will end up on the ground, and all holds are broken. If the roll is failed, the throwing character loses his hold. A throw is opposed by an escape.

Note that if neither character has a grip on his opponent, it is no longer wrestling, and normal combat rules apply.

*There is no stopping the arrow
once it is on the bowstring*

MISSILES

Missile weapons use a very similar system to that used for standard combat. However, a missile user is always the attacker. Missiles are notoriously difficult to defend against, and obviously the victim must be aware of the attack to take any evasive action.

In order to launch a missile attack, the weapon *must* first be readied. This counts as one action; attacking counts as another. Each of these requires a separate roll, though they may be combined on one round.

The chance of attacking may be enhanced by spending time aiming. A character who fails his roll to aim, or chooses not to make it, will suffer a penalty of -1 to his attack roll. Aiming may also be combined with readying the weapon and attacking, if the character has sufficient **energy** to pull it off. Aiming requires a separate roll, which should be made between the readying roll and the attack roll.

READYING

Before a character may shoot a bow or crossbow it must be loaded. This requires a successful roll against the Ready ease value for the weapon (adding bonuses for CO-ORDINATION and an appropriate skill in MISSILES). A character may load a bow slowly to make sure of doing it right: add 1 to the ease for each additional round spent loading.

Similarly, a character who wishes to throw a weapon which is slung at his belt must successfully draw it (ease 7) before it can be thrown (adding bonuses for CO-ORDINATION and FAST DRAW). A thrown weapon held in the hand does not need to be readied.

AIMING

Ease of aiming depends on the range and actions of the target. To the value for Distance according to the missile weapon used, add the **size** of the target. This value represents basic range (expressed in yards for bows, in feet for thrown weapons) for that target. At this range or less, the ease of aiming is 10 for a still target, and 7 for a moving target.

Referees can adjust the ease of aiming at a moving target to reflect the precise type of movement. For example, someone moving straight towards the missile user is pretty much as easy to aim at as a still target. Someone galloping on a horse from left to right would be much more difficult to aim at.

The ease of aiming is decreased at greater ranges. For each complete multiple of basic range the target is distant, subtract 1 from the ease of aiming.

Bonuses that may be used to improve aiming are PERCEPTION, INTUITION and the MISSILES aptitude.

Half the degree of success of the aiming roll is used as a situational bonus to the attacking roll. If the aiming roll is failed or omitted the ease of the attack roll will be reduced by 1. A character can continue aiming if he is not satisfied with the degree of success of his aiming roll. In this case he may make a new roll on the subsequent round.

ATTACKING

The basic chance of success of a missile attack depends on the ease of using the missile itself. To the Use value given for the appropriate missile add the degree of success for aiming and the character's bonuses in CO-ORDINATION and MISSILES. Then subtract 1 for each complete multiple of basic range the target is distant. Subtract another 1 for a moving target, and if the missile user is also moving subtract another 1.

If the missile misses its chosen target there is a chance it may hit another target. The referee must assign a chance for this herself, as it will depend on the grouping of alternative targets.

A missile that hits will do damage equal to the degree



Hua Rong, the Marvellous Archer, shows off his skill

of success of the attacking roll plus any bonus for the type of missile. Do not add the missile user's bonus for STRENGTH. However, strong characters may commission more powerful bows in order to take advantage of their ability.

DEFENDING

Evading missile weapons is very difficult. Each type of missile has a value for *Evasion Ease*, which represents the target's chance to defend against the attack. Characters shot by missiles may use weapon skills to protect themselves from missiles. A character who doesn't have a shield or a weapon to hand must rely on MARTIAL ARTS. Characters should add their CO-ORDINATION to attempts to evade missiles.

A character may only defend against a missile attack of which he is aware. Referees may allow heroes a roll to become aware of a surprise missile attack against them, just as with a combat surprise attack. If unsuccessful, the character cannot defend against the missile.

MISSILE WEAPONS

There are two main types of missile weapons. First are the bows and crossbows.

COMPOSITE BOW

A long bow made of lacquered wood and bone, usually for military use.

Ready 6	Ease of Use 3	Damage +1
Shock 1	Dist 15 yards	Evasion ease 0

HEAVY CROSSBOW

A military crossbow complete with double arms and a hand-crank for reloading. Not a rapid-fire weapon, but extremely powerful.

