

FENG SHUI 2

ACTION MOVIE ROLEPLAYING

BY ROBIN D. LAWS



AN ATLAS GAMES PRODUCTION OF A ROBIN D. LAWS GAME

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Dedicated to the memory of BRAZ KING

Original Daedalus edition produced by JOSE GARCIA and MARIA GARCIA, assisted by MARIA CABARDO, DANIEL GELON, ROB HEINSOO, JOHN TYNES, and SCOT YONAN

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FOREWORD

The trick to prying the security collar off a motel room's cable is to use a house key.

These days, of course, you just plug your laptop into the HDMI port on the side of the digital screen. But back in the 90's, hotel room TVs were old-school, with a collar around the "Cable In" input to keep you from being able to unscrew the cable and steal the TV. So if one might be a stand-up comic traveling on the road, and might have a VCR along with a metric crapload of bootleg Jackie Chan, Chow Yun Fat, John Woo, Tsui Hark and Shaw Brothers VCR tapes in his car, one might need this trick in order to connect said VCR to the room TV.

The tapes traveled with me as I crisscrossed the country doing stand-up. I found my best stuff in the legendary 36th Chamber Video store in Hell's Kitchen in New York, discussing the finer points of Jet Li's work with the Nation of Islam dudes who were all about the vintage Shaw Brothers stuff. Grabbed a few off Hollywood Boulevard pop-ups, then looped up into Chinatown in Seattle. It started with Jackie, I think, a half-remembered viewing of *Battle Creek Brawl* moving me to pick up some tapes while kicking around in LA. Comedians have nothing but time, during the day, so what else to do but… have my mind **blown**.

I got into Hong Kong action just (hipster alert) a few years before Hollywood discovered it. It was the height of the VCR bootleg industry, handwritten labels on tapes in corner stores in seedy neighborhoods. What grabbed me was the sheer pulp purity of those movies. Heroes were heroes, villains were either tormented evil or gleefully evil, but magnificently **evil**. And the choreography. Not "choreography" as we've cheapened it to mean now, as in any action arrangement, but back when it still had the connotation of "dance." Everyday heroes, legendary martial artists of both sexes — Fong Sai-Yuk and Ting-Ting! — and self-destructive gunmen battled across roofs and mountaintops and moving trains across a weird spot-welded genre that told stories spread out over centuries. These movies deeply influenced an entire generation of screenwriters and directors, and so directly influenced an entire generation of western culture. I will admit not two weeks ago, I said to a director setting up a fight scene: "He's in conflict because he needs to distract them, but doesn't want to damage the artifacts — oh hell, I'll just find the Jackie clip on YouTube."

It wasn't all about the action, of course. These movies are melodramas in the best, original sense of the world. They're uncut emotion, broken friendships and doomed love affairs. Friends dying for friends. Loved ones walking away in the snow, bleeding out, to save their beloved **who will never know of their sacrifice**. These are stories in the best sense of the word: tales meant to convey an emotion, to invoke more than inform.

Luckily for all of us, Robin Laws was nice enough to create a game allowing us to jump into the action. The original *Feng Shui* was rightfully considered a classic. Not only did it allow roleplaying gamers to enjoy adventures in a new setting unencumbered with surly elven layabouts, it created a bunch of rules you now use in your other RPGs without knowing where they came from. Mooks? *Feng Shui*, brother. Robin and the other designers also broadened out the gaming world from the movie world. We learned of a Secret War for control of the world, the factions that had risen, fallen, and even now battled each other in the shadows. *Feng Shui* is to a great degree the synthesis of ideas Hong Kong action cinema unwittingly spat out over three decades. They took the **implied** genre and created a logical framework for it. That's art, kids. The goal of art, after all, is synthesis.

Apparently, this particular synthesis required cybernetic apes. Huh. Art's funny that way.

The original *Feng Shui* had a good run, exploring and expanding its world, keeping players in the "firing two guns at a flying time-traveling eunuch sorcerer whilst riding a motorcycle atop the rooftops of Shanghai" business for quite a bit longer than seems possible. All things evolve however (cybernetic apes forcibly so), and thus we find ourselves at the proper historical juncture — play the game, you'll get the reference later — for a new edition of *Feng Shui*. Take all the awesome of the greatest time-spanning action movies and tune the gameplay with all the lessons Robin and the other developers have perfected over the last twenty years. That is what you hold in your hand. Cherish it. Examine it. Rotate it, noticing how easily you could throw it across the room and crush the windpipe of the first ninja smashing through your office window, allowing you to grab the sword from his dead hand and wield it against his greasy smoke-bombing compatriots.

So go get 'em. Leap off buildings, sword-fight across treetops, pry artifacts from deathtrap-laden temples, have running gun-battles through the Underworld in a desperate race to keep history itself from being rewritten. Discover your sworn enemy is your long-lost sister, swear vengeance for the fallen noodle-boy caught in the crossfire, kill a lot of kill-worthy dudes to both save the world and earn **one more bounty** so you can buy that nightclub singer some new corneas …

KI-YAAAAH.

–JOHN ROGERS

John Rogers is a screenwriter, comedian, and producer. Among other things, he is the creator of *Jackie Chan Adventures* and executive producer of *Leverage* and *The Librarians.*



KIII-YAAAHHH!

GETTING STARTED WITH *FENG SHUI*

In *Feng Shui*, the action movie roleplaying game, you play heroes of the Chi War, protecting humankind's destiny in a titanic struggle across space and time. Victory depends on your gravity-defying kung fu powers, your ancient magics, your post-apocalyptic survival instincts, or your plain old-fashioned trigger finger. You might be a maverick cop, a cranky kung fu fighting master, an everyday hero, a masked avenger, or an enigmatic drifter from a post-apocalyptic future. In battle you are forced to face off against a legion of fearsome foes. This conflict rages between four key time periods, confronting sinister eunuch magicians of the past, imperialist oppressors of the colonial era, secretive conspirators of the present, and cyborg rebels-turned-tyrants whose excesses collapsed the future.

Chi warriors grasp the fundamental truth of existence: the power of Earth. Certain sites that harness and intensify chi, the life force that animates man and nature, extend across the planet. Those controlling these sites benefit from the increased flow of chi, and gain great fortune in matters both mundane and mystical. Since ancient times, the Chinese have honed their knowledge of Earth magic — or geomancy — into the discipline known as feng shui.

History belongs to those who have attuned themselves to feng shui sites, forming a mystical bond harnessing their chi energy. The scramble to possess them ramps up as never before. When the war ends, we will live the way the victors want us to. Only you and your fellow heroes can prevent these powerful sites from falling into the hands of despots and maniacs.

To travel through time, you move through a mysterious realm known as the Netherworld, or Inner Kingdom. Some participants in the great struggle take their cue from this and refer to themselves as Innerwalkers.

Fortunately, you exist in a world that rewards off-the-hook heroism. If your heart is strong, you can dodge machine gun bullets. You can take five slugs in your chest and still come back for one final blazing attack against the bad guy. If your kung fu is mighty, you can run sideways up a tree, bounce off a branch, and clash swords with your opponent, who has just done the same thing from the opposite direction. In your best moments, you might even run up a stream of oncoming machine gun bullets to smack your would-be shooter in the face. In the world of *Feng Shui* it is not a dumb idea at all to cling to the bottom of the bad guy's Maserati as it screeches down the midnight streets of Hong Kong. In *Feng Shui*, armed only with a toothpick, you can face down a ten-foot-tall, flame-cloaked demon fresh from the bowels of the Underworld and still have a chance of winning.

In *Feng Shui*, high melodrama rules. You might seem to be a ruthless, icy-cool assassin, but in your heart you know that you're doing just one last job to pay for your mother's lung transplant. The villain you've been tracking down for years might turn out to be the best friend who betrayed you in a moment you remember just like yesterday. The new masked ally who just saved your bacon with some well-placed throwing stars could well be the mysterious lover you met last night in the club. The master who raised you from a shivering orphan may be the leader of an evil blood sect.

When you sit down to play *Feng Shui*, there's no such thing as a hoary plot line. Here, we proudly admit that we tell the same stories over and over again because those are the best stories.

THE GAME

Feng Shui is a roleplaying game for around four to seven people. As in other tabletop roleplaying games, the players each direct the actions of a fictional character of their own devising. Another participant takes on the role of Game Moderator, or GM, to guide them through a series of imagined adventures. You play it by talking out a story, sometimes describing what you're trying to do, at other times speaking directly as your character. The game sessions you participate in are like episodes in a series of action movie sequels or an adventure TV show.

Your characters are the heroes, or player characters — PCs for short. The GM takes on the roles of bad guys, bystanders, and the key figures in your heroes' personal lives. All of them are called Game Moderator Characters, or GMCs. A brief snippet of roleplaying might go down like this:

GM: You arrive at the parking lot of the casino. It's the afternoon and it's only half full of cars.

Elina (playing Ting Ting, a Martial Artist): We get out of the van and stride up to the entrance, bold as brass.

Rachel (playing Ying Wu, a Big Bruiser): Wait a minute, do I see any suspicious characters?

GM: A sweaty guy in a trench coat heads quickly out the front door, an old gym bag clutched under his arm.

Chris (playing Mr. Sun, a Sorcerer): Do we recognize him?

Paolo (playing Tony Hu, a Killer): Is someone chasing him out?

GM: No and no.

Chris: I fly over, grab him, and take him up to the roof of the casino. Do I have to roll for that?

GM: Yes, he tries to evade you, and as you take flight, the back doors of a white panel van burst open and a bunch of dudes with submachineguns start firing at you.

The game continues, with the GM using the fighting rules, explained soon, to work out whether you open up a can of whup-ass on the panel van miscreants, and how much fun you have doing it.

MAKING AN ACTION MOVIE THAT PLAYS IN YOUR HEADS

Your GM starts each session with an idea of the plot line she wants to follow, but in the end you're all creating a story together. Actions taken by your character and those of your fellow players bring surprises for everyone. They might hew closely to what the GM imagined would happen when she

SAY WHAT?

There are zillions of different ways to pronounce *feng shui*, depending on what dialect of Chinese you want to pick. I used to go with straight phonetics and say *feng schwee* but have over the years trained myself to the slightly more acceptable *feng schway*. Others say *fung schway*. To pick the most appropriate dialect for the game's default Hong Kong setting, go with the Cantonese pronunciation and say *fung soy*.

made her preparations for the setting, or suddenly curve to pit you against entirely unexpected foes in unanticipated locations. *Feng Shui* keeps the rules simple, particularly when defining the opponents you fight, making it no big deal for the GM to react to your choices with a departure from her plans.

When in doubt as to what happens during the game, the GM and players roll dice and consult the rules given in this book. For example, if your character unleashes a spinning kick at her opponent, you roll dice to see if she succeeded in hitting him and if so, how well. These rules help create a feeling of challenge and unpredictability to keep you on the edge of your seats. Is this the last bullet your Armani-clad avenger can take without collapsing, or can he fight on? Is your master of kung fu able to leap onto the top of the escaping hovercraft? Roll the dice and find out, with the help of your Game Moderator and the rules.

The only limit to the fun is your own collective imagination. In your heads you have an unlimited special effects budget. If you blow up half of Hong Kong in the story you make up together, you don't have to pick up the insurance tab, or pay the set technicians to work overtime.

READY FOR YOUR CLOSE-UP

You begin your *Feng Shui* experience by choosing a character from a selection of archetypes, then modifying it with story elements. Before we get to those choices, we provide just enough of the rules to put the numbers accompanying the archetypes in context. We then supply some quick background information on the world, to help you with the real task of character creation: the invention of the story elements your hero brings into play. On the surface, the setting looks much like our own contemporary world. But underneath, it seethes with mystical and conspiratorial secrets, which you and your fellow players uncover against a soundtrack of crunching fists, blazing machine guns, and swooshing swords.

FLYING PRONOUN KICK

One of the cool things about the Hong Kong films inspiring this game is that they depict equal opportunity butt-kicking. Both men and women can be ultra-competent warriors. Both can be either amazingly heroic or despicably evil. In accordance with our policy of equal opportunity butt-kicking, we want everyone to enjoy this game.

Yet there's nothing clumsier than strings of sentences clotted with "he or she" and "his or her" constructions. When we need a singular pronoun of indeterminate gender, as is often necessary in the future hypothetical tense of roleplaying writing, we switch back and forth. By default we refer to the GM as "she" and a single player as "he," which sometimes aids in distinguishing unclear pronouns. But sometimes we toss a lexical grenade and do the opposite. Our inclusiveness explodes with the force of a thousand bombs!

When we use second person narration, sometimes we're referring to you as players, sometimes to your characters. This will make sense in context.

HIGH ACTION STYLE

Feng Shui doesn't simulate reality; just like the action movies it emulates, it bends it nearly to the breaking point in pursuit of pyrotechnic, implausible fun.

You play characters based on action-movie archetypes. Plots unfold with action-movie pacing and structure. The setting mashes up action movies of genres usually kept separate, while also blenderizing the Hong Kong and Hollywood traditions.

In keeping with that slam-bang style, it skips the extended character generation you may be familiar with from other games, instead presenting you with a ready-to-play archetype. Just as we know what to probably expect from an Arnold Schwarzenegger character because he's played by Arnold Schwarzenegger, your archetype quickly establishes who your hero is and what classic movie tropes you should expect to bring to life as you play her. *Feng Shui* characters start off as off-the-shelf movie heroes but become increasingly real as you play them, differentiating them from all the other examples of their types. Even though *Feng Shui* adventures are a series of action combat scenes with a plot wrapped around them, they get more and more involved and gain added depth during the session.

For best results, look at the archetypes before deciding what kind of character you want to play, rather than settling on an idea in advance and then trying to mesh it with the available choices. There's 36 of them, so whatever variety of mayhem you want to wreak, an archetype awaits your wreaking pleasure.

Players can sit down, learn the rules basics, look at the various player character archetypes, choose one, customize it and then start playing. The GM needs to read this book carefully ahead of time, but the rest of you can hit the ground running. If as players you want to read more, by all means do so. Players with

Sorcerer heroes should familiarize themselves with the Sorcery chapter, perhaps after the first session.

THE SETTING

Your character may not know anything about the *Feng Shui* setting when the first session starts.. In order to find out how much your character knows, consult briefly with your GM before you start playing. She's able to tell you how much of the background your character is aware of. If you know more than your player character does, you're expected to play your character without using that information.

For example, if you're playing a modern-day hitman who has never encountered any supernatural or futuristic weirdness, you know lots about being in a gang but nothing about chi warriors or the Netherworld. If your response to a problem is "Let's look for an entrance to the Netherworld," your GM can suggest that you let another hero established as knowing more from the jump make that suggestion.

PUBLICATION HISTORY

Feng Shui first appeared in 1996, published by a company called Daedalus Entertainment. Designed by the present author, it adapted the core mechanics of a previous roleplaying game, *Nexus: the Infinite City*, created by Jose Garcia. Although *Feng Shui* was written first, Daedalus preceded its release with a collectible card game, *Shadowfist*, set in the same action movie universe.

In 1999, Atlas Games acquired the rights to *Feng Shui*, republishing the same content with new art and graphic design. Some people refer to this as the second edition, but since the content remained the same I think that's confusing.

ASIDES

風水

This icon precedes sections of text, sometimes in the main body and sometimes in sidebars, that aren't rules *per se*, but notes to help you understand their intent. Sometimes they're parenthetical thoughts addressing questions you or your players might have about the game.

If the passage you're reading seems clear to you, you can safely skip any paragraph flagged with this icon.

You might feel that some of these implied questions concern weird edge cases or are otherwise picayune. Experience has taught us that someone out there will find them a genuine roadblock to fun and/or understanding.

As far as we're concerned, the book you're currently holding in your hands, or perusing on your titanium-reinforced electronic device of choice, with its streamlined, ramped up, and retested new version of the rules, is *Feng Shui 2*.

Anyone telling you different has clearly tampered with the time stream.

RULES BRIEFING

Before deciding which character you want to hurl yourself into the fray with, orient yourself with this quick look at the basic rules.

GMs, take this as your starting point, too.

TASK CHECKS

Whenever your character tries to race undetected across the shingled roof of the Forbidden City, drive a car off a bridge and onto the deck of a ferry, or simply punch a goon into next week, you make a **Task Check** (or "check") to see whether you succeed or fail. Task Checks often also reveal the magnitude of that success or failure.

ACTION VALUES

Every task worth checking corresponds to a number called an **Action Value** (AV). An Action Value measures the extent of your relevant training, life experience, and innate ability you bring to bear on the task, with possibly a fantastical power or two thrown in to put you over the top.

Your most important Action Values appear on your character sheet, which records what your character can do.

When embarking on a task, you will:

- look at or recall your character sheet, find an ability and corresponding Action Value that goes with it, and announce that your character will now use it in an attempt to accomplish the task.
- announce what you're attempting and then, in response to the GM's request for clarification, work out what ability and AV you're using.
- just announce what you're trying to do, because it's already dead obvious, from repetition if nothing else, what ability and AV you're using.

Your Maverick Cop character wants to enter a bird fancier cafe and known underworld hideout without facing an immediate barrage of small arms fire. "I go in undercover," you announce. From context, the GM can assume that you're using your

Police skill, but checks just in case you have some other idea up your sleeve.

As a Maverick Cop, you have an AV of 15 in Police, which you're about to put to good use.

DIFFICULTIES

Your GM assigns the task a number called the **Difficulty**. As the name suggests, it shows how hard the task is. Depending on what seems most entertaining, the GM gives you tactical options by telling you the Difficulty number, or creates unease by withholding it from you. The higher your Action Value, the less plausible it becomes to keep at least a ballpark Difficulty number hidden from you.

At this point, the GM may decide that the task does not warrant a check at all, and that instead you should succeed automatically. This happens when the GM can't think of a consequence of failure that presents the heroes with a fun or challenging story consequence that moves the story toward a film-worthy new situation. Failures you can't imagine happening in a pulse-pounding action flick don't occur in *Feng Shui*, either.

You announce that you're getting in your car to drive to the meet with the leaders of the car theft ring. The GM doesn't ask you to make a Task Check to successfully operate your vehicle. No self-respecting action movie character fails to simply drive a car from point A to point B.

Later, your car has been badly damaged after a fight with Chinese ogres. Although it could make sense for you to have trouble driving it, the GM can't think of an interesting story angle that would come about if you fail. It would just bog the story down in the tedious logistics of backwoods car repair. So she still doesn't ask for a Task Check.

The GM either describes the character making the automatic success in as awesome a manner as possible, or invites the player to do it.

Usually a GM chooses a Difficulty based on pacing and story needs, working backwards from there to describe how challenging it seems to the characters attempting it. On occasion already-established story points require the GM to start with events in the world and work backwards from there to pick the Difficulty. Either way, the **Sample Difficulties** table gives you rough benchmarks on correlating numbers with the cinematic detail the GM wraps them in.

SAMPLE ACTION VALUES

How do your rank in your areas of expertise, as compared to others? Check your Action Value against this table for a rough idea.

ACTION VALUE	DESCRIPTION
0	Totally incompetent
3	Worse than most normal people
5	As good as the average person
7	Slightly above average
9	Competent, of professional caliber
11	Top notch
13	Totally kick-ass
15	World class
17	Freaking astounding!
19	Beyond freaking astounding!

SAMPLE DIFFICULTIES

DIFFICULTY	DESCRIPTION	EXAMPLES
5	A little tricky	Ducking a falling object, sneaking up on an average person, punching an alert average person
7	Tricky	Picking a basic lock, repairing a computer, trailing a wary individual
10	Tough	Picking a sophisticated lock, sneaking up on a trained guard, outrunning an attack dog
15	Real tough	Hiding in a brightly lit area, safely leaping from a speeding car, intimidating an undead monster
20	Forget it	Deflecting bullets with a sword, leaping fifteen feet straight up, defusing a missile while riding it
25	Two words: Im. Possible.	Walking along a trail of bullets to foe, punching right through one foe to hit another, leaping the Grand Canyon

UPSIZING YOUR DESCRIPTION

When you get a result at the upper edge of this table, even when you didn't need a number that high to succeed, go ahead and describe your action with the outlandishness of the "forget it" or "impossible" entries. Let's say you merely intend to punch your foe and make a normal attack against his Defense of 13, but get a 25. Narrate your hero running up that stream of bullets, baby!

ROLLING THE DICE

Feng Shui runs on pairs of ordinary six-sided dice, each a distinct color. Or as we call them for the rest of this book, dice. Before starting play, designate one as your plus die, representing any unexpected factors that might work in your favor whenever you try to do anything not guaranteed to work. Designate the other as your minus die, measuring, you guessed it, any surprise elements that stand in your way. You might pick a green die as the plus and a red as the minus, if you're not red-green colorblind. Or you could use a white die as your minus, as this is the color of death in Chinese culture, and a lucky red die as your plus. Whatever your choice, stick with it each time you play. Deliberately confusing your plus and minus dice is a total evil eunuch move, warranting ejection from any self-respecting band of heroes.

THE SWERVE

In any Task Check, you roll your dice and then subtract the minus die from the plus die. This number is your **Swerve**. When the plus exceeds the minus, the Swerve comes up as a positive number. When the minus exceeds the plus, the Swerve is a negative number.

You roll a 3 on the plus die and a 1 on the minus. Subtract the result for the minus die from the plus die: 3 – 1 = 2. Your Swerve is 2.

SIXES

Sometimes chance doesn't just affect your attempts to act; it unmistakably reaches into your life to shake it up, for good or ill. **When you roll a six,** you then roll that die again, add the new number to value to its total. If you roll another six, add that and keep going, adding and continuing until you roll something other than a six.

You roll a 6 on your plus die and a 5 on the minus. You reroll the plus die and get a 4. You add the two plus rolls together: 6 + 4 = 10. Now subtract the minus roll, which was a 5: 10 – 5 = 5. Your Swerve is a 5.

BOXCARS

When you roll **boxcars**, meaning that both the plus and minus dice come up as 6s, something especially remarkable happens. Reroll both dice.

If another boxcars result comes up, ignore that, too, rolling until you get something other than boxcars.

Boxcars wildly pump up successes and horribly worsen failures. The GM may describe this crazy event or ask you to do it, maybe adjusting your description to better fit her knowledge of the situation.

CLOSED ROLLS

In a few specific instances this default does not apply and the rules call on you to make a **closed roll**, in which you do not reroll the sixes. Boxcars bring a result of 0 and indicate no particularly remarkable story event. Unless otherwise indicated, you can't spend Fortune dice on closed rolls.

YET MORE ROLLS

A few other special rolls are explained in detail elsewhere, but noted here for completeness. An **Initiative Check** determines when you start fighting in a combat sequence: roll a single die and add your character's Speed value to get your Initiative result. A **Reload Check** determines whether the gun you've just fired has run out of ammo. You roll a single die and hope to exceed the gun's Reload stat. An **Up Check** decides whether you can keep going in a fight or injurious situation after taking a huge pounding. A **Death Check** follows a fight and determines whether you kick the bucket.

SUCCESS OR FAILURE?

Add your AV to the Swerve to get your Action Result. A positive Swerve gives you an Action Result higher than your AV; a negative Swerve gives you a number lower than your AV. A Swerve of 0 leaves your AV as is. If your Action Result meets or beats the Difficulty, you succeed. If not, you fail.

Often the margin between the two numbers makes a difference, determining the degree of success or failure. This number is the **Outcome**.

When describing the consequences of your success or failure, the GM may take the Outcome into account, with an Outcome of 0 indicating a near miss or skin-of-the-teeth victory. Anything else represents a solid success or clear failure. Really crazy wins or losses come from boxcars.



WAY-AWFUL FAILURE

Even outrageously skillful heroes suffer terrible reversals, usually due to external circumstances that in no way undercut their general badassitude. Heroes with a comical persona, like the baseline Jackie Chan character, may experience these as slapstick humiliations. More serious heroes receive them as expressions of personal doom or fate's tragic trajectory. A Task Check that brings these story reversals into play is called a **Way-Awful Failure**.

Way-Awful Failures occur in one of two ways:

- You get a negative Action Result (almost invariably from one or more rerolled sixes on your minus die).
- You roll double sixes (boxcars) and then score an Action Result less than the Difficulty of the check.

Most of the time, your GM will think up excruciatingly appropriate fates for your character to meet when you Way-Awfully Fail. Gun-wielding characters suffering Way-Awful Failures usually have their guns malfunction on them. Sorcerers suffer something nasty called backlash. We'll get to the details later on.

ADDING A FORTUNE DIE

Soon we'll explain all of your character's game statistics, or stats. These numbers determine how well your character performs the various, mostly havoc-oriented, actions of a *Feng Shui* session. The stat we need to tell you about now is **Fortune**.

Your Fortune stat may be called Fortune. Or it might be labeled as one of these subtypes: **Chi**, **Magic**, or **Genome**. Subtypes indicate which special categories of special powers, called schticks, you can activate by spending of these points.

Or you can spend them on Fortune dice, like any other character. Points spent on schtick use and on Fortune dice all come from the same pool.

You play a Sorcerer with a Magic value of 7. You can spend up to 7 points, in any combination, to power either your Sorcery schticks or to buy Fortune dice.

Except where otherwise noted, you spend 1 Fortune point to add a Fortune die to any check. You roll an additional plus die and add it to your Swerve.

You can also spend a Fortune point to add the result of a die roll to your Defense value; see **Dodge**, p. 103.

You can never add more than one Fortune die to anything. Fortune dice do not explode.

GOING DICELESS

To seasoned roleplayers, the contents of this sidebar go without saying. Unless we fail to say them.

Moments of drama and crisis can, as the GM wishes, be arbitrated without using the dice. For example, if a PC sacrifices her life in a battle to allow the other characters to escape, the GM might not bother rolling to see if any bad guys can get around the PC or fire a parting shot at the rest of the group. Since the sacrifice was dramatic and true to the action-movie style, the player gets the reward of regarding her sacrifice as fully successful.

The GM always has the last say. As GM, make sure that the players are on board with your decision to go diceless. Use this option to shape the story toward their emotional satisfaction, not against it.

If you can tell ahead of time that you'll want to fudge a Task Check that goes a certain way, either adjust the situation so you don't have to, or give the players the result they want without using the rules.

RESISTANCE CHECKS

Sometimes you'll make a check to resist an effect another character or force tries to exert on you. We give these various names, which allows us to define your character as possibly better or worse at some resistances than others, but they're collectively known as **Resistance Checks**:

- A **Constitution Check** measures your body's ability to defend itself against illness, poisoning, shock, and the like. The base AV for this check is your Toughness (see p. 19).
- A **Defense Check** protects you from miscellaneous physical harm, such as falling rocks, needle-throwing traps, poorly thrown dynamite sticks. Its base AV is your Defense (see p. 19).
- A **Melodrama Check** tests your ability to suppress the emotional urge to do something impulsive in the heat of the moment. If you're already embracing the game's melodramatic spirit, you'll never have to make one.
- A **Will Check** pits your psychological resources against an attempt to manipulate, dominate, or possess you.

If the above entry does not specify a base value, **the base value is 7**. Schticks may give you a bonus to this value.

ACTION CHECKS

Sometimes, mostly in the scenes between fights, you'll make checks to achieve the goal that moves you toward the next bigger, explodier fight.

- A **Notice Check** allows you to spot hidden people, objects, and situations. Characters with the skills Detective or Police use the Action Values for those skills in place of the default Notice AV of 7. Because they are higher, they almost never fail.
- A **Skill Check** uses the Action Value for a skill.
- A **Strength Check** lets you lift heavy objects or break sturdy ones. The base AV for a Strength Check is 7. Schticks may increase this.
- A **Fortune Check** either saves you from an unlucky random event (in which case it's kind of a Resistance Check but who's counting?) or lets something lucky happen to you that moves the story forward. You can request this last type of Fortune Check when the group is stuck. The first comes in response to surprise events, like wayward grenades. The base AV of a Fortune Check equals your number of unspent Fortune points. You can add a Fortune die to a Fortune Check, which you then make with the newly reduced Fortune total as your Action Value.

CHECK SUMMARY

TYPE	DETAILS
Task	Action Value
Attack	Attack Value
Constitution	Toughness
Defense	Defense
Melodrama	7
Will	7
Notice	7, or use Detective or Police AV
Strength	7
Fortune	Unspent Fortune

DUDE, THIS IS A LOT OF CHECKS



It seems that way at first glance, but few characters get a higher than usual value in more than one check, with the rest remaining at the default AV of 7. So there's not much to remember here.

THE CHI WAR

This brief introduction to *Feng Shui*'s wild, period-spanning action-movie setting tells you what you need to know to fit your character into it.

By default, the main action of the game takes place in our present day world. The introductory adventure starts you out in Hong Kong. Later travels may take you to luxurious locales and war-torn regions around the globe.

PORTALS

Chi warriors move through a mysterious intermediary realm known as the **Netherworld** — or Inner Kingdom, for those who want to get fancy about it. To do this, you must find a physical gate, or **portal**, into the Netherworld. Netherworld portals appear throughout the globe. Given their strategic significance in the Chi War, portals tend to be heavily guarded. Portal sentinels in heavily populated areas may have to disguise themselves, but they're on duty all the same. Those hardhat-wearing construction workers you always see tearing up or paving over the same section of urban street might be packing heat and on the lookout for errant cyber-monkeys.

Only remote or freshly opened portals stand idly by waiting for you to waltz into them without having to talk (or shoot) your way in. Outward appearance of portals varies widely. The next portal you move through might look like:

- A steel door in the back room of a squalid nightclub.
- A hedge maze.
- A crop circle.
- A manhole cover in a quiet street.
- A shimmer of fog against the dark jungle night.
- An elevator in a modern office tower that goes to a nonexistent floor or parking lot level, if you know the right sequence of buttons to push.
- The stone entrance to the fourth pyramid of Giza.

That's right, chi warrior. We said fourth pyramid.

THE NETHERWORLD

On very rare occasions you'll deal with one set of guardians on your side of a portal, and then another group's armed minions as soon as you cross through into the Netherworld. Even when this happens you'll typically be able to talk your way past at least one of the checkpoints, without having to fight two sets of guards in quick succession.

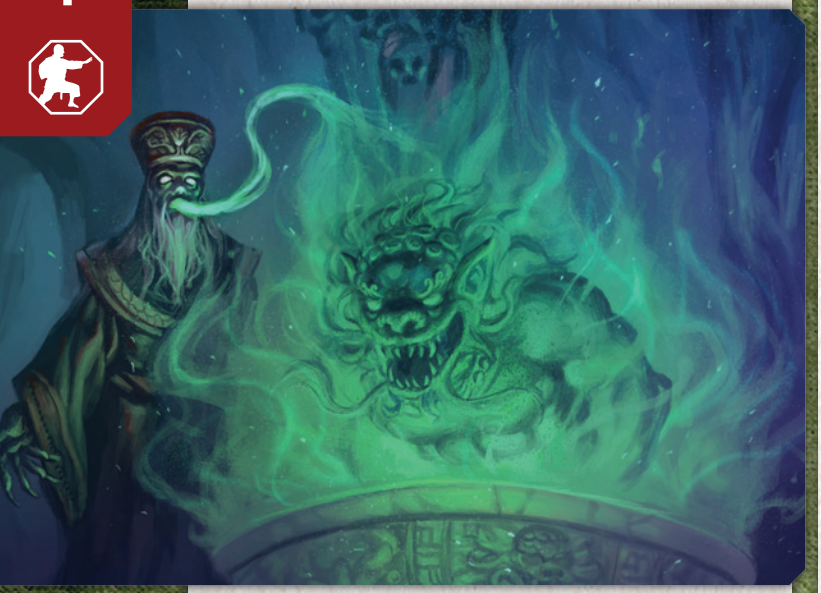


In the vast majority of cases, though, you'll find the Netherworld side of the portal abandoned to its ill-lit gloom. The Inner Kingdom consists mostly of winding tunnels suffused by a faint twilight glimmer. Bring your own light sources for a better view of their cramped, dripping surfaces. Netherworld tunnels may look like limestone passageways, corroded sheet metal corridors, or archaeological digs cut through raw earth.

The air in the Netherworld is dusty and moist at the same time. Tendrils of fog hug its flooring. Any shaft of light gets lots of slow-moving dust particles to bounce off. Spiders, bugs, small reptiles, and the occasional incongruous armadillo crawl about in search of food. Mostly, these serve as backdrops for dialogue scenes as members of the group remind themselves of their goals, find connections between old clues, and debate what they're going to do if they win their upcoming dust-up.

Some Netherworld residents can reshape its physical nature as they wish, leaving certain tunnels altered to suit idiosyncratic style preferences. When you reach a section covered in brick, mosaic, tile, or gold brocade, you know you're coming up on someone's staked-out and maintained territory. These touches announce that you're leaving the common landscape of the Netherworld and entering a private domain. So be respectful or well-armed when entering. Until you understand what's going on, we recommend both.

The Netherworld serves as the permanent home for thousands of people, and not all of them human. They hail from any number of different times and places. Many are stranded refugees from timelines erased from history by past engagements in the Chi War. Some Netherworld residents are dangerous, plotting to return to power and take vengeance





on their enemies. Others will help you, if only to further their own agendas.

JUNCTURES

Within the Netherworld, you can travel to gates that take you to other places in your own time. Or you can find exits that lead to other times, either in the past or in the future. Each time period accessible from the Netherworld is called a **juncture**. Only four main junctures exist at any given moment. The junctures synchronize chronologically; if you spend a day in the Ancient Juncture and then return to your Contemporary era, you find that a day has passed there, too. You can never find a door that takes you back to a month ago in your timeline, or in any of the others.

The four primary junctures are as follows: **Ancient**, **Past**, **Contemporary**, and **Future**.

ANCIENT

It is 690, the year of a strange and wondrous event: a woman, Wu Zetian, has donned the Emperor's yellow robe! Having ruled China for years behind the scenes through her husband and sons, she has now taken the title of *huangdi* herself. (Unlike ours, the Chinese word for "emperor" carries no gender connotations.) Secret police cement her authority. Though times are bad for those who oppose her, China has reached a golden era of unity and prosperity. Clearly aware of the power of chi, the Empress pursues a ferocious building plan, constructing palaces and monuments throughout her realm.

Don't mistake this for the 690 of your tepid history books. Sorcery runs rampant. Supernatural creatures rub shoulders with magistrates and court officials. That bear you meet in the woods might be an ordinary bear, or it might know kung fu.

Hence the old joke:

Q: Does a bear know kung fu in the woods?

A: [Bear makes slow bring-it-on motion with paw.]

Behind the scenes, a cabal of evil eunuch sorcerers, the **Eaters of the Lotus**, scheme for power. Used to covertly controlling the levers of imperial government, they find in Wu Zetian a formidable obstacle to their sick and ambitious dreams.

There might be stuff going on in Europe at this time, too. But who wants to bother with that miserable backwater?

PAST

The China of 1850 has reached a humiliating nadir. Imperial powers, led by Great Britain, park gunboats off the coast and march about as if they own the place. Eight years ago, their navy cut through the antiquated junks of the unpopular Qing Emperor like so many paper fans. Now their bayonets enforce the right to sell opium to the Chinese people. From these proceeds they purchase the tea, ceramics, and silk they sell back home and throughout the West. Along with Germany, Russia, France, and Japan, England slices off chunks of the empire. As so-called reparations the Chinese must pay for having had the temerity to defend themselves, Europeans have seized trading zones in major cities like Canton and Shanghai. Britain's spoils include an undistinguished island called Hong Kong. A new Emperor, Xianfeng, has just donned the yellow robe, but unrest against the dynasty still bubbles in every province.

Amid this tumult a new generation of righteous martial artists, the serenely determined monks

of the **Guiding Hand**, lay the groundwork for a resurgence of traditional values. They train in their monasteries, building the strong kung fu with which they plan to sweep aside ineffective local tyrant and mighty foreign invader alike.

However, the forces of entrenched power won't be easily overcome. The apex of the **Ascended**, the transformed animals in secret command of global authority, has now arrived. Their conquests in China not only fund their leaders' lavish lives, but also change the rules that govern existence. To protect themselves from the threat of reversion to their animal forms, they've drained magic from the world.

CONTEMPORARY

You know this juncture. Look out the window.

The Ascended still rule the roost, more entrenched than ever. Under their influence, material wealth and technology have progressed to undreamt-of heights. The fruits of their governance attract the opportunistic attention of factions headquartered in other junctures, whose raids and covert missions Ascended forces monitor and defend against.

What they haven't reckoned on is the rise of a new underdog force, the **Dragons**. No matter how many times they get wiped out, these fighters for fully loaded hamburgers, swift justice, and loud music always spring back up. In a world of surveillance, state security and corporate mojo, their guns and fists protect the interests of the common man.

FUTURE

In 2074, the looming futuristic towers of a global authoritarian techno-state stand in ruins. Highways crumble and crops wither under the assault of worldwide desertification. Five years ago a super-weapon, the C-Bomb, horrifyingly exceeded the intentions of the rebels who built it and set it off. 97% of Earth's population died in the hours and weeks after its detonation. Survivors now scrabble for scarce food, fuel, and safety in a post-apocalyptic battleground. Among them, a handful of remorse-torn chi warriors hope to rebuild shattered society.

The rebel group that took down the unmistakably evil old regime has splintered in two. One half, the **Jammers**, follows the cybernetic super-ape Battlechimp Potemkin. It hopes to redeem its war crime of negligence by capturing enough feng shui sites to change the past, undoing the events that led to their detonation of the C-Bomb. That requires them to surge into earlier junctures to take sites from their current owners.





The second half, the **New Simian Army** (Simians for short), salutes their Supreme Commander, Furious George. Formerly a comrade to the Battlechimp, today his sworn foe, George wants to rebuild the future from scratch. Only his strict military authority, imposed by an inner circle of his fellow cyber-apes, will allow a new day to flourish. Or so his propaganda broadsheets say. Unfortunately his era lacks the technology to make more apes super, requiring him to raid the Contemporary Juncture for its burgeoning genetic tech.

POP-UP JUNCTURES

Lately portals have been opening up willy-nilly to other times. Unlike those to the four main junctures, these unstable time-gates remain open only for brief periods, and then slam shut again. Innerwalkers have taken to referring to the times one can travel to through untrustworthy temporary

portals as **pop-up junctures**. With a simple bit of Netherworld tech, you can always tell how many hours are left in the lifespan of a pop-up portal. Set your J-meter to ticking when you make any jaunt through one. Lately some serious players in the Chi War have accidentally taken themselves off the game board by lingering too long in pop-up junctures, stranding themselves there when the portals dematerialized.

FACTIONS

The various organizations vying for Chi War supremacy use the Netherworld to race between junctures, attacking one another's feng shui sites and generally cutting a swathe of destruction. Here we look at a number of groups any right-thinking action hero will want to thwart, and one the PCs might be interested in joining.

EATERS OF THE LOTUS



A secret cabal of eunuch sorcerers with reach deep into the Forbidden City, the Eaters of the Lotus covertly controlled the government of China, on and off, for centuries. They became active in the Chi War when one of their periods of influence, 69 AD, became a juncture. When the Jammers' C-Bomb went off in the Future Juncture, corrupt chi energy rippled back from laboratories of the old regime into 69, whose magical resources they exploited and technologically transformed. This shockwave effect started closing portals to 69 *en masse*. Top Lotus sorcerers from this timeline took the opportunity to jump into the Netherworld. When the 69 juncture closed, a new one opened up in the Tang dynasty. With its high magic level and traditional Chinese culture, it beckoned as a natural home to the eunuchs. They crossed through and found their cabal still extant, though greatly pressed, in the new juncture. Bolstering their beleaguered local successors, they redirected their efforts at conquest and subversion to the regime of Empress Wu. With their own magic and the might of summoned supernatural creatures dominated into doing their bidding, they seize feng shui sites in the other three junctures in hopes of expanding their empire across the time stream.

ASCENDED

The Ascended belong to a nearly one thousand-year-old conspiracy; its members control the most feng shui sites in both the Past Juncture and in the present day. Therefore, they secretly control the world. They recruit ambitious conspirators through a series of service organizations. The really promising ones are asked to join a secret group known as the Pledged, who report in turn to a higher echelon called the Lodge. Only the highest-ups of Pledged higher-ups know what the Lodge really is.



Lodge members employ supernatural powers based on chi but suffer a serious aversion to magic. Mostly they rely on their vast resources and political clout: they secretly control police forces, armies, major corporations, the media… you name an area of influence, and the Ascended own it. Their origins and goals are obscure, and some claim that the Ascended's leaders aren't even human. But one thing is clear: They aim to keep the power they have already gathered for themselves.

THE GUIDING HAND



Founded in 19th-century China, this faction acts in the Past and Contemporary Junctures. Fierce Chinese patriots and traditionalists, they fear that their world is collapsing into decadence and decay. They want to capture feng shui sites from the Ascended in order to institute a regime based on their kindly but rigid interpretation of Confucian teachings. A leadership council of Shaolin monks living in the Past Juncture directs their efforts. Guiding Hand warriors rely on chi powers, and are often masters of kung fu. They fire guns if absolutely necessary, but regard them as morally suspect. They label all sorcerers and supernatural creatures as irredeemably corrupt. Although it is possible to sympathize with many of their aims, the average player character probably doesn't want to live in the strict world of obedience, discipline, and agrarian subsistence they envision.

JAMMERS

These remorseful rebels of the Future have learned the cost of victory. Formerly opponents of a totalitarian regime called the **Architects of the Flesh**, they decided that the freedom of man and man-monkey depended on decisive liberation from the power of chi. If, they reasoned, all the feng shui sites of their time were shorn of mystical mojo, the actions of individuals would then become the dominant force in history. A weapon that could



sever the connections between the evil government and the feng shui sites that kept them in command would not only make them vulnerable to revolution, but also prevent future tyranny. Devoted gearheads one and all, they dismissed chi's vital role as life energy and proceeded with the construction of their ultimate weapon, the Chi Bomb — C-Bomb for short. When they finally set it off, during an epic aerial battle in the stratosphere, they expected rainbows and liberty. Instead, the resulting anti-energy wave not only wrecked all the feng shui sites of the Future, it instantly reduced 97% of the world's population to cellular powder. The Architects and their cyborged-up supernatural creatures died, but so did almost everyone else.

In response to this horror, their leader, the cyber-ape Battlechimp Potemkin, swore that the Jammers would use the Chi War to undo this terrible error. If his group of misfit tech-heads can grab enough feng shui sites in an earlier juncture, they can prevent both the future of Architect dominance, and the current violent wasteland from coming into being. Remorse has made them no less fanatical or coolly strategic. Instead it burns like a furnace inside them, fueling them to fresh acts of desperation. Whatever wrongs they commit from now on pale, they claim, to the number of lives they'll bring back from the ashes of their own willful blindness.

SIMIANS



The dropping of the C-Bomb split the Jammer ranks. Furious George, staunch ally to the Battlechimp Potemkin from the day they escaped an Architect lab together as young cyber-apes, chose not to allow himself the self-indulgent paralysis of guilt. In retrospect he wouldn't have detonated the bomb, but now the fallout had to be dealt with, not wished away. George swore to take what was left of the world's population and ensure their survival. That meant imposing a rigid military structure and buckling down to the hard work of securing resources. Thus was born a breakaway group, the New Simian Army. Those who joined would earn security and sustenance. Those who opposed him would be allowed the freedom to die of foolishness. Having established several large encampments in the wastes of the Future, he uses liberty in his rhetoric but no longer in his governance. After a while he noticed that the members of his inner circle most likely to challenge him on this were all humans, not cybernetic apes like himself. So he purged them, and decided to surround himself only with others like him. Problem is, there weren't many of them to begin with, as they were all the product of an early, abandoned experiment by the Architects, who no longer exist. So he launched a scheme to seize genetic science from the Contemporary Juncture and use it to manufacture a new race of loyal robot-ape heirs. He pursues this with the same ruthlessness that keeps his encampments in line.

THE FOUR MONARCHS



Four royal siblings exert a dominance in the Netherworld they no longer command over affairs in any of the junctures. Elaborately garbed heralds cry their names: Ming I, **Queen of the Darkness Pagoda**; Huan Ken, **King of the Thunder Pagoda**; Li Ting, **King of the Fire Pagoda**; and Pi Tui, **Queen of the Ice Pagoda**. Each wields sorcery by the megaton. They used to rule Earth, back when the history of the world was vastly different. For centuries — up through 1988, in fact — they ran a world of commonplace magic where the Industrial Revolution never happened. But they were too occupied with internal bickering to pay enough attention to the Chi War, and were erased from history when the Ascended captured critical feng shui sites in a previous juncture. Now exiled to the Inner Kingdom, they plot revenge and a return to power — and also continue to plot against one another. Some form alliances with the more important factions. Others could act as patrons for your heroes.

THE DRAGONS



And speaking of your characters… the Dragons have recently lost a titanic battle played out through the Inner Kingdom and all four junctures. They were a group founded in the Contemporary Juncture to preserve the freedom and dignity of ordinary people from the various villains, tyrants, and destroyers of the Chi War. Although heroic in intention, they made too many enemies too fast, and were themselves crushed. Now most of the warriors of this group are dead, maimed, or lost in time. Are your characters brave enough to pick up the mantle of this broken force — and smart enough to survive where previous heroes have failed?



CREATE YOUR HERO

HIT THE GROUND RUNNING

To create a starting character, pick one of the archetypes on the following pages. Invent a name and simple backstory for your version of the classic action movie character the archetype represents. The key to your backstory is the melodramatic hook, which we'll define further below. After that, you're done. Get ready for some mayhem!

PICK AN ARCHETYPE

Characters in action movies generally conform to a number of basic types: the hard-edged maverick cop, the stalwart young kung fu student, the crusty old kung fu master, and on and on. So do characters in a *Feng Shui* game. Hey, this isn't Dostoevsky, this is action-adventure!

If you have a character in mind that you can't find here, ask yourself if you're thinking in action movie terms. You might be the charismatic face who acts as spokesman for the other heroes, the struggling owner of a failing noodle shop, or the mad scientist performing experiments in his laboratory. You can reference those tropes in *Feng Shui*, but as a sideline to the action heroics central to each and every player character. Feel free during your first session to describe yourself as having flavor abilities you'll officially acquire later. Don't let our emphasis on a quick start confine your creativity.

ARCHETYPE KEY

All the archetypes for *Feng Shui 2* are presented on p. 26-97. Archetypes are made up of the following elements, spread across two pages.

ARCHETYPE NAME

This is the name of the archetype.

CATCH-PHRASE

This dialog tag captures the default attitude of the character. Depart as desired from this initial inspiration, creating a version of the archetype who would never actually say this.

JUNCTURE

Archetypes make use of different identifying icons. The first icon (sometimes a set of icons) tells you what **juncture** the character hails from. You can find a key for these on p. 20.

FLAVOR TEXT

This text section briefly lays out the concept behind the archetype. Feel free to contradict its specific details to create a character who is true to the spirit of the archetype in some other way.

AWESOMEING UP

This section describes the advancement for the archetype. You can find all the details on this in the **Advancements** section on p. 24.

NAME, CONCEPT AND HOOKS

This section of the archetype provides space for you to write down your character's name, overall concept and melodramatic hooks. See the section on page 22 for more details on those.

STAT BLOCK

This area presents the five numbers most important to your character.

The first number is your **Attack AV**. It appears under a header providing the type of attack you are most adept at: **Guns**, **Martial Arts**, **Sorcery**, **Creature**, **Scroungetech**, or **Mutant**.

- A character with Guns shoots targets from afar, not just with firearms but with other missile weapons as well.
- If you make Martial Arts attacks, you strike in hand-to-hand combat, sometimes with weapons, sometimes without. You trained in one or more formal fighting styles, from wushu to wing chun to karate.

Your Martial Arts Attack may indicate that your character learned to fight on the streets, as a rough-and-tumble brawler without formal fighting training. This affects the way you describe your attacks but not how they work according to the rules.

- If you make Sorcery attacks, you can work magic, including the Blast specialty that allows you to throw bolts of energy into a fight scene.
- If you are a supernatural entity who fights with an unearthly power, you use the Creature attack.
- Scroungetech attacks use the bizarre remnant technologies of the shattered Future.
- Likewise, you make Mutant attacks if your striking power in a fight comes from a genetic anomaly. You most likely picked it up as a survivor of the post-collapse Future. A few Contemporary people have contracted mutations from backwash radiation seeping through portals. If you belong to this category you probably think you got it from some other sources, like exposure to toxic chemicals.

A few archetypes use more than one attack style. A banner below the primary Attack AV gives the additional style and its Attack AV. Archetypes without backup styles leave this spot blank.

Next comes your **Defense AV**, measuring how hard it is for others to hit you.

Toughness determines how much damage gets past you when you are hit.

Next comes another number that varies by archetype, your **Fortune**, a reserve of points measuring the luck crucial to survival in an action movie environment. Your Fortune may be described as such, in which case it only represents the remarkable, but thoroughly non-supernatural, luck that regularly saves the bacon of action movie protagonists.

Or it might be listed with a subtype name:

- Chi points power the fantastical martial arts abilities found in movies like *Crouching Tiger, Hidden Dragon*.
- Genome points let the mutants of the post-collapse Future use their weird super abilities.
- Magic powers the ancient spells of the occult tradition and the innate abilities of supernatural creatures.

Your Fortune functions as a currency you can spend for various benefits. Your supply of Fortune points returns to its standard value at the beginning of each session. (Unless your GM has designated the break between sessions as a cliffhanger.)

CHARACTER NAME
1

CHARACTER CONCEPT
2

MELODRAMATIC HOOK
3

OLD MASTER



CHI FLOW PERCEPTION
Your base damage with a punch or kick is 10, not 7.

PRODIGIOUS LEAP
Spend 1 shot to make a horizontal, vertical, or diagonal leap of up to 28 m. Also costs 1 Chi, if your current Chi is less than 2.
1* | 1

WILLOW STEP
Spend 1 Chi and 1 shot to gain +2 Defense against non-Martial Arts attacks until next keyframe.
1 | 1

AERIAL PUSHAWAY
When an enemy misses you with a Martial Arts attack, spend 1 shot to fly up to 14 m backwards, away from your enemy. Regain 1 spent Chi.
1 | 1

OMINOUS FLUTTER
Spend 1 Chi. Until the end of the fight, any attack you immediately precede with a Prodigious Leap gets a +1 bonus.
1

4

FLYING WINDMILL KICK
Spend 4 shots to make a Martial Arts kick attack. If the attack hits, you may make another kick attack on the same opponent at 0 shot cost. You may continue doing this until an attack fails, or until you land a third hit.
4

KING ON THE WATER
In a fight under the adverse condition Torrential Rain, spend 1 Chi and 0 shots to gain a +2 Immunity bonus until end of fight or end of condition.
1 | 0

TIRED BONES
Make a Difficulty 7 Constitution Check whenever you take damage during a fight. Each time you fail, your Defense drops by 1, and stays that way until end of fight.

MARTIAL ARTS 16
BACKUP ATTACK
DEFENSE 15
TOUGHNESS 8
5
CHI 10
SPEED 6

SKILLS
INFO: CHINESE PHILOSOPHY 15
INFO: CALLIGRAPHY 15
LEADERSHIP 11
6

UNSKILLED CHECKS USE A RATING OF 7

STAFF	9/7/–

9

ADDITIONAL SCHTICKS & GEAR
5

MARKS OF DEATH
7

WEALTH
10

WOUND POINTS
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
-1 -2
11

SCHTICK ICON KEY

- CORE SCHTICK
- GUN SCHTICK
- FU SCHTICK
- DRIVING SCHTICK
- SORCERY SCHTICK
- SUPERNATURAL CREATURE SCHTICK
- TRANSFORMED ANIMAL SCHTICK
- GENE SCHTICK
- SCROUNGETECH SCHTICK
- DISADVANTAGE

ARCHETYPE SHEET KEY

1. CHARACTER NAME
2. CHARACTER CONCEPT
3. MELODRAMATIC HOOKS
4. CHARACTER SHCTICKS
5. ADDITIONAL SCHTICKS & GEAR
6. SKILLS
7. MARKS OF DEATH
8. STAT BLOCK
9. WEAPONS
10. WEALTH
11. WOUND POINTS

JUNCTURE ICON KEY

- ANCIENT JUNCTURE
- PAST JUNCTURE
- MODERN JUNCTURE
- FUTURE JUNCTURE

Finally, your **Speed** determines, among other things, how soon and often you strike during a fight scene.

WEALTH

The space at the bottom right identifies the character's **wealth level**. Mostly a background element in a *Feng Shui* game, this helps you to detail your character rather than pointing to a big advantage or drawback.

Feng Shui characters have better things to do than balance their checkbooks and keep track of each individual dime in their savings accounts. Wealth levels act as a shortcut, allowing your GM to decide what financial resources a character has. Wealth does not necessarily translate from juncture to juncture; currency in 690 is not useful in 1850, the present day, or 2074, and so on. Of course, gems and gold speak the same language no matter what the calendar date. Though in the Future, you'll get further with a case of canned beans.

If you can convince your GM that your version of an archetype clearly requires a wealth level different from the one given, you can have it. Expect an easier time persuading your GM to move the wealth level down than up.

Rich characters get wide latitude when suggesting that they might own some particular item, from luxury handbags to fully kitted vehicles. Of course, they're no more likely to have an item on them at a particular moment than a less well-off team member. They can hire people to perform uninteresting services for them in the background while the group does the fun and challenging stuff. You never depict them having to spend time maintaining their fortunes. Like anything dull and/or involving spreadsheets, that happens between scenes or episodes. Sometimes plot lines threaten their wealth, in ways that thrilling action-adventure violence can eventually solve.

Working Stiff characters earn a salary and take home a paycheck. Rent, food, and basic needs leave them little budget for expensive items. If they quit their jobs, they'll have to come up with some other means of support, like a patron in the Chi Wars who will clothe, house, and feed them.

Poor characters start with little but the gear that comes with their archetypes, the clothes on their backs, and maybe some toiletries. Many of them are wanderers or outcasts. They need to make arrangements for housing and food and so forth in the course of play. Rich characters may wind up paying their rent; working stiffs may wind up with poor teammates snoozing on their couches.

Limitations and opportunities created by your archetype's wealth level add storytelling detail, not plot-slowing hassle. If a scene where a poor character sweats the cost of a shotgun moves the group further into the story and toward the next action sequence, it occurs onstage. But how often does it do that? Generally, the GM calls on the skint hero's player to justify the shotgun with a line of dialogue, then moves on to the fun part.

ICONS

The rest of the page presents the character's various abilities, including skills and gear, in a quick reference format. Each appears in its own frame and with it's own icon, styled to tell you what type of ability it is.

A number appearing after the name of the ability is its Action Value, used when you make Task Checks to bring it into play.

Ability names without numbers don't have or need Action Values.

Game statistics for guns, weapons, and vehicles appear in the **Weapons** and **Additional Schticks and Gear** sections, respectively.

- Guns list the name of the weapon, followed by the Damage, Concealment, and Reload values.
- Vehicles list the name of the vehicle followed by Acceleration, Handling, and Frame values.

PERSONALIZE YOUR CHARACTER

Now transform the character from archetype to individual by adding the following elements.

CONCEPT

Think of a basic concept to make your character specific — not just a maverick cop or killer, but your *particular* maverick cop or killer.

Think of yourself as one of a team of authors creating an adventure series. Your job on the team is to come up with just one really interesting, entertaining character. Be creative, and keep it simple. One or two really strong ideas are always more memorable than a list of weak ones. As you play, you'll find that you're adding new elements to your character all the time. That's where the meat of the character comes from, so don't sweat it too much for now. If you're stumped for a concept, move on to the next step. Sometimes a melodramatic hook does all the work for you. Or you might think of a concept that fits your hook. Or a hook that grows from your concept.



MELODRAMATIC HOOK

As every writing manual tells you, character is action. What registers with the other players and GM are not the background facts you think or jot down about your character beforehand, but what she does in the course of play to create and advance the storyline you all create together.

You chiefly do this with your melodramatic hook — an emotion-driven plot device that the GM uses to draw you into storylines and lends weight to their consequences. Adapt them from the list below, borrow one from your favorite action flick, or invent an original hook that belongs alongside them.

- Has sworn vengeance against the person who killed his father (or lover, or mother, or child, or best friend, or other loved one).
- Is the son (or other loved one) of notorious bad guy.
- Is an undercover cop who dreads the day he has to betray his triad brothers.
- Is a former undercover cop whose colleagues don't trust him, because of the criminal past his superiors forced him into.
- Is a triad mole in the police force.
- Was raised by an evil or criminal person, force, or faction.
- Has amnesia and wants to reconstruct a past life known only from a scattering of clues.
- A bad guy has some kind of hold over your loved one.
- Is a sleeper agent for a sinister faction, yearning for an ordinary life.
- Has sworn to clear the name of his late father (or other loved one).
- Is searching for their kidnapped spouse (or other loved one).
- Is torn by remorse after seeming to betray his best friend (or other loved one).
- Is torn by remorse, having caused the accidental injury or death of an innocent victim.
- Helped the Jammers kill 97% of the Future population.
- Has been poisoned by a bad guy and is trying to get the antidote before slowly dying.
- Has a terminal disease.
- Has sworn to bring the bad guy — who is also a close relative — to justice.
- Is trying to raise money for a life-saving operation for a best friend (or other loved one).
- Is being pursued by a dangerous enemy.
- Is not human, or is only partially human, and is all torn up about it.

- Is in love with someone whose position forbids their union. A cop in love with a criminal or vice versa; human in love with non-human; a gang member in love with a member of an enemy organization.

BUYING IN

At the beginning of your first adventure, and perhaps at other intervals as the series progresses, the GM expects you to buy in — to find a reason why your character decides to engage with the dangerous situation at hand by going off to do action movie things.

In some play styles you may be accustomed to sitting back with arms folded waiting for the GM to convince you that your character has a good reason to act. *Feng Shui*'s focus on cinematic pacing leaves time for neither shillying nor shallying. Here the GM throws you the storytelling ball by presenting you with a set of circumstances any action hero worthy of the name would seize by the grenade pins. Then it's your job to meet her halfway by presenting a credible motivation to follow the introductory premise of the adventure.

This also becomes important in *Feng Shui* because its default set-up is one in which disparate characters, who don't yet know each other, fall in with one another and are led, not yet knowing its full outlines, into the Chi War. Playtests show us that groups prefer the Chi War to be revealed in the course of play. Getting involved without quite understanding the context requires you to proactively connect the motivational dots.

Depending on your game group's culture this could be old hat to you, or it might feel like a weird crossing of the boundary between GM and player. If you fall into the latter camp, take heart: supplying buy-in gives you more freedom and control over your character, letting you make decisions and saving the GM from clumsily forcing you to engage with the premise.

The flavor text for each template indicates why that character gets into action-flick, Chi War trouble. Use that, along with your melodramatic hook, as a springboard when creating your motivation to engage.

> **"This is the kind of case that could win back the trust of my fellow cops!"**
>
> **"These are scumbags. Tracking down scumbags is what I do."**
>
> **"I bet they'll post a reward for information about these guys. That could fund the experimental treatment my ma needs."**
>
> **"A little tussle is just what I needed to distract me from my divorce."**
>
> **"By capturing bad men, me show humans am as good as them."**

You don't have to announce your motivation like this. In fact, it would be bad writing to come out and say it for no reason. (Though you'll note that this happens a lot in contemporary action movies, so the obvious declarations can be spliced into the trailer.) Feel free to just go ahead and act, and explain why you're acting only when challenged. Or not even then, if you're a Drifter or other laconic type.

As you're about to discover, *Feng Shui* not only allows but encourages you to add details to the GM's world, particularly when describing physical elements of fight locations, which you describe your character using to perform wild attacks and stunts. This extends to the buy-in phase, where you can feel free to add details to an opening scene that explains why your hero chooses to lock and load. The GM may adjust them a little to better fit her plans. Help her do this by leaving room for doubt and mystery. Your chosen detail leads you toward your melodramatic hook, but maybe not in the exact way you assume when you introduce it.

> **"I think I maybe saw that guy meeting Ken Lo one time."** (Where Ken Lo is the blood brother you went undercover in the triads to bring down.)
>
> **"That photo in the wreckage is scorched, but looks like it could be my daughter!"**
>
> **"The insignia on his ring matches that of the torturers who raised me to be a human killing machine."**

Your GM might ask you to establish buy-in at any time. When she does this, she's also helping you find a fruitful thread to pursue. The question "Why do you want to hunt for Stevie Tran?" clearly signals that there's awesomeness waiting for you, in the general direction of Stevie Tran.

NAME

Select a name for your character. Make it easy to say, like any character in a movie screenplay. Pick a name appropriate to the character's culture, which may be implied by the archetype, or left up to you. Modern-day adventures often occur in and around Hong Kong.

When in doubt, pick an English-language given name and a Chinese name Romanized (spelled in our alphabet) in the MPSII style still prevalent

there. (In Hong Kong movies the English first name may appear only in subtitles. But *Feng Shui* is definitely a subtitled game.) Characters from the Chinese mainland instead have names Romanized in the newer Pinyin style, identifiable at a glance from the prevalence of x and q to represent variations of the sh and ch sounds. For extra points, use the old-timey Wade-Giles system for characters from the Past and Ancient Junctures.

Short cut your way to a Hong Kong character name by going to the Internet Movie Database, looking up the cast and crew of your favorite HK movie, and mixing and matching an English given name. Or flip to GMC names (page 219) and mix and match yourself a name using the charts we provide to GMs.

ADDITIONAL GEAR

Don't worry about it. Your archetype provides typical weapons and maybe other items as well. Any other props come and go as scenes require them. During play, you may decide that your character ought to have a particular item, whether it's a notebook computer, a jade ring, or an electric drill. Convincingly pitch the item to the GM as something your character plausibly owns or has on his person, and she'll approve it. If it seems unlikely even for the wild action movie antics of *Feng Shui*, she'll nix it.

ARCHETYPE MASTER LIST

Hey look, it's a list of all the archetypes.

- Archer
- Bandit
- Big Bruiser
- Bodyguard
- Bounty Hunter
- Cyborg
- Drifter
- Driver
- Everyday Hero
- Ex-Special Forces
- Exorcist Monk
- Full Metal Nutball
- Gambler
- Gene Freak
- Ghost
- Highway Ronin
- Karate Cop
- Killer
- Magic Cop
- Martial Artist
- Masked Avenger
- Maverick Cop
- Ninja
- Old Master
- Private Investigator
- Redeemed Pirate
- Scrappy Kid
- Sifu
- Sorcerer
- Spy
- Supernatural Creature
- Sword Master
- Thief
- Transformed Crab
- Transformed Dragon
- Two-Fisted Archaeologist

SKILL SWAPPING

Archetypes come with skills fitting their cinematic inspiration. Most players want to do the simple, straightforward thing and stick with it.

Should you prefer to depart from the book version by swapping out another skill at the same AV, go for it, provided:

- You can explain to the GM why this is cool or supplies additional story possibilities.
- Your AV in that skill does not equal or exceed that of any other player who is sticking with the skill as given in an archetype.

COSMETIC CHANGES

Feel free also to modify style elements presented in the archetype. You might want to specify that your Martial Artist runs around wearing a mask to prevent his secret identity from being exposed, or that your Bandit was born a prince but threw it all away for a life of devil-may-care outlawry. Your GM may ask you to clearly explain how and why you diverge from the standard model, or wait until these questions come up in play.

Feng Shui characters start out ultra-competent. Unlike games in which the PCs steadily progress along a power curve from newbie to godling, here character advancement provides an occasional uptick of gratification and variety without dominating play.

ADVANCEMENTS

Every so often you gain an advancement — an opportunity to add a new element to your character, or increase the effectiveness of an element you already have.

You get one advancement at a time. (Except for the attendance condition in the next paragraph.)

Whenever an advancement is awarded, every PC gets one. If you missed a session in which the others got advancements, you gain it as of your next session with the group. You still catch up even if you missed enough sessions to be owed multiple advancements.

When you gain an advancement, consult your archetype's advancement track for the range of choices available to you.

YOUR FIRST ADVANCEMENT

Your first advancement comes as soon as your characters attune to a feng shui site (see p. 233)

ADVANCING OUTSIDE THE CHI WAR

Players who use the game's rules but not its setting asked for an alternate advancement method. Here you go:

After their first major victory or major story shift, probably two or three sessions into the game, give the heroes one advancement.

From then onwards, allow the player of the hero most pivotal to the session to make an advancement roll at the end of each session. On a 1, everyone advances.

On each subsequent victory or major story shift (about once every 5-6 sessions), the group advances on a roll of 3 or less. If missed, the target remains 3 or less at the end of subsequent sessions, dropping back to 1 after someone finally makes the roll.

for the first time. In this one case the GM allows the players to instantly reach for their copies of the rules to pick advancements right away. Later advancements must be chosen in off-time, not during play.



Don't worry if it takes a long time for the group to attune to a site. Don't tell anyone, but you can play for a long time and have a great time without advancing the characters at all. The game privileges what happens at the table over the homework players do between sessions. Even though I gave them access to a site right away, my own players in the in-house test failed to think to attune to it for many weeks. No one was harmed.

LATER ADVANCEMENTS

Sessions after the one in which you got your first advancement conclude with an **advancement roll**.

The GM picks a **highlight player**, whose character drove the plot or supplied its most memorable moments, for the purely ceremonial honor of making this roll, for which you use a single die.

Unlike other rolls, where you want to meet or beat a number, the advancement roll has you trying for a result either **equal to or less than** a target number. The advancement target equals the number of feng shui sites you are currently attuned to plus the number of sites you burned this session.

The group is attuned to 2 sites and burned another this session. That makes the target a 3. The player selected to make the advancement roll scores an advancement for the group on a 1, 2, or 3—a 50% chance.

Add 1 to the advancement target if the group has missed its last 3 advancement rolls. Add 2 if the group has missed its last 4 or more advancement rolls.

Everyone gains an advancement if the result is equal to or less than the number of feng shui sites you are currently attuned to plus the number of sites you burned this session.

This assumes that the GM makes it relatively easy for you to hold onto one feng shui site (with the occasional disaster) and hard to keep two or more defended at once. Heroes might temporarily ally with factions that allow them to attune to more, but these arrangements should be unstable or come at a high price.

GMs wishing to diverge from this structure can instead use the **Advancing Outside the Chi War** method in the sidebar above.

STAT ADVANCEMENTS

The GM tracks the number of advancements the group has received so far.

Advancements number 5, 10, 15, 20, and so on qualify you for a **stat advancement**, whatever your archetype. You can use a stat advancement to increase your main attack, or your Defense, Toughness, Fortune, Chi, Magic, Genome, or Speed by 1. You can't raise a stat if it is already higher than that of any other player character. If no other hero has the same Fortune sub-stat as you (Chi, Magic or Genome) raise that sucker as high as you want.

You can choose to forgo a stat advancement in favor of an item from your advancement track. If you do, you can catch up by taking a stat advancement in place of a standard advancement track item later.

If you start the game with Fortune but now gain a schtick using a Fortune sub-stat, your Fortune converts to that sub-stat. This precludes you from taking schticks that require yet other sub-stats.

ARCHER

"I BECOME ONE WITH THE ARROW. THE ARROW BECOMES ONE WITH YOUR LEFT VENTRICLE!"



You exert supreme mastery over mankind's quintessential missile weapon: the bow and arrow. With perfect serenity, you nock an arrow and draw. Sensing time's crystalline nature, you divide the moment of aiming into a spiderweb of interlocking infinities. At the moment of precision, you loose the arrow. Your mind's eye flies through the air, following the arrowhead as it closes the distance between you and your target. With the silence of the serpent, it strikes. Already you have drawn another arrow, ready to repeat. Guns may be louder, faster, more destructive. But no one deals death more beautifully than you.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bank Shot, Battle Scavenge I-III, Blam Blam Epigram, Bloody but Unbowed I-III, Carnival of Carnage I-IV, Covering Fire, Disarming Shot, Eagle Eye, Fast Draw I-IV, Flesh Wound, Lone Wolf, Mocking Arrow, Scattering Fire, Showy Arrow I-III, Stop Right There!, Take the Shot, Time-Tested Tech I-IV, Trick Arrow, Vengeful Arrow, Wild Grenade.

Add a skill you do not have from this list, at a rating of 11: Deceit, Detective, Driving, Fix-It, Gambling, Info (any), Intimidation, Intrusion, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

ARCHER

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



WUXIA ARCHERY

At the outset of any fight, note the highest Damage Value of any firearm carried by an ally taking part in the combat who attacks with Guns. The Damage Value of your arrows is 1 less than that.

RAPID VOLLEY

When you wound an opponent with an arrow, spend 1 Chi and 3 shots to deal that many Wound Points again to the same opponent.

1 | 3

HAIR-TRIGGER NECK HAIRS

Gain +1 Defense for the first sequence of any fight your opponents start unexpectedly.

SOUL OF THE SNIPER

If you are the first combatant to attack in a fight, you gain +2 Guns on that attack. You and all of your allies gain +1 to Attack Values for the rest of the first sequence.

THE WAY THE WIND BLOWS

Instead of a penalty under adverse conditions, you get a +2 Immunity Bonus to attacks.

SMOKE ARROW

When you hit an opponent with an arrow, that opponent suffers a point of Impairment until the next keyframe. The maximum Impairment any target can take from a Smoke Arrow is 1.

ADDITIONAL SCHTICKS & GEAR

SKILLS

INFO: CHINESE PHILOSOPHY	13
MEDICINE	9
INFO:††	11

UNSKILLED CHECKS USE A RATING OF 7

††CHOOSE ANY INFORMATION SUBJECT

MARKS OF DEATH

GUNS†	14
BACKUP ATTACK	MARTIAL ARTS 12
DEFENSE	14
TOUGHNESS	6
CHI	7
SPEED	8

BOW AND ARROWS	7/5/–

WEALTH
WORKING STIFF

†DON'T LET THE NAME OF THE ATTACK STAT FOOL YOU. YOU USE A BOW AND ARROWS, NOT FIREARMS.

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

BANDIT

"BAH! IN TIMES LIKE THESE, HONOR EXISTS ONLY AMONG THIEVES!"

Nobody starts out wanting to be a bandit. You began life as a farmer, craftsman, or merchant. Then disaster struck. A flood destroyed your farm. Imperial taxes drove you into poverty. Perhaps you were the victim of other bandits. In any case, you turned your back on society. You began to live off what you could steal. With guile and determination, you turned survival into not only a way of life, but also a source of inspiration for others. What life dished out to you, you took, and converted into power. Other bandits now flock to you. Imperial soldiers hunt you. Merchants shudder whenever your name is spoken. And yet, you find yourself returning to the very society that you once abandoned. Something draws you there — something you wish to fight for — something you must defend. You have taken the first few steps on a new road. It leads either to redemption, or to death.



AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Death Punch, Dragon, Drunken Master, Flame, Fox, Hundred Names, Montage, Outlaw, Sword, Tiger, Weapon Master, Welcoming Sky, Wing Chun, Wushu.

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bank Shot, Battle Scavenge I-III, Blam Blam Epigram, Bloody but Unbowed I-III, Carnival of Carnage I-IV, Covering Fire, Disarming Shot, Eagle Eye, Fast Draw I-IV, Flesh Wound, Lone Wolf, Mocking Arrow, Scattering Fire, Showy Arrow I-III, Smoke Arrow, Stop Right There!, Take the Shot, Time-Tested Tech I-IV, Trick Arrow, Vengeful Arrow, Wild Grenade.

Add a skill you do not have from this list, at a rating of 10: Detective, Driving, Fix-It, Gambling, Info (any), Intrusion, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

BANDIT



CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK

SURVIVOR'S ROAR

Add +2 to a Martial Arts attack if you took damage from an enemy attack since you last made an attack of your own.

HARD TO KILL

If you fail an Up Check, spend 2 Chi to spring back into action X shots later (where X = the absolute value of the Up Check Outcome) with a Wound Point value of 24.

2

STRONG

Add +1 to your Damage on any successful Martial Arts strike, including strikes with hand-to-hand weapons. (Damage Values for your starting weapons already include this bonus.)

ADDITIONAL SCHTICKS & GEAR

RISE OF THE DOWNTRODDEN

Spend 1 Chi and 1 shot as an interrupt when struck by an attack. Until the end of the fight, the Damage Value of the weapon hitting you becomes the Damage Value of your hand-to-hand weapon.

1 1

NO-O-O-O-O!!

Spend 1 Chi and 1 shot as an interrupt when an ally makes an Up Check. Until the end of fight, add the total number of Up Checks made by allies this fight to the Damage you deal on a successful attack.

1 1

IRASCIBLE

Whenever someone tries to intimidate you, you must spend 1 Chi or act on the irresistible urge to smash someone or something.

SKILLS

INTIMIDATION	12
DECEIT	12
LEADERSHIP	12
INFO: PEASANT LIFE	15

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS	13
BACKUP ATTACK	GUNS 12
DEFENSE	15
TOUGHNESS	6
CHI	6
SPEED	7

POLEARM	11/7/–
AXE	11/5/–
DAGGER	10/1/–

WEALTH
POOR

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

BIG BRUISER

"WAS THAT SUPPOSED TO HURT?"



With your size and strength, you cast an intimidating shadow across the scene of any fight. You don't hit as often as other combatants, but when you do, look out! Your massive frame allows you to withstand blows that would flatten a smaller fighter. Most people assume you're stupid, and maybe you are — but maybe not, letting you play their misperceptions to your advantage. You may have worked as a manual laborer, or as a guard of some kind. You might be a quiet, gentle giant or a bullying loudmouth. You are definitely a mountain of determination and endurance.



Make best use of your mammoth damage by going toe-to-toe with the group's major foes. To specialize in taking out mooks, play a Killer or Masked Avenger.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add new archetype schtick—Mounting Fury II: When your Mounting Fury bonus allows you to hit an opponent you would otherwise have missed, add +1 Damage.

Add new archetype schtick—Mounting Fury III: As Mounting Fury II, but your Damage Bonus is +2.

Add new archetype schtick—Mounting Fury IV: As Mounting Fury II, but your Damage Bonus is +3.

Add 1 to your Establishing Shot bonus.

Add 1 to your Strength Check bonus.

Add 1 to your Constitution Check bonus.

Add new archetype schtick—Meat Shield: As an interrupt when a nearby ally takes Wound Points, spend 1 Fortune to take those Wound Points, and a Mark of Death, yourself. If the hit would have taken the ally above 35 Wound Points, take two Marks of Death.

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Death Punch, Montage, Outlaw, Sword, Tiger, Weapon Master, Wing Chun, Wushu.

Add one schtick from any of these Driving schticks (provided you have its prerequisite, if any): Counterslam, Dazed and Contused, Hot Pursuit, I Just Painted That, Ramming Speed I-III, Swerve I-III, Takes a Licking, Tight Roll I-III.

Add a skill you do not have from this list, at a rating of 9: Driving, Fix-It, Info (any), Medicine, Sabotage.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

BIG BRUISER

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



ESTABLISHING SHOT

Your first Martial Arts attack of any fight gets a +2 bonus.

MOUNTING FURY I

If you miss with a Martial Arts attack, you gain a +1 cumulative bonus to your next Martial Arts attack. The bonus resets to 0 after you hit, and at the end of the fight.

VERY BIG

You make Up Checks and gain Marks of Death only when you reach 50 Wound Points. Impairment of –1 occurs only at 40 Wound Points; Impairment of –2 at 45 Wound Points.

ADDITIONAL SCHTICKS & GEAR

†YOUR MARTIAL ARTS MAY BE MODIFIED TEMPORARILY BY YOUR MOUNTING FURY SCHTICK.

STRONG AS AN OX

Add 3 to your Damage on any successful Martial Arts strike, including strikes with hand-to-hand weapons. (Damage Values for your starting weapons already include this bonus.) You can use absurdly large objects, like motorcycles, as improvised weapons. You also get +3 to all Strength Checks.

HEALTHY AS A HORSE

You get a +3 bonus to Constitution Checks.

THE BIGGER THEY COME...

Toughness is reduced by –5 if you reach 50 or more Wound Points, until all Death Checks from this fight have been resolved.

SKILLS

INTIMIDATION	14
INFO:††	15

UNSKILLED CHECKS USE A RATING OF 7

††CHOOSE A WORKING CLASS OCCUPATION

MARKS OF DEATH

MARTIAL ARTS†

12

BACKUP ATTACK

GUNS 11

DEFENSE

12

TOUGHNESS

12

FORTUNE

6

SPEED

5

BASEBALL BAT	13/5/–
MOSSBERG SPECIAL PURPOSE SHOTGUN	13/5/4

WEALTH
WORKING STIFF

WOUND POINTS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

-1 -2

BODYGUARD

"GET DOWN! NOW!"





You have a very particular set of skills. As a Personal Protection Specialist, you get your client from point A to point C while avoiding the bad guy at point B. Obscure outside the tight circles of your profession, you avoid the glare of fame cast by your celebrity and political clients.

Maybe you lost the client who most mattered to you, the one you broke the rules for and fell in love with. Perhaps shadowy forces have taken your client, and your entry into the Chi War comes as you swear to get her back. However you came to this juncture, now your greatest act of protection awaits, as you discover the Chi War and realize that the entire world needs a bodyguard.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Battle Scavenge I-III, Bank Shot, Bloody but Unbowed I-III, Both Guns Blazing I-V, Carnival of Carnage I-IV, Covering Fire, Click Click Toss I-III, Disarming Shot, Fast Draw II-IV, Firm Grip, Flesh Wound, For the Squad, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Signature Weapon, Scattering Fire, Stop Right There!, The Way the Wind Blows.

Add a skill you do not have from this list, at a rating of 10: Deceit, Fix-It, Gambling, Info (any), Intimidation, Leadership, Sabotage.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

BODYGUARD

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



THE CLIENT

At the beginning of any fight, designate any PC or GMC as your client, who you will go on to protect. Spend 1 Fortune when your client takes Damage to reduce the Damage to 0. You take 7 Wound Points.

1

DAMMIT!

On your next attack after your client takes Wound Points, gain +2 Attack against the character who dealt the Damage.

ADDITIONAL SCHTICKS & GEAR

WHO GOT HIT?

At the end of a fight, remove any number of Marks of Death from your client, applying them instead to yourself.

TAKE THE SHOT

Add +4 Guns vs. targets using hostages as human shields.

FAST DRAW I

Add +2 to your Initiative result. Your first action of the sequence must use Guns.

SKILLS

DRIVING	13
INFO: CELEBRITIES	12
INFO: WORLD LEADERS	12

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

GUNS 14

BACKUP ATTACK

MARTIAL ARTS 12

DEFENSE 14

TOUGHNESS 6

FORTUNE 7

SPEED 8

H&K P7	10/2/4
MINI UZI	10/3/1

WEALTH
RICH

WOUND POINTS

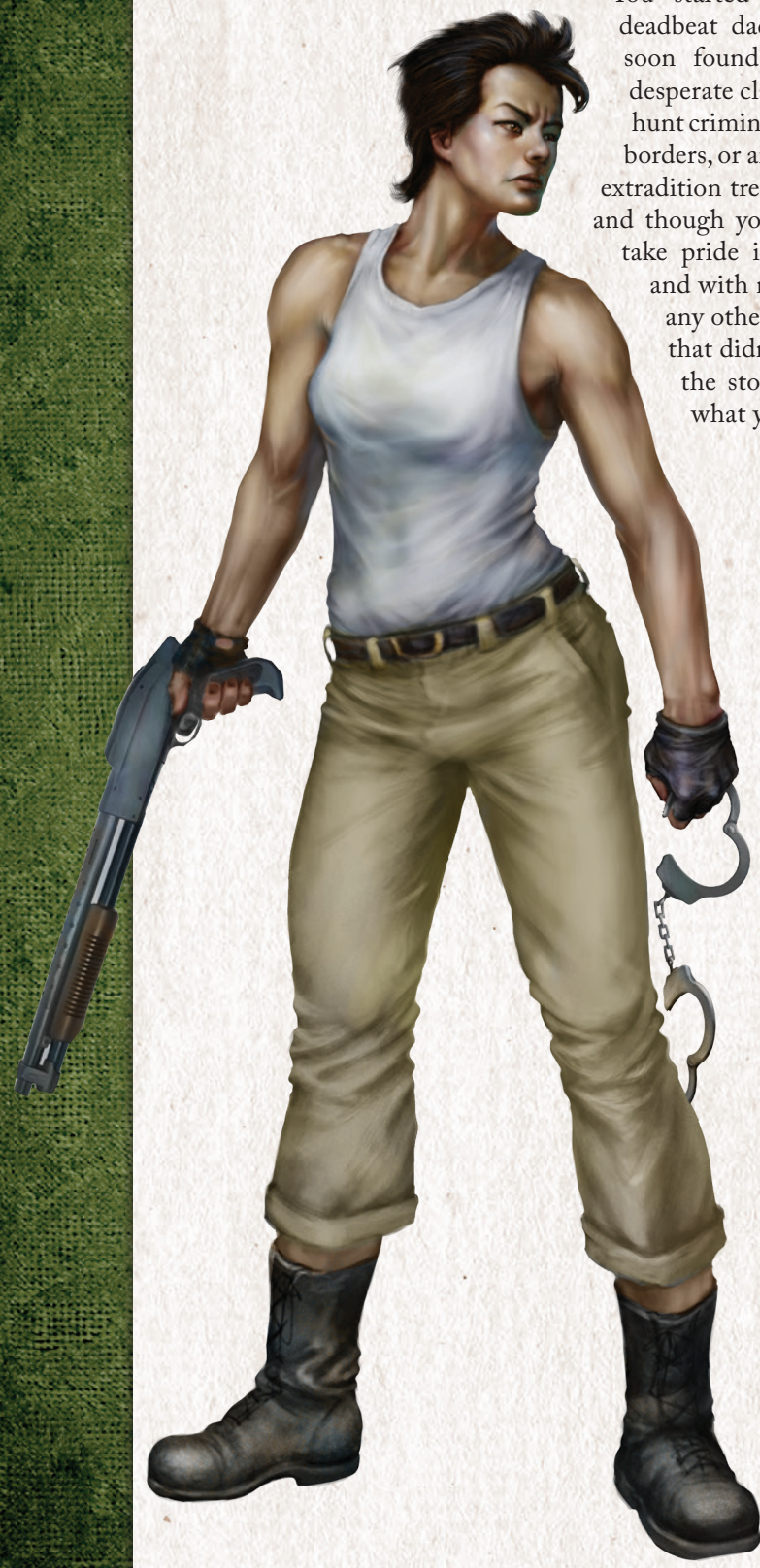
-1 -2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

BOUNTY HUNTER

"POSTER SAYS DEAD OR ALIVE. WHICH WILL IT BE?"





