

GURPS®

Fourth Edition

GUN FU™



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An e23 Sourcebook for GURPS®

STEVE JACKSON GAMES

Stock #37-0133

Version 1.0 – September 2009



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*Give a guy a gun, he thinks he's
Superman. Give him two and he thinks
he's God.*
– Superintendent Pang, *Hard-Boiled*

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INTRODUCTION

In the real world, gun battles are an excellent way to get maimed, crippled, or *dead*. Veteran soldiers and cops – and all but the most deranged career criminals – go to great lengths to avoid shootouts. When they can't, they stack the deck with more men, heavier firepower, and better cover; they regard an ambush as *sensible*, not dishonorable. Done right, there's no gunfight, because the other guys don't get a chance to shoot; they're just shot. This is the reality that the **GURPS Basic Set** and **GURPS High-Tech** tend to favor.

Action movies and comics work nothing like this, though! There, gunmen with a beef will shoot up the scenery at the drop of a hat, and a big enough dose of lead and cordite can resolve almost any conflict. Gun-toting heroes prevail against superior numbers and weapons by being better, frequently more honorable, and inevitably *cooler*. The resulting gunfight might be a bloody massacre – but just as often, it's a ballet of bullets – kung fu with guns . . . *gun fu*.

GURPS Gun Fu bridges the gap between the deadly realism of the **Basic Set** and the "reality" of shoot-'em-up fiction. It delves into **GURPS Martial Arts** for rules that make movement and style as potent as caution and tactics, adapts them for cinematic shootists, and adds numerous *new* options. It is primarily intended as support for cinematic TL4-9 campaigns involving the use of firearms.

PUBLICATION HISTORY

Some rules for weapon handling, and several perks and techniques, were adapted and expanded from **GURPS High-Tech** (2007), by Shawn Fisher and Hans-Christian Vortisch. Other material originally appeared in a different context in **GURPS Martial Arts** (2007), by Peter Dell'Orto and Sean Punch. Still other rules were introduced in Hans-Christian Vortisch's **GURPS Martial Arts: Fairbairn Close Combat Systems** (2008). Further concepts originated in Sean Punch's **GURPS Action 1: Heroes** (2008) and **GURPS Action 2: Exploits** (2008).

ABOUT THE AUTHORS

S.A. Fisher is currently pursuing a doctorate in history. A former teacher and infantryman, he has over a decade of experience in private security and is a certified law-enforcement firearms and defensive-tactics instructor. His previous works include **GURPS High-Tech**, **GURPS WWII: Dogfaces**, and **GURPS WWII: Hand of Steel**. Shawn has been an avid gamer for nearly 25 years; he devotes his spare time to camping and recreational shooting. He lives in Searcy, Arkansas, with his wife, Jennifer, and their two daughters, Elizabeth and Rachel.

Sean "Dr. Kromm" Punch set out to become a particle physicist in 1985, ended up the **GURPS** Line Editor in 1995, and has engineered rules for almost every **GURPS** product since. He developed, edited, or wrote dozens of **GURPS Third Edition** projects

between 1995 and 2002. In 2004, he produced the **GURPS Basic Set, Fourth Edition** with David Pulver. Since then, he has created **GURPS Powers** (with Phil Masters), **GURPS Martial Arts** (with Peter Dell'Orto), and the **GURPS Action**, **GURPS Dungeon Fantasy**, and **GURPS Power-Ups** series . . . and the list keeps growing. Sean has been a gamer since 1979. His nongaming interests include cinema, cooking, and wine. He lives in Montréal, Québec, with his wife, Bonnie. They have two cats, Banshee and Zephyra, and a noisy parrot, Circe.

Hans-Christian "Grey Tiger" Vortisch, M.A., began writing for **GURPS** as a freelancer in 2001. He was author or coauthor of **GURPS Covert Ops**; **GURPS High-Tech**; **GURPS Modern Firepower**; **GURPS Special Ops, Third Edition**; **GURPS WWII: Motor Pool**; and several e23 publications on martial topics. He wrote additional material for numerous other **GURPS** books; authored, translated, edited, or contributed to several German **Call of Cthulhu** products; and published many articles in American, British, and German gaming magazines. Hans has been an avid gamer since 1983. His nongaming interests include science fiction, shooting, history, and punk rock. He's watching movies in Berlin.

About GURPS

Steve Jackson Games is committed to full support of **GURPS** players. Our address is SJ Games, P.O. Box 18957, Austin, TX 78760. Please include a self-addressed, stamped envelope (SASE) any time you write us! We can also be reached by e-mail: info@sjgames.com. Resources include:

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Internet. Visit us on the World Wide Web at www.sjgames.com for errata, updates, Q&A, and much more. To discuss **GURPS** with our staff and your fellow gamers, visit our forums at forums.sjgames.com. The **GURPS Gun Fu** web page can be found at www.sjgames.com/gurps/books/gunfu.

Bibliographies. Many of our books have extensive bibliographies, and we're putting them online – with links to let you buy the resources that interest you! Go to each book's web page and look for the "Bibliography" link.

Errata. Everyone makes mistakes, including us – but we do our best to fix our errors. Up-to-date errata pages for all **GURPS** releases, including this book, are available on our website – see above.

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

CHAPTER ONE

LIGHTS, CAMERA . . . AND ACTION!

To me, Chow Yun Fat holding a gun is just like Wang Yu holding a sword. All I intend to glorify is the hero.

– John Woo, *Ten Thousand Bullets*

This chapter discusses the development of gunplay in movies and other fiction media, and how the various genres influenced each other.

WHAT IS GUN FU?

The term *gun fu* is a play on *kung fu*, and it specifically refers to those Asian – especially Hong Kong Chinese – genre films that feature extensive gunplay in painstakingly choreographed scenes. In these movies, sometimes also known as *blood operas*, guns take the place of martial-arts moves: The shootists brandish handguns in both fists, firing and dodging while in motion, and moving around almost as if dancing.

In a wider sense, gun fu is a modern term for any cinematic shooting – it stands for impossible shots and impossible guns. Gun fu is about drawing faster than your shadow, shooting

farther than you can see, and hitting targets that are smaller than a bullet. Gun fu isn't confined to cinema, either. The movie's little brother, television, is also a great inspiration, as are books, comics, and computer games – some literary gun fu shootists pre-date the invention of film by a great deal!

Gun Fu presents all the rules you require to recreate your favorite gun fu tricks in your games – and to invent entirely new ones!



Gun Fu Terms

akimbo: Having a gun in both hands, all the time. Realistically, this makes it difficult or impossible to open a door, reload (especially both guns simultaneously!), etc., but “movie magic” makes it possible. See the Akimbo perk (p. 17) and some of the gadgets on p. 43.

fanning: Increasing the RoF of a single-action revolver by holding down the trigger and hitting the hammer with the off-hand (p. 11).

gun fu: Any cinematic shooting with firearms – but by extension, also with Gauss needlers, rocket launchers, tank guns, beam weapons, etc.

Mexican standoff: A situation in which two or more opponents have the drop on each other, so that neither can win – typically by being in close combat, with guns lev-

eled at each others heads. Mexican standoffs are usually resolved by everybody slowing retreating . . . to fight another day. Otherwise, they end messily.

New York reload: “Reloading” by simply dropping an empty gun and replacing it with a loaded one from a holster, waistband, convenient stashing place in the area of the firefight – or even thin air! The Fast-Draw skill (p. 24) helps a lot.

thumbing: increasing the RoF of a single-action revolver by quickly recocking the hammer with the thumb of the shooting hand (p. 11).

wondernine: A flamboyant term from the 1980s describing any high-capacity semiautomatic pistol in 9×19mm Parabellum caliber.

HISTORY OF GUN FU

Gun fu as a concept is actually at least two centuries old, even though the term describing it is much more recent. Literary treatments and shooting shows can be rightfully considered as the forerunners of cinema in this regard. The development is traced below. See *Inspirational Fiction* (pp. 44-48) for extensive but far from exhaustive lists of exemplary films, books, and comics.

SIX-SHOOTERS: THE OLD WEST LEGACY

There have always existed gunfighters whose skill with firearms so overshadowed that of the common gun user that they became the center of (often wildly exaggerated) stories and legends. In 19th-century America, however, the superior skill of some shooters became known to a wider audience through newspaper articles and books. This started what would later become known as gun fu.

Traveling shooting shows featured stars like Seth Clover, William “Buffalo Bill” Cody (*GURPS Old West*, p. 101), Annie “Little Sure Shot” Oakley, and Lillian Smith. These shows differed from the legendary feats of famous *real* gunslingers in that, for the first time, their feats with the gun could be witnessed by a large audience and were replicated every day. Annie Oakley’s shooting was even captured on film by Thomas Edison as early as 1894! These early showmen displayed fast-drawing; shot off cigarettes held in the mouths of assistants; or blew small targets out of the air.

Of course, some feats weren’t *real* – that is, applicable in a real gunfight. For example, unnoticed by onlookers, some trick shooters used dustshot shells in their weapons to shoot down glass balls from the air, increasing their chances to hit them compared to a single bullet.

Romanticizing novels like James Fenimore Cooper’s *The Last of the Mohicans* (1826) or Karl May’s *Winnetou* (1893) often portrayed shootists that can easily be seen as gun fu stylists. When cinema and the entirely action-driven pulp fiction novel were born in the final days of the Old West, writers and directors quickly introduced the old showmen’s tricks. In both literature and early cinema, shooters often possessed unerring accuracy with any weapon and at any range. The media also established many important motifs, such as the two-gun *pistolero* and the noontime face-to-face duel. These feats were made easy by the fact that the *actors* didn’t actually need to be able to hit – range, skill, lighting, psychological disposition, and other “details” that often make shooting difficult in real life don’t matter in a film as long as the script says the hero hits.

In addition, the realities of moviemaking had their impact. With the ability to cut and edit scenes together, film shootists could fire their guns as often as necessary, unlimited by the actual ammunition capacities of their weapons. Once they started shooting, the action didn’t need to stop for reloading, and the heroes could deal with scores of enemies. To this day, this is probably one of the most important fictional licenses appropriated by creators of gun fu.

To increase the drawing speed, actors sometimes used lightweight props rather than real guns, and new types of holsters were developed that made it easier to draw the weapon than from an ordinary, utilitarian holster. Most early Westerns featured gunslingers that were one-trick ponies – they displayed only a couple gun moves here and there – and while shootouts were important, they never dominated the film. Despite its advanced date, Henry Hathway’s *True Grit* (1969), a classic with the late John Wayne as Marshal Reuben “Rooster” Cogburn, is a good example for this style.

*The Western genre is one of
the oldest in cinema – Edwin
Porter’s **The Great Train
Robbery** dates from 1903.*

Other important influences on the gun fu genre were the “spaghetti Westerns” pioneered by Italian director Sergio Leone. Films such as *A Fistful of Dollars* (1964), *For a Few Dollars More* (1965), *The Good, the Bad, and the Ugly* (1966), and *Once Upon a Time in the West* (1968) sharpened or invented many modern views about the Western shooter. The gunfights in Leone’s movies (and their many imitations) were carefully choreographed and filmed, with distinctive sound and visual effects. What’s more, *A Fistful of Dollars* is an almost blatant remake of Akira Kurosawa’s samurai movie *Yojimbo* (1961). It shows how easy it is to convert conventional martial-arts combat to gunplay – and vice-versa, since *Yojimbo* in turn was based in broad strokes on Dashiell Hammett’s hard-boiled .45-shooting detective novel *Red Harvest* (1929), set during the American Prohibition era.

With new life breathed into the Western genre in the late 1960s, many directors started to make more gritty movies beginning in the 1970s – but often kept the cinematic gunplay. Such films include Clint Eastwood’s *The Outlaw Josey Wales* (1976) about Rebel gunslinger Josey “Mr. Lightning” Wales, and the more allegorical *Pale Rider* (1980), in which a lone gunfighter appears as though one of the Four Horsemen of the Apocalypse.

The more recent revisionist Westerns followed in the footsteps of these earlier archetypes, even if their themes and topics subtly changed. While there may be more emphasis on showing the “real” Old West, which is depicted as being much more complicated (and often, more interesting!) than the legends of old, shooters like Matthew Quigley in *Quigley Down Under* (1990), Charley Waite in *Open Range* (2003), or Seth Bullock in *Deadwood* (2004-2006) are still fast and deadly. Of course, flamboyant modern Westerns that use a more openly cinematic approach also exist. A prime example is *The Quick and the Dead* (1995) – a film that is literally only about shooting it out.

MACHINE GUNS AND TUXEDOS: THE HOLLYWOOD TRADITION

Conventional Hollywood films also developed their own brand of gun fu. War movies and gangster films, detective stories and action thrillers: They all kept the traditions of the Western – shootists capable of impossibly accurate shots, weapons with infinite ammunition supply, exaggerated bullet impacts, and so on.

It is gun fu when James Bond uses precision long-range shots to drop bad guys with a single .32-caliber bullet from his tiny Walther PPK pistol (*High-Tech*, p. 99). It is gun fu when John McClane fires endless bursts from a captured H&K MP5A3 “machine gun” (*High-Tech*, p. 123) in *Die Hard* (1988). It is gun fu when people fly around like puppets when hit by the hero’s shotgun. And it is most definitely gun fu when the hero(es) fire unsupported machine guns, often literally single-handedly, such as in *Commando* (1985), *Predator* (1987), or the *Rambo* films (1982-2008).

WUSHU AND WONDERNINES: THE CHINESE CONNECTION

Much of what is considered gun fu today is the result of a special situation. In the 1980s, Hong Kong movie audiences vastly preferred martial-arts films to any other action-film genre. A few Chinese moviemakers, chief among them director John Woo, wanted to create films set in the modern era, inspired by gangster stories in the American and French traditions. In order to cater to the viewing tastes of the time, they therefore made films that used guns galore but employed the aesthetics (and certain other elements) of the martial-arts genre. John Woo’s early classics like *A Better Tomorrow* (1986), *The Killer* (1989), and *Hard-Boiled* (1992) pretty much defined this style. Many of his style elements were soon widely copied by other filmmakers in Hong Kong and abroad.

The Hong Kong gun fu films are distinctive in combining personal drama with many action scenes – especially over-the-top shooting scenes. In these, gun shots take the place of martial-arts moves, the shootists often brandishing handguns in both hands (replacing fists, swords, or nunchakus). The gunfighters fire and dodge on the move, wire-flying through the air – just like the Wushu stylists so prominent in Chinese martial-arts movies.

The aspect of guns standing in for more archaic melee combat has been taken up in many gun fu films. One of the most

obvious but simultaneously most unique examples of the seamless replacement of close combat with gunplay is Baz Luhrmann’s *Romeo + Juliet* (1996). In this adaptation of William Shakespeare’s play, the characters simply use guns marked “Knife” or “Sword” instead of the weapons mentioned in the original text.

OVER-THE-TOP AND FAUX REALISM: MODERN ACTION

Modern action movies now comprise the core body of the gun fu genre. During the 1990s, many Hollywood directors (as well as their peers in France, Germany, Russia, the United Kingdom, etc.) gradually embraced the Eastern concept of gun fu. One of the earliest of these films was Robert Rodriguez’s low-budget *El Mariachi* (1992), a true bloodshed flick that displaces the action from Hong Kong to Mexico. Rodriguez refined his style in *Desperado* (1995), a somewhat sanitized but much slicker remake-cum-sequel.

The one film that had the greatest impact on the almost universal success of gun fu in modern moviemaking is certainly *The Matrix* (1999) and its sequels. Although nominally set in the future, much of the action takes place in a world resembling the present, with contemporary TL8 firearms. It combines the by-then traditional double-handed akimbo shooting and New York reloads with stunning slow-motion scenes where the shooters literally dodge bullets. Most films following in its steps have copied features or the general aesthetics of this film.

BLASTERS AND RAY GUNS: SHOOTING THE FUTURE

Science-fiction films set in the far future often feature gun fu elements, especially those that evolved out of the pulp fiction genre. Space operas frequently draw heavily on other storytelling traditions – including the Western. It is no coincidence that science fiction’s most prominent gunslinger, Han Solo, wears his blaster pistol in a well-worn leather fast-draw holster straight out of a Western. The *Star Wars* movies (1977-2005) also include many other elements of gun fu – acrobatics and dodging, one-shot kills of heavily armored mooks, opponents who never seem to hit the heroes, and so on.

Many later SF films are clearly inspired by this – including more humorous efforts, such as *The Fifth Element* (1997). This shows even more gun fu elements, many adapted from 1980s action movies.

There, you see, is a man who could hunt flies with a rifle, and command a ducal salary in a Wild West show to-day if we had him back with us.

– Mark Twain, “Fenimore Cooper’s Literary Offenses”

CHAPTER TWO

SHOOTING

WITH STYLE

If you set the gun perfectly, there's no emotion, but if you pick up a gun without any support, without any help, there's passion.

– John Woo, **John Woo** – *The Films*

Gun fu shootists usually don't fire their weapons like ordinary shooters – they have to look cool while doing it! This chapter explores the mechanics behind the cinematic action.

BULLET BALLET

Can I move? I'm better when I move.

– *The Sundance Kid*, **Butch Cassidy and the Sundance Kid**

Most **Gun Fu** shooters always fire on the move – while running, jumping, riding a horse, or driving a car. This stands in stark contrast to realistic shooting, where movement of the shooter makes hitting difficult – especially if the target is moving as well! Cinema and other fictional sources gloss over such difficulties – and **GURPS** offers a variety of ways to allow such stylish bullet ballet.

shooting while in motion is -2 or the weapon's Bulk penalty, whichever is worse.

Gun Fu shooters often opt for much more drastic maneuvers to avoid obstacles, surprise opponents, enable last-minute shots, or simply look cool. Stunts include sliding down banisters (possibly while supine!), skidding across slippery ground, swinging from a rope, and diving under or over obstacles. For detailed rules, see *Acrobatic Movement* in **Martial Arts** (pp. 105-107).

GETTING CLOSE

Despite using ranged weapons, most **Gun Fu** stylists prefer to get close to their opponents. This has the advantage that it is easier to hit, especially if the stylist aims for specific hit locations (see pp. B398-400). Likewise, some weapons, such as shotguns, may be more effective at short range. Mainly, however, it is a question of style. **Gun Fu** shooters *like* to get up and personal!

To close the distance, many **Gun Fu** stylists will employ Acrobatics, Flying Leap, or Jumping to cartwheel or dive near their opponent. They may also use specialized skills or techniques such as Lizard Climb, Breakfall, or Rappelling.

SHOOTING ON THE MOVE

Move and Attack (pp. B365-366) is the standard maneuver for firing on the move. The basic penalty for

Simplified Range

Lookups on the *Size and Speed/Range Table* (p. B550) can slow cinematic gunplay – especially when not using a map. Optionally, the GM can divide range into a series of broad bands as shown in the following table.

Range Band	Penalty	Actual Ranges	Description
Close	0*	0-5 yards	Melee or close-quarters engagement.
Short	-3	6-20 yards	Pistol engagement.
Medium	-7	21-100 yards	Shotgun or SMG engagement.
Long	-11	101-500 yards	Rifle engagement.
Extreme	-15	501+ yards	Sniper engagement.

* Bulk penalties apply if combatants are close enough to punch and grapple.

Use the mean actual range in yards, if known, to determine a fight's *starting* range band. If you don't know this, then use the description or common sense to assign the starting band based on what initiated the violence; e.g., when kicking down a door, it's safe to assume Close range! Gunmen at Close and Short range can move between these bands by taking a Move maneuver on their turn. Action at Medium range or above stays there. If the GM wants more fluid shifts, such as in a car chase, then he should see **GURPS Action 2: Exploits**.

When using such acrobatics as the movement portion of a Move and Attack maneuver, the benefits and drawbacks of Move and Attack “stack” with those of the feat. This gives an additional -2 on both the attack roll and any roll required for the stunt – the price of doing two things at once! However, after attempting such a move, your next dodge (only) is automatically an Acrobatic Dodge (p. B375), whether or not you used the Acrobatics skill: You dodge at +2 if your feat succeeded, at -2 if it failed.

Who Draws First?

Their speeddraw mechanics were very different. Han's incorporated movements of shoulders and knees, a slight dipping, a partial twist. Gallandro's was ruthless economy, an explosion of every nerve and muscle that moved his right arm alone.

– Brian Daley, *Han Solo and the Lost Legacy*

In a standoff between two gunmen *in combat*, resolve the situation using the turn sequence (p. B363). The faster gunman takes his turn first, shooting if his weapon is ready or he can Fast-Draw it, or taking a Ready maneuver otherwise. Then the slower gun-fighter acts. And so on.

If combat *isn't* in progress, use these rules:

1. Neither fighter has a ready weapon.

- *One knows Fast-Draw; the other doesn't.* The shootist with Fast-Draw rolls against skill. Success lets him shoot first. Failure means the situation unfolds as a standoff between fighters who don't know Fast-Draw. *Critical* failure means he drops his weapon or shoots himself, and his foe fires first!

- *Both or neither knows Fast-Draw.* Roll a Quick Contest. Use *Fast-Draw* if both gunmen have it, *shooting skill* if neither does (or if one does, but failed; see above). Regardless of the skill used, apply all Fast-Draw modifiers. Give -1 to the shootist with the *worst* Bulk and +4 to anyone who already had his hand on his gun. *Fastest Gun in the West* (p. 18) adds its bonus here. The winner fires first. In a tie, they shoot simultaneously!

2. One fighter has a ready weapon.

- *His opponent knows Fast-Draw.* Roll a Quick Contest. The ready gunslinger uses shooting skill, at +1 if he has Combat Reflexes. The unready gunman uses Fast-Draw skill modified as for a Quick Contest of Fast-Draw (above), but with an additional -10! The winner shoots first. In a tie, the ready shooter fires first.

- *His opponent lacks Fast-Draw.* The ready gunman shoots first.

Gunslinger lets a gunman ignore both the basic Move and Attack penalty (-2 or Bulk) *and* the extra -2 for stunts. A realistic gunman can only buy off the basic Move and Attack penalty, using the Close-Quarters Battle technique (p. 26).

Example: Kim wants to cartwheel five yards toward cover and, at the same time, continue firing her H&K MP5K submachine gun (Bulk -3) at a group of bad guys. As per *Tumbling* (*Martial Arts*, p. 106), the cartwheel at her Move requires an unmodified Acrobatics roll, which becomes -2 with the extra -2 for an Acrobatic Attack. Her Guns roll has the usual -3 for Move and Attack due to the gun's Bulk, plus another -2 for her stunt, for a total penalty of -5. Since this is a Move and Attack, Kim can't parry or retreat afterward . . . and thanks to her tumbling, her next dodge counts as an Acrobatic Dodge, but she could end up in the wrong spot or even fall down.

SHOOTING WHILE MOUNTED

Riding, Driving, Boating, and Piloting suffer the same -2 that all movement tasks experience when taking a Move and Attack maneuver (p. B366). To eliminate this, learn Combat Riding, Combat Driving, or Combat Piloting (p. 26) at skill+2 or better.

Shooting while riding requires you to roll against the lower of Riding or shooting skill to hit (p. B397). Gunslinger lets you ignore this. Special tricks like clinging to the side of a mount and shooting over or under it will also result in penalties (pp. B397, 548). You can reduce these through Mounted Shooting (p. 28). Finally, if you're not the one controlling the animal, your shooting skill can't exceed the rider's control skill.

Shooting while driving or piloting a boat or aircraft can result in several penalties – but flying itself doesn't result in a penalty (p. B398). However, if you're the driver, skipper, or pilot, you're at -2 or your weapon's Bulk penalty, whichever is *worse* (p. B470). Gunslinger lets you ignore this, just as it lets you ignore Bulk on foot. A rough ride or tumbling flight gives a penalty – see *Weapon Fire from a Moving Vehicle* (pp. B469, 548) for this. You can reduce this through Mounted Shooting (p. 29). Furthermore, your shooting skill can't exceed the vehicle operator's control skill. For weapons mounted on a vehicle, such as a door-mounted minigun or a machine gun on a pintle, see *Vehicle Weapon Mounts* (p. B467).

SHOOTING FOR EFFECT

Subtlety is a thing for philosophy, not combat. If you're going to kill someone, you might as well kill them a whole lot.

– Vulcan Raven, *The Last Days of Foxhound*

In a *Gun Fu* campaign, two rather different ways typically exist to deal with opponents: one centers on precision and skill;

the other, more on sheer violence. Dramatics often determine which way is used, not realistic or tactical considerations. The same hero may dispose of a roomful of opponents with single shots, then kill his next opponent by emptying an entire magazine into him.

Every gun makes its own tune.
– Blondie, *The Good, the Bad, and the Ugly*

ONE SHOT, ONE KILL

Possibly the most common and at the same time most cinematic (that is, unrealistic) feature of gun fu gunfights is the quick and instantaneous death of the bad guys. While it realistically normally takes seconds – if not many minutes – for somebody to die even if mortally wounded, in the movies, the opponents immediately drop dead when hit. Gun fu shootists will use precision shooting and perfect one-bullet kills whenever dramatically appropriate.

To a certain degree, this is the result of using high Guns skill to attack high-value hit locations (pp. B398-400) like the vitals or the skull. However, movie conventions are at least

equally important. The primary mechanic to enable this is the *Cannon Fodder* rule (p. B417). Certain opponents, especially named enemies or exceptional cannon fodder, may be exempt from the Cannon Fodder rules.

UNTIL YOU'RE DEAD, DEAD, DEAD!

Another staple of gun fu combat is to *riddle* opponents with bullets, instead of using single shots (see *One Shot, One Kill*, above) or double-taps, as would be more realistic. Frequently, an entire magazine is expended – or even a cinematically *extended* magazine. Fanning, fast-firing, and full-automatic weapons are a gun fu stylist's friends (see *High-Speed Shooting*, p. 11). Probably even more important is the *Infinite Ammunition* campaign toggle (p. B417) or the Infinite Ammunition perk (pp. 19-20), depending on the GM's preference.

The GM should make the players aware of opponents who aren't cannon fodder and should receive this "special treatment." The smaller the number of enemies, the less likely it is that they are mere mooks that can be blown away with single shots . . .

Kung Fu and Gun Fu

Hokey religions and ancient weapons are no match for a good blaster at your side, kid.

– Han Solo, *Star Wars Episode IV: A New Hope*

Many of the gun fu styles of cinema are often used in conjunction with hard-hitting melee combat. *Martial Arts* details several styles and techniques that prominently feature in gun-oriented cinematic combat. The recommendations below are intended to replicate the fighting as seen in action-movie combat, but they are not exhaustive or even required; players should feel free to ignore them or adapt them to their character concept.

Double Trouble (pp. 31-32) specialists often utilize flashy kicks and sweeps to complement their theatrical style. Suitably acrobatic styles include Wushu (*Martial Arts*, pp. 206-207), often featured in conjunction with action-movie heroes, and Capoeira (*Martial Arts*, pp. 153-154).

For *Way of the West* (p. 35) stylists, the most common melee method is to "pistol-whip" or "buffalo" an *hombre* who doesn't quite deserve to die. The Pistol-Fist perk

(p. 21) is an expeditious way to handle this common Western lawman maneuver. Axe/Mace and Knife skill for efficiently wielding a tomahawk, a piece of hickory, or a Bowie knife is also recommended.

Ultimate Shootists (pp. 34-35) often use grapples, disarms, Judo throws, and brutal Targeted Attacks, such as (Exotic Hand Strike/Neck). Efficient melee-combat styles like the Fairbairn Close Combat Training (*Martial Arts: Fairbairn Close Combat Styles*, pp. 9-11) or Krav Maga (*Martial Arts*, p. 183) are vicious, and lack the high-line kicks and back flips of Double Trouble stylists. Instant Arsenal Disarm (p. 28) is a suitable technique, too.

