



BEN DUNN'S

NINJA **HIGH SCHOOL**

THE ANIME & MANGA ROLE PLAYING GAME

BEN DUNN
JONATHAN M. THOMPSON

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**BATTLEFIELD PRESS
INTERNATIONAL**





CREDITS

deSIGN & DEVELOPMENT

BEN DUNN

JONATHAN M. THOMPSON

ART

BEN DUNN

EDITING AND PROOFREADING

ADRIANNE COMPTON

IAN LIDDLE

DOYLE WEST

ADVENTURE SEED

JAMES "STONEY" POTTER

JONATHAN M. THOMPSON

PLAYTESTING AND ADVICE

ADRIANNE COMPTON

IAN LIDDLE

DOYLE WEST

LAYOUT DESIGN

RICHARD IORIO II

PUBLISHER

BATTLEFIELD PRESS INTERNATIONAL

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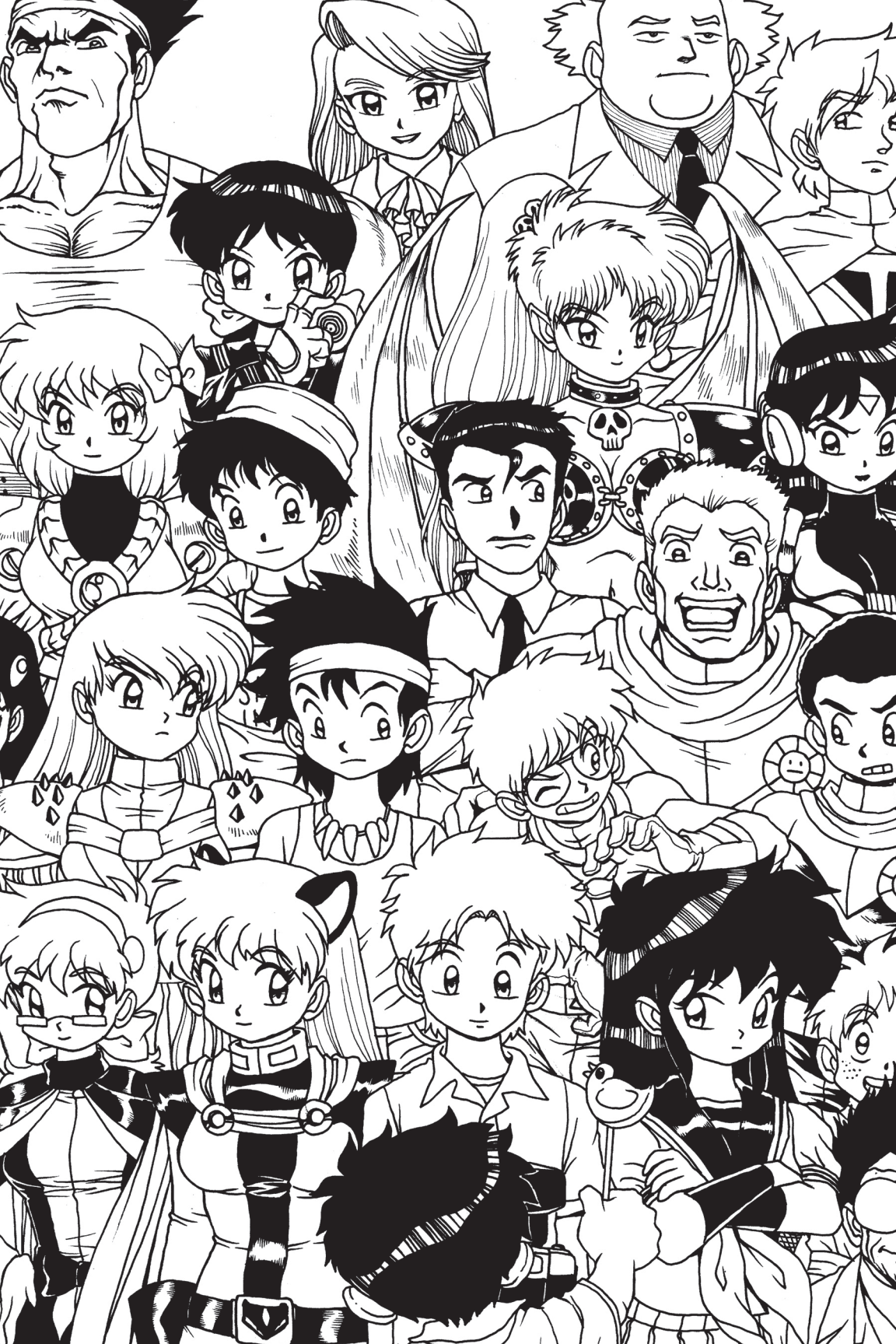
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CHAPTER 0: INTRODUCTION

For those of you who have already played roleplaying games, you may want to skip ahead to *Chapter One: The Players Section*. For the newcomers, the remainder of this introductory chapter explains the concepts of roleplaying, characters, and adventures. Get your imagination fired up - you're going to need it!

WHAT'S ANIME?

I can imagine, that if you are reading this book that you already know the answer to the question. However, this may not be true for all of you. If you have never heard of anime before, then you are in for a treat, because Ninja High School is an excellent place to start.

Anime is one of the many loanwords in the Japanese language, in this case derived from the French word for animation. While in Japan (and France) the word can be used to refer to any animation from any country, fans in the U.S. and elsewhere typically use it to refer specifically to Japanese animation.

Anime is huge. It's become a worldwide phenomenon, to the point that the fandom in the U.S. and elsewhere is threatening to exceed that of Japan. While the video store at the mall used to possibly have a couple tapes of *Robotech* and *Warriors of the Wind* (you know, the butchered dub of *Nausicaa*) in the back, the Anime section now takes up an entire wall, and sells well.

What makes it appealing is kind of hard to pin down. American commentators often cite anime's penchant for deeper, more mature storylines and more developed characters than the cartoons they grew up with, and some people just like the big googly eyes. In Japan anime is a big business, one that has largely eclipsed domestic live-action at the box office, whether with the latest Miyazaki film or this year's *Pokémon* movie. On the other hand, it's intended to be pop culture entertainment; while something that can rightly be called "art" comes along and even becomes successful now and then, for the most part the purpose of anime is simply to entertain.

Anime is produced by countless different animation studios, and broadcast on regular TV, cable, satellite, Pay-Per-View, and even via the internet, and sold direct-to-video. It tends to be targeted to children and teenagers, with some titles reaching for the young adult crowd and a very few finding success in other demographics. Some take after manga and go after one gender or the other, but it's common for anime to try to steer more of a middle course to maximize the audience.

American fans can enjoy more anime than ever before. At this point most the anime that is imported shows up in direct-to-video releases, but anime is showing up on American television more and more every day and the 24-hour anime cable channel that always sounded like a stupid pipe dream is a reality. Where it once seemed like Japan was going to take over the world by selling Japanese cars and electronics, Japanese entertainment in the form of anime and manga is becoming a major export. Some journalists have taken to calling this Japan's "gross national cool."

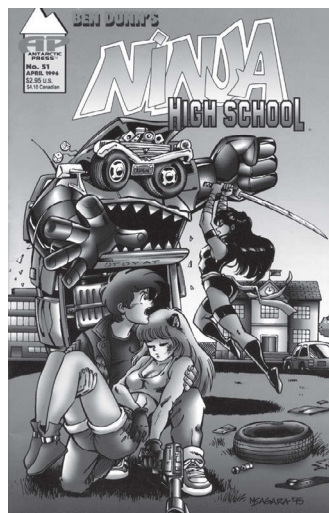
While most anime is still produced with little or no regard to the growing overseas audiences, things are slowly changing. Foreign companies are becoming involved in the production of anime. Where it will go from here is anyone's guess, but during the current meteoric worldwide rise it's a very exciting time to be an anime fan.

SO, WHAT IS NINJA HIGH SCHOOL?

Ninja High School (also known as **NHS**) is a comic book series created, written, and illustrated by Ben Dunn, and currently published by Antarctic Press. It was at first published by Eternity Comics. On occasion other artists and writers have contributed to the series including Carlos Castro, Eric Meheu and Fabian Doles. It is currently being developed into a Feature Film by Perfect Circle Productions.

NHS takes place in a suburban town known as Quagmire, located "Somewhere in the Midwest". The series originally centers on the misadventures of one Jeremy Feeple, a 16-year-old boy attending Quagmire High School, an alien princess named Asrial from a planet called Salusia, and a young female ninja named Ichi-Kun Ichihonei, from Japan.

Originally intended as a mini-series, the comic hit such a boom of popularity that it became a full series, currently totaling over 160 issues (as well as two mini-series, "Ninja High School V2" and "Quagmire USA" and the color mini-series "The Prom Formula"). There have also been two-issue furry parodies which went by the name "Furry Ninja High School" and "Furry Ninja High School Strikes Back". Fan-contributed editions of the series include the "Ninja High School Yearbook" and "Ninja High School Swimsuit Edition".



SO, WHAT IS ROLEPLAYING?

You've read novels; you've seen movies; you've watched television. What is it about these things that so compels people to sit down time and again to spend some of our precious free moments?

Stories.

We love to watch characters fall into conflict, and we cannot wait to see how things turn out. Does the inept but lovable protagonist get the girl? Does the secret agent make it out of the villain's lair before the whole place explodes? Does the noble character sacrifice himself to save his kingdom?

The genre doesn't matter. Believable, conflict-oriented stories engage our senses so deeply that we often find ourselves hypnotized by the events unfolding before us.

In this day of virtual reality and interactive television, we can now become involved in these stories that so grip us. We become characters in tales of our own design, stories propelled forward by our actions and reactions and moving ever closer to the inevitable conclusion.

Think of roleplaying then as interactive storytelling. You and a group of friends create alter egos and enter the world of your imaginations, exploring realms limited only by your creativity. One person assumes the role of referee – or principal – informing the players of their characters' situations – the environment, the words and actions of the other character's present (those characters not controlled by the players: a rival or an alien, for example), and the results of the players' characters' activities.

With a roleplaying game you can thrust yourself into the heart of adventure, becoming characters in worlds of your own imagination or of your favorite novel, movie, or television show.

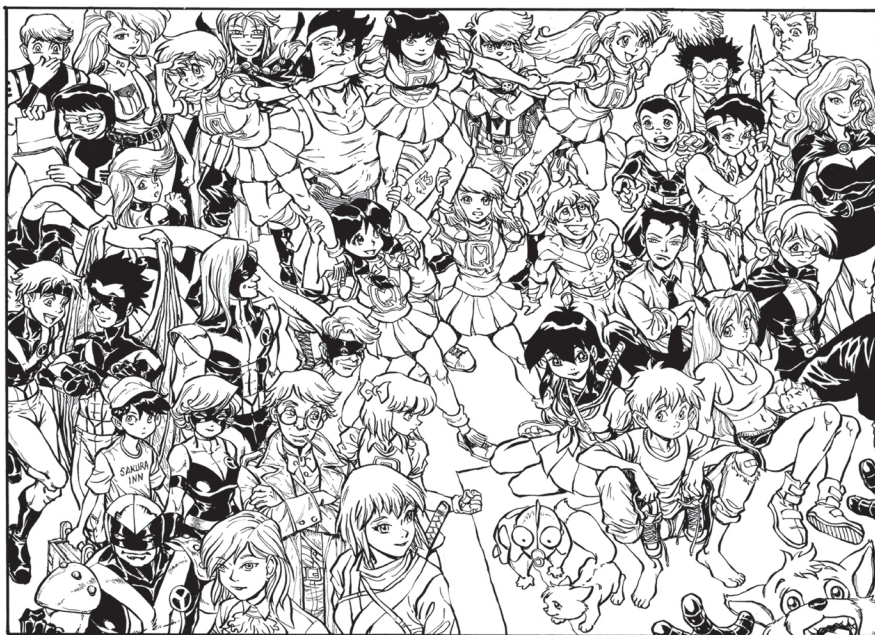
ANIME ROLEPLAYING

This book puts a lot of stress on “anime” roleplaying. It's in the title, after all. It's a bit difficult to talk about the subject at all without making some broad generalizations, but since the alternative is to not say anything we're prepared to take the risk. A lot of the advice you'll find between these two covers could be applied to pretty much any campaign, anime or otherwise; we don't consider this to be a bad thing. On the other hand, it goes without saying that everything should be taken with a grain of salt.

Below are three fundamental things to keep in mind when trying to add more anime into a campaign. The first one is the most important.

HAVE A FUN GAME

First and foremost, the best way to have a good anime-style RPG campaign is to have a good RPG campaign in general. This “genre emulation” stuff is great and all, but if you ever have to choose between making the game more fun and making it more “anime-like,” the fun part wins every time.



ANIME IS IN YOUR MIND

When it comes to setting the tone of the game, no amount of campaign advice or tweaked rules can substitute for having a group that's all on the same page. The best way to prepare is to just watch lots of anime. Although many, many titles are listed in this book it'd be futile for us to try to write a list of recommendations since new titles are getting released on a weekly basis. Watch as much as you want, and don't sweat the rest. No one's going to penalize you for a lack of "authenticity" (whatever that is). We swear.

Conversely, to a large extent it's up to the participants to provide that feel. Game rules, whether simplistic or detailed, realistic or cinematic, are ultimately just a basic framework around which to hang a group story. If everyone narrates a good anime story, the rest will follow.

GETTING READY TO PLAY

Think of roleplaying as a combination of interactive storytelling, acting improvisation, and dice-rolling. You and your friends are writing your own stories, filling them with exotic locales, interesting characters, and evocative scenes. All you need is some paper, a pencil, dice, and your imagination!

THE GAME IN A NUTSHELL

Roll some six-sided dice (the number of which is determined by your character's statistics), add them up, and compare the total to the difficulty for the task you want the character to accomplish. If the roll is equal to or higher than the difficulty, the character succeeds. If it's lower, he fails. That's it!

DEFINITIONS OF COMMON GAME TERMS

Adventure: The story the player characters are taking part in. It is like having one issue of the comic. It might be finished in a single night or take several sessions to complete.

Campaign: Linked adventures that tell a larger story. For instance, it could resemble a series of novels telling an epic quest or a television series where each adventure is episodic and the main common factor are the recurring characters.

Principal (PP): The person in charge. They're sometimes called Principals or Principal. They run the adventure and act as impartial judge helping to keep the game moving.

Non-Player Character (NPC): All of the characters controlled by the Game Master. They are the characters' allies, enemies, extras in the background, and everyone in between. If it's a character not controlled by a player, it's an NPC. These characters do not follow normal creation guidelines. They are built on the needs of the story and for the purpose the PP has in mind for them.

Player Character (PC): The protagonists, be they character or anticharacter. These are the characters controlled by the players.

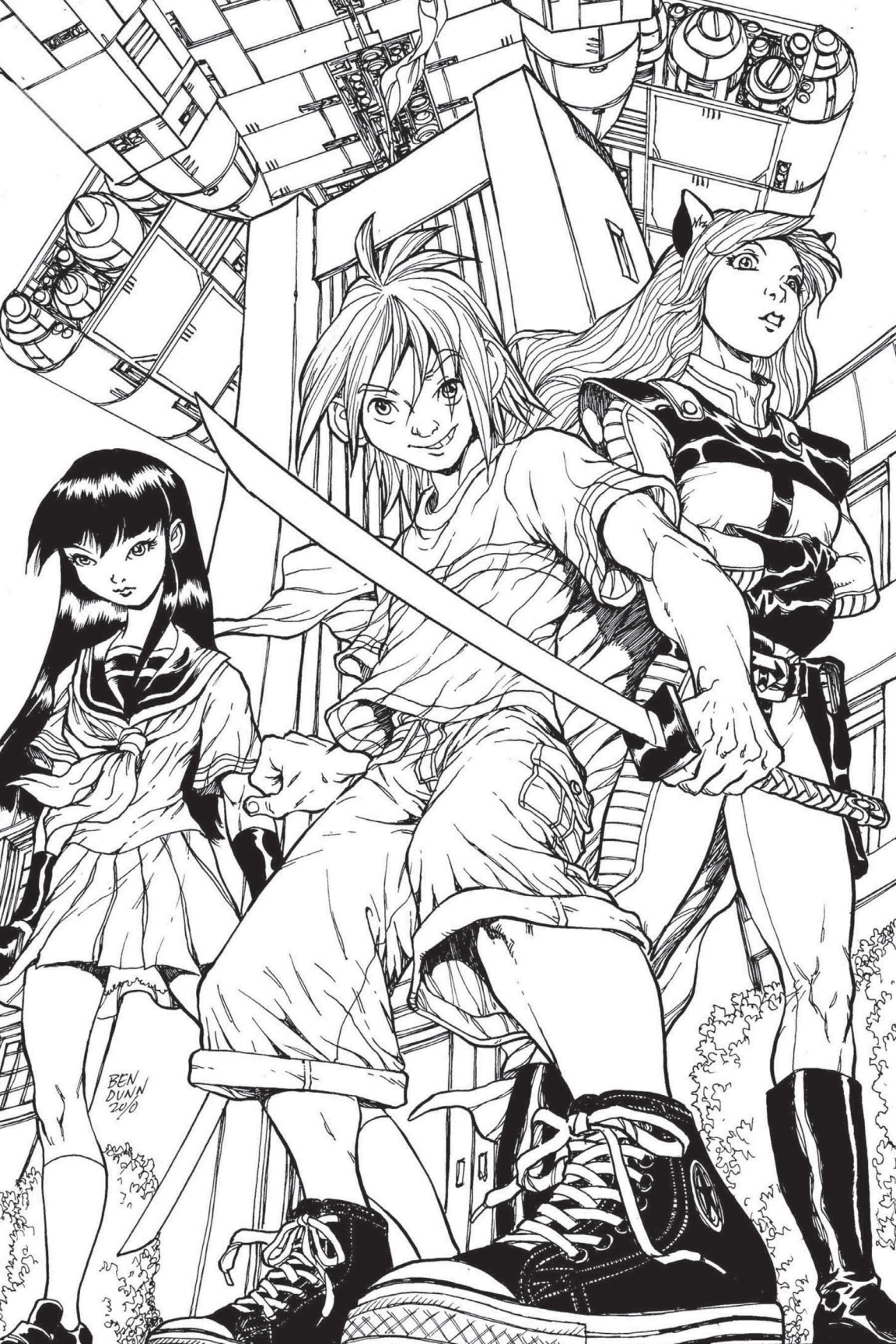
Round (rd or /r): Approximately ten seconds of time in the game world. How to track the speed of simple actions and combat.

Scene: An intense fight, a thrilling car chase, a meeting with NPC's, each extended moment of interaction with each other or others is a scene. Just like in a play or a story, when the action winds down it's the end of a scene.

Session: A single gathering of gamers. When you are done for the night and everyone is going home, it is the end of the session. Please respect your host by cleaning your area before you leave; it's just the nice thing to do.

Target Number (TN): This is the number you need to roll or higher to succeed at whatever you are attempting. General challenges are broken down into six levels of difficulty (see page 89). Combat target numbers are based on the target's defensive scores like block, dodge, etc. Sometimes you will attempt to affect another character through certain skills, such as Seduce or Intimidate, which can be resisted by the target's skill. In this case you must beat the defender's roll to succeed. The TN of a given action might be modified by the PP depending on circumstances.





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CHAPTER 1: NINJA HIGH SCHOOL AND THE CITY OF QUIG- MIRE, OR SENSEI, I THINK I AM LOST!

THIS IS OUR STORY

Our story begins when the Salusian princess Asrial is informed by her father that she must marry Jeremy Feeple, transformed into a human and then sent to Quagmire. Unknown to Asrial, the beautiful ninja Itchy-Koo also arrives in Quagmire with the intention of marrying the unaware Jeremy Feeple, which immediately causes problems. Seeing that this could be a problem, Professor Steamhead devises a contest between the two girls, the winner getting to marry Jeremy.

But as any well laid plan, a problem arrives in the form of Lendo Rivalson, who has his own plan, to marry himself to Itchy-Koo. Lendo devises a strategy in which his Rival Ninja Corporation (RNC) kidnaps Jeremy and Professor Steamhead, only to replace them with robot duplicates as the contest begins. Itchy and Asrial find out about the deception and with the help of some other students from Quagmire High School, they prepare a daring rescue of the Professor and Jeremy.

Meanwhile, Jeremy, with the help of Brunhilda, is brainwashed into working for the RNC. Asrial and the Quagmire students are captured, but all is not lost as Itchy-Koo risks it all by using magic to enter the mind of Jeremy. Jeremy can come out of his brainwashed state and save Itchy-Koo, who then realizes she must never underestimate Jeremy again.

After the Professor and Jeremy are rescued from the RNC, a new arrival comes to Quagmire, a witch named Mimi Masters. She claims she knows the reason that Jeremy seems to constantly have bad luck. The reason is the Feeple Curse, which has manifested itself as a troublesome demon named Stanley. With the aid of some time travel, Mimi sets out to dispel the curse, but only has minimum success.

After all of this, Jeremy decides to travel to Japan with his brother Ricky to visit their grandfather. A woman known as Kyoko Tadasuke becomes infatuated with Jeremy, it is discovered by Grandpa Ichinohei that she became interested because Jeremy nursed an injured crane back to health.

While Jeremy is in Japan, he begins school. Jeremy has an encounter with

Itchy-Koo's sister, Hitomi, her friend Fujiko and the girl commandos. Jeremy seems to be involved in yet another love triangle, but this time it involves an exchange student known as Leaanna who immediately takes a liking to him. Unbeknown to anyone she is a Zardoninian, an evil race that wants nothing less than universal domination.

Meanwhile back in Quagmire Asrial persuades Itchy-Koo to go out on a date with Sammi, a reclusive boy that works at the local sushi bar, The Sakura Inn. This does not thrill Lendo and immediately sets out on a plan to kill Sammi and to teach a lesson to Itchy-Koo. Sammi holds his own during the fight, but his big secret is revealed, Sammi is a girl.

Not long after the fight between Sammi and Lendo, the Dog Supreme arrives in Quagmire, bringing Earth the verge of panic. The salvation of Quagmire and the Earth lies in the hands of three absentee students from Quagmire, Mikey, Howard and Phrank, who are turned into the all-powerful Zetramen by Professor Steamhead with some help from the Robo-gal, Terri.

Back in Japan, Leaanna's attempts to woo Jeremy are easily thwarted by the Salusian hitch squad, led by Asrial. Things get interesting for Asrial when she sees her old nemesis, Leanna. In addition, Hitomi and her girl commandos attempt to stop the use of Professor Steamhead and Beanhead's invention; the *Actualizer*. During this battle, the Salusian hit squad accidentally turns Jeremy into a Salusian. While this frustrates Leanna, it begins to intrigue Asrial, as she starts to think about the possibilities. Leanna is continually thwarted by Asrial in her attempts to turn Jeremy back to human. Through the accidentally efforts of the Salusian hitch squad, Hitomi and her girl commandos, and a stray radiation beam setting off an explosion, Jeremy was reverted to his normal, human self.

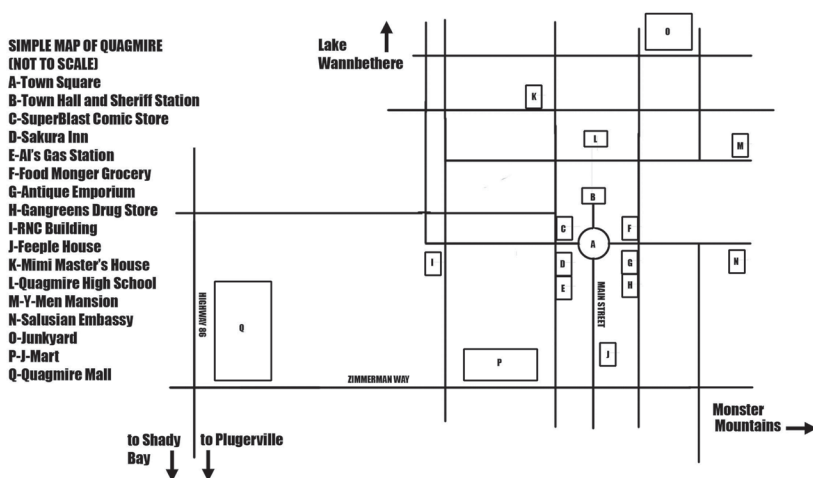
As Jeremy and Ricky prepare to leave Japan to return to Quagmire, Grandpa Ichinohei gives Jeremy his grandfather's diary. On his way home Jeremy reads about his grandfather's exploits during the Second World War and his encounter with a Russian peasant girl named Tasha. He learns about Tasha, his caring for Tasha's child Anna and the relationship between the Rivalson clan and the Feeple household.

Things get strange when a rat seeks out Jeremy and takes him, along with Itchy-Koo and Asrial to Dimension-X, which is ruled by the very person Jeremy least expects to find there.... his father, Bob Feeple. While there he explains his meeting with a being knowns as King Rat, how he was defeated, the reason Bob Feeple came to Dimension-X and why Bob is now stuck there. Those loyal to King Rat, led by King Rat and Baron Klebek, crash the reunion at the royal reception and they manage to poison Bob Feeple. Jeremy and Itchy leave with Captain Pasha on a mission to save Bob's life, also this journey makes them realize they may be more than just friends.

If you think things were not already strange in the Feeple household, an unexpected package arrives with a real-life Transylvanian Count inside, the vampire Count Boscoe. He is welcomed into the Feeple home while

he explains his past to the Feebles. However, there is a man named Slade hot on his trail, and is hunting the Count to avenge the death of his ... goldfish.

From here things take quite the turning point, from time travel to clones developed via enhanced photocopier, to a war that originated in outer space. This is the place where the player characters and the players come in. It has been decided that you get to determine the events that happen from here, you can follow the events of the comic, you can make up your own, you can use Jeremy, Itchy-Koo and Asrial or you can make up your own characters and have them go on a totally separate path. The game is what you make of it, all that was done by Ben and I was to give you somewhere to start, the rest is up to you.



THE CITY OF QUAGMIRE, U.S.A.

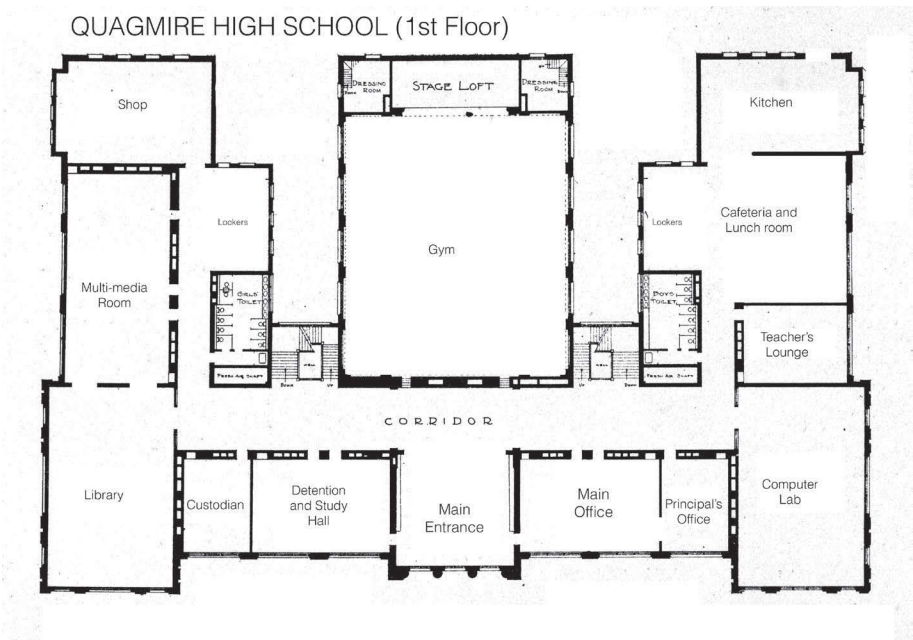
Quagmire was founded in 1876 by "Old Bob." It is uncertain why Bob founded Quagmire in this spot, but it seems to have been for some reason not yet fathomed by the past or current inhabitants of the city. Its built near the shores of Lake Quagmire, the source of the towns water supply and the local swimming hole for the teenagers of town. It made its name as a railroad hub for the Missouri-Kansas Railroad. What the history does tell us is that the land where Quagmire now sits was gifted to Bob from a local native tribe. Quagmire is just like any other small time in the mid-western United States, except that it seems to have a higher than average number of weird events that happen there. Quagmire is the site of alien crashes, alien invasions, super heroes, robots, time travel events, demons and especially ninja activity. The reasons for this are unknown, but there are speculations that it was built on a lay line, an ancient burial ground or even on top of a dimensional nexus, but no one knows for certain. Per the United States Census Bureau, the city has a total area of 15 square miles (40 km²), of which 10 square miles (28 km²) is land and 5 square miles (11 km²) is water, which is the lake that makes up the main

source of the cities drinking water. It also is a place of recreation and family fun. That does not mean that the sea monster that lives in the lake is happy about the intrusion.

Quagmire has the advantage of being right on the interstate highway system. Quagmire has its share of shops and parks and arcades, just like any other town in the Midwest, and you can find the denizens of Quagmire moving about, working and shopping in these places. Among these places include Quagmire High School (the Quagmire Quasars), Quagmire Elementary School, Quagmire Community College, a medium sized shopping mall, a medium sized library and a sushi bar called The Sakura Inn. Quagmire is just like any other town in the United States of America. It has a Mayor, a City Council, along with a police and fire department. and as of the last census there was a population of 9,879 people that live there as regulars, with an additional 2000 that count in its transitional numbers, people passing through, tourists and students at the nearby community college.

The climate of Quagmire has a varying temperature range; those temperatures can range from 110 degrees F (43 degrees C) to as low as -29 degrees F (-34 degrees C). Blizzards are very possible, but snowfall is typically light, averaging nearly 18 inches (46 cm) seasonally. Quite a bit of Quagmire's precipitation falls during heavy showers and thunderstorms. Thus, people visiting Quagmire not only have to deal with the weather, but things that are happy that the weather exists. It may not be that unusual to see furies doing a rain ceremony when there is a drought, or even a yeti buying an ice cream during the winter.

Whatever reason the odd things happen in Quagmire you can be sure that antics will be up and heroes will be present to save the day from

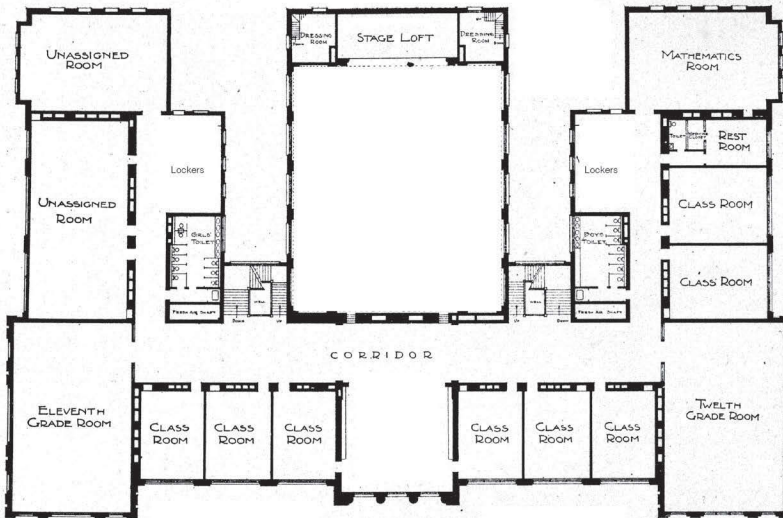


whatever happens to threaten it. Change to For whatever reason the odd things happen in Quagmire you can be sure that the antics will be high and heroes will be present to save the day from whatever happens to threaten it.

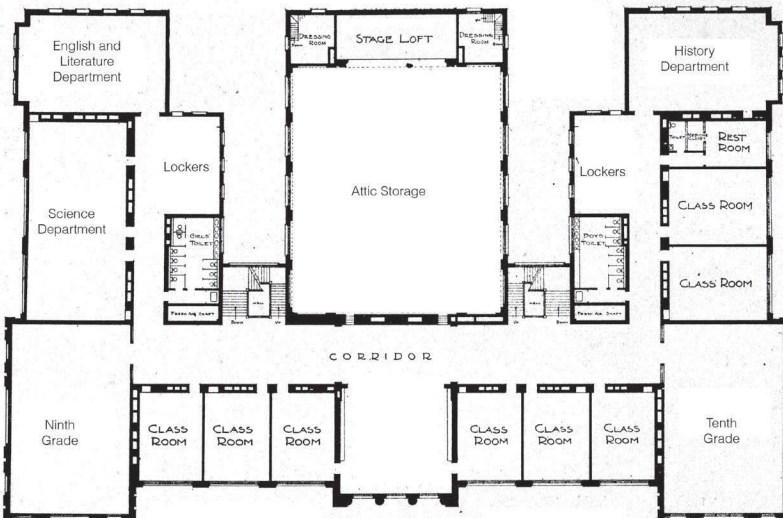
QUAGMIRE HIGH SCHOOL

What can you say about Quagmire High School? Originally founded just within a couple of years after the founding of the city of Quagmire under the tutelage of Wilford Shoal. At that time the building was nothing more than a two-room shack, containing an elementary and a high school in different room. It remained in that building until 1925, when its current building was erected. It is three levels above ground, and contains a

QUAGMIRE HIGH SCHOOL (2nd Floor)



QUAGMIRE HIGH SCHOOL (3rd Floor)



basement. It also contains a secret basement that houses a secret laboratory of Professor Steamhead. It is just like any other high school in the Midwestern United States, except for the strange events that seem to happen there. If you need a cursed student, a witch, an alien or even an eccentric genius, you will find them roaming the school campus. You can imagine life in Quagmire is a little strange, once that you get the hang of things, then a spaceship crashes, a princess dons power armor, a ninja falls in love with you. Its normal, run of the mill, boring stuff.

ATHLETIC CLUBS

The Quagmire High School mascot is the Fightin' Koalas with navy blue and silver serving as the school colors. The Fightin' Koalas fields junior varsity and varsity teams in golf (boys/girls), volleyball, basketball (boys/girls), tennis (boys/girls), soccer (boys/girls), track and field (boys/girls), baseball, and softball, along with martial arts, wresting, cheer and dance.

The Quagmire Fightin' Koalas compete in interscholastic activities within the 2^a Classification, the state's 2nd smallest classification. The Fightin' Koalas play within the 2^a Region 7 Conference for football and the 2^a Region 7 East Conference for basketball, baseball and soccer.

ACADEMIC CLUBS

For those engaged in more academic pursuits they have a different level of activity. These activities are wide reaching such as: Better maybe as something along these lines ? For the more academically minded students there are a lot of clubs and options, including : Beta Club, Future Farmers of America (FFA), FCCLA, Student Council, Future Business Leaders of America (FBLA), Quiz Bowl, a gaming club, various academic clubs, drama, band and a national ranked chess club. Along with that they also have the science and engineering club (run by the eccentric Professor Steamhead), a history club and even a motor shop (where the students are assisted by the mechanics from the local auto repair shop in downtown Quagmire).



WHO ELSE IS OUT THERE?

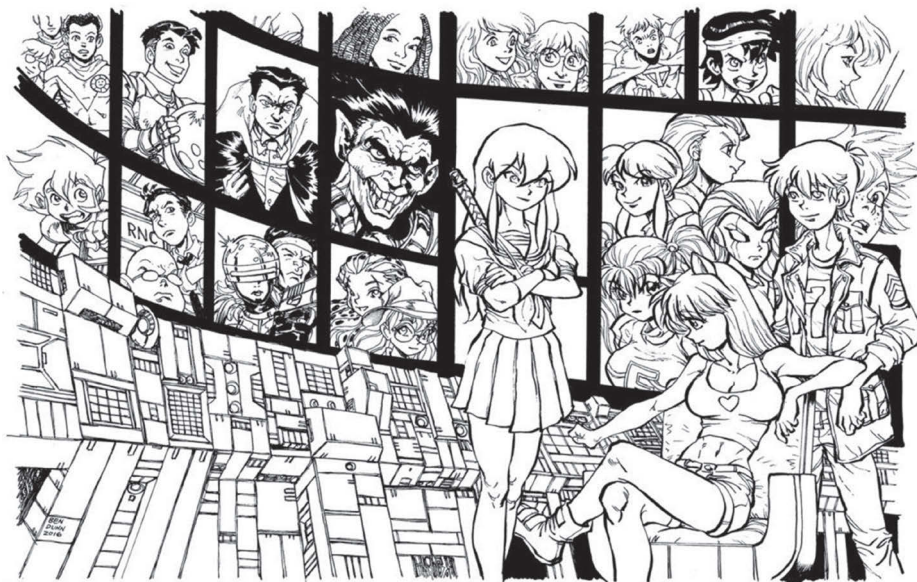
SALUSIAN EMPIRE

The Salusians are an advanced technological empire, living in the far reaches of space. They bear a strong resemblance to Earth skunks, with the differences being that instead of a stripe they have a diamond. Males are differentiated from females because the female are the only ones that sport a tail.



Salusians are highly dependent on their technology. This dependency is so high that their idea of “roughing it” is a portable house with satellite communication equipment, including telephone, television and internet reception in the middle of nowhere. They carry several meals in pill form (just add water) and a regular portable computer. This house also includes regular furniture for comfort. One wonders why they go away at all. In their opinion Earth might as well be the Stone Age.

Due to their technological superiority over many races, they tend to equate that to being genetically superior to other races as well, feeling that those other races are not worth their attention, or their time. This attitude upsets and irritates the other races in the galaxy.



Salusian society is based on a monarchy. They are ruled by a King and Queen, with succession of the throne given to those of royal blood. The royal line can possess super strength, that occasionally can get to the level of being able uproot a fully grown oak or maple tree from the ground, roots and all. Those with more “pure” royal blood is stronger than those that have been diluted through the marriage of more “common” Salusians. The more distant from the throne, the weaker their strength will be.