You started out skip tracing and finding deadbeat dads, but your considerable talent soon found you tracking a craftier, more desperate class of crooks. You often sign on to hunt criminals who have crossed international borders, or are hiding out in countries without extradition treaties. You always get your quarry, and though you're not looking for a scrap you take pride in handling a takedown quickly and with minimal fuss. At first, your latest gig seemed like any other. Then your target displayed a depth of resources that didn't fit the profile. The deeper you dug, the weirder the story got. Still hot on the trail, you have no idea what you are about to plunge into.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bag Full of Guns I-IV, Bank Shot, Battle Scavenge I-III, Blam Blam Epigram, Bloody but Unbowed I-III, Both Guns Blazing I-V, Carnival of Carnage I-IV, Click Click Toss I-III, Covering Fire, Disarming Shot, Fast Draw II-IV, Flesh Wound, Firm Grip, For the Squad, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Lone Wolf, Scattering Fire, Stop Right There!, Soul of the Sniper, Take the Shot, The Way the Wind Blows, Wild Grenade.

Add a skill you do not have from this list, at a rating of 10: Deceit, Fix-It, Gambling, Info (any), Intimidation, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

BOUNTY HUNTER

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



THE QUARRY

At the beginning of a fight, designate one enemy as your quarry. If the plot has already established that you're hunting an enemy who appears in the fight, that character automatically becomes the quarry.

CROSSHAIRS

Your attacks against the quarry gain a +2 bonus.

SHARE THE HOMEWORK

Spend X Fortune; that many allies of your choice gain +1 to attacks against the quarry until the end of the fight.

X

ADDITIONAL SCHTICKS & GEAR

*THIS INCLUDES YOUR SIGNATURE WEAPON BONUS.

DUE DILIGENCE

The quarry's first attack against you in this fight automatically fails.

SIGNATURE WEAPON

Your favorite shotgun, Lucille, a Remington 870 Police with a notch on the stock for each successful capture, does +3 Damage when you make attacks with it. Give Lucille a different proper name if you prefer.

FAST DRAW I

Add +2 to your Initiative result. Your first action of the sequence must use Guns.

SKILLS

DETECTIVE	12
INTRUSION	13
INFO: TRUCK STOPS AND CHEAP MOTELS	12

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

GUNS	13
BACKUP ATTACK	MARTIAL ARTS 12
DEFENSE	14
TOUGHNESS	7
FORTUNE	6
SPEED	8

TELESCOPING BATON	10/3/–
REMINGTON 870 POLICE	16*/5/4

WEALTH
WORKING STIFF

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

CYBORG

"THEY LOST THE TECHNOLOGY. AND REBUILT ME ANYWAY."



An inhabitant of the scorched Future Juncture, you suffered a fate that should have killed you. Recovered by radiation-addled members of the Jammer cult, you begged for a merciful demise. Instead they tried to save you, using their bizarre scrounged technology.

You returned to consciousness both better and worse than before, an amalgam of mangled humanity and barely operational robotic prosthetics. Impelled onward by a cranial chip that won't let you kill yourself, you plunge into the Chi War in search of a cure for your freakish condition—or maybe just the oblivion destiny continues to withhold from you.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add a schtick for which you have the prerequisite from the Martial Arts path: Hundred Names.

Add any one of these Scroungetech schticks: Adrenal Boy-Howdy, Agony Grenade, Buzzsaw Hand, Helix Rethreader, Helix Ripper, Improbability Capacitor, Internal Lockbox, Laser Goggles, Lumbar Scorpion, Molecular Disturber, Neural Stimulator, Personal Copter Rig, Plasma Tubules, Reflex Ramper, Schrödinger Circuit, Subdermal Plating, Titanium Claws.

Add a skill you do not have from this list, at a rating of 9: Deceit, Detective, Driving, Gambling, Info (any), Intimidation, Intrusion.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

CYBORG

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



YOWCH!

When you take your first point of Impairment, you suffer an obvious injury to your mechanical parts that others can't help finding disturbing. The shot cost of any attack against you increases by your degree of Impairment.

SHOWER OF SPARKS

The Damage of your Scroungetech attacks increases by +2 for each point of Impairment you're currently suffering.

FLUID SPILL

If, when you are Impaired, an enemy misses you in close combat, spend 1 Fortune as an interrupt to attack that enemy. This models a surprise opportunity you get when your opponent slips on the fluid you're leaking.

1

BLOW UP REAL GOOD

Take X Marks of Death to make a Scroungetech attack, Damage Value 20, against X–1 targets, who can be either in close or ranged proximity. Your attack hits every target whose Defense your attack meets or beats. If your result is less than the lowest Defense among any target, gain a retroactive +1 bonus to it.

ROBOT ARM

Make close Scroungetech attacks with a Damage Value of 11.

ON-BOARD FLAMETHROWER

Make ranged Scroungetech attacks with a Damage Value of 14. Each time you attack with it, take 3 Wound Points.

SYSTEM MALFUNCTION

Subtract –2 Toughness when making Up or Death Checks.

ADDITIONAL SCHTICKS & GEAR

SKILLS

FIX-IT	13
SABOTAGE	13

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

SCROUNGETECH

13

BACKUP ATTACK

GUNS 13

DEFENSE

13

TOUGHNESS

9

FORTUNE

6

SPEED

6

DUCT-TAPED FUTURISTIC PISTOL	10/1/4

WEALTH

POOR

WOUND POINTS

-1 -2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

DRIFTER

"NOPE, I AIN'T FROM AROUND HERE."



Whatever your story is, you ain't tellin'. Constantly on the move, you want nothing more than to be left alone—and maybe the simple pleasures of life, like a cold drink on a hot day. Destiny, that well-known son of a bitch, has other plans. You have a knack for wandering into other peoples' trouble, and a conscience that won't let you stay out of it. Whenever thugs are threatening a helpless young widow, you're there. Whenever criminals become the law, you're there. There with a great big freaking gun. And if you have to plant a bunch of them in the ground, well, you always warn them not to mess with you.

A great choice if you know you'll be attending game sessions irregularly.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bag Full of Guns I-IV, Bank Shot, Battle Scavenge I-III, Blam Blam Epigram, Bloody but Unbowed I-III, Both Guns Blazing I-V, Carnival of Carnage III-IV, Click Click Toss I-III, Covering Fire, Disarming Shot, Fast Draw I-IV, Flesh Wound, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Signature Weapon, Scattering Fire, Stop Right There!, Soul of the Sniper, Take the Shot, The Way the Wind Blows, Wild Grenade.

Add a skill you do not have from this list, at a rating of 10: Deceit, Detective, Driving, Info (any), Intimidation, Intrusion, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK

DRIFTER



LIKE THE CAVALRY

If you were not with the other PCs when they arrived at the scene of a fight, you can show up in mid-fight, during or after sequence 1, shot 4. You reveal yourself anywhere in the fight location, without having to explain how you got there.

AMMUNITIONAL RESCUE

After using Like the Cavalry, your first Guns attack gains +4 bonus. For the rest of the fight, you get +2 to Guns, Martial Arts, and Defense.

AIR OF MYSTERY

Add +2 Defense against Sorcery attacks.

DON'T MESS WITH CLINT

If you are the only PC in a fight, spend 1 Fortune and 1 shot to put down a mook, no check required.

1 1

LONE WOLF

Add +3 Defense if you are the only viable target for three or more named character opponents.

ADDITIONAL SCHTICKS & GEAR

SKILLS

FIX-IT	11
GAMBLING	11

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

GUNS	13
BACKUP ATTACK	MARTIAL ARTS 11
DEFENSE	13
TOUGHNESS	8
FORTUNE	7
SPEED	6

KIMBER SOLO CARRY STAINLESS	10/1/5
TAURUS MODEL 94 REVOLVER	8/2/4
K2 RIFLE	13/4/2

WEALTH
POOR

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

DRIVER

"I JUST DRIVE, MAN."



Chill-out electrobeat pulses from your speakers. Sodium-lit empty highway snakes out before you. With gentle control you accelerate. You are your car. You are at peace. Existential zen, zen, zen.

Everyone covets your skills. Fast drivers meet demands in dark places. A vehicle like yours doesn't pay for itself. So you cross a line or two.

Stay cool, cool, cool, you tell yourself. Forget everything else. Just be the road. Who are you fooling? Jacketed inside that cool, bottled within all that control, burns six-twenty horsepower of rage, rage, rage.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Driving schticks (provided you have its prerequisite, if any)**:** A Ride is a Ride, Counterslam, Dazed and Contused, Floor It I-III, Hightailing It, Hold on Tight I-III, Hot Pursuit, Laying Rubber, Lightning Speed, Objects in the Mirror, Obstacle Course, Oh No You Don't, Ramming Speed I-III, Swerve I-III, Takes a Licking, Tarmac Warrior, Tight Roll I-III.

Add a schtick for which you have the prerequisite from the Martial Arts path: Hundred Names.

Add a skill you do not have from this list, at a rating of 10: Deceit, Detective, Gambling, Info (any), Intimidation, Intrusion, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

DRIVER

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



RAGE OUTSIDE THE MACHINE

When you are the only PC in a scene, or your vehicle has 35 or more Chase Points, gain +2 Martial Arts.

I JUST PAINTED THAT

Gain +2 Martial Arts at any time against a character who damaged your vehicle, even superficially, during the current session.

TOOLS OF THE TRADE

After you make a successful Martial Arts attack with a wrench, tire iron, or improvised blunt weapon, spend 1 Fortune as an interrupt to give it a DV of 15 until the next keyframe.

CUSTOM RIDE

You own and usually drive a customized vehicle, one you know down to every quirk and rivet. Compared to the standard model, it gets +1 to Handling and Squeal.

ADDITIONAL SCHTICKS & GEAR

1973 CHEVELLE: ACCELERATION 8 • HANDLING 9 (SQUEAL 11) • FRAME 6 (CRUNCH 8)*

*THIS INCLUDES BONUSES FROM CUSTOM RIDE.

COOL CAR JACKET

You have the skills Seduction 11 and Intimidate 11, but only when wearing the jacket, and only when it is in good shape. The jacket is like new again at the start of each new adventure.

LIGHTNING SPEED

3 — Pay 3 Fortune. Until the next keyframe, the shot cost of all your Driving actions decreases by 1, with a minimum cost of 1.

VROOM!

1 — If you are in the driver's seat of a vehicle at the beginning of a sequence, spend 1 Fortune to gain an Initiative result 1 higher than that of any other fight participants. Any other heroes with Vroom! go during the same higher shot as you, by player seating order.

SKILLS

DRIVING	15
FIX-IT	12

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS
13

BACKUP ATTACK

DEFENSE
13

TOUGHNESS
6

FORTUNE
7

SPEED
8

TIRE IRON	9/4/–

WEALTH
WORKING STIFF

WOUND POINTS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	-1 25	26	27	28	29	-2 30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

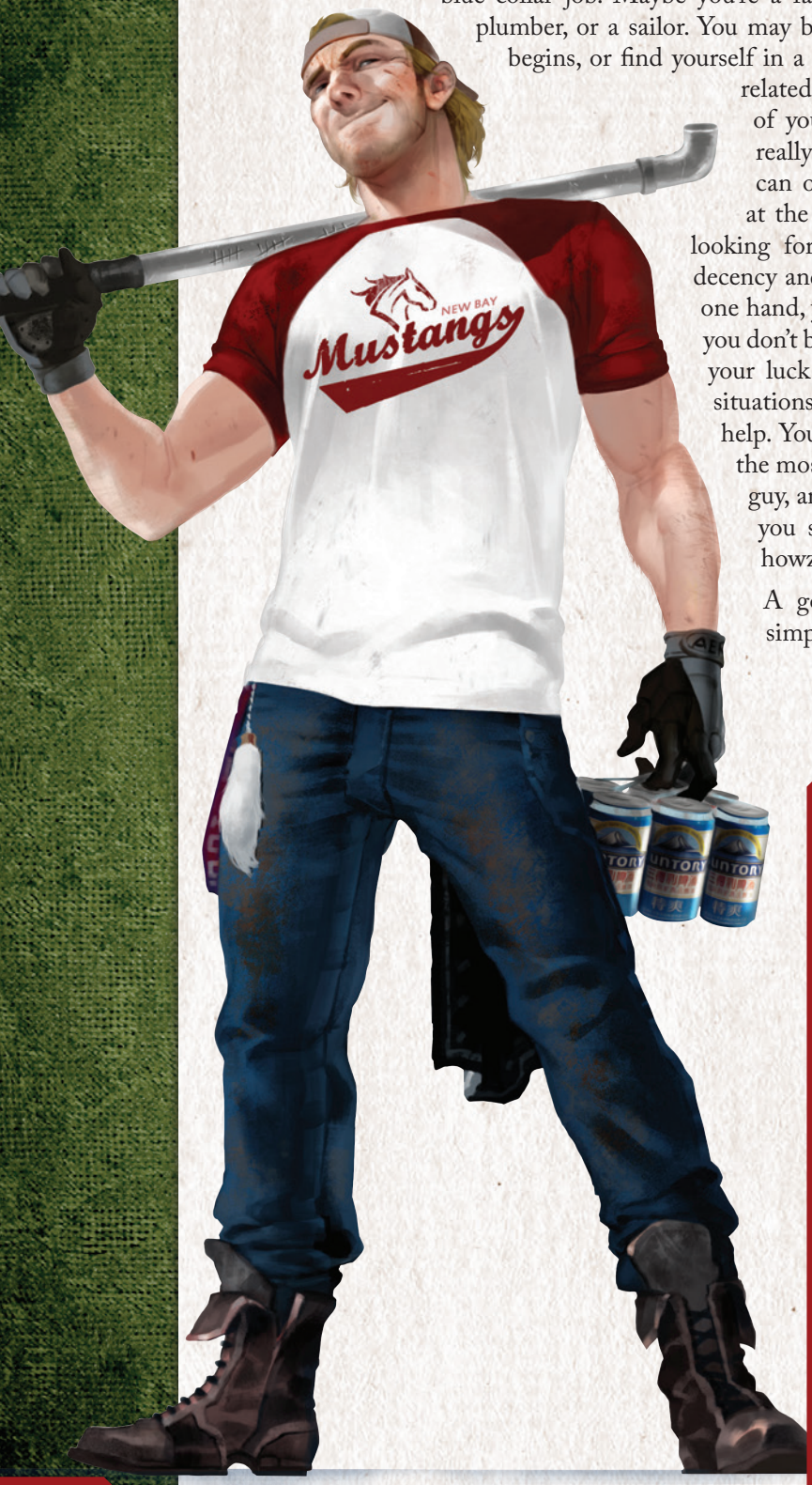
EVERYDAY HERO

"HEY, I MAY NOT HAVE THE FAINTEST CLUE WHAT'S GOING ON HERE, BUT I'M AN AMERICAN, DAMMIT! AND THAT MEANS I GOT TWO STRONG AMERICAN FISTS, AND A BIG AMERICAN HEART–AND A BIG AMERICAN GUN!"



You might be nobody special, but that's the source of all your awesome. Unlike some archetypes you could name, you work for a living—probably in a good, honest, vanishing blue-collar job. Maybe you're a factory worker, a truck driver, a plumber, or a sailor. You may be on vacation when the action begins, or find yourself in a crossfire as the result of a job-related errand. Aside from taking care of your melodramatic hook, all you really want to do is sit down with a can of beer and watch some sports at the local bar. But somehow trouble always comes looking for you. That's because of your basic, essential decency and/or stupidity. And also your peculiar luck. On one hand, your luck gets you through situations that even you don't believe you could survive. But on the other hand, your luck tends to get you into weird and frightening situations to begin with because the good guys need your help. You may not be the smartest, or the strongest, or the most skilled person in the world. But you're a good guy, and "Good guys always finish—ugh! Hey, wha'd you shoot me for? Oh, man, now I'm bleeding… howzabout a knuckle sandwich?"

A good choice if you like to play mechanically simple characters.



AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bank Shot, Battle Scavenge I-III, Both Guns Blazing I-V, Click Click Toss I-III, Covering Fire, Disarming Shot, Flesh Wound, For the Squad, Lone Wolf, Scattering Fire, Stop Right There!, The Way the Wind Blows, Wild Grenade.

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Death Punch, Dragon, Drunken Master, Flame, Fox, Healer, Hundred Names, Montage, Outlaw, Ninja, Nunchaku, Tiger, Weapon Master, Welcoming Sky, Willow, Wing Chun, Wushu.

Add Fix-It, Gambling, Leadership, or any new Info skill at 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

EVERYDAY HERO

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



LUCKY YOU

When you run out of Fortune, roll a die. On a 1 or 2, regain all your spent Fortune.

IMPROVISED WEAPON MASTERY

Gain +1 Martial Arts when fighting with an improvised weapon found at the scene. After 3 successful attacks, you lose the bonus—unless you describe yourself picking up and using a different improvised weapon (shot cost 1).

ACCIDENTAL AWESOME

After you fail an Attack Check with an improvised weapon, add a free Fortune die to your next check or Dodge.

ADDITIONAL SCHTICKS & GEAR

SKILLS

DRIVING	12
INFO: CLASSIC CARS	15
INFO: CLASSIC ROCK	15
INFO: BEER	15
INFO: SPORTS	15

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS 15

BACKUP ATTACK GUNS 11

DEFENSE 15

TOUGHNESS 6

FORTUNE 9

SPEED 6

WEALTH
WORKING STIFF

WOUND POINTS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	-1 25	26	27	28	29	-2 30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

EX-SPECIAL FORCES

"SO AFTER THE CHARGES GO OFF AND BLOW UP THE OIL TANK, I'LL COME IN ON THE CHOPPER HANGING FROM THE ROPE LADDER AND TAKE CARE OF THE DOZEN OR SO GUARDS ON THE TERRACE. ONCE THEY'RE OUTTA THE PICTURE, DROP ME ONTO THE ROOF AND I'LL BREAK INTO THE SECRET LAB AND STOP THE MAD SCIENTIST."



Afghanistan. Iraq. Places you still aren't allowed to name. A former member of an elite force trained in counter-terrorism, hostage rescue, and sabotage missions, you had a hard-bitten military mindset drilled into you along with your extensive list of deadly skills. It is possible that you were dishonorably discharged from your beloved unit, fairly or otherwise; this might be your melodramatic hook. People keep expecting you to relax, to kick back, to get along, just like everybody else. But you can't. Your nerves are still on edge. Whenever you get into a fender bender, or a confrontation on the street, it takes all of your determination not to leap on the guy harassing you and beat him to a pulp. You long for a new cause to believe in, one you can feel as much fervor for as your old corps. Most of all, you want the pure rush you get from combat. There's nothing you'd like more than to feel the taste of blood and fear in your mouth on another battlefield. If that battlefield involves a fight for justice and freedom against tyrants from across the timestream, so much the better.



AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bag Full of Guns I-IV, Bank Shot, Battle Scavenge I-III, Blam Blam Epigram, Both Guns Blazing I-V, Bloody but Unbowed II-III, Carnival of Carnage III-IV, Click Click Toss I-III, Covering Fire, Disarming Shot, Fast Draw I-IV, Firm Grip, Flesh Wound, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Lone Wolf, Signature Weapon, Scattering Fire, Shake it Off, Stop Right There!, Soul of the Sniper, Take the Shot, The Way the Wind Blows, Wild Grenade.

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Death Punch, Dragon, Fox, Healer, Hundred Names, Montage, Outlaw, Ninja, Sword, Tiger, Weapon Master, Wing Chun, Wushu.

Add a skill you do not have from this list, at a rating of 10: Deceit, Detective, Driving, Fix-It, Gambling, Info (any), Intimidation, Leadership, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

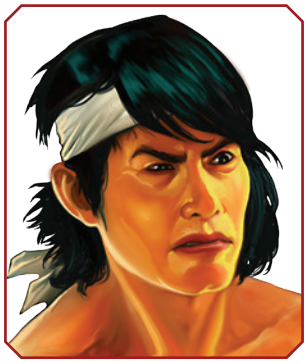
Increase your backup attack to your main attack minus 1.

EX-SPECIAL FORCES

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



FIELD TRIAGE

During a fight, spend 1 Chi and 1 shot to remove a point of Impairment from another nearby character, or 1 Chi and 3 shots to remove it from yourself.

1 | 1/3

HIGHLY TRAINED

At the beginning of any fight, you may swap your Guns and Martial Arts attack values. Swap remains in effect for duration of fight.

BLOODY BUT UNBOWED

You get +2 bonus to Up Checks.

ADDITIONAL SCHTICKS & GEAR

CLAW OF THE TIGER

When your Martial Arts attack deals Wound Points to an opponent, roll a die; if the result is even, add the result to the Wound Points dealt.

TIGER STANCE

When targeted for a Martial Arts attack, interrupt and spend 2 Chi to make one Martial Arts attack against your attacker, resolved before the original attack.

2

FOR THE SQUAD

When you assist an ally with an attack boost, the attack costs the ally 2 shots.

SKILLS

SABOTAGE	12
INTRUSION	11
INFO: ANTI-TERRORISM	15

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

GUNS 14

BACKUP ATTACK

MARTIAL ARTS 13

DEFENSE 14

TOUGHNESS 7

CHI 7

SPEED 7

COMBAT KNIFE	10/1/–
HECKLER & KOCH HK45C	10/2/3
HECKLER & KOCH MP5	10/5/1
M16 A3	13/5/1

WEALTH
POOR

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

EXORCIST MONK

"BANISH ALL SPIRITS FROM THE WORLD OF MAN!"



Few know this, but the Chi War began when impudent beings from the spirit world entered the world of man and began to interfere with it. Thus began the great imbalance that granted geomantic power to rascals and men of violence, and opened up ruptures between time periods. For the world to return to peace, enabling people to once again pursue enlightenment through detachment, the spirits must be sent back where they belong. You, a wise and therefore powerful monk, have descended from the serenity of your mountain monastery to perform the necessary exorcisms. Though you'll not turn a blind eye to other evils, none of them can be truly vanquished until your central task is done.

Before choosing this archetype, check with your GM to make sure you'll be encountering enough magic opponents to make it fun.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Death Punch, Dragon, Flame, Fox, Healer, Hundred Names, Montage, Ninja, Nunchaku, Tiger, Weapon Master, Welcoming Sky, Willow, Wing Chun, Wushu

Add a skill you do not have from this list, at a rating of 9: Detective, Info (any), Intimidation, Intrusion, Leadership, Sabotage, Seduction

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

EXORCIST MONK

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



SHRED THE FALSE VEIL

If you damage an opponent disguised by magic or sorcery, it reverts to its true form. If you down a transformed animal foe, it reverts to its animal form. If you down a supernatural creature, it is immediately banished to the spirit realm and can never return to the present juncture.

BALANCE BRINGER

Add +2 Martial Arts and +2 Toughness vs. foes with Sorcery or Creature Powers attacks.

SLOW THE TIGER

After a successful Martial Arts attack, spend 1 Chi and 1 shot. The target of the attack adds 1 to the shot cost of all actions with a cost of 1 or more until the end of the next keyframe.

1 | 1

STAVE OFF MONKEY

Interrupt and pay 5 shots when an opponent makes a successful attack against you; the opponent's attack fails.

5

BLUNT THE CRANE'S BEAK

When an opponent makes a successful attack against one of your nearby allies, interrupt and spend 1 shot to reduce attack's Damage Value by 5.

1

CHOP THE WILLOW

After a successful Martial Arts attack against a foe with Impairment 1 or less, spend 2 Chi and 1 shot. The target of the attack gains 1 Impairment until the next keyframe.

2 | 1

PRODIGIOUS LEAP

Spend 1 shot to make a horizontal, vertical, or diagonal leap of up to 14 m. Also costs 1 Chi, if your current Chi is less than 2. If you have two or more other schticks in the Welcoming Sky path, leap increases to 28 m.

1* | 1

ADDITIONAL SCHTICKS & GEAR

SKILLS

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS 13

BACKUP ATTACK

DEFENSE 15

TOUGHNESS 6

CHI 8

SPEED 7

STAFF	9/7/–

WEALTH
WORKING STIFF

WOUND POINTS

																										-1				-2
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	

FULL METAL NUTBALL

"TECHNICALLY IT'S UNSAFE TO STORE SOMETHING LIKE THIS HERE, BUT..."



They call you a gun nut—accent on the gun. Well, also, come to think of it, accent on the nut. Okay, okay, sure, they apply equally. Except that you don't just love guns. You delight in ordnance of all kinds, the more explosive the better. Your weird little hideout bristles with rare, illegal, and just plain impractical weaponry. How you acquired it all with no visible means of a support may be revealed in the course of play, or remain a mystery hardly worth addressing. You don't shoot your firearms as well as you lovingly care for them, so when you finally get a chance to pull the trigger for real, the results skew toward the slapstick as well as the lethal. When you meet real deal shooting and killing types, you try to contain your drooling enthusiasm, but when things get hot the whooping and hollering starts. Mostly you come off as a lovable oddball. In addition to your pistolophilia, you likely spout various paranoid beliefs. When you stumble into the Chi War, you may be as surprised as any when you discover how right you've been!

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bag Full of Guns III-IV, Bank Shot, Battle Scavenge I-III, Blam Blam Epigram, Bloody but Unbowed, Both Guns Blazing I-V, Carnival of Carnage I-IV, Click Click Toss I-III, Covering Fire, Disarming Shot, Fast Draw I-IV, Firm Grip, Flesh Wound, For the Squad, Hair-Trigger Neck Hairs, Lone Wolf, Signature Weapon, Scattering Fire, Stop Right There!, Soul of the Sniper, Take the Shot, The Way the Wind Blows.

If you are from, or have ever been to, the Future Juncture, add any non-Cyborg Scroungetech schtick. When asked to make Scroungetech Checks, use your Guns AV.

Add any one of these Driving schticks (provided you have its prerequisite, if any)**:** A Ride is a Ride, Counterslam, Custom Ride, Dazed and Contused, Floor It I-III, Hightailing It, Hold on Tight I-III, Hot Pursuit, Laying Rubber, Lightning Speed, Objects in the Mirror, Obstacle Course, Oh No You Don't, Ramming Speed I-III, Swerve I-III, Takes a Licking, Tarmac Warrior, Tight Roll I-III, Tools of the Trade, Vroom!

Add a skill you do not have from this list, at a rating of 9: Deceit, Detective, Gambling, Info (any), Intimidation, Intrusion, Leadership, Medicine, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

FULL METAL NUTBALL

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



READY RESUPPLY

When an ally gets a Way-Awful Failure on an attack, is disarmed, or fails a Reload Check, you may spend 1 shot as an interrupt: that ally may make an attack as an interrupt at a shot cost of 0 and gains +2 Damage (stackable) until the end of the fight.

1

NUTBALL LUCK

Spend 1 Fortune and 0 shots to gain +2 Defense vs. Guns attacks and +3 Toughness vs. explosion and debris damage until end of sequence.

1 0

BAG FULL OF GUNS II

You rotate through a selection of guns over the course of a fight. Start each fight with a revolver (9/2/6.) Each time you attack a named foe and fail to dish out more than 15 Wound Points, spend 0 shots to move to the next item in this gun list:

Colt 1911A	10/2/4
Desert Eagle .357 Magnum	11/3/3
Chiappa Rhino	12/3/5
Mossberg Special Purpose	13/5/4
homemade shotgun	14/5/4
homemade rifle	15/5/1

Homemade weapons fall apart at end of fight. Only you can use them.

OOPS, FORGOT THAT ONE

You always fail Concealment Checks. If searched for weapons, the searchers always find everything you're carrying and completely disarm you. Even if you said you got rid of all your weapons, they always find at least a hidden ankle piece. (This does not mean that you always have a weapon.)

WILD GRENADE

When you miss with a grenade, you may spend 1 Fortune. Characters between you and your target do not make Fortune rolls to avoid it. Instead you and a nearby character of your choice, other than the target, take 20 Damage from flying debris.

1

ADDITIONAL SCHTICKS & GEAR

SKILLS

DRIVING	10
FIX-IT	15

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

GUNS
13

BACKUP ATTACK

MARTIAL ARTS 11

DEFENSE
13

TOUGHNESS
6

FORTUNE
7

SPEED
8

WEALTH
POOR

WOUND POINTS

-1 -2

| | | |

GAMBLER

"THE ODDS OF MY HAVING THAT CARD ARE 145,987 TO ONE. BUT THEN AGAIN, I AM FEELING LUCKY TODAY."



As a devil-may-care hang-glider on the winds of fate, you've turned natural luck and a flair for getting yourself out of scrapes into a profitable career. You've learned to handle yourself in a fight—not all losers are good sports, after all. But mostly you rely on your drop-dead gorgeous smile and your airtight instincts to keep yourself out of trouble. With these two weapons at your disposal, you've carved out a life of luxury for yourself—no pleasure is too flashy or shallow for your tastes. You came from humble beginnings and made your fortune using only your brains and your need for victory. The latest clothes, the shiniest gadgets: these are things you've dreamed of since childhood. But the real prize is the sheer joy of beating the odds, of triumphing over your opponents when logic decrees that you should be down for the count. Now a melodramatic hook pulls you into the Chi War, a situation where all of the odds you've memorized are turned upside down. Nonetheless, you face this new adventure with a grin and a heaping helping of aplomb. You know it won't take you long to figure the angles.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bag Full of Guns I-IV, Battle Scavenge I-III, Blam Blam Epigram, Both Guns Blazing I-V, Carnival of Carnage I-IV, Covering Fire, Click Click Toss I-III, Disarming Shot, Fast Draw II-IV, Flesh Wound, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Lone Wolf, Signature Weapon, Scattering Fire, Stop Right There!, Soul of the Sniper, Take the Shot, The Way the Wind Blows, Wild Grenade.

Add one schtick from these Martial Arts paths (provided you have their prerequisites, if any)**:** Hundred Names, Montage.

Add a skill you do not have from this list, at a rating of 9: Deceit, Detective, Driving, Fix-It, Info (any), Intimidation, Intrusion, Leadership, Sabotage.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK

GAMBLER



STACK THE ODDS

Spend 1 Fortune to reverse the results of any Swerve, treating the negative die as positive and vice versa. Others must share their die results with you when asked.

Explain how your planning or advance knowledge led to this reversal.

1

FAST DRAW I

Add +2 to your Initiative result. Your first action of the sequence must use Guns.

BANK SHOT

After a Guns attack against a mook fails, add a free Fortune die to your next Guns attack.

ADDITIONAL SCHTICKS & GEAR

SKILLS

GAMBLING	15
INFO: CRIMINAL UNDERWORLD	13
SEDUCTION	13

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

GUNS	13
BACKUP ATTACK	MARTIAL ARTS 12
DEFENSE	13
TOUGHNESS	6
FORTUNE	8
SPEED	7

BERETTA MODEL 21 BOBCAT	8/1/4

WEALTH
RICH

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

GENE FREAK

"DON'T GO! I DIDN'T ASK TO BE THIS WAY!"



Bizarre energies released by the cataclysmic destruction of a futuristic hyper-Orwellian regime swirled through your world, altering the DNA of hapless survivors. Most died, but a few survived, twisted, traumatized, but able to manifest previously unknown bodily feats.

Some energies escaped through poisoned feng shui sites into the present day. Often believing themselves to have been changed by brushes with ordinary radiation or other experiments gone awry, a handful of moderns also acquired credibility-defying super powers.

Most gene freaks want to be left alone. Maybe you do, too, but a melodramatic hook prevents it. Or maybe you've decided to take an active, heroic part in the Chi War in search of a cure, or to show that some cursed with unwanted might can wield it with responsibility and discipline.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS

Add any one of these Mutant schticks: Acid Blood, Adaptive Enzymes, Brain Bleed, Causal Leakage, Camouflage, Chronofuxor, Empathy, Eyes on the Back of Your Head, Gene Link, Go Cartilaginous, How Magnets Work, Mjolnirification, Mushy Head, Nanoportal, Noctilucent, Psychic Vampire, Radioactive Exudation, Reactive Epidermis, Resource Sniff, Shared Sight, Shift Coordinates, Silver Lining, Skulky, Teleread, Shift Coordinates, Titanium Mind, Unsplode, Vestigial Twin.

Add a skill you do not have from this list, at a rating of 9: Deceit, Detective, Driving, Fix-It, Gambling, Info (any), Intimidation, Intrusion, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

GENE FREAK

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



MUTANT PUNCH

Make hand-to-hand attacks using your Mutant Attack Value.

VERY STRONG

Spend 1 shot. Until end of fight, add 3 to your Damage on any successful hand-to-hand strike (using your Mutant Attack Value) including strikes with hand-to-hand weapons. You can use absurdly large objects, like parking meters, as improvised weapons.

1

VERY FAST

Spend 2 Genome points. Until end of sequence, the shot costs of all your actions decreases by 1, with a minimum of 1 per action. You can move up to 30 m per sequence.

2

FORCE SHIELD

Spend 1 Genome point and 1 shot; your Defense increases by 1 until end of sequence.

1 1

ADDITIONAL SCHTICKS & GEAR

PUSH

Make a 3-shot ranged attack, Damage Value 11, using your Mutant Attack Value. If you deliver a Smackdown, the target flies X meters through the air directly away from you, where X = the number of Wound Points you dish out.

3

BERSERK RAGE

Spend 1 Genome point and 1 shot; your Mutant Attack Value increases by 2 until the end of the sequence.

1 1

PAIN EATER

When your attack takes a foe from 0 to 1 Impairment, or from 1 to 2 Impairment, regain 3 spent Genome points. When an ally's attack takes a foe from 0 to 1 Impairment, or from 1 to 2 Impairment, regain 1 spent Genome point.

SKILLS

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MUTANT 13

BACKUP ATTACK

DEFENSE 13

TOUGHNESS 6

GENOME 9

SPEED 6

WEALTH
RICH

WOUND POINTS

-1 -2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

GHOST

"ALTHOUGH THE GULF OF LIFE AND DEATH SEPARATES US, CAN I NOT STILL LOVE YOU?"



Ghosts aplenty haunt the magic-rich Ancient Juncture. You are one of these—a spirit unwilling or unable to leave the trappings of mortal life behind to join the eternal cycle of reincarnation. The Netherworld is also home to many ghosts, former chi warriors whose life forces were too strong to depart the Inner Kingdom when their physical bodies died. Other ghosts prey on mortals, motivated either by jealousy of the living or by the same malign intentions they harbored in life. But you are tied to Earth for some other reason. Your soul cannot rest, for in life you swore a solemn oath to complete some great undertaking. This crucial unfinished business probably comprises your melodramatic hook. You may have sworn to protect someone, to wreak vengeance on an enemy, or to recover some lost treasure or artifact.

Ghosts have a bad habit of falling in love with mortals, and can often be stunningly beautiful and alluring. Although you know such loves are forbidden, you may already find yourself in a romantic entanglement that crosses the sacred barrier between the living and the dead. If you are not in such a doomed relationship, you are sufficiently prone to such temptations that you might end up in one before the series ends.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add one schtick from any of these Sorcery specialties: Blast, Divination, Movement, Summoning.

Add any one of the following Creature Powers (provided you have its prerequisite, if any)**:** Arcane Battery, Blood Drain, Death Resistance I-III, Foul Spew, Goldenheart Monster, Inevitable Comeback, Memory Drain, Mimicry, Night Dweller, Regeneration I-IV, Transformation I-II.

Add a skill you do not have from this list, at a rating of 9: Deceit, Gambling, Info (any), Intimidation, Intrusion.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

GHOST

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



HOVERING PRESENCE

You make boosts with a shot cost of 2.

INSUBSTANTIAL

Pass through solid matter by checking Creature Power against a Difficulty of 1 for each inch of material you are moving through. Specify two types of matter you cannot pass through; your GM picks a third.

FLIGHT

Fly through the air, moving up to 3 m per shot.

DAMAGE IMMUNITY: BULLETS

You take no damage from Guns attacks, unless shot by magic or silver bullets.

TRADITIONAL HEALING ONLY

The Medicine skill only heals you if the practitioner trained in the Ancient Juncture.

ADDITIONAL SCHTICKS & GEAR

†CREATURE POWERS NOTE: YOUR BASE VALUE FOR CREATURE POWERS CHECKS IS 14.

LOVE POTION

Spend 1 Magic to formulate a potion which, if ingested by a featured foe or supporting character, causes him to fall head over heels in love with another character specified by the sorcerer at time of formulation. If attraction to the object of affection contradicts the ingester's orientation, the pull remains powerful but platonic. The dosed character makes a Will Check with your Sorcery value as the Difficulty at the end of each scene, and recovers at the beginning of the following session.

1 **Specialty:** Influence.

CHI BLAST

As a standard 3-shot action, direct a ranged attack of raw magical energy at a combatant of your choice, using your Sorcery attack value, Damage 9.

3 **Specialty:** Blast.

SKILLS

SEDUCTION	13
INFO: MUSICIANSHIP	13

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

SORCERY† 13

BACKUP ATTACK

DEFENSE 12

TOUGHNESS 6

MAGIC 8

SPEED 7

WEALTH
POOR

WOUND POINTS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	-1 25	26	27	28	29	-2 30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

HIGHWAY RONIN

"ALL THAT'S LEFT OF THE WORLD IS THE OPEN ROAD."



Until you discovered the Chi War, you drove the desolate highways of the shattered future, not to get somewhere, but to escape from everywhere else. You fought for gasoline, for your freedom, and sometimes to avoid ending up on a cannibal's flame grill. When confronted by the helpless, the desperate, you told them they didn't need another hero. But in the end, you stepped up, and drove your battered but trusty vehicle against the strong, to protect the weak. Now that you've learned of the Chi War, and the real reason your world imploded, you figure your survival skills might be turned to an ultimate purpose—to rewrite the history of the future, so the huddled masses need never fear again.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Driving schticks (provided you have its prerequisite, if any)**:** A Ride is a Ride, Counterslam, Custom Ride, Floor It I-III, Hightailing It, Hold on Tight I-III, Hot Pursuit, Laying Rubber, Lightning Speed, Objects in the Mirror, Obstacle Course, Oh No You Don't, Ramming Speed I-III, Swerve III, Tight Roll I-III, Tools of the Trade, Vroom!

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bag Full of Guns I-IV, Bank Shot, Battle Scavenge I-III, Blam Blam Epigram, Bloody but Unbowed, Both Guns Blazing I-V, Carnival of Carnage I-IV, Click Click Toss I-III, Covering Fire, Disarming Shot, Fast Draw I-IV, Firm Grip, Flesh Wound, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Lone Wolf, Signature Weapon, Scattering Fire, Stop Right There!, Soul of the Sniper, Take the Shot, The Way the Wind Blows, Wild Grenade.

Add any non-Cyborg Scroungetech schtick. When asked to make Scroungetech Checks, use your Guns AV.

Add one schtick for which you have the prerequisite from the Martial Arts path: Montage.

Add a skill you do not have from this list, at a rating of 11: Deceit, Fix-It, Gambling, Info (any), Intimidation, Intrusion, Leadership, Medicine, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 2.

HIGHWAY RONIN

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



ARMOR PLATED

You own and usually drive a customized vehicle whose body you have strategically reinforced. Compared to the standard model, it gets +1 to Frame and Crunch.

DAZED AND CONTUSED

Characters getting out of a vehicle you have just rammed add +3 to the shot cost of their subsequent actions, and take 1 point of Impairment until the end of the sequence.

SWERVE II

Add +2 Frame when rammed or sideswiped.

AGAINST ALL WARLORDS!

Add +2 Guns vs. Bosses. if the boss succeeds at an Up Check, you can force the GM to reroll the Up check. Up or down, use the second result.

TARMAC WARRIOR

If you exit your vehicle after making at least one Driving Check, +2 to your attacks until end of fight.

TAKES A LICKING

As an interrupt after your vehicle takes Chase Points from a ram/sideswipe, or a character attack or stunt, spend 1 Fortune and 1 shot to reduce your vehicle's total Chase Points by 7.

1 1

ADDITIONAL SCHTICKS & GEAR

FORD FALCON COUPE:
ACCELERATION 8 • HANDLING 8 (SQUEAL 10) • FRAME 7 (CRUNCH 9)*

*THIS INCLUDES THE BONUS FROM ARMOR PLATED.

SKILLS

DRIVING	14

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

GUNS 13

BACKUP ATTACK
MARTIAL ARTS 13

DEFENSE 13

TOUGHNESS 7

FORTUNE 6

SPEED 8

S&W MODEL 19 COMBAT MAGNUM	11/2/5
RUGER RED LABEL SHOTGUN (SAWED-OFF)	10/3/6

WEALTH
POOR

WOUND POINTS

-1 -2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

KARATE COP

"YOU HAVE THE RIGHT TO REMAIN–OOUCH–SILENT! YOU HAVE THE RIGHT TO–URGHH–AN ATTORNEY. ANYTHING YOU SAY CAN AND WILL–HNNHHHGHK!–BE USED AGAINST YOU IN A COURT OF–HHNNNHH!"

You are a loyal, team-playing officer of the law who happens to be about as adept in the martial arts as you are with your service revolver. You overcome the bad guys not by being bigger or tougher but by sheer pluck and perseverance. When you punch a huge slab of a goon in the jaw, it hurts your hand. When you leap from a bridge to a passing hovercraft, you feel the impact roll up through your body. When fireworks set your jacket aflame mid-fight, you struggle awkwardly to put it out. You're not the most graceful combatant of the Chi War, or able to manifest the bizarre fu powers of the ancient masters. But no matter how many times they knock you down, you get back up, shake off the pain, and keep running after the wrongdoers.



AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bag Full of Guns I-IV, Bank Shot, Battle Scavenge I-III, Both Guns Blazing I-V, Carnival of Carnage I-IV, Click Click Toss I-III, Covering Fire, Disarming Shot, Fast Draw I-IV, Flesh Wound, For the Squad, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Lone Wolf, Scattering Fire, Shake it Off, The Way the Wind Blows.

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Death Punch, Dragon, Drunken Master, Hundred Names, Montage, Nunchaku, Tiger, Weapon Master, Willow, Wing Chun, Wushu.

Add any one of these Driving schticks (provided you have its prerequisite, if any)**:** A Ride is a Ride, Custom Ride, Dazed and Contused, Floor It I-III, Hold on Tight I-III, Hot Pursuit, Laying Rubber, Lightning Speed, Objects in the Mirror, Obstacle Course, Oh No You Don't, Swerve I-III, Takes a Licking, Tight Roll I-III, Vroom!

Add a skill you do not have from this list, at a rating of 9: Deceit, Fix-It, Info (any), Leadership.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

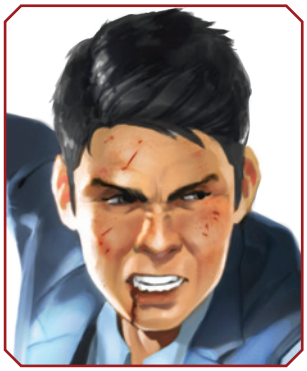
Increase your backup attack to your main attack minus 1.

KARATE COP

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



GLUTTON FOR PUNISHMENT

When you take Wound Points from a Martial Arts attack, or take non-attack damage, your next Martial Arts attack this fight gets a +2 bonus. This bonus stacks with other effects but not with itself.

UNDERDOG DESPERATION

Add +2 Toughness vs. opponents with fewer Wound Points than you.

INDEFATIGABLE

Impairment points do not decrease your Martial Arts attack value.

ADDITIONAL SCHTICKS & GEAR

OUCH!

When you miss with an unarmed attack, you take X Wound Points, where X equals the absolute value of your Swerve. Your next Martial Arts attack this fight gets a +X bonus. If successful, heal X Wound Points. This schtick is always active.

STOP RIGHT THERE!

1

Spend 1 shot to automatically stop an enemy from Cheesing It.

TAKE THE SHOT

Add +4 Guns vs. targets using hostages as human shields.

SKILLS

DRIVING	11
POLICE	15

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS 13

BACKUP ATTACK GUNS 13

DEFENSE 14

TOUGHNESS 7

FORTUNE 7

SPEED 7

COLT DETECTIVE SPECIAL	9/1/5
REMINGTON 870 POLICE	13/5/4

WEALTH
WORKING STIFF

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

KILLER

"FORTY OF THEM, ONE OF ME. LOOKS LIKE THE ODDS ARE ABOUT EVEN."





You used to work as a professional assassin. Maybe you served an intelligence agency. More likely you whacked people for the triads. You prided yourself on cool, calculated efficiency and the ability to get the job done without getting involved. You know everything there is to know about the acquisition, handling, and employment of firearms. You've been perforated by bullets more times than you can count. It's what you call an occupational hazard. The intellectual puzzle of the perfect kill mattered to you then. The value of your life, or those of your victims, never factored into the equation… until now. Possibly through your melodramatic hook, you are about to plunge into the Chi War. Now you have the power to change history with your trigger finger, instead of just wiping out unsuspecting targets. And maybe, just maybe, that gives you a chance to redeem yourself…

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bag Full of Guns I-IV, Bank Shot, Battle Scavenge I-III, Blam Blam Epigram, Bloody but Unbowed I-III, Both Guns Blazing I-V, Carnival of Carnage IV, Click Click Toss I-III, Covering Fire, Disarming Shot, Fast Draw I-IV, Firm Grip, Flesh Wound, For the Squad, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Lone Wolf, Signature Weapon, Scattering Fire, Shake it Off, Stop Right There!, Soul of the Sniper, Take the Shot, The Way the Wind Blows, Wild Grenade.

Add any one of these Driving schticks (provided you have its prerequisite, if any)**:** A Ride is a Ride, Dazed and Contused, Floor It I-III, Hightailing It, Hold on Tight I-III, Laying Rubber, Lightning Speed, Objects in the Mirror, Obstacle Course, Oh No You Don't, Ramming Speed I-III, Swerve I-III, Tight Roll I-III, Vroom!

Add a skill you do not have from this list, at a rating of 10: Detective, Fix-It, Gambling, Info (any), Intimidation, Intrusion, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK

KILLER



BOTH GUNS BLAZING II

Fire two guns simultaneously at your opponent; these must be handguns or otherwise outfitted with a pistol grip. Treat as one attack at Guns –1, with the Damage of both guns added together, and the opponent's Toughness doubled.

CARNIVAL OF CARNAGE III

Add +2 Guns vs. mooks. Subtract 1 from the shot cost of any attack on a mook or mooks. Minimum shot cost remains 1.

HEROIC BLOODSHED

In the climactic fight of an adventure, any attack that deals you more than 4 Wound Points deals an additional 3 Wound Points.

ADDITIONAL SCHTICKS & GEAR

SKILLS

DECEIT	13
DRIVING	11
INFO: GANGLAND POLITICS	11

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

GUNS 15

BACKUP ATTACK: MARTIAL ARTS 12

DEFENSE 14

TOUGHNESS 6

FORTUNE 6

SPEED 9

TAURUS MODEL 85	9/2/5
BERETTA M12	10/5/6
HK MP5	10/5/1
SVD DRAGUNOV	13/5/3
BERETTA 92FS CENTURION	10/2/3

WEALTH
RICH

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

MAGIC COP

"THERE ARE SOME THINGS MAN WAS MEANT NOT TO KNOW. IT'S MY JOB TO HUNT DOWN THOSE THINGS AND KILL THEM."

Even in junctures where magic is rare and difficult to perform, supernatural manifestations still ooze from the world's dark corners, sometimes with lethal results. Many large police jurisdictions secretly maintain small units of officers trained in the mystic arts. These cops are able to take on the occasional renegade sorcerer or shaman who might pop up, and can dispatch demons and ghosts without freaking out. You are one of these cops. You're probably a loner; the system is set up so you have little contact with regular law enforcement officials. Other officers think you're nuts, if they know who you are at all. You have built up tough mental defenses against the creatures of the night. To normal folks, you come off as grim or aloof. You might think of yourself as a holy warrior, implacably gunning down anything that smacks of the occult. Or maybe you wish you could build a bridge between the world of the supernatural and the world of everyday humanity. Magic cops are often drawn into the Chi War as they hunt down agents of the Lotus or escapees from the Netherworld, discovering that there is much hidden beneath reality's mundane veneer that even they know nothing about.



AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add one schtick from any of these Sorcery specialties: Divination, Fertility, Heal, Summoning.

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bank Shot, Battle Scavenge I-III, Blam Blam Epigram, Bloody but Unbowed I-III, Both Guns Blazing I-V, Click Click Toss I-III, Covering Fire, Disarming Shot, Fast Draw I-IV, Firm Grip, Flesh Wound, For the Squad, Lightning Reload I-IV, Lone Wolf, Scattering Fire, Stop Right There!, Take the Shot, The Way the Wind Blows.

Add a skill you do not have from this list, at a rating of 9: Deceit, Driving, Fix-It, Info (any), Intimidation, Intrusion, Leadership, Sabotage.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

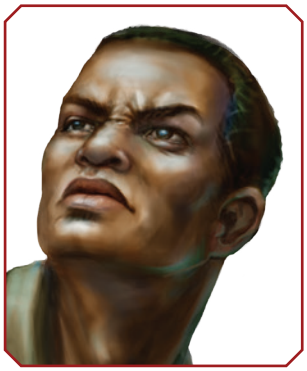
Increase backup attack to match main attack.

MAGIC COP

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



INURED TO WEIRDNESS

When a Sorcery, Creature, or Scroungetech attack misses you, regain a spent Magic point.

JUNCTURE ADAPTED

When in your home juncture, ignore any juncture costs for Sorcery.

HAIR-TRIGGER NECKHAIRS

Gain +1 Defense for the first sequence of any fight your opponents start unexpectedly.

STOP RIGHT THERE!

1 Spend 1 shot to automatically stop an enemy from Cheesing It.

ADDITIONAL SCHTICKS & GEAR

GHOST SENSE

Spend 1 Magic to see the ghosts all around you in a single scene. Unless you count the odd grotesque transformation or ineffective lunge in your direction, they can't really communicate with you. But their presence and appearance may provide clues to past events in the area.

1 **Specialty:** Divination.

BANISHMENT

Spend 3 Magic and 3 shots: on a Sorcery success against a supernatural creature's Defense, it Cheeses It. On a failure, you regain the Magic points spent.

3 3 **Specialty:** Summoning.

SKILLS

INFO: OCCULT	13
POLICE	12

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

GUNS 14

BACKUP ATTACK SORCERY 13

DEFENSE 13

TOUGHNESS 7

MAGIC 8

SPEED 6

COLT DETECTIVE SPECIAL	9/1/5
REMINGTON 870 POLICE	13/5/4

WEALTH WORKING STIFF

WOUND POINTS

-1 -2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

MARTIAL ARTIST

"YOUR KUNG FU IS STRONG. YOU SHALL BE A WORTHY OPPONENT."



An accomplished young student of one or more schools of hand-to-hand combat, you are as effective with your bare hands as when wielding traditional hand-to-hand weapons. Embarking on a lifetime's study, you have recently mastered a number of esoteric chi powers. Most importantly, you have absorbed a profound truth: martial arts are more than just a series of combat moves. They represent an ancient and learned discipline, one that preaches restraint, discipline, and humility. You work hard to live up to that philosophy. You choose your fights carefully, and work to uphold the values you have learned, such as reverence for elders, respect for the traditions of the past, and self-sacrifice for the greater good. You probably work at a humble job, caring little for material goods. The only goal you consider worthy of pursuing is the physical and spiritual perfection attained by the great masters of the past. When you encounter the Chi War, your dedication to honor and self-perfection leads you into the battle against evil without a second thought.



AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Death Punch, Dragon, Drunken Master, Flame, Fox, Healer, Hundred Names, Montage, Outlaw, Ninja, Nunchaku, Sword, Tiger, Weapon Master, Welcoming Sky, Willow, Wing Chun, Wushu.

Add a skill you do not have from this list, at a rating of 9: Deceit, Detective, Driving, Fix-It, Gambling, Info (any), Intimidation, Intrusion, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

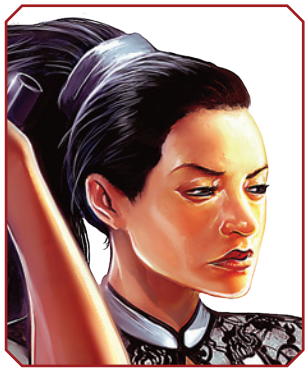
Increase a skill value of 12+ by 1.

MARTIAL ARTIST

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



HANDS WITHOUT SHADOW

+X Martial Arts vs. opponents whose Defense values, bonuses included, exceed your current Defense. X = the difference between Defense values.

DIM MAK

Any time after the 6th shot of the 2nd sequence, spend 3 Chi and make a Martial Arts punch attack against a featured foe. If successful, ignore normal Damage determination; the foe's Wound Point total is now 34 for a featured foe or 49 for a boss. If unsuccessful, regain 2 Chi.

3

ADDITIONAL SCHTICKS & GEAR

WHIRL OF FURY

Spend 1 Chi as you make a Martial Arts nunchaku attack. If you hit, this and all of your nunchaku attacks for the rest of the fight have a Damage Value of 14.

1

LIGHTNING FIST

When you hit an opponent with a Martial Arts punch attack, spend 1 Chi and 1 shot as an interrupt. For this attack, and until the next keyframe, your target's Toughness is halved (round fractions up).

1 1

BLUR OF RAGE

Spend 1 Chi as you make a Martial Arts nunchaku attack against a mook. Until the next keyframe, roll a die whenever a mook attacks you. On an even result, the mook drops before it can attack.

1

SKILLS

INFO: EASTERN PHILOSOPHY	11
LEADERSHIP	11

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS 15

BACKUP ATTACK

DEFENSE 15

TOUGHNESS 8

CHI 8

SPEED 7

NUNCHAKU	8/3/–

WEALTH
POOR

WOUND POINTS

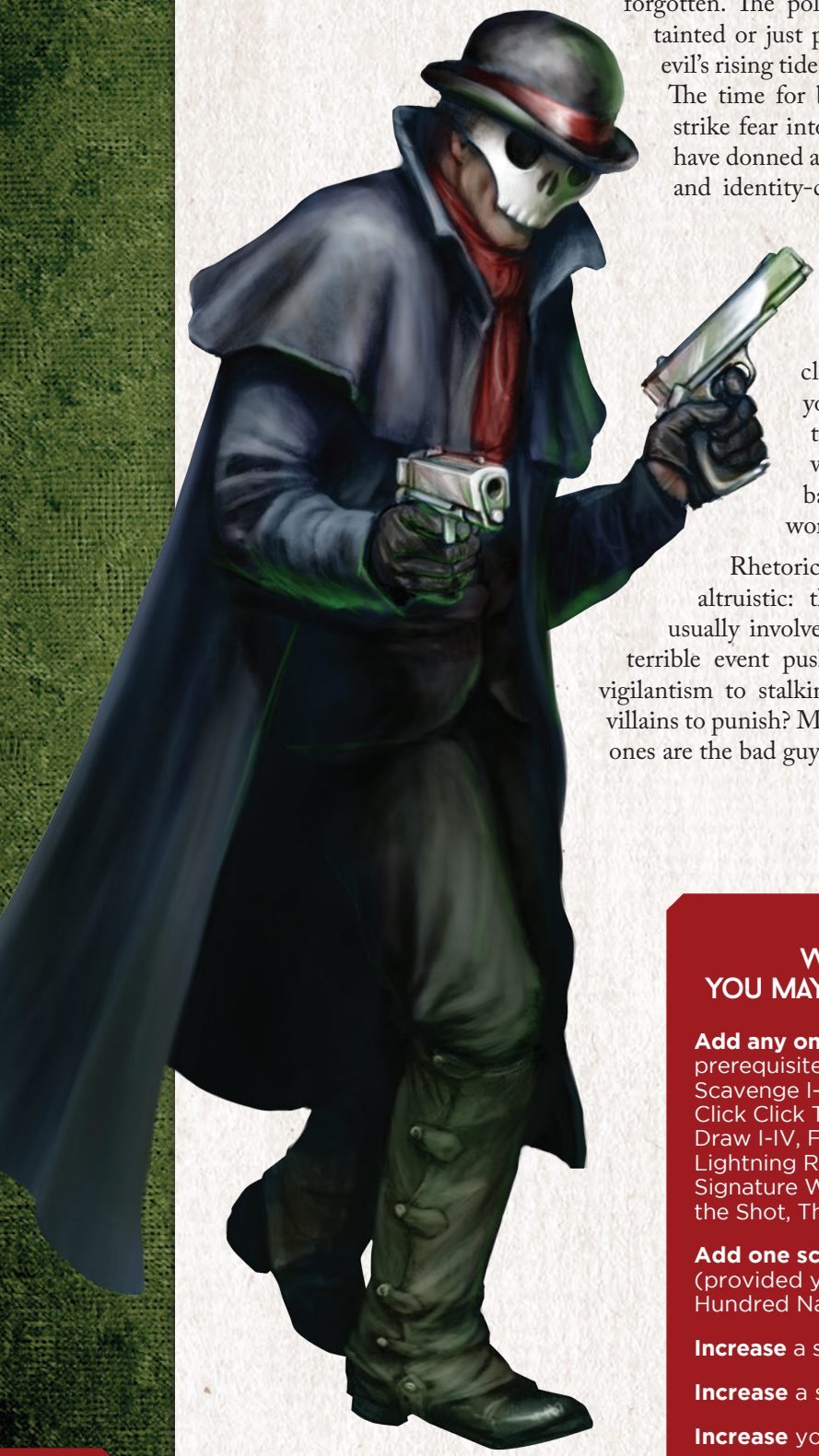
-1 -2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

MASKED AVENGER

"TREMBLE IN FEAR, EVILDOERS! YOUR TIME OF RECKONING IS AT HAND!"





For many years, you watched your society slowly sink into corruption. Crime runs rampant on the streets. Justice eludes the common man. Criminals are rewarded—victims, forgotten. The police and judiciary, hopelessly tainted or just plain unable to deal with the evil's rising tide, can't be trusted to do the job. The time for brooding is over. Seeking to strike fear into the hearts of evildoers, you have donned a distinctive, armored costume and identity-concealing mask to take the law into your own hands. You use your own uncompromising moral compass to find wrongdoers and beat the crap out of them. With your fierce fists and barking automatic pistols, you aim to turn back the clock and return to an age of justice. Although your abilities are formidable, you do not expect to transform society all on your own. Only when people stand up for themselves and take back their own streets will the criminals of the world truly quake in fear.

Rhetoric aside, your mission may not be entirely altruistic: the Masked Avenger's melodramatic hook usually involves sworn vengeance of some sort. Did some terrible event push you over the edge from thinking about vigilantism to stalking the streets in funny clothes looking for villains to punish? Maybe you're a little crazy—but the really crazy ones are the bad guys who stand in your way.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bag Full of Guns I-IV, Bank Shot, Battle Scavenge I-III, Blam Blam Epigram, Both Guns Blazing I-V, Click Click Toss I-III, Covering Fire, Disarming Shot, Fast Draw I-IV, Firm Grip, Flesh Wound, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Lone Wolf, Scattering Fire, Shake it Off, Signature Weapon, Stop Right There!, Soul of the Sniper, Take the Shot, The Way the Wind Blows, Wild Grenade.

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Death Punch, Hundred Names, Montage, Outlaw, Ninja, Wing Chun, Wushu.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

MASKED AVENGER

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



TREMBLE, EVILDOERS!

When you attack a single mook and drop it, 4 other mooks Cheese It. If your positive die exploded, a total of 6 mooks Cheese It.

TRAINED FOR ARMOR

Ignore Initiative penalties for armor.

UTILITY BELT

After spending Fortune on a boost, roll a die. On an even result, you get the Fortune back.

EAGLE EYE

Add +X to the shot cost of a Guns attack to gain +X Guns for that attack. X cannot exceed 3.

ADDITIONAL SCHTICKS & GEAR

POLICE SHELL ARMOR 5/25/0

ONCE PER SEQUENCE, ADD +5 TO YOUR TOUGHNESS AS AN INTERRUPT AFTER A GUNS HIT. BONUS APPLIES ONLY TO THIS HIT.

ONCE PER SESSION, WHEN YOU TAKE A GUNS HIT THAT WOULD OTHERWISE TAKE YOU ABOVE 25 WOUND POINTS, SPEND 1 FORTUNE AND 3 SHOTS TO REDUCE DAMAGE FROM THAT HIT TO 0.

SKILLS

DETECTIVE	15
INTIMIDATION	12
VS. MOOKS AND STREET-LEVEL CRIMINALS	15
INFO: SCIENCE	15
FIX-IT	11

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

GUNS	13
BACKUP ATTACK	MARTIAL ARTS 12
DEFENSE	13
TOUGHNESS	8
FORTUNE	6
SPEED	7

COLT 1911	10/2/4

WEALTH
RICH

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

MAVERICK COP

"FREEZE, SCUMBAG!"



The Maverick Cop is a plainclothes detective assigned to a major crime unit of a big city. You may work undercover, you may be in an anti-mob unit, or you may be a homicide detective. Good-looking but slovenly, you may cultivate a drinking problem and definitely have a personal life in a state of serious disorder. Despite the fact that you are one yourself, you've always had a problem with authority figures. You see yourself as a loner, but this may date back only as far as your last partner getting killed, or the origin point of some other melodramatic hook. You are always on the verge of being fired and are often on suspension. You keep your job only because your gruff superior officer has a secret soft spot for you, and because you get results. Although you always get the job done in the end, everything seems to conspire to make you look bad. People connected to your investigations have a habit of getting killed. Witnesses get snuffed. Bystanders fall like tenpins whenever you take part in a firefight. Most of all, you never seem to be able to just apprehend a crook. It's not like you deliberately set out to empty the contents of your high-caliber revolver into each and every scumbag you're supposed to arrest. You warn them even, tell them they shouldn't be feeling lucky, shouldn't ever get you riled. Punks never learn.



AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bag Full of Guns I-IV, Bank Shot, Battle Scavenge I-III, Bloody but Unbowed I-III, Both Guns Blazing I-V, Carnival of Carnage I-IV, Click Click Toss I-III, Covering Fire, Disarming Shot, Fast Draw I-IV, Firm Grip, Flesh Wound, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Lone Wolf, Scattering Fire, Shake it Off, Stop Right There!, Soul of the Sniper, Take the Shot, The Way the Wind Blows, Wild Grenade.

Add any one of these Driving schticks (provided you have its prerequisite, if any)**:** A Ride is a Ride, Counterslam, Custom Ride, Dazed and Contused, Floor It I-III, Hold on Tight I-III, Laying Rubber, Lightning Speed, Objects in the Mirror, Obstacle Course, Oh No You Don't, Ramming Speed I-III, Swerve I-III, Takes a Licking, Tarmac Warrior, Tight Roll II-III, Tools of the Trade, Vroom!

Add a skill you do not have from this list, at a rating of 9: Deceit, Fix-It, Gambling, Info (any), Intimidation, Intrusion, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

MAVERICK COP

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



SIGNATURE WEAPON

Your favorite Smith & Wesson Model 29 deals 3 more damage than the norm.

BLAM BLAM EPIGRAM

Add 1 to the shot cost of any Guns attack and make a pithy quip before or after shooting. The Damage Value of your weapon increases by 2 against a non-Impaired opponent, by 8 against an Impaired opponent.

+1

JUSTICE BRINGER

Add +2 Guns vs. any target you know to be a murderer, torturer, or felony sex offender.

HOT PURSUIT

Spend 1 Fortune to get +2 Driving until the next keyframe when you are the pursuer in a vehicle chase.

1

TIGHT ROLL I

When a vehicle you're driving crashes, you and all occupants gain +2 Toughness against crash damage.

ADDITIONAL SCHTICKS & GEAR

1981 CHEVROLET IMPALA:
ACCELERATION 8 • HANDLING 9 (SQUEAL 10) • FRAME 6 (CRUNCH 8)

*THIS INCLUDES YOUR SIGNATURE WEAPON BONUS.

SKILLS

DRIVING	13
POLICE	15
INFO: DIVE BARS	15

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

GUNS
13

BACKUP ATTACK
MARTIAL ARTS 12

DEFENSE
13

TOUGHNESS
8

FORTUNE
6

SPEED
7

SMITH & WESSON MODEL 29*	14/3/5
COLT DETECTIVE SPECIAL	9/1/5
WINCHESTER MODEL 70	13/5/5

WEALTH
WORKING STIFF

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

NINJA

"IF I WISHED TO KILL YOU, YOU WOULD BE DEAD ALREADY. YOU WOULD NOT HAVE SEEN ME COMING."



If you hail from the Past Juncture, you may be an actual member of the legendary Japanese secret society of assassins. But in *Feng Shui 2* the term "Ninja" is also used generically to describe any operative who specializes in stealth and penetration missions. Although capable of holding your own during a fight, you prefer deception and surprise over a frontal assault. Ninjas maintain a mystique around themselves, often pretending to have secret mystical powers. Although the Ninja does have a passing acquaintance with esoteric chi abilities, the mystery surrounding you is mostly due to your own wit and presence. It is not fame that you crave so much as cultivating that mystique. You wish your deeds to be famous, but your identity to be a secret. You want to be feared. You want to be whispered about. Nothing amuses you more than to stand among people who have no clue just how quick and deadly you are. But lately, you have begun to feel a sense of emptiness. Maybe you have suffered a loss in love, or some other personal blow that has made you feel less invincible than usual. Perhaps you've begun to question your amoral existence. When you discover the Chi War, you are pulled in either by your melodramatic hook, or by the awakening of a desire to do something—to leave a mark on the world, even if no one will ever know your name.



AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Death Punch, Dragon, Drunken Master, Flame, Fox, Healer, Montage, Outlaw, Ninja, Nunchaku, Tiger, Weapon Master, Welcoming Sky, Willow, Wing Chun, Wushu

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bank Shot, Battle Scavenge I-III, Bloody but Unbowed I-III, Both Guns Blazing I-V, Carnival of Carnage IV, Click Click Toss I-III, Covering Fire, Disarming Shot, Fast Draw I-IV, Flesh Wound, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Lone Wolf, Scattering Fire, Smoke Arrow, Stop Right There!, Soul of the Sniper, Take the Shot, The Way the Wind Blows.

Add a skill you do not have from this list, at a rating of 10: Detective, Driving, Gambling, Info (any), Intimidation, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

NINJA

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



JOINT CASED

Add +2 Martial Arts if the current fight takes place in a location you have ever covertly entered using Intrusion, including at the beginning of this fight.

FRIEND OF DARKNESS

When attacking an opponent for the first time in the current fight, treat the opponent's Toughness as 4. This is inapplicable if the opponent's Toughness is less than 4.

DARK'S SOFT WHISPER

Make any attack silently and without attracting notice. On a Guns attack, describe yourself using a silencer.

ADDITIONAL SCHTICKS & GEAR

PANTHER POUNCE

If you are the only PC in a scene and you encounter a single GMC, spend 0 Chi (for a mook) or 2 Chi (for a named character) to knock out, daze, or otherwise render the target helpless and unable to interfere with you. Lasts for five minutes, or until you try to harm the character, whichever comes first.

0/2

CATLIKE TREAD

When you give an ally a Defense boost, you also gain the benefit of the boost.

SKILLS

DECEIT	12
INTRUSION	15
FIX-IT	11
INFO: ARCHITECTURE	15

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS 13

BACKUP ATTACK GUNS 12

DEFENSE 15

TOUGHNESS 6

CHI 7

SPEED 8

STILETTO	9/1/–
TONFA	8/3/–
THROWING STARS	5/0/–
COMBAT KNIFE	6/0/–

WEALTH
WORKING STIFF

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

OLD MASTER

"YOU THINK I AM OLD AND FEEBLE, DO YOU? WELL, FACE MY FLYING WINDMILL KICK, ASSHOLE!"



You are an elderly expert who long ago conquered the most difficult principles of martial arts and chi powers. You spent many long years tutoring others in the secrets of your art, and are used to being treated with utmost respect. Therefore, you can be a bit of a hothead when challenged by others who do not know enough to bow before your superior experience. You are a harsh disciplinarian; no matter what juncture you hail from, you grumpily pine for the good old days when proper respect was paid to elders and the heavens were in harmony with the Earth.

Although you no longer possess the physical strength and endurance you had as a young student, your skill and Chi powers still make you a formidable opponent. You want to retire from active participation in the world of martial arts, leaving the field to the young men and women you have trained to follow in your footsteps. Now you want to rest, and to study the arts and ancient poems. But the tide of evil in the world seems to be growing again. You must show a new generation of heroes how to become masters themselves, as your masters taught you. Used to deference and with bones growing more tired by the day, you can be surprisingly cranky, even comically crude, when crossed. Some life lessons are best imparted with a clout upside the head.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Death Punch, Dragon, Drunken Master, Flame, Fox, Healer, Montage, Outlaw, Ninja, Nunchaku, Sword, Tiger, Weapon Master, Welcoming Sky, Willow, Wing Chun, Wushu.

OLD MASTER

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



CHI FLOW PERCEPTION

Your base damage with a punch or kick is 10, not 7.

PRODIGIOUS LEAP

Spend 1 shot to make a horizontal, vertical, or diagonal leap of up to 28 m. Also costs 1 Chi, if your current Chi is less than 2.

1* | 1

WILLOW STEP

Spend 1 Chi and 1 shot to gain +2 Defense against non-Martial Arts attacks until the next keyframe.

1 | 1

AERIAL PUSHAWAY

When an enemy misses you with a Martial Arts attack, spend 1 shot to fly up to 14 m backwards, away from your enemy. Regain 1 spent Chi.

1

OMINOUS FLUTTER

Spend 1 Chi. Until the end of the fight, any attack you immediately precede with a Prodigious Leap gets a +1 bonus.

1

ADDITIONAL SCHTICKS & GEAR

FLYING WINDMILL KICK

Spend 4 shots to make a Martial Arts kick attack. If the attack hits, you may make another kick attack on the same opponent at 0 shot cost. You may continue doing this until an attack fails, or until you land a third hit.

4

KING ON THE WATER

In a fight under the adverse condition Torrential Rain, spend 1 Chi and 0 shots to gain a +2 Immunity bonus until end of fight or end of condition.

1 | 0

TIRED BONES

Make a Difficulty 7 Constitution Check whenever you take damage during a fight. Each time you fail, your Defense drops by 1, and stays that way until end of fight.

SKILLS

INFO: CHINESE PHILOSOPHY	15
INFO: CALLIGRAPHY	15
LEADERSHIP	11

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS 16

BACKUP ATTACK

DEFENSE 15

TOUGHNESS 5

CHI 10

SPEED 6

STAFF	9/7/–

WEALTH
POOR

WOUND POINTS

-1 -2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

PRIVATE INVESTIGATOR

"ALL MY LIFE, I'VE BEEN WAITING FOR SOMEONE DRESSED LIKE YOU TO WALTZ INTO THIS OFFICE AND GIVE ME A SPIEL LIKE THAT. NOT THAT I BELIEVE IT FOR A SECOND, BUT IT'S LOVELY TO SEE YOUR DAYDREAMS REALIZED."





As an experienced investigator you have accumulated contacts throughout society: from well-heeled clients who can afford to hire you, to the enforcers of the law you must occasionally skirt, to the seediest elements of the criminal underworld. You most often work for lawyers, digging up information for use in court cases. When one corporation sues another, you find yourself poring over corporate ledgers and sifting for obscure references in old business publications. You've worked for insurance companies, keeping plaintiffs under surveillance to see if they're as injured as they claim to be. And then of course there are divorce cases. Although you may have gotten into your line of work because you fell in love with the film noir world of Philip Marlowe and Sam Spade, you've spent more time hunched over a laptop performing background checks than you have slugging it out with gangsters and crooked cops. Maybe that's why, when you sniff out the first clues that point you to the existence of the Chi War, you're ready to chuck the real-life world of the private detective in favor of the fantastic adventure you've always dreamed of.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bag Full of Guns I-IV, Bank Shot, Battle Scavenge I-III, Blam Blam Epigram, Bloody but Unbowed I-III, Both Guns Blazing I-V, Carnival of Carnage I-IV, Click Click Toss I-III, Covering Fire, Fast Draw I-IV, Firm Grip, Flesh Wound, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Lone Wolf, Scattering Fire, Signature Weapon, Stop Right There!, Take the Shot, The Way the Wind Blows, Wild Grenade.

Add a skill you do not have from this list, at a rating of 11: Deceit, Driving, Fix-It, Gambling, Info (any), Intimidation, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

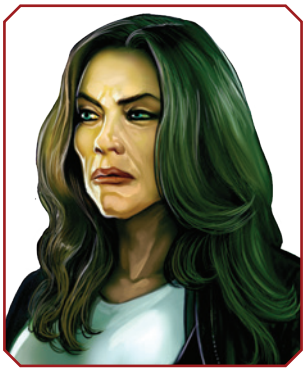
Increase your backup attack to your main attack minus 1.

PRIVATE INVESTIGATOR

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



FINDING THE TELL

Add +2 to attacks against characters you spoke with in the previous scene.

CUT THE BULL

When you and the other PCs are speculating as to the best course of action, or as to the motivations of a given character, you can spend a Fortune point to have the GM tell you whether your speculation is correct or incorrect.

NEEDLING REMARK

When exchanging barbs with a character in a non-combat scene, spend 1 Fortune. Until the end of the adventure, that character gets +1 to attack you; you get +2 to attack that character.

1

DISARMING SHOT

Take a –1 penalty to your attack roll against a foe carrying a weapon. If your attack hits, the foe drops the weapon. The shot cost of their next attack increases by +3. After this attack the foe is considered to have their weapon back. Against bosses, take a –3 penalty to your attack to use this ability.

ADDITIONAL SCHTICKS & GEAR

SKILLS

DETECTIVE	15
INFO: LAW	11
INTRUSION	11

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

GUNS 13

BACKUP ATTACK

MARTIAL ARTS 12

DEFENSE 13

TOUGHNESS 7

FORTUNE 6

SPEED 7

ROSSI MODEL 515	8/2/4

WEALTH
WORKING STIFF

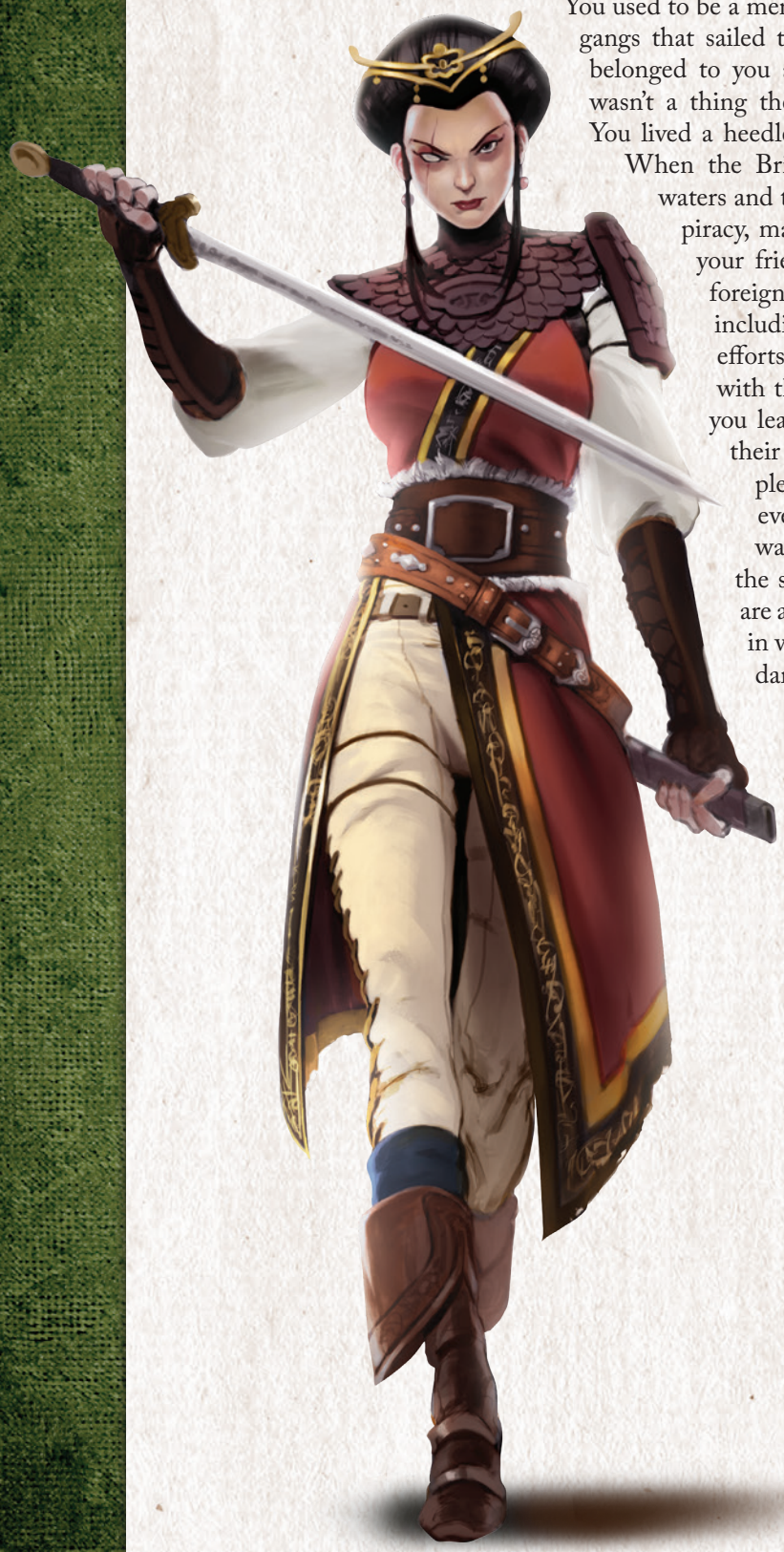
WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

REDEEMED PIRATE

"YOU KILLED MY FRIENDS, IMPERIALIST DOG! NOW TASTE MY STEEL!"





You used to be a member of one of the many pirate gangs that sailed the South China Sea. The sea belonged to you and your comrades and there wasn't a thing the Manchu could do about it. You lived a heedless life of looting and slaying. When the British fleet arrived in Chinese waters and took it upon themselves to end piracy, matters grew dicier for you and your friends. Against those impudent foreigners, you did what you had to do to survive—including some things you aren't proud of. Your efforts against the British brought you into contact with the monks of the Guiding Hand. From them, you learned of the Chi War. Yet you bridled under their Buddhist purity. Detachment from earthly pleasures has never been your way. The pivotal events of your melodramatic hook sent you wandering again, perhaps far from your time and the seas where you feel most confident. Now you are about to throw in with a ragged band of misfits, in whose company you might finally atone for the darkness of your past.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Death Punch, Dragon, Drunken Master, Flame, Fox, Healer, Hundred Names, Montage, Outlaw, Ninja, Nunchaku, Sword, Tiger, Weapon Master, Welcoming Sky, Willow, Wing Chun, Wushu.

Add a skill you do not have from this list, at a rating of 10: Deceit, Detective, Driving, Fix-It, Info (any), Intrusion, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

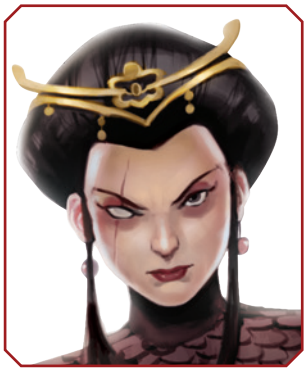
Increase your backup attack to your main attack minus 1.

REDEEMED PIRATE

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



SWASHBUCKLING

After performing a stunt that has you swinging on a rope or otherwise evoking classic pirate action, gain +2 to attacks until end of sequence.

IRON GUT

Add +3 to Constitution Checks to resist the effects of overindulgence in food and alcohol, and against poisons of all kinds.

ADDITIONAL SCHTICKS & GEAR

REBELLIOUS STREAK

After taking Wound Points from a boss, add a free Fortune die to your next check.

'TIS BUT A SCRATCH

When for the first time in a fight you take 10 or more Wound Points, spend 1 shot as an interrupt to reduce Wound Points taken to 1.

PRODIGIOUS LEAP

Spend 1 shot to make a horizontal, vertical, or diagonal leap of up to 14 m. This also costs 1 Chi, if your current Chi is less than 2. After you gain two or more other schticks in the Welcoming Sky path, leap increases to 28 m.

1* | 1

SKILLS

GAMBLING	11
INFO: SEAFARING AND PIRACY	15
INTIMIDATION	12

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS 13

BACKUP ATTACK GUNS 12

DEFENSE 14

TOUGHNESS 7

CHI 7

SPEED 7

BLACK POWDER PISTOL	7/3/6
CUTLASS	11/5/–

WEALTH WORING STIFF

WOUND POINTS

																									-1					-2
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

SCRAPPY KID

"HEY, WHEN DO WE GET TO STOP THE EVIL SCIENTISTS FROM TAKING OVER THE WORLD? HUH, HUH? WHEN DO WE? CAN I PLAY WITH THAT GUN? AH, C'MON, I WON'T WRECK IT OR NOTHIN'. THAT SWORD IS REALLY COOL. CAN WE STOP THE EVIL SCIENTISTS NOW, CAN WE, CAN WE, HUH, HUH? ARE WE THERE YET?"



Life is simple. You're a kid. You like to have fun. But there are these bad guys who want to wreck everybody's happiness. They think they're better than everyone else. They want to be the boss of you. So even though boring old grownups want to keep you safely tucked away somewhere stupid, you're gonna do something about it. After all, why should they get all the fun of shooting guns off and watching explosions and meeting cool monsters and all that stuff? Sure, you're not exactly a killing machine, like you plan to be when you grow up. But you're not bad for someone whose age isn't in the double digits yet. You're the best kung fu kid in your class, and you've learned some tricks you weren't supposed to learn yet. And you're fast, you know how to duck, and bad guys underestimate you. Chi War—hey, what could be cooler?



You don't have to play the Scrappy Kid as comic relief. (And shouldn't, if your GM and the rest of the group want to maintain a consistently dark and gritty tone in your *Feng Shui 2* series.) Maybe you're a grim little warrior, forced by tragedy to fight back in a grownup world. Just because you haven't hit puberty yet doesn't mean that you don't have a threatening squint worthy of Clint Eastwood.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Death Punch, Dragon, Flame, Fox, Healer, Montage, Outlaw, Ninja, Nunchaku, Tiger, Weapon Master, Welcoming Sky, Willow, Wing Chun, Wushu.

Add a skill you do not have from this list, at a rating of 9: Deceit, Driving, Fix-It, Gambling, Info (any), Intimidation, Intrusion, Leadership, Sabotage

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

SCRAPPY KID

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



DISTRACTION

Describe a distracting non-lethal assault against your target. Instead of damage, on a successful Martial Arts attack, the target suffers 3 Impairment for a number of shots equal to your Outcome. You can't further distract an already distracted opponent.