Sentry removal often goes hand in hand with the *Sniper* (pp. 33-34) and *One-Man Army* (pp. 32-33) styles. Thus, consider spending extra points on any military hand-to-hand style from *Martial Arts*. Knife, in particular, is a common melee weapon. A Combination such as (Judo Grapple/Face + Knife Thrust/Neck), for instance, is a staple of the cinematic commando and sniper.

MULTIPLE ATTACKS

I think it's always best to use two guns . . . If there was some way to hold three, that would be even better.

– Stephen Sommers, *The Mummy* commentary

A gunman – however numerous his limbs and weapons – may normally select *one* "offensive maneuver" (All-Out Attack, Attack, or Move and Attack) each turn. This maneuver grants him *one* attack, although his attack can use rapid fire (see p. B373). Two advantages modify these assumptions:

Altered Time Rate: Each level gives an additional *maneuver* per turn – not just an extra attack! Apply the rules below *separately* to each offensive maneuver chosen.

Extra Attack: Each level gives an additional *attack* per offensive maneuver. For instance, someone with Extra Attack 2 could choose Attack and make three attacks; if he also had Altered Time Rate 1, he could pick two Attack maneuvers and make three attacks with each.

Attacks must use ready, loaded firearms. Weapons with one shot can attack only once. Attacks involving the “off” hand are at -4 without Ambidexterity or Off-Hand Weapon Training (pp. 20-21).

Once per offensive maneuver, a shooter who desires more attacks may trade *one* (and only one) of his attacks for *one* of these two incompatible options:

Ranged Rapid Strike: A gun with RoF 2+ can make a Rapid Strike (p. B370). This is two attacks with the same firearm, usually on two targets, at an extra -6. To improve this, learn the Quick-Shot technique (p. 29). Those with Gunslinger take half the penalty.

Dual-Weapon Attack: A gunfighter with two ready firearms in different hands can split one of his attacks into two attacks, one with each gun. Both attacks are at an extra -4. To improve this, learn the Dual-Weapon Attack technique (p. 27).

Quick-Readying Nearby Weapons

Readying a weapon from the ground normally takes *two* Ready maneuvers: one to kneel or crouch and grab it, and one to prepare it for combat. Getting into a low posture at the start of your first turn counts as a “step”; so does standing up at the end of your second turn. However, you can try a showy Ready maneuver that lets you grab and ready a weapon in *one* second. This requires a DX or Fast-Draw roll, at -3 if you crouch first or -5 if you use a foot to flip the weapon into your hand while standing.

Likewise, it takes two Ready maneuvers to fetch a weapon from a table or a weapon rack: one to grab it (and possibly release it from the rack), and one to prepare it for fighting. You can remain standing, though; you needn’t crouch. In this case, readying the weapon with a single Ready maneuver requires a DX or Fast-Draw roll at -3.

In all cases, success means you ready the weapon in one second (never instantly, even with Fast-Draw). Failure means you don’t grasp the weapon and waste your entire turn clutching the air. Critical failure means you knock the weapon 1d yards away in a random direction. “Unsafe” guns without internal safeties (*High-Tech*, p. 93) that are prone to accidental discharge, such as most TL4-5 and many TL6 firearms, may fire accidentally upon hitting the ground! In fact, this is almost a cinematic convention, even for guns that *cannot* go off this way . . .

On an 18, you smash your hand into the floor, wall, or table. Roll thrust crushing damage to your hand – or to your *face*, if flipping a weapon with your foot!

MULTIPLE TARGETS

A gunman with just one attack can engage only a single target unless he uses spraying fire (p. B409). If he has two or more attacks thanks to Dual-Weapon Attack, Extra Attack, or Rapid Strike, he can use them to shoot multiple foes. He can fire on

at most one enemy per attack unless he uses spraying fire with that attack. To attack multiple targets and/or use spraying fire, he must have the necessary RoF and shots. Even if he isn’t using spraying fire, all shots fired by any given gun in a turn are subject to that rule’s arc-of-fire restrictions.

ALL-OUT ATTACKS

Suppression Fire (pp. B409-410) and *Whirlwind Attack* (p. 30) are exceptions to these rules. Either of these All-Out Attack maneuvers is all you can do on your turn, regardless of special advantages.

You *can* use two guns here. If you do, you may attack the same or separate arcs or opponents with them. Extra Attack (any level) means there’s no penalty for this other than any off-hand penalty that may apply. Otherwise, apply any relevant Dual-Weapon Attack penalty that you haven’t bought off.

RATE OF FIRE

Each weapon used with these rules can fire its listed RoF once per maneuver. This amounts to once per turn unless the gunman has Altered Time Rate. That advantage warps time for the user *and* his gear, letting him use full RoF during every maneuver.

A warrior who makes multiple attacks with a single gun during his maneuver must divide the gun’s RoF among those attacks. The exact split is up to him. For each attack, use only the shots fired on that attack to calculate the rapid-fire bonus. Attacks from separate guns use each weapon’s full RoF – subject to the same rule if RoF is somehow split among targets.

A gunman can use *High-Speed Shooting* (p. 11) to improve RoF here. In that case, divide the enhanced RoF according to the rules above. Penalties for RoF-boosting tricks affect *all* shots taken with a gun being fired this way.

If a shooter’s total RoF with all weapons is 5+ thanks to RoF-boosting tricks and/or multiple guns, he may use *Suppression Fire* (p. B409). When this is possible only with the combined RoF of two or more firearms, determine effective skill *separately* for *each* weapon. Roll to hit separately, too – this makes it obvious which hits come from which gun.

Example: A gunman using two RoF 3 pistols has overall RoF 6 and thus could attempt suppression fire. His maximum effective skill would be 6, rolled once per weapon, because RoF 3 enjoys no rapid-fire bonus. If he had a true RoF 6 weapon, with a rapid-fire bonus of +1, he would roll just once but at 7.

*Are you telling me **one** guy came in here and killed eight men with eight extremely well-aimed shots in just a few seconds?*

*– Agent Paul Smecker, **The Boondock Saints***

HIGH-SPEED SHOOTING

GURPS offers mechanics for several mutually exclusive ways to exceed a weapon's listed RoF – mostly for single-action (RoF 1) revolvers. Full details are in *High-Tech* (pp. 83-84), but here's a quick recap.

FANNING

To fan a single-action revolver, hold down the trigger and strike the hammer repeatedly with a free hand. The attack roll is at Guns (Pistol)-4, and you can't Aim; learn the Fanning technique (p. 27) to buy off the -4. This improves RoF to 2. You can increase RoF to as high as 5, but each +1 to RoF gives another -2 to skill that you *can't* buy off. At RoF 5, add 2 to Rcl, too. A critical failure when fanning means you fire no shots and must roll 1d: On 1-3, you drop your gun; on 4-6, you bruise your hand, causing moderate pain (p. B428) for minutes equal to margin of failure.

FAST-FIRING

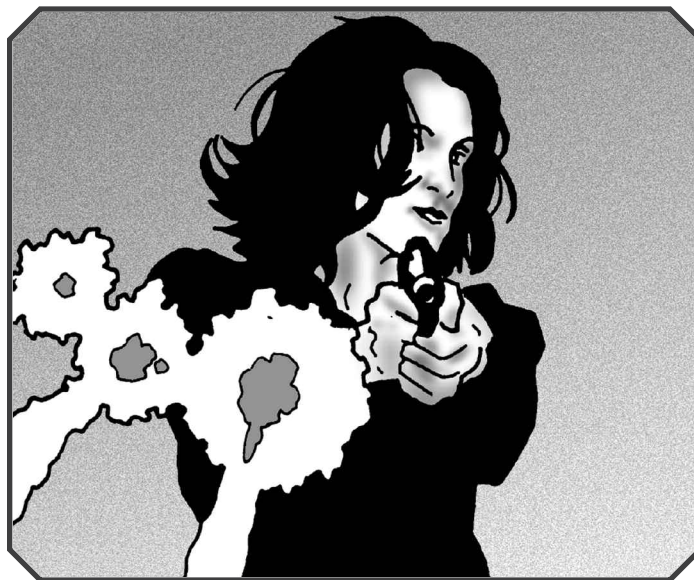
When using a weapon with RoF 2 or 3 (any double-action revolver, any pump- or lever-action firearm, and any semiautomatic weapon), you *can* pull the trigger and/or operate the lever or pump faster, increasing RoF by 1-3 (to 5 or 6). The attack roll is at shooting skill-4; learn the Fast-Firing technique (p. 27) to buy off the -4. Rcl is unchanged at +1 to RoF, rises by 2 at +2 to RoF, and increases by 4 at +3 to RoF. At RoF 5+, you can't use spraying fire (p. B409) except with a full-automatic weapon, but you *can* use suppression fire (p. B409).

Fast-Firing Energy Weapons: This rule *might* apply to beam weapons, Gauss guns, etc., depending on the technological assumptions. In quasi-realistic settings where such weapons must charge an accumulator before each shot and dissipate heat afterward, you can't fast-fire them. In worlds where superscience blasters ape conventional firearms – or where energy weapons use (and eject) disposable power cartridges – maybe you can!

THUMBING

To thumb a single-action revolver, hold down the trigger and use the thumb on the same hand to fire the gun by manipulating the hammer. The attack roll is at Guns (Pistol)-2. Learn the Thumbing technique (p. 29) to buy off the -2. Success lets you fire at RoF 2. Failure means you can't fire. Critical failure means a dropped gun or a wild shot (GM decides what it hits).

The main advantage of thumbing over other techniques is that it lets you fire *two* revolvers!



TWO-HANDED THUMBING

Alternatively, hold your single-action revolver two-handed and use the thumb of your off hand to operate the hammer. This increases RoF to 2 at *no* penalty. You can increase RoF to 3 or 4; the attack roll is then at Guns (Pistol)-2. Learn the Two-Handed Thumbing technique (p. 30) to buy off the -2.

TRICKY SHOOTING

Tricks like Feint and Deceptive Attack needn't be limited to melee. They *might* work at a distance – and this *might* be realistic. However, the GM may reserve these options for Gunslingers, or simply forbid them.

PREDICTION SHOT

Ranged combat involves “leading the target”: following his motion and shooting so that the shot will intercept his path. Many marksmen even claim to be able to read a target's body language, deduce his reaction to seeing or hearing a weapon, and shoot where he'll jump or weave. To simulate such strategies, allow Deceptive Attack (p. B369) with ranged weapons.

The attacker's effective skill after all modifiers must be at least 10, making this option most useful at short range. The defense penalty reduces Dodge only.

RANGED DISARMS

Cinematic gunmen often shoot weapons from their enemies' hands. To do this, attack the weapon as usual (pp. B400-401) and declare your intent beforehand. On a hit, roll damage as usual . . . but instead of harming the weapon or your enemy's hand, your enemy must make a ST roll at -1 per 2 points of damage rolled. Failure means he's disarmed!

RANGED FEINT

The target of a ranged attack only gets to dodge if he's aware of the shooter, because then he can read his adversary's body language and guess when the shot will come. A shooter can read his *target's* body language, too, though. This makes "mind games" possible: The GM may rule that a ranged attacker can feint (p. B365) by faking a shot to draw the defender's guard or by "aiming" at one target and then suddenly spinning to shoot at another. This is only possible if the attacker could hit the target with his weapon *and* his victim is aware of him (an unaware mark gets *no* defense!). Modifiers that would apply to an actual attack also apply to the feint. When using this rule, ranged combatants *can* attempt All-Out Attack (Feint).

SHOOT 'EM UP!

These tricks work best when the gunman shoots up the scenery to find his mark's range and make his victim freeze up momentarily. Thus, rapid-fire bonuses (p. B373) *do* increase effective skill for Prediction Shot. A shootist can also use some of his RoF to make Ranged Feint more effective – up to his full RoF, if that's all he does that turn. This won't hit his foe, but add the rapid-fire bonus for the RoF used to his skill for the feint. For example, a gunslinger doing an All-Out Attack (Feint) with a RoF 15 gun could use 5 rounds in the feint portion, for +1, and then 10 rounds in the attack, for +2 to hit.

Precision Aiming

You know what it takes to make a shot at that range? . . . Humidity, elevation, temperature, wind, spindrift. There's a 6- to 10-second flight time so you have to shoot at where the target's going to be. Even the Coriolis effect, the spin of the Earth, comes into play.

– Gunnery Sergeant Bob Lee Swagger, **Shooter**

By taking considerable extra time, you can exceed the usual limits on Aim (p. B364). This is a specialized use of *Time Spent* (p. B346). It requires at least *three* of the following: somewhere to brace, a scope, ballistic tables, a wind gauge, and a trained spotter (Observation 12+) equipped with optics (unless you have the Deadeye perk, p. 18). Extended aiming works as follows.

The first three steps are simply ordinary Aim maneuvers. For each step past the third, make an IQ-based Guns roll at -6; learn the Precision Aiming technique (pp. 28-29) to buy off the -6. Success grants the bonus listed in the table; you may shoot or keep aiming. Failure costs you *all* aiming bonuses – start over. Critical failure means the target sees a protruding barrel or glint off the scope!

The final bonus to Accuracy can't exceed the *lower* of your scope's bonus and your gun's basic Accuracy. Bonuses for scopes and bracing add normally.

For more complete rules, see **High-Tech** (p. 84). This version is streamlined for **Gun Fu** campaigns.

Total Time (Seconds)	With Deadeye 1	With Deadeye 2	With Deadeye 3	Total Bonus
1	1	1	1	+Accuracy
2	2	2	2	+Accuracy+1
3	3	3	3	+Accuracy+2
6	6	5	5	+Accuracy+3
12	11	10	9	+Accuracy+4
24	22	20	17	+Accuracy+5
45	41	36	32	+Accuracy+6
90	81	72	63	+Accuracy+7

NEVER GO ALONE

Cinematic shootists often have a partner that serves as a foil for jokes, a friend (even if they won't admit it), and occasionally as someone to draw fire. In a **Gun Fu** game, a group of allies can combine their efforts in a number of ways.

Advice: By spending one turn and a Do Nothing maneuver, you can observe and advise *one* ally. If he decides to listen to you, make a roll using the skill you want to advise with. The result affects all his rolls using that skill for that turn (including default use): +2 on a critical success, +1 on a success, -1 on a failure, or -2 on a critical failure.

Back-to-Back: Adjacent allies cannot be flanked or surprised by enemies that *any* of them can see. In addition, they can

perform actions for each other – such as reloading the partner's weapons, combining Ready actions to hurry a long task, or conducting a quick *buddy bandage*. As the name implies, shots aimed at one gunman's back must go through the other's front!

Buddy Bandage: Any ally that can touch you, has one hand free, and is holding bandages or a first-aid kit ready in his other hand can perform combat-speed bandaging. The medic must take a Concentrate maneuver and make a First Aid roll at -10 for "instant" use. Success heals 1d-3 HP; critical success restores 3 HP. Failure has no benefit; critical failure costs 2 HP.

Watch Out!: As long as they are within communication range, you can use a free action to inform your allies of the position of any enemy you can see.

CHAPTER THREE

STYLE

COMPONENTS

You're your own Patriot missile system!

– Garrett Lawton, *Hollow Point*

Cinematic shootists know all manner of tricks to get out of trouble (or even to get *into* trouble). Perks, skills, and

techniques are often formal components of gun fu styles like those in Chapter 4. Such styles also recommend several advantages, albeit as optional elements. For examples of these abilities in action, see *Inspirational Fiction* (pp. 44-48).

ADVANTAGES

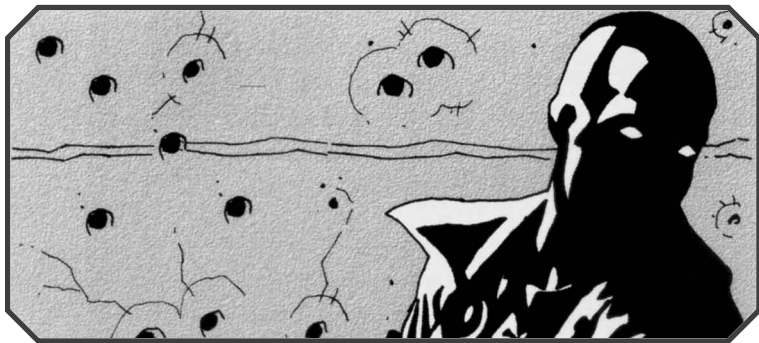
Morpheus: Men have emptied entire clips at them and hit nothing but air. Yet their strength and their speed are still based in a world that is built on rules . . .

Neo: What are you trying to tell me? That I can dodge bullets?

– *The Matrix*

Certain advantages either work differently in a *Gun Fu* game or require interpretation for gunmen. Those described as “cinematic” have Gunslinger (pp. 15-16) as a prerequisite.

Quick-Sheathe, and Quick-Swap), the Fast-Draw skill, and techniques (particularly Fanning, Fast-Firing, Quick-Shot, Thumbing, and Two-Handed Thumbing) to operate faster. However, the flashiest gun fu masters in the movies – sci-fi flicks, especially – seem capable of warping time. In campaigns with such superhuman gunmen, the GM may allow one or more levels of Altered Time Rate to individuals who have Gunslinger. Heroes with this trait rarely *need* the mundane abilities noted above – they can do all that and more with their extra actions!



Acute Vision

see p. B35

Acute Vision helps shooters spot threats (which is especially effective for heroes with Enhanced Time Sense; see p. 14), enables the Tracer Eyes perk (p. 22), and improves the sighting radius used for the Close-Quarters Battle technique (p. 26) and Cool Under Fire perk (p. 18).

Altered Time Rate

see p. B38

This advantage is *unrealistic* for ordinary humans. Believable shootists should learn perks (notably Quick Reload,

Ambidexterity

see p. B39

Two-gun shootists with this advantage can skip Off-Hand Weapon Training (pp. 20-21). Ambidexterity does the same thing for *every* combat skill! It does *not* eliminate the -4 for using two guns at once, though; for that, learn Dual-Weapon Attack (p. 27) or buy Extra Attack (p. 15).

Enhanced Dodge

see p. B51

Enhanced Dodge is a perfect fit for *Gun Fu* games! The GM might want to let almost anybody, even the newspaper boy, buy Enhanced Dodge 1. Heroes with Gunslinger may purchase *several* levels – perhaps as many as four; in campaigns based on movies where the protagonists can literally cartwheel through hails of bullets without being nicked.

A special form of Enhanced Dodge exists in settings with lots of explosions, and even cannon fodder may have several levels of this:

Enhanced Dodge (Dive for Cover): You get an extra +1 to Dodge only when diving for cover (p. B377) to escape an explosion. *5 points/level.*

Desirable Advantages

A few advantages suit shootists especially well. In addition to those singled out here, traits with combat benefits – especially Daredevil (p. B47) and Luck (p. B66) – are as valuable to gunslingers as they are to other warriors.

- *Mundane Traits.* Advantages that enhance vision or situational awareness are wonderful – particularly Acute Vision (p. B35), Combat Reflexes (p. B43), Danger Sense (p. B47), Night Vision (p. B71), and Peripheral Vision (p. B74). Ambidexterity (p. B39) is good if you use two guns, and Signature Gear (p. B85) is a great way to get your guns of choice.

- *Cinematic Traits.* Enhanced Dodge (p. B51) is indispensable when your foes are shooting back, Extra Attack (p. B53) is the Rolls Royce of two-fisted-shooting abilities, and Gizmos (p. B57) is excellent for pulling out ammo and accessories. All have Gunslinger (p. B58) as a prerequisite.

- *Exotic Traits.* The GM may let heroes with Gunslinger buy Altered Time Rate (p. B38), Enhanced Time Sense (p. B52), and/or Enhanced Tracking (p. B53). Superhuman senses like 360° Vision (p. B34), Dark Vision (p. B47), Infravision (p. B60), Scanning Sense (p. B81), and Telescopic Vision (p. B92) are valuable, too, but tricky to justify for ordinary humans.

Enhanced Time Sense

see p. B52

The GM may permit cinematic gunmen with Gunslinger to buy Enhanced Time Sense (ETS). In some campaigns, this advantage might have benefits beyond those described in the *Basic Set* (GM's decision).

Dodging Bullets

The gunman may attempt to dodge any firearms attack if he's in a position to hear the weapon's report or notice its flash (or a reflection) – or if the *projectile* is in his field of vision, because then he can *see* it! When in doubt, roll against the better of unpenalized Hearing or Vision. If he has Danger Sense, he *always* gets a Dodge roll, even against an attack from behind.

Shooting Between Raindrops

At the GM's discretion, *moving* obstacles – fan blades, six lanes of traffic, etc. – give -2 to -4 for cover or intervening figures, or a speed modifier, where this would be worse (e.g., -6 to shoot between the cars of a train passing at 40 mph). A gunman with ETS can easily perceive momentary windows of opportunity and thus *ignore* these penalties.

Super-Fast Draw

In a Wait situation or a standoff that would normally be resolved using Basic Speed or a Contest of Fast-Draw or Guns, the gunman automatically acts before everyone who lacks ETS. If some fighters have ETS and others don't, use the usual method to decide the order of actions within each group – but the shootists with ETS *all* act before those without, regardless of speed or skill.

Bullet Time

The gunman may spend 3 character points to *stop time* so that he may act out of turn. He can do this at *any* time – even between an enemy's attack roll and any defense rolls or damage rolls that would follow. This can't interrupt death, though; if a failed HT roll means the PC is dead, he's dead (but see *Dramatic Death*, p. 18).

Entering Bullet Time gives the hero *one* turn to do anything that he could do with a normal turn; he cannot spend more points to buy multiple, consecutive turns of stopped time. After that, ordinary time resumes and the GM assesses the outcome of the gunman's actions, which might include:

- *All-Out Attack, Attack, or Move and Attack maneuver* to make as many attacks as his guns and abilities allow. Roll to hit normally. The targets are defenseless! The GM determines damage effects and applies them the instant time returns to normal, *before* anything else occurs.

- *One of the above maneuvers to pluck bullets out of the air.* The player may specify how close he lets them come before he stops time. Grabbing a bullet takes a DX roll and uses up one attack. Snatched slugs have no momentum upon returning to normal time – they cannot injure anyone.

- *Move or Change Posture maneuver.* When time speeds back up, he's in a new location or posture.

- *Ready maneuver to reload or grab another weapon.* When normal time resumes, the gun is loaded, readied, etc.

If the gunslinger moves even a step during Bullet Time, all “paused” attacks on him automatically miss when time restarts. If he moves between a weapon and its intended victim, the attack hits *him* when the passage of time resumes, although he may defend normally. Should his actions move another person into the path of a suspended attack, it hits that person instead – but the victim may defend.

During Bullet Time, everything but the PC who initiated the change freezes . . . from *his* perspective. He sees everybody else paused in mid-step, bullets hanging in air. He and any items he's carrying are the only things that move. The rest of the world sees *him* travel in a blur.

Some further options:

Bullet-Time Ballet: Optionally, when someone buys Bullet Time, other combatants with ETS can elect to “buy in” for 3 points. They must shout this out as soon as the first fighter antes up, or be stuck in regular time! Everybody in Bullet Time gets *one* turn, acting in descending order by Basic Speed. They affect each other normally, but the rest of the world remains paused. If the GM allows this, he should give NPCs who can use Bullet Time and other rules that cost points – like *Buying Success* (p. B347) and *Flesh Wounds* (p. B417) – a pool of unspent points.

Bullet Time in Bulk: The GM may opt to remove the “no multiple, consecutive turns” restriction, allowing gunmen with ETS to keep spending points to get *several* turns of action. This is useful for campaigns that emulate fiction where the hero can, at the climax of the adventure, act almost at will in stopped time! When used with Bullet-Time Ballet, everyone who wants to remain in Bullet Time must ante up before each turn.

Not Quite Bullet Time: A warrior who can merely slow time rather than stop it should buy Altered Time Rate *instead*, adding limitations like Costs Fatigue (-10% per 1 FP per turn), Limited Use, and Takes Recharge if he can use his gift only infrequently, similar to Bullet Time.

Enhanced Tracking

see p. B53

Heroes with Gunslinger can buy Enhanced Tracking. Its primary benefit, apart from making Whirlwind Attack (p. 30) more effective, is to allow Aim maneuvers with one extra ready weapon per level – a feat of limited value, given that Gunslingers wielding several guns typically use pistols that enjoy full Acc *without* Aim. A new enhancement can make this advantage appealing to cinematic *snipers*, though.

New Special Enhancement

Multiple Lock-Ons: You can track multiple targets even if you have only one weapon, and gain the benefits of your Aim maneuver if you attack *any* of them. This lets you use scopes, Precision Aiming (p. 12), etc., against as many targets as you can track: two with Enhanced Tracking 1, three with Enhanced Tracking 2, and so on. +20%.

Extra Attack

see p. B53

Gunmen with Extra Attack can shoot a firearm with each hand at *no* penalty beyond the -4 for the off hand. This makes the Dual-Weapon Attack technique largely redundant for such gunslingers. Gun fu masters often have the modifiers below.

New Special Enhancement

Multi-Strike: You can strike more than once with the *same* weapon or limb, allowing you to make more attacks than you have weapons. You can split your guns' RoF between as many targets as you have attacks (two at Extra Attack 1, three at Extra Attack 2, and so on) without using the Quick-Shot technique (p. 29) or *Spraying Fire* (p. B409). You can even spend a single attack to shoot at several opponents with one of those two moves and then use your remaining attacks to engage lone targets. Assign the desired number of rounds to each target and work out the attacks normally. Note that this lets you spread around your weapons' RoF – not *exceed* it! +20%.

New Special Limitation

Single Skill: Your Extra Attacks apply only to one combat skill. For instance, Extra Attack 2 with Single Skill, Guns (Pistol) lets you attack three times – but at least two attacks must use Guns (Pistol). To attack more than once using a *weapon* skill, you need either one weapon per attack or Multi-Strike. -20%.

Gizmos

see p. B57

Some gun fu masters always have just the kit they need. The GM may allow PCs with Gunslinger to buy Gizmos with Accessibility, Only for Gun Fu, -20% – that is, for 4 points apiece. Each Gizmo lets the shootist pull a single piece of gear out of thin air once per game session. This can't be heavier than Basic Lift/10 lbs. nor have a Bulk worse than -4. Allowed items fall into two categories:

1. *Kit the gunslinger owns but didn't specify he was carrying.* This means a modest-sized gun, a shooting accessory (optics, suppressor, etc.), or Armoury tools that the hero currently has

stashed somewhere. Signature Gear and firearms with Weapon Bond are definitely valid! Treat a preaccessorized gun that falls within the weight and Bulk limits as a single item. Once revealed, the Gizmo works as if it had been carried all along, and it counts as encumbrance.

2. *Consumables.* Each Gizmo can give *one* reload (belt, clip, magazine, power cell, speedloader, etc.) or parts enough for *one* repair or modification. These things *don't* have to be among the gunman's purchased gear. Parts or ammo can be worth at most 1% of the campaign's starting money (\$200, in a modern-day game).

Gizmos simply *aren't there* to be found or lost until invoked. If this "magic" doesn't suit the campaign's realism level, the GM should forbid the advantage.

*They have the numbers, but the
only real gunman within light-years
is standing right in front of you.*

*– Han Solo, Han Solo and
the Lost Legacy*

Gunslinger

see p. B58

This is *the* cinematic gunman advantage. It covers all one- and two-handed ranged weapons used with any specialty of Beam Weapons, Gunner, Guns, or Liquid Projector. In a *Gun Fu* campaign, it gives the benefits described in the *Basic Set*, access to any cinematic ability (advantage, perk, skill, or technique) that the GM feels could logically work with a gun, and these following combat effects.

