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EDITOR'S NOTE

The contents of this article are *not* "official" Champions Universe material, and as such have no effect on the events and characters depicted in published Hero Games Champions products.

Atlantean Water Arts

by W. Ross Watson

Atlantean Water Arts

Possibly having the same roots as Pankration, the Atlantean Water Arts were developed for use in a fluid underwater environment. The maneuvers are graceful, almost dancelike, and were patterned after the movements and abilities of undersea life. The military forces of Atlantis practice this form heavily, but many denizens of the deep have begun learning and adapting this style for themselves.

ATLANTEAN WATER ARTS NOTES

Optional Rules

All maneuvers except the Nautilus Block and Eel's Dance take a 3d6 Location roll.

Special Abilities

Swirling Maelstrom: True masters of the Atlantean Water Arts are rumored to have the ability to stir up the surrounding water so much that bubbling wake conceals them from view. You can simulate this by purchasing one hex radius of Darkness versus the Sight Sense Group and Sonar (because of the swirling bubbly noise), with the *No Range* (-1/2) Limitation and the *Personal Immunity* (+1/4) Advantage.

Atlantean Water Arts Maneuvers

Shark's Nudge: This maneuver is designed to be used with Swimming. Running, Swinging, and Tunneling are too awkward, but Flight can be used to get the extra momentum for this attack.

Atlantean Water Arts

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
Shark's Nudge	½	5	+1	+0	STR +v/5; FMove
Dolphin Strike Punch	½	4	+2	+0	STR +2d6 Strike
Mako Tail Strike	½	5	-2	+1	STR +4d6 Strike
Nautilus Block	½	4	+2	+2	Block, Abort
Octopus Escape	½	4	+0	+0	+15 STR vs. Grabs
Eel's Dance	½	5	—	+4	Dodge All Attacks, Abort: FMove
Embrace of the Squid	½	4	+0	+0	STR +4d6 Crush, Must Follow Grab

Skills

Acrobatics
 Contortionist
 KS: Atlantean Water Arts
 PS: Dancer
 WF: Staff
 WF: Swords

Talents

Environmental Movement (no penalties underwater)

Elements

Weapons +1 Use Art With Swords
 +1 Use Art With Staff

ALL AGES
ANIMATION

In Japan, unlike America, animation isn't considered just children's entertainment, and television shows and theatrical films are made with all age groups in mind. One half of all movie tickets sold in Japan are for animated films, while one third of all books are manga.

Anime and the HERO System

 by Michael Surbrook

I Have Big Eyes, Long Legs, and Speed Lines. Now What?

Gotta get in tune with Sailor Moon
Cause that cartoon has got the boom
anime babes
That make me think the wrong thing
— Barenaked Ladies, *One Week*

Like it or not, Japanese animation is here to stay. Ever since entering into mainstream American culture in the early 1990s, Japanese animation (better known as “anime”) and manga (Japanese comic books, literally “involuntary pictures”) has spread rapidly, gaining popularity and acceptance among a wide variety of people, both young and old. Anime has also had a strong impact on many forms of American entertainment, most specifically within the comic book and roleplaying game industries. Comic books and roleplaying games have both tried to adopt the look and feel of many popular forms of anime, in an attempt to either simulate or cash in on (or both) a sizable and diverse market.

The widespread popularity of anime, with its exciting visuals and highly varied subject matter has resulted in many roleplaying gamers expressing a desire to *play* in an anime setting. For *HERO System* fans, this has led to calls for an *Anime Hero* sourcebook, detailing how to game in an anime environment. However, this request has one small problem...

Which anime?

You see, anime by definition isn't a genre, but a medium. You can't have an “anime roleplaying game” any more than you can have a “television roleplaying game.” Much like television, the movies, and books (or comics books for that matter), anime encompasses a variety of genres, including: fantasy, giant robots, horror, martial arts, romance, science fiction, and space opera.

So, this leads us to the next question, “What is anime, anyway?”

MICKEY MOUSE IN THE LAND OF THE RISING SUN: THE ORIGINS OF ANIME

The origins of the Japanese animation industry can be traced to two men – Osamu Tezuka and Walt Disney. Osamu Tezuka is considered by many to be the father of Japanese animation, as well as the person responsible for the stylistic look of both the anime and manga medium. He in turn was influenced by the films of Walt Disney, which Tezuka was first exposed to during the American occupation of postwar

Japan. The creator of such well known series as *Tetsuwan Atom* (a.k.a. *Astro Boy*) and *Jungle Emperor Leo* (a.k.a. *Kimba the White Lion*), Tezuka himself influenced an entire generation of up-and-coming artists, and basically defined the look of the medium for several decades.

Following Tezuka came a virtual horde of animators and artists, all of whom slowly built on Tezuka's initial ideas, but it wasn't until the late 1960s that anime started to come into its own. First came Tatsunoko Studios, who introduced the idea of the superhero team with anime such as *Science Ninja Team Gatchaman* (known in America as *Battle of the Planets*). Then came Go Nagai, who introduced the concept of the pilotable giant robot with such shows as *Grandizer* and *Great Mazinger*. He also brought a new level of sex (via nudity) and violence to anime with his shows *Cutey Honey* and *Devilman*. Finally, there was Leiji Matsumoto, who defined the anime space opera genre with shows like *Galaxy Express 999*, *Space Pirate Captain Harlock*, and *Uchuu Senkan Yamato* (a.k.a. *Starblazers*).

The 1980s saw introduction of *Mobile Suit Gundam*, the first show to present a giant robot as a mere machine and not some sort of all-powerful defender of justice. The 1980s also saw the introduction of some of the biggest anime TV shows ever, such as *City Hunter*, *Dragonball* and *Dragonball Z*, *Fist of the North Star*, *Lupin III*, *Ranma ½*, *Urusei Yatsura*, and *St. Seiya*. The 1980s also saw another new innovation in anime: Original Video Animation (a.k.a. OVA or OAV). OVAs allowed studios to make animated films of higher than normal quality aimed at smaller “niche” markets. In America, some of these OVAs would end up with virtually fanatical followings, with the series *Bubblegum Crisis* a prime example.

The 1990s saw a drop in the amount of anime made, at least when compared to the 1980s, but overall the quality of animation (especially with the use of computer graphics) went up. The 1990s also saw such release of landmark shows like *Cowboy Bebop*, which lived up to its own tagline by creating a new genre of anime.

Currently, one of the biggest names in modern anime is Hayao Miyazaki. Known for such classic films as *The Castle of Cagliostro*, *Kiki's Delivery Service*, *Laputa: Castle in the Sky*, *My Neighbor Totoro*, and *Nausicaä*, Miyazaki's 1997 film *Princess Mononoke* became the highest grossing film of all time in Japan (only to be eclipsed by the film *Titanic*).

artwork by Erica Giroto