LOOK OUT, KID!

Roll a die when you are attacked while benefiting from a Defense boost. On an even result the boost continues until end of next shot.

A RIDE IS A RIDE

Ignore Unfamiliar Vehicle penalties.

THE FOX'S RETREAT

1 — Spend 1 Chi. Until the next keyframe, Dodges increase your Defense by +4.

EYES OF THE FOX

2 — Pay 2 Chi to reduce Wound Points dealt to you by an attack to 3.

FORCEFUL DART

1 — Spend 1 Chi to give your thrown darts or throwing stars a Damage Value of X - 1 until the next keyframe. X = the highest base Damage Value of any weapon currently being wielded by an ally (ignoring any special damage bonuses the ally gets).

ADDITIONAL SCHTICKS & GEAR

*YOU CAN DESCRIBE THIS AS SOMETHING ELSE APPROPRIATE, LIKE A YO-YO ATTACK, IF DESIRED.

SKILLS

DECEIT	10
DRIVING	11
INTRUSION	11
INFO: KID CULTURE	15

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS	13
BACKUP ATTACK	
DEFENSE	15
TOUGHNESS	4
CHI	9
SPEED	9

THROWING STARS*	5/0/–

WEALTH
POOR

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

SIFU

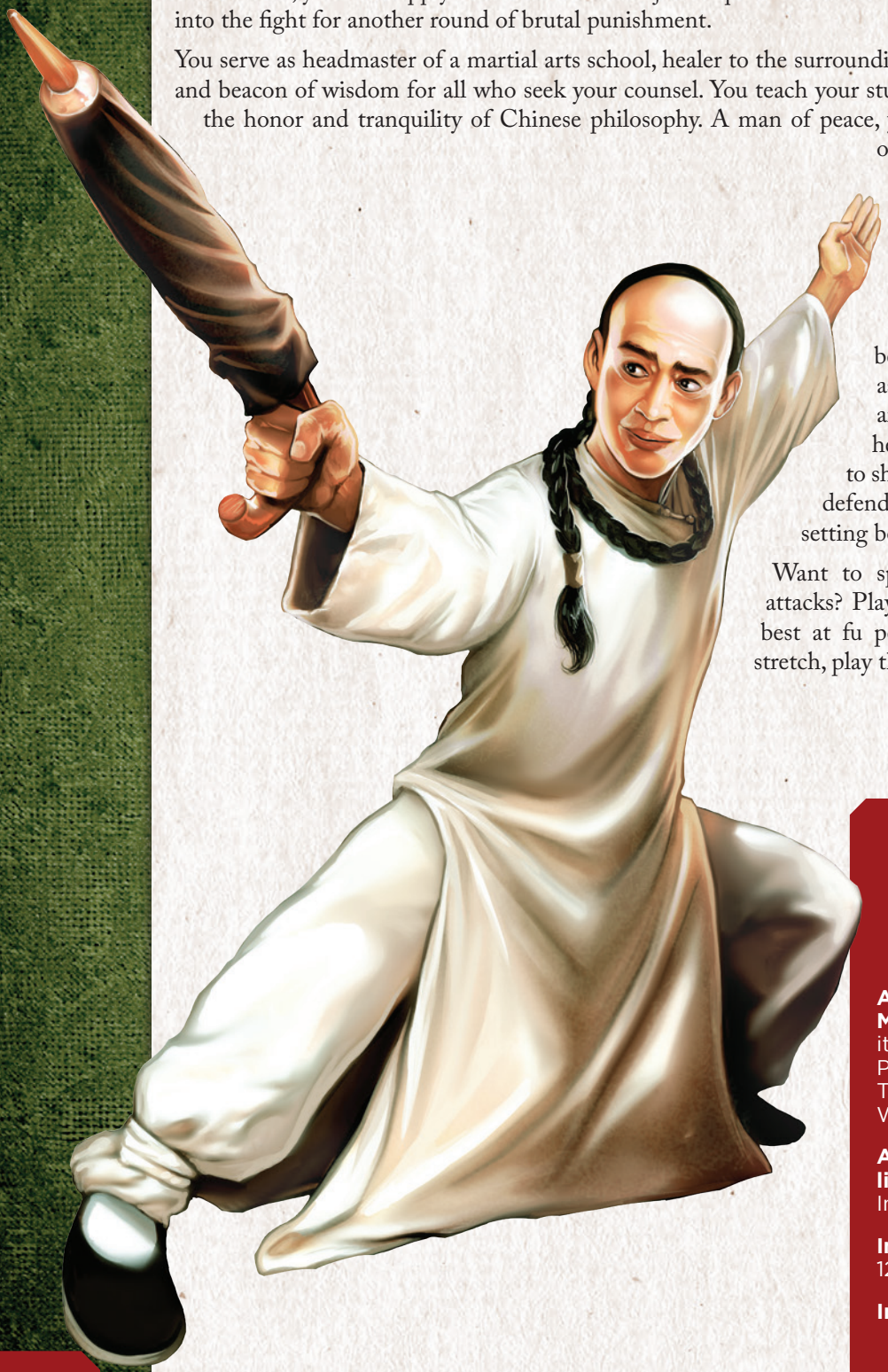
"MARTIAL ARTS IS NOT A WAY OF FIGHTING. IT IS A WAY OF LIVING."



Sometimes the greatest warrior fights by healing his comrades. With your mastery of pressure points, perhaps in tandem with Western medicine, you keep your fellow heroes up, when they would otherwise fall. Whether they're bruised, battered, scorched, or riddled with bullets, you can supply the few miraculous jabs required to send them tottering back into the fight for another round of brutal punishment.

You serve as headmaster of a martial arts school, healer to the surrounding neighborhood, and beacon of wisdom for all who seek your counsel. You teach your students to embrace the honor and tranquility of Chinese philosophy. A man of peace, you were dragged only reluctantly into a battle with the injustices of your age, and from there into the fires of the Chi War. You would sooner bring your adversaries to the light than kick them into the darkness. But because you are a humble as well as a learned person, you are not so arrogant as to think that you can heal everyone. When push comes to shove, sometimes the weak must be defended. On those sad days, you stop setting bones and start breaking them.

Want to specialize in healing and denial attacks? Play the Sifu. If you'd rather be the best at fu powers, though you falter in the stretch, play the Old Master.



AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Death Punch, Dragon, Fox, Healer, Montage, Tiger, Weapon Master, Welcoming Sky, Willow, Wing Chun, Wushu.

Add a skill you do not have from this list, at a rating of 10: Detective, Fix-It, Info (any), Leadership.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

SIFU

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



POINT BLOCKAGE

After making a successful Martial Arts Check, spend 3 Chi and 1 shot to prevent your opponent from taking actions until the next keyframe, or until opponent takes 3 or more Wound Points, whichever comes first.

3 | 1

PRESSURE BLOCK

When an opponent misses you with a hand-to-hand attack, spend 1 Chi as an interrupt to give opponent a –1 attack penalty until end of fight. Not usable if opponent is already Pressure Blocked.

1

FLOW RESTORATION

Spend 1 shot; touch a subject who is unable to act due to the effect of the Point Blockage fu power. Subject is released from effect and takes an action during the following shot. Subject gets +2 to next check.

1

CORNERS OF THE MOUTH

Allies may spend 1 shot and 1 Fortune to give you 1 Chi.

THE POWER OF LOVE

Cradle an (apparently) dead comrade in your arms, weeping and wailing until your tears spatter his or her face. Spend 1 Chi when an ally who is close enough for you to touch fails a Death Check. Your ally lapses into immediate, death-like unconsciousness but gets to make a new Death Check.

1

HEALING CHI

Spend 3 shots and 1 Chi to reduce a character's Wound Point total by the result of your Martial Arts Check.

1 | 3

ADDITIONAL SCHTICKS & GEAR

*YOUR UMBRELLA IS DAMAGE 7 WHEN WIELDED BY ANYONE BUT YOU.

SKILLS

INFO: CALLIGRAPHY	15
INFO: CHINESE PHILOSOPHY	14
MEDICINE	15

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS 14

BACKUP ATTACK

DEFENSE 14

TOUGHNESS 7

CHI 7

SPEED 7

UMBRELLA	10*/6/–

WEALTH
WORKING STIFF

WOUND POINTS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	-1 25	26	27	28	29	-2 30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	

SORCERER

"TASTE THE WRATH OF THE ABYSMAL FOUNTAIN!"

You are a master of the occult arts, studied in the ancient techniques of channeling and transforming chi energy into a supernatural force, bent by your will. Some say this corrupts chi energy into what it was not meant to be. You call those people fools.

Although there are many ways to do harm to an opponent, none has quite the awe-inspiring effect of an energy bolt cast from a magician's hand. You have some trouble manifesting your great powers in later junctures, such as our own and 1850, where the chi flow has been suppressed. But in other junctures, you access your unearthly abilities without impediment. However, in most places superstitious cretins assume that all sorcerers pursue sinister ends. True, most who follow the ways of the occult wind up doing great harm to the people. They have been corrupted by exposure to the Underworld, the home of demons and evil spirits. Or perhaps they have been seduced by their own lust for power. But that does not describe you! You have the will to resist, where weaker minds failed. Given the bad reputation of sorcerers, you have learned to keep your mystic abilities hidden as you fight for the right side of the Chi War.

Along with the sorcerer's versatility comes some additional complexity. You will want to own a copy of the book to play it to the fullest.



AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add one schtick from any of these Sorcery specialties: Blast, Divination, Fertility, Heal, Movement, Summoning.

Add a skill you do not have from this list, at a rating of 10: Deceit, Detective, Driving, Fix-It, Gambling, Info (any), Intimidation, Intrusion, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

SORCERER

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



CHI BLAST

As a standard 3-shot action, direct a ranged attack of raw magical energy at a combatant of your choice, using your Sorcery attack value, Damage 9.

Specialty: Blast.

MAGNETIC BLAST

When you hit a vehicle with a Chi Blast, it takes +3 Condition Points.

Specialty: Blast.

FIGHT FINDER

Spend 1 Magic to know the location of the nearest group of people who want to kill you. You do not know which group. If no one wants to kill you, it must be early in the series. You get the Magic point back.

1

Specialty: Divination.

FLIGHT

Fly through the air, moving up to 5 m per shot.

Specialty: Movement.

OBSERVE CHI

See the flow of chi in an area, noting how strong or weak it is and if it is corrupted or impinged upon by some unnatural force. Immediately identify feng shui sites. Tell whether an individual you can see in person is attuned to at least one feng shui site.

Specialty: Divination.

HEAL WOUNDS

Spend 4 shots and 1 Magic to reduce a character's Wound Point total by the result of your Sorcery Check.

1 4

Specialty: Heal.

SCROLL OF SPELLS

Spend 2 Magic to gain any Sorcery schtick you don't have, provided you have at least one schtick within that specialty, until end of session. Takes 3 shots if used in combat (6 shots if you're looking at the rulebook when your shot comes up).

2 3/6

ADDITIONAL SCHTICKS & GEAR

SKILLS

INFO: HISTORY	13

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

SORCERY	14
BACKUP ATTACK	
DEFENSE	13
TOUGHNESS	6
MAGIC	8
SPEED	7

WEALTH
RICH

WOUND POINTS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	-1 25	26	27	28	29	-2 30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	

SPY

"WITH ALL THE TORTURE THESE DAYS, GETTING CAPTURED IS PLAN B. BUT IT'S STILL A PLAN."





You used to work for an intelligence agency. There are any number of reasons why you might have left, melodramatic hooks all of them. Maybe you were squeezed out by the machinations of shady new superiors. (Did you overhear them saying something about a Lodge, or a Wheel?) Maybe you left under a cloud of suspicion, after making a tragic mistake that led to the deaths of your subordinates. Or maybe you don't remember who you used to be and why those assassins keep chasing you, but are determined to find out. Your retirement, happy or otherwise, comes to an abrupt end when the shadow world closes in on you again—this time revealing the strange outlines of the Chi War. What it offers, more than the chance to put those mothballed skills back into the field, is a feeling that may be new to you—that this time, you'll know why you're fighting, and that the fight is just.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bag Full of Guns I-IV, Bank Shot, Battle Scavenge I-III, Blam Blam Epigram, Bloody but Unbowed I-III, Both Guns Blazing I-V, Carnival of Carnage I-IV, Click Click Toss I-III, Covering Fire, Disarming Shot, Fast Draw II-IV, Firm Grip, Flesh Wound, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Lone Wolf, Scattering Fire, Signature Weapon, Stop Right There!, Soul of the Sniper, Take the Shot, The Way the Wind Blows, Wild Grenade.

Add any one of these Driving schticks (provided you have its prerequisite, if any)**:** A Ride is a Ride, Counterslam, Dazed and Contused, Floor It I-III, Hightailing It, Hold on Tight I-III, Laying Rubber, Lightning Speed, Objects in the Mirror, Obstacle Course, Oh No You Don't, Ramming Speed I-III, Swerve I-III, Tight Roll I-III, Tools of the Trade, Vroom!

Add a skill you do not have from this list, at a rating of 11: Detective, Driving, Info (any), Intimidation, Leadership, Sabotage.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to match main attack.

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK

ADDITIONAL SCHTICKS & GEAR

INTEGRATED TRAINING

Add +1 to Guns if your previous attack used Martial Arts. Add +1 to Martial Arts if your previous attack used Guns.

SCOPED OUT

Add +1 to Guns, Martial Arts, and Defense vs. characters you have exchanged dialogue with at a previous time or location.

SKILLS

DECEIT	15
FIX-IT	11
GAMBLING	12
INFO: FASHION	12
INFO: FOOD AND DRINK	14
INFO: GEOPOLITICS	12
INTRUSION	12
SEDUCTION	13

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

SPY



GUNS 14

BACKUP ATTACK MARTIAL ARTS 13

DEFENSE 14

TOUGHNESS 7

FORTUNE 7

SPEED 7

WALTHER PPK	9/1/4

WEALTH RICH

WOUND POINTS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 **-1** 25 26 27 28 29 **-2** 30

31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

SUPERNATURAL CREATURE

"ARRRHHHHH!"



You are a being from the Underworld, a mystic realm haunted by demons and the spirits of the dead. You are yourself a being that humans would describe as a monster or evil spirit. But you are not evil, for even the spawn of the Underworld are capable of exercising free will and doing right instead of wrong. You realize, however, that almost none of your kindred bother to make this effort. They live to terrorize and to inflict pain. You did, too, until you were summoned and dominated by the cruel eunuch sorcerers of the Eaters of the Lotus. At first, you followed their orders—you had no choice, shackled by mystic bonds. But eventually you were able, through intense mental effort, to break free of their influence. You saw around you people who lived in fear, people whose lives were seen as mere playthings by your Lotus masters. And although most demons would never even think such thoughts, you decided that you would atone for the wrongs you had done, and destroy those who had forced you to do them.

Supernatural Creatures vary widely in appearance, but all are horrific. Some appear as decomposed human corpses, others as grotesque ogres. Others show no resemblance to the humanoid form. Although you may now fight for the forces of good, your alarming features prevent you from ever passing as a normal member of society.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of the following Creature Powers (provided you have its prerequisite, if any)**:** Arcane Battery, Blast, Blood Drain, Born in a Cage, Corded Musculature, Death Resistance I-III, Flight, Foul Spew, Fur, Goldenheart Monster, Inevitable Comeback, Memory Drain, Mimicry, Night Dweller, Regeneration II-IV, Steel Hide, Transformation I-II, Venom Sac.

Add a skill you do not have from this list, at a rating of 9: Deceit, Gambling, Info (any), Intimidation, Intrusion.

Increase a skill value from less than 12 to 12.

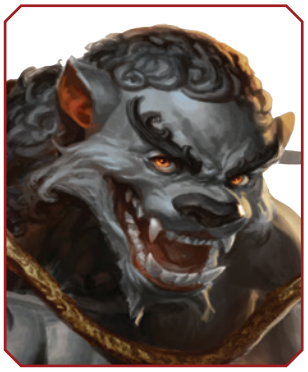
Increase a skill value of 12+ by 1.

SUPERNATURAL CREATURE

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



CONDITIONAL ESCALATION

You gain +2 to Creature Powers if at least one of your allies has accrued 25 or more Wound Points, or +3 to Creature Powers if any of them are down.

NATURAL WEAPON

Your Creature Powers attacks occur at close range, striking your opponent with spines, claws, jagged teeth, or another monstrous body part of your choice, dealing 13 Damage.

AMPHIBIAN

You can easily move, breathe, and fight underwater.

REGENERATION I

Your Wound Point total decreases by 2 at the beginning of each sequence.

ADDITIONAL SCHTICKS & GEAR

TRANSFORMATION I

You may change back and forth from your true form to that of an ordinary-looking human being. Describe the single human form you can assume. While in this form you can't access your other Creature Powers. In combat, it takes you 3 shots to transform. In any other scene, it takes about 20 seconds.

GRUESOME APPEARANCE

When in monstrous form, you gain the Intimidate skill at an Action Value of 12.

INHUMAN PHYSIOLOGY

The Medicine skill works to heal you only if the doctor using it was trained in the Ancient Juncture or Netherworld.

SKILLS

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

CREATURE POWERS

13

BACKUP ATTACK

DEFENSE

13

TOUGHNESS

7

MAGIC

8

SPEED

6

WEALTH
POOR

WOUND POINTS

																									-1				-2
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

SWORD MASTER

"I HAVE NOTHING LEFT BUT THIS BLADE. THIS 24 INCHES OF TAMAHAGANE STEEL."

Once you enjoyed status, respect, and honor, as a true warrior. You cared only for the practice field, for the art of the sword. You trained until your blade became an extension of your being. Only in those elongated split seconds when you dueled against a foe, when the time stolen for an intake of breath could mean the difference between life and death, did you feel truly alive.

That was a long time ago. Before you were betrayed, before you were forced to confront the emptiness of your warrior ethos. You might have believed it, but your superiors never did. And when the bad times came, they discarded you, without a second thought.

Since then you've wandered the earth, seeking a fight. Not a fight, the fight. The one that will once more give your life meaning.



AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Fox, Healer, Hundred Names, Montage, Outlaw, Sword, Tiger, Weapon Master, Welcoming Sky, Willow, Wing Chun, Wushu.

Add a skill you do not have from this list, at a rating of 10: Deceit, Detective, Driving, Fix-It, Info (any), Leadership, Medicine, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

SWORD MASTER

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



RIPPLING DEATH

Spend 1 Chi and 2 shots to gain +2 Martial Arts vs. multiple opponents until end of sequence.

1 | 2

BACKSLASH

When you hit a named foe, spend 1 Chi as an interrupt and roll a die. Odd: drop 1 mook. Even: drop 2 mooks.

1

BLOODED BLADE

Add +1 to Damage Value with swords for each mook you drop. The bonus is reduced by half (round up) each time you hit a named foe and lasts until the end of the fight.

BULLET DEFLECTION

When you are missed by a named foe's ranged attack while Dodging, drop 1 mook.

WATER SWORD

When you hit a named foe, a number of named foes equal to your Swerve lose 1 shot each, if your Swerve is more than 1.

ADDITIONAL SCHTICKS & GEAR

SKILLS

GAMBLING	11
INFO: SMITHING & METALLURGY	14
INTIMIDATION	13

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS 14

BACKUP ATTACK

DEFENSE 14

TOUGHNESS 6

CHI 6

SPEED 9

SWORD	10/5/–

WEALTH
POOR

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

THIEF

"I WAS THINKING OF MYSELF AS RETIRED. BUT THEN THE HEAD OF THAT MUSEUM CAME ON TV AND SAID THAT THEIR DEFENSES WERE FOOLPROOF, THAT NO ONE COULD GET TO THE GUILDENSTERN DIAMOND."





You are a master thief. Although you make your living taking things from their legal owners, you don't do so primarily for the money. Sure, you live in luxury from the proceeds of your past misdeeds. But it's the challenge that keeps your senses keen and your ambitions sharp. You operate through careful research, by assembling every available scrap of information about your target. When you go in, you have every angle planned out to the millisecond. You also plan for something to go wrong. That's when the adrenaline kicks in, when you have to think fast and get it right the first time. When the alarms are screaming and the footfalls of heavily armed guards are rushing your way, when the distance to your getaway vehicle seems impossibly vast in the moments you have left to you—that's the moment you live for. The money is just gravy. Still, there's a thought nagging at the back of your skull that maybe all of this thrill-seeking is just a little bit meaningless—maybe even adolescent. Lately you've been thinking about leaving a positive mark on the world. Robbing from the rich and giving to the poor, or something like that. Is there a way to use your skills for the greater good?

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Driving schticks (provided you have its prerequisite, if any)**:** A Ride is a Ride, Counterslam, Floor It I-III, Laying Rubber, Lightning Speed, Objects in the Mirror, Obstacle Course, Oh No You Don't, Swerve I-III, Tight Roll I-III, Vroom!

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Fox, Hundred Names, Willow, Wing Chun, Wushu.

Add a skill you do not have from this list, at a rating of 9: Detective, Fix-It, Gambling, Info (any), Intimidation, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK

THIEF



QUICKSILVER DIVE

If you get hit while Dodging, you regain any Fortune spent on the Dodge, and your next attack action costs only 1 shot.

FAST LEARNER

Add +1 Defense against any opponent who has already hit you during the current sequence.

HIGHTAILING IT

Spend 1 Fortune to get +2 Driving until the next keyframe when you are the evader in a vehicle chase.

1

ADDITIONAL SCHTICKS & GEAR

1956 AUSTIN-HEALEY 100:
ACCELERATION 9 • HANDLING 7 (SQUEAL 9) • FRAME 6 (CRUNCH 8)

SKILLS

DRIVING	12
DECEIT	12
INFO: ARTS AND ANTIQUES	15
INFO: GEMS AND JEWELS	15
INTRUSION	15

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS
13

BACKUP ATTACK
GUNS 12

DEFENSE
16

TOUGHNESS
6

FORTUNE
6

SPEED
9

TELESCOPING BATON	10/3/–

WEALTH
RICH

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

TRANSFORMED CRAB

"I ALREADY TOLD YOU TO BACK OFF."



In the Ancient Juncture, animal spirits from the supernatural realm between being and non-being sometimes yearn for the vividness of mortal existence, and through innate magic they assume human form. They face not only the dangers brought by strange and powerful human emotions, but also the efforts of exorcist monks, who seek to strip them of their new identities, sending them howling back to the spirit world. Sometime between then and the 19th century, transformed animals banded together to prevent them from doing this. By slowly leeching magic from the world, they made it much harder for exorcists and sorcerers to banish, control, or revert them to their old status as intelligent snakes, foxes, tortoises, spiders, and so on. Once established, this alliance sought to protect itself by amassing political power. By the 1850s, these so-called Ascended secretly rule the world, as they continue to do in Modern times.

Depending on when you were born, you might have literally changed from an animal into a human, or have such an individual way back in your family lineage. You may or may not know any of the secretive transformed animals of the Ascended, who fight the geomantic battle to keep magic difficult in the Past and Modern eras. Somehow destiny throws you into the Chi War not on their side, but with the anarchic, freedom-loving Dragons.

You were—or descend from—a truculent crab spirit, fierce and determined to protect itself and its loved ones from the many harms of a hostile world. Some threat has lured you reluctantly from the safety of your carefully constructed life. Whoever steps on you will live to regret it.



AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add one Transformed Animal schtick from the crab or omni packages (provided you have its prerequisite, if any).

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Death Punch, Hundred Names, Montage, Sword, Weapon Master, Willow, Wing Chun, Wushu.

Add a skill you do not have from this list, at a rating of 9: Deceit, Detective, Driving, Gambling, Info (any), Intrusion, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK

TRANSFORMED CRAB



STALKY EYES
Add +2 Defense before your first shot in a sequence.

SCUTTLE
Add +2 to Martial Arts vs. featured foes and bosses, if your previous attack was against a different featured foe or boss than the one you're attacking now.

PINCER I
On a successful bare-handed Martial Arts attack, you deal 11 damage and the shot cost of target's next attack increases by +1. The latter effect is not cumulative with previous Pincer attacks.

CRUSTY DEFENDER
Add +2 to Martial Arts and +1 to Defense when defending a feng shui site from attack.

SHELL I
1 | 3

Spend 1 Chi and 3 shots; gain +2 Toughness until the next keyframe.

KNUCKLE DEPENDENT
Subtract –2 Damage from Martial Arts attacks you make with weapons.

ADDITIONAL SCHTICKS & GEAR

SKILLS

FIX-IT	11
INTIMIDATE	13

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS	13
BACKUP ATTACK	GUNS 10
DEFENSE	14
TOUGHNESS	8
CHI	8
SPEED	6

WEALTH
WORKING STIFF

WOUND POINTS

-1 -2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

TRANSFORMED DRAGON

"DON'T HATE ME FOR BEING AWESOME."





In the Ancient Juncture, animal spirits from the supernatural realm between being and non-being sometimes yearn for the vividness of mortal existence, and through innate magic they assume human form. They face not only the dangers brought by strange and powerful human emotions, but also the efforts of exorcist monks, who seek to strip them of their new identities, sending them howling back to the spirit world. Sometime between then and the 19th century, transformed animals banded together to prevent them from doing this. By slowly leeching magic from the world, they made it much harder for exorcists and sorcerers to banish, control, or revert them to their old status as intelligent snakes, foxes, tortoises, spiders, and so on. Once established, this alliance sought to protect itself by amassing political power. By the 1850s, these so-called Ascended secretly rule the world, as they continue to do in Modern times.

Depending on when you were born, you might have literally changed from an animal into a human, or have such an individual way back in your family lineage. You may or may not know any of the secretive transformed animals of the Ascended, who fight the geomantic battle to keep magic difficult in the Past and Modern eras. Somehow destiny throws you into the Chi War not on their side, but with the anarchic, freedom-loving Dragons.

Perhaps that's because you carry the blood of their namesake—the mightiest of Chinese supernatural creatures, the dragon. Knowing, imperious, confident, you stride through humanity's ranks mantled in good fortune. Driven by your melodramatic hook, you're willing to risk all you've achieved and accumulated for victory in the Chi War.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add a Transformed Animal schtick from any package including the omni package (provided you have its prerequisite, if any)**.** Note: You can't take both Extremely Strong and Very Strong.

Add one schtick from any of these Martial Arts paths (provided you have its prerequisite, if any)**:** Banisher, Death Punch, Dragon, Drunken Master, Flame, Fox, Healer, Montage, Outlaw, Ninja, Nunchaku, Sword, Tiger, Weapon Master, Welcoming Sky, Willow, Wing Chun, Wushu.

Add a skill you do not have from this list, at a rating of 10: Deceit, Detective, Driving, Fix-It, Gambling, Info (any), Intimidation, Intrusion, Leadership, Medicine, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK

TRANSFORMED DRAGON



INNATE SUPERIORITY

Your unarmed Martial Arts Damage is equal to the Damage Value of the foe you're attacking +1.

OMNICOMPETENT

If no other PC present for the current session has a value of 13 or more in a given skill, spend 1 Chi to gain a value of 15 in that skill until end of session.

1

QUICK STUDY

Spend 1 Chi to gain a schtick possessed by a PC whose player is absent. When using this schtick, you can spend your Chi in place of any other Fortune subtype.

Each time you use a Sorcery or Creature Powers schtick that requires a check or expenditure, you gain 1 Reversion Point.

1

FATAL REVERSION

Your dragon form can only survive in magical environments. If you are reverted to dragon form in a magic-hostile juncture, you die.

ADDITIONAL SCHTICKS & GEAR

PORSCHE 918 SPYDER:
ACCELERATION 9 • HANDLING 7 (SQUEAL 9) • FRAME 6 (CRUNCH 8)

SKILLS

UNSKILLED CHECKS USE A RATING OF 7

MARTIAL ARTS
13

BACKUP ATTACK
GUNS 12

DEFENSE
13

TOUGHNESS
7

CHI
7

SPEED
7

WEALTH
RICH

MARKS OF DEATH

WOUND POINTS

																									-1					-2
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

TWO-FISTED ARCHAEOLOGIST

"YOUR IDOL'S A REPLICA, GINET. I SWITCHED THEM BACK IN SINGAPORE."



The past is dangerous. Your years as a field historian have proved that time and time again. Magic isn't mere myth—it used to be stronger, and pockets of its power reside in the iconic treasures your museum trustees back home most want you to find and bring back for their display cases. Through bitter experience you've learned that some of these are best stored in secure facilities, where the chaos they'd otherwise unleash cannot threaten humanity.

By seeking these items you've nosed your way into a covert battle waged with history as its prize, and knowledge of that history a key weapon. Your rivals have ranged from unscrupulous profiteers to hallucinogen-snorting cultists to reactionary terrorist groups. The archaeological sites you've dedicated your professional life to resonate with mystical energies, making them strategic prizes in that fight. To protect both innocent lives and the precious heritage of these sites, you're about to join the Chi War.

AWESOMING UP

WHEN YOU GAIN AN ADVANCEMENT, YOU MAY SELECT FROM THE FOLLOWING OPTIONS:

Add any one of these Guns schticks (provided you have its prerequisite, if any)**:** Bank Shot, Battle Scavenge I-III, Click Click Toss I-III, Covering Fire, Disarming Shot, Fast Draw I-IV, Flesh Wound, Hair-Trigger Neck Hairs, Lightning Reload I-IV, Lone Wolf, Signature Weapon, Scattering Fire, The Way the Wind Blows, Wild Grenade.

Add any one of these Driving schticks (provided you have its prerequisite, if any)**:** A Ride is a Ride, Counterslam, Dazed and Contused, Floor It I-III, Hightailing It, Hot Pursuit, Laying Rubber, Lightning Speed, Objects in the Mirror, Obstacle Course, Oh No You Don't, Ramming Speed I-III, Swerve I-III, Tight Roll I-III, Vroom!

Add a skill you do not have from this list, at a rating of 10: Deceit, Driving, Fix-It, Gambling, Info (any), Intimidation, Intrusion, Leadership, Sabotage, Seduction.

Increase a skill value from less than 12 to 12.

Increase a skill value of 12+ by 1.

Increase your backup attack to your main attack minus 1.

TWO-FISTED ARCHAEOLOGIST

CHARACTER NAME

CHARACTER CONCEPT

MELODRAMATIC HOOK



WORLD HERITAGE BADASS

Add +1 to Martial Arts when fighting at a historic or archaeological site, or for possession of a historical artifact.

DOGGED

Gain a bonus to Toughness equal to your Impairment.

ADDITIONAL SCHTICKS & GEAR

*IN ANYONE ELSE'S HANDS, YOUR WHIP ONLY DOES 8 DAMAGE.

COUNTER RITUAL

Spend 1 Fortune and 3 shots to add +3 to all Difficulties for a specified Sorcery schtick, Creature Power, or magical relic, until end of the fight.

1 | 3

WHIP MASTER

At the beginning of a sequence, if you are fighting with a whip, choose to gain either +1 Martial Arts or +1 Defense until end of sequence. Martial Arts bonus increases to +2 for stunts. You lose the bonus if you switch to another weapon.

SKILLS

DETECTIVE	11
INFO: HISTORY	15

UNSKILLED CHECKS USE A RATING OF 7

MARKS OF DEATH

MARTIAL ARTS 13

BACKUP ATTACK GUNS 12

DEFENSE 13

TOUGHNESS 7

FORTUNE 8

SPEED 6

WHIP	10*/3/–
SMITH & WESSON M1917	10/2/6

WEALTH WORKING STIFF

WOUND POINTS

-1 -2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60



BUTT, KICKING OF

FAST & FURIOUS

Spectacular, high-octane fights form the core of any *Feng Shui* session. Players and GMs convey the *Feng Shui* feel by narrating fight sequences with speed, flair, and a disregard for physics as we know it. The PCs start the game having reached a jaw-dropping level of accomplishment, especially when it comes to knocking the bad guys around.

When your character is in a fight, visualize the scene as a wild and crazy action movie set piece. Describe exciting and unexpected maneuvers adding verve to your successful actions.

"I emerge from the glistening waterfall, the droplets pinging from my sword like beautiful harbingers of death!"

"I slide in on the hospital gurney and fire my revolver, blowing the morgue tag on my toe to confetti!"

"Spinning on the stripper pole, I gain momentum, release myself, and kick him in the jaw."

"With the flames raging behind me, I drag myself up in slow motion and pull the hidden piece taped to the small of my back."

WHEN IN DOUBT...

...cite the name of the schtick you're using.

"I fling myself through the venetian blinds, Both Guns Blazing!"

...take inspiration from the location (making up details as needed).

"My sword appears to carry me toward him as I zoom through the air, my slippers brushing the willow tree's uppermost branches."

WHEN INSPIRATION FLAGS

Feng Shui 1 suggested imposing a penalty on players who can't think of cool descriptions for their attacks and just say "I hit him" again and again. In actual play, almost everyone quickly learns to dream up striking narrative snippets, and almost everyone occasionally runs out of ideas. It's better to keep the fight moving than to put a player on the spot. "I blast him," sometimes suffices perfectly, especially as a fight enters its third or later sequence.

GMs can help players struggling with the game's narrative demands by taking over some of the narration for them, especially in the case of high (4+) Outcomes.

...mention your weapon.

"I let my Desert Eagle do the talking."

...invoke the distinctive qualities of your archetype.

"I conjure and hurl a ball of flame, shaped like the ghost of the mentor he murdered."

"I discharge a river of slippery slime under his feet; then I punch him so that he slides backwards into the elevator shaft."

...substitute over-the-top action movie dialogue.

"It's time you met Mr. Fist and the Knuckle Family."

...describe yourself as if lit by a master cinematographer.

"Silky hair glinting in the orange light of sundown, I barrel at him."

...or costumed with iconic cool.

"Armani jacket flowing behind me, I dash up the steps, gun blasting."

Strive to have a cool descriptive tag or two in mind as you enter any fight. Allow details supplied by the GM and other players to inspire more of these cool descriptions as you go along.

Always make your Attack Check before narrating your attack. This avoids the syndrome of the cool description wasted on what turns out to be a failed Attack Check:

"I leap up on the counter, kick the paperweight at the mooks as a distraction, then jump unexpectedly on Johnny Ski-Mask, bringing him down to the floor and into a vice-like scissor-lock."

Rolls dice, fails.

"Oh, wait. Never mind."

STUNTS

Every so often you may want to damage your opponent and accomplish something else besides. We call this a stunt. Examples include:

- Blocking the non-combatant evil mastermind as he sidles up the ramp to his hovercraft.
- Grabbing the golden idol before it falls into the lava.
- Freeing a kidnapped witness from her bonds, so she can escape.
- Snatching the USB drive before the computer explodes.
- Blowing open the locked door behind your opponent.

Stunts occur in two ways:

- **One:** wait till you get a great result, and then ask for an additional benefit. When your Outcome is 4 or more, describe your successful result as including the extra advantage you wanted — freeing the witness, grabbing the USB stick, or whatever. Be clear that you're using the high Outcome as permission to score something extra. By default, the GM allows this. In rare cases she may have something else in mind: the witness might not want to be freed, the USB stick might be rigged with a sorcerous trap. When this happens she describes an unexpected reversal depriving you of your intended advantage… without making your character seem any less awesome for the extra complication.
- **Two:** announce your benefit before acting. In time-sensitive situations — "hey, he's getting away!" — you can't always wait to try for that extra effect. The GM adds 2 to the Defense of whomever you're trying to hit. If you do hit, you also get the extra benefit you wanted.

Stunts must be situational to the particular fight at hand. Grabbing the USB drive becomes important in a fight with the snaffling of a key clue as a secondary goal.

They can't duplicate the effects of other maneuvers: to hit multiple opponents, for example, use the multiple opponent rules, not a stunt.

ATHLETIC STUNTS

As an action hero your character displays omnicompetence at feats of physical prowess, even during those moments during a fight scene when

he's not trying to lay the hurt on a bad guy. This includes running, leaping, avoiding falling debris, holding onto the bumpers of speeding cars, and so on. A stunt undertaken to achieve a physical goal without also damaging an opponent is called an athletic stunt.

If the athletic stunt poses no risk of harm to the hero, and it seems plausible within the bounds of action movie physics, it takes 3 shots and automatically succeeds. (3 shots is a high price to pay during a fight.)

When the stunt carries the risk of harm (see **Other Sources of Injury**, p.108), the hero checks the hero's best attack value against a Difficulty of 11.

WHO YOU'RE WHALING ON

Enemies in *Feng Shui* break down into the following categories. As you'll see later in this chapter, the combat rules treat each of them a little differently.

MOOK

These minor, nameless combatants are the low-level goons, henchmen, guards, and other non-entities you can bowl down like ten pins. Watch out, though — if you ignore them, every now and then they lay surprising hurt on you.

FEATURED FOE

These secondary foes warrant more attention from the GM, who gives them names and maybe even personalities, in case you talk to them outside of combat. They're nearly as tough as you are, although they go down hard.

BOSS

These primary antagonists are at least as tough to put down as you are — maybe more so. You probably learn who they are, perhaps through direct interaction, before you enter into combat with them. Or maybe you meet them during an early fight, which serves merely as the introduction to your problems with them. The typical adventure confronts you with only one boss. But maybe later they all come back, unexpectedly still alive, for a bruising team-up.

NAMED CHARACTERS

PCs, supporting characters, bosses, and featured foes are collectively called **named characters**. We use this term when detailing rules that apply to all of them but not to mooks.

UBER-BOSS

An uber-boss uses the same rules as a boss, but with numbers too tough for a group to handle in an ordinary battle. With great collective effort, you might put them down. Or you might wind up wishing you'd extricated yourself from the situation the minute you figured out who you were up against.

WHO YOU OUGHT NOT TO BE WHALING ON

A fifth category of character played by the GM is the supporting character, who shows up in fights only as a hostage or terrified onlooker. Most supporting characters appear in the non-combat scenes that connect the action scenes together. They provide information, illustrate the stakes of your battle, and advance the storylines suggested by your melodramatic hooks.

RUNNING FIGHTS

Ready to see how fights work? I can tell you are, from the way you're fondling that Ruger.

SEQUENCES & SHOTS

Each fight unfurls as a number of **sequences**. The typical fight ends midway through the third sequence. Sequences occupy an elastic period of time, but are generally shorter in the game world than they take around the gaming table. Unlike roleplaying characters, movie heroes enjoy the benefit of rapid-fire editing.

If it ever matters and you need a rough guess, a sequence occurs over a period of about eighty seconds. We arrive at this number scientifically, by dividing the length of the *Hard Boiled* warehouse shootout by three.

Hint: it will probably never matter.

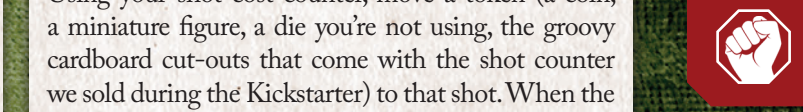
Combatants determine when the fight ends. They can stop a fight either by running away, or by fighting until everyone on the other side is down.

Each sequence is divided into a number of **shots**. The number of shots varies from one sequence to the next.

INITIATIVE

At the beginning of a sequence, each combatant makes an **Initiative Check**, rolling a single die and adding his Speed value. Do not reroll sixes.

Your Initiative result determines the shot at which you first get a chance to act.



You roll a 6, which you do not reroll, and add your Speed of 8. You get your first chance to act on shot 14. Paolo, playing Tony Hu, rolls a 3 and adds his Speed of 7. He first acts on shot 10, four shots later than you.

The highest Initiative result of any combatant present at the scene determines the shot on which the fight begins.

Yours is the highest Initiative result. The sequence begins on shot 14.

SHOT COUNTDOWN

Once the highest shot has been determined, the character(s) with the highest shot gets to act. Often more than one character will act on the same shot. Decide which goes first as follows:

- players go before GMCs.
- players acting on the same shot go in seating order, from left to right.



In the wildly unlikely event that somebody complains that this gives an advantage to players who habitually sit on one side of the room, use die rolls to assign seating order randomly at the beginning of each session.

When everyone who can act in the current shot has done so, the GM announces that the next shot has begun. Shots decrease in countdown fashion: shot 13 is followed by shot 12, which is followed by shot 11, and so on.

Sometimes the GM will leave out a player who should have acted, or a player will forget to remind you it's his turn. Don't sweat the small mistakes. Correct them and move on as smoothly as you can.

When your character acts, note the shot cost of your action. Most actions take 3 shots.

Subtract that cost from the number of your current shot. The result is the shot you next get to act on.

Using your shot cost counter, move a token (a coin, a miniature figure, a die you're not using, the groovy cardboard cut-outs that come with the shot counter we sold during the Kickstarter) to that shot. When the GM reaches that shot in the countdown and calls out its number, raise your hand to show that you get to act.

You started on shot 14, blasting an invading post-apocalyptic headcase with your Colt Detective Special. This standard attack comes at the usual shot cost of 3. Subtracting 3 from 14 gives you 11. You will next act on shot 11. You move your token on the counter from 14 to 11.

FROM ONE SEQUENCE TO THE NEXT

Characters may take actions even if there aren't enough shots left in the current sequence. If you take an action that costs more shots than are left in the current sequence, the remaining shots are subtracted from your Initiative result for the following sequence.

Once the GM has counted down through the shots, and resolved all actions that take place on shot 1, a new sequence starts with all participants making fresh Initiative Checks. There is no shot 0.

KEYFRAMES

Some combat conditions persist until the next **keyframe**. A keyframe lasts from the current shot until the beginning of the same shot in the following sequence.

SAMPLE 3-SHOT ACTIONS

In three shots you can:

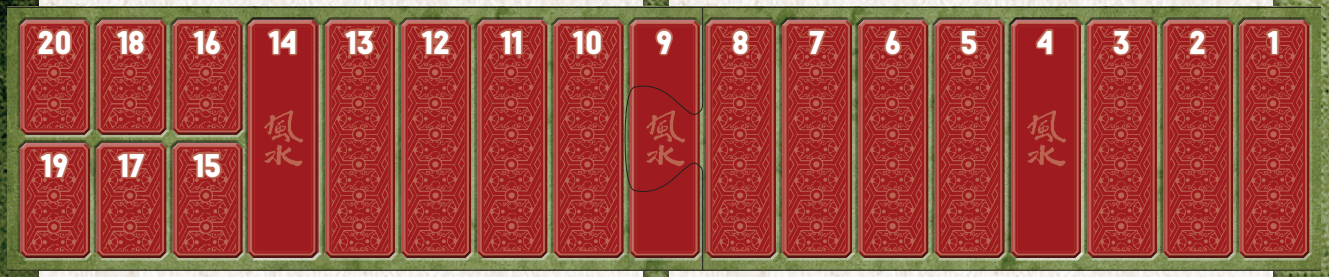
- Try to hit an opponent using any attack ability.
- Pick up an object.
- Reload an submachine gun.
- Run full-out, traveling twice your Speed in meters.

ARRIVING MID-SEQUENCE

If your character is not close enough to the fight to take part in it right away, but is likely to arrive soon, check Initiative anyway. The GM assesses you a shot penalty. Subtract this from your result to get your starting shot.

GMs, assess penalties with a generosity more cinematic than realistic. Sure, the characters are several floors away from the fight, but it's less fun if they can't take part, and the PCs who are present are getting pasted because they're outnumbered.

A delay of 6 shots feels like they're arriving late without being unduly punitive.



THE SHOT COUNTER: *The shot counter is a terrific aid for tracking the action sequence in your* Feng Shui 2 *game. Both heroes and their opposition simply put their tokens on their starting shot from the Initiative Check (see p. 100), then count down the shot cost of their actions. Keyframes can be marked with appropriate tokens as well. You can find a large version of this Shot Counter on p. 340.*

Detective Harold Wen has reloaded his revolver. It is shot 3 of the second sequence. According to the reload rules, he is free from having to make further Reload Checks until the next keyframe — in this case, on shot 3 of the third sequence.

If a keyframe effect starts at the beginning of a sequence, low Initiative Checks kicking off the following sequence may mean that the keyframe does not occur. In this case, the keyframe ends at the beginning of the sequence.

A keyframe effect starts on shot 16 during the second sequence. The highest Initiative Check for the third sequence is 13, so this sequence will have no shot 16. The effect expires at the beginning of shot 13.

Track keyframes by placing a distinctive token on your shot counter.

For ease of tracking, no character can have more than one keyframe effect going at one time. Activating a new one cancels the previous one.

GMs, unless you find it a snap to track multiple keyframe effects, avoid loading up a fight with foes who all have them.

If everyone in your group loves making and stacking up little tokens and can track them all quickly, you can suspend this rule.

Hint: your group probably doesn't.

INTERRUPTS

Certain reactive actions can be taken as **interrupts**. You can do these when a particular condition, like an attack launched against you, occurs, even though it is not otherwise your turn to act. Interrupts may carry a shot cost of their own, meaning that your subsequent action now occurs even later. Expensive interrupts reduce the number of times you get to attack. Spend too much on interrupts and you won't be able to attack at all.

Subtract the shot cost of the interrupt from the number of your next shot. This becomes your adjusted next shot.

You are set to act next on shot 11. But on shot 12, you get to activate a power that is used as an interrupt. It has a shot cost of 3. 11-3=8. Your adjusted next shot is now 8.

A character can trigger no more than one interrupt for any given condition.

If you have no actions remaining in the current sequence, the cost of an interrupt is applied as a negative modifier to your Initiative Check for the next seequence.

You attack on shot 3, costing you the last 3 shots in the sequence. On shot 2, a eunuch sorcerer blasts you with toxic fumes. You Dodge, a defensive interrupt (explained below) which costs 1 shot. When the next initiative rolls around, you must apply that cost of 1 to your check. You roll a 2. You add this to your Speed of 8, and then subtract 1, the cost to dodge the eunuch, for a result of 9. Because you dodged the eunuch, you start on shot 9 instead of shot 10.

風水 Without this wrinkle, everyone would get free Dodges (see below) during the last 3 shots of a sequence. Thus we eliminate an exploit that made everyone feel weird in *Feng Shui 1*, even as they milked it for all it was worth.

EXTRA-LONG ACTIONS

Some actions in a sequence take more than 3 shots. Certain schticks require more time than it takes to

make a standard attack. Or your character might also be engaging in non-combat action, such as defusing a bomb or frantically trying to repair an out-of-control vehicle, while her pals and enemies furiously hammer on one another.

If you take an action that costs more shots than are left in the current sequence, the remaining shots are subtracted from your Initiative result for the following sequence.

The gang finds itself in a scrap in a far-future pop-up juncture. Using the gun schtick Battle Scavenge, Tony Hu (played by Paolo) spends 6 shots to find the best super-futuristic gun to pick up. It's shot 2 of the current sequence. This means that 4 shots carry over to the next sequence. Paolo makes an Initiative Check and gets a result of 12. He subtracts the carryover of 4 from that result to get the shot on which he'll next be able to act: shot 8.

HITTING YOUR OPPONENT

When you decide to hit somebody, announce your target to the GM, and make a check using your Attack Value (Attack Check for short). You are trying to meet or beat the target's Defense.

FIGURING SMACKDOWN

If you meet or beat the target's Defense, add your Outcome to your weapon's Damage; this number is your **Smackdown**.

WOUND POINTS

Your opponent subtracts his Toughness from your Smackdown, and adds the result to his **Wound Point** total.

Characters start each adventure with Wound Point totals of 0. They decrease when characters receive healing or medical attention, and increase when they get hit in combat, pinned under girders, scourged by magical fire, or otherwise harmed. When you accrue enough Wound Points, you falter, keel over, or flat-out die. Further details appear on p. 104-105.

Certain schticks specify that they deal Wound Points instead of Damage. When written this way, it means they are not reduced by Toughness.

SIMPLE ATTACK EXAMPLE

You attempt to blast homicidal arms dealer Simeon Wu with one of his own shotguns. Your attack, Guns, is rated at 13. His Defense is a 12.

You roll a 4 on your plus die and a 1 on your minus die, for a Swerve of 3. Adding the Swerve, 3, to your Guns Action Value, 13, gives you a 16. It meets or beats Simeon's Defense of 12, so you hit him.

Your Outcome is your result of 16 minus your target of 12, or 4.

Your Outcome of 4 adds to the shotgun's Damage of 13 to give you a Smackdown of 17.

The GM subtracts Simeon's Toughness of 6 from the Smackdown, for a Wound Point value of 11.

Simeon goes from 0 Wound Points to 11.

HITTING MULTIPLE OPPONENTS

You can hit more than one opponent in a single attack, assuming they're clustered fairly close together. If you and your opponents could all appear in the same long shot in a widescreen motion picture frame, you can try to hit all of them. In other words, GMs interpret the phrase "fairly close together" with a what-the-hell spirit.

You take a penalty to your attack Action Value equal to the number of opponents you're trying to hit: -2 for two opponents, -3 for 3, -4 for 4, and so on.

Your target number is the highest Defense value of any of your targets.

If you hit, base your Outcome on that Defense value. The Smackdown you deal to all opponents equals the weapon's Damage Value plus the Outcome from that; each subtracts his own Toughness score from that damage and adds the result to his Wound Point total.

DODGE

You can choose, as an interrupt, to make a **Dodge** against any attack. Describe yourself as devoting maximum attention to not getting hit, delaying your own later attacks. A Dodge costs you 1 shot and increases your Defense by 3, for the duration of the single attack you are interrupting.

You can't Dodge preemptively; someone must target you for attack first.

Take too many Dodges and you'll find that you're using up all of your shots without ever getting to do anything else, like fight back.

On shot 5, Australian security consultant Rance Winograd directs a roundhouse blow at your head. Already badly hurt, you choose a Dodge. This costs you 1 shot. Your next action, previously set for shot 4, will now occur on shot 3. Your Defense increases by 3, from its current 12, to 15. The GM makes



Rance's roll, getting a 2 his plus die and a 3 on his minus die, for a Swerve of -1. This modifies his Martial Arts of 15 to a 14, one less than he needed to hit you. His attack fails, leaving you feeling that the shot cost of 1 was well spent.

Describe your Dodge in a way that makes sense for your character. You might be:

- Running for cover.
- Leaping behind a barrier.
- Fending off mooks with a whirlwind of feints.
- Parrying with your weapon.
- Parrying with any object grabbed at the scene.
- Rushing into a shower of distracting sparks.

Your GM may save time by simply telling you that you've been hit, without stopping every time a character targets you and pausing significantly while you decide whether or not to declare a Dodge. In this case, the GM will always let you Dodge retroactively. The GM does not have to reveal the foe's attack result, still leaving suspense as to whether your Dodge bonus will protect you.

ADDING A FORTUNE DIE

Pump up a Dodge by spending a Fortune point. Roll a single Fortune die and add the result to your Defense value for this one attack only. Fortune dice do not explode.

As a new sequence begins, Rance is still trying to pummel you. You have 3 Fortune points and get to act on shot 11. He acts on shot 12. You declare a Dodge, which would normally raise your Defense from its current 12 to 15 and cost you 1 shot. You pay the shot cost and also spend a Fortune point, reducing your total Fortune to 2. You roll a 3, increasing your Defense further, to 18. The GM rolls a Swerve of 2 for Rance, which adds to his Martial Arts of 15 for a result of 17. This would have beat your regular Dodge but not the Fortune-enhanced one, allowing you to remain upright at least a little while longer.

SITTING DUCK

A target who chooses not to defend, is unaware of his need to do so, or is for whatever reason unable to respond, has a Defense value of 0. He is considered a **Sitting Duck**. (Hardly ever happens.)

WHEN MOOKS GET HIT

Unlike other characters, mooks do not accumulate Wound Points. Instead, mooks drop on a single hit.

IMPAIRMENT

When a hero or featured foe has 25–29 Wound Points, he suffers 1 point of **Impairment**. Impairment is a penalty applied to all of the character's Attack Checks, Defense value, and skill checks. When a character has 30 or more Wound Points, he suffers 2 points of Impairment. Other factors (like certain schticks) can cause Impairment, also.

Ta Yu is a villainous GMC in the midst of a furious battle with our heroes. He has already taken 14 Wound Points in the course of the fight. Tony Hu pegs him with a rifle blast, and he takes another 14 Wound Points, for a total of 28 Wound Points. He now suffers a point of Impairment; all of his Attack Checks and Defenses decrease by 1. His Sorcery attack rating and his Defense both now drop from 15 to 14.

Although it is possible to keep going with 35 or more Wound Points (see below), Impairment from Wound Points can never exceed 2 unless otherwise specified. As noted earlier, other factors can raise Impairment above 2.

Boss foes take 1 point of Impairment at 40 or more Wound Points, and a second point of Impairment at 45 or more Wound Points.

KEELING OVER

Characters keel over, and are considered downed or out of the fight, at different points, depending on the categories they fall into.

When a hero downs a foe, the hero specifies whether that last attack was meant to be lethal or not. If lethal, a downed foe is dead. If not, the foe remains alive but unable to fight any longer. You can always specify at the end of the fight if no one thought about it in the heat of the fray.

Likewise foes can always choose to incapacitate heroes instead of killing them. This may lead to the heroes' brief, if annoying, imprisonment, during which they learn important plot details.

MOOKS

Mooks go down when hit.

FEATURED FOES

Featured foes go down as soon as they reach 35 or more Wound Points.

BOSSES

At 50 or more Wound Points, the GM rolls a single die. On an odd result, the boss keels over. On an



even result, the boss keeps fighting. No matter what the source, bosses never suffer more than 2 Impairment Points.

Whenever a boss at 50 or more Wound Points then takes another Smackdown from an attack, the GM again makes the die roll. As before, the boss stays up on an even result and goes down on an odd one.

If a boss takes Wound Points from any non-attack source (ongoing damage from a schtick effect, falling debris, toxic fumes, whatever) the GM adds them to the total, because in a few special cases the total may matter. However, only attacks trigger an odd/even roll to see if the boss stays up or goes down.

Unconventional attacks (p. 108 in this chapter) always count as attacks, even if narrated as explosions, debris falls, vehicle impacts, shark bites, or what have you. "Attack" is in the name, after all.

SUPPORTING PLAYERS

Supporting players die instantly at 35 or more Wound Points. They may rally long enough to sputter out some touching last words, but can't be revived by any means. So, so fragile.

HEROES

At 35 or more Wound Points, heroes might:

- Keep on fighting.
- Keep on fighting, though they later turn out to have been mortally wounded.
- Keel over, incapacitated.
- Keel over, mortally wounded.

KILL OR KO?

You can *always* specify that a character you hit and knocked out of combat is badly hurt but still alive, even if you're attacking him with an apparently lethal weapon. If this seems implausible, come up with an explanation to justify his continued survival. Maybe you blasted him in the leg instead of the face. Or put him in a chokehold. You kill only when you intend to.

Mooks can drop like flies without anyone ever stopping to wonder whether they're dead or who cleans up all those bodies if they are. They're Schrödinger henchmen — alive or dead if it matters and you stop to state which, otherwise indeterminate in defeat.

As a special plot point, the GM may decide that a certain unfamiliar weapon or situation prevents the heroes from carefully calibrating the force of their attacks, making any attack potentially lethal. The characters should always know this up front, allowing them to make informed choices about whether or not to unleash deadly mayhem. Getting retroactively sandbagged on something like this always sucks.



The hero immediately makes a Difficulty 5 Toughness Check, called an **Up Check**. On a success, the hero keeps fighting (stays up). On a failure, the hero keels over (is downed). You may spend Fortune dice on Up Checks.

If opponents are fighting to kill, the hero takes one or more **Marks of Death**, to be reckoned with at the end of the fight. The player keeps track of these by checking off one of the little Mark of Death skulls on the character sheet. The player takes 1 Mark of Death for each Up Check made during a fight, and an extra 1 for each Fortune point spent on an Up Check.

Heroes with 1 or more Marks of Death can choose to have their characters keel over, dropping out of the fight until its conclusion. Although this is a decision made by the player, the character isn't faking or malingering, but is just as out of it as if forced by the result to keel over. In other words, you aren't obligated to keep on fighting after taking a potentially fatal hit, and can honorably slump down into unconsciousness like a sensible person.

Heroes already at 35 or more Wound Points must make further Up Checks each time their Wound Point total increases.

Heroes who have keeled over can rejoin the fight if their Wound Point totals are reduced to 34 or less. They shed any Marks of Death they gained from Up Checks. Their next actions occur 3 shots after they receive healing.

In a castle in the south of France, you have been exchanging pistol fire with Tae-Sik, your former partner in the South Korean intelligence service, who framed you for murder and left you for dead. Unfortunately, your vengeance hasn't been going so well. You're at 29 Wound Points and 1 Impairment Point.

Tae-Sik leaps from behind a decorative suit of armor to blast you with his Walther PPK. His Guns value is 14; he rolls a Swerve of 8, for a result of 22. (Damn that exploding six!)

Due to Impairment, your Defense is now 13, so the Outcome is 9. (22 — 13 = 9.) The Walther has a Damage Value of 9. The Smackdown is 9 + 9 = 18.

Subtracting your 7 Toughness from the Smackdown, you see that you've taken 11 Wound Points.

That takes your running Wound Point total from 29 to 40, past the threshold where you must make an Up Check each time you get hit. And your Impairment has increased to its maximum of 2.

Making that Up Check, you check your Toughness of 7 against a Difficulty of 5, and roll a Swerve of 3 for a result of 10. That's a success, so you can keep fighting if you want. However, you do take a Mark of Death. If you stay up, you'll likely accumulate more, increasing the chances that one of these hits has dealt you a mortal wound.

You fire at Tae-Sik and miss.

On his next action, he shoots you again. At the beginning of the fight he wouldn't have been able to hit you with a Swerve of -2, but now that Impairment has reduced your Defense to 12, that hits, with an Outcome of 0 and a Smackdown of 9. You subtract your Toughness of 7 from that, taking 2 Wound Points. That's enough to accrue a second Mark of Death, and require another Up Check.

You roll a Swerve of -1. That gives you a result of 4, 3 less than you needed. You keel over.

Tae-Sik strides toward you, ready to put a bullet in your skull. Then the sound of police sirens changes his plans. He grabs his dangling climbing rope and hauls himself out of sight through a window.

The fight having concluded, you now reckon with those Marks of Death. Your Death Check pits your Toughness of 7 against a Difficulty of 6: base 4, plus 2 for your two Marks. Now your dice repay their debt to you, giving you a Swerve of 3, for a final result of 10. Though still unconscious and lying in a pool of your own blood, you'll live to avenge yourself another day.

DEATH CHECKS

After the fight is over, any hero with a Mark of Death makes a **Death Check**. This closed roll checks Toughness against a Difficulty of 4, Fortune dice not permitted. Add 1 to the Difficulty for each Mark of Death.

In a series game, add 1 to the Difficulty if no hero has died in the series so far. Add 1 to the Difficulty if the player agrees that the hero's melodramatic hook has just reached a turning point that would make death ironically or dramatically appropriate. Add 2 to the Difficulty if this is the series' last session.

In a one-shot game, add 1 to the Difficulty in the last hour of the session.

- On a success, the character is hurt but in no danger of dying. The character spends some time in the hospital or under other intensive medical care before the next fight scene occurs.
- On a failure, the character has enough time to gasp out a few final words (reviving from unconsciousness if necessary to heighten the melodrama) and then expires.

RECOVERY

You've been hurt. So how do you get better? There's healing, partial recovery, and long-term recovery.

HEALING

Certain healing abilities allow characters to reduce others' Wound Point totals (or their own, for that matter). Those abilities are:

- **Skill:** Medicine.
- **Sorcery Schtick:** Heal.
- **Fu Power:** Healing Chi.

All of them allow the healer to make a check and subtract the result from the recipient's Wound Point total.

A character can benefit from any number of healings during a fight, but only one healing in the period between one fight and the next.

Where not otherwise specified, any in-combat healing is a 3-shot action. Healing with the Medicine skill costs 5 shots. The next attack against the character performing healing with the Medicine skill gains +2 to its attack AV. The healer can't Dodge this attack.

If a character has a Mark of Death but healing reduces their Wound Point total below 35 before they make a Death Check, they don't need to make the check.

PARTIAL RECOVERY

Before rolling Initiative at the beginning of a fight, you may reduce your Toughness by 1 to reduce your Wound Point total to 10 and regain half of your spent Fortune (including Chi, Genome, or Magic) points (rounding up.) If you are a fu type, roll your neck from side to side, clench your fists and make bone cracking noises. Other hero types, we leave it to you to find suitable audio-visual equivalents. Toughness returns to normal at the beginning of the next session or whenever Wounds are returned to 0.

LONG-TERM RECOVERY

Okay, now the fight is over and the heroes are lying about, their fine suits perforated and bloodstained, their vital fluids slowly leaking out onto the pavement. When your character has survived a fight but is wounded — whether still standing or laid out on a stretcher waiting for the ambulance — you'll want to know how recuperation from injuries works. Fortunately, *Feng Shui* characters heal much more rapidly than people in the real world, enabling them to get out and risk getting wounded again in no time at all.

A hero making a successful Death Check loses all Marks of Death.

Characters recuperate naturally from injuries. At the beginning of each session, their Wound Point totals drop to 0. GMs may decide to suspend this rule in one of two situations:

MARKS OF DEATH BETWEEN FIGHTS

Once you pass a Death Check, you lose all Marks of Death.

In a few odd cases, mostly connected to foe abilities, you might gain a Mark of Death outside of combat. These Marks remain with you until your next Death Check, even when you reduce your Wound Points to 0 in the meantime.

If such a Mark of Death later causes you to bite it, describe an old injury horribly reasserting itself and bringing about your sad demise.

- **The end of the session is a cliffhanger.** If you break in the middle of a fight, or in some other situation in which it completely defies credibility for the characters to be healed up the next time you get together and start playing, the GM may rule that you have yet to heal. Note that when we say completely defies credibility, we mean *completely defies credibility* — not just strains it. The "full healing at beginning of session" rule simulates the way in which action movie heroes rarely have to worry about debilitating injuries from one fight to the next. Sure, they may have a fashionable facial bandage or arm sling to carry with them for the rest of the movie, but that's just a style thing. If you're a GM, you should always give the PCs the benefit of the doubt when it comes to healing. They'll have plenty of opportunity to get grievously injured again during the soon-to-erupt fight.

  In order to end the episode on an exciting cliffhanger, the GM decides to stage an explosion in the PCs' headquarters. She describes the ticking sound, allows the PCs to try fruitlessly to defuse the bomb, and then describes the massive explosion that they're all caught in. She tells them how many Wound Points they've suffered from the blast, and ends the session. It wouldn't make any sense for the characters to heal up between this session and the next week's, so the heroes carry over their Wound Point totals.

- **A suitable break in the action occurs in the middle of a session.** GMs should do their best to time their games so that one session is a coherent episode in the ongoing series, with a distinct beginning, middle, and end. This isn't always possible, though, because the players' decisions determine the length of scenes as they play out. If you reach a point in the course of a session which feels like the end of an episode but you're going to keep on

playing, declare it the equivalent of the end of a session for recuperation purposes, and allow the characters to reduce their Wound Point totals to 0.

Later in the same series, the GM ends on another cliffhanger: the final confrontation with the enemy the PCs have been doggedly tracking for session after session. The following week, she realizes she's got a pacing problem on her hands: the big climactic battle is going to be over in an hour, and then she's going to have to start a new storyline. Indeed, it takes about twenty minutes of real time to play out this scene. The PCs then start cleaning up and poking about looking for another plot line. The PCs want to spend a couple of weeks doing research and taking care of loose ends. It doesn't make any sense for the PCs to finish up this long period of rest as wounded as they started it, just because the game session isn't over. So the GM declares that the PCs heal over the course of their slack time.

ASSORTED FIGHTING RULES

Having covered the basics, it's time to go back and fill in some details.

WEAPON DAMAGE

A successful Attack Check almost always leads to damage. Against mooks, there's no need to know what the Damage Value of an attack is, because you either take them out or you don't. For all other opponents, you need a Damage Value. Sorcery, Scroungetech and Genome based attacks usually have a DV listed, but for Martial Arts and Guns attacks the DV varies by the weapon used. The Weapon Damage chart lists the common types of Martial Arts and Guns weapons and their DV.

Extensive lists of Guns may also be found in **Chapter 5**, together with many additional rules governing their use.

WEAPON DAMAGE

ATTACK/WEAPON TYPE	DAMAGE VALUE
Martial Arts	
Unarmed (includes judo-style throws)	7
Knife, tonfa, nunchaku, blackjack, pistol butt	8
Staff, club, machete	9
Spear, sword, absurdly large improvised weapon†	10
Throwing star/shuriken	5
Thrown dagger	6
Thrown found object	5
Thrown found object, heavy	6
Guns	
Arrow, crossbow bolt	7
Small handgun (.22)	8
Medium handgun (.38)	9
Big handgun (9mm/.45)	10
Really big handgun (.357/.44)	11
BFG (.50)	12
Hunting shotgun	10
Combat shotgun	13
Medium rifle (5.56 mm)	13
Heavy rifle (7.62 mm)	13

Damage Value is 14 for pump action shotguns if you spend a shot to dramatically go "KA-CHINK!" +1 to attacks vs. mooks. +2 to attacks vs. mooks.
† Must have the schticks Strong or Very Strong to wield.

OTHER SOURCES OF INJURY

Attacks aren't the only source of damage in an action movie world. In or out of combat, you might be harmed by other injurious situations.

You always get some kind of chance to avoid these — most often a Defense Check against a Difficulty ranging from 11 to 13.

If you make the check, you jump back from the oncoming car, stay safely afloat in the foaming waves, hold onto the ledge between you and the pavement below, or leap away from the spot the debris is toppling onto.

No check applies if you enter the dangerous situation by choice: jumping out of a speeding vehicle, leaping onto a grenade, letting your *dailo* pour gasoline onto you and light a match (because to do otherwise would cost you face).

Sitting Ducks can't avoid hazards. However GMs should engineer situations so they're more about fighting and action than coldblooded murder. A good reason always crops up preventing villains from slaughtering helpless protagonists. The supporting characters involved in your melodramatic hooks might not be so lucky.

OTHER SOURCE OF INJURY

INJURIOUS SITUATION	DAMAGE	CHECK TO AVOID
Hit by a cruising Chevette	15	Defense
Hit by a cab	17	Defense
Hit by a speeding bus	22	Defense
Falling one story	15	Defense
Falling two stories	19	Defense
Falling four stories	27	Defense
Falling five stories	40	Defense
Falling ten stories	41	Defense
Falling twenty stories	42	Defense
Falling forty stories	43	Defense
Bumpy crash landing in plane, copter, etc.	12	Defense
In completely destroyed plane, copter etc. when it crashes	42	Defense
Inside car, truck or other ground vehicle when it crashes (outside of a chase)	25	Defense
Soaked in gasoline and set on fire	15*	Defense
Drowning	5**	Defense
Having a crate dropped on you	13	Defense
Having a support beam fall on you	18	Defense
Having stone temple ceiling fall on you	22	Defense
Being thrown through a plate glass window	15	Defense
Thrown from a speeding vehicle	15	Defense
Hit by helicopter rotors	25	Defense
Grenade/dynamite stick, ground zero	23	Defense
Grenade/dynamite stick, nearby	18	Defense
In middle of big explosion	27	Defense
Less than 3 m from center of big explosion	20	Defense
More than 3 m away from big explosion	12	Defense
Mild poison	12	Constitution
Strong poison	17	Constitution
Extremely toxic poison	22	Constitution

* Damage is inflicted each sequence for as long as the condition lasts. ** Damage doubles each sequence for as long as the condition lasts.

Even if you take the damage from non-attack sources, you subtract your Toughness from it, as you would from a Smackdown in combat.

RANGE & DISTANCE

Sometimes range and distance become very important; most of the time they're just a pain in the butt. Most of the time, GMs should just assume that the director and editor are messing with spatial relationships through fancy cutting.

If there's a special situation where believability or a specific tactical situation makes distance significant, assume that a character can move up to their Speed score in meters as part of any multi-shot action. Characters can run full-out, traveling twice their Speed in meters as a 3-shot action. Use the table on the next page for modifiers based on range. Each doubling of the range after 160m doubles the Difficulty modifier.

If you are at short range you can move into close combat with a character as part of an attack



RANGE DIFFICULTY TABLE

DESCRIPTION	RANGE	DIFFICULTY MODIFIER
Short	20 m	0
Medium	40 m	+2
Long	80 m	+4
Extreme	160 m	+8

action or as a 1-shot action. You can only make close combat attacks (any attacks in which you either directly touch your target or touch them with something you're holding) if you're in close combat with them. Any number of characters can join a specific close combat.

THROWN WEAPONS

To throw a weapon at an enemy, use a Martial Arts attack. Damage Values for thrown weapons, including objects found at the scene, appear in the **Weapon Damage Table**, earlier.

THROWN EXPLOSIVES

When you throw a handheld explosive, like a grenade or stick of lit dynamite, make a Martial Arts Attack Check against Difficulty 11.

On a success, the explosive lands where you intended it to. If you were targeting a specific character, they're considered to be at ground zero of the explosion.

On a boxcars failure, the explosive proves to be a dud and fails to explode.

On any other failure, it lands somewhere else. All relevant characters (as determined by the GM; generally those in the proximity of either you or your intended target) must make a Fortune Check at Difficulty 12. The character with the lowest failed check is at ground zero of the explosion. If no relevant characters failed their check, then the explosive — if at all possible — lands on and damages something you don't want damaged.

A named character at ground zero of the explosion must make a Defense Check at Difficulty 15. Named characters who are nearby, as determined by the GM based on recent fight narration, must make Defense Checks at Difficulty 12. If successful, they spend 2 shots, leap away from the blast, and, in defiance of physics, remain unharmed. If unsuccessful, they spend 4 shots, are knocked prone, and are hit by a Smackdown of 23 (at ground zero) or 18 (if nearby).

In other words, don't throw grenades where your friends are fighting.

Mooks anywhere in the blast radius of an explosive (ground zero or nearby) automatically go down.

SWITCHING WEAPONS

Drawing a weapon costs 1 shot. Dropping a weapon costs 1 shot. Replacing a weapon in a holster, sheathe, or the like costs 2 shots. These can be performed as part of an attack action by adding the shot cost to the attack action.(Remember that shots measure attention and screen time in a movie, not the real-world time it takes to do things.)

COVER

Hiding behind objects to avoid being shot is treated as part of a fight's normal narrative flow. No extra rules mechanics apply to it. You can always describe yourself colorfully seeking cover. It is especially apt when making a Dodge.

UNCONVENTIONAL ATTACKS

When players want to take advantage of the location to do straight-up damage to the bad guys in a fun and nonstandard way, they describe their cool action, then make a normal Attack Check, inflicting the Smackdown they would have if they hit with their default weapon. This avoids penalizing them for proposing entertaining moves without having to mess with a passel of special case rules.

Be ready to say yes to statements like:

"I jump in the truck and pin him to the tree."

"I knock the crate on him from atop the cliff."

"I pull the stuffed marlin off the wall and spear him with it."

While a stunt attack tries to achieve a goal in addition to dealing a Smackdown, an unconventional attack reskins an otherwise ordinary attack with memorable description.

BOOSTS

As a 3-shot action, your hero can give another hero:

- An **attack boost**, granting +1 to the recipient's next attack.
- A **defense boost**, +3 to Defense the next time the recipient is attacked; applies to that attack and any additional attacks occurring in its same shot.

You can spend a Fortune die to increase the attack boost to +2 or the Defense bonus to +5.

In story scenes, when no combat is occurring, you can spend 1 Fortune to increase another character's check result either by 3, or by the amount of a single die roll, whichever you prefer. You may do likewise in combat to boost a character who is Cheesing It (see at right). Describe what you are doing to help the recipient.

"I throw Tony a fresh clip!" (You can use this one whether or not Tony's player has just failed a Reload roll. Obviously throwing him a clip means that he needed one.)

"Those mystic sigils on the wall are obviously hampering Mr. Sun's sorcery. I run up the side of the wall and smudge them with my foot." (No one mentioned the mystic sigils until you just invented them.)

"I dive onto Heatsink and pull him out of the firing zone."

"I drop a match into the gasoline, sending up a wall of flame between shotgun dude and Mr. Sun."

"Before Mr. Sun works his magic to heal the skyscraper we damaged, I tutor him on load-bearing support beams and their role in modern architecture."

SELF-SACRIFICING BOOSTS

As a 0-shot cost interrupt to any attack, any hero may boost another by taking 25 Wound Points. Describe the self-sacrificing thing you do to give the boost. For an example, see the end of *Hard Boiled*. You can spend a Fortune die on a Self-Sacrificing Boost.

RESTRAINT ATTACKS

To grab, pin or hold an opponent, make a successful Martial Arts attack. The opponent is unable to act normally on his next shot, but must instead make an attack against your Defense to get free. Any attack will suffice, but non-Martial Arts attacks take a -2 penalty.

- If the opponent's attack succeeds with an Outcome of 2 or less, the opponent is free to act on the following shot.
- If the opponent's attack succeeds with an Outcome of 3 or more, the opponent deals you 7 damage and is free to act on the following shot.
- If the opponent's attack fails, the opponent uses up his current action and remains restrained. He can try again to free himself 3 shots later.

You can always free your restrained opponent as a 0-shot interrupt. Your opponent is automatically freed if you take Wound Points from another source, or if you Dodge. An opponent freed by your choice or outside intervention gets to act on the following shot.

CHEESING IT

To leave a fight while it is still in progress, take a 5-shot action and declare that you are Cheesing It. If no one stops you before your next standard action, you get away. Attempting to stop someone who's Cheesing it is a 3-shot action.

If a foe attempts to stop a hero who is Cheesing It, the hero makes a Speed check with the foe's Speed as the Difficulty. On a failure, they've been stopped from escaping.

If a hero is attempting to stop a foe who is Cheesing It, do the same thing: make a Speed check with the foe's Speed as the difficulty. On a success, they stop the foe from getting away.

Once a fleeing character has eluded one pursuer, she has usually succeeded in getting away. No other pursuer can stop her unless they spend 1 Fortune.

A character can attempt to Cheese It only once per sequence.

You can't Cheese It from a chase sequence.

Otmar Schlenk is an Austrian mercenary working for the highest bidder. In a factory battle with our heroes, he's decided that he'd rather stay alive to earn more money from his benefactors than get his butt handed to him, so he Cheeses It. As a 5-shot action, he leaps onto a pile of packing crates, heading for an exit window above the factory floor.

Tony Hu spots his departure and follows him up the crates. Tony's Speed is 6; his Difficulty is Otmar's Speed of 5. Tony rolls +2 and gets an Outcome of 7, easily catching up to Otmar, who has blown his only chance of getting away in this fight.

ARMOR

Most *Feng Shui* characters will be armored lightly if at all. Any type of armor at all useful against the deadly weapons and powers unleashed in the typical *Feng Shui* fight also impedes movement and makes it harder to hit opponents.

Armor most often appears on bad guys, particularly in the ancient era. It is always factored into their stats and is treated as merely a descriptive element.

A modern armored vest has three game statistics: Thunk, Pop-Back, and Initiative Penalty.

ARMOR

TYPE	THUNK	POP-BACK	INITIATIVE PENALTY	APPLIES TO
Light vest	3	35	-1	Guns
Heavy vest	4	35	-2	Guns
Police shell	5	25	-2	Guns
Military shell	7	30	-3	Guns/Martial Arts

- Once per sequence, add Thunk to your Toughness as an interrupt after a hit. Bonus applies only to this hit.
- Once per session, when you take a hit that would otherwise take you above the armor's Pop-Back, spend 1 Fortune and 3 shots to reduce damage from that hit to 0. You spend the three shots sprawled on your back, apparently dead. Then you pop back up, hence the name.
- Apply the Initiative Penalty to all Initiative Checks you make while wearing the armor.

Some armor allows you to use the Thunk and Pop-Back effects only in response to Guns attacks. Others also apply to Martial Arts attacks.

Police and military shells are not concealable. Wearing them announces you to all and sundry as someone expecting trouble.

HITTING OBJECTS

You can always hit a stationary object within range of your weapon. During combat, it costs 3 shots to do this without exposing yourself to opportunistic fire. If you target something that a solid hit from your attack type logically ought to destroy, you render it unusable or smash it to bits, as the GM deems fitting.

OPPORTUNISTIC FIRE

If you stop in the fight to do something non-fighty that prevents you from avoiding danger and thus fully using your Defense rating, you attract Opportunistic Fire. The next enemy in the coming shot order may, as an interrupt, spend 1 shot to immediately launch an attack against you.

In the middle of a blazing gunfight across the rooftops of Macau's theater district with a trio of Pledged hitmen, Heatsink decides to unfold a portable antenna so that the Dragons can pinpoint his position for air support. This isn't exactly a combat action, and he's risking a lot to ignore the Pledged even for a moment, so the Pledged hitman acting next in the sequence gets to use Opportunistic Fire. Using up 1 shot, the hitman interrupts Heatsink's action with a Guns attack, dealing a total of 10 Wound Points. Heatsink better hope his friends show up soon.

ONE AGAINST ALL

Almost all *Feng Shui* fights pit a group of heroes against multiple opponents.

In the rare case where a lone hero fights many mooks, that hero gains Carnival of Carnage IV (see **Chapter 5**, p. 124) for the duration of that battle. A hero who already has Carnival of Carnage IV may ignore all damage from one hit per sequence.

You do not count as a solo hero if other heroes took part in the fight but are now down or have Cheesed It.

ADVERSE CONDITIONS

Certain combat conditions make fighting harder. If they affect all combatants equally, they change action descriptions but not the numbers. However, if one or more characters enjoys an immunity from the condition, that character gets a bonus to Attacks and/or Defenses. Really what's happening is that the immune character is operating as normal and everyone else is impaired. But it's less of a hassle to flip it and treat this as a bonus for the immune character.

ADVERSE CONDITIONS

ADVERSE CONDITION	IMMUNITY BONUS
Darkness/Smoke/ Obscured Vision	+2
High Winds	+1
Snow	+1
Extreme Heat	+2
Confined Space	+2
Torrential Rain	+2
Toxic Fumes	+2



SKILLS TO PAY THE BILLS

Skills are abilities your characters acquired through study, training, and practice. On your archetype, they look like the example at right.

Listed first is the skill name. The number given to the right of it is your Action Value, which you add to your Swerve and compare to the Difficulty when making a check for that skill.

SKILLS	
GAMBLING	11
INFO: SMITHING & METALLURGY	14
INTRUSION	13

INTERPRETING SKILLS

Feng Shui plots move quickly. Its stories feature extremely competent lead characters who should never spend more than a scene or two dithering about in a state of confusion or uncertainty. Use your skills to figure out where to go next and whose butts to kick. Searching for clues and solving puzzles appear as only minor elements of an enjoyable action-adventure yarn. Mystery can be fun but extended confusion and frustration play better in the surreal paranoia or cosmic horror genres.

GMs interpret skills as broadly as possible. As long as the application of a given skill to a particular situation makes sense in an action movie way, the GM allows it. When the players seem to be stretching the definitions of their skills, it's better to jack up the Difficulty for an attempt than to rule it out altogether.

GMs frame scenes so that forward momentum never requires a particular successful check. Rather than depend on a hero's skill use to get the story to the next scene, she allows the attempt to succeed automatically.

SKILL COMPONENTS

Many skills confer a number of capabilities in a single package. These can include:

PHYSICAL ABILITY

This refers to the ability to actively do something, like fire a gun or hit an opponent in combat. The skill description describes what this action is, when applicable, and what the standard Difficulty for such attempts is, if any. This is the standard manner of using many skills, and therefore is not referred to by any special term.

KNOWLEDGE

The character commands extensive background information related to the skill.

When you hunt your memory for a fact related to a skill, the GM sets a Difficulty in keeping with its importance in moving the story forward.

- If you need the info to get to the next scene, you know it automatically.
- If it confers no clear advantage but makes you seem cooler, the Difficulty is bargain-priced, at 7.
- If the knowledge leads to some concrete benefit useful to, but not essential for, later scenes, the Difficulty ranges from 10-12, depending on the scale of the benefit.

Characters always also know basic information anyone with a nodding acquaintance with the subject can easily rattle off. No one with Driving has to roll to know the difference between a stick and an automatic, that Citroëns come from France, or that Porsches cost a lot of money.

On a particularly high Outcome, GMs may choose to provide additional information, above and beyond the question at hand. This may provide further benefit or just reinforce character awesomeness.

CONTACTS

Characters trained in a particular field know others who move in the same world, and know how to get in touch with them. This does not necessarily mean that these GMCs are positively disposed towards them or automatically prepared to offer aid of whatever sort.

When you as player introduce a new contact into the storyline, describe the character's past connection to the contact and how he's able to get ahold of him now. If this doesn't make movie-sense, the GM either adjusts the description so it does, or explains that a contact can't be made in this circumstance.

Once cleared to roll, the player makes a Task Check with the relevant skill. The Difficulty of such attempts is determined by the GM, with the following table as a starting guideline.

CONTACT BASE DIFFICULTY

CONTACT'S LIKELY USEFULNESS	DIFFICULTY
Background color only	10
Helps move the story along*	7
Provides some other significant benefit	11-13

*If the contact is the only way to move the story forward, no check is required. The character succeeds in reaching her.

SKILLS AND JUNCTURE

For brevity, most of the following skill descriptions assume a character from the Contemporary Juncture.

You may sometimes wonder how good a character who learned a skill in one juncture is at performing that skill in another. Is a crack shot with a bow and arrow able to pick up an M16 and start blasting away with aplomb? Can an expert seducer familiar with the customs of 1st-century China attract a partner in a modern singles bar?

In most cases, the answer is yes. Time-travelling characters in action-adventure movies usually experience a short period of comic unfamiliarity with the trappings of a new period, but fit right in after a scene or two.

When a character makes a skill attempt in an unfamiliar juncture, it's up to the GM to decide whether the difference in junctures matters. For example, a character using the Fix-It skill in the Past isn't going to be hampered in his attempts to repair a laptop computer if he brought his entire toolkit with him from the Contemporary Juncture. On the other hand, a character with the Sabotage skill who hails from the Ancient Juncture won't know anything about modern demolition techniques or have a network of shady arms dealers in his nonexistent smartphone contacts app.

When attempting to use the benefits of a skill that seem questionable due to the character's background, players should be given the opportunity to narrate explanations until they achieve an action movie believability level.

If the difference still matters, apply a +4 Difficulty modifier to the first attempt to use the skill in

ATTACKS AS SKILLS

Although they aren't skills, you can use your attacks *as if they were* skills to call on a body of knowledge and a list of contacts.