- While you can't add your gun's Acc bonus when you Move and Attack, you *can* ignore its Bulk penalty as well as any *extra* penalties the GM assesses for jumping or acrobatics on foot. This makes Close-Quarters Battle (p. 26) redundant for you.

- Ignore the -2 for pop-up attacks (p. B390). You enjoy the benefits of Cool Under Fire (p. 18) without needing that perk.

- Ignore the rules for Bulk in close combat (p. B391). You don't get your Acc bonus there, but you never suffer a Bulk penalty. Close-Hip Shooting (p. 26) is unnecessary for you.

- Ignore the Hypnotism and Power Blow prerequisites for Invisibility Art (p. 24) and Flying Leap (p. 24), respectively.

- *Halve* the default penalties for Fanning (p. 27), Fast-Firing (p. 27), Quick-Shot (p. 29), Thumbing (p. 29), and Two-Handed Thumbing (p. 30). If you choose to raise these techniques, buy them up from their improved defaults.

- *Halve* the sum of all Fast-Draw (Ammo) penalties and round in your favor. You can easily reload while moving, crouching behind cover, etc.

Special Limitations

At the GM's option, you can buy a cheaper version using the Accessibility limitation (p. B110).

Arsenal: All one-handed ranged weapons used with Beam Weapons, Guns, and Liquid Projector (beam pistols, handguns, self-defense sprays, and machine pistols and sawed-off shotguns used in one hand); all two-handed ranged weapons used with Beam Weapons, Guns, and Liquid Projector (all varieties of long arms, from shotguns to flamethrowers to laser rifles); or everything used with just one of the three skills above (e.g., “Beam Weapons Only” or “Gunner Only”). -20%.

Gun Rack: All one-handed ranged weapons used with either Beam Weapons, Guns, or Liquid Projector (e.g., “One-Handed

Guns Only” or “One-Handed Beam Weapons Only”); all two-handed ranged weapons used with either Beam Weapons, Guns, or Liquid Projector (e.g., “Two-Handed Guns Only” or “Two-Handed Beam Weapons Only”); or everything used with one specialty of the three skills above (e.g., “Guns (Pistol) Only” or “Beam Weapons (Rifle) Only”). -40%.

Type: A subset of everything used with one specialty of the three skills above (e.g., “Revolvers Only” or “Blaster Pistols Only”). -60%.

Model: One specific model of ranged weapon (e.g., “Colt Model 1873 Only” or “Ford ‘Solo’ Blaster Only”). -80%.

PERKS

I want you to curve the bullet.

– Fox, **Wanted**

Gun Fu games feature three important categories of perks (see *Perks*, pp. B100-101): Style Familiarity, Style Perks, and Weapon Bond. All can be learned in play. Each perk costs a point.

Style Familiarity

Style Familiarity means you’ve studied and/or practiced one of the gun fu styles on pp. 31-35. Paying a point to be familiar with a style gives these benefits:

- You’re automatically familiar with every gun your style covers in your setting (GM’s decision). In effect, Style Familiarity includes a limited form of Cross-Trained (p. 18). Only buy Cross-Trained separately for familiarity with firearms *outside* your style.
- You can acquire the style’s Style Perks, learn its cinematic skills (provided that you have Gunslinger), improve its

techniques whenever you have enough points, and buy any optional traits that would otherwise be off-limits. Style Familiarity counts as an Unusual Background (p. B96) that justifies these purchases.

- You have an implicit understanding with rival gunmen who use that gun fu style. When delivering a challenge, penalties for lack of Cultural Familiarity never apply.

Style Perks

I know what you’re thinking. “Did he fire six shots or only five?” Well, to tell you the truth, in all this excitement I kind of lost track myself. But being as this is a .44 Magnum, the most powerful handgun in the world, and would blow your head clean off, you’ve got to ask yourself one question: “Do I feel lucky?” Well, do ya, punk?

– Inspector Harry Callahan, **Dirty Harry**

Style Perks are minor advantages for gunmen, each representing a little extra training, a trick, a social edge, or access to a cinematic rule. Anybody can purchase one such perk per 20 points in combat, military, or police skills. In *addition* to this, practitioners of a specific gun fu style can buy one of their style’s listed perks per 10 points spent on the style’s skills and techniques.

Example: Bubba Lee Jones has spent 46 points on combat and police skills. This lets him buy *any* two Style Perks that he wishes; he chooses Tacticool and Tracer Eyes. Of those 46 points, 31 were spent on the skills and techniques of the Sniper style (pp. 33-34). Bubba can thus take another three Style Perks, but is limited to those listed for Sniper; he buys Cool Under Fire, Deadeye, and Gun Whisperer (Rifle).

At the GM’s option, a character template for a combative occupation might qualify as a “style.” If so, a hero built with that template may buy the Style Familiarity perk for it, and the GM will choose a selection of perks that fit the template’s theme.

Below, an asterisk (*) indicates a *cinematic* perk that requires Gunslinger. Perks with a † require specialization by skill, weapon, etc., as noted. An item marked ‡ *might* simply be a campaign option that’s free to Gunslingers or even to everyone, but in a game where it *isn’t* universal, it’s a perk; see *Cinematic Option* (p. 17).

Shooting Skills

Many perks and techniques refer to “shooting skills.” These skills are Beam Weapons (p. B179), Gunner (p. B198), Guns (pp. B198-199), and Liquid Projector (p. B205). Where a trait calls for specialization by shooting skill, each specialty of one of these skills is a *separate* skill that requires its *own* perk or technique. Feel free to abbreviate, though – Grip Mastery (SMG) is simpler to write and remember than Grip Mastery (Guns (Submachine Gun))!

The GM may optionally allow certain shooting perks and techniques for nonfirearms that resemble firearms in form or operation. Good candidates are man-portable weapons used with Artillery (pp. B178-179); crossbows, which use Crossbow (p. B186); and slingshots and spear-guns operated with the Bow (Slingshot) and Crossbow (Speargun) specialties (**High-Tech**, p. 201).

In fact, the GM may allow *any* ranged combat skill to work with suitable perks and techniques. An elvish archer might take Bend the Bullet (Bow), or a ninja could use Whirlwind Attack (Shuriken) to scatter shuriken in all directions.

Akimbo*†

Having two hands full of weapons (usually guns!) doesn't restrict your actions much. You can open doors, reload, and so on without putting anything down, just as if you had two empty hands. This doesn't help you *fight* using two weapons – take Ambidexterity, Dual-Weapon Attack, Extra Attack, or Off-Hand Weapon Training for that. Similarly, Akimbo doesn't let you grapple with weapon-filled hands. You must specialize by skill, typically Guns (Pistol).

Area Defense*†

You can *shoot down* incoming projectiles! You must specialize by shooting skill. Your basic Parry is (shooting skill/2) + 3.

Modifiers: -15 for the small target and short time window; +1 for Combat Reflexes or +6 for Enhanced Time Sense; Enhanced Parry (Area Defense), if the GM permits that advantage; *full* Accuracy, regardless of weapon, if you have Gunslinger; any rapid-fire bonus (you may fire up to your gun's RoF).

Any success stops the projectile. Any failure doesn't! This perk is *highly* cinematic – don't sweat details like where misses go or the target's *exact* SM and speed. However, the GM is free to make rockets and missiles (rather than bullets, daggers, or arrows) easier to hit, or to limit this perk to such targets *only*.

Armorer's Gift†

You've practiced assembly and disassembly drills on firearms until you can do them in your sleep. Roll against the relevant Armoury or shooting skill specialty to accomplish this in record time: 10 seconds for a handgun, 30 for a long arm (e.g., rifle), or 60 for a support weapon (e.g., rocket launcher). Conditions don't matter – you can do this upside down, blindfolded, underwater, etc. You also get +2 on rolls for Immediate Action (p. 28). You must specialize by shooting skill, and you only get this perk's benefits when you're familiar with the specific weapon.

Army of One*

You can shoot machine guns from the hip and fire shoulder-launched missiles while steering a car with the other hand. When wielding a heavy weapon with any Artillery or Gunner skill – or with the GL, LAW, or LMG specialty of Guns – you may *ignore* any † (two-handed) or M (mounted) note on its ST, and all extra crew requirements, as long as you meet the ST listed for it in the table. This lets you use it one-handed, sans loaders or assistants.

Bank Shot*†

You can ricochet bullets off surfaces to hit a target behind a hostage, around a corner, etc. The DR and HP of the things you're bouncing shots off aren't important – what matters is that these objects are convincingly *hard*. Roll to hit as usual, using the *full* range along the indirect path to the target, and add -2 per ricochet. You must specialize by shooting skill.

Bend the Bullet*†

With a flick of the wrist, you can give your bullets a curving trajectory much like that of a spinning bowling ball or cue ball. This allows you to ignore -2 of the total penalty for cover, intervening figures, and target posture (see *Target*, p. B548).

You must specialize by shooting skill. The GM decides whether *beams* can curve!

Cinematic Knockback*†‡

If the campaign doesn't generally use *Cinematic Knockback* (p. B417), being able to produce that effect is a perk. Note that movies are the *only* place you'll see this perk in action, because it's totally unrealistic! Even large-caliber rifles and autocannon can't push around a human. The "knockback" some people claim to have witnessed is the victim jumping in surprise or staggering from injuries.

You must specialize by shooting skill. Not just any gun will do, though! The weapon must be covered by your specialty *and* suitably imposing: a 12-gauge, not a runty .410; a .44 Magnum, not a dinky .22.

*Walther PPK, 7.65mm, with
a delivery like a brick through a
plate glass window.*

*– Major Geoffrey
Boothroyd, Dr. No*

Cinematic Option*†‡

The alternatives described under *Cinematic Combat Rules* (p. B417) generally don't cost points because they're *campaign* options: Everybody uses them or nobody does. The GM may wish to allow certain rules that normally aren't used in the campaign on a PC-by-PC basis, however. Access to each of these is a perk. Suitable choices for individual character abilities are Bulletproof Nudity, Cinematic Knockback, Flesh Wounds, Infinite Ammunition, and TV Action Violence. The GM should require specialization by skill for perks that modify attacks; e.g., Cinematic Knockback.

For detailed examples, see *Cinematic Knockback* (above) and *Infinite Ammunition* (p. 19-20). However, any perk marked ‡ *could* work this way.

Concealed Carry Permit‡

In *Gun Fu* campaigns that pay lip service to legal niceties, it's usually illegal to carry concealed firearms without suitable Legal Enforcement Powers and/or Rank. People who lack those advantages need a permit for this, which counts as a perk. Optionally, action-movie cops who *have* Legal Enforcement Powers can obtain a "Heavy Weapons Permit" perk to legitimize assault weapons and explosives for police work!

Cookie Cutter*†

You can use a full-automatic weapon (optionally, even a shotgun!) to cut holes through walls, floors, and ceilings – like a jigsaw through plywood. Each magazine emptied creates an opening big enough to admit one SM 0 person (or two people clinging to each other).



You must specialize by shooting skill. The *weapon* matters less and need not be one that could actually chew through the target's DR or HP. In the movies, this perk works fine with everything from 9mm machine pistols to powerful science-fiction assault rifles. Cookie Cutter only allows dramatic exits and entries, though. You can't use it to bypass armor *or* the plot – no destroying vault doors in crime stories!

Cool Under Fire

You don't experience "tunnel vision" under fire and can quickly update your mental picture of the battlefield. When making pop-up attacks (p. B390), you don't suffer the -2 to hit provided that the target is no further away in yards than your Per plus Acute Vision (if any). This perk is redundant if you have Enhanced Time Sense or Gunslinger.

Cross-Trained*†‡

You're familiar with *every* make and model of gun within a particular shooting skill specialty. You can pick up any such weapon and fire it with no unfamiliarity penalty (see p. B169). If the Gun! or Shooter! wildcard skill (p. 24) is used in the campaign, this perk becomes superfluous – if you are capable of using *all* Guns specialties, there's no need for familiarity with specific makes and models . . .

This perk is cinematic, but a version that covers a large-but-finite list is realistic for spies and soldiers who receive lavish training. The GM decides what constitutes such training and which models it covers. Alternatively, the GM may see familiarity as fussy and ignore it; in effect, *everybody* is Cross-Trained for free.

Deadeye

You're a natural sniper. You can accurately gauge range, windage, thermal effects, and so on, allowing you to attempt Precision Aiming (p. 12) without special equipment. Since you aren't fooling with ballistics tables, spotting scopes, etc., you may reduce the *total* time required to claim your Precision Aiming bonus by 10% (round *up*) after all other calculations. You may buy this perk several times; each level improves your margin by 10% (to a maximum of Deadeye 3, with a 30% reduction).

Dial-a-Round*†

If you use a weapon loaded with two or more different types of projectiles, you can always fire a type of your choice, as long as there's still one remaining in the weapon. This is entirely cin-

ematic, of course, as there's no way the cartridges can rearrange the order in which they are loaded! For extra fun, the GM can demand that, similar to a cinematic martial artist announcing the name of his next maneuver, the PC has to shout out loud which round he's going to shoot! You must specialize by shooting skill.

Dramatic Death*‡

You're guaranteed to go out with a bang! If the dice sentence you to death but not to *instant* death (like an execution or a nuclear blast), roll 1d+1 for the number of seconds you get for a dying action (see *Dying Actions*, p. B423). During this time, you suffer all injury effects *except* unconsciousness or death, but you can otherwise do whatever you want. Then you die.

Dual Ready†

You can use *one* Ready maneuver to draw *two* items, one in either hand. Specialize by particular left hand/right hand combination; e.g., Dual Ready (Detonator/Bomb) lets you ready an explosive in your right hand and its radio control in your left hand. Dual Ready is redundant for items you can Fast-Draw – but not everything allows Fast-Draw.

Early Adopter†

You have access to firearms that haven't entered production (see **High-Tech** and similar sources for introduction dates). In a more realistic campaign, this means prototypes; the GM may limit you to guns a year or two down the road. In a cinematic game, if even one weapon of a given type (e.g., "belt-fed machine guns") already exists, you can have any gun like that from your TL! You must pay for this hardware with starting money – or, more likely, as Signature Gear. Each broad category of weapons has its own specialty: Early Adopter (Pistols), Early Adopter (Rifles), etc.

Fastest Gun in the West†

Your fast-draw is *really* fast. In any Quick Contest of Fast-Draw to see who draws first, add 1 to your margin; e.g., failure by 1 becomes success by 0. This perk also gives you a chance to outdraw a rival who has Enhanced Time Sense: If you beat him by 10+ in the Quick Contest, or roll a critical success and he doesn't, you win!

You may buy this perk several times. Each level improves your margin by 1. The GM sets the limit, if any – perhaps two levels in a realistic campaign. Specialties match those for Fast-Draw.

Fireball Shot*‡

You're not limited to the meager effects of buckshot when firing a scattergun – your shotgun blasts actually *explode*! When shooting at inanimate targets (cars, ground, etc.), each shotshell round acts as a small grenade: Damage becomes 3d cr ex, RoF and Rcl are as for firing slugs, and other stats are unchanged. When shooting directly at *people*, your shells still deliver shot.

This trait only suits over-the-top campaigns, but it *is* just a perk – you could achieve comparable results for 0 points by buying exotic ammo. It's inspired by action movies where heroes without military weapons can blow up things simply because it's dramatic.

Flimsy Cover*‡

They can't hit what they can't see! Whenever you take cover behind anything large enough to hide you, ignore *Cover* (p. B407) and *Overpenetration* (p. B408). Lampposts, trees, car doors, stacks of cardboard boxes, sofas, and the ever-popular overturned saloon table will shed enemy bullets like tank armor, regardless of DR and HP. This only works against small arms – and only while you *hide*. As soon as you expose yourself, the world works normally again.

Grip Mastery†

Switching between one- and two-handed grips normally takes a Ready maneuver, but you can switch between grips on a gun as a free action *once* on your turn, before or after your maneuver. If using a firearm that requires two hands to cock, this lets you cock the weapon as usual but end your turn with a hand free (e.g., to parry or Fast-Draw a pistol). You must specialize by shooting skill; Grip Mastery (Pistol) and Grip Mastery (SMG) are popular.

Gun Sense*†

You have a sixth sense about guns *pointed at you*. You must specialize by shooting skill. Whenever somebody has you in the sights of a gun used with that skill *and* you can see him, make a Per-based skill roll. Success lets you know whether his gun is loaded and functional, or whether it's jammed, safetied, or otherwise can't shoot you. You can also use this perk to detect the status of a weapon carried by any *ally* within arm's reach.

Gun Shticks†

Some gun Shticks let gunslingers impress an audience. Others have practical uses. All require specialization by skill. Make a skill roll to perform the Shtick without dropping or accidentally discharging the firearm. A few examples:

*Next Time, It's Your Head**: You're adept at intimidating rivals by shooting at their clothing or minor personal accessories. Make a standard attack at -2 or the penalty for the nearest body part, whichever is more severe. A hit does no damage, but lets you try Intimidation (p. B202) against that foe as a free action, at a bonus equal in size to half the attack penalty, rounded up. Some examples: Severing a belt or a necktie is a torso shot (no penalty), and gives -2 to hit and +1 to Intimidation. Cutting a cigar in half is a face hit, at -5 to hit and +3 to Intimidation. Shooting off a hat would be a skull attack, for -7 to hit and +4 to Intimidation. The GM may also assess your victim minor penalties for being without his belt, hat, etc.

*Stone-Cold Killer**: Every shot you fire is an instrument of intimidation! You don't just shoot enemies – you blast them through windows, blow off their limbs, and produce fountains of gore. On any turn during which you shoot someone and inflict a wounding effect beyond mere injury – crippling, knockdown, death, etc. – make an immediate shooting skill roll. Success lets you try Intimidation against any witnesses as a free action.

Trick Reload: You can reload a gun using a complicated trick. Describe this when you buy the perk; you might drop a magazine and kick it into the magazine well, or toss two shells into the open breech of a double-barreled shotgun. Your Fast-Draw (Ammo) roll doubles as an Influence roll (p. B359) for the purpose of *impressing* (not intimidating or asking help from) onlookers.

Twirl: You can present a gun butt-first as if to surrender it . . . and then make a shooting skill roll to ready it *instantly*, with time left to attack. When using a single-action revolver, you *can* fire it after this move – the spin cocks the hammer! In the Old West, this was called the “Road Agent Spin.” This perk is cinematic for any firearm *but* a handgun (one-handed weapon with Bulk no worse than -3).

*Wall o' Lead**: You know how to keep heads down by shooting up the scenery! On your turn, state that this is your goal and make any attack or series of attacks that your abilities allow. However, you don't wound those whom you “hit.” Instead, make a group Intimidation attempt against *everyone* you would have hit. Apply the penalty for group size for the total number of foes fired on, but add the rapid-fire bonus for *all* shots fired. For instance, if you spray two RoF 10 machine pistols at 10 mooks and “hit” six men, you get -2 for trying to intimidate 10 people but you also get +4 for RoF 17-24, since your total RoF is 20!

Gun Whisperer*†

You know the exact state of the gun you're *using*. It's almost as though it speaks to you! You must specialize by shooting skill. Whenever you pick up a gun covered by that skill, you immediately know whether the safety is on, whether it's jammed, and whether there's a bullet in the chamber (handy for Russian roulette). You also know how much ammo is left, and of what type, should you not already know that for some reason.

Hand Cannon

You can fire *big freakin' guns*. Add +1 to your ST for the sole purpose of avoiding penalties for insufficient ST to wield firearms. You may buy this perk twice, for double the benefit, in a realistic campaign – or as many times as the GM is willing to allow in a cinematic game! This ST *does* count for the purpose of Army of One (p. 17), and it *stacks* with levels of Huge Weapons (ST) (see *Power-Ups 2: Perks*, p. 6).

Infinite Ammunition*‡

You never run out of ammunition, regardless of your weapon's Shots statistic. This is an *extremely* unrealistic ability but such a stock feature of gun fu stylists – and indeed most cinematic gunmen – that it's probably unfair to treat it as anything more than a perk in a *Gun Fu* game. It's easier to tell a story when the characters don't have to sweat fussy details like acquiring and carrying ammo, counting shots, and reloading!

There are two variants:

Over-the-Top Ammo: This version is the least realistic but also the most common: You truly have *infinite* ammo! You can go on shooting forever without reloading, and you have no need to carry or even pretend to carry ammunition, much less buy it or worry about it as encumbrance. Gunslingers in Westerns use this option: Every moviegoer knows why a “six-shooter” is called that, but most directors regard the painfully slow reload times for 19th-century weapons as a deadlier threat to drama than the jarring fiction of bottomless revolvers. Cheesy military action movies also use this variant – the worst B movies give even disposable antitank weapons multiple shots.

Quasi-Realistic Ammo: This version adds a veneer of realism. You might carry spare ammo and reload during lulls in the shooting, but you never have to pause to reload *in a gunfight*. The GM may require you to pay for ammo and magazines – and perhaps limit you to that many shots total – but you can still ignore their encumbrance. For example, in *Last Man Standing*, gunman “John Smith” fills some two dozen magazines and frequently reloads his Colt .45s, but in action, he often fires more shots than the 16 rounds his two pistols could hold – and he doesn’t seem to be *carrying* all those magazines! Those magazine-filling scenes, however, help the viewer suspend disbelief.

The GM decides what version to use, and he may wish to make it a campaign option.

Intuitive Armorer†

You can maintain one personal weapon without needing the Armoury skill. You must specialize by gun, which is often Signature Gear. Roll against IQ instead of Armoury to fix that firearm or install standard accessories. For two or more guns that require a given Armoury specialty, it’s more efficient to spend 2 points for Armoury at IQ level than to buy multiple copies of this perk.

Just Winged Him*†‡

You’re adept at deliberately grazing foes – perhaps to take prisoners or live up to the Pacifism disadvantage. You must specialize by shooting skill. Before attacking with a suitable weapon, you may declare the maximum injury that you’re willing to inflict with the attack, regardless of damage rolls or number of shots fired. If you hit, find injury as usual and use the lower of that or your stated limit as the *actual* wound. If the campaign uses *Cannon Fodder* (p. B417), you *can* say “0 HP”; this lets you drop mooks without truly harming them, in true comic-book fashion.

This is an example of a Cinematic Option perk (p. 17). It effectively allows firearms to “pull punches” as described on p. B401.

Lightning Fingers†

You’re adept at operating your gun’s controls. If manipulating a safety, selector switch, or anything similar normally takes a Ready maneuver, *you* can do so as a free action by making a successful shooting skill roll at the start of your turn; any failure simply means the task takes its usual turn. If such a task works this way for everyone, *you* roll at +4. In a cinematic campaign, Lightning Fingers (Pistol) even lets you spin a revolver’s

cylinder to the exact chamber you want – useful if the gun is loaded with different ammo types or has one round left, or when you want that chamber to be *empty*. You must specialize by shooting skill.

Motorized Training†

You use only half your vehicle’s speed, where favorable, when assessing speed/range penalties (pp. B469, 550). You may take this perk a second time, in which case vehicle speed doesn’t count at all where unfavorable. You must specialize by shooting skill.

Muzzle Flamethrower*†

When you fire a weapon for which you have bought the appropriate specialty of this perk, it will spew forth a yard-long flame from the muzzle. This gives a +2 bonus to Intimidation (p. B202). If you’re in close combat (pp. B391-392), the attack also becomes incendiary (inc)! Others are at +3 Vision to spot you firing in the dark.

In actual movie-making, this is the result of special blank loadings, which are used to make the guns look more impressive. Sometimes they are even required because otherwise the muzzle flash can’t be seen at all, due to how a camera only captures a limited number of frames.



No Friendly Fire*‡

Yours is a video-game world where guns only hurt enemies. Whenever you accidentally hit another PC, a friendly or neutral NPC, or anybody but a genuine opponent, you inflict no injury – even with automatic fire or explosives! Depending on the campaign, knockback may still occur (making friendly explosives a handy means of travel), and *deliberate* shots may still hurt (if not, then you can even shoot allies to signal them).

Off-Hand Weapon Training†

You’ve practiced a combat skill enough with your “off” hand that you can ignore the -4 for using that hand (see *Handedness*, p. B14). This benefits all actions based on that skill – including perks and techniques. You must specialize by skill; any shooting or Fast-Draw skill qualifies, although gun fu practitioners mostly learn it for Fast-Draw (Pistol) and Guns (Pistol).

This perk completely replaces the Off-Hand Weapon Training *technique* on p. B232. It has nothing to do with Dual-Weapon Attack (p. 27), though – to shoot two guns at full skill, improve that technique or buy Extra Attack.

One-Armed Bandit*†‡

You can operate a lever- or pump-action long arm *one-handed* and *without* changing grips. The gun's RoF becomes 1. Roll against the appropriate Guns specialty before each shot. Failure wastes your turn; treat it as a Do Nothing maneuver. Critical failure means an immediate roll on the *Critical Miss Table* (p. B556)! In anything but an over-the-top game, this perk works only for lever-action weapons, as these can be spun around the lever loop – which generally requires modification to enlarge it to avoid breaking your fingers! You must specialize by Guns skill.

Pants-Positive Safety*†‡

You can carry a loaded, cocked firearm shoved through your waistband without any risk of accidental discharge – even if you leave the safety off!

Pistol-Fist*†‡

You can roll against Beam Weapons (Pistol) or Guns (Pistol) – you must specialize – to pistol-whip people. Treat this as a punch with brass knuckles. You can also parry melee attacks at (shooting skill/2) + 3, and even use this parry when slapping aside guns in close combat (see p. B376).

Quick Reload†

You can reload in record time! You must specialize by reloading scheme: Belt (for machine guns), Breechloader (for double-barreled shotguns), Detachable Magazine (for most modern automatics), Muzzleloader (for black-powder guns), Swing-Out Revolver (for modern revolvers), etc. See *High-Tech* for a full list.

A successful Fast-Draw (Ammo) roll lets you reload as a free action for Detachable Magazine or for Swing-Out Revolver (with a speedloader), or with a single Ready maneuver for every other specialty but Muzzleloader. For the Muzzleloader specialty, you can take several levels of this perk, and a successful Fast-Draw roll chops 25% *per level* off reload time, to a minimum of three seconds.

This perk only *seems* cinematic. World-class competition shooters have demonstrated similar feats on high-speed film!

Quick-Sheathe†

This perk has two specialties:

Quick-Sheathe (Long Arm): Unslinging or slinging any long arm requires two Ready maneuvers. A successful Fast-Draw (Long Arm) roll gets the gun out in just one second. This perk lets you roll against Fast-Draw (Long Arm) to *sling* it in one second as well. (Add a second to all times if the slung position is on the back.)

Quick-Sheathe (Pistol): Getting a handgun into or out of its holster takes one Ready maneuver. A successful Fast-Draw (Pistol) roll draws it as a free action. This perk lets a roll against Fast-Draw (Pistol) to *stow* it as a free action, too.

Quick-Swap†

You've perfected the art of juggling one-handed weapons between hands. Shifting a weapon to an empty receiving hand

normally demands a Ready maneuver, but becomes a free action with this perk. Swapping two weapons between full hands normally takes *two* Ready maneuvers, but requires just one with Quick-Swap. (Old West shootists, who often *drew* two pistols but only *fired* the one in their dominant hand, called this trick "crossing the border.") You can use this perk once per turn, *on your turn*.

You must specialize by one-handed weapon skill: Quick-Swap (Pistol), Quick-Swap (Throwing) for grenades, and so on. If two different weapons are involved, you need the perk for *both* skills.

