

JORUNE AND A HALF

# THE CA-DU SHANTHA

AND THEIR  
ACOLYTES

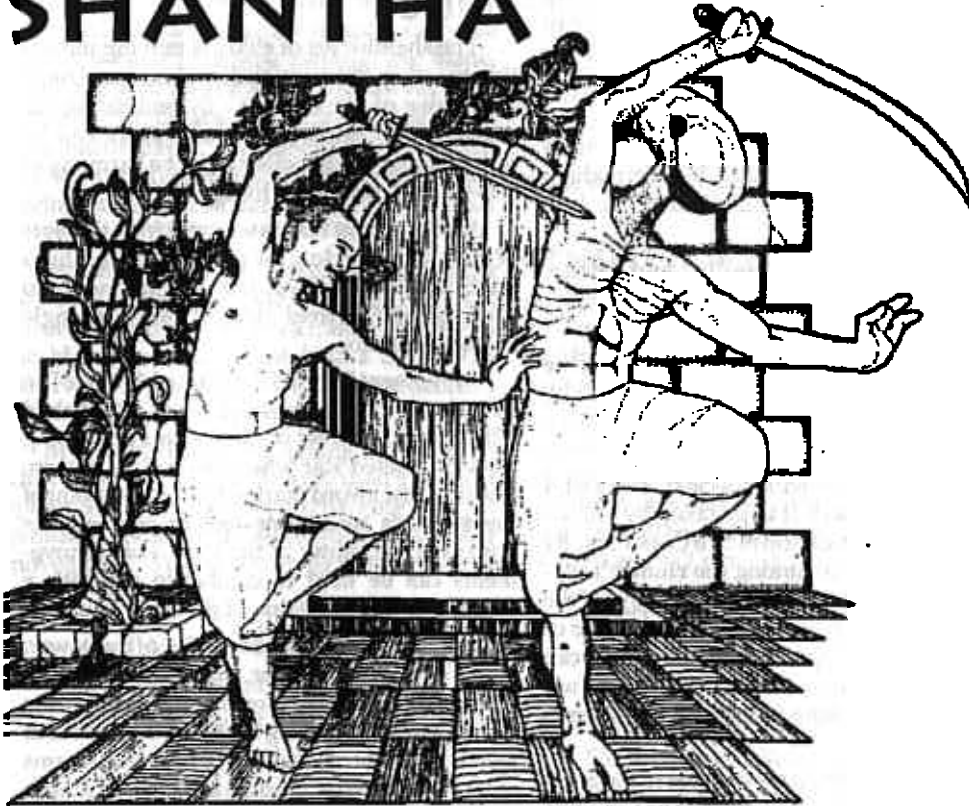


ILLUSTRATION BY STEVE DEVANEY

## SHANTHIC POLITICS

The seven sects do not agree with each other. In the distant past this resulted in a 1,000 year war of great savagery, but today these disagreements involve discussion, reexamination, and debate that may take place over hundreds of generations.

After the Human-Shantha War 3,500 years ago, it took the shantha almost 2,000 years to re-establish themselves. Many parts of their culture remain lost to them.

The Ca-Tra, arguably the most powerful of the seven sects, has taken the role of intervention by communicating with the many non-native races, and occasionally trading their sacred knowledge of the Sho-Caudal to retrieve lost artifacts or to persuade hoo-mans to go places where shantha fear to go (like the shyee lands of the Doben-al). Ca-Tra have taken a hand in the training of the most isho-wise of the invaders; did not Sho Copra Tra of Tashka train the hoo-man muadra Gends?

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The Ca-Gobey want to reestablish their great cities and drive any non-shantha from those great dwelling places. As bladmakers they possess the skill and the technology to enforce their desires, should the other shantha agree on that course of action.

The Cie-Ebba seek more knowledge before drawing a conclusion on the proper course of action. It is rumored they secretly treat with the thriddle for artifacts and to retrieve the most ancient sarceens and crundorra.

The Ca-Desti, the most powerful shanthas in war, side with the Ca-Gobey, but feel nothing short of extermination will cleanse the isho wind.

The Ca-Launtra seek healing and balance among all the living things of Jorune, whether originating on this world or not.

The Ca-Shal believe that the offspring of the ancient invaders have been slowly shaped by Sho-Caudal to live in peace with shantha on Jorune.

The Ca-Du side with Ca-Shal, but feel a more direct approach is to be taken by following the direct intervention of Sho Copra Tra. By taking acolytes from among the clumsy walkers in isho and training them in the ways of the shantha, extracting pledges against the use of Earth-tec, and placing no restriction on who can become their devotees, the Ca-Du hope their experiment of teaching will prove the successful path.

The shantha submit themselves to the guidance of one sect in its own cycle. The Cie-Ebba ruled when the lamorri arrived and their search for knowledge almost cost the shantha their world. The Ca-Launtra were concluding their cycle of leadership when the Earth colonies were established, but it was under the leadership of Ca-Desti that the isho was funneled through warps to nearly exterminate all life on Jorune.