The two greatest inventions in the Salusian Empire are the instant learning pill and the transformation chamber. The instant learning pill enables the person taking it to learn how to speak, read, and write any language and blend into the culture much more easily. In addition to this, the Salusians have the transformation chamber, this piece of technology can alter the cellular composition of the chambers occupant so they will resemble any race known to the Salusians. The changes can be reversed by the just stepping into the chamber again.

As Salusians think of themselves superior, anytime they must change into a species that has no fur, they think of the final form as disgusting. However, regardless of the species they change into they refuse to give up their ears, and their skunk like ears are always present on the top of their head.

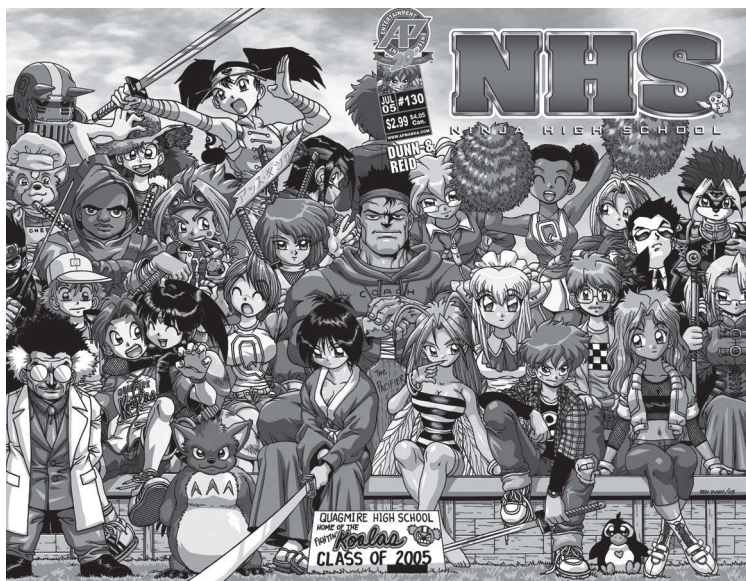
ICHINOHEI NINJA CLAN

The famed Ichinohei Clan is headed by Kudusai Ichinohei, the grandfather of Ichy-Koo. Kudusai hired an ambitious associate named Kenjo Rivalsan. After a while, they had a business argument and Kenjo left. Several days later Jerome also left, having served his duty in Japan. Kudusai had gained control over his clan. Shoji had married a woman named Hana and had two daughters. Kudusai’s adopted daughter Anna had grown up and was trained by Kudusai to be a ninja. When Kudusai dis-

covered a rat in his basement, he sent for his old partner Feeple. Feeple sent his son, Bob Feeple. The moment Anna and Bob met, they fell in love and married in Japan. It was arranged that the oldest son of the Feeple would be promised to Kudusai's oldest granddaughter, Itchy Koo Ichinohei. Several months later, Jeremy Feeple was born. It was this arrangement that sent Itchy to Quagmire to peruse Jeremy, so she could inherit the mantle of the head of the Ichinohei Clan from her Grandfather. They are often trained in the classic style. They use traditional weapons and armor to fight, but are not unaware of the more modern practices by their rivals, the RNC.

RIVELSON NINJA CLAN

The Rivel Ninja Clan's United States division is in the city of Quagmire and is headed by Lando Rivelson, the son of Kenjo Rivalsan. He built his headquarters in Quagmire for the sole reason of keeping an eye on Itchy Koo, who he believes is destined to be his bride. Lendo Rivalson has had a crush on Ichi-Kun Ichinohei since childhood. When he found out about her prearranged marriage he followed her to Quagmire and tried to kidnap Jeremy Feeple to stop it from happening. He failed in his attempt and was forced by his father to stay. He goes on to be Jeremy's main rival for Ichi-koo's affections. The inhabitants of Quagmire learned about the Rivel Ninja Corporation when their headquarters literally sprung up overnight in the city's downtown business district. This did not bother the citizens because they are used to odd things happening and just decided to ignore it. The RNC is more modern than traditional in its training. The building they are headquartered contains a state of the art security system, and the ninja are not only trained in stealth and melee weapons, but they also have state of the art armor and weapons.





AFTER
GIL KANE
+
DAVE COCKRUM
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DUNN 2012

CHAPTER 2:

CHARACTER CREATION

This section of the *Ninja High School Anime and Manga RPG* rules outlines character creation. This is where you make your character for the campaigns (or stories) created by the PP of the game. Your character is like the main characters in *Ninja High School* comic book. The player characters are the ones around whom the action of the stories told by the PP and you and the other players revolve. Like the main characters in a movie, the player characters should be the ones doing the important actions of the story and not the non-player characters (or NPCs) that are played by the PP. The player characters are always the important part of the story, and at the heart of the action.

Really, the only way to play *Ninja High School Anime and Manga RPG* incorrectly would be to **not** have the player characters at the center of the action of the campaign. This is not a game just for the PP, it is for everyone at the gaming table – players and PP alike. This is the best way to get the maximum enjoyment out of a *Ninja High School Anime and Manga RPG* game session.

CHARACTERS

To play the game you'll need a character. A character is an alter ego whose part you assume for the duration of a gaming session. Think of it as improvisational acting: you know the abilities and personality of your character and you decide how that character reacts to the situations presented to him. Unlike most traditional games, which follow set procedures for each player's turn, roleplaying games leave all options open. If someone shoots at your character, for example, you can decide to leap out of the way, or return fire, or catch the bullet in your teeth. Okay, that last option sounds outlandish, but what if your character has super powers? And then again, what if he isn't? Last part change to : what if he

doesn't? So, we need a way to quantify the character's abilities – his aptitudes, skills, special powers (magical, psychic, super), etc. The *Ninja High School Anime and Manga RPG* represents your character's level of ability in each area with a die code, a number of six-sided dice. For example, a die code of 3D means three six-sided dice (do not worry about what you do with these die codes for now: we'll cover that little later in the section titled "Making Dice Rolls").

All you need to know right now is that the more dice, the better the character's expertise in the aptitude or skill.

CHARACTER CREATION

To make a character, you'll need to select a template from within this book or make your own. A blank character sheet also is included at the end of this book. You can either photocopy the character sheet, or copy the information onto a separate piece of paper.

HOW TO MAKE A CHARACTER

Making your own characters is easy, there are several archetypes detailed in the back of this book. An archetype is a premade character, one where we have done the majority of the work for you. The character can be played as is, using just this template. If you would rather make your own character, rather than using one of the premade archetype characters, we have also presented rules for you on how to do this below:

MAKING YOUR OWN CHARACTER

1. Each character begins with 30 dice to distribute among the areas of their character, Attributes, Skills, and Perks.
2. Distribute dice among the attributes. No attribute may have less than one nor more than four dice assigned to it. No more than 12 total dice may be divided between attributes. Magic is the only attribute in which a character may have 0D.
3. Distribute dice among your Skills. No skill may have more than 2D assigned to it, and no more than 7D may be spent in skills
4. All remaining dice may be spent on Perks. You can also buy character defects during this stage. The character may not have more than +5D from defects assigned.
5. Personal Gear: Personal gear is the equipment that is carried by the character. This consists of one bag (backpack, shoulder bag, purse, etc.), textbooks, pens, pencils, and a weapon, in addition to 1d6 miscellaneous items. The equipment you pick must be approved by the Principal first before you list it on your character sheet. The archetypes that are presented already have a list of personal gear designed for that character type

ATTRIBUTES

Each character has seven attributes, which measure basic physical and mental abilities that are common to every living creature (and some nonliving things), no matter what universe or dimension they exist in.

Strength: An estimation of physical power and ability to resist damage.

Agility: An indication of balance, limberness, quickness, and full body motor abilities.

Charm: A gauge of emotional strength, physical attractiveness, and personality.

Intellect: A measure of strength of memory and ability to learn.

Moxie: Your character's mental quickness, creativity, and attention to detail.

Magic: An estimation of your character's ability to use Magic, most characters begin with a score of 0D, since people with such abilities are extremely rare. Those who have a Magic attribute must decide how it is manifested. The character can cast magic spells and do other magical things. Essentially they are aspects of the same ability, the ability to control magic or magical forces. Unlike what you may have heard, magic wielders do not need to spend several hours a night studying through dusty old tomes or trying to find that perfect bit of spider leg or gnats tooth. It is not a standardized and formalized practice. It is an art that depends on who you are, what you know and what you are trying to accomplish. You cast spells "on the fly" using whatever tools may be at your disposal.

SKILLS

Skills are more specific applications of an attribute. For example, the skill *Dodge* is a more specific use of your character's *Agility*. Characters learn them through instruction or experience.

Skills are areas of expertise that are not necessarily common to every living creature. Some creatures simply do not have the capacity to learn certain skills.

All skills beneath a given attribute begin at that attribute's die code. To highlight skills in which the character has trained or has some experience, add pips or dice to the base attribute value.

As with attributes, when creating your character, you can either put whole dice in each skill, or you can give each a mixture of whole dice and pips. Remember that each die equals three pips. Players may allocate up 7D on skills to best represent the unique talents of their character. Unspent skill dice can be used to purchase Perks. Skills are areas of expertise that represent focus and training. When putting dice into each skill you can

ADVANCED OPTIONAL RULE: SPLITTING DICE

Some people like to split their dice up as pips. Skill and attribute dice may be split into "pips." Each die is equal to three pips. An attribute must always have at least 1D. An attribute may have dice only (no bonus pips), +1 or +2. Going to "+3" advances the die code to the next largest die. Example progression is 1D, 1D+1, 1D+2, 2D, 2D+1, etc.

put whole dice in each or use a mixture of whole dice and pips. No more than 2D may be spent in each skill during character creation. Each skill defaults to the level of the related attribute. For example, a character who has a Strength of 3D has 3D in all skills under Strength before allocating any dice. If two dice are added to Brawling, it is recorded as 5D.

Example: *You've chosen your attribute scores, including putting 2D+1 in Intellect. If you wanted her to be a little better in the speaking skill, you could add one pip to the base attribute to get a **speaking** skill score of 2D+2. If you decided to add two pips to the base attribute, the **speaking** score becomes 3D.*

You can also specialize in skills. Specializations reflect a greater familiarity in a area covered by a base skill. One skill die equals three specialization dice. Of course, one specialization die still equals three pips.

You do not need to have any extra dice in the base skill to take a specialization in that skill, but when you give your character specializations in that manner, they are treated as separate skills. If you give your character specializations in base skills he already has, those specializations are considered bonuses to the base skill when attempting tasks of that type.

Once you've chosen at least one specialization and put one or two pips or dice in it, you have to use the remaining specialization dice and pips to either purchase more pips in the same specialization or purchase one or more pips in other specializations.

You roll the specialization's die code only when you use the specific item or knowledge reflected by the specialization. Otherwise, you roll the base skill (or attribute if you didn't put additional dice in the full skill).

SKILL SPECIALIZATIONS

Specializations are focused aspects of a skill. For example, *Drive* specializations might include *Car* and *Motorcycle*. One skill die can be spent to gain three specialty dice. Combat skills do not have specializations. Example: A character with an Agility of 3D focuses on the Running Specialty of Athletics. He spends one skill die in it, but records it as Running 6D on his character sheet. He has an Athletics of only 3D. This is the only time the 2D skill limit can be exceeded during character creation.

SKILL DESCRIPTIONS

STRENGTH SKILLS

CLIMBING/JUMPING

Time Taken: One round.

Specializations: Climbing, jumping.

Use this skill when a character attempts to climb a tree, wall or cliff, leap a wide gap, or jump up and grab an outcropping. Characters who have the *climbing/jumping* skill can move up a surface at their normal Move (barring adverse environmental factors) with a base difficulty of Very

Easy. Those without the *climbing/jumping* skill move at half their normal movement rate. Increasing the rate increases the difficulty by +10 for each additional one-half of the base climbing Move (rounded up).

Example: A character with a Move of 10 and without the *climbing/jumping* skill wants to move quickly up a tree. His base climbing Move is 5. To increase this to eight meters per round means a difficulty of 15 (5 to climb the tree plus +10 to increase the movement by one-half, or three meters, of his base climbing Move).

A character's total leaping distance (vertically and horizontally) from a standing position equals one-quarter of his Move in meters (rounded up). The base difficulty is Very Easy to move this distance, and +10 for each additional two meters (vertically and horizontally) the character hopes to cover. If there is enough room, the character may try running before jumping. The character may add +5 to his skill total per round of the running start, up to a maximum of +10 (two rounds). The character must have beat the running difficulty in both rounds in order to get the full bonus. Climbers usually move in groups and combine actions, with frequent rest breaks and patient, steady progress. Base difficulties for uses of this skill are described above. Note that taking care in climbing and carrying 50% or more of the character's body weight slows the character down by two meters or more per round.

Climbing Modifiers:

- **-10 to climber's difficulty:** Many handholds.
- **-6 to climber's difficulty:** Prepared for climbing.
- **-5 to climber's difficulty:** Taking care in climbing.
- **-3 to climber's difficulty:** Less than a 90-degree angle.
- **-6 to climber's difficulty:** Less than a 60-degree angle.
- **-9 to climber's difficulty:** Less than a 45-degree angle.
- **+3 to climber's difficulty:** Carrying 25% of body weight.
- **+6 to climber's difficulty:** Carrying 50% of body weight.
- **+15 to climber's difficulty:** Carrying 100% of body weight.
- **+5 to climber's difficulty:** Slick or loose surface.
- **+10 to climber's difficulty:** Fewer than basic handholds and foot-holds.

Jumping Modifiers:

- **No Modifier:** Performing the maneuver from a flat surface, to another flat surface.
- **-5 to the jumper's difficulty:** Unlimited landing area.
- **+5 to the jumper's difficulty:** Limited landing area,
- **+10 to the jumper's difficulty:** Almost no landing area.
- **+3 or more to the jumper's difficulty:** Rough, slick, or unsteady landing area.

- **+6 to the jumper's difficulty:** Uphill (more than 30-degrees).
- **+6 to jumper's difficulty:** Carrying 50% of body weight.
- **+9 to jumper's difficulty:** Carrying 75% of body weight.
- **+12 to jumper's difficulty:** Carrying 100% of body weight.

MELEE COMBAT

Time Taken: One round.

Specializations: Specific type of melee weapon — *swords, knives, bats, axes.*

Melee combat is the “melee combat” skill used for all hand-to-hand weapons. Melee weapons include axes, baseball bats, pikes, clubs, bayonets and even impromptu weapons like chairs and rifle butts.

MELEE PARRY

Time Taken: One round.

Specializations: Style of *melee* being parried when unarmed and avoiding a melee or melee attack — *boxing, martial arts.*

Melee parry is a “reaction skill” used to avoid being hit by a *melee* or *melee combat* attack if you're unarmed. *Melee parry* is used to hold one's ground yet avoid or block a hand-to-hand combat attack.

LIFTING

Time Taken: One round.

Lifting is a character's ability to lift heavy objects; it is also the character's ability to carry something for a long time. The difficulty depends on the weight of the object and how long it will be carried. When a character first lifts an object, he must make a *lifting* check. At each interval listed on the chart below, the character must make another check to see if he can continue to carry the object or is so exhausted that he must put it down.

If the character fails a roll, he must immediately put the object down. If the character matches the difficulty level, he can do nothing but concentrate on carrying the object for that time while walking. If the character beats the difficulty by more than one level, the character can do other actions while carrying the weight, but lifting the object always counts as an action. Please note that for repeated actions, the difficulty should escalate (for example, a first

WEIGHT	DIFFICULTY LEVEL
10kg	Very Easy
50kg	Easy
100kg	Moderate
200kg	Difficult
500kg	Very Difficult



action might have a difficulty number of 30; the second one might have a difficulty of 35; the third might have a difficulty number of 45, and so forth).

Modifiers:

- **1 metric ton +10**
- **1.5 metric tons +20**
- **2 metric tons +30**
- **2.5 metric tons +40**
- **3 metric tons +50**

Increase the difficulty based on how long the character wishes to *lift* the object:

TIME	DIFFICULTY LEVEL INCREASE
1-6 rounds (up to 30 seconds)	
7 rounds-3 minutes	+ 1 difficulty level
Up to 10 minutes	+2 difficulty levels
Up to 30 minutes	+3 difficulty levels
Up to 1 hour	+4 difficulty levels

After the first hour, the character must make a new *lifting* or *Strength* roll every hour at the same difficulty as for one hour. If the character fails the roll, the character must rest for twice if he was *lifting* the heavy weight.

RUNNING

Time Taken: One round or more.

Specializations: Long distance, short sprint.

Running is the character's ability to run and keep his balance, especially in dangerous terrain. The *running* difficulty is based on the kind of terrain being crossed and how fast the character moves. See the chapter on "Movement and Chases" for more information.

SWIMMING

Time Taken: One round to several minutes or hours.

This skill represents the character's ability to stay afloat in aquatic environments — lakes, oceans, flooding rivers and swimming pools.

Swimming difficulties are determined by the water conditions: the schools swimming pool is Very Easy, while a roaring river might be Very Difficult. When a character fails a *swimming* check, he begins to drown. Roll 2D at the beginning of each round; if the total is less than the number of rounds that the character has been drowning, the character drowns and dies. Characters can attempt other actions while drowning at a -3D penalty. Characters who are drowning may attempt to save themselves once per round. They must make a *swimming* total at one level of difficulty higher than the one in which they failed their *swimming* roll (the character doesn't suffer the -3D penalty when making this roll).

AGILITY SKILLS

ACROBATICS

Time Taken: One round.

Specializations: Type of acrobatics used, form or style — *diving, trapeze, tumbling.*

Characters with this skill can tumble, leap, and roll to avoid falling damage, to entertain an audience, or to surprise an opponent in combat. Using *acrobatics* can improve many of a character's *climbing/ jumping* and *running* attempts. The principal determines the difficulty of the *acrobatics* stunt. One-half of the difference (rounded up) between the difficulty and the *acrobatics* roll is added to the complementary skill. The *acrobatics* attempt and the *climbing/jumping* or *running* try must be done on the same turn, incurring a multiple action penalty. Instead of adding a modifier to the *running* or *swim* difficulty for particularly challenging obstacle courses, the principal may have the character make an *acrobatics* roll in addition to a *running* or *swim* roll. *Acrobatics* can make a character appear more intimidating. The player may add one-half of the difference (rounded up) between the difficulty and the successful *acrobatics* roll to their *intimidation* attempt. The *intimidating* attempt may be made on the same turn as the *acrobatics* roll or on the next round. If the character has not already used his declared actions for the round, he may rely on *acrobatics* to land properly as a “full reaction”. The character generates an *acrobatics* total. For every five points over the base difficulty number of 10, the character reduces the damage total by one point, in addition to a base reduction of one point. The damage total, however, cannot be lower than zero.



The difficulty depends upon how difficult the acrobatic maneuver is; some examples are provided below:

- **Very Easy:** Somersault; pirouette
- **Easy:** Handspring; cartwheel; handstand; Swing over an obstacle
- **Moderate:** Round-off; back-flip; Vaulting over an obstacle
- **Very Difficult:** Bouncing off a surface to reach a specific destination

Modifiers:

- **No Modifier:** Performing the maneuver from a flat surface, to another flat surface.
- **-3 to the difficulty:** Unlimited landing area. **+3 to the difficulty:** Limited landing area, rough or unsteady landing area, high surface to low surface, slippery landing area, or strong wind.
- **+6 to the difficulty:** Almost no landing area, from a low surface to high surface, or performing the maneuver on a narrow surface. **-3 or more to character's roll:** Add a twist of the body (per twist) or performing the maneuver backwards or while underwater.
- **-9 or more to character's roll:** Performing the maneuver in the air (such as on a trapeze or bars). **Note:** Characters may combine one or more maneuvers in the same action. In this case, use the difficulty of the most challenging maneuver, add 5 for each additional maneuver (up to five additional maneuvers), and include modifiers as if the complex stunt was one maneuver.

DRIVE

Time Taken: One Round

Specializations: Car, Motorcycle, Armored Vehicle

Drive is a “reaction skills” used to maneuver ground vehicles. This skill is not used for a casual drive in the countryside, but instead used when special maneuvers are needed, for example in a chase or if you are trying to pull out the bars of a cell with your truck. This is also the skill used when maneuvering a vehicle during combat.

DODGE

Time Taken: One round.

Specializations: Kind of ranged attack to be dodged —guns, *grenades*, *missile weapons*.

Dodge is a “reaction skill” used to avoid any ranged attack, including blaster fire, grenades, bullets and arrows. Characters using this are doing whatever they can to *dodge* the attack — slipping around a corner for cover, diving behind cargo containers, dropping to the ground, or any other maneuvers to avoid getting hit.

MARTIAL ARTS

Time Taken: One round.

Specializations: particular special maneuver

The martial arts skill covers the use of certain fighting technique-philosophies designed to focus the mind, deflect blows, intensify attacks, and quicken reaction time. For every 2D (rounded down), characteres with this skill receive an extra combat action in addition to their normal action. This action could be used for attacking again with this skill or actively defending with acrobatics or dodge.

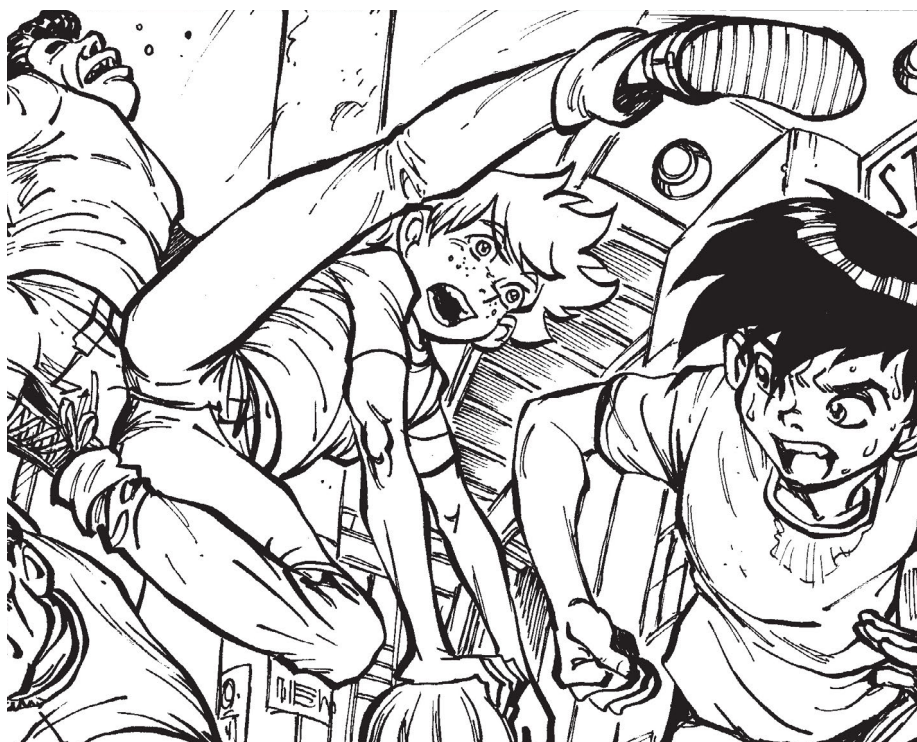
Example: *Ishu has an Agility of 3D and at character creation adds an additional die into Martial Arts (giving him a total of 4D in Martial Arts). He chooses Disarm, Elbow Smash, Multiple Strikes, and Power Block. Later, he increases the Martial Arts skill from 4D to 5D (costing 12 XP's) and decides to purchase Spinning Kick for an additional 8 XP's.*

SPECIAL MOVES

The standard Difficulty for each move is given in parenthesis.

- **Disarm (D):** if the character's attack is successful and not parried or dodged, the target is disarmed.
- **Elbow Smash (D):** if successful, attacker may add +1D to the damage roll.
- **Flip (M):** If successful, the attacker throws the target to the ground and does 3D damage. The target must take an action and an Easy Dex roll to get to his feet.
- **Flying Kick (VD):** If successful, attacker does STR +2D + 2 points of damage. If she fails, the attacker is off balance and at -1D to all actions in the next round.
- **Foot Sweep (E):** Will trip the target who must take an action and make an Easy Dex the next round to stand.
- **Headbutt (E):** Can only be used if the attacker is close to the target (grappling, etc.). Does +1D damage.
- **Hold/Grapple (M + opposing STR):** Once the target has been successfully held, the attacker must make an opposing Martial Arts versus the target's Martial Arts, Brawling, of Strength each round to continue to hold them. If the target is held, he or she cannot attack.
- **Instant Knockdown (D):** If landed successfully, this attack knocks the target to the ground. The target must spend the next round getting up or suffer multiple action penalties.
- **Instant Stand (M):** Allows the martial artist to automatically stand up without taking an additional action.
- **Instant Stun (D):** If successfully landed, this attack stuns the target for one round.

- **Multiple Strikes (D):** A character can make an additional attack this round doing STR damage without a penalty for an additional action.
- **Nerve Punch (VD):** If successful, the attack punches a bundle of nerves on the target and renders a limb unusable for 3D rounds. If the attacker beats the difficulty number by 15, the target is rendered unconscious for 3D rounds. Note, this will generally not work against cyborgs!
- **Power Block (M):** A successful Power Block stops an unarmed attack and inflicts STR damage to the attacker.
- **Reversal (Opposed STR or Brawl or Martial Arts):** Only works while being held or grappled. If successful, the martial artist breaks free and renders person holding him or her immobile (see Hold/Grapple above).
- **Silent Strike (D):** If the character sneaks up on a target and rolls a successful Silent Strike, the attacker does BDV +1D damage without making a sound.
- **Spinning/Power Kick (M)** STR + 2D damage. If the attack fails, the attacker is off balance and suffers a -1D to all actions next round.
- **Shoulder Throw (M):** A successful attempt will allow the martial artist to hurl a target to the ground doing 3D damage. The target must take an action and make an Easy Agility roll.
- **Weapon Block (Opposed Martial Arts versus Melee Combat roll):** Allows an unarmed martial artist to parry a weapon used in a melee attack.

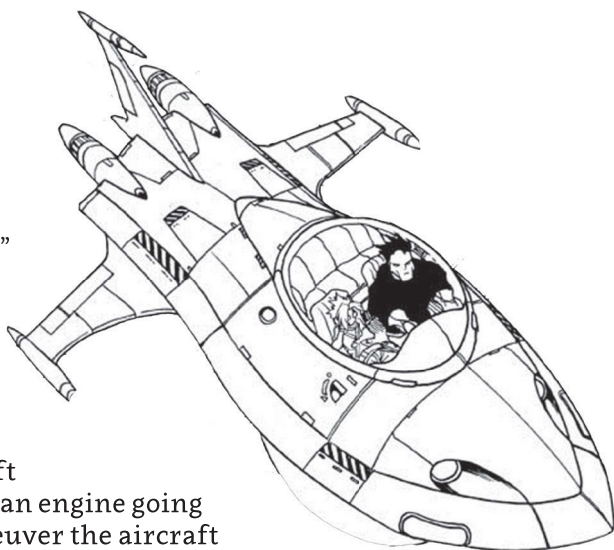


PILOT

Time Taken: One Round

Specializations: Airplanes, Gliders, Zeppelins, Rockets, Spaceships

Pilot is a “reaction skills” used to maneuver air vehicles. This skill is not used when going from point A to point B on a casual day. It is used in case of turbulence, issues with aircraft maintenance (for example an engine going out). It is also used to maneuver the aircraft in combat.



RANGED COMBAT

Time Taken: One round.

Specializations: Type used — bows, crossbows, pistols, rifles, machineguns.

Ranged Combat is the skill used to for all projectile weapons, including bows, crossbows, pistols, rifles, machine guns, assault rifles and any other firearms.

SNEAK

Time Taken: One round.

Specializations: Specific type of terrain — jungle, urban.

Sneak represents the character's ability to move silently, hide from view, move in shadows and otherwise creep around without being noticed. This is an opposed roll — the character sneaking around makes a *sneak* roll, and anyone who might spot the character makes a *search* or *Perception* roll. This skill allows characters to hide themselves only — to conceal objects, they must use the *hide* skill.

INTELLECT SKILLS

COMPUTER OPERATIONS AND PROGRAMMING

Time Taken: 1 round to several hours depending on the action attempted.

Specializations: Hacking, Decryption, etc.

The character can operate computers and computer programs, including computerized security systems. This skill does not allow the character to repair any of the computer's hardware. The repair skill is needed for that.

DEMOLITIONS

Time Taken: 1 round to several minutes.

Specializations: Particular explosives.

A character skilled in Demolitions can recognize, build and disarm bombs of all sorts. It is a very dangerous skill to employ, since failure often results in detonation. Regardless, it is usually better to attempt to disarm a bomb than just let it sit and go off by itself! (Principals should choose a difficulty of no less than Moderate for setting or disarming an explosive device)

FIRST AID

Time Taken: One combat round.

Specializations: None

First aid reflects a character's ability to perform emergency lifesaving procedures in the field. For rules on the use of *first aid*, see "Combat and Injuries."

KNOWLEDGE

Time Taken: One round to several days.

Specialization: Field of study — *archaeology, history, geology, physics, etc.*

Knowledge skills generally reflect how much a character knows about a given subject. *Knowledge* is a measure of your character's "common sense" and academic knowledge. Characters with a high *Knowledge* have a good memory for details, and have learned a lot about different aliens and planets. They often have a flair for languages, and they know how to get things done in bureaucracies.

Knowledge is used whenever a player wants to find out how much his character knows about a certain field. The difficulty depends upon how obscure the information is and how much the character knows about the general subject. Use the following guidelines to pick a difficulty, but remember that they should be modified based on the circumstances.

- **Very Easy:** General, common knowledge that almost anyone would know.
- **Easy:** Most people would know this much.
- **Moderate:** Professional level of knowledge. The average person who has an interest in the subject would know this much.
- **Difficult:** Professionals would know this much about a given subject; the average person would be hard-pressed to give much information.
- **Very Difficult:** Detailed, comprehensive knowledge of a subject. Professionals and scholars would probably have to research a subject to gain this amount of knowledge.
- **Legendary:** Only a very small number of people would know this much information.

USING KNOWLEDGE (ARCANA)

Most knowledge skills, as seen under the Intellect attribute, present self-explanatory uses. Most people know that if you have knowledge (physics) then you can do calculations based off Newton or Einstein. In addition, if you have Knowledge (Botany) you have expertise on plant life. This is not the same with Knowledge (arcana), as it has many uses that may not be self-explanatory. We have tried to provide a list of things you can do with it and what kind of target number you must have to succeed.

Table: Knowledge (arcana) TN

TN	TASK
15 + Casting Difficulty	Identify a spell being cast. (You must see or hear the spell's verbal or somatic components.) No action required. No retry.
15 + Casting Difficulty	Learn a spell from a spellbook or scroll. Requires 8 hours.
15 + Casting Difficulty	Prepare a spell from a borrowed spellbook. One try per day. No extra time required.
20	Distinguish an animated object from a permanent construct (such as a golem).
20 + Casting Difficulty	Identify a spell that is already in place and in effect. You must be able to see or detect the effects of the spell. No action required. No retry.
20 + Casting Difficulty	Decipher a written spell (such as a scroll) without using read magic. One try per day. Requires a full-round action.
25 + Casting Difficulty	After rolling a saving throw against a spell targeted on you, determine what that spell was. No action required. No retry.
25	Identify an alchemical mixture. Requires 1 minute. No retry.
30 or higher	Understand a strange or unique magical effect, such as the effects of a magic stream. Time required varies. No retry. A character can attempt a skill check to determine if she remembers reading of an item at one point during her studies. A successful result might give a hint to the item's function or reveal every detail about it. This method is most appropriate for legendary items or items that have a traditional shape associated with their function.

Principals should modify difficulties — and how much information characters get — to suit the situation. Easily found knowledge probably will not have a modifier; very obscure information could have a difficulty modifier of +10, +20 or much more. Modifiers might also be made for situations under which knowledge must be recalled. A *Knowledge* skill roll represents what a character can recall at the time the roll is made, or the extent to which the character remembers certain general information. It is not reasonable to say that a character is an expert on the subject simply because he rolls well once when looking for information. A high roll might reveal one specific bit of information sought, and a few hints for finding the rest of the knowledge the character is looking for.

This skill reflects formal academic training or dedicated research in a

field. *Knowledge* also reflects a character's ability to find information through research. Characters often choose a specialization to reflect a specific area which they have studied. Specializations are subjects often taught at Ninja High School, including arcana, archaeology, botany, chemistry, geology, history, and physics. Specializations can also be topics a character can research on his own. *Knowledge* represents “book-learning,” not information learned from practical experience. Principals can choose to allow players a limited benefit under certain circumstances — the character is applying theory in a real-world situation.

Principals should allow players to choose their own *knowledge* specializations — new ones can be created at the principal's discretion. When determining a character's background, players should explain why and how they gained such academic training in a field. Like many other *Knowledge* skills, the difficulty is based on the obscurity and detail of the information sought.

LANGUAGES

Time Taken: One round.

Specializations: Specific language known.

The base difficulty depends on the language's complexity and structure compared to the native language of the character

- **Very Easy:** Dialect of Native language, uses many common slang words or phrases.
- **Easy:** Common language related to Native language.
- **Moderate:** Common language, but not related to characters native.
- **Difficult:** Obscure language, not related to Native language.
- **Very Difficult:** Extremely obscure language, such as one unique to a culture that has never been contacted before or a “dead” language; language that cannot be pronounced by the person trying to understand.

Modifiers:

- **+10 or more to character's roll:** Idea is very simple.
- **+ 1-5 to character's roll:** Idea is simple.
- **No modifier:** Idea is of average complexity.
- **1-5 or more to difficulty:** Idea is of above average complexity.
- **+6-10 or more to difficulty:** Idea is complex.
- **+11-20 or more to difficulty:** Idea is very complex.

Specialization: Characters may specialize in a specific language, Once the character has 5D in the specialized language, the character is considered fluent in the language and no longer has to make rolls to understand anything in that language. If the character is attempting to understand unusual dialects or seldom used words of that language, he can use the specialty language's skill code — and should have a much lower difficulty number.

Principal Note: If a player wants her character to know several additional languages, you might want to give them to her at a reduced cost (such as three obscure languages at 5D for 1D in beginning skill dice), especially if she comes up with a very detailed background explaining why her character knows so many languages. Giving a character a few “extra” language dice is okay as long as the player “earns” them and you make sure that her added knowledge will not seriously unbalance the campaign. If the players aren’t willing to do some extra work developing their characters’ histories and personalities, they shouldn’t receive such skill bonuses.

PERCEPTION

Time Taken: One round or longer.

Specializations: Tracking.

This skill is used when the character is trying to spot hidden objects or individuals. If the subject of the search has been purposefully hidden, the searching character

REPAIR

Time Taken: Several repair skill rolls can be made when fixing damaged vehicles and equipment. The initial roll represents 15 minutes of work. Should that roll fail, additional repair rolls may be made after varying lengths of time.

Specializations: Rifle, Pistol, Spaceships, Land Vehicles, Aquatic Vehicles, Computers, Armor

Modifiers:

- **+7 to repair roll:** Previously built or modified the item; intimately familiar with item.
- **+5 to repair roll:** Has the item’s designs.
- **No modifier:** Common item, all parts available, character has a general tool kit (note: an *enhanced* tool kits may provide *additional* bonuses).
- **+5 to difficulty:** Has seen but not used item.
- **+10 to difficulty:** Has never seen item, only some parts available.
- **+15 to difficulty:** Makeshift tools.
- **+20 to difficulty:** No parts available.

MOXIE SKILLS

HIDE

Time Taken: One round.

Specializations: Camouflage.

Hide represents a character’s ability to conceal objects from view. The

skill is used when trying to hide weapons on one's person, conceal goods within luggage, plant objects to be left in a room and other similar tasks. When characters are attempting to spot hidden objects, they must make an opposed *search* or *Perception* check. Modifiers include how well the principal thinks the character hid the object.

INVESTIGATION

Time Taken: 1 round to several hours or days.

Specializations: Particular areas of investigation: crime, forensics, scholarly research, etc.

A character with *Investigation* has honed her ability to pick up on clues, follow complex paper-trails, and put together disparate pieces of puzzles. This skill often comes in handy for routing out criminals, uncovering secret motivations behind business transactions, and discovering the truth behind long, lost secrets.

Difficulty: Highly variable, depending on the circumstance. Easy for general background checks and research. Difficult for probing into deep, dark secrets.

SENSE MOTIVE

Time Taken: Four rounds

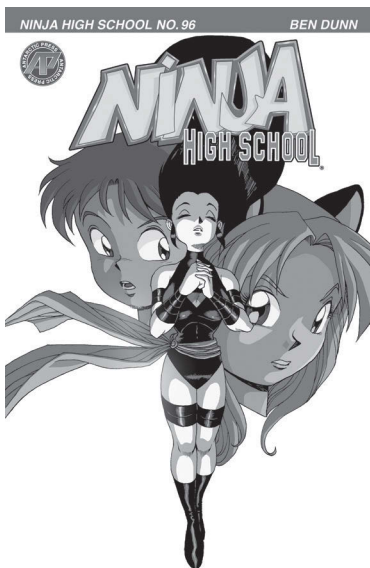
Specializations: Analyze Prowess, Hunch, Discern Secret Messages

Sense Motive is used to avoid being bluffed (see the *Bluff* skill). You can also use this skill to determine when “something is up” (that is, something odd is going on) or to assess someone's trustworthiness.

Analyze Prowess: You can read a foe's body language, movements, words, and other cues to guess its prowess and likely abilities.

Hunch: This use of the skill involves making a gut assessment of the social situation. You can get the feeling from another's behavior that something is wrong, such as when you're talking to an impostor. Alternatively, you can get the feeling that someone is trustworthy.

