

The Code of Shōjo and Shōnen



An Anime Role-Playing Adventure Game
by SIMON BURLEY

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INTRODUCTION

The LLAMAS CORPORATION building, 212th floor –

“I HATE mechanoids!” hissed Skitt – his twitching tail indicating his slowly receding anger. He kicked at the ruined remains littering the floor.



“Good job you had that Electro-pulse gizmo, Doc,” added Clarissa as she popped the depleted charge-unit from her Maser Cannon. It hit the floor smoking – a side effect of the rapid energy drain – as she rapidly popped in a replacement.

Dr Sklara didn’t respond. Brushing aside the pink furry squirrel creature which had been following them for days – she began to pick through the bits and pieces of what had only minutes before been a squad of fully functioning maintenance androids. As before, she found nothing out of the ordinary – factory-normal AI chips carrying default programs. Nothing to indicate why these servants of Humanity should suddenly turn rogue.

The robot arm in her hand twitched and she dropped it rapidly. Sklara and her companions watched in horror as the metallic debris and detritus began to animate and pull itself together into the shape of a giant mouth – a mouth which, with a voice culled from a thousand graves, began to speak:

“You fools! Creating your unloving servants, your creatures with intelligence but no Souls. Did you not realize you were creating doorways to the long-sealed Elder Dimensions? Vessels for me and my kind to return and wreak our revenge upon you?”

“I am Vassilus – Herald of Dip...”

The mouth disintegrated in a hail of Maser Fire. “Enough of the small talk,” Clarissa said, “We need to get to the mainframe.”

From its perch on her shoulders, the squirrel squeaked its agreement.

THE CODE OF SHŌJO AND SHŌNEN

Welcome to THE CODE OF SHŌJO AND SHŌNEN. This is a Role-playing game. A set of rules that allows people like you to get together with your friends and create stories and adventures based in the worlds of Manga and Anime.

In this one slim volume you'll find all you need to immerse yourselves in the world of plucky young heroes, cheeky teenage heroines, kaiju, mecha, shapechanging superheroes and evil villains.

What makes THE CODE OF SHŌJO AND SHŌNEN a bit different is that it's a "lightweight" role-playing game. It allows you to create teenage Heroes and undertake remarkable exploits without getting bogged down in all the detail of exactly how fast a mech can travel or how many shots there are in that blaster. It's all about having fun and sharing Anime adventures together.

In a role-playing game, the players create and play out the adventures of characters from a book or film. In an Anime Adventure Role-playing game, they take on the role of teenagers from the pages of Manga or the cels of Anime films or TV series. Usually, there is a Referee who creates and controls the actions of the bad-guys, plans out the storyline and makes sure everyone has a good time.

Because of the lightweight nature of these rules, THE CODE OF SHŌJO AND SHŌNEN can be picked up and played just about anywhere and doesn't have to take hours to play. All it needs is one or more pairs of six-sided dice, something to write with and a few sheets of paper. It's ideal to fill the odd couple of hours on a train journey or at the end of an evening.

Of course, you don't HAVE to play it like that.

This little book contains all you need for hours of adventure or, even, a long-term Anime RPG campaign if that's to your taste. Obviously it isn't as detailed as most other games, but it's a complete game. It's a light-weight fun-to-play game that gives the FEEL of Japanese Adventure stories, without going into all the detailed physics.

On the facing page you'll see Skitt's CHARACTER SHEET. Skitt is a Kemonomimi – or part animal character. This is a piece of paper which tells you all about him and what he can do. Take a quick look at it to familiarize yourself with some of the key features of the game. It's what his player has in front of herself during the game.

CODE

This is Skitt's character sheet, so it has his name and the name of his player on it.

A sketch of the character. (Optional)

Stamina is the damage he can take. It goes down a lot in conflicts.

Skitt



Player

Elaine

6 5 4 3 2 1 0 Neg.

Stamina

x

How he measures up in the eyes of his peers and the world at large.

6 5 4 3 2 1 0 Neg.

StreetCred

In a scrap, he uses his Claws score of 12 to fight.

6 5 4 3 2 1 0 Neg.

Sanity

x

When appropriate, he uses his bond with animals to foil his opponents.

Abilities

How stable he is mentally.

Animal Friend

2

6

12

Shōnen

Claws

3

4

12

Sensei

Cat Person

1

5

5

Development Points

3

His role in life is a half-human cat person.

Character statement: **Skitt's** father was an **my f** and married a princess from the reclusive cat-people. **Skitt** is the product of two worlds and is welcome in neither.

Quirk: Interference from some sort of animal

He's earned 3 points to spend on new abilities.

This is a summary of who he is, what he does and what happens if his player rolls a double.

THE CODE OF SHŌJO AND SHŌNEN

All of the terms on the character sheet are explained in the following chapters.

* * *

In THE CODE OF SHŌJO AND SHŌNEN, creating the characters only takes a few minutes.

In the same way any conflicts or battles that occur in the game can be resolved quickly and easily allowing the plot to move forwards. This gives the players more time to focus on the characters themselves – their personalities, internal conflicts, moral struggles and their relationship with the World at Large.

* * *

As you read through the book, you'll find the RULES presented in plain type.

These occasional interludes, in italic type, contain examples which are intended to help you understand those rules a bit more clearly. You should only read these if you've read rules and need a bit more advice. Otherwise, feel free to skip them.

* * *

Few Adventurers survive to old age. Normally there are three ways out:

You can be permanently disabled due to horrendous injuries sustained through your heroism or, even, die from one of the many dangers you encounter on your exploits.

Or if you make too many wrong choices, you will become known as an untrustworthy renegade. Once your StreetCred is gone, no-one will trust you or give you shelter or support.

Finally, your mental faculties can crumble. More than one dare-devil has been driven out of their mind by the constant pressures from Unimaginable Threats.

In THE CODE OF SHŌJO AND SHŌNEN you can “lose” by being physically harmed. However, you can also lose just as easily through social or mental damage.

* * *

DYING

A Hero's life is far from safe. You can be stabbed, shot, blown up or crushed beneath the feet of a giant monster. The means of your potential demise are only limited by the imagination of your Referee.

In the Manga, Anime and on TV, the Heroes usually survive. However, in a game there has to be a real chance of coming to a sticky end – otherwise where's the jeopardy?



SOCIAL PARIAH

The worlds of Anime are a constant struggle between the civilized and the savage. Whether defending the Earth from Cosmic threats or merely trying to survive on the streets, sometimes all we have to cling to is our reputation and SteetCred.

If you act in an evil, untrustworthy or socially unacceptable manner, you will simply be unable to operate in civilized society.

MADNESS

Constantly staring death in the face and being mere seconds from destruction can become wearing. And, when some of the causes of that death and destruction are the creations of lunatic science which should not exist, it is hardly surprising that that so many adventurers snap and retreat into catatonia or delusion.

* * *

THE CODE OF SHŌJO AND SHŌNEN

As you'll see from Skitt's character sheet, THE CODE OF SHŌJO AND SHŌNEN contains rules which handle all the different types of challenge an adventurer may be faced with on a daily basis.



Tsudzuku

1. BIRTH OF A HERO

This chapter is all about how players of THE CODE OF SHŌJO AND SHŌNEN make the heroes, scientists and dare-devils they play in the game.

In this chapter you'll see how a player takes a character from a thought, an idea, a figment of their imagination to a fully-fledged hero ready to play.

Characters in THE CODE OF SHŌJO AND SHŌNEN can be just about anything the player wants – as long as the Referee agrees and it fits in with the World they've envisaged.



Most of the characters are going to be human but many have some kind of Scientific, Mechanical or Technological enhancement. However, there's nothing to stop them being an animal, beast-person, mechanoid, mutant or whatever.

First of all you need to give the players some kind of outline or background to the game. This should include the type of storyline being simulated. Is it a more technological world or one where the main abilities come from fantastical or mythical sources? There are all sorts of Anime settings and storylines and your players need to know what sort of playground they're in.

Sometimes, the easiest thing to do is to name a well known film and say "it's in that sort of world" – even if there are some significant differences between the film and the actual world you have created.

It isn't essential to have the entire world mapped out for the first game. In fact, sometimes it's fun to leave things a bit vague. Then you can see what ideas the players come up with when they design their characters and weave these into your game-world after the event.

The second thing you do is to give the player something to write with and a piece of paper – or a copy of the character sheet on the next page.

It's easier to use a character sheet but there isn't actually a lot to write down so you can cope with just blank sheets of paper.

Next, the player writes their name on the sheet.

Abilities

The player now picks three Abilities. The first one – **Shōjo** - represents the more feminine side of the character. It is how the character resolves conflict situations using this facet of their personality. Though often thought of as intellectual and less combative - usually used for social interaction – this is not necessarily the case. A Shōjo ability of “Maternal Instinct”, for example, can be extremely fearsome.

The term **Shōjo** also describes a specific type of Anime or Manga designed to appeal to teenage girls. Though, in the past, these might have contained a more traditional portrayals of their heroines, in recent decades the protagonists have often been far more pro-active and adventurous.

* * *

Skitt's Shōjo ability is ANIMAL FRIEND. He gets along extremely well with all kinds of animals – including most dogs.

* * *

The second one - **Shōnen** – represents the more hands-on, masculine aspects and is usually for physical activities and combat. The term also describes a type of story specifically designed to appeal to teenage boys.

* * *

Skitt's Shōnen ability is CLAWS. When things get down and dirty and he needs to get mixed up in a physical confrontation, that's when the claws come out.

* * *

The third ability – **Sensei** - is more general one and is used in non-conflict situations. It is often just a statement of the characters' role in society – “Disco Dancer”, “Martial Artist”, “Demented Scientist” etc.

* * *

Skitt is a CAT PERSON – half human and half feline.

* * *

These can be three apparently unrelated abilities or can all stem from the same basic description.

* * *

All of Skitt's abilities come from Elaine's desire to run a Kemonomimi. Once she'd decided Skitt was going to be half-feline, the rest was obvious to her.

* * *

In an ideal world, the players will have some sort of idea about the character they want to play and will be able to tell the Referee what they want fairly easily.

If they can't do it, then there is a list of some suggested abilities in an omake/appendix at the back of this book.

THE CODE OF SHŌJO AND SHŌNEN

Character sheet

Name:		
Player:		

	6	5	4	3	2	1	0	Neg.
Stamina								

	6	5	4	3	2	1	0	Neg.
StreetCred								

	6	5	4	3	2	1	0	Neg.
Sanity								

Abilities

Shōjo				
-------	--	--	--	--

Shōnen				
--------	--	--	--	--

Sensei				
--------	--	--	--	--

Development Points	
--------------------	--

Character statement: Quirk:
--

SHŌJO

The first ability to select is the one which the character relies on when they're in conflict or stress situations where they want to rely upon their more feminine skills. Often this is when they're trying to talk their way out of a situation, head off physical confrontations or outwit and opponent.

* * *

Let's pretend that Gina is sitting down to play a game of THE CODE OF SHŌJO AND SHŌNEN with her Referee, Jane. Elaine's probably already there with Skitt. Gina needs a character of her own.

Jane informs Gina that the game is set in a future, hi-tech city with cyborgs and robots working alongside humanity. The city is sealed off and surrounded by a mysterious wilderness. Elaine chips in to tell Gina about Skitt, saying that his mother's feline race inhabits the wilderness outside the city.

Gina decides she wants a female character but wants her to show more of her Shōnen, or masculine, side. In other words, a bit of a tomboy. She decides to make a member of the Police Special Weapons And Tactics – SWAT – squad.

The non-combat skill shown by SWAT is "negotiation" – they will often try engaging their opponents on conversation to try and talk them into surrendering before going in – all guns blazing.

* * *

SHŌNEN

This is the second ability that most players select. This is the item, technique or skill the character possesses which represents their masculine or "hands-on" side.

* * *

Gina decides that her character's SHŌNEN ability is simply the ability to use "Combat Weapons".

SENSEI

The third and final ability to pick is SENSEI. This is a broad description of the character's position in the world – and often describes a job, occupation or responsibility they fill.

* * *

Gina's character's Sensei Ability is "SWAT".

There is nothing particularly clever, interesting or original about Gina's character. All her abilities come from a single idea. However, there is absolutely nothing wrong with this. She will be incredibly easy to slot into any adventure in this high-tech future world, massive fun to play and has every opportunity to develop into a more unique individual once Gina starts to play her in the game.



QUIRKS

Whenever a character uses an ability, their player rolls two six sided dice. (This is explained later.) If the player rolls a double, special things happen. One of these is a side effect of their abilities. This should, ideally, be a “one off” wild and wacky event of some kind. It can be interpreted in both a positive and negative way depending upon whether the die roll succeeds in its initial attempt or fails.

* * *

Gina decides that, when she rolls a double on the dice, her character's demeanor will be so intimidating that an opponent will surrender or a passerby will volunteer a new item of information.

If the roll Gina makes is a high one, and succeeds at whatever task she is trying to do, the referee-controlled character affected will be impressed by the SWAT officer and volunteer the information willingly. They'll also speak positively about the character to their family and friends.

If the roll is a low one, or fails to succeed at the attempted task, the other character will still offer up something useful. However, this will be through fear or under duress. They'll develop a dislike for this heavy-handed law officer, bad mouth them to everyone they can, and may even plot to get revenge at some point in the future.

* * *

Because Quirks are unique to each character, these rules don't include a list of suggestions. It is much more fun if players can come up with a Quirk of their own based upon their character concept. However, inspiration can be drawn from several sources:

- The example characters given in this book
- Odd things that happen to characters in stories the player has seen or read
- From an “overload” of one of the character's abilities
- Choosing one of the “standard” effects of a double and rewriting it as a quirk

* * *

RELATIONSHIP BETWEEN ABILITIES

The abilities the player selects can be unrelated, or can all come from the same basic rationale.

* * *

EXAMPLE OF THREE DIFFERENT ABILITIES

Doctor Sklara (SENSEI) is extremely attractive (SHŌJO). However, when things get rough, she is extremely well trained in Aikido (SHŌNEN).

EXAMPLES OF A SINGLE ABILITY

All of Skitt's abilities stem from the fact that he is a half-feline. Colonel Inskil (Gina's character) is a SWAT officer through and through.

* * *

ABILITY SCORES

Time for some numbers.

Different characters can have the same ability, but at different levels. Lots of characters can use weapons – few of them are marksmen.

To determine the ability level of each of their characters' three abilities, the players have to do a bit of arithmetic.

They are given the numbers from 1 through 6.

They write them down in pairs on their character sheet next to the abilities – using each number only ONCE.

They MULTIPLY the pairs of numbers to get the score for each ability.

The Highest possible score is 30 and the lowest is 2.

These calculations are really easy to describe and do. However, this system carries a load of implications which will affect how successful the characters are in the game and the players will probably ponder over this for a while to try and work out the best combination.

Often it is best to decide which ability the players wants to have as their best/worst and put the number 1 and/or 6 in there as appropriate.

* * *

Gina wants her character to get “stuck in” and doesn’t see her NEGOTIATION skill as essential so she puts a 1 into that. She wants to be quite good at fighting but also to be an effective SWAT officer who commands respect.

*She puts 5 and 4 into WEAPONS and 6 and 3 into SWAT OFFICER, leaving the 2 to go into NEGOTIATION.
This gives her:*

Abilities

SHŌJO	Negotiation	1	2	2
SHŌNEN	Weapons	4	5	20
SENSEI	SWAT officer	3	6	18

* * *

Characters can end up with a very wide range of ability scores – from 2 to 30 – and players may be tempted to create ones with the highest scores possibly. However, there are two factors which balance this out:

- If a character has high scores in one or more abilities, then at least one of their other abilities will be very low.
- Characters with more balanced ability scores, start the game with higher characteristic scores.

* * *

CHARACTERISTICS

Add up the three ability scores. This total can vary from 28 up to 44. It doesn't need to be written on the character sheet as it is only used once.

The more "balanced" a character, the lower the total of their ability scores will be. Characters with a total of 44 will have one ability score at 30 and another one at 2 – a much more extreme spread.

This total is used to calculate the character's starting characteristics.

CHARACTERISTICS

There are three characteristics:

STAMINA is a measure of the character's physical status or condition. When a character takes physical or fatigue damage or similar – this is reduced. Everyone starts off with full Stamina – usually 6 - at the beginning of each battle but it goes down when they get hit.

Stamina can represent more than mere cuts and bruises. A character may choose to give up and surrender when their will crumbles in the face of a superior moral argument – for example.

STREETCRED is a measure of the character's reputation and how they conduct themselves. Being a good guy or being successful affects this but there are many other factors which can influence your StreetCred. When events happen which will affect their reputation – such as winning or losing a conflict - their StreetCred will go up or down as appropriate.

SANITY is a measure of a character's mental condition.

Whenever the character receives a shock, such as facing a frightening situation or nearly dying and having to use desperate measures to survive, their Sanity will go down.

Each of these characteristics is explained in detail in its own section. However, basically, they all go up and down during the game to reflect what happens in the character's life.

All player characters start with three values based upon the total of their Ability scores. (See page 16).

Calculate this total and then consult the following table:

Ability Total	Stamina	StreetCred	Sanity
44	6	3	4
40-41	6	3	5
35-37	6	4	4
31-32	6	4	5
28-29	6	5	5

During play, these scores will never go above 6 and will never go below 1 without the character suffering consequences. If a character's score becomes negative in any of these ratings, the character is out of the game. If a score falls to exactly zero, the character is in a bad way but can be saved. (This is explained in more detail later on)

* * *

Because Gina's character has the following scores:

SHŌJO	Negotiation	1	2	2
SHŌNEN	Weapons	4	5	20
SENSEI	SWAT officer	3	6	18

her total is 40.

Because of this, she starts off with:

STAMINA: 6
 STREETCRED: 3
 SANITY: 5

* * *

DEVELOPMENT POINTS

Players earn development points during play. (They aren't easy to get!) So this box is left blank at the moment.

CHARACTER STATEMENT

This is a short one or two line statement which sums up the character and their background. Players should take a couple of minutes to think about this one before writing it down.

If the players have any other ideas about their characters, they should be actively encouraged to write them down.

Gina's character is pretty straight-forward, so she chooses to add a twist into her background to spice things up.

Character statement: *Clarissa Inskil is the first daughter of a key Government Minister. Her desire for adventure and reluctance to devote her life to politics has resulted in her being disowned.*

Quirk: *"Okay, okay. I give up!"*

NAMES

The player now needs to choose a name for their Hero. There are no rules for this. It depends upon the imagination of the players and the tastes of the Referee.


CHARACTER ILLUSTRATIONS

There is an (extremely small) box on the character sheet where the player can add an illustration of their Hero if they wish. This isn't essential.

However, if all the players can get an illustration of their characters printed on a small card, disk or similar - and the Referee does the same with the opposition - this can make visualizing the game much easier.

Tsudzuku

THE CODE OF SHŌJO AND SHŌNEN CHARACTER SHEET

Name:	Colonel Clarissa Inskil	
Player:	Gina	

	6	5	4	3	2	1	0	Neg.
Stamina	X							

	6	5	4	3	2	1	0	Neg.
StreetCred				X				

	6	5	4	3	2	1	0	Neg.
Sanity		X						

Abilities

SHŌJO	Negotiation	1	2	2
-------	-------------	---	---	----------

SHŌNEN	Weapons	4	5	20
--------	---------	---	---	-----------

SENSEI	SWAT officer	3	6	18
--------	--------------	---	---	-----------

Development Points	
--------------------	--

Character statement: Clarissa Inskil is the first daughter of a key Government Minister. Her desire for adventure and reluctance to devote her life to politics has resulted in her being disowned.

Quirk: "Okay, okay. I give up!"

2. PLAYING THE GAME

As usual in these kind of books, making the characters is up front. This should have given you an idea of the flavor of this game.

But how do we actually make it work?

First of all, the Referee needs to have all details of the current adventure written down. This is often called the SCENARIO.

The Scenario normally contains an outline of the plot of the adventure, some locations where the action might take place and details of any characters in the adventure other than the Heroes.

These characters are called Non-Player Characters – or NPCs. They are all controlled by the Referee. An example Scenario – **Dark Predators** - is given later in this book.



STORYLINES

In addition to the plot of the scenario the characters are playing, each character will acquire a number of storylines which apply personally to them.

These storylines are sometimes called HOOKS or PLOTLINES.

A storyline is a plot which applies only to the specific individual Hero and runs parallel to the main plot. In Anime and Manga these are often referred to as “sub-plots”. It is a short – one or two line – statement of a situation involving the character. It may be related to one or more of the major plotlines of the ongoing campaign or it may be a stand-alone issue.

A storyline should help the player role-play their character without overly hampering them. It should be capable of being “resolved” in some way - at which point the person resolving the sub-plot gains a StreetCred point, and the player concerned ditches the storyline.

* * *

You have a Fear of Mechanoids.

You have cancer.

You are an alcoholic.

Your twin sister has disappeared and you are searching the City for her.

You are a reformed criminal.

You have a mechanical heart.

You're always hungry.

You are being followed by a pink, furry squirrel.

Your parents died in "the wilderness".

* * *

Each character gets a new storyline at the beginning of each game session. They carry them with them between game sessions until they are resolved.

The Referee should prepare a series of appropriate storylines before each game session. A good way handling this is to write them onto cards or pieces of paper.

Ideally, they should then hand a blank card to each player for them to write down a storyline which could affect their character. If it is a new game, or any major events have taken place in the game world, the current situation should be explained to the players first.

Each player writes down a plot and submits it to the Referee. The Referee reads each one and either approves it – adding it to their own pile – or rejects it. The player doesn't need to submit a different one.