- **Guns:** You can spout information about guns all the livelong day. This includes their specifications, history, and the business profiles of their manufacturers. You can call on gun dealers, trainers, hobbyists, lobbyists, firing range owners, and journalists who work for firearms magazines.
- **Martial Arts:** You know the lore of your own martial arts school as if it was mercilessly drilled into you as a young trainee… which it was. You've heard of any other prominent school and the great practitioners of the past and present. Your contact list may consist merely of stray scraps of paper, but you can reach out to sifus, students, match organizers, and the sportswriters who cover their events.
- **Sorcery:** You can reel off the minutiae of your own magical tradition. Later research has perhaps given you a nodding acquaintance with other ways of wielding occult power. You know other magicians and their students, along with various hangers-on drawn to the clandestine sorcerous scene. When you need to buy a magical ingredient, implement or tome, you can find someone to sell it to you.
- **Creature:** You know the supernatural rules that govern your existence, and can identify other common and not-so-common types of magical entity. You can find the lairs of certain other creatures, friendly and not. You are familiar with the reputations and careers of famous monsters. Similarly, you are aware of legends and rumors surrounding notorious magic cops and exorcist monks. Though you don't have all of the Creature Powers, you have heard of them, along with other schticks that hose you and your kind. You know the locations of haunted places and other locations amenable to supernatural creatures. You know a number of sorcerers, some of whom you hate bitterly for summoning and controlling you. Over the years you have encountered other supernatural creatures and ghosts, some of whom you can locate, in a pinch.
- **Mutant:** Knowledge has gone to hell in the Future Juncture, and people haven't figured much out about mutations yet. So maybe you're behind the curve on the knowledge side. But you've met a number of other mutants and can find their last locations, at least, in the post-catastrophic badlands.

To access any of these advantages, make a check with your relevant Attack as your Action Value.

the particular manner at hand. The next time the character tries to repeat the same action, apply a +2 modifier. The third time, apply a +1 modifier. These attempts can be gratuitous — after all, it makes sense for a character to do some training to figure out a wildly new situation — provided they're not boring. GMs should feel free to use the seeming sidetracks these adjustments require to pull the character further into the story.

Fa Xian, famed Imperial Investigator of the Past Juncture, is trying to figure out who murdered a security guard in Contemporary Hong Kong. One of his maverick cop buddies has given him a fingerprinting kit, but has been called away by his superior officer to be threatened with suspension. This leaves Fa Xian to attempt to use his Detective skill with unfamiliar equipment. The first print he tries to take is at a +4 modifier. If he tries to take another, it is at a +2 modifier. If he waits for another situation to take his second set of fingerprints, it is still a +2 modifier. The reduction of the modifiers applies only to fingerprinting; the first time he tries to figure out a DNA test result he again faces a +4 modifier.

USING SKILLS YOU DON'T HAVE

Sometimes a character, finding herself in a pinch, wants to make a check with a skill she doesn't have. (Do you clip the red wire to stop the bomb, or the green one?) To do this, first describe your attempt in a way that makes it seem plausible, by the now-familiar action-flick standard.

If you're using a skill you lack but another absent PC has, the easiest way to do this is to invoke that character:

"Tony was telling me just last week about a bomb with this configuration."

With this other-PC invocation, you can make the attempt with an Action Value of 10.

Absent that, make the attempt with an Action Value of 7.

SKILL LIST

DECEIT

PHYSICAL ABILITY

You are adept at fooling others. You can lie convincingly. You can disguise your appearance, either to hide your identity or look like a specific individual. You can mimic voices. You can forge credentials and feign familiarity with skills you don't really have. You can palm objects and find reliable hiding places to stash them for later.

KNOWLEDGE

You are familiar with the tricks of the con man's trade, including knowledge of specific scams and grifts. You know the various legal penalties for various forms of fraud and deception. You know by reputation the law officers responsible for enforcing such laws in your usual area of operation. You know many colorful anecdotes of notorious deceivers of the past and present.

CONTACTS

You know other con men. You know shady lawyers and bail bondsmen. You may know, but are not likely to be friendly with, beat cops, fraud squad officers, and prison guards. You may know low-level gangsters and their associates.

SENSING DECEIT

You can sense when someone is trying to pull the wool over your eyes by making Detective or Police Checks with a Difficulty based on character type, as per this table:

TYPE	DIFFICULTY
Mook	7
Supporting Character	7
Featured Foe	9
Boss	10
Other hero w/o Deceit skill	10
Other hero with Deceit skill	Deceit AV
Uber-Boss	12

The GM can assign foes different Difficulty ratings when story logic demands it. GMs, keep this a rare intervention. Generally you can only tell that the character is not being straight with you. On a boxcars success you get a strong, reliable hunch as to the real truth.

Some people are terrible liars. If the GM plays a character as blatantly shifty, you don't need to make a check to interpret that.

DETECTIVE

This skill is very similar to the Police skill, given later; it reflects a civilian with detective training.

PHYSICAL ABILITY

You make shrewd deductions based on physical evidence and your familiarity with human nature. You can tell when people are lying or have something to hide (see sidebar "Sensing Deceit.") You can pick locks, and are good at searching areas without leaving any trace of your own presence.

Clue-finding works like knowledge, except that you're discovering the knowledge by going out and poking around for evidence, rather than recalling information you learned some time ago.

When interpreting clues, the GM assigns a Difficulty to the situation based on its relevance to the storyline. You always find clues you need to lead you to another scene, with no check required. Clues conferring some later advantage carry Difficulties ranging from 10-13 depending on the magnitude of the benefit. Clues that only add color or remind everyone of your competence carry a Difficulty of 7.

KNOWLEDGE

You are familiar with police procedure and the law. You can reel off case histories of famous crimes. You know by reputation the famed cops, detectives, and criminals of your day. You are acquainted with the latest forensic techniques of your juncture.

CONTACTS

You know police officers, most of whom regard you with turf-protecting contempt. Possibly you have one cop buddy who sees you for the stand-up individual you are. When your relationship with law enforcement gets dicey, this pal may step in to do you a solid. You score useful tips from low-level underground contacts. On the other end of the social spectrum, you can call on former clients from the legit world whose gratitude for your past work translates into useful favors.

DRIVING

PHYSICAL ABILITY

You drive vehicles like there's no tomorrow. Vehicle stunts come as second nature to you. You may drive

any vehicle, but must choose a single type with which you are most familiar. Usually you'll want to go with the vehicle type supplied in your archetype.

Given adequate time and equipment, you can repair and care for any vehicle you are familiar with. Making emergency or stunt-oriented maneuvers, including Driving Checks in Chases (see Chapter Six) with a vehicle category you are not familiar with carries a +2 Difficulty modifier. On a boxcars success with a supposedly unfamiliar vehicle category, it turns out that you are familiar with it after all! Purchase a vehicle familiarity in play by spending 3 Fortune. Either way, justify this revelation with a quick line explaining how familiarity with this category fits your character's backstory. You retain this familiarity for the rest of the series.

Even without this skill, all characters can manage basic, non-emergency, non-stunt driving of a vehicle common to their juncture. This means horses for the Ancient and Past Junctures, cars for the Contemporary Juncture, and scooters for the Future.

KNOWLEDGE

Vehicular trivia sticks you like engine grease under the fingernails. You know vehicle manufacture, engineering, sales history, and especially the quirks of your favored model.

You can quote statistics about their technical specifications, if applicable. You know where to go to purchase vehicles, and how to negotiate good prices from sales staff. You draw on a rich store of anecdotes about vehicles and famous drivers/pilots.

CONTACTS

Your contacts relate only to your designated vehicle(s). You know mechanics, other expert drivers, and vehicle sales people. (In the case of horses, you know riders, livery stable employees, breeders, and owners.) You know people involved in racing, if applicable for your vehicle: these might include fans, sports writers, touts, and groupies.

For more on Driving, see Chapter Six: Chases.

FIX-IT

PHYSICAL ABILITY

You can repair almost any object, given enough time and the right equipment. If you are familiar with the object, the Difficulty is based on the complexity of the repair and the severity of the damage it has sustained. The Difficulty does not necessarily correspond to the technological advancement of the item: for example, many pieces of electronic gear can be repaired by simply popping out a fried component and sticking in a new one. When you are not familiar with the type of object, however, the GM factors in its complexity. If you are used to fixing ox carts and pounding out punctures in plate armor, the control panel of a SCUD missile launcher is going to take you a little while to puzzle out.

You can jury-rig items from scrounged parts if the basic design of the device is familiar to you The HD projector you build from leftovers in a junk shop may not look as nice as a factory model, but it works.

You can also design and build new inventions, as long as you can convince the GM that such a device is possible. Note that you can't create devices which are better in every way than equivalent objects described in this book: no ultra-concealable .22 handguns with the Damage Value of a .45, for example.

In the case of either repairs or jury-rigged items, the GM decides how long the task takes.

If you find yourself in the middle of a tight spot and want a particular piece of equipment, make a Fix-It Check to see if you just happen to have such a thing on your person. This is called the "Hey, I just happen to have one of those!" effect. Items that can be scrounged up via this method might be anything from a basic tool or utility item — a screwdriver, strapping tape, vinyl rope — to an exotic or jury-rigged device such as a Geiger counter, acetylene torch, or grappling hook. The GM chooses the Difficulty of the check, deciding how likely it is that you'd have been expecting to need the object you're asking for.

- Basic items (screwdriver, USB drive, duct tape) require no check; if you have a kit at all, you have this stuff.
- Simple items (glue gun, circuit tester, USB hub) are present on a Difficulty of 7.
- Ordinary but specialized items (lighting timer, kitchen faucet, hand scanner) entail a Difficulty of 11.
- Items so ridiculous they get a laugh from the room when proposed may still be in your kit, at a Difficulty of 15.

KNOWLEDGE

You know all about the standard technology of your day, from a practical point of view. You don't necessarily know about the science behind electricity, but you can fix a fried toaster oven. You know what tools to use for what task.



You can offer a helpful hint for any home or industrial situation. You know how to get nasty stains of any sort out of almost any material. (You laugh now, but wait until all of the other heroes come to you wanting all of those nasty crimson spatters out of their Armani jackets!)

CONTACTS

You know junk dealers, other fix-it artists, and people from your neighborhood who come to you to get things fixed.

GAMBLING

PHYSICAL ABILITY

When you enter games of chance, you win more often than mere statistical odds ought to permit. Games of chance include stock speculation as well as more traditional casino games. You can sniff out opportunities to gamble even in completely unfamiliar environments, whether they be dice games in a Zen monastery or poker in a pit of demons. You can read faces and body language to sense whether people are bluffing or not. You can convince criminal gamblers and others on the shady side of the law that you're one of them, someone they can trust not to bug out on a wager or squeal to the cops. You can perform outrageous tricks: cock a die you are throwing in order to get a desired result, employ sleight of hand when playing cards, and so on. Gambling does not cover just any risky activity, such as attempting to jump off a cliff and survive. Unless, that is, there is a wager riding on the result. You may not contrive to turn otherwise dangerous situations into wagers by placing bets with other heroes; to qualify, these situations must involve genuine high-stakes bets with GMCs.

KNOWLEDGE

You know the rules, odds, and statistics of any popular game of chance like the back of your hand. You know where the best casinos are. You know their policies. You know how to dress impeccably for any gambling situation. You know gambler's etiquette as if it were taught to you at your mother's knee. (Heck, maybe it was.)

CONTACTS

You know gamblers, bookies, casino workers, casino owners, vice cops, hangers-on, and gambling groupies of either sex.

INFO

The umbrella skill Info covers various specific areas of knowledge. Examples from the core archetypes include cooking, Chinese philosophy, calligraphy, peasant life, and celebrities. Some archetypes get to

add customized info skills. You might decide that your character knows a great deal about warfare, Noh theater, rope manufacture, anime, Nikola Tesla, or UFO lore. Pick something that expresses the way you see your character, without obvious use in solving action movie problems. Your Info skills mostly add enjoyable side detail to your character. Sometimes, if your GM is on her toes, it will prove crucial to moving through the storyline.

When the GM makes an Info skill crucial to the plot, you automatically get the answer without having to make a check. On the other side of the spectrum, answers with no relevance to the broader story also come for free. You only have to check when the fact gives you some other story benefit. The Difficulty determines whether you get the benefit, not necessarily whether you know the fact.

You're trying to use your knowledge of celebrity gossip to establish a bond with a scared young kidnap victim. The GM assigns a Difficulty of 10 to the check. This doesn't actually determine whether you're up to date on the doings of this year's hottest new film star, but whether you can successfully use it to calm down the kid.

If your Info skill never really comes into play, but simply sits on your character sheet reminding you who your character is, don't worry. It's still doing its job.

KNOWLEDGE

In addition to being able to answer questions about your field, you know where libraries and other reference sources are. You know how to do research. You may know how to write academic papers on your subject, if it is of scholarly interest.

CONTACTS

You know other experts in your field. You know people involved with your field.

If your skill is Info: Taoist Philosophy, you know not only other experts and academics, but also many Taoists, from priests to humble practitioners.

Contacts for an Info skill may have a greater impact on storylines than any of the trivial facts you can muster.

INTIMIDATION

PHYSICAL ABILITY

You make others feel frightened, uncomfortable, self-conscious, or inadequate. You may do this by displaying impressive size, great skill, profound intellect, or just an indefinable quality of superiority.

The Difficulty for Intimidation Checks depends on the type of character you're trying to cow. Use the GMC Will Table, a modified version of which is reproduced here for your convenience.

TYPE	DIFFICULTY
Mook	Special
Supporting Character	7
Featured Foe	12
Boss	15
Uber-Boss	18

If you are attempting to intimidate a bunch of people, use the highest applicable Difficulty by character type, plus 1 for each target.

Anyone with this skill can automatically intimidate mooks in groups of three or less. Mooks in larger groups are too dumb to be Intimidated, and can only be persuaded with a decisive beatdown.

Player characters do not use rules to intimidate one another. Whether you submit to another hero's bullying remains strictly a story choice.

Having the heroes intimidated by villains or assorted supporting players violates the action movie spirit.

The GM may apply situational modifiers to your check. When you have the upper hand, or have done something threatening or inspiring, you get a positive modifier of 1 or 2. If you are in a tight spot or have just done something embarrassing or awkward, you take a negative modifier.

Once you have successfully intimidated someone, he is more likely to go along with your suggestions. This does not mean that he will automatically adhere to any request you make, but he will give it much more weight than he otherwise would have.

KNOWLEDGE

Not applicable.

CONTACTS

Not applicable.

INTRUSION

PHYSICAL ABILITY

You get into places you're not supposed to be. You rappel up or down vertical surfaces with the help of a rope and grappling hook. You quickly examine secure areas and determine the best means of illicit entry. You

move quietly, hide in small places, and generally avoid notice under scrutiny. You pick locks, crack safes, and circumvent electronic or magical security measures. You can install such measures to stop others like you from entering an area. The GM assigns Difficulties to such attempts based on the sophistication of the security measures, locks, and so on, or on the quality of the scrutiny. You can circumvent computer security, though this is always treated briefly in the action movie universe of *Feng Shui*. Your hacking happens before fights; you are never sidelined from combat by the need to hunch over a laptop.

KNOWLEDGE

You know about the latest security measures. You know what equipment you need, and how to find quality gear. You know about the great heists of history, and the techniques of its master criminals. You know by reputation the top people in your business today; the very best are known only by nicknames or by famous jobs they have pulled.

CONTACTS

You know criminals willing to fence stolen gear, middlemen who hire freelance spies for private or public clients, and, if you've been unlucky or careless, representatives of the justice system such as cops, lawyers, judges, and jailers.

LEADERSHIP

PHYSICAL ABILITY

You exude an air of authority. Those who recognize you as their legitimate superior follow your orders to the best of their ability. Those who do not may follow you instinctively in a pinch, just because you seem to expect it. You can describe your boosts to other heroes as inspiring speeches.

You can't use Leadership to get another player character to do something he doesn't want to do. Nor can you use it to secure the cooperation of GMCs who regard you as an enemy.

You can, however, use it get people who have a neutral view of you to accept you as a superior and perform low-risk tasks they'd otherwise refuse to undertake. The Difficulty of your Leadership attempt is the character's Will resistance value (p. 119)

KNOWLEDGE

You know a particular theory of leadership and discipline, whether it be the code of obedience of Ancient China, or the bureaucratic management manuals of a megacorp. If it has a written component, you can quote it to the last punctuation mark.

CONTACTS

You know others in the leadership hierarchy you belong to or once belonged to. Depending on your current circumstances, your superiors may still support you or want you dead. Your former underlings will still revere you, even if they've been ordered to smoke you on sight.

MEDICINE

PHYSICAL ABILITY

You can heal the sick and wounded. You can diagnose injuries and illnesses. You can look at wounds and deduce what might have caused them.

If you are from any juncture other than the Present, you can act as an apothecary and concoct various medicines. A Contemporary doctor prescribes drugs for the patient to acquire at a pharmacy.

For rules on healing wounded characters with this skill, see p. 106-107.

KNOWLEDGE

You know human anatomy. You are familiar with chemistry, particularly biochemistry. You know the latest medical advances of your juncture and can name the best hospitals in your area for the treatment of particular conditions.

CONTACTS

You know other doctors, nurses, and medics. You know patients from all walks of life. Unless you are from the Ancient Juncture, you know hospital staffers and administrators, academic researchers, and lab technicians.

POLICE

PHYSICAL ABILITY

You are a current or former police officer. Like your civil counterpart, the Detective, you can sense when people are lying; see sidebar **Sensing Deceit**, p. 116.

Though often overly suspicious and cynical, you can, with a little effort, see past the prejudices of the job to make shrewd assessment of character.

You employ a wide range of interrogation techniques, from friendly trickery to relentless browbeating, to get witnesses or possible suspects to tell you the truth. Use the subject's Will Resistance Value as the Difficulty for such attempts (p. **119**), adding +2 to the Difficulty for bosses and uber-bosses.

You can assemble disparate clues into a mental recreation of a crime or other past event; in game

terms, the GM assigns a Difficulty to the situation based on its obscurity. A recreation needed to advance the plot always succeeds. See the listing for the Detective skill, above, for examples. If you make your Police Check, you are given a hint, or outright told what the clues mean, depending on the GM's needs in moving the story along.

KNOWLEDGE

You are familiar with the criminal law of your jurisdiction. You know police procedure. You know the basics of forensic science in your era. You know about famous crimes, criminals, and cases, as well as the careers of the top cops of your juncture.

CONTACTS

You know other cops, superiors in the police hierarchy, prosecutors, civilian staffers, and (depending on your era) journalists. You know many petty criminals, including stool pigeons, as well as ordinary citizens just trying to get along.

SABOTAGE

PHYSICAL ABILITY

You wreck stuff real good. "Stuff" includes vehicles, machines, electronic equipment, buildings, and other architectural structures such as bridges. Difficulties for these attempts hinge on the ruggedness of the thing you are sabotaging, the amount of time you have to do it in, the equipment available to you, and how obvious you want its destruction to be. It is more difficult to wreck something so that it does not appear at first glance to have been disabled than it is to just blow the crap out of your target. Unless you are from the Ancient Juncture, this ability includes working knowledge of demolitions and explosives of all sorts. This includes defusing as well as assembling explosive and incendiary devices.

KNOWLEDGE

You know the chemical properties of explosives and the physics of explosions. You know enough about electronics and computer hardware to dismantle them. You know enough about architecture to know what structural supports to take out when you want to collapse a building or other structure. You know the tools of the trade.

CONTACTS

The world of the saboteur is a dangerous and shadowy one; who you know depends on how you learned this skill.

If you were trained by the military, you know other army personnel, including drill sergeants, trainers and lecturers, superiors, and supply officers. If you want, you know which of them are shady or owe you enough of a debt to "accidentally misplace" highly dangerous explosives and send them your way.

If you were trained by a government intelligence organization, you know military personnel, as above, plus civilian intelligence officers.

If you learned your trade in the underworld of industrial espionage or terrorism, you know illegal dealers willing to sell you all the explosives and other illegal gear you need. You have contacts who used to hire you for jobs, although they may be difficult to reach and may have kept their real identities a secret from you.

SEDUCTION

PHYSICAL ABILITY

You can manipulate others into feeling a powerful sexual attraction for you. Once you have done this, you can persuade them to abandon their usual inhibitions and commitments in order to please you. The base Difficulty of such attempts is the target's Will Resistance Value. The GM may add Difficulty modifiers based on the subject's situation: if he has just been burned by a tortured relationship, there may be a positive modifier. If he is desperately lonely, there may be a negative modifier. This skill never succeeds against a subject who is not attracted to persons of the seducer's gender. (Or entity type, in the case of supernatural beings and cyborg monkeys.)

KNOWLEDGE

You know a lot about human nature, at least as it relates to matters of the heart and mating rituals. You are especially expert on the social expectations placed by your home juncture on the gender you usually target.

CONTACTS

You keep a little black book full of past conquests. Some of them still pine for you, and, in spite of their better judgment, would still do almost anything for you. Others have been deliberately putting money in a savings account; they plan to use this money to hire an assassin to kill you as soon as they get a clue as to your whereabouts. Although you think you are an expert on romance, you have no idea which contact fits into which category until you get in touch with them again.

There are maybe one or two contacts in your little black book who fall between these two extremes.



GUNS, GUNS, AND ALSO, GUNS

This chapter presents additional rules, information, and all-important weapon descriptions for Guns-users and the GMs who love them. It starts out with some special rules concerning guns, and then provides a list of guns you can use to blow away scumbags by the dozen.

BUT BEFORE WE START

If you are a gun enthusiast or otherwise have experience with the way guns really work in the real world, you're going to have a fair bit of forgetting to do to get into the *Feng Shui* spirit. Always remember: this game simulates action movies, not real life! We have deliberately made guns less deadly than they are in real life, both in absolute terms and in comparison to the punches and kicks so essential to true fu action. We ignore a lot of the fine details that gun users consider important, lumping effects together into broad categories.

If you do have a lot of gun knowledge and you're playing a gun-toting character, feel free to use that knowledge when coming up with dialogue for her. Your character knows all the fine details inside and out, and may talk about them obsessively. Gun lingo comes as second nature to her. But don't expect your GM to bow to your superior knowledge and make things more "realistic." In this game, guns are as much a fantasy element as magic, supernatural creatures, or outre fu powers.

Just in case somebody's mom is reading this, the author does not endorse the use of guns in the real world. That also goes for swords and fists and all those other things you could put an eye out with.

GUN SCHTICKS

Below you'll find the various schticks available to characters with the Guns skill. Gun schticks allow characters to do particularly tricky or wantonly-destructive things with their guns.

Scanning with a sniper's eye toward the headers arrayed before you, you'll note that many schticks appear in various versions, noted by roman numerals in the name. When you add a new schtick with Advancement (see p. 24-25), you can go up a step, replacing your current version with the next number in the sequence. The new description contains all the information you need, allowing you to drop the one you're swapping out from your character sheet.

You have Bag Full of Guns I and can now add another gun schtick to your character. You decide to go up one step in Bag Full of Guns. You now have Bag Full of Guns II, which you now add to your character sheet, dropping Bag Full of Guns I.

With only one schtick to add, you can't jump up to Bag Full of Guns III. Nor can you buy Click Click Toss II, because you have yet to add Click Click Toss I.

BACK FOR SECONDS

Shed Wound Points equal to your Toughness +3 on a successful Up Check. You get to add +4 to your next attack.

BAG FULL OF GUNS I

Start each fight with a revolver (9/2/6). Each time you fail an attack roll, spend 0 shots to move to the next item in this gun list: Colt 1911A (10/2/4), Desert Eagle .357 Magnum (11/3/3), Chiappa Rhino (12/3/5), Mossberg Special Purpose (13/5/4).

BAG FULL OF GUNS II

Start each fight with a revolver (9/2/6). Each time you attack a named foe and fail to dish out more than 15 Wound Points, spend 0 shots to move to the next item in this gun list: Colt 1911A (10/2/4), Desert Eagle .357 Magnum (11/3/3), Chiappa Rhino (12/3/5), Mossberg Special Purpose (13/5/4), homemade shotgun (14/5/4), homemade rifle (15/5/1). Homemade weapons fall apart at end of fight. Only you can use them.

BAG FULL OF GUNS III

Start each fight with a revolver (9/2/6.) Each time you attack a named foe and fail to dish out more than 20 Wound Points, spend 0 shots to move to the next item in this gun list: Colt 1911A (10/2/4), Desert Eagle .357 Magnum (11/3/3), Chiappa Rhino (12/3/5), Mossberg Special Purpose (13/5/4), homemade shotgun (14/5/4), homemade rifle (15/5/1), homemade rocket launcher (16/5/4), homemade shoulder-mounted Gatling (17/5/1). Homemade weapons fall apart at end of fight. Only you can use them.

BAG FULL OF GUNS IV

Start each fight with a revolver (9/2/6). After each attack, spend 0 shots to move to the next item in this gun list: Colt 1911A (10/2/4), Desert Eagle .357 Magnum (11/3/3), Chiappa Rhino (12/3/5), Mossberg Special Purpose (13/5/4), homemade shotgun (14/5/4), homemade rifle (15/5/1), homemade rocket launcher (16/5/4), homemade shoulder-mounted Gatling (17/5/1), homemade shoulder-mounted laser Gatling (18/5/1), homemade quantum collapser mini-Derringer (19/2/3). Homemade weapons fall apart at end of fight. Only you can use them.

BANK SHOT

After a Guns attack against a mook fails, add a free Fortune die to your next Guns attack.

BATTLE SCAVENGE I

You gain +1 to Rearm Checks.

You may respond to a failed Reload Check by arming yourself with the weapon formerly carried by a fallen gun-wielding opponent. You may choose the best dropped opponent weapon that has not already been picked up. This action costs you 3 shots and allows you to carefully replace your previous weapon. You gain a free Fortune die on your first attack with the scavenged weapon.

BATTLE SCAVENGE II

You gain +2 to Rearm Checks.

You may respond to a failed Reload Check by arming yourself with the weapon formerly carried by a fallen gun-wielding opponent. You may choose the best of the opponent's weapons that has not already been picked up. This action costs you 2 shots and allows you to carefully replace your previous weapon. You gain a free Fortune die on your first attack with the scavenged weapon, and regain 1 spent Fortune point.

BATTLE SCAVENGE III

You gain +4 to Rearm Checks.

You may respond to a failed Reload Check by arming yourself with the weapon formerly carried by a fallen gun-wielding opponent. You may choose the best dropped opponent weapon that

has not already been picked up. This action costs you 0 shots and allows you to carefully replace your previous weapon. You gain a free Fortune die on your first attack with the scavenged weapon, and regain 3 spent Fortune points.

BLAM BLAM EPIGRAM

Add 1 to the shot cost of any Guns attack and make a pithy quip before or after shooting. The Damage Value of your weapon increases by 2 against a non-Impaired opponent, by 8 against an Impaired opponent.

BLOODY BUT UNBOWED

Add a +2 bonus to Up Checks.

BLOODY BUT UNBOWED II

Add a +3 bonus to Up Checks.

BLOODY BUT UNBOWED III

Add a +4 bonus to Up Checks.

BOTH GUNS BLAZING I

Fire two guns simultaneously at your opponent; these must be handguns or otherwise outfitted with a pistol grip. Treat as one attack at Guns -2, with the Damage Values of both guns added together, and the opponent's Toughness doubled.

Make one Reload Check for both your guns; one reload action reloads both of them.

BOTH GUNS BLAZING II

Fire two guns simultaneously at your opponent; these must be handguns or otherwise outfitted with a pistol grip. Treat as one attack at Guns -1, with the Damage Values of both guns added together, and the opponent's Toughness doubled.

Make one Reload Check for both your guns; one reload action reloads both of them.

BOTH GUNS BLAZING III

Fire two guns simultaneously at your opponent; these must be handguns or otherwise outfitted with a pistol grip. Treat as one attack, with the Damage Values of both guns added together, and the opponent's Toughness doubled.

Make one Reload Check for both your guns; one reload action reloads both of them.

BOTH GUNS BLAZING IV

Fire two guns simultaneously at your opponent; these must be handguns or otherwise outfitted with a pistol grip. Treat as one attack at Guns +1, with the Damage Values of both guns added together, and the opponent's Toughness doubled. The next time you are attacked this sequence, you get a +1 Defense bonus.

Make one Reload Check for both your guns; one reload action reloads both of them.

BOTH GUNS BLAZING V

Fire two guns simultaneously at your opponent; these must be handguns or otherwise outfitted with a pistol grip. Treat as one attack at Guns +2, with the Damage Values of both guns added together, and the opponent's Toughness doubled. The next time you are attacked this sequence, you get a +2 Defense bonus.

Make one Reload Check for both your guns; one reload action reloads both of them.

BULLET TIME

Oh wait, that's just Dodge. Never mind, don't take this one.

CARNIVAL OF CARNAGE I

Add +1 Guns vs. mooks.

CARNIVAL OF CARNAGE II

Add +2 Guns vs. mooks.

CARNIVAL OF CARNAGE III

Add +2 Guns vs. mooks. Subtract 1 from the shot cost of any attack on a mook or mooks. Minimum shot cost remains 1.

CARNIVAL OF CARNAGE IV

Add +2 Guns vs. mooks. Subtract 2 from the shot cost of any attack on a mook or mooks. Minimum shot cost remains 1.

CLICK CLICK TOSS I

When you fail a Reload Check, spend 1 shot as an interrupt to toss your emptied gun ineffectually toward your enemy. Add +5 to your next Attack Check.

CLICK CLICK TOSS II

When you fail a Reload Check, spend 1 shot as an interrupt to toss your emptied gun ineffectually

+X IS A POSITIVE THINKER

If a schtick does not specify what the value of X is, the user of the schtick gets to choose.

X must always exceed 0.

Math geeks may enjoy figuring out why we had to specify this.

toward your enemy. Add +8 to your next Attack Check.

CLICK CLICK TOSS III

When you fail a Reload Check, spend 1 shot as an interrupt to toss your emptied gun ineffectually toward your enemy. Add +11 to your next Attack Check.

COVERING FIRE

As an interrupt when an enemy tries to stop an ally from Cheesing It, make an attack against the enemy. The ally successfully Cheeses It.

DISARMING SHOT

Take a -1 penalty to your attack roll against a foe carrying a weapon. If your attack hits, the foe drops the weapon. The shot cost of its next attack increases by 3. After this attack the foe is considered to have its weapon back. The penalty to your attack is -3 against bosses.

EAGLE EYE

Add +X to the shot cost of a Guns attack to gain +X Guns for that attack. X cannot exceed 3.

FAST DRAW I

Add 2 to your Initiative result. Your first action of the sequence must use Guns.

FAST DRAW II

Add 3 to your Initiative result. Your first action of the sequence must use Guns.

FAST DRAW III

Add 4 to your Initiative result. Your first action of the sequence must use Guns.

FAST DRAW IV

Add 5 to your Initiative result. Your first action of the sequence must use Guns.

FIRM GRIP

After a successful autofire attack, roll a die. On an even result, regain a spent Fortune point. Autofire attacks do not change your Reload value.

FLESH WOUND

When for the first time in a fight you take 10 or more Wound Points, spend 1 shot as an interrupt to reduce Wound Points taken to 1.

FOR THE SQUAD

When you assist an ally with an attack boost, the attack costs the ally 2 shots.

HAIR-TRIGGER NECK HAIRS

Gain + 1 Defense for the first sequence of any fight your opponents start unexpectedly.

LIGHTNING RELOAD I

Add 1 to the results of all Reload Checks.

LIGHTNING RELOAD II

Add 2 to the results of all Reload Checks.

LIGHTNING RELOAD III

Add 3 to the results of all Reload Checks.

LIGHTNING RELOAD IV

Add 4 to the results of all Reload Checks.

LONE WOLF

+3 Defense if you are the only viable target for three or more named character opponents.

MOCKING ARROW

As an interrupt when an ally gets a Way-Awful Failure on a Guns attack, spend 1 shot to make a bow attack against the target of that attack.

REACTIVE FIRE

As an interrupt when an enemy gets a Way-Awful Failure, spend 1 shot to attack that enemy.

SIGNATURE WEAPON

Select one specific gun as a Signature Weapon. Your character might have his lucky Glock, the combat shotgun his grandmother gave to him as a coming of age present, his collector's edition ankle holster .32, or the like. A character using a Signature Weapon gets a +3 Damage Value bonus with that particular weapon. Note that this applies to a single, actual weapon, not to all identical weapons; your lucky Glock gives you a +3, but any other Glock of the same model is just that: a regular Glock. GM guidance for Signature Weapons appears on p. 302.

SCATTERING FIRE

When you hit one or more mooks with a Guns attack, all other mooks in the fight must spend 2 shots.

SHAKE IT OFF

Remove 10 Wound Points after a successful Up Check.

SHOWY ARROW I

As an interrupt when an ally hits with a Guns attack, spend 1 Fortune and 2 shots to make a Guns attack with bow and arrow against the same target.



SHOWY ARROW II

As an interrupt when an ally hits with a Guns attack, spend 1 Fortune and 2 shots to make a +1 Guns attack with bow and arrow against the same target.

SHOWY ARROW III

As an interrupt when an ally hits with a Guns attack, spend 1 Fortune and 1 shot to make a +2 Guns attack with bow and arrow against the same target.

SMOKE ARROW

When you hit an opponent with an arrow, that opponent suffers a point of Impairment until the next keyframe. The maximum Impairment any target can take from a Smoke Arrow is 1.

STOP RIGHT THERE!

Spend 1 shot to automatically stop an enemy from Cheesing It.

SOUL OF THE SNIPER

If you are the first combatant to attack in a fight, you gain +2 Guns on that attack. You and all of your allies gain +1 Attack for the rest of the first sequence.

TAKE THE SHOT

Add +4 Guns vs. targets using hostages as human shields.

TIME-TESTED TECH I

As an interrupt when an enemy fails a Reload roll, spend 0 shots to make a Guns attack with a bow and arrow against that enemy.

TIME-TESTED TECH II

As an interrupt when an enemy fails a Reload roll, spend 0 shots to make a +2 Guns attack with a bow and arrow against that enemy.

TIME-TESTED TECH III

As an interrupt when an enemy fails a Reload roll, spend 0 shots to make a +3 Guns attack with a bow and arrow against that enemy.

TIME-TESTED TECH IV

As an interrupt when an enemy fails a Reload roll, spend 1 shot to make a +5 Guns attack with a bow and arrow against that enemy.

TRICK ARROW

When you attempt stunts with a bow and arrow, either your opponent doesn't gain the +2 Defense bonus or you can declare a stunt after you roll with an Outcome of 3 or more.

THE WAY THE WIND BLOWS

Instead of a penalty under adverse conditions, you get a +2 attack bonus.

VENGEFUL ARROW

As an interrupt when an ally makes an Up Check, spend 1 shot to make a bow attack against the enemy who last hit the ally.

WILD GRENADE

When you miss with a grenade, spend 1 Fortune. Characters between you and your target do not make Fortune rolls to avoid it. Instead, you and a nearby character of your choice (other than the target) take 20 Damage from flying debris.

GUN RULES

The game describes firearms with three statistics: **Damage**, **Concealment**, and **Reload**, listed in that order. So when you see that the Beretta 92 Centurion is rated at 10/2/3, that means it adds 10 to an attack's Damage, adds 2 to your Concealment rating and has a Reload value of 3. We'll show you how to use those last two stats later on in this section.

DAMAGE

Damage you know already: it's the amount you add to your Outcome after a successful attack to get the Smackdown. As per usual, the target subtracts Toughness to get the total number of Wound Points suffered.

Damage Values for guns depend on their bullet calibers, as listed in the table below.

To find the game statistics for any real world gun not listed here, get the Damage Value from the caliber of bullet it fires, the Concealment value from its dimensions, and the Reload value by finding its capacity on the Reload Values table.

RELOADING

Action movie heroes sometimes have to stop to reload, often at the tensest of moments. At other times, they seem to get dozens of shots with a single six-cylinder revolver. *Feng Shui* emulates the elasticity of cinematic gun capacities as follows:

The third of the three numbers in a gun's game statistics is its Reload value. After you've been in a fight for more than one sequence, follow each firearm attack with a **Reload Check**. Roll a single die. If your result exceeds the weapon's Reload value, you still have enough bullets left to fire again on your next shot.

WEAPON DAMAGE

ATTACK/WEAPON TYPE	DAMAGE VALUE
Arrow, crossbow bolt	7
Small handgun (.22)	8
Medium handgun (.38)	9
Big handgun (9mm/.45)	10
Really big handgun (.357/.44)	11
BFG (.50)	12
Hunting shotgun	10
Combat shotgun	13
Medium rifle (5.56 mm)	13
Heavy rifle (7.62 mm)	13

Damage Value is 14 for pump action shotguns if you spend a shot to dramatically go "KA-CHINK!" +1 to attacks vs. mooks. +2 to attacks vs. mooks.
† Must have the schticks Strong or Very Strong to wield.

CONCEALMENT VALUES

CONCEALMENT RATING	ITEM TYPE
Concealment: 1	Any pistol or revolver under 12 cm barrel length and 680 g weight, any clip for an autoloading pistol
Concealment: 2	Any pistol or revolver under 15 cm barrel length and 1.1 kg weight, any clip for a machine pistol, any magazine for a rifle or machine gun
Concealment: 3	Any gun under 38 cm overall length (stock folded) and 3 kg weight
Concealment: 5	Any other rifle, shotgun, submachine gun

RELOAD VALUES

CAPACITY (IN ROUNDS)	RELOAD
1-4	6
5-6	5
7-9	4
10-19	3
20-29	2
30+	1

If you get a result less than or equal to the Reload value, you've run out of bullets. When your next shot comes up, make fruitless clicking noises as you mime your character squeezing the trigger without avail. Then take one of the following actions:

- **Reload your current weapon.** This costs you a number of shots depending on the firearm type, as seen in the accompanying table.
- **Switch weapons.** Drawing a weapon costs 1 shot. Dropping a weapon costs 1 shot. Replacing a weapon in a holster, sheathe, or the like costs 2 shots.

You are then free from further Reload Checks until the next keyframe.

Switching to a fresh firearm absent a failed Reload Check also immunizes you from Reload Checks until the same shot; next sequence.

Attacks with arrows, even though they use the Guns attack value, do not require Reload Checks.

FIREARMS RELOAD COSTS

COST	FIREARM TYPE
1	Autoloader handgun
3	Rifle, submachinegun
5	Revolver
6	Shotgun
9	Past Juncture firearms

REARMING

Some foes have a Disarm ability, which might force you to drop the weapon you're currently carrying. On your next shot, you may make a **Rearm Check**. Check your Defense against the Attack of the foe who disarmed you. On a success, you seamlessly rearm yourself with another weapon you are already carrying. On a failure, rearming costs 3 shots.

Alternately, you can perform a stunt attack, which, if successful, allows you to pick up a weapon left on the battlefield and then use it on your chosen target. You must describe how hitting a foe lets you do this. If you fail, you do no harm to your opponent and are still without a weapon. You can keep trying more stunt attacks, or spend the 3 shots to rearm. Once you've tried the stunt attack, you can't go back and attempt the Rearm Check.

MALFUNCTIONS

Guns fail more often in the course of a *Feng Shui* fight than they do in real life. This gives you a reason to carry lots of guns. Malfunctions occur on a Way-Awful Failure with a Guns attack.

When you get a malfunction, make a Difficulty 4 Fortune Check to see how bad the problem is.

If you match or exceed that Difficulty, your gun has jammed: it is malfunctioning but can be quickly fixed. It takes you 8 shots to clear the jam, after which you can continue to use the gun with no problems. Almost invariably you'll want to switch weapons now and fix it later. See the Reload section above for the shot costs of various options for switching from a jammed weapon.

If you failed the Fortune Check and/or dropped the weapon when drawing a replacement, the gun is damaged and cannot be used again until repaired by a gunsmith. The repair job should take at least several hours of concentrated labor in a well-equipped workshop, uninterrupted by hostile gunfire.

Firing your Walther PPK at the enforcer for a Thai drug lord, you roll boxcars, then a Swerve of -2. Your Guns value is 14, giving you a result of 12. This fails to meet or beat the enforcer's Defense of 13, giving you a Way-Awful Failure. Your Walther has malfunctioned.

You make the Fortune Check to see how serious the malfunction is, rolling a Swerve of 1. Adding this to your Fortune value of 7, you safely beat the Difficulty of 4. This success shows that the gun has suffered a merely temporary malfunction.

You can spend 8 shots to clear the jam. It only costs 1 shot to grab the Derringer Mini-Cop in your ankle holster, but you'll also need to holster your PPK for 2 shots or drop it for 1 shot.

"I toss aside by PPK in frustration," you narrate. By choosing to drop your weapon you only spend 1 shot, but ensure that the PPK will be damaged. Then you say, "Pulling my ankle piece, I..."

AUTOMATIC WEAPONS

In real life, fully-automatic weapons that can fire hellacious bursts of bullets are among mankind's deadliest inventions. In action flicks, automatic weapons act as cool special effects that send bullets pinging everywhere in a gunfight without doing much more damage than other guns. Usually heroes can avoid being hit by them by doing an odd hopping dance as sparks ping off conveniently placed metal railings and catwalks.

In *Feng Shui*, provided your gun is able to fire automatic bursts, you can turn on the autofire to increase your Damage Value while increasing your risk of having to reload.

Declare that you're using autofire before you make your Guns Check to hit, and how much you want to increase your damage. If added damage is 3 or more, subtract your added damage from your Guns AV for this attack. Under ordinary circumstances this makes it less than beneficial to go above 2. This reflects the effectiveness of action movie autofire, as explained above.

For each point of damage you add, add 1 to your weapon's Reload value. The weapon's Reload value returns to normal after your next failed Reload roll. You must make a Reload roll after this attack, and for every subsequent attack with this weapon until you fail. This applies even during the first sequence, or if you have already failed a Reload roll during the current sequence.

RUNNING OUT OF AMMO

...is something that hardly ever happens. Only when the GM introduces the threat of low ammo supplies into a situation do you have to worry about it. Ammo shortage might be a special problem you encounter when you know you might get into several fights in a row after going through a search or checkpoint, or during an extended sojourn into a pre-modern juncture. Even in the latter case the GM only introduces this factor to further some other story purpose. For example, your quest for more bullets may lead you to meet Blue Tiger, King of the Pirates, who then features in the adventure in some other way that's actually interesting somehow.

In those rare instances where running out of ammo is a threat, characters wielding autoloader handguns and submachine guns get to fail a number of Reload Checks equal to the number of clips they're carrying before this happens. Characters with other guns can fail three Reload Checks. Then they have to do something in the story to show how they restock.

AMMO IS AMMO

Different types of bullets — hollowpoints, armor-piercing rounds and so forth — exert no actual effect on the game mechanics. Characters in the game will still talk about them, use them, and believe that they matter. Fit them into your cool combat descriptions as you deem fit.

CONCEALMENT

Don't want others to know that you're carrying enough weaponry to singlehandedly recreate the storming of the beaches at Normandy?

To avoid having your hidden weaponry spotted, make a Deceit Check. If you don't have the skill, use the default AV of 7. The Difficulty depends on the type of the character from whom you're trying to hide your ordnance.

HIDING WEAPONS

TYPE	DIFFICULTY
Mook	6
Supporting Character	4
Featured Foe	11
Boss	13
Uber-Boss	17

Add the total Concealment ratings of all the weapons (and clips and magazines) you've hidden on your person to the above Difficulty.

Clips for autoloading pistols have a Concealment rating of 1; clips for machine pistols and magazines for rifles and machine guns have a Concealment rating of 2.

It is important to wear enough clothes to cover all of your hardware; an overcoat of some kind is an essential fashion statement in these situations. If you're too lightly dressed to stash all your hardware, you take on +3 Concealment.

If you fail the Concealment Check, the character can tell you're packing.

To spot GMCs carrying guns, heroes check Detective, Police, or Guns against a Difficulty of 10, with the target's total Concealment as a bonus to the check. As in the movies, you almost always spot covertly armed bad guys if you care enough to look.

HOW MUCH HEAT YOU CAN PACK

Even if you're not trying to hide your status as a walking arsenal, you can only carry so much firepower on your person. Mostly this won't matter, but when it does, you can personally carry a number of guns and clips equal to your Strength Action Value.

Bring a gym bag, however, and all bets are off. Tip: bring a gym bag. Needless to say, the schtick Bag Full of Guns comes with its own gym bag.

LOSING GUNS

If it's not a signature weapon, your gun may be lost, damaged, or abandoned in the heat of battle. Any seriously gun-oriented character should be going through expensive firearms like facial tissue. It should never be a hassle — or even much of an issue — for a character to find replacement weaponry to bring her back up to her usual number of guns after she loses some in the field. Between one fight and another, the gun character simply acquires more guns from somewhere. GMs should never make a character with a gun schtick go out and find a connection for her rare or restricted firearms of choice, or scrounge for the money to pay for them. Don't even bother to play out scenes of firearms acquisition; just do what most movie screenplays do and assume that this happens between scenes.

When the GM chooses to put gun shopping on screen, everyone knows that it matters to the plot in some way and is not just a minor logistical hassle stuck in there to kill time. Sometimes playing out a gun buy furthers the overall plotline in some way — for example, the black market gun dealer might be a contact who also has some important clues — but generally the detailed portrayal of any shopping expedition is a major snooze.

Players and GMs who wish to make a big deal of this are advised to watch a home shopping channel instead.

Losing guns in the Ancient and Past Juncture might make an interesting plot turn, provided it leads to something more than a logistical hassle. Otherwise just ask the players to quickly describe the process by which they found guns where they shouldn't be.

MILITARY-GRADE WEAPONRY

Want to tote a bazooka or rocket-propelled grenade? You can, but realize that in an action movie world these are so powerful that they only kill mooks and take out vehicles.

Against mooks, these giant-ass weapons give you a +2 Guns bonus.

Named characters can mostly jump out of the way of a blast from these weapons. If you hit a named character with fewer than 30 Wound Points, your weapon Damage Value is 8, representing bruises and scrapes taken while leaping out of the blast radius. On a hit, the foe also loses 3 shots.

When fired at a named character with 30 or more Wound Points, your weapon Damage Value is 18.

The Reload value of these weapons is 6. You make a Reload Check every time you fire one.

At the GM's discretion, they can also be used to destroy stationary infrastructure, from parked cars to the Frank Gehry chrome cladding on the master villain's new headquarters.

For more on their use as anti-vehicle weapons, see p. 151.

OKAY, NOW FOR THE GUNS

The rest of this chapter describes common guns, plus a few other ranged weapons. For our purposes, there isn't much difference between weapons of the same general type — one autoloading .45 pistol shoots the same as another. However, your gun character probably thinks there's a big difference, will knowledgeably swear by her weapon of choice, and repeats its model name like a mantra.

Some basic gun terms are used frequently in this section.

An autoloader pistol prepares another round to be fired each time it fires; they have a slide along the top which characters in action movies sometimes pop back for dramatic effect. Revolvers contain bullets in a cylinder in the middle of the gun frame and take longer to reload; adherence to movie iconography dictates that cops should be particularly fond of them. Fully automatic weapons are capable of autofire; see p. 128-129. Guns appear divided by juncture. Characters may only choose weapons from their home juncture or an earlier one.

Therefore, we haven't listed every firearm ever manufactured. If you want your character to wield one of the dozens of variations of standard gun types that we haven't covered, grab the stats from Wikipedia and use the information provided there to come up with Damage, Concealment, and Reload values, as per the tables given earlier in this chapter. This is, of course, more complicated than just picking one of these guns, but your desire to do so indicates to us that you want things to be more complicated. Show your GM the relevant web page to get her approval for the numbers you assign to your carefully-selected hardware.

ANCIENT

BOW AND ARROW 7/5/–

Your basic pre-gunpowder ranged weapon. You never have to make Reload Checks when wielding a bow. Post-apocalyptic survivors may also resort to bows, having run out of ammunition for their battered, duct-taped firearms.

PAST

Gun-toting characters from the 1850s will want to ditch their black powder weapons as soon as they get access to modern firearms. GMs should let them do so with minimal hassle. They can figure out the differences between muskets and AK-47s between scenes. These antiquated weapons are good for fighting duels, though.

BLACK POWDER PISTOL 7/3/6

Takes 9 shots to reload.

CROSSBOW 7/4/6

Already obsolete in 1850, by several centuries. Takes 9 shots to reload.

MUSKET 8/5/6

Your basic black powder rifle. Takes 9 shots to reload.

MODERN

The bulk of this chapter is given over to modern weaponry, which is the stuff people know best and therefore will want the most detail on.

AUTOLOADER HANDGUNS

Unless otherwise indicated, these all take 1 shot to reload.

AMERICAN DERRINGER MINI-COP 11/1/6

Very small .357 Magnum which unlike other autoloaders takes 5 shots to reload.

AMT AUTOMAG V 12/3/5

This .50 cal stainless-steel phallic symbol is not for the subtle. Produced in a batch of less than 3000, it shows the size of the owner's bankroll, as well as his fondness for great big bullets.

AUTO-ORDNANCE PIT BULL 10/1/4

More concealable version of the Colt 1911 (described later), and with a cool name to boot. Guns with cool names are very important to action heroes.

BERETTA 92FS CENTURION 10/2/3

Another common 9mm autoloader.

BERETTA MODEL 21 BOBCAT 8/1/4

A pistol small enough to go in your ankle holster.

BERETTA MODEL 950BS JET FIRE 8/1/4

Even lighter than the above. Hey, these Beretta guys have the cool name thing down pat, don't they?

BERETTA M9 10/2/3

Hey, Beretta, why the comparatively sober model name? Might it be that this is a common sidearm for the lucrative military market, which eschews fancy marketing for letters and numbers that look good on a requisition form?

BROWNING HI-POWER 10/2/3

As seen in *A Better Tomorrow*, *Hard Boiled*, and *Exiled*, as well as a host of Hollywood flicks. Though the peak of its movie career stretched from the 70s into the 80s, it keeps its SAG membership up-to-date with the occasional cameo even now.

COLT DELTA ELITE MKIV SERIES 80 11/2/4

10mm autoloader. Ex-military types may be irresistibly drawn to the word "Delta."

COLT 380 GOV'T POCKETLITE 8/1/4

Your basic diet .380 autoloader.

COLT 1911A 10/2/4

The classic workhorse of .45 autoloaders. Like the number says, it's based on a 1911 design. Most other models of autoloader listed here are minor modifications of this one. Until very recently this was the basic sidearm of the US military; it's still the basic pistol of action movie heroes on screens worldwide.

CZ 75B 10/1/3

This Czech-made pistol, originally a semi-auto and now available in a full-auto model, earns inclusion as Mad Dog's workaday sidearm in the Hk crime melodrama *Hard Boiled*.

DESERT EAGLE .357 MAGNUM 11/3/3

Wins the brand-name recognition contest in the really-big-handgun category. Finish comes in your choice of black oxide, nickel, or chrome. Hey, if you're going to wave something this big around, you might as well go for the chrome.

AUTOLOADERS



REVOLVERS



SUBMACHINE GUNS



SHOTGUNS



RIFLES



DESERT EAGLE .50AE 12/3/4

As above, but substitute "BFG" for "really big handgun."

E.T. "SERIES ONE LASERAIM" 11/3/3

Funky 10mm autoloader with high-tech looking scallops along the top of the barrel — sure to appeal to yuppie heroes and pretentious bad guys. Comes with laser targeting sight, which, in the cinematic world of *Feng Shui*, has no game effect but looks cool and is intimidating to be targeted by. Made by new-wave gun gods Emerging Technologies.

GLOCK 17 10/1/3

Workhorse autoloader pistol with a polymer frame; it's light for a 9mm. Sneered at by many gun enthusiasts. Killer types may consider it useful but unhip. But then again, US soldiers bought lots of them with their own money in preparation for the Gulf War. The default pistol of contemporary mooks.

GLOCK 18 10/1/3; 10/2/1

Fully-automatic version of above. Stick with the 17 shot clip and stay highly concealable, or go nuts with the 33 shot clip — which is about twice the length of the gun's grip.

GRENDEL P-12 9/1/3

Small polymer/metal .380 autoloader pistol with a relatively high capacity. Cheap enough that your gun-toting PC probably puts them in all her friends' Christmas stockings.

GRENDEL P-30 8/1/1

This .22 autoloader looks like something out of the 1930s Flash Gordon serials and has a downright wacky capacity. Your character may be taunted for being seen in public with this oddity, but then again, it is named after the monster that Beowulf fought, and that oughta count for something.

HECKLER & KOCH P7 10/2/4

Another 9mm autoloading pistol with name-brand credibility. If your character prefers one of these, she probably uses the phrase "fine German craftsmanship" a lot.

HECKLER & KOCH HK45C 10/2/3

As of this writing, the sidearm issued to Navy SEALs.

KAHR K9 10/1/4

Like the macarena, *Jerry Maguire*, and first edition *Feng Shui*, this small 9mm was a product of the mid-nineties. However it has by now killed more people than those three things combined. If we were strict realists, this would be 28 g too heavy to qualify for its Concealment rating. Happily, we're not.

INTRATEC TEC-9 10/3/1

9mm handgun that looks like a baby SMG housed in high-impact plastic. Formerly perceived as a gun for weenies only (and hence ideal mook ordnance), it became much hipper in the US in the wake of the assault weapons ban. It has a magazine instead of a clip, so it takes 3 shots to reload.

INTRATEC TEC-22 8/2/1

This .22 looks like a Luger with a big, curving high-capacity magazine stuck on it. High-impact plastic housing.

KIMBER SOLO CARRY 10/1/6

An example of the burgeoning micro-pistol category for the concealed carry market, the Kimber Solo boasts a lissome 7 cm barrel length. It comes in shiny stainless steel, black matte aluminum, or shiny with a fancy rosewood grip. Just because you're hiding it doesn't mean it can't be beautiful!

LLAMA LARGE FRAME 10/2/4

Some gunmen may prefer their .45 Colt 1911A variant to be named after a fuzzy South American mammal.

MAKAROV 10/2/4

A common autoloading pistol in the former USSR and its former satellite and client states.

NORINCO TYPE M1911 10/3/4

If they're regularly blowing up things in the Pacific Rim, the PCs will often be encountering this Chinese version of the Colt 1911A. That's a .45 autoloader pistol if you haven't been reading in alphabetical order.

NORINCO TOKAREV 10/2/4

This version of the classic Soviet 9mm autoloader pistol will also be frequently encountered in Pacific Rim firefights.

RUGER P89 10/2/3

High-capacity 9mm autoloading pistol for action heroes who insist on weapons manufactured in the good old US of A.

SIG-SAUER P-220 10/2/4

Monster hunters and magic cops will want this .45 German-made autoloading pistol on the grounds that Mulder used one on *The X-Files*. (Scully fans will stock up on the Sig-Sauer P230: 9/1/4.)



SMITH & WESSON 2213 SPORTSMAN 8/1/4

Rugged little .22 autoloader pistol.

SMITH & WESSON 3566 11/3/3

.356 autoloader pistol. If you're going to go for an easily-spotted, high-power weapon, you might as well pick one that you don't have to reload every sequence. Real-world shooters would be scared off by the unusual ammo, but that's not a problem for PCs who can seamlessly source difficult supplies between scenes.

SMITH & WESSON SIGMA 10/1/3

S&W's polymer-cased 9mm autoloader pistol.

WALTHER P-5 COMPACT 10/1/4

Another 9mm autoloader pistol with name cachet. You could go for the regular P-5, with a Concealment rating of 2, but it has the same Damage and Capacity ratings as this one, so why bother?

WALTHER PPK 9/1/5

James Bond carried this 7.65mm (.32 ACP) autoloader pistol. He had to be ordered into it, though.

REVOLVERS

These take 5 shots to reload. We list fewer revolvers than autoloaders because we assume most gun-toting characters will be going for the latter.

CHIAPPA RHINO 12/3/5

Chrome plating and serrated filigrees on the underside of the barrel grant this recent, lower recoil addition to the BFG category gnarliness appeal for the boss villain set.

COLT DETECTIVE SPECIAL 9/1/5

If the name alone isn't a dead giveaway, this is your baseline police-ready .38 revolver.

Other names with the same game statistics: Rossi 88 'S' Series, Smith & Wesson Combat Masterpiece (modesty is not a virtue in gun sales, is it?), S&W Chiefs Special or Chiefs Special Airweight, S&W Bodyguard or Bodyguard Airweight, and Taurus Model 85.

COLT KING COBRA 11/3/5

Matte stainless steel .357 revolver. Or, if you're looking for a slightly different snake name, the Colt Python and Colt Anaconda both have the same game stats and, if size matters to you, can come with an additional 5 cm of barrel. The marketing guys at Colt are obviously devoted Freudians.

If you don't want a gun named after a reptile, check out such 11/3/6 revolvers as the European American Bounty Hunter, Rossi Model 971, Ruger GP100, Ruger Redhawk, and Smith & Wesson Model 29. While wielding the latter, ask punks if they feel lucky.

ROSSI MODEL 515 8/2/4

The kind of gun that the old professor with the vital clue who is being attacked by the bad guys tries to grab out of his desk drawer but they're too fast for him and he never gets a chance to shoot it so the PCs have to rescue him. Different name, same stats: Taurus Model 94.

ROSSI MODEL 851 9/2/5

Your basic .38 revolver. If you want a more bullish name, pick a Taurus Model 80.

S&W MODEL 19 COMBAT MAGNUM 11/2/5

As concealable as a .357 Magnum revolver is going to get. The S&W Model 13 Military and Police Heavy Barrel has the same game numbers, as does another gun called the European American Armory Tactical.

SMITH & WESSON MODEL 500 12/3/5

Why stop at the 10 cm barrel of this chrome-plated behemoth, when you can broadcast your inadequacy issues with 22 cm, or go completely over the top with the nearly 27 cm?

TAURUS MODEL 85 9/2/5

This snub-nose pistol belongs to the large class of guns that wins inclusion here due to its appearance in *The Killer*.

TARGET PISTOL

In real life you wouldn't take a target pistol to a gunfight. This ain't real life.

THOMPSON CENTER ARMS CONTENDER 12/3/7

This break-action weapon flies open like a shotgun when you squeeze a special lever built into the trigger guard. Its finger-molded grip and rifle-like barrel grant it a formidable and exotic appearance. The gun fires a single shot, making it a deal-breaker for most. But with the right Reload schticks, reality can be explosively defied.

Its design leads many jurisdictions to class it as a short shotgun, and thus highly illegal.

Notably wielded by Mad Dog in *Hard Boiled*.

Always reloads in slow motion, hence the 7 at the end of its game stats.

SUBMACHINE GUNS

SMGs, as they are abbreviated, are described below. Unless otherwise indicated, these take 3 shots to reload; the user slaps a magazine in the relevant slot and blasts away again. All of these are capable of fully automatic fire. Unless otherwise noted, these are all 9mm weapons.

BERETTA M12 10/5/6

First designed for the Italian police, the modern model of this compact machine gun provides extra safety against accidental misfire. Its pistol grip qualifies it for use with the Both Guns Blazing gun schtick. Appears in many John Woo movies.

FN P90 13/5/6

New gun designs don't come along that often, but this Belgian weapon, first manufactured in 1990, fits that bill in weirdly curved spades. Packing a small rifle-round punch into a relatively compact frame, it appeals to shooters needing portability, from vehicle patrollers to counter-insurgents. Your gun expert character, while someone is shooting it at him, might want to explain that this is not strictly speaking a submachine gun, but rather belongs to the blandly explanatory category of "personal defense weapon."

COLT M6351 10/5/1

Looks like a stubby assault rifle, but not small enough to be concealable. Guards atop secret installations run by the Ascended or other groups might tote these, as will SWAT teams, paramilitaries, and the like. This is the model for the mook in the know.

HECHLER & KOCH MP5 10/5/1

One of the most common SMGs around, this 9mm honey is still wielded by bad guys equipped with 80s and 90s vintage weapons.

HECKLER & KOCH MP5 K 10/3/1

Today's SMG of choice among special forces and well-equipped assassins. At just over 36 cm in length, this can be concealed beneath a heavy jacket, making it ideal on offensive missions. Its pistol grip allows characters to carry one in each hand and blaze away — see the Both Guns Blazing schtick.

HECKLER & KOCH MP5 POLICE 11/5/1

Cop characters can take this 10mm version of the above if desired; it's produced in low quantities for law enforcement clients.

HECKLER & KOCH MP7 12/5/1

With a higher velocity round allowing greater body armor penetration than the HK MP5 above, this SMG shares a year of birth with the Global War on Terror and is a veteran of the latest Afghanistan war. In film it usually appears in the hands of girls and henchmen. Make of that what you will.

HECKLER & KOCH UMP 11/5/1

21st-century action flicks feature this in place of the MP5, in either .45 or .40 flavors. Well-known wielders include vampire Kate Beckinsale, assorted Expendables, and that sulky impostor pretending to be 007.

MP40 10/5/1

This German WWII vintage SMG might be used by mooks and militias in third world countries.

M3 10/5/1

The vintage .45 "grease gun" used by the US military will likewise still be in use in various gun-laden back corners of the world.

MINI UZI 10/3/1

This concealable version of the famous Israeli SMG is particularly popular among low-level crooks and gangbangers, to whom the UZI name means prestige.

RUGER MP9 10/3/1

New gun going after the MP5's "lotsa death in a small package" niche market. Just a hair longer than its rival.

TDI VECTOR 11/5/2

The recoil-diverting design of this 2009 release gives it a bizarre silhouette, leading to its casting in futuristic roles, like the *Total Recall* remake. Hey, it didn't write the script.

THOMPSON M1A1 10/5/1

The fabled tommy gun is long obsolete, but you might need the stats if a) a bad guy has an Al Capone fetish, b) there's a hit at a costume party with a Prohibition-era theme, or c) your next pop-up juncture is 30s Chicago.



UZI 10/4/1

Like Xerox and Kleenex, this gun is so ingrained in the popular consciousness that its brand name is becoming a synonym for its type. This is the model for the status-conscious mook who wants to look good for movie casting agents.

SHOTGUNS

Shotguns are very important weapons because they have that great pump thing going for them, where the hero or bad guy goes KA-CHINK in preparation for blasting the dickens out of somebody.

Sometimes, for effect, they'll pump it two or even three times before even firing. In *Feng Shui* you can squeeze an extra point of Damage Value out of a pump action shotgun by taking an extra shot to mime out the pumping while making a loud "KA-CHINK" noise — yes, the player has to actually mime this action and make the "KA-CHINK!" sound. There's no further bonus for multiple pumps, though. Weapons who have this quality are marked with the icon.

But they're only good up close. Double any Difficulty modifiers for range — see p. 109 for the range table. Shotguns also take 6 shots to reload.

AMSEL STRIKER 13/4/3

This South African shotgun's massive drum holds 12 rounds and makes the weapon look like a steroidal tommy gun. Its crazy look leads to its casting in villainous roles, for example its greatest appearance in the hands of Anthony Wong in *Hard Boiled*.

BENELLI 121 13/5/4

Italian semi-auto with a classic look. Useful for chi warriors wishing to pass themselves off as ordinary hunters.

BENELLI 90 M3 13/5/4

Both a semi-auto and a pump, for the best of both worlds. Has a pistol grip, which looks cool, and that's all that matters.

BERETTA 1201 RIOT 13/5/5

Sleek and streamlined classy semi-auto with that all-important brand name. Ideal for black tie and other formal events.

BERNADELLI 13/5/3

This metallic pump action 12 gauge with pistol grip looks more like a machine gun or assault rifle than a shotgun. A manstopper for the emotionally secure nonconformist. Or the gunman who prefers capacity over aesthetic classicism.

FRANCHI SPAS-12 13/5/4

An ergonomic pump, a pistol grip and a high-tech look distinguish this pump/semi-auto combo. This is a gun with a chip on its shoulder.

MOSSBERG SPECIAL PURPOSE 13/5/4

And just what might that special purpose be, hmmm…? Might it be: blowing people away? It's pump action constructed to fulfill military specifications.

REMINGTON 870 POLICE 13/5/4

Remington is a brand name that conjures up images of the Old West. Pump action with classic stock design. Whenever a "not-as-dumb-as-his-cracker-act-would-suggest" Southern sheriff points a shotgun at your character's head, it's this one he's pointing.

RUGER RED LABEL 10/5/6

This is your basic hunting over/under shotgun (one barrel is over the other); use the same stats for any of the other zillion hunting guns on the market. This is what irascible old coots will be firing at you when you trespass on their land looking for the feng shui site where the coot keeps his moonshine still.

WINCHESTER MODEL 1300 MARINE 13/5/4

Another historic brand name in a stainless steel pump action no-nonsense design.

RIFLES

Sometimes the guerrilla war across time becomes a bona fide battlefield-type war, and that's when assault rifles come in handy. These all take 3 shots to reload and are capable of fully automatic fire.

Weapons with a single skull after the Damage Value grant +1 to attacks on mooks. Weapons with a double skull skull grant a +2 bonus.

AK-47 13/5/1 skull skull

The classic Soviet assault rifle. There are a zillion of these around the world. You're especially likely to get shot at with them in nations that used to be Soviet clients or satellites.

AK-74 13/5/1 skull

The 47's younger brother. See above.

K2 13/4/1

An almost-concealable 5.56 caliber rifle from South Korea.

FN F2000 13/5/1

Configured in the compact bullpup design, which significantly reduces the size of the stock, this NATO weapon remains in the fledgling stage of its movie career, appearing in the hands of Channing Tatum, Jason Statham, Jet Li, Zoë Bell, and latter-day Sly Stallone.

M16 13/5/1

The basic rifle of the US army, among many other militaries, including Furious George's. Since these weapons aren't manufactured for the consumer market, flash and marketing glitz aren't a factor here. There are lots of variations on this one, none of which have cool names so let's just call them all M16s and be done with it. Today's rifle hobbyists favor the version marketed by Colt as the AR-15. But if you're threatening someone, you still tell them you're going to come around their place with an M16.

Military characters instead carry M4s, the present-day descendant of the M16 now replacing it throughout the US military.

M14 13/5/2

A bigger-caliber buddy of the M16.

SVD DRAGUNOV 13/5/3

Scary-looking Russian sniper rifle wielded by the Chow Yun Fat character during *The Killer*'s dragon boat hit scene. (Actually it was another weapon playing the Dragunov, which the film's gun techs were unable to source. But your character has no trouble finding the real thing.)

TAVOR TAR-21 13/5/1

A plasticky bullpup (short-stocked) assault rifle covered in futuristic ridges and macho filigrees, this gun looks like a reincarnated Adidas shoe with murder on its mind. Despite its visual distinctiveness, it has yet to make its mark on the movies, where so far it has been used chiefly for zombie abatement.

WINCHESTER MODEL 70 12/5/5

Sure, you could carry a more modern rifle than the classic sports shooter's bolt action, but you have your reasons. For one thing, this looks less militarized than today's top hardware. That might still matter to you if you're a Maverick Cop. Or maybe you want to be able to pass yourself off as a hunter or hobbyist. Mostly though, it's Dirty Harry's rifle, that's why. You've even chambered it for his favored .458 Magnum.

FUTURE

Warriors of the post-collapse Future wield unidentifiable guns pieced together from scraps and duct tape. The demonic polymers used to construct the guns of the old regime mostly melted. More weapons are built from the frames of older guns from the early 21st century than from the surviving dregs of Buro armories. Time travelers from the Future grab modern guns as soon as they can. Taking them back home to the Future can be dangerous: shiny, entirely functional weapons make you a target for thieves.

Revolvers, rifles, and shotguns remain fairly common. Fewer denizens of the scorched Earth carry autoloaders or submachine guns.

As every post-apocalyptic weapon is a special, barely workable snowflake, we'll dispense with their statistics in a simple table.

FUTURE WEAPONS

UNIDENTIFIABLE WEAPON	STATISTICS
Autoloader	10/2/4
Revolver	9/2/5
Submachine Gun	10/5/1
Shotgun	13/5/3
Rifle	13/5/1



THE MYSTICAL PROFUNDITY OF FIST IN FACE

The esoteric martial arts abilities described in this chapter focus the body's natural reservoir of chi energy. Though many defy our workaday notions of human bodily potential, sometimes to a jaw-dropping degree, they do not count as magical. Rather, they allow those willing to train, and to attain the necessary inner balance, to achieve ultimate natural potential.

Many require you to pay a price in Chi and/or shots. When you spend Chi on a fu power, your Chi rating drops by the number of Chi spent. In some situations the GM may let you refresh your Chi to its starting value in the middle of a session. Usually you refresh to your base Chi value at the beginning of each new session.

Remember that Chi is a subcategory of Fortune. You can also spend your Chi points as Fortune points.

Some material in a fu power description explains what's going on in the world when the power is used, but has no mechanical impact.

FU PATHS

Most fu powers are sorted in hierarchies called paths. The second power in the path is the prerequisite for the third, which is the prerequisite for the fourth, and so on.

When acquiring new fu powers during play, or during a swap after your first session, you can only pick ones without prerequisites, or ones whose prerequisites match the fu powers you already have.

Ruth is creating an Old Master. She wants to take the fu power Flying Windmill Kick, which has the prerequisite of Prodigious Leap. She can only take Flying Windmill Kick if she takes Prodigious Leap as well.

OTHER SCHOOLS, OTHER BRUISES

If you've played *Feng Shui 2* before, as a Martial Artist or Old Master, and want to mess with your favorite archetype now that you're playing it again, you might swap out the path given with the type for another provided here. Clear your choices with your GM. Your character won't be as roadtested as the mainline archetype and may require adjustment on the fly to make it as much fun to play as the core versions.

Some paths include bonus schticks, identifiable from the word **Bonus** in the header. If you have any other schtick in this path, you get the bonus schtick for free. You can't decline a bonus schtick.

You can never take a fu power (or any other schtick, for that matter) more than once to double up on its effects. So no one gets multiple signature weapons, for example.

PATH OF THE BANISHER

BLUNT THE CRANE'S BEAK

Protect others with your prowess. When an opponent makes a successful attack against one of your nearby allies, interrupt and spend 1 shot to reduce the attack's Damage Value by 5.

STAVE OFF MONKEY

When an opponent makes a successful attack against you, interrupt and pay 5 shots; the attack fails.

Prerequisite: Blunt the Crane's Beak.

SLOW THE TIGER

After a successful Martial Arts attack, spend 1 Chi and 1 shot. Target of the attack adds 1 to the shot cost of all actions with a cost of 1 or more until the next keyframe.

Prerequisite: Blunt the Crane's Beak.

CHOP THE WILLOW

After a successful Martial Arts attack against a foe with 1 Impairment or less, spend 2 Chi and 1 shot. Target of the attack gains 1 Impairment until the next keyframe.

Prerequisite: Slow the Tiger.

THWART THE DRAGON

When a nearby ally takes attack damage, interrupt and pay 2 shots to remove all Wound Points the ally gained in the attack. Costs Chi equal to the number of times you have used Thwart the Dragon this fight.

Prerequisite: Blunt the Crane's Beak.

PATH OF THE DEATH PUNCH

HANDS WITHOUT SHADOW

You get +X Martial Arts vs. opponents whose Defense values, bonuses included, exceed your current Defense. X is equal to the difference between Defense values.

LIGHTNING FIST

When you hit an opponent with a Martial Arts punch attack, spend 1 Chi and 1 shot as an interrupt. For this attack, and until the next keyframe, your target's Toughness is halved (round fractions up).

Prerequisite: Hands Without Shadow.

DIM MAK

Any time after the second sequence, spend 3 Chi and make a Martial Arts punch attack against a featured foe. If successful, ignore normal Damage determination; the foe's Wound Point total is now 34. If unsuccessful, regain 2 Chi. This has no effect on bosses.

Prerequisite: Lightning Fist.

PATH OF THE DRAGON

BITE OF THE DRAGON

Pay 1 Chi to add 2 to the Damage of your Martial Arts attacks until the next keyframe.

BREATH OF THE DRAGON

Pay 1 Chi as an interrupt after you roll your Swerve (including rerolls of any 6s) on a Martial Arts attack; ignore the positive die, treating it as a 5.

Prerequisite: Bite of the Dragon.

CLAW OF THE DRAGON

Spend 1 Chi and 1 shot. Until the end of the fight, the minimum Wound Points you inflict on a successful attack equals 5.

Prerequisite: Breath of the Dragon.

BEARD OF THE DRAGON

Spend 1 Chi and 1 shot. Until the end of the fight, targets of your failed attacks nonetheless take 3 Wound Points per attack.

Prerequisite: Claw of the Dragon.

TAIL OF THE DRAGON

Add the number of featured foes and bosses you have inflicted Wound Points on during the current fight to your Speed.

Prerequisite: Beard of the Dragon.

PATH OF THE DRUNKEN MASTER

This path sends your Martial Arts AV bouncing up and down. Don't take it if your simple arithmetic is slow.

DRUNKEN STANCE

You have +2 Martial Arts on odd-numbered shots and –1 Martial Arts on even-numbered shots. If you hold an action to act on an odd-numbered shot, pay 1 Chi.

THE ESOTERIC ART OF SPEED-DRINKING — BONUS

Spend 1 shot to consume two servings of alcohol.

DRUNKEN MASTER — BONUS

You take no intoxication penalties to Martial Arts or Defense. You take a –2 penalty to Martial Arts and Defense when fighting cold sober, and a –1 penalty if you have had less than three servings of alcohol in the last half hour. You can't use Drunken Master schticks when cold sober.

DRUNKEN FIST

Spend 2 shots to make a Martial Arts attack at –2 AV, or spend 1 shot to make a Martial Arts attack at –4 AV.

Prerequisite: Drunken Stance.

WILY STUPOR

Spend 1 Chi; until the next keyframe, add the number of servings of alcohol you've consumed during the fight so far to your Toughness.

Prerequisite: Drunken Fist.

ABERRANT SPASM

When targeted for an attack, interrupt, spend 2 shots and designate another named character with a lower Defense than yours as a secondary target. If the attack misses you, the secondary target takes a Smackdown equal to the Damage Value of the attacker's weapon.

Prerequisite: Wily Stupor.

SPASMODIC LEAP

If a Guns attack misses you on any odd-numbered shot, regain a Chi point.

Prerequisite: Aberrant Spasm.

PATH OF FLAME

FIRE STRIKE

Spend 1 Chi and make a barehanded Martial Arts attack at +2 Damage. On a success, if your opponent is wearing flammable clothing, that clothing ignites and the opponent must take 3 shots to slap the fire out or suffer 1 Wound Point every 3 shots until something is done about the fire.

STOKE THE FIRE — BONUS

Under the adverse condition Extreme Heat, spend 2 Chi to gain a +2 Immunity bonus to Martial Arts and Defense until end of fight.

FIRE STANCE

Until end of sequence, any opponent striking you barehanded suffers 3 Wound Points per strike.

Prerequisite: Fire Strike.

FIRE FIST

Strike an opponent barehanded with your fist wreathed in a nimbus of chi energy. Spend 1 Chi and make a Martial Arts punch attack against a featured foe or boss. On a success, target must check Toughness against the Smackdown. On a failure, opponent takes 3 Wound Points each time you make another attack against any opponent, until the next keyframe.

Prerequisite: Fire Stance.

FIRE CLOAK

Flood the surrounding area with flame to create a hostile fighting environment for your foes. On a successful Martial Arts attack against an opponent whose Defense Value exceeds your Attack Value, the fight location suffers the adverse condition Extreme Heat until the next keyframe.

Prerequisite: Fire Fist.

HUNGRY FIRE

Spend 1 Chi and make a Martial Arts punch attack against a named enemy. On a success, spend 2 shots per named enemy. All named enemies take 5 Wound Points.

Prerequisite: Fire Cloak.

PATH OF THE FOX

THE FOX'S RETREAT

As an interrupt when attacked, spend 1 Chi. Until the next keyframe, Dodges increase your Defense by 4.

EYES OF THE FOX

Pay 2 Chi to reduce Wound Points dealt to you by an attack to 3.

Prerequisite: The Fox's Retreat.

LAUGHTER OF THE FOX

After a successful Martial Arts Check, roll a die. Even: gain +1 attack against the foe you just hit until end of fight. Odd: gain +1 Defense against the foe you just hit until end of fight. Bonuses against the same foe accumulate over multiple successful hits.

Prerequisite: Eyes of the Fox.

VENGEANCE OF THE FOX

When you are hit by a Martial Arts attack, spend 1 Chi and 1 shot as an interrupt. Make a Martial Arts Check against your attacker's Defense. If successful, the opponent is thrown a number of meters equal to your Outcome in the direction of your choice. Opponent takes a Smackdown equal to his Strength Check value (usually 7) plus the Outcome.

Prerequisite: Laughter of the Fox.

LUCK OF THE FOX

Spend 1 Chi and 1 shot. Until the next keyframe, roll a die as an interrupt after adding a Fortune die to any check or to a Dodge. On an even result, regain the Fortune point.

Prerequisite: Vengeance of the Fox.

CONTRACT OF THE FOX

Spend 1 Chi immediately after Initiative is determined. Your Initiative result equals that of the combatant with the highest Initiative.

Prerequisite: Luck of the Fox.

PATH OF THE HEALER

CORNERS OF THE MOUTH

Allies may spend 1 shot and 1 Fortune to give you 1 Chi.

FLOW RESTORATION — BONUS

Spend 1 shot; touch a subject who is unable to act due to the effect of the Point Blockage fu power. Subject is released from effect and takes an action during the following shot. Subject gets +2 to next check.

HEALING CHI

In a lightning-quick series of moves, jab crucial acupressure points of a wounded patient in order to dramatically speed up his natural healing process. Spend 3 shots and 1 Chi to reduce a character's Wound Point total by the result of your Martial Arts Check.

Prerequisite: Corners of the Mouth

HEALING PETALS

Spend 4 shots and 1 Chi; make a Martial Arts Check. Take your Action Result and divide it any way you like between any number of characters. The characters each subtract from their Wound Point totals the share of the Action Result you have allocated to them.

Prerequisite: Healing Chi.

THE POWER OF LOVE

Cradle an (apparently) dead comrade in your arms, weeping and wailing until your tears spatter his face. Spend 1 Chi when an ally who is close enough for you to touch fails a Death Check. Your ally lapses into immediate, death-like unconsciousness but gets to make a new Death Check.

Prerequisite: Healing Chi.

PRESSURE BLOCK

When an opponent misses you with a hand-to-hand attack, spend 1 Chi as an interrupt to give opponent a –1 attack penalty until end of fight. Not usable if opponent is already Pressure Blocked.

Prerequisite: The Power of Love.

POINT BLOCKAGE

After making a successful Martial Arts Check, spend 3 Chi and 1 shot to prevent your opponent from taking actions until the next keyframe, or until opponent takes 3 or more Wound Points, whichever comes first.

Prerequisite: Pressure Block.



PATH OF THE HUNDRED NAMES

BLOODY BUT UNBOWED I

Add +2 bonus to Up Checks.

BLOODY BUT UNBOWED II

Add +3 bonus to Up Checks.

Prerequisite: Bloody but Unbowed I.

BLOODY BUT UNBOWED III

Add +4 bonus to Up Checks.

Prerequisite: Bloody but Unbowed II.

HUMBLE FURY

Add +4 to Martial Arts on the first attack you make after passing an Up Check.

UNDERDOG TRIUMPHANT

Standard attacks against foes whose attacks have forced you to make Up Checks cost you 2 shots.

Prerequisite: Humble Fury.

RISE IN SLOW MOTION

Immediately before the first attack you make after passing an Up Check, reduce your Wound Point total by your Toughness.

PATH OF THE MONTAGE

FLESH WOUND

As an interrupt when you take Wound Points, reduce Toughness by X until end of fight to reduce Wound Points taken to 0. X is equal to the number of the current sequence.

LONE WOLF

Add +3 Defense if you are the only viable target for three or more named character opponents.

TRAINING SEQUENCE I

Add +4 attack vs. uber-bosses.

TRAINING SEQUENCE II

Add +1 to Defense vs. bosses; +3 Defense vs. uber-bosses.

Prerequisite: Training Sequence I.

PATH OF THE NINJA

FRIEND OF DARKNESS

When attacking an opponent for the first time in the current fight, treat the opponent's Toughness as 4. This is inapplicable if opponent's Toughness is less than 4.

DARK'S SOFT WHISPER — BONUS

Make any attack completely silently. On a Guns attack, describe yourself using a silencer.

CATLIKE TREAD

When you give an ally a Defense boost, you also gain the benefit of the boost.

Prerequisite: Friend of Darkness.

PANTHER POUNCE

If you are the only PC in a scene and you encounter a single GMC, spend 0 Chi (for a mook) or 2 Chi (for a named character) to knock out, daze, or otherwise render the target helpless and unable to interfere with you. This lasts for five minutes, or until you try to harm the character, whichever comes first.

Prerequisite: Friend of Darkness.

BLADE OF DARKNESS

Spend 2 Chi and 0 shots to create a six-inch razor-sharp blade from thin air. Its Damage Value of 14 drops by 1 at the end of each sequence. The blade dematerializes at the end of the fight.

Prerequisite: Panther Pounce.

GATHERING THE DARKNESS

Draw the darkness and shadows in the area towards you like a protective cloak. Add +2 Defense against foes who have not yet hit you during this fight.

Prerequisite: Blade of Darkness.

STRIKE FROM DARKNESS

On a successful Martial Arts attack against an opponent previously unaware of your presence, your Smackdown is not reduced by opponent's Toughness.

Prerequisite: Gathering the Darkness.

SHELTER OF DARKNESS

Summon a cloud of unnatural darkness to shroud your allies from harm in combat. Spend 3 shots to grant a Defense boost to all of your allies, which you may augment with Fortune. When an ally takes Wound Points from an attack while benefiting from this boost, you may, as a 0-shot interrupt, attack the ally's attacker.

Prerequisite: Strike from Darkness.

PATH OF THE NUNCHAKU

WHIRL OF FURY

Spend 1 Chi as you make a Martial Arts nunchaku attack. If you hit, this and all of your nunchaku attacks for the rest of the fight have a Damage Value of 14.

BLUR OF RAGE

Spend 1 Chi as you make a Martial Arts nunchaku attack against a mook. Until the next keyframe, roll a die whenever a mook attacks you. On an even result, the mook drops before it can attack.

Prerequisite: Whirl of Fury.

CYCLONE OF WOOD AND CHAIN

After a successful Martial Arts nunchaku attack, spend X shots. Your opponent must also spend X shots. X may not exceed 6.

Prerequisite: Blur of Rage.

