

Queensland Wargamer

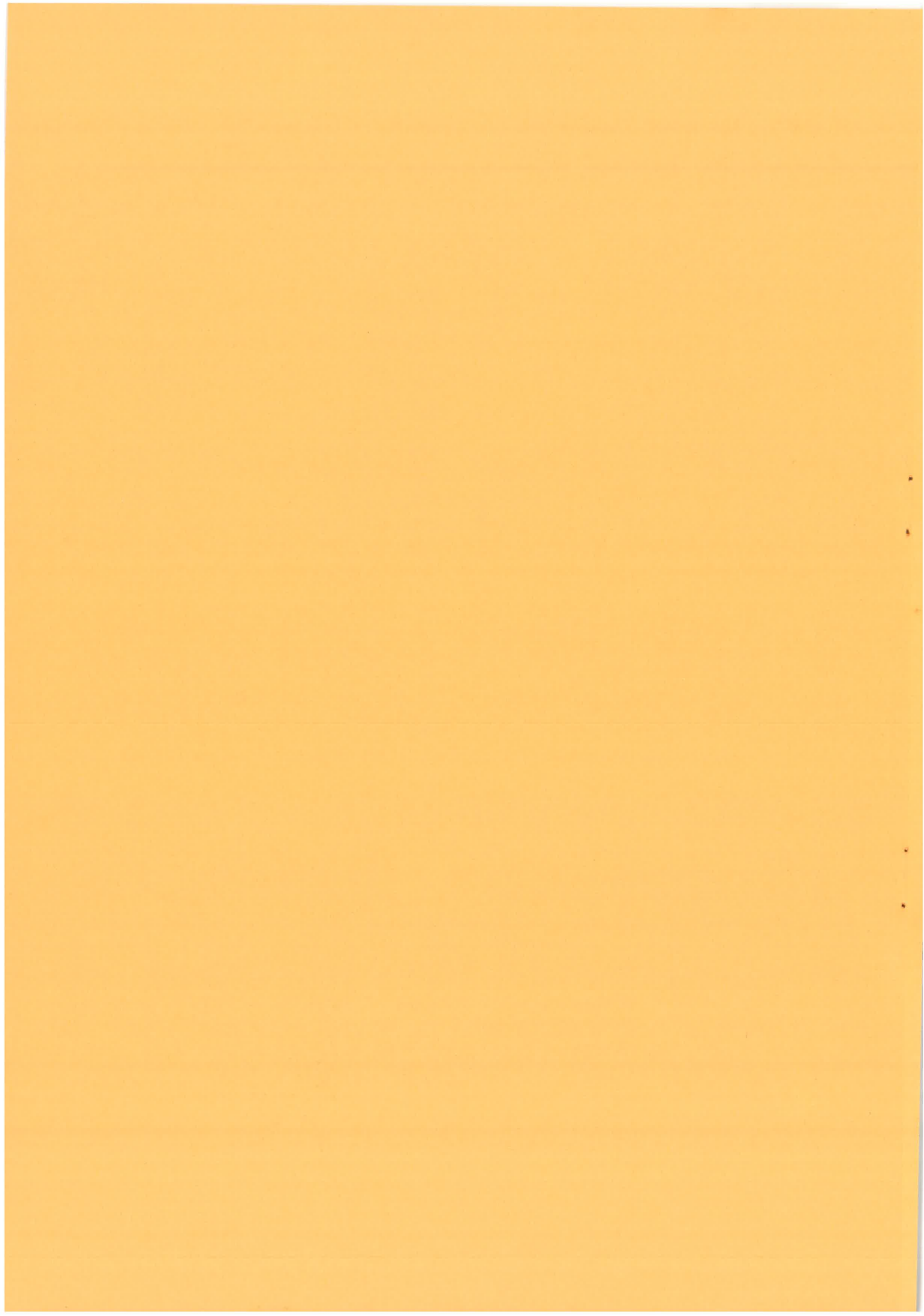
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QUEENSLAND WARGAMER

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Editorial

Here is the O-Week issue of the *Queensland Wargamer*. If you are a new member of QUGS, welcome! This is our club magazine, and as a club member you will receive all 1995 issues free of charge. Feel free to contribute articles, artwork, or anything else to the *Wargamer*. This is your opportunity to see your name in print! If you are instead renewing your membership, then the same opportunities apply to you as well! The only difference is that you have already heard about the *Queensland Wargamer*, and know from personal experience that we need your submissions to ensure regular publication.

Two more *Wargamers* are scheduled for 1995. At present, there will be a May issue and a September issue. The deadline for the May issue is Friday the 14th of April; anything that reaches me after that date will go into the September *Wargamer*, unless it's really, really good. If you want to contact me, then call me at my office (ph.365 6355) or at home (ph. 371 4325). If you want to meet me in person, my office at university is room 324 in the Gordon Greenwood Building (the big pink building next to the Schonell Theatre and the Abel Smith "Pizza Hut" Lecture Theatre).

There is a theme for the May issue: guns. Big guns, small guns, strange guns, fancy guns, any sort of guns. If you don't want to write about guns, that's fine, but there will be guns in the next *Wargamer*. I already have material on guns for GURPS and Champions: which brings me to my final point. If anybody wants to see more articles about other games systems, then write them! I know that there is very little AD&D material in the *Wargamer*, while the majority of QUGS members play AD&D. Don't complain that your favourite game rarely gets mentioned in the *Wargamer* unless you're willing to write something about it!

Gary Johnson.

QUGS GENERAL ANNOUNCEMENT

The Games Cupboard

Among the services that QUGS provides to its members is the Games Cupboard. The society owns a large volume of gaming material that members can borrow for one month. Last year, people had problems returning material they borrowed to the Cupboard because the Student Union was refurbishing the Clubs and Societies' Common Room. This year, there should be no such problem. You can return borrowed items at the March 4th meeting. We would appreciate it if you return QUGS property promptly.

The following people still have materials they borrowed from the Cupboard last year:

Kris Adams	<i>Junta</i>
Mark Anderson	<i>AD&D Manual of the Planes, AD&D Dragonlance Adventures</i>
Damian Buckley	<i>Australian Realms no.15</i>
Daryl Greensill	<i>Dragon no.202</i>
Travis Hall	<i>Britannia, Diplomacy</i>
Nick Lawrence	<i>Strategy and Tactics no.145 (Trajan)</i>
G. Roberts	<i>Australian Realms no.1-10</i>
Richard Shepherd	<i>Strategy and Tactics no.157 (Roman Civil War), 160 (Mediterranean War), 161 (Successors), 162 (Clontarf/Saipan), 163 (Seven Years' War), Armies of the Crusades, Saladin and the Saracens</i>

The following people still have club property they borrowed in 1993 or earlier:

Tam Avery	<i>Strategy and Tactics no.96 (The Fall of Singapore)</i>
John Nebauer	<i>Wargamer no.38 (Hell Hath No Fury), 58 (Clash of Empires), Strategy and Tactics no.135 (Sideshow: WWI in Africa), General vol.18 no.23, vol.23 no.4 and 5, vol. 24 no.5, vol.25 no.3</i>
L. Riecki	<i>AD&D Player's Handbook, AD&D Dungeon-Master's Guide</i>
Fenelon Smith	<i>AD&D Monster Manual</i>
Rafal Zakrowski	<i>White Dwarf no.104</i>

If anybody on this list has already returned the borrowed articles to an executive member, thank you. If not, please do so in the near future. There will be a stocktake in the near future, and your co-operation in returning club property is required.