Ready 0	Ease of Use 6	Damage +2
Shock 1	Dist 16 yards	Evasion ease 0

LIGHT BOW

An ordinary bow such as that used by hunters.

Ready 7	Ease of Use 3	Damage 0
Shock 1	Dist 12 yards	Evasion ease 0

LIGHT CROSSBOW

A simple crossbow with a lever for quick reloading.

Ready 2	Ease of Use 6	Damage +1
Shock 1	Dist 12 yards	Evasion ease 0

Other missile weapons are thrown; these include both specific thrown weapons and ordinary combat weapons.

CHAIN

A chain with a blade attached may be thrown up to 6 feet and retrieved in one action.

	Ease of Use 7	Damage 0
Shock 2	Dist 6 feet	Evasion ease 1

COMBAT WEAPON

Clubs, maces, axes and hammers may be thrown.

	Ease of Use 6	Damage +1
Shock 4	Dist 6 feet	Evasion ease 3

DAGGER

A throwing knife or dagger.

	Ease of Use 7	Damage 0
Shock 2	Dist 6 feet	Evasion ease 1

DART

A small spike, weighted for throwing, and easily concealed.

	Ease of Use 8	Damage -1
Shock 1	Dist 5 feet	Evasion ease 0

JAVELIN

A weapon specially weighted for throwing.

	Ease of Use 7	Damage +1
Shock 1	Dist 10 feet	Evasion ease 1

SPEAR

The standard combat weapon.

	Ease of Use 6	Damage +1
Shock 3	Dist 6 feet	Evasion ease 3

STONE

Includes metal balls as well as rocks.

	Ease of Use 7	Damage 0
Shock 4	Dist 10 feet	Evasion ease 1

SWORD

A straight, double-edged sword may be thrown.

	Ease of Use 7	Damage +1
Shock 3	Dist 4 feet	Evasion ease 3



HEAVY BOYS

Bows vary in pull; the figures given in the table are the normal values. Very strong characters may wish to commission bowyers to make especially powerful bows for them. The 'pull' of a bow is expressed as a bonus,

which is added to damage, and which adds 2 feet to the distance for each point. A character needs to have a STRENGTH bonus of equal to or greater than the pull of the bow to use it properly. If he doesn't, he not only loses the bonus provided by the extra pull, he also suffers the pull of the bow as a negative situational modifier to use of that bow.

It follows that a weak character trying to use a normal bow will suffer several penalties: his STRENGTH bonus from the damage, twice his STRENGTH bonus from the distance, and his STRENGTH bonus from use. He may commission a bowyer to make a bow with a negative pull to compensate for his weakness. In this case, the bow *loses* damage and distance according to its pull, but the character does not suffer any penalty to use.

*An army of a thousand is easily found,
but not so a general*

BATTLES

When two armies clash the outcome depends on many factors: the number of soldiers, their quality, morale, and the strategy adopted by their leaders. The heroes of Liangshan Po often had to lead their bandit army against a variety of foes. Despite being outnumbered they won through superior strategy and the personal courage and skill of their leaders. To represent this in the game, battles are simplified using the following system. Players who are particularly interested in this element of the story may prefer to fight out their battles in detail using miniatures and wargaming rules, or perhaps one of the many computer simulation packages available.

TIME AND ACTIONS

Conduct of a battle works in almost exactly the same way as an individual combat, with these exceptions:

BATTLE TURNS

Battles are not conducted in combat rounds. Instead a roll is made every 15 minutes.

POSSIBLE ACTIONS

In order to simplify matters, the fine details of the strategies adopted by a general are abstracted. A combat roll represents the ebb and flow of battle. It is possible to make certain simple choices regarding an army's disposition, which are termed 'manoeuvres'. These correspond to the manoeuvres in individual combat, but their effects are different.

Just as an individual is limited by **energy**, an army is

limited by morale. The morale of an army represents the maximum level of STRATEGY which a general can use in a battle.