Discern Secret Message: You may use *Sense Motive* to detect that a hidden message is being transmitted via the *Bluff* skill. In this case, your *Sense Motive* check is opposed by the *Bluff* check of the character transmitting the message. For each piece of information relating to the message that you are missing, you take a –5 penalty on your *Sense Motive* check. If you succeed by 4 or less, you know that something hidden is being communicated, but you cannot learn anything specific about its content. If you beat the difficulty by 5



or more, you intercept and understand the message. If you fail by 4 or less, you do not detect any hidden communication. If you fail by 5 or more, you might infer false information.

The difficulty of the *Sense Motive* is determined by the principal and depends on your actions. The difficulty for the examples above are listed.

Moderate: Baseline for following a secret message or *Analyze Prowess*.

Difficult: Following a hunch.

Modifiers:

- **+10 to difficulty number if you are using it for a quick scan.** (taking one-half of the required time)

STAMINA

Time Taken: One round. Generally, not considered an action

Stamina checks reflect that a character is being pushed to his or her limits. They should be called for occasionally to show the strain on a character; only require them when a character does something out of the ordinary. Whenever a character fails a *stamina* roll, he is fatigued; all actions are at -1D for every *stamina* check failed until the character rests for if he exerted himself.

Characters can continue if they are fatigued, until they fail a third *stamina* check. At this point, the character is completely exhausted and must rest for twice the amount of time that he exerted himself to remove the penalty.

WILLPOWER

Time Taken: One round.

Specializations: Kind of coercion to be resisted — *persuasion, intimidation*.

Willpower is a character's strength of will and determination. It is used to resist *intimidation* and *persuasion* attempts. Also, when a character fails a *stamina* check, if the character can make a *willpower* check at one higher level of difficulty, he can drive himself on through sheer willpower. A character doing this has to make a *willpower* check as often as he would normally have had to make a *stamina* check, with all checks at one difficulty level higher.

Once the character fails a check or stops pushing himself, he is completely exhausted and must rest double the normal length of time. If, because of failing a *stamina* check, the character would have suffered any damage, the character suffers one worse wound level because of pushing his body far beyond its limitations.



CHARM SKILLS

BLUFF

Time Taken: One combat round to several minutes, depending upon how long it takes the character to say

what is needed to pull off the bluff. **Specializations:** Particular method of bluffing — *disguise, fast-talk*.

Bluff is used to trick and deceive characters, or otherwise bluffing them to do something that isn't in their best interest. (*Bluff* is another interaction skill, so you'll often want to use roleplaying to resolve these situations.)

The difficulty of the *bluff* depends upon who is being bluffed.

- **Very Easy:** A close friend or relative who has no reason to suspect a *bluff*.
- **Easy:** Naive teenager, gullible person.
- **Moderate:** A teacher when the *bluff* doesn't personally involve him.
- **Difficult:** A school administration official or law enforcement officer when bluff will involve possible danger.
- **Very Difficult:** Someone who should know better. Your best friend who is in on the bluff
- **: Someone who really knows better.** A Teacher, Clan leader

Modifiers:

- **+10 or more to victim's roll:** *Bluff* will cause victim to do something illegal or highly dangerous.
- **+5 or more to victim's roll:** Person knows the character is prone to pulling bluffs and has their guard up.
- **No modifier:** *Bluff* will convince victim to do something they might normally do anyway.
- **+5 or more to bluffing character's roll:** Victim generally likes character, but suspects something because of character's unusual behavior.
- **+10 or more to bluffing character's roll:** Victim has no reason to suspect dishonesty, and trusts and likes that character.

Characters can *actively resist* a *bluff* attempt by rolling their *bluff* or *Charm* dice against the opponent's *bluff* total. In that case, the *bluff* difficulty number is *ignored*, but the modifiers are not. Bluffs can only be resisted by characters who suspect one — the principal should *never* say, "Would you like to roll against a *bluff* attempt?"

Some characters will be better off not resisting and just let the bluffing character roll against the difficulty number. If a character with a *Charm* of 2D "calls" a *bluff* — rolls against it — and the difficulty would have normally been, it is now whatever the *Charm* roll is... sometimes people outsmart themselves and fall for something even when they should know better.

COMMAND

Time Taken: 1 action.

Specializations: Commanding certain types of troops: Infantry, Battleships, Armor, etc.

This skill is used in combat situations. *Command* is a measure of a character's ability to convince principal characters and subordinates to do what they're told. *Command* generally shouldn't be used against other player characters to force them to do something against their will — these situations should be handled through roleplaying interaction.

A high *command* roll can complement individual participants' rolls in a group activity, while a low *command* roll can impose negative modifiers. It generally requires at least one round of planning to perform effectively.

INTIMIDATION

Time Taken: One round to several hours or longer.

Specializations: Interrogation, bullying.

Intimidation is a character's ability to scare or frighten others to force them to obey commands, reveal information they wish to keep hidden, or otherwise do the bidding of the intimidating character.

Intimidation is normally dependent upon a character's physical presence, body language or force of will to be successful. Some characters use the threat of torture, pain or other unpleasantness to *intimidate* others. Characters resist intimidation with the *willpower* skill.

Modifiers:

- **+5 or more to intimidator's roll:** Intimidator is threatening target with physical violence (and is either armed or has superior strength).
- **+10 or more to intimidator's roll:** Intimidator is obviously much more powerful.
- **+15 or more to intimidator's roll:** Target is totally at the mercy of intimidator.
- **+5 or more to the difficulty:** Target has the advantage.
- **+10 or more to the difficulty:** Target is in a position of greater strength.
- **+15 or more to the difficulty:** Target cannot conceive of danger from intimidator.

Using in Combat (Option): At the principal's discretion, intimidation can enhance a character's attacks and defenses. The player adds one-half of the difference (positive or negative) between the difficulty and the intimidation roll to any one attack or defense attempt (not both) made at Point Blank or Short range. The character must use the benefit from scaring the target on the

PERFORM

Time taken: One round or longer

Specialization: Type of performance – *acting, guitar, drums, flagline, etc.*

Perform is that skill that you use when you need to be present in the school play, or maybe acting in the school's talent show.

PERSUASION

Time Taken: One round or longer.

Specializations: Specific form of persuasion — *debate, storytelling, flirt, oration.*

Persuasion is like *bluff*. A character using *persuasion* is trying to convince someone to go along with them — but they aren't tricking the person (that would-be *bluff*). However, potential rewards can be offered. The difficulty ranges for *persuasion* are the same as for *bluff* on page 43 — except they should be modified as follows: If the character making the persuasion actually *means* what he says about a situation decrease the difficulty range by one level. If the character making the attempt is trying a low-level bluff on the target, then increase the difficulty range by one level.

MAGIC SKILLS

There are 8 schools of magic included in this world book. These are by no means the only types of magic that can be learned in *Ninja High School*, but they're a good start. Each of these schools can be used as a focus for a magical skill. When casting a spell, the character generates a *Magic* skill total and tries to beat the spell's difficulty. If the skill total equals or exceeds the difficulty, then the spell works (to a greater or lesser extent).

Alien Magic: *Alien Magic* governs anything involving non-terrestrials. This means anything that could be considered an alien source – outer space, cross dimensional, etc. Now spells can take on multiple types, they can be alien magic, or even evocation magic. A lot of magic types can be classified as alien, mostly it develops from any magic that does not conform to the other skills below. The classification of such magic is also up to your Principal.

Alchemy: A combination of science and sorcery, alchemy is primarily concerned with the transformation of base metals into gold or silver, the creation of life (particularly homunculi), and the quest for immortality via an elixir of life. Alchemical processes require many specific components and a great deal of heat. Since many of the chemicals involved in alchemical experiments and spells are volatile, alchemists often perish in fires or explosions. It's not unusual for an alchemist to walk around with singed hair and scorched clothing. Most alchemical spells in *Ninja High School* are charged and warded into potions. You determine alchemical items the same way you figure out spells. This will be your base TN to determine if you can build the potion.

Elemental: As the magic that governs fire, earth, air, and water, elemental spells are common in most cities, large or small. Earth- and water mages are essential to a city's agriculture, and the latter also are valuable on sailing vessels. (Those vessels powered by wind will covet air mages as well.)

Peregrination: A powerful and relatively rare type of magic, peregrination governs the opening of dimensional gates, travel of the astral form, and teleportation. Purchasing the services of a peregrinator is always a worthwhile investment, especially if a party is planning on going through a gate or attempting teleportation. The dimensions through which characters might pass (or where they might wind up) make the undead quarter of a city look like a cult social in the town hall. Having someone who knows their way around a bizarre environment can come in handy.

Photomancy: This school covers all light and darkness spells, and its use is evenly divided between Order and Chaos. A city resident is more likely to run into a lightmage than a darkmage, as the former has more practical use than the latter.

Somniomancy: Another rare school of magic is that of somniomancy, the magic of sleep and dreaming. While the body is asleep, the mind is freed of the distractions of the waking world and can plumb new depths of knowledge — mainly knowledge of self, but also of reality as a whole. It is possible, if they have enough focus, somniomancer can affect the sleep and dreams of others, whether physically in her presence or far away.

Technomancy: Technomancy is magic having to do with machinery. Mechanics, weaponsmiths, and metalworkers of all sorts also make use of technomancy daily.

Wizardry: This is the magic of magic — wizardry governs not only spells that fall under the purview of no other school, but demons and other Supernaturals who are sorcerous by nature. It is one of the more powerful commonly available schools of magic, and its practitioners work as detectives, teachers, guides, exorcists, and a host of other occupations. A word of warning, though: this versatile school of magic and its practitioners are often the prey of powerful Supernaturals who fear the power wizards may hold in Quagmire.

LEARNING SPELLS

Starting *Ninja High School* characters begin with several spells equal to the number in front of the “D” in their *Magic* attribute. These spells may rely on any skill. For each additional full die above the base attribute in each *Magic* skill that they have, they may learn one spell related to that skill.

Example: *Mimi has 2D in Magic and 3D in elemental. Since her skill is 1D above her attribute, she gets one spell for that, which she must put in an elemental spell. She also receives two spells for each of her full dice in Magic. She can take any spell she wants for that slot.*



They may fill these slots with any spell with a difficulty of 20 or less free, or they may try for more difficult spells. To see if the character learned a more difficult spell, roll the skill needed to cast the spell. (The player may not spend Fate Points on this roll.) If the total meet or beat the difficulty, the character learned it at some point in her past. Otherwise, she didn't, and she'll have to figure it out the old-fashioned way — through study.

After character creation, characters learn new spells by either coming up with them on their own, studying them in spell books, or getting someone else to teach them. There is no limit to the number of spells a character may learn (outside of those dictated by time,

energy, and Experience points.) Regardless of the method used, the amount of time it takes to master a new spell equals a mastery time. To figure this, multiply the difficulty of the spell by 1.5 (round up).

Spell books can decrease the amount of time it takes to learn the spell (for well-written books) or they can increase the difficulty to understand the spell (for books containing inaccurate information). How useful the spell book is dependent on its quality and is up to the Principal.

Teachers must have the spell's casting skill at a level equal to or greater than the character's skill and the teacher must have already mastered a spell. Each full die above the character's skill reduces the amount of time it takes to learn the spell by one value level, with a minimum mastery time value equal to one less than the spell's difficulty.

If the character has both a teacher and a spell book, the character only receives the bonus for one of the two.

CASTING SPELLS

Casting spells is basically the using of skills relating to magic. Each spell has a specialized Magic Skill that is applied against. All spells have a target number (TN) listed in their description. Spell casters roll Magic to determine success. Only one spell may be cast per turn. Success on the roll mean the spell is cast, see each spell description for the exact effect achieved. On a failed roll, the Spell caster suffers a -1D penalty to their Magic skill. Further failures increase the penalty. One hour of rest with no interruption removes all penalties.

1. Find the total Target Number (TN) of the spell being cast
2. Find the Magic skill appropriate for the spell being cast, roll dice.
3. If the dice total equals or exceeds the TN then the spell succeeds, unless a one (1) is rolled on the wild die.
4. If the dice total does not at least equal the TN the spell fails. If the caster fails the spell by 10 or more, then they are automatically fatigued. If the character was already fatigued, then they become exhausted. (see “Fatigued Spellcasters” and “Exhausted Spellcasters” for more information)

SPELLS REQUIRING MULTIPLE ACTIONS

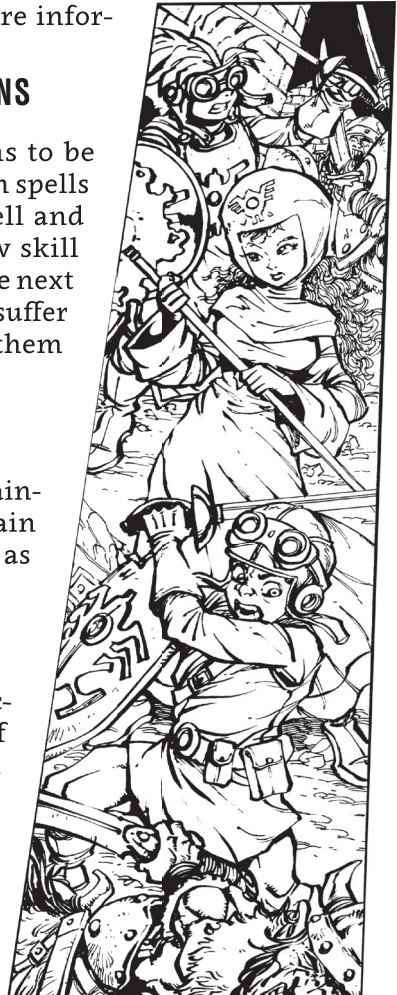
Some spells require additional actions to be taken after casting. For example, thrown spells require the Spell caster to cast the spell and then hit the target by making a Throw skill check. The Spell caster may wait until the next turn to throw the spell or they may opt to suffer the penalty for multiple actions and do them all in one turn.

CONCENTRATION (CONC)

Some spells require the Spell caster to maintain concentration for the spell to remain in effect. Each spell maintained counts as one action.

EXAMPLE SPELLS

Every spell listed is organized in a particular way. First comes the popular name of the spell. Certainly, you’ll find spells with virtually the same Areas under different names. These are not the only spells that exist, but these are common spells for your use. These spells can be modified by using the rules presented in “Building Your Own Spells” section below.



ARMOR

Skill: Wizardry

Casting Difficulty: 35

Area: Touch

Range: Personal

Duration: 1 minute

Casting Time: 1 round

Damage: -

Description: An invisible but tangible field of force surrounds the subject of a mage armor spell, providing a +4D to Defensive Bonuses.

ANIMATE OBJECTS

Skill: Wizardry

Casting Difficulty: 20

Area: One Object

Range: 150 feet

Duration: 1 minute

Casting Time: 1 round

Damage: -

Description: You imbue inanimate objects with mobility and a semblance of life. Each such animated object then immediately attacks whomever or whatever you initially designate. An animated object can be of any nonmagical material. You may animate one Small or smaller object or an equivalent number of larger objects per caster level. A Medium object counts as two Small or smaller objects, a Large object as four, a Huge object as eight, a Gargantuan object as sixteen, and a Colossal object as thirty-two. You can change the designated target or targets as an action, as if directing an active spell. This spell cannot animate objects carried or worn by a creature.

BLESS

Skill: Wizardry

Casting Difficulty: 25

Area: 30-foot Radius

Range: 30 feet

Duration: 1 minute

Casting Time: 1 round

Damage: -

Description: All allies within the area of effect receive a +2 bonus to all rolls.

DETECT MAGICAL AURA

Skill: Wizardry

Casting Difficulty: 15

Area: Touch

Range: Personal

Duration: Instant

Casting Time: 1 round

Damage: -

Description: You detect magical auras.

DIMENSION DOOR

Skill: Peregrination

Casting Difficulty: 55

Area: Self

Range: 500 feet

Duration: Instant

Casting Time: 1 Action

Damage: -

Description: You instantly transfer yourself from your current location to any other spot within range. You always arrive at exactly the spot desired—whether by simply visualizing the area or by stating direction. After using this spell, you can't take any other actions until your next turn. You can bring along objects if their weight doesn't exceed your maximum load. You may also bring additional creatures with you (carrying gear or objects up to its maximum load) at a +5 to the TN per creature. All creatures to be transported must be in contact with one another, and at least one of those creatures must be in contact with you. If you arrive in a place that is already occupied by a solid body, you and each creature traveling with you take 1d6 points of damage and are shunted to a random open space on a suitable surface within 100 feet of the intended location. If there is no free space within 100 feet, you and each creature traveling with you take an additional 2d6 points of damage and are shunted to a free space within 1,000 feet. If there is no free space within 1,000 feet, you and each creature travelling with you take an additional 4d6 points of damage and the spell simply fails.

ELEMENTAL BALL

Skill: Elemental

Casting Difficulty: 65

Area: 20-foot radius

Range: 600 feet

Duration: Instantaneous

Casting Time: 1 action

Damage: 5d6

Description: An elemental ball spell is an explosion of a particular element that detonates with a low roar and deals elemental damage to every creature within the area, this can be of any element chosen by the caster. Unattended objects also take this damage. The explosion creates almost no pressure.

FLY

Skill: Wizardry

Casting Difficulty: 20

Area: One Creature

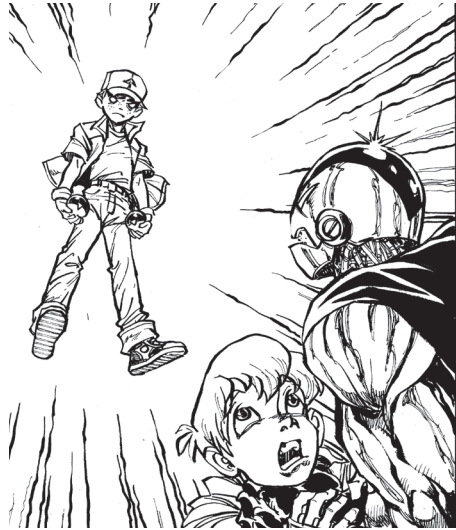
Range: Touch

Duration: 10 minutes

Casting Time: 1 action

Damage: -

Description: While maintained the caster can fly at a rate of 90 feet per round. If the spell ends before landing the character will float to the ground. The character may hover and carry up to his own weight aloft. If the character only wishes to levitate vertically the TN of the spell is 15.



HEAL

Skill: Wizardry

Casting Difficulty: See Description

Area: One Creature

Range: Touch

Duration: Instant

Casting Time: One Minute

Damage: -

Description: The caster must concentrate for 6 turns before casting this spell. The TN is 20 when attempting to heal anyone wounded or severe-

ly wounded, 25 for incapacitated characters, and 30 for the mortally wounded. Success reduces the wound level by one. If heal is used more than once per day on a target, the target number of additional castings increases by +10.

LIGHT

Skill: Wizardry

Casting Difficulty: 30

Area: 20-foot radius

Range: Touch

Duration: 1 hour

Casting Time: 1 action

Damage: -

Description: This spell causes an object to glow like a torch, shedding bright light in a 20-foot radius (and dim light for an additional 20 feet) from the point you touch. The effect is immobile, but it can be cast on a movable object.

PROTECTION FROM PROJECTILES

Skill: Wizardry

Casting Difficulty: 55

Area: Self

Range: Touch

Duration: 5 hours

Casting Time: 1 action

Damage: -

Description: The warded creature gains resistance to ranged weapons. Once the spell has prevented a total of 50 points of damage (or five hours have passed), it is discharged.

SLEEP

Skill: Wizardry

Casting Difficulty: 30 for one target, there is an additional +5 for each additional target after the first.

Area: 10 foot burst Radius

Range: 30 foot Radius

Duration: 1 hour

Casting Time: 1 Action

Damage: -

Description: The caster can affect as many targets as he has dice in Magic. Targets resist individually, falling into a deep sleep on failure. The target(s) makes a willpower skill check versus the Target Number of the spell.

TELEPORT

Skill: Peregrination

Casting Difficulty: See Description

Area: Self

Range: See Description

Duration: Instant

Casting Time: 1 Action

Damage: -

Description: Casters can instantly transport themselves or other beings to a designated destination at any distance. Unwilling subjects cannot be teleported. The base TN is 60 for one target, plus 5 more for each additional target. A caster may not teleport to any place he has not seen before. Also, the distance adds to the TN, as per the chart below.

BUILDING YOUR OWN SPELLS

Building your own spell is quite easy, but must be done with the approval of the Principal. The first thing you want to do is decide on what you want to accomplish with the spell, and what Magic skill is used to cast the spell.

To determine your final casting difficulty, you need to figure out the **Skill, Area, Range, Distance, Duration, Casting Time, and Damage**. In this section, we give you some simple rules to figure out the result.



SKILL

Each spell is tied to a specific Magic Skill. These skills determine the base Casting Difficulty.

Table: Skill

SKILLS	BASE DIFFICULTY
Alien Magic	30
Elemental	15
Peregrination	40
Photomancy	10
Somniomancy	25
Technomancy	20
Wizardry	10



AREA

Determines how many individual creatures or how much area a spell affects.

Table: Area

AREA	MODIFIER
Self Only	+0
Wall, 5 ft wide, 1" thick	+1
Per additional target	+2
20-foot line.	+2
10-foot cube.	+3
One Medium or smaller target.	+1
Five-foot radius sphere or 10-foot cone.	+3
10-foot radius sphere or 20-foot cone.	+6
20-foot radius sphere or 40-foot cone.	+11
50-foot radius sphere or 100-foot cone	+25
100-foot radius sphere or 200-foot cone.	+35



RANGE

This component determines how far a spell reaches or the origin point of an area spell.

Table: Range

DISTANCE	MODIFIER
Self Only	+1
Touch Only	+2
Within 30 feet (close range)	+3
Within 100 feet (medium range)	+6
Within 500 feet (long range)	+15
Within 1 mile (extreme range)	+30
Anywhere on the planet	+60

DURATION

This determines how long the spell will last. The Duration refers only to ongoing magical effects, as the consequences of these effects may last much longer than the spell.

Table: Duration

DURATION	MODIFIER
Instant	+0
1 Round	+1
1 minute	+3
10 minutes	+6
1 hour	+9
1 day	+12

CASTING TIME

By default, casting a spell takes an entire round. You can cast the spell more slowly by increasing the casting time to a minute, 10 minutes, an hour or even a full day, which reduces the spell's overall cost and makes the spell easier to cast.

Table: Casting Time

CASTING TIME	MODIFIER
Round	+0
1 minute	-5
10 minutes	-10
1 hour	-15
1 day	-20

DAMAGE

Offensive spells often do damage to the target. The following modifiers are present when you build a spell that does damage to your target.

Table: Damage

DAMAGE	MODIFIER
Per 1d6 of Damage	+5
Per 1d6 of poison damage	+10

BROADCASTING SPELLS

Spellcasters can do one thing to help them focus their spells, they can cast them out loud so that everyone knows the incantation and the name of the spell. While this helps spellcasters with their spell focus, it also makes it easier for everyone else to identify. So, by saying the incantation of the spell, the caster gets to add ten (10) to the total on the dice, and if they say the name of the spell they are casting out loud they get to add five (5) to the total on the dice. They can do both for a total of fifteen (15) added to the dice. However, if someone is trying to identify the spell being cast, they also get to add the same totals to their Knowledge (arcana) skill check for spell identification.

FATIGUED SPELLCASTERS

A fatigued character can neither run nor charge and suffers a -1D penalty to Strength and Dexterity. After 8 hours of complete rest, fatigued characters are no longer fatigued.

EXHAUSTED SPELLCASTERS

An exhausted character moves at half speed and suffers a -3D penalty to Strength and Dexterity. After 1 hour of complete rest, an exhausted character becomes fatigued.

DISGUIISING SPELLS

Spellcasters can fake their spells. Especially if they do not want others to know what spell they are casting. The problem with this is that this makes the casting of the spell more difficult than would be normally. The modification to the dice roll is the difference between the Sneak skill and the appropriate magic skill deducted from the magic skill roll. So, for example, if Mimi has a Sneak of 6D and she is casting a Magic (wizardry) spell (her Magic (wizardry) is 10D), the difference is 4D. She will then have to cast her disguised Magic (wizardry) spell at 6D (her 10D minus a 4D difference for a total of 6D). Thus, disguised spells can sometimes have a higher rate of failure than spells cast normally.

GROUP SPELLCASTING

It is possible for a group of spellcasters to get together to cast a single spell. This usually happens when the spell is nearly impossible for one spellcaster to cast. For every caster in the group at +2D to the skill total when rolling to cast the particular spell. The final total is based on the magic skill of the actual caster, so it is usually better to allow the caster with the highest skill to roll for the skill success. Failure of a group spell effects all participating spellcasters equally.

PERKS

During character creation, unspent skill dice may be spent to acquire Perks. The following perks are meant to serve as examples and inspiration. The cost listed next to each is in whole skill dice. No more than 10D may be spent in Perks.

NAME	DIE COST	NAME	DIE COST
Ace!	-4D	Mechanical Aptitude	-2D
Acute Sense of Direction	-2D	Noble Birth	-1D
Accuracy	-3D	Obscure Knowledge	-2D
Ally	-1D to -3D	One Shot Left	-5D
Ambidextrous	-2D	Own a Big Mecha	-5D
Attractive Appearance	-1D	Patron	-1D to -3D
Confusion	-4D	Photographic Memory	-4D
Contact	-1D to -6D	Point Blank Shot	-2D
Elemental Manipulation	-1D to -7D	Portable Armory	-3D
Enhanced Attributes	-1D to -5D	Quick Draw	-2D
Familiar ¹	-5D	Quick Study	-1D
Far Shot	-1D	Rich/Filthy Rich	-2D/-4D
Fast Reaction	-4D	Sense of Direction	-2D
Favors	-1D	Sixth Sense	-2D
Flight	-6D	Status	-1D/-2D
Hardiness	-4D	Steady Hand	-2D
Infravision	-3D	Ventriloquism	-2D
Language Comprehension	-8D	Youthful Appearance	-1D
Lucky	-2D		

¹ Requires the Magic Attribute at a score greater than 0D.

PERK DESCRIPTIONS

Ace! (-4D): The character has a knack for picking up new skills and improving old ones. Some people just have a knack for doing well in school. They just seem to have a gift for the material. Individuals with this Perk gain a +2D on all Knowledge and Investigation skill tests.

Acute Sense of Direction (-2D): The hero has an incredible memory for landmarks and general orienteering. On a successful Easy navigation roll, the hero can deduce his general location. On a successful Difficult navigation roll, the hero knows his location exactly and can return to that place again if needed.

Accuracy (-3D): The character suffers reduced dice penalties when attempting an accurate attack, such as striking at partial Armor, weak points, or vital spots, shooting at longer-than-usual ranges. Accuracy is also used when attempting a special trick shot, such as carving an initial on someone's body or ricocheting an arrow off a wall to shoot a target around a corner, the character can add up to +3D for this attack. This perk may be combined with Aiming.

Ally (-1D to -3D): Many characters can have an ally; they are usually Principal controlled characters that will come to the aid of the character. One ally that shows up once in a while can be worth -2D, but one that may show up more often can be worth up to -4D. The value of your ally should always be discussed with the Principal. Allies are similar to Patrons, and can also be effected by the “Limitations” of Perks that is shown below.

Ambidextrous (-2D): The character is equally adept with her right or left hand. She may perform an action with each hand in the same round, and, though she takes the multi-action penalty, she receives a +1 per rank to each skill total. The actions must involve the hands or similar manipulative appendage and each action must require only one limb. If the character performs only one hand-related action in a round, she does not get the bonus. Some skills that characters could employ with either hand include fighting, lockpicking, ranged combat, throwing, lifting, artist, and the map-making aspect of navigation, though, of course, not every task covered by each skill is relevant.

Attractive Appearance (-1D): Others find the character pleasing to look at. This can help reduce suspicions or distract others depending on the given situation. Once per session the character can double one roll for any action related to their Charm skills based on their appearance. Examples include seduction, a subtle bluff or simply distracting guards.

Elemental Manipulation (-1D to -7D): The character has the ability to manipulate the elements, but only one element per time they take this ability. The Elements are listed below, and your character may choose one from the list for every time they take the Elemental Manipulation Perk. The opposite element will cancel out the primary element for a dice code equal to the amount of the code, for example a 1D Earth will cancel out a 1D Air, but a 4D air, will cancel only up to 4D of a 5D Earth.

ELEMENT	OPPOSITES
Air	Earth
Darkness	Light
Earth	Air
Fire	Water
Ice	Plant
Light	Darkness
Plant	Ice
Water	Fire

-1D: The character can survive in the element.
-3D: The character can project the element from her body or sheathe a body part in it. The character uses the Ranged Combat skill to aim the projection.

Use these modifiers to determine the difficulty of creating and moving elements, energy, and matter with the appropriate Manipulation power.

SITUATION	MODIFIER
Increase element	0 (Initial amount)
Decrease element	0 (initial amount)
Additional Increase/decrease	+2 (per additional one-quarter, up to amount for base die code)
Additional increase	+ 10 (per die code beyond base die code)*
Shift/move element	0 (at base Speed of 3 times die code in feet per round)

**Note: This additional increase equals the difference between the amount affected by the new die code and the amount affected by the original die code. The total amount affected for this roll cannot be more than the amount that can be affected by the new die code, the sheath. The projection is about the width of the user (maximum) and is directed at one target.*

- **-5D:** The character can affect one aspect of the element per action, or shift (or move) it, if some of it is already present in the same area. One effect is to create barriers from existing material (the “Creating Manipulation Constructs” sidebar has more details). Note that the Principal may further increase the base difficulty if little of the needed element is available.
- **-7D:** The character can increase, decrease, or spontaneously create the element. The material appears near her in a specified location when her turn comes up in the next round. The amount depends on the die code of the power; the initial amount is one quarter of what is listed in the “Area of Effect” chart. The base difficulty is 2, with an adjustment depending on how much the character wants to affect the material. The character cannot increase an existing amount of element more than its starting size plus the amount from the “Area of Effect” chart. The character cannot decrease an existing amount of element to less than zero. Too much of an element in a small space (relatively speaking) causes increased pressure on the container, possibly forcing it to burst. If the element fills the space completely, each additional one-quarter increase (based on the filled amount) gives 1D success.

Area of Effect: The characters may shape the area of effect of their Manipulation Powers In any way they wish. Before starting, the player might want to figure out the height, width, and depth of variously shaped areas that fit the maximum volume. The character may affect anyone thing within the area of effect, unless otherwise specified in the power’s description or aspect chart. Normal multi-action penalties apply for using the power on multiple targets, but the character receives a +1 success to similar uses on multiple targets for every two dice in the power (rounded up).

DIE CODE	VOLUME (CUBIC FEET)
1D-4D	100 times the die code
5D-9D	1,000 times the die code

The area of effect of a Manipulation Power is also known as its effect volume.

Enhanced Attributes (-1D to -5D): The character has one or more attributes above normal. The die code of this perk is added to the attribute die code the character chose initially (1D to 5D) and to all the skills under it. This

perk affects only one attribute and its related skills, but it may be taken more than once to affect more than one attribute. Thus, to affect all six attributes, it must be taken six times.

Familiar (-5D): Familiars are magical assistants that aid the caster in his magic wielding. Often they are small animals, demons, or even fantastical creatures. Unlike Allies (who are friends and equals) and Contacts (who provide information), familiars can lend magical ability as if they were another magic using character. The familiar can talk, and has 1D in each attribute. He also has 3D in skills. He can't cast spells.

Far Shot (-1D): When the character uses a projectile weapon, such as a bow or gun, its range increment increases by one-half (multiply by 1.5). When the character uses a thrown weapon, its range increment is doubled.

Fast Reaction (-4D): The character can react quickly to any situation. He may add a +1 success bonus to any initiative, active defense, or another related roll.

Favors (-1D): People owe you. Once per session you can call in one of those debts. This can take the form of information, a temporary use of equipment (borrowing a truck, plow, pump action shotgun, etc.), a place to hide someone or something for a brief time, or any similar event.

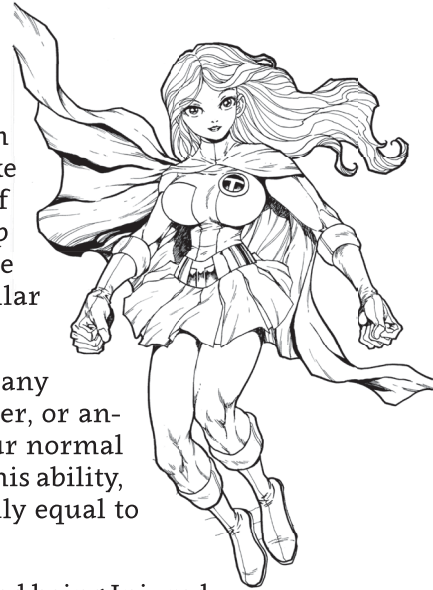
Flight (-6D): The character can fly without any external help (such as a jet back, hang glider, or anti-gravity ring). You can fly up to twice your normal movement rate. When the character gains this ability, he now has the Fly skill. This skill is initially equal to his Agility Attribute.

Hardiness (-4D): The character can withstand being Injured better than the average person can. The Principal reduces the modifier by 1.

Infravision (-3D): Characters born with this enhanced visual acuity can see into the infrared spectrum, thereby sensing heat patterns.

Language Comprehension (-8D): The character can comprehend any written or spoken language, including electronic and computer languages. The difficulty is based on the complexity of the language and what the character wants to communicate. The die code of the power is added to the managing skill or defaulting attribute when using another language.

Lucky (-2D or -4D): Once per session you can declare you are feeling lucky. Double the result of your next roll. For the level at -4D the character can attempt a skill he does not have trained. This Perk **can** be taken with the Bad Luck Defect—sometimes really good things happen; sometimes really bad things happen.



Mechanical Aptitude (-2D): The character is adept at creating or repairing machinery. He receives a +1 success bonus to any related skill as the Principal sees fit.

Noble Birth (-1D): This character fell into luxury – born into a wealthy, perhaps noble, family. She wanted nothing, attending the best schools, ordering servants around, and having everything she desired. Because the world of Ninja High School does away with the tracking of funds, being rich gives you a +2D bonus to your Charm check to determine if you have a particular item that you want.

One Shot Left (-5D): The character will always have at least one projectile remaining for his or her ranged weapon, even after an extended combat. This might be a final bullet in a gun, arrow in a quiver, or stone in a sling. This option does not remove the need to reload weapons in a game that uses realistic ammunition rules, but rather assures that the character will not be forced to reload at a critical moment.

Own a Big Mecha (-5D): A mecha is a vehicle or construct of some sort such as a giant robot, spaceship, tank, submarine, sports car, motorcycle, helicopter, powered armour suit. Piloting is usually done from a cockpit inside the mecha, though lower-technology or “retro” mecha may be operated from the outside or via remote control. The mecha’s aptitude for combat is determined by the pilot character’s ability. (See Appendix Two: *Owning a Big Mecha on page 153 for details*)

Patron (-1D to -3D): The odds are that most players’ characters are not independently wealthy. But they might have access to wealth in the form of patrons. Typically, these characters will be teachers or other members of the community.

- A -1D Patron means the character has a backer who will fund one expedition, with all proceeds going to the patron. All of the costs (room, board, travel, expenses) are covered by the patron, with the understanding that the player’s character is basically just a worker-for-hire. Anything that the adventurer discovers or purchases becomes the property of the patron.
- A -2D Patron expects much less from those he backs. The character may receive less financial support, but the adventurer has greater freedom of action. A powerful guild is a common example of an organization qualifying for a -2D Patron. They cover a character’s travel expenses in exchange for missions to far flung places. Anything that the character funds on his own (like artifacts) remain his own.
- A -3D Patron will give a character a limited stipend and cover most expenses, then offer to purchase whatever the character recovers. Without consistent results, the funding will be cut off.

Photographic Memory (-4D): The character can remember details with uncanny clarity. He receives a +1D bonus to all *Intellect* related Rolls.

Point Blank Shot (-2D): The character gets a +2D damage rolls with ranged weapons against opponents within 30 feet.

Portable Armory (-3D): The character will always have easy access to any weapon required for a particular task, including illegal weapons and accessories not available to the general public. The actual weapons and accessories must still be acquired, but remarkably, the character can access them whenever he or she needs them instead of being forced to return to where they are normally stored. Characters with Portable Armory may also make field modifications on their weapons, switching options such as laser sights or scopes in a single round. The item would require a Charm roll. A successful roll means that the character has the weapon in question. This weapon is always easier for this character to get than the general populous.

Quick Draw (-2D): The character may draw a type of weapon immediately, i.e., it does not count as an action during a combat round. Note that this perk applies only to a single weapon type. If you want your character to be able to quick draw a sword and a knife, he must take this perk twice (for a cumulative -4D penalty).

Rich/Filthy Rich (-2D/-4D): It's obvious, you come from money. You always have what you need, when it's needed. While it's true that money can buy a lot of things, it can not buy you everything. Because the world of Ninja High School does away with the tracking of funds, being rich gives you a +2D bonus to your Charm check to determine if you have a particular item that you want. This bonus increases to +4D for Filthy Rich. *(These modifiers can stack with those used for the Portable Armory Perk, if the Principal allows.)*

Sixth Sense(-2D): The character has an innate "danger sense." When the character comes within a few rounds of a dangerous situation, the Principal makes a secret check by rolling one Wild Die. If a critical failure or a critical success shows up, the Principal tells the character: "you feel like someone is watching you" or "something doesn't feel right."

Status (-1D/-2D): The Status perk is intended to represent those specialized degrees, licenses, and privileges that characters may possess. Several are requirements for professions, while most are status changes that effect how others perceive and react to the character.

The following changes to a character's status are meant as examples only. Principals are encouraged to alter them, or even create new ones, to better reflect their individual campaigns. Also, Principals may wish to give some as bonuses at no cost as part of a professional package or upon obtaining a set level in a specific skill. This is a common Perk for Teachers or Scientists to have.