Characters for Champions: Grim

by Graeme McCowie and Gary Johnson

Value	Char	Cost	100+	Disadvantages
18	STR	8	10	Public Identity (Grim)
25	DEX	45	5	Distinctive Features: Mutant (easily concealed, noticed)
28	CON	36	20	Distinctive Features: 7' tall emaciated horror (concealable, extreme)
17	BODY	14	15	Reputation 11- (murderous psychopath, extreme reaction)
15	INT	5	15	Hunted by Police 14-
15	EGO	10	20	Hunted by Organised Crime 14-
20	PRE	10	10	Hunted by FBI 8-
5	COM	-3	20	Seeks to Punish Evil (common, total)
30	PD	26	15	Protects Innocents (common, strong)
40	ED	34	15	Ruthless, Determined (common, strong)
5	SPD	15	351	Villain Bonus
10	REC	0		
56	END	0		
50	STUN	0		

Cost	Powers	END
255	Multipower (255 pt. reserve)	
25u	10d6 STUN Drain, 6d6 a.p. BODY Drain, victim regains 1 STUN/turn (+1/4) and 1 BODY/minute (+1/2), 0 END	0
16u	6d6 STUN Drain, 3d6 a.p. BODY Drain, at range, victim regains 1 STUN/turn (+1/4) and 1 BODY/minute (+1/2), 0 END	0
13u	5d6 STUN Drain, 3d6 a.p. BODY Drain, damage shield, victim regains 1 STUN/turn (+1/4) and 1 BODY/minute (+1/2)	14
12	5d6 END Aid (max. 60 pts), only to starting value (-1/2), cannot be used on others (-1/2), cannot gain more END than target loses STUN (-1/2), 0 END, linked to STUN Drains	0
22	Multipower (30 pt. reserve), 0 END, OAF scythe	
2u	2d6 HKA (3d6 with STR)	0 (2 with STR)
1u	+4d6 HA (7 1/2d6 with STR)	0 (2 with STR)
15	Damage Resistance 10 rPD, 20 rED	
5	Lack Weakness (5 pts)	
6	LS: Temperature Extremes, Radiation	
5	Mental Defense (8 pts)	
	Skills	
3	Climbing 14-	
3	Shadowing 11-	
3	Stealth 14-	
3	Streetwise 13-	
1	FAM: Weaponsmith (Scythes) 8-	
6	+2 Levels with Scythes	

OCV: 8	DCV: 8	ECV: 5	Phases: 3,5,8,10,12
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Costs:	Char		Powers		Totals		Disadv		Base
	200	+	396	=	596	=	496	+	100

Background: Latent genetic traits are peculiar things: in some people they cause nothing more threatening than the onset of myopia in the teenage years; in others they can cause potentially fatal genetic diseases. In the case of the mutant known as Grim, his genetic code disrupted his body's metabolism to the extent that "superfluous" tissue such as fat and external cartilage (in his nose and his ears) were no longer sustained. When Grim's metabolism eventually stabilised, his body was incapable of storing fat and his nose and ears were gone. Despite initial fears for Grim's health, however, his physical condition is fine — appearance aside, he emerged from the hospital in better shape than he was before his metabolism changed.

Little is known of Grim's history, and nothing of his childhood and adolescence. (He claims to remember nothing prior to his hospitalisation, but as Grim has proven reluctant to speak of his more recent past it is entirely possible that he is concealing the truth.) After he checked himself out from hospital, however, Grim's story becomes easier to follow. "I became a little confused," Grim recalls. "My transformation had been neither swift nor painless, and my recollection of this most difficult period is a little hazy on some points." By "confused" Grim means that he was convinced that he was Death made substantial, and charged with the mission of judging and punishing the guilty and the evil. In view of the physiological changes wrought by his condition (see Powers/Tactics and Appearance), it should not be considered surprising that a mind weakened and disoriented by prolonged metabolic and genetic turmoil, combined with heavy medication, should arrive at such a novel conclusion.

Donning a cloak and cowl, and wielding a scythe with terrifying enthusiasm, Grim began literally cutting a broad and bloody swathe through criminal and not-so-criminal society under the assumed name Grim Reality ("Because even Death has a private life to protect from public scrutiny."). He rapidly acquired a reputation for being relentless, unforgiving, and utterly convinced of the morality of his crusade. His career as a vigilante was well documented by the media, and the name they bestowed upon him — The Reaper — quickly overshadowed his chosen pseudonym. "I'm still a little miffed about that," Grim admits. "I'd put a lot of effort into thinking of a good name to work under, and the press just ignored me completely! To be fair, The Reaper is a good working name, but that's not the point — they should have asked me first." Finally, Grim Reality's career came to an end when he was apprehended by the police on a charge of multiple homicide over a three-year period. The precise number of the "judged" was never determined, as Grim refused to make any statements or confessions, claiming that the judiciary were deliberately misinterpreting the facts to fit their theory that he was a crazed, mass-murdering zealot.

His subsequent trial was brief, but noteworthy nonetheless. The defense counsel attempted a plea of "Not guilty by reason of insanity," but Grim defied legal precedent by not only siding with the prosecution on this point, but by also producing his own expert psychiatric witnesses to testify to his sanity. These witnesses testified under oath that while the accused's world view was certainly 'unique', he was entirely rational and aware of his actions during the period in question. Grim then went on to elaborate his theory of the ideal judicial system to the jury, going into detail when describing the relative merits of the scythe as a substitute for the "wildly inefficient" standard police-issue nightstick. Following this, the jury retired to deliberate, and after ten minutes delivered a verdict of "Guilty".

Grim was duly sentenced to death in the electric chair which, as it transpired, was fortuitous — had he been convicted in a state where execution was by lethal injection or gassing, his story may well have ended here. Of his time on Death Row, Grim has this to say: "Overall my memories of jail are happy ones. I was fed, clothed, and given a room of my own with a bed. After living on the streets for three years, this seemed like heaven. And I was able to catch up on a lot of reading and correspondence — all my neighbours had already been judged and were awaiting despatch, so I had more leisure-time than I'd had for years. Of course, I was sure they didn't really intend to execute *me*. It was clear to me that this was an attempt by the United States judicial system to impress upon me that they, too, felt that the evil and the guilty should be removed from the world. I could see they meant well, but to my eyes the system was slow and unwieldy. I argued long and hard with the guards on this point, endeavouring to convince them that my way was more efficient *and* environmentally sound, but they seemed determined to uphold the state monopoly on judgement."