Recoil Rocket*†‡

Whenever you shoot, you can opt to let your weapon to blast *you* straight back. This is Cinematic Knockback (p. 17) in reverse: Apply any knockback for your damage roll to *yourself*. This movement is in addition to anything allowed by your maneuver. Without Gunslinger, you're at -2 to DX rolls, can't retreat, and can't use Acrobatic Dodge – just as for a Move and Attack. *With* Gunslinger, this is free, unpenalized movement!

Rope Shooter*†‡

You have practiced shooting cleanly through a rope; for example, to save a man from being hanged or to shoot down a chandelier. In reality, this is very difficult, not only because of the size of the target (SM -13 or worse), but also due to rope being Unliving (p. B380) and piercing attacks doing little damage because of that. This perk lets any hit with a bullet cut a rope, regardless of such details as damage, DR, and HP. Range and size modifiers apply as usual!

All right, you primitive screw-heads, listen up! You see this?

This . . . is my boomstick.

– Ash, Army of Darkness

Scattergun*†‡

This perk models the common myth that a shotgun blast spreads enough to wound multiple targets, especially at close range. When you fire a shotgun loaded with multiple-projectile rounds (shot or flechettes, not beanbag, slug, etc.), you may use *Spraying Fire* (p. B409) just as if you had a full-automatic weapon. Multiply out RoF – e.g., RoF 3×9 behaves like RoF 27 – but keep Rcl fixed at 1 for *all* targets.

Silencer*†‡

You can add a silencer to any weapon for which you have bought the appropriate specialty of this perk (following the usual Guns specialties). Silencer (Pistol) is probably most common. In keeping with traditional movie conventions, the weapon does *not* need to be prepared for attachment! You can also silence ordinary revolvers or other firearms that are realistically unsuitable for sound suppression. You still have to buy the suppressor as usual. However, its Hearing penalty is doubled as per the *Cinematic Silencers* rules (*High-Tech*, p. 159).

Standard Operating Procedure††

Each Standard Operating Procedure exempts you from having to inform the GM that your PC is doing something that's second-nature for him. You always get the benefit of the doubt. Examples for gunslingers include:

Back to the Wall: You always sit with your back to the wall and keep a minimum of one piece of improvised cover between you and the exits. This is most useful when you have the Flimsy Cover perk (p. 19)!

Off-Screen Reload: You always reload between action scenes. You must have had access to reloads while “off screen,” and the GM is free to debit your ammo supply or bank account whenever you claim this perk's benefits.

On Alert: You always have full kit packed and ready to go in case of emergency. This doesn't mean you react faster (get Combat Reflexes for that) – it just means always being able to scoop up all your gear without wasting valuable time.

Sleep with One Eye Open: When visible movement occurs around you as you sleep, even activity that wouldn't be loud or startling enough to rouse most people, you'll awaken on a successful Vision roll. You'll still be stunned (see p. B393) unless you also have Combat Reflexes!

Supplier†

Thanks to personal ties to a gun shop owner, an arms dealer, or a manufacturer, you get a discount on certain gear. You have to be able to contact your supplier to capitalize on this perk. You must specialize by category, which determines the markdown:

All guns, ammo, and accessories: 10%.

Category (e.g., guns, ammo, or accessories): 20%.

Subcategory (e.g., rifles, rifle ammo, or scopes) or *Manufacturer* (e.g., H&K, Federal, or Bushnell): 30%.

Anything more specific (e.g., H&K submachine guns): 40%.

Halve the discount on items whose base cost exceeds campaign starting money.

Sure-Footed†

You've studied stable stances that let you ignore the -2 to attack and -1 to defend for one specific type of bad footing. Specialties include Ice, Naval (rocking ships and boats), Sand, Slippery (like *blood*), Snow, Uneven (including piles of corpses), and Water (up to waist-deep). This doesn't aid DX in general, or Move.

Tacticool*

You're a master at pimping-out “tactical” gear. All of your equipment is either matte black or camouflage, and sports numerous after-market add-ons. Whenever you wield a weapon or wear armor that you've personally customized, you get a bonus to all Influence rolls and reaction rolls made in combat: +1 if you've added one to three custom accessories (a paint job counts as one), +2 for four to eight, +3 for nine to 15, and +4 for 16 or more. Useless accessories (like any of the *Tacticool Gadgets*, p. 42) count as two. This perk doesn't grant you the accessories – you must buy those as usual!

Example: Bubba Lee Jones has the Tacticool perk. He totes a Colt M4A1 carbine (*High-Tech*, p. 119) to which he has added a twin-drum magazine (*High-Tech*, p. 155), a reflex sight (*High-Tech*, p. 156), a night sight (*High-Tech*, p. 156),

a tactical light (*High-Tech*, p. 156), a targeting laser (*High-Tech*, p. 156), and a set of accessory rails (*High-Tech*, p. 161) to actually mount all the stuff. That's six items, so he gets +2 to his Intimidation roll when he busts through the door with this baby – he calls her “Dita.”

You need only take this perk once, but you only get the single largest bonus for your most-accessorized item, no matter how much “tactical” gear you shlep. (In the example, Bubba would still get +2, not +4, if he brought along Dita's sexy twin, Rita, and held one in each hand.) This isn't tied to any specific item, but tweaked-out configurations are personal – the bonus isn't transferable if you lend your friends your kit, and another user's hardware never gives you a bonus.

Tap-Rack-Bang†

You're adept at getting your weapon back into action. If a malfunction occurs, you can attempt Immediate Action (p. 28) as a *free action* on any later turn. You must specialize by shooting skill, and you have to be familiar (p. B169) with the specific weapon to use this perk.

Tracer Eyes*

You can *see* the paths of your bullets as they speed toward their target! Whenever you fire more than one shot at a target per turn, you get a noncumulative +1 to skill.

This becomes a *realistic* perk for experienced shooters (Guns at DX+2 or better) with Acute Vision.

*This gun you're holding
belonged to your father; he
could conduct a symphony
orchestra with it.*

– Sloan, Wanted

Trick Shooter†

You can pull off difficult *noncombat* shooting tricks that allow you to perform in a gun show, a circus, or a similar event. Make a skill roll at -4 whenever you attempt a trick. You must specialize both by shooting skill and by a general class of tricks, for example:

Aerial Target Shooter: You can shoot glass marbles, coins, etc. thrown into the air. Some targets will be destroyed; others, neatly holed. Alternatively, you can put six shots into a can before it drops down, or split flying playing cards lengthwise. This also requires a successful Throwing roll by either yourself or your assistant.

Chicago Typewriter: You can use bullet holes (or laser beam marks) to “write” or “draw” on a wall, car door, etc. How fast you can write depends on RoF. You need on average eight shots per letter. However, shotguns, mechanical machine guns, miniguns, grenade launchers, and other inaccurate weaponry will only work in a cinematic campaign.

Tack Driver: You can hit a nail with a bullet, driving it into the wood. Alternatively, you can shoot out all markings on a playing card pinned to a target, or shoot off the cigarette from the mouth of an assistant.

Trick Shooter only works in noncombat situations, on inanimate objects. Maximum range is Per, plus any levels of Acute Vision, in yards. Penalties for restricted vision are doubled.

Upside-Down Shooting†

You have practiced shooting a handgun with the grip up, using the ring finger (or even the pinkie) to squeeze the trigger. You can ignore the -2 penalty to Guns (Pistol) that would ordinarily result from holding the weapon wrongly. As you can't see the sights, you can't take Aim or All-Out Attack (Determined) maneuvers – only Attack or Move and Attack.

Upside-Down Shooting is today more at home with cinematic shooters, but it *was* developed to deal with a specific tactical problem – that you have to draw your handgun from the belt or a cross-draw or hip holster with the off-hand (because the opposite hand is otherwise engaged or out of commission). In such a case, it is faster to use Upside-Down Shooting than to try to reverse the weapon first (the latter gives a -2 Fast-Draw penalty; the former gives no penalty). Don't forget to match this with Ambidexterity (p. 13) or Off-Hand Weapon Training (pp. 20-21), or you will also suffer the -4 penalty for using the off-hand.

Walking Armory*‡

No matter how many guns you carry, their weight never counts as encumbrance. Moreover, you need not concern yourself with the practicalities of how and where you carry them all. The weapons are still there, though – get Gizmos (p. 15) for *undetectable* guns.



Weapon Bond

You own a weapon that's uniquely suited to you. Add +1 to effective skill when using it. This has nothing to do with quality – you're just *used* to your weapon. If you lose the weapon, you lose this perk! You may start play with a bond to any weapon bought with cash or as Signature Gear.

This perk is almost universal among gun fu practitioners. Note that many gunmen use sets of weapons – especially paired handguns. To get the above benefits with all of those weapons, buy one perk per weapon.

SKILLS

Rourke's hands dropped to waist level, the twin stainless .45s spinning on his index fingers in the trigger guards, the pistol butts arcing into his fists, his thumbs snapping back the hammers and both pistols firing simultaneously . . .

– Jerry Ahern, *The Survivalist #2: The Nightmare Begins*

Shooting skills (p. 16) are of course vital in a **Gun Fu** game, along with Armoury (p. B178) for Immediate Action (p. 28) and gunsmithing (pp. 40-41). Below are notes on some other

important skills. Skills marked with an asterisk (*) are *cinematic* and only available to PCs with Gunslinger. Those with a † require you to pick a specialty.

Blind Fighting*

see p. B180

Gun fu masters must know Zen Marksmanship (p. 24) to use Blind Fighting outside of close combat. Follow the rules for combining Blind Fighting with Zen Archery – that is, roll against both skills at -6 to locate distant targets. Blind Fighting has another -4 in a noisy gunfight . . . unless your target is the only other shooter, in which case you get +4!

Breaking Blow*

see p. B182

The GM may allow a new specialty – Breaking Blow (Guns) – that lets gunmen shoot for the weakest point in *inanimate objects* with a firearm. This is useless against thinking opponents and their armor, but valuable for blowing open locks and doors.

Gun Fu Skills Levels

See *Meaning of Skill Levels* and *Choosing Your Skill Levels* (pp. B171-172) for general guidelines. Most **Gun Fu** heroes won't have shooting skills (p. 16) and similar relevant skills below 16. That should be enough for James Bond and similar extraordinary shootists. Particularly spectacular performers should have skill levels of 20 or above; even 30 may be possible.

James Bond and similar extraordinary shootists have high levels in relevant skills.

Breath Control

see p. B182

Careful breathing can to an extent mitigate shaky hands caused by shock (p. B419), irritating conditions (p. B428), and state of mind (enemy Influence rolls, Fright Checks, mental disadvantages, etc.). At the GM's option, a successful Breath Control roll gives +1 to offset the total penalty for these things and to rolls for Precision Aiming (p. 12); success by 5+ or critical success gives +2.

Connoisseur†

see p. B185

In a **Gun Fu** game, Connoisseur (Guns) is widespread and defaults to Armoury or any shooting skill at -3 (use the IQ-based level!). A successful roll allows a gunman to give a suitably impressive lecture about a firearm's quality or deadliness, which is good for +1 to reaction and Influence rolls – especially Intimidation – in many situations. If used to enhance Merchant, success gives +1 when trading in rare or custom firearms.

Wildcard Skills

Wildcard skills (p. B175) are a valid option in a cinematic campaign – and **Gun Fu** games certainly are *always* cinematic! However, note that they are not a requirement – you can play cinematic without ever resorting to use wildcards.

In the context of **Gun Fu**, two wildcard skills are especially useful: Gun! (p. B175) and Shooter! (first introduced in **Action 1: Heroes**, p. 23). The former is plenty cinematic, while the latter goes beyond cinematic and into the realm of *over-the-top* action. The GM decides which, if any, of these is available in his campaign.

Gun! (DX). Replaces all Beam Weapons, Gunner, Guns, and Liquid Projector specialties, and all associated Fast-Draw specialties (Ammo, Long Arm, and Pistol). It also allows an IQ-based roll for any use of Armoury (Heavy Weapons or Small Arms).

Shooter! (DX). Replaces all Crossbow, Gunner, Guns, and Liquid Projector skills, plus associated Fast-Draw specialties (Ammo, Arrow, Long Arm, and Pistol). Covers any use of Acrobatics, Jumping, or Stealth to move around in a gunfight. Counts as Brawling when slugging someone with a pistol. Works as Forced Entry when shooting locks and doors. Stands in for Throwing when hurling a hand grenade or an empty handgun at enemies (or a loaded weapon to an ally!). Make an IQ-based roll for Armoury to get a gun working again.

Note that either means that most perks and techniques need to be bought only *once* rather than individually for each specialty. Both also make the Cross-Trained perk (p. 18) redundant.

Fast-Draw†

see p. B194

The specialties of greatest importance in a **Gun Fu** game are Ammo, Long Arm, and Pistol. Any attack roll penalty for combat maneuver, grappling, handedness, posture, or shock applies to Fast-Draw rolls and to DX rolls to reach weapons in close combat (p. B391). The GM may want to apply *location* modifiers, too:

Ammo: +0 if using ammunition pouches on your belt, load-bearing gear, or a load-bearing vest, -1 if concealed at the small of your back or in a shoulder rig, -2* if stowed in an ankle rig or stuck into a boot, or -3 if in a pocket or similarly concealed.

Long Arm: +0 if using a patrol sling, -2 if slung over the shoulder, or -4 if slung on the back.

Pistol: +0 if tucked into the belt or holstered at your hip, -1 if holstered at the small of your back or in a shoulder holster, -2* if holstered in an ankle holster or stuck into a boot, or -3 if in a pocket or concealed.

* A weapon or ammo in a boot is *easier* to reach from low postures: When crouching, kneeling, or sitting, ignore the -2 for a weapon in a boot *and* the -2 for posture, and roll at +0.

Flying Leap*

see p. B196

Heroes with Gunslinger can simply ignore the Power Blow prerequisite, as that skill has little to do with their abilities.

Invisibility Art*

see p. B202

Shootists with Gunslinger may ignore the Hypnotism prerequisite – they're cinematically sneaky, not projecting chi-based mind control!

NEW SKILL

Optionally, the GM may permit marksmen to learn a special cinematic skill.

Zen Marksmanship†

IQ/Very Hard

Default: None.

Prerequisites: Gunslinger, shooting skill at 18+, and Meditation.

This skill functions identically to Zen Archery (p. B228), but it is for point-target small arms – laser pistols, sniper rifles, etc. – instead of bows. You must specialize by shooting skill specialty. The GM should forbid specialties that he feels lack the necessary finesse; Zen Marksmanship (Light Antitank Weapon) would be inappropriate in most campaigns!

Wildcard Skills for Styles

Optionally, the GM may introduce wildcard skills (p. B175) that cover entire *styles*. Each “Style!” skill replaces all the skills of one gun fu style – including any optional skills the GM wishes to toss into the mix. If the gunman has Gunslinger, this also includes his style’s *cinematic* skills. Style! skills are DX-based, but they allow IQ-, HT-, Per-, and Will-based rolls for skills controlled by those scores.

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

Even DX-3 level in a Style! skill grants Style Familiarity with that style and Cross-Trained with every weapon the style covers. Don’t buy these separately. The stylist may purchase his style’s Style Perks for a point apiece regardless of total points in the style. If a perk requires specialization by skill, the Style! skill is a valid specialty and the perk works with all applicable skills of the style.

Example: Double Trouble (pp. 31-32) requires students to learn Acrobatics, Fast-Draw (Ammo), Fast-Draw (Pistol or SMG), and Guns (Pistol or SMG). Optional skills include Armoury (Small Arms), Connoisseur (Guns), Guns Art (Pistol or SMG), Holdout, and Jumping, any of which the GM might rule suit every stylist. Double Trouble! would replace *all* of these skills. With Gunslinger, it would replace Blind Fighting, Flying Leap, and Zen Marksmanship, too. A stylist with Double Trouble! could use any of his style’s techniques at its maximum level; for instance, he could try Dual-Weapon Attack at his Double Trouble! level when using paired pistols or SMGs.

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

TECHNIQUES

The shooting techniques described in this section obey the standard rules on pp. B229-230. Those marked with an asterisk (*) are cinematic. Many of these are so risky – or so unlikely to be effective in a real shootout – that few shooting instructors teach them. This doesn’t mean they are impossible, only that gun fu stylists need Gunslinger to improve them. Anyone can attempt a cinematic technique, if the GM permits.

Default Use: You can always *attempt* any technique at the listed default, even if you’ve spent no points to *improve* it.

Using Techniques Together: Techniques that aren’t mutually exclusive (like Dual-Weapon Attack and Fanning, unless you have four hands) can be used together in a way that combines all of their effects in a single success roll. For instance, you could use Dual-Weapon Attack with Fast-Firing to shoot *two* pistols rapidly, rolling only once per hand to attack rather than separately for Dual-Weapon Attack and Fast-Firing. In such situations, determine each technique’s *relative level* by taking the difference between its level and that of its parent skill. To calculate your level with the combined technique, sum the relative levels of all the techniques involved and add the total to the underlying skill.

Example: You have Guns (Pistol) at 16, Dual-Weapon Attack at 15, and Fast-Firing at 14. Your *relative level* with Dual-Weapon Attack is $15 - 16 = -1$. Your *relative level* with Fast-Firing is $14 - 16 = -2$. When shooting pistols quickly with both hands, add relative levels and roll at Guns (Pistol)-3, or 13.

Techniques and Gunslinger: Gunslinger’s ability to add some or all of Acc to a shot (or to eliminate Bulk, where

applicable) aids attacks with all shooting techniques unless noted otherwise.

Behind-the-Back Shot

Hard

Default: prerequisite skill-7.

Prerequisite: Any shooting skill; cannot exceed prerequisite skill.

This technique lets you shoot under your armpit, over your shoulder or head, or between your legs to peg a foe behind you without firing wildly or changing facing. The arm(s) used to control the weapon must be free to move in order to position the gun, and you have to be aware that your target is there in the first place!

Roll against Behind-the-Back Shot to hit. This is a standard ranged attack, at an extra -1 if you target a specific hit location. You can only Aim first if you can see your target in a reflective surface; even then, the bonuses are halved. Likewise, Gunslinger gives half its usual bonus.

In all cases, you’re at -2 to all active defenses until your next turn.

Cavalry Training

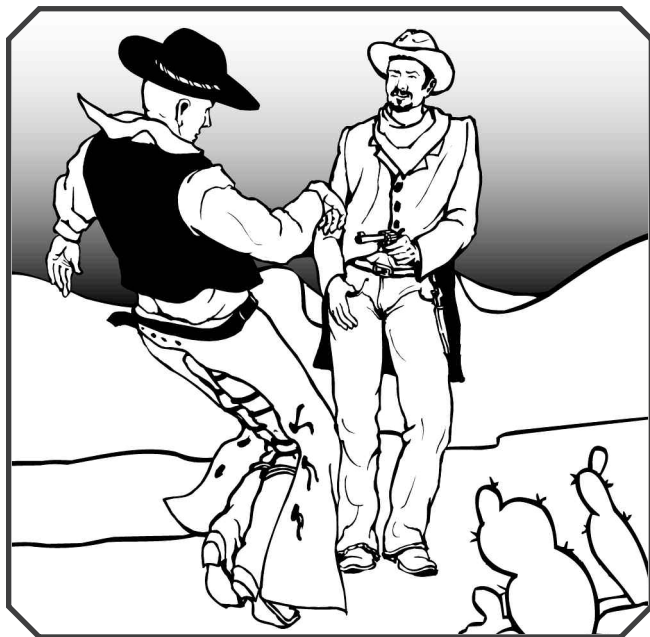
Hard

Default: shooting skill-2.

Prerequisites: Riding† and any shooting skill; cannot exceed shooting skill.

This technique lets a cavalryman buy off the -2 for attacking on a turn when his mount attacks (see *Attacks by Mounts*, p. B397). In addition, improving Cavalry Training to skill-1 lets him use only *half* his mount's speed when assessing speed/range penalties (p. B550), where favorable, while improving it to full skill means only *target* speed matters. Skill with a mounted attack can't exceed Riding skill – or Combat Riding (below), if better – and modifiers for a *rough* ride require Mounted Shooting (p. 28).

† For similar benefits for vehicle-operation skills, see the Motorized Training perk (p. 20).



Close-Hip Shooting

Average

Default: prerequisite skill.

Prerequisite: Any shooting skill; cannot exceed prerequisite skill+3.

“Hip shooting” refers to shooting done with the gun close to the body, without raising the gun high enough to use its sights. Hip-shooting stances are part of many realistic shooting styles – particularly those based on the teachings of William Fairbairn and Eric Sykes (see *Martial Arts: Fairbairn Close Combat Systems* for more on this). More importantly, hip shooting is especially popular in the Western and *film noir* genres. It doesn't allow Aim or All-Out Attack (Determined) maneuvers.

The main advantage of the Close-Hip Shooting technique is that it allows you to engage an adversary at arm's reach – that is, in close combat, where a gun normally gives a penalty equal to its Bulk (see p. B391). The Close-Hip Shooting technique represents training for this contingency: The shooter holds his weapon close to his body and fires instinctively. In close combat, apply the Bulk penalty to your Close-Hip Shooting level and then use the lower of your modified technique or your unmodified shooting skill to figure your attack.

Example: Assassin Dean Delmore has Beam Weapons (Pistol)-16, Close-Hip Shooting (Beam Pistol)-18, and a ray gun

with Bulk -2. A Lizardo warrior suddenly erupts from the Acid Swamp and charges Dean! Dean dodges, but he's unable to back away for a clear shot. Normally, he'd shoot at $16 - 2 = 14$, but this technique lets him shoot at $18 - 2 = 16$. If he used his micro-blaster with Bulk -1, he would shoot at $18 - 1 = 17$, reduced to his Beam Weapons (Pistol) level of 16.

If you have Gunslinger, this technique is redundant for you.

Close-Quarters Battle

Average

Default: prerequisite skill.

Prerequisite: Any shooting skill; cannot exceed prerequisite skill+4.

You've practiced shooting on the run at nearby targets – a situation known to tactical shooters as “close-quarters battle” (CQB). Whenever you take a Move and Attack maneuver (p. B365) to fire at a target whose distance from you in yards doesn't exceed your Per plus Acute Vision (if any), apply the penalty for shooting on the move (-2 or firearm's Bulk, whichever is worse) to your Close-Quarters Battle level. Then use the lower of your modified technique or unmodified shooting skill to figure your attack.

Example: Morton Locke has Per 12, Guns (Pistol)-12, Guns (SMG)-12, CQB (Pistol)-15, and CQB (SMG)-15. He runs into a cave carrying a Tommy gun with Bulk -5. Without CQB, the -5 for shooting on the move would put Morton at $12 - 5 = 7$. However, at ranges up to 12 yards, he fires at $15 - 5 = 10$! If he used his Colt .38 Super pistol with Bulk -2, he would shoot at $15 - 2 = 13$, reduced to his Guns (Pistol) level of 12.

If you have Gunslinger, this technique is redundant for you.

Combat Riding

Hard

Default: Riding.

Prerequisite: Riding†; cannot exceed Riding+4.

This technique represents training at riding under combat conditions. Use it instead of Riding whenever you roll to *control* your mount in battle. It doesn't cover fighting – for that, learn Cavalry Training (pp. 25-26) and Mounted Shooting (p. 28) – but where the rules limit weapon skill to Riding, your limit is Combat Riding instead. Combat Riding never aids Riding rolls to mount up, stay mounted, or direct your mount hands-free, or such noncombat activities as dressage, racing, and travel.

† Modern warriors can learn Combat Driving or Combat Piloting instead. This has the relevant vehicle-operation skill as its prerequisite and default, and it cannot exceed skill+4.

Disarming

see p. B230

Disarming isn't a shooting technique, but cinematic action heroes routinely use it to obtain an enemy's gun. When attempting a *barehanded* disarm, you may try to snatch the weapon instead of knocking it away. Declare this before attacking. You have the usual -2 to hit for a non-fencing weapon. Your rival may parry your hand, potentially injuring it – and a gunman can use $3 + (\text{Retain Weapon}/2)$ for such a parry!

On a hit, roll the usual Quick Contest. Against a weapon that can do cutting damage, including any gun with a bayonet, you're at -2. If you win, you have the weapon in hand. Unless you win by 5+, though, it will be unready until you take a Ready maneuver.

Double-Loading

Average

Default: Fast-Draw (Ammo)-2.

Prerequisite: Fast-Draw (Ammo); cannot exceed Fast-Draw (Ammo) skill.

You've practiced reloading two chambers of a multi-barreled gun or a revolver at once. A successful Double-Loading roll gives all the benefits of Fast-Draw *and* means that each Ready maneuver taken to insert or manually extract one cartridge affects two cartridges. This shaves off one extra second per pair of cartridges if the firearm ejects all of its casings at once, or *two* extra seconds per pair if the weapon requires you to extract each empty by hand.

Dual-Weapon Attack

Hard

Default: prerequisite skill-4.

Prerequisite: Any suitable shooting skill; cannot exceed prerequisite skill.

If you attack with two guns at once, you're normally at -4 on each attack unless you have Extra Attack. This technique lets you buy off that penalty. To remove the *extra* -4 for the "off" hand, you'll also need either Ambidexterity (p. B39) or Off-Hand Weapon Training (pp. 20-21).

Dual-Weapon Attack (DWA) is primarily for Beam Weapons (Pistol), Guns (Pistol), and Liquid Projector (Sprayer). High ST (p. B270), perks like Army of One (p. 17) and One-Armed Bandit (p. 21), and weapon modifications (like sawing off a shotgun) can let you learn this for *any* shooting skill, however – and of course a four-armed gunman could shoot two rifles two-handed. The only absolute requirement is that you can use two weapons at once.

You must learn DWA separately for each *skill*. For instance, attacking with two revolvers requires two DWA (Guns (Pistol)) rolls, but attacking with a revolver and a blaster pistol requires a DWA (Guns (Pistol)) roll and a DWA (Beam Weapons (Pistol)) roll.

Per p. B417, when both attacks target the same foe, he defends at -1. Against guns, this only affects parries; attempts to slap the gun away in close combat, Area Defense perk (p. 17), Precognitive Parry, etc. Dodge is unaffected

Fanning

Hard

Default: Guns (Pistol)-4.†

Prerequisite: Guns (Pistol); cannot exceed Guns (Pistol) skill.

This technique lets you buy off the basic -4 to Guns (Pistol) for fanning a single-action revolver with RoF 1 held in one hand. See *Fanning* (p. 11).

† Default is Guns (Pistol)-2 for those with Gunslinger.

Fast-Draw Opponent's Weapon

Hard

Default: Fast-Draw (Any)-5, Judo-5, or Wrestling-5.

Prerequisite: Any Fast-Draw skill; cannot exceed prerequisite skill.

This technique allows you to Fast-Draw a weapon carried by *another person*. If the weapon isn't visible to you, then you're at an additional -2 to draw it (if there's even a weapon there!) – and all penalties to draw a *concealed* weapon are doubled. Critical failure means that you have no active defense against your opponent's next attack. Your foe can try to dodge or parry this Fast-Draw attempt, and may use 3 + (Retain Weapon/2) for such a parry.

Fast-Firing

Hard

Default: prerequisite skill-4.†

Prerequisite: Any shooting skill; cannot exceed prerequisite skill.

This technique lets you buy off the -4 to skill for fast-firing a weapon with RoF 2 or 3. See *Fast-Firing* (p. 11).

† Default is shooting skill-2 for those with Gunslinger.

*Well, he thinks he's the best guy
in the game. I think he's right.*

*– Robert Deguerin, **Eraser***

Feint

Hard

Default: prerequisite skill.

Prerequisite: Any shooting skill; cannot exceed prerequisite skill+4.