- *Advanced degrees:* -1D per degree. These include such degrees as M.D., Ph.D., an MBA, or scientific doctorates. Characters must pay for each degree separately. So, if Eric wants his character, Captain Wiz, to hold doctorates in both physics and biology, he would end up spending -2D total for both.

- **Award Winner: -2D** per award. This category includes such prestigious awards as the Nobel Prize or the Oscar. The Perk must be purchased for each time a character has been awarded a particular prize. Therefore, a two-time winner of the Nobel Peace Prize would have the perk at -4D.

Steady Hand (-2D): This is the ability to attack with ease while moving quickly (running or sprinting, flying at high speeds, etc.) or otherwise engaged in complex stunts. This reduces the penalties suffered for attacking while in motion. Each penalty is reduced by 2 (to a minimum of 0). A character with this Perk may also use weapons in conjunction with the Acrobatics Skill, and may aim while they are moving.

Weapons Encyclopedia (-2D): A character can recall the vital statistics and important quirks of practically all known commercially available weapons. This includes, but is not limited to, its general level of reliability as well as all vital statistics — material composition, ammunition capacity, caliber, possible outfitted accessories, etc. Characters without this ability will only have such information on weapons they own or use regularly and will need to successfully roll an Intelligence based Knowledge Skill check to recall important details. In addition, Weapons Encyclopedia also includes knowledge on acquiring weapons, so characters will have a +2D bonus on any Skill checks needed to locate or buy weapons.

PERK ENHANCEMENTS AND LIMITATIONS

The enhancements and limitations are applied to your perk, not all will be appropriate for the perks available. An enhancement will add to the cost of the perk, while a limitation will deduct from the cost. For example, if you choose Weapons Encyclopedia (which normally costs you 2D), and add the basic Side Effect limitation (1D), the Weapons Encyclopedia now costs you 1D, but you have a potential of turning every color of the hue, every time you use it. Limitations may be bought off with Experience points if the PP allows. Just like Defects, no Limitation can be greater than 5D.

Additional Effect (-1D): The Perk produces a useful, though minor, side effect that is a natural extension of the power. The more useful the side effect, the greater the number of ranks. Some examples include a skill bonus when using the ability, doing residual damage (such as reflection with Natural Armor or setting fires with Natural Ranged Weapon), or adding functionality to an Extra Body Part.

Burnout (-XD): Under a certain set of proscribed circumstances, the Perk goes away — permanently. The player and the principal should work out the circumstances, with the following criteria:

1. The Burn-out should have a chance of occurring about once or twice an adventure.
2. The Burn-out should be something the character can avoid — but she might not want to avoid it.
3. A logical reason for the Burn-out to occur should exist.

4. Both the player and the principal operate under the knowledge that the Burn-out will occur at some point.

Some examples of when a Burn-out could occur include:

- An opponent soundly defeats the character in an adventure.
- The character completes a particular quest of great importance (this would probably only happen after several adventures but is something the character wants to complete for some reason).
- The character suffers a particular effect (she loses most of her Wounds, she is the victim of a particular type of uncommon attack, etc.).
- A character's Perk is somehow negated (a Contact who has a good chance of being killed, a piece of Equipment that someone is trying to steal or destroy, etc.).

This limitation is worth a number of ranks equal to one-half (rounded up) of the Perk with which it is associated.

Restrictions/Notes: Any Perk could have the possibility of Burn-out. Just think of a logical (or, perhaps, supernatural) reason a Perk would go away. There should exist a decent chance that it could go away, but the character should have some chance of avoiding that occurrence ... for a while

Magically Empowered (-4D): The Perk comes from a magical source. This could be because of an enchantment or curse placed upon the character or the piece of equipment. The perk with this Enhancement has a magical power source, but it is not truly magical in nature. If it does damage, it can be protected against normally. It can act on characters in astral form, spirits, and other magical creatures or magical items not affected by normal harm. It does damage to those beings at one-half its die code, rounded down.

If it provides protection, it defends at one-half its die code, rounded down, against magical blasts or powers possessed by demons, ghosts, and other magical or spiritual beings. In both cases, these bonuses are in addition to the normal applications of the power. The power with this Enhancement, however, it cannot be affected by non-magical power dampening sources (mechanical power dampeners, a dampening power, and so on).

Rechargeable (-1D to -3D): This perk comes from a specific source and must be recharged for continued use. This can involve means such as taking a pill, spending an hour under a red sun, or even spending twenty minutes doing jumping jacks. If the renewal ritual is not done, then the PP may rule that the perk may not be used that day. The time levels are Once a Day (-1D), Once an Hour (-2D), After Every Use (-3D).

Removable (-1D to -2D): The perk is granted by a specific item that can be removed from the character, this item can be a ring, a crown or even a shoe. If the item is taken the character loses access to that perk until the item is returned to him. At -1D the only person that can use the perk is the character, at -2D anyone can use the perk.

Self-Damaging (-4D): The use of this perk damages you every time it is activated.

Side Effects (-1D to -3D): The perk has a side effect; it ranges from harmless (-1D) to potentially dangerous (-3D). The player can choose the exact side effect, and some examples of effects are provided.

LEVEL	EXAMPLE
-1D	Character changes colors like a chameleon but in rapid succession
-2D	Character admits a strong odor after use of this perk
-3D	Character falls unconscieced after activating this perk for 2D+1 rounds

DEFECTS

DEFECT DESCRIPTIONS

Age (+1D to +2D): The default age of all characters is that of a Teenager. If this Defect is taken, then the character is pre-teen or just past middle age. And, since this is a roleplaying game and not real life, he'll stay that way. In general, characters who are "too young" often must roleplay through episodes where they are not taken seriously, where they are ignored, and where they have less rights and control than older characters. Those who are "too old" get treated in much the same way — characters in their prime often defer to the character, but they also treat him as if he were infirm or possibly senile.

Arrogant (+3D): The character believes that everyone is beneath him. Because of this, he is domineering and overbearing. All *Charm* skill rolls receive a -4 success penalty.

Argumentative (+1D): This character constantly plays the devil's advocate. She rejoices when an exploitable situation arises, arguing though she sometimes agrees with her adversary. The argument becomes a game, a strategic contest of wills.

Center of Conversation (+1D): The character feels the need to always

NAME	DIE COST
Age	+1D to +2D
Arrogant	+3D
Argumentative	+1D
Center of Conversation	+1D
Code of Honor	+2D or +4D
Delusions of Grandeur	+1D
Depression	+5D
Employed	+4D
Enemy	+1D to +3D
Illiterate	+3D
Impulsiveness	+1D to +3D
Language Problem	+2D
Long Winded	+1D to +5D
Low Self-esteem	+2D
Magical Ineptitude	+1D to +5D
Narcissistic	+3D
No Self-confidence	+2D
Obsessive Tendencies	+2D
Paranoia	+3D
Pathological Liar	+1D
Phobia	+1D
Physically Impaired	+3D
Poor	+3D
Poor Memory	+1D
Procrastination	+1D
Skeleton in the Closet	+2D or more
Strange Visitor	+1D to +3D
Unattractive Appearance	+2D
Uncoordinated	+5D

be in the middle of every conversation, whether or not he knows what he's talking about. The player should try to make their character the center of any conversation his character hears during the game.

Code of Honor (+2D or +4D): The character follows a set of self-imposed rules that define her actions. The value of the Defect is determined by the strictness by which the character adheres to those rules. At +2D, the character must make a Difficult *willpower* roll to take an action that goes against those rules. At +4D, the character avoids all moral dilemmas, even if the alternative is more difficult. Some examples of code of honor include:

- *Magician's Code:* The character will not reveal the secrets behind her tricks to any non-spell casters
- *Nonviolence Code:* The character will only use violence as a means of self-defense.
- *Code against Killing:* The character will not take a life for any reason, even in self-defense.
- *Total Pacifism:* The character will not engage in violence for any reason.
- *Code of Chivalry:* The character will be brave and honorable, protect the weak, and treat foes fairly.

Delusions of Grandeur (+1D): The character believes that he is best thing to ever happen to the world. That's how characters with this Defect views themselves. No one can surpass their prowess - they shouldn't even bother trying. All *Charm* skill rolls receive a -2 success penalty.

Employed (+4D): The character has a job that could conflict with her investigative activities. The character loses five Experience Points for each time she misses 'work or doesn't fulfill obligations related to her Job. Missing too much work causes the character to become unemployed (and, at least until the character finds a new job, gets the Poor Disadvantage without gaining the Experience Points).

Enemy (+1D to +3D): An individual or group has it in for the character. An Enemy who is a single person of power and influence no greater than the character might want the character dead. An Enemy (+1D) of power and influence greater than the character simply wants to hassle the character for some reason. Maybe in the town the character operates, the law enforcement authorities have his name and picture on file — and they'll use any excuse to run him in or hassle him because they think of him as a troublemaker. Or, perhaps, the character's evil stepfather throws everything out on the street if he's one minute late with the rent, or the character's liege always assigns him the most boring or most dangerous missions. The Enemy does not have to have a position in the character's life — he can just be someone who, for some reason known to the principal (and probably the player, but not always the character), has a grudge against the character.

Illiterate (+3D): The character Is unable to read. This creates difficulties in learning or improving any Knowledge-related skills.



EXPULSED

SUSPENDED

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ATTENTION

Impulsiveness (+1D to +3D): The character has little thought for the consequences of his actions. When faced with any challenge, no matter how perilous, the character must make a *willpower* roll. Failing this means he rushes into the situation. To dodge or retreat, the character must make another *willpower* roll. At +1D, the difficulty for both *willpower* rolls is Moderate. At +2D, the difficulty is Difficult. At +3D, the difficulty is Very Difficult.

Language Problem (+2D): The character does not understand the language of the area she spends most of her time in. She must learn skill pips in the specialization *languages: (local language)*. She also receives a +6 difficulty modifier in addition to any other modifiers for what she's attempting to convey or understand.

- **Restrictions/Notes:** The character cannot begin the game with more than one pip in *languages: (local language)*, but she may improve the skill at the cost of +2 to the cost. However, the character should speak another language in the game setting fluently.

Long Winded (+1D to +4D): The character likes to hear her own voice. Given a chance, she will unfurl her master plan, allowing her enemy ample time to plan an attack or escape. Whenever given the chance to speak, the character must make a *willpower* roll. Failing this roll means the character spends a minimum amount of time doing nothing but telling anyone in hearing distance (including herself) everything she has planned for her foes. During this time, the player must reveal something of significance concerning the character's master plan. After this minimum amount of time, the character may attempt to stop speaking (which doesn't count as an action). If the character fails her roll, she must continue her speech for the specified time before she may make another attempt.

There are two parts to this Defect; the difficulty to attempt to stop speaking and the minimum amount of time spent talking. Difficulties include: Difficult (0), Very Difficult (+1D), Extremely Difficult (+2D). Time periods include: Each round (+1D), Every five rounds (+2D), Every 12 rounds (1 minute of game time) (+4D).

Low Self-esteem (+3D): This character has a low opinion of herself. She constantly berates herself, harping on her bad qualities. The character suffers -2D to all Charm-based rolls

Magical Ineptitude (+1D to +5D): The character is unnaturally incompetent with magic. For every +1D in this Defect, all of the character's spell-casting skill rolls decrease by -1.

Narcissistic (+3D): The hero is completely self-absorbed and completely in love with himself. He spends hours looking at himself in the mirror and cannot fathom why anyone else would not feel the same about his beautiful physique, his sharp wit, and his engaging personality. All Charm and Charm-based skill rolls suffer a -1 success penalty.

No Self-confidence (+2D): The character has no confidence in himself. Whenever he has to perform an important task (making an accurate shot, negotiating with a hostage, etc), he has 50% (1-3 on a roll of 1D) chance of losing confidence. If he fails this roll, he reduces his chance of success in the current endeavor by 2D.

Obsessive Tendencies (+2D): Whenever this character decides on a course of action, she cannot help but become totally focused on that action, ignoring all other issues in her life. In cases where a character is asked to perform actions that do not further their goal, all Awareness-based rolls are made at -2D until the character can regain their focus.

Paranoia (+3D): Everyone wants to destroy this character. At least, that's what she believes. She must constantly look over her shoulder, check every inch of her sleeping environment, and scrutinize every acquaintance. She never knows when her enemies will strike.

Phobia (+1D to +3D): The die code of this Defect varies depending on the level of the character's fear (with a maximum of +3D). At +1D, the character avoids the object of his fear as often as possible, but has no problem dealing with it when the time comes. At +3D, the character will never put himself in a situation where he has to cope with his fear. If he does wind up in such a situation, he freezes and remains unmoving until the object of his fear subsides. Fears include heights, water, certain creatures, darkness, open spaces, cramped spaces, magic, thunder, lightning, and so on.

Physically Impaired (+3D): The character suffers from a problem of the body. He may be blind, deaf, or mute (or any other impairment you can devise).

Poor (+3D): It's obvious, you don't have a lot of funds to draw upon. It is a rare occasion when you can get what you need. While it's true that money can buy a lot of things, it can not buy you everything. Because the world of Ninja High School does away with the tracking of funds, being poor gives you a -4D modifier to your Charm check to determine if you have a particular item that you want. (*These modifiers can stack with those used for the Portable Armory Perk, if the Principal allows.*)

Poor Memory (+1D): Characters with this problem have trouble remembering. In game terms, whenever the character must recall an important piece of information, her chances of doing so drop by 2D (for any Knowledge-based skill roll).

Procrastination (+1D): This character always puts everything off. Even when something cannot wait, he still lets it go until it's too late. Whenever the character has a time constraint, they must make an Easy will-power roll, or will find other tasks to do rather than meeting the deadline.

Psychological Disorder (+2D to +4D): The character has a mental condition that can cause the character to do harm to herself or others. This could be anything from depression to an extreme social disorder. At +2D, whenever the character is faced with an opportunity for the malediction

to manifest itself, the character must make a Difficult *willpower* roll to keep from succumbing. At +3D, whenever the character is faced with an opportunity for the affliction to manifest itself, the character automatically succumbs to the affliction, but the affliction affects only her. At +4D, whenever the character is *faced* with an opportunity for the affliction to manifest itself, the character automatically succumbs to the affliction and the affliction can affect the character or others. The player and Narrator decide what the affliction is and how it manifests in the character.

Skeleton in the Closet (+2D or more): This character has elements of his past that he does not want anyone to unearth. The player should choose a specific “skeleton” and tie it in with the character’s history. No matter what, he must never reveal this secret. It will bring harm together him or those he loves.

Strange Visitor (+1D to +3D): Maybe you grew up in the jungles of the African Congo, or on an isolated plateau populated with dinosaurs, or in a vast cavern beneath the Earth’s crust colonized by the last survivors of fabled Mu. Whatever your origin, you’re not from around here. You’re a strange visitor in a different world to the one you knew. As a Minor Hindrance, you come from some another country or province with a very different culture, but not too alien. Your Skills are unaffected by these differences, but it’s unnerving and you occasionally run into more changes that you weren’t expecting.

The player should decide on the character’s native kingdom, which is somewhere with a different culture than the one he is normally in. Bigots might get in the way of the character, and the character might not always “know” things about the setting that natives would automatically understand. The character is an outsider. Strange Visitor I is +1D, Strange Visitor II is +2D, and Culturally Unfamiliarity III is +3D. Each level of Strange Visitor applies a -2 penalty to rolls for each aspect of knowing the foreign culture.

Unattractive Appearance (+2D): The character is just plain ugly. They receive a -2D to all Charm skill rolls.

Uncoordinated (+5D): The character is a klutz. He receives a +1 level modifier to the difficulty of Agility-related rolls.

SAMPLE PERSONAL GEAR

Personal gear is the equipment that is carried by the character. This consists of one bag (backpack, shoulder bag, purse, etc.), textbooks, pens, pencils, and a weapon, in addition to 1d6 miscellaneous items. Players of starting characters may select one small weapon and a little protective gear plus a few tools of their characters’ chosen trade, unless there is equipment already listed on the template sheet. The archetypes that are presented already have a list of personal gear designed for that character type. Some basic equipment is explained in the below in this section; the Principal may allow other options.

Binoculars: +1D bonus to sight-based rolls for viewing objects beyond two meters in the daylight only.

Crowbar: +1D bonus to prying attempts, or does Strength Damage +2 in damage with bashing attacks.

Duct Tape: In the 1940s, duct tape (then called “duck tape,” because it was made from cotton duck cloth) only came in military green, in modern times, duct tape comes in a variety of colors, strengths, widths, and reflectivity. It can hold about 90 kilograms (depending on how well it’s secured to something else) and has a damage resistance total of 10.

Flashlight: A large flashlight reduces darkness modifiers by 2D in a cone-shaped area up to five meters from the user.

Gas Mask: When worn, the gas mask provides a +2D to *stamina* rolls against gas attacks or negates up to 1D in relevant modifiers. (Use the game mechanic appropriate for the situation.)

Handcuffs: Requires the key or a Moderate *lockpicking* roll to remove; damage resistance total 15. Key comes with purchase of handcuffs.

Iron Spikes And Piton: +1D bonus to *climbing* attempts; must be used with a rope. Each spike can inflict Strength Damage +1.

Lockpicking Tools: +1D bonus to *lockpicking* attempts only if the user has the *lockpicking* skill.

Marbles: When stepped on, the victim makes Moderate *Reflexes* or *acrobatics* roll per step (each step counting as an action) until he moves out of the area of marbles.

First-aid Kit: A small kit adds a +1 bonus to five to 10 *medicine* attempts, depending on how much material is used. A larger one costs a few difficulty points more and adds 1D to two to five *medicine* attempts, again, depending on the contents used.

Rifle Scope: Attaches to a rifle and allows the user to magnify the target, thus increasing the accuracy at greater ranges. Adds 2 to *ranged combat* rolls for attempts at Medium or Long range. Must spend one round aiming in order to gain benefit.

Rope, Heavy (Hemp): Inflicts Strength Damage +2 when used in choking attacks; damage resistance total 5.

Rope, Light (Cotton): Inflicts Strength Damage +1 when used in choking attacks; damage resistance total 3.

Shovel: +1D bonus to digging attempts, or does Strength Damage +2 in damage with bashing attacks.

Signal Locator: This device, which has a restricted distribution, monitors the signals of tracking devices. It includes a small display to show direction of movement.

Telescope: Adds 2D to vision-based *search* rolls, though the user must take one round (and getting no preparation bonus) to focus the telescope.

Tool Kits: Contains tool (and possibly parts or storage containers) necessary for accomplishing basic related tasks. Adds 1D to relevant skill attempts only if the user has the appropriate skill (usually *repair* or *tech*, but *investigation* in the case of an evidence or archaeologist's kit, *disguise* in the case of a disguise kit, or certain applications of *artist* or *forgery* with the artist supplies).

Torch: A small, lit fire-torch has damage of 3D per round after the first when held in contact with a flammable surface for more than one round. A lit torch negates up to 4D (12) in darkness modifiers within several meters of the user.

Tracking Device: Used with a signal locator, this miniature transmitter electronically signals the location of whatever it's attached to over a distance. Active devices emit a signal, while passive ones wait for a signal to come to it before sending out a response.

PROTECTIVE GEAR

COMBINING PROTECTIVE GEAR

A character cannot wear two suits of the same type, though he could combine some types. The listing below tells what armor may be worn with what other armor and the kind of bonus it can provide. Of course, layering armor assumes that the two pieces fit together — a character couldn't wear two helmets, even if they were made of different materials. For protective gear not listed here, use the type in this chart that the armor in question most closely resembles to determine what it can be combined with. Each additional layer of armor increases *Reflexes*-based difficulties by +4 or more, depending on the joint flexibility of the pieces. Except armor providing less than a full die of protection, any allowed combination offers the character the complete armor bonus for both layers, up to any maximums dictated by the game.

Hides and Fur, Bone and Hide: May be worn over any other type of armor. May not be worn under anything. Adds a maximum of 1 to the Armor Value of the total combination.

Soft Leather, Canvas, Heavy Khaki: May be worn over or under any other type of armor. Adds a maximum of 1 to the Armor Value of the total combination.

Padded, Woven Metal Fabric: May be worn under any type of armor or over soft leather, canvas, heavy khaki, chain mail, padded, or metal fabric (though two armors of the same type may not be combined).

Chain Mail: May be worn over or under any other type of armor.

Plate Mail, Bulletproof Vest, Flak Jacket, Light Kevlar, Heavy Kevlar, Ceramic Armor: May not be worn under anything. May be worn over soft leather, canvas, heavy khaki, metallic woven fabric, or chain mail.

FIREARMS

HANDGUNS	DAMAGE	AMMO	RANGED		
			SHORT	MEDIUM	LONG
.30 M1 Carbinet†	5D+1	8	45	450	600
Colt Snub .38 revolver	4D	6	5	10	15
Colt .45 Peacemaker	4D+1	6	15	30	45
Glock 17 9mm† pistol	3D+2	16	8	16	24
Luger Po8 9mm	3D+2	8	10	20	30
Derringer .45 pistol	4D*	2	10	20	30
Smith & Wesson .38 revolver	4D	6	15	30	45
Smith & Wesson .357 Magnum	5D	6	20	35	50
Walter PPK 9mm short	3D*	7	7	14	21
Rifles					
Blunderbuss**	4D*	1	12	20	30
Flintlock musket**	3D+2*	1	25	40	100
Springfield M1903 Rifle (.30-06)	7D	5	40	80	160
Remington Mod 30	5D+1	6	20	75	200
Winchester 94 lever action (30-30)†	6D+1	6	30	60	120
Shotguns					
Mossberg M500 (12-guage pump) †	6D	5	20	40	60
Remington 30 (12-guage side by side)	6D	2	20	40	60
Sawed-off (12-guage)	6D	2	15	20	30
Assault Rifle†					
Kalashnikov AK-47 (7.62x39mm)	6D	30*	45	85	170
Submachine Guns					
Bergmann MP18 (9mm)	3D+2	12	15	30	60
Schmeisser MP38/40 (9mm)	3D+2	32	30	60	90
TEC-9 machine pistol (9mm)†	3D+2	30	15	30	45
Thompson M1928/M1 (.45°CP)	4D+2	30/100-drum	25	50	75
Israeli Uzi (9mm)†	3D+2	30	20	40	60
Machine Guns					
MG42 “Spandau” (7.92x57mm)	8D+2	500	300	600	1.2K
Vickers MK.1 (.303)	7D+1	250	150	300	900

*May not fire single fire as multi.

**Requires eight rounds to reload or a ranged combat roll of 8 to reload in one round.

TERMINOLOGY

Damage: Damage is the amount of harm a weapon does per single shot (other settings, such as burst, modify this). Melee, thrown, and those missile weapons relying a person’s strength to determine their power are enhanced by the character’s Strength Damage (see page 105 on determine the die code). Weapons affected by strength have a “+” in front of their damage die code. Note that the damage is based on the rate of fire; most weapons have a rate of fire of once per round. See the “Combat Options” chapter for guidelines on other rates of fire.



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Range: This factor takes into account that the weapon is less effective the farther it is from the target. The values given are the maximums, in meters, for Short, Medium, and Long ranges. For generated values, roll the character's *lifting*. The modifier after "PHYS" indicates the number to take from or add onto the total. These totals, in meters, determines the ranges the character can throw the item. If the total becomes zero or less because of the modifier, then the character cannot throw the item to that range.

Ammunition: The number of bullets or projectiles that the weapon holds. This is only included in firearms entries.

TYPES OF FIREARMS

There are a lot of weapons listed here. Why would you not simply select the weapon with the highest damage score? In addition to the social ramifications, a weapon's range, its ammo use and capacity, and its various "fire options" are all things an adventurer needs to consider. The following explanations should help.

HANDGUNS

Handguns are small and comparatively light, and usually easily concealable. In most game settings, most handguns are readily available and not illegal. In fact, in most modern game settings, they are the weapon of choice for most adventurers — carrying a .45 automatic or a .38 Special is a lot less conspicuous than a submachine gun or an assault rifle. These weapons are for close-up work. Even though most handgun rounds travel a good distance with a high-impact velocity, they generally have a fairly short effective range.

Most handguns are good for close-up work because they are easy to aim and quick to fire. A target at close range gets less time to react. Of course, there are a wide variety of handguns — from the tiny .22 one-shot Derringer to the large .357 Magnum. Most handguns hold between six and 15 rounds. Handguns may always fire once per round, and twice if they are semi-automatic and the user shoots at the same target (with the *single fire as multi combat* option). Handguns cannot fire *full auto* — a handgun that can do that is classified as a submachine gun in these rules.

RIFLES

Single-shot rifles, such as most hunting rifles or the lever action .30-30, are also very common, and not overly regulated in most game settings. True, they attract considerable attention in cities, but most small towns in modern game settings don't have a problem with them — and they are perfectly acceptable in the wilderness.

Rifles tend to have longer effective ranges than any other weapon (barring the machine gun), and they have slightly better damage die codes than handguns, mainly because (in general) they maintain better velocities over distance and are capable of firing larger rounds. While some rifles only hold single bullets, typical rifles hold six, nine, or even 15 rounds.

Usually, higher damage score rifles have fewer rounds, since the bullets are larger. As with handguns, rifles may fire once per round or twice if they are semi-automatic (using the *single fire as multi* combat option). They cannot fire on *full auto*, since that is the province of assault rifles.

SHOTGUNS

Like rifles, shotguns are considered “civilian” weapons and are not usually overly regulated. They attract a lot of attention in highly populated areas, but only if they are out in the open. The range on a shotgun is less than that of a rifle, but shotguns are slightly better “up-close” weapons. They usually shoot a spray of pellets, rather than a single round. So, they are more accurate at shorter ranges and they do quite a bit of damage as well. However, because the spray of pellets scatters quickly, they do not have the range of regular rifles. There are many single-shot and pump-action shotguns available. The “double-barrel” shotgun can gain the *single fire as multi* bonus by firing both barrels at once.

SUBMACHINE GUNS

These firearms fall into the “military/criminal” area. Submachine guns are illegal in most populated areas, and they attract attention anywhere. They are very effective weapons for adventurers, but can often cause more trouble than they are worth. While most submachine guns hold around 20 or 30 rounds, their rate of fire is so high that they unload themselves quickly. A burst fires about one-fifth of the weapon's magazine, while a *full auto* shot discharges the whole clip. Even so, a *full auto* shot usually settles most differences between parties quite quickly. Submachine guns may fire at up to three targets per round.

ASSAULT RIFLES

Seldom available in many populated areas, they are heavily regulated and usually only brandished by military organizations. They are marginally more acceptable than submachine guns (since they are less concealable), but they cause the same types of problems. Their ammunition is usually expensive and harder to get than normal rifle ammo. These weapons are like a mix between submachine guns and rifles. They are larger and heavier than either type of weapon, making them bulky to carry, but also more accurate than submachine guns over longer ranges. Characters may fire them in bursts of three to five rounds (*burst fire as single*), single-shot, *full auto*, or *single fire as multi*. They may fire at up to three targets per round.

MACHINE GUNS

These are truly “military only” weapons. A character with a machine gun had better keep it under wraps everywhere except the wilderness. It causes trouble and attention. Machine guns are usually hard to get, expensive, and their ammunition is not readily available. These are heavy weapons usually fired from a



vehicle mount or a bi- or tripod. A single character seldom can fire the weapon while holding it. As a result, reverse the range difficulties when using a machine gun (so that Point Blank is +10, Short is +5, Medium is 0, and Long is -5), since they are hard to swing around in a tight arc to “bring to bear” on a close, dodging target. They may fire at up to three targets per round. Machine guns are almost always belt or drum-fed, meaning they can hold hundreds of rounds. However, many machine guns have cyclic rates of over 500 rounds per minute. They seldom fire on anything but *full auto*, unless they are loaded with only one round (because of their long range and high damage die codes, they are often used by snipers).

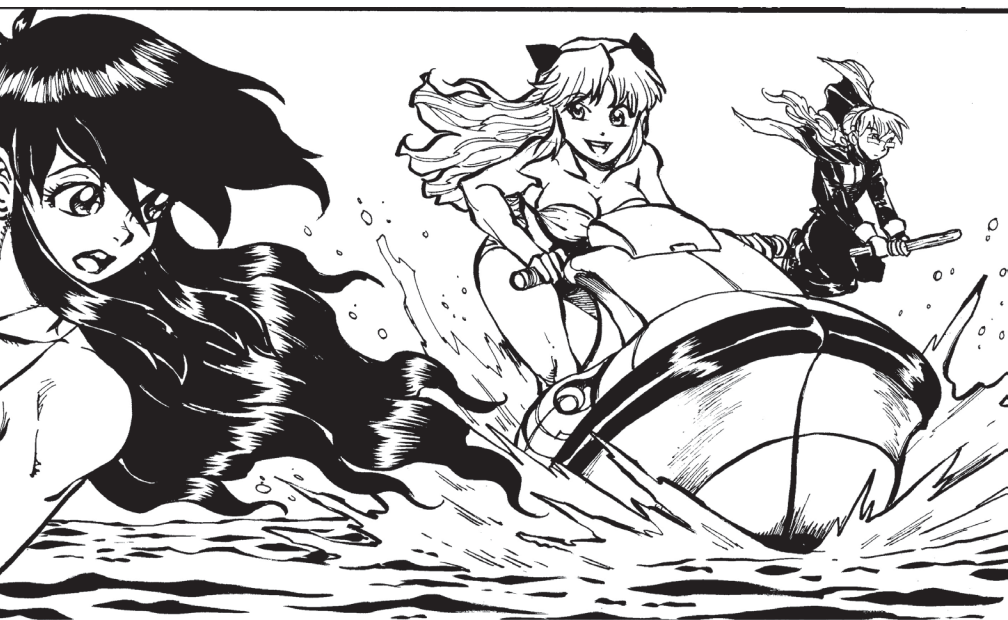
ARCHETYPES

A few starting archetypes have been provided in the Character Archetypes section. To get started right away, pick one and distribute seven skill dice among the skills listed; the dice for attributes have already been done for you. Although the listed skills are the ones that type of character might typically have, though you could include others not on the list if you’d like.

For skill descriptions and details on how to distribute skill dice, see the Skills section.

If desired, you can fill in the other character features (such as gender, age, etc.) and provide any additional notes on the character’s history. There is no need to purchase equipment, as that has already been figured for the characters.

Once you have finished filling in your template, you can either start playing the game with your group, or you can skip to the “Game Basics” section and read more on how to use your new character.





CHAPTER 3: BASIC RULES, OR HOW DO I PLAY THIS GAME ANYWAY?

WHAT'S IN THIS CHAPTER

This chapter defines how to play the game, from rolling the dice to using skills. The basic unit of game time, order of play, and what players can have their characters do on a turn are explained. Suggestions for determining the difficulty of actions are offered, including some examples.

The introduction offered an overview of how the game works, so some of this may look familiar. However, this chapter clarifies a lot of special situations that undoubtedly will come up during play.

ROLLING DICE

A die code shows how good a character is in a particular area, how harmful a weapon is, how useful a Special Ability or tool is, and so on. Each die code (also known as a value) indicates the number of six-sided dice you roll (1D, 2D, 3D, 4D, 5D, etc.), and sometimes an added bonus of “+1” or “+2” — referred to as pips — you add to the total result you roll on the dice.

A Perk or piece of equipment may provide a bonus to the roll. If the bonus is in the form of a die code (such as +1D), then you add the listed number of regular dice to the amount you would roll. If the bonus is in the form of a number (such as +2), then you add the amount to the total that you rolled on the dice.

Example: A shovel adds 1D to digging attempts. A character who decides to dig a hole uses her lifting skill. If your character has a lifting skill of 4D, you would roll five dice to determine how well your character dug the hole with the shovel.

WILD DIE

Whenever any player, including the principal, makes any roll, one of the dice must be different from the rest (in size or color). Designated as the Wild Die, this odd die represents the vagaries of life — like the direction of the wind affecting the flight of a bullet — that are too small to warrant their own difficulty modifiers.

Example: *Your character's Agility attribute is 3D, so if your character tried to jump onto a table, you would roll two regular dice and one Wild Die.*

If the player has only 1D to roll, then that one die is always the Wild Die.

If the player rolls a 6 on the Wild Die, this is called a Critical Success and she may add the 6 to her total and roll the Wild Die again. As long as she turns up Critical Successes on that die, she may continue to add them to her total and continue to roll. If she rolls anything other than a 6, she adds that number to the total and stops rolling.

If the player rolls a 1 on the initial toss of the Wild Die, this is called a Critical Failure, and the principal may choose one of two options for the result, depending on the gravity of the situation.

The Critical Failure cancels out the highest roll. Then the player adds the remaining values, and the roll is determined normally.

Add the dice results normally, but a complication occurs. The principal gauges the significance of the complication by the total generated — from a funny, “nearly didn’t do it” result for a high total to a serious, “we have a problem” obstacle for a low total. The principal could even decide that nothing happens — for now — and use it as an excuse to spring a complication at a later time.

When using the second option, make certain the complication chosen relates to the task attempted. It should serve as an extra, minor obstacle the characters must now deal with or, more often, as a place to insert a bit of comic relief. Only on rare occasions (such as numerous poor decisions by the players) should a complication be without solutions or even deadly. The complications can also serve as opportunities to bring nearly invincible characters down to a more reasonable level.

Note: *Unlike rolling a Critical Failure initially on the Wild Die, no complications occur when a 1 shows up on later tosses of the Wild Die in the same roll.*

IMPROVING A ROLL

The average person fails at average activities nearly half of the time. Characters aren’t average people, so they need ways to beat those odds. Thus, they have Experience and Fate Points, which represent those surges of adrenaline, sudden insights, and other unexplained helpful acts of chance.

Players may not trade Experience points for Fate Points, nor may they trade Fate Points for Experience points. A player may only spend her Character and Fate Points on her character’s rolls. She may not spend

more Character or Fate Points than the character has listed on her sheet. Except when allowed by the principal for exceptionally cinematic situations, players may not use Experience points and Fate Points on the same roll.

EXPERIENCE POINTS

Whenever a player makes any roll (attribute, skill, damage, Special Ability, and so on), he has the option to spend Experience points to increase the total rolled. He may spend one Experience point for each extra Wild Die rolled, to a maximum decided upon by the principal and based on the challenge level of the adventure. (For adventures with easy challenges, the maximum is two; for more cinematic adventures, the maximum is five; for universe-shaking ones, the maximum is unlimited.)

A player may choose to spend Experience points before or after he makes a roll — or both — but always before the principal determines the result. The principal need not tell the player whether he should spend more points to improve a roll.

Extra Wild Dice gained from spending Experience points each work like a normal Wild Die except that a Critical Failure counts as a 1; it does not adversely affect the roll. Because of the special nature of Experience Point Wild Dice, the player may wish to roll these dice separately from his normal Wild Die.

Once used, the character loses the point. Players get Experience points for their characters by overcoming obstacles, roleplaying well, and having fun. They can also use Experience points to improve skills (see the “Improving Characters” chapter for details).

IMPROVING CHARACTERS

EXPERIENCE

At the end of each session the GM awards each character a few Experience Points. The number of points given per session typically varies from 3 to 7 depending on drama, danger, success, and fun!

SPENDING EXPERIENCE POINTS

Any skill may be increased one pip by spending a number of EPs equal to its current number of dice. No skill may be increased more than one pip per session. Skill specializations cost only half as much to raise, rounding up.

Experience Points are also used to improve attributes. This costs 10 times the number of dice a character has in the attribute to raise it one pip. All skills under this attribute also improve by one pip. For example, if a character had a Wit of 3D+1 and wanted to improve it to 3D+2 it would cost 30 CP.

FATE POINTS

Characters start with 1 Fate Point and may spend it before any roll. Fate Points provide a variety of options, but once spent the point is lost:

- Gaining a +6 to any single roll (up to 3 points may be used at one time when using this effect).
- Just a flesh wound. Once per combat a Fate Point can be used to reduce the severity of a character's wounds one level.
- Make a small change to their location (locating an unlocked window, finding a can of WD40 and a roll of duct tape, etc.)
- "Buy" a clue. Sometimes players are at a lost or think they might have missed something. Th is gives them the option to find that detail that they would have otherwise missed.

Fate Points are earned through superior play and given as an incentive by the GM to help encourage the style of action desired in a game. If the character makes a clever quip using the "in-game" jargon that makes everyone laugh without disrupting play that may be worth a Fate Point. Unless completely against the nature of the game played, extremely clever ideas and grand heroic deeds should always be rewarded.

USING SKILLS

At those times when there's a chance that a character may fail at an action, that character must make a skill check. The player decides what she wants her character to do and which skill is best for accomplishing the task (sometimes with the help of the principal). The principal determines a suitable difficulty number, which the player must meet or beat by rolling the number of dice in the skill and adding the results.

UNTRAINED SKILL USE

If a character doesn't have dice in the skill required to attempt an action, she generally may use the die code of the attribute under which that skill falls. This is sometimes referred to as **defaulting** to the attribute or using the skill **untrained** or **unskilled**. The principal may include an **unskilled modifier** to the difficulty. This modifier considers that people who aren't trained or do not have experience in certain tasks usually have a harder time doing them. Typically, this modifier is +5, but it could be as low as +1 for simple tasks or much higher for complex plans. The principal may rule that some situations, such as building a spaceship or performing brain surgery, are impossible for anyone to attempt without the proper training and the correct skills.

When attributes are given in the text along with the skill, such as in spell descriptions, resisting Wounds, and so on, do not apply the untrained modifier. This also includes most uses of *dodge* and *brawling* in combat situations, attempts to find clues in a room with *search*, and resisting interaction attempts or mental attacks with *mettle*.

GAME TIME

Generally, time in a roleplaying game doesn't matter too much. A character may spend several hours searching a library, though only a minute passes as far as the players and principal are concerned. To keep the story line moving, sometimes it's necessary to skip the tedious parts.