The pile of storylines is shuffled and one is handed randomly to each player. The player keeps the card (or writes the plotline down on the back of their character sheet) until the plotline is resolved.

The Referee can keep any undistributed plot-lines for future game sessions.

NARRATIVE PLAY

Most of the game is played out through a narrative interaction between the Referee and the players.

They tell the players what their characters can see.

The players say what their characters are doing.

The Referee informs them what happens as a result of their actions.

* * *

JANE: (The Referee) With a hiss of steam, the gigantic City doors slide shut behind you, leaving you alone in a wilderness. The forest is dark, lit only by the dim moonlight coming from the cloudless sky above.

ELAINE: Skitt sniffs. Is there anything out of the ordinary?

JANE: Skitt is assailed by a wall of odors and scents. To someone raised in the sanitized environment of The City, this is like being thrown into a vat of perfume. His senses are overwhelmed and he starts to feel dizzy, barely managing to keep his feet.

GINA: Clarissa pulls on her night-vision goggle and passes spares to her colleagues.

(Gina doesn't have a full list of the equipment Clarissa carries, but it seems reasonable for a SWAT Officer to carry this sort of kit and it moves the story forwards, so Jane doesn't question these actions.)

PAUL: (Putting on the refined voice he uses for his character, Dr Sklara.) "Thank you, my dear." I look around. How's that damn squirrel doing?

JANE: He seems fine. From somewhere he's found a small green nut that he's chewing on. Looking up at you in your goggles, he cocks his head to one side and gives a happy little meep. "Meep!"

PAUL: "Curiouser and curiouser....."

GINA: Enough of all this – I don't want to spend any more time out here than we need to. Doc, what's your detector saying?

JANE: It's still pointing North East as before. The signal seems slightly stronger.

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ELAINE: How's Skitt feeling now?

JANE: He's feeling a lot better. It's amazing how rapidly he seems to be adjusting to this new environment.

ELAINE: Almost as if he was always meant to be here, eh?

JANE: Yes. He's beginning to sort out the different aromas. It's like being able to see clearly again after having cataracts removed. Different types of plant, different types of animal life. In fact, he's aware of all the creatures moving in the shadows of the trees surrounding you.

ELAINE: Anything big or dangerous nearby?

JANE: Not nearby, no. However, now that you mention it, there is a faint scent. A dry reptilian sort of smell. Of something big. Very big. And it's getting nearer.

ELAINE: We need to move. NOW!

* * *

The great bulk of play can be resolved like this, without rolling a single die.

However, sometimes situations will arise where the outcome isn't obvious from the Referee's notes. In this case, we need some rules to help determine what happens. In these situations, dice are rolled to determine what happens.

There are two basic rules which are followed whenever you need to resolve a situation and just talking it out won't do.

* * *

THE SINGLE DIE ROLL

This is used whenever you are in situation which requires a check against one of the Heroes' three **characteristics**: STAMINA, STREETCRED or SANITY.

In these cases you roll a single six-sided die and have to roll

equal to and under

or

equal to and over

the relevant statistic, depending upon the circumstances. As Referee you add modifiers to this score. (It is through clever use of these modifiers that you show your skill as Referee.)

* * *

It's impossible to list every time during a game that you'd need to make these rolls – or every situation in which they're relevant. Here are a few examples:

- *A player may wish their character to do something which is dishonorable. Maybe they need to steal some evidence of a planned Military Coup from a Colonel's safe. A six-sided die is rolled and must score equal to or OVER their current STREETCRED score.*
- *A feral cat-person has infiltrated The City and gone on a rampage, slaughtering people. The Heroes have captured him and are debating whether to hand him over to the Police or throw him under a street-car. To kill him in cold blood would require a roll of a six-sided dice. This has a -2 modifier on the roll and the total has to be equal to or OVER the Heroes' current STREETCRED scores. Only Heroes with a score of 4 or less would even consider killing in cold blood.*

THE CODE OF SHŌJO AND SHŌNEN

- *If the players are trying to fast-talk their way out of a strange bar they've wandered into, they would have to roll equal to or UNDER their current STREETCRED score. If it's a place they've visited before then there'll be a -3 modifier to this roll.*
- *There's a gas leak! All the Heroes must roll equal to or under their STAMINA score or pass out. If, after their next actions, they are still in the dwelling and haven't patched the leak, they'll need to roll again with a +1 modifier on the roll. Each round they roll, another +1 modifier is added.*
- *Searching the wilderness, the brave adventurers encounter what seems to be a ghostly apparition. A roll of a six-sided die equal to or under their current SANITY will prevent them from running away in fear.*

* * *

Every time a situation arises where one of a character's three characteristics seems to be relevant, the Referee should decide whether it is a roll UNDER or OVER which is appropriate. A roll of EQUAL to the characteristic normally succeeds. However, a clever Referee can apply modifiers to rolls to make them easier or harder to represent the current situation.

THE DOUBLE-DICE ROLL

You use this mechanic whenever you are using an **ability**.

Two six sided dice are rolled.

If the ability the Hero is using *is* appropriate to the current situation, the numbers on their faces are MULTIPLIED to give a score between 1 and 36.

If the ability the Hero is using is *not* appropriate to the current situation, the numbers on the faces of the dices are ADDED to give a score between 2 and 12.

The score of the relevant ability is added to the total (however it was calculated) to give a score between 3 and 66. This is then compared to another number generated by an opposing character or pre-determined by the Referee. If the number rolled is higher than the opposing number, the character has succeeded in whatever they are attempting.

If the scores are EQUAL, they have NOT succeeded if they are rolling against an opposing character. However, they HAVE succeeded if they are rolling against a number set by the Referee.

* * *

Death in the sky

Skitt has unmasked a malfunctioning mechanoid atop one of the City's dizzying towers. He attacks the android with his CLAWS. This is an extremely appropriate use of the ability, so two dice are rolled – getting a 3 and 4 - and multiplied for a total of 12. This is added to his SHŌNEN score.

Two dice are rolled for the psychotic mechanoid, getting a 4 and 5 for a total of 20. This is added to its COMBAT score (of 10).

$$12 + 12 = 24 \quad , \quad 20 + 10 = 30$$

30 is more than 24, so the out of control android dodges Skitt's claw and ducks under to deliver a vicious blow to his solar plexus.

You shall go to the Ball

The LLAMAS Corporation is unveiling its latest innovation. Clarissa Inskil is trying to wangle some tickets to the presentation.

GINA rolls two dice and gets a 4 and a 5 for a total of 20. Added to her NEGOTIATION ability of 2, this gives a total of 22.

Jane, the Referee, rolls 2 and 4 for the Corporation's protocol android and gets a total of 8. The android's BUREAUCRACY score is 20 so his total is 28. This is higher than 22 so Clarissa fails to get her tickets.

If Clarissa had revealed herself as a SWAT Officer and thrown her weight around a bit, she would have used that ability score instead. In this case her total would have been 20 plus 18 for a total of 38. This is far more than the protocol android's total and she would have been allocated some tickets.

* * *

DIFFICULTY LEVEL

Obviously, the double dice rule is used a lot in combat situations. When it is used outside combat – for instance when a character is using their SENSEI ability - the Referee has to determine a score to aim for.

Use the following table to help:

Roll	Description
10-	Failure
10+	Easy
20+	Difficult
30+	Very Difficult
40+	Extremely Difficult
50+	Virtually Impossible
60+	Impossible

* * *

Hot Pursuit

The Comedian Gang have just grabbed Dr Sklara and driven off on their Hover-cycles. Clarissa and Skitt jump into a parked Mega-cab and Clarissa attempts to hot-wire it using her SWAT OFFICER ability.

Jane rules that this is a VERY DIFFICULT task and requires a total of 30 to succeed.

However, she also rules that stealing vehicles is not part of a SWAT officer's training. So, though Clarissa can attempt to steal the cab, Gina will have to ADD the results of the two dice when she rolls them.

Gina rolls a 6 and a 1 for a total of 7 – when they are added. Added to her SWAT OFFICER score of 18, this is a total of 25. As this is less than 30, Clarissa fails to hot-wire the cab.

Shot in the Dark

Angered by her failure to steal the Mega-cab, Clarissa pulls out her Maser-cannon and takes a pot-shot at the departing bikers.

Because of the distance and the intervening traffic, Jane rules that this is a virtually impossible shot – requiring a total of 50 to succeed.

Clarissa's player, Gina, rolls a 6 and a 5.

$6 \times 5 = 30$. Add on Clarissa's WEAPONS ability score of 20 and you get 50.

Clarissa achieves the virtually impossible task of avoiding the rush-hour traffic and picks out the Comedian's hover-bike. It is disabled and Dr Sklara is thrown free.

* * *

The most common roll made in the game is a DIFFICULT one. A total of 20 will succeed at most tasks.

* * *

DOUBLES

Whenever a double is rolled, something special or unique happens – whether the roll succeeds or not.

A total of 1 (that's a double 1) is a **CRITICAL FAILURE** and always fails – often spectacularly. A total of 36 (that's a double 6) is a **CRITICAL SUCCESS** and always succeeds in some way – often spectacularly. It does not allow the character to achieve a **virtually impossible** or **impossible** success, however, unless the dice roll is high enough.

On any other double, the Referee or player (as appropriate) can choose from the following options:

- A player can ask the Referee for a specific item of information.
- The player or Referee can retain the option to reroll one die on a future die roll of any type. (This must be used before the end of the current game session.)
- The Referee can retain the option to insist a player reroll one die on a future die roll of any type. (This must be used before the end of the current game session.)
- A player can retain the option to insist another player or the Referee reroll one die on their next die roll of any type. (This must be used before the end of the current game session.)
- Some non-lethal but noticeable collateral damage is caused – this can be as simple as a tear in an outfit – hinting at but not revealing something salacious. However, it can involve damage to items being manipulated.
- A new plot element can be introduced. This can be pretty much anything the player wants from the Police turning up, to a new storyline for one of their team-mates.
- A change in the plot direction can be introduced. For example, the secret installation doesn't belong to the mad scientist Dr Filigree – it's actually a secret Alien base – populated by blue men from the Moon.
- A player can choose to change the emotional state of one of the Referee's characters.

OTHER EFFECTS

In addition to the options listed above, the character's Quirk will come into play when a double is rolled. This will not normally happen on a Critical Success or Failure.

* * *

Man's best friend

In a bar room brawl in a slum-section bar, Skitt rolls a double 5. With a growl, the bar-owner's German shepherd joins in the battle at his side.

Infamy, infamy

Whilst Clarissa and her comrades are busy with Dr Filigree's mechanoids, Gina – her player - rolls a double 2. The evil doctor is intimidated the brave young SWAT officer and orders his creations to delay the attackers whilst he flees.

* * *

There are additional options if the roll is made as part of a Battle. This is explained in the next chapter.

The double-dice mechanic produces as wide range of results due to the fact that the number rolled are usually multiplied together rather than added – as in most games. This makes the game unpredictable and can lead to some unlikely results. EXACTLY what happens in Anime and Manga.

Obviously, the Referee will need to make some rulings. Hopefully common sense will apply. Here are a few more examples:

- Common actions don't need a roll. A typical character wouldn't need to roll to pick up a heavy box.
- Uncommon actions can only be attempted by a character with a relevant ability. An ordinary person couldn't attempt to pilot a hover-copter.
- A character with a related ability can attempt to do something if they add the die rolls. Skitt is a Cat-person. If he were to attempt to intimidate an opponent, Elaine would ADD the two die roll scores.

STAMINA

- Every character starts off with a score of 6 in Stamina.
- Losing Stamina points shows that a character is taking Damage. This can be injury, stunning, fatigue or willpower damage.
- If a character's Stamina score falls to zero, they fall unconscious or surrender.
- If their Stamina falls below zero then they are dead or they are seriously injured and must spend a significant amount of time in hospital recovering. In the latter case, they are suspended from the game until the Referee indicates if they may return.

The decision about whether the character is dead or injured is made by the Referee depending upon the circumstances. Usually the character will be dead but there are occasions where being badly injured is the more obvious outcome.

- Stamina points are usually lost during battles (see the next chapter).
- They can be lost during the storytelling part of the game if something dramatic happens to the character – an exploding spaceship, collapsing buildings, being asphyxiated etc.
- Stamina normally returns to 6 for the beginning of the next major part of the story – provided the player has narrated a scene in which their character has recovered - through resting, receiving First Aid, having a bucket of water thrown over them, receiving a slap to the face or the like.
- Whenever a hazardous situation arises where Stamina is a factor, the player rolls one sixed sided die and attempts to roll equal to or under their character's Stamina score. The Referee may apply modifiers to this roll.
- Rarely – and in extreme cases – a character may suffer a PERMANENT reduction in Stamina. This is normally follows a significant battle and a period of time spent in hospital. If a character's leg is completely shattered and is held together by calipers, they might have a maximum Stamina score of 5, for example, until they spend Development points to acquire a mechanical limb. This is an extremely rare situation and will only be applied by the Referee when absolutely appropriate.

STREETCRED

- StreetCred represents how the character is viewed by the world at large. It is a measure of their reputation, bravery and general esteem.
- A character's StreetCred will go up and down during the game, representing how well they manage to maintain the veneer of fearlessness in the face of Shōnen events.
- It can never be higher than 6 and shouldn't go below 1.
- If a character's StreetCred goes down to zero, then they are generally seen as threat to society. They must lock themselves away, until an opportunity arises to redeem themselves. The Referee will announce when this is appropriate.
- If their StreetCred falls below zero, then the character is viewed by society as a totally reprehensible criminal. They are unable to operate in a civilized environment. The character is out of the game.
- Whenever an uncertain situation arises where StreetCred is a factor, the player rolls one sixed sided die and attempts to roll equal to or under (or over) their character's StreetCred score (or over, as appropriate). The Referee may apply modifiers to this roll. A typical situation is when a character is trying to impress a new acquaintance.
- A character can lose StreetCred when they lose a battle. (Next chapter.)
- A character can gain StreetCred if they win a battle in style.
- Players may choose to spend a StreetCred point to introduce a new plot element for themselves or another player during a game. Alternatively, they may spend a point to deflect a plot element directed to them by the Referee onto another character.
- If the player resolves one of their plotlines, they gain a StreetCred point.
- If they resolve a plotline belonging to another player they gain a Streetcred point.
- If a Hero gains a StreetCred point when their score is already at 6, they gain a DEVELOPMENT POINT instead.

SANITY

- Sanity is a measure of the hero's mental StreetCred, strength and resolve.
- It can never be higher than 6 and shouldn't go below 1.
- An adventurer's Sanity will go up and down during the game, reflecting the strain of their lifestyle and how well they cope with it.
- If an adventurer's Sanity goes down to zero, they suffer a nervous breakdown. They must retire from adventuring and be enrolled in an asylum until an opportunity arises to recover themselves. The Referee will announce when this is appropriate.
- If their Sanity falls below zero, the character has gone insane and is out of the game. This may be marked by some extreme behavior which threatens their associates or places them in some danger. (The character becomes an NPC under the control of the Referee.)
- A character may lose a Sanity point at any time when the Referee feels they are in a scary or stress-filled situation.
- Whenever an uncertain situation arises where Sanity is a factor, the player rolls one six-sided die and attempts to roll equal to or under or equal to or over their character's Sanity score. This is typically when there is a possibility that they might run away.
- If a character is at risk of losing a battle and dying, they may spend two Sanity points to cheat in order to be victorious in the conflict. Their player must be able to narrate exactly how they achieved this victory.
- If a character is at risk of losing a battle and dying, they may spend a single Sanity point to run away from the conflict. The player must be able to narrate how their character got away.
- If a Hero gains a Sanity point when their score is already at 6, they gain a StreetCred point instead.
- At the end of every successful game, the character may attempt to gain a Sanity point. Their player must roll one six-sided dice.

If the roll is OVER (not equal to) the character's current Sanity score, they gain a Sanity point.

SUMMARY

Apart from the details of Battles – which are covered in the next chapter – the rules listed above are all you need to run the game.

Basically:

- Before the game session, you design a Scenario.
- You give each character a new storyline at the start of each game session.
- You handle most interactions through a verbal interchange with the players – you talk to them.
- From time to time, you ask them to make die rolls against their characteristics or abilities.
- You and the players look for opportunities to resolve plotlines.
- Throughout the game you watch for instances where the Heroes can lose Stamina, StreetCred or Sanity and for instances where they can gain them back.
- You should try to build towards a climactic encounter, but not have too many, other physical conflicts during the game.

Tsudzuku

3. BATTLES

This chapter is all about combat. Here you'll find out about melees, fist fights, battles and other types of conflict - how they are handled by a Referee and their effect upon the game.

Battles in Manga and Anime quite rare – occupying the minority of the pages in the book or relatively few minutes of screen-time. Fights are hazardous and unpredictable. They are often over quite quickly.

The rules in this game allow Referees to handle quite complex situations in mere minutes with the minimum of die rolls.



Battles are conflicts between Heroes and their Opponents. They may be physical, mental or social.

In **THE CODE OF SHŌJO AND SHŌNEN** they are rare and usually occur at the end of a scenario or play session. There may be a smaller encounter part way through, to sow seeds or set up events for later in the game, but it is the battle at the end of the game which is important.

In this game, battles are quick and brutal – but their fallout can have a lasting impact upon the characters' lives.

EQUIPMENT

You need no equipment to play out a battle in **THE CODE OF SHŌJO AND SHŌNEN** other than character sheets (including details of the antagonists), two six-sided dice and something to write with.

If you have small cards or disks bearing illustrations of the characters, this can be useful to visualize which opponents are pairing up.

* * *

PAIRING UP

When the bad guys and good guys meet up for a battle, there is usually more than one person on each side. Opponents square off against each other in pairs.

This is mandatory. If 4 Characters encounter 4 Opponents then they WILL break off into 4 pairs.

The Referee names an opponent or presents his/her illustration card. One of the players then needs to volunteer their character to tackle that Opponent. If no-one steps forward, the Referee gets to choose their challenger.

One of the Heroes is then presented and the Referee chooses an opponent for them.

The Referee then presents another Opponent and so on. Presentation and selection continues to switch between sides until everyone on one side is paired up.

A gang of Minions counts as a single Opponent (see below).

Opponents do not have to be organic or – even – active. The Referee can designate a challenge of some kind as an opponent in a combat.

* * *

Whilst one character fights the Giant Dragon and two others hold off its alien handlers, Skitt has to enter the burning wreckage of the UFO to rescue the President who is trapped inside.

* * *

If one side has any characters that have not been paired up, they can either:

- Choose to gang-up on one of their opponents, so that they are fighting two-on-one.
- Choose not to participate in combat but perform other actions – such as leaping aboard the departing submarine, hoping to find a hatch before it submerges.

Characters remain in these pairs until one or the other character is defeated, or a double is rolled.

If their opponent is defeated, the character should pair up with any available opponent. If there is no “loose” adversary to tackle, then they may gang-up against an engaged opponent or perform other actions as described above.

USING ABILITIES

In combat, characters use their SHŌJO or SHŌNEN abilities. Whichever is most appropriate for the current situation. Usually the player will be able to choose which one to use, and will pick their highest score.

Opponents often have only a single score – especially if they are not technologically highly developed. They can still prove extremely dangerous, however.

To start a round of combat, the Referee nominates a pair of opponents.

To use their abilities, the players and Referee each roll two six-sided dice for their combatant in the nominated pair. The scores of each pair are added or multiplied and the total is added to the characters’ ability scores to get a total.

The combatant with the lowest total takes damage. If both totals are equal, both sides take damage.

THE PLAYER OR REFEREE MUST NARRATE THE EFFECTS OF THE EXCHANGE.

After the effects of damage are assessed (see below) the battle moves on to the next pair. This continues until everyone has taken part in the combat. At this point any unengaged characters can state their actions for the round to the Referee who will inform them of what happens.

DAMAGE

If a character has been injured, they take damage.

The amount of damage they take is equal to the LOWER of the two dice their opponent rolled. This comes off their Stamina total.

If this would reduce their Stamina score to zero, they are unconscious and have lost the battle.

If it would reduce their Stamina total to less than zero, then their Stamina total falls to zero and they lose the battle as above. Any excess damage is taken off their StreetCred total.

* * *

Example (1)

Fleeing from the LLAMAS CORPORATION's Headquarters, Skitt and Officer Clarissa Inskil are attacked by two of the corporation's elite guards. Each character has to fight one of the guards.

Elaine rolls 2d6 for Skitt and rolls a 5 and a 3. Because his CLAWS are an appropriate attack this is multiplied to give a score of 15. His skill with his claws is 12 for a total of 27.

Jane rolls 2d6 for the elite guard and gets a 4 and 3. Given the guard's score of 10, this is a total of 22.

27 is more than 22 so Skitt wins the round. As Elaine rolled a 3 and a 5, his opponent takes 3 points from his Stamina total.

Elaine – says:

“Skitt dodges the energy blasts from the guard's gun and charges him, using his claws to tear chunks out of the uniform and the man beneath.”

Clarissa uses her WEAPONS trade shots with her opponent, dealing him some serious Maser burns.

* * *

GANGING UP

If two or more people are teaming-up against an opponent, they add their relevant ability scores together. They then roll a **single** pair of six-sided dice **between** them. After the scores are added or multiplied as usual, the result is added to their combined ability total.

If two characters are teaming up against an opponent but take damage, then they can divide the damage between themselves in any way they wish. If they can't agree how to divide the points, the Referee decides for them.