In a campaign that uses *Tricky Shooting* (pp. 11-12), this technique represents practice with ranged feints. If you know it above default, use it *instead* of the underlying skill whenever you feint.

Flank Shot

Hard

Default: prerequisite skill-2.

Prerequisite: Any shooting skill; cannot exceed prerequisite skill.

You normally have -10 to shoot outside your arc of vision (see p. B74 or p. B389). Turning toward your target to remove this penalty is easy enough, but that requires movement points and may place other threats in your blind spot. Flank Shot offers an alternative: a sharp shoulder check, boosting awareness at the cost of balance.

This technique enables you to shoot to your side (*not* behind you) without changing facing. Make a standard ranged attack at your Flank Shot level, with an extra -1 if you target a specific hit location. Gunslinger gives *half* its usual bonus, and you cannot Aim at all. You suffer -2 to all active defenses until next turn.

Cinematic *pistoleros* often shoot two one-handed weapons, one to each side! It doesn't matter what weapon shoots to which side – that's a matter of crossing your arms, at most. Apply the modifiers for the "off" hand (-4) and Dual-Weapon Attack (-4 on both), plus -2 for Flank Shot. To be proficient at this, improve Flank Shot *and* eliminate the other penalties the usual way.

If you have Peripheral Vision, you don't *need* this technique!

Hands-Free Riding

Hard

Default: Riding-3.

Prerequisite: Riding; cannot exceed Riding skill.

Using only one hand to control your mount gives -1 to all Riding rolls, while using no hands at all gives -3; see *Mounted Combat* (p. B396). This technique represents training to buy off these penalties. Roll against Hands-Free Riding instead of Riding to control your mount using no hands. If you've improved this technique at all, you may *ignore* the -1 for using only one hand.

Immediate Action

Average

Default: prerequisite skill-4.

Prerequisite: Armoury or any shooting skill; cannot exceed prerequisite skill.

This technique permits you to buy off the basic -4 to clear a stoppage. See *Immediate Action* (below). When learning Immediate Action, base shooting skill on IQ, not on DX. Shooting skill versions default to the Armoury specialty used

Immediate Action

The quick procedure most likely to return a malfunctioning firearm to service is called *Immediate Action*. See *Stoppage* (p. B407) for basic rules. The -4 to the Armoury or IQ-based shooting skill roll mentioned there can be bought off with the Immediate Action technique (above).

Modifiers: Any penalties to *shoot* the weapon that the gunman would have for tech level (p. B168), unfamiliarity (p. B169), and/or default between shooting skill specialties (p. B199); +1 for Weapon Bond (p. 23); +2 for Armorer's Gift (p. 17).

The time needed for Immediate Action varies by gun. The average is three Ready maneuvers. Reduce this to two Ready maneuvers for a magazine-fed automatic weapon or to one for a revolver. The Tap-Rack-Bang perk (p. 22) makes Immediate Action a free action!

For more on Immediate Action, see *High-Tech* (p. 81).

with the relevant weapons, also at -4, but you must still choose a shooting skill specialty, not an Armoury one.

Instant Arsenal Disarm*

Hard

Default: Armoury (Small Arms)-5.

Prerequisites: Armoury (Small Arms) *and* any unarmed grappling skill; cannot exceed Armoury (Small Arms) skill.

This move lets you disarm a gunman by *taking his weapon apart*. First, roll against your grappling skill at -4, not this technique, to grab his weapon (see *Grabbing*, p. B370). On a success, immediately roll a Quick Contest: Instant Arsenal Disarm vs. your foe's DX or Retain Weapon (p. 29). Victory means you remove an important component of his weapon, such as the slide of a semiautomatic pistol, rendering it unable to fire. If your opponent wins, but by less than 3, his weapon is intact but unready. On any critical failure, your rival isn't disarmed *and* may opt to roll at full skill to shoot you in the hand!

You must specialize by type of gun. While the technique defaults to Armoury, its specialties correspond to those for shooting skills.

Mounted Shooting

Hard

Default: shooting skill-4.

Prerequisites: Riding or a vehicle-operation skill (Bicycling, Driving, Teamster, etc.)†, *and* a shooting skill; cannot exceed shooting skill.

You've practiced shooting a ranged, handheld weapon from a moving mount or vehicle – horse, howdah, stagecoach, open biplane, etc. You must specialize by both weapon skill *and* mount or vehicle type. Use the specialties listed for the two skills chosen as prerequisites.

If you've *improved* this technique, modifiers for a rough ride and/or limited mobility (see *Attacking from Moving Vehicle or Mount*, p. B548) – including those for turning in the saddle to shoot – can't reduce your shooting skill below your Mounted Shooting level when using your chosen weapon from the specified platform. Other penalties apply normally.

Remember that skill with a mounted attack can't exceed Riding (for a mount) or Driving, Piloting, or Teamster (for a vehicle). If you're a passenger, you're limited by your driver or pilot's skill.

† The GM may allow Mounted Shooting with other skills involving device-assisted movement; e.g., Parachuting.

Precision Aiming

Average

Default: prerequisite skill-6.

Prerequisites: Any shooting skill *and* Observation; cannot exceed shooting skill.

This technique enables you to buy off the -6 to shooting skill when rolling to claim extra Aim bonuses. See *Precision Aiming* (p. 12). Rifle is by far the most common specialty! When learning this technique, base shooting skill on IQ, not on DX.

Two lessons, my son. First, watch behind you. Second, count your shots – four bullets for one man, that’s a waste.

– Ryan, *Death Rides a Horse*

Example: Assassin Dean Delmore has DX 11, IQ 12, and Beam Weapons (Rifle) at 16. His IQ-based Beam Weapons skill is 17, making his Precision Aiming (Rifle) default 11. Investing 6 points gives him Precision Aiming (Rifle)-17.

Quick Mount

Average

Defaults: Acrobatics-3, Jumping-3, or Riding-3.

Prerequisite: Acrobatics, Jumping, or Riding†; cannot exceed prerequisite skill.

This technique represents training at quickly mounting a horse or similar beast. Roll against it instead of Acrobatics, Jumping, or Riding for this purpose. See *Mounting Up* (p. B396).

† The GM may allow Quick Mount for motorcycles and cars (a speedy slide into the seat through an *open* window). The technique then requires Acrobatics, Jumping, or the appropriate *Driving* skill.

Quick-Shot

Average

Default: prerequisite skill-6.†

Prerequisite: Any shooting skill; cannot exceed prerequisite skill.

This technique lets you buy off the -6 to perform a Ranged Rapid Strike with a RoF 2+ gun. See *Multiple Attacks* (pp. 9-10).

† Default is shooting skill-3 for those with Gunslinger.

Retain Weapon

Hard

Default: DX; cannot exceed DX+5.

You must specialize by shooting skill. When wielding a suitable weapon, you may use Retain Weapon instead of DX whenever somebody *actively* tries to disarm you (see *Knocking a Weapon Away*, p. B401). Should an adversary attempt to disarm you using brute strength, you may make a ST-based Retain Weapon roll instead of a ST roll; find your ST-based level by subtracting DX and adding ST.

Staying Seated

Average

Default: Riding.

Prerequisite: Riding; cannot exceed Riding+4.

This technique represents special training in the art of staying on the back of a mount. When rolling for any reason to avoid falling off your mount (for instance, the situations on

p. B397), use Staying Seated instead of Riding. The GM may allow a similar technique for Driving (Motorcycle).

Targeted Attack

Hard

Default: see below.

Prerequisite: Any shooting skill; special maximum.

Hits on “high-value” targets – face, chinks in armor, weapons, etc. – are effective fight-stoppers. Policemen often aim for the legs; special-ops soldiers, for the head; and cinematic gunfighters, for the opponent’s pistol.

For each Targeted Attack (TA), the gunman must specify a shooting skill *and* a target. The target can be a hit location other than the torso (Eye, Face, Arm, etc.), chinks in armor at a specific hit location (Torso Chinks *is* valid, although the GM may rule that some armor isn’t vulnerable), or Weapon. The shooting skill must cover firearms capable of attacking the selected target – a condition that most often affects attacks to the vitals, eye, or chinks in armor (see pp. B399-400).

The default penalty equals the modifier to hit the target: -2 for Arm or Leg, -3 for Groin or Vitals, -4 for Hand or Foot, -5 for Face or Neck, -7 for Skull, or -9 for Eye. It’s -10 for chinks in armor on any of these locations (this *replaces* that location’s penalty), but only -8 for chinks in torso armor. Assume -4 for Weapon; use such a TA normally for shortwords, pistols, etc., but roll at +1 vs. large weapons (broadsword, rifle, etc.) and -1 vs. small ones (dagger, holdout pistol, etc.).

By improving TA, the shootist can buy off up to *half* of his default penalty (round up). Write the TA as “TA (Specialty/Target).”

Examples: TA (Pistol/Weapon) defaults to Guns (Pistol)-4 and can’t exceed Guns-2. TA (SMG/Head) defaults to Guns (SMG)-5 and can’t exceed Guns-2.

Thumbing

Hard

Default: Guns (Pistol)-2.†

Prerequisite: Guns (Pistol); cannot exceed Guns (Pistol) skill.

This technique allows you to buy off the -2 to Guns (Pistol) for thumbing a revolver. See *Thumbing* (p. 11).

† Default is Guns (Pistol)-1 for those with Gunslinger.

Timed Dodge*

Hard

Default: Dodge-2; cannot exceed Dodge.

This technique helps you defend against opponents who use acrobatics or speed to get behind you and attack. It lets you buy off the -2 to Dodge against “runaround” attacks (p. B391).

If you've *improved* this technique, you can alternatively use it to keep track of an enemy who ends up behind you because *you* moved. Designate one foe before moving. If he attacks you before your next turn, you may use Timed Dodge against his first attack.

Whichever application you choose, you may use Timed Dodge only once per turn.

Two-Handed Thumbing

Hard

Default: Guns (Pistol)-2.†

Prerequisite: Guns (Pistol); cannot exceed Guns (Pistol) skill.

This technique permits you to buy off the -2 to Guns (Pistol) for thumbing a single-action revolver held in two hands. See *Two-Handed Thumbing* (p. 11).

† Default is Guns (Pistol)-1 for those with Gunslinger.

Whirlwind Attack*

Hard

Default: prerequisite skill-5.

Prerequisite: Any shooting skill; cannot exceed prerequisite skill.

Whirlwind Attack is a special All-Out Attack that lets you shoot as many foes as your RoF allows, regardless of where they're standing. Its rules replace the regular All-Out Attack rules. It's *all* you can do on that turn, and it leaves you with no active defenses.

The firearm you use must be capable of RoF 2+. If it's a full-automatic weapon or one that fires bursts, use listed RoF. Otherwise, use the *highest* RoF you could achieve with any applicable rule under *High-Speed Shooting* (p. 11). In all cases, RoF cannot exceed remaining shots.

To perform the Whirlwind Attack, spin in place (you *cannot* step) and attack all foes surrounding you in clockwise or counterclockwise order – you choose the order and how much of your RoF to expend on each target. Determine a random hit location for each enemy and then roll against Whirlwind Attack to hit, with the usual modifiers for rapid fire, range, and hit location, but *ignoring* modifiers for any implied Fanning, Fast-Firing, etc. Gunslinger adds Acc or half Acc (with a one- or two-handed weapon, respectively) as usual, but only against *one* opponent of your choice, plus one additional foe per level of Enhanced Tracking. If any attack is a critical miss, then it and *all remaining attacks* become critical misses. Roll on the *Critical Miss Table* (p. B556) once per attack!

Your opponents defend normally. You may end a Whirlwind Attack facing in any direction.

Beyond Cinematic

Gamers who want bullet-twisting tricks to be supernatural capabilities instead of a consequence of campaign realism level may prefer the Imbuement Skills of ***Power-Ups 1: Imbuements***.

- *Arching Shot* lets a bullet *avoid* vertical obstacles – surely more impressive than the Bend the Bullet perk!

- *Bank Shot* does what the similarly named perk does and more, as it takes penalties for ricochets upon itself instead of adding them to attack rolls, inflicts a defense penalty, and can even bounce shots off fragile surfaces.

- *Burning Strike* makes any weapon a flamethrower, delivering its full damage as a burning attack instead of merely adding incendiary effects like the Muzzle Flamethrower perk.

- *Conic Blast* can engage multiple foes in a broad arc with one unpenalized attack roll. It brings the benefits of the Scattergun perk to *any* gun, renders the Quick-Shot technique largely redundant, and can often emulate the Whirlwind Attack technique – minus the All-Out Attack.

- *Cutting Strike* enables bullets to sever almost anything that isn't susceptible to piercing attacks – including foes with Injury Tolerance. Thus, it does what the Rope Shooter perk does, and more.

- *Forceful Blow* is identical to the Cinematic Knockback perk, but it doesn't need a big gun. With both, the perk lets the bullet cause knockback as if crushing, and the Imbuement then doubles the effect!

- *Guided Weapon* and *Homing Weapon* ignore range penalties and let bullets evade obstacles, doing what the Bend the Bullet perk and Zen Marksmanship skill do, but far better.

- *Incendiary Weapon* adds *serious* burning damage, beyond the scope of the Muzzle Flamethrower perk.

- *Multi-Shot* is truly amazing! It can increase RoF more dramatically than the Fanning, Fast-Firing, Thumbing, or Two-Handed Thumbing techniques – and it could “stack” with these to achieve terrifying rates of fire. Once RoF is sufficient to enable *Spraying Fire* or *Suppression Fire* (p. B409), the Scattergun perk and the Quick-Shot and Whirlwind Attack techniques all become less impressive.

- *Penetrating Strike* is superior to the Breaking Blow skill, giving larger armor divisors against *all* targets.

- *Shattershot* and *Shockwave* allow bullets to throw fragments and explode, respectively, giving similar functionality to the Fireball Shot perk, but against any target and with any gun. By letting one shot injure several faraway foes, they also fill a role similar to the Whirlwind Attack technique.

- *Stealthy Attack* gives Hearing penalties beyond what the Silencer perk can manage – and the resulting penalties do “stack.”

Many feats could work either way, but Imbuements are usually more flexible and dramatic. Of course, you could use the rules in ***Power-Ups 1*** and ***Gun Fu*** together! See the notes on Forceful Blow, Multi-Shot, and Stealthy Attack for a few examples of such “stacking.”

CHAPTER FOUR

STYLES

Maybe it's the way they sling the artillery . . . Texas-style: low and handy.

– Denver Jones, *Cripple Creek*

Gunfighting legends of derring-do draw from a broad source of inspiration, ranging from 18th-century adventure tales to 19th-century dime novels and traveling shows to modern films with millions of dollars worth of computer-generated imagery. **Gun Fu** focuses on cinematic gunplay, and it distinguishes between gunplay styles based primarily on cinematic heritage and those founded on historical tradition. This allows players to pick a style that is true to its cinematic inspiration and that suits his vision of his PC.

The following section uses martial-art and firearm style templates as introduced in *Martial Arts* and *High-Tech*.

Shootin' Irons

The “gun” in gun fu isn’t confined to firearms but rather means any ranged weapon that doesn’t rely on the muscle power of its user. Air guns, water pistols, needlers, rocket launchers, lasers, blasters . . . any such weapon is usable with the styles in **Gun Fu**. Also see *Shooting Skills* (p. 16).

For example, while Way of the West (p. 35) is primarily intended for Old West shootists with TL5 revolvers, there is no reason it couldn’t work in a space setting where people use TL11 blasters. Simply replace Guns (Pistol) with Beam Weapons (Pistol) and modify the perks and techniques as necessary. See Way of the Galaxy (p. 35) as an example.

DOUBLE TROUBLE

5 points

George: Hey, kid, maybe think about firing one piece at a time. Saves an arm for the señoritas. You know what I mean?

Nick Kang: Nah, double the pleasure, double the fun. If you’ve got enough ammo, that is.

– *True Crime: Streets of L.A.*

You walk in the footsteps of Miyamoto Musashi, with a deadly weapon in each hand. You have mastered techniques to create a deadly rhythm: “two drumsticks, one sound.”

Double Trouble stylists have become a staple of modern gun fu cinema, and are the signature shooting specialists of director John Woo and his admirers. Woo’s Hong Kong *noir* films

produced a distinctive “bullet ballet” featuring dual-pistol-wielding gunfighters in highly choreographed fight scenes, combining physical artistry and finesse with gunplay – in stark contrast to the bulging muscles and fiery explosions of the One-Man Army stylists (pp. 32-33) of earlier action films.

Modern gunmen of the Double Trouble variety tend to be very mobile – leaping, jumping, and sliding through their combat scenes as they dodge and shoot. Acrobatics is essential. Gunslinger, Enhanced Dodge, and the Flying Leap skill are also needed to fully replicate the most cinematic performances of this style.

Stylists who have truly mastered Double Trouble will want Enhanced Time Sense, which allows gunmen to access Bullet Time (p. 14) for truly impressive feats, such as leaping from cover while shooting down multiple enemies with Flank Shot. Perks such as Cookie Cutter and Recoil Rocket provide cinematic flare.

The core of the Double Trouble style relies heavily on Ambidexterity or Off-Hand Weapon Training for both Fast-Draw (Ammo) and a single-handed ranged-weapon skill – normally Guns (Pistol). Many stylists will replace this with Guns (SMG) for machine pistols and submachine guns (together with the relevant perks and techniques), or at least add it. Because using two handguns is fundamental to the style, practitioners may buy the Off-Hand Weapon Training perk as soon as they’ve bought all the basic style components (instead of waiting for the usual 10 points in skills and techniques).

Skills: Acrobatics; Fast-Draw (Ammo); Fast-Draw (Pistol or SMG); Guns (Pistol or SMG).

Techniques: Close-Hip Shooting (Pistol or SMG); Close-Quarters Battle (Pistol or SMG); Dual-Weapon Attack (Pistol or SMG); Fast-Firing (Pistol); Flank Shot (Pistol or SMG); Quick-Shot (Pistol); Targeted Attack (Pistol or SMG/Skull).

Cinematic Skills: Blind Fighting; Flying Leap; Zen Marksmanship (Pistol).

Cinematic Techniques: Timed Dodge; Whirlwind Attack (Pistol or SMG).

Perks: Akimbo (Pistol or SMG); Gun Shtick (Stone-Cold Killer, Twirl, or Wall o’ Lead); Infinite Ammunition; Off-Hand Weapon Training (Fast-Draw, Pistol, or SMG); Quick Reload (Pistol or SMG); Quick-Sheathe (Pistol); Quick-Swap (Pistol or SMG); Weapon Bond.

Optional Traits

Secondary Characteristics: Improved Basic Speed and Per.

Advantages: 360° Vision; Ambidexterity; Danger Sense; Enhanced Dodge; Enhanced Time Sense; Enhanced Tracking; Extra Attacks; Gunslinger; Peripheral Vision; Signature Gear.

Reloading With Double Trouble

Dual-wielding semiautomatic pistols or machine pistols is a flashy shtick in cinematic campaigns, but reloading can be troublesome in games that are more realistic. A slow method to reload two pistols is this: Holster a pistol (one second or free action with Quick-Sheathe), use the free hand to reload the pistol being held (three seconds or free action with Quick Reload), then switch the process by holstering the loaded gun (one second or free action with Quick-Sheathe), drawing the empty gun (one second or free action with Fast-Draw), and reloading it (three seconds or free action with Quick Reload).

A faster method is to place both guns in one hand (one second or free action with Quick Swap) and reload both guns simultaneously (three seconds or free action with Quick Reload). In this case, the GM may allow a version of the Double-Loading technique for loading two magazine-fed weapons at once.

The Akimbo perk (p. 17), however, allows reloading to be conducted as if the shooter had one hand empty the whole time. Thus with Akimbo and Quick Reload, the whole process is a free action! This is not realistic of course, but it is in keeping with the aesthetics of Double Trouble in high-cinematic action.

Disadvantages: Bloodlust; Impulsiveness; Overconfidence.

Skills: Armoury (Small Arms); Connoisseur (Guns); Guns Art (Pistol or SMG); Holdout; Jumping.

Techniques: Behind-the-Back Shot (Pistol or SMG).

Perks: Cinematic Knockback (Pistol or SMG); Cookie Cutter (SMG); Fastest Gun in the West (Pistol or SMG); Hand Cannon; Pistol-Fist (Guns); Recoil Rocket (Pistol or SMG); Supplier (Any).

FUTURE KILL

4 points

The Gun Kata treats the gun as a total weapon, each fluid position representing a maximum kill zone, inflicting maximum damage on the maximum number of opponents while keeping the defender clear of the statistically traditional trajectories of return fire.

– DuPont, *Equilibrium*

To you, the laws of nature are merely propositions. Your marksmanship is a force of will that produces the impossible. In your hands, there is no entropy, no tentative probabilities. You shoot from a mountaintop, and those below can only weep.

The Future Kill style is a full-on science-fiction combat style used by gunmen such as Neo in *The Matrix*, the scientifically trained “clerics” of *Equilibrium*, or the legendary assassins from the film *Wanted*. The style’s major shtick is not just highly cinematic gun tricks, but *impossible* feats, such as semi-guided bullets, inhuman accuracy, and blindingly fast draws.

Future Kill requires liberal point totals to access its key advantages such as Enhanced Dodge and Enhanced Time Sense (Bullet Time is a must!), as well as Extra Attack, Gunslinger, and perks such as Area Defense, Bend the Bullet, and Infinite Ammunition. Cinematic skills such as Blind Fighting, Breaking Blow, and Zen Marksmanship are highly recommended. Without these traits, little distinguishes Future Kill from bog-standard shooting.

The Whirlwind Attack technique is common in Future Kill, as are the Flank Shot technique and Bank Shot perk. High skill and these attack forms, along with the cinematic skills and advantages listed above, constitute major elements in this “impossible” style.

Skills: Fast-Draw (Ammo); Fast-Draw (Pistol); Guns (Pistol).

Techniques: Dual-Weapon Attack (Pistol); Fast-Firing (Pistol); Flank Shot (Pistol); Immediate Action (Pistol); Precision Aiming (Pistol); Quick-Shot (Pistol); Targeted Attack (Pistol/Skull).

Cinematic Skills: Blind Fighting; Body Control; Breaking Blow (Guns); Flying Leap; Invisibility Art; Light Walk; Mental Strength; Zen Marksmanship (Pistol).

Cinematic Techniques: Timed Dodge; Whirlwind Attack (Pistol).

Perks: Area Defense (Pistol); Bank Shot (Pistol); Bend the Bullet (Pistol); Cinematic Knockback (Pistol); Cool Under Fire; Cross-Trained (Pistol); Deadeye; Early Adopter (Pistol); Gun Whisperer (Pistol); Infinite Ammunition; Off-Hand Weapon Training (Fast-Draw); Off-Hand Weapon Training (Pistol); Pistol-Fist (Guns); Quick Reload (Pistol); Weapon Bond.

Optional Traits

Secondary Characteristics: Improved Basic Speed and Per.

Advantages: Acute Vision; Ambidexterity; Combat Reflexes; Enhanced Dodge; Enhanced Time Sense; Extra Attack; Gunslinger; Signature Gear.

Skills: Acrobatics; Armoury (Small Arms); Breath Control; Connoisseur (Guns); Gunner (Any); Guns (Any); Guns Art (Any); Holdout; Jumping; Meditation; Observation; Stealth.

Techniques: Immediate Action (Any).

Perks: Armorer’s Gift (Pistol); Supplier (Any); Walking Armory.

ONE-MAN ARMY

5 points

Jack: Meet “Hamilton.”

Murphy: I said get a couple of guys, Jack. A couple of guys.

Jack: He is a couple of guys.

– 3000 Miles to Graceland

You are the lone commando, a super soldier, a master of mass-destruction; you maim and kill with heavy weapons; your enemies perish in a fiery blast or a “pink mist.” You deal death with big guns, big arms, and lots of explosions and mayhem. Outfitted with an arsenal of weapons, including machine guns, rocket launchers, grenades and grenade launchers, etc., the One-Man Army practitioner is a formidable opponent.

Although firing a machine gun from the hip is trained by many armies, perhaps the first One-Man Army stylist to appear on the silver screen was himself a true one-man army – Lieutenant Audie Murphy, the most decorated U.S. serviceman of WWII, playing himself in the 1955 film *To Hell and Back*. From then on, cinematic muscle men in films such as *Commando*, *First Blood* (and its sequels in the *Rambo* series), *Predator*, and *Universal Soldier* have been popular.

A high ST is important, but cinematic perks such as Walking Armory, Army of One, and Hand Cannon will save points for a higher skill in Guns (LMG). “Movie magic” explains the big muscles (or better-than-average Appearance) rather than raw strength.

Perk selections for One-Man Army are numerous. Flimsy Cover, and many of the Cinematic Options, such as Bulletproof Nudity, are staples of the genre. Of course, Infinite Ammunition is almost required so that the hero can fire his weapon repeatedly without worrying about running dry. Lightning Fingers and the Immediate Action technique allow the gunner to get his weapon operable in a hurry.

Gunslinger and a high skill in a chosen heavy weapon, such as Guns (LMG), is essential, but backup weapons – invariably including a large knife – should not be neglected. Stylists often make good use of Enhanced Dodge (Dive for Cover) too!

The style’s optional traits reflect a military or mercenary background. Courtesy Rank is *de rigueur* for many One-Man Army specialists; choose Rank 4-5 for real ex-majors or colonels (with attendant minor benefits), rather than just using the rank as a moniker.

Skills: Gunner (Cannon or MG); Guns (Grenade Launcher); Guns (LMG); Throwing.

Techniques: Immediate Action (Grenade Launcher or LMG); Quick-Shot (LMG or MG).

Cinematic Skills: Breaking Blow (Guns).

Perks: Armorer’s Gift (Any); Army of One; Cinematic Knockback (LMG or MG); Cinematic Option (Bulletproof Nudity); Cinematic Option (TV Action Violence); Early Adopter (Any); Flimsy Cover; Gun Shtick (Wall o’ Lead); Gun Whisperer (Any); Hand Cannon; Infinite Ammunition; Lightning Fingers (Any); Standard Operating Procedure (On Alert); Tacticool; Walking Armory.

Optional Traits

Attributes: Increased ST.

Secondary Characteristics: Improved Basic Speed and Per.

Advantages: Combat Reflexes; Courtesy Rank; Danger Sense; Enhanced Dodge (Dive for Cover); Gunslinger; Night Vision; Rank.

Disadvantages: Bloodlust; Code of Honor; Duty.

Skills: Armoury (Small Arms); Artillery (Any); Connoisseur (Guns); Expert Skill (Military Science); Explosives (Demolition); Fast-Draw (Pistol); Gunner (Any); Guns (Any); Intimidation; Knife; Shortsword; Soldier.

Techniques: Immediate Action (Any).

Perks: Cross-Trained (Any); Gun Sense (Any); Gun Shtick (Stone-Cold Killer); Scattergun; Supplier (Any).

SNIPER

5 points

It takes a good marksman to shoot you at 50 feet from a moving car, but it takes a great marksman to miss . . . while making it look like they are trying to hit you . . .

– Michael Westen, *Burn Notice* #2.1

Stalking death, they call you. “An outcast profession,” some say. Your stock in trade is patience, steel-edged nerves, and inhuman physical and mental discipline. You don’t use acrobatics or chromed automatics or showy moves. Just a single bullet, and the world shudders. One shot. One kill.

The Sniper style is fitting for long-range specialists. These gunmen are often elite military or special-ops soldiers, such as Gunnery Sergeant Bob Lee Swagger in *Shooter* or Master Gunnery Sergeant Thomas Beckett in *Sniper*. Sometimes, however, the Sniper is simply a skilled civilian rifleman, such as Nathaniel “Hawkeye” Poe in *The Last of the Mohicans* or Matthew Quigley in *Quigley Down Under*. The Sniper style is also a frequent choice for assassins such as Miguel Bain in *Assassins* or John and Jane Smith in *Mr. & Mrs. Smith*.