Then came the morning for Grim's execution. "I found the whole situation very upsetting. The first time they tried to electrocute me I assumed they were simply demonstrating their technique. But after their third attempt I realised they were serious about executing me. It was an unhappy time for all of us — they were angry and disappointed at the apparent failure of their device, and I was feeling singled and betrayed. And, besides, I found the high voltage to be particularly unpleasant." On the fourth attempt to implement the death sentence, the prison obtained special permission to exercise its discretion in determining the amount of current to be used. After administering an electrical charge three times greater than that normally required, prison officials observed that Grim had developed a nervous tic below his right eye (which persisted for two days) but was otherwise unharmed. It is a long-held myth that the prison lights dim when the switch is thrown for the electric chair. On the fifth attempt to execute Grim, not only did the lights dim, but the prison's entire electrical system fused. In the subsequent confusion Grim made his escape, and was not seen for several months ... until he returned to the war against crime.

Personality: Since his escape, Grim's mental health has improved, perhaps as a result of the repeated electrical shocks. He no longer believes himself to be Death incarnate, and if pressed would admit that some of his past actions were "questionable". However, he is still utterly convinced that he has a duty to punish and eradicate evil, and remains prepared to operate outside the judicial system. Heroes might find it possible to work with Grim one week, but necessary to restrain him the next. Grim would be willing to co-operate with any group or individuals who are dedicated to fighting evil, but most superheroes would find it difficult to tolerate his disregard for life and the proper authorities. At heart, he is a vigilante, not a hero.

Powers/Tactics: Grim's greatest power is the ability to absorb life energy from others, weakening or even killing his target. He can do this at a distance, but prefers to touch his victim, increasing the effect of his power by physical contact. With this power, Grim can kill most people, including the majority of superbeings, and Grim is quite prepared to use this ability to full effect.

As well as this power, Grim's body has altered as a result of his metabolic changes. His skin is leathery and difficult to pierce, he is both stronger and faster than his appearance suggests, and his skeleton is comparable to high-grade steel in robustness and hardness.

Grim is a skilled fighter with his scythe, and can use it as a bladed or clubbing weapon. The scythe blade is detachable, and can be hidden under his cloak so that he appears to be carrying a staff. It takes a half-phase action to attach the blade to the staff.

When "judging" criminals, Grim adopts a harsh, sibilant voice, using his intimidating appearance to best effect. He often performs a Presence Attack before entering into battle.

Appearance: Grim is very tall, very thin, and very pale. He is 2.10 metres tall, and weighs 90 kilograms. Because of his skin's resistance to radiation, Grim is physically incapable of getting a suntan. He is clean-shaven, and wears his black hair in a long ponytail. His eyes are violet. Usually, Grim wears black clothing, including a cape and cowl.

Metabolic changes in early adulthood have left Grim skeletal in appearance, with the facial features of a death's head. At present his metabolism is stable, although his body cannot store energy as fat. Thus, Grim requires a high carbohydrate and sugar intake, or life energy stolen from others. He can live off the energy of others, but prefers food: "Absorbed energy tastes like caffeine-free diet-pepsi."



Review: GURPS New Edition

by Alister Whipp

GURPS, the Generic Universal Roleplaying Game, is now in a new edition. The actual edition number varies from rulebook to rulebook, and many books are a reprint of the previous edition. I'll deal with each rulebook separately, beginning with the *Basic* rules.

GURPS: Basic details the core of the GURPS system. It contains rules and advice for character generation, combat, spells, psionics, animals, GMing, and more. In general, the system represents the world in realistic terms, while incorporating fantastic elements (e.g. magic, psionics, aliens) within its realistic approach. GURPS uses a points based system for character creation, while probability checks (for skills, fighting, etc.) are usually made with three six-sided dice.

For people who are familiar with GURPS, very little has changed. Unless your current copy of the rules is falling apart, don't buy a new one. The changes are: Longevity costs 5 points instead of 40; Contacts are five times cheaper; and a number of advantages from other rulebooks are included, such as Unfazeable. Apart from that, the dudes at Steve Jackson have changed some of the cosmetics but none of the content.

The realism inherent in the GURPS system can be a problem for GMs, especially in a superheroic or fantastic setting. When combat occurs, people get killed. Unlike some games systems, boxing matches can kill people in GURPS, and hitting someone in the back of the head with a baseball bat will critically injure or kill most people. It can be very difficult to hit someone who doesn't want to be hit: on the whole, however, some sort of unusually powerful healing ability (e.g. futuristic technology or magic) is a good idea in a violent long-term campaign, if you want to avoid running a group of very skilled cripples.

Now to the supplementary rulebooks. Usually, these are very good, and contain lots of excellent material, especially in the side bars. For those unfamiliar with GURPS, all the useful information can be found in these sidebars. I own copies of *High Tech*, *Space*, and *Vehicles* in the latest edition, and can speak with authority on their contents.

Space is pretty much the same as it was before: they didn't even change the cover artwork, although they did put it inside a box. Still, *Space* is a good book, dealing mostly with space societies and star mapping. Most of the technological stuff can be found in other books; the section on FTL drives is not at all enlightening.

High Tech, on the other hand, has improved significantly. It has new cover art, and even some good interior illustrations. There are also new rules: for flinching and ducking during gun battles; low calibre guns do less damage, and hollow points are less punishing; there are weights for bullets and clips; and some variants on previously detailed guns (although I would have liked to see a 10mm version of the HK MP5).