Soon the Ca-Gobey will take the mantle of leadership, but for now the Ca-Du are the voices of Sho-Caudal. Under the Ca-Du the Ca-Tra

continue their ways of recovering shanthic artifacts and history from the clumsy offworlders, and the Ca-Shal experiment with the inhabitants of Zannir. The Ca-Du will open their teaching to any who will learn.

## EBIDU

The shanthic art of ebidu is moving meditation to satisfy the most contemplative and most aggressive of the shantha. By embracing the whole of the seven sects, inner peace can be found which will be reflected in the harmony of Sho-Caudal around all living things.

With the great blades wrought from thailiers of the dhar corondon, the practitioners of ebidu dance through the seven phases of the moons to achieve their desired state of being a single thought in action.

**Movement Du** - the drawing of the star: The boundaries of the movements are established with a slow, fluid set of movements describing a seven pointed star where the acolyte dances. The tip of the sword marks the farthest point of the acolyte's reach; one foot or one hand is always at the center of the star. These movements can be used in combat to establish a sword reach beyond that of the opponent.

**Movement Desti** - the drawing of the power: Seven circuits of the star, danced to a slightly increased tempo than Movement Du, draws the isho of the surrounding area into the dancer at levels twice that of his max isho. All seven forms of isho are drawn, according to the ambient isho and the prevailing isho weather. This energy must be quickly dissipated in the exercises. This movement can be used in combat to drain up to 2D6 isho from your opponent as part of the drawing of power.

**Movement Shal** - the knowing of the power: With increased speed the dancer masses the isho in his brain and heart, coursing the power between the seven points of the body - the mind, the heart, the bowels, the feet and the hands. This movement can leave the dancer vulnerable during combat.

**Movement Gobey** - the directing of the power: With stark, snapping movement the dancer draws the sword over his head, gripping the tip of the blade with the opposite hand and flexing the drawn isho thru the once-living fabric of the thailier blade. The dancer jumps smoothly to each of the seven points of the described star and forces the sword to carry the isho in a circuit running through the blade, down the grip on the handle, down the arm, across the shoulders, up the opposite arm and back into the blade. This movement can be used to loose two dyshas from the tip of the sword during one round of battle (limited to dyshas the character possesses).

**Movement Launtra** - the channelling of the power. Flashing the blade above his head, the dancer describes the star in a frantic dance with the blade moving so fast it is a blur to an observer. This movement will leave the dancer's legs vulnerable during combat.

**Movement Ebba** - the freeing of the power: The dancer's voice and isho are used to build a sphere of sound and isho, discharging the dangerous levels of isho amassed during the earlier movements. To those with ears, it is a living

siren; to those with Tra sense, it is a beacon of isho. For the daily exercise, this is the final movement. It is acceptable to project the voice so low or so high as to be inaudible to human and Iscin race ears. This movement will cause an opponent -5 to the next Advantage roll on the defender's failed roll on Constitution.

**Movement Tra** - the striking of the target: Seven cuts must be made with the sword in Movement Tra, which is executing with lightning fast violent slashes of the thailier blade. The targets of these strikes must be determined prior to the begining of the exercise.

## BENEFITS OF EBIDU

If an acolyte successfully accomplishes ebidu in a day, that character has a +2 Advantage and a +3 to Injury. A player may attempt ebidu no more than two times in one day.

An acolyte with an ebidu rank of 9 or above may attempt to use ebidu in combat. It will take six action rounds to effect, *it cannot be stopped once it is begun* and the seven strikes of Movement Tra will be possible on rounds 7 (2 strikes), 8 (2 strikes), 9 (2 strikes), and 10 (1 strike).

Round	Action	Roll	Adv.	Effect
1	Movement Du	Ebidu	+0	Non-contact range
2	Movement Desti	Ebidu	+0	Drain 2D6 isho from opponent
3	Movement Shal	Ebidu	+2	Vulnerable, +4 to opponent
4	Movement Gobey	Dyshas	+3	Fire 2 Dyshas, 1 Round
5	Movement Launtra	Ebidu	+4	Legs vulnerable +4 to opponent
6	Movement Ebba	Ebidu	+6	-5 Adv. for opponent on failed Con.
7	Movement Tra	Sword	+8	+6 to Injury, each strike
8	sword - 2X	Sword	+10	+6 to Injury, each strike
9	sword - 2X	Sword	+10	+6 to Injury, each strike
10	sword - 1	Sword	+10	+6 to Injury on success
11	Player's choice	-	+10	+4 to Injury on success

Failure on a roll means the following advantage is -2 the indicated advantage, minus the penalty for any previous failed rolls during ebidu in combat. Successful completion of all seven movements means the character is at a +10 Advantage (minus failed roll penalties) and +4 to injury for the rest of that day.