STARTING A BATTLE

Like personal combat, battles may start with a surprise attack or a waiting state. A battle which starts with a surprise attack is conducted with the attacking force gaining a situational modifier for having a surprise attack. Most battles, however, are relatively formal. At the start of this kind of battle the opposing forces deploy on the field. They then enter a *waiting state*.

The options available to a general in a waiting state are similar to those in personal combat. First each side must secretly decide whether to attack, wait or flee.

If both sides wait, hero combats may take place, and armies that have suffered shock damage may recover one point.

An army that attacks against a waiting foe suffers a situational modifier of -1.

If an army flees, and its opposing army waits, then the army escapes the battle. If an army flees and its opponent attacks, the army may not defend itself, but the attacking army suffers a situational modifier of -3.

HERO COMBATS

When armies are deployed and facing each other in a waiting state, heroes from either side may sally forth and challenge the enemy. This will have a direct effect on the armies' morale. Although it is possible for two or more hero combats to take place simultaneously, usually one hero combat may be conducted in a single turn.

The effects of hero combats on the morale of an army are as follows:

	<i>Effect</i>
Hero killed	-2
Hero captured	-2
Hero withdraws	-1
Hero fails to meet enemy challenge	-2

CONDUCTING A BATTLE

In each battle turn, armies may make one combat roll. The ease depends on the quality of the soldiers comprising the army (for details of how to deal with armies of mixed soldier types, see below). To this ease you should add the STRATEGY bonus of the army's general, plus any situational modifiers. The chance may also be modified by certain manoeuvres.

Roll against the total chance of success as normal. The army with the highest total successful roll has obtained a tactical advantage.

It may force its opponent to retreat slightly if the general wishes it. A disadvantaged army suffers a loss of one point of morale.

Simple Battles

Once combat has been joined, follow this procedure:

- ◇ Declare actions
- ◇ Each army rolls the dice, using the ease value of its soldier type, plus the STRATEGY bonus of the commanding general, plus any situational modifiers.
- ◇ Find who has the highest total successful roll. This side has the advantage.
- ◇ Work out degrees of success, including bonuses from army type and manoeuvres.
- ◇ Subtract the degree of success of the disadvantaged army from that of the advantaged army. The remainder is the damage inflicted.
- ◇ Damage is subtracted from morale as shock. Half the damage (round down) is subtracted from **body** as casualties.
- ◇ Check the damage inflicted and note it accordingly. Make any necessary morale rolls.
- ◇ Finish the turn by working out how much morale is available for use on the next round. Armies may recover a point of shock if eligible.

RESULT

To the degree of success of the army with the advantage add the damage bonus according to the soldier type and manoeuvre.

To the degree of success of the disadvantaged army add the protection bonus according to soldier type and manoeuvre.

Subtract the latter from the former to find the net damage. If the result is a negative number, then the army with the advantage has overextended itself (the strategy was sound but the soldiers did not execute it properly). It will suffer the excess number as damage (see below) and the 'disadvantaged' army will gain a situational bonus of +1 for the next round.

If the result is positive then it represents damage inflicted. The armour rating of an army is subtracted from damage. More details on damage are given below.

SITUATIONAL MODIFIERS

The referee should evaluate the advantages afforded the armies by the battlefield. In many cases the difference will be negligible and can be ignored. In other cases one side may suffer a disadvantage, and this is represented by applying a situational modifier to the general's roll.

<i>Bad Light</i>	-1 to -4
<i>Totally Dark</i>	-5

The referee should decide the degree of darkness.



Song Jiang assaults the Zhu Family Village three times before finally obtaining victory

High Ground +1

An army that has the higher ground gets a bonus of 1 to its roll.

Opponent Fleeing -3

A fleeing opponent cannot defend itself, but an army attacking it will suffer this penalty to its attack.

Opponent Fortified -1 to -2

If attacking a fortified opponent, an army will suffer a penalty. This modifier only applies as long as they remain within their fortification. If they sally forth to attack they lose the benefit.

Opponent Overextended +1

Opponent To Rear -3

An army attacked from behind suffers this penalty to its actions.

<i>Outnumber Enemy</i>	+1 to +2
------------------------	----------

An army with more than four times the number of soldiers of its opponent gains a bonus of +2. An army with between twice and four times the number gains a bonus of +1.