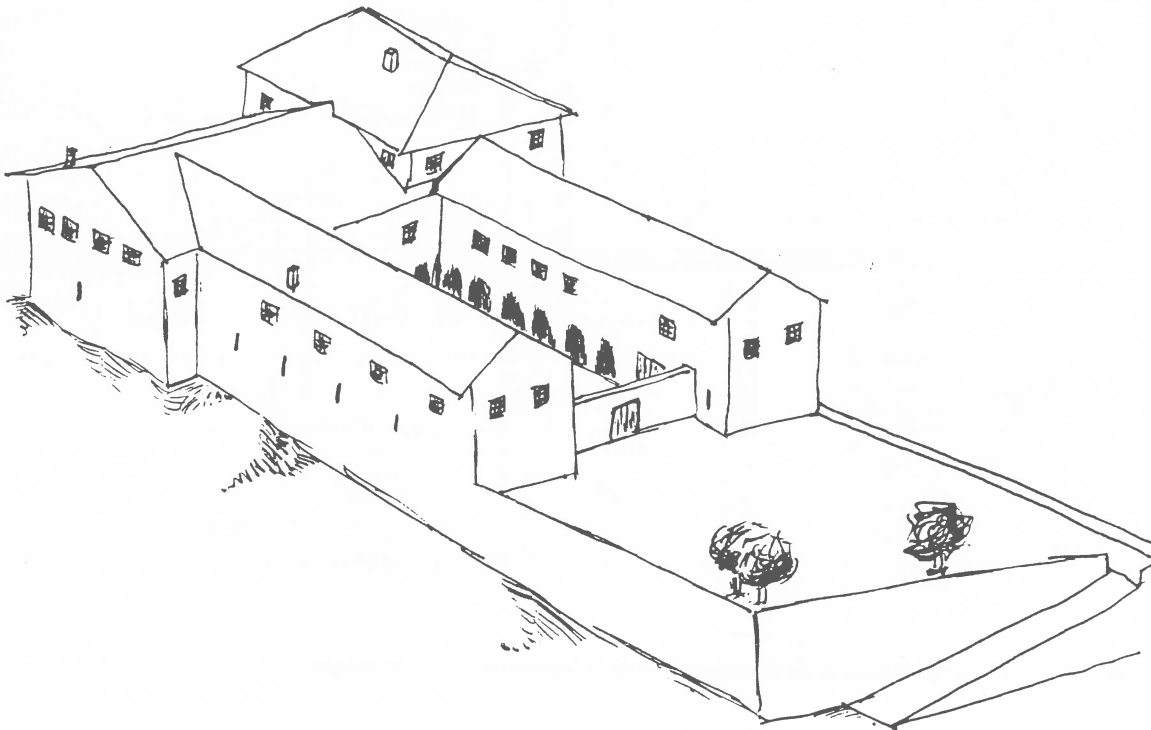
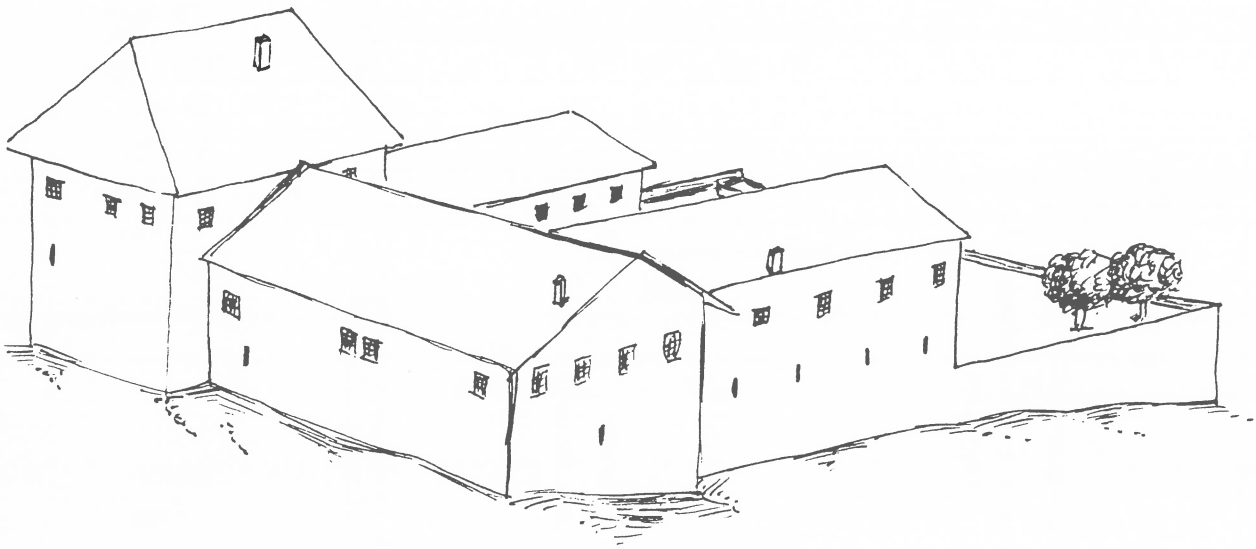
GURPS: Vehicles is more recent than the previous two rulebooks, and one of my favourites (closet gamer that I am). I shouldn't recommend *Vehicles* to everybody, but I will anyway. There are rules for galleons and wagons, and that's my excuse. I have found that it deals very realistically with vehicle systems and contains much useful information. The only silly thing that I can think of is that tracked vehicles have a greater chance of becoming stuck in mud than wheeled vehicles. Overall, and unlike *Car Wars*, *Vehicles* seems very professional.

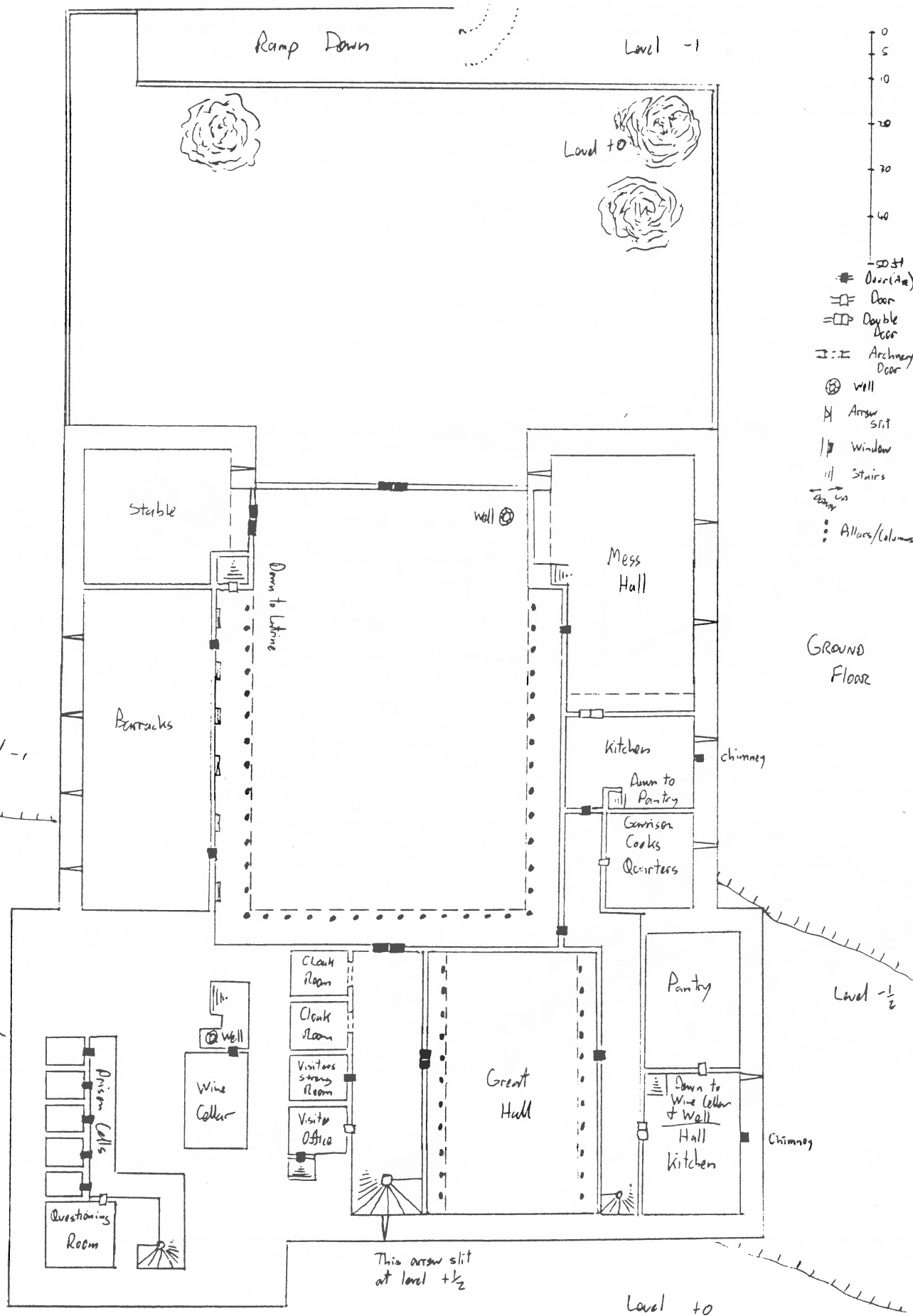
For newcomers, only buy supplements you think you will use. Most of the contents of the supplementary rulebooks are partially covered in *GURPS: Basic*,