The Sniper is a different kind of action-movie gun expert, and his feats are just as unique and cinematic in their results: shooting a hostage taker who has a gun to the head of the hostage, or shooting *through* the eyepiece of a scope into the eye of an enemy sniper. The Targeted Attack technique will ensure this type of legendary success, even at extreme range.

Snipers should have Acute Vision and an improved Perception score. Night Vision would also come in handy. In science-fiction settings, a cybernetic implant that grants Infravision or Hyperspectral Vision would be desirable. These enhancements help spot distant or hidden targets.

For Snipers in highly cinematic campaigns, the Zen Marksmanship skill is a must; buy it up to high levels so that it can be used instantly (p. B228). Additionally, consider Extra Attack (Multi-Strike) and Enhanced Tracking (Multiple Lock-Ons) to aim at and attack several targets at the same time and fire at more than one in the same turn.

Thug: You can't have more than eight shots but you've shot like twelve and I know you ain't never reloaded!

Jack Slade: So? Whatcha gonna do about it?

– I'm Gonna Git You Sucka

Gunslinger is an important advantage for this style, too. First, it allows the sniper to make impressive “snap shots” against nearby enemies. Second, while realistic snipers mostly hide and sneak around, movie Snipers are often required to engage in the typical action-movie gunfight. Don’t forget that due to their modest default from Guns (Rifle), Snipers often are quite proficient with other small arms, including pistols and submachine guns.

Skills: Camouflage; Guns (Rifle); Observation; Stealth.

Techniques: Feint (Rifle); Precision Aiming (Rifle); Quick-Shot (Rifle); Targeted Attack (Rifle/Skull or Rifle/Vitals).

Cinematic Skills: Breaking Blow (Guns); Invisibility Art; Light Walk; Zen Marksmanship (Rifle).

Perks: Bend the Bullet (Rifle); Cinematic Knockback (Rifle); Cool Under Fire; Cross-Trained (Rifle); Deadeye; Early Adopter (Rifle); Gun Shtick (Next Time, It’s Your Head or Stone-Cold Killer); Gun Whisperer (Rifle); Intuitive Armorer (Rifle); Lightning Fingers (Rifle); Supplier (Any); Weapon Bond.

Optional Traits

Secondary Characteristics: Improved Per.

Advantages: Acute Vision; Combat Reflexes; Danger Sense; Enhanced Tracking (Multiple Lock-Ons); Extra Attack; Gunslinger; Night Vision; Signature Gear.

Disadvantages: Bloodlust.

Skills: Armoury (Small Arms); Breath Control; Connoisseur (Guns); Fast-Draw (Long Arm); Guns (Any); Knife; Survival; Tracking.

Techniques: Immediate Action (Rifle).

Perks: Armorer’s Gift (Rifle); Bank Shot (Rifle).

Crossbow Fu

Gun Fu is about guns, but its styles could be adapted to relatively archaic ranged weapons, such as crossbows. Sniper (pp. 33-34) fits best – a crossbow is slow to reload, and it’s used for one careful shot. Way of the West (p. 35) might suit mounted crossbowmen, though, and Double Trouble (pp. 31-32) could work with pistol crossbows. Beefy fantasy warriors may even use One-Man Army (pp. 32-33) with small siege engines!

This is mostly a matter of replacing all Guns skills with Crossbow and all Fast-Draw skills with Fast-Draw (Arrow), and then recalculating style cost. Perks and techniques are easy to adapt. Only those that rely on guns’ technical workings, RoF, or high-tech ammo are flatly inappropriate – notably Cookie Cutter, Dial-a-Round, Double-Loading, Fanning, Fast-Firing, Fireball Shot, Immediate Action, Muzzle Flamethrower, One-Armed Bandit, Quick-Shot, Scattergun, Tap-Rack-Bang, Thumbing, Tracer Eyes, Two-Handed Thumbing, and Whirlwind Attack. Even then, imagination could come to the rescue; e.g., Dial-a-Round might let a crossbowman declare that he’s using special bolts when he shoots rather than when he reloads, while Muzzle Flamethrower could grant flaming arrows at will!

Where Gunslinger is called for, use a crossbow-specific variant of Heroic Archer (*Martial Arts*, p. 45).

ULTIMATE SHOOTIST

7 points

You’re an expert in the use of all weapons and spacecraft needed for this mission.

– General Munro, *The Fifth Element*

To you, it is *daisho* . . . a bow of yew . . . a victory-bright blade. It is an extension of body and spirit with which you sow devastation unknown in simpler times. It is your gun – the modern embodiment of martial spirit.

Ultimate Shootists are the elite gunmen of the silver screen: cinematic agents, special ops, and SWAT officers. They are proficient with any gun and capable of fantastic shots without the glitzy “bullet ballet” of Double Trouble styl-ists. Prominent examples include James Bond, Harry Tasker in *True Lies*, Jason Bourne in the *Bourne* trilogy, and Major Korben Dallas in *The Fifth Element*. These are coldly profi-cient killers, not gun dancers.

Ultimate Shootists are not one-trick ponies and thus have no single definitive skill or shtick, save deadly proficiency with any weapon that comes to hand. This requires them to have a high basic Guns skill (usually Pistol, since handguns can be most easily concealed, and Rifle, Shotgun, and SMG default at -2). They are also familiar with many weapons – via the Cross-Trained perk – and have a few key effective techniques, such as Quick-Shot, especially useful when outnumbered, and Fast-Firing, which allows them to use semiautomatic weapons to pin down multiple opponents with suppression fire (p. B409). Targeted Attack is important, since it allows the shooter to consistently put bullets in the vitals or skull for one-shot kills.

Note that optional techniques for Ultimate Shootists focus on Driving skills, which is a frequent activity of cinematic agents (this could be easily replaced by Boating or Piloting). A heavy investment in a number of specialized techniques (see *Shooting While Mounted*, p. 8) can be very helpful.

Skills: Fast-Draw (Ammo); Fast-Draw (Pistol); Guns (Pis-tol); Guns (Rifle); Guns (Shotgun); Guns (SMG).

Techniques: Close-Hip Shooting (Any); Close-Quarters Battle (Any); Fast-Firing (Any); Precision Aiming (Any); Quick-Shot (Any); Retain Weapon (Pistol); Targeted Attack (Any).

Cinematic Skills: Blind Fighting; Breaking Blow (Guns); Invisibility Art; Light Walk; Zen Marksmanship (Any).

Cinematic Techniques: Timed Dodge; Whirlwind Attack (Any).

Perks: Cool Under Fire; Cross-Trained (Any); Fastest Gun in the West (Any); Fireball Shot; Gun Shtick (Any); Gun Whisperer (Any); Infinite Ammunition; Quick Reload (Any); Quick-Sheathe (Any); Quick-Swap (Any).

Optional Traits

Secondary Characteristics: Improved Basic Speed and Per.

Advantages: Ambidexterity; Combat Reflexes; Extra Attack; Gunslinger.

Disadvantages: Code of Honor; Duty; Bloodlust.

Skills: Armoury (Small Arms); Boating (Any); Breath Control; Driving (Any); Fast-Draw (Long Arm); Gunner (Any); Guns (Any); Piloting (Any); Stealth.

Techniques: Combat Driving; Hands-Free Driving; Mounted Shooting (Any); Quick Mount.

Perks: Bend the Bullet (Any); Cinematic Knockback (Any); Gun Sense (Any); Motorized Training (Any); No Friendly Fire (Any); Pants-Positive Safety; Supplier (Any); Walking Armory; Weapon Bond.

WAY OF THE WEST

6 points

*Gun-fighting! The art of **slapping leather** and **burning powder** – the **talent** of **dropping** the other fellow with a minimum loss of time, to the accompaniment of the fewest possible, if any, bullet holes in the anatomy of the **fastest man!***

– Franklin Reynolds, “The Gun Fighter!”

Whether law dog, cowpoke, or desperado, you handle a Peacemaker, Winchester, and street howitzer with stunning proficiency. You can ride fast and draw even faster. The notches in your gun handles tell the tale: When you slap leather, men die.

Cowboys, Indians, and desperate gunfighters have been a staple of cinematic gunplay from the very beginning. Some of the first gunslingers to grace the silver screen were cowboys, and the earliest action films, though far from gun fu, included Old West gunfighters. Hollywood’s face-off at high noon is part of Wild West mythology; historically, only a few public man-to-man shootouts occurred. These were a rough-and-tumble expression of the Irish *Code Duello* (*GURPS Age of Napoleon*, p. 62) used back on the East Coast, with tin star badges and six-shooters replacing seconds and matched dueling pistols.

The Way of the West style offers shootists a variety of gun skills intended to depict, in some incarnation, the cowboy gunfighter of legend. Although the style requires skill in shotgun, rifle, and pistol in order to emulate the gunman who can handle any type of shootin’ iron, practitioners should decide whether to focus on one skill and its related techniques and perks, or to become a generalist. For instance, gunmen with only one revolver will want to improve Fanning, those with two revolvers will want to perfect Thumbing, while a rifleman will likely want One-Armed Bandit and the Fast-Firing technique.

The optional techniques listed below focus on those useful for fighting while mounted, which will be very important if the hero will be engaging in gunfights from horseback.

Skills: Fast-Draw (Pistol); Guns (Pistol); Guns (Rifle); Guns (Shotgun); Riding.

Techniques: Double-Loading (Pistol or Shotgun); Dual-Weapon Attack (Pistol, Rifle, or Shotgun); Fanning; Fast-Firing (Pistol, Rifle, or Shotgun); Quick-Shot (Pistol, Rifle, or Shotgun); Targeted Attack (Pistol or Rifle/Hand or Weapon); Thumbing; Two-Handed Thumbing.

Cinematic Skills: Blind Fighting; Zen Marksmanship (Pistol or Rifle).

Cinematic Techniques: Whirlwind Attack (Pistol).

Perks: Deadeye; Fastest Gun in the West (Pistol); Gun Shtick (Any); Gun Whisperer (Pistol); Infinite Ammunition; Lightning Fingers (Pistol, Rifle, or Shotgun); Off-Hand Weapon Training (Pistol, Rifle, or Shotgun); One-Armed



Way of the Galaxy

4 points

Way of the West is the classic model for the styles of many gunfighters in science fiction and space operas – Han Solo in *Star Wars* probably being the most famous archetype. For these, use the following modified style template.

Skills: Fast-Draw (Pistol); Beam Weapons (Pistol); Beam Weapons (Rifle).

Techniques: Dual-Weapon Attack (Pistol or Rifle); Fast-Firing (Pistol or Rifle); Quick-Shot (Pistol or Rifle); Targeted Attack (Pistol or Rifle/Hand or Weapon).

Cinematic Skills: Blind Fighting; Zen Marksmanship (Pistol or Rifle).

Cinematic Techniques: Whirlwind Attack (Pistol).

Perks: Fastest Gun in the West (Pistol); Gun Shtick (Twirl); Gun Whisperer (Pistol or Rifle); Infinite Ammunition; Lightning Fingers (Pistol or Rifle); Off-Hand Weapon Training (Pistol or Rifle); Quick Reload (Magazine); Quick-Sheathe (Pistol); Weapon Bond.

Optional Traits

Secondary Characteristics: Improved Basic Speed and Per.

Advantages: Ambidexterity; Enhanced Time Sense; Gunslinger; Hard to Kill; High Pain Threshold; Luck.

Disadvantages: Bad Temper; Code of Honor; Sense of Duty.

Skills: Armoury (Small Arms); Fast-Draw (Long Arm); Gunner (Any).

Techniques: Close-Hip Shooting (Pistol or Rifle); Combat Driving or Piloting (Any); Mounted Shooting (Any).

Perks: Bank Shot (Pistol or Rifle); Cinematic Knockback (Pistol or Rifle); Gun Shtick (Any); Motorized Training (Any); Supplier (Any).

Bandit (Rifle or Shotgun); Pistol-Fist (Guns); Quick Reload (Pistol, Rifle, or Shotgun); Quick-Sheathe (Pistol); Quick-Swap (Pistol); Rope Shooter (Any); Scattergun; Weapon Bond.

Optional Traits

Secondary Characteristics: Improved Basic Speed and Per.

Advantages: Ambidexterity; Enhanced Time Sense; Gunslinger; Hard to Kill; High Pain Threshold; Luck.

Disadvantages: Bad Temper; Code of Honor; Sense of Duty.

Skills: Armoury (Small Arms); Axe/Mace; Brawling; Fast-Draw (Long Arm); Gunner (MG); Knife; Lasso; Teamster.

Techniques: Cavalry Training; Close-Hip Shooting (Pistol or Shotgun); Combat Riding; Hands-Free Riding; Mounted Shooting (Pistol, Rifle, or Shotgun); Quick Mount; Staying Seated.

Perks: Bank Shot (Pistol or Rifle); Cinematic Knockback (Pistol or Shotgun); Deadeye; Precision Aiming (Rifle); Supplier (Any).

CHAPTER FIVE

EQUIPMENT

T-800: The 12-gauge autoloader . . . the .45 Longslide, with laser sighting.

Alamo Gun Shop Clerk: . . . anything else?

T-800: Phased-plasma rifle in the 40-watt range.

Alamo Gun Shop Clerk: Hey, just what you see, pal.

– *The Terminator*

Shootists require guns and ammo, as well as sophisticated gear to carry both. **High-Tech** and **Ultra-Tech** are the primary sources for these, but gun fu experts never object to *more* gear. This chapter offers additional equipment options, including tips on creating stats your own cinematic-style firearms

GUNS, LOTS OF GUNS

Cinematic shooters need guns – but *which* guns depend both on the setting and on the type of shooter. The genre will often limit the selection of weapons available. Western gun-slingers use revolvers, modern heroes use submachine guns, space smugglers use blasters, etc. The TL and historical production dates given with most weapon descriptions allow the GM to determine what’s realistically available in a given time-frame and setting – but note that the gun fu genre often pays little respect to such confinements!

Shooters are typically one of two kinds: extraordinary shooters who do impressive things with ordinary weapons, and shooters who use extraordinary weaponry and often impress more through their choice of guns than their skill with them. Combining these features is possible, of course.

Cinematic heroes and villains may have guns that are unusual, either because they are used in a situation where they aren’t expected (for example machine guns or semiautomatic pistols in an Old West setting) or because they are used out of their normal context (man-packing a vehicle minigun). The Early Adopter perk (p. 18) is especially useful for the former approach; Army of One (p. 17) and Hand Cannon (p. 19), for the latter.

REAL GUNS

High-Tech lists hundreds of real TL5-8 firearms with their complete game stats. Even more historical guns can be found in other **GURPS** books (such as the **High-Tech: Pulp Guns** series). A few more follow below.

How to Get Them

In many realistic settings, guns are difficult to acquire. Even if you have all the necessary permits, running around with a handgun and using it (let alone a full-auto weapon) can get you into all sorts of trouble. Also, you actually can’t just find (and buy) a machine gun or rocket launcher at a downtown pawn shop, even in America . . .

Gun fu stylists, of course, are not hampered by mere technicalities like that. The GM can rule that there are, in fact, such places where PCs can acquire even the hottest hardware, without all the problems that illegal dealings usually entail (see *The Black Market* on pp. 7-9 in **High-Tech**).

It’s often more appropriate for access to cost points in a cinematic **Gun Fu** campaign, however. Concealed Carry Permit (p. 17), Early Adopter (p. 18), and Supplier (p. 22) can justify possession of restricted, prototype, or costly firearms – and gun fu stylists tend to *acquire* such weapons as Signature Gear (p. B85). Futuristic and “impossible” hardware should use either *Gadget Limitations* (pp. B116-117) or *Gadgets for Non-Gadgeteers* (p. B477).

Semiautomatic Pistols

Due to their concealability and low weight, pistols are especially popular with **Gun Fu** shootists.

CZ Model 75, 9×19mm Parabellum (Czechoslovakia, 1976-)

A high-quality double-action pistol, popular as a military/police sidearm throughout the world, but also favored as the basis of a customized gun by many target shooters. More than a million have been distributed. Affordable yet utterly dependable, this “wondernine” design is also the choice of many cinematic professionals, such as bounty hunter “Rally” Vincent in *Gunsmith Cats*.

The CZ75B (1998-) is an improved model with slightly different details; Shots 16+1(3), Cost \$550/\$27. Assassin Mr. Goodkat in *Lucky Number Slevin* uses this, for example.

The CZ75 SP-01 *Tactical* (2005-) is still further enhanced, featuring improved-visibility sights (**High-Tech**, p. 156) and an underbarrel accessory rail (**High-Tech**, p. 161) as standard; Wt. 3.1/0.7, Shots 18+1(3), Cost \$700/\$27. This can even mount a 0.7-lb. knife bayonet (Reach C) . . .

Ruger KP90, .45 ACP (USA, 1991-)

A reasonably priced, full-sized double-action pistol with aluminum alloy frame and stainless steel slide.

H&K USP Match, 9×19mm

Parabellum (Germany, 1997-)

This is a fine (accurate) competition variant of the H&K USP (*High-Tech*, p. 102) with match barrel and trigger, as well as a muzzle weight (p. 42). Despite being intended for competition shooting, such guns are relatively often seen as

*You know, it's easier to pull
the trigger than play guitar.
Easier to destroy than to create.
– The Mariachi,
Desperado*

“tricked-out” specialty weapons of cinema heroes, such as adventurer Lara Croft in *Tomb Raider*.

Shotguns

Shotguns are popular weapons in *Gun Fu* settings, due to their perceived superior effects – compare the Fireball Shot (pp. 18-19) and Scattergun (p. 21) perks.

Miroku-Browning BPS Field, 12G 3” (Japan, 1977-)

Designed and marketed by FN-Browning but made by Miroku in Japan, the Browning Pump-action Shotgun (BPS) is a conventional sporting gun with 26” barrel – the one seen in *Romancing the Stone* has its barrel sawed-off to riot length (*High-Tech*, p. 106) of about 18”. If the shorter 12G 2.75” shells are used, it has RoF 2×9 and Shots 4+1.

Franchi PA3, 12G 2.75” (Italy, 1983-2002)

The PA3 is a short “whippet” style pump-action shotgun with unchoked 8.5” barrel, pistol grip, and integral pistol foregrip. It can be fitted with an optional 0.9-lb. folding stock (*High-Tech*, p. 160), as well; Acc 3, Wt. 6.3/0.33, ST 10†, Bulk -4*, Rcl 1/5.

Pistols Table

See pp. B268-271 and *High-Tech*, p. 79, for an explanation of the statistics.

GUNS (PISTOL) (DX-4 or most other Guns at -2)

TL	Weapon	Damage	Acc	Range	Wt.	RoF	Shots	ST	Bulk	Rcl	Cost	LC	Notes
7	CZ Model 75, 9×19mm	2d+2 pi	2	160/1,800	2.9/0.6	3	15+1(3)	9	-2	2	\$500/\$27	3	[1, 2]
8	Ruger KP90, .45 ACP	2d pi+	2	150/1,600	2.6/0.5	3	7+1(3)	10	-2	3	\$490/\$27	3	[1]
8	H&K USP Match, 9×19mm	2d+2 pi	3	165/1,850	3/0.5	3	15+1(3)	9	-3	2	\$1,350/\$27	3	[1, 2, 3]

Notes:

[1] No lanyard ring.

[2] Very Reliable. Won't malfunction unless lack of maintenance lowers Malf. (see p. B407).

[3] Fine (accurate).

Shotguns Table

See pp. B268-271 and *High-Tech*, p. 79, for an explanation of the statistics.

GUNS (SHOTGUN) (DX-4 or most other Guns at -2)

TL	Weapon	Damage	Acc	Range	Wt.	RoF	Shots	ST	Bulk	Rcl	Cost	LC	Notes
7	Miroku-Browning BPS, 12G 3”	1d+2 pi	3	40/800	8.3/0.33	2×12	3+1(2i)	10†	-6	1/5	\$525	3	[1]
8	Franchi PA3, 12G 2.75”	1d+1 pi	2	40/800	5.4/0.33	2×9	3+1(2i)	11†	-3	1/6	\$500	3	[1]
7	Mossberg Model 500 Cruiser, 12G 3”	1d+2 pi	2	40/800	6.3/0.55	2×12	5+1(2i)	12†	-4	1/6	\$415	3	[1]

Note:

[1] First Rcl figure is for shot, second is for slugs.

Rifles Table

See pp. B268-271 and *High-Tech*, p. 79, for an explanation of the statistics.

GUNS (RIFLE) (DX-4 or most other Guns at -2)

TL	Weapon	Damage	Acc	Range	Wt.	RoF	Shots	ST	Bulk	Rcl	Cost	LC
8	IMI Galil MAR, 5.56×45mm	4d pi	4	600/2,500	8.3/1.8	9/11	35+1(3)	9†	-4*	2	\$1,100/\$30	2

Mossberg Model 500 ATP6 Cruiser, 12G 3" (USA, 1989-)

This is a pump-action shotgun with 18.5" barrel without choke. Instead of a shoulder stock, it has only a pistol grip at the rear. Such guns are especially popular in the movies. It can be mounted below the handguard of a rifle, which adds -2 Bulk to the rifle. The mounting costs \$100 and adds 0.5 lb. to the combined weight of rifle and shotgun.

Rifles

Gun Fu campaigns set in the modern era often feature selective-fire assault rifles and carbines.

IMI Galil MAR, 5.56×45mm NATO (Israel, 1993-)

The Galil Micro Assault Rifle (MAR) is a shortened variant of the IMI Galil ARM rifle (*High-Tech*, p. 117) with an 8.3" barrel. It's typical of the compact assault carbines that are all the rage in contemporary action films. Selector options include three-round limited bursts (*High-Tech*, p. 83) and full-automatic. The MAR features improved-visibility sights and a folding stock. Typical add-ons include accessory rails around the barrel to attach a reflex sight (*High-Tech*, p. 156) and/or a tactical light (*High-Tech*, p. 156), or similar gear.

FICTIONAL GUNS

I wanna introduce you to a personal friend of mine. This is an M41A pulse rifle, 10mm with over-and-under 30mm pump-action grenade launcher.

– Corporal Dwayne Hicks, *Aliens*

In futuristic settings, most or even all weaponry is obviously fictional. See *Ultra-Tech* for an extensive collection of probable and not-so-probable developments for TL9-12, including rail and ray guns.

In campaigns set in the historical past (TL4-7) or the modern era (TL8), where characters could *theoretically* all use real weapons, fictional guns are often the hallmark of the cinematic hero (and villain). They help to set him apart from mere mooks and from the "everyday" conventional weaponry known to readers, TV-viewers, and movie-goers from the real world.

Examples for fictional guns that play important roles include Colonel Sebastian Moran's .455-caliber Von Herder air rifle in Arthur Conan Doyle's "The Adventure of the Empty

House"; Sabata's .41-caliber 4-shot derringer in *Sabata*; the 1" XM18E1R revolver grenade launchers (*High-Tech*, p. 143) in *Dogs of War*; Hellboy's 22mm BPRD Samaritan revolver in *Hellboy*; RoboCop's OCP Auto-9 machine pistol in *RoboCop*; the Zorg ZF1 all-purpose gun in *The Fifth Element*; and many more.

COMBINATION WEAPONS

Cinematic shooters are especially fond of combination weapons. These can be real or fictional. Always popular are weapons with built-in melee weapons (see *Bayonets* on p. 197 and *Combination Weapons* on pp. 198-199 in *High-Tech*). They allow a gun fu stylist to show off his martial-arts skills – or at least look wicked! These can get more exotic, as well, like a meat cleaver under a Beretta Mod 92F pistol (*High-Tech*, p. 100), as in *Blade II*, or a retractable shortsword concealed in the grip of a machine pistol, as in *Ultraviolet*.

Other common pairings include underbarrel grenade launchers like the Colt M203 (*High-Tech*, p. 142) and H&K AG36 (*High-Tech*, p. 144), but mounting a pump-action shotgun like the Mossberg Model 500 ATP6 (above) under a rifle is almost as cool – as seen in *Predator* and other films. The latter can be upgraded with the Fireball Shot perk (pp. 18-19).

In fact, anything can be combined. A few examples: A MAC-Ingram M10 machine pistol (*High-Tech*, p. 126) can be mounted below the barrel of a six-shot revolver grenade launcher, as in *Cliffhanger*. A single-shot grenade launcher can be mounted below a Saco M60 machine gun (*High-Tech*, p. 134), as in *The Punisher*. A six-shot revolver grenade launcher can be mounted below a H&K G3A4 automatic rifle (*High-Tech*, p. 116), as in *Braddock: Missing in Action III*. A caseless storm carbine (*Ultra-Tech*, p. 136) can be mounted side-by-side with a flamethrower, like in *Aliens*.

For typical small arms, modify Bulk and ST as follows: Use the Bulk of the larger host weapon, adding -1 for a handgun or machine pistol, -2 for a grenade launcher or SMG, and -3 for a bulky multi-shot grenade launcher or other large weapon. Increase ST by +1 for a handgun or machine pistol up to 4 lbs. in weight, +2 for a grenade launcher or SMG up to 16 lbs. in weight, and by +3 for a weapon weighing more than that.

Unless one of the weapons is *designed* to be mounted on the other, add cost and weight of the weapons to be combined. Then, increase the combined cost by 10% to cover gunsmithing and material costs.

*Voilà: the ZF1. It's light. The handle's adjustable for easy carrying, good for righties and lefties. Breaks down into four parts, undetectable by X-rays, ideal for quick, discreet interventions. A word on firepower: titanium recharger, 3,000-round clip with bursts from 3 to 300 . . . And to finish the job: all Zorg oldies but goldies. Rocket launcher; arrow launcher with exploding or poisonous gas heads – very practical; our famous net launcher; the always efficient flamethrower – my favorite; and for the grand **finalé**, the all-new ice-cube system!*

– Jean-Baptiste Emmanuel Zorg, *The Fifth Element*

STATS FOR MOVIE GUNS

Whenever the heroes (or the villains!) need a unique gun, the GM has several choices to *quickly* come up with the necessary game stats.

One is to use the stats of a real weapon, such as found in *High-Tech* or other books. This neatly ties in with how many prop guns are actually made for filming: by simply taking a real gun and giving it a new name, sometimes with modified appearance, sometimes straight from the box. Some examples: The handcrafted Hamilton revolver in *Have Gun – Will Travel* is just an ordinary Colt .45 S&W Cavalry (*High-Tech*, p. 95). The Bergmann Modell 1911 in *Big Jake* is really a dressed-up Walther P38 (*High-Tech*, p. 100). Kapitan Ivan Danko's 9.2mm Podbyrin pistol in *Red Heat* is based on the .357-caliber IMI Desert Eagle (*High-Tech*, p. 102). The Acc-Mag railgun from *Demolition Man* is an H&K G11 prototype (*High-Tech*, p. 119).

In most cases, the basic stats of the real guns are probably not too far off from those of the fictional guns. The GM

might opt for some minor tweaks. For example, in case of the Podbyrin, he could decide to increase the damage a bit in light of the movie's claim that it is "the world's most powerful handgun." This approach will lead to relatively "realistic" results.