Surprise Attack +2

An attack against an army which is unprepared for it gains a bonus. In addition, the victim may not defend itself unless it makes a roll—the referee determines the ease, but the army quality may be added as a bonus. If the surprised army makes the roll, the only options open to it are to hold firm or withdraw.

Uneven Ground -1 to -2

An army fighting over uneven ground will suffer a penalty. -2 applies to really difficult ground such as wood or marsh. If a defending army makes use of the characteristics of the terrain, such a penalty may only apply to an attacker.

Waiting Opponent -1

MANOEUVRES

The following manoeuvres are available to all generals in a battle. Others may be available to generals who study old books on strategy. Note that a fortified army must choose *fortified*, and an army with its morale reduce to 0 must choose *withdraw*. Otherwise generals do not *have* to choose a manoeuvre.

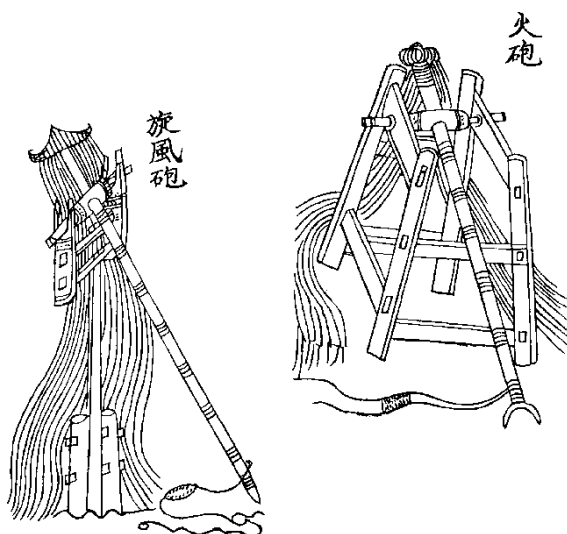
ALL CHARGE

A full frontal assault by the bulk of the army, relying on momentum to break an opponent. If the general's army has cavalry, then 1 point is added to the damage of a successful *all charge* roll.

Ease -1 Damage +2 Protection -2

FIRE GUNS

This manoeuvre is only available to an army that has a battery of cannon and a gunnery expert. Instead of the general's STRATEGY skill, the GUNNERY skill of the gunner is added to an ease of between 5 and 9, depending on the size of the battery. If the roll is a snake-eyes, then the gun battery has been destroyed by a misfire. The protection



Song Dynasty 'Cannons'

bonus given below represents the deterrent capabilities of a gun battery.

Ease 0 Damage 0 Protection +2

FLANKING MANOEUVRE

The centre and one flank of the army stand firm while the other flank advances, in an attempt to outflank an enemy. A flanking manoeuvre can only be performed if the general has a STRATEGY of +3 or more. Its effect is to cause *both* armies to suffer a modifier of -3 to their rolls.

FORTIFIED

A fortified army must choose this manoeuvre unless it sallies forth, in which case it may make a normal roll, or choose any other manoeuvre.

Ease +1 Damage -2 Protection +2

HOLD FIRM

This represents concentrating on defence and maintaining formation. It is the only manoeuvre that may be chosen by an army which has just been surprised.

Ease -1 Damage -1 Protection +2

SLOW ADVANCE

A careful advance relying on discipline and formation to defeat an enemy.

Ease -2 Damage +1 Protection +1

WITHDRAW

This must be chosen by an army which has had its morale reduced to 0. If the withdrawing army gets a higher combat roll (in which case no damage is inflicted), then the two armies are separated and enter a waiting state. Hero combats may take place at this point.

Ease +1 Damage none Protection 0

DAMAGE

Armies are measured in two ways, analogous to **body** and **energy** for individuals. The equivalent of **body** is the number of soldiers, while the equivalent of **energy** is the army's morale.

BODY

In order to allow these rules to be used for battles of widely varying scales, the 'body' of an army is a relative number. The smaller of the two opposing armies is considered to have a **body** of 10. Multiply the number of soldiers in the larger army by 10 and divide by the number of soldiers in the smaller army to work out the larger army's **body** score.

MORALE

Morale refers to the overall mental state of the army. An army's morale derives from several factors, including its condition and the general's reputation and leadership. In the course of a battle the army's morale will be affected by hero combat, damage and possibly magic.