RAIN OF PAIN

On a successful nunchaku attack against multiple opponents, add an additional nearby foe as a target of the attack for every point of difference between the Outcome you needed and the Outcome you got.

Prerequisite: Cyclone of Wood and Chain.

NUNCHAKU NUNCHAKU NUNCHAKU

When a Martial Arts nunchaku attack hits a named character, spend 1 Chi. Your nunchaku Damage Value increases by 2. Until the end of the fight, each additional successful Martial Arts nunchaku attack increases your nunchaku damage by an additional 1.

Prerequisite: Rain of Pain.

PATH OF THE OUTLAW

RISE OF THE DOWNTRODDEN

Spend 1 Chi and 1 shot as an interrupt when struck by an attack. Until the end of the fight, the base Damage Value of the weapon hitting you becomes the base Damage Value of your hand-to-hand weapon.

NO-O-O-O-O!!

Spend 1 Chi and 1 shot as an interrupt when an ally makes an Up Check. Until the end of fight, add the total number of Up Checks made by allies this fight to the Smackdown you deal on a successful attack.

Prerequisite: Rise of the Downtrodden.



SHIELD OF THE UNDERDOG

Spend 1 Chi and 1 shot as an interrupt when struck by an opponent whose Defense value exceeds yours. Your Defense increases to equal the opponent's (as of your use of this power) until end of fight.

Prerequisite: No-o-o-o-o!!

RALLY THE SHATTERED

Spend 1 Chi and 1 shot as an interrupt when an ally takes an Impairment point. Until end of sequence, the ally treats Impairment as a bonus instead of a penalty.

Prerequisite: Shield of the Underdog.

TURN THE TABLES

If the number of named opponents exceeds the number of heroes taking part in the current fight, spend 2 Chi and 1 shot to give all allies +2 to attacks until the next keyframe.

Prerequisite: Rally the Shattered.

PATH OF THE SWORD

BLOODED BLADE

You have +1 bonus to sword damage for each mook you drop. The bonus is reduced by half (round up) each time you hit a named foe and lasts until the end of the fight.

BACKSLASH

When you hit a named foe, spend 1 Chi as an interrupt and roll a die. Odd: drop 1 mook. Even: drop 2 mooks.

Prerequisite: Blooded Blade.

BULLET DEFLECTION

When you are missed by a named foe's ranged attack while Dodging, drop 1 mook.

Prerequisite: Backslash.

HOLD THEM AT BAY

Spent 1 shot and 1 Chi. All mooks spend 3 shots.

Prerequisite: Bullet Deflection.

WATER SWORD

When you hit a named foe, a number of named foes equal to your Swerve lose 1 shot each, if your Swerve is more than 1.

Prerequisite: Bullet Deflection.

FLASHING KATANA

When you hit a named foe, give one ally a boost.

Prerequisite: Blooded Blade.

LETHAL STRIKE

Any time after the second sequence, spend 1 shot and take 1 Mark of Death to down a featured foe.

Prerequisite: Blooded Blade.

PATH OF THE TIGER

CLAW OF THE TIGER

When your Martial Arts attack deals Wound Points to an opponent, roll a die; if the result is even, add the result to the Wound Points dealt.

TIGER STANCE

When targeted for a Martial Arts attack, interrupt and spend 2 Chi to make one Martial Arts attack against your attacker, resolved before the original attack.

Prerequisite: Claw of the Tiger.

UNYIELDING TIGER STANCE

Spend 1 Chi and 1 shot. Until the next keyframe, any opponent missing you with a Martial Arts attack takes a Smackdown equal to your weapon's Damage Value.

Prerequisite: Tiger Stance.

VENGEANCE OF THE TIGER

When you take 10 or more Wound Points from a Martial Arts attack, spend 3 shots as an interrupt to make a +3 Martial Arts strike against the original attacker.

Prerequisite: Unyielding Tiger Stance.

LEAP OF THE TIGER

Spend 2 Chi as an interrupt at the end of your action or another character's action. Your next action occurs at the beginning of the next shot.

Prerequisite: Vengeance of the Tiger.

PATH OF THE WEAPON MASTER

This is arguably not a path as much as it is a disparate arsenal of schticks, since none of these impose prerequisites.

CONCEALING MARTIAL ARTS WEAPONS

Perhaps oddly, situations where martial artists endure weapons checks occur less often than for gun-wielding heroes. When it matters, Concealment values for handheld weapons are as follows: Staff 7, Spear 6, Sword 5, Machete 4, Nunchaku 3, Knife 1, Throwing Star 0, Dart 0.

SIGNATURE WEAPON

Select one specific martial arts weapon as a signature weapon. Your character might wield his lucky combat knife, the sword that got his father through a war, the hallowed spear of his destroyed village, and so on. A character using a signature weapon gets a +3 Damage Value bonus with that particular weapon. Note that this applies to a single, actual weapon, not to all identical weapons; your wing chun butterfly sword gives you a +3, but none of the other identical copies hanging on the dojo wall do. GM guidance for Signature Weapons appears on p. 302.

VERSATILE MASTER

Gain +2 to your first Martial Arts attack after switching from one weapon to another you have yet to use in the current fight.

SPEAR PUSH

When you switch from another weapon to a spear, gain +3 Defense until the next keyframe. This bonus can't be combined with Dodge.

FORCEFUL DART

Spend 1 Chi to give your thrown darts or throwing stars a Damage Value of X–1 until the next keyframe. X is equal to the highest base Damage Value of any weapon currently being wielded by an ally (ignoring any special damage bonuses the ally gets, of course).

MESMERIZING DART

Spend 1 Chi and 1 shot. Until the next keyframe, every time you attack an opponent they lose 1 shot, regardless of whether your attack hits or misses.

PATH OF THE WELCOMING SKY

PRODIGIOUS LEAP

Spend 1 shot to make a horizontal, vertical, or diagonal leap of up to 14 m. Also costs 1 Chi, if your current Chi is less than 2. If you have two or more other schticks in the Welcoming Sky path, leap increases to 28 m.

AERIAL PUSHAWAY

Evade an enemy with a graceful midair backflip. When an enemy misses you with a Martial Arts attack, spend 1 shot to fly up to 14 m backwards, away from your enemy. Regain 1 spent Chi point.

Prerequisite: Prodigious Leap.

OMINOUS FLUTTER

Spend 1 Chi. Until the end of the fight, any attack you immediately precede with a Prodigious Leap gets a +1 bonus.

Prerequisite: Aerial Pushaway.

FLYING WINDMILL KICK

Spend 4 shots to make a Martial Arts kick attack. If the attack hits, you may make another kick attack on the same opponent at 0 shot cost. You may continue doing this until an attack fails, or until you land a third hit.

Prerequisite: Prodigious Leap.

SHADOWFIST

On a successful Martial Arts attack, ignore normal damage determination. Instead, both you and your opponent roll a Swerve and add 35 (or 50 for Big Bruisers and bosses) to it, adopting the resulting number as your current Wound Points total. Neither you or your opponent can use any other effect to reduce Wound Points before performing an Up Check.

Prerequisite: Flying Windmill Kick, plus at least one of the following: Turn the Tables, Thwart the Dragon, Shelter of Darkness, Tail of the Dragon, Mantis Stance, Nunchaku Nunchaku Nunchaku, Contract of the Fox, Hungry Fire, Flowing Strikes, Spasmodic Leap, Leap of the Tiger, Point Blockage, Natural Order.

PATH OF THE WILLOW

WILLOW STEP

Spend 1 Chi and 1 shot to gain +2 Defense against non-Martial Arts attacks until the next keyframe.

KING ON THE WATER — BONUS

In a fight under the adverse condition Torrential Rain, spend 1 Chi and 0 shots to gain a +2 Immunity bonus until the end of the fight or the end of the condition.

WALK OF A THOUSAND STEPS

When you take 5 or more Wound Points from a non-Martial Arts attack, your next action occurs on the next shot. It and all subsequent actions carry their usual shot costs.

Prerequisite: Willow Step.

RUSTLING LEAVES

When you take 5 or more Wound Points from a Guns attack, the attacker must Reload.

Prerequisite: Walk of a Thousand Steps.

ENFORCED TRANQUILITY

When targeted for a Guns attack, spend 1 Chi and 1 shot as an interrupt. The attacker's gun malfunctions.

Prerequisite: Rustling Leaves.

NATURAL ORDER

When you take Wound Points from a Guns attack, spend 2 Chi as an interrupt to ignore them. If the fight takes place outdoors, a downpour ensues, and the area undergoes the adverse condition Torrential Rain.

Prerequisite: Enforced Tranquility.

PATH OF WING CHUN

HAMMER PUNCH

Your base damage with an unarmed Martial Arts attack is 9 or the current shot number, whichever is higher.

ONE-INCH PUNCH — BONUS

In a fight under the adverse condition Confined Space, spend 1 Chi and 0 shots to gain a +2 Immunity bonus until end of fight or end of condition.

BACK LEG KICK

Add +1 Martial Arts vs. the opponent most recently targeted for attack by any of your allies.

Prerequisite: Hammer Punch.

TARGET THE CORE

Spend 1 Chi as an interrupt after making a successful unarmed Martial Arts attack. Until the next keyframe, the target is at –1 Defense vs. Martial Arts attacks.

Prerequisite: Hammer Punch.

TRAPPING HANDS

Spend 1 Chi. Until the next keyframe, opponents making Martial Arts attacks against you must pay +1 shot to do so, and another extra shot if they miss.

Prerequisite: Target the Core.

FLOWING STRIKES

Once per fight, spend 1 Chi and 1 shot, choosing a specific foe. Your Martial Arts attacks against that foe cost 2 shots each until end of fight.

Prerequisite: Trapping Hands.

PATH OF WUSHU

HORSE STANCE

When a named opponent misses you with a Martial Arts attack, you move up in the shot order to act on the subsequent shot.

CRANE STANCE

Whenever a mook hits you, attack the mook as an interrupt.

Prerequisite: Horse Stance.

THE FOUR-SIX STANCE

You may make Martial Arts attacks at a shot cost of 2 against any characters who made Martial Arts attacks against you during the current sequence.

Prerequisite: Crane Stance.

UNICORN STANCE

As an interrupt when targeted for a Martial Arts attack, spend 2 shots to gain +2 Defense. If the attack hits you anyway, you gain +3 Martial Arts on your next attack against this attacker.

Prerequisite: The Four-Six Stance.

MANTIS STANCE

Whenever a named character deals you 8 or more Wound Points with a close combat attack, attack that foe as an interrupt.

Prerequisite: Unicorn Stance.



NO CLEAN GETAWAYS

Get ready to open your mouths and scream as your car careens into the air. This chapter covers Driving schticks and the chase sequences in which you'll use them.

Chase sequences require a racing-gloved fistful of special rules. Hold off on staging your first chase sequence until your players have several sessions of garden variety fighting under their belts.

風水 Car nuts among you should note that the game takes the same liberties with vehicles as it does with guns. *Feng Shui* models the way movies depict cars, simplifies stuff, uses terms like "acceleration" kinda imprecisely and hey look over there, is that the new Alfa Romeo?

VEHICLE CHASES

Basic action movie practice tells us that a vehicle chase is a fight scene with cars in it. Now and then you'll stage a straight-up chase in which one party simply tries to get away from the other one, without any shooting or flinging of sorcerous energy beams. We'll cover that later. Mostly we're looking at your cinematic action chases, with two groups of people trying to blow each other away on wheels.

Although the rules can be applied to other types of vehicles, this text assumes a car chase for clarity. Swap in "helicopter" or "rickshaw" for "car" as needed.

VEHICLE STATISTICS

Three numbers define each vehicle. Ranges given below refer to cars and trucks.

- **Acceleration** shows how quickly the vehicle reaches its maximum velocity and how easy it is for the driver to maintain that velocity under the stress conditions of a chase.

- **Handling** measures the vehicle's speed and maneuverability. A relatively high Handling allows you to catch up to vehicles you're chasing, or to evade vehicles chasing you. Add 2 to it and you've got your **Squeal**, a number used to determine just how much trouble you've caused an opposing driver.
- **Frame** tells you how sturdy the vehicle is. A relatively high Frame resists impact from swipes, rams, and collisions, and makes it easier to damage vehicles when you swipe, ram, or crash into them. Add 2 to it and that's your **Crunch**, measuring the damage you dish out to opposing vehicles.

A few vehicles break from the usual formulas for determining Squeal and/or Crunch.

EVADER & PURSUER

When the chase begins, the GM divides the evaders from the pursuers.

- If your objective is to get away from the bad guys, you're the evaders.
- If your objective is to catch up to the bad guys, you're the pursuers.

INITIATIVE FOR DRIVERS

Drivers use their vehicles' Acceleration values instead of their Speeds when rolling for Initiative. Their first actions of each sequence must be Driving Checks.

CHASE POINTS

Whether evading or pursuing, your objective in a chase is to apply more **Chase Points** to your opponents than they apply to you. Like Wound Points, Chase Points are bad: the more of them you have, the worse off you are.

IMPAIRMENT FROM CHASE POINTS

In a manner you'll recognize from the Wound Points rules, inhabitants of a vehicle, including its driver, suffer Impairment to Defense and all checks after reaching certain Chase Point thresholds.

- At 25–29 Chase Points, you suffer –1 Impairment.
- At 30–34 Chase Points, you suffer –2 Impairment.

Impairment from other sources than Wound and Chase Points still stack, but your total Impairment remains capped at –2, whether it comes from Wound or Chase Points.

Tony Hu is at 31 Wound Points; he is passenger in a car now at 29 Chase Points. His Impairment is already at –2 from the Wound Point threshold, so he ignores the –1 from the Chase Points.

Bosses and uber-bosses do not suffer Impairment from Chase Points.

DRIVING CHECKS

The character behind the wheel of a vehicle is its driver. On their actions, drivers spend 3 shots to make a Driving Check with a Difficulty equal to the opposing driver's Driving. On a success:

- A pursuer narrows the gap between her vehicle and an evader's. The pursuer metes out a number of Chase Points to the evader, equal to her Outcome plus Squeal, minus the evader's Handling.
- An evader widens the gap between his vehicle and pursuer's. The evader metes out Chase Points to the pursuer, equal to her Outcome plus Squeal, minus the pursuer's Handling.

On a failure, the current gap between vehicles remains the same. No one adds Chase Points.

You make a Driving Check against the lead mutant jalopy. You check your Driving of 13 against a Difficulty of 12, the Driving Value of the opposing Driver, Plugley. You roll a Swerve of 1, for a result of 14, which beats Plugley's Driving for an Outcome of 2. Adding this to your Squeal of 10, and subtracting Plugley's Handling of 6, you deal 6 Chase Points to Plugley.

GAPS

The space between an evading and pursuing vehicle is either **near** or **far**. At the beginning of a chase, all evaders are far from all pursuers.

- A pursuer changes a far gap to a near gap with a successful Driving Check targeting an evader.
- An evader changes a near gap to a far gap with a successful Driving Check targeting a pursuer.

When the gap between you and the opposing vehicle is far, you can only try to widen or narrow it.

Plugley is the pursuer, so the Chase Points you dealt to him keep him far, which is where you want him.

KEEPING TRACK OF GAPS

Raid a dollar store or the toybox of a cooperative child for a handful of small toy cars. Use bits of masking tape to label them, so you know which toy car

represents which *Feng Shui* vehicle. When the cars in the fight are far from one another, separate their toy counterparts. When they're near, move them together.

RAMMING & SIDESWIPING

Pursuers already near to their evaders can't get any closer. To deal further Chase Points to them, they have to ram them, driving the front ends of their vehicles into the opponent's vehicle (or their back end, if reversing at great speed), or sideswipe them, hitting them from the side.

Evaders near to their pursuers have two choices: widen the gap (above) or sideswipe.

If you succeed on your Driving Check, your opponent takes Chase Points equal to your Outcome plus your Crunch, minus the opponent's Frame.

Hitting a heavier vehicle takes a toll. If your Frame is lower than the vehicle you hit, you take Chase Points equal to the difference between Frame values. This is called a **Bump**.

Keep separate track of Chase Points dealt to PC vehicles from rams and sideswipes. The total number is your vehicle's **Condition Points** total, which matters when it comes time to make repairs later (see below). In a few weird edge cases you might care about damage and repairs for GMC vehicles — when this comes up, track them too. Most of the time an action movie storyline treats enemy cars as both a disposable and an infinitely renewable resource.

Later in the chase, Plugley has caught up to you, dealing you 5 Chase Points. He is now near when he makes another Driving Check, pitting his Driving 12 against your Driving 13. The GM rolls a Swerve of 2, for a result of 14, a success with an Outcome of 1. This is a ram, so he adds that to his Crunch of 10, from which you subtract your Frame of 6, dealing you 5 Chase Points. These add to your previous Chase Points total of 5, for a revised total of 10. These 5 Chase Points are also Condition Points. Your Condition Points increase from 0 to 5.

PREVIOUSLY DAMAGED VEHICLES

If you enter a chase driving a vehicle with a Condition Points value, you immediately gain Chase Points equal to that value. These Chase Points do not further add to your Condition Points value.

Tony Hu had a little run-in with a fruit stand earlier in the adventure and has not yet had time to repair his Chevrolet Impala. He starts a chase with 8 Condition Points. The bad businessman's luxury sedan rams him for 7 Chase Points; his Chase Point total increases from 8 to 15.

LOSING A CHASE...

When your vehicle reaches 35 or more Chase Points, it is immobilized, probably by a crash.

...AS PURSUER

You are no longer able to chase the evading vehicle(s). If there are other pursuers still in the fight, they can keep going. But everyone else in this vehicle, including the driver, is out of the fight for the duration.

...AS EVADER

You are no longer able to escape the fight. What happens next depends on how many vehicles are still engaged in the chase, and on whose side:

- If there are multiple pursuers and at least one other evader, each pursuer must decide whether to stop and confront you, or to keep chasing the remaining evader(s). You might be confronted by all, some, or no pursuers.
- If there is only one pursuer and no other evader, they stop their vehicle (perhaps by ramming into yours) and then confront you.
- If there are multiple pursuers and no other evader, they all stop their vehicles (one of them perhaps ramming into yours) and then confront you.

CRASHING

Action flick principles favor spectacular crashes whenever possible.

If your vehicle hits 35 Chase Points, and at any point was successfully rammed, sideswiped, or damaged by a weapon (p. 151), it is immobilized by a crash. The GM may also decide that certain anti-vehicle stunts (p. 152) lead to a crash. Otherwise it is Boxed In (see p. 150).

If your opponent rammed or sideswiped you, that hit caused your crash.

If your opponent closed the gap with you, you crashed trying to get away from his car.

Otherwise, you crash into something else — a heretofore uninvolved vehicle, a guardrail, an underpass abutment. As in any fight, you or the GM freely improvise a cool description.

Both vehicles can crash simultaneously, when the ramming vehicle takes Chase Points equal to the Bump and drops to 35 or less, or due to exceptions caused by certain vehicle or sorcery schticks.



OCCUPANT DAMAGE

A crash damages the vehicle and probably the people inside it. Each occupant takes Wound Points equal to the opponent's Outcome + Crunch minus Toughness.

Characters won't often crash outside of vehicle combat, but on the off-chance that they do, apply the **Other Sources of Injury** rules on p. 108. This might happen when the car's driver gets a Way-Awful Failure while doing something dangerous.

BOXED IN

If you reach 35 Chase Points without being rammed or sideswiped once, you are **Boxed In**. Your vehicle is immobilized in a less spectacular fashion. You or the GM improvises a suitable description. You might be boxed in by traffic or other obstacles, as the name of the game term suggests. Or your car might have overheated, taken a wrong turn into a cul-de-sac, or suffered a tire puncture.

Occupants take no damage when Boxed In.

MOOK VEHICLES

A vehicle occupied only by mooks crashes when a hero's Driving Check gets an Outcome of 5 or more.

When such a vehicle crashes, all of its occupants are taken out.

A mook vehicle might look impressive, until you blow through it. In *Doomsday* (2008), Neil Marshall's post-apocalyptic, ultra-violent love letter to John Carpenter and George Miller, cannibal punks block the highway with a junker bus. Though we assume it will pose a formidable obstacle, Rhona Mitra's Snake Plissken analogue drives her vehicle straight through it, blowing it up and incinerating all the mohawked Neds inside. Mook bus!

This raises the prospect of mook tanks, mook jet fighters, et al.

OBSTACLES

GMs may include external obstacles in a chase scene that momentarily make driving harder for pursuer and evader alike. If this chase is the climactic fight of the adventure, an obstacle imposes a –2 penalty. Otherwise the penalty is a –1.

An obstacle typically lasts for a 5-shot period, ensuring that most drivers will have to deal with it once. Some obstacle examples include:

- A flock of birds flies at the dueling jets.
- Movers suddenly carry a plate glass window across the street ahead.
- As you're heading across a river bridge, it reveals itself as a drawbridge, now opening up to let a barge pass by underneath.

ADVERSE CONDITIONS

Adverse conditions work like obstacles except that they're geographically widespread and so they persist for the entire chase. Examples include snow, heavy rain, freezing rain, and sandstorms. Since they affect all characters, apply no penalties. Instead grant an immunity bonus to any driver unaffected by the conditions. (See **Adverse Conditions**, p. 112.)

PASSENGER ATTACKS

As a passenger in a vehicle involved in a chase, you can make ranged attacks at occupants of enemy vehicles, as well as any foes who are Above the Fray (see later). Use their Defense Values as the Difficulty of their attacks, as you would in any other fight.

To make ranged attacks you must be able to point a weapon at your target. Describe yourself leaning out a side window (or shooting through a shattered windshield).

Passengers in the backseat of an evading vehicle have the option of smashing out the back window (which takes 1 shot, no check required) and then firing from there.

If the situation demands it you might climb onto the roof — see **Riding Outside the Vehicle**, later.

DRIVER ATTACKS

If the driver forgoes a Drive Check to instead make some other attack on a foe, he makes the attack at –2 AV. The driver's vehicle takes 5 Chase Points. If one or more opposing vehicles are near, this attack is treated as a ram/sideswipe, and therefore also delivers Condition Points.

Drivers yet to make a Drive Check in the current sequence can't make attacks.

DRIVER DOWN!

If a driver is taken out or makes an Up Check, the vehicle takes 15 Chase Points.

If this brings the vehicle to 35 or more Chase Points, it crashes.

The vehicle might still crash at 34 or fewer Chase Points if the driver is dead or incapacitated. To prevent this, a passenger in the passenger's seat can interrupt, at a cost of 3 shots, and make a Difficulty 12 Driving Check. On a success, the passenger drives the car and it remains on the road. The new driver is at –2 Driving until the old one can be removed from the driver's seat. Villains might open the driver's door and kick him out. Heroic qualms probably prevent you from doing the same.

FIRING AT VEHICLES

In action flicks, small arms fire rarely takes out a vehicle on its own.

Instead, characters firing standard weapons target passengers. On a boxcars success, you can decide that you struck a vulnerable part of the vehicle, like the tires or engine block, instead of the person you were shooting at. If you know that you'll do enough damage to bring the vehicle to 35 Crash Points, you can even describe yourself as hitting its gas tank.

To get the number of Chase Points you levy on the struck vehicle, the GM takes your Smackdown and subtracts the vehicle's Frame.

For PC vehicles, add all Chase Points suffered in this way to your vehicle's Condition Points.

ANTI-VEHICLE WEAPONS

Certain weapons pack so much punch that, paradoxically, action movie principle only allows them to hit mooks, vehicles, and large stationary objects. We're talking bazookas, rocket-propelled grenades, and surface-to-surface missiles. Vehicle-mounted weapons, like tank cannons, heavy machine guns, and air-to-surface missiles, also fall into this category.

If you can justify having this highly restricted heavy military weaponry, characters with Guns can use it to fire at vehicles. When fired at a vehicle, treat them all as having a Damage Value of 18.

Firing on a vehicle with a heavy weapon is a 3-shot action. Use the driver's Driving rating as the Difficulty of your attack. On a success, you deal Chase Points equal to your Smackdown, minus the vehicle's Frame.

If you fire heavy weaponry at a vehicle and miss, it destroys something else. Firing this stuff in a populated area probably brings unwanted consequences, even in action movie logic. Consider reserving the bazookas for fights at deserted test ranges and similarly desolate locales.

Remember the punitive Reload costs for heavy weaponry, they always have a Reload value of 6, and requires a Reload Check every time you fire one.

Ranged Sorcery, Creature, and Genome attacks can also target vehicles.

MOUNTED WEAPONS

Weapons mounted on a vehicle must be fired by a passenger. They do not require Reload Checks. Though in real life some are more effective than handheld heavy weapons, they are less so according to action flick physics, and carry a Damage Value

of 15. The firing character pits Guns against an individual target's Defense (when strafing) or a Driver's Driving (when attempting to take out a vehicle). On a success, individual targets take the usual Smackdown minus Toughness in Wound Points. Vehicles take Smackdown minus Frame.

A heavy mounted weapon, the classic example being a tank's gun, carries a Damage Value of 16 against individual targets and 25 against vehicles.

ANTI-VEHICLE STUNTS

Players whose characters specialize in hand-to-hand combat can insert themselves into a chase with inventive stunt descriptions.

- "I reach out and snag the steering wheel with the hook of my umbrella!"
- "I leap onto the hood of a passing truck, causing its driver to swerve, blocking the SUV."
- "There's a watermelon stand by the side of the road, and I spear one on the tip of my sword and let it fly toward the SUV's windshield."

Stunts meant to deal Chase Points to an opposing vehicle are executed with your attack Action Value. Their Difficulty is the driver's Driving Action Value. On a success, you deal Chase Points equal to your Outcome +9, minus the vehicle's Frame.

Stunts taking a hero outside the vehicle may result in the character winding up Riding Outside a Vehicle or Left Behind (see below).

ABOVE THE FRAY

Combatants with special movement abilities might be able to keep up with vehicular combat without being inside a vehicle. You can do this if you have the Sorcery schtick Flight, or two or more schticks in the Welcoming Sky fu path. (Never mind what the latter says about the distances you can usually leap; things get fast and loose during a vehicle chase.)

If you're traveling above the fray and can make ranged attacks, you can attack vehicle occupants or attempt to crash an enemy vehicle.

If you're unable to make ranged attacks, you can leap onto an enemy vehicle and start punching, kicking, or slashing at someone inside. See Riding Outside a Vehicle, next.

RIDING OUTSIDE A VEHICLE

Climbing from inside the car to its roof is a 3-shot action, no check required. Doing so might give you the chance to fight someone else on the vehicle, or provide a vantage point to fire from that you'd otherwise lack. Setbacks in combat might lead to your being knocked onto the hood, or somewhere else you don't want to be.

If a car takes Chase Points while you are riding on top of it, make a Difficulty 12 Defense Check to stay on top of it. On a success, nothing happens. On a failure, you are dislodged from the vehicle. Roll a Swerve and add 10 to get a Smackdown, which is then reduced by Toughness. Describe the result based on the size of that Smackdown number. It might represent a scrape, or your tumble into the path of an oncoming SUV.

Unless you have some way of getting back into the fight, or an enemy stops to come after you, you're out of the action for the duration.

LEFT BEHIND

Once outside the vehicles roaring around in a chase scene, you might find yourself standing (or sitting, or lying) by the side of the road as everyone roars off into the distance.

This happens all the time in movie chase sequences. Sometimes the characters remain out of the scene and rejoin the action later. Very often, they find a way to jump back in, by hitching or commandeering a ride.

As a 3-shot action, make a Fortune Check against a Difficulty of 12. On a success, you hitch a ride from another driver. You must justify why you are able to do this. As generations of scriptwriters have taught us, there is no shame in having your character hop into a cab and shout, "Follow those cars!" To place yourself behind the wheel of a commandeered vehicle, spend a Fortune point. Again, justify this with narration. The stock movie situation makes this hilarious and fun by depicting the person whose vehicle you're jacking as comically obnoxious. How ridiculous of them to object to your important ass-kicking needs!

If you fail the Fortune Check, you can try again on your following action, with the Difficulty reduced by 2 for each prior failure.

If you are unable to make a Fortune Check or to justify your reinsertion into the chase, you pop back into the storyline at the next appropriate-seeming moment. Maybe you wander off into a subplot for a little while, or discover something of relevance to the main mission while on your own.

HITTING PEDESTRIANS

To hit a pedestrian combatant as driver of a ground vehicle (or a swimmer as driver of a water

craft), check Driving against the target's Defense. Damage equals your vehicle's Frame + 5.

You're a hero, so you'll be doing this to goons shooting at you with AK-47s and evil wizards spinning around ominously swathed in death magic, not grannies and Girl Scouts.

CHASELESS VEHICLE COMBAT

Sometimes vehicle combat isn't a chase at all, but a fight in which vehicles are used as weapons. When no one is trying to get away from anyone else, don't bother distinguishing between evader and pursuer. In this scenario, most Chase Points meted out will be rams or sideswipes, using the Frame and Crunch stats. For description's sake, assume that the vehicles are roaring around each other, demolition derby style, during the shots in which they're trying to slam into one another.

REPAIRS

After a chase your vehicle may have incurred Condition Points, meaning that it got rammed, sideswiped, shot, or blown up into the air and came down on its roof and slid, sparks flying, across the roadway until coming to a stop centimeters from a treacherous embankment.

To repair a vehicle, make a Fix-It Check and reduce the vehicle's Condition Points by the result. One character can make one check per scene. Multiple characters can combine their check results in a single scene. The character must have the time and tools to plausibly make the repairs.

Even in an over-the-top action flick you rarely see characters significantly repairing their vehicles in mid-chase. But if you can justify it to the GM's satisfaction, you can spend 6 shots to make a Fix-It Check in the midst of the action. These situations are easier to imagine for vehicles other than cars. You might be reattaching a motorboat's fuel line or rebooting an aircraft's computerized dashboard.

RESETTING CONDITION POINTS

Condition Points reset to 0 at the beginning of each session. The GM may suspend this reset to account for cliffhangers and other situations where it feels wrong to let the cars suddenly return to tiptop shape without story justification. If your Wound Points don't reset, neither do your vehicles' Condition Points.

AERIAL VEHICLE COMBAT

Aircraft don't have Frame values. Any contact between aerial vehicles risks disaster for both. Instead, aircraft fire mounted weapons at one another, at ground vehicles, or at people on the ground.

Shooting at an aircraft from the air requires a Guns Check against the pilot's Driving. On a success, the aircraft takes Chase Points equal to the gunner's Smackdown — its Handling. Characters flying under their own steam count as "from the air."

Shooting from the ground works the same way but takes the craft's Acceleration as a penalty.

Aircraft crash if they reach 35 Chase Points and were hit by enemy fire at any time during the fight. Occupants take Smackdown equal to 10 plus the Chase Points the opponent just dealt to cause the crash, minus their Toughness ratings. If one of them survived, we can assume that the pilot made a successful crash landing. (Don't require a check for this; just reason backwards from the survival of the occupants.) If no one survives, the crash explodes on impact.

If they took any weapon hits during the fight, mook aircraft explode in midair in super fiery fashion after reaching 10 Chase Points.

Boxed In aircraft aren't literally stuck anywhere. Instead they lose sight of their quarry, or have to abort and return to base for reasons you justify with suitable narration.

DRIVING SCHTICKS

As with Gun schticks, to take a schtick with a Roman numeral in the name, you have to already have the prerequisite schtick in that same sequence — for example, Counterslam I is the prerequisite for Counterslam II, which in turn is the prerequisite for Counterslam III.

ARMOR PLATED

You own and usually drive a customized vehicle whose body you have strategically reinforced. Compared to the standard model, it gets +1 to Frame and Crunch.

COUNTERSLAM I

Opposing vehicles take +3 Chase Points from Bumps.

COUNTERSLAM II

Opposing vehicles take +6 Chase Points from Bumps.

COUNTERSLAM III

Opposing vehicles take +9 Chase Points from Bumps.

CUSTOM RIDE

You own and usually drive a customized vehicle, one you know down to every quirk and rivet. Compared to the standard model, it gets +1 to Handling and Squeal.

DAZED AND CONTUSED

Until the next keyframe, enemies getting out of a crashed vehicle you at any point rammed or sideswiped take 1 point of Impairment and add 1 to all shot costs.

FLOOR IT I

+1 Handling when an opponent narrows the gap with you.

FLOOR IT II

+2 Handling when an opponent narrows the gap with you.

FLOOR IT III

+3 Handling when an opponent narrows the gap with you.

HIGHTAILING IT

Spend 1 Fortune to get +2 Driving until the next keyframe when you are the evader in a vehicle chase. You can't acquire this schtick if you already have Hot Pursuit.

HOLD ON TIGHT I

+2 to Chase Points dealt an enemy vehicle when you close or narrow the gap with it.

HOLD ON TIGHT II

+3 to Chase Points dealt an enemy vehicle when you close or narrow the gap with it.

HOLD ON TIGHT III

+4 to Chase Points dealt an enemy vehicle when you close or narrow the gap with it.

HOT PURSUIT

Spend 1 Fortune to get +2 Driving until the next keyframe when you are the pursuer in a vehicle chase. You can't acquire this schtick if you already have Hightailing It.

I JUST PAINTED THAT

+2 Martial Arts vs. any character who damaged your vehicle, even superficially, during the current session.

LAYING RUBBER

Pay 1 Fortune as an interrupt when a passenger in a vehicle you're driving is targeted for attack. All passengers in your vehicle gain +1 Defense until the next keyframe.

LIGHTNING SPEED

Pay 3 Fortune; until the next keyframe, the shot cost of all your Driving actions decreases by 1, with a minimum cost of 1.

OBJECTS IN THE MIRROR

Pay 1 Fortune as an interrupt after making a Driving Check; all passengers in your vehicle gain +1 to attacks until the next keyframe.

OBSTACLE COURSE

Pay 1 Fortune to ignore any negative modifiers to Driving from road obstacles and conditions until end of fight.

OH NO YOU DON'T

As an interrupt after your vehicle takes Chase Points from an enemy narrowing or closing its gap with you, spend 1 Fortune and 1 shot to reduce your vehicle's total Chase Points by 5.

A RIDE IS A RIDE

Ignore Unfamiliar Vehicle penalties.

RAM SPEED I

When you ram or sideswipe a vehicle, gain +1 Crunch. +2 to your Damage Value when you hit a pedestrian.

RAM SPEED II

When you ram or sideswipe a vehicle, gain +2 Crunch. +4 Damage Value when you hit a pedestrian.

RAM SPEED III

When you ram or sideswipe a vehicle, gain +3 Crunch. +6 Damage Value when you hit a pedestrian.

SWERVE I

+1 Frame when rammed or sideswiped.

SWERVE II

+2 Frame when rammed or sideswiped.

SWERVE III

+3 Frame when rammed or sideswiped.

TAKES A LICKING

As an interrupt after your vehicle takes Chase Points from a ram or sideswipe, or a character attack

or stunt, spend 1 Fortune and 1 shot to reduce your vehicle's total Chase Points by 7.

TARMAC WARRIOR

If you exit your vehicle after making at least one Driving Check, +2 to your attacks until end of fight.

TIGHT ROLL I

When a vehicle you're driving crashes, you and all occupants gain +2 Toughness against crash damage.

TIGHT ROLL II

When a vehicle you're driving crashes, you and all occupants gain +4 Toughness against crash damage.

TIGHT ROLL III

When a vehicle you're driving crashes, you and all occupants gain +6 Toughness against crash damage.

TOOLS OF THE TRADE

After you make a successful Martial Arts attack with a wrench, tire iron, or improvised blunt weapon, spend 1 Fortune as an interrupt to give it a Damage Value of 15 until the next keyframe.

VROOM!

If you are in the driver's seat of a vehicle at the beginning of a sequence, spend 1 Fortune to gain an Initiative result 1 higher than that of any other fight participants. Any other heroes with Vroom! go during the same higher shot as you, by player seating order.

FOOT PURSUIT

See p. 303 of **Chapter 20: Blue Moon Rules**.

VEHICLE STATS

Movie vehicles behave according to the broad category they fall into. So you'll find no fine gradations between similar vehicles based on their spec sheets. Occupant capacity, if not otherwise specified, includes the driver.

A sprinkling of representative model names appears in italics, where appropriate, at the end of each entry. As in common parlance, sometimes we give the company and model, sometimes just the model name. A comprehensive selection of brand names lies beyond the purview of this book. Just use whatever the car company offers you when it purchases product placement in your game.

Entries marked with the Vehicle icon are personal vehicles. These expose occupants to injury on rams and sideswipes: each occupant takes Wound Points equal to the enemy driver's Outcome plus Frame plus 5, minus Toughness.

Cars get less detailed attention than guns in this book because they aren't fetishized as much in action movies. We break them out into broad classes rather than focusing on individual makes and models.

GROUND VEHICLES

MOTORCYCLE

ACCELERATION	HANDLING	FRAME
8	8 / SQUEAL 10	0 / CRUNCH 0

Motorcycles score well for Acceleration and Handling but you sure don't want to sideswipe a car with one. Accommodates a driver and at most one passenger.

SNOWMOBILE

ACCELERATION	HANDLING	FRAME
6	6 / SQUEAL 8	0 / CRUNCH 2

Only a contender in chases taking place on snow-covered trails, ski hills, roadways, and the like. Seats two.

HORSE

ACCELERATION	HANDLING	FRAME
6	6 / SQUEAL 8	- / CRUNCH -

As a vehicle, the horse offers iconic imagery and an unfortunate fragility. Any successful attack or ram or sideswipe aimed at a horse kills it outright, sending the rider flying. Thrown riders must make a Defense Check with the enemy's Guns or Driving result as the Difficulty. On a failure, they take a Smackdown of 10.

Fortunately, cinematic convention has it that only total dicks shoot at horses or try to hit them with their vehicles. Even most villains instinctively avoid doing this.

Attempts to crash into other vehicles with a horse kill the rider's horse, too. So no one will try this. Horses won't ram or sideswipe vehicles, including other horses. That's where the phrase "horse sense" comes from. Seats one rider and one passenger.

FAMILY SEDAN

ACCELERATION	HANDLING	FRAME
6	6 / SQUEAL 8	7 / CRUNCH 9

Your basic North American commuter vehicle. Seats five.

Sample Vehicles: *Fusion, Altima, Accord.*

COMPACT CAR

ACCELERATION	HANDLING	FRAME
6	7 / SQUEAL 9	6 / CRUNCH 8

Your basic European and Asian commuter vehicle. Also common, if not the default, on American roads. Seats four. You could argue, based on its performance in both versions of *The Italian Job*, that a Mini Cooper ought to rate at a 3/6/3.

Sample Vehicles: *Volkswagen Golf, Ford Escort, Honda Fit.*

SPORT COMPACT (AKA HOT HATCH)

ACCELERATION	HANDLING	FRAME
7	6 / SQUEAL 8	6 / CRUNCH 8

This class of hatchbacks gooses the power of a family commuter car. For the dad who fantasizes about getting into a car chase. Seats four.

Sample Vehicles: *Audi Quattro, Toyota Matrix, Chevrolet Sonic.*

VEHICLE TABLE

VEHICLE	ACCELERATION	HANDLING	SQUEAL	FRAME	CRUNCH
Personal Land Vehicles					
Motorcycle	8	8	10	0	0
Snowmobile	6	6	8	0	2
Horse	6	6	8	–	–
Ground Vehicles					
Family Sedan	6	6	8	7	9
Compact Car	6	7	9	6	8
Sport Utility Vehicle, Civilian	6	6	8	7	9
Sport Utility Vehicle, Security	7	6	8	7	10
Pickup Truck	6	6	8	8	10
Luxury Sedan	8	7	9	7	9
Cop Car	8	8	10	6	8
Muscle Car	8	8	10	6	8
Sports Car	9	7	9	6	8
Jeep, Civilian	6	6	7	7	9
Jeep, Military	6	6	7	7	10
Armored Army Vehicle	6	6	7	8	11
Armored Jalopy	6	6	8	8	10
Panel Van	6	6	7	8	9
Panel Truck	6	6	7	8	11
Eighteen Wheeler	5	5	7	9	12
Junker Car	5	6	8	6	8
Junker Pickup Truck	5	5	7	7	9
Vintage Van	6	5	7	7	9
Tank	3	3	5	12	14
Water Vehicles					
Personal Watercraft	7	7	9	0	0
Cigarette Boat	9	7	10	2	4
Powerboat	7	6	8	6	8
Coast Guard Interceptor	8	7	9	6	8
Aircraft					
Jammerpack	6	6	8	0	0
Light Sport Aircraft	6	6	8	5	7
Small Plane	6	6	8	6	8
Cropduster	7	6	8	5	7
Helicopter	6	7	8	5	7
Assault Helicopter	10	7	9	6	8
Fighter Jet	8	8	11	5	7

PICKUP TRUCK

ACCELERATION	HANDLING	FRAME
6	6 / SQUEAL 8	8 / CRUNCH 10

Newer, modern, better-maintained than the rural working vehicle you may be envisioning, with four doors. Gun rack typically includes shotgun and hunting rifle. Seats five.

Sample Vehicles: *Silverado, Ram Truck, Sierra.*

LUXURY SEDAN

ACCELERATION	HANDLING	FRAME
8	7 / SQUEAL 9	7 / CRUNCH 9

The favored ride of wealthy villains. Seats four, because five would spoil the luxury.

Sample Vehicles: *BMW 7, Audi A8, Lexus LS, Mercedes-Benz S.*

COP CAR

ACCELERATION	HANDLING	FRAME
8	8 / SQUEAL 10	6 / CRUNCH 8

Department-issue four-door police vehicle, marked or unmarked. A partition turns the back seat into a mobile prison cell. Its Frame emulates the movie cop car's extra propensity for getting damaged. Seats four.

Sample Vehicles: *Crown Victoria.*

SPORT UTILITY VEHICLE, CIVILIAN

ACCELERATION	HANDLING	FRAME
6	6 / SQUEAL 8	7 / CRUNCH 9

What you might commandeer from a terrified soccer mom. Whose kid you notice in the backseat just as you're about to ram the bad guy's jeep. Seats six.

Sample Vehicles: *Ford Escape, Jeep Grand Cherokee, Toyota Highlander* (apparently there is more than one).

SPORTS UTILITY VEHICLE, SECURITY

ACCELERATION	HANDLING	FRAME
7	6 / SQUEAL 8	7 / CRUNCH 10

The standard black SUV of the well-financed movie bad guys, including sinister or antagonistic government agencies. The Ascended get a crazy bulk discount on these. Seats five.

Sample Vehicles: *Chevy Suburban, Chevy Tahoe.*

MUSCLE CAR

ACCELERATION	HANDLING	FRAME
8	8 / SQUEAL 10	6 / CRUNCH 8

Iconic expressions of motorized masculinity from the 60s and 70s. Seats two or four, depending on model. Regardless of technological advances, in the cinematic universe of *Feng Shui*, classic models perform just as well as newer ones, because they're cooler. The same applies to sports cars.

Sample Vehicles: *Chevelle, GTO, Thunderbolt, Cutlass.*

SPORTS CAR

ACCELERATION	HANDLING	FRAME
9	7 / SQUEAL 9	6 / CRUNCH 8

Sleek, expensive, and as close to a race car as you're allowed to have on the road. Most seat two, but you might have a threebie, like the vintage Austin Healey Chow Yun-Fat, Leslie Cheung, and Cherie Cheung tool around in *Once a Thief*.

Sample Vehicles: *Mustang, Camaro, Corvette.*

JEEP

ACCELERATION	HANDLING	FRAME
9	6 / SQUEAL 7	7 / CRUNCH 9

+1 Crunch for a military model. Seats five.

ARMORED ARMY VEHICLE

ACCELERATION	HANDLING	FRAME
6	6 / SQUEAL 7	8 / CRUNCH 11

Found only in combat zones. Seats six.

Sample Vehicles: *M113, Stryker, LAV-25.*

ARMORED JALOPY

ACCELERATION	HANDLING	FRAME
6	6 / SQUEAL 8	8 / CRUNCH 10

These rugged, reconditioned vehicles of the grim future cruise its roads, as their marauding owners seeking luckless travelers to rob — or in extreme cases, eat. +2 Acceleration bonus during the first sequence. Seats six.

PANEL VAN

ACCELERATION	HANDLING	FRAME
6	6 / SQUEAL 7	8 / CRUNCH 9

Used by everyday businesses, and sometimes by bad guys needing to inconspicuously move suspicious cargo. Seats six.

PANEL TRUCK

ACCELERATION	HANDLING	FRAME
6	6 / SQUEAL 7	8 / CRUNCH 11

Like the above, but larger still. Seats eight.

EIGHTEEN-WHEELER

ACCELERATION	HANDLING	FRAME
5	5 / SQUEAL 7	9 / CRUNCH 12

"Breaker one-nine, little buddy. I got me a passel of hopping vampires up ahead on the 1-90." Seats three in front, a lot in the trailer.

JUNKER CAR

ACCELERATION	HANDLING	FRAME
5	6 / SQUEAL 8	6 / CRUNCH 8

Use these stats for barely roadworthy cars. What you might have to steal from the front lawn of the meth dealers who imprisoned you in their trailer home. Seats five.

Takes an additional 4 Chase Points from any Bump.

JUNKER PICKUP TRUCK

ACCELERATION	HANDLING	FRAME
5	5 / SQUEAL 7	7 / CRUNCH 9

For your rural commandeering needs. Gun rack includes at least one shotgun. The old coot you steal this from will jump up and down on the road as you leave him in the dust. Seats three.

Takes an additional 3 Chase Points from any Bump.

VINTAGE VAN

ACCELERATION	HANDLING	FRAME
6	5 / SQUEAL 7	7 / CRUNCH 9

This isn't a horror game so you won't be spending a lot of time chasing serial killers. But when you do, this is what they're driving. Seats four.

TANK

ACCELERATION	HANDLING	FRAME
3	3 / SQUEAL 5	12 / CRUNCH 14

An all-terrain fortress on wheels armed with one mother of a mounted heavy weapon. See **Mounted Weapons**, p. 151.

When a tank runs over a car, describe it as completely flattening its target — unless there are heroes inside, in which case you need to leave room for the players to credibly describe their survival, as allowed by the usual crash rules. Depending on story needs you might extend similar mercy to key supporting players. Seats five.

WATER VEHICLES

PERSONAL WATERCRAFT

ACCELERATION	HANDLING	FRAME
6	6 / SQUEAL 8	7 / CRUNCH 9

Mooks may zip past you on these, mixing ocean spray with MP5 spray. Seats two.

CIGARETTE BOAT

ACCELERATION	HANDLING	FRAME
9	7 / SQUEAL 10	2 / CRUNCH 4

Beloved by smugglers, these 15 m fiberglass craft are all V-shaped hull and criminal intent. Also known as go-fast boats, because stating-the-obvious-boat was too many syllables. Can ride four, standing up, but for every passenger after the second the Acceleration drops by 1.

POWERBOAT

ACCELERATION	HANDLING	FRAME
7	6 / SQUEAL 8	6 / CRUNCH 8

Bigger, sturdier, and slower than a cigarette boat, this is basically a souped-up sport fishing vessel with inboard motor. Seats five.

COAST GUARD INTERCEPTOR

ACCELERATION	HANDLING	FRAME
8	7 / SQUEAL 9	6 / CRUNCH 8

These cutting-edge Coast Guard launches are about the size of cigarette boats and are designed to deliver a payload of heavily armed enforcement officers. One recent US Coast Guard design is a rigid-hull inflatable launched from a cutter. Seats eight.

AIRCRAFT

JAMMERPACK

ACCELERATION	HANDLING	FRAME
6	6 / SQUEAL 8	0 / CRUNCH 0

This smoking, popping rotor contraption turns the strapped-in wearer into a one-person helicopter. No room for passengers! The user can wield a firearm with a Damage Value of 10 or less; anything else bigger sends the gyro mechanism out of alignment and the wearer plummeting earthwards. Useful for strafing individuals, this grants no more punch against vehicles than you'd have as a pedestrian.

LIGHT SPORT AIRCRAFT

ACCELERATION	HANDLING	FRAME
6	6 / SQUEAL 8	5 / CRUNCH 7

These stats cover any small aircraft, which may be configured like a very small plane, or like a two-person scooter with a hang-glideresque sail contraption on top. Seats two.

SMALL PLANE

ACCELERATION	HANDLING	FRAME
6	6 / SQUEAL 8	6 / CRUNCH 8

This broad category includes small fixed-wing aircraft, like the ubiquitous Cessna 172. Seats four.



CROPDUSTER

ACCELERATION	HANDLING	FRAME
7	6 / SQUEAL 8	5 / CRUNCH 7

Useful for strafing Cary Grant, this innocent-looking agricultural service craft has been modified with an on-board machine-gun. Seats two. (Machine-gun optional.)

HELICOPTER

ACCELERATION	HANDLING	FRAME
6	7 / SQUEAL 8	5 / CRUNCH 7

This covers your basic civilian helicopter, sans mounted weaponry. You'll need the passenger to shoot out the window to get that functionality. Rifles go nicely with helicopters for some reason. Seats five.

ASSAULT HELICOPTER

ACCELERATION	HANDLING	FRAME
10	7 / SQUEAL 9	6 / CRUNCH 8

Get to the chopper! These statistics give you your Apache, your Ka-50, your Cobra, your SuperCobra, your Hind — a helicopter mounted with an arsenal of autocannons, rockets, and guided missiles. In game terms this translates to the standard mounted weapon damage of 15, but with extra-explodey descriptions when it hits and super-extra-explodey descriptions of its collateral damage as its misses. Seats six.

風水

Wondering if their higher Acceleration means that assault helicopters are faster than fighter jets in *Feng Shui*? Fear not. It means that assault helicopters usually show up at the top of a fight scene, or during a big shift within a fight in progress. This is what we in the game design business call a crucial distinction.

FIGHTER JET

ACCELERATION	HANDLING	FRAME
8	8 / SQUEAL 11	5 / CRUNCH 7

Like the assault helicopter, the hellacious weaponry of the modern fighter jet is mostly a matter of extra explosions. Seats two (at the most).



SORCERY—NOT JUST FOR EUNUCHS ANYMORE

Read this section if you're a GM or are playing a character with the Sorcery skill. It provides some general rules on the use of magic, and then describes the different magic schticks available to characters.

DESCRIBING SPELLCASTING

When casting spells, sorcerers are gesticulating, chanting, and undertaking other ritual actions. These might include using a brush and ink to form particular Chinese characters, burning incense or paper, or spreading powders in mystical patterns.

To prevent a sorcerer from casting spells, you must gag him, bind his hands, or separate him from his supply of inks, papers, and powders. This is no different than tying up a martial artist to stop him from punching you, or stripping a killer of his firearms arsenal to make sure he doesn't shoot anyone.

BASIC SORCERY RULES

Like most standard actions, the default shot cost to cast a spell is 3. Exceptions are noted in particular spell descriptions.

Sorcery schticks fall into several categories, called specialties: **Blast**, **Divination**, **Fertility**, **Heal**, **Influence**, **Movement**, and **Summoning**. Specialties matter during character improvement, and when using the Sorcerer's character schtick, Scroll of Spells.

Icons tell you whether a schtick is used for fighting or in the story scenes that link fights together. The occasional schtick can be used in either circumstance, or grants different benefits in each.

- **Fighting** effects can cost you Magic points, or shots, or both.
- **Story** effects may cost Magic points.



If an effect allows you to spend shots or Magic, you can pay the shot cost only if you're using the ability during a fight. Otherwise you can only spend Magic.

Like any other Fortune subtype, Magic points usually return at the beginning of each session. You can spend them as regular Fortune, too.

In a Sorcery schtick description, "creature" always means a supernatural creature. Ghosts count as supernatural creatures.

JUNCTURE PENALTIES

The Chi War rages — among other reasons — to decide the role of magic in the world. The Ascended fight to suppress it, to reduce the risk of their top leaders reverting to animal form. The Lotus want it to work as easily in the other junctures as it does in theirs. Other factions don't care one way or the other, or see Sorcery as a mixture of good and ill that must remain in balance.

By controlling a dominating number of feng shui sites in a juncture, a faction gets to decide how freely magical energy flows throughout the globe. This makes some junctures friendlier to sorcery than others.

- In a magic-friendly juncture, spellcasters gain physical sustenance from the manipulation of sorcerous energy. For every Magic point they spend, they lose 3 Wound Points. Wound Points, as always, stop at 0 and never go negative. Wound Point losses can't be banked and saved for later.
- In a magic-hostile juncture, spellcasters suffer physical wear and tear as they struggle to pull dampened sorcerous energies into their bodies. For every Magic point they spend, they take 3 Wound Points. Like Wound Points spent on effects, these are not reduced by Toughness.

Only Sorcery schticks and Creature Powers are affected by juncture modifiers.

HONG KONG AND JUNCTURE MODIFIERS

For some reason — various theories have been proposed to explain it — Contemporary Hong Kong, New Territories included, is magic-neutral. (Past Hong Kong is magic-hostile.)

We suggest Hong Kong as a starting point for *Feng Shui* series. Among other things, this cuts the sorcerers in the group a little slack to start out with.

SORCEROUS TINKERING

If you've played *Feng Shui 2* before, as a sorcerer, and want to mess with the archetype now that you're playing one again, you might swap out some of the starting schticks with those given below. You can't swap out your Chi Blast attack, but may swap other schticks for one or more additional blasts. Clear your choices with your GM. Your character won't be as roadtested as the mainline archetype and may require adjustment on the fly to make it as much fun to play as the core version.

JUNCTURES & MAGIC FLOW

JUNCTURE	DISPOSITION TO MAGIC
Ancient	Friendly
Past	Hostile
Contemporary	Hostile
Future	Neutral
Netherworld	Friendly

STUNTS

Sorcerers, like fu experts and gun maniacs, can achieve useful results by employing stunts as they make Sorcery Checks. This is most relevant to spell effects that have an obvious, physical result. For example, you might want to singe a mook with a Fire Blast spell, and at the same time ignite a drum full of gasoline behind him. Use the standard stunt rules for stuff like this.

DESCRIBING YOUR DEFENSE

When you're missed in combat, it might be because you're ducking for cover and avoiding blows in mundane fashion. Or you might be drawing on your uncanny abilities to erect shields of energy, fly out of the path of oncoming bullets, or stop incoming fists in mid-air with hands of invisible force. For extra points, describe the latter as spectacular and masterful in magic-friendly junctures, and barely perceptible or straining in a magic-hostile area.

BACKLASH

Magic is a means of altering chi energy and forcing it to obey your will, and chi does not like to be forced. Sometimes a sorcerer ends up channeling more energy than he can handle. This makes magic inherently dangerous in a way that using fu powers or firing guns is not. When a character gets a Way-Awful Failure on any Sorcery Check, he suffers a magical Backlash.

Backlash effects vary from spell group to spell group, and are explained in the schtick descriptions later in this chapter.

SORCERY SCHTICKS

Enough with the ground rules. Let's get on with the stuff your character can use to wreak supernatural havoc. And figure out what's going on in the story and heal your comrades and all that. But also, havoc.

BLAST

Blast spells harm opponents and objects. No *Feng Shui* spellcasters worth their ritually-burnt tortoise shells lack this schtick.

All effects other than Chi Blast do what that effect does, plus something extra. Their entries don't bother to repeat the basic Chi Blast rules, but just give you the extra.

On a Backlash, you suffer damage equal to the difference between your failed result and the target number +9.

CHI BLAST

As a standard 3-shot action, direct a ranged attack of raw magical energy at a combatant of your choice, using your Sorcery attack value, at a Damage Value of 9.

ACID BLAST

As per Chi Blast. Also: on a successful attack, spend 1 Magic to give the combat area the adverse condition Toxic Fumes until the next keyframe.

Spend a Magic point to destroy or decisively degrade a piece of unwanted evidence, beyond all forensic efforts to reconstruct it.

ARCTIC BLAST

As per Chi Blast. Also: on a successful attack, spend 1 Magic to give the combat area the adverse condition Snow until the next keyframe. When the condition expires, roll a single die. On an even result, it renews until the next keyframe.

CONJURED BLADE

You create a handheld blade of magical force and wade into hand-to-hand combat. As per Chi Blast, but doesn't count as a ranged attack, and so is useful against an opponent whose schticks somehow thwart ranged attacks.

DISINTEGRATION

As per Chi Blast. Also: on a successful attack, spend 2 Magic to utterly destroy a weapon of your choice carried by the target. You can't choose a signature weapon.

ESCHER BLAST

As per Chi Blast. Also: on a successful attack, spend 1 Magic to give the combat area the adverse condition Confined Space until the next keyframe.

FIRE BLAST

As per Chi Blast. When you take out a mook, spend 1 Magic and roll a single die. On an even die result, you take out another mook and roll a single die. If that result is even, you take out yet another mook, and so on, until you roll an odd result or run out of mooks to take out.

This is also useful for setting fires, lighting cigars and cigarettes in an impressive manner, heating up coffee, increasing room temperature, and thawing out frozen foods.

FLESH MELTER

As per Chi Blast. Also: on a successful attack, spend x Magic to give target 1 Impairment from the horrific sight of her flesh melting off. X varies by foe type: 1 for featured foes, 2 for bosses. Targets never suffer more than 2 Impairment from this or any other source.

FOGGY TENDRIL

As per Chi Blast. Also: on a successful attack, spend 1 Magic to give the combat area the adverse condition Obscured Vision until the next keyframe.

FLYING WEAPON

You create from thin air a glowing, magical weapon or weapons — for example, a sword, spear, or rain of knives — which hurls towards your opponent. As per Chi Blast. Also: on a successful attack, target spends 1 shot.

ICE BLAST

As per Chi Blast. Also, on a successful attack, spend 1 Magic, your target must spend 3 shots freeing himself from an encasing layer of ice. Targets with Strength Checks above 7 spend only 1 shot.

Also useful for making ice cubes, freezing or chilling food, making water solid enough to walk on,.and cooling the temperature in a hot room.

LIGHTNING BLAST

As per Chi Blast. Also, on a successful attack, spend 1 Magic to require your target to spend 3 shots recovering from a stunning effect. Targets with Constitution Checks above 7 spend only 1 shot.

Spend 1 Magic to recharge or power any electrical device. Device works for one scene.

LUCKY 8 BLAST

As per Chi Blast. On an Outcome of 4 or more, regain 1 spent Magic.

MAGNETIC BLAST

When you hit a vehicle with a Chi Blast, it takes +3 Condition Points.

PATHOGEN

As per Chi Blast. Also: on a successful attack, spend 1 Magic. For the remainder of the adventure, Wound Points dealt by the attack can only be removed by the Sorcery Heal schtick.

DIVINATION

Seers and prognosticators have been peering into the future since time immemorial. Join their ranks, and use magic to gather information.

In a Backlash, you suffer bad luck. On your next two important checks (as chosen by the GM), roll an additional negative die on your Swerves.

ALLEGIANCE

Spend 1 shot or 1 Magic to tell if a person you can see (in person) knowingly works for a faction or conspiracy. If you have heard of the faction or conspiracy, you know which one. Otherwise, you only see that the person is a player in the Chi War. Shot cost matters only if you're seeking this story benefit in mid-fight.

ASSESSMENT

Spend 1 shot or 1 Magic to tell if any of the enemies you face are bosses, and if so, which ones.

BULLSEYE

Spend 1 shot or 1 Magic to identify the named foe you have the best chance of hitting with a Chi Blast.

ELEVATED SENSES

Spend 1 Magic to gain (your choice) +3 to Notice, or a Notice value of 12, until end of scene.

EXPOSURE

Spend 2 shots or 1 Magic to tell whether a person you can see is a Transformed Animal.

FIGHT FINDER

Spend 1 Magic to know the location of the nearest group of people who want to kill you. You do not know which group. If no one wants to kill you, it must be early in the series. You get the spent Magic back.

GHOST SENSE

Ghosts capable of acting on the physical world, like the ones represented by the Ghost archetype, are rare. Ordinary ghosts, trapped in spirit form between this world and the next, mindlessly repeating moments from their living days, swarm through every place where people have lived and died.

Spend 1 Magic to see the ghosts all around you in a single scene. Unless you count the odd grotesque transformation or ineffective lunge in your direction, they can't really communicate with you. But their presence and appearance may provide clues to past events in the area. Densely populated areas

always crawl with ghosts. No refunds on Magic points, even if you see no ghosts or none of them can help you.

Ordinary supporting characters sometimes develop this sense spontaneously, without knowing the first thing about sorcery. They may be victims of curses or physical trauma. Some received tissue transplants from dead donors who have become restless ghosts. They react to their new sense with understandable terror, and can't choose when they see ghosts.

PREDICTION

Spend 1 Magic to gain good, if somewhat obscure, advice or information about the future.

Most traditional Chinese mages employ the *I Ching* (pronounced *yee jing*), the ancient Book of Changes. You perform the divination by using an apparently random method to select one of its 64 cryptic verses, or hexagrams. The traditional method of invoking randomness has the user dividing yarrow stalks into odd and even clusters, arriving at a pair of trigrams. Trigrams are parallel broken or unbroken lines arranged in threes. Add the two trigrams together and you've got your hexagram. Example hexagrams include "Coupling," "Diminishing," or "The Well." The real art comes in connecting the enigmatic verse and its other symbolic associations to the question you're posing.

Even more traditional mages tell fortunes by throwing tortoise shells into the fire and then interpreting the patterns of cracks that appear on them after they are burned.

The GM provides a cryptic answer to a question posed by the sorcerer. This answer makes the player work to puzzle out its meaning and moves the plot along by providing a clue that gets the characters to the next scene.

If the GM is familiar with *I Ching* she can choose in advance an applicable hexagram.

If the attempt fails, the sorcerer gets a random hexagram instead. (The *I Ching* being what it is, the players may well find just as good advice in the random hexagram!)

REVELATION

Spend 2 shots or 1 Magic to tell if something you are directly looking at is real, or an illusion.

TRUTHSEEK

Spend 1 Magic to tell if someone talking to you in person is speaking the truth as he knows it. Spend 1 more Magic to know the *real* truth, at least as far as the speaker understands it.

WARNING

Spend 1 Magic as you draw a chalk outline on a suitable surface, covering an area of up to 450 square meters (about the size of a convenience store). For the rest of the adventure, you immediately know if anyone crosses the line.

You can direct a Chi Blast (if you have that schtick) at any one target crossing the line, no matter how far away you are from it in space or time.

FERTILITY

You measure and modify the flow of chi in the natural environment around you, either for good or ill effect.

A Backlash costs you an extra 1 Magic at the end of any scene in which you spent Magic, until end of session. If at the end of a scene you are unable to pay, you instead take 5 Wound Points per unpaid Magic point.

As a broad story effect, Fertility also allows you to make people, and farmland more fertile, and to boost the health of crops and livestock. You can use this effect, which automatically succeeds whenever you use it, to curry favor with peasants — especially in the Past and Ancient Junctures.

BEND FATE

As an interrupt when an enemy makes an Attack or Task Check, spend 3 shots and 1 Magic to add extra negative die to the result.

BIG LUCK

Spend 1 Magic to gain +3 to Fortune Checks until the end of the next scene in which you make a Fortune Check. (Or end of session, if that comes sooner.)

DE-ATTUNEMENT

Spend 2 shots and make a Sorcery Check against the Will Resistance of any foe attuned to one or more feng shui sites. (Featured foes may or may not be; boss foes almost invariably are. Mooks never are.) If successful, target takes 1 Impairment until end of fight.

DOOM BOON

Regain all spent Magic points after succeeding at an Up Check.

HARVEST CHI

After a successful attack against a named foe, you may subtract 3 from its Outcome to regain a spent Magic point.

OBSERVE CHI

See the flow of chi in an area, noting how strong or weak it is and if it is corrupted or impinged upon by some unnatural force. Immediately identify feng shui sites. Tell whether an individual you can see in person is attuned to at least one feng shui site.

QUID TO QUO

When you receive a boost from an ally, roll a die. On an even result, the ally also gains the benefit of the boost.

RADIANT GRANT

When you give an ally a boost, roll a die. On an even result, choose a second ally to also gain the benefit of your boost.

SUPERIOR EVASION

On a failed attack against an enemy with a higher Defense than yours, spend 1 shot. Until the next keyframe, your Defense equals the enemy's Defense +1.

YIN TO YANG

Spend 1 Magic as an interrupt when you take Wound Points. Your next successful attack deals no fewer than this number of Wound Points.

WIDEN THE CIRCLE

Spend 1 shot as an interrupt when an ally grants a boost to any other ally. You also gain the benefit of that boost.

HEAL

This ability lets you restore individuals to good health and repair objects. If you learned your magic the Chinese way, you are in all probability an alchemist. You whip up cures by mixing various powders and potions you carry on your person. These are then either applied externally or taken orally. Laying on of hands to heal is a special effect more appropriate for Western characters.

On a Backlash, you take 10 Wound Points.



BREW ANTIDOTE



Spend 1 Magic to eliminate any one effect of a foe schtick that continues past the end of a fight.

CURE DISEASE



Spend 3 Magic to cure any terminal illness, 2 to cure any serious non-fatal illness, 1 to cure any minor debilitating ailment.

HEAL OBJECT



Make a Sorcery Check to restore a damaged inanimate object to its original condition, using Difficulties suggested by the table below. GMs set Difficulties for unlisted items, with larger objects being harder than small ones, and complicated devices harder than simple ones. You get one try to heal any particular given object, ever.

Due to the well-known mystical principle of, I dunno, uh, transitive numinosity, vehicle healing is its own separate schtick, below. You can't heal vehicles with Heal Object.

HEALING OBJECTS

OBJECT	DIFFICULTY
Book or paper document	9
Computing device	10
Door	5
Gun	10
Hut	7
Martial arts weapon	7
Office tower	20
Small house	15

HEAL VEHICLE



Remember what we just said about transitive numinosity? Reduce the Condition Points of any vehicle by the result of your Sorcery Check. In combat, takes 3 shots.

HEAL WOUNDS



Spend 1 Magic to reduce the Wound Points of any character by the result of your Sorcery Check. In combat, this takes you 4 shots.

IRON MIND POWDER



Spend 1 Magic to cancel a foe schtick effect that does something to an ally and is otherwise due to expire at the end of the sequence, keyframe, or fight.

SHARED BOUNTY



Spend 1 shot to remove 10 of your own Wound Points. The enemy with the highest Wound Points total also removes 10 Wound Points. You can only use this if at least one enemy has 10 Wound Points.

VITAMIN S



Spend 1 Magic to grant yourself or an ally either +3 to Constitution Checks or a Toughness value of 12 for the purposes of making Constitution Checks (your choice) until end of scene.

INFLUENCE

This schtick allows the spellcaster to affect the emotions, thoughts, and sensory input of humans and other intelligent beings.

BONUS SCHTICK: IMMORTALITY

The quest for immortality occupies a central position in Chinese magical lore.



Spend 5 Magic to reverse a year's worth of aging in any target. If spent in the second half of a game session, your Magic does not reset at the beginning of the next session.

Most often used as an inducement to get powerful, elderly people — sometimes kept alive only by such magics — to aid you.

Bonus: Chinese mythology inextricably associates sorcery with the pursuit of immortality. Boss sorcerers' evil schemes may revolve around cracking its secrets. It's not much use to action movie heroes, though. Accordingly, you get this schtick for free the first time you acquire another Heal schtick as an advancement.

On a Backlash, you become susceptible to the malign influence of random mischief spirits. The next time you make a failed attack, you then, as a 0-shot interrupt, launch another attack against another hero, targeting the one with the highest Wound Point total. In the event of a tied high Wound Point total (for example if no one has any Wound Points), you attack the hero who last made an attack.

BRAIN FORTRESS



Spend 1 Magic to grant yourself or an ally either +3 to Will Checks or a Will value of 12 (your choice) until end of scene.

EXEMPLARY PROSTRATIONS



Spend 1 Magic to seem trustworthy to all authority figures present in the current scene. Lasts until end of adventure, or until you actively violate their trust, whichever comes first.

FALSE MEMORY



Spend 1 Magic and make a Sorcery Check against the Will Resistance of a GMC you are engaged in conversation with, and regards you in a positive or neutral light. In about a hundred words or less, describe an experience the target is supposed to have had, but did not. On a success, the subject believes that this happened to her. +3 to the subject's Will Resistance if the incident strains credulity, but not the subject's self-image or sense of reality. +8 if the incident does contravene the subject's self-image or sense of reality.

GREED POTION



Spend 1 Magic to formulate a potion which, if ingested by a featured foe or supporting character, causes him to obsessively seek a particular item of value. At the end of each subsequent scene, make a Sorcery Check against the target's Will Resistance. The effect ends when you fail a check, or at end of session, whichever comes sooner.

HATE POTION



Spend 1 Magic to formulate a potion which, if ingested by a featured foe or supporting character, causes him to curse and despise another character specified by the sorcerer at time of formulation. At the end of each subsequent scene, make a Sorcery Check against the target's Will Resistance. The effect ends when you fail a check, or at end of session, whichever comes sooner.

ILLUSION



Spend 1 Magic to make one object or person look, smell, and sound like something else of roughly the same size and physical configuration until end of scene. Or create an illusion from thin air, registering to sight, smell, and hearing, but not to touch or taste. Characters encountering the illusion make Notice Checks to identify it as false; if successful, they know something weird or magical is going on. Sorcerers with at least 1 Divination schtick get a +5 bonus to their Notice Checks.

Illusions affect characters' responses during story scenes but not in combat. During a fight they may not consciously twig to the false vision, but happen to make decisions allowing them to conduct themselves effectively.

LOVE POTION



Spend 1 Magic to formulate a potion which, if ingested by a featured foe or supporting character, causes him to fall head over heels in love with another character specified by the sorcerer at time of formulation. If attraction to the object of affection contradicts the ingesting character's orientation, the pull remains powerful but platonic. At the end of each subsequent scene, make a Sorcery Check against the target's Will Resistance. The effect ends when you fail a check, or at end of session, whichever comes sooner.

MIND CONTROL



When a featured foe declares an attack, spend 4 shots as an interrupt to choose a new hero, named character, or mook as target for the attack.

OVERRIDE WILL



Spend 1 Magic and make a Sorcery Check against the Will Resistance of a GMC you can see in person, and is in a relaxed state of mind. On a success, the target executes, to the best of his ability, a single instruction of 25 words or less. +3 to the target's Will Resistance for an instruction that clearly threatens his interests or self-image. +8 for an instruction that violates his safety or that of others.

SPATIAL CONFUSION

Make yourself appear to be where you aren't, and not where you are.

Spend 1 Magic and 1 shot to check Sorcery against a target's Will Resistance value. On a success, gain +1 Sorcery and +1 Defense against that target until the next keyframe.

MOVEMENT

Allows the spellcaster to move objects around from a distance.

The Backlash from any movement effect causes the sorcerer to be violently hurled a number of meters equal to the Difficulty of the check in a random direction, taking a Smackdown equal to the number of meters.

ALTRUISTIC SWITCHEROO

As an interrupt when you or an ally is hit by an attack, spend 2 shots to choose either yourself or another willing ally to take the hit instead. Use the new recipient's Toughness to determine how many Wound Points get dished out.

FAR LIFT

Cause an inanimate object to rise into the air, move horizontally, and then none-too-gently set itself down again. Maximum vertical distance and maximum horizontal distance both equal your current Magic points in meters. Difficulty is 1 for every 5 kg the object weighs.

This takes 3 shots, if used in combat. If you're dropping the object on an enemy, the Damage Value of the dropped object equals the Difficulty of your Sorcery Check. Your check must also exceed the target's Defense.

FLIGHT

Fly through the air, moving up to 5 m per shot.

HARSH SWITCHEROO

As an interrupt when an enemy is hit by an attack, spend 1 shot and make a Sorcery Check against the Defense of another enemy. On a success, the second enemy takes the hit instead. Use the new recipient's Toughness to determine how many Wound Points get dished out.

MUSCULAR INFUSION

Spend 1 Magic to grant yourself or an ally either +3 to Strength Checks or a Strength value of 12 (your choice) until end of scene.

REMOTE MANIPULATION

Perform manual tasks involving distant objects or devices. Difficulty of the Sorcery Check equals your distance in meters from the object, which you must be able to see.

SLOWDOWN

Spend X Magic and 3 shots to make a Sorcery Check against an enemy's Defense; if successful, enemy's Speed decreases by X until end of fight. Speed can't be reduced below 1.

SUMMONING

This specialty grants you power over beings with Creature Powers, referred to here as creatures.

On a Backlash, you accidentally summon 3 demons from the Underworld (use mook stats, p. 192, with Damage 10 (claw/bite)) per hero present in the scene. They immediately attack the group.

BANISHMENT

Spend 3 Magic and 3 shots; on a Sorcery success against a supernatural creature's Defense, it Cheeses It. On a failure, you regain the Magic points.

CORRUPTION

Spend 1 Magic and 3 shots to grant +1 to the Attacks, Defense, and checks of all creatures engaged in the fight, until the next keyframe.

DEMON SPOOR EXTRACT

Spend 1 Magic to cancel a foe schtick effect that directly bolsters a foe and is otherwise due to expire at the end of the sequence, keyframe, or fight.

ECHOES OF THE PAST

If you deal Wound Points to a Transformed Animal foe, and it goes down at any later point in the fight, it reverts to its animal form. Transformed Animal heroes present for this take 3 Reversion points.



EXORCISM

Spend 1 Magic or 3 shots to free a single individual of any effects caused by Sorcery or Creature Powers.

INVOCATION

Spend 2 Magic to seize a particular creature through time and space and cause it to appear at your side. You can target a creature if you successfully used Domination against it in the past, or if you have on your person a former body part of the creature, such as a claw, piece of hair, scraping of skin, or severed hand. Requires a Sorcery Check against the creature's Will Resistance value; on a failure, nothing happens and you get the Magic points back. Merely summoning a creature does not ensure its cooperation. In fact, in most cases guarantees your subject's extreme displeasure.

You can invoke hero ghosts or supernatural creatures, but only if their players want it to happen. If they do, your attempt automatically succeeds and costs you nothing.

PURIFICATION

Spend 1 Magic and 3 shots to levy a –1 penalty to the Attacks, Defense, and checks of all creatures engaged in the fight, until the next keyframe.

SUSTAINED DOMINATION

Spend 1 Magic and make a Sorcery Check with a creature's Will Resistance value as the Difficulty. The creature will obey your spoken instructions for a number of hours equal to your Outcome, or until end of session, whichever comes sooner. It will not fight for you but will otherwise obey the letter of your instructions to the best of its abilities. Does not work on bosses or uber-bosses.

QUICK DOMINATION

Spend 1 Magic and X shots; make a Sorcery Check with a creature's Will Resistance value as the Difficulty. The creature fights as your ally for X shots, attacking targets you designate. Does not work on bosses or uber-bosses.



LEST BEASTS WE BECOME

This section contains the monstrous schticks granting ichor-dripping ultra-competence to *Feng Shui 2*'s supernatural creatures.

BASIC CREATURE STUFF

All heroes with creature schticks have certain things in common. Mostly unhelpful.

HORRIFIC APPEARANCE

All supernatural creatures, in their natural state, look somehow horrific. Exactly how your character looks is up to you, unless your type description specifies otherwise (but it has to be awful). The most popular forms are walking corpses and gigantic ogre types. They may have wild frizzy hair, horns, strangely colored skin, pulsing veins, gigantic fangs, or whatever strikes your ghoulish fancy. Supernatural creatures are immediately recognizable as such and arouse fear and dread in any normal person. This can sometimes be quite useful: for example, when you want to intimidate or frighten someone.

HORRIFIC APPEARANCE EFFECTS

While in horrific form, you get a +2 bonus to Intimidate. If you don't normally have it, that means an AV of 9 (your default of 7 +2).

Your horrific appearance prevents you from moving easily in normal society as many other PC types are able to do without a second thought. Most regular folks immediately organize efforts to hunt down and destroy supernatural creatures wherever they roam.

DECEPTIVE SPEED

All supernatural creatures, except for ghosts, look much slower than they really are. You look like you stumble, shamble or hop along, no matter what your Speed happens to be. Despite your apparently lumbering pace you still keep up with prey running at top speed. Ghosts, however, look as fast as they are, if not faster.

JUNCTURE MODIFIERS

The feng shui sites of the various open junctures are controlled by different groups, some of whom want the chi flow to make it easy for supernatural creatures to operate, some of whom want to suppress them.

In a magic-friendly juncture, supernatural creatures gain +1 Toughness against Guns and Martial Arts attacks. In a magic-hostile juncture, they take a –1 Toughness penalty against Guns and Martial Arts attacks.

For reasons no one has quite puzzled out, supernatural creatures treat contemporary Hong Kong as neutral.

HEALING PROBLEMS

Supernatural creatures can't be healed by practitioners of the Medicine skill, unless the practitioner is from the Ancient Juncture. They have no problems being healed by the fu power Healing Chi or the Heal Wounds Sorcery schtick.

CREATURE SCHTICKS

Buff up your claws and fluff up your prehensile follicles as you voraciously feast on this list of creature schticks.

ARCANE BATTERY

When you take Wound Points from any non-Guns, non-Martial Arts attack, regain 1 spent Magic point.

AMPHIBIAN

You can easily move, breathe, and fight underwater.

BLAST

You fire beams of energy as a ranged attack, checking Creature Powers against your opponent's Defense, with a base Damage of 11 during the first sequence, 10 during the second, and 9 in subsequent sequences.

JUNCTURES & MAGIC FLOW

JUNCTURE	DISPOSITION TO MAGIC
Ancient	Friendly
Past	Hostile
Contemporary	Hostile
Future	Neutral
Netherworld	Friendly

BLOOD DRAIN

You have a specialized body feature that allows you to draw blood from living victims. Examples might include hollow fangs, rasping mouths on the palms of your hands, or dozens of little suckers on your torso.

After dealing Wound Points to an enemy, spend 1 Magic and 1 shot as an interrupt. Subtract the number of Wound Points you just dealt to the foe from your own Wound Point total.

BORN IN A CAGE

After a boss deals you any number of Wound Points, add a free Fortune die to your next check.

CONDITIONAL ESCALATION

Add +2 to Creature Powers if at least one of your allies has 25 or more Wound Points. +3 if at least one of them is down.

CORDED MUSCULATURE

Add +3 Toughness vs. close combat attacks during the first sequence of a fight, +2 during the second, and +1 during the third.

COURTIER OF THE YAMA KINGS

Spend 1 Magic to seem trustworthy to all authority figures present in the current scene. Lasts until end of adventure, or until you actively violate their trust, whichever comes first.

DEATH RESISTANCE I

Add +2 bonus to Death Checks.

DEATH RESISTANCE II

Add +3 bonus to Death Checks.

DEATH RESISTANCE III

Add +4 bonus to Death Checks.



DEMON PUNCH

Make close combat Creature Powers attacks against your opponent's Defense, with a base Damage of 13 during the first sequence, 11 during the second, and 9 in subsequent sequences.

DESERTER FROM THE HELL OF FLAYING

Spend 1 shot to make a hero immune to Impairment until end of fight.

EMIT SMOKESCREEN

Spend 1 Magic to allow any number of characters to automatically Cheese It.

EMPATHIC RAGE

After another hero receives a Mark of Death, your next attack check gets a free Fortune die.

EXILE FROM THE HELL OF DISMEMBERMENT

If another hero receives a Mark of Death, spend 1 shot to remove it. Roll a die. On an odd result, you gain a Mark of Death.

FLASHBACK FROM THE HELL OF KNIVES

When a foe downs a hero, and is close enough for you to attack, make an attack against that foe as an interrupt.

FLIGHT

Fly through the air, moving up to 3 m per shot.

FOUL SPEW

Barf acidic chunks on those who cross you. As an interrupt after you take more than 5 Wound Points from an enemy attack, spend 1 Magic and 1 shot. Enemy loses 3 Speed until end of fight if this is the first sequence, 2 Speed if this is the second sequence, or 1 Speed if this any subsequent sequence.

INEVITABLE COMEBACK

After you fail a Death Check, spend 3 Magic to return to life with 5 Wound Points. You must give your fellow heroes time to think you're definitely, absolutely dead this time.

INSUBSTANTIAL

Pass through solid matter by checking Creature Power against a Difficulty of 1 for each inch of material you are moving through. Specify two types of matter you cannot pass through; your GM picks a third.. Note that this power does not make you immune to damage.

MEMORY DRAIN

After damaging an enemy with any close combat Creature Powers attack, spend 1 Magic. You can access the enemy's recollections until end of session.

MIMICRY

After damaging an enemy with any close combat Creature Powers attack, spend 1 Magic. You can perfectly imitate this enemy's voice until end of session.

MONSTROUS FOOT STOMP

Momentarily grow a devastating pedal extremity. After you undergo a Transformation (q.v.) from human to creature, your next Creature Powers attack check this fight gets a free Fortune die. If successful, roll yet another die and add it to the Smackdown.

NATURAL WEAPON

You strike with spines, claws, jagged teeth, or another monstrous body part of your choice. +2 Damage when making close Creature Powers attacks.

NIGHT DWELLER

Add +1 attack and +2 Defense during fights that take place outdoors at night.

RAGE AGAINST MACHINES

Spend 3 shots and make a Creature Powers attack, at close or ranged distance, against the Driving value of a foe operating a moving vehicle. The vehicle takes 8 Condition Points. If the vehicle is involved in a Chase, it also takes 8 Chase Points, and is treated as if it has been rammed or sideswiped.

REGENERATION I

Your Wound Point total decreases by 2 at the beginning of each sequence.

REGENERATION II

Your Wound Point total decreases by 4 at the beginning of each sequence.

REGENERATION III

Your Wound Point total decreases by 5 at the beginning of each sequence.

REGENERATION IV

Your Wound Point total decreases by 6 at the beginning of each sequence.

SCHOOLED IN THE HELL OF PIERCING

Your attacks treat foes with Toughness ratings of 7 or more as if they had a Toughness of 5.

STEEL HIDE

+3 Toughness vs. ranged attacks during the first sequence of a fight, +2 during the second, and +1 during the third.

TRANSFORMATION I

You may change back and forth from your true form to that of an ordinary-looking human being. Describe the single human form you can assume. While in this form you can't access your other Creature Powers. In combat, it takes you 3 shots to transform. In any other scene, it takes about 20 seconds.

If you are a ghost, your normal-seeming false form looks like you, except for the dead and see-through part.

TRANSFORMATION II

As per Transformation I, but you can spend 1 Magic or 3 Magic to assume a new, normal-looking human form other than your default. If you spend 1, you can never assume that form in any subsequent session. If you spend 3, you can change to that form at will for the length of the series.