A more cinematic way is to simply make things up, only loosely based on stats of similar historical weapons (or the generic guns in the *Basic Set*, *Ultra-Tech*, and other books). The GM could make up the stats as he goes and as the plot requires, only loosely bound by physical possibilities, mechanical realities, and similar considerations. Just like movie-goers suspend their disbelief, especially if presented with a cool-sounding name and a lot of whiz-bang, cinematic shooters can be given guns that don't ever need to work in real life. With the right presentation, audiences (and players) have no problem with ignoring that rifles supposedly firing caseless ammunition eject empty brass, that 99-round magazines are barely large enough to hold 25 rounds, and that 30mm grenade launcher prop rounds are clearly less than 20mm in diameter . . .

Gun Cults

Some guns really are better than their closest rivals – nearly always because they're later or more expensive designs (higher TL or cost). Others are *reputedly* superior thanks to marketing, celebrity endorsements, or appearances in popular fiction or the news, but their reputation isn't wholly deserved. Some examples:

Cult of the .45: The Colt .45 Government (*High-Tech*, p. 98) is a successful handgun. For almost a century now, millions of soldiers and cops have relied on it and its descendants! This longevity has exaggerated its reputation for reliability. Being on the winning side of high-profile shootouts, not to mention wars, has added unmatched stopping power to the legend. Such claims have elevated .45 ACP pistols to cult status.

The Deagle: The Desert Eagle pistol (*High-Tech*, p. 102) and its ammo are heavy and expensive, and the gun is stoppage-prone. Nevertheless, legions of moviegoers and *Counter-Strike* players see it as the ultimate handgun *because* it's massive and intimidating!

German Engineering: Many special-ops units have adopted Heckler & Koch firearms. The role of political and corporate maneuvering, and the fact that the weapons are expensive and sometimes *overengineered*, is often overlooked. Cultists assume that if, say, the Navy SEALs use H&K weapons, these guns *must* be awesome!

Mikhail's Army: An AK-47 (*High-Tech*, p. 114) will never jam or break . . . right? Well, no. However, the gun is so simply built and has such loose tolerances that it will work in conditions that most weapons will not withstand. This doesn't make it a super-weapon, but together with its low, low price and high availability, it does make it the premier choice for both rugged conditions and untrained shooters . . .

In a *Gun Fu* campaign, cult weapons might actually be superior! The GM can model this by making guns of one *model*, *manufacturer*, or *caliber* a quality grade higher than

usual for the cost paid. This can only improve Acc and/or malfunction number (*High-Tech*, p. 79), so the GM may wish to assess other benefits:

Hand Howitzer: The weapon is *deadly*. Treat it as firing extra-powerful ammo (*High-Tech*, p. 165) at all times – and when shooting such ammo, multiply Dmg, Range, and ST by 1.2, not 1.1! Alternatively, boost damage type from pi- to pi, pi to pi+, or pi+ to pi++.

Hard-Core: The weapon is *scary*, and anybody wielding one gets +1 or more to Intimidation.

Indestructible: The weapon has +1 or +2 to HT, and/or double HP.

At the GM's option, there might also be downsides:

- Using a cult gun identifies you as a hotshot and a target for baddies. You have Distinctive Features (p. B165) and/or a reaction penalty when using it.
- Some ability is needed to capitalize on the weapon's special properties. You might have to obtain it as Signature Gear (p. B85), possess a Weapon Bond (p. 23) with it, or purchase a Supplier perk (p. 22) linking you to the manufacturer. Alternatively, the GM might require a Cinematic Option perk (p. 17) for access to the benefits of a given cult gun.
- The cult gun is markedly *inferior* in some other respect; see below.

Mook Guns

Some guns are portrayed as *worse* than reality suggests. For example, the MAC-Ingram M10 (*High-Tech*, p. 126) has seen extensive use in Hollywood, mostly in the hands of mooks who miss the hero and get shot; thus, it has a reputation as a weapon for losers. The GM can invert any of the benefits above for particularly reviled models, manufacturers, or calibers.

GUNSMITHING

It'll shoot the fleas off a dog's back at 500 yards, Tannen, and it's pointed straight at your head!

– Dr. “Doc” Emmett Brown, *Back to the Future Part III*

Gun fu stylists will often use guns modified to their specifications – anything from a sawed-off shotgun to a pistol tricked out with every accessory in the book.

Note that all rules below are *generic*. They may not apply to every particular firearm. Individual weapon descriptions may give indications whether specific modifications are either common or can't be done at all. If nothing is specified, use common sense. For example, it is obvious that bullpup weapons can't have their shoulder stock removed or replaced by a folding stock, or that the magazine capacity of a weapon with a tube magazine below the barrel may be reduced if the barrel is shortened.

ACCURIZING

Improving the Acc of a firearm – making it fine (accurate) or very fine (accurate) – usually involves a combination of modifications (*High-Tech*, p. 79). A match barrel is the most important feature; the original barrel will generally need to be replaced by a precision-made, often heavier barrel optimized for accuracy. The trigger is reworked for an easier squeeze and a clear breakpoint. Fully adjustable sights with well-defined foresight and rear sight usually replace the old sights. Finally, all the components are fine-tuned to each other so that optimum accuracy results.

Accurizing takes a lot of time and money. Add 75% to cost for +1 to Acc, or 375% to cost for +2. The weapon needs a base Acc 2 or better to be accurized, and it must have Acc 4 or better for +2 to Acc. The former takes two Armoury (Small Arms)-4 rolls and two days' work. The latter takes four Armoury (Small Arms)-4 rolls and at least four days' work.

ADDING ACCESSORIES

See *Firearm Accessories* (pp. 41-43 and *High-Tech*, pp. 153-161) for many examples of gadgets that can be added to a firearm. Most require no or only minor modifications of the weapon – especially if accessory rails (*High-Tech*, p. 161) or similar mounting points are used. In general, an IQ-based Guns or Armoury (Small Arms)+4 roll is required to correctly fit a new accessory to a firearm.

Things get a bit more complicated if, for example, a new, slightly longer barrel has to be fitted with a thread cut into it to mount a detachable sound suppressor (*High-Tech*, p. 159), or if a pistol stock (*High-Tech*, p. 160) is to be added to a pistol

that is not designed to mount one. Such small gunsmithing jobs can be done by succeeding with an unmodified Armoury (Small Arms) roll.

CONVERTING A LONG ARM INTO A BULLPUP

Most ordinary long arms can be modified into the so-called bullpup configuration, that is a shape in which the trigger is moved forward of the action. This changes the balance of the weapon and reduces the length. However, it also means that the weapon can no longer be used left-handed (or right-handed, if so constructed), as the cases will be ejected into the face of the shooter. Also, a conversion requires extensive modifications and often means a net weight gain.

A complete gunsmith conversion of an ordinary long arm needs three Armoury (Small Arms) rolls and materials worth 30% the cost of the weapon. The firearms market has also developed ready-to-install bullpup conversion kits, for example for the Ruger Mini-14 (*High-Tech*, p. 117). These conversions cost 25% the cost of the weapon and require only one Armoury (Small Arms) roll. In either case, improve Bulk by one step (to not better than Bulk -3) and increase weight by +1 lb.

Note that the bullpup configuration is effectively a TL7 development. It works best with semiautomatics and full-automatics, but it can also be applied to bolt-action and pump-action guns.

CONVERTING A SEMIAUTOMATIC TO FULL-AUTOMATIC

Any semiautomatic weapon – regardless of whether it is a pistol, shotgun, rifle, etc. – can be converted to full-automatic fire. In fact, one of the problems of semiauto design is to *keep* them from firing bursts (runaway semiautos are a discomfiting and somewhat common occurrence on shooting ranges!). The first gunsmith and prototype manufacturer conversions appeared in the years between 1900 and WWI, a mere decade after the introduction of the first self-loading weapons.

Converting semiautos to full-auto fire requires an Armoury (Small Arms) skill roll. Assign a penalty depending on the weapon's basic design (which the GM may need to determine through research). For example, converting a Winchester M1 carbine (*High-Tech*, p. 113) or certain open-bolt pistols such as the original semiautomatic Intratec TEC-9 (*High-Tech*, p. 101) is a *favorable* task, with a +1 difficulty modifier (p. B345).

I got the idea from a French gunsmith named LeMat. Think of it, Johnny – a seven-shooter! One extra bullet that'll make all the difference.

– Cason Thomas, *Johnny Ringo* #1.1

Converting a Colt AR-15 Sporter (*High-Tech*, p. 117) is an *average* task with no modifier. Rebuilding a pistol such as the Colt Government (*High-Tech*, p. 98) into a selective-fire machine pistol is an *unfavorable* task at -1.

Modifiers: +1 if the armorer has previously converted this type of gun successfully; -3 if this is his first attempt to convert any semiauto; and +2 for the availability of factory parts (which indicates a rebuild rather than a conversion). The kind of tool kit (*High-Tech*, p. 24) available will give further modifiers: A fully equipped Armoury workshop, with all the necessary hand and machine tools and a good stock of parts and materials gives +2; a Mechanic workshop gives no bonus, as does a portable Armoury tool kit; and an Armoury mini-tool kit gives -2.

Conversion requires 10 minutes for a favorable task, 12 hours' work for an average task, and two days' work for an unfavorable task. Failures don't work, and they extend the conversion time by one day. Critical failures turn the gun into scrap metal. Any critical success gives a gun with ordinary Malf.; otherwise Malf. is -1 from the pre-conversion gun – conversions almost never run as reliable as factory guns.

RoF will *typically* be 20 for a converted pistol, 6 for a converted shotgun, 10 for a converted rifle in a large caliber such as 7.62×51mm NATO, and 15 for a converted rifle in a small caliber such as 5.56×45mm NATO.

FITTING A GUN TO ITS OWNER

A gun can be modified so that it fits its owner perfectly. Features like length of pull of the shoulder stock; overall weight; pistol grip shape and size; checkering or other texture improvement of the grip, trigger, hammer, or other surfaces; trigger pull; sights; etc. can be adjusted to a specific shooter. This also includes stocks for one-armed or one-eyed shooters, which need to be specially shaped.

The ultimate modification is not a modification at all – rather, the gun is actually made to order for a shooter. This was

and is common for the more expensive shotguns and sporting rifles, such as the Manton 12-bore Double (*High-Tech*, p. 104), H&H .600 Royal Express (*High-Tech*, p. 111, and *High-Tech: Pulp Guns 2*, p. 7), or Rigby Best Quality Double (*High-Tech: Pulp Guns 2*, p. 10). Paying full cost for a new gun of this type already includes fitting it to the owner.

For other firearms, double cost of the weapon. The ideal way to model this in *GURPS* is to treat it as a Weapon Bond (p. 23). However, note that a shooter can also bond to a gun that is *not* modified in any way!

SHORTENING A HANDGUN

Most handguns with Bulk -2 or -3 can have their Bulk improved by one step by shortening the barrel (and slide, if the barrel is completely covered by it). The best anyone can get this way is Bulk -1. This will also lower weight somewhat (reduce by 0.5 lb. or so). Multiply Dmg by 0.85, and reduce Acc by 1. ST and Rcl may also get worse.

A professional shortening requires 12 hours and one Armoury (Small Arms) roll.

SHORTENING A LONG ARM

Shortening a long arm usually means removing part of barrel and/or stock. Long arms with Bulk -6 or worse can be improved by up to two steps by shortening the barrel. Long arms with Bulk -5 or better can be improved by only one step by sawing off the barrel. In either case, Bulk can be improved a further step if the stock is removed or replaced by a folding stock (*High-Tech*, p. 160) – unless the weapon is a bullpup (but converting an ordinary long arm to a bullpup will also reduce Bulk by one step; see p. 40). A long arm's Bulk can never be improved to better than Bulk -3.

Simply sawing off barrel or stock requires nothing more than a hacksaw (*High-Tech*, p. 25) and a couple of minutes of sawing. However, for any weapon other than a shotgun, it is usually necessary to move back the sights, install new handguards, refinish the weapon, etc. This requires two days' work and two Armoury (Small Arms) rolls.

FIREARM ACCESSORIES

Gun fu stylists need stylish guns. Even ordinary firearms can be customized and tricked out to the max. See *Weapon and Combat Accessories* (p. B289) and *Firearms Accessories* (*High-Tech*, pp. 153-161) for a wide selection. The following items expand on these lists.

WEAPON CUSTOMIZATION

These customization options are both real *and* common in the movies.

Compensator (TL6)

A compensator is a muzzle attachment designed to reduce the recoil and muzzle rise of a firearm. It vents some of the firing gases upward and/or to the rear, thereby reducing the

climbing and recoiling movement of the weapon. This improves the chances of hitting with rapid fire.

A compensator reduces the weapon's ST rating by 1 and grants +1 to effective skill whenever three or more shots are fired (RoF 3+). A weapon fitted with it gives +2 to Hearing and Vision rolls to locate it in the dark, and it will ruin the night sight of the gunner (increasing any darkness penalties by -2, up to the maximum of -9, p. B548). Any shooter unfamiliar (p. B169) with a weapon so fitted is at a *further* -2 to Guns due to the distracting flash and unburned powder propelled into his sightline and back at him during firing! A compensator can't be combined with a sound suppressor. A compensator can be combined with a muzzle weight, but the skill bonus can't exceed +1. It can't be combined with a muzzle port. \$350, 0.2 lb. (pistol or SMG), 0.5 lb. (shotgun or medium-powered rifle), 0.7 lb. (high-powered rifle). Halve cost and weight at TL7. LC3.

Muzzle Port (TL7)

This adds ports or holes in the top of the gun's barrel, venting some of the firing gas to the top just like a compensator. A muzzle port reduces the weapon's ST rating by 1 and grants +1 to effective skill whenever three or more shots are fired (RoF 3+). However, due to the ported barrel, the muzzle velocity of the projectile is reduced; this gives -1 to Dmg. Furthermore, a ported weapon gives +2 to Hearing and Vision rolls to locate it in the dark, and it will ruin the night sight of the gunner (increasing any darkness penalties by -2, up to the maximum of -9, p. B548). Any shooter unfamiliar (p. B169) with a weapon so fitted is at a *further* -2 to Guns due to the disconcerting flash and unburned powder blown into his sightline during firing! A muzzle port can't be combined with a sound suppressor. A muzzle port can be combined with a muzzle weight, but the skill bonus can't exceed +1. It can't be combined with a compensator. \$100. LC3.

Muzzle Weight (TL7)

A muzzle weight is a small weight attached below the barrel of a firearm (usually a handgun) to reduce the weapon's tendency to flip upward during firing. This improves the chances of hitting with rapid fire, but it changes the balance of the gun. Properly tuned to gun and shooter, it *can* represent one of the small things that **GURPS** calls a Weapon Bond (p. 23). Muzzle weights were designed for and are mainly used on competition guns. They are also common in the movies as customization always looks cool . . .

A muzzle weight grants +1 to effective skill whenever three or more shots are fired (RoF 3+), but it worsens Bulk by -1 – a pistol with Bulk -2 will have Bulk -3 with a muzzle weight fitted. A muzzle weight can be combined with a compensator or muzzle port, but the skill bonus can't exceed +1. \$100, 0.1-0.5 lb. LC4.

TACTICool GADGETS

The following *real* gear is of dubious practical value, but it may be useful in truly cinematic campaigns.

Go Tactical, or Go Home

In a campaign that wishes to take *Tacticool* (p. 22) to absurd lengths, almost any item can be "tactical" with some good marketing and a matte-black paint job (a testimonial by "real-life" SWAT members helps, too). Even items as prosaic as food are not safe from being marketed toward the tribal tattoo and wannabe Dim-Mak master:

Tactical Food (TL7): These foods contain what warriors crave. Eating a complete meal temporarily adds 1 point to ST or DX for six hours. Tactical retort packaging can function as a single-use mini-tool kit (**High-Tech**, p. 24), and tactical cans can be used as an improvised missile weapon. \$20, 1.5 lbs. per meal.

Tactical Energy Drink (TL7): Double the electrolytes of a civilian drink! Chugging a can (*real* warriors require only a single Ready action) immediately restores 2 FP (+1 FP if you crush the can on your face, inflicting one point of cutting damage). Already full on FP? In that case, it temporarily adds 1 point to ST for one hour. \$8, 1 lb.

Mag Knuckles (TL7)

This wicked-looking device is permanently attached to the base of a pistol magazine, arching upward along its forward edge. Inserted in the weapon, it protects the fingers of the shooting hand all the way up to the trigger guard. In melee combat, it can be used like brass knuckles (p. B271). It gets ejected when the magazine is changed. \$20, 0.5 lb.

Bubba Cup Holder (TL8)

Attached to an accessory rail (**High-Tech**, p. 161) on the side of a long arm, this tactical cup holder can hold a can of beer or, for real survivors, a can of tactical bacon or other combat foods (see *Go Tactical*, or *Go Home*, below). \$50, 0.5 lb.

Underbarrel Pistol Mount (TL8)

Attached to an accessory rail (**High-Tech**, p. 161) below the barrel of a long arm, this device allows a pistol to be clamped under the weapon. The idea is to use the pistol when the long arm runs dry or malfunctions, but this is really much less convenient than drawing a pistol or simply reloading or fixing the long arm. Such a device is offered by an Israeli company for Glock pistols (**High-Tech**, pp. 100-101), but it could be made for any sidearm. The pistol doubles as a vertical foregrip as well. Adds -1 to long arm's Bulk. \$425, 0.5 lb.

HOLSTERS, SCABBARDS, AND SLINGS

Getting a pistol into or out of a holster takes one Ready maneuver. A successful Fast-Draw (Pistol) roll lets you draw a handgun as a free action; see *Fast-Draw* (p. 24). The Quick-Sheathe perk (p. 21) allows you to holster a weapon the same way.

Unslinging or slinging a long arm takes *two* Ready maneuvers – or three, if the slung position is on the back. For unslinging, a successful Fast-Draw (Long Arm) roll reduces these times by a second. The Quick-Sheathe perk extends the benefits of Fast-Draw to slinging a weapon.

For those trying to maintain a low profile while packing heat, holster design and placement can greatly affect the Holdout skill. The best hiding places are the hardest to reach. A gunman must choose between getting to his gun quickly and keeping it out of sight.

For additional information on holsters and other gear to carry guns, as well as some less cinematic gadgets, see **High-Tech**, pp. 153-154.

Concealed Back Holster (TL6)

This is a handgun holster worn on the back, below the neck. Realistically, it is difficult to conceal anything in that area, especially a normal handgun (a particularly slim and/or small weapon with Bulk -1 or better might work). It is also not very easy to get to – the shooter has to reach over the shoulder and *into* the collar to draw the gun.

In cinematic campaigns, even a sawed-off shotgun with Bulk -3 (p. 41) could vanish in such a holster, as seen in *Desperado*. Detective John McClane demonstrates a more pedestrian solution for his Bulk -2 Beretta Mod 92F (*High-Tech*, p. 100) in *Die Hard*, substituting duct tape for the holster. -1 Fast-Draw (Pistol). -1 Holdout (but +5 if the person you're trying to fool can *only* see you front-on, and can't actually search you). \$50, 1 lb. LC4.

Fast-Draw Back Scabbard (TL6)

This is a fast-draw scabbard for a long arm (or long melee weapon) worn on the back. It is open to one side (or will break open easily) so that the weapon can be drawn quicker by reaching over the shoulder. The scabbard (and gun) can't be seen from the front (+3 Holdout if the person you're trying to fool can *only* see you front-on, and can't actually search you), but it is easily visible from the rear or sides. It can be made for any gun with Bulk -4 or better, like many submachine guns or a short shotgun or carbine. This is demonstrated by adventurer Jack Colton with a sawed-off Browning BPS (p. 37) in *Romancing the Stone*. -1 Fast-Draw (Long Arm). \$100, 2 lb. LC4.

Sleeve Holster (TL6)

This is a spring-loaded holster strapped to the forearm. The wearer activates it via a lever near the elbow, typically by pressing the elbow against the body. This requires a Fast-Draw (Pistol) roll. Success causes a slim metal bar to be thrust forward, allowing the gunman to grasp the handgun (no larger than Bulk -1) mounted at the end. Failure means the device fails to work properly; getting the weapon calls for the use of the free hand and a further Ready maneuver. Critical failure indicates the device *breaks* – extracting the gun means 2d seconds of prying and pulling with the free hand!

For example, Captain James West uses a sleeve holster with a Remington Model 95 derringer (*High-Tech*, p. 91) in the TV series *The Wild, Wild West*. In *Alien Resurrection*, Christie has holdout pistols up *both* sleeves . . . A more cinematic version may even allow use of larger handguns with Bulk -2. For example, the Mariachi in *Desperado* has a full-sized Ruger KP90 pistol (p. 37) in *either* sleeve. -2 Holdout. \$500, 0.5 lb. (1 lb. for a Bulk -2 handgun). LC4.

Fast-Draw Rig (TL7)

A holster and belt can be custom-built for speed. The drop-hip belt with its low-slung, smooth-drawing, steel-lined holster was patented in 1954 for Hollywood gunslingers. Although used in most Western movies, authentic Old West gunfighters never equipped themselves with it. Nevertheless, it is fast! +2 Fast-Draw (Pistol). \$500, 3 lbs. LC4.

Machine Gun Case (TL7)

A machine gun case allows the transportation of an automatic weapon in plain view, ready to fire, without the problems that carrying such a gun openly would entail. Innocent bystanders and casual observers will only notice the inconspicuous case, while the shootist can open fire immediately, without taking the gun from the case.



Realistic examples include the famous briefcases sold for the H&K MP5K submachine gun (*High-Tech*, p. 123). This is shown in action in *The Replacement Killers* and the *Gunsmith Cats* episode "Poison of the Scorpion." More cinematic equivalents are the guitar cases of Campa in *Desperado*.

Shooting while holding the case by the handle like a watering can is at -4 to Guns skill and multiplies Rcl by 1.5. For briefcases, a more efficient way suggested by special-ops instructors consists of bracing the case against the midsection and holding it with both hands. This

at least avoids the Rcl increase. Costs and weighs twice the gun's cost and weight for a mass-produced case; triple cost for a custom design. LC2.

MAGAZINE MODIFICATIONS AND RELOADING AIDS

Several innovations exist to increase ammo capacity and/or cut reloading time for cartridge-firing repeaters. For the costs and weights of *standard* magazines, spare cylinders, and so on, see the weapon tables and descriptions.

Speedload Magazine Holder (TL8)

This is a reloading aid worn on the upper thigh, with one or more magazines stored in loops in such a way as to allow a one-handed (!) quick reload by pressing the empty magazine funnel in the pistol butt on the thigh. It reduces reloading time from three to two Ready maneuvers on a successful Fast-Draw (Ammo) roll. In a realistic campaign, carrying the magazines exposed in this way invites dirt to enter the magazines or can even damage the feed lips. This will give -1 to Malf.

This cinematic gadget is shown in action by Lara Croft in *Tomb Raider* for her H&K USP Match pistols (p. 37) and by Lola in *The Transporter 2* for her Glock 18C machine pistols (*High-Tech*, p. 101). \$50, 0.5 lb. plus the weight of the magazines. LC4.

Sleeve Magazine Loader (TL8)

This is a cinematic reloading aid worn as a bracelet on the lower arm. On activation using Fast-Draw (Ammo), it shoves a fresh magazine into the butt of a pistol held in the same hand, reducing reloading from three to one Ready maneuver. Cleric John Preston in *Equilibrium* shows this in action. \$100, 0.5 lb. plus the weight of one magazine. LC4.

APPENDIX

INSPIRATIONAL FICTION

The following inspirational fiction is useful for the visualization of how the relevant styles, advantages, perks, skills, and

techniques can look in action – but note that the entries are *not* intended as “write-ups” of the fictional characters.

FILMS AND TELEVISION

Cinema is *the* medium of the gun fu genre, and the source and inspiration of most feats in **Gun Fu!** Note that these may contain spoilers.

3000 Miles to Graceland (Demian Lichtenstein, 2001). One-Man Army Hamilton shows some spectacular acrobatic shooting involving Dual-Weapon Attack (SMG), Flank Shot (SMG), and a pair of FN P90 personal defense weapons (**High-Tech**, p. 126). Ultimate Shootist Thomas Murphy demonstrates Cinematic Knockback (Pistol), Dual-Weapon Attack (Pistol), and Fast-Draw (Pistol) with two Colt .45 Government pistols (**High-Tech**, p. 98) – as well as Dramatic Death.

Alien Resurrection (Jean-Pierre Jeunet, 1997). Space pirate Christie is a Double Trouble stylist with two holdout pistols (**Ultra-Tech**, p. 135) in sleeve holsters (p. 43). He demonstrates the Bank Shot technique with both a holdout pistol and a grenade launcher.

Better Tomorrow, A (John Woo, 1986). Triad gangster Mark Gor is a Double Trouble stylist, displaying Combat Reflexes and Enhanced Dodge 1. He demonstrates New York reloads and the Cinematic Knockback (Pistol), Cinematic Option (Flesh Wounds), Dramatic Death, Infinite Ammunition (Quasi-Realistic), and Off-Hand Weapon Training (Pistol) perks. Among his techniques are Dual-Weapon Attack (Pistol and SMG), Fast-Firing (Pistol), Flank Shot (Pistol), Mounted Shooting (Motorboat/SMG), and Quick-Shot (Pistol).

Boondock Saints, The (Troy Duffy, 1999). The brothers McManus are Double Trouble stylists with Infinite Ammunition (Quasi-Realistic), Off-Hand Weapon Training (Pistol), and Dual-Weapon Attack (Pistol). “Il Duce” shows a spectacular New York reload with a total of six handguns.

Bourne Identity, The (Doug Liman, 2002). Ex-CIA black ops agent Jason Bourne is an Ultimate Shootist displaying Combat Reflexes, Cross-Trained (Realistic; all specializations), Off-Hand Weapon Training (Pistol), Standard Operating Procedure (Back to the Wall), Upside-Down Shooting (Pistol), Dual-Weapon Attack (Pistol), and Instant Arsenal Disarm (Pistol). Bourne performs an amazing acrobatic Targeted Attack (Pistol/Skull) while dropping down a stairwell.

Commando (Mark Lester, 1985). Ex-Colonel John Matrix uses the One-Man Army style, demonstrating Danger Sense, Enhanced Dodge (Dive for Cover), Cinematic Option (Bulletproof Nudity and Flesh Wounds), Cross-Trained (Cinematic; all specializations), Infinite Ammunition (Quasi-Realistic), and Walking Armory. Especially prominent is the display of the Army of One perk when he one-handedly fires a Saco M60E3 machine gun (**High-Tech**, p. 134).

Nobody does the right thing.

– Marie Kreutz,
The Bourne Identity

Desperado (Robert Rodriguez, 1995). The Mariachi is a Double Trouble stylist using twin Ruger KP90 pistols (p. 37) and a sawed-off Colt Model 1878 “whippet” shotgun (**High-Tech: Pulp Guns 1**, p. 22). He shows fast-draws from sleeve holsters (p. 43) and a concealed back holster (pp. 42-43). Advantages on display include Danger Sense, Enhanced Dodge 3, Extra Attack 1, and Gunslinger. He demonstrates Akimbo (Pistol), Gun Shtick (Twirl), Infinite Ammunition (Quasi-Realistic), Pants-Positive Safety, and Pistol-Fist (Guns) – as described by Buscemi, he also has Cinematic Knockback (Shotgun). The Mariachi frequently uses acrobatic attacks and dodges. Among his techniques are Behind-the-Back Shot (Pistol), Fast-Firing (Pistol), Flank Shot (Pistol and Shotgun), and Quick-Shot (Pistol).

Django (Sergio Corbucci, 1966). Django is a One-Man Army/Way of the West stylist with Combat Reflexes, Gunslinger, and Signature Gear. He exhibits Army of One, Early Adopter (Machine Guns), Gun Shtick (Twirl), Hand Cannon, and Off-Hand Weapon Training (Pistol). For maximum effectiveness with his Colt .45 S&W Artillery revolver (**High-Tech**, p. 95), Django shows Fast-Draw (Pistol), Behind-the-Back Shot (Pistol), Fanning, and Quick-Shot (Pistol).