An army's base morale is determined by its soldier type. To the base value for morale you should add a bonus to reflect the general's popularity, and the soldiers' loyalty to their leader: this should be from -3 to +3.

You should also add a value to reflect past performance. Armies which have won battles recently are more confident. Again the bonus is from -3 to +3. As a general rule, for each battle the army has won recently it gains a bonus of 1. For each battle it has lost recently, they lose 1.

Armies which are fatigued from the march, or inadequately fed, will suffer a morale loss of -2 to -3.

You may also add a bonus of from +1 to +2 to reflect any special incentive. To most soldiers and bandits, a good incentive will be the prospect of a lot of money if they win. However other incentives may be a good cause, or the protection of home and loved ones. It is up to the referee to assess the incentives applicable to each army.

SUFFERING DAMAGE

When damage is inflicted on an army, half of it, rounding down, is shock damage, and reduces morale. The remaining half, rounding up, is actual casualty damage. Subtract the armour rating of the soldiers from it, and reduce the **body** of the army by the result. If the army has insufficient morale to soak up shock damage, the extra damage is suffered as casualty damage.

Up to one fifth of the army's initial **body** suffered in one go are considered light casualties. They have no extra effect on the army.

Over a fifth, but up to a half of the army's initial **body** suffered in one go is heavy casualties. An additional point of morale is lost, and a roll must then be made against morale on two dice. If the roll is failed, an additional point of **body** is lost through soldiers fleeing the field.

Over a half of the **body** of an army is serious casualties. An additional 2 points of morale are lost, and a roll should be made against (morale -2) on two dice. If the roll is failed, an additional point of **body** is lost through soldiers fleeing the field.

DAMAGE EFFECTS

If the morale of an army is reduced to 0, then the general no longer has effective control of it. It will *withdraw* until it recovers enough morale to give him control. All points of damage suffered by an army with 0 morale are taken as casualties, and subtracted from **body**.

If the **body** of an army is reduced to 0, the army disintegrates.

Casualties are not all dead: unless a victorious general specifies that he is attempting to exterminate the enemy, over half the casualties lost are injured and may recover if given medical treatment. Enemy soldiers who fled may be captured, if an effort is made. Injured casualties can be easily captured. Captured enemies may be executed, freed, or given the opportunity to join the victorious army.

Example: Battle On The Road

Here's a short sample battle to show how it works.

Huyan Zhao accepts the Emperor's commission to take an army against the rebellious bandits of Liangshan outlaw cause: 15 points. Wu Yong is a master strategist, Po. With 12,000 government soldiers he advances upon them. Huyan knows that he has reinforcements due, but the fact that he has twice as many men as his opponents overcomes his caution, and he accepts the challenge of the Liangshan Po general Wu Yong.

The smaller force, Liangshan Po, have 6000 soldiers, force so they are considered to have 10 **body**. The soldiers are hero-led bandits, well armed and determined, with

excellent morale from previous victories, trust in the ability of Wu Yong, and a belief in the justice of the

Huyan Zhao's government force of 12,000 includes a unit of armoured cavalry, but they don't fight as a separate unit, and so they are averaged with the remainder (increasing damage by +1). The **body** of the government soldiers their morale is only 8. Huyan is a respectable commander, but his STRATEGY is only +3.