* * *

Example (2)

After tracking a fleeing guard to his barracks, Skitt and Clarissa catch him. Their attack scores are totaled (CLAWS: 12 plus WEAPONS: 20 for 32.) 2 dice are rolled, getting a 2 and a 4.

2 x 4 plus 32 gives a total of 40.

The warrior rolls a 4 and a 3. This gives him a total of 22.

He takes 2 points of damage.

* * *

VICTORY

When a character is out of the battle, their opponent must engage any free opponents in the next round, gang up on an opponent or switch to performing more general actions.

When all of the participants on one side are reduced to zero or fewer Stamina points, then they have lost. Every participant on the winning side gains a StreetCred point.

If a character wins by cheating they lose 2 Sanity points (see below). If they cheat to win only their own battle, they will capture their opponent and may join in with other parts of the battle. They may not gain any StreetCred points for winning this battle, however.

If they choose to – and can narrate it – they can choose to cheat and win the entire battle. In this case all the opponents escape and no-one gains any StreetCred points.

VEHICLE COMBAT

If the characters are in a vehicle in combat with another vehicle, then one roll is made for each machine. If there is a trained pilot/driver at the controls then these scores are multiplied and the character's ability score added. If someone lacking specific training is in control, the two die scores are added together before adding that amateur's most relevant skill. Any additional characters aboard who have appropriate abilities may add those to the vehicle's total.

Damage taken is the TOTAL of the two die rolls. This is divided between those occupants of the ship who are participating in the battle in any way that their characters wish. No damage may be allocated to non-combatants being carried. They are assumed to be safely strapped in.

* * *

Vehicle combat example

After a pitched battle at the LLAMAS CORPORATION's Headquarters, Skitt and Clarissa board a SWAT hover-copter. They are joined Dr Sklara and the 'copter's Pilot. As they ascend into the sky, they are attacked by an un-marked drone.

The Pilot is at the controls. He has a low PILOT score of 5 (that's why he's working for SWAT rather than a private firm) but he IS trained to fly. Clarissa uses her WEAPONS score to fire the copter's guns. Skitt's skills (CLAWS/ ANIMAL FRIEND) are of no immediate use. Neither are Dr Sklara's (BEAUTY/ AIKIDO).

That's 2d6 (multiplied) plus 25.

They roll a 3 and a 5 to get a grand total of 40.

The Referee knows the Drones' total is 30. He rolls roll a 4 and a 5 to get a grand total of 50.

The characters take 9 points of Stamina damage from the drone's cannon. They decide to split these between themselves but make sure the pilot of the copter doesn't take any. As Clarissa is most useful, she only take takes 1 point of Stamina damage. Sklara and Skitt take 4 apiece.

* * *

ENDING VEHICLE COMBAT

One or two members of a vehicle's complement can choose to end a battle by using 1 or 2 Sanity points to escape or win as usual. (See below).

The players whose characters are ending the battle must narrate how *their* character achieved this outcome from their position(s) in the vehicle.

DOUBLES – CRITICAL HITS AND MISSES

If the dice roll is a double, something special or unusual happens.

On a double one, the Attack automatically fails, regardless of the final total. In addition, the character loses the entire combat, falling immediately to exactly zero Stamina points.

If both sides roll a double one, then the highest Attack total succeeds with the attack, doing a single point of damage. However, their opponent gets to choose an option from the list below. This selection must not directly favor either of the current combatants. The conflict continues as normal.

On a double six, the Attack automatically succeeds, regardless of the final total. In addition, the character automatically wins the combat with their opponent taking 6 Stamina points damage. If they are fighting multiple opponents, these all fall to exactly zero Stamina points.

If both sides roll a double six, then the highest Attack total succeeds. However, instead of doing six points of damage, they do damage equivalent to the highest number of the pair from which their Ability was originally calculated.

* * *

Example

If Skitt (CLAWS 12) and an Elite guard (SWORD 10) both roll a double six, Skitt will have the highest total – $36 + 12 = 48$

As his CLAWS Attack was calculated from 3×4 , Skitt will do 4 points of Stamina damage.

In this case, BOTH combatants choose an option from the following list which doesn't directly favor either one of them.

* * *

DOUBLES – SPECIAL EFFECTS

If the player or Referee rolls a double which is NOT a double one or six, then they get to choose an event from this list – whether or not their total is successful:

- The character can swap opponents with one of their comrades. (They have a free choice. Neither the opponent nor their comrade get a say in the swap.)
- The character can perform an additional non-combat action. (Grab an object, turn out a light, pet an animal etc.)
- Remove a MINION from the game.
- Ask the Referee for a specific item of information.
- The player or Referee can retain the option to reroll one die on a future die roll of any type. (This must be used before the end of the current game session.)
- The Referee can retain the option to insist a player reroll one die on a future die roll of any type. (This must be used before the end of the current game session.)
- A player can retain the option to insist another player or the Referee reroll one die on their next die roll of any type. (This must be used before the end of the current game session.)
- Some non-lethal but noticeable collateral damage is caused.
- A new plot element can be introduced. This can be pretty much anything the player wants from the Police turning up, to a new storyline for one of their team-mates.
- A change in the plot direction can be introduced. For example, the dinosaurs are being driven wild by a nearby volcano approaching eruption rather than alien influence.
- A player can choose to change the emotional state of one of the Referee's characters.

In addition to the above events, the character's QUIRK will also come into play.

MINIONS

There are three types of Ruffian – Thugs, Goons and Cronies.

Cronies have names. They attack as separate characters. However, they have minimal Shōjo, Shōnen and Stamina scores. These are normally all 2 but the Referee can amend this to create special cronies.

Thugs and Goons always attack in gangs. Thugs attack with crude weapons and wear ordinary clothes, animal skins etc. Goons wear co-ordinated suits, uniforms or overalls and carry weapons which look impressive.

Thugs and Goons Attack score is equal to the number of minions in their group. In other words, Minions have Characteristics scores – including Stamina – of 1.

The Referee rolls two dice and adds or multiplies the results, adding the number of Ruffians in the group who are currently conscious. The Referee will normally ADD the die scores for Thug attacks, and MULTIPLY them for Goon attacks. However, this can be varied according to how effective the Minions' specific attacks are against the characters' abilities.

A character will automatically knock out or kill a number of THUGS equal to the highest of their two die rolls every round.

If GOONS score any damage on a character, the character automatically defeats a number equal to their lowest die roll that round. If the Goons failed to score any damage, then an amount equal to the character's highest die roll are taken out.

* * *

RUFFIANS AND GANGING UP

If two or more characters gang up on a crowd of Thugs or Goons, they may divide the gang between them in any way they want. If they can't agree, the Referee will decide upon the split.

If a powerful Opponent gangs up with Thugs or Goons against a Hero, they add the number of Minions to their Attack total. Any damage scored by the Hero is used to eliminate the Ruffians before that Opponent takes damage.

DESPERATE MEASURES

If a character is due to lose a combat, and be knocked out of the game, they may choose to FLEE or CHEAT. This may only be done if the damage they have taken will reduce their Stamina or StreetCred scores to less than zero.

If they FLEE, they lose one Sanity point, ignore the damage taken in the latest attack, and disappear from the scene of the combat. If they CHEAT, they automatically win the combat. This costs two Sanity points. They ignore the damage taken in the last round and their opponent is automatically defeated.

In both cases, the player must be able to narrate an appropriate explanation of how their character successfully fled or cheated. If they can come with a plausible explanation of how they did it, they can bring the entire combat to a close for all characters through cheating.

When cheating to win a combat, the player may narrate the scene to defeat only their own immediate opponent or – if they can compose an appropriate explanation – they can end the entire combat in victory for themselves and their allies. Generally, if they cheat and defeat their own opponent, they will capture that opponent. If they cheat to win the entire combat, the Opponents escape.

* * *

End of the line

Skitt has 6 Stamina and 4 StreetCred. A desperate one-on-one battle with a giant Mech has reduced him to 1 Stamina point. In the next round, the Referee rolls a double six. Not only does Skitt automatically lose the battle, he doesn't have enough Stamina and StreetCred points to take the 6 points of damage. He will be out of the game – either dead or known to all as an evil villain. Elaine, his player, narrates a how a well-aimed swing from Skitt's claws shatters one of the Mech's key hydraulic links, deactivating it. This costs him two Sanity points.

* * *

END GAME

When everyone one side has fallen or fled, the battle is over. Any character who took part in the combat gains a StreetCred point.

Tsudzuku

4. HENSHIN HĪRŌ, KAIJŪ AND MECHA

The rules in the above chapters are enough for you to create characters to play in your Anime/Manga world and to play out simple encounters and battles.

Many Anima and Manga stories feature special characters, however, who require special rules. These are:

HENSHIN HĪRŌ

These are ordinary humans who – usually through some kind of Henshin Call – transform into Superheroes.

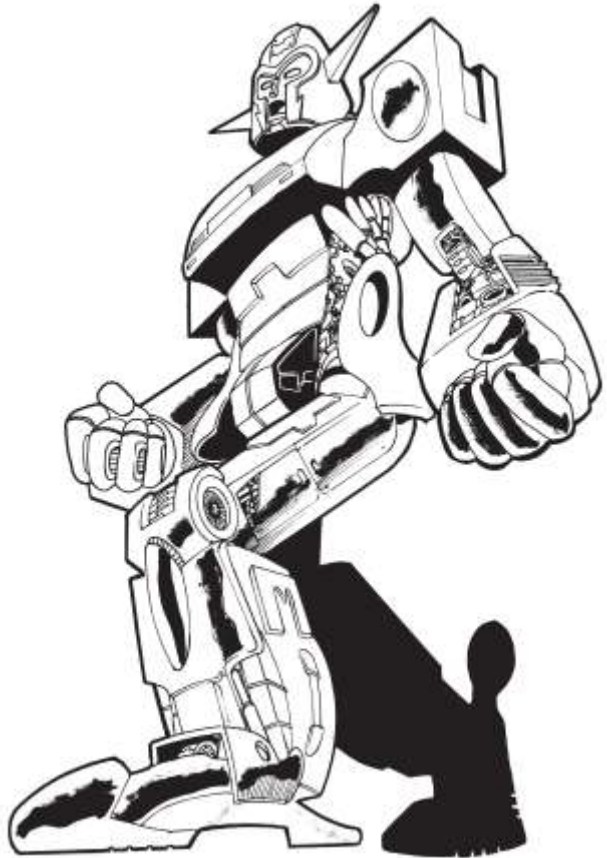
KAIJŪ

Giant, usually building-sized, monsters that threaten entire cities.

MECHA

Giant robots – often piloted by HENSHIN HĪRŌ – either to combat Kaiju or the opposing Mecha created by a villain of some kind. Mecha can come in all shapes and sizes from Humanoid tanks, to shape-changing planes, to robots the size of buildings. Whatever the threat, there's usually a Mecha to face it.

Each of these specific character-types needs rules appropriate to its portrayal in the media.



HENSHIN HĪRŌ

Many Manga, Anime and live action TV shows feature characters who change into Superheroes. They literally transform into a different character. If a Referee wants this element in their campaign world, then we need some special rules to handle it.

The first thing to decide is WHEN this element is going to be introduced. Some Referees like to build it in from the outset, others introduce it later in the storyline of the developing campaign – though, to be honest, it is usually quite early on in things. A good example of how this can be done is given in the example scenario **Dark Predators** in the next chapter.

The next thing we need is a new character sheet, because the character literally transforms into something, or someone, else. It is possible to have two different character sheets, one for the character's human form and one for their Henshin Hīrō. However, to save swapping sheets, you're probably best off using a composite character sheet, like the one shown opposite.

* * *

HENSHIN HĪRŌ CHARACTER SHEET

When a character receives their Henshin abilities, the player should be given a copy of this new character sheet. Firstly copy their character's existing information onto this sheet exactly as it appears on the original. Becoming a Henshin Hīrō doesn't alter who they are when they are not transformed.

They then need to fill in missing information, in this order:

TEAM: Henshin Hīrō are almost always part of a team. Even if they are the only representative of a Galactic Peace Force upon the planet Earth, there are other Henshin Hīrō out there somewhere with the same abilities and goals. Usually the characters will all be gaining their Superhero forms at the same time and – unless the Referee has a specific idea in mind for the team – the players can come up with an appropriate name between themselves.

DEFENCE: This is the ability the Henshin Hīrō uses to defend themselves in combat. It uses exactly the same scores as the character's Shōjo score, but doesn't need to have *anything* in common with that ability. It can – and some say should - be something completely different.

The use of DEFENCE is explained below.

**THE CODE OF SHŌJO AND SHŌNEN
HENSHIN HĪRŌ CHARACTER SHEET**

Name:		
Henshin:		
Player:		

	6	5	4	3	2	1	0	Neg.
Stamina								

	6	5	4	3	2	1	0	Neg.
StreetCred								

	6	5	4	3	2	1	0	Neg.
Sanity								

Abilities

Shōjo				
Defence				

Shōnen				
Attack				

Sensei				
Team				

Development Points	
--------------------	--

Character statement:
Quirk:

ATTACK: This is the ability the Henshin Hīrō uses to attack opponents in combat. It uses exactly the same scores as the character's Shōnen score, but, again, doesn't need to have *anything* in common with that ability.

The use of ATTACK is explained below.

HENSHIN: This is the character's name – or designation – when in Henshin Hīrō form. It can either reflect the character's individual role within the Henshin team, or could simply be part of the Team Name with an identifier – such as a color or number – attached.

* * *

A Ray of Sunshine

*SPOILER ALERT! In this example, Clarissa Inskil receives her Henshin Hīrō abilities as if her player, Gina, were taking part in the **Dark Predators** adventure described in the next chapter. If you want to enjoy reading that chapter as if it were a story (some people do, you know), you might want to turn to it now and then come back here when you're finished.*

Gina and her friends have found themselves in the secret laboratory of the renegade scientist Professor Evarn. He has revealed to them his project to enable representatives of The City to operate and survive in the hostile environment which surrounds it – without having to resort to the huge clumsy (and expensive) mecha currently in use. A set of color co-ordinated battle suits which pack away into unobtrusive belt packages when not in use. When an activator is held and a trigger phrase spoken, the suits unfold to envelop their designated wearer.

The Referee, Jane, wants players to have an input into the design of their Henshin Hīrō and merely tells the players that the suits have a "nature" theme. Gina chooses to have a sunlight theme for Clarissa and links this with an energy sword and energy shield for the attack and defence. She calls them "Sun Shield" and "Rainbow Blade" respectively - which immediately gives an image of what they look like.

As the suits are designed to operate in the wilderness surrounding The City, the group decide to call themselves the "Wild Raiders". Jane was hoping the players would go for naturalistic or animal individual designations, but they opt to go for the old color route. As she is based upon sunlight, Clarissa is allocated the color yellow.

THE CODE OF SHŌJO AND SHŌNEN
HENSHIN HĪRŌ CHARACTER SHEET

Name:	Colonel Clarissa Inskil	
Henshin:	The Yellow Raider	
Player:	Gina	

	6	5	4	3	2	1	0	Neg.
Stamina	X							

	6	5	4	3	2	1	0	Neg.
StreetCred				X				

	6	5	4	3	2	1	0	Neg.
Sanity		X						

Abilities

Shōjo	Negotiation	1	2	2
Defence	Sun Shield			

Shōnen	Weapons	4	5	20
Attack	Rainbow Blade			

Sensei	SWAT officer	3	6	18
Team	The Wild Raiders			

Development Points	
--------------------	--

Character statement: Clarissa Inskil is the first daughter of a key Government Minister. Her desire for adventure and reluctance to devote her life to politics has resulted in her being disowned.

Quirk: "Okay, okay. I give up!"

HENSHIN HĪRŌ COMBAT

Because of their abilities, Henshin Hīrō use slightly different rules in combat.

When in Henshin Hīrō form, the characters may not use their Shōjo or Shōnen abilities when conflicts arise. If the Referee deems it appropriate, they may still use their Sensei ability. Sometimes, however, instead of rolling two dice and multiplying the results, they will add the results instead.

* * *

SWAT-ing up

If Clarissa is in her Yellow Raider form, she would be able to use her SWAT OFFICER ability to search the scene of a crime. When doing this, Gina would roll to dice and multiply them before adding the score to 18.

However, she it wouldn't be appropriate for her to try and use her SWAT OFFICER ability to order civilians around when wearing her Yellow Raider suit.

Her voice would still carry some authority but she wouldn't be instantly recognizable as a peace officer. If she tried to order people to clear a building, Gina would roll two dice and add the result before adding the score to 18.

* * *

Instead of using their Shōjo or Shōnen abilities, Henshin Hīrō use ATTACK and DEFENCE abilities and these work slightly differently.

Whereas ordinary characters have to choose between their Shōjo and Shōnen abilities, depending upon the circumstances, Henshin Hīrō use both their attack and defence simultaneously.

Henshin Hīrō vs. Superpowered Opponents: If they are fighting an opponent who is also superpowered, two dice are rolled for each side. These are added to both their Attack and Defence abilities separately to get two totals – the Attack Total and the Defence Total.

The antagonist's Attack Total is compared to the protagonist's Defence Total. If it is higher, the protagonist (defender) takes Stamina damage as normal – the highest of the two dice rolled. If it is equal to or lower, they take no damage. And vice versa. Without rolling any more dice, the protagonist's attack total is compared to the antagonist's defence total.

In this kind of battle, there are three possible outcomes each round:

- Both sides take damage
- Only one side takes damage
- Neither one of the battlers takes damage

* * *

Sunburn

The Yellow Raider is fighting the Black Scorpion. He has an Attack (STING) of 15 and a Defence (CARAPACE) of 12.

In the first round of combat, Gina rolls a 4 and a 2 for The Yellow Raider for a total of 8.

Her SUN SHIELD score is 2 so her Defence Total is $8 + 2 = 10$.

Her RAINBOW BLADE score is 20 so her Attack Total is $8 + 20 = 28$.

Jane, the Referee, rolls a 6 and a 1 for Black Scorpion for a total of 6.

His CARAPACE score is 12 so his Defence Total is $6 + 12 = 18$.

His STING score is 15, so his Attack Total is $6 + 15 = 21$.

The Yellow Raider's Attack Total (28) is more than Black Scorpion's Defence Total (18) so he takes 2 Stamina Damage (the lowest of Gina's die rolls).

Black Scorpion's Attack Total (21) is more than The Yellow Raider's Defence Total, so she takes 1 Stamina Damage (the lower of Jane's two die rolls).

Gina says "The Raider's Rainbow blade finds a weakness in Scorpion's armor but his Sting sneaks under the Sun Shield to graze her."

* * *

If Superpowered characters gang up on an opponent, they add their Attack scores together to get a total Attack Score. They also add their Defence scores to get a total Defence Score.

* * *

Jet and Yellow

If the Yellow Raider is fighting alongside the Jet Ranger (this is Skitt's alternate form) they will have a total Attack Score of 20 (RAINBOW BLADE) plus 12 (TITANIUM CLAWS) which gives 32.

Their Defence score will be 2 (SUN SHIELD) plus 12 (AGILITY) for a total of 14.

* * *

Henshin Hirō vs. Non-Superpowered Opponents: If Superpowered character fights one without Superpowers, they use the combat rules outlined above but with two differences:

The non-superpowered character must choose between their Shōjo and Shōnen abilities, as appropriate.

The two dice rolled for that character are ADDED instead of being multiplied.

* * *

Sting in the tail

The Black Scorpion has ambushed Clarissa Inskil. Jane, the Referee, has ruled that Clarissa must go a round of combat without taking any damage in order to reach her battle-suit activation module and transform in The Yellow Raider.

Until then, she is classed as an ordinary human.

In the first round, Clarissa pulls her Maser Cannon and uses her WEAPONS ability (20). Gina rolls a 6 and a 2 for a total of 6 PLUS 2 = 8.

Jane rolls a 3 and a 5 for The Black Scorpion. This gives 3 TIMES 5 = 15.

Clarissa's total is $20+8 = 28$.

The Black Scorpion's Defence Total is $15 + 12 = 27$. This is lower than 28 so He takes 2 Stamina Damage.

His Attack Total is $15+15 = 30$. This is higher than 28 so Clarissa takes 3 Stamina damage.

Though her Maser fire has cut through Scorpion's carapace, Clarissa has been stung and was unable to transform this round.

* * *

If two non-superpowered characters gang up on a Superpowered one, then they add their relevant abilities but still ADD their die rolls. If two Superpowered characters gang up on a nonsuperpowered one, they add their attack and defence scores and MULTIPLY their die rolls. (It also feels a bit like bullying....)

If the “gang” is a mixture of superpowered and nonsuperpowered characters, the combat die rolls are multiplied. However, the non-Superpowered characters only get to add the lower of their Shōjo or Shōnen scores to the total.

* * *

The Stinger Stung

If Skitt comes to help Clarissa fight the Black Scorpion, they will add their WEAPONS (20) and CLAWS (12) scores for a total of 32. Two dice will be rolled and their scores ADDED before adding on the 32.

However, if we were to leave her fighting alone for a round and to use that time to transform into the Jet Ranger, when he joins the fray the two heroes' combat two combat dice will be multiplied. However, in this case they will only add on 14 – the Jet Ranger's score in CLAWS or AGILITY plus Clarissa's NEGOTIATION score of 2.



KAIJŪ

These huge city-threatening monsters are really easy to represent in game terms.

At the most basic level, you just give them a huge great big number – far bigger than any individual character possesses - and use that in all combat against those characters.

* * *

Jurassic Forest (1)

Skitt, Clarissa, Dr Sklara and the mysterious pink squirrel are investigating the wilderness outside the city. They are attacked by a baby Mega-rex. It has a score of 50. This is more than the characters' best abilities totaled together – and it is only a baby.