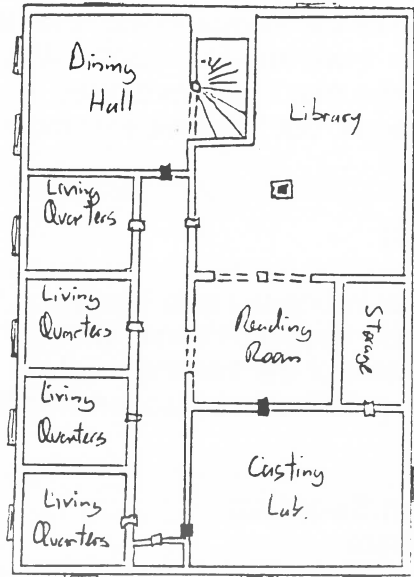
but sometimes the expanded rules are necessary or useful. I recommend *High Tech*, *Ultra Tech*, *Vehicles*, *Martial Arts*, *Magic*, *Psionics*, and *Fantasy Folk*. These books deal almost exclusively with rules rather than a campaign world. *Cyberpunk*, *Fantasy*, and a few other books deal partially with rules and partially with a world, so they may be worth the while if you intend to GM or play in a similar background (or, gods forbid, actually use a GURPS campaign world).

Floorplans for a Fortified Manor House

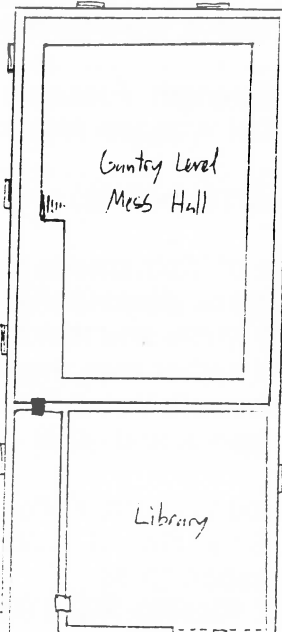
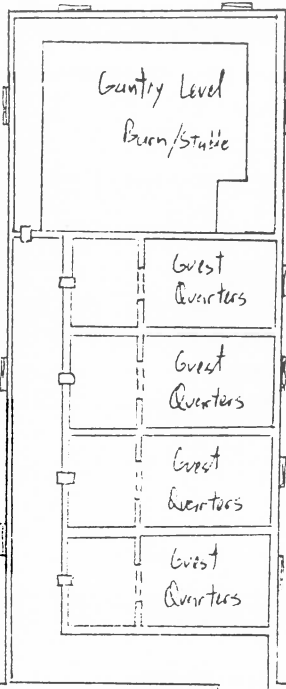
by David Lloyd



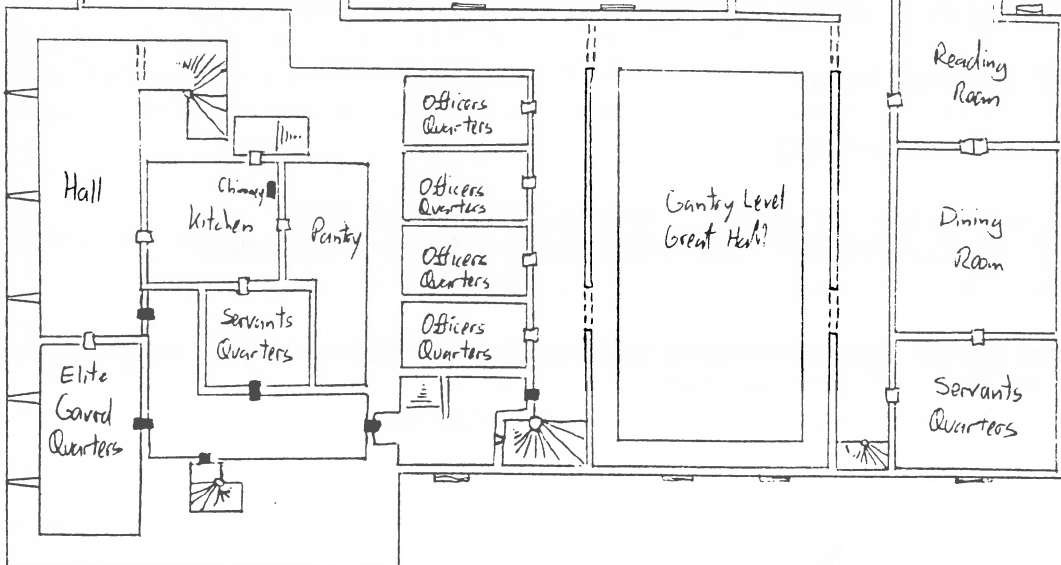




3rd Floor



2nd Floor



Martial Arts for GURPS

by Alister Whipp

This article is meant for GURPS players and GMs who want a few more martial arts. Most of the following is an expansion of the Karate listing, with the following exceptions: Krabee Krabong, Viet Vo Dao, Hwarang-Do, Sports Wrestling, and Ni Ten Ichi Ryu Kenjutsu. I cannot guarantee that I have not erred in the descriptions of these various martial packages, but I believe that most of the information in this article is accurate.

Krabee Krabong (8 points/11 points)

Krabee Krabong is to Thai kick boxing what kobojujutsu is to karate. It focusses on weapon training, and the name reflects this. Krabee means "knife" or "sword", while Krabong means "spear" or "staff". Most of the training involves using a wicker shield and a short sword, although practitioners also learn to fight with two swords and with spear and knife.

Primary Skills: Shield, Short Sword, Short Sword Art.

Secondary Skills: Knife, Spear, Staff, Karate.

Optional Skills: Off-Hand Weapon (Short Sword), Other Weapon Skills.

Maneuvers: Hit Location (Short Sword), Kicking, Sweeping Kick, Close Combat, Riposte.