More intense scenes require more detail. In these cases, time slows to units of five seconds called rounds. Each character may take one action in the round with no penalty. Unless the character has special skills or abilities, additional actions increase the difficulty of performing each task; this concept is dealt with later, in the "Multiple Actions" section. Once a round ends, the next one begins, continuing until the scene ends (with the task completed, the opponent subdued, and so on).

Since all characters in a scene are making actions in the same five second round, the actual length of game time taken up by an action is usually less than five seconds. This is obviously the case when a single character is performing multiple actions, but it is also true when one character reacts to what another character is doing. Actions in rounds are not simultaneous (actions out of rounds sometimes are).

INITIATIVE

TIES/NO ROLLS

In the event of ties, or if the principal chooses not to have the players roll to determine initiative, comparing attribute and skill die codes can decide the order of actions. The character with the highest value in the characteristic goes first, and so on. Once a character has a spot in the order, it doesn't change, regardless of how other characteristics compare. Ties are broken by moving to the next factor and looking at those values. The order: (1) ability or talent that allows the character to go first, (2) *Moxie*, (3) *search*, (4) *Agility*, (5) *dodge*, (6) special equipment or situation that allows the character to go before another character.

OPTIONAL INITIATIVE BONUS

For every 2D over the base attribute in *search* (round down) or 4D in *Agility* (round down), a character receives +1 to his initiative roll. Every six ranks in a Skill Bonus or Increased Attribute Special Ability that affects *Agility* or *search* provides a +1 bonus.

PERFORMING ACTIONS IN ROUNDS

A character does not need to declare what she intends to do until her turn comes up in the round. Once the character decides to take her turn, she may use as many actions as she wants, but her player must determine the multi-action penalty for the total number of actions that the character wishes to take in that round. The character does not need to declare when figuring the multi-action penalty what she intends to do with all of her actions. Note that waiting counts as an action (once per each time

the character wishes to wait). The character may take no additional actions once the multi-action penalty is figured. Any actions calculated into the multi-action penalty but that the character did not use by the end of the round are lost.

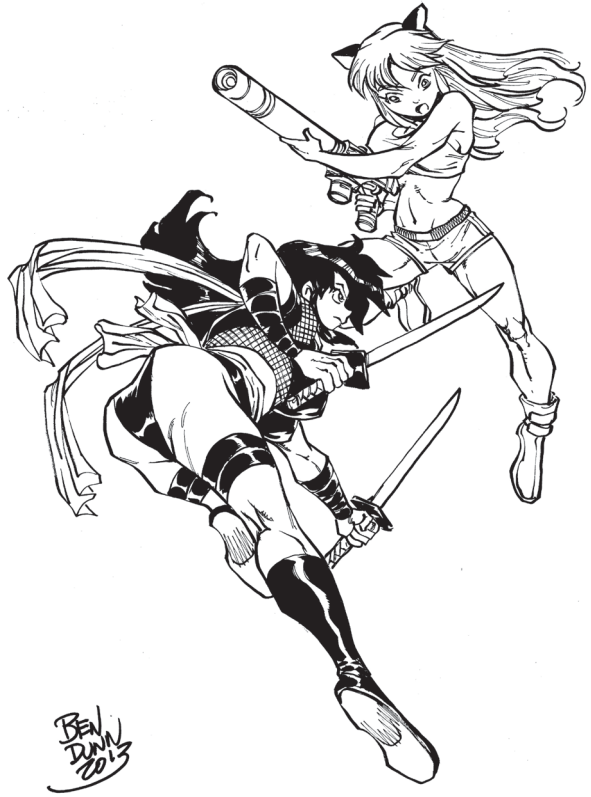
A character may take a few actions, wait, take a few more, wait again, and so on, as long as the player has declared a sufficient number of actions in which to do everything she wants her character to do (including waiting).

A character may only interrupt another character's action if she has waited and after that character has made the skill roll and spent any points but before the principal declares the result.

Example: A character surprises a pickpocket. Because she got the jump on him, the principal decides the character may act first in this round. The character decides to

wait and see what the thief will do, choosing to take one other action this turn. The pickpocket takes a swing at her, so the character decides to dodge. If the character has no ability that gives her extra actions, she may take only one action without penalty. She chose to do two, so each action is at -1D. Since her first action was waiting, which doesn't require a roll, the penalty for that action is ignored. However, because dodging requires the roll, it does get the -1D penalty.

Only a few instances exist in which the principal may permit a character to "move up" her turn and react to another character's actions. These include catching a thrown object, resisting certain mental attempts, and other situations that the principal deems appropriate. These do take the character's action, though the player can declare that her character will perform multiple actions in the round. For the most part, having a turn later in the round than another's simply means that another character could take advantage of the situation faster.



MULTI-ACTION PENALTY

Characters may attempt to perform several tasks in a single round, or, if the action takes longer than one round to complete, in the same minimum time period. The more they try to do, however, the less care and concentration they can apply to each action. It becomes more difficult to succeed at all of the tasks. Thus, for most characters, for each action taken beyond the first, the player must subtract 1D from all skill or attribute rolls (but not damage, damage resistance, or initiative rolls). Thus, trying to do four actions in one round gives the character a -3D modifier to each roll. For characters with an ability that increases their base number of actions, the multi-action penalty doesn't take effect until the character uses up his allotment of actions. For example, if a character with an action allotment of eight per round wants to do nine actions, each of the nine actions is at -1D.

Only equipment and weapons suited for quick multiple actions may be used several times (up to the limit of their capabilities) in a round. Items with little or no reload time, like hands or small melee weapons, are one example of this.

A character may not rely on any skill or attribute reduced to zero.

ACTIONS THAT TAKE TIME

Each entry on this non-exhaustive list counts as one action taking no more than six seconds to perform. The principal may decide that certain types of actions offer a bonus or special effect and, thus, have requirements to perform. The suggested skill to use with each action is included at the end of the task's description.

Bash: Hit an opponent with a blunt weapon. (*melee combat*)

Catch: Stop the movement of a thrown or dropped object or person. (The catcher must act later in the round than the person doing the throwing or dropping. This is one of the few cases where a character may "move up" his turn.) (*throwing*)

Choke: Grab a person's neck and gripping tightly. (*brawling*)

Communicate: Relay plans or exchange complex ideas and information with other characters (more than a few words or one sentence). (an interaction skill or only roleplaying)

Disarm: Remove an object from an opponent's hand. This action is treated as a called shot. (*brawling, ranged combat, melee combat, throwing*)

Dodge: Actively evade an attack. (*dodge*)

Entangle: Throw an entangling weapon at an opponent. (*throwing*)

Escape: Break a hold. (*lifting*)

Grab: Latch onto an opponent. Depending on where the opponent was grabbed, he can take other actions. (*brawling*)

Kick: Strike out at an opponent with a foot. (*brawling*)

Leap: Jump over an opponent, onto a table, or any other such maneuver. (*jumping*)

Lunge: Stab forward with a pointed weapon, such as a sword or a knife. (*melee combat*)

Move: Maneuver 51% of the character's Move or more around the area. The principal should call only for a roll if the terrain is challenging or the maneuvering complex. During some rounds, the principal may decide that existing factors dictate all movement, regardless of length, require an action. (*running, swimming*)

Parry: Block an opponent's blow. (*brawling, melee combat*)

Pin: Trap an opponent by either holding him to the ground or tacking a piece of his clothing to a wall or other nearby object. When pinning the whole opponent, this is the same concept as tackling. Pinning prevents the victim from using the fastened part. (*brawling, melee combat, ranged combat, throwing*)

Punch: Strike out at an opponent with a fist. (*brawling*)

Push: Forcibly move an opponent. (*brawling*)

Ready a Weapon: Draw or reload a musket or bow, unsheathe a knife, and similar actions. This generally does not require a skill roll, but the principal may choose to require one related to the weapon in question for particularly stressful situations.

Run Away: Flee from the scene. (*running*)

Shoot: Fire a missile or projectile weapon. (*ranged combat*)

Slash: Swing an edged weapon. (*melee combat*)

Tackle: Bodily overcome an opponent. Once tackled, the opponent can do no other physical actions other than speak or attempt to break the attacker's grip. (*brawling*)

Throw a Weapon or Object: Toss something at an opponent. (*throwing*)

Trip: Quickly force one or both of an opponent's legs upward. (*brawling*)

Use a Skill or Ability: Perform a quick action related to a Special Ability the character possesses or a skill he wants to use. A character may not use a Special Ability he does not have, though he may use a skill he has no experience in (possibly at a penalty). Note that some skills and Special Abilities take longer than one action or one round to perform, so trying to do them in five seconds incurs penalties.

Vehicle Maneuver: Perform a stunt in a moving vehicle. (*drive*)

Waiting: Watch for a better opportunity to perform an action. This does not require a skill roll, but it does take concentration.

FREE ACTIONS

Free actions are anything a character can automatically perform except under the most extreme conditions. They do not require a skill roll or much effort. If the principal thinks a task requires concentration (and has a possibility of failure, thus requiring a skill roll), it's not a free action.

A few examples of free actions include:

- determining initiative
- speaking a few words to someone nearby
- a quick glance around a room (and possibly a roll of *Moxie*)
- moving 50% or less of the character's Move over an easy area or up to a meter over more challenging terrain
- Additionally, the following player actions do not count as character actions:
 - determining initiative
 - rolling to resist damage
 - rolling *mettle* or *Charm* to determine the emotional effects of the environment on the character

RELATED SKILLS

In some situations, two or more skills may suit the task at hand. The principal can declare that only one is suitable for the current circumstances. Or he can choose the primary one and decide which other skills are appropriate secondary, or related, skills that the character can use to improve his chances with the primary skill. The principal sets difficulties for each skill. The character first performs the related skills, and then he attempts the primary one.

To determine the related skill's modifier to the primary skill, the principal subtracts the difficulty from the total rolled with the related skill; this determines the number of result points from the roll. Then he divides that number by 2, rounding up, to get the modifier to the total rolled with the primary skill. The minimum related skill modifier is 1. If the skill total was **less** than the difficulty, the modifier is subtracted from the primary skill total. If the skill total was **equal to or greater** than the difficulty, the modifier is added to the primary skill total.

The character may perform the related skills and the primary skill successively, but the related skill modifier is only good for the one initially intended attempt and the character must make that attempt within a short time of using the other skills. Should the character decide to perform the primary skill and the related skill at the same time, he takes the multi-action penalty.

Example: *Your character wants to carefully place a trap so that the existing structure enhances the trap's design. You decide that the character first examines the room for ideal locations (using the search skill). Once examination has been completed and the search roll has been made, your principal lets you know that you beat the difficulty by four points. This gives you a result*

points bonus of +2. You apply the modifier to your traps roll only, which must take place immediately after your character's examination of the wall.

Principals also can use the related-skills guidelines for deciding how well one person can help another person.

PREPARING

A character willing to spend twice as much time to complete a task receives a +1D bonus for the die roll for every doubling of time, up to a maximum bonus of +3D. However, the character can do nothing else or be otherwise distracted (such as being beset by arrows at) during this time.

RUSHING

A character can also attempt to perform an action that normally requires two or more rounds (10 seconds or more) in less time. The difficulty increases depending on how much less time the character puts into the task: +5 for 25% less time, +10 for 50% less time, and +20 for 75% less time. A character may not perform any task in less than 25% of the normally needed time. Thus, to rush an hour-long research of a wizard's library into 30 minutes, the difficulty increases by +10.

Of course, not every task can be rushed. If in doubt, the principal should ask the player to justify how the character can speed up the task.

GROUPS

To save time, principals may choose to roll one action for a group of characters he controls. Any number can belong to the group. Each member of the group does not have to perform exactly the same maneuver, but they do need to take similar actions. A principal could make one roll for a pack of wolves who attack different characters, but he would have to separate the pack into those attacking and those circling if the principal wanted to have them perform those distinctly different activities.

CHOOSING DIFFICULTIES

There are two possibilities for assigning difficulties to a specific action: a difficulty number or an opposed roll. Generally, the adventure specifies the difficulty and what skill is needed, but the principal may come across circumstances that were not foreseen. In such cases, use these guidelines to decide what to do.



Certain circumstances (typically involving a character attempting a task without a force actively opposing her, such as climbing a wall or piloting a boat) may call for a static difficulty number. In these cases, select a **standard difficulty** or use a special difficulty. Circumstances involving an actively opposing force call for an **opposed difficulty**.

STANDARD DIFFICULTIES

A standard difficulty is a number that the principal assigns to an action based on how challenging the principal thinks it is. Existing conditions can change the difficulty of an action. For instance, walking has an Automatic difficulty for most characters, but the principal may require someone who is just regaining the use of his legs to make a Very Difficult *running* roll to move even a few steps. These Difficulty Levels are also what is used to determine equipment by the Principal.

The numbers in parentheses indicate the range of difficulty numbers for that level.

Generic Standard Difficulties

LEVEL	NUMBER
Automatic	0
Very Easy	1–5
Easy	6–10
Moderate	11–15
Difficult	16–20
Very Difficult	21–25
	26–30
Legendary	31 or more

- **Automatic (0):** Almost anyone can perform this action; there is no need to roll. (Generally, this difficulty is not listed in a pregenerated adventure; it is included here for reference purposes.)
- **Very Easy (1–5):** Nearly everyone can accomplish this task. Typically, tasks with such a low difficulty only are rolled when they are crucial to the scenario.
- **Easy (6–10):** Although characters usually have no difficulty with this task, an untrained character may find it challenging.
- **Moderate (11–15):** There is a fair chance that the average character will fail at this type of task. Tasks of this type require skill, effort, and concentration.
- **Difficult (16–20):** Those with little experience in the task must have a lot of luck to accomplish this type of action.
- **Very Difficult (21–25):** The average character only rarely succeeds at these kinds of task. Only the most talented regularly succeed.
- **(26–30), Legendary (31 or more):** These kinds of tasks are nearly impossible, though there’s still a slim chance that lucky average or highly experienced characters can accomplish them.

OPPOSED DIFFICULTIES

An opposed difficulty (also called an opposed roll) applies when one character resists another character’s action. In this case, both characters generate skill totals and compare them. The character with the higher value wins, and ties go to the initiator of the action.

In an opposed task, since both characters are actively doing something, both the initiator and the resisting character use up actions. This means that the resisting character can only participate in an opposed task either if he waited for the initiating character to make a move or if he was actively preparing for the attempt. Otherwise, the principal may allow a reaction roll of the appropriate skill as a free action in some circumstances, or he may derive a difficulty (see the derived entry under “Special Difficulties” for an example).

GOOD ROLEPLAYING MODIFIER

Principals should reward good roleplaying by lowering the difficulty a few points. The better the roleplaying — and the more entertaining the player makes the scenario — the higher the modifier the principal should include.

UNSKILLED ATTEMPTS

Remember that someone without training or experience might, with blind luck, do better than someone with experience — but generally only that one time. There is no guarantee of future success. When a character defaults to the attribute, figure in not only a difficulty modifier of +1, +5, or more, but also adjust the result accordingly; the result will not happen as precisely or stylishly as someone with skill.

DETERMINING SUCCESS

If the total rolled on the dice is greater than the difficulty, the attempt was a success. Ties generally go to the initiator of the action, but certain circumstances dictate otherwise (such as the use of some Special Abilities or determining the amount of damage done). The description of the ability, challenge, or activity explains the results.

RESULT POINTS

Result points refer to the difference between the skill roll and the difficulty. The principal can use the result points to decide how well the character completed the task. The principal may allow a player to add one-half of the result points (rounded up) as a bonus to another skill roll or *Extranormal* or Special Ability effect. One-fifth of the result points from an attack roll can be included as bonus to damage. (Round fractions up.)

RESULT POINTS & SUCCESS

Here are some guidelines for describing different levels of success. Use the result points of the roll — the difference between the skill total and the difficulty — to decide on the exact level.

- **Minimal (o):** The total was just barely enough. The character hardly succeeded at all, and only the most minimal effects apply. If “minimal effects” are not an option, then maybe the action took longer than normal to succeed.

- **Solid (1–4):** The action was performed completely, but without frills.
- **Good (5–8):** The results were better than necessary and there may be added benefits.
- **Superior (9–12):** There are almost certainly additional benefits to doing an action this well. The character performed the action better, faster, or more adeptly than expected.
- **Spectacular (13–16):** The character performed the action deftly and expertly. Observers would notice the ease or grace with which the action was performed (if applicable).
- **Incredible (17 or more):** The character performed the skill with such dazzling quality that, if appropriate to the task, it could become the subject of conversation for some time — it's at least worth writing home about. Principals should dole out some significant bonuses for getting this large of a roll.

Example: *A character who trying to use the survival skill to forage for food gets a minimal success — she finds “subsistence level” food; it's barely better than garbage. The next day she gets a spectacular result — not only does she locate good, wholesome food, but she finds enough for two days instead of one.*

SECOND CHANCES

As characters tackle obstacles, they'll find ones that they cannot overcome initially. Principals must rely on their judgment to decide whether and when a character may try an action again. For some actions, such as *ranged combat* or *running*, the character may try the action again the next turn, even if she failed. For other actions, such as *crafting* or *bluff*, failing the roll should have serious consequences, depending on how bad the failure was. A small difference between the difficulty number and the success total means the character may try again next round at a higher difficulty. A large difference means that the character has made the situation significantly worse. She will need to spend more time thinking through the problem or find someone or something to assist her in her endeavor. A large difference plus a Critical Failure could mean that the character has created a disaster. She cannot try that specific task for a long time — perhaps ever. This is especially true with locks and some devices.

PRINCIPAL'S FIAT

The rules are a framework upon which the principals and their friends build stories set in fantastic and dynamic worlds. As with most frameworks, the rules work best when they show the least, and when they can bend under stress. Keeping to the letter of the rules is almost certainly counterproductive to the whole idea of making an engaging story and having fun. To keep a story flowing with a nice dramatic beat, principals might need to bend the rules, such as reducing the significance of a modifier in this situation but not in another one, or allowing a character to travel a meter or two beyond what the movement rules suggest.

COMMON DIFFICULTIES & MODIFIERS

You can find the more commonly referenced difficulties listed on the Reference Sheet at the back of this book. With these plus the generic difficulties and modifiers described previously, you can run just about any adventure. The next several chapters include more, and more detailed, difficulties.

MOVEMENT

Getting from here to there by any means – running, swimming, flying, using a vehicle, you name it – is what this section's all about.

RUNNING

The difficulty to cover rapidly a distance on foot is determined by the number of extra movements the character takes. One movement equals the character's Move value; two movements equals twice the Move value, and so on. For each movement beyond the first, add 5 to the base difficulty of zero.

Example: *A character with a Move of 10 who wants to move 20 meters in one round has a running difficulty of 5, while a character who wants to move 40 meters has a difficulty of 15.*

A character who fails his running roll in the first round covers only his Move or may even trip, depending on how badly the player missed the roll. See the “Accelerating and Decelerating” section for details on what happens in subsequent rounds.

SWIMMING

A character's swimming Move equals half his normal Move (rounded up). One movement while swimming equals the swimming Move, two movements equals twice the swimming Move, and so on. Increasing this rate likewise increases the base difficulty of 5 by +5 for each movement beyond the first. Thus, the difficulty for a character to move 2 times his swimming speed is 10 (5 for the base difficulty plus 5 for the additional movement).

Without preparation, a character may hold his breath for a number of seconds equal to 5 times a roll of his *Strength* or stamina. Preoxygenating his lungs gives a character a bonus. The maximum any character can



hold his breath with preparation is 10 times a roll of his stamina in seconds, though this requires having the stamina skill. The bonus should be much less for the average person.

A character who fails his swimming roll begins to drown, taking 1D in damage each round that he misses his roll. Furthermore, difficulty to remain afloat increases by +3 for each round that the character misses the roll. The damage total and the swimming modifier are cumulative and the failed rounds need not be consecutive (though they must be within the same period of time spent in the water).

CLIMBING

Characters who have the climbing skill can move up a surface at their normal Move (barring adverse environmental factors) with a base difficulty of 5. Those without such a skill move at half their normal movement rate. Increasing the rate increases the difficulty by +10 for each additional one-half of the base climbing Move (rounded up).

Example: A character with a running Move of 10 and without the climbing skill wants to move quickly up a tree. His base climbing Move is 5. To increase this to eight meters per round means a difficulty of 20 (5 to climb the tree plus +10 to increase the movement by onehalf, or three meters, of his base climbing Move).

Additional modifiers can be found in the “Example Skill Difficulties” chapter.

JUMPING

A character’s total leaping distance (vertically and horizontally) from a standing position equals one-quarter of his Move in meters (rounded up). The base difficulty is 5 to move this distance, and +10 for each additional two meters (vertically and horizontally) the character hopes to cover. If there is enough room, the character may try running before jumping. The character may add 5 to his skill total per round of the running start, up to a maximum of +10 (two rounds). The character must have beat the running difficulty in both rounds in order to get the full bonus.

Additional modifiers can be found in the “Example Skill Difficulties” chapter.

FLYING CHARACTERS

Characters who fly do so at the base rate designated in the Perks description. To increase this rate, use the same rules as for running, except that the character relies on the flying skill. Characters may not use this skill unless they have a means of propelling themselves through the air.

See the “Vehicles and Aerial Characters” section later in this chapter for more details on flying movement.

MOVEMENT DIFFICULTY MODIFIERS

Base Difficulty for Characters: 0 (running); 5 (other movement)

SITUATION	MODIFIER
Easy terrain (flat surface, smooth water, using a ladder, light breeze, light rain or fog)	0
Moderate terrain (uneven surface, small obstacles, choppy water, climbing a tree, strong winds, heavy rain or fog)	+5
Rough terrain (large but negotiable obstacles, strong undercurrent, climbing a rough wall, flying near unyielding obstacles such as pillars or trees)	+10
Very rough terrain (dense and large obstacles, stormy weather, a few airborne hazards, hail)	+15
Hazardous terrain (minefield, narrow walkway, many airborne hazards, large waves, climbing a smooth surface, complete darkness)	+20
Very hazardous terrain (corridor filled with falling debris and explosions, swimming or flying in a hurricane)	+25 or more

SHORT DISTANCES

A character may move up to 50% of his movement rate (swimming, flying, or base Move) without this counting as an action. Thus, a character with a base Move of 10 could move five meters on land or 2.5 meters in the water with no action penalty.

MAXIMUM MOVEMENT

Characters may perform only one movement action of each type per round, unless a Special Ability allows them to do otherwise.

Principals may choose to limit the speed at which characters may travel to 4 times the Move rate for each type of movement.

ACCELERATING & DECELERATING

When it becomes important to the scenario, such as a race or a chase scene, the principal may choose to include acceleration and deceleration maximums.

A character may increase or decrease his current movement rate by up to 2 times that rate, regardless of whether his movement roll would allow him to travel a greater distance. The maximum increase or decrease is 2 times the character's base Move for that type of movement.

Example: A character with a base walking Move of 10 has a maximum swimming change of 10 — 2 times his swimming Move of 5.

Example: A character with a Move of 10 is chasing a thief, who just swiped his purse. In the first round, he may move up to 20 meters, which has a running difficulty of 5. In the second round, he can increase his speed to 40 meters, which has a running difficulty of 15. If, in the second round, the player generates a running total of 20, by the acceleration rules, he may only move 40 meters, even though his running total meets the difficulty to move 50 meters.

Similarly, if a character does not make a movement roll that would allow him to move at the previous round's rate, that character automatically slows by 2 times his base Move. In other words, subtract 2 times the base Move from the current movement rate to get the new movement rate. If this makes the current movement zero, then the character stops. If it's less than zero, the character trips.

Example: *The character chasing the thief increased his speed to a rate of 40 meters per round. To maintain this speed, his player needs to continue generating a total of 15 with the character's running skill. If the player gets less than 15, then his character's speed drops to 20 meters per round (40 minus 2 times her base Move of 10).*

FATIGUE

Keep in mind that most characters cannot move rapidly for long periods of time. Determine a suitable length of time depending on existing conditions, the *Strength* of the character, and any relevant Special Abilities she has. Any additional fast movement beyond that predetermined length requires a fatigue modifier of +3 to the difficulty for each additional round that she continues running. The modifier is cumulative. Thus, one round beyond the maximum is +3, two rounds is +6, and so on.

The principal may use the fatigue modifier for any repetitive action performed for an extended period of time. They can also use it as the modifier to a base difficulty of 5 when using the stamina or mettle skill in an attempt to overcome the fatigue.

OTHER MOVEMENT OPTIONS

The principal may include additional modifiers or require an additional related skill roll for any form of movement, depending on surrounding conditions, such as high winds, numerous obstacles, slick surfaces, sharp turns, and so on.

VEHICLES & AERIAL CHARACTERS

Vehicle actions work like normal character actions, with some additional game mechanics for special situations.

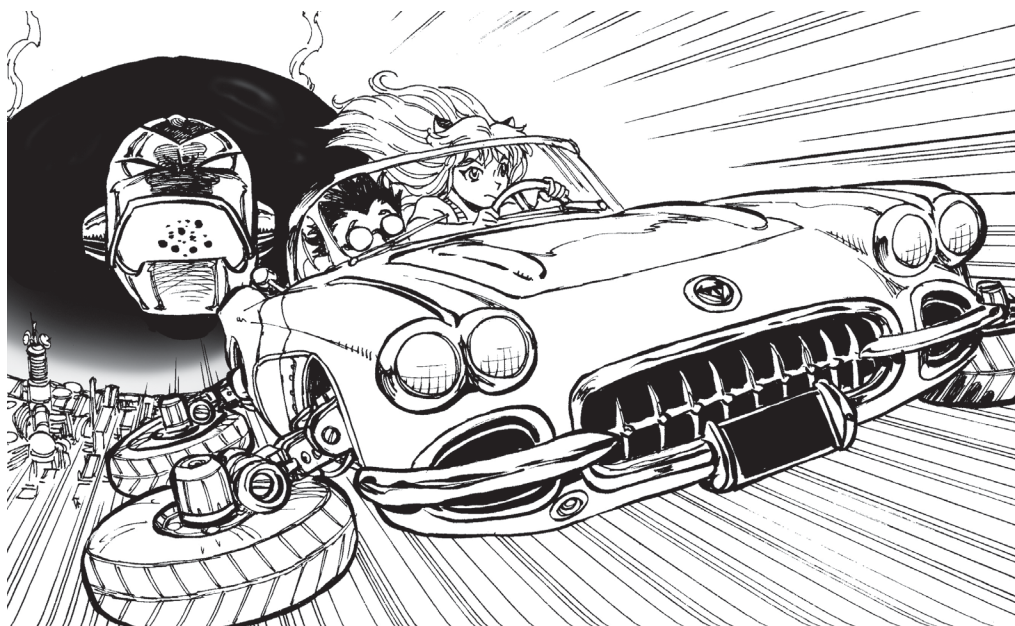
Much of the information found in this section applies equally well to flying characters and creatures, particularly the details on stunts.

VEHICLE MOVEMENT

Vehicles, including those pulled by animals, have five speeds of movement: stopped, cautious, cruising, high, and all-out. Drivers and pilots of vehicles may make one movement action per round.

Stopped: The vehicle is motionless. This requires no roll.

Cautious: The vehicle travels at half its Move. This is generally a free action requiring no roll, but terrain conditions may increase it from its base difficulty of zero.



Cruising: The vehicle travels at its Move. This requires an action, but since it has a base difficulty of zero, the character need only roll if movement conditions dictate otherwise.

High: The vehicle travels at twice its Move. This requires piloting roll with a base difficulty of 5, modified by existing conditions.

All-out: The vehicle travels at four times its Move. This requires piloting roll with a base difficulty of 10, modified by existing conditions.

Vehicles may travel anywhere between half their current speed and the full current speed at each level. Rapid acceleration and deceleration are considered stunts and dealt in the next section.

Use the running rules earlier in this chapter to determine the rate at which creatures pulling the vehicle travel. Each vehicle lists the pulling rate for the animal while attached to it.

STUNTS

For normal vehicle use or casual flying under ideal conditions, a character need not make a skill roll. When the conditions turn less than favorable or he decides to attempt a fancy maneuver, his *Piloting* skill plus the vehicle's Maneuverability code or his flying skill determines his success. A character's animal handling roll may help (or hinder!) the operation of vehicles pulled by creatures.

Rapid acceleration and deceleration also warrant rolls, enhanced by the vehicle's Maneuverability, to see if the operator maintains control. These maneuvers have an initial difficulty equal to the speed at which the vehicle is traveling, adjusted based on existing conditions (see the "Stunt

Difficulties and Modifiers” chart for some suggestions). A vehicle may reduce or increase movement by two levels in one round. Failing this roll means that the character has lost control for one round. If some immovable force doesn’t stop the vehicle or character during that round, he may attempt to regain control on the following round.

Captains in charge of crews need to make periodic command rolls. (See the command entry on page 44 for difficulty suggestions.) Based on the difference between the difficulty and the roll, the crew might help or hinder the pilot’s efforts — and perhaps even that of the gunners!

For land vehicles, if the character fails the *Extranormal* roll, the vehicle misses its target, veers to the side, and stops — perhaps even loses its pulling creatures or topples over if the roll was bad enough. If the vehicle can still move, the character must then spend one round regaining control of the animals and another in getting the vehicle back where she wants it. Should the character instead succeed, she keeps the vehicle reasonably straight and may try for another stunt on the next turn.

If a character wishes to perform any other actions in addition to *piloting*, or flying, he must make the appropriate skill rolls for all actions, reduced by the multi-action penalty, regardless of the situation. The base difficulty for normal operation becomes 5. Stunts still have their established base difficulties.

Stunt Difficulties & Modifiers

CONDITION	DIFFICULTY MODIFIER
<i>For All Vehicles</i>	
Docking (water), “parking” in a specific spot (land)	+6
Regaining control (in situations other than sideswiping)	+15
Moving on a straight way	0
Sideswiping	+10
Easy turn (less than 45 degrees from current direction)	+3
Fast 45-degree turn	+6
Fast 90-degree turn	+12
Fast 180-degree turn	+18
<i>For Land and Water Vehicles</i>	
Moved or moving over debris	+3
Limited maneuvering or docking area	+3
<i>For Land Vehicles</i>	
Off-road	+6
<i>For Aerial Vehicles</i>	
Unlimited landing area	-3
Limited landing area	+3
Almost no landing area	+6
Rough or unsteady landing area	+3 or more
Climb or dive of 45 degrees or more from current direction	+6 or more

TERRAIN CONDITIONS

For modifiers due to various terrain or weather conditions, use the “Movement Difficulty Modifiers” table.

VEHICLE FAMILIARITY

Use the following table when a character is not familiar with the vehicle she needs to operate. If the character does not have the *driving* or *piloting* skill at all, these difficulties are in addition to the untrained modifier.

VEHICLE TYPE	MODIFIER
Very common or simple (wagon, canoe)	+3
Common (chariot, carriage)	+6
Moderately common (rowboat)	+8
Uncommon (small sailboat)	+11
Unusual (large sailing ship)	+14
Rare (vehicle using an uncommon animal)	+17
Exotic (Spaceship)	+20
Has a manual or instructions for the vehicle in a language the character can understand	-3

RAMMING & SIDESWIPING VEHICLES

Ramming is done with the nose of a vehicle, while sideswiping is done with its side. Only water vehicles or magical conveyances not requiring animals to pull it may ram. Any vehicle may sideswipe.

The pilot of a water vehicle that rams another vehicle automatically loses all actions the next round, trying to keep the boat from tipping or spinning. About the best she can hope for is to limp back to land.

Both vehicles take damage (the mechanics of this are explained later in this section) in a successful ram or sideswipe.

TARGETING THE CREATURES

If the creature pulling a vehicle is incapacitated or killed, the vehicle is considered to crash at its current speed. (This is also the case if only one creature in a team is killed or incapacitated.) The game characteristics for a typical horse are given on page 126.

Rather than killing the creatures or creatures, an attacker might try to “spook” it or them. All but the best-trained horses will be spooked by explosions or fire. To spook a creature, a character must have the means at hand to create such an effect (such as a flintlock pistol or a mystic bolt spell), and must generate an intimidation total against the creature’s mettle or *Charm*. If the intimidation total meets or beats the creature’s total, the effect spooks the creature.

With a scared creature, the driver of the vehicle must generate piloting total (including the Maneuverability) against a difficulty equal to the

animal's mettle or *Charm* total +9 to bring it under control. If the driver fails, the creature gallops away at top speed, towing the vehicle behind it. If the creature is a member of a team, the entire team panics and gallops off. The creature and carriage travel at "panic speed," a rate equal to 4 times the creature's Move.

Each round, the driver can make another *Piloting* roll to gain control of the creature or creatures. For each round that the vehicle is traveling at panic speed, it suffers damage as if it had been hit by an attack (equal to 5D on a road or smooth surface, 6D when on rough ground). Obviously, a panicked team can easily destroy a carriage.

VEHICLE ATTACKING & DODGING

The base difficulty to hit a vehicle is 10, modified by distance and the sizes of the attacker and the defender (using the scale modifier listed in the "Combat Options" chapter). That means a person shooting a large carriage has a +6 to his attack total, while a carriage sideswiping another carriage has no modifier.

If the driver wishes to fire a weapon, she must make both an Easy *Piloting* roll (modified by the vehicle's Maneuverability code) and a ranged combat roll. Because she's doing two actions, she also incurs a multi-action penalty to both rolls. Passengers may shoot with few or no penalties. (Note that these actions would not be possible in some vehicles.)

A character may also attempt to maneuver the vehicle out of the way of incoming projectiles or other vehicles. Instead of the dodge skill, the character uses her *Piloting* skill plus the vehicle's Maneuverability code. Use the active partial or full defense rules for characters to determine the new defense total. The defense total becomes the new combat difficulty and is in effect until the character's turn in the next round.

VEHICLE DAMAGE

When a vehicle takes damage from a weapon or another vehicle, it's the level of destruction that matters. For this reason, vehicles simply use a damage level system (similar to Wounds). Use the following guidelines and compare the result to the "Vehicle & Passenger Damage" chart to figure out the level of damage the vehicle has sustained. (Injury to creatures is determined separately and using the same rules as characters.)

A vehicle's damage resistance total equals its Toughness plus the value of any armor. Experience points or Fate Points may not be spent on this roll.

With weapons, compare the weapon's damage total to the target's damage resistance total.

Modify the damage total of the attacker or the damage resistance total of the target by the scale modifier, as appropriate for the situation.

When a vehicle collides with something else, decide how fast it was going when it made the collision and modify it based on the circumstances of

the collision. Compare that to the damage resistance total. Should two vehicles be involved, both take damage. See the sidebar for the speed and collision modifiers.

Note that destroying a vehicle does not necessarily immobilize the creatures pulling it. Creatures well integrated are trapped, while those hitched with a couple of rods in front simply end up pulling that part of the vehicle away.

Speed Damage Modifier

LEVEL*	DAMAGE
Stopped	2D
Cautious	4D
Cruise	6D
High	8D
All-out, panic speed	10D
*Level at which the damaged vehicle is traveling.	

Collision Damage Modifier

SITUATION	MODIFIER
Head-on	+3D
Rear-end, sideswipe	-3D
Nose to side	0
Into something very hard	0
Into something yielding	-1D or more

Note: Modifiers are cumulative. Situation is the one in which the damaged vehicle is.

CREW & PASSENGER INJURIES

Depending on how badly damaged the vehicle becomes, the crew and passengers may be harmed, too. Use the “Passengers Suffer” column of the “Vehicle & Passenger Damage” chart as a guideline. Adjust it based on how much the passengers are exposed (for example, open wagons and canoes offer little protection to their cargo).

Vehicle & Passenger Damage

DAMAGE TOTAL > RESISTANCE TOTAL BY	VEHICLE DAMAGE	PASSENGERS SUFFER...
1–3	Very Light	No damage
4–8	Light	1/4 damage total
9–12	Heavy	1/2 damage total
13–15	Severe	3/4 damage total
16+	Destroyed	All damage total

Note: All modifiers are cumulative. A vehicle may take an unlimited number of Very Light and Light levels of damage until it receives Heavy damage. At Heavy or above, any additional level of damage above Very Light bumps the damage to the next level.

Very Light: The vehicle's Maneuverability drops by 1D for this round and the next.

Light: Either the vehicle's Maneuverability drops by 1D, or top Move speed is decreased by one level. The drop or modifier remains until repaired.

Heavy: Either the vehicle's Maneuverability drops by 2D, or top Move speed is decreased by two levels. The loss or modifier remains until repaired.

Severe: The vehicle is out of control, decelerating by two levels each round until it comes to a stop or crashes into something.