* * *

Henshin Hīrō and Kaijū: If, as is most likely, you have Henshin Hīrō in your game world, then they will be more effective against Kaijū than ordinary people. In this situation, ordinary people in combat with Kaijū add their two combat dice instead of multiplying them and use the basic combat rules.

If you DON'T have Henshin Hīrō in your game world then ignore the above rule and allow all characters to multiply combat dice when fighting Kaijū.

* * *

Jurassic Forest (2)

If Skitt, Clarissa, Dr Sklara and the mysterious pink squirrel take on the baby Mega-rex in their ordinary forms they have to ADD the two dice when they roll them in Combat. Let us suppose that the group has been attacked before they can transform.

Elaine rolls two dice for the group and gets 1 and 2. This is added to give them 3. Adding Skitt's CLAWS, Clarissa's WEAPONS, Sklara's GADGETS and the Squirrel, they get a total of 48. Added to the 3, they get a total of 51. (It's not looking good.....)

Jane, the Referee, gets a six and three on her dice. This is MULTIPLIED (18) and added to the Mega-Rex's score (50) to get a total of 68. The characters take 3 stamina damage which they choose to divide equally between themselves.

If they transform into the WILD RAIDERS for the next round, they will get to multiply the dice. (However, they will only get to add the lower of the Squirrel's Shōjo or Shōnen abilities.)

Gina rolls two dice for the group and gets 3 and 2. This is MULTIPLIED to give them 6.

Adding the Jet Ranger's AGILITY, Yellow Ranger's SUN SHIELD, Sapphire Ranger's DAZZLE and the Squirrel, they get a Defence Total of $21 + 6 = 27$.

Adding the Jet Ranger's CLAWS, Yellow Ranger's RAINBOW BLADE, Sapphire Ranger's ANTI-PROTON CANNON and the Squirrel, they get an Attack Total of $48 + 6 = 54$.

Jane, the Referee, gets a six and two on her dice. This is multiplied (12) and added to the Mega-Rex's score (50) to get a total of 62.

62 (Attack) is higher than 27 (Defence), so the characters take 2 points of Stamina between them. 54 (Attack) is lower than 62 (Defence) so the Mega-rex takes no damage this round.

* * *

As you grow in familiarity with the game rules and the characters' abilities, you may wish to customize your Kaijū. Here are some optional rules/abilities you may wish to give them:

- The Kaijū has more than 6 Stamina
- The damage the Kaijū does is the HIGHER of the two dice rolled
- The damage the Kaijū does is the TOTAL of the two dice rolled
- The Kaijū has separate Defence and Attack totals
- The Kaijū has two different Attack abilities to choose between (STRENGTH and ATOMIC BREATH for example)
- The Kaijū has a Mega-die. After its Attack total is calculated, a single die is rolled and the total is multiplied by the number which comes up.

Most of these options will make the Kaijū more deadly and many will make the combats last less time.

As you'll see, it is VERY easy to make Kaijū which are beyond the characters' ability to defeat.

That's because, sooner or later, you have the option to give the characters access to.....

MECHA



These are giant robots, usually designed to take on Evil Mecha or Kaijū.

You can design simple, automated, Mecha by using the same rules as those you use for Kaijū.

For more complex, piloted, Mecha there are a few more rules which are needed.

Firstly, each character will pilot their own Mech which should mimic their Henshin Hīrō abilities. (If you and/or your players wish, they can design Mecha which have different abilities from their Henshin Hīrō but this will require a third character sheet for the character.)

If you do not have Henshin Hīrō in your game world, then use the Henshin Hīrō character sheet to detail the characters' mecha.

* * *

The Sun Lord (1)

The Wild Rangers all pilot mecha which are designated "Lords". The Yellow Ranger pilots THE SUN LORD, a 50 foot tall giant humanoid which wields the Mega-Rainbow-Blade and the Mega-Sun-Shield.

* * *

Secondly, the character gains a Mega-die. This is an extra d6 which is rolled AFTER the character's Attack and Defence totals have been calculated. Each total is multiplied by the number that comes up on the die.

* * *

* * *

The Dazzling Dinosaur

THE SUN LORD is fighting a baby Mega-Rex.

She rolls 3 and 2 to get 6.

The MEGA RAINBOW BLADE gets an Attack Total of $20 + 6 = 26$.

The MEGA SUN SHIELD gets and Defence Total of $2 + 6 = 8$.

Neither one of would normally defeat the Mega-rex's total (of 56 in this round, as it happens).

However, as Yellow Ranger is piloting SUN LORD, Gina gets to roll a mega-die. She rolls it and gets a 3.

Attack: $3 \times 26 = 78$. This beats the Mega-Rex's total and it takes 2 Stamina damage.

Defence: $3 \times 8 = 24$. This is lower than her opponent's, so she takes a Stamina point of damage.

* * *

If several Mecha gang up against a single target, their ability scores are totaled and a single dice roll made as usual. A single mega-die is then rolled and the two totals are multiplied by the resultant number.

* * *

* * *

The Dazzled Dinosaur

THE SUN LORD and THE JET LORD are fighting a baby Mega-Rex.

Dice are rolled. The Heroes get 3 and 4 for a total of 12.

Their Attack Total is:

Mega Rainbow Blade: 20

Mega Claws: 12

Dice Roll: 12

For a total of 44.

Their Defence total is:

Mega Sun Shield: 2

Super Agility: 12

Dice Roll: 12

For a total of 26.

Elaine then rolls the Mega-die for their team. This comes up 5 and takes their totals up to 220 and 130 respectively.

The baby Mega-Rex's total is 62 – not enough to beat either total. It does no damage and takes 3 Stamina damage.

* * *

Sometimes, the characters will face an almost undefeatable foe. In this case, they often merge their Mecha into a single powerful fighting unit. If they do this, in addition to rolling a mega-die, they also get to roll an ultra-mega-die and multiply their results again.

Such combats are usually against a single Kaiju that has a number of special abilities, such as their own mega-die. Mecha can only merge into a single ultra-mech when it is dramatically appropriate, and only for a limited time – typically 5 rounds.

Remember, Mecha combat usually occurs towards the end of a storyline. By the time you introduce it, you should be familiar enough with the your players' characters' abilities, and the combat rules, to design an appropriate opponent.

* * *

The Daddy Dinosaur

THE SUN LORD, THE JET LORD and THE WHITE LORD (Dr Sklara's Mecha) are fighting the father of all the Mega-Rex's a Supra-Rex. 100' tall, armoured, with Atomic Breath. You get the picture.

It has a score of 100 but also rolls a Mega Die. It does damage equal to the total of the two dice it rolls.

The Heroes' totals are:

Their Attack Total is:

Mega Rainbow Blade: 20

Mega Claws: 12

White Light Mega Blaster: 5

For a total of 37.

Their Defence total is:

Mega Sun Shield: 2

Super Agility: 12

White Light Mega Shield: 12

For a total of 26.

Combat is joined:

Dice are rolled. The Heroes get 3 and 4 for a total of 12. That gives them 49 Attack and 38 Defence.

They roll their Mega-die and get 5. 245 Attack and 190 Defence.

The Supra-Rex gets a 2 and a 4. That's a total of 108. It rolls a 3 on its Mega-die, taking the totals up to 324. The characters have to share 6 points of Stamina Damage between them.

The Lords all merge into the giant Ultra-Lord!

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In round two the Supra-Rex gets 2 and 6 for a total of 112. It rolls 5 on its Mega-die. Its totals are now 560.

The players roll 3 and 6 for a total of 18. That gives them an attack total of 55 and a defence of 44.

Their Mega-die roll is 3 – taking their totals to 165 and 132.

Their Ultra-Mega-die roll is 4, taking their totals to 660 and 528. They do the Kaiju 3 Stamina points but have to take another 8 to share amongst themselves.

It's beginning to look like they might have to cheat!

* * *

Tsudzuku

5. DARK PREDATORS

This chapter doesn't contain any rules. It contains a simple, example scenario. One use of this is to show new Referees how they can design their own adventures.

Alternatively, a Referee can actually choose to run it – as is – either as a stand-alone adventure or as the start of an on-going campaign.



THE WORLD

This adventure is set in an alternative version of the Earth – at some unspecified time in the future.

The player characters – and, as far as they know it, every surviving human being – have been born and raised in The City. This is a huge, domed, archeology – an artificial man-made ecology – home to a billion people, their android servants and whatever domesticated, genetically modified animals they have chosen to share their world with. The only other nature within the dome is in strictly controlled parks and reserves, but some of these span many, many square miles.

Though designed purely for the comfort of the Human Race, all within the city is not perfect, however. There is an ongoing debate about whether the Artificial Intelligences managing the city's systems are caring for humanity or controlling it. Various forms of syndromes and dementia are beginning to manifest themselves – whether people who never leave their skyscrapers or those who feel trapped and commit suicide rather than live in Utopia.

And even though the lower levels are theoretically as ideal an environment as elsewhere, this is where malcontents and misfits have started to congregate, graffiti-ing and vandalizing the City systems. It's almost as they are determined to create a slum environment for themselves. An ideal setting for crime and corruption.

The City is surrounded by an overgrown wilderness inhabited by monsters. Little is known about these wilds other than the fact that they are dangerous and inimical to human life. The most dangerous inhabitants – dinosaur creatures hundreds of feet tall – are kept at bay by an elite squad of mecha known as the Warriors of the Wasteland.

No-one knows how the world came to be this way. The generally held view is that the Earth was devastated by a terrible war of some kind and The City represents an Arc of some kind. Its purpose is to protect and nurture Humanity until the Earth is healed and ready receive Her Children back.

The city is, of course, full of conspiracy theorists and secrets.

THE CHARACTERS

Inform the players of the background and ask them to design appropriate characters for fit in with the above setting. Though Humanity might be trapped within a huge artificial dome, however, encourage your players not to feel too constrained in their ideas. At first the background might seem limited, but if you think back to the Anime you've seen you should begin to see opportunities and possibilities. Characters can be human, cyborg, android, cyber-sprites, alien and the like. Whatever you players come up with, try to allow it and – if necessary – adapt the world to fit.

* * *

Skitt's Race

Elaine really wanted to run a Kemonomimi – or part animal character. These are a staple of Manga and Anime but there's no reference to them in the background.

No problem. Jane, the Referee, simply informs Elaine that she can create one if she wants as long as she can come up with an explanation that fits in with the background. Hence Skitt's belief that his father brought him into the City from the wilderness outside – where he'd met and had a romance with a Princess of the Cat-people that live there.

Jane accepts this. In order to make sure that Skitt isn't unique she fills The City with other Kemonomimi – of various types. She doesn't confirm whether Skitt's beliefs are true or not at this stage, but leaves it as a secret to be revealed later in the campaign. (Truth be told, she hasn't decided herself yet. Skitt could be right, but the Kemonomimi could just as easily be the result of scientific or alien experimentation.)

* * *

Make sure that you inform the players that their characters need to have some reason to take part in adventures. The best way to do this is to ask them to come up with a reason why their character doesn't trust the "official history" of The City and wants to find out The Truth.

* * *

Suspicious Minds

Skitt is easy – why are there so many different types of Kemonomimi and why won't anyone let him go outside to find his people?

Clarissa Inskil is a SWAT Officer. There have been times when black-suited figures have arrived and spirited away suspects or caused evidence to disappear. Who are they and just what is going on?

Dr Sklara is a scientist and knows the built-in faults of closed systems. By now The City AND the Wilderness should each be showing signs of development and change. The Status Quo is a myth.

* * *

If, after the characters have been made, you feel that they're lacking any key skills that the adventure requires, invent a non-player character who has the following scores:

Shōjo: 6

Shōnen: 6

Sensei: 20

They should fill in the gaps in skills left by the player characters. However, they will see themselves as technical support and will be loathe to take a direct part in any "adventures".

* * *

Jane is the Referee. Elaine, Gina and Paul are playing Skitt, Clarissa Inskil and Dr Sklara.

Jane decides that – as Cat Person, dotty Scientist and a Cop who tends to use her Maser Cannon first - they are somewhat lacking in social skills.

They can't afford to rely upon Clarissa's NEGOTIATION score of 2!

Jane chooses to throw in a confident, upper-class dilettante Reefer Jones:

Shōjo: Good Manners: 6
Shōnen: Business Tactics: 6
Sensei: Son of a City Bureaucrat: 20

Though The City is an egalitarian society – those “in the know” seem to do better than most. Reefer Jones was born into one of the Top Families and has access to the higher levels of Society. He is also bored and seeks adventure in the lower levels of the City.

* * *

STORYLINES

Copy the following storylines onto separate cards/pieces of paper.

You suffer from Headaches. Doctors assure you that these are merely psycho-somatic.

You are being followed by a strange pink furry squirrel.

Every pet you’ve ever had has died under tragic circumstances.

You have an alcohol problem.

You have a fear of flying.

You’ve got a small gadget. You don’t know where it comes from or what it does.

Give the players cards/paper and ask them to each write a storyline based upon the background you’ve given them. Shuffle them in with the six storylines above and deal one to each player.

Go around the table and get your players to introduce their characters and their storylines to each other. If they spot any links and decide that one or more of their characters know each other from previous adventures, that’s fine.

SCENE 1: Down and dirty

The characters all meet up in a seedy bar – *The Flowering Lotus* - in the lower levels of the city. You should determine a reason why each character is there, which ties in with their own backgrounds.

* * *

Skitt has heard that there is a Cat-person – Mrr'owf – who frequents the bar and – when drunk – tells tales of the Cat People in The Wild.

Clarissa Inskil was given the name of the bar by a Body-jacker, just before he was spirited away by the black-suited figures of “Section 73.”

Dr Sklara has followed a trail of unique radiation particles to this bar.

* * *

When they arrive, they'll find a typical seedy Lower Level dive. Flickering neon lights are supplemented by candles and the place is filled with the combined scents of alcohol, sweat, nico-smoke, vomit, urine and cheap disinfectant. Its occupants are equally as seedy – a grossly far barman – Dave - serves a mixture of aged ex-City services workers, young biker punks, slumming executives and figures who stay in the shadows. An ancient manual piano sits in the corner, a doleful tune being picked out by seedy ex-sanitation worker.

If any of the player characters are unique non-human types – cyborgs, mechanoids, cyber spirits or the like – make sure you include a degenerate version of that type of character amongst the human detritus found here.

* * *

Hence why Jane includes the drunken and smelly Cat-person – Mrr'owf. She might also include an older ex-SWAT officer who used to work with Clarissa's father.

* * *

Ask the players what they are doing and role-play their interactions with a couple of the bar's inhabitants. However, don't let this go on for too long. Within a few minutes, the leader of the biker-punk gang will get suspicious (or bored) and wander over to one of the characters.

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“Haven’t seen you around here before. Wajja mean cummin’ into our house and askin’ youse questions? We dunna want youse around here.”

He will also through in insults appropriate to the character – especially if they are of an unusual or non-human type.

This should spark a classic bar room brawl. There are 5 Thugs in the biker gang for each character plus the leader who has a SHŌNEN ability of “Stunrod” at level 2 with 5 Stamina points. This encounter is just to get your players (and you) used to the combat system and shouldn’t prove too much of a challenge for the group.

However, just as the last figure drops (and before anyone can recover any Stamina) a black mechanoid will burst into the bar. As it opens up with a heavy stun ray, it says:

“UNDER CITY SCUM. YOU HAVE CHOSEN TO LIVE AS ANIMALS. YOU SHALL BE CULLED AS SUCH.”

Its first attack will come as a complete surprise and will succeed. There will be nothing that any of the characters can do about it. Roll a six-sided dice:

Roll	Outcome
1	The stun ray misses everyone, shattering glasses, mirrors and the piano.
2	The stun ray hits one of the bar’s occupants, severely injuring them.
3	The stun ray hits Dave, the barman, severely injuring him.
4	The stun ray hits one of the characters doing a six sided die of damage to their Stamina. They have no chance to respond to this.
5	The stun ray hits multiple targets. Roll twice.
6	Something else. With the help of the players, make up another d6 table of possible outcomes and roll on it.

At this point, the characters will probably move to tackle the mechanoid – as everyone else flees the bar. It has a SHŌNEN ability of “Mechanoid” at level 20 and has 6 Stamina points.

After it has been defeated, anyone who has an appropriate technical or scientific ability can open it up to see if they can find anything about it. Make a two-dice roll using the appropriate ability and check it against this table. The effects are cumulative. Anyone achieving a particular level knows all the items of information up to that level.

Roll	Effect – these are cumulative
10+	It is a mechanoid of advanced design which – along with the heavy stun ray – is equipped with titanium claws, presumably to finish off any stunned victims.
20+	Buried deep within its circuits it bears the logo of the LLAMAS CORPORATION.
30+	The programming was non-lethal. Despite the possession of claws, there were no instructions to use them to finish off victims.
40+	The mechanoid was targeted for this bar in particular.
50+	The LLAMAS CORPORATION logo is a fake.
60+	The Mechanoid was built by a Professor Evam – and by reversing the polarity on the mechanoid’s circuits, the characters can discover his location.

As you’ll probably have worked out from the above table, the mechanoid is a ruse – built by Professor Evam to make the characters suspicious about the LLAMAS CORPORATION. It is highly unlikely that they’ll discover his involvement at this stage, however.

Any other information the characters glean (either from before the bar room brawl, anyone they stopped fleeing or anyone they tracked down later) will all point the LLAMAS CORPORATION.

* * *

The “Cat-person”, Mrr’owf, is really a human who has undergone “species re-assignment surgery” – a highly illegal procedure which can be purchased from...THE LLAMAS CORPORATION.

Clarissa Inskil’s Body-jacker used to drink here. Dave, the barman, saw him making some kind of deal with a corporate type on a regular basis. Dave once saw the executive was carrying an identity card for..... THE LLAMAS CORPORATION.

Dr Sklara’s trail of unique radiation particles leads to a green lump of rock which an ex-sanitation worker once traded for a drink. He’d picked it up in the trash thrown out by..... THE LLAMAS CORPORATION.

Get the idea?

* * *

SCENE 2: Uncooperative Corporation

In this scene, the characters will break into or infiltrate THE LLAMAS CORPORATION, probably by breaking into the skyscraper which is their base of operations.

During this scene, two things WILL happen:

- 1) The characters will uncover a number of very important clues.
- 2) The characters will have a fight with at least one of the New Warriors.

It is YOUR job as a Referee to wrap these two things up in a package that the players will believe contains some jeopardy and requires their characters to think and do some work. You don't just say:

“You get into THE LLAMAS CORPORATION and get these clues. On the way out, you are ambushed by a black armored figure.”

However, conversely, you mustn't make things so difficult that the players fail to gain the information they need to proceed through the story.

The players may choose to approach this in a variety of ways, some of which may be highly original, and it is up to you to respond to these – bearing in mind the two points above which WILL happen.

First of all, the players will probably have to specify how they are breaking into the Llamas building. If a character has a COMPUTING (or equivalent) ability and makes a roll they can try to hack into the Llamas mainframe from outside the building. This is VIRTUALLY IMPOSSIBLE, requiring a total of 50 or more to succeed, because of the Intrusion Countermeasures in place. Characters need to be at a secure terminal inside the building for a successful hack, and these are inside offices or laboratories.

Another way that characters might try to avoid breaking into the Llamas building is to ambush one or more of the corporation's employees outside. If this happens, they will need to be carefully or thoroughly interrogated (requiring dice rolls) before giving up any information and, even then, what they know, or carry on them, will only be the most basic information given below. To get the full picture the characters will still have to break into the Llamas building – or the apartment of one of THE LLAMAS CORPORATION's executives, which is almost as difficult.

Whatever plan the characters come up with to break into the building and find the information, ask them to make dice-rolls at appropriate points. Don't make it obvious that you're giving them easy access to the information:

- If they roll double 1 a serious consequence will occur but not so serious as to totally derail their plans. (The alarms go off, for example. They would still have some time before the guards locate them.)
- If they roll a total of less than 10, they will fail in the task and suffer a minor consequence. (An electric shock doing 1 point of Stamina damage, for example.)
- A total of 10 or more may succeed or fail depending upon the difficulty of the task but there will be no immediate consequences even if it fails.
- Totals of 20 or more should normally succeed at whatever the character was trying.

Should it be necessary for them to come into contact or conflict with any Llamas employees – such as security guards – then they will all have a SHÖNEN score of 2, being just one level above Goons.

The Information

When the characters succeed in hacking into a secure terminal, or completing an equivalent plan, they will slowly – piece by piece - gain the following items of information:

- 1) THE LLAMAS CORPORATION are sub-contracted by The City Government to be responsible for the protection of The City from the evils of the wilds outside the dome.
- 2) The Warriors of the Wasteland team are solely owned by and copyright to THE LLAMAS CORPORATION.
- 3) There are 5 mechs in the team – OBSIDIAN, QUARTZ, SAPPHIRE, JADE and ONYX each with their own pilot.
- 4) The 5 pilots are, respectively, Rhiann Vice, Arian Cole, Lisha West, Jayde Cole and Lucius Ashto. Their identities are nominally public – the characters may have heard a bit about them. However, there are details here of a big publicity campaign designed to introduce them to the Public as Heroes. There are several stages in the program but it was suspended 2 months ago. At this point, the pilots were still in the middle of their media training.

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5) There are several memos – increasing in their use of capital letters and exclamation marks over time – from a Professor Evam. He warned that the pilots were physically and psychologically unprepared for extended time in the Mechs. His schemes for mutating them to make them more suitable, however, were considered outlandish and he was sacked, about 2 months ago.