VENOM SAC

When you hit a named character with a close combat Creature Powers attack, you may specify that they take no damage now, but instead take the damage from your attack +5, 5 shots from now.



FORMER ANIMALS ANONYMOUS

As a former animal now enjoying the many benefits of the human form, or the descendant of such a creature, this chapter is for you, laying out the superhuman abilities you get — and the constant threat of reversion back to your ancestral form.

FORM DETERMINES FUNCTION

Each transformed animal character mostly accesses only the particular schticks associated with her original or ancestral animal.

Transformed animals are not werecreatures; they do not, and cannot, switch back and forth from their human and animal forms. They are human beings with a few odd powers and animal chromosomes in their DNA.

When a transformed animal uses a schtick, the action does not look inhuman or strange to a casual observer. The transformed bear's Claw power does not cause literal claws to burst from his hands. It just allows a hard, raking hit that lands with preternatural force. Likewise the crab's Shell power makes him more resistant to hits in combat; it does not cause a crustacean carapace to visibly materialize.

A number of omni schticks supplement the list corresponding to your animal type. Most mitigate your vulnerability to magic.

REVERSION

A transformed animal's worst fear is permanent reversion back to its original or ancestral form. After a taste of human life, who wants to spend the rest of his life as a snake?

Repeated exposure to magic, a form of chi corrupted into a source of power for monsters and sorcerers, can turn transformed animals back into animals. This is why the Ascended work so hard to suppress magic in the Past and Contemporary Junctures. Their leaders don't want to trade their plush offices and fancy penthouses for wildernesses and petting zoos. Pure chi, on the other hand, presents no danger: the transformed animal uses that safely to perform extraordinary feats.

As a transformed animal, your risk of reversion is measured by the number of **Reversion Points** you accrue throughout your adventures. You start the game's first session with 0 Reversion Points.

- For each fight scene in which one or more Sorcery or Creature Powers schticks are used, you take 1 Reversion Point.
- For each stretch of time between fight scenes (however long or short) in which one or more Sorcery or Creature Powers schticks are used, you take 1 Reversion Point. If that interval includes any time spent in the Netherworld, make that 2 Reversion Points.
- Certain schticks may cause you to gain Reversion Points as well.
- Other schticks, including several of the transformed animal omni schticks (below), allow you to reduce your Reversion Point total.

Unlike Wound Points, Reversion Points carry over from session to session. They never automatically reset to 0. They never drop below 0.

At the end of each session, make a Defense Check with your Reversion Point total as the Difficulty. (This is redundant, obviously, if your Reversion Point total is 0.)

On a success, subtract the Outcome from your Reversion Point total.

On a failure, you suffer a reversion crisis in an upcoming session. If this is only your first or second reversion crisis, your Reversion Points reset to 0.

REVERSION CRISES

Keep track of the number of reversion crises your character suffers. The first brings embarrassment and discomfiture, the second sidelines you until your buddies can do something to restore your human form, and the third removes your character from play.

CRISIS #1: REVELATION

During the next session you attend, your first stressful moment reveals your animal heritage. This occurs on your first Initiative Check or skill check in a tense situation. You feel nauseated, disoriented, and anxious. For an instant, the blurry image of your animal form superimposes itself like a cheap optical effect over your body, for all to see. For the rest of the session, you exhibit distracting animal behaviors associated with your original form: growling for bears and dragons, compulsive pincering movements with your hands for crabs, a sudden knitting habit for spiders, and so on. Use your imagination and have fun with the portrayal, even though it means that you're screwed. Attribute any Way-Awful Failures to this compulsion and describe them accordingly.

Anyone observing you, or receiving reports of your actions, who knows about transformed animals, now identifies you as such. The GM generates plot lines exploring these repercussions even after the session of this first reversion crisis ends.

CRISIS #2: REVERSIBLE REVERSION

You revert to your animal form — a bear if you're a transformed bear, a tortoise if you're a transformed tortoise, and so on. Transformed dragons can't survive in magic-poor environments. If you revert in a magic-hostile juncture, you die on the spot.

(You survive, but in helpless, near-death state, if reverted in contemporary Hong Kong. Your companions now face the challenge of finding a place to discreetly warehouse a barely conscious dragon while they go about the business of rescuing you.)

Dragons can still talk when transformed. Other transformed beasties can only communicate using bearish growls, crabbish clacking, or by weaving kanji characters into your spiderish webs. Or whatever fits your particular animal type. You can describe what your character is doing but any dialogue has to be delivered as above. Have as much fun with this as you can, given the frustrating limitations of your condition.

Lenient GMs may allow characters with forms as big or bigger than a person to continue to fight, if they restrict themselves to Martial Arts abilities and can apply rudimentary logic to their action descriptions.

The GM presents the group with a plot device allowing them to restore you to your standard form. She presents this as an extraordinary opportunity most transformed animals don't get. The story hook in question fits the context of events so far but might include:

- A special potion in a fortress controlled by the Lotus.
- A mutant with weird healing powers, held captive by the New Simian Army.
- An Ascended artifact, kept in a high-tech installation.
- A technique known to a Guiding Hand master, who will share it in exchange for action against a British opium storehouse in the Past Juncture.
- A scroll in the secret library of the Darkness Pagoda.

In other words, restoring your humanity always entails at least one difficult fight.

Since the fun of being sidelined into animal form wears thin quickly, the GM lets the group wrap this up in a single session. She might make more of it if you miss a session, so the rest of the gang can pursue this storyline in your absence.

However, additional plot consequences may continue to reverberate after your recovery.

CRISIS #3: OFF TO A FARM WHERE YOU CAN RUN AND PLAY

Your third reversion crisis takes your character out of play permanently, as if he died. In some instances the GM might bring back your animal form to play as a supporting character. The group might for example meet the dragon you used to play on a jaunt back to the Ancient Juncture. But you're no longer playing him.

風水

As you've seen, the Reversion system is pretty forgiving. Reversion remains something you have to worry about in the back of your mind, and are periodically reminded of, rather than a factor likely to end your hero's career after a brief few sessions.

OMNI SCHTICKS

Schticks requiring you to spend a shot can only be used during fights.

HIDE KINSHIP

Characters normally able to identify transformed animals mistake you for an ordinary human, even when they use their most reliable tests.

HUMAN ESSENCE

Spend 1 Chi to remove 2 Reversion Points.

KINSHIP

Spend 1 Chi to know whether or not a person is a transformed animal. (Doesn't work on another hero with Hide Kinship.)

MAGIC DRAIN

After a successful attack against a character with more than 0 Magic points, spend 1 Chi and 1 shot as an interrupt. Target loses 1 Magic point.

MANTLE OF RULE

Spend 1 Chi to trigger deference from all authority figures present in the current scene. Lasts until end of adventure, or until you actively violate their trust, whichever comes first.

SPEAR OF ASCENSION

Spend 1 Chi and 1 shot. Until the end of the fight, any character dealing Wound Points to you with a Sorcery or Creature Powers attack takes 3 Wound Points.

SPIRIT SHIELD

Spend 1 shot to gain +1 Defense vs. Sorcery and Creature Powers attacks. You can use Spirit Shield only once per fight.

SUBMIT TO THE HUNT

Spend 1 shot. Until the next keyframe, your Toughness drops by 1, and each time you take 1 or more Wound Points, you lose a Reversion Point.

TEAR OF DESTINY

Spend 1 Chi and 1 shot; until end of fight, gain +1 Martial Arts vs. targets with Sorcery or Creature Powers attacks.

TURN OF THE WHEEL

When given an attack boost, you can substitute your current Reversion point total for the attack bonus you would otherwise get.

TWIST OF THE CLAW

Add +2 Damage vs. targets with Sorcery or Creature Powers attacks.

VENGEANCE OF THE WHEEL

Remove 1 Reversion point each time one of your attacks deals Wound Points to an enemy with Sorcery or Creature Powers schticks.

FORM-SPECIFIC SCHTICKS

Schticks associated with various animal forms appear below.

BEAR

APEX PREDATOR

After your first successful Martial Arts attack of a sequence, the following attack gets +3 to Martial Arts.

BELLOW

Spend 1 Chi and 2 shots. You and a target make Will Checks. If you succeed and your target fails, target takes 1 Impairment Point until the next keyframe.

CLAW

Add +6 Damage when your Martial Arts attack hits an opponent during an even-numbered shot.

DETERMINATION

Add +2 to Up Checks.

FORTITUDE

Spend 1 Chi and 1 shot to reduce your Marks of Death by one.

IRON GUT

Ingested poisons, including toxic effects of food poisoning, have no effect on you.

PERSEVERANCE

Spend 1 Chi. Select a foe. Each time you miss this foe with a Martial Arts attack, gain a +1 cumulative bonus to Martial Arts attacks against it until end of fight.

RAGE

When a foe deals 7 or more Wound Points to an ally, gain +2 Martial Arts vs. that foe until the next keyframe.

SLAP

After a successful Martial Arts attack, spend 1 Chi. Opponent loses a number of shots equal to your Outcome.

VERY STRONG

Add +3 to all Strength Checks.

CRAB

CRUSTY DEFENDER

Add +2 to Martial Arts and +1 to Defense when defending a feng shui site from attack.

FAST

Spend X Chi to add +2X to an Initiative roll.

PINCER I

On a successful bare-handed Martial Arts attack, you deal 11 damage and shot cost of target's next attack increases by 1. Latter effect not cumulative with previous Pincer attacks.

PINCER II

On a successful bare-handed Martial Arts attack, you deal 13 damage and shot cost of target's next attack increases by 2. Latter effect not cumulative with previous Pincer attacks.

PROSPERITY OF THE CRAB

Spend 1 Chi to treat the roll you get on any positive Swerve die as a 5 instead.

SCUTTLE

Add +2 to Martial Arts vs. featured foes and bosses if your previous attack was against a different featured foe or boss than the one you're attacking now.

SHELL I

Spend 1 Chi and 3 shots; gain +2 Toughness until the next keyframe.

SHELL II

Spend 1 Chi and 2 shots; gain +2 Toughness until the next keyframe.

SHELL III

Spend 1 Chi or 1 shot; gain +2 Toughness until the next keyframe.

STALKY EYES

Add +2 Defense before your first shot in a sequence.

STUBBORN

Spend 1 Chi and 1 shot when you fail a check; make the check again.

MINI-ARCHETYPES

Schticks for animal forms other than the dragon and crab appear in this book because the Transformed Dragon can use them.

Full-fledged archetypes for other animal types may follow later. Note: we accept bribes.

In the meantime, use the statistics in the accompanying table to cobble together quick 'n dirty transformed animal mini-archetypes. Each starts play with 5 schticks, which can be drawn from:

- omni transformed animal schticks, above (maximum 4).
- their animal type schticks, below (maximum 5, minimum 2).
- gun schticks (maximum 1).
- fu schticks from the paths Healer, Outlaw, Montage, Nunchaku, Weapon Master, Wing Chun, Wushu (maximum 1).

Each gets the primary skill listed in the chart at 13, the specified Info skill at 13, and a skill of the player's choice at 12.

Player decides whether the hero's primary attack is Guns or Martial Arts. (Most schticks augment Martial Arts, making that the best bet.) The character gets the other of those attacks as a backup attack, with an AV one less than the main attack.

Start play with any two weapons.

Be aware that you're taking a character that hasn't been tested and fine-tuned to make it as much fun to play as the core archetypes. You might need to bring extra descriptive bravura to the table to compensate for a lack of mechanical flair.

ARCHETYPE	ATTACK	DEFENSE	TOUGHNESS	CHI	SPEED	PRIMARY SKILL	INFO SKILL
Bear	14	13	8	6	7	Intimidation	Food
Elephant	14	13	8	7	6	Leadership	Travel
Fox	13	14	6	7	8	Deceit	Music
Monkey	13	14	6	7	8	Deceit	Sports
Snake	14	13	7	6	8	Seduction	Fashion
Scorpion	14	13	7	7	7	Sabotage	Toxicology
Spider	14	13	7	6	8	Fix-It	Architecture
Tortoise	13	13	8	8	6	Medicine	Philosophy

DRAGON

BORDERLINE PSYCHOPATH

Add +1 Attack vs. foes who disrespected you in a previous scene.

INNATE SUPERIORITY

Your unarmed Martial Arts Damage Value equals the Damage Value of the foe you're hitting +1.

LIGHTNING RESPONSE

When you are hit by an attack during a shot higher than your first shot, as determined by your original Initiative roll, spend 0 shots as an interrupt to launch an attack against any foe. Subsequent successful attacks against you also trigger this schtick, provided they occur before your originally determined first shot.

LUCK OF THE DRAGON

If you spend Fortune on a check and still fail to meet the Difficulty, you get the Fortune back.

OMNICOMPETENT

If no other PC present for the current session has a value of 13 or more in a given skill, spend 1 Chi to gain a value of 15 in that skill until end of session.

PRETERNATURALLY AWARE

Add +3 to all Notice Checks.

QUICK STUDY

Spend 1 Chi to gain a schtick possessed by a PC whose player is absent. When using this schtick, you can spend your Chi points in place of any other Fortune subtype. Each time you use a Sorcery or Creature Powers schtick gained from Quick Study that requires a check or expenditure, you gain 1 Reversion Point.

ROBUST HEALTH

Add +3 to all Constitution Checks.

SELF-SURE

Add +3 to all Will Checks.

VERY STRONG

Add +3 to all Strength Checks.

ELEPHANT

ELEPHANT WALK

Add +1 Martial Arts until end of sequence when you roll a lower Initiative than any other hero.

EXTREMELY STRONG

Add +5 to all Strength Checks. This counts as Very Strong for game effects that require that to activate.

HERD INSTINCT

Spend 1 Chi to grant +1 Toughness to all currently close allies until the next keyframe.

HOLD THEM OFF

Add +2 Martial Arts and +1 Defense when one or more allies has fled the current fight.

NEVER FORGET

Add +1 Martial Arts vs. opponents you've previously fought.

SHOULDER THE BRUNT

When a nearby ally takes Wound Points, spend 1 shot as an interrupt. You take the Wound Points instead.

TOUGH HIDE

Add +1 Toughness vs. Martial Arts attacks.

TRAMPLE

As an interrupt after hitting with an unarmed Martial Arts attack, spend X Chi to add 3 times X to your Damage Value.

TRUMPET

Spend X Chi to send a psychic distress call to all transformed animals within 10X km. They know where you are and that you are in trouble, but nothing else. How they respond is up to them.

WIDE FRAME

Spend 0 shots to reduce Wound Points taken as a pedestrian hit by a vehicle to 3.

FOX

ADAPTIVE

Spend 1 Chi to gain +1 Defense vs. close attacks and –1 against ranged attacks, or vice versa, until end of fight.

ELUSIVE

As an interrupt when you are hit by an attack, spend 1 Chi to force the reroll of its Swerve.

EMBEZZLE

When hit by an attacker with a higher attack AV than yours, you gain the same attack AV as the attacker until the next keyframe.

FLEET

As an interrupt after Initiative results are determined, spend 1 Chi to switch your opening shot for the sequence with that of any other combatant.

FORTUNE OF THE FOX

Treat all Fortune die results of 3 or less as 4s.

HENHOUSE PROWL

As an interrupt when an ally deals Wound Points to an enemy, spend 1 Chi to redirect the Wound Points to a different enemy.

SCAMPER

As an interrupt after you take Wound Points from an attack, spend 1 Chi and roll a die. Substitute the die roll result for the number of Wound Points you would otherwise take.

TRICKSY

As an interrupt when you are targeted for attack, spend 1 Chi and designate a different hero as target. Be prepared to explain how you're doing this.

VERY CLEVER

Spend 1 Chi to automatically succeed at a single skill check, with an Outcome of 2. Attack Checks are not skill checks.

ZIGZAG

Spend 1 Chi to treat all mook hits against you as misses until the next keyframe.

MONKEY

BOUNCE

Make a 5-shot Martial Arts attack at +3. If successful, opponent loses 1 shot.

DIVERSION

Spend 1 Chi and 1 shot to make a Martial Arts Check against a foe's Will Resistance. On a success, the foe loses 4 shots.

FAST

Spend X Chi to add +2X to an Initiative roll.

LIME IN THE COCONUT

Spend 1 Chi. Until the end of the fight, anyone taking Wound Points from a grenade you threw takes an extra 4 Wound Points.

LUCK OF THE MONKEY

Regain a spent Chi point after any Way-Awful Failure.

MONKEY KING

Once per sequence, make an attack with staff or spear at a shot cost of 2.

SCAMPER

As an interrupt after you take Wound Points from an attack, spend 1 Chi and roll a die. Substitute the die roll result for the number of Wound Points you would otherwise take.

TRICKSY

As an interrupt when you are targeted for attack, spend 1 Chi and designate a different hero as target. Be prepared to explain how you're doing this.

THROW

Add +2 Martial Arts with thrown weapons.

YOU SCRATCH MY BACK

When an ally gives you a boost, the ally also gets the boost's benefit.

SNAKE

COILED STRIKE

Make a 5-shot Martial Arts attack at +3. If successful, opponent loses 1 shot.

CONSTRICT

Spend 1 Chi when you hit an opponent with a Martial Arts attack. Opponent takes 5 Wound Points whenever it attacks a target other than you. Lasts until you fail an Up Check, or end of fight, whichever comes first.

FAST

As an interrupt after Initiative results are determined, spend 1 Chi to switch your opening shot for the sequence with that of any other combatant.

RATTLE

Spend 1 Chi and make a Martial Arts Check against a foe's Will Resistance. On a success, the foe takes 7 Wound Points the next time it attacks you. The foe is aware of this effect and can avoid it by attacking other heroes.

RIVETING GAZE

Spend 6 shots; an opponent of your choice must spend 6 shots.

SERPENT'S TOOTH

Add +2 Defense vs. any foe you have ever made a successful Seduction Check against.

SHED SKIN I

Spend 3 Chi to abandon your current human form in favor of a completely new human appearance of your choice. It may match the same general type as a particular person you have in mind, but the resemblance is glancing at best. You may never return to your former appearance. The transformation itself takes 1 hour and leaves behind a filmy outer layer of discarded skin. Ew.

SHED SKIN II

As per the above, but you can also duplicate particular individuals well enough to be mistaken for them. Spend any amount of Chi. People who

know the subject you're imitating get Notice Checks, one per viewer per scene, to spot the imposture, with the Difficulty equaling the amount of Chi you spent times 3. The transformation conveys no particular ability to imitate the individual's voice, speech patterns, mannerisms, or anything else beyond visual resemblance.

SCORPION

HARDY

Spend 1 Chi when you take Wound Points outside of a fight. Number of Wound Points dealt is cut in half, rounding down.

HYPNOTIC SIDLING

Spend 6 shots; an opponent of your choice must spend 6 shots.

POISON SAC

Spend 1 Chi as an interrupt after making a successful Martial Arts attack; your target takes no Wound Points. Until end of fight, each time the target is hit by an attack, its Toughness drops by 1. Opponents suffer no additional ill effect from all further hits with this schtick.

SCUTTLE

Add +2 to Martial Arts vs. featured foes and bosses, if your previous attack was against a different featured foe or boss than the one you're attacking now.

STILLNESS

Add +2 Defense if you have yet to attack during the current sequence.

SLOWING STRIKE

Spend 1 Chi as an interrupt after making a successful Martial Arts attack. Until the next keyframe, opponent adds 1 to the shot cost of all attacks.

STING

Spend 1 Chi as an interrupt after making a successful Martial Arts attack. Until end of fight, target takes 3 Wound Points each time it fails an attack.

SUDDEN JAB

Add +3 to Initiative, provided your first action in the sequence is a Martial Arts attack.



SURPRISE

Add +2 to Martial Arts vs. opponents who have yet to attack during the current sequence.

SPIDER

CHI WEAVER

Add +2 to Martial Arts if you are attacking an enemy feng shui site.

HOUSE PROUD

Add +X bonus to all skill checks in story scenes. X is equal to the number of feng shui sites you are attuned to.

LAIR DWELLER

Add +1 to Martial Arts and Defense if you arrived at the fight's location before the other side did.

LEAP

Spend 1 Chi to leap up to 7 m, either horizontally or vertically. Add 7 m to the leap for each feng shui site you are attuned to.

POUNCE

Add +3 to Initiative, provided your first action in the sequence is a Martial Arts attack.

SCUTTLE

Add +2 to Martial Arts vs. featured foes and bosses, if your previous attack was against a different featured foe or boss than the one you're attacking now.

TOXIC STRIKE

Spend 1 Chi as an interrupt after making a successful Martial Arts attack; if at any point during the fight the target reaches 30 or more Wound Points, it then immediately takes another 5 Wound Points.

TINGLE

Spend 1 Chi to know whether anyone who wants you dead, or has designs on a feng shui site you are attuned to, or is currently within 1 km of any feng site you are attuned to. If you are attuned to more than one site, you know which one. Other than that, you only know of the possible danger.

WEB

If an enemy or supporting character tries to Cheese It, spend 1 Chi to make an attack against that opponent as an interrupt.

TORTOISE

REBUKE

Spend 1 Chi. Until end of fight, the battle zone is treated as hostile to Sorcery.

REFLECT

As an interrupt when hit by a Sorcery attack, spend 1 Chi and 1 shot. The Sorcerer takes the Smackdown instead of you.

SLOW BUT STEADY

Add +2 to attacks during a sequence's final 3 shots.

SHELL I

Spend 1 Chi and 3 shots; gain +2 Toughness until the next keyframe.

SHELL II

Spend 1 Chi and 2 shots; gain +2 Toughness until the next keyframe.

SHELL III

Spend 1 Chi or 1 shot; gain +2 Toughness until the next keyframe.

WAIT FOR AN OPENING

+2 Martial Arts vs. enemies who have made Way-Awful Failures during the current fight. Ask the GM to alert you when this happens.

WISDOM

Spend 1 Chi when another player fails a check to gain information or have a contact. You know the answer or a relevant contact.



DNA = DAMN NEAR ANYTHING

When the Jammers defeated their former foes to take control of the Future Juncture, they did so by unleashing the C-Bomb. This powerful weapon destroyed all of their enemy's feng shui sites at once. As is often the case with reckless Jammer operations, victory came with one muggerthumper of an unintended consequence. The chi flow from all of those sites corrupted, burned by the jury-rigged tech used to explode them.

Unlike most of the population of that time frame, the C-Bomb didn't kill you. It made you weirder. When its waves ripped through your body, they altered your genetic structure, giving you powers you never thought possible.

FREAKING OUT

The unstable chi flowing through your genes sometimes gives spontaneous rise to a weird and undesirable effect, which is called a **Freakout** in game terms. You may have to make a Freakout roll after using any mutant power calling for a Genome point expenditure or Mutant Check.

Make a Freakout roll on a single die; if the result exceeds your current Genome point total, you have a Freakout.

You needn't make a Freakout roll when any one of the following applies:

- It is the first sequence of a fight.
- You already failed a Freakout roll during the current sequence.
- Your current Genome point total exceeds 5 (since your roll will automatically succeed).

SELECTING YOUR ILL EFFECT

At the beginning of each session, roll a single die and consult the **Freakout Ill Effects** table to select which effects occurs should you fail a Freakout roll in the course of a fight.

FREAKOUT ILL EFFECTS

DIE ROLL	ILL EFFECT
1	**False Target.** As a 0-shot interrupt, make your best ranged attack against the distant ally with the highest Wound Point total. In the event of a Wound Point tie, or a lack of distant allies, choose the hero to be targeted.
2	**Healing Pulse.** The foe with the highest Wound Point total heals 7 Wound Points.
3	**Ill Opportunity.** The next foe in the shot order makes an attack against one of your allies, as chosen by the GM, as a 0-cost interrupt.
4	**Muscle Spasm.** As a 0-shot interrupt, make your best close attack against the nearby ally with the highest Wound Point total. In the event of a Wound Point tie, or lack of close allies, choose between candidates yourself.
5	**Rage Stimulant.** An enemy of the GM's choice makes an attack against you, at a shot cost of 0.
6	**Stunning Pulse.** The next ally in the shot order loses 3 shots.

If you forgot to make your Freakout selection roll at the top of the session, do it when you first freak out. But it's more fun to have it hanging over your head in advance, and faster to boot, so do your best to remember.

After a fight in which you blow a Freakout roll, reroll for a new ill effect, which might occur in subsequent fights during the current session.

MUTANT SCHTICKS

Hey mutants, we got your smoking helping of chromosome-damaged schticks right here.

ACID BLOOD

Spend 1 Genome point. Until end of fight, all enemies within close combat range take 2 Wound Points each time you take Wound Points from enemy attacks.

ADAPTIVE ENZYMES

When you take a Mark of Death, spend 1 shot to subtract 10 from your Wound Point total.

BRAIN BLEED

Make a ranged Mutant attack as a 3-shot action that deals no damage. If the Outcome of your successful attack is even-numbered, the target loses 1 shot. If odd-numbered, target loses 2 shots.

You can tell victims of Brain Bleed from the trail of blood running down their left nostrils. Always the left. No one knows why.

BERSERK RAGE

Spend 1 Genome point and 1 shot; your Mutant attack increases by 2 until end of sequence.

BLINKSHIFTER

During a vehicle chase, spend 1 Genome point to vanish from the vehicle you are currently in and reappear in another nearby vehicle.

During an ordinary fight, you never pay a shot cost to move from one area to another within the fight zone.

CAMOUFLAGE

Blend in with your surroundings to launch a sneak attack. Spend 1 Genome point. Until the next keyframe, add a free Fortune die to each Dodge you make against a ranged attacks.

CAUSAL LEAKAGE

Each time a boss succeeds at an Up Check, regain all spent Genome points and heal 7 Wound Points.

CHANNEL PAIN

As an interrupt after you suffer 8 or more Wound Points from a single attack, spend 1 shot to regain 2 Genome points.

CHRONOFUXOR

Spend 1 Genome point and 1 shot as an interrupt when an enemy deals Wound Points to a combatant. The enemy must reroll her Swerve. If the attack still hits with the new Swerve, you get the Genome point back.

EMPATHY

Once per session, you may concentrate on someone you can see in person. Until end of scene, you feel the same emotions that person is feeling.

ENDOCRINE PULSE

Spend 1 shot and take a Mark of Death to gain 5 Genome points.

EYES ON THE BACK OF YOUR HEAD

You automatically succeed at Notice Checks. Unless you're wearing a hat, helmet, or other headgear. Yeah, they're literal eyes literally on the back of your literal head.

FEAR SHIFT

When another hero takes a Mark of Death, give a boost to any ally. When another hero goes down, give a boost to any two allies.

FORCE SHIELD

Spend 1 Genome point and 1 shot; your Defense increases by 1 until end of sequence.

GENE LINK

Spend 1 Genome point; until the next keyframe, all allies within close combat range of you gain +1 to attacks.

GO CARTILAGINOUS

You can squeeze through an opening as small as 75 sq cm.

HOW MAGNETS WORK

Spend 1 shot and make a Mutant Check against an enemy's Defense. Until the next keyframe, that enemy must stay within close combat range of you.

IMPOSSIBILIST

Add 1 shot to the cost of a stunt attack to gain a free Fortune die on it.

MJOLNIRIFICATION

Spend 1 shot to make any dropped or unattended weapon teleport into your hand.

Weapons in a Bag Full of Guns are not unattended.

NANOPORTAL

Spend 1 Genome point and spend 3 shots as an interrupt when an enemy targets an ally with a ranged attack. Pick any combatant as the new target for the attack.

NOCTILUCENT

Spend 1 Genome point to brightly glow until end of scene or end of fight, whichever comes first. +2 Defense vs. close attacks, -2 Defense vs. ranged attacks.

Neither you nor allies within close range suffer penalties from the adverse condition Darkness.

PAIN EATER

When your attack takes a foe from 0 to 1 Impairment, or from 1 to 2 Impairment, regain 3 spent Genome points. When an ally's attack takes a foe from 0 to 1 Impairment, or from 1 to 2 Impairment, regain 1 spent Genome point.

PRECOGNITIVE RESCUE

When one or more characters take Wound Points from a source of damage other than an attack or explosion, spend 1 Genome point to reduce Wound Points dealt to 0.

PROBABILITY WAVE

When you attack and miss, you may spend 1 shot to give an ally a boost.

PSYCHIC VAMPIRE

Spend 1 shot as an interrupt when your attack deals 3 or more Wound Points to an enemy. Subtract 3 from the Wound Points dealt to regain a spent Genome point.

PUSH

Make a 3-shot ranged attack, Damage Value 11, using your Mutant attack value. If you deliver a Smackdown, the target flies X meters through the air directly away from you, where X = the number of Wound Points you dish out.

RADIOACTIVE EXUDATION

Spend 1 Genome point; until the next keyframe, all enemies within close combat range of you take a -1 Toughness penalty.

RECUPERATE

Spend X Genome points and 1 shot; your Wound Point total decreases by five times X.

RESOURCE SNIFF

Always know the direction to head in to find the nearest source of edible food, clean water, or a particular chemical or element.

SHARED SIGHT

Eat a small sample of skin, hair, or nail from a person or other intelligent being. You see what the target is seeing for the next five minutes. You may renew the effect for five minutes at a time at a cost of 1 Genome point per renewal.

SILVER LINING

Spend 1 Genome point; until the next keyframe, all allies within close combat range of you heal 3 Wound Points each time you take any number of Wound Points.

SKULKY

When you take Wound Points from an attack, your Defense increases by 1. This bonus stacks for each consecutive attack dealing Wound Points to you, but drops to 0 the first time an attack on you fails.

SLOW BURN

If your Initiative result is less than 10, add a free Fortune die to the first check you make this sequence.

SOME DAMN THING WITH PLAYING CARDS

When an ally misses an attack, spend 2 shots to allow the ally to attack again as a 0-shot interrupt.

TELEREAD

Spend 1 Genome point to know the definitive answer to a single question of 25 words or less, if that answer can be found written down anywhere in your current juncture.

ULTRAGLOAT

When a featured foe drops, spend 1 shot as an interrupt. Regain lost Genome points up to the number of featured foes still in the fight.

UNSPLODE

Spend 1 Genome point to completely suppress any explosion whose epicenter you can see in person. In combat, is a 1-shot interrupt, when you see that an explosion is about to occur.

VERY FAST

Spend 2 Genome points. Until end of sequence, the shot costs of your actions decrease by 1, with a minimum of 1 per action. You can move up to 30 m per sequence.

VERY STRONG

Spend 1 shot. Until end of fight, add 3 to your Damage on any successful hand-to-hand strike (using your Mutant attack value) including strikes with hand-to-hand weapons. You can use absurdly large objects, like parking meters, as improvised weapons.

VESTIGIAL TWIN

The face of a partially absorbed conjoined twin occupies your breastbone. It talks to you and gives you sometimes-useful advice. Spend 1 Genome point to ask the GM if a proposed course of action seems wise. She answers yes or no, predicting events as best she can.

WIGGLY AIR

Spend 1 Genome point. Until the next keyframe, all enemies within close combat range of you take a -1 penalty to all attacks.

WHY I OUGHTTA...!

When a boss makes a successful Up Check, gain a free Fortune die on each attack against that boss until end of fight.

DESCRIPTION-ONLY MUTATIONS

Many mutants bear the marks of mutations not listed above that confer no particular advantage to an action movie character.

You might be free of any visual manifestation of your mutation, unless you picked one like Eyes on the Back of Your Head or Vestigial Twin, which describes an obvious alteration to standard human appearance.

More likely, you display some grotesquerie or disfigurement making it difficult to pass for normal in earlier junctures. Whether you do or not is your choice. Weigh the benefits of making life easier for your character versus the fun of playing an obvious weirdo.

"Wants to look normal again" makes a fine melodramatic hook. Just sayin'.

Describe outward symptoms of mutation however you want.

Plenty of mutants back in the Future Juncture have only nasty mutations, without cool super powers as compensation for the grotesquerie. Just because someone you meet has glass hair or a small head growing out of the side of his primary head doesn't mean he can throw push bolts or suppress explosions.



MAN AND MACHINE

In the desolate Future, items of battered, beaten, and bruised technology can be prodded back to useful purpose. The Jammers specialized in this sort of low-technowizardry back when the mid-21st century looked different. Having gotten the anarchic results they thought they wanted, they now need this stuff more than ever.

SCROUNGETECH SCHTICKS

The following schticks avail characters who rely on Scroungetech. Schticks marked with the cyber icon at right require you to replace some of your meat parts with machine components. If you acquire any of these in play when you didn't have any before, congratulations, you count as a cyborg now. This gains you access to certain Netherworld parties, but might make you an object of prejudice or appalled horror in other situations.

ADRENAL BOY-HOWDY

Subdermal adrenaline injectors give your nervous system a kick in the pants in crisis situations. If you are Impaired, you make attacks at a shot cost of 2.

AGONY GRENADE

A relic of the old regime, this looks like a regular grenade with a demon hand for a pin. Spend 3 shots to deal all combatants 1 Wound Point each shot until end of sequence. Spend 1 Fortune apiece to spare allies (but not yourself).

BLOW UP REAL GOOD

Take X Marks of Death to make a Scroungetech attack, Damage Value 20, against X–1 targets, who can be either in close or ranged proximity. Your attack hits every target

whose Defense your attack meets or beats. If your result is less than the lowest Defense among any target, gain a retroactive +1 bonus to it.

BUZZSAW HAND

As an interrupt after a successful close-combat attack fails to do more than 4 Wound Points to an opponent, roll a die. On an even result, target of your attack takes 10 Wound Points. On an odd result, you take 5 Wound Points.

CORTISOL FIELD GENERATOR

Spend 3 shots; until end of fight, any featured foe reaching 25 or more Wound Points Cheeses It.

FORCE BLADE

Make close Scroungetech attacks with a Damage Value of 10. Add +5 Damage vs. targets with Toughness 8 or higher.

FLUID SPILL

If, when you are Impaired, an enemy misses you in close combat, spend 1 Fortune as an interrupt to attack that enemy.

This models a surprise opportunity you get when your opponent slips on the fluid you're leaking.

GRAV PLATE

Make a Scroungetech attack against multiple opponents. If successful, all of your targets take 0 Wound Points but lose 3 shots apiece.

HELIX RETHREADER

Spend 3 shots; until the next keyframe, any named combatant (including you) who makes a failed attack takes 5 Wound Points.

HELIX RIPPER

The defeat of the Architects left these massive rifles made of demon bone lying around for just anyone to pick up.

Make a +2 ranged Scroungetech attack against a mook or mooks. For each mook you down, you regain a spent Fortune point and take 2 Wound Points.

HOT HOT HOTSPOT

Connect any wi-fi-capable device to the Contemporary Juncture internet from any place on the planet, from the Netherworld, or from any other juncture, including pop-ups.

HYPERADRENALINE PATCH

As an interrupt to any action, take 7 Wound Points to give a boost to an ally.

IMPROBABILITY CAPACITOR

As an interrupt on an ally's successful attack, spend 1 Fortune and 1 shot. Ally's attack fails. Don't roll your next attack; instead use the ally's result from this attack.

INTERNAL LOCKBOX

An artificial cavity in your abdomen allows you to store stuff where ordinary searches can't find it.

A single gun with a Concealment of less than 5 is considered to have a Concealment of 0, until you remove it from your lockbox.

INTRA-REALITY GOGGLES

Identify all Innerwalkers in your direct line of sight within 300 m. For Innerwalkers within 15 m, the goggle read-out tells you which other juncture they last visited and how long ago they left it.

INTERCEPTOR DRONE

As an interrupt when an ally is hit by a ranged attack, spend 1 shot to grant that ally +5 Toughness. Bonus applies to the damage from this hit, as well as any other subsequent attacks this shot.

KINETIC DISTRIBUTOR

Spend 1 Fortune as an interrupt when targeted by a close attack. Gain +5 Toughness. If the attack deals you no Wound Points, roll a die. On an odd result, pick an ally to take 12 damage.

LASER GOGGLES

Make ranged Scroungetech attacks with a Damage Value of 11.

LUMBAR SCORPION

A processor wired into the base of your spine keeps your body going after brain death.

Ignore the effects of failed Up Checks until end of fight. At the end of a fight in which you made 1 or more Up Checks, gain an additional Mark of Death.

ONBOARD FLAMETHROWER

Make ranged Scroungetech attacks with a Damage Value of 14. Each time you attack with it, take 3 Wound Points.

MOLECULAR DISTURBER

Spend 1 Fortune as an interrupt when targeted by a Guns attack. Gain +3 Defense. If the attack misses, roll a Swerve. If the result is negative, pick an ally to be hit by the attack, with an Outcome of 2.

NEURAL STIMULATOR

Add +X Speed until end of fight; take 5 times X Wound Points.

PAIN UPTAKE INHIBITOR

When you take 10 or more Wound Points from an enemy attack, add a free Fortune die to your next attack.

PERSONAL COPTER RIG

Spend 1 shot to fly up to 14 m.

An enemy targeting you with a successful stunt attack wrecks your rotor until end of fight, preventing you from flying. Roll a Swerve. On a negative result, take 6 Wound Points.

PLASMA TUBULES

Make a close combat Scroungetech attack, Damage 9. On a success, spend 1 Fortune to swap your Wound Point total with your target's.

PULSE GRENADE

Any time after the end of sequence 2, spend 3 shots to down all mooks.

QUANTUM MANIPULATOR

Spend 1 Fortune and 3 of a willing ally's shots to make an attack as an interrupt. Downed allies can't give you their shots.

REFLEX RAMPER

When an attack misses, take 1 Impairment to make a new attack on the same target as an interrupt. This Impairment goes away at the beginning of the next session.

ROBOT ARM

Make close Scroungetech attacks with a Damage Value of 11.

SCHRÖDINGER CIRCUIT

As an interrupt before making an Up Check, swap Wound Point totals with a willing ally. Ally does not have to make an Up Check until next taking Wound Points and gains a +2 bonus on that Up Check.

SEEKER MISSILE

Make a Scroungetech attack against a mook. If successful, spend 1 Fortune to down an additional number of mooks equal to your Outcome - 13.

SHOWER OF SPARKS

The Smackdown of your Scroungetech attacks increases by 2 for each point of Impairment you're currently suffering.

SMOKIN'!

When you hit multiple opponents with a ranged attack, regain 1 spent Fortune.

SUBATOMIC TRANSFUSER

Spend 3 shots and take 4 times X Wound Points to remove 10 Wound Points apiece from X allies.

SUBDERMAL PLATING

Add +7 Toughness vs. damage from sources other than attacks or the use of schticks.

TITANIUM CLAWS

Spend 1 shot as an interrupt after dealing Wound Points to an enemy. Wound Points dealt increase by 5.

TRACKER PIN

Once you hit a foe in close combat, you subsequently know precise coordinates of the foe's whereabouts at all times, provided the two of you are in the same juncture. This works for the duration of the series.

VAMPIRE ROUNDS

When you hit multiple opponents with a ranged weapon attack, add a Damage bonus to one particular firearm equal to the number of opponents hit. Bonus lasts until end of fight. This may apply to multiple firearms but will not stack on the same firearm.

YOWCH!

When you take your first point of Impairment, you suffer an obvious injury to your mechanical parts that others can't help finding disturbing.

The shot cost of any attack against you increases by your degree of Impairment.



ENEMIES

This chapter shows the GM how to choose, adjust, and play the antagonists who battle the heroes throughout the timestream.

MEMORABLE OPPONENTS, DISTINCTIVE FIGHTS

Other combat-heavy games make fights fun by lovingly crafting special abilities for a long roster of monsters, supervillains, aliens, or whatever. That approach has delivered a ton of entertainment over the years, and will continue to do so. It becomes essential when rules tightly define what characters can and can't do in combat.

Feng Shui 2 abstracts a wide range of maneuvers, tactical choices, and weapon interactions, giving players and GMs wide latitude to verbally describe just what their characters are doing to hit and avoid being hit. The PCs get bonuses and benefits when they use their schticks but what that means exactly is defined by narration during play.

These two approaches share a goal— to make each fight memorable and distinctive. In *Feng Shui 2*, it turns out that, to a surprising degree, you can accomplish that without giving enemies much if anything in the way of special abilities.

ASSESSING A FIGHT'S IMPACT

After you've run the game for a while and look back on the fights that really worked, both you and your players will remember visual details, character moments, and bravura action descriptions. They'll recall not that the orderlies at the Ascended psychiatric facility had a restraining attack, but that they were hard to put down and were identical twins. Or that the burly guy they fought in the office reception area trapped the Transformed Dragon in the frame of a broken chair and spoke with an Australian accent. Or that the

monkey-man from the Future who battled them on the verdant hillside in the New Territories had a messiah complex even bigger than his shotgun.

AWAY FROM THE NUMBERS

The numbers only provide a starting point. Your real tools in keeping fights fresh are:

- The fight's location and set dressing, much of it improvised during the fight.
- The behavior and dialogue of the bad guys.
- The stakes: why the heroes are fighting, the benefit they gain if they succeed, and the consequences they face if they fail.
- Additional goals: during the fight, you're not just striving to put down the bad guys. You're trying to rescue a hostage, stop them from planting a bomb, capture a hard drive before they destroy it, and so on.
- Give foes descriptive flavor appropriate to their attack types, regardless of how the hero equivalents of these attacks work. Sorcerers throw around blasts, from straight-up chi to foggy tendrils to kaleidoscopic Escher spirals, without having to spend Chi. This is a good thing, because they don't have Chi.
- Describe gun wielders as quickly drawing, carefully aiming, or laying covering fire, even though they don't have the equivalent Guns schticks. *Giang hu* denizens might walk on water, tiptoe across bamboo fronds, or punch with fiery fists, just like heroes with the relevant fu schticks might.

In other words, it's how you skin the bad guys, not special case rules, that lingers in the mind long after the dice have gone back into their boxes and bags. If you tell me that the gang enforcer confronting my Old Master has a buzzsaw hand from the Future, I'm going to remember that, whether the damage numbers he's dishing out are any different than if you'd told me he was swinging a ball-peen hammer.

STYLE OVER SMACKDOWN

When bad guys do use special rules to lay unusual effects on the heroes, it is often more memorable if these come into play not during the fight, but in the story scenes that follow it. Thus they become part of the stakes of the fight that the heroes probably didn't know about going in.

Keeping the rulesy stuff to a minimum makes it easier for you to run a fast fight with many opponents, while also tracking what the heroes are up to. The players have less to keep in mind during the fight than you do. They can easily memorize their small handful of schticks, which don't change from one brouhaha to the next. And they only control one character apiece. If you don't have to keep looking up a bunch of special schticks, you can concentrate on what really matters during a *Feng Shui 2* fight— enjoyable improvised descriptions, and a sense of rapid-fire cinematic pacing.

WHAT ENEMIES LACK

Enemies are simpler than player characters.

They don't use Fortune points, much less the various Fortune subcategories. Since they generally appear only once per session, they otherwise could spend all their points in a single fight, gaining an unfair advantage over the heroes. Keeping them out of the resource management business also spares you from the need for distracting note-taking during the fight, when your focus should be on pacing and verbal invention.

GMC WILL

Certain skills and schticks require you to check against an enemy's Will Resistance. Baseline Difficulties for checks against Will depend on foe type, as follows:

GMC WILL CHECKS

TYPE	DIFFICULTY
Mook	5
Supporting Player	7
Featured Foe	12
Boss	15
Uber-Boss	18

GMs may apply situational modifiers based on circumstances; a boss may be less vulnerable in his hideout, surrounded by goons and weapons, than after you have blown it to bits, leaving all of his mooks writhing on the ground.

FOE CATEGORIES

- A schtick that affects named foes affects featured foes, bosses, and uber-bosses.
- One that affects bosses affects bosses and uber-bosses.
- One that specifically affects featured foes affects only featured foes, not bosses or uber-bosses.

BASIC ENEMY STATISTICS

Here are the basic numbers for various enemy types. Find new descriptive skins for them to fit your storylines.

MOOKS

Standard numbers for mooks are:

MOOKS		
ATTACK	DEFENSE	SPEED
8	13	5

Gun stats for mooks contain only Damage Values. Concealment mostly concerns player characters. A hero looking at a mook to see if he's carrying a concealed weapon always spots it, if it's there. Mooks don't make Reload Checks, so we skip that number also.

The weapon type listed on the Damage line indicates whether the mook mainly fights in close combat or at range. A gun-toting mook can always mix it up unarmed with a Damage of 7. The reverse does not hold true: a mook listed without a ranged weapon can only fight close up.

Change suggested weapons as your story demands. If your plot tells you that Lotus eunuchs have armed their street triad underlings with Kalashnikovs, don't let this section hold you back.

This list starts with the most commonly encountered mooks and moves on to the rarer types as it goes along.

BRAWLERS

They might be bikers of the non-criminal variety, or generally rough and ready dudes who don't like what you're getting up to in their local dive bar. You shouldn't have looked at that guy's girlfriend, man. What do you mean you didn't look at her? Are you calling me a liar? Huh? Huh?

Damage: 8 (pool cue), 7 (punch).

STREET TRIADS

Wearing t-shirts, leather jackets, jeans, and the occasional incongruously out-of-date headband, these low-level foot soldiers flood the streets, machetes brandished, when outsiders invade their turf. They fight angrily, without discipline, pumped up by fear. The heroes can tell that they fight less often than they want to pretend. If they're working for the Ascended, they don't know it. Many layers of organizational insulation separate these punks from the top of the power structure.

Damage: 9 (machete).

MID-LEVEL GANGSTERS

No mere streetfighters, these guys have enough money to buy flashy, expensive clothes, and carry firearms even in jurisdictions where they're hard to find. This ain't their first scrap — but in this fight they're about to find themselves in over their heads.

Damage: 10 (Glock).

SECURITY FORCES

Dressed in dark suits, driving around in dark SUVs, thinking of their fat paychecks and looking forward to showing off their training and professionalism, these types represent the well-compensated private security teams ready to kill for their corporate commanders. When you piss off the Ascended, these guys show up en masse.

Damage: 10 (Glock), 11 (H&K MP5).

MARTIAL ARTISTS

Clad in a white gi or other martial arts uniform, these dudes don't like it if you seem to be threatening their master or casting doubt on the superiority of their kung fu school. Sometimes they're just spoiling for any opportunity to put their training into skull-cracking use. They may train under a corrupt sifu, or could be simply disobeying lessons in self-restraint taught by an honorable one.

Damage: 7 (unarmed), 8 (tonfa), 9 (staff), 10 (spear).

CORNER HOODS

The American equivalent of the Street Triad works retail in a drug operation plaguing a deteriorating underclass neighborhood. He's used to getting into fights over tiny plots of urban territory, and when rivals disrespect him.

Damage: 10 (Ruger 9mm).

CARTEL GOONS

In Central and South America, wars between competing drug barons — and the arms of law enforcement they control — reach stunning depths of depravity. You don't get even an entry level job with these guys without being a dyed-in-the-wool sociopath. They show up ready for house-to-house military action, clad in balaclavas and body armor.

Damage: 13 (AK-47), 8 (combat knife).

MILITARY POLICE

Every so often in a *Feng Shui 2* character's career it becomes necessary to storm an army base. The heroes probably don't want to mow down the uniformed servicemen who guard it, so it's a good thing they can always specify that their enemies succumb to non-lethal force — even if it looks to a casual observer like they're getting cut to ribbons. These decent soldiers have no idea their orders were issued by the Ascended. That said, when they're soldiers of a sinister dictatorship, you go ahead and portray them as sons-of-bitches deserving every bullet they get.

Damage: 10 (Beretta M9).

BENT COPS

These crooks have badges and don't want to wind up between bars. Their ill-fitting jackets, sweat-stained shirts and paunches announce them as killers who start their day with pastries and rancid coffee. Whatever the heroes did to cheese them off, they're sure they don't want to wind up in prison with all the perps they put away. Especially the ones they framed.

Damage: 9 (Colt Detective Special), 8 (brass knuckles).

EUNUCH SORCERERS

Dressed in flowing robes of only slightly diminished splendor compared to their magical superiors, they shriek insults in high, gravelly voices as they lob explosive spells hither and yon. Mooks they may be, but their blasts dish out Reversion Points to Transformed Animals just the same.

Damage: 9 (sorcerous blast).

IMPERIAL GUARDS

Mess with the Emperor or Imperial court in either the Ancient or Past Junctures, and you'll have these ultra-loyal soldiers running down the palace steps, aiming to skewer you.

Damage: 10 (spear), 7 (arrow).

BANDITS

No matter how powerful the government in the Ancient and Past Junctures, outlaws dwell in the hills and fringes. Always ready for an imperial raid, they have learned to treat all outsiders as hostile. Scruffy, dirt-smeared, and ragged, they're hard to distinguish from ordinary peasants — until the weapons come out.

Damage: 10 (sword), 7 (arrow).

SUB-MOOKS

On occasion you might want to describe a mob of mooks the heroes can impressively chew through without any threat of harm whatsoever. Here they become essentially scenery, a matter of description rather than rules. For an example, see Maggie Cheug and Tony Leung Chiu Wai laying waste to the entire Qin army in *Hero's* green flashback sequence. Always warn the players that they're fighting sub-mooks before letting them expend Fortune or other resources.

19TH-CENTURY SOLDIERS

You might not care for the British government's policy of colonizing China by becoming its biggest drug dealer. But these stout-hearted, working class men in uniform have orders to stop you from storming the opium warehouse, and black powder firearms to back them up. On some of their misses, describe them as reloading their ungainly guns, even though the rules don't require you to make separate Reload rolls for them.

Weapon: 8 (musket) 10 (saber).

RUIN RUNNERS

The predatory rovers of the shattered Future might be guarding a site the heroes need to enter. Or they could simply come upon them opportunistically, rashly concluding that the heroes might be easily separated from all that valuable gear they're carrying. Truly extreme badlands scavengers hanker for their tasty, tasty flesh.

Damage: 10 (battered 1911A or unidentifiable revolver), 9 (machete).

SIMIAN ARMYMEN

The forces of Furious George look like ape-people from a distance. Closer up, they're almost entirely humans wearing masks. Enter Simian zones without permission, and they'll hoot, holler, and open fire.

Damage: 10 (jury-rigged M1 Carbine), 9 (machete).

ZOMBIES

They may be fast, they may be slow, but they're shambling about with their lives snuffed out, slavering for action hero brains. When a hero downs a zombie mook, she's clearly scored the necessary headshot.

If your zombies contaminate others and turn them undead, Wound Points dealt by a zombie mook might always be from something other than a



bite— the zombie knocks you into a wall, smashes you with its flailing elbows, or tumbles onto you, taking you down a flight of stairs. Something as serious as potential zombie contamination ought to be meted out by a featured foe, not a lowly mook.

Damage: 9 (fumbling non-bite attack).

HOPPING VAMPIRE

The most famous Hong Kong movie monster is the jiangshi, or hopping vampire, who manages to be vaguely ridiculous and quite lethal at the same time. These undead creatures aren't really bloodsuckers in the literal sense, but they do have a contagion power that turns their victims into more hopping vampires.

Hopping vampires look like somewhat decomposed humans, wearing the robes of ancient noblemen. Their eyes glowing red, they rake at their prey with long, sharp fingernails. Although they can move only by hopping, that doesn't slow them down any. Jiangshi aren't intelligent: they can't speak, think, or employ complex strategies in pursuing their prey.

But pure determination and single-mindedness can be scary, too: these things never give up.

The best way to deal with a hopping vampire is to slap onto its forehead a piece of rice paper with mystical calligraphic symbols on it. Any character with at least one Sorcery schtick from the Summoning specialty can create these paper amulets as a trivial action; no check is required. Otherwise the heroes have to source the amulets elsewhere.

Anybody, sorcerer or no, can deactivate a jiangshi by slapping the paper firmly to the creature's forehead. For a mook jiangshi, if you have the amulet and hit it with a Martial Arts attack, you've clearly achieved proper forehead attachment. Once the paper is fixed to the thing's head, the jiangshi goes into dormancy, standing at attention and unable to move. Mishaps often lead to the papers dropping from their long-dead foreheads, so consider sticking some glue on them.

Jiangshi can't hop across a solid line of uncooked sticky rice. Make sure your rice dealer isn't cheating you, though, because lower grades of rice don't do squat against them.

As with the Romeroesque zombie, above, the jiangshi in its mook iteration tries to bite or claw its victims but puts the hurt on in fumbling, incidental ways. It takes a featured foe hopping vampire to induce a contagion effect.

Damage: 9 (fumbling non-bite attack).

SNAKE PEOPLE

Snakefolk are demons from the Underworld (the place where demons come from, not the Netherworld), and are sometimes mistaken for Ascended-style transformed snakes. Humanoid in appearance, they look like muscular men or women wearing a weaving, writhing tunic of live snakes. They fight unarmed, relying on martial arts abilities and fu powers to defeat their opponents. Snake men are not very bright or motivated, and usually fight only when dominated by a powerful sorcerer. Left to their own devices, they want only to attack and eat helpless prey, and to avoid attacks from stronger beings.

Damage: 10 (toxic punch).

FEATURED FOES

Game stats for featured foes fall within the following ranges:

FEATURED FOE			
ATTACK	DEF	TOU	SPEED
12–14	12–13	5–6	6–8

To design a featured foe type not found here, stick to these narrow ranges.

Where a foe is given one standard attack, its backup attack is either Guns or Martial Arts and is 2 less than the main attack. Many foes get a combined Guns/Martial Arts attack at the same Action Value.

Swap out weapons as you prefer. The particular model of firearm an enemy uses enters the players' awareness only if you choose to specify it in your descriptions.

A featured foe doesn't really need, but might nonetheless have, a foe schtick (explained later in this chapter).

Adversary stats can be switched around if a story idea need seems to call for it. Regard these as grab-and-go stats, not a hard and fast measure of every wheelman, vassal, and scientist in the *Feng Shui* world. The game won't implode on you if you rate a hitman at 13/13/5/7 instead of 15/12/5/8. (Unless you use the Nice Guy Bad-Ass numbers for featured foes you expect the heroes to fight. We lost many good playtesters that terrible day…)

Some of featured foes listed here come with foe schticks. Where no foe schtick appears, you might add one from the list later in this chapter. Generally speaking, featured foes remain perfectly fun and playable without them, provided you invest them or the fight location with distinctive descriptive features.

Foes you expect to participate in chases might have 1 or 2 driving-oriented foe schticks in addition to any combat schticks. Choose ones you can foresee using in the chase you plan to run. Driving-based foe schticks appear in their own section after the main group of foe schticks.

The featured foe text block consists of:

- The type's name.
- A paragraph of general descriptive text.
- Primary stats (attack, defense, toughness, speed).
- Weapons, including unarmed attack damage where applicable.
- Vehicle, for characters with the driving skill.
- Skills, if any.
- Resistance Check values, if any exceed 7.
- Basic foe schticks keyed to the type, if any.
- Driving-based foe schticks.

To keep a bunch of N/A lines from cluttering up our nice, neat stat blocks, inapplicable entries are simply skipped.

Again we arrange these character types by frequency of appearance.

ENFORCER

Grab these stats to represent your all-around secondary modern bad-ass character, the boss' right hand man. When the good guys get too close to the operation, he's the one who shows up at the head of mook swarm, blasting away. Often outfitted with a distinctive disfigurement, like a scar, eye-patch, or row of titanium teeth.

ENFORCER			
FEATURED FOE			
MARTIAL ARTS / GUNS	DEF	TOU	SPEED
13	13	5	7

Weapons: Thompson Center Arms Contender (12/3/7), CZ 75B (10/1/3).
Vehicle: Sport Utility Vehicle, Security (3/5/6).
Skills: Driving 13.
Resistances: Strength 10.
Headshot: After a successful attack, foe may decide that hero takes –2 penalty to skill checks until beginning of subsequent fight. Usable once per fight.
Pedal to the Metal [Driving]: When driving as the pursuer in a chase, gain +2 Driving if one or more PC drivers have fewer Chase Points.
Ram-Alama-Bam [Driving]: When driving, if foe rams a vehicle, gains +2 Frame. +4 Damage Value when foe hits a pedestrian.

HITMAN

This highly trained assassin specializes in killing single targets cleanly and without useful evidence. When he winds up in a firefight, things have already gone wrong for him. He might be a richly attired sniper who doesn't talk to a client without a transfer of bearer bonds, or a working stiff whacking guys for the mob.

HITMAN			
FEATURED FOE			
GUNS / MARTIAL ARTS	DEF	TOU	SPEED
15	12	5	8

Weapons: SVD Dragunov (13/5/3), Beretta 92 Centurion (10/2/3), Heckler & Koch MP5 K (10/3/1).

SECURITY HONCHO

Openly operating as a highly compensated security officer, either a contractor or as an employee of a CEO-type boss villain, this featured foe reveals his lawless side when the heroes come calling.

SECURITY HONCHO			
FEATURED FOE			
GUNS / MARTIAL ARTS	DEF	TOU	SPEED
13	14	5	6

Weapons: Colt 1911A (10/2/4), Heckler & Koch MP5 K (10/3/1), Remington 870 Police (13/5/4).
Vehicle: Sport Utility Vehicle, Security (3/5/6).
Skills: Driving 12.
Resistances: Notice 10.

SINISTER BODYGUARD

This big guy in a dark suit stays next to the boss. When a fight breaks out, he first tries to get the boss the heck out of there. Only if a fight becomes inescapable does he switch modes from evasive to defensive.

SINISTER BODYGUARD			
FEATURED FOE			
GUNS / MARTIAL ARTS	DEF	TOU	SPEED
13	13*	5	6

*+2 Defense if only one Sinister Bodyguard takes part in this fight.

Weapon: Browning Hi-Power (10/2/3).
Vehicle: Luxury Sedan (2/4/6).
Skills: Driving 12.
Resistances: Notice 10.
Be the Shield: Spend 1 shot to lower bodyguard's Defense by 2, increasing ally's Defense by 2, until bodyguard goes down. Explain this effect to the players, so they know that taking down the bodyguard lowers the other target's Defense.
Shibuya Slide [Driving]: When driving as the evader in a chase, gain +2 Driving if one or more PC drivers have fewer Chase Points.

BAD BUSINESSMAN

Sometimes the guy behind the big desk cowers when the guns come out. This is not that guy. This is the guy who has a big gun behind his big desk.

BAD BUSINESSMAN			
FEATURED FOE			
GUNS / MARTIAL ARTS	DEF	TOU	SPEED
13	13*	5	6

* +2 Defense for first attack on Bad Businessman; +1 Defense for second attack on Bad Businessman.

Weapons: AMT Automag V (12/3/5), Beretta M12 (10/5/6), Benelli 90 M3 (13/5/4).
Vehicle: Luxury Sedan (2/4/6).
Skills: Driving 13.

GIANG HU WARRIOR

A wandering denizen of the Ancient Juncture's world of martial arts, this itinerant battler might wind up fighting against the heroes in one adventure and, should she survive, pop up later as an ally, romantic partner, or source of information.

GIANG HU WARRIOR			
FEATURED FOE			
MARTIAL ARTS	DEF	TOU	SPEED
14	13	5	7

Weapon: Sword (10)
Prodigious Leap: Spend 1 shot to leap up to 14 m in any direction. (Feel free to add additional distinguishing schticks on top of this staple.)

MARTIAL ARTIST

This practitioner of less overtly airborne kung fu populates the Past and Contemporary Junctures. Note the pumped-up value of his unarmed strike.

MARTIAL ARTIST			
FEATURED FOE			
MARTIAL ARTS	DEF	TOU	SPEED
13	13*	6	7

*+1 Defense vs. ranged attacks. Explain this to players after first ranged attack against Martial Artist.

Weapon: Unarmed strike (10).

OFFICER

When the heroes tangle with armed forces, which will happen more often when traveling to corrupt regimes, this character gives you the sergeant or fully commissioned officer who leads the troops. This profile might also represent a special forces specialist.

OFFICER			
FEATURED FOE			
ATTACK	DEF	TOU	SPEED
13	13*	5	6

*+1 Defense vs. close attacks. Explain this to players after first close attack against Officer.

Weapon: Norinco Tokarev (10/2/4), AK-47 (13/5/1).

INSURGENT

Guerrillas the world over, whether they fight for autonomy or tyranny, are easily swept up into the Chi War, usually unknowingly.

INSURGENT			
FEATURED FOE			
ATTACK	DEF	TOU	SPEED
14	13	5	8

Weapon: Machete/indigenous short sword (10), AK-47 (13/5/1), Lee-Enfield bolt-action rifle (12/5/4).

WHEELMAN

When going up against modern bank robbers or home invaders, the heroes might find themselves hotly pursuing a gang who had the foresight to hire an icy-cool getaway driver.

WHEELMAN			
FEATURED FOE			
ATTACK	DEF	TOU	SPEED
13	13	5	7

Weapon: Tire iron (10).
Vehicle: Muscle Car (3/6/6):
Skills: Driving 15.
Rehearsed Getaway [Driving]: –3 to Chase Points dealt to foe's vehicle when a hero narrows the gap with it.
Shibuya Slide [Driving]: When driving as the evader in a chase, gain +2 Driving if one or more PC drivers have fewer Chase Points.

SORCEROUS VASSAL

No longer a student but not yet a master, this climber of a eunuch hierarchy aims to impress his superiors, many of whom have grown too frail, or cautious, to personally enter the field of combat.

SORCEROUS VASSAL			
FEATURED FOE			
SORCERY	DEF	TOU	SPEED
13	13	5	7

Weapon: Blast (10).

$10,000 MAN

This low-rent cyborg from the wastelands of the Future may have been an early project of the vanquished Architects, or an attempt by the Jammers or Simians to recapture their lost technologies.

$10,000 MAN			
FEATURED FOE			
SCROUNGETECH / GUNS	DEF	TOU	SPEED
13	13	6	6

Weapon: Intratec Tec-22 (8/2/1), Buzzsaw Hand (11).
Resistances: Strength 10.

HITS AND MISSES

Watch most cinematic fights and you'll see that heroes and major foes both miss a lot (and when a mook hits, it's a surprise for everyone). Or, in hand-to-hand combat, they make contact a lot but to no great effect, which amounts to the same thing. This choice extends the fight choreography to a satisfying length. The Defense stats given here aim for that same effect, for the same reason.

Some roleplayers dislike a so-called "whiff factor," on the grounds that failing to hit is a null result. I'd argue that a failed hit is not a lack of result, but an emotional downbeat. The economy of *Feng Shui 2* makes combat actions a key resource, and you just lost one of them. These moments remain essential to the roller-coaster rhythm of a cinematic fight sequence.

If you don't care about this and want fights to end faster, lower foe Defense ratings by a point apiece. In a cascade effect common to the house-ruling process, this may force you to tinker with other system elements as well; for example, schticks whose effects are rationed by sequence or keyframe.

CYBER APE

Like the $10,000 Man, but built on a chimpanzee, gorilla, or orangutan chassis.

CYBER APE			
FEATURED FOE			
SCROUNGETECH / MARTIAL ARTS	DEF	TOU	SPEED
14	12	7	7

Weapon: Chest-mounted machine gun (11/1/1), Bite (11).
Resistances: Strength 10.

MONSTER

These stats are a baseline for any reasonably tough demon, monster, or other supernatural creature.

MONSTER			
FEATURED FOE			
CREATURE	DEF	TOU	SPEED
14	13	5	7

Weapon: Claw, fang, horn, arm spike et al. (11).
Resistances: Constitution 11.

GLADIATOR

In any juncture one of the heroes might be called on to win a match in a no-holds-barred fighting arena. Here's who she fights.

GLADIATOR			
FEATURED FOE			
MARTIAL ARTS	DEF	TOU	SPEED
13	13	6	8

Weapon: Unarmed (9), Chain (11), Sword (11).
Resistances: Strong 11.

MUTANT

This foe might be a grotesque, DNA-shredded survivor of the C-Bomb, or a person from the modern day altered by secret experiments or exposure to their byproducts.

MUTANT			
FEATURED FOE			
MARTIAL ARTS	DEF	TOU	SPEED
13	13*	6	7

*+1 Defense from start of 3rd sequence

Weapon: Force blast / natural weapon / super-punch (11).
Resistances: Constitution 10.

WASTELANDER

Caked in the dust of the desolate future, this survivalist has survived better than most. He leads a pack of ruin runners in pursuit of valuable resources.

WASTELANDER			
FEATURED FOE			
GUNS	DEF	TOU	SPEED
13	13	6	7

Weapon: Unidentifiable shotgun (13/5/4), Unidentifiable revolver (11/3/5).
Resistances: Will 10.

SINISTER SCIENTIST

Sometimes that lab jockey you caught red-handed performing the evil experiment is nothing but a cowering supporting player. Sometimes he's trained and ready to protect his vat full of nerve gas.

SINISTER SCIENTIST			
FEATURED FOE			
GUNS	DEF	TOU	SPEED
14	13	5	7

Weapon: Heckler & Koch P7 (10/2/4).

KEY JIANGSHI

Kept by a sorcerer and fed the saffron-scented blood of kidnapped virgins, this vampire hops higher and faster than the rest.

KEY JIANGSHI			
FEATURED FOE			
CREATURE	DEF	TOU	SPEED
15	13	4	5

Weapons: Claw (11), Bite (8).
Resistances: Constitution 12.
Contagion: After the hopping vampire does 1 or more Wound Points on a successful Bite, the victim makes a Defense Check against the vampire's attack result. On a failure, the victim begins to turn into a vampire, and takes 1 Impairment until end of fight. Bed rest and a pure diet of sticky rice cure the afflicted. It usually takes 3 or 4 days of rice-eating to purge the contagion. Having to wait for the victim to recover extends time between fights and may grant the group's current foes some advantage.

KEY SNAKE PERSON

Your bigger, badder snake person, usually supported by a host of mook snake people (above).

KEY SNAKE PERSON			
FEATURED FOE			
ATTACK	DEF	TOU	SPEED
14	12	5	8

Weapon: Scimitar (10).

NICE GUY BAD-ASS

This is not a foe, strictly speaking, but a powerful, benign supporting character who nonetheless poses an obstacle to the heroes. The PCs shouldn't attack these guys, but if they do, here are the stats.

For example, in my game a gaggle of kindly, elderly aunties and uncles guard a Netherworld portal in the New Territories. The PCs treated them with respect, so the worst that happened to them was a determined overfeeding at the communal lunch table.

NICE GUY BAD-ASS			
FEATURED FOE			
ATTACK	DEF	TOU	SPEED
16	17	5	9

Weapon: Unarmed mastery (16).

BOSSES

For bosses, pick the featured foe type that best matches the big bad antagonist you have in mind.

- Add 3 to the type's main attack value and 2 to Defense.
- Add 2 to Toughness and 1 to Speed.
- For Damage Value, take the highest total damage dealt by any PC's usual attack and add 1. Damage does not depend on that PC remaining in the fight.

Adding extra foe schticks makes the character more complicated to run. Do this only if you're able to easily juggle a bunch of character abilities and keep the fight fast and fun.

All bosses get the following special abilities:

AUTO RE-ARM

Bosses can swap, replace, or pick up weapons at a shot cost of 0. Even so, gun users rarely reload, instead pulling out a new piece, for the coolness factor of it.

BACK TO THE WALL

If the boss is attacked by more than one character in any sequence, the shot cost of a standard attack drops to 2 until end of sequence.



UBER-BOSSES

On very select occasions you'll want to confront the heroes with an antagonist too tough for them to handle. They might appear in scenes you intend as verbal confrontations, but which the players rashly choose to escalate into the old fighty-fighty. Always give the heroes an out when they fight an uber-boss. The uber-boss might be interested only in establishing her dominance and then putting the heroes to some other use in a wider Chi War scheme. She might have reason to fight non-lethally, with defeat bringing a consequence other than death.

Some groups may hunger to advance sufficiently to take out an uber-boss, or come up with a clever plan allowing them to overcome a wildly superior opponent. If so, aim for an entertainingly hard fight, but don't cheat them out of victory when they pull it off. That might mean that your *Feng Shui 2* setting no longer has a Thunder King or Quan Lo in it, but so be it. This is an action movie world, so after a suitable interval a seemingly dead enemy could always return in an altered form. Do this only if you can make it feel to the players like a fun rematch, as opposed to a diminishment of a hard-earned victory.

To create the statistics for an uber-boss, take a boss and add another 2 points each to Attack and Defense.

ESCALATING FOE STATISTICS

In a long-running series in which the heroes' Attack and Defense numbers significantly increase from their starting values, you'll want to bump up the game statistics for foes to keep up.

Track the average Attack and Defense values of all player characters, and compare to the following table to see how much to bump up your foes from the numbers given here.

Foes the heroes met previously probably still have their original stats, allowing the players the satisfaction of downing formerly formidable enemies. This allows them to feel the emotional reward of their advancement.

On occasion you might forewarn them that a key foe has been training, equipping, and attuning to additional feng shui sites, just like they have. Do this when an early foe carries an emotional charge in the players' minds that none of your subsequent enemies have managed to equal.

FOE SCHTICKS

Foe schticks differ from those presented for heroes. For example, they don't have Fortune points and so can't employ schticks that depend on them. For another, most appear in one or two fights only, meaning that long-term costs heroes sometimes pay don't apply to them.

When running foes with circumstance-dependent schticks, always tell the players about them. Spell them out descriptively without resorting to numbers, where possible:

> **"This guy seems to be drawing inspiration from his horde of mooks."**
>
> **"When you hit him, the camera zooms in on his face to show his look of renewed determination."**

Sometimes the players can make decisions to minimize the impact of the effect. In other cases, they have to suck it up, but will better remember what the foe could do and why it felt all the sweeter to eventually put them down.

Some foe schticks best fit certain types, for example the sinister bodyguard's Be the Shield schtick. These appear only in the type entries above, not in the list below.

Some foe schticks have abstract names decoupled from attack types, allowing you to customize descriptions to the situation at hand. Turnabout, for example, might be visualized as:

- a leader character exhorting his allies to feats of stunning mental fortitude.
- a magician radiating healing power.

ESCALATING FOE STATISTICS

AVERAGE HERO ATTACK	INCREASE FOE DEFENSES BY	AVERAGE HERO DEFENSE	INCREASE FOE ATTACKS BY
15	1	14	2
16	2	15	3
17	3	16	4
And so on…	And so on…	And so on…	And so on…

- a mutant emitting healing rays from her third eye.
- a monk chanting a sutra recharging his allies' chi.

Look for schticks that match actions you can picture your chosen foe making.

CREATING FOE SCHTICKS

When inventing your own foe schticks, make them simple to implement. Create effects that activate only under certain circumstances — ideally ones the players take actions to influence. If a condition will be in play more often than not, it might grant a +1 bonus to attack or Defense. If in the typical fight it will come into play less than half the time, default to a +2 bonus.

BASIC FOE SCHTICKS

Foe schticks used outside of chases appear here. The "suitable for" line tells you what types match the theme of the schtick. Where no such line appears, use them for any featured foe or boss. In these descriptions, "foe" refers to the character using the schtick, unless otherwise specified. "Hero" refers to a good guy she's fighting, almost invariably a PC.

ABLATIVE LACKEY

If at least one mook is up, as an interrupt after the foe takes Wound Points, the foe takes 0 Wound Points and 1 mook goes down.

ANTI-MYSTICAL

Add +1 Defense vs. Creature Powers and Sorcery attacks.

ANTI-TECH

+1 Defense vs. Guns, Mutant, and Scroungetech attacks.

BACK TO THE WALL

If the foe is attacked by more than one character in any sequence, the shot cost of a standard attack drops to 2 until end of sequence. (All bosses and uber-bosses have this already, but every so often you might want to give it to a featured foe.)

BARK OF THE UNDERDOG

Add +2 Toughness when more than half the mooks on the foe's side have been put down.

BONE FISSURE

Suitable for: Sorcerer, Supernatural Creature.

Spend 1 shot; if the foe is still active at the start of the next keyframe, target hero takes 7 Wound Points at the start of their next fight. Explain these stakes to the players.

BROKEN TRIGRAM

Suitable for: Sorcerer.

Spend 1 shot; if the foe is still active at the start of the next keyframe, target hero suffers a financial setback in a later scene. Explain these stakes to the players. Usable once per adventure. Use this only if you have a setback in mind.

CLEAR AIM

Add +3 Attack vs. characters whose current Defense exceeds their base Defense.

CONTAGION

Suitable for: Supernatural Creature.

After the foe does 1 or more Wound Points on a successful Bite attack, the victim makes a Defense Check against the foe's attack result. On a failure, the victim begins to turn into a version of the foe, and takes 1 Impairment until end of fight.

Only one hero per fight suffers the Contagion effect.

After the fight, the victim falls into a sickened, semi-conscious state. It can be ended, and the contagion cured, with an expenditure of 3 Magic points by a character with any schtick from the Sorcery Heal specialty. This expenditure cures any number of victims. Absent this intervention, the group becomes aware of a cure that requires them to take action in the storyline. They incur a debt or negative consequence to get or administer the cure.

The cure for the key jiangshi's contagion effect draws on common folklore and is found in that foe's description on p. 194.

COPY CAT

After missing a Dodging hero, the foe gains +2 Defense until the next keyframe.

CURSED WEAPON

Suitable for: Sorcerer, Supernatural Creature.

When a hero misses a weapon attack against this foe, all subsequent attacks using that weapon take a –2 penalty and cost +1 shots. If the hero drops the weapon and then Rearms, the attack penalty and added shot cost go away.

CYCLICAL FLOW

Suitable for: Martial Artist.

Damage equals current shot number +5.

DEFENSIVE MASTERY

Suitable for: Martial Artist.



When the foe takes more than 10 Wound Points from a weapon-wielding hero, the foe may spend 1 shot to Disarm the hero.

DELAYED DEATH STRIKE

Suitable for: Martial Artist.

On a successful unarmed strike, the target hero starts their next fight with 1 Mark of Death. Usable once per fight.

DISARM

The foe's first successful hit against a hero each fight disarms that hero.

DISFIGURING STRIKE

On an attack with an Outcome of 4 or more, the target hero suffers a gruesome (if temporary) physical injury that leads to a complication in her melodramatic storyline. Usable once.

DISRUPT MERIDIAN

Suitable for: Martial Artist.

As an interrupt after a successful attack, spend 6 shots. Roll a die. On an even result the number of Wound Points dealt to hero doubles. On an odd result the hero takes 0 Wound Points.

DIVERT BLOW

Suitable for: Martial Artist.

Spend 1 shot as an interrupt after being hit by a Martial Arts attack; if the attack would deal 5 or less Wound Points, the attack deals 1 Wound Point. Otherwise, the attack deals 3 Wound Points.

DOMINATION

Suitable for: Sorcerers, Supernatural Creatures, Scroungetech Opponents with Hypnotic Devices.

The foe spends 1 shot and chooses a hero to make a Difficulty 10 Will Check. If the hero fails, the foe spends another 2 shots, and chooses the target of the hero's next attack.

DON'T TURN YOUR BACK

Add +2 to Attack if the foe has not been attacked since it last attacked.

DREAD RESURRECTION

Suitable for: Sorcerer.

Spend 1 shot; if the foe is still active at start of the next keyframe, an enemy of the target will come back from the dead in a later scene. Explain these stakes to the players. Use only if you have a dead enemy in mind.

ENERGY DRAIN

Suitable for: Mutant, Supernatural Creature, Scroungetech.

Add +2 attack if any hero spent a Fortune point (including subtypes) since foe's previous attack.

EXPLOSIVE VEST

All nearby heroes take a Smackdown of 12 when the foe goes down.

FENDER BLENDER

Suitable for: Gene Freak, Supernatural Creature.

If a foe is hit as a pedestrian during a chase, the foe takes no Wound Points. The Wound Points the foe would ordinarily take are instead added to the Driver's Chase Point total, and count as a ram or sideswipe. Unlike most foe schticks, keep this one a secret until first used.

FLYING GUILLOTINE

Suitable for: Martial Artist.

The foe hurls a bladed collar, sometimes connected by a chain, sometimes thrown by a weird curved blade, onto a victim. Soon blades will pop from the collar and it will constrict with decapitating force.

On a successful Martial Arts ranged hit, note the Wound Points hero would suffer on a Smackdown calculated with a Damage Value of 20. Unless another hero makes a successful stunt attack or athletic stunt to remove the collar within the next 3 shots, the hero suffers that damage.

Usable once per sequence.

FURIOUS WRATH

If the foe's last attack missed, its current one gains +1 Attack and +3 Damage. Not cumulative.

GARROTTE OF DESTINY

Suitable for: Sorcerer, Supernatural Creature.

After the first sequence, if the foe is up at the beginning of each sequence, all heroes lose 1 Fortune. Explain why this happened when the heroes first lose their Fortune.

HEADSHOT

After a successful attack, the foe may decide that a hero takes –2 penalty to skill checks until beginning of a subsequent fight. This effect may extend into a future session. Usable once per fight.

HEAL STEAL

Suitable for: Sorcerer.

As an interrupt, when a hero uses an effect that reduces any hero's Wound Point total, the foe spends 1 shot and checks Sorcery against the effect-user's Defense. On a success, the effect is dissipated, and the foe spends 2 more shots.

HELIX SHREDDER

Suitable for: Scroungetech.

On a successful attack, the target takes –1 penalty to Up Checks until end of fight.

HOT METAL

Suitable for: Sorcerer, Supernatural Creature, Mutant.

On a successful hit, a hero carrying a weapon must drop that weapon, or suffer a –2 attack penalty until the next keyframe. If the hero drops the weapon and then Rearms, the penalty goes away.

IMPLANT SUGGESTION

Suitable for: Sorcerer, Scroungetech, Supernatural Creature.

Spend 1 shot; if the foe is still active at the start of the next keyframe, target hero takes an action against his will, in favor of the foe's faction or interests, in a later scene. Explain these stakes to the players. Usable once per adventure.

When the implanted suggestion activates, the hero may make Difficulty 13 Will Check to suppress the impulse. Success postpones the effect until a future scene. The hero succumbs only once.

INSPIRE FANATICISM

When a weapon-wielding hero announces an attack against a foe while at least 1 mook is still up, the foe spends 1 shot as an interrupt. One mook goes down. Roll a die. Odd: the attack is nullified, and the hero is Disarmed.

INSPIRE LOYALTY

When this foe goes down, all active featured foes make an interrupt attack against a hero of their choice at a shot cost of 0.

KNEECAPPER

When the foe's close attack hits with an Outcome of 3 or more, the target loses 3 Speed until end of fight. No hero can lose more than 3 Speed to any Kneecapper effect in any one fight.

LAST RALLY

As an interrupt after taking Wound Points that bring the foe to a total of 35 or more, the foe makes an attack against any hero, at +2 Attack and +6 Damage.

LEVELING STRIKE

After a successful attack, target hero is at –1 Attack vs. mooks while the foe remains active. This penalty is not cumulative on multiple hits.

MACH SCHNELL!

Add +3 to mook Initiative while this foe is up.

MEDKIT

Spend 3 shots to remove 7 Wound Points from a boss or featured foe.

MIMIC FORM

Suitable for: Martial Artist.

Spend 1 shot as an interrupt after taking Wound Points from an attack with a Damage Value higher than any of the foe's weapons. The foe's Damage Value now equals that of the attacking hero.

MONKEY SEE, MONKEY CROUCH

When a hero Dodges, the foe gains +3 defense against next attack. This is not cumulative.

NOT SO FAST

When a hero Cheeses It, this foe may spend 3 shots as an interrupt to deal that hero 14 Damage. This does not expend the bad guys' one chance to stop the hero from Cheesing It.

NUH-UH

As an interrupt when a hero regains any number of spent Fortune (including subtypes), spend 3 shots to attack that hero.

NUMERICAL SUPERIORITY

Add +2 Toughness when more than half the mooks on the foe's side are still standing.

OFFENDED HONOR

Add +1 Damage for each hero after the first that has attacked it during the current fight.

OXYGEN SINK

Suitable for: Mutant.

While the foe is up, heroes take –1 penalty to Up Checks.

PARTING SHOT

If the foe successfully Cheeses It despite a hero's attempt to stop it, the hero takes 14 Damage.

PAUSE THAT REFRESHES

As an interrupt when a hero makes a Dodge, the foe may remove 4 Wound Points from any foe, including itself.

PEP TALK

Spend 1 shot and make an attack against the Defense of the hero the foe last tried to hit. On a success, a number of downed mooks equal to 1 plus the Outcome recovers, and the foe spends 2 more shots. The foe can't revive more mooks than are currently downed.

PROTECTIVE FURY

Suitable for: Martial Artist.

When a mook is downed by a weapon-wielding hero, the foe may spend 1 shot to Disarm that hero.

QUANTUM BASTARD

Suitable for: Scroungetech.

While the foe is up, all heroes take 5 Wound Points each time they roll boxcars.

RADIATION POISONING

Suitable for: Scroungetech, Mutant.

Spend 3 shots and beat a hero's Defense with a Scroungetech or Mutant Check; if the foe is still active at the end of a sequence, that hero takes 22 Damage. Explain these stakes to the players.

REINFORCED SKELETON

Suitable for: Scroungetech, Mutant, Supernatural Creature.

On a failed Martial Arts attack against the foe, the attacker takes Wound Points equal to the difference between result and the defender's Defense.

REVERSION CURSE

Suitable for: Sorcerer, Ancient or Past Martial Artist.

Spend 1 shot; if the foe is still active at the start of the next keyframe, all Transformed Animal heroes will gain 5 Reversion Points at start of the next session. Explain these stakes to the players. Usable once per session.

REQUIRES GROUP EFFORT

+1 Damage for each hero who has yet to attack the foe during the current fight.

RETRENCH

Regain 7 Wound Points at the end of any sequence in which a hero Dodged.

ROCK HARD

Suitable for: Martial Artist, Supernatural Creature, Cyborg.

Heroes making successful unarmed attacks against this foe take 2 Wound Points per attack.

SCREAMING STEEL

Suitable for: Sorcerer, Supernatural Creature, Mutant.

On a successful attack against a hero fighting with a weapon, all mooks make a 0-shot cost attack on the hero as an interrupt every time the hero attacks with that weapon. This effect lasts until the end of the fight, or until the hero drops the weapon and then Rearms, whichever comes first.

SEVERED LOVE LINE

Suitable for: Sorcerer.

Spend 1 shot; if the foe is still active at the start of the next keyframe, target hero suffers a romantic setback in a later scene. Explain these stakes to the players. Usable once per adventure. Use this only if you have a setback in mind.

SHATTERED LOYALTIES

Suitable for: Sorcerer.

Spend 1 shot; if the foe is still active at start of next keyframe, target hero suffers a betrayal from a friendly supporting character in a later scene. Explain these stakes to the players. Usable once per adventure. Use this only if you have a setback in mind.

SHOUTED ORDERS

As an interrupt when a mook hits a hero, the foe may spend 1 shot to add 4 Damage to the mook's hit.