Equilibrium (Kurt Wimmer, 2002). The Grammaton Clerics are masters of *Gun Kata*: a ritualized Future Kill style using pairs of compensated (p. 41) Beretta Mod 92F pistols (**High-Tech**, p. 100) converted to auto-fire (pp. 40-41), concealed in sleeve holsters (p. 43) complete with sleeve magazine holders (p. 43). Cleric John Preston demonstrates Ambidexterity, Combat Reflexes, Enhanced Dodge 4, Extra Attack 1, Extra Attack 2 (Multi-Strike), and Gunslinger. He displays acrobatic attacks and dodges, as well as many perks including Akimbo (Pistol), Infinite Ammunition (Quasi-Realistic), One-Armed Bandit (Shotgun), and Quick Reload (Magazine). Preston has high skill in Acrobatics, Blind Fighting, and Zen Marksmanship (Pistol). Among his techniques are Behind-the-Back Shot (Pistol), Close-Hip Shooting (Pistol), Flank Shot (Pistol), Retain Weapon (Pistol), and Whirlwind Attack (Pistol). He uses an interesting combination of Disarming (Karate), Gun Shtick (Twirl), Dual-Weapon Attack (Shotgun), and Flank Shot (Shotgun) with each hand to simultaneously relieve two guards of their Remington Model 870P cruiser shotguns (**High-Tech**, p. 106) and then shoot them with their own guns. Preston also quick-readies a weapon by kicking up an H&K G36 (**High-Tech**, p. 121) from the ground.

Eraser (Chuck Russell, 1996). U.S. Marshal John “The Eraser” Kruger is a One-Man Army stylist displaying Early Adopter (Rifles), Hand Cannon, and Dual-Weapon Attack (Rifle) with two Cyrez EM-1 sniper railguns (compare **Ultra-Tech**, p. 141). He also shows the Cinematic Knockback (Rifle and Shotgun), Infinite Ammunition (Cinematic), and Silencer (Pistol) perks.

Alan: Pang said you don't waste bullets.
Tequila: Are you testing me?
– Hard-Boiled

Fifth Element, The (Luc Besson, 1997). Ex-Major Korben Dallas is an Ultimate Shootist complete with the Acute Vision, Combat Reflexes, Enhanced Dodge, Extra Attack 5 (Multi-Strike), and Gunslinger advantages. He demonstrates the Cookie Cutter (Rifle), Cross-Trained (Cinematic; every specialization “needed on this mission”), Flimsy Cover, Gun Sense (Rifle), and Infinite Ammunition (Over the Top) perks, as well as the Fast-Firing (Pistol), Off-Hand Weapon Training (Rifle), and Targeted Attack (Pistol/Head) techniques.

Firefly (Joss Whedon, 2002-2003). Captain Malcolm “Mal” Reynolds has the Gunslinger advantage, best shown in the episode “Serenity.” However, the real **Gun Fu** stylist in the series is River Tam – although her Future Kill talents are hidden by Partial Amnesia. In “War Stories,” she demonstrates Extra Attack 2 (Multi-Strike) – while using Blind Fighting and Zen Marksmanship! Jayne Cobb showcases both Connoisseur (Guns) and Tacticool.

Fistful of Dollars, A (Sergio Leone, 1964). Gunman Joe is a Way of the West stylist. He fast-draws and fast-loads his Colt .45 SAA Artillery. Additionally, he displays Gunslinger, Fastest Gun in the West (Pistol), Gun Shtick (Twirl), Gun

Whisperer (Pistol), Fanning, Quick-Shot (Pistol), and Targeted Attack (Pistol/Weapon).

Good, the Bad, and the Ugly, The (Sergio Leone, 1966). “Blondie,” “Angel Eyes” Sentenza, and Tuco “The Rat” Ramirez are all Way of the West stylists. Blondie displays Fastest Gun in the West (Pistol), Gun Shtick (Twirl), Fanning, and Quick Shot (Pistol) with a cartridge-converted (**High-Tech**, p. 164) Colt Model 1851 Navy (**High-Tech**, p. 93). He uses Gun Sense to recognize the sound of Tuco’s Colt Navy. Blondie also has Rope Shooter (Rifle) and Gun Shtick (Next Time, It’s Your Head). Tuco demonstrates Armorer’s Gift.

Grenadier (Hiroshi Kojima, 2004-2005). The Enlightened Tendo Rushuna is a Way of the West stylist with Cinematic Option (Bulletproof Nudity), Deadeye, Gun Shtick (Trick Reload), Quick Reload (Cartridge), Rope Shooter (Pistol), and Weapon Bond. She also displays Danger Sense and Enhanced Time Sense with occasional Bullet Time.

Hard-Boiled (John Woo, 1992). Hong Kong Police Inspector “Tequila” Yuen uses elements of both the Double Trouble and Ultimate Shootist styles, with lots of acrobatic attacks and dodges. Tequila has Combat Reflexes, Enhanced Dodge 2, and Gunslinger – the latter evidenced by his patented unaimed precision revolver shots. His perks include several specializations of Cinematic Knockback and Cross-Trained (Cinematic; all specializations), as well as Akimbo (Pistol), Fireball Shot, Flimsy Cover, Infinite Ammunition (Over the Top), Off-Hand Weapon Training (Pistol and Shotgun), and Scattergun. Techniques on display are Dual-Weapon Attack (Pistol and Shotgun) and Quick-Shot (Pistol) – preferably with a Beretta Mod 92F in either fist . . .

Judge Dredd (Danny Cannon, 1995). Judge Joseph Dredd shows the Dial-a-Round perk in action with his voice-activated Lawgiver 2 heavy pistol (compare **Ultra-Tech**, p. 135).

Killer, The (John Woo, 1989). Triad hitman Ah Jong is a Double Trouble stylist displaying Combat Reflexes, Enhanced Dodge 1, and Gunslinger. His perks include Akimbo (Pistol), Cinematic Knockback (Shotgun), Deadeye, Dramatic Death, Gun Whisperer (Pistol), Infinite Ammunition (Quasi-Realistic), and Off-Hand Weapon Training (Pistol and Shotgun). He shows Close-Hip Shooting (Pistol), Dual-Weapon Attack (Pistol), Fast-Firing (Pistol), Flank Shot (Pistol), and Quick-Shot (Pistol), with lots of acrobatic attacks and dodges. He usually works with two Beretta Mod 92F pistols, but he also has a Walther PPK (**High-Tech**, p. 99) up his left sleeve (p. 43). Ah Jong quick-readies a weapon by catapulting a S&W Model 36 Chief’s Special (**High-Tech**, p. 96) from a nearby table.

Last Action Hero (John McTiernan, 1993). LAPD Detective Jack Slater is an Ultimate Shootist displaying Area Defense (Pistol), Infinite Ammunition (Cinematic), Pants-Positive Safety, and Walking Armory with an IMI Desert Eagle (**High-Tech**, p. 102). He also shows Dual-Weapon Attack (SMG) and Mounted Shooting (Automobile/Pistol).

Last Man Standing (Walter Hill, 1996). Gunman “John Smith” has mastered the Double Trouble style to perfection, with two Colt .45 Government pistols as Signature Gear and with Weapon Bonds. He demonstrates Combat Reflexes, Gunslinger, and several perks, including Akimbo (Pistol), Cinematic Knockback (Pistol), Gun Shtick (Stone-Cold Killer), Infinite Ammunition (Quasi-Realistic), and Off-Hand Weapon Training (Pistol). Smith shows fast-draws and techniques like Dual-Weapon Attack (Pistol), Fast-Firing (Pistol), and Quick-Shot (Pistol).

Last of the Mohicans, The (Michael Mann, 1992). Pathfinder Nathaniel “Hawkeye” Poe is a Sniper stylist showing Gunslinger in action – using “Killdeer,” a Kentucky rifle (**High-Tech**, p. 107) for which he also has a Weapon Bond. He demonstrates Deadeye, Quick Reload (Muzzleloader), Fast-Draw (Long Arm), and Dual-Weapon Attack (Rifle).

Léon (The Professional) (Luc Besson, 1994). Mafia hitman Léon is an Ultimate Shootist, mainly using two compensated Beretta Mod 92F pistols with Weapon Bonds. He shows acrobatic attacks and displays Combat Reflexes, Extra Attack 2 (Multi-Strike), and Gunslinger. His perks include Akimbo (Pistol), Armorer’s Gift (Pistol), Cookie Cutter (Pistol), Dramatic Death, Gun Sense (Pistol), Silencer (Pistol), and Standard Operating Procedure (On Alert and Sleep with One Eye Open).

Lethal Weapon 4 (Richard Donner, 1998). LAPD Detective Martin Riggs uses the integral targeting laser (**High-Tech**, p. 156) of his Beretta Mod 92F for obliquely aiming a Bank Shot. Even more interesting, Wah Sing Ku shows the Instant Arsenal Disarm (Pistol) technique on Riggs’ Beretta. He also demonstrates dodging a bullet with Enhanced Time Sense.

Now remember, things look bad and it looks like you're not gonna make it, then you gotta get mean. I mean plumb, mad-dog mean. 'Cause if you lose your head and you give up then you neither live nor win. That's just the way it is.

– Josey Wales, *The Outlaw Josey Wales*

License to Kill (John Glen, 1989). CIA Agent Pam Bouvier demonstrates Cookie Cutter (Shotgun) with a Mossberg Model 500ATP6 Cruiser shotgun (p. 38).

Matrix, The (Andy and Larry Wachowski, 1999). “Neo” in *the Matrix* is a Future Kill stylist preferring matched pairs of guns like the Beretta Mod 92F, H&K MP5K (**High-Tech**, p. 123), CZ Sa vz. 61 Skorpion (**High-Tech**, p. 125), and IMI Micro-Uzi (**High-Tech**, p. 126). He demonstrates lots of New York reloads, acrobatic shooting and dodging, and the advantages Combat Reflexes, Enhanced Dodge 4, Enhanced Time Sense, Extra Attack 1, and Gunslinger. His perks include Akimbo (Pistol and SMG), Cross-Trained (Cinematic; every specialization uploadable), and Walking Armory. He displays Fast-Firing (Pistol) and Flank Shot (SMG). Neo shows how to quick-ready a weapon by picking up a Colt M16 (**High-Tech**, p. 117) from the ground during an acrobatic cartwheel.

Max Payne (John Moore, 2008). NYPD Detective Max Payne is an Ultimate Shootist demonstrating Combat Reflexes, Enhanced Time Sense (specifically, Bullet Time), and Gunslinger, as well as Cinematic Knockback (Shotgun), Infinite Ammunition (Quasi-Realistic) and Off-Hand Weapon Training (SMG). He’s especially adept at acrobatic attacks and dodges. Max shows techniques like Dual-Weapon Attack (SMG) and Behind-the-Back Shot (Shotgun).

Mummy, The (Stephen Sommers, 1999). Adventurer Rick O’Connell is a Double Trouble stylist – as are in fact most

shooters in this movie. He employs twin Chamelot-Delvigne Mle 1874 revolvers (**High-Tech: Pulp Guns 1**, p. 7), showcasing Combat Reflexes, Enhanced Dodge (Dive for Cover), Infinite Ammunition (Quasi-Realistic), Off-Hand Weapon Training (Pistol), Fast-Draw (Pistol), Dual-Weapon Attack (Pistol), and Targeted Attack (Pistol/Weapon).

My Name is Nobody (Tonino Valerii, 1973). “Nobody” is a Way of the West stylist with Gunslinger and Enhanced Time Sense (at least for his Super-Fast Draws). He also shows Fastest Gun in the West (Pistol), Gun Shtick (Next Time, It’s Your Head and Twirl), Quick-Sheathe (Pistol), Fast-Draw (Pistol), Dual-Weapon Attack (Pistol), and Thumbing with his Colt Model 1851 Navy revolver.

Outlaw Josey Wales, The (Clint Eastwood, 1976). Rebel Josey “Mr. Lightning” Wales is a master of the Way of the West. He has Combat Reflexes and perks like Fastest Gun in the West (Pistol), Off-Hand Weapon Training (Pistol), and several Weapon Bonds. His demonstration of a double-handed Gun Shtick (Twirl) with a pair of huge Colt Model 1847 Walker revolvers (**High-Tech**, p. 93) is flawless. In addition to high Fast-Draw (Pistol) and Guns (Pistol and Rifle) skill, he shows the techniques Combat Riding (Horse), Dual-Weapon Attack (Pistol), Hands-Free Riding (Horse), Mounted Shooting (Horse/Pistol), Quick Shot (Pistol), and Thumbing.

Predator (John McTiernan, 1987). All the members of Major Alan “Dutch” Schaefer’s rescue team have the Infinite Ammunition (Quasi-Realistic) perk; Dutch himself also has Bulletproof Nudity. Sergeants Blain Cooper and Mac Eliot both have Army of One, used with a GE M134 helicopter mini-gun (**High-Tech**, p. 135).

Quigley Down Under (Simon Wincer, 1990). Buffalo hunter Matthew Quigley is a Way of the West stylist. He demonstrates Signature Gear, Cinematic Knockback (Rifle), Deadeye, Early Adopter (Rifles), and Weapon Bond with his fine (accurate) Sharps Model 1874 (**High-Tech**, p. 110). Quigley also shows Fastest Gun in the West and Fanning with a cartridge-converted Colt Model 1860 Army (**High-Tech**, p. 93).

Shadow, The (Russell Mulcahy, 1994). Pulp hero Lamont “The Shadow” Cranston is a Double Trouble stylist with two .45 Silver Heat pistols (custom-made Colt .45 Government Longslide models; see **High-Tech**, pp. 98-99). In the duel with Shiwan Khan, he demonstrates Area Defense (Pistol).

Shoot 'Em Up (Michael Davis, 2007). Mr. Smith is an Ultimate Shootist demonstrating Combat Reflexes, Enhanced Dodge 4, Gunslinger, Armorer’s Gift (Pistol), Cross-Trained (Cinematic; all specializations), Infinite Ammunition (Quasi-Realistic), Off-Hand Weapon Training (Pistol and SMG), and Pistol-Fist (Guns). He’s especially adept at acrobatic attacks. Among his techniques shown are Dual-Weapon Attack (SMG), Flank Shot (Pistol), Mounted Shooting (Automobile/Rifle), Quick-Shot (Pistol), and Whirlwind Attack (SMG) – while dropping down a rope! He also quick-readies a weapon by grabbing an IMI Galil MAR (p. 38) from the ground while driving past it . . .

Shooter (Antoine Fuqua, 2007). Ex-Gunnery Sergeant Bob Lee Swagger is a Sniper/Ultimate Shootist displaying Acute Vision, Combat Reflexes, Gunslinger, Deadeye, Sure-Footed (Naval Training), Close-Quarters Battle (Pistol and Rifle), Precision Aiming (Rifle), and Targeted Attack (Pistol/Skull and Rifle/Skull) – with everything between a .22-caliber “poodle shooter” and a .50-caliber Barrett M82A1 (**High-Tech**, p. 118).

What About Video Games?

First-person shooter (FPS) games are a terrific source of gun fu inspiration. They're all about shooting, and they crank cinematic excesses up to 11, limited only by hardware. Gunslinger certainly suits FPS-based campaigns, but here are some less-obvious ideas.

Gaming hardware suggests several abilities. A few examples: Enhanced Tracking emulates having your character's entire field of view on a convenient screen. Quick-Shot and Fast-Firing reflect being able to shoot as fast as you can move a cursor and tap a button.

Other capabilities can mimic shortcuts taken to streamline the software. Cross-Trained might simulate different-looking weapons sharing computer code. Flimsy Cover can represent the fact that most scenery stops bullets – fully destructible environments add huge processor overhead!

Of course, FPS games also take shortcuts that dismiss boring realism in the name of fun. For instance, heroes can lug many weapons, rapidly switch between them, and know how much ammo is loaded. Thus, Fast-Draw, Gun Whisperer, Quick-Sheathe, and Walking Armory are near-universal. The same goes for Fast-Draw (Ammo) and Quick Reload – FPS characters reload quickly or instantly, although actual Infinite Ammunition is rare.

An old FPS standby is carrying two guns while grabbing items, opening doors, etc., and then using both weapons with no loss of (and sometimes a gain in) performance.

Akimbo, Ambidexterity, Dual Ready, Dual-Weapon Attack, and/or Off-Hand Weapon Training are all exceptionally common! Similarly, heroes can use oversized and support weapons easily, often one-handed. Thus, Army of One and Hand Cannon are widespread.

Countless other options suit particular weapons. Some guns can perform Area Defense against slow-moving projectiles, Bank Shot is standard for grenades (hand and launched) and often extended to guns, most shotguns use Scattergun (and Double-Loading, if double-barreled), and Silencer is the norm for suppressed weapons.

Still other traits ape game-specific features. Danger Sense produces effects similar to the “radar” and other cues common in video games. Enhanced Dodge is a simple way to handle stunts like “bunny hopping” and “dodge-jumping.” Tracer Eyes simulates how shots leave clear streaks or high-visibility hits. Certain games even have Bullet Time, suggesting Enhanced Time Sense.

Some options don't suit FPS-inspired campaigns, though. Behind-the-Back Shot and Flank Shot are rare; few games let you interact with anything your crosshairs aren't centered on. Immediate Action and Tap-Rack-Bang are pointless; video-game weapons never malfunction. Likewise, unless the scenery is destructible, Cookie Cutter is inappropriate.

Starship Troopers (Paul Verhoeven, 1997). Mobile Infantry soldier Juan “Johnny” Rico is an Ultimate Shootist displaying Ambidexterity, Army of One, Infinite Ammunition (Quasi-Realistic), Dual-Weapon Attack (Rifle), and Quick-Shot (Rifle), with an Morita assault rifle with underbarrel shotgun (compare *Ultra-Tech*, p. 136).

Star Wars Episode IV: A New Hope (George Lucas, 1977). Smuggler Han Solo demonstrates the effectiveness of the Gunslinger advantage on several occasions. He has the perk Fastest Gun in the West – especially in evidence in the sequel *Star Wars Episode V: The Empire Strikes Back* (Irvin Kershner, 1980). Solo wears a nice low-slung fast-draw holster (p. 43) for his BlasTech DL-44 blaster pistol (compare *Ultra-Tech*, p. 123) – for which he undoubtedly has Signature Gear and a Weapon Bond.

Terminator 2: Judgment Day (James Cameron, 1991). The T-800 displays the Army of One perk, firing a Colt M79 grenade launcher (*High-Tech*, p. 142) and a Hawk MM1 grenade launcher (*High-Tech*, p. 143) one-handed, and man-packing a GE M134 helicopter minigun. In addition, he shows Cross-Trained (Cinematic; every specialization in his files) and One-Armed Bandit (Shotgun), the latter with a sawed-off Winchester Model 1887 (*High-Tech*, p. 105). In both the original *The Terminator* (James Cameron, 1984) and the sequel, the T-800 exhibits Connoisseur (Guns). He also displays Akimbo (Rifle and Shotgun) and Mounted Shooting (Automobile/Shotgun and Motorcycle/Shotgun).

Tomb Raider (Simon West, 2001). Lady Lara Croft is a Double Trouble stylist with Combat Reflexes, Enhanced

Dodge 2, Gunslinger, and Signature Gear. Among the perks shown are Akimbo (Pistol), Gun Shtick (Twirl), Off-Hand Weapon Training (Pistol and SMG), Quick Reload (Magazine), Quick-Sheathe (Pistol), and Rope Shooter (Pistol), plus Weapon Bonds for her H&K USP Match pistols (p. 37). Her skills include Breaking Blow (Guns), Connoisseur (Guns), and Fast-Draw (Ammo and Pistol). She is especially fond of acrobatic attacks and dodges. In this adventure, Lara displays the following techniques: Close-Quarters Battle (Pistol), Dual-Weapon Attack (Pistol), Fast-Firing (Pistol), and Mounted Shooting (Motorcycle/SMG). In the sequel *Tomb Raider: The Cradle of Life* (Jan de Bont, 2003), she also shows One-Arm Bandit (Rifle) and Mounted Shooting (Horse/Rifle).

Transporter, The (Corey Yuen, 2002). Driver Frank Martin is an Ultimate Shootist. He has the Enhanced Dodge advantage (made easier by the clearly visible cinematic bullet paths) and shows how to quick-ready a pistol from a table by yanking the table cloth from it. In the sequel *The Transporter 2* (Louis Leterrier, 2005), he demonstrates the Instant Arsenal Disarm (Pistol) technique with a H&K USP Match – where it is technically impossible to remove the slide in this way.

Trigun (Satoshi Nishimura, 1998): Vash the Stampede is a Way of the West stylist displaying Enhanced Dodge, Gunslinger, Area Defense (Throwing), Fastest Gun in the West, Gun Whisperer (Pistol), Infinite Ammunition (Quasi-Realistic), Just Winged Him (Pistol), and Weapon Bond. Nicholas Wolfwood is a One-Man Army stylist with Early Adopter (LAW), Hand Cannon, and Dramatic Death.

Trinity Blood (Tomohiro Hirata, 2005). Tres “Gunslinger” Igus shows the Double Trouble style in action, complete with Enhanced Dodge (Dive for Cover), Enhanced Time Sense, Gunslinger, Cookie Cutter (Pistol), Gun Shtick (Stone Cold Killer), Off-Hand Weapon Training (Pistol), and Dual-Weapon Attack (Pistol).

True Grit (Henry Hathway, 1969). Marshal Reuben “Rooster” Cogburn is a Way of the West stylist. He shows One-Armed Bandit (Rifle) with a customized Winchester Model 1892 carbine (**High-Tech**, p. 110) with Weapon Bond, allowing him to fire it with one hand only. He also demonstrates Combat Riding (Horse), Dual-Weapon Attack (Pistol and Rifle), Hands-Free Riding (Horse), and Mounted Shooting (Horse/Pistol and Horse/Rifle).

True Lies (James Cameron, 1994). Omega Agent Harry Tasker is an Ultimate Shootist. He displays Combat Reflexes, Enhanced Dodge (Dive for Cover), Gunslinger, Cross-Trained (Cinematic; all specializations), Flimsy Cover, Pants-Positive Safety, Dual-Weapon Attack (SMG), and Flank Shot (SMG). He also demonstrates acrobatic shooting and quick-readying a weapon by kicking up an Izhmash AKM (**High-Tech**, p. 114) from the ground. Another impressive move consists of a Fast-Draw (Pistol), 180° change of facing, and Targeted Attack (Pistol/Skull).

Underworld (Len Wiseman, 2003). Death Dealer Selene is a Double Trouble stylist, using two muzzle-weighted (p. 42) Beretta Mod 92F pistols or twin Walther P99 pistols (**High-Tech**, p. 103), all converted to auto-fire (pp. 40-41). She demonstrates Combat Reflexes, Akimbo (Pistol), Cookie Cutter (SMG), Infinite Ammunition (Quasi-Realistic), and Off-Hand Weapon Training (Pistol), as well as Dual-Weapon Attack (Pistol).

Wanted (Timur Bekmambetov, 2008). Assassin Wesley Gibson is a Future Kill stylist with Enhanced Time Sense (specifically, Shooting Between Raindrops), Extra Attack 1, and Gunslinger. Using a H&K USP Compact (**High-Tech**, p. 102) and a muzzle-weighted Beretta Mod 92S, he shows lots of acrobatic shooting, Akimbo (Pistol), Area Defense (Pistol), Bend the Bullet (Pistol), Zen Marksmanship (Pistol and Rifle), Behind-the-Back Shot (Pistol), Flank Shot (Pistol), and Mounted Shooting (Automobile/Pistol).

Where Eagles Dare (Brian Hutton, 1968). OSS Lieutenant Morris Schaeffer is an Ultimate Shootist, displaying Combat Reflexes, Cross-Trained (Pistol and SMG; special-ops training), Silencer (Pistol), and Dual-Weapon Attack (SMG). He also has Infinite Ammunition (Quasi-Realistic), at least when using an ERMA MP40 (**High-Tech**, p. 124).

Incompetents are better off dead . . . Don't you think?

– Goldie, *Gunsmith Cats: Goldie vs. Misty*

BOOKS AND COMICS

Books and comics can also provide inspiration for **Gun Fu** campaigns.

Ahern, Jerry. *The Survivalist* (Zebra Books, 1981-1993). Ex-CIA Agent John Rourke is an Ultimate Shootist preferring twin Detonics .45 Combat Master pistols (**High-Tech**, p. 99) and a Colt CAR-15 R6001 Sporter (**High-Tech**, p. 119). He demonstrates Combat Reflexes, Night Vision, Signature Gear, Deadeye, Off-Hand Weapon Training (Pistol), Pistol-Fist (Guns), Standard Operating Procedure (On Alert), Weapon Bond, Close-Hip Shooting (Pistol), Close-Quarters Battle (Pistol), Dual-Weapon Attack (Pistol), Quick-Shot (Pistol), and Targeted Attack (Pistol/Skull and Rifle/Skull).

Drake, David. *Hammer's Slammers* (Ace Books, 1979). Mercenary Major Joachim Steuben is a Way of the Galaxy stylist displaying Acute Vision, Gunslinger, Deadeye, Fastest Gun in the West, Weapon Bond, Fast-Draw (Pistol), Quick-Shot (Pistol), and Targeted Attack (Pistol/Skull). He wears a fast-draw holster (p. 43) for his engraved 1cm powergun (a 10-shot plasma pistol; compare **Ultra-Tech**, p. 127).

King, Stephen. *The Dark Tower* (Donald Grant, 1982-2004). Gunslinger Ronald Deschain is a Way of the West stylist demonstrating Combat Reflexes, Gunslinger, Signature Gear, Akimbo (Pistol), Deadeye, Fastest Gun in the West, Off-Hand Weapon Training (Pistol), Quick Reload (Cartridge), and Weapon Bond for his twin Colt .45 SAA Cavalry revolvers

forged from the steel of King Arthur's sword Excalibur. His skills and techniques include Fast-Draw (Ammo and Pistol), Dual-Weapon Attack (Pistol), and Quick-Shot (Pistol).

Shum, Howard. *Gun Fu* (Image Comics, 2005). Hong Kong Police Inspector Cheng Bo Sen is a Double Trouble stylist. He demonstrates Gunslinger, Akimbo (Pistol), Infinite Ammunition (Quasi-Realistic), Off-Hand Weapon Training (Pistol and SMG), Pistol-Fist (Guns), Dual-Weapon Attack (Pistol and SMG), Flank Shot (Pistol), and lots of acrobatic shooting.

Sonoda, Kenichi. *Gunsmith Cats* (Dark Horse Comics, 1995-2001). Bounty hunter Irene “Rally” Vincent is an Ultimate Shootist with Combat Reflexes and Gunslinger. Throughout the series, she displays perks such as Deadeye, Gun Shtick (Trick Reload and Twirl), Gun Whisperer, Lightning Fingers (Pistol), Pistol-Fist (Guns), Supplier (Gun Shop Owner, 10%), and Weapon Bond for her CZ Model 75 (p. 36). Rally also demonstrates Area Defense (Pistol), shooting at a grenade leaving the muzzle of a H&K HK69A1 launcher (**High-Tech**, p. 142) and detonating it. Some of her favorite skills and techniques are Fast-Draw (Ammo and Pistol), Mounted Shooting (Automobile/Pistol), and Targeted Attack (Pistol/Hand and Pistol/Weapon) – she frequently shoots off fingers, breaks knife blades, or detonates the ammunition remaining in a foe's weapon by shooting at the magazine or cylinder.

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