Cinematic Skills: Mental Strength, Pressure Points.

Cinematic Maneuvers: Dual Weapon Attack (Short Sword).

Viet Vo Dao (12 points/18 points)

Viet Vo Dao is a collection of Vietnamese martial arts, developed by refugees from Vietnam. These refugees decided that the various martial arts that they knew would be better as a whole and that its study could carry the essence of the Vietnam they remembered, rather than the Vietnam that exists today. The unarmed skills strongly resemble karate in both the moves and the training, but the whole art includes weapons and other different aspects.

Primary Skills: Karate, Broad Sword, Knife, Short Staff, Flail, Pole Arm.

Secondary Skills: Judo, Short Sword, Staff.

Optional Skills: Other Weapon Skills.

Maneuvers: Elbow Strike, Kicking, Feint (Broad Sword), Close Combat (Broad Sword), Riposte, Shuto.

Cinematic Skills: Breaking Blow, Mental Strength, Power Blow, Pressure Points, Meditation.

Cinematic Maneuvers: Roll with Blow.

Hwarang-Do (11 points/14 points)

Hwarang-do is an ancient Korean martial art. The practitioners were great warriors and the art usually went hand in hand with a code of honour, not unlike the chivalric. These warriors were instrumental in the unification of Korea.

Primary Skills: Katana, Spear, Spear Throwing, Bow, Riding (Horse).

Secondary Skills: Judo, Short Staff, Short Sword.

Optional Skills: Main Gauche, Off-Hand Weapon Training (Katana).

Maneuvers: Feint (Katana), Hit Location (Katana), Arm Lock, Close Combat, Lunge, Riposte.

Cinematic Skills: Mental Strength, Power Blow, Zen Archery.

Cinematic Maneuvers: None.

Sports Wrestling (8 points)

Sports wrestling is competition wrestling, not professional wrestling. It is a very easy martial art to learn.

Primary Skills: Wrestling, Wrestling Sport, Tournament Law (Wrestling).

Secondary Skills: Brawl.

Optional Skills: None.

Maneuvers: Arm Lock, Choke Hold, Head Lock, Neck Snap, Finger Lock.

Cinematic Skills: None.

Cinematic Maneuvers: None.

Ni Ten Ichi Ryu Kenjutsu (10 points/29 points)

In 1584 a swordsman of amazing skill was born: Shinmen Musashi No Kami Fujiwara No Genshin, better known as Miyamoto Musashi. Musashi fought and won many duels from the age of thirteen onwards. When he was fifty-eight, Musashi wrote *Go Rin No Sho, The Book of Five Rings*, to describe his personal style of fighting for his student, Teruo Nobuyuki. Long considered a classic, *The Book of Five Rings* teaches an advanced style of kenjutsu.

Primary Skills: Katana, Short Sword, Strategy, Body Language.

Secondary Skills: Tactics, Breath Control, Acting, Psychology, Off-Hand Weapon Training (Katana and Short Sword).

Optional Skills: Meditation, Parry Missile Weapons.

Maneuvers: Feint (Katana) [2 points], Hit Location (Katana) [2 points], Close Combat, Riposte.

Cinematic Skills: Power Blow, Push, Mental Strength, Kiai, Immovable Stance.

Cinematic Maneuvers: Sticking (Katana only), Enhanced Parry [10 points], Dual Weapon Attack (Katana/Katana, Katana/Short Sword, Short Sword/Short Sword).

Ni Ten Ichi Ryu Combinations

Students learn a number of useful combinations early in their training. These combinations were named and discussed by Musashi.

The Abdomen Timing of Two [Feint & Swing]: "When you attack and the enemy quickly retreats, as you see him tense you must feint a cut. Then as he relaxes, follow up and hit him. This is the *Abdomen Timing of Two*. It is very difficult to attain this by merely reading this book, but you will soon understand with a little instruction."

Continuous Cut [Swing (Head) & Swing (Hand) & Swing (Leg)]: "When you attack and the enemy also attacks, and your swords spring together, in one action cut his head, hands and legs. When you cut several places with one sweep of the long sword, it is the *Continuous Cut*. You must practice this cut; it is often used. With detailed practice you should be able to understand it."

To scold Tut!-TUT! [Parry & Feint & Swing]: "*Scold* means that, when the enemy tries to counter-cut as you attack, you counter-cut again from below as if thrusting at him, trying to hold him down. With very quick timing you cut, *scolding* the enemy. Thrust up, *Tut!*, and cut, *TUT!* This timing is encountered time and time again in exchanges of blows. The way to *scold Tut!-TUT!* is to time the cut simultaneously with raising your long sword as if to thrust [at] the enemy. You must learn this through repetitive practice."

One Cut [Parry & Swing]: "You can win with certainty with the spirit of *One Cut*. It is difficult to attain this if you do not learn strategy well. If you train well in this Way, strategy will come from your heart and you will be able to win at will. You must train diligently."

Later training in the Ni Ten Ichi Ryu teaches that you cannot rely on set strategies; only through flexibility can you be assured of winning.

Karate

Karate has been dealt with in *GURPS: Martial Arts*, but I intend to distinguish between the different styles on behalf of those who want greater detail in their martial arts package. The following ryus ("schools") are not an exhaustive list of karate forms, merely the most common. Many other variants will be one ryu (usually shotokan) mixed with a different art.

Karate-Goju Ryu (9 points/14 points)

Goju Ryu teaches soft responses to hard attacks and hard responses to soft attacks. It is one of the purer Okinawan strains of karate and includes a good body of cinematic skills. Students go through exhaustive physical training, lifting weights, holding difficult stances for long periods of time, even being struck by teachers wielding planks of wood. Because of this, it would be very unusual to find any serious student who did not have good physical abilities, and anyone training beyond black belt (certainly before learning cinematic skills) should have Toughness and High Pain Threshold.

Primary Skills: Karate, Judo.

Secondary Skills: Staff Art, Savoir-Faire (Dojo).

Optional Skills: Staff, Meditation, Philosophy (Shinto).

Maneuvers: Aggressive Parry, Arm Lock, Elbow Strike, Hook Kick, Riposte, Roundhouse Punch, Spinning Punch.

Cinematic Skills: Breaking Blow, Immovable Stance, Kiai, Power Blow, Pressure Points.

Cinematic Maneuvers: None.

Karate-kyokushinkai (6 points/12 points)

Kyokushinkai karate incorporates some Korean techniques and thus tends to be more acrobatic than other karate forms. Practice includes full contact sparring with body armour, but using rules different to normal karate competition rules: Blows to the legs and joints are allowed. Serious students should have Toughness or High Pain Threshold.

Primary Skills: Karate.

Secondary Skills: Judo, Tournament Law (Kyokushinkai).

Optional Skills: Acrobatics.

Maneuvers: Elbow Strike, Kicking [2 points], Hit Location (Karate), Axe Kick.
Cinematic Skills: Breaking Blow, Mental Strength, Power Blow, Pressure Points.
Cinematic Maneuvers: Flying Jump Kick, Acrobatic Kick.