6) There is a video which seems to show the construction of a new OBSIDIAN Mech. Scaled against the workers in the shot, it seems to be over fifty feet tall – which is what the characters had heard. The camera then pulls out to reveal a line of dozens of the Mechs all being built in a massive factory. Just before it clicks off, it pulls out *further*. There are hints of other production lines..... The factory must cover several square miles.

7) At some point, a screen will activate and the characters will find themselves face-to-face with Lucius Ashto, the pilot of the ONYX mech. He will be extremely friendly – which is suspicious given the circumstances.

“Hi guys! The name’s Lucius Ashto. How you doin’?”

This is actually a simulation programmed to make people think they are talking to the real Lucius Ashto. You should role-play a conversation between Ashto and the players but slowly reveal that they are talking to a simulation. At first he’ll seem very friendly and keen to talk about his team, their mechs and their adventures in the wild, keeping The City safe from the dinosaur-like Kaiju outside. However, when he is asked a question or given input to which no answer was programmed, he’ll respond with a stock answer like:

“I’m not quite sure what you mean by that.”

“That’s not something I’m supposed to be talking about. Let me tell you something else interesting.....”

“It’s good of you to say that.”

Once the players hear one or more of these phrases two or three times, they’ll work out what’s going on.

This is actually a VERY useful program to have acquired. The characters have no security clearance within THE LLAMAS CORPORATION but “Lucius Ashto” does. The program can make video calls to security guards, give valid information to the press and do all sorts of other useful things. He can become a very useful associate and NPC if the players use him effectively.

Escape

What order you reveal the above information to the players is up to you. Don't reveal it all in one big information dump. The names of the mechs might be on a poster in the room with the pilot roster being in a folder, for example. Whilst the players should be given every item of information listed above, they don't need to receive it all at once. In fact, some of it can wait until after they leave the building.

After the characters have discovered about half of the information above, you should arbitrarily say that alarms have just gone off all over the building. If you can find a way to blame this on the players' actions – possibly accompanied by some significant sounding die rolls – all the better. They can download the outstanding information to a data crystal for analyzing later.

On the way out, they will first encounter ten security guards – each with a SHÖNEN score of 2. This, rather easy, fight will slow them down and, during the second round, a more challenging figure will appear:

THE OBSIDIAN WARRIOR:

Defence:	FLIGHT -	2
Attack:	POWER ARMOR -	24
Sensei/Team:	MECH PILOT/NEO WARRIORS -	15

Stamina – 6

He will call upon the characters to surrender to him. If they don't he will move to "arrest them". As he is a Henshin, any characters who fight him will ADD their attacking dice scores, whereas he still gets to multiply his. This, plus the fact that any remaining guards will delay the characters from teaming up against him at first, will make him an extremely challenging opponent.

When he is finally defeated, the characters will hear voices over his radio:

"Neo-Onyx Warrior responding." "Neo-Jade Warrior here, I'll be there in seconds." "This is Neo-Quartz, John, don't worry, back-up's coming!"

If the characters don't leave NOW, then they'll have to fight four more Henshin characters. (Details at the end of the Scenario.) If they decide to try and take the unconscious OBSIDIAN with them, tracking devices in his armor (and implanted under his skin) will allow them to be traced to any hideout they choose to seek out.

SCENE 3: Revelations and Renewals

The characters have escaped from THE LLAMAS CORPORATION with some vital clues – not least of which is the fact that there’s a team of armored Henshin out there who are more than capable of kicking their butts big time.

If you’ve played Scene 2 correctly then, hopefully, the players will have gleaned some of the clues but now need to rest up somewhere to download the rest from their data-crystal.

Once they’ve done this they may try to follow up some of the leads using their own and public data sources. For example, they might try to locate the whereabouts of the Warriors of The Wild Mech pilots. They’ll find that they all dropped out of sight..... about two months ago.

Sooner or later they’ll realize that, unless they want to return to the Llamas building, the only open-ended clue is Professor Evarn. Finding his current location will be surprisingly easy. The first computer search they make will throw up a data-slug with his current address on it – on the lower levels near the East Gate out of The City. (Anyone asking or making a Computer Roll total of 30 or higher will realize that the data-slug was posted on-line only this morning. Before that, Evarn’s location was unknown. A computer roll of 40 or higher will realize that the slug is set to self-erase once read.)

Professor Evarn

When the characters track down the errant Professor, they will find a wizened figure wearing a stained – and somewhat smelly – lab coat. The small habitation unit he inhabits is run down and full of aged oscilloscopes and smoking retorts.

He will welcome the characters with open arms but will open up with:

“I must say, you’ve taken your time finding me!”

Evarn is a typical **Oyaji**. He is outwardly grotesque but inwardly kind and supportive. He is prone to say and do inappropriate things, however, particularly where pretty young girls are involved.

He will waste no time in explaining the plot so far. He’s been dying to show off just how CLEVER he is.

Yes, he used to work for THE LLAMAS CORPORATION, defending the city. He designed the Warriors of the Wasteland Mechs. They were needed when the Kaiju became adapted to the anti-biological sprays that had kept them at bay for centuries. However, Evarn knew the Mechs were only a short term solution. For one thing, the cybernetic link to the machines took its toll on the pilots. Evarn favored using nuclear devices to clear a safe zone around the city but this was rejected. He then proposed adapting the mech pilots to last longer, to extend the lifetime of the mech program. This was also rejected. Apparently.

Then, two months ago, the Warriors of the Wasteland disappeared. All five of them. All at once. Mechs and all. Gone. No trace. Well, Evarn told the Corporation what he thought of them and told them they HAD to nuke the Kaiju now, but he was sacked.

In the intervening weeks, apparently the Warriors of the Wasteland were still patrolling keeping the city safe but Evarn knew this couldn't be true. He suspected THE LLAMAS CORPORATION had adapted some spare mech shells into fully robotized units – which is madness. No robot unit can cope with the unpredictability of Kaiju. The video of the huge factory the characters discovered seems to prove this. The City's resources seem to be turned towards creating giant robot after giant robot to throw into the wilds against the Kaiju. Madness.

Needing to find out what was going on, Evarn built a fake Llamas mechanoid and turned it loose on *The Flowering Lotus*, expecting some of its clientele to pick up on the clues and investigate THE LLAMAS CORPORATION for him.

If any of the characters protest at being used this way – or point out the injury done to the occupants of *The Flowering Lotus* – Evarn will be unapologetic. You can't make an omelet without breaking eggs. They were only stun rays – heavy stun maybe – but just stun. Anyway there are bigger issues here than the characters' offended egos.

The important thing is that THE LLAMAS CORPORATION seems to be wasting the city's resources on a fruitless strategy to fend off the Kaiju. Yes, the existence of these "Neo-Warriors" seems to indicate that they've finally started to develop some of Evarn's theories into practice but it's too late and they're bound to have made mistakes. His theories and methods are above that of normal Science.

Transformations

Luckily, Professor Evarn hasn't been idle. In his lab, he's been developing a defence of his own against the Kaiju.

When the players look around at his tatty surroundings in disbelief, Professor Evarn will press a concealed button. The walls will collapse, revealing that he actually occupies the habitation units for the entire block and has linked these to make a shining, high-tech laboratory. The shabby dwelling is just a front.

In the real lab are a number of tubes. These contain suits. Anyone wearing the suit will gain great power and abilities beyond those of mortal men. And Professor Evarn has deemed the characters worthy of wearing them.

Basically, this is where the characters gain their Henshin Hīrō abilities. Evarn will invite the characters to enter the tubes and don the suits. If they demure, he'll gas the lot of them and put them in against their will. They WILL become Henshin Hīrō.

Put as much color, role-playing and description into the transformation as you want. The characters are immobilized in their suits as the tubes fill with gas. They feel a tearing in the very cells of their beings as their bodies are redesigned at the cellular level to fulfill a purpose not part of Nature's plan.

Give the players their Henshin Hīrō character sheets with them and work together with them to design the team they want to play. In keeping with the genre, the suits will disappear until a Hīrō call is made and a device activated. The name of the team and how individual members are designated is up to the players as long as you approve it.

* * *

A Ray of Sunshine (2)

As explained in the previous chapter, this is where Clarissa Inskil receives her Henshin Hīrō abilities. The Referee, Jane, tells the players that the suits have a "nature" theme. Gina chooses to have a sunlight theme for Clarissa.

As the suits are designed to operate in the wilderness surrounding The City, the group decide to call themselves the "Wild Raiders". Jane was hoping the players would go for naturalistic or animal individual designations, but they opt to go for the old color route. As she is based upon sunlight, Clarissa is allocated the color yellow.

* * *

SCENE 4: Into the Wild

After the characters' transformations, Professor Evarn will be jumping around in joy. Partly because of the success of the process, partly because The City is now just a little bit safer and partly because he's now got a "pet" team of superheroes. They have to do what he says because he's the only one that understands the transformation process. If the characters disagree with him at any point, he will hint at dire consequences if he isn't around to keep their powers "topped up".

The first job he has is for the characters to head out into the wild to get evidence of the failure of the current generation of Llamas mecha against the Kaiju. Professor Evarn will direct the players to some specific circuits they can locate within a ruined mech which any half-competent scientist can use to retrace the mech's actions.

(If anyone with an appropriate Scientific Ability rolls a total of 40+, they will realize that this story is untrue. 50+ will identify the circuit as key to link between the pilot's psyche and a mech's control. On a 60+, the character can make a working copy of the circuit.)

A single copy of a circuit might not be enough evidence, so Evarn asks the characters to try and find as many as they can. (He wants a number equal to one fewer than the size of the player characters' group. But he won't phrase it like that – obviously.)

* * *

Skitt, Clarissa, Dr Sklara and Reefer Jones would need to recover 3 circuits.

* * *

Professor Evarn will escort the characters to the East Gate and show them a secret maintenance tunnel next to it which they can use to safely exit and re-enter the city.

(If you want a bit more jeopardy, the tunnel will periodically be purged by a burst of flame. Roll a d6 every time a character is in the tunnel. On a roll of 1, the tunnel is filled with flame doing 1d6 stamina damage to the Hero. A roll of 20+ using their Defence ability – if the player thinks to use it – will avoid the damage.)

Once the characters are out of the tunnel, they will find themselves in The Wild. Everything is alien, green and overgrown. Tree-like growths sprout hundreds of feet into the air. The dome behind them is massive, arching into the distance, but even it seems dwarfed by the menace of a nature turned wild.

Any appropriate ability roll of 20+ will locate the wreckage of a downed mech-robot. After that start to roll a d6 and consult the following table:

Roll	Outcome
1	Nothing happens – make the next roll at +1
2	Hear an approaching Kaiju. Make the next roll at +1
3	Find Mech rubble
4	Find Mech rubble
5	Attacked by a baby Mega-Rex with a score of 10 x the number of characters.
6+	Something else. With the help of the players, make up another d6 table of possible outcomes and roll on it. One of these MUST be an attack by a Mega-Rex with a score of 20 x the number of characters.

Explain to the players that for each “round” they move away from the city, that’s one “round” they have to move back to get home, unless they explain to you a more complex search pattern. The same rolls are made on the way back. It is possible that they missed some mech rubble on their journey out.

If the characters find sufficient circuits without encountering a baby Mega-Rex then they’ll find one waiting for them outside the entrance to the tunnel upon their return to the city.

SCENE 5: THE CLIMAX - Another fine Mechs

Professor Evarn will greet the characters joyfully. He will gloss over any depredations they may have suffered and snatch the recovered circuits from their hands. As he dances around gleefully, he may accidentally let slip the truth. He wasn't the sole creator of the Warriors of the Wilderness' Mecha – he was just one of a team. And he was concerned with the mechanics of the giant metal beasts, not the control circuits. He never really understood the psychic link between man and machine. (Which is why he was so suspicious of it.)

As he suspected, THE LLAMAS CORPORATION have merely been rebuilding their mecha from existing blueprints and simply adding robot brains. Even though they're not needed, the cybernetic control circuits are still present – which is what Evarn sent the characters to collect.

When the players suspect they've been used by the mad old coot – again – and start to protest, he will press a button. Huge doors open in the floor revealing an even more massive space below Professor Evarn's extensive laboratory. And in there are gleaming brand new 50 foot tall Mecha. One for each player character.

This has been his plan all along, to create a new team to defend The City. He already had the control circuit for one Mech, now that he has the others, the whole team can be activated.

Barely giving the group time to catch their breath, he rushes the characters into "their" Mecha. Via secret pneumatic tubes, they will be blasted back into the wilderness to find themselves a Kaiju to battle.

Whilst they are in the Mecha, the characters get a to roll a Mega-die when they are in combat.

Once back in The Wild, the characters can easily use their Mecha's tracking systems to locate a 200 foot tall, Mega-Rex to battle. It will have a score of 20 times the number of characters in the team.

(If they want to start easily, they can locate a baby or young Mega-Rex for a battle of 10 or 15 points per character respectively. However, after the first round of combat, its 20x point mother will arrive to help it...)

All Mega-Rex have 6 Stamina points.

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This should be a fairly easy combat. When the Mega-Rex is defeated, however, and before the characters have any time to recover any Stamina points they may have lost, they will be attacked by two further Kaiju with scores of 20x the number of characters.

Options:

- These can be Mega-Rex again. However, if you wish, you can describe them as different hideous beasts.
- You may wish to adjust the points so that one has 15x points and the other 25x points to make the battle more varied.
- If you have a large and/or effective group of characters, you may need to add an extra Kaiju.

This should be a tougher battle. Let the characters fight for a round. Then they'll hear a familiar voice over their radios:

“Hiya, guys! Do you need a hand?”

Lumbering into view comes a battered Mech, leaking steam. It is red but painted with the white parallel striations typical of Onyx stones. It's the REAL Lucius Ashto and ONYX come to help turn the tide.

In the next round of combat, saying:

“Leave my friends ALONE!”

Lucius Ashto will join in the battle – on the side of the Kaiju!!!

ONYX:

Defence:	FORCE FIELD -	12
Attack:	STRENGTH -	12
Sensei/Team:	MECHANIC/FALLEN WARRIORS -	5

With the ability to roll a Mega-die.

Stamina – 6

When ONYX arrives, the Kaiju will take heart and attack with renewed vigour. They will also gain the ability to roll a Mega-die.

(Almost as if ONYX was transmitting some kind of signal which makes them attack more effectively.)

This attack should be overwhelming and devastating. Allow the players a round (or two) of suffering and complaining.

During this time, Ashto will be constantly talking:

“You fools! If WE couldn’t conquer the Wilderness, what chance to you think YOU have?”

“We’ve discovered things you just couldn’t believe.”

“You’re not ready for The Truth. When you are, you’ll join us – you’ll see.”

When things seem lost, you should free to point out that their Mecha controls all have a “merge” button. When all of these are pressed, the Mecha will merge into a single massive unit (bigger than the Mega-Rex’s) which allows them roll an Ultra-Mega-Die. It also means their opponents have to team up against them, meaning they roll one mega-die for their total instead of 3 separate ones. The merging takes no time out of combat.

If things seem still seem lost, throw in one or more NEO-WARRIORS and their mecha to help out. (See below.) The Neo-warriors are not as tough as the characters but should be enough to turn the tide. I’ve provided the details for all 5 of them, though you’ll probably only need to send in a couple to balance the battle. (If in doubt, send in 1 first and have another 1 or 2 arrive late to help out if necessary.)

Allow the players to control the actions of the NEO-WARRIORS, with just one proviso. No Neo-warrior will go below 1 Stamina point as long as there is more than one player character conscious. When there is only one character left standing, then the Neo-warriors will start to fall – should this prove necessary.

At the end of the battle – Lucius Ashto will use a SANITY point to escape. Describe how, as he reels back from the final assault, he overloads his Force Field to set fire the wilderness around him and disappears into the fire a smoke, possibly with a final taunt:

“This isn’t over! I’ll be back with the rest of The Warriors. THEN you’ll join our cause!”

ENDINGS

The NEO-WARRIORS work for THE LLAMAS CORPORATION. Though, nominally, their motives are the same as that of the characters - to protect The City – their first loyalty is to their corporate masters. The characters’ Mecha represent a threat to the corporation’s dominance and – therefore – will need to be eradicated.

At some point.

At the moment, both teams will probably have suffered some Stamina damage and they’ve just fought side by side. So NEO-OBSIDIAN will suggest a temporary truce. The NEO-WARRIORS will report the players’ mecha as being critically damaged and seek further instructions from their masters. In the meantime, he recommends that the characters make themselves scarce and leave the job of protecting the city to “the professionals”.

(In truth, even if the characters have taken more Stamina damage than the NEO-WARRIORS, he isn’t sure that his team would win a fight. Firstly, his team’s mecha are obviously slightly inferior. Secondly, he is beginning to suffer from a headache caused from piloting his mech into battle for the first time.)

If the players wish to initiate a battle with the NEO-WARRIORS feel free to play it out – but a truce is the best option at this point.


This is the end of this Scenario but not the campaign:

- What has happened to the WARRIORS OF THE WASTELAND?
- Will the characters suffer the same fate?
- What are the true motives of THE LLAMAS CORPORATION?
- Is The City really an Arc for Humanity or is there a deeper hidden Truth about Mankind’s last bastion?
- What plans does Professor Evam have for the characters?

Finding the answers to these questions – and others that you and your players might come up with – could form the basis of many adventures yet to come.

Tsudzuku

**THE CODE OF SHŌJO AND SHŌNEN
REFEREE HENSHIN CHARACTER SHEET**

Name:	John Hiro	
Henshin:	NEO-OBSIDIAN	
Scenario	Dark Predators	

	6	5	4	3	2	1	0	Neg.
Stamina	X							

	6	5	4	3	2	1	0	Neg.
StreetCred				X				

	6	5	4	3	2	1	0	Neg.
Sanity		X						

Abilities

Shōjo	Leadership	1	2	2
Defence	Flight			

Shōnen	Martial Arts	4	6	24
Attack	Power Armor			


Sensei	Mech Pilot	3	5	15
Team	Neo-Warriors			

Development Points	
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Character statement: Employed by THE LLAMAS CORPORATION to replace the missing OBSIDIAN.

Quirk: Yes boss!

**THE CODE OF SHŌJO AND SHŌNEN
REFEREE HENSHIN CHARACTER SHEET**

Name:	Rashka Vye	
Henshin:	NEO-QUARTZ	
Scenario:	Dark Predators	

6 5 4 3 2 1 0 Neg.

Stamina	X							
---------	---	--	--	--	--	--	--	--

6 5 4 3 2 1 0 Neg.

StreetCred		X						
------------	--	---	--	--	--	--	--	--

6 5 4 3 2 1 0 Neg.

Sanity		X						
--------	--	---	--	--	--	--	--	--

Abilities

Shōjo	Agility	1	6	6
Defence	Armor			

Shōnen	Boxing	2	5	10
Attack	Mega-fists			


Sensei	Mechanic	3	4	12
Team	Neo-Warriors			

Development Points	
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Character statement: Employed by THE LLAMAS CORPORATION to replace the missing QUARTZ

Quirk: Spots a weakness

**THE CODE OF SHŌJO AND SHŌNEN
REFEREE HENSHIN CHARACTER SHEET**

Name:	Harriet Hawkins	
Henshin:	NEO-SAPPHIRE	
Scenario:	Dark Predators	

	6	5	4	3	2	1	0	Neg.
Stamina	X							

	6	5	4	3	2	1	0	Neg.
StreetCred			X					

	6	5	4	3	2	1	0	Neg.
Sanity		X						

Abilities

Shōjo	Ballet Dancer	1	4	4
Defence	Super-speed			

Shōnen	Martial Arts	5	3	15
Attack	Martial Arts			


Sensei	Negotiator	2	6	12
Team	Neo-Warriors			

Development Points	
--------------------	--

Character statement: Employed by THE LLAMAS CORPORATION to replace the missing SAPPHIRE.

Quirk: Let's agree on this.

**THE CODE OF SHŌJO AND SHŌNEN
REFEREE HENSHIN CHARACTER SHEET**

Name:	Shita Marika	
Henshin:	NEO-JADE	
Scenario:	Dark Predators	

6 5 4 3 2 1 0 Neg.

Stamina	X							
---------	---	--	--	--	--	--	--	--

6 5 4 3 2 1 0 Neg.

StreetCred			X					
------------	--	--	---	--	--	--	--	--

6 5 4 3 2 1 0 Neg.

Sanity			X					
--------	--	--	---	--	--	--	--	--

Abilities

Shōjo	Medicine	5	6	30
Defence	Energy Shield			

Shōnen	Fast Recovery	4	3	12
Attack	Energy Cannon			

3


Sensei	Doctor	1	2	2
Team	Neo-Warriors			

Development Points	
--------------------	--

Character statement: Employed by THE LLAMAS CORPORATION to replace the missing JADE.

Quirk: What's that I see?

**THE CODE OF SHŌJO AND SHŌNEN
REFEREE HENSHIN CHARACTER SHEET**

Name:	Padsu Lorimer	
Henshin:	NEO-ONYX	
Scenario:	Dark Predators	

6 5 4 3 2 1 0 Neg.

Stamina	X							
---------	---	--	--	--	--	--	--	--

6 5 4 3 2 1 0 Neg.

StreetCred			X					
------------	--	--	---	--	--	--	--	--

6 5 4 3 2 1 0 Neg.