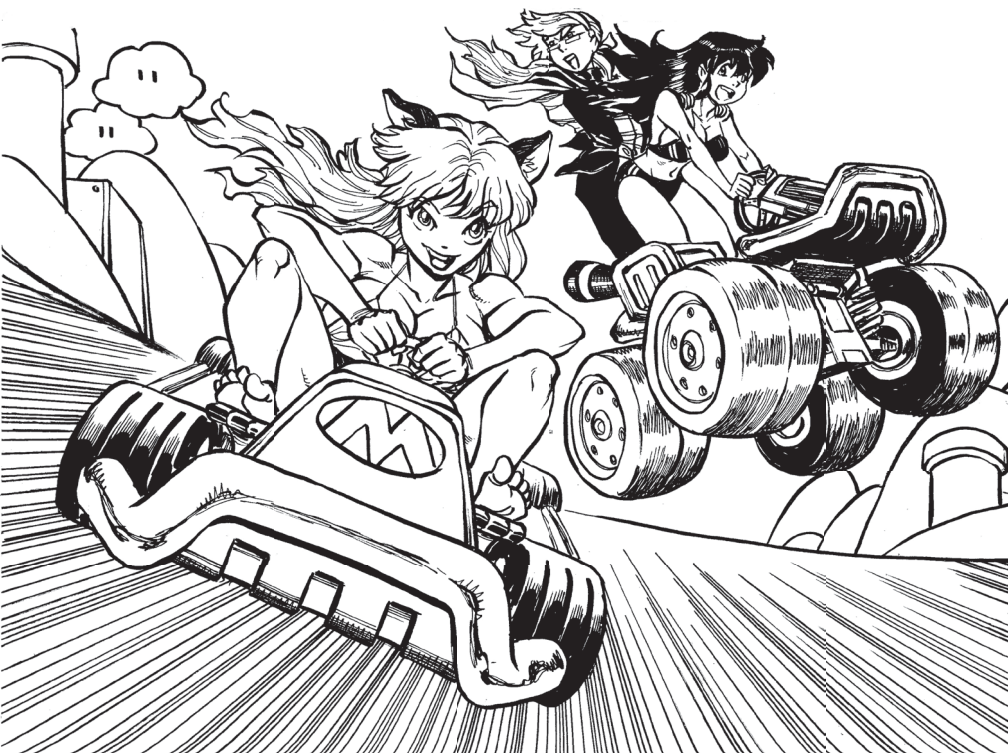
Destroyed: The vehicle will never operate again.

LEAPING OUT OF A VEHICLE

Leaving a land or water vehicle moving at less than 10 kilometers per hour is a Very Easy acrobatics or *Agility* roll (or jumping if the character leaps from the vehicle). Unless the character lands wrong (by failing the roll), he receives no damage. Otherwise, he takes six points of damage or loses one Wound level.

REPAIRING A VEHICLE

The difficulty to repair a damaged vehicle depends on the amount of damage and availability of parts and tools. See the crafting skill description in the "Example Skill Difficulties" chapter for difficulty and modifier suggestions



COMBAT

When resolving a situation calls for force, time becomes broken into rounds, which were discussed in the “Rounds and Initiative” section of the “Game Basics” chapter. Within these rounds, three steps occur: (1) generating initiative; (2) attacking and defending; (3) determining damage; (4) repeating the steps, if necessary. Discover herein what happens in each of those steps.

STEP 1: GENERATING INITIATIVE

As discussed in the “Game Basics” chapter, determine initiative based on the first significant action or on initiative rolls. Then go on to Step 2.

STEP 2: ATTACKING & DEFENDING

This is where the interesting stuff happens. The person whose turn it is gets to decide what type of action her character is going to do. Once she chooses, she makes a skill roll.

Note that a character need not attempt to engage in combat, but this chapter only discusses what to do if the player decides to attack, defend, or do both (typically with a multi-action penalty).

BASE COMBAT DIFFICULTY

The base difficulty to attack someone is 10 (called the target’s passive defense value) or the target’s active defense value, modified by range and other factors.

ACTIVE DEFENSE

The target character can opt to use an “active defense,” which affects all attacks that occur after the defender’s turn in the current round but before the defender’s turn the next round. Active defenses are defensive maneuvers that the target consciously exercises, such as dodging, blocking, or parrying. Each of these is represented by a skill and counts as an action.

A character may make an active defense only when his turn comes up in the initiative line, but the total for the roll is effective for all relevant attacks made against the character that occur after the character’s current turn but before his turn in the next round.

Remember: *If a character acts later in a round than the character attempting to hit him, he cannot take his turn sooner and use an active defense to replace the passive defense value — his reactions just weren’t fast enough.*

If the roll is lower than the passive defense value, the character has succeeded in making himself easier to hit — by miscalculating where the attack would be placed and actually getting in its way.

The active defense total is modified as the situation dictates.

Dodge: The character attempts to anticipate the final location of an attack

from any source and be in another place when it comes. This is done by rolling the dodge skill.

Block/Parry: The character attempts to stop his opponent's attack by intercepting it and either stopping it with a block or deflecting it with a parry. The character may roll his fighting or melee combat (if he has something in his hands) to block it. If the character uses a sharp weapon (sword or dagger, for example) to parry an unarmed blow and is successful at the block, the attacker takes damage from the weapon. However, do not add the defender's *Strength* to the listed weapon damage score when determining injuries inflicted this way.

If the opponent strikes at the character with a bladed hand weapon and the character uses any part of his body to intercept the attack, the defender always takes the weapon's damage total. If the block was successful, then the attacker's Strength Damage is not added to the listed score. If the block was unsuccessful, then the target character takes damage as normal. The character may avoid this aspect by having armor, a special ability, or a suitable close combat specialization in melee parry.

FULL DEFENSE

A character who foregoes all of her actions for a round to completely protect herself from attacks makes a full defense. The total rolled by the skill plus 10 takes the place of the base combat difficulty from the time the character makes the full defense on her turn to her turn in the next round.

Full active defense value = any active defense skill roll + 10

PARTIAL DEFENSE

A character who chooses to do something else in addition to guarding against attacks may take a partial defense. In this case, the active defense roll replaces the base combat difficulty from the time the character takes his turn in one round to his turn in the next round. This total replaces the base combat difficulty even if the result is less than 10.

Partial active defense value = any active defense skill roll

Since the character is taking multiple actions, the multi-action penalty applies.

The principal may call for a partial defense roll (as a free action) if he decides that the character might have a little awareness of an impending attack, yet not enough foresight to prepare for it.

OPTIONAL PASSIVE DEFENSE MODIFIER

For every 2D in *Agility* or *dodge* above 4D (round up), a character receives a +1 to her passive defense value. This modifier does not affect the character's active defense total. Every six ranks in a Skill Bonus or Increased Attribute Special Ability that affects *Agility* or *dodge* provides a +1 bonus, as specified for the skill in question.

Example: A character with 4D in *Agility* gets no bonus, while a character with 7D in *acrobatics* has a +2 bonus.

COMBAT DIFFICULTY MODIFIERS

Here are a few of the most frequently used modifiers to the combat difficulty. Others are discussed in “Combat Options” chapter. Regardless of the number of modifiers used, the total combat difficulty may never go below 3.

The principal rolls the indicated modifier and adds it to the combat situation. A standard modifier is included in parentheses after the die modifier, should the principal prefer not to roll.

Range: The effectiveness of a punch, weapon, Special Ability, or any other attack made at a distance depends on its range. All range modifiers are added or subtracted from the combat difficulty.

Note that, unless a special maneuver allows otherwise, characters may use unarmed close combat attacks at Point Blank range only. In most cases, this is true for using various melee weapons as well, though the distance can be increased to Short range if the weapon is longer than two meters. For instance, a character with a long wooden plank can whack an opponent at Point Blank or Short range.

Cover: When a target is protected by something — poor lighting, smoke, fog, a table — it makes her harder to hit. This is represented by a cover modifier, which is added to the combat difficulty.

Aiming: Aiming involves careful tracking of the target. Characters may perform it against moving targets, but they cannot themselves do anything else in the round in which they aim. Each consecutive round of uninterrupted aiming adds 1D to the character’s ranged combat or throwing skill, up to a maximum bonus of +3D.

COMMON COMBAT DIFFICULTY MODIFIERS

Range

RANGE	DISTANCE TO TARGET	MODIFIER
Point Blank	0–3 meters	-5
Short	3 meters to first value*	0
Medium	First to second value*	+5
Long	Second to third value*	+10

**Values refer to values given in the weapon’s range listing.*

ESTIMATING RANGES

Principals who aren’t interested in looking up weapon ranges and figuring out the distance to the target can estimate what modifiers to use with these guidelines.

- A target within a few steps of the attacker is a Point Blank range.
- An attacker firing a long bow at a target across a large chamber shoots at Short range, while an attacker throws a knife at the same target at Medium range.
- Most projectile combat taking place outdoors is at Medium to Long range.

Cover

SITUATION	MODIFIER
Light smoke/fog	+1D (+3)
Thick smoke/fog	+2D (+6)
Very thick smoke/fog	+4D (+12)
Poor light, twilight	+1D (+3)
Moonlit night	+2D (+6)
Complete darkness	+4D (+12)
Object hides 25% of target	+1D (+3)
Object hides 50% of target	+2D (+6)
Object hides 75% of target	+4D (+12)
Object hides 100% of target	*

**If cover offers protection, the attacker cannot hit the target directly, but damage done to the cover might exceed the Armor Value it provides, and, indirectly, damage the target. Most of the time, the attacker must eliminate the cover before having a chance to hit the target.*

DETERMINING SUCCESS

Once the combat difficulty has been determined, the attacker rolls the die code in his character's combat skill and compares the total to the combat difficulty. If it equals or exceeds the combat difficulty, the attack hits, probably doing damage or having another effect that the attacker intended. If it was less than the combat difficulty, then the attack misses.

STEP 3: DETERMINING DAMAGE

If a character successfully hits his target, he may have done damage to it. To determine the amount of injury caused, roll the damage die code for the weapon, including any modifiers from a special combat action, such as a sweep attack or hit location. Some weapons list their score as a die code with a plus sign (“+”) in front of it; in this case, add the damage die code to the attacker's Strength Damage die code, add modifiers, and roll. If the principal chooses to use the optional damage bonus, this is added to the total now.

After the player or the principal has figured out how much damage is done, go to the “Damage” chapter to determine how much of that damage the target sustained.

DETERMINING STRENGTH DAMAGE

To figure the Strength Damage die code (include any relevant Defects or Special Abilities), divide the number by 2, and round up. For example, Asrial has a 7D Strength code including her Perks. So she has a Strength Damage code of 4D.

OPTIONAL DAMAGE BONUS

The combat skill roll is supposed to reflect the accuracy of an attack. Therefore, principals may reward high rolls for players' characters and significant principal characters with a bonus to damage. Subtract the

difficulty of the successful attack from the skill total and divide this number by 5, rounding up. Add this damage bonus to the damage total before comparing it to the resistance total. If the principal uses the damage bonus in combination with a called-shot hit location, the bonus is in addition to the damage modifier except for attempts on an arm, leg, or hand. In those cases, ignore the damage bonus.

For Special Abilities and *Extranormal* skills that require a combat roll to target them, the principal may allow the combat roll's damage bonus to apply to the ability's roll.

STEP 4: REPEAT

If the fight isn't finished after one round, then return to Step 1 in the "Combat" chapter and do it all over again. Repeat these steps until the fight is resolved in favor of one side or the other.

COMBAT SUMMARY

You can find a summary of the information in this chapter on the Reference Sheet included in the back of this book.

COMBAT EXAMPLE

To give you an idea of how all this works, here's a typical exchange between a player's character and one of her opponents.

Principal: Okay, we're in combat rounds now. Everyone make a Moxie roll. (All players and the principal roll their dice.) Anyone roll higher than 20?

Itchy-Koo: Yeah, I rolled a 23!

Principal: All right, what do you want to do?

Itchy-Koo: Ah, that depends. What're the robots doing?

Principal: As one runs across the street towards you, another levels his stun gun at you, and a third grabs a student.

Itchy-Koo: I'm going to take two actions. First, I'll shoot at one of the robots with my crossbow, and then I'm going to dodge out of the way.

Principal: Okay, you lose 1D from each action and you do not get the full defense bonus, since you're taking two actions.

Itchy-Koo: (Rolls her character's ranged combat dice.) I rolled a 6 on the Wild Die! (Rolls the Wild Die again.) All right, that's a total of 21!

Principal: You nailed him! Roll damage.

Itchy-Koo: (Rolls her crossbow's damage dice.) I rolled an 18.

Principal: (he rolls the robot's *Strength* to resist the damage.) Whoops! I rolled a 1 on the Wild Die. That leaves a total of 2. Well, that's 16 points over the resistance total. The optional damage bonus adds +2 and brings

the total to 18. This puts him at the Dead level! Your cross-bow bolt catches him right in the chest and he's thrown backward, landing with a fail of limbs in the dirt. Okay, now make your dodge roll.



Itchy-Koo: (Rolls her character's dodge dice.) Well, I rolled a 13, but something tells me that's not going to be high enough, so I'm going to spend an Experience point.

Principal: Okay, roll another die and add it.

Itchy-Koo: (Rolls one more die.) I rolled a 5, so that's a total of 18. I'll stick with that.

Principal: Okay, the robots get to go now. The one readying his rocket launcher fires. (Checks range and then rolls the robot's ranged combat dice.) That's a 17.

Itchy-Koo: I rolled an 18 for my dodge this round. Good thing I spent that Experience point!

Principal: That's right, so the robot's bolt lanced straight toward you and you just barely manage to jump out of the way. On to the next one ...

VEHICLE COMBAT

When characters use vehicles, the basic combat rules are the same; the difference exists in which skill to use. Vehicles cannot block or parry. The driver may only make defensive maneuvers ("dodge"); he uses his *driving* or *piloting* plus the vehicle's Maneuverability rating to determine the new combat difficulty. Ramming or sideswiping with a vehicle requires the driver to make a *driving* or *piloting* roll (see the "Vehicles and Aerial Characters" section of the "Movement" chapter for details).

COMBAT OPTIONS

Players sometimes want their characters to do some pretty fancy maneuvers during combat. This chapter offer guidance with several common ones.

USING THE MODIFIERS

All modifiers are cumulative, though the principal doesn't need to include all of them. Modifiers may never adjust the total combat difficulty below 3.

The principal rolls the indicated modifier and adds it to the combat situation. A standard modifier is included in parentheses after the die modifier, should the principal prefer not to roll.

FIGHTING & MELEE COMBAT OPTIONS

Acrobatic Tricks: Acrobatics can also enhance fighting and melee combat attacks. The character must perform the acrobatics trick and the attack on the same turn. The principal determines the exact difficulty of the acrobatics attempt. The player may add one-half of the difference (rounded up) between the difficulty and the successful acrobatics roll to the amount of damage done (not to the combat skill roll). One acrobatics trick roll can affect one attack only.

All-out: The character attacks with no thought to the consequences. The target has a better chance of being hit, but, in that round, the attacker cannot actively defend — or perform any other action — at all!

Lunge: The character takes a step forward to jab at an opponent, usually with an edged weapon. This adds about a half-meter (depending on the stride) to the range of the attack, but it lowers the effectiveness of the attack.

Knockdown/Push/Trip: Using fighting or a blunt melee weapon in the usual way, the attacker causes his target to stumble and, instead of taking damage, the opponent loses 2D from her next *Agility* or *Agility*-based skill roll. If this is a knockdown or trip attempt, she must also spend one action to stand up again. Generally, unless the character has special training, he may only knockdown or push a character whose *Strength* (including Special Abilities or Defect modifiers) is equal to or less than his own.

Sweep: These attacks, usually foot sweeps or roundhouses, are used when the character wants to make certain she hits the target, regardless of how much injury is caused.

Tackle: Tackling is much like grabbing, except that the attacker seeks to overcome the target entirely. Characters may perform this with fighting only. If successful or the target chooses not to struggle, the character captures the target and may, if desired, do normal damage. The target, meanwhile, may make no actions other than attempt to escape (see the escape rules herein). On subsequent rounds, the attacker may choose to do her *Strength* Damage only (no modifiers).

Grab: The attacker physically grasps a target. Few melee weapons allow this option, so it is used generally only in fighting attacks. What effect this has on the target depends on the type of grab. (The ones listed here are choke, flip, hold, slam/throw, and arm pin.) See the escape rules in this chapter for details on getting out of grabs. On subsequent rounds of a grab, the attacker may do his *Strength* Damage only (no modifiers except those from Special Abilities or equipment) if he defeats the victim's escape attempt or if the defender chooses not to resist. Some grab variations may offer other options.

- **Choke:** Ropes and hands can cut off the target's source of air. Damage on the first round equals the character's *Strength* Damage plus any modifiers. See the general grab rules for damage on subsequent rounds.
- **Flip:** The character reaches out, grabs his opponent's wrist, arm, leg, or similar body part, and jerks violently, causing the opponent

to fall to the ground. The opponent takes 3D in damage from slamming into the ground and must spend the next round getting to her feet (if she can).

- **Hold:** The character does less damage (-3D or more, at the player's option, to the damage total), but she has hold of the target with a successful attack.
- **Slam/Throw:** The character grabs or picks up his opponent and hurls him into the ground, a wall, a bus, or another obstacle. Lifting the opponent up counts as an action (using the *lifting* skill), as does slamming or throwing the target (which uses the *throwing* skill). The character must be strong enough to pick his opponent up to use this maneuver.

Once slammed into an object, the target takes the damage score of the object (usually determined by its Toughness, but the principal may adjust this) plus the attacker's Strength Damage. The object being slammed into takes the Strength Damage of the opponent.

- **Arm Pin:** The character grabs his target's arm and forces it around behind her, pinning it there. After the first round, the player has three choices as to what his character can do. Each option counts as a separate action.

Option 1. The character does his Strength Damage only for each round he has the arm pinned.

Option 2. The character tries to break the opponent's arm. The attacker must make a successful *Strength* or *lifting* roll versus a breaking difficulty.

If the opponent does not resist, the difficulty equals 2 times the target's *Strength* or *lifting* die code plus the pips plus any relevant protection. Failing to beat the breaking difficulty in this case means the target takes damage as in option 1.

If the target chooses to resist, she may make no other action in the round, but she may move her turn up. Instead, the player rolls her character's *Strength* or *lifting* and adds 5 and any relevant protection to the total to generate the breaking difficulty. Failure by the attacker to beat the breaking difficulty in this case means that the target escapes and may freely take action on the next round.

Option 3. The character may attempt to force the target to the ground while maintaining his hold on the arm. The attacker rolls his *fighting* against a submission difficulty.

If the opponent does not resist, the submission difficulty equals 2 times her *Agility* die code,

Object Toughness

OBJECT CONSTRUCTION	TOUGHNESS
Flimsy (thin wooden door, thatch)	1D
Tough (hard wooden door, most swords)	2D
Sturdy (brick wall)	3D
Very sturdy (main castle gate)	4D
Reinforced (outer castle walls)	6D

dropping the pips. Failing to beat the breaking difficulty in this case means the target takes damage as in option 1.

If the target chooses to resist, the opponent may make no other action in the round, though she may move her turn up. Instead, the player rolls her character's *Agility* and adds 5 and any relevant modifiers to the total to generate the submission difficulty. Failure by the attacker to beat the difficulty in this case means that the target escapes and may freely take action on the next round.

COMBAT DIFFICULTY MODIFIERS

Fighting, Melee Combat

OPTION	DIFFICULTY MODIFIER	DAMAGE MODIFIER
All-out -2D	(-6)	+1D
Grab	+2D (+6)	*
Lunge	+1D (+3)	-1D
Knockdown, trip	+2D (+6)	*
Push	+1D (+3)	*
Sweep	-2D (-6)	-3D
Tackle	+1D (+3)	*

Called Shot

TARGET IS...		
OPTION	DIFFICULTY MODIFIER	DAMAGE MODIFIER
10 to 50 centimeters long	+1D (+3)	*
1 to 10 centimeters long	+4D (+12)	*
Less than a centimeter long	+8D (+24)	*

* See text for options.

Other Modifiers

The attacker is blind or blinded	+4D (+12) to the combat difficulty
The target is blind or blinded or attacked from behind	-4D (-12) to the combat difficulty

OPTIONS FOR VARIOUS COMBAT SKILLS

CALLED SHOT

The character chooses a specific target, like a dagger in a thief's hand, and aims for that. This is represented by a called-shot modifier, which is added to the combat difficulty. On a successful attack, he knocks the item out of the target's hand, grabs the limb, pins the target to a wall, or does +1D (or more, at the principal's discretion) to the damage. The exact result depends on the situation and the player's intent.

BREAKING THINGS

When a character specifically attempts to break something, compare the skill total with the object's damage resistance total (its Toughness modified by size, thickness, flaws, supports, etc.). Items that take at least 10

points above their damage resistance total are severely damaged, if not destroyed. Items taking less than that are weakened, and another attempt may be made (with the object having a reduced damage resistance total and possibly other problems). The “Object Toughness” table lists some suggested durability.

DISARM

If the disarm attempt is successful and the target character has not made an action yet, she may move up her action to try and keep a grip on the item she’s holding. The defending character makes a *Strength* or lifting roll against the amount of damage done. If the defender’s roll is greater than the damage, the target character retains the item. If it is less than or equal to the damage, she drops it.



ENTANGLE

A character throws an entangling weapon at her opponent. On a successful ranged combat or throwing roll (as appropriate), the end of the weapon wraps itself around the target. Unless the weapon is spiked or enhanced in some other way, it does no damage, but it prevents the target from doing any action except for trying to break free. The target may escape by snapping the bonds or slipping free, each of which counts as an action. To break the weapon, he must make a *Strength* or lifting roll that meets or beats the damage total of the weapon. To slip free, he needs to roll an *Agility* or acrobatics total equal to or higher than the weapon's damage total.

ESCAPE

To break free from any hold, the character must make a successful opposed *Strength* or lifting roll versus the holder's *Strength* or lifting. This counts as an action.

GROUP ATTACK

This is a coordinated action. See the description of the command skill in the "Example Skill Difficulties" chapter for details.

HIT LOCATION

Hit locations are a special kind of called shot that allows a character to shoot or strike a specific point on his target's body. The table is used to determine the modifiers for hitting a target of Human proportions in different areas of his body. Note that aiming at an arm or leg actually causes less damage — this is because the character took extra care to shoot an area that is "less vital."

Hit Location Modifiers

OPTION	DIFFICULTY MODIFIER	DAMAGE MODIFIER
Head	+1D (+5)	+12
Heart	+4D (+15)	+12
Chest, abdomen	0	0
Left or right arm	+1D (+5)	-2
Left or right leg	+1D (+5)	-1
Left or right hand	+4D (+15)	-2

HIT LOCATION EFFECTS

At the principal's discretion, sufficient damage to a particular hit location can affect the target's ability to use that part. Except for blows to the chest, the modifier lasts until the character heals that portion (which typically takes a few days, as Wounds are recovered for the body as a whole, not just a specific part). When the medicine skill or a healing spell or miracle is applied, it can be specified to repair one particular location.

Hit location modifiers are in addition to Wound level modifiers. If you are using them instead of the Wound level modifiers, then all -1 modifiers increase to -1D modifiers.

- **Chest:** The character can do no more than passively defend in the next round.
- **Foot or leg:** -1 to all *acrobatics*, *stealth*, *movement*, and *initiative* totals.
- **Hand or arm:** -1 to all *acrobatics*, *fighting*, *climbing*, *melee combat*, *ranged combat*, *sleight of hand*, *throwing*, *lifting*, and any other rolls involving the hand or arm.
- **Head:** -1 to all *Intellect*, *Moxie*, and *initiative* totals.

KNOCKOUT

This option does only half of the normal damage, but it can render the target immediately unconscious with a successful attack. It requires a successful called shot to the head. If, after the resistance total has been subtracted, the target sustains at least two Wound levels in damage, then he falls unconscious for a number of hours equal to difference between the combat skill total and the combat difficulty or until he's awoken by some external force, whichever comes first. The target receives only half the Wound levels or Body Point damage inflicted (round down).

MULTIPLE WEAPONS

Weapons that characters can use with one hand and in either hand, such as daggers, may be employed at the same time in the same round. The character incurs a multi-action penalty.

PRONE & CROUCHING

Attacking a target that is crouched on the ground adds 1D (3) to the combat difficulty. If the target is moving while crouching, then the combat difficulty increases by +2D (+6), but the defending character's normal Move, free Move, or running roll is halved.

For prone targets, subtract 2D (6) from the combat difficulty when attacking at Point Blank or Short range, but add 2D (6) to combat difficulty when attacking at Medium or Long range.

Characters who willingly get low to the ground or make themselves small may get into and out of the position as a free action. However, character forced into that position, such as a result of being thrown, need to make an effort to stand, which counts as an action.

QUICK DRAW

This option allows the character to act rapidly or draw and shoot a weapon in the same round as one action. The character may use any combat skill or appropriate specialization. If she is also using a weapon, it must be suitable for quick drawing (a bow and arrow, a loaded musket, a dagger, a rock).

Before initiative is rolled, the player must announce that she intends for her character to draw her weapon quickly. The player may then take some of the skill dice and add them to the Moxie die code for purposes of increasing initiative for that round only. The player must leave at least 1D in her skill. If the character wants to make multiple attacks, she subtracts 1D for each attack beyond the first from the number of dice in the skill she's using before the player moves dice around. She does not take a penalty for the draw.

All attacks by the character in the same round must be made with the same skill, though the results are determined differently and they all occur at the same die code because the multi-action penalty was already figured in.

Example: *A ranger wants to strike with his daggers at an evil sorceress before the villain can cast a spell. The ranger has 4D in Moxie and 8D in throwing. He may take up to 7D and add it to his Moxie die code to determine initiative. The ranger, however, wants to throw two daggers. After subtracting 1D for the extra attack, he now has 7D in the skill, which allows him to add up to 6D to the initiative roll. He decides to move only 3D. This gives him 7D in Moxie to determine initiative and 4D in throwing. Now both the character and the villain make their initiative rolls.*

Once initiative is determined, at the character's turn in the round, he uses the remaining dice in the skill to determine his accuracy.

READY A WEAPON

It takes one action per item to unsheathe a knife, ready a bow for the first shot, or something similar. (Some weapons, such as a crossbow or a very long weapon, take longer.) Although this generally does not require a skill roll, the principal may require one related to the weapon in question for particularly stressful situations. Additionally, drawing and using the weapon in the same round incurs a multi-action penalty. The principal may add further modifiers for attempting to get out an item from a restrictive location or ready an unwieldy weapon.

SCALE

Occasionally, objects of vastly different sizes get involved in fights. The scale modifier accounts for the fact that bigger items are easier to hit, and usually can take more damage, than smaller ones. Use the accompanying chart as a guide for determining the appropriate value for the two combat participants. Principals may further subdivide between levels.

If both opponents are either larger than or equal to a Human or smaller than or equal to a Human, subtract the larger number from the smaller one to calculate the scale modifier. If one opponent is smaller than a Human while the other is larger, then add together the two values.

For most cases, use these rules: If the attacker is larger than the defender, then the scale modifier is added to the combat difficulty (the defender's defense value) and the damage total. If the attacker is smaller than the

defender, then the scale modifier is added to the attacker's combat skill total and the defender's damage resistance total.

Example: *An adventuring Centaur wanders into a cave where several rats teasing ... something. The rats have a scale value of 9, but are smaller than a Human. With the Centaur's scale value of 3 larger than a Human, the scale modifier is 12 (3 + 9). Because the rat is smaller than the adventurer, each rat gets a +12 to its fighting roll, while the adventurer gets a +12 to his damage resistance total. When the Centaur attacks a rat, the scale modifier is added to his combat difficulty and to his damage total, if he manages to stab it.*

In some cases, the object may be large but lightly constructed (such as a hot air balloon). At these times, the principal should not add the scale modifier to the damage resistance total.

Typically, a weapon's scale when determining how much damage it does is the same as the person holding it or the thing it's mounted on. So, a sword has a scale value of 0, while an elephant's tusk has a scale of 10. These would differ if someone targeted just the weapon.

SURPRISE

A character who surprises her opponent may either act first in the round (if initiative hasn't already been determined) or gain a +1D to her action. Attacks from behind, an ambush, or unexpected sources (such as a companion) make up the most common sources of surprise.

UNWIELDY WEAPON

Melee weapons longer than 60 centimeters, objects that are hard to throw or grasp, ones relying on technology with which the user is unfamiliar, or any weapons otherwise difficult to wield may incur a +5 or more modifier to the combat difficulty. Similarly, a character may use a two-handed weapon with one hand if she can lift the weapon with one hand, though she receives the unwieldy weapon modifier. The principal may decide that such factors as experience, strength, and features of the weapon (such as a well-balanced sword) lower this modifier.

DAMAGE

Injury can come from all sides. This chapter describes two methods of figuring out how hurt a character is, plus a few sources of damage other than weapons.

Scale Table

EXAMPLE PARTICIPANT SIZE	VALUE
Eight-story building	24
Four-story building	20
Two-story building	14
One-story building	10
Elephant	8
Horse	3
Average Human	0
Human child	-3
Small keg, house cat	-6
Rat	-9
Mouse	-12
Coin	-15
Ant	-21

DAMAGE & WOUND LEVELS

Once the player or principal has her character's resistance total, compare the damage total to a resistance total on the "Wound Level" table to determine how much injury the defender sustained and what its effects on the character are.

If the damage resistance total is greater than or equal to the damage total, the defender incurs no injuries (beyond an annoying bruise, a shallow scrape, a light burn, or dinged protective gear).

Wound Levels

EFFECT	WOUNDS*
	DAMAGE TOTAL >= RESISTANCE TOTAL BY:
Bruised	0 or less
Stunned	1-3
Wounded	4-8
Severely Wounded	4-8**
Incapacitated	9-12
Mortally Wounded	13-15
Dead	16 or more

**Note: Any additional damage less than the character's current level moves the character up by one level.*

***A character moves to the Severely Wounded level if the difference is between 4 and 8 and she already has the Wounded level.*

Penalties imposed by each level are not cumulative; do not include them when determining the stun or damage resistance total or any total not involving a skill or attribute.

Bruised: Character's toughness absorbed most or all of the attack. However, the principal may decide that a result that misses by a few points against a defender with no protection (natural other otherwise) instead inflicts a Stunned level.

Stunned: Character either gets -1D for all remaining actions this round and next round or may only defend or retreat in the next round.

Wounded: Character is at -1D to all actions until healed.

Severely Wounded: Character is at -2D on all actions until healed.

Incapacitated: As a free action before losing consciousness, the character may try to stay up with a Moderate (15) stamina or mettle roll. If he succeeds, he may continue to act, but all actions have a -3D penalty. If he fails, he is knocked out for 10D minutes.

Mortally Wounded: The character is near death and knocked unconscious with no chance to keep up. Roll the character's *Strength* each round, the character finally dies if the roll is less than the number of minutes he's been at this level.

Dead: The character has perished.

Fast Combat Option: Principals who wish to give the players' characters and their major opponents an edge in battles, make the game more realistic, or simply save themselves trouble should apply the modifiers in the first round of combat and then reassess the levels after combat is complete.

DAMAGE RESISTANCE TOTAL

The resistance total equals the target character's *Strength* plus any bonuses from armor or Special Abilities (such as Increased Attribute: *Strength*) minus any modifiers from disease, ingested poisons, or other debilitating circumstances (such as an appropriate Hindrance). Do not include any Wound level modifier when attempting to resist damage. A character also may improve her resistance by spending Experience points or a Fate Point on this roll.

STUN DAMAGE

For weapons that do stun damage, after the number of Wounds have been determined but before applying the level modifiers, reduce the weapon's damage by two Wound levels, with a minimum level of Stunned. The character also goes unconscious for a number of minutes equal to the difference between the resistance total and the damage total.

UNCONSCIOUSNESS & DEATH

If the character has attained the Mortally Wounded level but the character wasn't instantly killed by massive damage, he is still gravely injured and falls unconscious. Every round that he is at this level, his player makes a *Strength* roll against a difficulty equal to the number of minutes the character has been Mortally Wounded.

Sufficient medical aid to bring the character to at least restore one Wound level can possibly rescue the imperiled character. If suitable medical aid is administered within four minutes, the character recovers without undue harm. If the medical aid is given within four to 10



minutes, the player rolls his character's *Strength* or stamina against a difficulty equal to the number of minutes he was Mortally Wounded. If the roll succeeds, the character revives but he loses 1D from all of his skills, though the skill cannot go below the attribute's die code. If the medical aid is given within 10 to 15 minutes, the player rolls his character's *Strength* or stamina against a difficulty equal to the number of minutes he was Mortally Wounded. If the roll succeeds, the character revives but he loses 2D from all of his skills, though no skill can be reduced below the attribute's die code. In any case, should the roll fail, the character dies.

DESCRIPTIVE DAMAGE

So, a character is down by a couple of Wound levels — so what? What does that mean in descriptive terms? It depends on what caused the harm. The following list supplies some general guidelines for describing what might have happened to the character's body when he was hurt. Use the "Wound Levels" chart to decide on the character's current Wound level.

Stunned: Moderate bruise or minor sprain; laceration; muscle tear; minor dislocation of joint.

Wounded: Severe abrasion or sprain; deep laceration; torn ligaments; major dislocation or minor break.

Severely Wounded: Broken bone; gaping wound; ripped cartilage and muscle; concussion.

Incapacitated: Multiple fracture; laceration in vital area; heavy concussion.

Mortally Wounded: Above options combined with multiple internal injuries.

Dead: Broken neck; punctured lung; eviscerated.

These are just a few examples. Interested principals can come up with charts, tables, or detailed descriptions of damage for those players who absolutely must know. The principal may also assign different modifiers than the general ones listed in the "Wound Levels" sidebar that more appropriately indicate the type of injury that was suffered.

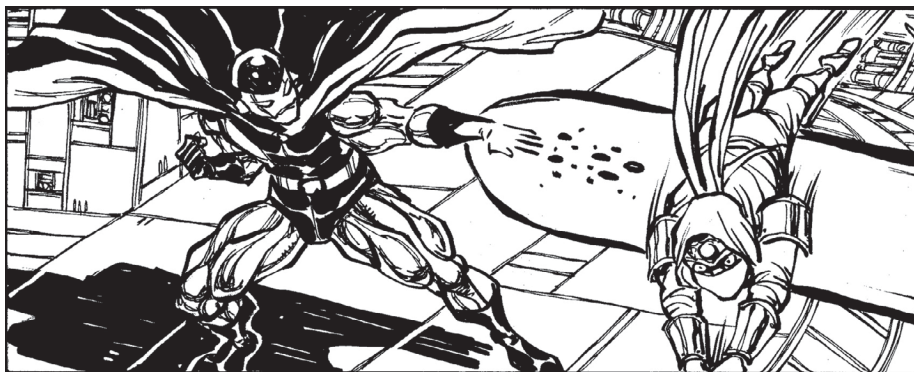
ADJUSTING THE DEADLINESS

Principals who want to add Wound levels may include additional versions of the same level, like the way Wounded and Severely Wounded are handled currently. Alternatively, they may add additional levels between each one by spreading out the points currently needed to reach each level, or even add further point levels between Mortally Wounded and Dead.

Principals who wish to remove Wound levels may include the lower limit of a deleted level in the next level up or the upper limit in the next level down. Or they may simply take levels out of the bottom and shift all remaining levels down.

NEGATIVE DAMAGE RESISTANCE TOTAL

It is possible for the damage resistance total to be a negative number. Spell feedback, poisons, sickness, and Defects can all contribute negative modifiers that might take the damage resistance total below zero. In this case, the character's body is working against him, compounding the additional damage done. Principals have three options for handling this: (1) They may use the negative damage resistance total as a positive bonus to all difficulties until the character is healed. (2) They may have the negative damage resistance total add positively to the amount of injury caused. This is a good method for simulating gritty adventures, as well as a way of getting low-level principal's characters out of the way. (3) Have the damage resistance total equal zero. This last way works best for less than realistic types of adventures, such as comedic fantasy.



MASSIVE DAMAGE OPTION

If a character incurs two Wound levels within a single round, not only do the normal modifiers for the greatest level apply, the character also can do nothing but defend or run away on the next two rounds. In either of these rounds, the character may make an Easy stamina or mettle attempt, as an action, to try to recover from the blow and shake off the penalty. If this is declared as a multi-action for the round, then the character takes the multi-action penalty. If not, and the stamina or mettle roll is successful, the character may act as normal in the next round.

KILLING BLOW OPTION

An attack or series of attacks can cause enough injury that the target may never recover from the harm except through metaphysical or other extraordinary or supernatural measures. Called a killing blow, targets with Wound Levels, the killing blow entails a Mortally Wounded result with one blow or gaining the Dead level in a single round. In either case, use the damage total after subtracting the damage resistance total to determine whether the attack delivered a killing blow. When the target receives a killing blow, he immediately dies.

COMBAT SCALE

Mecha are typically three stories tall. Therefore, this means that their attributes and damage will be scaled based on the size of the target/attacker. If the pilot and mecha are facing the same size opponent, things would be equal. Otherwise mecha would use the following scale versus their opponents. This scale is based off the size of the average character in Ninja High School.

DICE MODIFIER	SIZE
+18D	Aircraft carrier
+15D	Jumbo jet
+8D	Eight-story building
+7D	Four-story building
+5D+2	Mecha
+4D+2	Two-story house
+4D	Single Person Craft
+3D+2	City bus, tank, One-story building
+3D	Elephant
+2D	Average car, Small Mecha
+1D	Motorcycle, horse
0D	Average Human
-1D	Human child, guard dog, Rocket Launcher
-2D	Bread box, house cat, Briefcase, Rifle, Laptop Computer
-3D	Fashion doll, rat, Pistol
-4D	Action figure, mouse, Palm computer
-6D	Plastic army figure, coin, Cred-key
-7D	Ant, Microchip

WEAPON SCALE

Weapons also have a damage scale. In many cases this scale is the same as the person wielding the weapon. For instance, a person (scale 0) wields a sword - it will also be scale 0. But if you have a sword on your mecha, then it has a bonus of +5D to its damage. This applies to ranged weapons also, but there can be a small discrepancy with those weapons. For example, a Rocket Launcher is designed to be used against vehicles so it would scale for an additional +4D damage against a mecha.

HEALING

There are many ways that characters can regain their health. Characters may never get back more than their maximum number of Wounds.

WOUND LEVELS

NATURAL HEALING

A character can heal naturally, but this process is slow. The character must rest a specified amount of time and then can make a natural healing

roll: roll the character's full Strength and find the result on the chart related to the character's current Wound level to see if the character heals.

Healing characters can do virtually nothing but rest. Characters who try to work, exercise, or adventure must subtract 1D from their Strength when they make their natural healing roll. Any character who opts to take it easy and do virtually nothing for twice the necessary time may add 1D to the Strength roll to heal.