Karate-Shito Ryu (13 points/18 points)

Shito ryu developed from Gojo ryu, with less physical training and fewer soft techniques.

Primary Skills: Karate, Karate Art, Savoir-Faire (Dojo).
Secondary Skills: Judo, Tournament Law (Karate).
Optional Skills: Philosophy (Shinto), Any Kobujutsu Weapons.
Maneuvers: Back Kick, Elbow Strike, Feint (Karate), Hook Kick, Jump Kick, Knee Strike, Spin Kick, Cat Stance, Riposte, Spinning Punch.
Cinematic Skills: Breaking Blow, Mental Strength, Power Blow, Pressure Points.
Cinematic Maneuvers: Flying Jump Kick.

Karate-Shotokai (9 points/14 points)

Shotokai represents a group breaking away from Shotokan. Both forms are very similar, but Shotokai teaching is more personal and the forms are less formal.

Primary Skills: Karate, Savoir-Faire (Dojo).
Secondary Skills: Judo, Tournament Law (Karate).
Optional Skills: Any Kobujutsu Weapons.
Maneuvers: Back Kick, Elbow Strike, Hook Kick, Jump Kick, Kicking, Knee Strike, Spin Kick.
Cinematic Skills: Breaking Blow, Immovable Stance, Mental Strength, Power Blow, Pressure Points.
Cinematic Maneuvers: None.

Karate-Shotokan (10 points/14 points)

Shotokan is the base karate style. It originated in Okinawa, but was not formalised and named "karate" until the art was taught in Japan, where it was divided into easily learnt sections and taught to large classes. This was the first form called "Karate", and is identical to the Karate art in *GURPS: Martial Arts*.

Primary Skills: Karate, Karate Art, Savoir-Faire (Dojo).
Secondary Skills: Judo, Tournament Law (Karate).
Optional Skills: Philosophy (Shinto), Any Kobujutsu Weapons.
Maneuvers: Back Kick, Elbow Strike, Hook Kick, Jump Kick, Kicking, Knee Strike, Spin Kick.
Cinematic Skills: Breaking Blow, Mental Strength, Power Blow, Pressure Points.
Cinematic Maneuvers: None.

Karate-Shukokai (8 points/11 points)

Shukokai is a recent melding of physics, modern sports science and traditional karate. Twisting movements and odd stances are used to project the power of the entire body into an attack.

Primary Skills: Karate.
Secondary Skills: Judo, Tournament Law (Karate), Savoir-Faire (Dojo).

Optional Skills: Acrobatics, Boxing, Physics, Physiology, Any Kobojutsu Weapons.

Maneuvers: Elbow Strike, Jump Kick, Kicking [2 points], Roundhouse Punch, Axe Kick, Spinning Punch.

Cinematic Skills: Power Blow, Pressure Points.

Cinematic Maneuvers: Acrobatic Kick.

Karate Sport (10 points/11 points)

Primary Skills: Karate Art, Tournament Law (Karate).

Secondary Skills: Karate, Savoir-Faire (Dojo).

Optional Skills: Any Kobojutsu Weapons.

Maneuvers: Back Kick, Elbow Strike, Hook Kick, Jump Kick, Kicking, Knee Strike, Spin Kick, Cat Stance.

Cinematic Skills: Breaking Blow.

Cinematic Maneuvers: None.

Karate-Wado Ryu (11 points/15 points)

Wado Ryu karate incorporates some aikijutsu techniques.

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

Secondary Skills: Karate Art, Judo Art, Tournament Law (Karate).

Optional Skills: Philosophy (Shinto), Any kobojutsu Weapons.

Maneuvers: Arm Lock, Back Kick, Elbow Strike, Hook Kick, Jump Kick, Knee Strike, Spin Kick, Finger Lock.

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

Cinematic Maneuvers: None.

Black Belts

To progress beyond the First Dan (skill 15), practitioners should learn whatever cinematic skills or maneuvers are available. Also, if there are any suggested advantages (e.g. High Pain Threshold) then practitioners should have these before advancing past First Dan. To progress to Second Dan should require at least a skill of 15 in one of these cinematic abilities. Third Dan should require two abilities at a skill of 15, and so on until the style has run out of cinematic skills and maneuvers. While doing this, practitioners should still be increasing their skills in the primary skills, as detailed on page 59 of *GURPS: Martial Arts*.

Competition Weight Classes

Full Contact is an American sport that uses padded gloves and shoes to reduce the possibility of serious injury to participants.

Fly Weight	under 125 lbs [57 kg]
Super Fly Weight	under 139 lbs [63 kg]
Light Weight	under 152 lbs [69 kg]
Welter Weight	under 163 lbs [74 kg]
Middle Weight	under 173 lbs [79 kg]
Light Heavy Weight	under 184 lbs [84 kg]
Heavy Weight	over 184 lbs [84 kg]

Taekwondo contests include body padding, covering the torso and groin.

Fin Weight	under 48 kg
Fly Weight	under 52 kg
Bantam Weight	under 56 kg
Feather Weight	under 60 kg
Light Weight	under 64 kg
Welter Weight	under 68 kg
Light Middle Weight	under 73 kg
Middle Weight	under 78 kg
Light Heavy Weight	under 84 kg
Heavy Weight	over 84 kg

Karate competitions are divided into three sections: women, juniors (under 21), and seniors (21 and over).

Women:

Light Weight	43 to 53 kg
Middle Weight	under 60 kg
Heavy Weight	over 60 kg

Juniors:

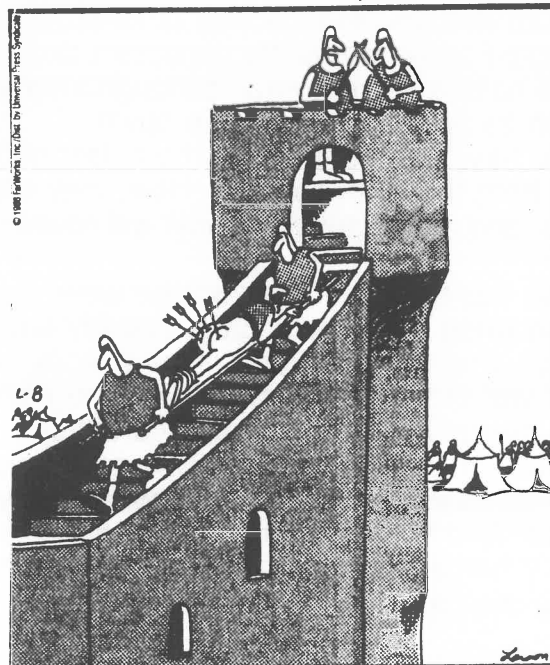
Super Light Weight	under 60 kg
Light Weight	under 65 kg
Middle Weight	under 70 kg
Light Heavy Weight	under 75 kg
Heavy Weight	over 75 kg

Seniors:

Super Light Weight	under 60 kg
Light Weight	under 65 kg
Middle Weight	under 70 kg
Light Heavy Weight	under 75 kg
Heavy Weight	under 80 kg
Open	any weight

THE FAR SIDE

By GARY LARSON



"So then I says to Borg, 'You know, as long as we're under siege, one of us oughta moon these Saxon dogs.'"