Sanity		X						
--------	--	---	--	--	--	--	--	--

Abilities

Shōjo	Charm	2	5	10
Defence	Armor			

Shōnen	Pistol	4	1	4
Attack	Mega-pistol			

Sensei	Bureaucrat	3	6	18
Team	Neo-Warriors			

Development Points	
--------------------	--

Character statement: Employed by THE LLAMAS CORPORATION to replace the missing ONYX.

Quirk: Fancy meeting YOU here!

6. ADDITIONAL RULES

By this stage, you should know all you need to run a game of THE CODE OF SHŌJO AND SHŌNEN. However, there are a few things that can make the game even better.

This chapter's a bit of a mish-mash. It contains all the rules which wouldn't fit in neatly into any of the other chapters.

Most of these rules are suggestions or options. Others seem pretty essential to me – especially the rules about Heroes training and getting better at what they do.

DEVELOPMENT POINTS

Characters can have no more than 6 StreetCred points. Every time they should gain a StreetCred point but are already on 6 StreetCred points, they gain a Development Point instead.

Development points can only be SPENT. Unlike Stamina, StreetCred and Sanity points they are never lost during play or in combats.

Development points can be spent on two things, developing new abilities or upgrading existing ones.

New Abilities

When the character has 2 or more development points, the player can choose to spend them to get a new ability.

To gain a new ability, the player states the ability they want. This can be Shōjo, Shōnen or Sensei. They must be able to create a credible story to explain how their character could develop the ability. Skitt isn't going to suddenly turn into a Scientist, for example.

They split a chosen amount of their development points into two numbers. These numbers are multiplied to get the value of their new ability. This cannot exceed the score of any existing ability in that category.



THE CODE OF SHŌJO AND SHŌNEN

Neither number in the pair of numbers can exceed 6. That is, no more than 12 development points can be spent to buy an ability. The highest possible ability score is $6 \times 6 = 36$.

* * *

Skitt has been spending some time between Adventures helping Dr Evarn repair the team's battered Mechs. He has 5 development points. He chooses to spend 4 of them – keeping 1 back for future developments. He splits the 4 into 2 and 2.

$2 \times 2 = 4$. Skitt now has the Sensei ability MECH ENGINEER at level 4. This is acceptable because it is less than his current Sensei ability – CAT PERSON – which is at level 5.

* * *

Upgrading Abilities

To UPGRADE an existing ability, the character must replace it with a higher score produced entirely from Development points. When their current total in Development Points exceeds their ability score by exactly one point, they can spend all their points to replace it.

* * *

Skitt has CAT PERSON with a score of 5. To improve it, Elaine must accrue and spend at least 6 development points. These can then be spent and Skitt's CAT PERSON score will go up to 6. His Development Points will fall to zero. He will have to raise another 7 points in order to upgrade his CAT PERSON ability again.

* * *

CHARACTER CREATION OPTION – PAIRED ABILITIES

If you use this option, you allow each player to give their character two sets of abilities. Each set of Shōjo, Shōnen and Sensei abilities uses the numbers from 1 through 6. They'll just end up with 2 Shōjo abilities, 2 Shōnen abilities and 2 Sensei abilities giving them more story-telling options.

During conflicts, the player can choose which abilities they are using each round. This should give them a better chance of employing an appropriate ability and – therefore – being allowed to multiply the two dice when they are rolled.

REWARDS OPTION

You may choose to give StreetCred points as rewards for good play. Options here include:

- A StreetCred point to anyone who visualizes and describes a particular event or combat well.
- A StreetCred point reward to any player who played particularly well in a given adventure.
- Asking players to nominate the best character at the end of each game. The Hero with the most votes gains a StreetCred point. No Hero may gain win this bonus StreetCred point twice in succession.

* * *

SHARED STORYLINE REWARDS

When a character resolves one of their storylines, they gain a StreetCred point. If they resolve the storyline of another character, they gain the StreetCred point instead of that character. Characters can also spend StreetCred points to introduce or deflect new storylines from their characters onto those of other players.

If you feel this introduces a competitive element between the players which doesn't suit your style of play, you can try this alternative:

- 1) Characters may not spend StreetCred points to create or deflect storylines.
- 2) Whenever a player resolves a storyline for ANY character – their own or those of other players – the card representing the storyline is placed in a pile. The character does NOT gain a StreetCred point.
- 3) This pile is kept mutually for the benefit of all characters.
- 4) Any player at any time may discard one of the cards from the pile to introduce a new element of plotline to the game.
- 5) At any time where the number of cards in the pile exceeds the number of players in the game the players may mutually agreed to discard all the cards. At this time, every character gains a StreetCred point.

AMBUSH

If either side in a combat initiates it by surprise, then their opponents may not attack or even roll dice in the first round of combat.

The attackers roll two dice, multiply them and add their Attack score. This total is compared to their targets' raw score – Shōjo, Shōnen or Defence whichever is most appropriate - with no dice roll added.

* * *

FAST COMBATS

If you need to resolve a combat more quickly, roll dice once for all the Heroes and once for all of their Opponents. These rolls are added to the Attack and Defence scores of every character for that round.

* * *

RECOVERY

Normally, if a Hero is reduced to zero Stamina points, they are out of the current fight. They do not recover until the end of the scene.

Sometimes, however, it might be necessary for a fallen Hero to recover. If they are the only Cat Person in the group, for example, and the characters are surrounded by an angry mob of Cat People.

There are a number of ways the facilitate recovery:

- 1) A Hero who is not directly involved in combat can move to their fallen comrade and administer first aid.
- 2) A player can forgo their attack in a round and – instead – narrate a way in which one of their abilities could be used to revive their colleague.
- 3) A player can choose to expend a StreetCred point to give some recovery to their team-mate.

In every case, the fallen Hero regains 1d6 Stamina points. Each recovery can only happen once per combat.

THE d6 TABLE

Sometimes situations arise where it is not obvious what the outcome should be. In this case, the Referee can simply state what happens. However, it is a lot more fun to draw up a table of possibilities on the spot and roll randomly. This is a lot fairer as it gives both “nothing happens” and “massive explosion” a chance of happening without it being the decision of a single person.

As you draw up the table, ask the players to call out possibilities as well. This will tap into their imaginations and give a wider range of outcomes. You need 6 possible outcomes so that you will be able to roll a 6-sided die to determine what happens. However, if you get more outcomes and/or some of them are more unlikely or outrageous (“A cloud of poison gas is produced which blows throughout the city killing everything in its path”), you may decide to put “something else” as option 6 on the first table. You can then produce a secondary table listing the more extreme events.

The table doesn’t have to be exhaustive but should contain results which are beneficial to the characters alongside some which are negative. Neutral results are possible – “nothing happens” is a perfectly acceptable option.

* * *

Leaving his comrades to tackle the Llamas Corporation’s mechanical minions, Skitt has pursued the evil Chairman to his inner sanctum. Alas, with a maniacal laugh the Villain has disappeared through one of his ubiquitous escape tunnels – but not before activating a complex explosive device.

Lacking technical skills, Skitt’s only option is to rip it apart with his claws. A d6 table is produced:

Roll	Effect
1	No effect. The bomb is still going to go off. (You can roll again.)
2	The bomb is deactivated.
3	The countdown is temporarily stopped.
4	The bombs is deactivated but the detonator goes off, doing damage to everyone in the room.
5	The bomb explodes.
6	Something else. Make up another d6 table of less likely outcomes (poison gas, ricochet, collapses villain’s escape tunnel etc.)

WHEN ALL ELSE FAILS

Wherever possible, you should try to apply the rules given above to determine the outcomes of player actions. If one of their Ability scores seems applicable, use the roll of two dice to decide their level of success – adding the scores instead of multiplying if the ability score is only marginally applicable.

If one of the character's Characteristic scores (Stamina, StreetCred and Sanity) seems more applicable then roll a single die (with appropriate modifiers) against that.

If a range of unpredictable outcomes is required, produce a d6 table as outlined above.

From time to time, however, none of the above seems to fit neatly into the actions a players states for their character. Sometimes we want to know if the character succeeds or fails in an action but can't find an appropriate ruling on the spur of the moment.

If you come across a situation like this, do not slow down that action whilst you try to make a decision. When in doubt, make a single die roll against the character's StreetCred. All other things being equal, a true Hero will succeed more often than a thug. Good character will always win out.

* * *

REFERENCE TABLES

Some players find it difficult to multiply two die rolls and add their ability level quickly during a combat. These players may find it useful to write the results of the die rolls on some tables on the back of their character sheet.

An optional back page for the character sheet is provided below which includes a space for this option.

Tsudzuku

THE CODE OF SHŌJO AND SHŌNEN CHARACTER SHEET (2)

Ability Use

SHŌJO						
	1	2	3	4	5	6
1						
2						
3						
4						
5						
6						

SHŌNEN						
	1	2	3	4	5	6
1						
2						
3						
4						
5						
6						

SENSEI						
	1	2	3	4	5	6
1						
2						
3						
4						
5						
6						

Roll	Description
10-	Failure
10+	Easy
20+	Difficult
30+	Very Difficult
40+	Extremely Difficult
50+	Virtually Impossible
60+	Impossible

DOUBLES – SPECIAL EFFECTS

- The Hero can swap opponents with one of their comrades.
- The character can perform an additional non-combat action.
- Remove a MINION from the game.
- Ask the Referee for a specific item of information.
- The player or Referee can retain the option to reroll one die on a future die roll of any type.
- The Referee can retain the option to insist a player reroll one die on a future die roll of any type.
- A player can retain the option to insist another player or the Referee reroll one die on their next die roll of any type.
- Some non-lethal but noticeable collateral damage is caused.
- A new plot element can be introduced.
- A change in the plot direction can be introduced.
- A player can choose to change the emotional state of one of the Referee's characters.

In addition to the above events, the character's QUIRK will also come into play.

Storylines:

APPENDIX 1: ABILITIES

If you've read and understood Chapter 1, hopefully you will have been able to make an adventurer in the worlds of Manga and Anime without needing this Appendix.

This Appendix contains lists of abilities for players who find it difficult to conceive any themselves. Don't expect the list of Abilities to be exhaustive. I'm quite intelligent and I've watched a few Anime, but there are thousands and thousands out there. There will be some abilities I've has failed to include.

There is a further issue with abilities. There are many different types of Anime and Manga, covering a plethora of genres. In many ways this is the appeal of the form. Stories can be set in worlds the like of which are seen in any other form of literature.

However, Manga and Anime tend to fall into two main categories – Science Fiction and Fantasy. Which abilities are generally acceptable and which ones are not depends upon the degree to which the Referee and Players want to stress Science Fiction and the degree to which they stress the Fantasy. Robots and Rockets or Magic and Swordfights.

You'll probably have gather from the characters and scenario I've written in this book, I tend to come at things from the Science Fiction side of things.

Exactly which of abilities are acceptable in your game is up to you – and your players. I discuss the options in a later Appendix. However, for now, I'm going to list some suggested abilities and – for each one – I'm going to say whether I think it's more appropriate for Fantasy or Sci-Fi worlds.

ABILITIES

There are three classifications of Ability in this game – Shōjo, Shōnen and Sensei. Shōjo and Shōnen abilities are used in conflict situations. Sensei abilities are used in the storyline which develops between those conflicts.

Usually the abilities a linked or related in some way though this isn't essential. Sometimes the two or three of the abilities are facets of a single Ability.

THE CODE OF SHŌJO AND SHŌNEN

* * *

CIRCUS STRONGMAN could appear on the same character sheet as both Shōnen and Sensei abilities.

* * *

In this Appendix I'll list and describe a bunch of Abilities in each category. Some Abilities will appear in more than one category. However, they will have a different description in each. Many abilities will have alternative names given. In general, it is preferable for a player to choose one of the alternative, more specialized, ability names for their character. This gives a clearer guideline as to who the character is and what they can do.

* * *

CIRCUS STRONGMAN is a better ability to write down than STRONG.

* * *

Shōjo and Shōnen abilities are for use in Conflict situations – that is, when the heart is pumping and the adrenalin is flowing. They are not meant to be used out of conflict. Sometimes it seems that a Shōjo or Shōnen ability would be useful between conflicts. If the player wants their character to use an ability between conflicts, it must be listed as a Sensei ability – even if this means apparently duplicating the existing Shōjo or Shōnen ability.

* * *

Atakai has the Shōjo ability PET WOLF. Her wolf – Tamsin – will leap to her defence during a battle. However, if she wants Tamsin to be more than just a bodyguard, however – sniffing for clues for example – she'll need an appropriate Sensei ability – ANIMAL FRIEND, VETINARIAN etc.

* * *

SHŌJO ABILITIES

Bodyguard

(Android, Boyfriend, Chauffeur, Man at arms)

The character has a companion of some kind which acts as a bodyguard in combat. In a Sci-Fi setting, this ability could also represent a mechanoid or robot of some kind.

Craft Skills

(Basketwork, Flower Arranging, Knitting, Needlework, Pottery)

The character is extremely skilled in a stated craft and can use this to create items to impress – in social conflicts – or distract.

Insight

(Guesswork, Intuition, Perception)

The character has the ability to analyze situations – including combats - to adopt the most appropriate response.

Flight

(Gliding, Jet Pack/boots, Levitation)

The character has the ability to fly. If they swoop down from above they can deliver what is known as a “power dive” to hurt opponents. Or, they could just lift them up into the air and drop them. This could be innate (from wings and the like), from a flying device (Sci-Fi) or from a Spell or Artifact (Fantasy).

Hypnosis

(Mesmerism, Mind Control)

The character is a skilled hypnotist and can use these techniques to befuddle their opponents.

Illusions

The character can create images which can distract opponents in conflict situations. This can be through Magic (Fantasy) or Hologram technology (Sci Fi) or just through innate psychic ability.

Magic

(Charms, Enchantment, Sorcery)

The character has can cast Magic spells. These are usually charm or slumber type spells which don't do lasting physical harm to the opponent. Obviously more suited to Fantasy settings.

Martial Arts

(Self Defence, Judo, Kung Fu)

The character is skilled at protecting themselves using their bare hands. They may have been taught by a Grand Master, attended a training course or just picked a few skills through living a challenging life. Whichever it is they're very useful when other people start a rumpus.

Medicine

(Drugs, Herbalism)

The character has access to pharmaceutical products (drugs or herbs) which give them enhanced abilities – speed, pain resistance etc. – when they are in conflict situations.

Nimble

(Dexterous, Gymnastics, Lissome, Svelte)

The character can move extremely quickly, dodging and responding to attacks almost before they happen and ducking under their opponent's defences.

Performance

(Ballet, Dancer, Musician, Singer)

The character is skilled in some kind of performing art. This can either help directly in conflict situations (e.g. Ballet Dancer avoiding physical assaults) or as distraction or support (e.g. Singer acting as Cheerleader.)

Pet

(Specific Animal, Avatar, Familiar)

The character has an animal of some kind which acts as a bodyguard in combat. In a Fantasy setting, this could be called a Familiar. In a Sci-fi environment it could also be a mechanoid or robot of some kind.

Psychic Attack

The character can scramble their opponent's brains causing them pain.

Social Skills

(Charm, Fast talk, Gossip, Negotiation)

It is not uncommon for people to try to talk their way out of situations. Whether it's through charm or negotiation, they'll try and escape without either side taking any actual damage. The exact Social Skill the character uses should be specified on the character sheet.

When this ability is used, the "Stamina damage" taken by opponents is actually temporary StreetCred/Social damage. It is recorded as Stamina damage as usual but does not represent actual physical harm.

Shapeshifter

Whether a werewolf or an errant scientist whose serum has unwanted side effects, this character actually changes shape into two or more totally different physical forms. The score for this ability is generally used only when the character is in their alternative shape.

Telekinesis

The mental ability to move objects. This can be used to throw objects at opponents (or husbands).

Teleportation

The character can instantly move from one location to another without passing through the intervening space.

SHŌNEN ABILITIES

Acrobatics

(Agility, Gymnastics)

The character is extremely agile which means that they are good at avoiding attacks when in close combat.

Armor

(Exo-skeleton)

The character has some kind of suit which gives them enhanced abilities – strength or protection, for example - when in a combat situation.

Computer Skills

The character has a device which allows them to analyze combat situations and adopt the most appropriate response. Obviously, this is more suited to Sci-Fi situations.

Energy discharge

(Blaster, Fireball, Flame-thrower, Lightning Bolt)

The character can produce some kind of energy to blast other people with. **STATIC ELECTRICITY** rather than **ENERGY DISCHARGE**, for example. Also the source should be specified (Spell or Device or Innate.)

Fast recovery

(Regeneration, Resistant to damage, Tough)

The character recovers from damage at a remarkable rate or is extremely tough and can absorb more damage than usual before going down.

Flight

(Gliding, Jet Pack/boots, Levitation)

The character has the ability to fly. If they swoop down from above they can deliver what is known as a “power dive” to hurt opponents. Or, they could just lift them up into the air and drop them. This could be innate (from wings and the like), from a flying device (Sci-Fi) or from a Spell or Artifact (Fantasy).

Illusions

The character can create images which can hurt opponents in two ways. They can lead the opponent into dangerous or self-harming situations. Alternatively the illusions are so real that they opponent *thinks* they're being hurt, even though they aren't.

Invisibility

(Chameleon, Hide in Shadows)

The character is difficult to hit because they can't be seen and have to be detected by other means. This means they are able to sneak up on opponents and attack them.

Magic

(Sorcery, Wizardry)

The character has can cast Magic spells. These are usually grand manipulations of energy such as Fireballs, Lightning Bolts, Earthquakes etc. Obviously more suited to a Fantasy setting.

Martial Arts

(Brawling, Fisticuffs, Karate)

Basically the character is good at fighting with their bare hands. They may have been taught by a Grand Master, an Army drill sergeant, or just picked a few skills through fighting in bars. Whichever it is they're very useful when the fists come out.

Mechanical Enhancement

(Cyborg, Prosthetics)

Most often one or more mechanical limbs. The character has suffered some kind of massive physical trauma in the past – often on a battlefield – and has been rebuilt better than ever using the best technology currently available.

This ability is usually found in a Sci-Fi setting – but the new limbs can be magical in origin.

Psychic Attack

The character can scramble their opponent's brains causing them pain.

Shapeshifter

Whether a werewolf or an errant scientist whose serum has unwanted side effects, this character actually changes shape into two or more totally different physical forms. The score for this ability is generally used only when the character is in their alternative shape.

Strength

The character is very strong. They can attack people by throwing things at them or just by hitting them – HARD!

Technical Skills

(Gadgeteer, Tinkerer)

The character can improvise weapons out of the equipment they carry or the local environment. This Shōnen ability is often teamed up with a matching Sensei ability.

Telekinesis

The mental ability to move objects. When used as an attack, this is very similar to an Energy discharge as outlined above.

Weapon

The character has a weapon of some kind which they can use to shoot at targets or hit things with. In Fantasy settings, the weapon should be pretty basic - Sword, Polearm, Mace, Bow and Arrow, Cross-bow etc. In a Sci-Fi setting you can have a much wider range of weaponry – Maser Cannon, Gauss Rifle, Neuronic Whip, Laser Sabre etc.

This is different from Strength or Martial Arts because, in theory, the character can be disarmed. But this just leads to more interesting stories.

SENSEI ABILITIES

Connections

(Contacts, Friends in high places)

It doesn't matter where this character lands, they almost always encounter an "old flame" or someone that owes them a favor.

Construct

(Android, Golem, Robot)

The player character isn't an organic being but is an artificial creation. They need to be refueled rather than eat and need to be repaired rather than recover.

They are some other obvious advantages/disadvantages and the player may have to discuss these with the Referee at the start of the campaign.

Criminal

(Freedom Fighter, Scoundrel, Terrorist, Thief)

Whether a hacker or streetwise low-life, this character has a variety of useful skills and contacts.

Doctor

(Healer, Medic, Physician)

This is a quite self-evident ability.

Driver/Pilot

This character is comfortable at the controls of all manner of vehicles and mobile mechanical devices – from street cars to starships.

Engineer

Though they can probably repair anything from a watch to a starship, this character's specialty probably should be specified on their character sheet.

Flim Flam Artist

(Con artist, Grifter)

A fast-talker used to tricking people into believing they're whatever the character wishes to be at that particular moment.

Magician

(Majokko Sorceress, Sorcerer, Witch, Wizard)

The character is skilled at using Magic and casting spells.

Performer - physical

The character is in show business – either on stage or in the circus. They specialize in a physical act – such as Acrobatics or Juggling. The exact act should be noted on the character sheet. Note: If they want to use this ability in combat, they must list it as their Shōjo Ability as well.

Performer – Magician, Escapologist or Hypnotist

The character is in show business – either on stage or in the circus. They specialize in a mental or illusory. The exact act should be noted on the character sheet. Note: If they want to use this ability in combat, they must list it as their Shōjo or Shōnen Ability as well.

Performer – Musician or Singer

The character is in show business – either on stage or in the circus. They specialize in musical performances. The exact act should be noted on the character sheet. Note: If they want to use this ability in combat, they must list it as their Shōjo Ability as well.

Psychic

The character has mental abilities such as telepathy.

Ruling Class

(Aristocrat, Citizen, Gentleman, Lady)

A member of the Upper Class of whatever society the characters are operating in.

Scientist

It's probably unfair to blame all the ills of the world on Scientists and their unrestricted experimentations – but they certainly share some of the responsibility.

Seer

The character can see into the future or at a distance. Often through the use of a focus such as a Crystal Ball.

Trader

Though primarily focused in the seedy world of commerce, this character is a skilled communicator and negotiator who can prove extremely useful on adventures.

Warrior

(Mercenary, Police Officer, Security Officer, Soldier of Fortune)

A skilled fighter, this character has probably seen action in a number of wars, on a variety of continents or worlds. Very useful in dangerous situations.