SKILL

Characters can heal others or themselves with some basic field procedures for treating wounds. Such attempts do not require a healer's pack. Simply roll healing to treat wounds in the field, and find the results on the "Assisted Healing" chart.

A successful roll heals the character up one level: For instance, a successful healing roll on someone who's Wounded would bring him back to Stunned. A character using a healer's pack may add its bonus to the roll.

A character may only attempt to heal a patient once per day. Other characters may also try to help the patient, adding their expertise to the first healer's.

Wounds Healing

Natural

Stunned

A stunned wound is automatically recovered after one minute (12 rounds) of complete rest.

Wounded

STRENGTH ROLL	RESULT
Critical Failure	Character worsens to Severely Wounded.
2-5	Character remains Wounded.
6+	Character is fully healed.

Severely Wounded

STRENGTH ROLL	RESULT
Critical Failure	Character worsens to Incapacitated.
2-5	Character remains Severely Wounded.
6+	Character improves to Wounded.

Incapacitated

STRENGTH ROLL	RESULT
Critical Failure	Character worsens to Mortally Wounded.
2-5	Character remains Incapacitated.
6+	Character improves to Severely Wounded.

Mortally Wounded

STRENGTH ROLL	RESULT
Critical Failure	Character dies.
2-7	Character remains Mortally Wounded.
8+	Character improves to Incapacitated.

Assisted

INJURY LEVEL	DIFFICULTY
Stunned, unconscious	Easy (10)
Wounded, Severely Wounded	Moderate (15)
Incapacitated	Difficult (20)
Mortally Wounded	Very Difficult (25)

Rest Period

Stunned	1 minute
Wounded	3 days
Severely Wounded	3 days
Incapacitated	2 weeks
Mortally Wounded	5 weeks

REST PERIOD EXAMPLE

A character at the Stunned Wound level may make a natural healing roll to heal the Stunned level once she's rested for a minute. After recovering, should the character get to the Stunned level again, the character may make another natural healing attempt after the minute of rest. However, if the character moves to the Wounded level, she may not make her natural healing roll until she's rested for three days.



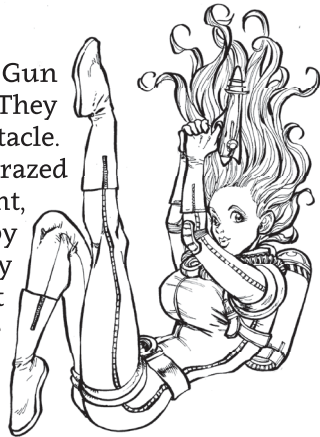
CHAPTER 4: ARCHETYPES, OR WHAT ARE MY CHOICES WHEN I GROW UP?

Archetypes are used to make quick characters, all you need is the archetype, the rule book, dice and a piece of paper to play. By using the archetypes, you can begin play within a few minutes. Let's say you have a few friends over and you want to play Ninja High School that night, this is where the archetype comes in. You can read the descriptive text below and determine which character type (or archetype) you would like to play. They are built as any other character would be, with the exception that they have some places that are customizable.



GUN BUNNY

Smoking gunpowder is the perfect drug for a Gun Bunny. Gun Bunnies are all about their weapons. They tend to prefer blasting their way through any obstacle. Although many people see the Gun Bunny as a crazed force of destruction, there are as many cool, silent, and dark strangers as there are trigger-happy psychos. Snipers, law enforcement, outlaws, bounty hunters (and bounty hunted) are amongst the most common careers for the Gun Bunnies, it is a place where their talent is appreciated.



When a Gun Bunny enters combat, he enters it with style. Gun Bunnies' reflexes and cool hands are almost superhuman and they can draw a gun at an opponent's head before anyone can blink. As they become better, they learn to carry more weapons than physically possible, not to mention the variety of trick shots they master, such as shooting with their eyes closed and doing the damage of a mortar shell with a simple submachine gun. People think that there must be a higher power looking out for the Gun Bunny for all the gunfights he walks away from.

Strength	2D		Moxie	3D	
Agility	Brawling	2D		Hide	4D
	Climbing/Jumping	2D		Investigation	3D
	Melee Combat	2D		Sense Motive	3D
	Melee Parry	2D		Stamina	3D
	Lifting	2D		Willpower	3D
	Running	2D	Charm	2D	
	Swimming	2D		Bluff	2D
				Command	3D
	Acrobatics	3D		Intimidation	3D
	Drive	3D		Perform	2D
Dodge	4D		Persuasion	2D	
Intellect	Martial Arts	3D	Magic	0D	
	Pilot	3D			
	Ranged Combat	5D	Perks: Accuracy, Portable Armory, Quick Draw		
	Sneak	3D	Defects: None to start, but Arrogant, Code of Honor and Enemy, all would be appropriate.		
	2D		Personal Gear: Backpack, Two pistols, one rifle, plus 100 rounds worth of ammunition for each in addition to a set of normal clothes.		
	Computer Operations and Programming	2D			
	Demolitions	2D			
	First Aid	2D			
	Knowledge (player's choice)	3D			
	Languages	2D			
Perception	2D				
Repair	2D				

MAGUS

From an early age, you were trained in the ancient arts of magic by one of the great masters of the art. You were one of the academy's most precocious students, and excelled at all forms of magic. This was a relief to your parents, who were starting to think that you'd never be good for anything. Better to have produced a dangerous magic user than a worthless bum, right? *Right?*

Since graduating you've been out seeing the world, and occasionally blowing small bits of it up. It's getting kind of ridiculous now – people are starting to leave town when they find out who you are – but what can you do? You're thinking of trying to find somewhere with really nice weather, and lots of beautiful women around. After all, you're one of the best, so you deserve it.

Which is why every time you realize that you let yourself get caught up in that fool's crusade to save the world from the Dark Overlord you wonder why you're not hanging out somewhere eating grapes peeled for you by a new harem. Conscience or some crap like that. Well, okay, there's also the chance to get a hold of that ancient tome, and with it untold power, so maybe you haven't *totally* lost it yet. It's definitely *not* because of that mad sword-wielding alien girl. Even if she is kind of cute.

Strength	2D	Moxie	2D	
	Brawling	2D	Hide	2D
	Climbing/Jumping	2D	Investigation	2D
	Melee Combat	3D	Sense Motive	2D
	Melee Parry	3D	Stamina	2D
	Lifting	2D	Willpower	4D
	Running	2D	Charm	2D
	Swimming	2D	Bluff	2D
Agility	2D		Command	2D
	Acrobatics	2D	Intimidation	2D
	Drive	2D	Perform	2D
	Dodge	2D	Persuasion	2D
	Martial Arts	2D	Magic	3D*
	Pilot	2D	Perks: Familiar, Quick Study, Youthful Appearance	
	Ranged Combat	2D		
	Sneak	2D	Defects: None to start, but any would be appropriate except for Magical Ineptitude.	
Intellect	3D			
	Computer Operations and Programming	3D	Personal Gear: Robe, Pens, Notebooks, Large tome containing miscellaneous information, plus a standard suit of clothing.	
	Demolitions	3D		
	First Aid	3D	*Magus gets three spells of choice, as per the standard rules on magic (page 45).	
	Knowledge (player's choice, typically history or arcane)	5D		
	Languages	3D		
	Perception	4D		
	Repair	3D		

Perks: Familiar, Quick Study, Youthful Appearance

Defects: None to start, but any would be appropriate except for Magical Ineptitude.

Personal Gear: Robe, Pens, Notebooks, Large tome containing miscellaneous information, plus a standard suit of clothing.

*Magus gets three spells of choice, as per the standard rules on magic (page 45).

NINJA

"Not only do I know the ancient ninja techniques of the Ichinohei clan, but I look really sexy in this mesh shirt, do not you think?"

The Way of the Ninja is a difficult path, but you've persevered through the training to emerge as a full kunoichi, ready for whatever missions you might be sent on. The functions of the ninja can include such things as espionage, sabotage, infiltration, and guerrilla warfare. As a Ninja of Justice, you always do what's right! Well... Not really. Mostly you just do what the clan elder (you know, that dirty old man, the one who can defeat you with his pinky finger if he wants) tells you, which lately seems to involve killing a lot of stupid and greedy enemies. They're so tough when they've got their armor on and their swords out, but when they're standing there in those stupid loincloths they wear underneath it all... you've actually seen some of them cry like little girls.

Every occasionally, you wish you could be more like the normal girls you must impersonate now and then. But the feeling of the wind whipping through your hair as you leap through the trees reminds you of why you love being a ninja. Even with all the hardships it involves, you feel more alive than you ever imagined possible.





Strength	3D		Moxie	3D	
	Brawling	3D		Hide	4D
	Climbing/Jumping	3D		Investigation	3D
	Melee Combat	4D		Sense Motive	3D
	Melee Parry	4D		Stamina	4D
	Lifting	3D		Willpower	3D
	Running	3D	Charm	3D	
	Swimming	3D		Bluff	3D
Agility	3D			Command	3D
	Acrobatics	3D		Intimidation	3D
	Drive	3D		Perform	3D
	Dodge	3D		Persuasion	3D
	Martial Arts	4D	Magic	0D	
	Pilot	3D			
	Ranged Combat	3D			
	Sneak	4D			
	Intellect	2D			
	Computer Operations and Programming	2D			
	Demolitions	2D			
	First Aid	2D			
	Knowledge	2D			
	Languages	2D			
	Perception	2D			
	Repair	2D			

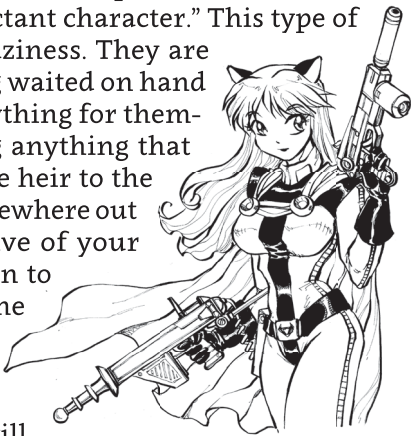
Perks: Accuracy, Danger Sense, Quick Draw, Steady Hand

Defects: None to start with, but Arrogant, Code of Honor and / or Paranoia would all be appropriate.

Personal Gear: Ninjato, a supply of shuriken, disguise kit, grappling hook and rope, a dagger, some smoke bombs, a single black powder bomb, shoulder bag, all in addition to a regular suit of clothing.

RELUCTANT PRINCE(SS)

The Reluctant Prince(ss) is the heir of their respective thrones, and the archetype is a variant of the “reluctant character.” This type of character typically lives in a life of laziness. They are quite often those people that are being waited on hand and foot, never ever wanting to do anything for themselves and you can forget them doing anything that resembles real work. You are often the heir to the throne of someplace else, probably somewhere out of the way. You are the representative of your people. You are here for a reason given to you by a parent, by duty, or for just the heck of it. You do not typically fit in but you are determined to be here, regardless of the outcome. They are thrust into the limelight against their will, and do not want to do anything to assist their fellows.



The Reluctant Prince(ss) rises to the occasion, sometimes even vanquishing a mighty foe, sometimes avenging a wrong. You are in Quagmire for something important (whatever is important is up to you and your family), so you are determined. You are will be liked, even if the locals think otherwise.

Strength	2D	Moxie	2D
	Brawling		Hide
	Climbing/Jumping		Investigation
	Melee Combat		Sense Motive
	Melee Parry		Stamina
	Lifting		Willpower
	Running		
	Swimming		
Agility	2D	Charm	4D
	Acrobatics		Bluff
	Drive		Command
	Dodge		Intimidation
	Martial Arts		Perform
	Pilot		Persuasion
	Ranged Combat		
	Sneak		
	Intellect		
	Computer Operations and Programming		
	Demolitions		
	First Aid		
	Knowledge		
	Languages		
	Perception		
	Repair		
		Magic	0D

- Perks:** Noble Birth
- Defects:** Arrogant (others as approved by your Principal)
- Personal Gear:** High end laptop, tablet, high end clothing, one personal weapon of choice (as approved by the Principal)

STUDENT

A Student's life is full of little challenges like weird teachers, romantic rivals, and cultural festivals. The best prospect of adventure being is school trip, but some Students hardly have such an idyllic life. Moreover, they must still make some time to prepare for finals and the dreaded college entrance exams. For all their normality, Students seem surrounded by a special aura. They are prone to make friends easily and not only because of the cool uniforms they wear. Their utter normality seems to have the secondary effect of shielding them from all the weirdness they might encounter. Students can count on their friends to lend a hand, and of course their adventures force them into learning things they were not aware that they needed to know, such as befriending aliens and learning how to fix spaceships.

Strength	2D	
	Brawling	2D
	Climbing/Jumping	2D
	Melee Combat	2D
	Melee Parry	2D
	Lifting	2D
	Running	2D
	Swimming	2D
Agility	2D	
	Acrobatics	2D
	Drive	2D
	Dodge	2D
	Martial Arts	2D
	Pilot	2D
	Ranged Combat	2D
	Sneak	3D
Intellect	2D	
	Computer Operations and Programming	2D
	Demolitions	2D
	First Aid	2D
	Knowledge	2D
	Languages	2D
	Perception	2D
	Repair	2D
Moxie	3D	
	Hide	4D
	Investigation	3D
	Sense Motive	3D
	Stamina	5D
	Willpower	3D



Charm	3D	
	Bluff	5D
	Command	3D
	Intimidation	3D
	Perform	3D
	Persuasion	3D
Magic	0D	

Perks: None to start, but Lucky, Quick Study, Sense of Direction, Steady Hand and Youthful Appearance would be appropriate.

Defects: None to start, but any listed would be appropriate.

Personal Gear: Large bag with pen, paper, and school textbooks, plus a suit of normal clothing.

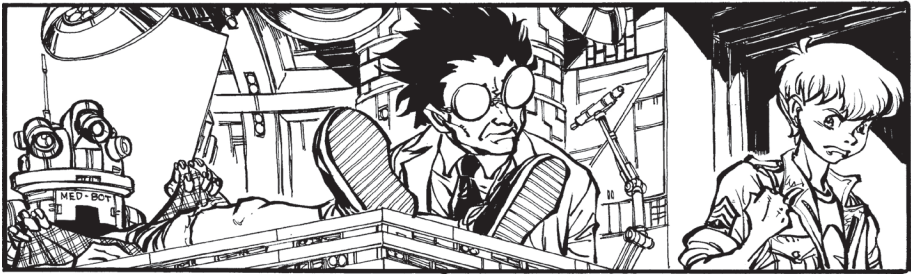
TEACHER

You have spent four years in school, just to find a job teaching children. The high school in Quagmire offered you what you thought was an insane amount of money, but now you know why. There are a lot of weird things happening here. Just yesterday you saw a girl in a suit of power armor kick an army helicopter out of the way, today you passed an alien in the hall, and there are rumors that one of your fellow teachers is building a weird device in the school's basement (you totally didn't know the school had a basement). The truth of the matter is that if you can survive here, then you are probably better off than some of your classmates. It is true that this is a strange place, and it is one that you have happily accepted as home. It seems that the old adage is true, if you cannot beat them, then join them. This is probably the smartest move, because otherwise the place will happily drive you insane.

Strength	2D		Moxie	2D	
	Brawling	2D		Hide	2D
	Climbing/Jumping	2D		Investigation	2D
	Melee Combat	2D		Sense Motive	2D
	Melee Parry	2D		Stamina	2D
	Lifting	2D		Willpower	2D
	Running	2D	Charm	3D	
	Swimming	2D		Bluff	4D
Agility	2D			Command	5D
	Acrobatics	2D		Intimidation	4D
	Drive	2D		Perform	3D
	Dodge	2D		Persuasion	4D
	Martial Arts	2D	Magic	0D	
	Pilot	2D		Perks: None to start, but Ace!, Lucky, Quick Study, Sense of Direction, Steady Hand and Obscure Knowledge would be appropriate. Defects: None to start, but any listed would be appropriate. Personal Gear: One bag (like a shoulder bag or backpack) containing pencils, pens, notebooks and a snack, in addition to a suit of regular clothing.	
	Ranged Combat	2D			
	Sneak	2D			
	Intellect	3D			
	Computer Operations and Programming	3D			
	Demolitions	3D			
	First Aid	3D			
	Knowledge	5D			
	Languages	3D			
	Perception	3D			
	Repair	3D			

TECH GENIUS

There are those people who greatly enjoy technology, these characters are often gifted with an innate understanding of the science behind the technology, this is the Tech Genius. The Tech Genius can assemble the most astounding machines known to the world ... and a lot of the unknown ones, too. His or her focus on the world of machines distances a Tech Genius from others, often creating odd personality quirks. The most creative Tech Geniuses are unjustly labelled as “mad scientists” by everyone around them, but they know they can be patient. Praise will come when their next invention starts working. The Tech Genius can take anything apart and put it together better than it was before — with parts to spare! They apply their talent to one pet project after another, building amazing gizmos and gadgets for their own use.



Strength	2D	Moxie	2D
Brawling	2D	Hide	2D
Climbing/Jumping	2D	Investigation	3D
Melee Combat	2D	Sense Motive	2D
Melee Parry	2D	Stamina	4D
Lifting	2D	Willpower	2D
Running	2D	Charm	2D
Swimming	2D	Bluff	2D
Agility	2D	Command	2D
Acrobatics	2D	Intimidation	2D
Drive	2D	Perform	2D
Dodge	2D	Persuasion	2D
Martial Arts	2D	Magic	0D
Pilot	2D		
Ranged Combat	2D		
Sneak	2D		
Intellect	4D		
Computer Operations and Programming	5D		
Demolitions	4D		
First Aid	4D		
Knowledge	5D		
Languages	4D		
Perception	4D		
Repair	6D		

Perks: Ambidextrous, Steady Hand, Quick Study (Also they could have Patron or Rich/Filthy Rich)

Defects: None to start, but Age, Arrogant, Code of Honor, Delusions of Grandeur, Enemy, Long Winded, Low Self Esteem, Obsessive Tendency, No Self Confidence, Paranoia, Phobia, Physically Impaired, Poor Memory, Procrastination, Skeleton in the Closet all would be appropriate. (up to the 5D limit)

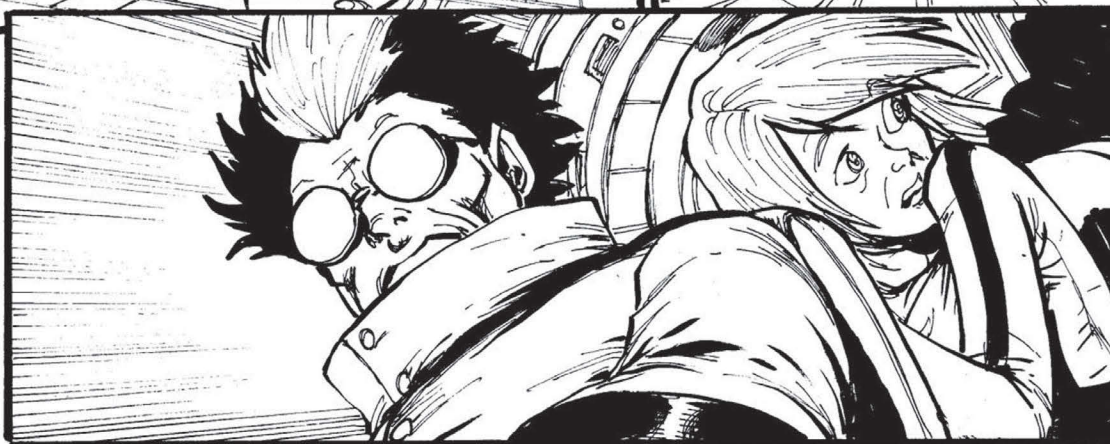
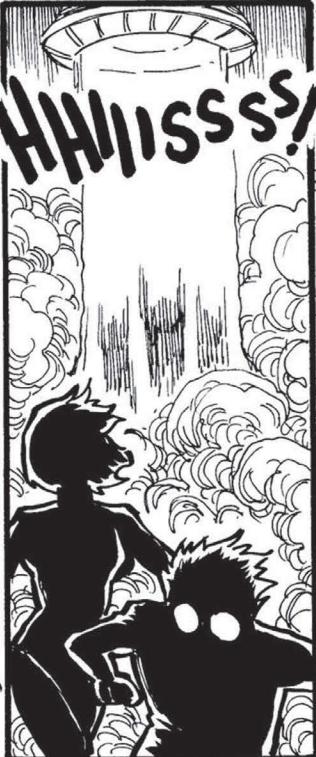
Personal Gear: Pencils, Pens, Notebooks, Toolkit, Calculator or Slide Rule, Notebook computer or Tablet along with a suit of standard clothing.

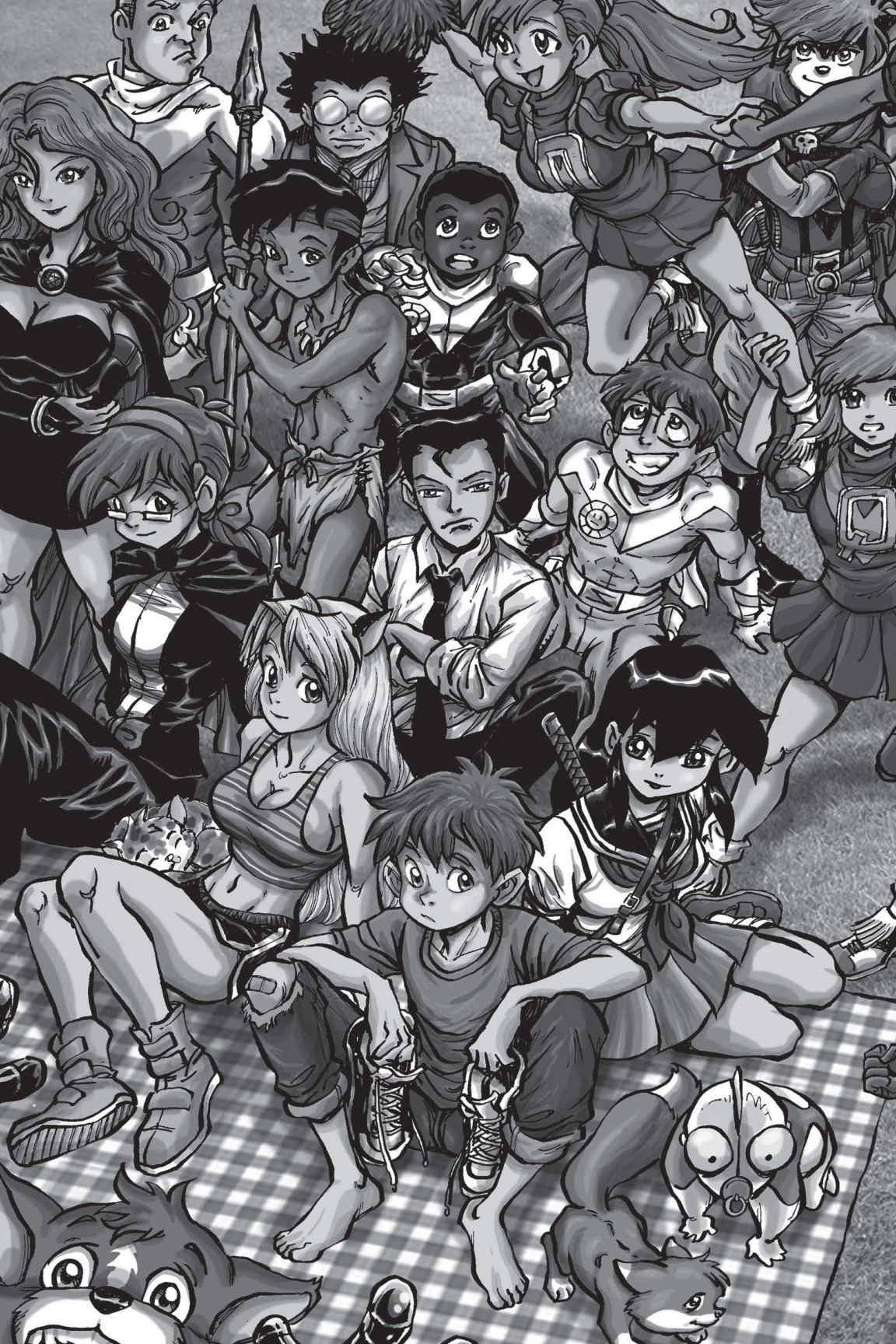
ZETRAMEN MEMBER

Professor Steamhead, a world renowned steamologist, gave the team of Zetraman their powers. He combined the radiation of the very rare element of Zetranite with steam. After the initial treatment, all it takes is a strong gust of steam, (which usually comes from their Zetra Watches) to trigger the transformation in Zetraman. There is one known team, but that doesn't mean that there are not more working behind the scenes and in the shadows. The Zetramen Member cannot conceive fighting for truth and justice without a group of companions. Some people believe that Zetramen Members lack intelligence and need to color-code their uniforms to tell each other apart, but Zetramen Members wear their colors as a mark of their own individuality, while they identify their allegiance to their team. Zetramen Members are team players to the core. When they gain their personal equipment as members of the group, they also form a bond with their companions that becomes stronger with time. A Zetramen Member knows if one of his friends is in danger and can quickly arrive for a rescue. They learn their own personal attacks that can be very devastating on their own, but increase in power when combined with those of their friends.

Strength	2D		Moxie	3D	
	Brawling	3D		Hide	4D
	Climbing/Jumping	2D		Investigation	3D
	Melee Combat	3D		Sense Motive	3D
	Melee Parry	3D		Stamina	3D
	Lifting	2D		Willpower	3D
	Running	2D	Charm	2D	
Agility	Swimming	2D		Bluff	2D
	3D			Command	2D
	Acrobatics	3D		Intimidation	2D
	Drive	3D		Perform	2D
	Dodge	3D		Persuasion	2D
	Martial Arts	5D	Magic	0D	
	Pilot	3D			
Intellect	Ranged Combat	3D	Perks: Elemental Manipulation (player's choice) 5D		
	Sneak	4D	Defects: Code of Honor I (Code of Chivalry), any others up to +3D as appropriate		
	2D		Personal Gear: Costume, vehicle of sometime (work with your Principal on type)		
	Computer Operations and Programming	2D			
	Demolitions	2D			
	First Aid	2D			
	Knowledge	2D			
	Languages	2D			
	Perception	3D			
	Repair	2D			

HAIISSS!!





CHAPTER 5: DRAMATIS PERSONA



JEREMY FEEPLE

Jeremy Feeple is an extremely ordinary kid. He was raised by his Rat exterminator father, (Bob Feeple) and housewife mother, (Anna Feeple) alongside his younger brother, (Ricky Feeple). When his father suddenly disappeared the remainder of the family moves to a small Midwestern town called Quagmire. Jeremy finds out his mother is a ninja when a beautiful young member of her clan named Ichi-kun Ichinohei moves to town with the intention of marrying Jeremy, so she could be the next in line to take over. At the same time, a gorgeous alien princess named Asrial comes to Earth with the intention of marrying him as well. When Asrial shows up to marry him, mass mayhem ensues as another suitor and local events turn his world inside out.



Strength	2D		Moxie	2D	
	Climbing/Jumping	3D		Hide	4D
	Melee Combat	2D		Investigation	2D
	Melee Parry	2D		Sense Motive	2D
	Lifting	2D		Stamina	4D
	Running	4D		Willpower	3D
	Swimming	2D	Charm	2D	
Agility	4D			Bluff	2D
	Acrobatics	2D		Command	2D
	Drive	2D		Intimidation	2D
	Dodge	2D		Perform	2D
	Martial Arts	2D		Persuasion	2D
	Pilot	2D	Magic	0D	
	Ranged Combat	2D	Perks: Hardiness		
Intellect	Sneak	4D	Defects: Code of Honor (Pacifism), Unlucky		
	2D		Personal Gear: Backpack, books, notebooks, pencils and pens. In addition to the listed equipment the Principal can allow the player to have 1d6 additional pieces of miscellaneous equipment.		
	Computer Operations and Programming	2D			
	Demolitions	2D			
	First Aid	2D			
	Knowledge	3D			
	Languages	2D			
Perception	3D				
Repair	2D				

PRINCESS ASRIAL

Asrial is a Salusian (a race of humanoid skunks) princess. She is the first born and next in line to succeed the throne. The Salusians are part of the ISC (Inter-Stellar Conglomerate). Her father, King Jerka, had devised a plan to keep Earth out of the hands of their rivals, the Zardons. Because Asrial is a girl, he sent her to Earth to marry Jeremy Feeple. Thus making Earth a part of the ISC. To mix in with humans, Asrial had to undergo a transformation to make herself look more human. This left her with the appearance of a very attractive human female, albeit with furry ears (that very few people seem to notice). Asrial has always been very child-like in attitude but very mature in accepting responsibility. was sent to Earth to find Jeremy Feeple and marry him, an act that was described as required to ensure that their enemies do not lay claim to the planet. Since Earth was a non-aligned world, anyone could claim it, and the Salusians were desperate to keep it from being used against them. She has to disguise herself as a human to be accepted on Earth. Asrial is the daughter of King Jerka and Queen Shiva. She has two sisters Mylissa and Andromeda.



Strength	7D (9D)			Investigation	6D
	Brawling	9D (11D)		Sense Motive	7D
	Climbing/Jumping	9D (11D)		Stamina	8D (10D)
	Melee Combat	7D (9D)		Willpower	8D
	Melee Parry	7D (9D)	Charm	5D	
	Lifting	9D (11D)		Bluff	6D
	Running	7D (9D)		Command	9D
Agility	5D (3D)			Intimidation	9D
	Acrobatics	6D (4D)		Perform	5D
	Drive	5D (3D)		Persuasion	9D
	Dodge	6D (4D)	Magic	0D	
	Martial Arts	6D (4D)			
	Pilot	9D (7D)			
	Ranged Combat	8D (6D)			
Intellect	5D				
	Computer Operations and Programming	6D			
	Demolitions	5D			
	First Aid	5D			
	Knowledge	5D			
	Languages	5D			
	Perception	6D			
Moxie	6D				
	Repair	10D			
	Hide	8D			

Perks: Enhanced Attribute (Strength), Portable Armory, Noble Birth, Language Comprehension*

Defects: Arrogant, Strange Visitor I

Personal Gear: Rifle, in addition to the previous gear, Asrial possesses a suit of Salusian battle armor, it provides the following modifications while she is wearing it:

Battle Armor Game Notes: Head, torso, arms, legs: +1D resistance to all physical and energy attacks; +2D to all Strength attribute and skill checks, and Stamina skill checks, -2D penalty to all Agility attribute and skill checks. Attribute and skills inside parenthesis are the level while she is wearing her battle armor.

**Asrial must take a pill every 24 hour to retain this ability. If she fails to do so, then she is unable to understand anyone for the next 24 hours.*

ICHI-KUN (ITCHY KOO) ICHINOHEI

Ichi-Kun Ichinohei is a ninja of the Ichinohei clan. Her grandfather is Kudusai Ichinohei, the leader of the clan. Itchy moves to Quagmire because of a prearrangement with Jeremy's mother Anna (formerly the top ninja of the clan). Wedding Jeremy would allow her to take over as the new leader. She soon meets Asrial (an alien princess with the same intentions toward Jeremy) and the two spend pretty much every second fighting over him. Ichi came to Quagmire due to a prearrangement with Anna Feeple a former member of the Ichinohei clan. Her goal was to have Jeremy marry her so that she could take over the clan, however she was soon caught up in the general Quagmire craziness. Ichi can be aggressive, and very to the point, though she is a very sweet girl.



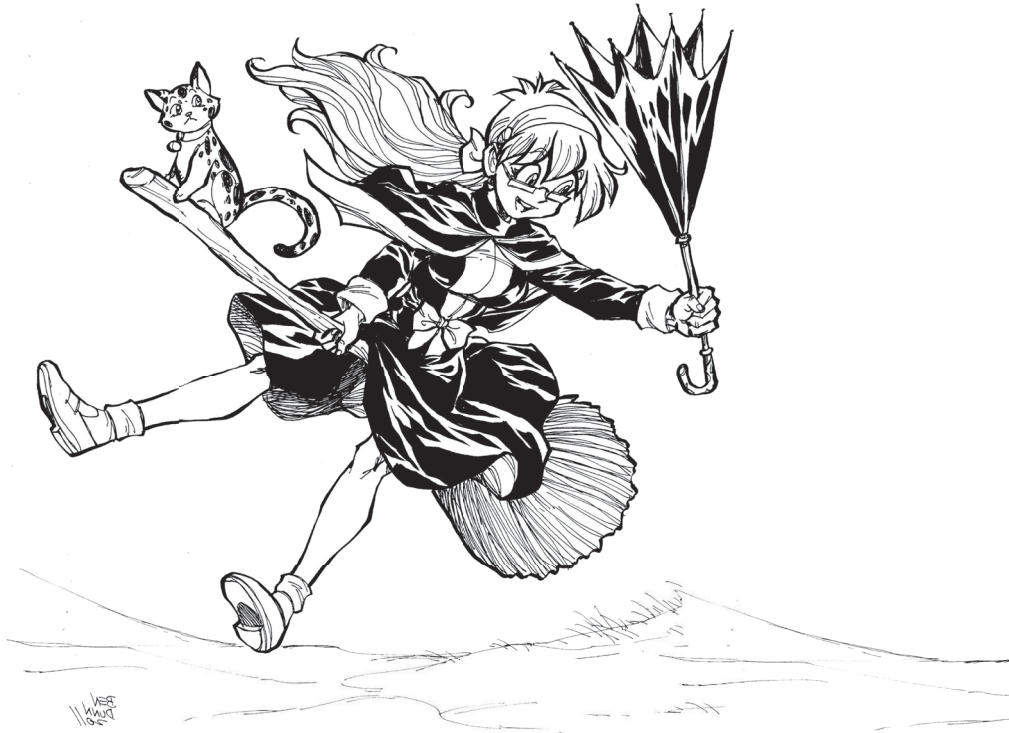
Strength	2D	Moxie	8D		
	Brawling		Hide	12D	
	Climbing/Jumping		Investigation	8D	
	Melee Combat		Sense Motive	10D	
	Melee Parry		Stamina	12D	
	Lifting		Willpower	10D	
	Running	6D	Charm 6D		
	Swimming	5D		Bluff	8D
Agility	4D			Command	10D
	Acrobatics	7D		Intimidation	10D
	Drive	4D		Perform	8D
	Dodge	6D		Persuasion	10D
	Martial Arts	8D	Magic	0D	
	Pilot	4D	Perks: Connections, Rich		
	Ranged Combat	7D	Defects: Code of Honor, Cautious, Loyal		
	Sneak	8D	Personal Gear: Backpack, pens, pencils, paper and notebooks, and there is a 3 in 6 chance that Itchy-Koo will have a sword (D6) on her person.		
Intellect	4D				
	Computer Operations and Programming	4D			
	Demolitions	4D			
	First Aid	6D			
	Knowledge	5D			
	Languages	4D			
	Perception	8D			
	Repair	4D			

Perks: Connections, Rich
Defects: Code of Honor, Cautious, Loyal
Personal Gear: Backpack, pens, pencils, paper and notebooks, and there is a 3 in 6 chance that Itchy-Koo will have a sword (D6) on her person.



MIMI MASTERS, WITCH OF THE COVEN

She is the daughter of Magic Priests David and Shanna Crowe. Her mother was later remarried to a man named Stanley which resulted in the birth of Mimi's half-sister Selena. It is later revealed that Stanley was "Stanley the Demon"; who had plagued the Feeple family since the days of ole' when Jeremiah Feeple accused a Masters' ancestor of witchcraft. Because of an incident back in Salem it is learned that Mimi's ancestor cursed the Feeple family, stating every first born of the Feeple family will suffer a terrible fate before reaching sixteen years. Mimi shows up in Quagmire during one of Jeremy's football games. She decided that she was going to help the Feeple family by getting rid of the "Feeple Family Curse." She, along with several others, travel back in time to the source of the curse, but realize that if she were to undo the curse, she would be the cause for a drastic change in Jeremy's life. After rescuing Jeremy, Mimi has now relocated to Quagmire. Mimi spends most of her time in the library and is usually joined by her familiar, the somewhat cynical cat Aloysius.



Strength	2D	
		Climbing/Jumping 2D
		Melee Combat 2D
		Melee Parry 2D
		Lifting 2D
		Running 2D
		Swimming 2D
Agility	4D	
		Acrobatics 6D
		Drive 4D
		Dodge 4D
		Martial Arts 4D
		Pilot 8D
		Ranged Combat 4D
		Sneak 6D
Intellect	4D	
		Computer Operations and Programming 6D
		Demolitions 4D
		First Aid 6D
		Knowledge (arcana) 9D
		Languages 4D
		Perception 7D
		Repair 4D
Moxie	5D	
		Hide 6D
		Investigation 8D
		Sense Motive 6D
		Stamina 5D
		Willpower 7D

Charm	7D	
		Bluff 7D
		Command 7D
		Intimidation 7D
		Perform 7D
		Persuasion 8D
Magic	6D*	
		Alchemy 6D
		Alien Magic 6D
		Elemental 6D
		Peregrination 6D
		Photomancy 6D
		Somniomancy 6D
		Technomancy 6D
		Wizardry 10D

Perks: Ally (Coven), Familiar (her cat Aloysius), Flight (Broomstick, can be taken from her (contest of Strength or Pilot), steering based on Pilot skill checks)

Defects: Code of Honor (Code of Chivalry)

Personal Gear: Broomstick, Spellbook (gives Mimi a +2D on all Magic/Arcana checks if she can access her book), 1d6 assorted alchemical mixtures.

**The starting spells known by Mimi can be any allowed by the Principal, up to twelve (12). Her spell grimoire is expansive, and can have whatever starting spells the character wishes to have.*





PROFESSOR STEAMHEAD

Professor Johann Steamhein is a German-born Jewish scientist with a passion for harnessing the powers of steam. He left his homeland of Germany in the early 1930s, and came to America where he met and befriended Jeremy and Ricky's grandfather. Although still early in his career, he had already made a name for himself with his inventions in the field of animal control. Professor Steamhead is also the inventor of Zetranite; the substance that gives the Zetramen their powers.