Diplomacy Report — Summer 1902

by Timo Nieminen

At one turn per week, Diplomacy progresses rather slowly. QUGS has a copy of this game; it's highly recommended. Go and have a look at it if you've never seen it. Regular progress reports will be appearing in the *Wargamer*, giving you a look at international relations different to anything you might have seen before. Meanwhile, the game goes on.

At the start of the game, two things stood out from the usual gobbling up of small neutral countries: England and France seemed to be fighting a serious war from the very start, noticeable even before the first move, and an almost complete lack of Italian activity. The Anglo-French war seems to have resulted solely from a misunderstanding in early negotiations, when the French told the English that they didn't trust the English not to attack them, which seemed to encourage the English to attack. A far-sighted prophecy, it seems. The Italians apparently did not want to cause any trouble, and their plan seems to have been to be everybody's friend and make opportunistic attacks on defenceless countries when possible.

The Russian press produced a newspaper, seeing release just before the first turn, and drawing criticism due to its use of a difficult-to-read Cyrillic typeface. At least it was written in English and not in Russian. This seemed to inspire the French, who have produced a newspaper every turn since then. The first issue announced the communist revolution in France in the summer of 1901. The old government fled to England, fuelling the Anglo-French war.

This war still continues, despite both sides stating that they are ready to reach a negotiated peace. England has handed over the ex-government exiles from France to the Revolutionary Council for trial on charges of crimes against the people, and has declared war against Russia because of the Russian occupation of Norway, which had been declared off-limits to Russia. Germany might be about to enter the Anglo-French war, as its fleets are manoeuvring adjacent to the north sea. Expansion of the English armed forces has been impossible, but France has been able to assist the people of Spain and Portugal to revolt against their oppressors. Portugal has already given its full support to France, and Spain is about to follow suit. As the French forces are busy attacking England, they have left their continental border almost completely unguarded. The only real winner in this war so far is Germany, which has occupied both Holland and Belgium and doubled the size of its army and navy. The strangest thing about the Anglo-French war is the persistent circulation of rumours that England and France have a secret treaty, although after a year and a half of open warfare these rumours are beginning to die down.

Russia and Turkey seem to have been allied from the outset of the game, and both powers have done well from this arrangement. Now, they are coming into conflict with their neighbours, and future developments will reveal just what their plans are.

The great southern surprise has been the bitter war between Italy and Austria-Hungary. The war began when Austria-Hungary, already squabbling with Turkey over the Balkan states, and with Russian armies already in Austro-Hungarian provinces, declared a war of extermination against the Italians, allegedly as a result of improper sexual advances made by an Italian ambassador to the Austro-Hungarian Emperor himself. This declaration of war galvanised the somnolent Italian armies into action, and they promptly invaded Austria-Hungary, menacing Trieste and Vienna. Russian armies have now occupied Bohemia and Galicia. Whether the Austro-Hungarian Empire survives or not will be a true test of skill for the Emperor.

Keeping Conan from the Cutters

by David Lloyd

Olaf the beginner (a first level fighter) strides forth wearing little more than his loin cloth and confronts the dreaded Kobold. Throwing everything in his repertoire at his foe, which is not a whole lot, Olaf eventually succumbs upon being hit to the superior talents of his foe.

On this day, Tashana the feared barbarian warrior (a tenth level fighter) was also striding forth. However, she was returning home, for it had been a very hard and long day. The rest of the party were either dead or had escaped by magic, while she had been left behind to cut her way out, and had succeeded, just. Her thoughts wandered, and she began to consider what to do to that magic user whose fireball had landed a little too close to his own party for comfort. Then, she came across a Kobold hovering over the body of another fallen warrior.

The Kobold looked up at her, and, figuring that he was dead if he ran, he charged to engage her in combat. As she was badly hurt (on few hit points) Tashana tried to fight with skill, but alas, the Kobold rolled well and killed her. In fact, it rolled the same number as it did against the worthless Olaf. Both Olaf and Tashana had the same armour class ... the rest is history. Olaf the pathetic is dead, Tashana the fearsome is dead, and our Kobold has an ego as large as that of any adventurer.

This story could easily happen in an AD&D game: two fighters with the same dexterity and armour will have the same armour class regardless of their respective levels. It may seem strange to many Tashana's experience did not assist her in any way against the Kobold's attack. A more realistic approach to this story would acknowledge that, while Olaf's efforts may not have changed the outcome of the battle, Tashana's experience and skill should have some bearing on her last encounter. She would have taken a more defensive stance, trying to conserve her last few precious hit points, while continuing to attack the Kobold. This strategy may well have succeeded.

If you are interested in adopting a more realistic approach to AD&D combat, consider modifying the way in which levels alter a character's combat ability. At present, all first level characters start with a THACO of 20. THACO is the abbreviation for "To Hit Armour Class 0", and is the lowest number you need to roll to hit a target with an armour class of 0. As characters increase in level, their THACO decreases, at a rate determined by how much their class is devoted to combat. Thus, a fighter's THACO decreases faster than any other class, and a magic user's THACO drops at the slowest rate. This lowering of THACO with increasing levels represents a character's improving fighting prowess.

Now, rather than apply this effect to THACO alone, why not allow a player to split the bonus they gain to their THACO from experience levels between their THACO and their armour class? In this way a character can choose whether they want to fight offensively, defensively, or something in between. As an example, consider the case of Tashana. Her goal is to kill the Kobold without taking a hit and dying. Because she is a tenth level fighter, she normally has a THACO of 11, or a bonus of nine. Because of the situation she is in, Tashana wants to increase her chance of avoiding a blow, at the expense of her attacking potential. Thus, she splits this modifier into a THACO modifier of three (changing her THACO to 17 from 11) and an armour class bonus of six. If Tashana was instead a tenth level cleric, with a THACO of 14 providing a bonus of six, she could assign four points to her armour class and the remaining two to her THACO.

Note that monsters have different THACOs according to their total hit dice. For consistency, the GM should apply this same idea to monsters. However, this rules alteration should only be used for creatures whose combat styles include the use of skill (or possibly cunning). Thus, a Gelatinous Cube with 10 hit dice should not have its THACO bonus used to alter its armour class, though a sword-wielding Type 5 Demon may.

This new use of the modifier to combat generated by a character's experience levels allows the combat skill of a character to affect both the offensive power and also the defensive strength of that character. Upon consideration, this is how it should be: after all, a black belt in a martial art not only hits harder, but can be much harder to hit when fighting defensively. May your fighters now take on larger and more dangerous opponents and perform more heroic deeds, if that is your style, and may your magic users survive upon the appearance of an untimely Orc long enough for help to arrive.