SPECIAL NOTE: Non-sensei Identities

One of the key – and more charming – aspects of Anime and Manga is the fact that many – if not most – characters fall into certain specific stereotypes or templates.

Whether the viewer is consciously aware of it or not, this is one of the features that make you feel comfortable, relaxed and at home watching an Anime. Regardless of how wild and outrageous the story and the world, you recognize the characters and get a feeling of “family” – even if the characters are nominally completely new to you.

So why don't we use THOSE templates as SENSEI abilities? Because they describe a character TYPE rather than what they DO – which makes them less useful in terms of game-play.

THE CODE OF SHŌJO AND SHŌNEN

However, the Referee may ask the players to choose an Anime template for their characters. Here are a few suggestions:

Bishōjo - a young, attractive woman.

Bishōnen - An attractive but androgynous youth – usually male.

Bishōnen – very charismatic male that mobs of girls like to chase after.

Chibi – a short and cute character.

Dandere - a character that seems antisocial at first, but eventually changes to show their softer side.

Dojikko - A cute girl that tends to be clumsy.

Kemonomimi - Characters with animal features, but with a human body.

Majokko – a young witch. (This is the only term from this list which can be used as a Sensei ability.)

Meganecko/megane - A character who wears glasses.

Moe - female characters or (more rarely) effeminate males.

Otenba – a tomboy.

Oyaji - older male such as an “uncle” or mentor teacher or other role model. Often behaves slightly inappropriately, but usually thought of affectionately.

Tsundere - a character personality who is unpleasant to the person they like, but who occasionally lets slip their true feelings.

Yamato nadeshiko – humble domesticated woman.

Yandere – a character who is extremely loving to the person they like but whose character changes to become possessive and bossy. Usually becomes violent and dangerous.

Yankii – rebellious youths who customize their school uniforms and sport outrageous hairstyles.

* * *

*SKITT is a **Kemonomimi**.**CLARISSA INSKIL is an **Otenba**.**DR SKLARA is a **Meganekko**.*

* * *

One fun option which Referees may wish to consider is to have characters created but NOT have their character template specified until after the first adventure. Then you can ask the assembled players to vote which character type they think is most appropriate to the way the character was played.

Sometimes the character type will be obvious – SKITT is obviously meant to be partially animal.

Other times, however, the results can be amusing. Being voted as playing a **Chibi, Dojikko, Oyaji, Yamato nadeshiko** or **Yandere** can be a chastening experience – especially if you were aiming for one of the OTHER character types.

Tsudzuku

APPENDIX 2: MAKING CHARACTERS

In this appendix I give some suggestions for using dice to create player characters. This is for those Players or Referees who need a bit of help with coming up with ideas for their Heroes or their Opponents.

It will also be useful for those of you who like to adjust or “hack” the game system.

It is an established fact that players enjoy adjusting game systems! Two RPG Referees using the same set of rules will run different games.

ROLLING ABILITIES

If players aren't able to invent three Abilities for themselves, or cherry pick ones from Manga or Anime, then hopefully the list given in Appendix 1 will have sparked their imagination. They should be able to pick three to make the kind of character they want to play.

Sometimes, however, you'll want to help them make their choices. I can think of three situations when this might occur.

Firstly, if you've got a player who – for some reason – is being completely unimaginative today. Maybe they haven't watched many anime or they're over-thinking the character creation process.

Secondly, if you've got a player with limited imagination whose character has just left the game for some reason and needs to create new one. If they try to produce a clone of their previous character – or, even, an upgraded version – you'll want to intervene.

There's no point in a player just recycling the same ideas over and over again.

Thirdly, when you've got to make some Opponents. After you've designed your first dozen or so, sometimes it becomes hard to stay original.

In these situations you might want to consider rolling dice to see what abilities the characters get.

USING ABILITY TABLES

On the next few pages are some tables you can use to help create characters. To find an ability, just roll a 6-sided die and look up the results on the relevant table.

You could roll a 6-sided 3 times to generate three random abilities and then try to work out an idea for a character that uses all of these together. This requires a lot of imagination but can sometimes produce some of the most satisfying and original characters to play.

Usually, however, people roll one six sided die once to get an ability from one of the tables and then choose the other two abilities to fit in with the ability which has been rolled. This is the easier method but is more likely to produce stereotypes.

As there are far more than 6 abilities which can fit into each category, some abilities have been amalgamated into a single entry.

* * *

On the Sensei table, for example, I've listed all of the various Performers on the same die roll.

* * *

If a player rolls such an amalgamated category, their character doesn't get all the abilities listed – the player should pick one which is appropriate to their character concept and which fits in with the other abilities rolled.

Some abilities are amalgamated without the individual abilities being listed.

* * *

A player who rolls a PSYCHIC ability, for example, will have to decide if their character is a mind reader, seer or a telekinetic. (Assuming the Referee allows this ability.)

* * *

If I hadn't amalgamated the abilities in this way, there'd only be 216 possible combinations of abilities from which to create characters. In reality there are thousands of different possible combinations.

THE SCIENCE VS. FANTASY CONUNDRUM

I've included 6 tables. That's because I've provided two tables in each ability category – one which produces abilities appropriate to a Sci-Fi setting, and one which produces those for a Fantasy environment.

SHŌJO ABILITY TABLE – SCI-FI

1)	Bodyguard/Pet
2)	Insight/Medicine
3)	Flight/Nimble/Martial Arts
4)	Hypnosis/Illusions/Psychic Attack/ Telekinesis/Teleportation
5)	Performance/ Social Skills
6)	Choose a second ability for a number already rolled or roll on the Fantasy table

SHŌJO ABILITY TABLE – FANTASY

1)	Bodyguard/Pet
2)	Craft Skills/Healer
3)	Insight/ Social Skills/Nimble/Performance
4)	Flight/Shapeshifter/Martial Arts
5)	Hypnosis/Illusions/Magic/Telekinesis/Teleportation
6)	Choose a second ability for a number already rolled or roll on the SciFi table

SHŌNEN ABILITY TABLE – SCI-FI

1)	Acrobatics/Armor/Fast recovery/Invisibility
2)	Computer Skills/Illusions/Technical Skills
3)	Energy discharge/Psychic Attack/Weapon
4)	Flight/Mechanical Enhancement/Telekinesis
5)	Martial Arts/Strength
6)	Choose a second ability for a number already rolled or roll on the Fantasy table

SHŌNEN ABILITY TABLE - FANTASY

1)	Acrobatics/Armor/Fast recovery/Invisibility
2)	Energy discharge/Weapon
3)	Flight/Shapeshifter
4)	Magic/Psychic Attack/Illusions/Telekinesis
5)	Martial Arts/Strength
6)	Choose a second ability for a number already rolled or roll on the SciFi table

SENSEI ABILITY TABLE – SCI-FI

1)	Connections/Ruling Class
2)	Construct/Psychic
3)	Criminal/Flim Flam Artist/Performer/Trader
4)	Doctor/Warrior
5)	Driver/Pilot/Engineer/Scientist
6)	Choose a second ability for a number already rolled or roll on the Fantasy table

SENSEI ABILITY TABLE – Fantasy

1)	Connections/Ruling Class
2)	Criminal/Flim Flam Artist
3)	Healer/Warrior
4)	Magician/Psychic/Seer
5)	Performer/Trader
6)	Choose a second ability for a number already rolled or roll on the SciFi table

* * *

Example of rolling one ability

It is Elaine's turn to run some games. She envisions a fantasy world where humanity has been caught between warring daemon families for eons and their blood has become corrupted over time.

Gina chooses to roll one ability on the Sensei Fantasy table. She rolls a 1, which is Connections or Ruling Class. She chooses to be a PRINCESS.

For Shōjo she chooses a version of Social Skills which she calls PRESENCE.

For the Shōnen ability she chooses Weapon – which he specifies as an FLAME BLADE. She visualizes her character as Princess Amgoya - a well known and popular but minor member of the royal family. (Third daughter.) She prefers to use her status to talk her way out of difficulties. However, she has prevailed upon a rising young wizard to create a special flaming dagger which she always carries.

* * *

Example of rolling all three abilities

Jane rolls three times. 3, 3 and 5. Her character has a Shōjo ability of Insight, Social Skills, Nimble or Performance. Its Shōnen ability is Flight or Shapeshifter. Her Sensei Ability is as a Performer or Trader.

Jane feels Social Skills fits with Trader. And if you were a classical Shapeshifter, such as werewolf, that would give you a reason for wanting to move from town to town without settling down.

Her character's name is Arishi Kendall – and she has the Abilities:

Shōjo: FAST TALK

Shōnen: WEREWOLF

Sensei: TRADER IN RARE HERBS AND VEGETABLES

* * *

ROLLING ABILITY SCORES

As well as having a mental block when it comes to choosing Abilities, some people have a problem allocating scores to them.

It is possible to use dice to roll help create these scores.

There are three ways to do this:

1) Roll Once

Decide which ability you are going to roll for. It is usually the Shōjo ability because this comes first on the character sheet.

Roll two six-sided dice. If you roll a double, reroll one of the dice until it shows a different score from the other two.

Write the two numbers down on the character sheet.

Allocate the remaining four numbers as usual.

* * *

Example of Rolling Once

Let's return to Gina – who seems to have some imagination – and her adventurous Princess Amagoya.

Amagoya's Shōjo ability is her PRESENCE. Gina rolls two dice and gets a 6 and a 3. Her PRESENCE score is 18.

This gives her 1, 2, 4 and 5 left to allocate. Gina wants Amagoya to be quite a popular Princess so she doesn't want to put 1 into her Sensei score. She puts the 1 into her FLAME BLADE. There isn't a lot of difference between 1x2 and 1x5 so Gina also puts the 2 into the FLAME BLADE giving it a total of 2. Amagoya won't be winning many physical conflicts with experienced warriors!

She allocates the remaining 4 and 5 to her PRINCESS. This gives her 4 x 5 for a total of 20.

Princess Amagoya is brilliant in a social setting. Few doors will be closed to her. She's better at talking her way out of trouble than fighting, however.

* * *

2) Roll Twice

Decide which ability you are going to roll for. It is usually the Shōjo ability because this comes first on the character sheet.

Roll two six-sided dice. If you roll a double, reroll one of the dice until it shows a different score from the other two. Write the two numbers down on the character sheet.

Decide which ability you want to roll for next. This is usually Shōnen.

Roll the two dice again. If you roll a double or you roll one of the two numbers already allocated, roll that die again. If one of the dice showing an as yet unallocated number, leave it on the table. Keep rerolling until both dice show different unallocated numbers. Write these two numbers on the character sheet.

Write the remaining two numbers on the character sheet next to the remaining Ability.

* * *

Example of Rolling Twice

Let's go back to Jane and Arishi Kendall. Jane rolls two dice and gets a double 3. She lets one die lie, showing a 3, and rerolls the other one. She gets a 4.

She writes 3 and 4 on her sheet next to FAST TALK.

She rolls two dice again. Double 6. She keeps one 6 and rolls the other die. She gets a 3. As she's already allocated 3 to FAST TALK, she rolls it again. After rolling another couple of 6's, eventually it comes up 1. She writes 6 and 1 next to WEREWOLF.

This leaves 2 and 5 to write next to TRADER IN RARE HERBS AND VEGETABLES:

Arishi Kendall's abilities are:

Shōjo: FAST TALK - 12

Shōnen: WEREWOLF - 6

Sensei: TRADER IN RARE HERBS AND VEGETABLES - 10

* * *

3) Rolling Three Times

In this method, you roll two sixed sided dice three times. You take the scores as they are and don't make any re-rolls. The limitation that you have to use all the numbers from 1 to 6 once only is suspended.

This method isn't recommended for player characters. It is far more random than any of the other systems given. Characters can get scores ranging from 1 to 36 – instead of the usual 2 to 30. Some characters could roll lots of 1's whilst others roll lots of 5's and 6's.

(However, Role-players being what they are, I just KNOW some of you are going to do use this method.)

If you do decide to do it, you might want to introduce some kind of balancing factor. (I've got some ideas for this but I think I'll keep them for the first rules-expansion book.)

The place that **Roll Three Times** comes into its own is when the Referee wants to make some Opponents quickly. It is especially appropriate when you are creating bosses or demon lords.

* * *

Example of Roll Three Times

Elaine is a Referee and needs an Opponent. She rolls 2d6 three times and gets:

5 x 5 = 25, 5 x 1 = 5 and 4 x 6 = 24. That's:

Shōjo: 2, Shōnen: 5, Sensei: 24

She rolls another 3d6 and gets 4, 6 and 5. Flight/Shapeshifter, Roll on the SciFi table or choose another ability for the 4 already rolled, Performer/Trader. She chooses:

Shōjo: SHAPESHIFTER - 25

Shōnen: FLIGHT - 5

Sensei: PERFORMER (Strongman) - 24

She rationalizes this as Benito "the Bat" Ashito, the bullying head of a troupe of mercenaries disguising themselves as a travelling circus.

Tsudzuku

APPENDIX: 3. BEHIND THE SCENES

This appendix is a bit self-indulgent. This is where I – the author – step out from behind the rules and I reveal why I wrote this game. I also give some advice on how to play it

There are LOADS of RPGs out there, all with their own quirks and individual rules. Some are brilliant – others are dire. Most people have a set of rules they favor over the others. Hey, I've even written a couple of sets myself!

So what makes THE CODE OF SHŌJO AND SHŌNEN different?

It's quite simple really. This is a game which concentrates upon the CHARACTER of the heroes rather than their ABILITIES. It isn't the Abilities they possess that makes someone a Hero, it's what they do with them.

Let's take a step back and take a closer look at a typical Manga or Anime. How long do they actually spend fighting?

It's not that much when you think about it.

Special effects – such as magic spells, battling mecha or explosions – cost money to do well. Producers structure the narrative in order to conserve their cash. They have short explosive battles at the climax of stories and only where absolutely necessary elsewhere.

Of course there ARE a few TV cartoon series which DO feature constant battles between opponents, with a lengthy featured battle every episode and the series focusing upon how the various characters “level up” and become more and more god-like. As good as THE CODE OF SHŌJO AND SHŌNEN is, perhaps you might like to look elsewhere if this is the kind of Anime you like and are looking to emulate. (Possibly a modification of a Wrestling RPG?)

However, for the most part, Manga and Anime are about discovery, romance or exploring moral questions. The same principle applies to Role-playing games. When I give up my valuable time to get together with my friends, I want to have a full and rewarding role-playing experience. I don't want to spend the whole evening fighting battles – no matter how exciting.

THE CODE OF SHŌJO AND SHŌNEN

That's where THE CODE OF SHŌJO AND SHŌNEN comes in. I wrote these rules specifically to allow plenty of space for role-playing by massively reducing the amount of detail in the rules devoted to battles.

As a consequence, we've got a game that can be played in a much shorter period of time than many Role-playing games.

You can complete a scenario – roughly equivalent to a single episode of a TV series or Manga comic - in a couple of hours. In an evening's play you can get through enough story to represent an entire Anime film or Graphic Novel.

Of course the consequence of this is that you, the Referee, are going to need a lot of plot to fill the time. If you're trying to come up with this yourself, this can take a large amount of effort.

The good news is that there are thousands and thousands of Manga and Anime to draw ideas from. Often, the best way to start is to adapt existing Manga and Anime settings – with only slight alterations – into which to you insert your own stories.

* * *

DARK PREDATORS – the scenario given earlier in these rules – can easily be completed in a single game session but represents enough content to fill a short novel. Its setting is also based very heavily upon one of the “big three” anime films of recent decades (the one that keeps being remade every time there's an upgrade in Animation technology.)

* * *

The game only needs a couple of dice. You don't need any figures or maps. That means you can play it just about anywhere – on a train journey, for example.

To get the best out of these rules, you need to accept that they're here to give you a framework to play out Manga and Anime adventures quickly and easily. If you need more detail, there are plenty of more “chunky” rule systems out there.

To get the best out of these rules, you might want to consider the following advice when running the game.

THE WORLD TRUMPS ALL

Ask any two people what the terms Anime and Manga mean and – once you get past big eyes and teenage heroes, pretty soon you’ll find they have different ideas. That’s because of the massive ranges (and mashups) of genres which the creators of the media have used to tell us their stories over the years. I would argue that they are the single most creative and innovative media of the past century.

So when you sit down to play *THE CODE OF SHŌJO AND SHŌNEN*, you’ll find that you and your players might have some different expectations from the game. Your need to handle these expectations.

The first thing you need to do is to be clear about the world in which your game is set. Manga and Anime stories can be set in a surprisingly wide variety of settings. You need to choose one and clearly spell it out to your players before they make their characters.

This isn’t as simple as merely choosing SciFi or Fantasy. Many settings are a mash-up of these two genres or other genres or – even – seem to create a genre of their own. That’s why I – personally – always start with a well-known setting from an existing story and then adapt it to suit my own needs. However, I tip my hat to you if you want to come up with your own bespoke setting.

If you do create your own world – whether completely original or a pastiche of published stories – you might wish to design your own Ability Tables (see Appendix 2, above) if any of your players want to generate their characters randomly.

When you DO design your world, however, it is always a good idea to leave some room for players to input their own ideas through character generation or by rolling doubles during a game.

* * *

Skitt’s Background

A good example of this is SKITT. Jane did not design any Cat People as part of her world. However, she didn’t prevent Elaine from bringing one into the game world. See the Scenario DARK PREDATORS for more detail on how she handled this

* * *

CHARACTERS ARE MORE IMPORTANT THAN RULES

Some of you might be used to more rules-heavy games than THE CODE OF SHŌJO AND SHŌNEN. At some point in the first chapter you probably thought – “They only get three abilities. How’s that going to work?”

Well it gets worse. Sometimes one or more of your abilities might not be appropriate to the situation.

* * *

For example, Princess Amagoya if encountered a horde of animated skeletons, her PRESENCE score might be of little use. She’d have to rely upon the FLAME BLADE.

* * *

So NOW you’re probably thinking - “They only get three abilities AND they can’t use one of them some of the time? That’s NEVER going to work.”

And it won’t – if you’re the kind of person who relies upon the rules to give them a good game.

THE CODE OF SHŌJO AND SHŌNEN is a *role-playing* game. It’s written for people who want to get together to share an adventure together without too much die-rolling and rules-searching. These are people who accept that the few rules that there are in this book are all there for a reason and embrace them for the sake of having a good time.

Characters like Skitt are much more than the sum of their three Abilities. He has an origin, a back-story. His player knows how his abilities work and so does the Referee. So do all the other players, probably.

Most of the time, whilst playing THE CODE OF SHŌJO AND SHŌNEN, the Referee describes what’s happening and the players tell him or her what they are doing. Not a dice is thrown. Not a rule is invoked.

The overall imperative is the keep the game moving not to get bogged down with the minutiae of the rules.

* * *

* * *

Skitt comes across a child crying because her cat is stuck up a tree. He uses his ANIMAL FRIEND ability to coax it down.

“Wait a minute – that doesn’t sound straightforward to me. Surely he needs to make a die-roll?”

Why? What purpose would be served by Skitt trying and failing to help the little girl? If getting the cat out of the tree allows Skitt to make friends with the little girl – and advances the plot – that’s what we all want.

Of course, if Elaine tries to push things and quotes this incident when she tries to encourage other animals to do something difficult in stress situation, that’s when it’s your job as Referee to step in.

* * *

You or the players can use the Ability scores to help determine your vision of the characters.

A character with a PILOT score of 30 is obviously much more skilled than a character with a DRIVER score of 10.

Don’t get hung up on the exact numbers, though. I could give you a table comparing stating exactly what the players can do at each level, but I don’t want you getting hung up on the exact score. The numbers should be taken as an indicative guideline, nothing more.

Try to encourage the players to come up with reasonable explanations that fit their choice of abilities for their Adventurers.

Give your players as much advice and guidance as you can. Make suggestions. However, ultimately it’s the players who have to live with these characters. Let them make Heroes they want to play and then let them play them. If what they want to do is reasonable and within their character concept then let them do it.

DREAM BIG

Sooner or later there's going to be jeopardy and we'll need to rules to find out if the Heroes win or lose – live or die. But jeopardy isn't the focus of THE CODE OF SHŌJO AND SHŌNEN. Story is.

Because it's all in the mind, you can do anything you want in this game. The rules are kept light in order to allow you to go anywhere you want and tell any sort of story you want. The characters don't have to stay trapped in The City. Spread your wings. Take your players across the world onto to other Cities. Let them travel by Land, Air and Sea. Even Space isn't off limits and, if you want to, you can have them travelling in Time or to other dimensions. (You can't beat a good Mirror Universe.)

Nothing and nowhere should be off-limits in THE CODE OF SHŌJO AND SHŌNEN. If you want to do it, try it. If the rules don't let you do it, then ignore them and do it anyway (or drop us a line at GOLDEN AGE HEROICS and we'll sort it for you).

And don't think you have to roll a die every five minutes to keep the game going. The longer you can keep talking and put off rolling a die, the better. If THE CODE OF SHŌJO AND SHŌNEN gets you round a table for a couple of hours and all you do is swap ideas and move the story forward, great!

* * *

STORYLINES - THE REFEREE'S RESPONSIBILITY

It is your job as Referee to add layers of development and sub-plots to each character in your games. As part of the planning for each adventure, you MUST write out a list of plot developments – enough for one for each character in the game.

* * *

For example, Skitt is being followed by a Small Pink Furry Squirrel. Sooner or later this will need resolving – even if it's only that he finds out that it's his maternal grandmother!