Turn	Action	Chance	Roll	DoS	Results and Notes
1	Outlaws Wait	-	-	-	Hero combats: win.
	Government Wait	-	-	-	Hero combats: hero killed. Lose 2 morale (now 6)
2	Outlaws Wait	12	3(+2)+1	5	Base chance 7, +5 for Wu Yong's STRATEGY. -1 morale. Armour stops 1 damage. (Morale 14)
	Government Attack	10	5+1	5+1	Base chance 7, +3 for Huyan's STRATEGY, +1 for outnumbering the enemy 2:1, -1 for attacking a waiting opponent. Get the advantage: inflict 1 damage. Recover 1 morale (now 7)
3	Outlaws Attack	12	2(+3)+1	5	Disadvantaged, -1 morale. Suffer damage: 1 to shock (morale now 12), 2 to body , of which 1 is stopped by armour (body now 9).
	Government Attack	11	6(+1)+1	7+1	Get the advantage: inflict 3 damage. Recover 1 morale (now 8)
4	Outlaws Hold firm	11	3(+1)+2	4+1-1	Base chance 7, +5 for Wu Yong's STRATEGY, -1 for manoeuvre. Get the advantage: inflict 4 damage. Recover 1 morale (now 13)
	Government All charge	10	6+6	-	Base chance 7, +3 for Huyan's STRATEGY, +1 for outnumbering the enemy 2:1, -1 for manoeuvre. Fail. -1 morale. Suffer damage: 2 to morale (now 5) and 2 to body , of which armour stops 1 (body now 19).
5	Outlaws Attack	12	5(+2)+3	7+1	Get the advantage. Recover 1 morale (now 14)
	Government Attack	11	3(+1)+1	4	-1 morale. Suffer damage: 2 to morale (now 2) and 2 to body , of which armour stops 1 (body now 18).
6	Outlaws All charge	11	5(+1)+1	6+2+1	Get the advantage: inflict 5 damage. Recover 1 morale (now 15).
	Government Attack	9	4+2	4	Base chance 7, +2 for Huyan's STRATEGY (insufficient morale to use full bonus), +1 for outnumbering the enemy 2:1, -1 for manoeuvre. -1 morale. Suffer damage: 1 point of shock is lost to morale (now 0, so the army must withdraw next round) and 4 to body of which armour stops 1 (body now 15).
7	Outlaws All charge	11	6(+1)+3	7+2+1	Get the advantage: inflict 8 damage.
	Government Withdraw	8	2+1	2	Base chance 7, +1 for manoeuvre (no bonus for Huyan's STRATEGY or outnumbering enemy). Suffer damage: 8 to body of which armour stops 1 (body now 8). Heavy casualties: lose additional point of body through fleeing soldiers.

The outlaws continue to pursue a little, but the victory is clearly theirs.

戰鬥

TABLES

SITUATIONAL MODIFIERS

Above Opponent	+2
Bad Footing	-1 to -4
Bad Light	-1 to -4
Totally dark	-5
Cramped Environment	-1 to -3
Encumbered	-1 to -3
Shield/Second Weapon	-1*
Off hand	-2**
Opponent a pupil	+1
Opponent cantering/galloping	-3
Opponent trotting/running	-2
Opponent to Rear	-3
Riposte	+1
Surprise Attack	+2
Waiting Opponent	-1

*-1 per point by which combined weight exceeds 1, with a min of -1.

**Plus AMBIDEXTERITY

WEAPON DAMAGE

Type of weapon	Damage	Chance	Bonus
Fine weapon	0		4
Good weapon	2		3
Average weapon	4		1
Poor weapon	6		0

SNAKE EYES

Roll	Effect
2	Gain 1 point of bad joss
3-4	Rip clothing
5-6	Drop possession (not weapon)
7	Dirtied (if enemy injured, splashed with blood, otherwise splattered by mud, beer or nearest available stain)
8-9	Get nosebleed
10-11	Twist ankle (-1 on RUNNING for a day)
12	Drop weapon

MANOEUVRES

	Ease	Abilities
Crafty Move	-5	(both combat rolls)
Desperate Defence	+2	(combat roll)
Draw Weapon	7	CO-ORDINATION, FAST DRAW
Get Up	8	GRACE
Intimidate	4	INTIMIDATION, PRESENCE
Land from Leap	8	LEAPING, GRACE
Leap	7	LEAPING, CO-ORDINATION
Move	6	GRACE, FIGHTING
Pick up Weapon	7	CO-ORDINATION
Reckless Attack	+2	(combat roll)
Ride (stationary/walk)	10	RIDING, ANIMALS, GRACE
Ride (canter)	8	RIDING, ANIMALS, GRACE
Ride (trot/gallop)	6	RIDING, ANIMALS, GRACE
Turn Round	7	GRACE