SKULL-MOUNTED TARGETING GOGGLES

Suitable for: Cyborg.

Add +3 Initiative if Wound Points are less than 20.

SLIPSTRIKE

Suitable for: Martial Artist.

When this foe's attack against a hero is successful but deals less than 5 Wound Points to that hero, the hero is Disarmed.

SPIN THE CYLINDER

Suitable for: Featured foe with Guns attack.

After Reloading, the foe's next attack is at +2 Attack and +6 Damage.

STASIS FIELD

Suitable for: Scroungetech.

On a successful attack with an Outcome of 3 or more, +1 to the Reload value of all guns hero carries.

SCENE POWERS

Certain foe powers cause repercussions for the heroes in later scenes. Foes must trigger them by meeting particular conditions in combat. This does not mean that you can't create a scene unrelated to the foe in which a hero suffers a curse, setback, or betrayal invoked by a scene power. Just don't portray it as a curse performed by a distant foe that the hero had no chance of stopping.

STUNT STOPPER

As an interrupt when a hero announces a stunt, spend 3 shots to make an attack against the hero.

SUPERGUN

Suitable for: Guns character.

If the foe brings a hero to 35 or more Wound Points, the hero gains an additional Mark of Death.

T IS FOR TARGET

As an interrupt after a failed attack on a hero, spend 1 shot; up to three mooks, as an interrupt, may attack the hero. Usable once per sequence.

TACTICAL GENIUS

Spend 1 shot; until the foe goes down, mooks gain +2 attack.

TASKMASTER

Suitable for: Boss.

Add +3 to featured foe Initiative while the boss is up.

TELEPORT

This foe can move from ranged to close distance long enough to make close attack, then instantaneously back to ranged distance.

TONGUE GRAB

Suitable for: Supernatural Creature, Mutant.

Spend 1 shot; the foe draws target hero from ranged distance to close combat distance.

TOXIC DART

When downed, the foe may as a 0-shot interrupt make an Attack against any hero's Defense. If successful, the Attack does no immediate damage. Ten minutes after the fight ends, the target must make a Constitution Check or take 15 Wound Points.

TURNABOUT

When the foe is up, this and all other foes lose 5 Wound Points on every hero's successful Up Check.



VEHICLE HIT

Spend 3 shots and make an Attack against a driver's Driving AV. The Driver's vehicle takes Outcome +11 Chase Points, which count as a ram or sideswipe.

DRIVING-BASED SCHTICKS

ARMOR PLATED

Add 2 to the Frame of the vehicle the foe starts the chase in.

BRACED FOR IMPACT

When the foe's vehicle crashes, all occupants gain +4 Toughness against crash damage.

COUNTERSLAM

If the foe's vehicle's higher Frame gives an opposing vehicle a Bump value, that value increases by 3.

DAZED AND CONTUSED

Until the next keyframe, enemies getting out of a crashed vehicle the foe at any point rammed or sideswiped take 1 point of Impairment and add 1 to all shot costs.

HIGH GEAR

After Initiative is determined, if the foe's Initiative is not equal to or higher than that of the first hero Driver to act, the foes Initiative equals that hero's Initiative –1.

RAM-ALAMA-BAM

When driving, if the foe rams a vehicle, gain +2 Frame. Also, +4 Damage Value when the foe hits a pedestrian.

REHEARSED GETAWAY

–3 to Chase Points dealt to the foe's vehicle when a hero narrows the gap with it.

SHIBUYA SLIDE

When driving as the evader in a chase, gain +2 Driving if one or more hero drivers have fewer Chase Points.

PEDAL TO THE METAL

When driving as the pursuer in a chase, gain +2 Driving if one or more hero drivers have fewer Chase Points.

WICKED RIDE

Add 2 to the Handling of the vehicle the foe starts the chase in.

WRENCH THE WHEEL

–3 to Chase Points dealt to the foe's vehicle in any ram or sideswipe.

RUNNING FOES

These tips help GMs get the most of their bad guys.

POPULATING FIGHTS

A baseline fight scene includes as many featured foes as heroes, plus 3 mooks per hero.

A tougher, climactic fight substitutes a boss for one of the featured foes and perhaps ups the number of mooks.

An easier fight leaves out a featured foe or two, perhaps supplemented with a few more mooks.

Some cinematic fights show the hero battling his way through an army of mooks before finally reaching the main villain. Emulate this with a fight in which mooks show up in sequence 1 and featured foes and bosses in sequence 2.

The occasional all-mook battle lets the heroes revel in their bad-assitude. Six or seven mooks per hero will still require them to break a sweat.

MATCHING FOES TO HEROES

When heroes have abilities keyed to certain foe properties, be sure to regularly present them with the kinds of bad guys they're tuned to whale on. Martial Artists tend to have schticks that work best against other Martial Artists, so don't give them only Guns guys to battle.

If you have a mook-sweeper in your group, particularly the Killer and Masked Avenger, add some extra mooks to each fight for them to mow down. Strike a balance: the goal is to make the player feel that she's getting the coolness she asked for, without drowning the group in so many mooks that the extra ability instead feels like a liability.

FOES AND SKILLS

Foes use skills sparingly if at all. Whenever possible make events player-facing, so that the heroes are making checks to succeed, with Difficulty ratings representing opposing forces.

The Ninja hero makes an Intrusion roll, perhaps with an opponent's Notice value as the base Difficulty. The opponent does not make a Notice Check to spot the Ninja, or even an opposed check to compare with the Ninja's.

Foes don't have to use skills to gather information. Decide as part of the plot whether it seems credible for them to know something, based on the storyline. If it makes sense, they know. If it seems unlikely, or a stretch, they don't. In other words, you can have them learn what they want so long as you can justify it when the heroes investigate the situation.

RUNNING MOOKS

Mooks hit very rarely, but not quite so rarely that the heroes can afford to ignore them entirely. This emulates movie fights, where the unnamed bad guys mostly spray bullets or fist blows around the joint to little effect— other than the pivotal effect of making the heroes seem formidable. But every so often a hero walks into the wrong line of fire and takes a hit. With *Feng Shui 2*'s exploding sixes, very, very rarely the hit is very, very bad.

Sometimes it makes sense for the heroes to concentrate on the mooks first. In other fights they'll want to risk additional hits to get to the named baddies.

MOOK SHEET GENERATOR LINK

Getting mooks right does require a bit of handling on your part. Using the mook generator tool Kickstarter backers helped to fund, available at the *Feng Shui 2* section of Atlas' web site, print a page of mook hit results before your first session. When you run out of results many fights later, generate a new one.

You might prefer to keep up the results in a browser tab on your phone, tablet, or device. I find it easier to actually print out a sheet so I can cross off results without repeating them or losing my place.

This allows you to see at a glance how many mooks hit, and who they hit, without rolling handfuls of dice all at the same time. Count through the rolls according to how many of them are attacking each hero. Since they all act on the same initiative, and you're only looking for numbers above 13 or so, you can resolve the actions of the entire mook mass in mere seconds.

Some GMs find this weird at first, worrying that knowing results ahead of time somehow spoils things. If you're paying enough attention to the rest of the fight, you won't have time to skip ahead and see who's in for the 25 Outcome in the next row of figures. Once you get used to the way pre-rolled numbers let you concentrate on other things, like cool descriptions, you may soon start wondering what else you can pre-roll.

GMs who really love rolling dice sometimes fear the pre-rolled sheet. They don't need to worry: there's still plenty of named foes to roll for.

If you can't ever miss the chance to roll a die, here's a way to speed up a volley of mook attacks. Roll only the positive dice for all mook attackers against a single target. Barring some weird edge case, mooks need exploding positive dice to hit. So ignore any result that isn't a 6, sweeping the dice aside. In most cases this will resolve all attacks against one target. For each 6 that does come up, roll a Swerve to go with it and calculate the result. Reroll any negative or positive 6s as you normally would.

Personally, I have learned to love the brain space freed up by the pre-rolled results and would never go back.

DESCRIBING MOOK ATTACKS

Sometimes you'll want to simply say that a volley of shots rings out as the mooks fire. Or punches fly, or mystic blasts zang through the air, or what have you.

Now and then, ask each player to specify what their characters are doing to avoid being hit. This lets them put the emphasis not on the mooks failing, but on the heroes succeeding, in impressively picturesque fashion.

You can't do this every time, because it eventually taxes the imagination, but it's worth doing a couple of times per fight, give or take.

When a mook's positive die explodes more than once, narrate this as impressively as possible. This drives home the principle that it's never safe to ignore mooks. It also lets the players really want to wipe them out, giving them an emotional down beat of distress when they get hit, and a bracing upbeat of satisfaction when they take out the unexpectedly effective mook.

In a recent session in which the heroes fought Lotus sorcerers aided by mook tormented souls from the Underworld, I described mook hits as showers of devouring maggots. That detail lingered as the key memorable image from a battle that already had a lot going on in it.

In some fights, you don't need to do anything with mooks other than emulate the cinematic principle treating them as metaphorical set dressing that noisily destroys the scenery.

To shake things up, give a featured foe or boss one of the foe schticks that enhances the value of mooks. Or have the mooks doing something, other than trying to take out the heroes, that the heroes will want to stop. They might be:

- Installing a bomb.
- Taking hostages.
- Destroying evidence.
- Downloading crucial files.
- Throwing sacrifices onto the pyre.

RUNNING FEATURED FOES

Featured foes provide the meat and potatoes of most fights. Choose a highlight villain to spew taunts and insults or otherwise impress his sparkling personality onto the fracas.

If you have trouble coming up with cool action descriptions on the fly, cheat by jotting down a list of possible visual gimmicks associated with the location of the most likely next fight. Of course players may surprise you by finding a fight elsewhere that you then have to improvise.

Gun-wielding types tend not to reload. When they fail Reload rolls, they usually switch to their next most damaging firearms. You may introduce a story point giving them good reason to stick with the same gun.

RUNNING BOSSES

Introduce boss characters through story elements before the climactic fights in which the heroes get the chance to defeat them. They may meet them in person either before they know they want to battle them, or in circumstances where impediments prevent them from breaking out the hardware.

Never blatantly hose the players to allow a boss to escape them after an early encounter. However, if a featured foe from an early scene does get away, and weighs on their thoughts, take advantage of this. Upgrade that foe to a boss for a final encounter.

When running bosses for the first time it's easy to forget that different rules apply to their keeling over. Make a special box or notation on the document where you track a foe's Wound Points, Impairment, and other conditions, to remind you that their key Wound Point threshold is 50. This should also remind you of their even/odd roll to keep fighting or keel over.

Guns-wielding bosses, like featured foes, rarely reload. See the previous entry.

Further general notes on running fights appear in the next chapter.



RUNNING THE GAME

With their reliance on stock elements and favorite tropes, it's not the storylines that separate great action movies from disappointing ones. From the magnetism of the leads, the crackle of the wit, to the staging of the action, greatness lies in the execution. Likewise, the fun in *Feng Shui 2* flows not from the rules, per se, but from the style you and your group bring to the table. Long after you've forgotten what your Defense value was and how many shots it took you to activate your favorite schtick, you'll look back with wild-eyed fondness on the crazy stuff your characters did as they blew up their way to freedom and justice.

This chapter shows you how to run the game like the John Woo of Game Moderators, bringing out the inner Chow Yun-Fat in all your players.

GETTING STARTED

Any action movie worth the price of admission starts things with a bang. Many flicks open with a completely irrelevant action sequence just to get the adrenaline pumping. For an example of this technique, check out almost any James Bond picture. It's dramatically neater to start with a relevant fight scene, but savvy screenwriters know that gratuitous action establishes pace better than a scene of a guy at a desk telling another guy about a third guy who needs to be taken down. Likewise, the sooner you can move from the preamble of initial briefing and character creation to a bunch of people shooting and slashing at one another, the better.

風水

Back in the first edition *Feng Shui* days, when woolly mammoths strolled the earth and perfectly respectable email addresses ended in aol.com, gamers accepted slow opening sessions as a matter of course. Often an entire first session would be given over to character generation, preceded by a GM description of the setting and rules. The original game strove to speed that up. Since then newer designs have further streamlined the character creation process. This change in gamer expectation allows us to get to the chase even faster this time. We can't let those whippersnappers leave us in the dust. (This is not to say that highly detailed games that reward players for digging into a complex set of choices no longer entertain, or are on their way out. That's just not what we're up to here.)

The opening section of this book gives readers enough of a minimal briefing to get started. Ideally, all of your players will know this ahead of time, having consulted their own copies of the book, available with all of the instant gratification express shipping or a PDF store can offer. Realistically, a couple of players will buy the book before starting, and maybe a few others will pick it up as you go along. To save you the dead time that results when players show up for the first session cold and then pass a limited number of hardcopies around the room, Atlas Games grants you permission to print out or share copies of the archetypes and all reference sheets for your group's personal use.

Encourage the group to call dibs on archetypes prior to play via email, private social media group, or however you kids today hatch your cockamamie schemes. In the typical group, one or two keeners will know right away, a couple more will put off their choices until just before you meet, and one laggard will hum, haw, and finally decide at the session itself.

During the email phase, answer any questions the players may have about their abilities and how the rules bring them into play.

At the first session, review the list of chosen archetypes. Here an imbalance within the group might become apparent. Combat becomes a grittier, bloodier affair if no one plays one of the characters who can heal others: Ex-Special Forces, Sifu, or Sorcerer. The Transformed Dragon, whose gimmick allows her to fill in all sorts of gaps within a group, can serve as a more than acceptable stand-in.

If all the chosen archetypes rely on a single Attack style, you might suggest some diversification. (Or not, if your concept requires a narrowing of focus. A special series revolving around a martial arts tournament might call for only characters relying on Martial Arts attacks.)

The group may or may not care about juncture diversity. A game in which everyone hails from the same time, especially the Contemporary period, works fine. But for style reasons they may prefer to switch up their choices to reflect the scope of the Chi War from the very start of play.

The archetypes start to come alive and transform into specific fictional individuals with the introduction of melodramatic hooks. Don't rush that bit; give the players time to find the ideas they like best. When one player hits a mental roadblock, go to another and give the gears a chance to turn. For more on shaping their ideas, review **Melodramatic Hooks** on p. 22.

- Are you using the sample introductory adventure in this book? The first scene provides an additional prompt that personalizes the characters, by asking players to specify what tie they have to a new community centre.
- Are you devising an introductory adventure of your own, or repurposing another published adventure as an intro? Copy the trick used in the sample scenario. Ask each player to establish a connection to the location where the first fight breaks out.

TEAM AS PREMISE

You may bake the connection between group members into the premise of a specialized series:

- The group comprises a secret constabulary of outlaws, misfits, and giang hu heroes, answerable only to Empress Wu Zetian.
- Grim survivors of the Future wastelands fall through a Netherworld portal and into a fight that sets them on the path to undoing the C-Bomb disaster.
- Members of the Dragons faction, who are arguably getting too old for this shit, come out of retirement to get the band back together, kick one last shipment of ass, and save the world once again.
- A young generation of Dragons, whose parents have definitively gotten too old for this shit, take their place in the Chi War and carry on the family tradition of heroic bone-crunchery.
- Guiding Hand revolutionaries of the Past Juncture, serenely (or not so serenely) revolt against the forces of Western corruption.

In any of these instances, start the action with a fight, pause between sequences one and two to explain how they got to the fight and what it means to their struggle, and continue on. In later connective scenes you can run quick flashback sequences in which players describe how they came to join the group, and how that moment ties into their melodramatic hooks. This can be spread out over several sessions, with the flashback leading into scenes that bring the various hooks into the action.

USING BUY-IN JUDICIOUSLY

The Buy-In technique, p. 23, makes it clear to the players that motivating the characters to engage with the premise is their job, not yours.

This creates a responsibility on your part not to hose them for doing that.

Use Buy-In only to pull players into proactive, action movie choices, including the decision to ally with the other heroes. Never use it to force them to make a choice they know to be a mistake, or contrary to their established characterization.

You may never have to make a call for Buy-In. Most GMs who do will only need it during the opening scenes of the introductory adventure.

INSPIRATIONAL MATERIAL

Tell your players that the game is based on wild action movies, especially fu movies and Hong Kong action flicks. Advise them to leave any pernicious notions of "realism" at the door.

The best way to get players operating from the right frame of reference is to show a clip from one of the movies referenced in the filmography chapter at the end of this book

In 1996, we had to advise you to find a flick like *The Killer* or *Savior of the Soul* on VHS and show it to your players. Now the Hong Kong action style has become part of pop culture parlance and players probably know what you're taking about without further demonstration.

Still, a refresher can't hurt. These days you can find most key scenes on video clip sites. Some of them might even be there legally! Or cue up a key scene from a flick currently available on your video streaming service of choice.

USING MELODRAMATIC HOOKS

Melodramatic hooks perform two vital functions in *Feng Shui 2*.

The melodrama part conveys the distinctive tone of Hong Kong action movies. Unlike their American counterparts, they lurch on a dime from thrilling, often hard-edged, violence to huge, sincere emotion. (Then they just as easily shift into low comedy, which we'll deal with under its own header later in this chapter.)

Roleplaying characters can sometimes come across as impersonal problem solvers, detached from the world in which they wreak mayhem. The melodramatic element ensures that each character strongly cares about something outside himself. The driving emotion might be love, or hate. It might paint the hero as sympathetic, or as an anti-hero. But it makes feeling as central to the action as it is in the source material.

The hook part, as the name suggests, draws the hero into your storyline. On the flipside, it creates a collaborative opportunity for GM and player. By designing a hook, the player is placing an order with you specifying the sorts of subplots she wants her hero to get into in between the shooting and the punching.

FINDING ACTIVE HOOKS

To work as a hook, an idea must imply some action on the part of the hero. Since this is *Feng Shui 2*, that action should involve fighting, danger, and the occasional grenade.

A player's first version of an idea will sometimes come out flat. It expresses something about the character, but doesn't call for an ongoing action. When players propose their hooks, test them by asking yourself what the hook makes the character feel, and what actions it might impel the character to take.

Let's look at some inactive hooks:

"I grew up in an orphanage."

This isn't ready to use yet, because it doesn't tell us how the character feels about growing up in an orphanage, and it doesn't suggest any actions that might arise from this fact.

"Because of my partner, all the other cops think I'm corrupt, too."

This brings the emotion: the character feels misunderstood and presumably resentful. But it doesn't yet show us what the hero intends to do about it.

"My character is a champion race car driver."

We can assume that the character takes pride in being a champion race car driver, but we don't know that for sure, so this needs more feeling. Other than take part in more races, which would happen in a sports movie but doesn't give us action movie motivations, we don't see much action here, either.

In a quick exchange, help the player add feeling to the hook. In some cases the player will run with the adjustments you suggest and modify the proposed hook. Just as often the player will set aside the inactive hook for a completely new idea that has the elements of feeling and action you're looking for.



EXAMPLE ONE: THE ORPHANAGE HOOK

Player: I grew up in an orphanage.

You: And how do you feel about that?

Player: I'm stoic about it, but underneath I feel I missed out on the most important part of growing up. But I never let anyone see that about me.

You wonder if the player might be trying to find a way to specify a feeling without ever having to seem vulnerable.

You: If you never let anyone see that, how do you see it coming up in play?

Player: Oh, uh. Right. Well I guess I get all sentimental when I see a kid with a loving parent. Or mad when I hear someone complain about their loving parent, because at least they had one.

You: Okay, so you do have the powerful feelings of a Hong Kong movie character. But what does this make you actually do?

Player: Well, I'm searching for my real parents, I guess. Yeah, that's it. I thought my parents were dead but when I was thirteen I broke into the records cabinet and discovered that I'd been abandoned on the orphanage steps. And there was this ring, a jade ring with a dragon on it, wrapped in the blanket. There was a photo of it in the file but the staff at the orphanage didn't know what had happened to it. So I've been on the lookout ever since for a ring that looked like it, because maybe it means something.

EXAMPLE TWO: CORRUPTION RUMORS

Player: Because of my partner, all the other cops think I'm corrupt, too.

You: And you feel resentful about that, I gather.

Player: I sure do. And the irony is, half of them are on the take, too, so where do they get off looking down on me?

You: So what are you going to do about it?

Player: I don't know. Just do my job and prove myself.

You: So you're looking for the big case that will make people forget the cloud hanging over your head?

Player: Yeah, that's it exactly. The big case that changes everything.

EXAMPLE THREE: RACE CAR DRIVER

Player: I'm a world-famous champion race car driver.

You: And how do you feel about that?

Player: I feel it makes me awesome.

You: So if something came along to threaten that…

Player: No, I don't want it threatened, I just want to be awesome.

You: Okay, so that's maybe a cool detail about you but probably not melodramatic. What's something that frustrates you? That you want but can't have?

Player: Uh, I want to marry my girlfriend but her father doesn't approve of me.

This demonstrates a strong feeling, and something active the hero might do. You wonder for a second if this suggests any action movie situations. Then you realize that all you have to do is make the prospective father-in-law a high-ranking triad or Ascended businessman, and you're good to go.

You: Perfect!

CONNECTING HOOKS TO EPISODES

By basing the premises of your adventures on melodramatic hooks, you give the heroes a reason to act, and a stake in the outcome.

You can either start out with an independent idea and then wire the hooks into it, or start with the hooks and build out the scenario from there.

WIRING HOOKS INTO A PREMISE

In the first case, you might work out who the antagonists are, what they're trying to do, where and in what time juncture they're trying to do it, and which progression of fights will enable the heroes to stop them. (You'll recognize these as the classic 5 Ws of basic information presentation: who, what, where, when, and whooping ass.)

Your adventure premise has the Eaters of the Lotus (who) establishing a foothold in the present day (when) on the lawless border region between Pakistan and Afghanistan (where). With domination magic they've infiltrated the leadership of a militant group and plan to use it to capture three key feng shui sites the Ascended are set to abandon as part of the Western withdrawal from Afghanistan (what.) Fights will occur at the sites: a well, a school, and a military base.

Having done this, find the ways that GMCs related to melodramatic hooks can be pulled into the antagonists' scheme. Typically they'll fill one of three roles, as allies of the antagonists, as independent opponents of the antagonists, or as bystanders threatened by their plans.

Lynn plays Jenny Crow, a Drifter from the Future whose husband and children were turned to powder by the Jammers' C-Bomb. Jenny keeps them in vacuum-sealed containers in the trunk of her armored muscle car and hopes to find a way to reconstitute them. Glass Peony, a Sorcerer played by Amber, knows of Jenny's hopes and has promised to help her. Glass Peony's hook is that she has sworn vengeance on her ex, Copper Claw. He tried to sacrifice her to a demon in a bid to achieve eternal life. (It was what you might call a bad break-up.) You start the adventure by telling Amber that a divination suggests that Copper Claw might be in Afghanistan. She also happens to recall that Copper Claw can resurrect mummies that have crumbled to dust. Maybe he has knowledge that can be used to restore Jenny's family.

Hooks might also be tangentially wired into your adventure. In the course of thwarting the bad guys, one or more heroes, as an incidental reward, glean information that can be used in a subsequent adventure to pursue the hook directly.

Elina plays Ting Ting, a martial artist searching for the twin sister she never knew she had — until someone looking just like her blew up a bank on Statue Square in Central Hong Kong. During this adventure, you decide, Ting Ting will meet a CIA covert operative who mistakes her for her sister. "I thought you were in Jakarta!" the operative will blurt. This gives Elina, whose hook doesn't otherwise have much to do with the battle with the Lotus in Afghanistan, reason to plump for Jakarta as the group's next stop on their world mayhem tour.

USING HOOKS TO GENERATE EPISODES

To generate an adventure from a hook, look for a hook that hasn't seen much attention lately. Ask how the hero might encounter a lead related to the hook, and what villainous doings that might lead the group to disrupt. That gives you the who and the what, allowing you to fill in the where, the when, and the fighting.

Once the series has gained its own momentum, you'll see that you usually skip the planning stage and let the players decide what hook to pursue. After a while they'll have a choice of follow-up leads to pursue whenever they put the kibosh on a current set of bad guys. *Feng Shui 2* fights require little advance preparation, allowing you to grab some enemy stats, maybe bolt on an ability or weapon or two, and then think of a cool location for a fight, and you're good. Often the hook and story so far will suggest locations and enemies, doing much of the thinking for you. As an added bonus, the players get the sense of agency that comes from determining where the story goes.

WEAVING HOOKS TOGETHER

During play, look for ways to build connections between the heroes by weaving their hooks together. Some connections might bring them closer together. Others create tensions within the group, giving your story the crackle of interpersonal conflict.

For example, in my playtest series, Euston Chau (p. 291), was introduced as the disapproving father of the Transformed Dragon's girlfriend. Later I revealed that the Big Bruiser's missing scapegrace brother was working for him as a hitman — and that he'd been assigned to rub out the group's Sorcerer, because Chau serves the Ascended, and they hate magic.

The last tie-in didn't actually involve the Sorcerer's melodramatic hook, which is that he's looking for the wife who he lost when reality was changed when events of the Chi War altered their history together. You get just as strong a result by tying one character to another's melodramatic hook as you do by explicitly linking two melodramatic hooks.

As you weave hooks together, be sure to keep track of the logic behind all of these connections. Jot the backstory down in point form in a document, which you can refer to in play. These interweavings can get complicated at times, and the players can't understand what's going on if you don't have it straight in your own head. Although action movies sometimes gloss over plot details, their characters don't stop to interrogate the screenwriter or ask the director for a recap the way roleplayers will. The logic of a *Feng Shui 2* saga can be crazy, but it should make sense within its own grandiose assumptions.

At an early stage in my series, my backstory connection document, jotted on the fly into Google Docs, looked like this:

Euston Chau is Ascended. He doesn't want his daughter Lily with Dominic because Draco will find out that Dominic is a Transformed Dragon and try to destroy him. Draco's theory on Transformed Dragons: there can be only one.

John Cho's daughter, now called Red Spider Lake, was taken by the Guiding Hand to fulfill her destiny as its next great warrior.

Jennifer Lee's husband Henry was ordered murdered by Draco who thought he had allied with furious George. This after promising to keep his nose out of Chi War affairs. But really Lee was working undercover as a contact for the Simian Army on behalf of the dragons.

The Golden Horse Casino is a Draco-controlled feng shui site. Henry Lee was lured to his death on the pretext of Golden Horse business.

Harold's younger sister was murdered by somebody else, probably the Lotus.

Damian Pau -- husband of Mr. Bright's critically shifted wife.

Ying's brother hit Lee to get out of his debt with Euston Chau.

UPDATING HOOKS

Some hooks establish goals that would take the character out of the fray if achieved. A hero who wants to catch his sister's killer loses his motivation when he actually does it. In the course of the series, work with the player to replace achieved goals with new ones. After finding out who killed his sister and consigning him to a fiery doom, the hero might discover that the killer worked for someone else tied up in the Chi War. This gives him a new target to pursue.

Alternately, other events of your storyline could keep the hero in the fray. He might fall in love with another Innerwalker, come down with an illness curable only by a legendary potion, or swear to protect a mountain eyrie from Lotus who have sworn to destroy it.

When a previous hook has been exhausted, you may be tempted simply to introduce new possibilities into the storyline and see which one the player chooses. Resist this temptation. Instead, ask the player for suggestions, as you did during character creation. You may find that the player's unarticulated desires for the character point in a direction you have not anticipated. Keep collaboration with the players an ongoing process, not something that happens only before the opening scene.

Sometimes, even though it hasn't really been resolved, a player will shift focus, ignoring the original hook in favor of one that develops spontaneously. Embrace this. As long as the de facto hook engages the character with the ongoing narrative, it's doing what you need it to do.

FROM PREMISE TO ADVENTURE

Following the methods given in the last section, you now have a premise, which you either invented on its own and then wove melodramatic hooks into, or developed starting with the group's melodramatic hooks. With that you have your *Feng Shui 2* 5Ws:

- **Who** is doing the bad thing.
- **What** the bad thing is.
- **Where** they're trying to do it.
- **When** (in what juncture) they're doing it.
- **The Fighting** that drives and concludes the story (yes, not actually a W)

In tribute to the three-act structure, the default *Feng Shui 2* adventure consists of three fights:

- The **Opener**, which happens as quickly as you can get to it. When in doubt, start just before the fight, and ask the players to justify why their characters happen to be there when it starts. Use the introductory adventure's "Community Centre Opener" as a model for this. You could even start with Initiative rolls, run a sequence of the fight, then flash back to the "why are you there" quiz, and then resume with sequence two of the combat. You may know this as the in medias res technique.
- The **Bridge**, a mid-point fight that escalates or complicates the storyline in some way. Chase sequences, which literally move the characters from one point to another as they slug it out, make great bridge fights.
- The **Climax**, a big throwdown, often involving a boss. Finishing this fight wraps up the story's main threads. Assuming the heroes win, they prevent the bad guys from achieving their goal.



Build contrast into your three big fights. The abandoned warehouse might be a staple of action cinema, but you don't want two of them in the same adventure.

THINGS THAT COULD HAPPEN DURING THE FIGHT

For each fight, create a mental or literal list of distinctive actions that could occur during the fight. You won't wind up using all of them during play. You are not only preparing ideas to use yourself later, but proving to yourself that the location you've chosen for the fight offers enough springboards for the players to think up cool moves.

For a confrontation at an amusement park, you might jot down:

> **"Row of mooks mowed down through plush toys hanging from whack-a-mole booth; stuffing flying everywhere."**

When it comes time to run the fight, you might throw out this line of description when a player shoots down multiple mooks but doesn't have one of her own at hand.

Or you could describe the booth and the hanging stuffed animals as a cue, possibly inspiring a player to pick up on the idea. Or you could leave it alone, and maybe a player thinks to describe something like this, and maybe no one does.

What matters is not that a particular idea comes into play, but that it could. If players don't happen to pick up on the one you envisioned ahead of time, they'll seize on others.

After you've performed this exercise a couple of times, you may be able to drop it entirely. Instinctively you'll gravitate toward fight locations allowing this sort of improvisation. And when you run the fight, you'll generate these descriptions in the moment.

Should you find that the group runs out of descriptions early in a fight, you might want to go back to this technique for a while, to tighten your ability to pick cool spots for battles to take place, and to add relevant descriptions on the go.

BREAKING THE RULE OF THREE

Three fights per adventure provides a solid starting point as you train yourself to create *Feng Shui 2* adventures. But just as there's no standard number of action sequences in a kung fu flick, you can deviate from it as soon as you feel comfortable in your *Feng Shui 2* shoes.

By adding one or two Bridge sequences, you'll create structural variation between adventures, adding an element of unpredictability to the proceedings.

Too many Bridge fights will dispirit and confuse the players. After a while they'll forget what their goal was, and what the heck the bad guys were up to.

Avoid adding fights of no particular consequence. Every fight should entail a positive consequence that brings the heroes closer to victory if they win, or causes them setbacks if they lose. Setbacks might be felt in later fights during the current adventure, or in the ongoing subplots arising from heroes' melodramatic hooks. When in doubt, jot down the point of each fight in your structure, to make sure you have one.

In an at least moderately well-constructed action flick, even apparently pointless fights happen for an emotional reason. The classic scene in which boneheaded thugs or bullying authority figures provoke the heroes and get a thrashing in return performs one of two functions. It either occurs at the outset of a film, and exists to show us that our heroes are bad-asses. Or it provides an emotional break in the middle of a film, demonstrating that the heroes are back in black after recovering from a previous setback.

An adventure you've prepped with a basic three-fight structure might wind up adding additional action sequences in play, as you respond to player choices. By definition, any fight the players instigate matters to them, so grab some stats, think up cool stuff that could happen wherever it breaks out, and have at it. Never sacrifice the sense of player-directed storytelling to preserve the number of fights you originally had in mind.

You don't expect the players to bust into an underground bar near the American airbase to grill off-duty NATO soldiers about Lotus activities in the area. But that's what the players do.

You don't expect them to rudely intimidate the assembled Marines, but that's what they do.

You especially don't expect them to throw the first punch in a bar brawl, but...



When this happens, look for a way to tie a surprise player-caused fight into your storyline, as if it was meant to be there all along.

Naturally the heroes didn't employ lethal force against the Marines, so the brawl ends in old school fashion, with the drunken combatants from both sides lying in a pile of shattered furniture, hugging each other, and bellowing, "I love you, man!" (You suggest this because otherwise the heroes would seem like a bunch of jerks. Which they definitely were, but it would seem odd if you let that stand without being softened in some way.) As the bruised new bromance wraps up, one of the Marines mentions that the heroes aren't the only weirdos prowling around the perimeter. Last week, they caught some elderly Asian dude looting a neglected archaeological site. You planned for this connecting clue to come out in another way, but dropping it here retroactively makes the fight seem purposeful, not gratuitous. Or as purposeful as possible, under the circumstances…

KICKING IT SERIAL STYLE

In a long-running series, as you leave more choices of where to go and who to whale on up to the players, the three-fight structure may fall away in favor of a fight-of-the-week format. They might follow up on a clue to one player's hook one week, remember a forgotten plot thread the next, and head off in yet another direction the week after that. The structure arising from this resembles a TV show with various continuing story arcs more than it does a movie. Fortunately for you, structural fidelity inspectors will not arrive at your game den to fine you for this.

Since the original *Feng Shui*, action-adventure TV shows with just this sort of multi-threaded structure have become more prevalent, and provide an additional model as you improvise your wending Chi War epic. Examples include *Alias*, *Strikeback*, and *Leverage*, the latter co-created by someone who knows an exploding die when he sees one.

By following your players' lead, you may even see your planned Opener/Bridge/Climax structure upended. The game's simplicity backs you up as you accommodate their choices and take matters where they want to go. If you plan a battle in a Nordic ice hotel but they go to a volcanic island instead, never fear. You can always improvise them back to that awesome winter skirmish later on, most likely in a completely different context.

CONNECTIVE TISSUE

With your Opener, Bridge(s), and Climax envisioned, you next anticipate various ways in which the characters can overcome simple non-combat obstacles to find their way from Opener to Bridge and then from Bridge to Climax. (And from Bridge to Bridge if you plan to introduce more than one of them.)

Look at the heroes' story abilities, particularly their skills, including the contacts that come with skills. Anticipate ways they can use them to move between fights.

If you can think of more than one possible connector between each set of fight scenes, so much the better.

As you connect up your fights, look for ways to differentiate them, so that each reveals a fresh story

CONNECTIVE TISSUE WORKSHEET

	HEROES WIN	HEROES LOSE
STORY DIRECTION		
POTENTIALLY USEFUL ABILITIES		
LEAD-OUT TO NEXT FIGHT		

point. Often it's easiest to plot out of sequence, fleshing out the Climax first, then the Opener, and finally the Bridge(s) that join them together.

Expect your players to propose approaches to figuring out what's going on and getting to their next battles entirely different from the ones you envisioned. In play, go with these, moving information, atmosphere, and detail from the scenes you thought might take place, to the ones the players are actually sparking.

Deal with the opposite problem, in which players are doing everything but move the story in an entertaining direction — any entertaining direction — by using the tips provided in the "Pacing" section, later in this chapter.

You may be able to do all of this in your head, and on the fly, to boot. At first, though, you may find it helpful to use this worksheet, which reminds you of the job any bit of connective tissue has to do in getting the heroes from one fight to the next. These are:

- At least two story directions, one consequent from a victory, the other from a loss
- Abilities the heroes might use in overcoming obstacles arising from either condition
- How this sequence moves them to the next fight

Once you start thinking in this structure, you'll find that you can easily improvise adventures, either entirely on the fly or in response to unexpected choices by the players.

CONNECTING WELL, SCHOOL, AND BASE

You've already worked out the premise of your Lotus-in-Afghanistan adventure, which is that they're planning to attack three feng shui sites: a well, a school, and a military base. That makes the well your Opener, the school your Bridge, and the military base your Climax.

Your premise establishes why the group shows up there — Glass Peony seeks her betrayer, Copper Claw. Jenny Crow thinks Copper Claw might have a way to reconstitute her powdered family members.

The military base Climax writes itself. Clearly it's where the group comes face to face with Copper Claw. Plus you've got local forces setting up a crossfire with invading militants, plus helicopters, sniper towers, land mines… That's your big finish right there.

Jumping ahead to the Opener, you know that the heroes will be arriving in Afghanistan on a wealthy hero's private jet. This being *Feng Shui 2*, you naturally decide to have the plane shot out of the sky by anti-aircraft fire. On the not unsafe assumption that they dream up at least one way to survive the crash, they land near the well where your first fight begins in earnest. It offers desert terrain, plus smoldering plane wreckage, as fresh elements that haven't shown up in any of the action scenes you've staged in previous adventures. The modern well, placed for the benefit of a local village by an NGO, has become a target for the Lotus. By destroying the locals' water supply, they'll demonstrate their power and authority over the populace, the only kind of obedience evil sorcerers trust — the terrified kind.

For this fight you decide to confront the heroes only with mundane-seeming militants. This saves the Lotus element as a revelation the heroes can earn later on — introducing both a surprise and a sense of accomplishment for the players.

You then point-form possible consequences of both defeat and victory. You've chosen a challenging but

CONNECTIVE TISSUE WORKSHEET: FROM WELL TO SCHOOL

	HEROES WIN	HEROES LOSE
STORY DIRECTION	Heroes gain gratitude and cooperation of otherwise xenophobic locals.	Insurgents drag the heroes off as tribute for their sorcerous masters, who have instructed them to be on the lookout for any strange intruders.
POTENTIALLY USEFUL ABILITIES	Detective, Leadership, and Police skills aid in getting useful information from the grateful villagers.	Deceit, Intrusion, and Sabotage might factor into an escape.
LEAD-OUT TO NEXT FIGHT	A radio message from the insurgents warn that, as punishment for cooperation with foreigners, they're going to carry out their existing threat to blow up the school — and the kids are inside it now!	As the heroes escape, they overhear insurgents getting the orders to blow up the school, while the kids are still inside it.

CONNECTIVE TISSUE WORKSHEET: FROM SCHOOL TO BASE

	HEROES WIN	HEROES LOSE
STORY DIRECTION	They save the school and the kids.	The bad guys destroy the school. For added melodrama, they succeed in killing a kid, too.
POTENTIALLY USEFUL ABILITIES	Detective skills to interrogate captured militants; Sustained Domination to get information from demons.	Detective skills / Fix-It to track where the vehicles went; magical senses to follow trail of demonic energy.
LEAD-OUT TO NEXT FIGHT	They arrive at the enemy encampment, only to see that they've left for a major assault. A tactical map drawn in the ground and not entirely stamped out shows that they can be headed to only one place — the nearest military base.	

not overwhelming roster of enemies, making a win more likely. But opening rolls can explode either way, so you've got to have ideas for both results.

Because the terrain surrounding a school won't be much different than that around the well, you decide to add a couple of distinguishing elements. One, you make it a chase. The heroes get access to a Jeep (or Jeeps, depending on how well they do in connecting scenes) and catch up to the bad guys, also in Jeeps, before they arrive at the school. Two, you reveal the supernatural or Chi War element, by adding a couple of demons to the enemy ranks.

You complete another worksheet for the connective tissue leading to the final fight at the base.

BIT PLAYERS

The process of working out who the heroes are fighting gives you the most important GMCs, the antagonists for the adventure. Having found your basic connective tissue, you might then prepare a few notes on any bit players who are likely to appear. They might help the heroes or offer them resistance, but aren't meant to participate in the fights.

In some cases you can add bit players who might or might not get into a fight with the heroes, depending on what the players do. This battle occurs as an optional extra, in addition to the ones you're planning on for sure. By making the mistakes that lead to it, the heroes pay a price for failure. Let's say the heroes have to talk to a Triad boss to get information on a Lotus baby-theft ring. If they give the boss the face he expects, they get what they want, and no fight occurs. If they can't help but disrespect him, a fight erupts in the mahjong parlor.

Now and then you might introduce a character as a bit player in one adventure, who might appear in a follow-up as an antagonist. For example, in an adventure where the Jammers act as antagonists, the heroes might get a tip from the Simians revealing their hideout. Having introduced the Simian contact Killa Gorilla, you could then have him show up in a later adventure as a bad guy. Villains the heroes have already interacted with make for more memorable sparring partners.

Generally, though, bit players represent the world of ordinary people, some noble and in need of

protection, others skeevy and hoping to put one over on brawny but dim hero types. Sympathetic bit players sometimes have good reasons to place obstacles in the heroes' path. Weasels and creeps could equally well find reasons to help them. Weaselly, creepy, reasons, but still.

In action movies, bit players tend to be strong, simple types who establish themselves quickly without taking up any more screen time than the story points they introduce require. You can jot down some notes about your bit players ahead of time, or portray them on the go, in response to the mood and logic of the moment. Bit players behave in truculent, resistant, or frustrating ways when the heroes have been doing well and need a challenge to keep them, and the story, sharp. If the heroes have been taking a pounding, or are having trouble figuring out what to do, bit players lighten the mood as calming, admiring, or comic presences.

Maintain basic character logic by knowing what a bit player wants, both overall, and from the heroes in particular. That, plus the bit player's connection to the plot, and maybe a memorable quirk you can introduce in dialogue, gives you all you need. Jot these down ahead of time, or create them on the spot as needed.

BIT PLAYER EXAMPLES

Notes to yourself on prepared bit players can be as sparse as the following:

AUNTIE YEN

Sublet her apartment to "Heckler" Ko and his brother "Koch" — Saw them get into a black sedan with the sallow, hollow-cheeked man (Wretched Petal, a Lotus sorcerer) — Lonely and wants to gab — tries to keep them talking with offers of soup.

LETICIA KWAN

Celebrity gossip columnist — got anonymous video of pop star Janelle Ah briefly turning into a fox-faced being, but discounts it as cheap CGI — wants someone to flirt with, but not interested in anything beyond that — snaps her gum when she talks.

MIKE KUK

Barkeep and retired cop — world-weary and supportive, especially of active duty officers — hears a lot of crazy stuff as closing time nears, and will share the scoop with the group — wants to feel like he's still in the game — keeps a bottle of prize scotch under the counter, with your names on it.

GMC NAMES

An apt name that rolls off the tongue sticks in player memory. It informs perceptions of the character. One sporting a clumsy moniker breaks the fictional illusion, and serves as an unneeded reminder of the fact that you're making most of this up as you go along.

When I have to make up names in the moment, I refer to my browser, open on my notebook computer. You might use a tablet instead. I keep a tab open to an entry on the Internet Movie Database made or set in the part of the world the current action takes place in. Mix and match first and last names to get new combinations. A fan of Hong Kong films will find it disconcerting to meet people named Anthony Wong and Edison Chen, unless their characters happen to be visiting a movie set. But a shoot-out with Edison Wong and Anthony Chen makes perfect sense.

Some Hong Kong actors bill themselves with first name followed by last name, in Western style. Others go with the Asian convention, placing the last name before the given name. Many use English first names in publicity materials for the international market, but not all do. This can get tricky — I embarrassed myself for years by thinking that Tsui Hark's last name was Hark — but if a player tries to "well actually" you, remind him of how many mooks you have up your sleeve at all times.

Mainland actors and filmmakers reliably place family name first.

You can visually distinguish Hong Kong from mainland performers by the different English transliteration styles. Thanks to its long association with Britain, Hong Kong sticks to an earlier Romanization system that breaks syllables up and uses the digraphs ch, sh and to represent key sounds. The mainland system clumps syllables together and represents important sounds not found in English with a barrel full of xs and qs. After a while the Chinese cinema fan comes to associate the first Romanization system with Cantonese, the dialect of Hong Kong, and the second with Mandarin, the language of mainland movies.

Each dialect has its own very pronounced musicality — Cantonese lilts, while Mandarin has a staccato quality punctuated by buzzing, slurred consonants. DVD special features often show actors bemoaning the difficulty of working in the other major dialect, whichever it may be for them.

For extra points, create a feel for Past and Ancient era characters by using even older transliteration

HONG KONG FIRST NAMES, MALE

Abe	Chris	Eric	Jerry	Mark	Shao	Wai-keung
Alex	Clarence	Elvis	Jonathan	Matt	Shawn	Wells
Andrew	Clement	Fung	Joe	Michael	Simon	William
Anson	Chen	George	Jin	Mok Fung	Stephen	Wilson
Anthony	Corey	Gordon	Jun	Nick	Suet	Wylie
Arthur	Curran	Gregory	Kam-Tong	Patrick	Terence	Wyman
Billy	Daniel	Guan-Hong	Kenneth	Paul	Thomas	Yonggan
Bo	David	Hang-Sang	Kien-Ping	Philip	Tian-lin	Yue
Bowie	Dawei	Henry	Kinson	Quincy	Timmy	Zhi-Yuan
Bruce	Declan	Hua	Kong	Ringo	Tony	
Charlie	Donnie	Ivan	Leon	Ronald	Tung Cho	
Chi-Leung	Eason	Jackson	Leslie	Sai	Victor	
Chi Ying	Edison	James	Louis	Samuel	Vincent	
Ching Wan	Edward	Jan-To	Marco	Samson	Wai-Ken	

HONG KONG FIRST NAMES, FEMALE

Ada	Co Co	Hueyin	Leila	Meiyan	Pi-Ling	Wing-na
Amy	Crystal	Jade	Li-zhen	Michelle	Richie	Yang
Angela	Diana	Jessie	Lily	Miriam	Rose	Yanzhi
Anna	Ella	Ji	Lin	Monica	Sandra	Yat Ning
Barbara	Ella	Ji	Linda	Nana	Sasha	Yee
Betty	Ellen	Jing	Ling	Nancy	See-Dai	Yeuh-Feng
Bibi	Fanny	Jinny	Lori	Natalie	Shirley	Yi
Carrie	Fifi	Julia	Lorraine	Nicole	Shuangshaung	Yin Yin
Charlene	Fung-Jiau	Karen	Ma-ha	Ning	Susan	Yingtai
Chau	Hee Ching	Kate	Mabel	Oi-Fong	Sylvia	Yo Yo
Cherie	Hei-Yi	Kiki	Maggie	Olive	Tammy	Yu
Chi	Hsiao-Chi	Kitty	Man-ju	Pak	Tang	Yue-Yee
Ching-ling	Hsiao-min	Lan	May	Pan-Han	Wendy	
Cindy	Hsin	Lap-sap	Meilin	Pauline	Wing	

HONG KONG SURNAMES

Chen	Fung	Koo	Liu	Poon	Tsou	Yan
Cheng	Gao	Kuk	Lo	Shao	Tsui	Yang
Cheung	Ho	Lam	Lok	Shaw	Tung	Yao
Chiu	Huang	Lau	Ma	Shu	Wan	Yee
Choy	Huo	Law	Muk	Tong	Wong	Yue
Chu	Ko	Lee	Ng	Tsang	Woo	Yuen
Chung	Kong	Leung	Pang	Tsim	Wu	

MAINLAND FIRST NAMES, MALE

Ailun	Fanlong	Jinhui	Sheng	Xiaojun	Yutong	Zhizhi
Biao	Guojian	Li	Shiming	Xiaoxiang	Zhaowu	Zicheng
Bingtian	Haifeng	Long	Shipeng	Xuanxuan	Zhaoxu	Zilin
Dan	Jiahong	Peimeng	Tianfeng	Yanquan	Zhen	
Ding	Jianbo	Peng	Wei	Yi	Zhendong	
Dongpeng	Jianguo	Qiang	Wen	Yuan	Zhenye	
Fan	Jianlian	Qingfeng	Wenjun	Yue	Zhilei	
Fangyu	Jike	Qiong	Xiang	Yun	Zhilong	

MAINLAND FIRST NAMES, FEMALE

Baiwei	Fujin	Jun	Minghui	Shuang	Xueling	Yunwen
Cheng	Haijing	Lan	Na	Siyan	Yan	Zhixin
Cui	Hong	Lei	Nan	Wei	Yang	Ziyi
Cuihua	Hongmei	Liang	Ping	Xian	Yating	
Danna	Huanhuan	Linuo	Qi	Xiaojun	Yimei	
Donglun	Jin	Lu	Quiyue	Xin	Yue	
Fei	Jingbao	Mengying	Rui	Xiuqing	Yujun	
Fengling	Jinling	Miao	Shanshan	Xuan	Yunli	

MAINLAND SURNAMES

Cai	Guan	Jin	Mi	Shi	Wang	Zeng
Cao	Guo	Kong	Miao	Si	Wei	Zhang
Chen	He	Lao	Ni	Song	Xi	Zou
Cheng	Hu	Liang	Qin	Su	Xiang	
Chu	Huang	Lin	Ren	Sun	Xiao	
Dong	Hui	Liu	Sang	Tang	Xie	
Fang	Huo	Lou	Shan	Teng	Xu	
Gao	Ji	Ma	Shen	Tian	Yang	

WUXIA NAME ADJECTIVE (LYRICAL)

Abundant	Coruscating	Heavenly	Persevering	Reflecting	Still	Warm
Autumn	Crying	Joyful	Placid	Shining	Summer	Winter
Blue	Dancing	Lady	Plangent	Silk	Swirling	Yearning
Bounding	Flashing	Leaping	Prince	Silver	Thundering	
Bountiful	Flying	Limpid	Princess	Sojourning	Tranquil	
Bracing	General	Lord	Racing	Soothing	Venerated	
Bright	Glittering	Moonlit	Radiant	Sorrow	Verdant	
Conjoining	Healing	Old	Red	Spring	Vigorous	

WUXIA NAME ADJECTIVE (MENACING)

Abysmal	Cannibal	Enveloping	Headless	Madness	Sharpened	White
Acid	Corrupting	Flesh-Eater	Hidden	Maggot	Shrieking	Wretched
Bellowing	Coughing	Furtive	Howling	Night	Skin-Taker	Writhing
Big Ears	Crusher	General	Humbling	Pervading	Slander	
Blood	Crushing	Ghost	Infiltrating	Pig Sticker	Slithering	
Bubbling	Deathsong	Gnawing	Lady	Poison	Spider	
Buffeting	Demon	Green	Limping	Rattling	Swallowing	
Burning	Diminishing	Headhunter	Lord	Shackling	Tongue	

WUXIA NAME NOUN

Bay	Brush	Flute	Jug	Oasis	Smoke	Tortoise
Berry	Chrysanthemum	Fox	Lake	Path	Staff	Well
Blade	Cliff	Gale	Lute	Peony	Stone	Willow
Blossom	Creek	Gate	Master	Petal	Storm	
Bluff	Cut	Gorge	Meadow	Ripple	Sun	
Bowl	Drum	Hill	Mist	River	Sword	
Bridge	Dune	Horse	Moon	Scroll	Tears	
Brook	Field	Jade	Mountain	Sky	Tiger	

systems from the 19th century, cribbed from public domain English texts on all matters Chinese.

The complex topic of Romanization deserves serious consideration, in a forum other than a roleplaying game book about robot monkeys firing assault rifles at ghost-fighting magic cops. In this and in many other matters, we take our cues from the boisterous irreverence with which Hong Kong movies portray Chinese culture.

HONG KONG & CHINESE CHARACTER NAMES

In the movies, characters often have English first names and Chinese family names. Often this is a feature of the English language subtitles. Chinese audiences know Chow Yun-Fat's character in *The Killer* as Ah Jong; the English subs call him Jeff.

Hong Kong residents often give themselves English first names, which they adopt when they study or work abroad. Show business types adopt this habit, too. Teddy Robins' louche Old Master character from *Gallants* (2010) tells a young woman to call him by his English name, Ben, as part of his bid to pick her up. English names don't necessarily follow current fashions in Anglo countries, leading to some engagingly old-timey choices. You might also find first names drawn from other languages, as in the awesome example of film editor Wai Chiu Chung, also billed as Azrael Chung.

Some characters might be known by descriptive nicknames rather than English or Chinese first names. I can only think of male examples but if you think of a female nickname that sounds right, don't let petty issues of gender style stop you.

Variant first names, like Anthony and Tony, show up as separate entries in the list on p. 220-221. Certain last names appear more than once under different transliterations.

WUXIA NAMES

For Ancient and Past characters, use mainland Chinese names for some, and, for others, poetic-sounding two-word adjective-noun nicknames, rendered into English. Pick menacing adjectives for obvious bad guys, like Lotus sorcerers and their minions. Pick lyrical adjectives for sympathetic GMCs, and for characters whose allegiances you don't want to immediately signal. (Some of these aren't technically adjectives, but work as such for this purpose.)

A purpose-built name will almost always work better than a randomly generated one. These needn't be two word combos; single-word descriptive names also work. Examples from the recent wuxia film *The Four* include Emotionless, Coldblood, Avalanche, and Guts.

On occasion an unexpected combination provides inspiration you wouldn't arrive at on your own. When stuck for inspiration, use a random number generator app or site to choose from these lists of 51 items apiece.

GENRE STYLE

Before you actually start the adventure, you should emphasize to your players a couple of points about genre style. *Feng Shui 2* combats will be much more fun if players get into the proper spirit. Describe the importance of outlandish action descriptions, with examples. Remind them to describe actions after they know whether they've made the necessary check.

When they down opponents, ask them whether they want them alive or dead. Don't raise the issue with mooks unless they do. This gives you the action movie dynamic where the heroes mow down tons of bad guys without seeming like engines of carnage. (For an example of a director deliberately messing with this trope, see the scene in *Looper* where Bruce Willis assaults the bad guy's headquarters.)

It's also kind of jarring if the heroes turn the first fight into a slaughterhouse. Explain to your players that, when fighting vastly inferior opponents, they can always decide whether to kill or simply to incapacitate them.

Point out that the game assumes chaotic but essentially altruistic heroes. They may posture as cynical types or mercenaries, but when it comes down to it they fight in the Chi War as its much-needed good guys.

We also assume that the heroes get together after kicking the first bad guy butt they see and then hang around together without giving their sudden coherence as a group very much thought. Veteran roleplayers may consider this a creaky, implausible device. But it's a creaky, implausible device that works, dammit!

TEMPORAL CONFUSION

Guide players whose characters come from a juncture other than the one in which the first adventure is set in playing a confusion level that keeps the story going. In time travel movies, characters from the past tend to be momentarily confused by their new surroundings, but soon pick up the important details about the need to duck when guns are fired or cars

come barreling at them. However, this doesn't stop them from playing more mundane encounters with modern technology for laughs.

The rule of thumb is: when the result is funny, your character is confused by the new juncture. When the result would be disaster for the character, or a tedious halting of the plot, the character is a phenomenally fast learner and knows just what to do.

For a masterclass in striking this balance, see the first season of the TV series *Sleepy Hollow*.

RUNNING FIGHTS

Fast, freewheeling fights form the backbone of any *Feng Shui 2* session. Follow these tips to keep them exciting.

KEEPING TRACK OF SHOTS

When run speedily, the shot cost system evokes a filmed fight sequence. Actions with variable shot costs mimics the jagged editing rhythms of a well-constructed cinematic battle. Calling out each next shot in a sharp, auction style hits the players with a jolt of verbal energy. By snapping them back to attention, you encourage them to make their checks and descriptions with dispatch and verve.

This works if you keep the shots, and thus the fight, rattling along at a steady rate, eliminating breaks between actions. Learning to do this takes a bit of extra effort, compared to the more measured pace of the fixed initiative system you may be used to from other roleplaying games. The effort pays off if you master it. Today's profusion of digital tools makes the shot system easier than ever to manage.

This method relies on a number of different tools, physical and virtual:

- A paper shot cost counter.
- A scratch sheet of paper.
- Up to 8 tokens of different shapes, small enough to fit on the circles on the shot cost counter.
- (Optional) A laptop or tablet browser, open to a web app counter tool.
- (Optional) A die-rolling smartphone app.
- (Optional) A calculator program, open on the laptop.
- (If mooks are present) A sheet of pregenerated mook attack results.

You may also want to adjust this method if not all of these tools are available to you, or fall outside your comfort level for whatever reason. Our sense of how much handling a tool takes, versus the rewards from that tool, varies between GMs. Personally, I'm faster switching between a number of devices and tools rather than switching between apps on a single device. The opposite might be true for you.



ASSIGN GMC COUNTERS

Assemble a set of small tokens of various shapes, none of them larger than the spaces on the shot counter; see the Appendix for a shot counter you can copy. I use a jar of assorted beads. You could throw in *Monopoly* pieces or small RPG miniatures.

Before the fight begins, choose a different token shape for each GMC combatant. On the scrap sheet of paper on which you'll mark their Wound Point totals, Impairment, and other combat notes, draw the shape of the token you've chosen to represent that combatant. A single token represents all mooks, who all act at the same time.

Using matched tokens (one on the shot counter, the other in front of the player or on top of the GMC's stat block) makes it super simple to identify tokens.

Keep note also of the players' various Defense values. Make sure they tell you when they suffer Impairment, changing these values. Rather than keep this info in yet another sheet of paper, I jot the numbers down each time on the bottom of the scratch pad I use to track GMC status.

INITIATIVE CHECKS

Call for players to make their Initiative Checks, holding the results until you ask for them.

In one handful, roll one die for each foe. Going by the rough order in which they land on the table as compared to the order in which you've listed them on your scratch paper, assign an Initiative Check roll to each foe. Add this to each foe's Speed to get the character's first shot. Place the character's distinctive token on or alongside the corresponding circle on the shot cost counter.

All mooks in the fight act on the same shot.

DETERMINE OVERALL FIRST SHOT

If you're not using a shot counter, ask the players if any of them have a result higher than the highest shot you have marked on your shot counter. If so, that becomes your highest shot. If not, the highest shot of any of your GMCs is the first shot of the sequence.

Go to your laptop, and the browser tab in which you've opened your counter app. I use a Chrome browser app called, shockingly enough, Counter. Set the counter number to the first shot of the sequence, which you've just determined.

CALL OUT THE FIRST SHOT

Ask again which players act on the first shot. In response you'll get a show of hands. If multiple characters act on that shot, they act in this order:

- All players act before any GMCs.
- If multiple players act on the same shot, they act in seating order, from your left to your right.

After a player acts, she moves her single token on the shot counter a number of spaces equal to the shot cost of the action — usually 3.

If multiple GMCs act on the same shot, they act in the order you've noted them on your scratch pad, from top to bottom.

When a GMC acts, move their token on the shot cost counter a number of spaces equal to the shot cost of the action — usually 3.

CALL OUT THE NEXT SHOT

Before moving on to the next shot, ask again if any players have yet to act. Sometimes they get confused, or signal to you in a way you miss.

After it's clear that everyone who can act on this shot has, move the counter down 1.

Ask which players act on this new shot.

Actions resolve as above. When all actions on this shot resolve, move on to the next shot.

KEEP CALLING SHOTS

Continue the shot countdown.

On shots 3 and lower, character actions eventually take their corresponding tokens temporarily off the counter.

NEW SEQUENCE BEGINS

When the shot counter goes to 0, a new sequence begins.

Starting with Initiative Checks, repeat the steps above.

FIGHT QUICK REFERENCE

The steps in this shot cost tracking method are:

- Assign GMC counters.
- Initiative Checks.
- Determine overall first shot and set counter.
- Call out sirst shot.
- Call out the next shot.
- Keep calling shots.
- New sequence begins.

FAST GMC ATTACKS



I use a smartphone app to roll dice for named GMC combatants. As of this writing, Atlas Games is preparing a full-featured combat assistance app for iOS called Sylvan Master, which allows you to import adventures, prepare GMCs, and then manage combat through the use of shot tracking and sequences. It even accepts QR codes (such as those found in this book).If you just want to roll dice, Dicenomicon is an excellent dice-rolling app, and it even includes a "Feng Shui Fortune Roll" option, but it doesn't track player turns or GMCs.

You may find it faster or more comfortable to hand-roll Swerves and mentally calculate results for named foes.

For mooks, I pregenerate and print out on paper a page of attack results. When mooks attack, I cross off the results as I go through a number of results equal to the number of mooks. By dividing the number of results by the number of PC targets, you can quickly see which heroes, if any, get hit by the wave of mook strikes.

WHEN GMCs GO DOWN

When a GMC goes down, remove its token from the shot cost counter. Leave it there if the GMC has an ability likely to bring it back into the action on a subsequent shot. Move the token to that shot.

SPEEDING THE MATH

My simple arithmetic is not the fastest, so I keep a calculator program up to quickly do my adding and subtracting on those occasions when an immediate answer eludes me. You won't need to bother with this if your brain crunches numbers readily.

ASSORTED FIGHT TIPS

Players who read the rules already know that the typical mook goes down on a 13. Tell them if they ask.

Unless you have a specific reason not to, tell the players the Defense values of other opponents, as well. This saves time, as they don't have to keep asking you whether they hit or not. (In practice they may still ask sometimes, because the numbers don't stick in their heads.)

When your result tells you that a foe has scored a huge hit against a hero, foreshadow this by describing the bad guy revving up a hideous blow. This cues the player that a Dodge might be in order, possibly one including a Fortune die expenditure. Sometimes you'll be moving things along so quickly that you announce an attack result before the player has a chance to declare a Dodge. Always allow this retroactively.

When the damage a player declares tells you that a featured foe has gone down, or when you roll and fail a boss' check to remain up after 50 Wound Points, invite the player to describe the finishing move that puts the enemy down. Once in a while you'll get a cool descriptive idea that you sense will be triumphantly received by the group. Then you can narrate the bad guy being impaled by a severed copter blade, pulped by a junkyard car-crushing machine, or chewed in half by a grudge-holding killer whale. Otherwise, let the player take spotlight time at this sentimental moment in the life of any hero. On a like note, when hero attacks impair opponents, tell the players, so they can narrate accordingly.

COMBAT-FREE EPISODES

風水

In a long-running *Feng Shui* series the odd episode consisting entirely of connective material provides a refreshing change of pace. For example, the fourth episode of our alpha playtest game set aside the fighting as the characters chose to go from place to place in Hong Kong learning about the Chi War and finding out how their melodramatic hooks intersected. This gave them the context they needed to make the fights of upcoming sessions meaningful to them. I didn't plan for this from the outset, but it's how the session took shape organically. As low key as they were, the events of the session had the players engaged, and I saw no reason to mess with that. Combat remains central to the *Feng Shui 2* experience, but even that can take a breather when a session's collective creation goes in another direction.

THE MAP IS NOT YOUR FRIEND

Other roleplaying games trade on a love of maps. Although we appreciate a compass rose and a scale bar as much as the next geek, this game asks you to set aside your affection for the grid. What in other games

delivers a core part of the play experience here diverts and constrains your imagination. A map centers your visualization on a piece of paper or tablet screen when it should all be unfolding in your mind's eye.

A general verbal description allows everyone, yourself included, to invent new details on the fly. A map subliminally encourages players to only envision what they see marked down, even if you tell them they're free to add new stuff.

When players ask if a certain feature exists in a fight location, your default answer should be "yes." In *Feng Shui 2*, you want to be able to decide on the spur of the moment that there just happen to be awnings hanging over that walkway between buildings, or there is indeed a ledge big enough for that hoodlum to jump off of.

If a detail seems too odd or out of place, instead say, "Sell me on it." Much of the time the player who knows the suggestion is a stretch will drop it in favor of something that doesn't require them to convince you.

A flat "no" may be acceptable for suggestions that make the bad guys seem like idiots, or seem too conveniently lucky for the players, even if they could conceivably match the fight location.

When in doubt, use the groan test. Would you groan in annoyance at the sloppy storytelling if this happened in a movie?

For example, when a player recently asked me if the mooks had left their keys in the ignition of their cars, I responded with a rare flat-out "no," because that would fail the groan test in a movie. Criminals who pile themselves in wave after wave against superior opponents might not be the brightest bulbs on the marquee. But leaving the keys in the ignition feels too stupid to believe. It plays more like a screenwriter groping for a solution than something that ought to happen without a lot of set-up.

Resort to map use only to clear up a muddled conception of a location. Whip up a rough sketch to resolve the confusion. As soon as it has done its job, remove it from everyone's sightlines. This lets the players return to seeing things in their heads, rather than through a layer of representation.

For atmosphere before a fight, deploy images of the real-life places where your fights occur. Unlike filmmakers, you need no permits to stage your imaginary mayhem in famous places. Google Image search can whip up a stunning location for you in a matter of keystrokes.

Google Streetview images in particular conjure vivid backdrops for *Feng Shui 2* battles. They convey more emotional information than maps and remain at a human scale. Encourage players to mess with the view they're given by describing elements that aren't in the photo:

"Clearly we're looking at an old photo here. This corner is where the community centre now is, with its red walls and tall columns. And across the street, this is now a bakery."

USING MELODRAMA CHECKS

Close readers have noted that none of the game's schticks grant heroes a boost when making melodrama checks.

This is because you want heroes to respond to appearances of their melodramatic hook by making interesting choices that draw them deeper into the story.

Ask for a melodrama check only when a player forgets the importance of emotional ties and wants to act in a coldblooded, overly tactical way. Some players lapse into a habit of treating their characters like game pieces, avoiding emotional entanglements whenever possible. The melodrama check is for them. When you present them with a melodramatic situation, they have a chance of ignoring it. But over time, as you keep doing it, they'll eventually fail. Not just you, but the rules, will insist on their using the melodramatic hook rules as intended.

If you never once use this rule, because players engage with their hooks without being prodded, everyone is doing it right. The melodrama check exists only as a backstop. By merely existing it will, in most groups, fix the problem it is meant to address.

TONE

In an effort to keep the rules as non-boring as possible this book contains jokes. Despite its tongue-in-cheek approach, *Feng Shui 2* is not a comedy game. It wears best as an emulation of action movies, which themselves contain comic elements, not as a flat-out parody.

We've drawn some inspiration from Hollywood shoot-em-ups, but our big touchstone remains the martial arts epics and heroic bloodshed sagas of the Hong Kong movie industry. The output of Hong Kong's classic early '90s era veer abruptly in tone from one scene to the next. A typical example shifts from fast and bloody action in one scene to outright low comedy in the next, and then on to over-the-top melodrama. Then it returns to low

comedy for the next scene, and so on. To someone accustomed to Western movies, which tend to stay within a predictable emotional range, this tendency can require an expectations adjustment. It makes them ideal roleplaying inspiration, where tonal consistency can prove tough to maintain. A typical session might move from a tense battle to tension-cutting jokes to a digression into some other nerdy topic and then to horror and back to badinage. We don't tend to do so much melodrama, but if you do add that, you have the full panoply of pinballing emotions that make up a classic HK flick.

The films of the new Chinese cinema resurgence of the twenty-teens dampen down the tone shifts, somewhat. A wave of sober-minded historical epics fusing the styles of the mainland with the flair of the island hews to a straighter line. Even so, a vein of crazy continues in less impressively budgeted productions, like 2010's gonzo super-mutant throwdown *City Under Siege*.

So even with a wry sensibility and punningly named cyber-apes, humor is just one element in a *Feng Shui 2* series. Things can happen here that would never fly in a straight-up parody. You can care about the characters. They might die permanently and hideously. PCs might be capable of superhuman feats, but they are still quite mortal, even if it takes more bullets to put them down than it would you or me. In fact, just as Hollywood screenwriters mangle believability in order to make sure that the hero survives and finds true love at the end, HK movies often contrive their scripts to arrive at unhappy endings. Pitch the violence in *Feng Shui 2* so that it is not only cartoony and unreal, but at the same time bloody and final. When a named character finally does take enough damage to die, don't flinch from the consequences. Describe the scene in all of its terrible detail, allowing sympathetic characters to gasp out a few final, touching lines before dying.

Bad guys go much further in HK movies than Western sensibilities allow. For example, villains kill little children and even babies. Carefully weigh the scenes you choose to include in your series, especially if your players are unfamiliar with the Hong Kong style. But if the mood does get too silly and spoofy, this is the kind of sudden shock you can throw at them to show them they're not in Kansas anymore.

Our culture clings to a curious ambivalence about action movies, which are really just our high-tech versions of the hero myths celebrated by all cultures since the dawn of time. Even people who really enjoy them sometimes feel they have to show that they're really above all that. Try not to condescend to the material or think of it as cheesy. Sure, these stories are stylized and highly exaggerated, but that doesn't mean that they don't satisfy a real emotional need.

SELF-REFERENTIALITY

One particular type of spoofery especially damages the balance of moods *Feng Shui 2* thrives on. Seeing the way that the rules simulate movies and not real life, some groups may be tempted to play their characters as if they're aware that they're characters in an action movie. As GM, remind them that any meta-awareness or irony remains with them as players, and does not pierce the fictional veil into the thoughts of the characters.

On one hand, it helps to imagine what a scene would look to your group if they were sitting in theater seats staring up at it on the big screen. You should, now and then, describe things in cinematic terms: "This would be a slow-motion sequence, with the shell pumped out of the shotgun and bouncing across the top of the bar." "Imagine a panoramic widescreen shot of the entire mountain vista." Anything that stimulates the visual imagination during a roleplaying session makes it more vivid and exciting, and you can do so quickly and sharply by using movie references as shorthand.

On the other hand, you don't want to distance the players from the scene in their imaginations. Avoid suggestions that their characters are played by actors, that they can see klieg lights or cameras in their peripheral vision, that they are in danger of tripping over dolly tracks, or that the characters can look down and read the subtitles superimposed on their chests. Although the best *Feng Shui 2* characters will be fairly simple and based on genre stereotypes, they build a layer of emotional reality on top of those solid structures.

Again, let the players sometimes comment on the cinematic nature of the proceedings, but not their characters.

PACING

Maintain a cinematic feel by favoring forward momentum over sidetracks and distractions. A session in which the characters spend three hours buying a car and then ten minutes driving the car off a cliff is not going to meet most players' definition of an entertaining evening.

Strive to maintain a sense of the room, just as an actor or stand-up comic does in performance.



If you pay attention, you can tell whether your players are excited and engaged by the story, or if they're getting bored. When that happens, do whatever you can to get the story out of whatever track they're on that's causing them to tune out. Jolt them back into the story by shifting gears, introducing a new element, or simply throwing in some good old fashioned gratuitous violence. Once the smoke has cleared the players might, as they discuss what has just happened, float a plausible theory connecting your desperately inserted event into the storyline, making it retroactively not so gratuitous after all.

Great action movies depend on tight writing and split second editing, tools the roleplaying medium doesn't provide for. You and your group will be improvising a story on the spot, supported by the rules and whatever barebones structure you've laid out in advance. Scenes that would be cut from the first draft of a screenplay will be played out in full in the course of a roleplaying session. Keep the session paced like an adventure movie by cutting away from tedious scenes. Think of yourself as a film editor, always impatient to cut to the next scene when the tension of the current one begins to flag.

Top sources of boredom include:

DITHERING

Some groups of players get bogged down deciding what to do next. Some players are cautious to a fault, and become paralyzed into inaction by the fear of failure. Sometimes entire groups are made up of ditherers, but even one player who persuasively shoots down every plan the others come up with can turn a game session into an exercise in frustration. There are a number of ways to handle this.

One is to reward action over inaction. Remind players that their characters exist in a world where "go get captured and try to figure out what the enemy is up to" is actually a pretty good strategy.

Another way to handle this is to remember the words of hard boiled crime fiction master Raymond Chandler. He is reputed to have said that whenever he got stuck for a plot development, he just had a guy come through the door with a gun. When your players are dithering and refuse to go to the action, have the action come to them. This reminds players to take a more active approach to their characters' problems. It's always preferable to blow up the bad guy's hangout than to have them blow up yours.

IRRELEVANT SCENES

The rules spare characters from spending a lot of on-screen time taking care of trivial tasks such as buying guns, training in their fu powers, and hunting down magical scrolls. If a scene doesn't advance the plot, dispense with it in a quick aside. Some players like to act out every encounter with a bit player in excruciating detail. Don't let these guys turn a stop at the gas station to ask directions into a sequence longer than the balcony scene in *Romeo and Juliet*. Let them save their roleplaying skills for the scenes that might conceivably interest the other players, too.

DIGRESSIONS

Everybody breaks character in the course of a roleplaying session: Don't be a harsh conversation cop, snapping at anyone who brings up an unrelated topic. Be a subtle guide to gently steer people back on course rather than allowing the action to turn into a panel discussion. Strictly limit floor time devoted to rules discussions. When faced with a player who wishes to convince you to adjudicate something differently, make a quick provisional ruling and keep the action moving. If the player wishes to discuss it further, ask her to wait until after the session is over.

DEAD ENDS

Maintain momentum by allowing easy movement from one big plot sequence to another. Make sure that the clues that tell the PCs who to beat up next are fairly easy to get. To reiterate a point made earlier in this chapter, always permit several alternate ways of advancing the plot line.

IN-CHARACTER CHAT

Sometimes the players will be so into their characters that they'll spend hours just shooting dialogue back and forth. This is not always a bad thing, so you have to exercise your judgment before cutting it off and insisting that the players start working on getting to the next scene. After all, how much fun would *Pulp Fiction* have been without Vincent and Jules shooting the bull about Big Macs in Paris?

But there's always a point where such a scene starts to wind down. It's up to you to cut it off just as it starts to trail off, so that everyone remembers the fun bits instead of the last fifteen minutes of slowly deflating energy.

PLAYING THE ROLE

When creating and playing GMCs, remember that simplicity is the key to action-adventure. When you think of the great heroes and villains of pop fiction, most of them are very basic ideas onto which you can project a wide variety of styles and ideas. A character based on a single strong idea is always more memorable than one created from a laundry list of minor quirks and complex life experiences. This latter kind of characterization can work splendidly if you're an actor in a kitchen-sink drama, but it's misplaced in *Feng Shui 2*'s action movie context. You can labor over the biography of a GMC for hours, but if you don't play him vividly in the actual game session, all of your work is wasted.

If a character is going to be on-stage a lot during an episode, try to come up with a single defining quirk that your players can use to identify him. It might be a distinctive speech pattern: stutters, repeated words, catch phrases, a particular vocabulary, an accent or a funny voice. Eunuchs should all have high, squeaky voices, because that's the cinematic convention. Never mind that real-life eunuchs don't sound like that.

Props also help to define a character. A mimed cigarette can do wonders in changing your persona from narrator to sleazy informant. You don't need to go overboard here, but a simple visual cue or two can be very useful.

Once you've picked a gimmick to help you differentiate a character, the most important thing to know about her is what she wants. If you know what her most important goal is, you'll know what she tries to do in the course of the story. And what a character actually does in interacting with the heroes is much more interesting and important than all of the preparatory notes you can scribble.

LANGUAGE

Language barriers can be a big impediment to character interaction in roleplaying. Just having a fight with an ancient bad guy isn't as much fun as trading quips with him as you try to clobber him.

Realistically speaking, few characters from the modern world would be able to converse in an appropriate dialect with an ancient Chinese general. Or with an evil cult priest from the backwoods of contemporary Thailand.

So to heck with realism. Just ignore the issue and let everyone converse with each other.

One exception pertains: mainlanders speak Mandarin. When needed for a joke or character point, Cantonese-speakers struggle to understand Mandarin. When story convenience requires that this be forgotten, speakers of each dialect perfectly comprehend the others.

USING THE CHI WAR

Feng Shui 2's Chi War serves a couple of main functions.

One, it lets you mash all of the Hong Kong genres together, with a fiery soupçon of Hollywood action tropes tossed in for good measure.

Two, the multi-factional nature of the Chi War gives you an easy way to link your plots together. It establishes a variety of antagonists who might be doing all manner of sneaky things that can connect your set pieces together into episodes, and your episodes together into a series.

TRIANGULAR PLOTTING

More than their US counterparts, Hong Kong movie plots often present a triangular set of forces at odds with each other. Heroes frequently have to take down a main bad guy while also dealing with a third force. In the movies, these are often rivals within the heroes' police force or ancient government. Translate this to the Chi War by creating adventures in which the group faces a main antagonist, and a secondary faction who complicate the heroes' task from another direction.

DOLING OUT EXPOSITION

Don't throw the whole setting enchilada at the players from the first session. Start off slowly, introducing one element at a time. That way you'll still have some surprises for later. If your players learn one thing about the Chi War every couple of sessions or so, you're pacing out the grand continuity at a good pace.

As your series progresses and the heroes learn more about what's going on, they can gain greater influence over events that have an impact on all of history. They can explore the Netherworld, shake up the groups fighting the Chi War, and even change history. This will be all the more dramatic if they started out slowly, rather than finding themselves in the thick of earth-shattering plot lines right from the get-go.

For a change of pace, throw in occasional storylines that sit apart from the central Chi War continuity. Throw in independent operators as bad guys once in a while. Create stories that don't involve the Chi War at all. This will keep your players on their toes and add a sense of variety to your series. The PCs should face the classic "So many bad guys, so little time" dilemma. They can face mobsters, terrorists, stray monsters, petty dictators, serial killers, and more.

DEALING WITH BACKGROUND

The introductory adventure assumes that the players want to get to the heart of *Feng Shui 2* right away.

Alternately, you could start out in the Contemporary Juncture and introduce the fantasy and science fiction elements by increments. This tactic becomes easier to pull off with players so far unfamiliar with the game, or with *Shadowfist*, the card game that shares the same setting and characters. In a slow ramp-up, you start out with a normal-seeming action framework. The players only discover several sessions in that their characters' enemies are actually eunuch sorcerers or futuristic survivors raiding the present for crucial supplies.

Players who know the game but haven't played for a while might appreciate this sort of gradual unveiling too. As in a TV series or movie reboot of a beloved fan property, they feel a jolt of happy recognition as each familiar element resurfaces. The occasional twist, like the downfall of the Architects and the rise of the Simians, adds an element of surprise to these reintroductions.

In a mixed group, where only some players know the setting, consider recruiting the experienced types to help you introduce the background. Ask the new players to choose from the contemporary archetypes. Suggest that some of the others pick characters from other junctures. This latter group already traverses the Netherworld. They know something of the Chi War, though perhaps not much. By piecing hints together they can tell that something big is afoot in the always-strategic Contemporary Juncture. As they explain the situation to the young grasshoppers, exposition comes up naturally, as answers to specific and relevant questions.

CUSTOMIZING THE SETTING

Don't treat the continuity we present here as a straightjacket. Make whatever changes you require to construct the story you want. Warn experienced players ahead of time that you're freely adapting the setting. Otherwise they may wrinkle their noses or put up hands to correct you when you describe someone other than Gao Zhang as the head of the

Lotus, or explain that the Architects retain control of the Future in your personal reboot of the setting.

If you do alter continuity in this way, you'll have to alter material in future *Feng Shui 2* supplements to match events in your series. But if you're inventive enough to change things in the first place, this shouldn't be a problem for you.

SERIES TYPES

Depending on your and your players' past exposure to *Feng Shui*, your series can bear several possible relationships to the setting and its history.

FIRST TIMERS

Some or all of the players are experiencing *Feng Shui 2* for the first time, with this new version of the game. Maybe you are, too. You don't have to make any reference to its history, or your history with the game.

FRESH START

All or most of you have played *Feng Shui* before, in this or its previous edition. Nonetheless, you restart from scratch, playing characters unfamiliar with the Chi War. The first adventures introduce them to it, as they would for newbies. But you as GM condense that introductory phase, since the players have already gone through it in a previous series.

REBOOT

All or most of you have played *Feng Shui* before, but this is your first time with the new edition and advanced continuity. Run it as a fresh start, but with a slow ramp-up matching your original introduction to the world. As GM, you reveal favorite old GMCs and story elements in their new context, doling out a mixture of nostalgia and surprise. The events of past series with the previous edition are never acknowledged or brought into play. You might even reprise certain key events, but with new twists to keep them fresh.

Players can pick brand new characters, or reimagined versions of their old favorites, once again at the start of their careers. They don't remember events of the series they originally appeared in, because in this timeline they never happened.

In 1996, in a game set in that year, Troy played Jack Donovan, a Maverick Cop from New York City on a long-term, highly irregular transfer assignment to the Hong Kong Police Force. Jack appeared as a cynical, flatfoot in his late 30s, too dogged, honest, and reckless to rise through the hierarchy. He always imagined Jack as played by Mel Gibson.

In the 2016 reboot, Troy plays Jack Donovan again, still middle-aged, just now embarking on his transfer assignment to the Hong Kong Police Force — now all the more irregular since it involves a deal between the US and Chinese governments. Troy may be older now, but Jack isn't. Now he imagines him as played by Ryan Gosling.

As players wish, their heroes can be carbon copies of the previous PCs, or altered concepts with the same name and some common details.

In 1996, Chin played Tony Mok, thief and getaway artist with a heart of gold — or solid silver, anyway. In 2016, he plays a character called Tony Mok, who resembles him in most respects, but uses the Driver archetype, which didn't appear in the previous core book.

GETTING TOO OLD FOR THIS SHIT

Here you restart a *Feng Shui* game from the previous edition, jumped ahead in time to the present day. Since in first edition the present day always remained 1996, this represents a big leap. The previous characters reappear after a generation away from the Chi War. The first adventure shows them getting back together — perhaps with younger wannabe Dragons played by players who didn't take part in the previous series. Have the players create new melodramatic hooks that reference why they stopped fighting the Chi War, and why they're about to get pulled in all over again.

Use starting archetypes, regardless of the abilities and experience accrued in the old game. Chalk up mechanical differences between old and new versions to the aging process and time spent away from the Chi War. Or just don't address it.

Troy plays Jack Donovan, picturing him as a now worn and creaky Mel Gibson. He was in his vaguely defined 30s then, and so is in his vaguely defined 50s now. In the first adventure Troy establishes that Jack retired from the force and started a fishing boat business off the coast of Florida. Now he's back in Hong Kong, investigating the disappearance of his son, Jack Jr., who followed in his footsteps as an American cop doing liaison duty on the island.

Chin plays an aging Tony Mok, who has been off designing and racing cars for the last two decades. He's lost his touch at sneaking into places but can drive better than ever, accounting for Chin's archetype switch from Thief to Driver.

NEW GENERATION

This game establishes itself as a sequel to a previous *Feng Shui* series played in the 1996 continuity. Here the players in the previous game nod to it by playing a new generation of chi warriors, related to the last. Events in the old series happened a generation ago. Previous characters might make cameo appearances as their older selves, now as GMCs to be consulted, rescued, and maybe eventually mourned.

Troy plays Jack Donovan Jr., a bright-eyed Karate Cop in his late 20s, eager to follow in the footsteps of his father, without ever succumbing to his cynicism. In the fourth session, Jack Sr. shows up, dispensing wisdom from the deck of his Florida fishing boat, as a GMC played by you.

Chin plays Antonia Mok, a Driver who vowed never to involve herself in her father Tony's shady dealings — until he vanished from his Bangkok hotel room, leaving behind a bag of money and a bloody tire iron. She's come to Hong Kong, his point of departure from Bangkok, in hopes of finding out what happened to him.