* * *

At the beginning of every adventure you must ensure that every character is given a new storyline. Ideally you should co-opt the players into the creation of these storylines as described earlier.

The players should keep a card or piece of paper with the storyline on throughout the adventure. If they aren't resolved during the adventure, they must be written on the back of the character sheet and kept there until they are resolved.

When planning the next chapters of the campaign, you should bear in mind any unresolved plotlines sitting on the characters' sheets. Ideally, players are supposed to use their imaginations so resolve plotlines – both their own and those of other characters - spontaneously as they come up during the game. However, if a plotline has been sitting on a character's sheet unresolved for weeks then you, as Referee, should consider giving a helping hand.

* * *

Including an adventure in the wilderness where the characters encounter a tribe of squirrels, squirrel-human hybrids and pure humans will become necessary if Elaine is unable to resolve Skitt's original sub-plot for herself.

* * *

STORYLINES - THE PLAYERS' VETO

Giving out storylines is not straightforward, however. The players have the ability to deflect, alter or pre-empt the Referee's sub-plots. This can happen:

- At the cost of a StreetCred point
- At the cost of a Sanity point
- When the player rolls a double in a conflict or when using a Ability
- By spending a card from the Resolved Storyline pile (if you are using the optional co-operative rules above.)

* * *

When the player's encounter the squirrel-tribe above, Elaine can spend a StreetCred point to make them the ancestor of one of the other players instead!

Alternatively, (in the other campaign) in the middle of a battle, Gina rolls a double 2 for Princess Amagoya's attack roll with her flaming dagger.

Though her attack fails, she announces that one of their opponents, Benito "the Bat" Ashito, has taken a shine to the Princess and won't attack her or allow any of his comrades to do her any serious damage.

* * *

RESOLVING STORYLINES

You shouldn't allow character sheets to fill up with unresolved plotlines. One of your jobs as Referee is to keep track of the Heroes unresolved plot-lines and try to deal with some of them.

There are five ways that a plotline can be resolved:

- As Referee you can run one or more adventures specifically designed to resolve a character's storyline. Ideally, you should run an adventure which resolves more than one storyline for more than one character. If you can manage this, give yourself a pat on the back!
- As Referee you need to keep your eyes open. If something unexpected happens in a game – possibly as a result of a player introducing a new plot element following the roll of a double – and can spot an opportunity to resolve a character's story element "on the fly", give yourself a double pat on the back!
- The players can initiate an adventure specifically designed to resolve one more of their plotlines – simply by coming up with a plan and asking you to run it.
- During a game, if a player spots a way to resolve one of their plotlines successfully, this happens and they gain a StreetCred point – or adds a card to the mutual success pile.
- During a game, if a player spots a way to resolve the plotline of another player, they gain a StreetCred point – or adds a card to the mutual success pile.

It's through the introduction and resolution of storylines that you build the extended campaign. It's what turns your game into a franchise instead of just a load of "one off" unrelated TV episodes.

THE HEROES OF THE PIECE

It is possible to create an Anime or Manga character for THE CODE OF SHŌJO AND SHŌNEN in under 5 minutes – but still create one that has enough facets and possibilities to be interesting to play for months or – even – years.

Choosing (or rolling) the three Abilities is relatively straightforward. Where players tend to take their time is in allocating the six numbers which generate their Ability scores.

They can spend ages trying to pick the most beneficial distribution of the numbers 1 through 6.

I'll let you into a secret – THERE ISN'T ONE.

There are a couple of reasons for this:

- a) However, you write the pairs, at least one of them is going to contain the number 1 – so one of the character's abilities is going to be fairly weak.
- b) The final scores can range from 2 up to 30. This is an incredibly wide range.
- c) The player can choose to be highly specialized in one ability or spread their abilities more evenly. (You'd be surprised how many people put their 5 and 6 into Shōjo to get a score of 30).
- d) They have to decide whether to specialize in conflict abilities (Shōjo/Shōnen) or their story ability (Sensei). They'll spend more time telling the story than they do fighting, but the outcome of conflicts has a big effect upon how their character develops.

The best advice you can give your players here is to try to choose levels which fit with their character's concept.

Some people will try to “mini-max”.

* * *

* * *

The highest ability total you can generate using the character generation system is 44.

(5 x 6 = 30, 3 x 4 = 12, 1 x 2 = 2).

This creates a “glass cannon” – a character who is stunning in one area but incredibly weak in another.

The lowest total is 28.

(1 x 6 = 6, 3 x 4 = 12, 2 x 5 = 10)

This creates more of a “balanced” Hero.

* * *

This shouldn't a problem as those characters with lower Ability totals will start with higher characteristics. This means that they'll get their Development points more quickly.

BACK STORIES

Beware! Many players will want to regale you with their character's back-story within minutes of creating their character. Smile, be polite, but hurry them along because you really want to get playing as soon as possible.

Some players will want to write a more detailed origin for their character and give a detailed rationalization of their abilities. It's up to you whether you allow this or not. On the plus side, it shows they really care about their character and your game. It gives you some hints about how they intend to play the character and what sort of stories they're interested in playing. It'll also give you loads of plot-hooks to hang future games on. And it'll keep them happy. On the negative side, it will take the character in a specific direction and may close down some of the options for future stories. It's much more fun to keep things open and allow the storylines and campaign to grow and develop as you go along.

* * *

* * *

If I was Refereeing Skitt, for example, he'd be a key figure in improving the view of Kemonomimi held by the general populace and government of The City. Those who – for their own reasons – feel threatened by The City's Kemonomimi population would have him in their sights and may seek to frame him for a brutal murder.

* * *

THE VILLAINS OF THE PIECE

The actual game statistics of the opponents aren't as important as their personalities. Most of the game is about telling the story of the adventure, and the Heroes should be exploring the World and making discoveries. At most, they will be dealing with the effects of their nemeses' actions, and planning for or anticipating their eventual meeting, rather than actually fighting them.

There are several levels of Opponent. Thugs, Goons and Cronies are explained in the combat chapter. For the other bad-guys, you can use several ways of making them:

- Minor specific opponents have no Shōjo Ability or – in rarer cases – no Shōnen Ability. Their Abilities are created using the numbers 1 to 4.
- Medium specific opponents have no Shōjo Ability or, rarely, no Shōnen Ability. Their Abilities are created using the numbers 2 to 5.
- Powerful specific opponents have Shōjo Ability or, rarely, no Shōnen Ability. Their Abilities are created using the numbers 3 to 6.
- Normal Opponents are created using the same system as the characters.
- Random Opponents are generated using the systems outlined in Appendix 2.
- Bosses ignore the game systems and can have any level of ability the Referee wants.
- Non-villain characters can have any statistics the Referee wants. These can be adjusted upwards to create opponents capable of taking on several Heroes at once.

* * *

* * *

I must admit I often have non-villain opponents with single Attack scores. For example, most of my mechanoids have an Attack score of 10 regardless of how they are described.

A boss, Henshin, Kaiju or Mecha can have much higher scores. It is HIGHLY unlikely that a single character would be able to combat them alone. The most they can hope to do is to keep it occupied until their comrades can dispatch any associated ruffians and join them in the battle.

* * *

Opponents normally have Stamina of 6 – just like the characters – but you don't need to specify their StreetCred or Sanity scores. However, the Referee should feel free to give special characters 8 or more Stamina if they want them to last a bit longer in combat. Similarly, giving a mechanoid 4 or 5 Stamina can make the game more fun for the Heroes.

Personally, I'd randomly roll a few opponents to get me started in the campaign – using a mixture of all the systems given in the book and gleaning ideas from the characters' backgrounds and storylines.

* * *

PLANNING SCENARIOS

Possibly the most important part of the Referee's job is to plan adventures for the Heroes. After all, if they haven't got an adventure to play, it doesn't matter how good their face-to-face Refereeing skills are.

When planning an adventure, the most important part is the story. This should usually be some kind of mystery for the characters to unravel – preferably featuring a moral dilemma of some kind.

Other ideas can come from several sources:

- Initially you should keep your stories within the world/universe you have created. In fact, a scenario which takes the Adventurers on a quest which visits all the key sites in your game-world is often a great way to start the campaign.
- Adventures can be designed for specific points in the campaign (the Adventurers meet and become a group, they come into conflict with corrupt ruling powers, they make a discovery which tips the balance in their favor, they become unofficial employees of the new Government etc.)
- Once your world is fully explored, however, you can set your adventures literally anywhere – even in outer space. There's no reason why they shouldn't discover a lost civilization at the Earth's core or travel to the Moon or Mars or to a duplicate Earth on the other side of the sun to meet their evil counterparts.
- Another thing to bear in mind is that the characters will be using their abilities, so you need to build in problems that can be addressed by the use of those abilities rather than abilities that they don't possess.
- Adventures can be gleaned from any background information the players give you about their characters.
- You can design adventures designed to feature one of the characters and their abilities. (Perfectly fair as long as every character gets an equal number of these spotlight adventures.)
- You can design adventures specifically to resolve characters' plotlines.
- There can adventures featuring the return of popular opponents or other ancillary characters.
- And of course, you should create adventures based on ideas gleaned from Anime. Manga, novels, newspapers, comics, TV or films.

THE CODE OF SHŌJO AND SHŌNEN

If you run one adventure of each type (starting with a “quest”, including at least 3 three “Campaign point” adventures and one “spotlight” adventure for each character, and culminating with a memorable climax) you’ll have a campaign everyone will remember.

* * *

IN CONCLUSION


My name’s Simon Burley. I write Role-playing games. I hope you’ll enjoy, are enjoying or have enjoyed this one.

Feel free to get in touch:

simonburley@squadronuk.co.uk

Owari

CODE OF SHŌJO AND SHŌNEN CHARACTER SHEET

Name:	Skitt	
Player:	Elaine	

	6	5	4	3	2	1	0	Neg.
Stamina	x							

	6	5	4	3	2	1	0	Neg.
StreetCred			x					

	6	5	4	3	2	1	0	Neg.
Sanity		x						

Abilities

Shōjo	Animal Friend	2	6	12
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Shōnen	Claws	3	4	12
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Sensei	Cat Person	1	5	5
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Development Points	3
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Character statement: **Skitt's father was an explorer. He met and married a princess from the reclusive cat-people. Skitt is the product of two worlds and is welcome in neither.**

Quirk: **Interference from some sort of animal.**

THE CODE OF SHŌJO AND SHŌNEN
HENSHIN HĪRŌ CHARACTER SHEET

Name:	Skitt	
Henshin:	The Jet Ranger	
Player:	Elaine	

	6	5	4	3	2	1	0	Neg.
Stamina	X							

	6	5	4	3	2	1	0	Neg.
StreetCred			X					

	6	5	4	3	2	1	0	Neg.
Sanity		X						

Abilities

Shōjo	Animal Friend	2	6	12
Defence	Agility			

Shōnen	Claws	3	4	12
Attack	Claws			

Sensei	Cat Person	1	5	5
Team	The Wild Raiders			

Development Points	3
--------------------	----------

Character statement: **Skitt's father was an explorer. He met and married a princess from the reclusive cat-people. Skitt is the product of two worlds and is welcome in neither.**

Quirk: **Interference from some sort of animal.**

CODE OF SHŌJO AND SHŌNEN CHARACTER SHEET (SKITT - 2)

Ability Use

SHŌJO – Animal Friend						
+12	1	2	3	4	5	6
1	13	14	15	16	17	18
2	14	16	18	20	22	24
3	15	18	21	24	27	30
4	16	20	24	28	32	36
5	17	22	27	32	37	42
6	18	24	30	36	42	48

SHŌNEN - Claws						
+12	1	2	3	4	5	6
1	13	14	15	16	17	18
2	14	16	18	20	22	24
3	15	18	21	24	27	30
4	16	20	24	28	32	36
5	17	22	27	32	37	42
6	18	24	30	36	42	48

SENSEI – Cat Person						
+5	1	2	3	4	5	6
1	6	7	8	9	10	11
2	7	9	11	13	15	17
3	8	11	14	17	20	23
4	9	13	17	21	25	29
5	10	15	20	25	30	35
6	11	17	23	29	35	41

Roll	Description
10-	Failure
10+	Easy
20+	Difficult
30+	Very Difficult
40+	Extremely Difficult
50+	Virtually Impossible
60+	Impossible

DOUBLES – SPECIAL EFFECTS


- The character can swap opponents with one of their comrades.
- The character can perform an additional non-combat action.
- Remove a MINION from the game.
- Ask the Referee for a specific item of information.
- The player or Referee can retain the option to reroll one die on a future die roll of any type.
- The Referee can retain the option to insist a player reroll one die on a future die roll of any type.
- A player can retain the option to insist another player or the Referee reroll one die on their next die roll of any type.
- Some non-lethal but noticeable collateral damage is caused.
- A new plot element can be introduced.
- A change in the plot direction can be introduced.
- A player can choose to change the emotional state of one of the Referee's characters.

In addition to the above events, the character's QUIRK will also come into play.

Storylines:

Skitt is being followed by a Small Pink Furry Squirrel. It doesn't seem to cause any problems and - in fact - is sometimes helpful in minor ways. He just doesn't know why it's following him or what it wants.

THE CODE OF SHŌJO AND SHŌNEN CHARACTER SHEET

Name:	Colonel Clarissa Inskil	
Player:	Gina	

	6	5	4	3	2	1	0	Neg.
Stamina	X							

	6	5	4	3	2	1	0	Neg.
StreetCred				X				

	6	5	4	3	2	1	0	Neg.
Sanity		X						

Abilities

SHŌJO	Negotiation	1	2	2
-------	-------------	---	---	----------

SHŌNEN	Weapons	4	5	20
--------	---------	---	---	-----------


SENSEI	SWAT officer	3	6	18
--------	--------------	---	---	-----------

Development Points	
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Character statement: Clarissa Inskil is the first daughter of a key Government Minister. Her desire for adventure and reluctance to devote her life to politics has resulted in her being disowned.

Quirk: "Okay, okay. I give up!"

THE CODE OF SHŌJO AND SHŌNEN
HENSHIN HĪRŌ CHARACTER SHEET

Name:	Colonel Clarissa Inskil	
Henshin:	The Yellow Raider	
Player:	Gina	

	6	5	4	3	2	1	0	Neg.
Stamina	X							

	6	5	4	3	2	1	0	Neg.
StreetCred				X				

	6	5	4	3	2	1	0	Neg.
Sanity		X						

Abilities

Shōjo	Negotiation	1	2	2
Defence	Sun Shield			

Shōnen	Weapons	4	5	20
Attack	Rainbow Blade			

Sensei	SWAT officer	3	6	18
Team	The Wild Raiders			

Development Points	
--------------------	--

Character statement: Clarissa Inskil is the first daughter of a key Government Minister. Her desire for adventure and reluctance to devote her life to politics has resulted in her being disowned.

Quirk: "Okay, okay. I give up!"

THE CODE OF SHŌJO AND SHŌNEN CHARACTER SHEET (CLARISSA INSKIL - 2)

Ability Use

SHŌJO - Negotiation						
+2	1	2	3	4	5	6
1	3	4	5	6	7	8
2	4	6	8	10	12	14
3	5	8	11	14	17	20
4	6	10	14	18	22	26
5	7	12	17	22	27	32
6	8	14	20	26	32	38

SHŌNEN - Weapons						
+20	1	2	3	4	5	6
1	21	22	23	24	25	26
2	22	24	26	28	30	32
3	23	26	29	32	35	38
4	24	28	32	36	40	44
5	25	30	35	40	45	50
6	26	32	38	44	50	56

SENSEI – SWAT Officer						
+18	1	2	3	4	5	6
1	19	20	21	22	23	24
2	20	22	24	26	28	30
3	21	24	27	30	33	36
4	22	26	30	34	38	42
5	23	28	33	38	43	48
6	24	30	36	42	48	54

Roll	Description
10-	Failure
10+	Easy
20+	Difficult
30+	Very Difficult
40+	Extremely Difficult
50+	Virtually Impossible
60+	Impossible

DOUBLES – SPECIAL EFFECTS

- The character can swap opponents with one of their comrades.
- The character can perform an additional non-combat action.
- Remove a RUFFIAN from the game.
- Ask the Referee for a specific item of information.
- The player or Referee can retain the option to reroll one die on a future die roll of any type.
- The Referee can retain the option to insist a player reroll one die on a future die roll of any type.
- A player can retain the option to insist another player or the Referee reroll one die on their next die roll of any type.
- Some non-lethal but noticeable collateral damage is caused.
- A new plot element can be introduced.
- A change in the plot direction can be introduced.
- A player can choose to change the emotional state of one of the Referee's characters.

In addition to the above events, the character's QUIRK will also come into play.

Storylines:

Clarissa suffers from headaches. Doctors - including those assigned to SWAT - can find no evidence of them and believe them to be completely psycho-somatic - created by Clarissa's own subconscious. Her colleagues are beginning to watch her for other signs of an impending breakdown.

THE CODE OF SHŌJO AND SHŌNEN CHARACTER SHEET (2)

Ability Use

TECHNOLOGY						
	1	2	3	4	5	6
1						
2						
3						
4						
5						
6						

NATIVE						
	1	2	3	4	5	6
1						
2						
3						
4						
5						
6						

GENERAL						
	1	2	3	4	5	6
1						
2						
3						
4						
5						
6						

Roll	Description
10-	Failure
10+	Easy
20+	Difficult
30+	Very Difficult
40+	Extremely Difficult
50+	Virtually Impossible
60+	Impossible

DOUBLES – SPECIAL EFFECTS

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- Some non-lethal but noticeable collateral damage is caused.
- A new plot element can be introduced.
- A change in the plot direction can be introduced.
- A player can choose to change the emotional state of one of the Referee's characters.

In addition to the above events, the character's QUIRK will also come into play.

Storylines:

**THE CODE OF SHŌJO AND SHŌNEN
HENSHIN HĪRŌ CHARACTER SHEET**

Name:		
Henshin:		
Player:		

	6	5	4	3	2	1	0	Neg.
Stamina	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>

	6	5	4	3	2	1	0	Neg.
StreetCred	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>

	6	5	4	3	2	1	0	Neg.
Sanity	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>	<input style="width: 20px; height: 20px;" type="text"/>

Abilities

Shōjo				
Defence				

Shōnen				
Attack				

Sensei				
Team				

Development Points	
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Character statement:
Quirk:

THE CODE OF SHŌJO AND SHŌNEN CHARACTER SHEET (2)

Ability Use

TECHNOLOGY						
	1	2	3	4	5	6
1						
2						
3						
4						
5						
6						

NATIVE						
	1	2	3	4	5	6
1						
2						
3						
4						
5						
6						

GENERAL						
	1	2	3	4	5	6
1						
2						
3						
4						
5						
6						

Roll	Description
10-	Failure
10+	Easy
20+	Difficult
30+	Very Difficult
40+	Extremely Difficult
50+	Virtually Impossible
60+	Impossible

DOUBLES – SPECIAL EFFECTS

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Storylines:

SHŌJO ABILITY TABLE – SCI-FI

1.	Bodyguard/Pet
2.	Insight/Medicine
3.	Flight/ Nimble
4.	Hypnosis/Illusions/Psychic Attack/ Telekinesis/Teleportation
5.	Performance/ Social Skills
6.	Choose a second ability for a number already rolled or roll on the Fantasy table

SHŌJO ABILITY TABLE – FANTASY

1.	Bodyguard/Pet
2.	Craft Skills/Healer
3.	Insight/ Social Skills/Nimble/Performance
4.	Flight/Shapeshifter
5.	Hypnosis/Illusions/Magic/Telekinesis/Teleportation
6.	Choose a second ability for a number already rolled or roll on the SciFi table

SHŌNEN ABILITY TABLE – SCI-FI

1.	Acrobatics/Armor/Fast recovery/Invisibility
2.	Computer Skills/Illusions/Technical Skills
3.	Energy discharge/Psychic Attack/Weapon
4.	Flight/Mechanical Enhancement/Telekinesis
5.	Martial Arts/Strength
6.	Choose a second ability for a number already rolled or roll on the Fantasy table

SHŌNEN ABILITY TABLE - FANTASY

1.	Acrobatics/Armor/Fast recovery/Invisibility
2.	Energy discharge/Weapon
3.	Flight/Shapeshifter
4.	Magic/Psychic Attack/Illusions/ Telekinesis
5.	Martial Arts/Strength
6.	Choose a second ability for a number already rolled or roll on the SciFi table

SENSEI ABILITY TABLE – SCI-FI

1.	Connections/Ruling Class
2.	Construct/Psychic
3.	Criminal/Flim Flam Artist/Performer/Trader
4.	Doctor/Warrior
5.	Driver/Pilot/Engineer/Scientist
6.	Choose a second ability for a number already rolled or roll on the Fantasy table

SENSEI ABILITY TABLE – Fantasy

1.	Connections/Ruling Class
2.	Criminal/Flim Flam Artist
3.	Healer/Warrior
4.	Magician/Psychic/Seer
5.	Performer/ Trader
6.	Choose a second ability for a number already rolled or roll on the SciFi table

Initial Characteristic Table

Ability Total	Stamina	StreetCred	Sanity
44	6	3	4
40-41	6	3	5
35-37	6	4	4
31-32	6	4	5
28-29	6	5	5

Unopposed Task Difficulty Table

Roll	Description
10-	Failure
10+	Easy
20+	Difficult
30+	Very Difficult
40+	Extremely Difficult
50+	Virtually Impossible
60+	Impossible

THE CODE OF SHŌJO AND SHŌNEN is the latest Manga and Anime adventure Role-playing game.

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