Strength	1D
Brawling	1D
Climbing/Jumping	1D
Melee Combat	2D
Melee Parry	2D
Lifting	1D
Running	1D
Swimming	1D
Agility	2D
Acrobatics	2D
Drive	5D
Dodge	2D
Martial Arts	2D
Pilot	5D
Ranged Combat	4D
Sneak	5D
Intellect	8D
Computer Operations and Programming	8D
Demolitions	8D
First Aid	10D
Knowledge (any science)	12D
Knowledge (Steam)	15D
Languages	8D
Perception	8D
Repair	10D

Moxie	5D
Hide	5D
Investigation	10D
Sense Motive	6D
Stamina	5D
Willpower	7D
Charm	5D
Bluff	8D
Command	8D
Intimidation	6D
Perform	5D
Persuasion	9D
Magic	0D

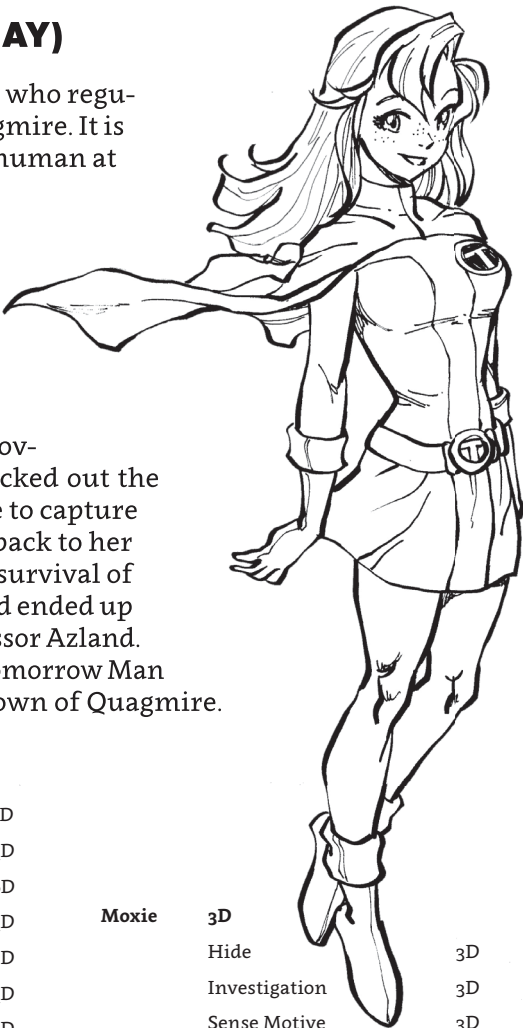
Perks: Status (Advanced Degree)

Defects: Center of Conversation, Obsessive Tendencies

Personal Gear: Sliderule, notebook, pen, 1d6 random electronic or mechanical bits.

TOMORROW GIRL (MAY)

Tomorrow Girl is a super hero who regularly defends the town of Quagmire. It is a huge secret that she is not a human at all, but in fact a sythoid; a kind of artificial construct designed to resemble a human right down to the cell structure. May came from a dystopian future where an artificial intelligent race has enslaved mankind. It used a government controlled cloud blocked out the sun. She was sent back in time to capture Jeremy Feeple and bring him back to her time as he was crucial for the survival of that race. She was defeated, and ended up joining the time traveler Professor Azland. She and her adopted "father" Tomorrow Man work together to defend the town of Quagmire.



Strength	14D
Brawling	17D
Climbing/Jumping	14D
Melee Combat	16D
Melee Parry	14D
Lifting	15D
Running	14D
Swimming	14D

Agility	4D
Acrobatics	4D
Drive	4D
Dodge	4D
Martial Arts	4D
Pilot	7D
Ranged Combat	4D
Sneak	4D

Intellect	3D
Computer Operations and Programming	3D
Demolitions	3D
First Aid	3D
Knowledge	3D
Languages	3D
Perception	3D
Repair	3D

Moxie	3D
Hide	3D
Investigation	3D
Sense Motive	3D
Stamina	3D
Willpower	3D

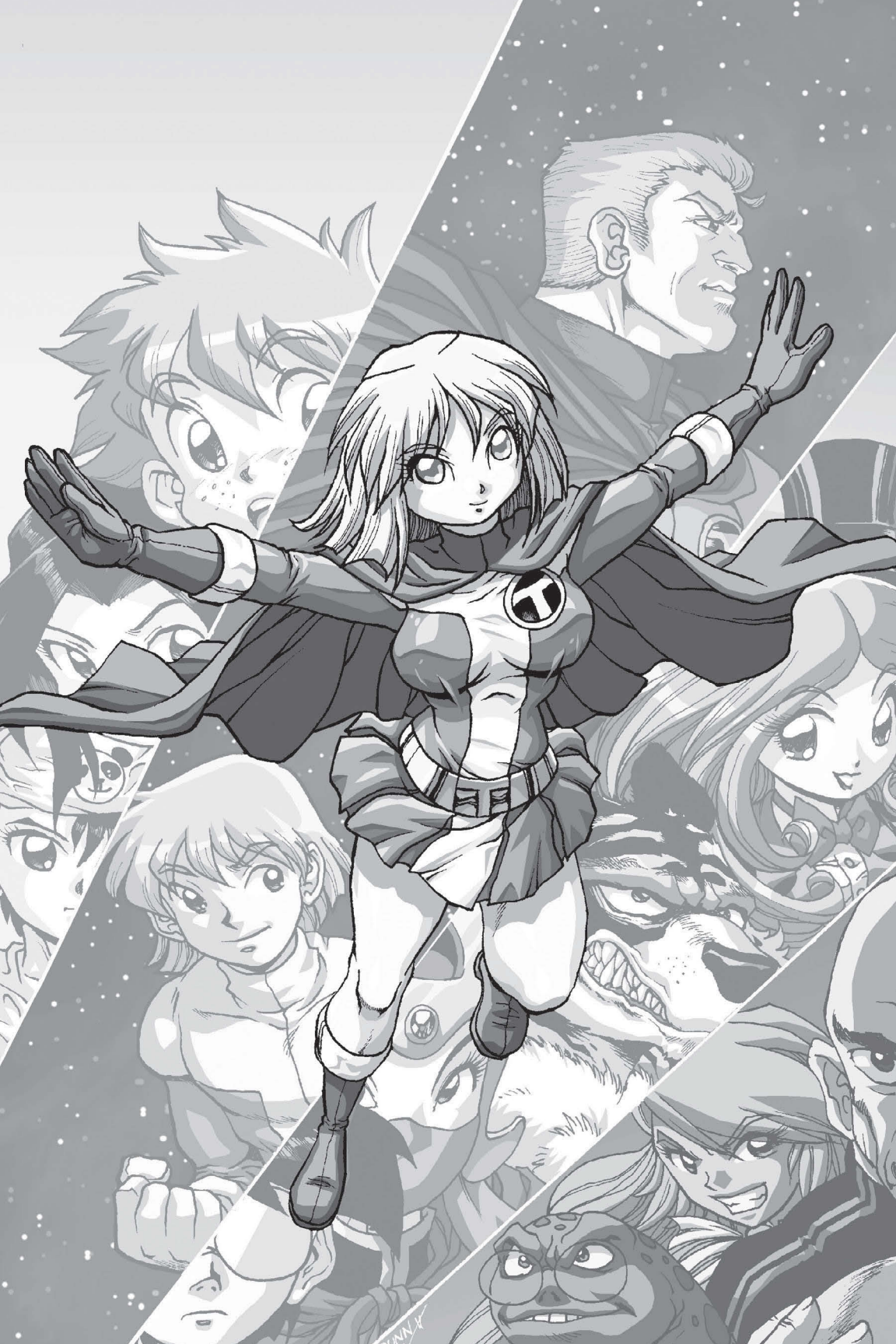
Charm	3D
Bluff	3D
Command	3D
Intimidation	7D
Perform	3D
Persuasion	5D

Magic	0D
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Perks: Attractive Appearance, Contact (Tomorrow Man), Flight (uses her Pilot skill), Enhanced Attribute (Strength)

Defects: Secret (synthoid), Secret (Identity), Enemy (Future A.I.) (Principals option on if this ever comes into play)

Personal Gear: As May, Tomorrow Girl will have a backpack, pens, pencils and textbooks.





APPENDIX 1: EXTRAS

This section is lovingly called the “Extras” for a good reason. It is material that may not be directly relevant to a game of Ninja High School, but it is possible that generic forms of these characters will appear during the course of your campaign. Any Extra that you think should be in here and is not can be made up on the spot by the Principal.

APE

These animals are not usually found in the wild around the City of Quagmire, but they can be found in the Quagmire Zoo. However, we never know what event might set them loose from their cages.

Strength 5D (*Brawling 7D*), **Agility 3D** (*Acrobatics 5D, Sneak 5D*), **Intellect 1D**, **Moxie 1D**, **Charm 1D**, **Magic oD**

BEAR

These are the attributes of a bear, they could be Black, Brown or Grizzly. These bears can be found outside in the woods surrounding the city of Quagmire, or even in the Quagmire Zoo.

Strength 5D (*Brawling 6D*), **Agility 2D** (*Dodge 4D*), **Intellect 1D**, **Moxie 1D**, **Charm 1D**, **Magic oD**

Gear: Claws (6D)

DOG

Dogs are very common; they are listed among *man's best friend*. This is the generic entry for a dog, as the Principal you can make this any dog breed you choose.

Strength 2D, **Agility 3D**, **Intellect 1D**, **Moxie 1D**, **Charm 1D**, **Magic oD**

HORSE

These four legged animals have been around awhile, brought over by the Spanish. They are fun to ride and can be great to talk to if you happen to be an architect.

Strength 5D (*Brawling 7D*), **Agility 3D** (*Acrobatics 5D, Sneak 5D*), **Intellect 1D**, **Moxie 1D**, **Charm 1D**, **Magic oD**

SNAKE

These reptiles without feet, the bane of any archeologist, are common throughout the Midwestern United States.

Strength 2D (*Brawling 3D*), **Agility 3D** (*Sneak 4D*), **Intellect 1D**, **Moxie 1D**, **Charm 1D**, **Magic oD**

Gear: Some snakes are capable of venting out poison. If this is such a snake, then the victim must make a Moderate Might roll or be poisoned. Poisoned victims suffer 2D to 4D damage on the species of snake.

WOLF

Wolves are not often seen inside the city limits, but they can be found lurking in the forest or around the lake.

Strength 4D (*Brawling 5D*), **Agility 2D** (*Dodge 4D*), **Intellect 1D**, **Moxie 1D**, **Charm 1D**, **Magic oD**

TYPICAL NINJA

These can be agents of the Ichinohei Clan, the R.N.C., or even just another ninja clan that happens to be wandering around out there.

Strength 2D (*Brawling 4D, Melee Combat 5D, Melee Parry 5D*), **Agility 3D** (*Dodge 5D, Sneak 5D*), **Intellect 2D**, **Moxie 3D** (*Willpower 5D*), **Charm 2D**, **Magic oD**

Gear: Sword (6D)

TYPICAL POLICE OFFICER

These are those people that are willing to protect and serve the citizenry of Quagmire and the surrounding countryside. These could be local city law enforcement, county sheriffs or even someone on the Federal level if needed.

Strength 3D (*Brawling 4D*), **Agility 2D** (*Ranged Combat 3D*), **Intellect 2D**, **Moxie 3D**, **Charm 2D**, **Magic oD**

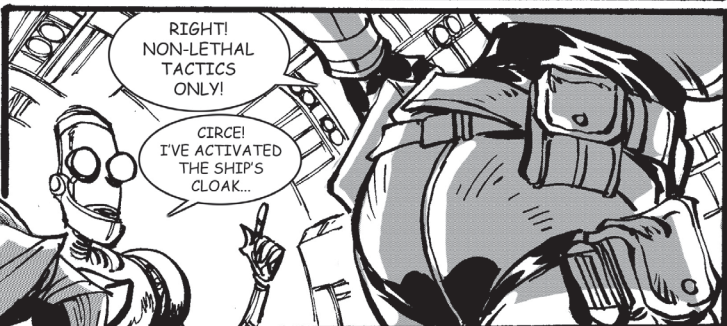
Gear: Pistol (4D)

meanwhile just outside of town...



I HAVE
ARRIVED ON
EARTH...

VERY WELL!
COMPLETE YOUR
CONTRACT!
REMEMBER I
WANT THE BOY
ALIVE!

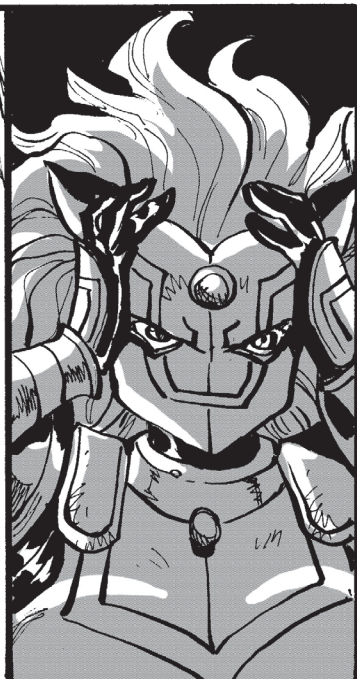


RIGHT!
NON-LETHAL
TACTICS
ONLY!

CIRCE!
I'VE ACTIVATED
THE SHIP'S
CLOAK...



THANK YOU,
BOBI I WANT TO
ACCOMPLISH THIS
MISSION AS QUICKLY
AS POSSIBLE!



" TOMORROW,
LET THE HUNT
BEGIN!"

WELCOME TO
QUAGMIRE

TYPICAL SALUSIAN SOLDIER

What is a Salusian Soldier? Occasionally you will see people who have shown up to aid Princess Asrial, fight off rouge Zardons, to guard Jeremy Feeple, or even to act as her guard. These soldiers are highly trained specialized personnel.

Strength 3D (*Brawling 4D, Melee Combat 5D, Melee Parry 5D*), **Agility 4D** (*Pilot 4D, Ranged Combat 5D*), **Intellect 3D**, **Moxie 3D** (*Willpower 5D*), **Charm 2D**, **Magic oD**

Gear: Armor (+2D), Rifle (6D)



TYPICAL STUDENT

Have you ever wanted to race your fellow student, or even try to see if you can beat them on the exam or even in the spelling bee? Now is your chance, this is the stats of the typical student in Quagmire.

Strength 2D, **Agility 2D**, **Intellect 2D** (*Knowledge 3D*), **Moxie 2D** (*Willpower 3D*), **Charm 2D** (*Persuasion 3D*), **Magic oD**

Gear: Backpack, notebook, tablet or computer, pencils and textbooks.

TYPICAL TEACHER

Do you have a teacher boring you, maybe you have a favorite one? Maybe one of them is a ninja in disguise? Probably what you have is just your ordinary everyday master of the arts, someone who only has one job, to make sure you learn. It does not really matter if that class is basket weaving or Xenobiology, it is their job to make sure you leave school being all you can be and preparing you for the next phase of life.

Strength 2D, **Agility 2D**, **Intellect 2D** (*Knowledge 5D*), **Moxie 2D**, **Charm 2D** (*Persuasion 4D*), **Magic oD**

Gear: One bag (like a shoulder bag or backpack) containing pencils, pens, notebooks and a snack, in addition to a suit of regular clothing.

The Salusian's have their share of enemies, and among them are their number one enemy, the Zardons. These soldiers are highly trained and can be found anywhere that harassment of the Salusians can be found, even in the City of Quagmire.

Strength 2D (Brawling 4D, Melee Combat 5D, Melee Parry 5D), **Agility 3D** (Pilot 4D, Ranged Combat 5D), **Intellect 2D**, **Moxie 3D** (Willpower 5D), **Charm 2D**, **Magic 0D**

Gear: Armor (+2D), Rifle (6D)

ADVENTURE SEEDS

This section is what we call Adventure Seeds. Adventure Seeds are a couple of paragraphs long that detail a possible adventure happening in Quagmire involving plots of Ninja High School. These are here to assist the Principal in making an adventure without having to go out and purchase any of the published adventures that are available for the *Ninja High School Anime and Manga Role Playing Game*.

ADVENTURE SEED: THE DRESS BY JAMES POTTER

Ah, it is Fall time in Quagmire, and can there be anything better? Of course not! And since it is the Fall, that means that it is time for that wonderfully quaint high school tradition, the homecoming dance. Jeremy Feeple has made plans to be at this dance, so naturally, this means that Princess Asrial will be there as well. Now, if only she could find the perfect dress that will ensure that Jeremy will notice her and ask her to dance with him. After several hours of engaging in a thorough search of just about every clothing store in Quagmire, she is on the verge of giving up when she finally lays eyes upon a dress that is just what she is looking for. It is absolutely stunning and with it, Asrial will most definitely get Jeremy's attention, thereby allowing her to continue her efforts to woo him! But bad news though: it is the last one of its type that the store has in stock. However, there's even worse news than that: Ichi-Kun Ichinohei, Asrial's rival for the affections of Jeremy, has set her eyes on the dress too! Each girl makes a vow that no matter what, she will be the one who gets her hands on that dress! And this just so happens to be the point where the PC's come in. Now, there are a couple of ways that the PC's can get sucked into this quest for the dress: possibly they are recruited by one of the girls to protect the dress from the other, or maybe, they are recruited to acquire it, (or to reacquire it). Either way, this adventure has a lot of potential for both comedy and action, for remember what they say: all is fair in love and war.

ADVENTURE SEED: THE NEW KID BY JAMES POTTER

Johnny Frey is a recent transfer student to Quagmire High School, and he seems perfect: he's tall, athletic, devastatingly handsome, popular, friendly and is wicked smart with a 3.8 GPA. Just about every girl in the school has

fallen head over heels for him and just about every guy wants to be him. However, all is not as it seems, for Johnny is hiding a shocking secret: he is in his early 20's and is an undercover operative for a secret government agency that knows that Princess Asrial is an alien and fears that she is the vanguard of an extraterrestrial invasion. So therefore, they want to get their hands on her so that they can first interrogate her and then dissect her. Johnny's mission in Quagmire is to first observe the Princess and collect information on her. And then, when he feels that the time is right, he is to kidnap her. Obviously, the PC's might have something to say about this. At what point the PC's get thrown into the action is up to the GM: maybe the P.C.'s must thwart Johnny's efforts to kidnap the Princess. Or maybe he has already succeeded in his mission and they must rescue Princess Asrial before Johnny can hand her over to his superiors. Or, if the GM is feeling cruel, he can have the Princess already turned over to the agency, forcing the PC's to figure out some way to find, and then break into, a top-secret government facility. No matter at which point they get involved, they must find some way to keep the Princess safe, as well as figuring out how to get the agency to leave Asrial alone, after all government agencies usually aren't in the habit of giving up...

ADVENTURE SEED: TOMORROW MAY NEVER COME BY JONATHAN M. THOMPSON

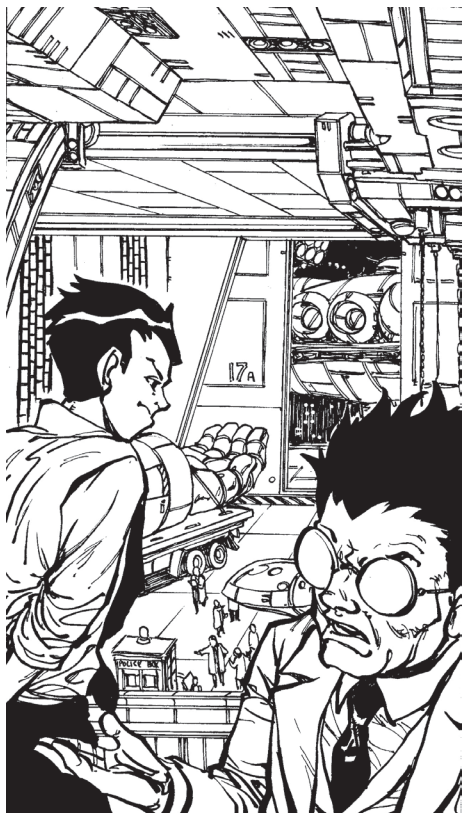
May, also known as Tomorrow Girl, has developed sudden, onset amnesia as the result of a recent encounter with a being only known as The Devastator. The Devastator, true to his name, has plans to lay Quagmire to rubble. Tomorrow Girl has met him in battle on the outskirts of town, just in view of the High School. He was defeated by Tomorrow Girl, but his last words as he ran away were that of revenge on Tomorrow Girl and the city of Quagmire. This can present to be a problem, since May does not remember who she is and since her identity as Tomorrow Girl is only known to a few. To complicate things, it seems that The Devastator is a mercenary for hire, sent by the Shidoshi Clan, to wipe out traces of the Rivalson Ninja Corporation in Quagmire. Tomorrow Girl is the only one powerful enough to stop him. It will be up to her friends must try to help her remember in time to save Quagmire from The Devastator.

ADVENTURE SEED: WYVERN WATCH BY JONATHAN M. THOMPSON

As prone to happen in Quagmire, the night has a few of the funnies. There is a rash of thefts at night, but it is not money or valuables, it is a weird type of loot. The loot that is missing is soda pop and candy. This leads the local police to think it is a student from one of the Quagmire schools. This rash of thefts goes on for several nights, when suddenly a witness is convinced it is being done by a demon. The little dragon just wants candy and to play, so it will be up to the characters to convince him to stay in the forest surrounding the town of Quagmire to play. The bad thing is that Jonah Quay, a dragon collector, has shown up in Quagmire, and is hunting the baby dragon to put in his zoo of the weird and unusual (he also thinks the dragon has the cure of rare diseases). So, this makes the job of the characters a little more difficult. They not only have to provide the baby dragon enough soda pop and candy to keep it happy, but convince it to stay in the woods while at the same time trying to keep the dragon hunter from locating and capturing the baby dragon.

APPENDIX 2: OWNING A BIG MECHA

Mechs exist in the world of Ninja High School, but they are not seen very often. Which is why the mecha rules are exiled to the back of the book. These rules exist so that your character can pilot a large giant robot, but not only do you have to start with the Own a Big Mecha Perk (page 57), but modifications on your basic mech take away from other perk dice you might already have, also any defect on the mecha is applied toward your maximum total of +5D. Mecha can operate several hours equal to their Strength die code before needing to spend 8 hours recharging.



BASIC MECHA

Mecha are pretty much like any other character, they can do the same things, but on a much larger scale. Assume that Mecha have the same access to skills as your regular character would have. These are the basic abilities for mecha. Modifiers for Mecha combat can be found in the section under Vehicles.

Strength 3D, Agility 2D, Intellect oD, Moxie oD, Charm oD, Magic oD

MECHA PERKS

In addition to the Perks detailed below, Perks for characters can be used with the Principals permission for your mecha.

NAME	DIE COST
Additional Limbs	-4D per limb
Artificial Intelligence	-1D to -4D
Extra Capacity	-2D
Extra Endurance	-2D/-4D
Weapon	-2D/-4D

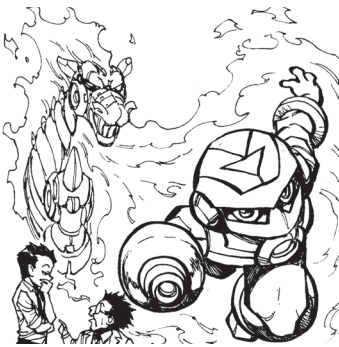
DESCRIPTIONS

Additional Limbs (-4D): The character has additional limbs for manipulation. The cost is -4D per additional limb. These limbs may look like humanoid arms, tentacles, or some other kind of manipulator. You can gain one additional action in your mecha for every two additional limbs it possesses.

Artificial Intelligence (-1D to -4D): Your mecha has a limited intelligence.

Basic Remote Control (-1D): The mecha is controlled from outside it by the owner, who will use a radio (or other) control system. Doing so requires the operator’s full attention, and thus he or she cannot carry out any other activities. This also means the operator can only run one mecha at any time. The mecha uses the operator’s Stats and Skill dice as if the operator was piloting from within a cockpit. The control system for the mecha must be specified to be in another mecha, an operations base, or a hand-held unit. The GM should decide upon the limitations of the control system (range, vulnerability to ECM, etc.)

Advanced Remote Control (-2D): As above, but the mecha requires less supervision: the operator can also carry out another activity while commanding the mecha (including operating his or her own mecha or controlling more than one advanced remote control mecha). If the operator divides concentration in this way, he or she suffers a cumulative -1D on all actions for each mecha controlled simultaneously.



Semi-Autonomous. Mental Stats total 3D (-3D): The mecha can operate without constant supervision but has no self-initiative and lacks emotions and desires. It can be given orders or programmed with directives but obeys in a slavish, unimaginative fashion.

Intelligent. Mental Stats total 6D (-4D): The mecha is capable of exercising (or at least simulating) self-initiative and creativity but remains loyal to the character who owns it.

Extra Capacity (-2D): Your mecha can carry 100 additional kilograms of cargo, or one extra passenger.

Extra Endurance (-2D/-4D): Your mecha normally only can run for three hours at a time. This perk allows for your mecha to run longer. For -2D your mecha can run for an entire day before recharge is needed, for -4D your mecha can run an entire week before recharge is needed.

Weapons (-2D/-4D): You add a weapon to your mecha, this can be a melee weapon doing XD damage (-2D) or a ranged weapon doing XD damage (-4D)

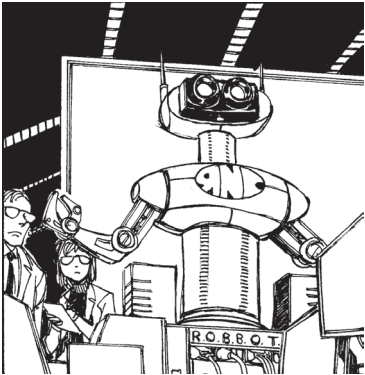
Mecha Defects

NAME	DIE COST
Bug	+1D or more
Delayed Power Up	+1D to +3D

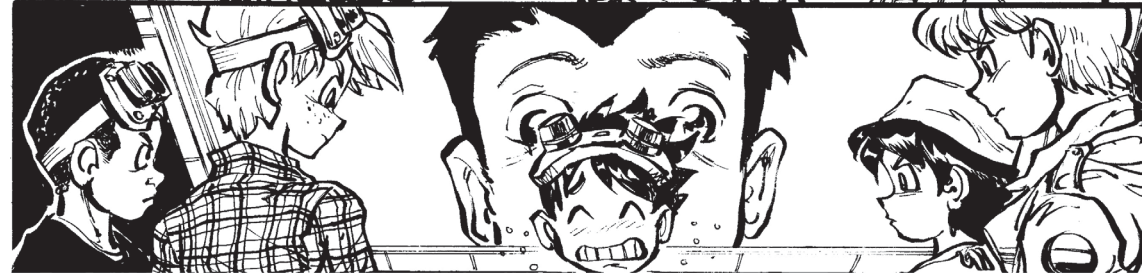
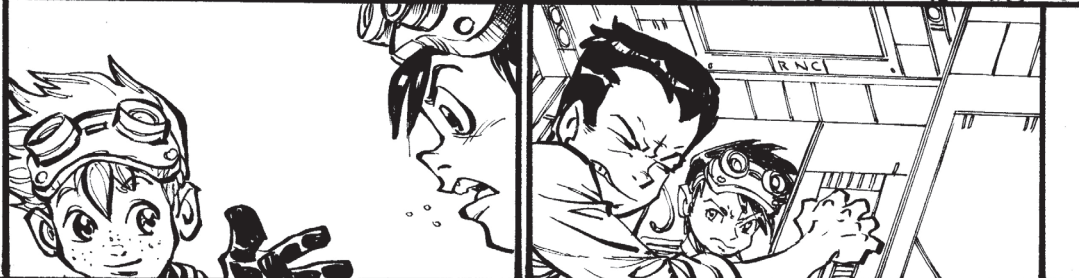
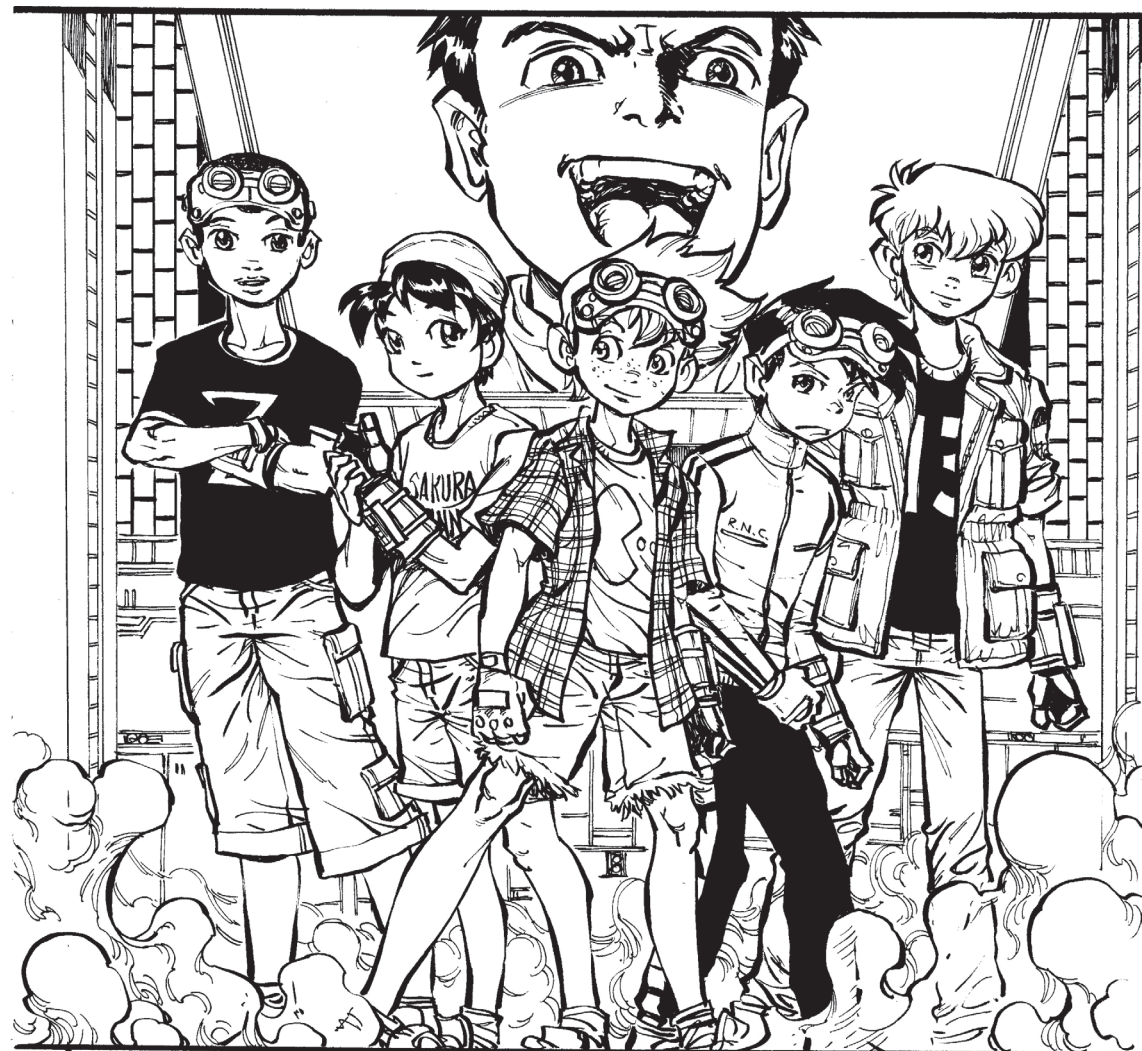
DESCRIPTIONS

Bug (+1D or more): The mecha has a bug in its programming or systems. Throughout each game session, the Principal rolls one regular die. A success means that the mecha has no problems, while a failure indicates that something has happened. This Defect has a couple of factors involved in it: the frequency of the bug appearing and the severity of the bug. Frequency levels include: Once per Adventure (0), When Roll a Critical Failure (+1D). Severity levels include: Loses Next Turn's Action (+ 1D per turn lost), Opposite Effect Occurs (+2D), Additional Effect Occurs (+ 1D per additional effect; player chooses effect), Additional Effect Occurs (+2D per additional effect; Principal chooses effect).

Delayed Power Up (+1D to +3D): This defect causes your mecha to start slower than other vehicles or mecha. The delay in starting up can range from 5 minutes to an hour. At +1D the power up takes 5 additional minutes, at +2D it takes up to 15 additional minutes, and at +3D it can take up to 30 additional minutes to power up your mecha.







APPENDIX 3:

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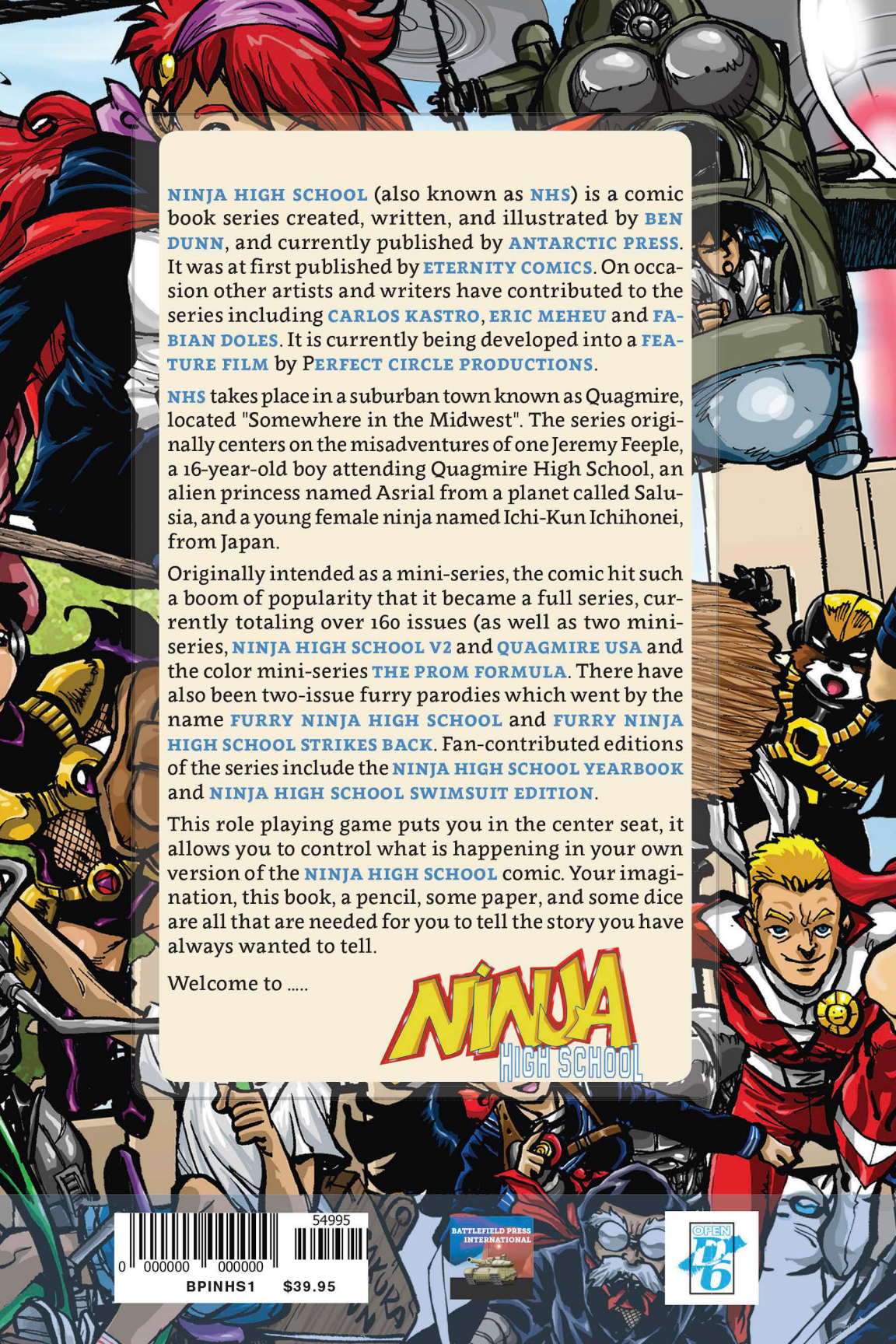
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NINJA HIGH SCHOOL (also known as **NHS**) is a comic book series created, written, and illustrated by **BEN DUNN**, and currently published by **ANTARCTIC PRESS**. It was at first published by **ETERNITY COMICS**. On occasion other artists and writers have contributed to the series including **CARLOS KASTRO**, **ERIC MEHEU** and **FABIAN DOLES**. It is currently being developed into a **FEATURE FILM** by **PERFECT CIRCLE PRODUCTIONS**.

NHS takes place in a suburban town known as Quagmire, located "Somewhere in the Midwest". The series originally centers on the misadventures of one Jeremy Feeple, a 16-year-old boy attending Quagmire High School, an alien princess named Asrial from a planet called Salusia, and a young female ninja named Ichi-Kun Ichihonei, from Japan.

Originally intended as a mini-series, the comic hit such a boom of popularity that it became a full series, currently totaling over 160 issues (as well as two mini-series, **NINJA HIGH SCHOOL V2** and **QUAGMIRE USA** and the color mini-series **THE PROM FORMULA**. There have also been two-issue furry parodies which went by the name **FURRY NINJA HIGH SCHOOL** and **FURRY NINJA HIGH SCHOOL STRIKES BACK**. Fan-contributed editions of the series include the **NINJA HIGH SCHOOL YEARBOOK** and **NINJA HIGH SCHOOL SWIMSUIT EDITION**.

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