WEAPONS

	Ease	Damage	Protection	Shock	Weight	Tactics
Axe	7	+2	0	2	+1	disarm 4, slam 6, trip 3
Battle-axe	6	+3	0	2	+2	slam 5
Chain	6	+1	0	3	0	disarm 5, grab 5, trip 4
Dagger	7	0	0	1	0	
Flail	6	+2	+1	3	+1	disarm 5, trip 4
Halberd	8	+2	0	2	+1	slam 5
Hammer	7	+2	0	3	+1	disarm 4, trip 3
Hook	6	0	+1	3	0	disarm 4, grab 4, trip 5
Lance	7	+2	0	2	+1	
Mace	7	+1	+1	4	+1	disarm 3
Sabre	8	+1	0	2	0	slam 6
Shield	6	-1	+3	4	+1	
Spear	7	+2	+1	2	0	
Staff	7	+1	+1	4	0	
Sword	8	0	+1	2	0	disarm 4, slam 6
Unarmed	7	-1	-2	4	0	grab 6, throw

WOUNDS

body	flesh	bad	serious	fatal
5	1	2	3-4	5+
6	1	2-3	4-5	6+
7	1	2-3	4-6	7+
8	1-2	3-4	5-7	8+
9	1-2	3-4	5-8	9+
10	1-2	3-5	6-9	10+
11	1-2	3-5	6-10	11+
12	1-2	3-6	7-11	12+
13	1-3	4-6	7-12	13+
14	1-3	4-7	8-13	14+
15	1-3	4-7	8-14	15+
16	1-3	4-8	9-15	16+
17	1-3	4-8	9-16	17+
18	1-4	5-9	10-17	18+
19	1-4	5-9	10-18	19+
20	1-4	5-10	11-19	20+

ARMOUR

Protection

None	0
Light	1
Medium	2
Metal	3
Full	4

Requires the use of **energy** equal to the protection bonus each round otherwise -2 to all actions.

Bad wounds: lose 1 **energy** to fatigue. Roll with ease 6 (plus ENDURANCE and WILL) to remain conscious.

Serious wounds: lose 2 **energy** to fatigue. Roll with ease 4 (plus ENDURANCE and WILL) to remain conscious.

MISSILE AIMING

Still target: ease 10

Moving target ease 7

-1 per complete multiple of (Dist + target size)

plus PERCEPTION, INTUITION and MISSILES

MISSILE ATTACKING MODIFIERS

No aim -1

Moving target -1

Moving attacker -1

Range -1/Dist

Aiming +half DoS

plus CO-ORDINATION, MISSILES

MISSILE WEAPONS

	Ready	Ease	Damage	Shock	Distance	Evasion Ease
Composite Bow	6	3	+1	1	15yd	0
Heavy Crossbow	0	6	+2	1	16yd	0
Light Bow	7	3	0	1	12yd	0
Light Crossbow	2	6	+1	1	12yd	0
Chain		7	0	2	6'	1
Combat Weapon		6	+1	4	6'	3
Dagger		7	0	2	6'	1
Dart		8	-1	1	5'	0
Javelin		7	+1	1	10'	1
Spear		6	+1	3	6'	3
Stone		7	0	4	10'	1
Sword		7	+1	3	4'	3

OUTLAWS

OF THE WATER MARGIN

水滸梟雄

Name
姓名

COMBAT DETAILS

Boxes with a grey border refer to bonuses which require the character to have available **energy** each round.

Weapons 兵器	Ease	Bonus	FIGHTING	Total	Damage	Shock	Protection	Quality	Weight
Unarmed	7	-1	4	-2
.....
.....
.....
.....
.....
.....
.....

Abilities & Notes	Size	+ STRENGTH	+ CO-ORDINATION	Protection
ENDURANCE
WILL				
GRACE				
LEAPING				
RIDING				
INTIMIDATION				

Body 陰氣	Armour 鎧甲
Lost to disease	Energy 陽氣
Flesh wounds (≤.....)	
Bad wounds (..... -)	
Serious wounds (>)	

Missile Weapons 射兵	Ready	Ease	Bonus	Attack	Damage	Shock	Distance	Evasion ease
.....
.....
.....
.....

Readying a missile uses bonuses in CO-ORDINATION and MISSILES.

Aiming uses bonuses in INTUITION, PERCEPTION and MISSILES.

Attacking uses bonuses in CO-ORDINATION and MISSILES. Half the degree of success of the Aiming roll is also added.