BEYOND THE CHI WAR

Some GMs set aside the genre melting pot of the default setting to concentrate on a single style of action film. These tips show you how to adjust the array of available abilities to fit your sub-genre.

MODERN ACTION / HEROIC BLOODSHED

Present-day action shorn of fantastical elements, whether you're talking *Hard Boiled* or *Die Hard*, works especially well in a one-shot or mini-series format.

- Allow only archetypes from the Contemporary Juncture. Disallow the Magic Cop, Old Master, Transformed Crab, and Transformed Dragon. Disallow the Masked Avenger, Scrappy Kid, and Two-Fisted Archaeologist, if you feel they violate your desired reality level or gritty tone. Allow the Spy, but adjust its flavor to the Bourne end of the scale and away from the Bond.
- Give all characters who lack it a Guns backup attack with a value 1 lower than their Martial Arts value.
- Strike the following fu paths: Banisher, Drunken Master, Flame, Healer, Ninja, Welcoming Sky.

WUXIA

For a fantasy game set in a magical, distant past, evoking *Crouching Tiger, Hidden Dragon* or *Detective Dee and the Mystery of the Phantom Flame*, make the following modifications:

- Include only the following archetypes: Archer, Bandit, Big Bruiser, Exorcist Monk, Ghost, Martial Artist, Masked Avenger, Ninja, Old Master, Redeemed Pirate, Scrappy Kid, Sifu, Sorcerer, Supernatural Creature, Thief.
- Modify gear and flavor as needed.

DOWN-TO-EARTH MARTIAL ARTS

For a game styled after more realistic martial arts films set in the recent past, like *Drunken Master*, make the following modifications:

- Include only the following archetypes: Archer, Bandit, Big Bruiser, Martial Artist, Ninja, Old Master, Redeemed Pirate, Scrappy Kid, Sifu, Thief.
- Strike the following fu paths: Banisher, Flame.
- Replace the Old Master's Prodigious Leap with Spear Push.

POST-APOCALYPTIC

For a game set in the desolate future of *Mad Max* or *Doomsday*, make the following modifications:

- Drop the following archetypes: Exorcist Monk, Gambler, Ghost, Karate Cop, Magic Cop, Ninja, Old Master, Private Investigator, Redeemed Pirate, Sifu, Sorcerer, Spy, Supernatural Creature, Transformed Crab, Transformed Dragon.
- Drop the Gene Freak if you prefer a disaster without SF super-powers.



FENG SHUI SITES

Feng shui is the Chinese art of geomancy; it literally means "wind and water." Practitioners harmonize peoples' environments to maximize beneficial chi flow. Although referred to as geomancy, or earth magic, by Westerners, it is neither confined to matters of the earth, nor considered a form of magic.

GEOMANCERS

Chinese geomancers see themselves more as wise men or scientific practitioners than as magicians. In game terms, this means that it is possible to tell whether a place has good feng shui or not without resorting to the Fertility schtick of the Sorcery skill. The Info: Geomancy skill gives characters familiarity with the principles of feng shui as handed down by geomancers throughout the ages. It isn't necessary or desirable to get into the complex mechanics of feng shui in *Feng Shui 2* adventures. Just keep in mind that geomancers have memorized a whole passel of complex rules about what features of a place affect its feng shui.

In geomancy, two factors dominate: angle and shape. Geomancers carry devices for measuring angles in the landscape or in architectural features. These may be traditional wooden devices with flip-up sides and a system of pegs used in the abstruse calculations of the geomancer, or they may be modern orienteering compasses. Geomancers know which angles have positive aspects and which ones are negative; the relationships between angles in a site are also very important.

Shapes also determine much. If the shape of a feature resembles an animal, this is very auspicious. This applies especially to natural features of the landscape. For example, a village nestled among a series of hills that looks like a dragon's back has good feng shui. However, you want to make sure that you're positioned on the right side of such a formation. If you're at the tail of a dragon, you're doing very well for yourself. But a village positioned at its head faces the metaphorical danger of being eaten. And that means bad feng shui, which brings misfortune and ill health to those who live there.

The rules of feng shui apply to more than the features of buildings and natural formations. They can be applied to the shape of a lot you own, the arrangement of furniture in a room, or even the positioning of pens on a contract you are about to sign.

Some families maintain ongoing relationships with particular geomancers, calling on them throughout their lives. Geomancers consult on the purchase of new properties and on construction and renovation projects. They warn their customers away from sites with bad feng shui, or recommend against particular architectural features that will either choke off chi flow or send too much of it blasting into the building's inhabitants. They seek balance; overabundant chi flow damages you just as surely as the lack of it.

IMPROVING FENG SHUI

Geomancers get results not by merely diagnosing a site's feng shui, but by helping to fix its chi flow problems. When believers feel that bad luck has started to gnaw away at them, they call on the local geomancer to adjust the chi flow of a place in a beneficial direction. Sometimes this is as simple a matter as rearranging the furniture.

Small octagonal mirrors called *ba gua* or trigrams play an even bigger role in adjusting chi flow. Chi bounces off mirrors, so trigrams are often placed on inauspicious angles in order to modify them. Unfortunately, trigrams can be removed as easily as they can be placed, making them ripe for sabotage. Strong winds, common during Hong Kong's typhoon season, easily dislodge outdoor trigrams.

In the case of buildings, extremely bad feng shui can be fixed through renovations. For example, in a home it's bad feng shui to have an upstairs hallway that ends right at the front door of the house. All of your chi will flow out of your house, taking your money and health along with it. Such severe problems require more than mirrors alone. Instead, the geomancer recommends calling the contractor to completely alter this feature of a home.

Property lots with weird or irregular shapes can be adjusted by bringing them into harmony with the natural world.

For example, a fishmonger's shop sits on a strange lot with a shape like this:



The geomancer aims to make this odd shape look like something recognizable. He tells the owner to put two green poles at the round "head" of the lot to make it look like a shrimp. Now that it looks like a shrimp, it will go from generating poor chi to generating superb chi.

Not all bad feng shui can be adjusted. In particular, formations of the landscape (especially big ones) resist adjustment. If an entire system of hills looks like a tiger ready to pounce on a village, its inhabitants might do best give up and move elsewhere.

HARMING FENG SHUI

Given that you can accidentally ruin a place's feng shui, it stands to reason that your adversaries can do it to you on purpose. Therein lies the Chi War. Heroes try to do this to their enemies while at the same time avoiding having it done unto them. In the world of *Feng Shui 2*, blowing stuff up is an excellent response to any situation, applying to enemy feng shui sites as well as anything else. Less obtrusive ways to hose enemy chi flow present themselves to heroes willing to exercise a little subtlety.

If you know how to improve a site's feng shui, you also know how to harm it. Geomancers find this know-how handy when clients refuse to pay. For example, it is very bad feng shui to have any kind of shape jutting out towards you. In one amusing case described in Sarah Rossbach's book *Feng Shui: The Chinese Art of Placement* (Dutton, 1983), a feng shui master who was not paid due respect by the callow new head of an old family decided to take some geomantic revenge. He bought the lot next to his victim's property and stuck a bunch of bamboo poles into the earth, in a pattern representing an arrow aimed at the heart of the offender's estate. Needless to say, the family suddenly fell victim to a run of extremely bad luck. Finally realizing the importance of feng shui, the family head sought out another geomancer, who solved his problem for him by suggesting that he place lawn statues of rabbits on his property. The fast and tricky rabbits would symbolically catch the arrows that the irritated geomancer was shooting into the family's chi flow.

You'll note from this story that feng shui depends a great deal on sympathetic magic. In other words, it uses physical representations of abstract ideas to change reality.

The owners of the shrimp-shaped lot paint the poles red, and their luck turns bad. They run to the geomancer for help, and he tells them that now their business is like a cooked shrimp! They repaint the poles green, and things return to normal.

Enemies can use the symbolic aspects of feng shui against the heroes. If the heroes suddenly realize that they have lost their connection to their chi source — as described later — it might not be so easy for them to discover why. Is it the glowering face on that new billboard across the street from their home? The excavations being carried out by the archaeological team on the property next to theirs? Or the slightly new arrangement of furniture they may not even notice the next time they return to their headquarters?

ATTUNEMENT

Characters who receive the chi flow benefits of a place are said to be attuned to it. People whose chi is constricted by connection to a place with bad feng shui are also attuned to that place. The average person is probably attuned to a place, or even several places, without knowing it. Your most important place for chi flow purposes is your home, the place where you live. You may also draw chi from your place of work, or from your city or village.

Chi warriors can also attune themselves to sites other than those in which they work or reside. Doing so requires what is called a ritual of attunement. This is a simple matter for those who know how to do it, and is explained in the next section. They now gain the experience benefits of attunement, as already outlined in **Chapter 2**, vesting them in its continued safety and integrity.

Although all sites have feng shui of some sort, there is little point in attuning to a site with mediocre chi flow. Most buildings, villages, and natural formations have only average feng shui. Only a small minority give off strong enough chi to become tactical goals in the Chi War.

It is possible to attune to a site with negative feng shui. Heroes attuned to a site with bad feng shui can't use fortune dice, either to augment their attacks or to add to their Dodges. It's extremely unlikely that PCs smart enough to consult a geomancer or sorcerer will attune to a bum site, unless they've been fooled in some extraordinary way. People attuned to a bad feng shui site can't just snap their fingers and erase the bad luck. You have to overcome an obstacle of some kind, often one leading you to a fight.

HOW TO ATTUNE

To attune yourself to a feng shui site, you must:

- Be a member of a group that controls that site.
- Occupy the site for at least twenty-four hours.

Each member of the group simultaneously participates in a simple ritual in which they meditate on the inherent beauty and power of the site. All characters who do so are then considered attuned to it. Characters present at the initial meditation ceremony can bring others into the attunement by repeating the ceremony. Only the newcomers have to spend twenty-four consecutive hours at the site.

It is not possible to attune to a site you do not have a strong claim to. However, the meaning of "strong claim" becomes somewhat nebulous depending on the situation. If you can defend a site from others who want to attune to it, or have a reasonable expectation that you will be able to do so, you have a strong claim. Just waltzing into a building and taking it over at gunpoint does not usually confer this strong claim, because you have to expect a swarm of SWAT teams to swoop down on the area to try to bring you to heel. The strong claim must seem relatively permanent. Legal ownership counts as a strong claim only if you are able to enforce your legal rights. However, it is not necessary in the event that the legal owner is unable to enforce his rights. In other words, it is much easier to take over and attune to sites in lawless areas than in civilized ones.

The heroes want to attune themselves to an Alabama truck stop they know to have powerful feng shui. They can't do so simply by walking into the place, ordering some hamburgers, and commencing to meditate. They would have to achieve some degree of ownership, legal or otherwise, over the place. They could buy shares in the property (assuming the proprietor was willing), or they could intimidate the owner into signing it over to them. They would not be able to attune to the site, however, if the owner was likely to go to the cops or call on some other source of help in retaking the truck stop.

MAINTAINING ATTUNEMENT

It is not necessary to occupy a site indefinitely in order to remain attuned to it. It is, however, necessary to prevent anyone else from attuning themselves to your site, or significantly altering its chi-conducting properties. If they do so, your attunement is nullified. (It's okay for someone else to attune to your site if they're on your side, and you're there with them when it happens.) Characters may wish to be attuned to more than one site at a time. They'll also want to be out having adventures rather than just sitting at home with a shotgun guarding their sacred grove or hidden grotto. However, they will need to take measures to ensure the security of their sites. They can hire guards, install automated

security measures ranging from primitive traps to land mines, or employ magical protective measures.

Losing control of a site requires a major catastrophe. Small breaches do not impede the flow of chi in your direction. Don't worry about minor break-ins, vandalism, or the cable guy taking a nap in your bathtub. De-attunement may take place if the cops raid and trash your headquarters, Jammers blow it up, or the Lotus fill your heating ducts with demons. In the first and last cases, you can still re-attune after a cleaning up montage, provided you still occupy the place. Oh, and kill those demons before you mop up.



SHARING SITES

Anyone who wants to attune to a site must have a strong claim to it, or an association with its current claimants. A random mook can't just sidle up to your HQ and hook himself up to its sweet, sweet chi. But if the mook later joins the heroes and becomes a player character from that point forward, he could. Someone who controls a feng shui site can allow someone else to attune to it, but that other person must in some way be tied to the controller. A powerful Ascended honcho, for example, could allow his bodyguards to attune to one of his sites.

It's impossible for people who aren't allies of some sort to share attunement. If one of that Ascended's bodyguards later turns traitor, she de-attunes, losing its benefits. On the other hand, if the bodyguard pulled a coup and kicked her former master out on the street to starve somehow, she would become the controller of the site and he would be de-attuned.

ATTUNEMENT AND GMCs

GMCs get benefits from their sites that the rules system does not bother to track. They don't advance in their abilities, independent from your story needs. But in the storyline, they owe their good luck and material success to the sites they control. The Ascended wouldn't run the Past and Contemporary Junctures without them. The Lotus progress in encroaching on the Tang dynasty can be measured in the number of sites they capture. The future owes its general woe to the massive loss of chi flow caused by the C-Bomb. Its factions might reverse their fate in that juncture by capturing sites elsewhere.

You might, in the course of a scenario, reward the heroes for wrecking an enemy feng shui site by giving foes formerly connected to that site a point of Impairment for the first sequence of a fight, or a –3 Initiative penalty throughout the fight. This works best if the heroes already fought the same enemies and got spanked by them, allowing them to clearly detect the gain from having torched their sites. This advantage only occurs if the fight closely follows the site attack — in the same session, or maybe at the very beginning of the next.

Some groups in the Chi War are better able than others to enforce their claims to sites. The Lotus and Simians can't call up the police when one of their secret bases in the modern world is taken: they

don't want to have to explain the walking corpses or the experimental monkey prosthetics, respectively. On the other hand, the Ascended boast police connections up the wazoo and maintain a policy of aggressively retaking any installations seized by opponents. Such are the advantages of being the secret masters of the world.

EARNING IT

Set up early adventures to give the heroes a chance to attune to a feng shui site. Place story obstacles requiring them to earn that attunement. Even in a Getting Too Old For This Shit series (p. 231) characters start play without attunements. Having taken a break from the Chi War, they've let old attunements lapse and need to make new ones to fully return to the fray.

DE-ATTUNEMENT

It is possible to lose the game benefits of being attuned to a site; this is called de-attunement. This happens when someone else attunes to your site, or when the site ceases to provide an above-average chi flow.

When characters become de-attuned, they feel it immediately. They may break out into a cold sweat, automatically fail a task check or trivial action, feel that someone has walked over their graves, become nauseated, or otherwise suffer an unpleasant gut reaction. Depending on their experience with feng shui, they may or may not identify these as the symptoms of de-attunement.

Other characters can attune to one of your sites when they have a stronger claim to it than you do. This means that they must physically occupy the site for at least a day, and must reasonably believe that you have little or no chance of taking it back from them. An armed takeover is always an option. However, your enemies may take sneakier measures in pulling feng shui sites out from under you. For example, a Pledged government official might arrange for the government appropriation of their property, and install Order of the Wheel agents to attune themselves to it.

Sites most often cease to provide chi flow, causing de-attunement, when tampered with. (See earlier for ways in which the PCs' enemies might do this.) Chi flow from sites that have been tampered with returns when the source of the tampering is neutralized. This might be as mundane a matter as repairing a blown-out wall, or as mystical as putting symbolic statues on your property to ward off similarly metaphorical assaults from neighboring lots.

As you've already seen, losing a feng shui site makes it harder to Awesome Up — or impossible, if your foes smash your one and only site.

DEFENDING MULTIPLE SITES

The more sites heroes attune to, the harder they become to defend. As GM, you don't want the campaign to degenerate into an exercise in turtling. Turtling occurs when your players adopt an entirely defensive posture and behave like turtles, rarely poking their exposed bits out where their enemies can get at them. Since this is supposed to be a game of cinematic action, this is a bad thing.

Discourage turtling by first of all making sure that the heroes only have the chance to attune to relatively minor feng shui sites. These are sites powerful enough to provide game benefits to the team but not so powerful that they make a difference in the grand progress of the Chi War. Minor feng shui sites occur all over the world. The groups who are on top in any given juncture gain no real benefit from capturing them; they already have much better ones impregnably protected. Only hungry or disadvantaged groups — in other words, groups with resources roughly equal to the heroes — will have a reason to go after them. For example, in the introductory adventure at the end of this book, the Simians have just begun to establish a presence in modern-day Hong Kong. If the heroes' struggle with them continues into new adventures, they might find the old Dragon HQ a target worth taking over.

As the series progresses, you can allow the heroes to attune to major sites at the invitation of the bigwigs who control them. This gives them a good reason to seek out patrons who will draw them into the major events of the Chi War plot line. If they please the Queen of the Ice Pagoda, she might let them attune to one of her chi-producing sites in the Netherworld — maybe even the Ice Pagoda itself. In these cases, they can enjoy the game benefits of attunement without having to worry about spending all of their time guarding the site itself. The servants of their patron will do that for them.

BURNING SITES

In the jargon of the Chi War, destroying a feng shui site is referred to as burning it. For a site to be permanently destroyed, its potential to generate positive chi for its owners or inhabitants must be forever eradicated.

If you blow up a building with great feng shui, it is considered burned until completely rebuilt. You might go so far as to destroy all available means of

reconstructing it, such as all copies of the original plans, but when do heroes think that far ahead?

Characters who burn a site get a temporary rush of chi energy, as it flows from the site to its destroyers.

Subtract 1 from the advancement roll at the end of any session in which the heroes burned a site.

SPECIAL SITES

Certain sites resonate huge quantities of chi, making them crucial stakes in the Chi War. Taking a handful of these sites can change the course of the Chi War. Treat this as a story point more than a mechanical one. By burning a special site, the heroes can measurably set back an enemy faction. By failing to protect the special site of a friendly faction, they allow the bad guys to surge ahead, achieving other goals in the storyline.

EXAMPLE FENG SHUI SITES

Here's a brief sampler of some feng shui sites that the heroes might seek to attune to, and which not incidentally make terrific fight locations as well. Each site lists pertinent details such as who is likely to control it, what it would take to claim ownership, and what features it offers other than the standard advancement benefits of attunement.

BASEBALL FIELD

This is a standard baseball pitch and grounds, complete with stands, locker rooms, administration buildings, concession stands, and dugout. There are two of these in Hong Kong, both located in Kowloon. The primary location, Sai Tso Wan Recreation Ground, is actually built on a reclaimed landfill. It's the secondary location, in Lion Rock Park, that's the more valuable feng shui site.

Who Controls It: Baseball leagues usually own the field, though in some parts of the world regional authorities or local governments govern them. Lion Rock Park is officially managed by the Hong Kong National League but the Ascended are the true owners.

Claiming It: Not only do you need to conduct the attunement ritual here, you have to win a baseball game on site against the controlling interests first. If you've won a game, that's sufficient to count – but don't think the real owners are going to let that happen easily.

Bonus Features: Hey, it's baseball. All the hot dogs you can eat and great seats.

FOREST TEMPLE

Located in some remote part of China, Japan, Korea, or even in South America. Sometimes partially in ruins, but usually maintained by a group of monks or in some cases nonprofit groundskeepers. Peaceful glades, gardens, and buildings for the attendant monks and priests surround a central temple structure. Statues and icons vary based on the religion, but think giant stone Buddhas or legendary animals carved into posts and arches.

Who Controls It: If it's a feng shui site with any power at all, somebody like the Guiding Hand or Eaters of the Lotus already has this place. The Ascended, too, may have control over one in the Past or Contemporary Juncture. To all appearances, though, it's controlled by a serene monastic group.

Claiming It: Traditionally the seizure of a temple-based feng shui site requires overcoming the hordes of warrior monks who defend it. Sometimes however all it takes is to spend 24 hours here in prayer, meditation, and selfless service to the spirits who watch over it. But try doing that when you're being attacked by a horde of warrior monks.

Bonus Features: There's often a lot of lore, religious artifacts, and other spiritual or magical benefits to attunement to a temple. Sadly, a lot of them had that stuff looted from them in the past. Tranquility can be its own reward, however.

OFFICE BUILDING

These fill every city skyline, though they aren't all skyscrapers. The ones that carry the most feng shui are those built specifically for that purpose by knowledgeable geomancers. If you can find one of them, you not only have a powerful source of chi, you've got prime downtown real estate.

Who Controls It: Probably the Ascended, but that's not a given. Large corporations aren't all spokes in the Wheel, after all. If they're hold-outs rather than Pledged, then they probably have some powerful independent chi warriors of their own protecting it against faction forces.

Claiming It: Hostile takeover? Getting hired in the mail room and gaining control over the inter-office memos? Get enough chi warriors hired on as office workers and you get an advantage, so long as they can withstand the drudgery and endless meetings.

Bonus Features: Bad break room coffee, a supply closet on every floor, and copy machines. The best use of an office building is as cover for your secret sub-basement hideout, and the helipad on the roof.



FACTIONS

This section provides further information on the key factions waging the Chi War. Over time, you may decide that the PCs' successes cause one of these groups to recede. Since action heroes in an ongoing story should never run out of enemies, you can then invent new up-and-coming factions, even scarier than those listed here, to come charging out of the Netherworld, guns blazing and eyes all aglow.

THE ASCENDED

Paranoids the world over burnish their wild theories about an international hidden conspiracy secretly in control of global events. Usually these deluded idiots point the finger at ethnic or religious groups they don't like. Sometimes they accuse institutional leaders like the Queen of England or the Pope of secretly pulling all the strings. And possibly being lizards. These bigots and loonies are truly to be pitied. But if they really knew who was in charge of the world, they'd wind up beside themselves with fear and anxiety. A highly elusive secret society known as the Ascended has been unobtrusively directing world affairs for hundreds of years. It now commands a truly staggering amount of power and influence. Key individuals from every walk of life — from government to big business to the media — either belong directly to Ascended groups or owe allegiance to them. Its most enthusiastic lower-rung adherents fail to comprehend the true nature of its uppermost echelons.

These mysterious individuals descend from animals who magically transformed themselves into humans millennia or more ago. The blood of various types of creatures — tigers, tortoises, cranes, snakes, dogs, bulls, cats, spiders, and even dragons — still pulses in their veins. During China's distant past, when magic was still commonplace in the world, animals were as fully intelligent as humans and as capable of reason and emotion.

While most animals were happy with their lot, a few envied the society of humans and sought to join it. They dreamed a risky dream. Prevailing belief held that an animal in human form had to be evil. In reality, a transformed animal can choose between right and wrong just as well as any human. Magical constables and

exorcist monks hunted them down, fanatically certain that their transformations affronted the natural order. Evading the efforts of these supernatural watchmen, many animals did succeed in fooling humans into accepting them. They interbred with true humans, spawning various lineages which continue to this day. Although transformed animals first showed up in China and elsewhere in the East, they quickly dispersed through the globe. As they traveled, they sometimes used their knowledge of magic to assist native animals of these unfamiliar regions in the world to become human as well. The ancestors of the Ascended helped inspire the myths found in most cultures about humans who sometimes assume animal form: the werewolf of Eastern Europe, the bearwalker and other shapechangers of native North America, and so on.

Genetically, the current Ascended are mostly human, with only a trace of their supernatural and animalistic origins remaining in their biological makeup. However, this trace element gives them a potentially disastrous flaw: if magic ever again becomes as common as it was in ancient China, they will be reclaimed by their animal natures. Although they enjoy certain benefits from their animal heritage, the Ascended really like being human and expend much effort to make sure that the Contemporary world remains mostly magic-free. In order to keep it that way, they need to control a large number of feng shui sites. If the feng shui sites were to fall into the hands of a magic-dependent organization like the Eaters of the Lotus or one of the Four Monarchs, magic would become much easier to teach and use. As this return would threaten the Ascended with exposure, the organization considers them its worst enemies.

The group has been active for centuries, quietly acquiring a large number of feng shui sites; they control the majority of the most powerful sites in the modern world. In order to acquire these sites, they marshaled enormous resources, political and financial.

The early history of the Ascended cloaks itself in an obscurity impenetrable even to those few who have learned of the organization's existence. Scholars who stumble onto it have an odd habit of suffering fatal accidents shortly thereafter. It seems to have been founded in the 11th century, at a period of time when the number of magicians in the world was beginning to dwindle for some unknown reason. Within decades of one another, two similar organizations formed, one in Europe and the other in China. The European organization was known as the Order of the Wheel; the Chinese equivalent was called the Jade Wheel Society. Both secret societies created elaborate structures and initiation rituals. The Order of the Wheel acquired political influence in feudal Europe by promoting the Crusades. The Jade Wheel Society subverted the ruling Song dynasty of China, aiding their Mongol enemies. Both seem to have been secretly run by descendants of supernatural animals. In both cases, these organizations manipulated political events to their own advantage, putting their vassals in power and gaining for themselves great wealth and resources. Through the following centuries, both the Order of the Wheel and the Jade Wheel Society drove deep roots into the power structures of their respective empires.

The twin organizations persist to this day. The Order of the Wheel presents itself as a fraternal order and service organization, with hundreds of chapters throughout the Western world. Most members are small-town businessmen who know nothing of the order's nature or true influence. The Jade Wheel Society follows Eastern traditions, and is found in Taiwan, Japan, Hong Kong, Malaysia, and Singapore. In 2004 it won permission to operate openly in mainland China. Its seminars teach an ambitious new generation how to navigate global business opportunities within the confines set out by the Communist Party. As with the more-open Wheel groups, most members of the cadre have no idea what it really is; they just think it's a way of making contacts and getting promoted.

The inner circle keeps a close eye on its recruits, and approaches a very few of them with an offer to rise into a secret hierarchy called the Pledged.

These individuals swear to take orders from yet a third group, which they know as the Lodge. The Pledged agree to further the goals of the Lodge, giving it priority over all other loyalties. They renounce friends, family, religion, and patriotism, casting these aside in favor of promises of wealth and power. They earn the attention of their superiors through a combination of high motivation, superb task execution, and flexible scruples. Once one becomes Pledged, the only way out is in a pine box. Those who have achieved positions of power through their work for the Lodge know that their lives will be ruined if they blow the whistle. The Lodge rewards the loyal with careful attention, and the disloyal with clean, swift assassination. Members of the Pledged occupy key positions in governments throughout the world, both as elected officials and as bureaucrats. They sit on the boards of major corporations, public and private. They include top doctors, scientists and media figures. The Lodge takes special interest in placing operatives within military and paramilitary establishments, and within police forces. It has also infiltrated all major, centralized organized religions.

The Lodge stokes the ambitions of the Pledged, telling them that that they will one day become Lodge members themselves. It keeps them content in a myriad of other ways, but, no matter how much wealth, status, and praise it may dispense to its underlings, it never lets them fully in. All members of the Lodge are the descendants of transformed animals. A top Pledged associate may think he's on the brink of joining. If he ever wises up and pushes for more, he quickly discovers just how expendable he really is.

Although they never use this name with outsiders, even with the Pledged, the Lodge refers to itself in private as the Ascended. Experienced chi warriors may have learned this name, too. The smart ones don't bandy it about. Who wants to wind up in the crosshairs of a sniper scope?

Lodge membership is almost completely hereditary. Descendants of supernatural animals take great care in picking mates and maintaining their bloodlines. When their sons and daughters come of age, they are inducted into the ranks of the Ascended. Those few descendants who are not actually Lodge members are required to keep in contact with the organization nonetheless. They must update the Ascended on their activities, and swear never to do anything to risk exposure of their collective secret. The Ascended are absolutely committed to preserving their power, and are even perfectly willing to arrange for the assassination of other descendants if necessary.

Over time, bloodlines have nonetheless dispersed. A few transformed animals don't even know their true heritage. They have no idea that the Ascended exist, and vice versa. Player character transformed animals may well fit this pattern.

The Lodge itself works along cooperative lines. It settles policy questions during semi-annual board meetings, to which each family typically sends one surrogate. Each bloodline exerts roughly equal influence in the organization, although as in any committee some members hold greater practical sway than others. The majority of questions are settled by discussion and consensus, with the need for a formal vote seldom arising. Disputes and power struggles within the Lodge are rare if not completely unknown. Most families see eye-to-eye on the issues confronting the Ascended; they control the world, so why mess with that? Every six years, the group elects a chairperson for its board meetings; this individual is given the title of the Unspoken Name. No one but the members of the Lodge know the identity of the current Unspoken Name.

The Ascended themselves shun the public spotlight. They would sooner issue orders to office-holders than hold office themselves. When they act, they prefer to do so through several levels of intermediaries. Although the various Ascended families have accumulated great wealth over the past thousand years or so, they do not flaunt their lucre in public. They do not appear in Who's Who listings, do not show up on the gossip pages, and are rarely, if ever, referred to by name in the news media. They live quietly in dwellings whose modest exteriors attract little attention. The interiors of their homes range from tastefully chic to decadently luxurious. Ascended installations occupy top strategic locations around the world, invariably centered around unobtrusive but powerfully radiant feng shui sites.

The Ascended do not allow their reticence to dull the capacity for action. There are some missions too secret and too delicate to entrust to dupes; these are carried out personally by Lodge members, especially the younger ones. The Lodge refers to these active types as enforcers.

Although the Ascended access their supranormal powers by manipulating chi, they vehemently oppose any use of magic in the modern world. The subtle but key distinction between chi and magic means everything to the Ascended. When individuals displaying magical powers appear, the Lodge dispatches Pledged operatives, or even enforcers, to either persuade them to abandon their studies, or to kill them outright. They often instruct their operatives within scientific and media circles to ridicule those making paranormal claims, and use their religious contacts to suppress superstition and magical thinking. The witch-burnings that swept Europe during the Renaissance were, for example, a Lodge-ordered effort to prevent a resurgence of magical practice. They stay continually on the lookout for Lotus activities.

ASCENDED HIERARCHY

THE UNSPOKEN NAME
Head of the Ascended's council, elected to a six-year term.

THE LODGE
What the Ascended's pawns know them as: a global conspiracy.

THE PLEDGED
Humans who serve the Lodge in return for power and influence.

ORDER OF THE WHEEL
Fraternal organization of businessmen and politicians in service to the Lodge in Europe and America.

JADE WHEEL SOCIETY
Chinese counterpart to the Order of the Wheel.

THE DRAGONS



The band of perennial underdogs known as the Dragons continually rises from the ranks of the humble, the marginalized, and the wronged to fight for freedom, justice, and the right to look extremely cool. They have to keep rising, one generation of heroes replacing the next, thanks to their tendency to get wiped out by their enemies.

In the mid-1990s, the Dragons rose from the obscurity of legend. A futuristic dictatorship run by demon-wrangling mad scientists called the Architects of the Flesh threatened to overwhelm the contemporary world. At the same time the Eaters of the Lotus emerged from the mists of the past in search of their own conquests. While the Ascended carefully defended the status quo, the Guiding Hand meditated, and the Jammers carelessly blew up whatever was in front of them, no one stood up to protect the freedom of just plain regular folks.

Two venerable heroes, both now missing, met, fought one another, quickly got over their differences, and decided together to revive the dormant Dragons. Then they fought some more, made up again, and… well, let's keep this story short, shall we? Though physically unimpressive, the Prof wielded an array of futuristic tech only she fully understood. Kar Fai, an Old Master from the Past Juncture, employed fu paths no one else had heard of. They found existing Dragon groups in the Ancient and Past Junctures, and encouraged the creation of a similar group in the Contemporary Juncture. Kar Fai traveled the earth, finding Maverick Cops, Redeemed Bandits, heroic Martial Artists, and Masked Avengers. He clued them into the consequences of the Chi War and, with the help of the Prof, directed their operations against the various sinister factions in the middle of it.

Their first bunch of heroes died heroically saving the planet. Another group replaced them, and went on fighting the good fight for freedom, justice, hamburgers with all the toppings, and spicy, spicy noodles like your auntie used to make. Over time, as the threats from Past and Future receded, the international groups lost touch with one another.

The rest of the story depends on your chosen Series Type.

- **First Timers/Fresh Start**: The second group of Dragons in Hong Kong continued, led by a Maverick Cop named Johnny Zhu. He and the last of his crew bite it in the first scene of the introductory adventure. (Or by some other means, if your GM isn't using that scenario.)
- **Reboot**: As above, but you might want to replace the characters who die at the beginning of the intro adventure with the iconic recently-slaughtered heroes from the first game's continuity: Adrienne Hart, Iala Mane, Mad Dog McCroun, and Jack Donovan.
- **New Generation:** As the nineties turned into the oughts, and the oughts into the teens, Kar Fai's second group gradually acknowledged that they no longer had what it took to slug it out in the never-ending Chi War. They retired to look after their families — or neglect them, as some melodramatic hooks might specify. These Dragons passed the torch to Johnny Zhu and company. Some of them encouraged their sons and daughters to train, readying themselves for inevitable future throwdown. Others swore to keep all evidence of the Chi War from their offspring, to save them from having to walk the same blood-spackled path they did, back in the day.
- **Getting Too Old For This Shit**: As above, but in this version they might or might not have spawned a new generation to either protect or prepare for battle. Instead the original crew emerges from retirement, after learning of the demise of the later Johnny Zhu roster. If you play the intro adventure, the demise of the Zhu generation crashes upon them — literally.

Whatever your series premise, the game starts at another reset point for the Dragons, requiring the heroes to take center stage and rebuild their legacy from the ground up. This preserves their status as the drivers of the story. They don't answer to the Dragons; they are the Dragons.

Some Dragons, undoubtedly battle-scarred and to various degrees broken by the struggle, probably survive from previous heydays. They supply advice and clues to the new group, without seizing the spotlight, in or out of combat.

WHAT HAPPENED TO KAR FAI AND THE PROF?

As for the Prof and Kar Fai, everyone assumes they're dead.

Kar Fai was elderly back in 1996. Even though the juncture portals have snapped back to 1850, when he was active in his home juncture, he would have aged another twenty years, give or take, because... look, it's complicated, all right? Have some more

french fries and maybe a Bud Light. What was I saying? Kar Fai, right. He probably went off to a mountain monastery somewhere to expire gracefully from old age.

And as for the Prof, she was no spring chicken herself. No one's seen her since the Chi Bomb went off in the Future. Like almost everyone from then, she probably turned to dust when the C-Bomb detonated.

But, you know, weird stuff goes down in the Chi War. Maybe Kar Fai and the Prof are still out there somewhere, caught in a time bubble or suspended animation or something like that.

(In a Reboot, they instead appear as mentor figures, just as they did in the original.)

EATERS OF THE LOTUS



According to iron-clad Imperial tradition, live-in male functionaries who attend the Emperor in his palace must be eunuchs. A simple snip instills surety that the children of the emperor's wife and concubines indeed issue from his loins. Yet taking a man's ability to sire children does not stop him from subverting the court in the pursuit of behind-the-curtain power. Contemporary observers might wonder why anyone is ever surprised by this, as castration is a punishment meted out to enemies. After the operation they are then expected to serve the Emperor as his most trusted household servants. To those raised in it, the system cannot be flawed, because the Emperor enjoys the Mandate of Heaven. Those questioning it are rebels or madmen and must be suppressed!

When eunuchs covertly accrue for themselves the power of the Emperor, people know it. What they don't realize is that the eunuchs fortify their stolen authority with sorceries corrupt and vile. The secret society of evil eunuch sorcerers known as the Eaters of the Lotus infest the annals of Chinese history like a plague. Whenever central governments grow weak, or emperors cede power to their complicated bureaucracies, the long-fingernailed, spotty hands of Lotus magicians reach out to tug the hidden strings of power.

In theory, outside officials, given their posts according to proven merit, administer the Emperor's orders. However, the eunuchs act as intermediaries between them and the Emperor, granting them acres of leeway to twist policy to their own ends. In extreme circumstances they weasel for themselves enough power to set up their own parallel government run by cronies, toadies, and thugs.

Or rather, that's how it is when the Lotus are in full rancid flower, as they were in the latter half of the 1st century. Until recently, this period comprised one of the four junctures. Three years ago, after the C-Bomb went off in the Future, Netherworld portals to this period began to close up. Wanting to remain active in the Chi War, a sizable contingent of Lotus sorcerers from that era took refuge in the Inner Kingdom. When portals began to open up to the 7th century, they headed to that era's China to revive their old hideouts and dig up valuable treasures they had presciently buried.

The Lotus found a new China inhospitable to their usual schemes. Horror of horrors, a woman, Wu Zetian, sits on the imperial throne! Worse, she exercises power directly, ruthlessly, and efficiently. Her police state terrifies not only the citizenry, but the officials deputed to run it. Lotus efforts to insinuate themselves into the Forbidden City's eunuch contingent revealed that the Empress Wu had thoroughly purged her court of sorcerers. This leaves behind only a rump of mewling, feckless eunuchs who wouldn't know a blood ritual from a wine tasting.

The 1st-century Lotus invaders scoured the hinterlands for those few 7th-century colleagues who escaped her constables and magistrates. When they found them, they pressed them into service as juniors. If they hadn't lost so disgracefully to Wu Zetian, the 1st-century faction might have treated them as equals. Instead they forced these losers to bow and scrape their way back up through the new hierarchy.

Despite this rude setback, the Lotus consider the 7th century their obvious base of operations. Magic still works here, and the culture remains familiar to them, even under far from satisfactory political conditions. To change that last bit, they need to accumulate feng shui sites elsewhere in hopes of turning fortune against Wu Zetian. They seek out backwaters and failed states in the Past and Contemporary Junctures — any place where authorities hold little sway, and a desperate populace can be threatened or cajoled into submission.

Until the feng shui sites of the Future regenerate and begin to generate chi again, they can't be used for this purpose. The odd quick raiding mission aside, the Lotus show little interest in it.

The short-tempered eunuch sorcerer Biao Bang heads the Lotus cadre in the Ancient Juncture. Though no slouch himself, he has convinced



KAR FAI

THE DRAGONS

MISSING HERO



UNSPOKEN NAME

THE ASCENDED

SHADOWY CONSPIRATOR



GAO ZHANG

EATERS OF THE LOTUS

ABSENT MONSTER



FOUR MONARCHS

DYSFUNCTIONAL FAMILY



QUAN LO

GUIDING HAND

VIRTUOUS AUTHORITARIAN



BATTLECHIMP POTEMKIN

JAMMERS

TRAGIC ANTAGONIST



FURIOUS GEORGE

NEW SIMIAN ARMY

RUTHLESS DICTATOR

himself that victory depends on somehow whisking the 1st-century Lotus commander and founder, Gao Zhang, from his now sealed time period to the Tang dynasty. Wielding his unmatched magical might, Gao Zhang would surely sweep Wu Zetian aside like the pieces on a xiangqi board.

As the action of your series opens, Biao Bang has assigned two teams to work in parallel on separate schemes to regain contact with Gao Zhang. The first looks for ways to extract him from the 1st century. Led by the hunched, calculating Xiwei Gundong, they watch for signs of their old juncture temporarily reopening as a pop-up. They seek ways to force a portal to open from the Netherworld to the 1st century, or to summon Gao Zhang directly through time.

The second team, spurred on by the grunting, corpulent Chan Shi, scours the buried tombs of the 7th century, searching for Gao Zhang's remains. When they find it, they'll revive it, packing all of his sorcerous might and the brilliance of his mind in an undead body that can't be slain. Recently Chan Shi realized that a two-thousand-year-old Gao Zhang mummy would be just as potent as a six-hundred-year-old-one, and expanded his archaeological effort to the Past and Contemporary Junctures. (If one of your heroes is a Two-Fisted Archaeologist, your path to this plotline should be obvious.)

Though one still has to be a eunuch to make it to the top ranks of the society, the Lotus admits uncastrated sorcerers as well. In the good old days, they kept women out, using female sorcerers, swordswomen, and demons only as temporary cat's paws. In the tougher circumstances of the Tang dynasty, Biao Bang has relaxed this restriction. He needs all of the help he can get, even if it means pretending to treat women as equals.

The factions most opposed to the Lotus are:

- The Ascended, who face the threat of reversion whenever exposed to magic, and fear that the magic level in the Past and Contemporary Junctures will rise if the Lotus capture too many sites there.
- The Guiding Hand, who see them as a danger to serenity and enlightenment. The more power the Lotus accrue, the more temptation masters of kung fu will feel to entangle themselves in mere earthly struggles, abandoning spiritual attainment.
- The Dragons, who know a bad guy when they see one.

THE FOUR MONARCHS



No one rules the trackless Netherworld, but the Four Monarchs control goodly chunks of it. They come closer than anyone to imposing authority on that crazy, ever-shifting place. Now well into their third centuries, they rue the loss of former glory. The Four Monarchs, Li Ting, Ming I, Huan Ken, and Pi Tui, once held sway over the entire world, each taking a quarter of the globe as his or her unchallenged domain. They came up from the humblest beginnings, born in the rural backwaters of northern China, in a magic-rich version of the 16th century. Their father, a sorcerer who had perfected many new magical techniques, experienced a powerful vision upon the birth of the youngest, Pi Tui. He saw that, with his help, the four of them could successfully rise to rule the world. His vision also told him that a great calamity would likely befall him just as his children verged on coronation. Heedless of the risk, he pursued plans to realize this prophecy. It was a time when the Emperor of China had grown weak, with powerful local lords in the distant provinces challenging his rule. The father insinuated himself into the service of one such warlord, directing him to capture his enemies' feng shui sites. He spent the remainder of his time teaching his children the secrets of his magical arts. He taught each of them to master a single force. Li Ting learned the ways of fire; Ming I, the secrets of darkness. Huan Ken became one with thunder, and Pi Tui conquered the ways of ice. By the time they were of age, they wielded the magical mojo necessary to dispatch the local lord and usurp his forces. The four of them acted in concert, tales of their dread occult powers spreading their infamy across the land. Entire armies surrendered at their mere sight of them on the battlefield, levitating down in thunderous swirls of sorcerous energy. Within a matter of years, half of China lay at their feet. Combining their awesome abilities with their father's acute sense of which feng shui sites held the most auspicious chi, they rolled through Asia and expanded their empire. But their father insisted that none of them could call themselves monarchs until the entire world paid them homage.

As they racked up successes, the four siblings grew fractious, splitting their forces. Their father remained even-handed, providing all four with crucial geomantic and strategic advice. Pi Tui expanded northwards, conquering what we would think of as Russia and then North America. Li Ting went south, eventually declaring himself lord of India, the Middle East, and Africa. Huan Ken took Europe. Ming I kept south Asia, soon adding South America for good measure. With the entire world effectively under their sway, they went to their father and insisted that he commence their coronation. No matter how much he had dreaded this inevitable day, he could no longer argue they were anything other than the monarchs of all creation.

Hoping beyond hope to extend his years, he stalled them, inventing one pretext after another to delay the quintuple coronation. After a period of years, the siblings gathered in an unusual show of unity. Their father was cheating them of their promised destinies. They came to a grim conclusion: he would never give them their due. They would have to proclaim their own titles. Knowing that this would anger him, they decided that they would have to kill him. If they allowed him to live, he would surely swear vengeance upon them. He was the only person alive who knew the locations of all of their most important feng shui sites. The map he held in his memory gave him power over them, and would for as long as they allowed him to draw breath.

The four invited their father to a ceremony of reconciliation, announcing that they had resolved their old differences. The father, overjoyed, should have suspected that only the need to destroy him could unite them so. But he was too filled with fatherly pride to see that this was the case. He arrived for a feast and found an ambush. Li Ting burned his flesh. Ming I stole the light from his heart and mind. Huan Ken turned his bones to powder. Pi Tui scourged him with darts of ice.

Even as he lay dying before them, the father gave to them the last nugget of information he had been hoarding. He gasped out the locations of entrances to the Netherworld, and told them that they would have to learn its ways if they were to hold onto the crowns they had won for themselves. He pronounced them the greatest kings and queens that had ever lived, and then died thinking of the truth of his long-ago vision. As life passed from his body, a terrible smile twisted itself across his face.

The four soon staged coronation ceremonies for themselves, during which they officially opened their grand and impossible residences. Ming I demolished the Forbidden City of past emperors, building in its place a towering edifice of pure and solid darkness; she was henceforth known as Queen of the Darkness Pagoda. Huan Ken similarly razed the Vatican and replaced it with a castle built of storm clouds: he named himself King of the

Thunder Pagoda and Pope to boot. In the middle of the Bering Strait, Pi Tui erected a razor-edged city of frozen water, declaring herself Queen of the Ice Pagoda. Li Ting replaced Jerusalem with a palace of fire, calling himself King of the Fire Pagoda.

The horror of their act of patricide had driven an impaling spear into any hope of unity between them. Each blamed the others for making the terrible decision and striking the truly fatal blows. They deceived their own hearts, each coming to believe that his or her involvement in the plot had been entered into under protest. Their old rivalries hardened into pure hatred and malice. In the years that followed, the four explored the Netherworld, but only to gain advantage over the others. They waged extensive and utterly pointless wars against one another, expending great resources to temporarily score feng shui sites from one another. Their father had balanced their empires superbly; each of them had an equal amount of chi, and therefore could not prosper against one another. Despite this fact, they fought on, continuing in this manner for centuries. Elixirs of immortality given to them by their father enabled them to outlive their subjects and prolong their endless, four-way squabble. Their mutual enmity blinded them to the real meaning of their father's dying warning. They did not think to expand their empire across the timestream by invading other junctures. This blinkered arrogance brought on their downfall.

Although they fielded token forces of Innerwalkers, the four monarchs were busy fighting one another when the true threat to their power broke out in an earlier time. Rebels against their rule joined forces with the progenitors of the Ascended in the 13th century to seize certain feng shui sites from their current controllers, setting off a critical shift. The success of the Ascended fostered a series of social changes that led to the Renaissance and the loss of magic in the world. This changed all later junctures, including the 20th century of the four monarchs. They awoke on March 10th, 1988 to find themselves non-entities in a completely changed world, a bewildering place of automobiles, telephones, and fast food restaurants. Because they had visited the Netherworld, they still remembered their past identities. But they were shadows of their former selves: the immortality elixir was wearing off, and their magic powers had greatly weakened. Crippled with unnatural age, they made their separate ways to the Netherworld, where they immediately began plotting their comeback.

In the Netherworld their immortality philtres started working again, returning them to youthful vigor. Their sorcerous minds allowed them to quickly master the secret of shaping its gray corridors into fanciful new configurations. They created replicas of their magical palaces. They summoned their Innerwalking former servants to their sides. They recruited other Netherworlders to join them as vassals. As of this writing, their Netherworld exile has passed the quarter-century mark. Although they periodically declare an interest in working together to recapture their erased glories, old habits die hard. Much of the intrigue and danger in the Netherworld itself stems from infighting between the four monarchs.

QUEEN OF THE DARKNESS PAGODA

Ming I, Queen of the Darkness Pagoda, cuts a cruel and ominous figure. Although born Northern Chinese, she adopted customs learned during her time as ruler of the South American native empires. She installed in her palace a network of priests to the Aztecs' bloodthirsty sun god; they serve as her advisers and bureaucrats. Ming I relies on human sacrifice to dispose of enemies and punish disobedient or incompetent minions. The Darkness Queen regards palace intrigue as a spectator sport, and enjoys nothing more than to set ambitious priestlings in contention for her favors. Ming I lost an arm during her early years as a conqueror on Earth, when she still personally led her armies on the battlefield. She replaced it with a magical limb of pure darkness, the basis of her awesome abilities in physical combat. Ming I exercises a sharp, acerbic wit, and enjoys playing verbal games with opponents. Conflating convolution with brilliance, she hatches schemes so complex she has a hard time explaining them. She tries to do this whenever she has meddling heroes writhing in her allegedly inescapable death traps.

Although all of the four monarchs want their old timeline back, she harbors particular bitterness over the loss of her earthly influence. She reserves special hatred for the Ascended. When not plotting against her siblings, she schemes to undermine the hegemony of the transformed animals. The Simians and their C-Bomb terrify her; regardless of whatever remorse they profess, that technology and everyone who remembers anything to do with it must be destroyed. She loathes the Jammers for the same reason, but does understand the schism between the two groups, which can be used to pit them against each other. She supports the Lotus in their efforts to seize feng shui sites in the Past and Contemporary Junctures, because that might help bring magic back. Her support should not be mistaken for trust.



KING OF THE THUNDER PAGODA

The tempestuous King of the Thunder Pagoda, Huan Ken, craves recognition. Of the four monarchs, he most loves kingly trappings. His long association with feudal Europe makes him the most Western of the group. He styles his fighting servants as knights and squires, with an endless list of feudal-sounding ranks to compete for. Thunder Pagoda court life revolves around regular feasts and festivals, complete with jousting tournaments. The king pays lip service to the ideals of chivalry, which doesn't stop him from behaving with utter ruthlessness when his hold on power comes into question. Huan Ken pays similar lip service to medieval Christian principles, claiming for himself the title of Pope as well as King of Europe In Exile. In practice, this means burning selected enemies as heretics.

Ever mercurial, Huan Ken angers quickly, but readily forgives transgressors who display proper boot-licking remorse. The least organized and thoughtful of the four monarchs, he reacts to the schemes of the others, rarely forming long-range plans on his own. When he detects an insult to his honor or self-image, he allies with anyone who happens to be at hand. In the past, he has associated with the Architects, the Guiding Hand, and even the Jammers. He usually ends up being taken advantage of in such arrangements.

In personal combat, he has repeatedly shown himself to be the most effective of the Four Monarchs, which is saying a great deal. He takes swaggering pride in the fact that no one has survived a one-on-one fight with him.

KING OF THE FIRE PAGODA

Li Ting, King of the Fire Pagoda, earns his reputation as the calmest and most collected of the Four Monarchs. To hear him tell it, rational calculation alone guides his rule. Only the weak-minded search their feelings when making decisions. His resolve to shut out all emotional concerns keeps the guilt of patricide at bay. It could be argued, given the callous and vicious treatment he metes out to his opponents, that he merely gave in completely to his dark side. Just don't say that to his face. A fierce disbeliever in all religions, Li Ting denies the existence of all morality. Only the self — meaning his self exclusively — matters. Elevating rampant egotism into a philosophy ought to make it hard to attract followers. In fact, admiring megalomaniacs of all stripes flock to his side, eager to emulate him. If they really took his credo to heart, they'd be scheming to topple him. But he closely monitors his minions for pesky signs of independent thought. Most are wannabes anyway, content to live their dreams of conquest through him. Other, slightly more complicated Fire King followers have done something terrible and now want to

sidestep all future responsibility by surrendering will to a charismatic authority — and Li Ting is nothing if not charismatic. He understands human weakness with unrelenting accuracy, and exploits it with precise elan.

Recent events in the Chi War have left Li Ting without allies. He used to support the Jammers on an opportunistic case-by-case basis. Then they went and destroyed all chi in their juncture, the impetuous fools! He has yet to detect a measurable difference between them and the Simians, even if they do despise each other. The aid he once funneled to the Architects has also gone up in smoke. With no one to work with or manipulate, he might be convinced to assist to the Dragons — when the cost-benefit analysis leans in his favor.

In combat, Li Ting wields a ferocious array of fire magics. Back on Earth, he was notorious for burning entire armies with a single gesture, but his power has ebbed dramatically since that time.

QUEEN OF THE ICE PAGODA

Of all the four, only Pui Ti, Queen of the Ice Pagoda, truly regrets her father's murder. She sees her mission in life as controlling the excesses of her siblings. Secretly yearning for the bliss of a retirement into pure meditation, Pui Ti maintains her icy grip on power in order for that reason alone. She also tries to atone for her sins in other ways. Unlike the others, she does not want the timestream changed to bring the Four Monarchs back to power on Earth. Not that she shares this intention with them. She thinks the world is better off in its new configuration and participates in the Chi War only to keep her brothers and sister in check. If an action will thwart one of them, or make it harder for the whole lot to return to their earthly thrones, she'll support those undertaking it. Otherwise, she conserves her resources.

Until their recent destruction, she was an occasional patron to the previous crop of Dragons. If she mourns their demise, no sign of this disturbs her icy stoicism. She might grant limited assistance to the new Dragons, but the name alone won't be enough to win her over. Even if heroes do win her favor, they may find that her reticence with information and advice makes her a frequently maddening ally.

As a leader, she is fair and just if not lovable. Her subjects enjoy a right to due process, as well as certain limited rights specified in a written constitution. They place their loyalty in this document and the principles the queen upholds. She personally inspires admiration and respect but not affection. Her sorcerous fighting style uses thrown ice blades to deadly effect.

THE GUIDING HAND



The 1850s try the Confucian values of Chinese traditionalists. Long trained to believe that they are the only civilization worth even thinking about, the Chinese ruling class now confronts imminent defeat. The major colonial powers sit on their doorstep, demanding the right to sell their goods in China. They back up these demands with gunships. The British in particular run a lucrative triangular trading enterprise. They ship opium from their Indian colony to China, where they trade it for tea. Then they sell the tea to their domestic customers in Europe. This makes a handful of Britons rich, while destroying the lives of legions of Chinese addicts.

The Emperor, like most Chinese, wants the practice stopped. But the results of the recent Opium War, leaving Britain triumphant, has proven him powerless. It doesn't take a prophet to see the beginning of a long decline for the vaunted Chinese empire.

One secret society has decided to do something about this. The Guiding Hand was founded in 1810 by a group of politically minded monks. They foresaw the degradation of their great civilization, and decided to fight to reverse it. They want to see China restored to its former might. Initially, they saw its problems as moral weakness on the part of their own people. They created various cells and study groups (known as Golden Candle Societies) to inculcate the Chinese, from peasants to merchants to government officials, with the spiritual strength needed to resist foreign domination. Through these recruits they launched diplomatic initiatives, exerted pressure on the Emperor, and even engaged in covert sabotage against the representatives of colonial power. Despite their fervor and clever tactics, they got nowhere.

It was only when a new leader, the Perfect Master Quan Lo, took control of the Guiding Hand that they began to make progress towards their goals. Quan Lo, an elderly kung fu master of the Shaolin school, had well-schooled himself in the arts of geomancy. Despite their reverence for ancient Chinese tradition, previous Hand leaders regarded feng shui as nothing more than superstition. Quan Lo knew better. He had already embarked on some side enterprises of his own, sending his Shaolin students to investigate the ownership of the most potent feng shui sites in China's coastal region. Time after time, they discovered that the feng shui



sites were controlled either by European companies, Chinese allies of the Europeans, or members of a venerable secret society known as the Jade Wheel Society. No wonder they had been so successful in undermining the very foundations of Chinese life! Quan Lo realized that no political strategy or covert action would be of any use to the Guiding Hand while these feng shui sites remained in the clutches of the enemy. Upon his election to the top spot in the society, he shifted its strategy to the acquisition of these sites for the Hand. Once they controlled enough of these sites, the tide would naturally turn against the foreign invader, and the Chinese people would return to a golden age of traditional Confucian values.

Unfortunately, the Guiding Hand found that its resources were too limited to mount direct assaults on these feng shui sites. The Jade Wheel Society was even better connected in government circles than they were. When their kung fu warriors did take over a site, the government immediately dispatched troops to retake it. They could not capture the sites through political intrigue, either. The Hand realized they'd been stymied.

So it set out to investigate the Jade Wheel Society, eventually discovering who was really behind them: the descendants of supernatural animals, a group known as the Ascended. Clever enough not to tip his hand immediately, Quan Lo kept Jade Wheel leaders under surveillance, learning much. Many top European traders, he discovered, belonged to a parallel secret society known as the Order of the Wheel, also part of the transformed animal conspiracy. The Ascended were driving the effort to subject the rest of the world to Europe's colonial yoke. They wanted the entire planet industrialized as quickly as possible, preventing magic from ever coming back.

As they worked to find some way of successfully fighting this centuries-old conspiracy, Quan Lo's operatives stumbled across gateways to the Netherworld.

Guiding Hand members traveled to the other open junctures, appalled by what they saw. The contemporary world was a chaotic and decadent place, where Confucian virtues had been trampled by the Communists in mainland China and the capitalists throughout the rest of South Asia. The Future Juncture was even worse. The Guiding Hand came to see themselves as the only hope for civilized values. They changed their goals. Now it was no longer enough to get the foreign invaders out of 1850 China; they had to change the entire timestream to make it an orderly place where scholarly virtues and respect for elders ruled. The greed and villainy permeating the other junctures would be snuffed out, replaced by wisdom and self-restraint.

They laid out a twofold strategy. First, they would pursue long-range plans in the normal flow of time. Instead of working for immediate victory in 1850, the Guiding Hand members would emulate the success of their arch-rivals, the Jade Wheel Society. They would slowly build influence, creating a structure that would allow them to grow from generation to generation without being discovered by their enemies. They would use their knowledge of future history to recruit members of families destined for later greatness. If the history of the future told them that a man would become a prominent official in the Chinese Communist party, or a major figure in Hong Kong business circles by the end of the 20th century, they would recruit his great-grandfather in 1850. So although their influence in 1850 was limited by their lack of feng shui sites, they would use forewarnings gained as Innerwalkers to cement their power in the future. Thus the Guiding Hand, like the Ascended, keeps permanent power bases in more than one juncture. A Guiding Hand chi warrior from 1850 can draw support from Guiding Hand members in our contemporary world — some of whom may be his own descendants.

In the Chi War, the Hand targeted the chaotic contemporary era as the juncture in which it would be easiest to snatch feng shui sites. Early on, they saw the Ascended of our time as complacent and overextended, compared to their 19th-century counterparts, masters of colonialism and the industrial revolution. A generation later, the Lodge's successes in reversing people power revolts, instituting worldwide suspicionless mass surveillance, and rolling back democratic advances in Eastern Europe reveal them to be as wily and resilient as ever.

If the Hand has one major impediment to its success in the Chi War, it is its Sinocentric view of the world. They still think that only what happens in China really matters. They have little interest in or understanding of the Western world and its way of thinking. They want to wash away every trace of Western influence in both the Past and Contemporary Junctures.

The Guiding Hand hold 20th-century Hong Kong in particular disdain, viewing it as a glossy temple to consumerist emptiness. Hand members who encounter the heroes in modern-day Hong Kong complain incessantly about the trash in the streets, the prostitutes, the garish architecture, the smell of the air, the ridiculous "high technology," and how all the translations of Confucius are so shoddy.

The Hand has also made a minor foray into the Ancient Juncture, which is culturally much closer to them than junctures a mere hundred or two hundred years later. They are setting up small warrior units to take sites from the Empress. Their plan is to set off long range social changes that will ripple forward to alter their own juncture, so that its version of the Chinese empire will become spiritually stronger and therefore better able to resist foreign invasion.

THE CASE OF THE MYSTERIOUSLY CONSISTENT JUNCTURE

Fans of the original *Feng Shui* may be shaking their heads as they note that the Past Juncture remains set at 1850, like it was back when the Contemporary Juncture was frozen in 1996. If the Contemporary Juncture has moved ahead by at least nineteen years (more if you're starting your game after this book's publication date), why hasn't time moved on in the 19th century juncture?

I left the Past Juncture at 1850 because that year still promises the richest store of story ideas, what with the Taiping Rebellion right around the corner.

How you deal with this depends on your series type.

For the First Timers, Fresh Start, and Reboot series types, this isn't a problem at all. You don't have a previous continuity to respect, so the previous gaps between the junctures impacts you not a bit. Ignore the whole question.

In a New Generation or Getting Too Old For This Shit series, the question remains.

Even so, you can choose not to address it, as the writers would probably do if launching a TV series that was a sequel to the previous one.

Or you can adopt this in-world explanation. Start by calculating X, the number of years between your present day and 1996.

When the C-Bomb went off, the present day in the Past Juncture was 1847+X. (As of our publication date, that would be 1865. For comprehensibility's sake, we'll use that number.) The wave of damaged chi sent backwards through the Netherworld and into the junctures had an unprecedented effect. It closed the portals from 1865 to the Netherworld and reopened portals to 1850. Innerwalkers remember living 15 years between 1850 and 1865, but ordinary people don't. In what is not quite a critical shift but is nonetheless a disturbing turn of events, births, deaths, marriages, divorces, and other events they recall from the last decade and a half now lie in their futures. Innerwalkers look older to themselves and anyone who has been to the Netherworld. Ordinary people don't notice the difference, and can't see it even when it is pointed out. Some characters might consider this a second chance, to undo old mistakes and prevent upcoming disasters. Others could regard the prospect of reliving so much time with horror. Do they stick to the lives they had, or go off in an entirely new direction? In other words, you get a compelling, if slightly convoluted, wellspring of melodramatic hooks.

In yet a third alternative, you can decide that the progression of time did not shift with the detonation of the C-Bomb. The present day in your Past Juncture is 1850+X. Adapt our source material as needed.

Although the heroes may be tempted to think of the Guiding Hand as a potential ally, they sooner or later discover the extent of Quan Lo's inflexible disdain for individual choice. Anything that does not fit the Hand's definition of virtue is dangerous and bad. Extreme discipline, obedience to superiors, and deference to elders are unquestioned virtues. Most action heroes (and roleplaying game PCs) show too much self-will to accept that level of paternalism. The Hand discourages independent thinking, disrespectful attitudes, and the pursuit of personal pleasure. Younger operatives must accede without question to older ones, submitting meekly to an endless stream of corrective advice.

Even minor screw-ups result in severe punishments, usually humiliating. Hand members or allies are expected to not only swallow such measures, but accept them with enthusiasm as improving experiences.

The leadership of the Hand also considers itself to be beyond reproach. Although it is by no means as openly and obviously sinister as the Lotus or Architects, it will sacrifice both its own operatives and innocents in the name of what it considers to be a greater good. Quan Lo himself speaks quietly and humbly, but at heart remains an uncompromising moralist. He views anyone who does not share his idea of the perfect world as either an enemy to be destroyed, or a dupe who deserves to be temporarily used and then forgotten.

THE JAMMERS

Before they crashed the Future by detonating a bomb that wiped out all of its chi, the Jammers were a loosely organized group of rebels and subversives, dedicated to the downfall of a totalitarian world government. These scrappy maniacs blew stuff up with the very best of intentions. Possession of feng shui sites allowed the old regime to suppress resistance. Its monopoly on chi didn't just allow the government to control armies and soldiers and cops and tanks and water cannons. It made ordinary people not just accept but like their servitude. In other words, the good fortune granted by feng shui control trumps personal choice, even one's very identity. If free will was to mean anything, the Jammers had to eradicate chi energy. Only then could people truly make the choice to bravely rise up or meekly bow down. So the Jammers, led by escaped cyber-ape experiments Battlechimp Potemkin and Furious George, burned enough enemy feng shui sites to slightly loosen the government's grip on power. Taking swift advantage of this, their wild-eyed techies constructed the Chi bomb. They intended this to destroy all the chi in the four timelines.

Luckily for the world, the bomb's most disastrous consequences confined themselves to the Future.



Split seconds after the Battlechimp pressed the big red button, the wave of energy it released rippled out to kill the vast majority of the world's population on the spot, reducing its victims to powdery piles of desiccated skin cells. The more chi energy a person drew from government sites, the greater the likelihood of his meeting this appalling fate. People attuned to key regime sites who happened to be in the Netherworld or another juncture also crumbled to dust.

(As side-effects, the C-Bomb also:

- Damaged the DNA of blast survivors, leading to cancers and deformities for many, and weird new mutant powers for a few.
- Closed the 1st century Ancient Juncture.
- Opened a new juncture in the 7th century.
- Reset the Past Juncture back to 1850.
- Led to the creation of momentary pop-up junctures, which unpredictably spring up from time to time and just as suddenly close again.)

In the ensuing months, the loss of chi energy took a long-term toll on the environment. Vegetation died off. Soil eroded, feeding dustbowls dwarfing those of the 1930s. Dead forests stopped trapping carbon dioxide. The greenhouse effect, already a serious problem, accelerated, turning once-temperate zones into sweltering wastelands. Animals not destroyed by the initial explosion hyper-evolved to survive in these harsh conditions.

Jammers disproportionately survived the mass extinction. They had always drawn people unusually resistant to chi influence, and drew no power from government sites.

Some plotters, shattered by remorse, retreated to quiet rooms to blow their brains out. Torn by grief and self-loathing, the Battlechimp had the barrel of a .45 in his mouth when he decided not to follow in their wake. He swore to redeem himself for this unprecedented crime. That it had been born out of ignorance and wishful thinking did not excuse him. He and the Jammers would, he vowed, bring back the world they had destroyed. Reversing course, they would now attune to feng shui sites and gather the fortune they needed to hatch and execute a resurrection plan. What this might consist of remains an open question. All the Battlechimp can say is that they must succeed somehow, or die trying. This will mean somehow overcoming the lateral reincarnation principle, which says that critical shifts can't restore to life people killed in the old timeline. When asked about this, the Battlechimp allows himself a sharp-toothed grin. He has people on that, he says.

The fly in the ointment? Exactly zero Future Juncture feng shui sites survived the C-Bomb. To harness the chi the Jammers need, they'll have to fan out into the Contemporary, Past, and Ancient Junctures. That sucks for the current owners of those sites, some of whom will have to get grenades tossed at them by Jammer raiding parties. But like they used to say back in cyber-ape training camp, you can't make an omelet without crumbling a few cookies. Sure, dozens, maybe hundreds of innocent people will get killed in the crossfire. That's measured against the billions of people the Battlechimp hopes to resurrect, by capturing so many feng shui sites in the past that he can change the future, to one in which he did not do this incredibly, incredibly stupid thing.

By announcing this scheme, the Battlechimp triggered a split in his group. His old comrade Furious George declared that you can't fix the fallout from one crazy scheme by embarking on an even crazier one. He took his allies and went off to form the New Simian Army.

Battlechimp Potemkin and his remaining loyal guerrillas bravely soldier on. As in their time of ultraviolent innocence, they favor hit and run tactics, scrounged technology that doesn't quite work, and improvisational mayhem. Although he doesn't expect Dragons to help the engineer of the worst mass murder ever, he still hopes that they might see his sincere effort to undo the damage.

He, along with other cyber-apes, owes his origins to early super-soldier experiments conducted by the old government's research wing. Formerly a normal chimpanzee, the Battlechimp's head was detached from the body he was born with and fitted to a formidable 2.5 meter tall body of chrome and steel, laden with various implements of extreme violence. In the process, mad scientists elevated his intelligence. That gave him the smarts to reject the twisted demands they made of him.

Once brilliant but uncompromising, failure has humbled the Battlechimp. He expected to erase himself from history, but not untold numbers of innocents. He used to mope over his grotesque engineered shape, wishing he had never been remade. That self-pity seems like small beans now.

Having lost so many of his key people to the Simians, the Battlechimp tries to listen to the allies he still has, setting aside his old autocratic ways. That's easier said than done, though. Sometimes he acts like only he, the cause of so much suffering, truly feels the importance of undoing it.

His second in command, human scientist Green Rain, born Dr. Laura Villaverde, remains at his side, but for how long? She took part in both the experiments

that created the Battlechimp, and in the construction of the C-Bomb. She hasn't told the Battlechimp yet, but cell mutation from C-radiation has given her terminal cancer. Her latest tests tell her that she has a year to live, at most. She hopes to see redemption achieved before she kicks the bucket. Why doesn't he notice that cough she can't seem to shake?

THE NEW SIMIAN ARMY

The youngest Chi War faction started as offshoot of the Jammers, after the C-Bomb dropped. Where Battlechimp Potemkin saw sorrow and guilt, his hot-headed aide-de-camp, Furious George, beheld the opportunity for a better world. Through his long years of struggle trying to topple the old totalitarian regime, the one that had birthed him in its magical-technological laboratories, Furious grew increasingly contemptuous of the common folk — the human people — his fellow revolutionaries sought to liberate. What good were the hairless ones, if most of them were meek, gullible nobodies easily lulled into obedience by the lucky few and their collection of choice feng shui sites? They claimed to be better than apes. But would apes submit to soul-killing servitude?

Bound by loyalty to the implacable Battlechimp, Furious George kept these growlings to himself. His deference ended when the Battlechimp went soft, weeping and moaning when the C-Bomb wiped out the common herd of homo sapiens. Furious would never have set out to do that. He sees himself as a warrior for freedom, not a mass murderer. On the other hand, he doesn't waste time crying over irreversible mistakes. He views the Battlechimp's insistence on somehow undoing the detonation as quixotic and foolish. Like he told him as the two of them fired machine guns at each other over the ruins of the Hoover Dam, Furious hardly recognizes his old boss anymore.

Simple logic tells Furious that if he had a hand in something, even the C-Bomb, it must have been right. This conclusion he connected to a strange stirring in the back of his mind, one that started as a murmur and over the years grew into a shout. Life cannot be utterly random. It must have a plan for Furious George. And if it has a plan, it can be personified — nay, apeified — as a godhead with an interest in simian affairs. The C-Bomb could not have been an error. It had to be the culmination of something. Humans evolved alongside apes in order to abet their ultimate ascendance. They created the cyber-apes, and then the cyber-apes, himself most of all, acted to remove them from the equation, as the ill-muscled superfluities they were.



Surely God, the God growing inside Furious' head, the God that perhaps Furious manifests in mortal, genetically modified flesh, wants a new race of ape-men to rise and inherit his earth.

Just as he wanted a new race of mutants to develop, to serve the ape-men and fight at their sides.

Armed with this vision, which becomes more vivid by the day, Furious George gathered up his ape allies within the Jammers and went forth to preach it. In the shattered survivors of the apocalypse he found eager listeners. (And heretics who had to be destroyed, as a test of George's commitment to God.) Furious told those willing to hear him that he would lead them from this time of tribulation. To survive was to worship. To worship was to heal and command the world. Anyone willing to raise a fist in salute could join the tribe of the righteous. Naturally they would serve in a hierarchy, as God had ordained it. Atop the pyramid would stand his prophets, the cyber-apes. Below them would be the recipients of the God's genetic kiss, the mutants. Finally, in a position of safety, protection, and fair access to food and water, at the bottom of the organization, the pure strain humans would happily toil.

From these doctrines the New Simian Army sprang. Assault-rifle toting missionaries fanned the globe, seeking converts. Simian encampments spread through the ruins of a mangled world. From these bases they mount raids, snatching up scarce resources from unaffiliated survivors. They recruit the willing and enslave the defiant. In the three short years since the C-Bomb fell, the Simians became the dominant force in the Future landscape.

Furious devotes most of his attention to consolidation of power in the Future Juncture. Yet as his network of settlements grows, a flaw in his structure glares back at him. He just doesn't have enough cyber-apes to run every simian city. Jammer facilities to make more cyber-apes went up in smoke during the disaster. The old government program that started it all was already long mothballed.

The Simian plan to overcome the cyber-ape gap runs in two directions.

One, it aims to recapture the secret of cyber-ape manufacture from the Battlechimp. He squirreled away the old plans and schematics somewhere, Furious is sure of it. The Jammers claim that the zero-chi environment of the Future ironically prevents the creation of new super-intelligent apes. This must be a lie. The Simians will keep on attacking their former friends until they give up the goods.

Two, Furious dispatches agents through the Netherworld into the Contemporary Juncture to find genetic and cybernetic scientists who might be able to create cyber-apes. Once built, these apes might take over the Contemporary Juncture, replacing the current grim Future with a glorious one. In Furious' imagined timeline, the C-Bomb never drops, but the people, ape and non-ape alike, bow down before him. They fete him as the living god who reached through time to make it all happen. He dines forever on grapes and champagne, attended by a harem of fetching apes, male and female alike. The godhead is nothing if not inclusive!

Furious organizes the Simians in two parallel structures, military and ecclesiastical. Soldiers run the army and see to the material needs of the hungry faithful. Priests act as bureaucrats and spiritual advisers, correcting or suppressing dissident thought in cyber-confessionals designed by Furious himself. He commands the two hierarchies as General and Prophet. Only apes can be cardinals, generals, or admirals. Mutants make up the rest of the officer corps and serve as priests. Humans get to be enlisted soldiers and lay worshippers, usually outfitted with crude ape masks to hide the shame of their primitive features.

Furious' fellow former Jammer the Orangutank serves as his military second-in-command. The mechanized creak of his massive steel treads warns lax underlings to snap to attention. The fervor with which he demands the extirpation of his old friend, the Battlechimp, might suggest a guilty conscience. No one has survived an attempt to psychoanalyze him.

The dour cyber-gibbon Pontius Primate stokes Furious' fanaticism as his religious second-in-command. In his thick Scottish brogue he urges strict adherence to doctrine, whatever Furious might decide that is this month. In a grim world, he argues, the people most respect the god they most fear.

As there is no worse enemy than a former friend, the Simians concentrate their animosity on the Jammers. They compete with the Simians for resources, liberate slaves out of sentimental remorse, and deny Furious George's divinity.

If the Ascended and Dragons stand in their way when they go to the Contemporary world to secure new means of cyber-ape creation, then they'll face the Simians' righteous wrath, too.

The Hand and Lotus couldn't care less about the Simians, and the indifference is mutual. So far.



CHI WAR

Feng Shui 2 uses time travel to mix and match characters from our favorite Hong Kong movies. Ancient fu masters stand side-by-side with modern mob-busters and futuristic cyborgs. Ordinarily you pay a complexity cost for adding time travel to your fictional universe, given its potential for paradoxes and overlapping realities. We slash these to a minimum with three key devices:

- Whenever you are in the timeline, you can only travel to a few other moments in time — usually three other eras.
- Anyone else who knows about Netherworld and the junctures can also travel to those moments.
- Actions you take in the past only change later history if you also change the distribution of feng shui sites.

Don't get lost in the twists and details. Remember that it's all just a giant justification for characters with all of these funky fu powers, high-caliber firearms, demonic appendages, and bizarre futuristic devices to use them on each other.

JUNCTURES

The hidden war for the world's feng shui sites takes place across the boundaries of time. Most people think that time is linear, that events in the past cannot be changed, and that actions in the present lead to an as-yet undetermined future. Really, the timeline looks more like a pretzel. Those with access to the Netherworld can change the course of history, by seizing or taking feng shui sites from those currently determining its direction. The chi warrior learns to think of "the present day" in vastly different terms than the unknowing people around him.

You can't just go anywhere you want in the past or future. There are only a few time periods you can travel to at any given moment. Each of these is called a juncture. Right now, there are four of them: Ancient, Past,

Contemporary, and Future. For participants in the secret struggle, the different time periods connected to one another through the Netherworld act more like different locations than distinct points on a straight line of cause and effect. Going to another time feels like going to a different place.

Dirk Wisely lives in our contemporary world. He finds a portal to the Netherworld in the dumpster behind his apartment building. He can go through the portal into the Netherworld. By traveling through space in the Netherworld, he can go to portals that lead to Ancient, Past, or Future times. He (usually) can't go to 2,500 BC, 1947, or 2321, because (most of the time) no portals from the Netherworld lead to those times.

Time passes at the same rate within the four junctures and the Netherworld. When a day passes in our juncture, it also passes in the Ancient, Past, Future, and Netherworld. Think of time as a series of parallel lines. You can travel from one line to another, but you can never move backwards on any of the lines. Everyone moves forwards on the lines at the same rate. If something bad happens to you, there's no way for you to go back in time a smidge to prevent it from having happened.

When you become a chi warrior and start traveling from juncture to juncture, your definition of "immediate future" changes. It encompasses events that may take place in the Netherworld or any of the four junctures. You might say "They're going to attack tomorrow!" but be referring to something that happened two thousand years ago.

Dirk and his buddies get involved in a fight with Lotus forces in the year 690, aka the Ancient Juncture. In early March of that year, they are accosted by a sorcerer who kills one of Dirk's friends. Dirk and company can't go to February of 690 and kill the sorcerer to prevent him from being able to kill Dirk's pal in March. Once time has passed in any of the junctures, there's no way to return to that point.

Dirk brings his friend's body back to the current juncture for the funeral. He left for the Ancient Juncture 12 days ago. When he returns to our time, 12 days have passed. There is no way for him to go back into our time 13 days earlier to warn his buddy not to go to 690 with him, either.

Junctures sometimes open and close. The last change in juncture distribution happened about three years before your series' start date, triggered by the detonation of the C-Bomb in the Future. At that time a juncture to 69 CE closed and the current Ancient Juncture, in the Tang dynasty, opened. In a secondary anomaly triggered by the C-Bomb, the date of the Past Juncture skipped back a mere 18 years, within the lifespan of many Innerwalkers. Also, since then briefly available junctures nicknamed pop-ups (see below) have been opening and closing. How long that instability will last remains anyone's guess.

Junctures refer to particular places as well as particular times. Most gates to the Ancient and Past Junctures lead to physical locations within mainland China. Gates to our time usually end up in Hong Kong or other bustling urban centers of the Pacific Rim. Exits to the Future most often come out in the former United States and Australia.

These generalities aside, whenever a GM needs a portal with a particular exit point, it exists. The heroes can reach it, maybe after overcoming an obstacle or two.

CHANGING HISTORY

To prosper in the Chi War, thwart your enemies by changing history out from under them. Actions in one juncture can change circumstances in later junctures— but only when they include the capture or destruction of feng shui sites. The tide of history always flows in the favor of those who control the best feng shui sites. You can alter the minor details of what you consider the past, but unless you cause a new group of people to control those crucial sites, the big trends stay in place.

For example, our modern era used to be one where magic was commonplace. The world belonged to the Four Monarchs, powerful sorcerers who controlled all of the best feng shui sites. But then a new juncture opened up briefly, one that led to the 11th century. Enemies of the Four Monarchs traveled through the Netherworld to this new juncture. In the 11th century, the Monarchs hadn't yet been born, much less risen to power. Their foes allied themselves with the league of transformed animals that became the Ascended. Together, these groups fought with the various warlords and potentates who controlled the feng shui sites of the 1200s, and grabbed enough sites to change the course of history. They wanted magic to go away, and it did. In order to cement that change, they had to make sure that they held onto the sites for many centuries to come.

The suppression of magic was a significant enough change to alter all of subsequent history, including that of the 20th century. It led to the Renaissance, Enlightenment, and Industrial Revolution. Because of the seizure of feng shui sites in an earlier juncture, the timeline that had the Monarchs in control was

erased. They lost their sites indirectly: according to the new timeline, they would never have been able to seize them in the first place.

When vast changes like this ripple through the timestream, only a few individuals remember the erased version of history. Specifically, only people who have been to the Netherworld retain their memories of superseded timelines. To them, the historical changes take place instantly.

Li Zheng remembers the days when the 20th century was ruled by the Monarchs, because he was an active visitor to the Netherworld at that time. He didn't participate in the battles that led to the erasure of the Monarch version of history. He just woke up one morning in a vastly different world, one with televisions, cars, and guns. An experienced chi warrior, he immediately recognized what had happened to him. Like any sensible Innerwalker, he sprang into action: he started looking for a library so he could quickly catch up on this new version of history. One montage sequence later, he had mastered enough of the world's altered history to fake it when dealing with ordinary people.

If he were to stop Hong Kongers on the street and ask them, they would not have noticed what to him was a sudden shift in reality. They lived their lives out in standard, linear time, having been born in this "new" world, fully experiencing and remembering their every moment in it.

ELASTIC HISTORY

Because they do not alter the flow of chi in the world, activities which do not cause feng shui sites to change hands cannot transform history in any significant way. They may change the personal histories of a few families, but will not alter any great trends. History is made by those to whom great chi flows, and if the chi flow is unchanged, no amount of tinkering around the edges will alter more than a few footnotes in the record books.

Dirk reads a history book that mentions a notoriously corrupt Imperial official whose actions precipitated a bloody uprising in 1862. Appalled by the account of the violent rebellion, Dirk travels to the Past Juncture, finds the official twelve years before he is to commit his infamous deeds, and shoots him. Satisfied at his exercise of rough justice, Dirk returns to the present day and picks up the same history book to see how much it is changed. To his chagrin, he learns that another official did exactly the same thing as the one he killed, and that the rebellion happened exactly as before. Because his actions did not change chi flow distribution, they exerted only a surface effect on subsequent events.

History is elastic. When actions in an early juncture threaten to alter events in later ones, it reshapes itself in the most economical manner available. The chi continuum creates a new pattern as close to the old one as possible given the changed circumstances.

However, when feng shui sites change hands, alterations in later junctures can be much more dramatic. Individuals who increase their chi energy by participating in successful struggles for feng shui sites see history altered in their favor. Those who lose feng shui sites may find themselves in radically worse straits when they return to subsequent junctures.

Donald Fong, a reformed gangster of our era, grew up in the squalid Mongkok area of Kowloon. He journeys back to 1850 and participates in a fight that allows local peasants to wrest a major feng shui site from the forces of the Guiding Hand. Unknown to him, the peasant leader is his own great-great-grandfather. The battle concluded, Donald and his allies step back into the Netherworld and into our own juncture.

When Donald gets back, his circumstances are greatly changed. He heads to his crummy apartment in a rancid Hong Kong district and discovers that he is no longer a tenant there. He seeks out the superintendent of the building, who is startled to see him and treats him with fearful deference. After interrogating the man and checking out the business sections of local papers, he discovers that he's the owner of the building, and of many others. At a loss, he must research his own past to find out who he is now. Hitting the library, he finds out that his family history has changed. In this unfamiliar version of his life, Donald's great-great-grandfather became prosperous, passing down his success through the generations. Donald grew up not in a filthy brothel, but a wealthy household. He finds out that he has a plush luxury apartment— and a loving wife and children!

Because he has visited the Netherworld, Donald still retains all of his memories of a past that no longer exists. Only his comrades in the Chi War remember the old Donald. If he wishes to continue the life of the new Donald, he must bluff his way through it. Thank goodness his wife has been posting every trivial moment of the family's existence to Facebook for the last seven years!

Your PCs may never alter early junctures enough to trigger these sorts of dislocations in their own lives. Chi warriors who experience them often respond to it by withdrawing into the Netherworld, abandoning existences they no longer recognize. It often makes them withdrawn and reckless, throwing themselves heedlessly into battle because

they feel they have nothing to lose. Hence the often-quoted Netherworld proverb: "Only he who is ignorant of time's truth always knows who he is."

On the other hand, some chi warriors learn to fake their way through these new identities and come to prefer them.

LATERAL REINCARNATION

The classic example of paradox in time travel stories is of the individual who goes back in time to kill his own ancestor so that he would never have been born, in which case he couldn't have killed his ancestor, in which case he was born, in which case he could have killed his ancestor, in which case he would never have been born, yadda yadda yadda. While it's highly unlikely that any of your PCs will want to kill their ancestors, players could well ask you how time works by using this example.

Although the timestream is elastic, sometimes it just can't recreate itself so that all of the people who existed before a change still exist in the same incarnations after a change. The existence of reincarnation, or soul-recycling as some wags call it, provides a means for the timestream to accommodate these rare events and avoid paradox. Souls are permanent and cannot be wiped out by changes from one juncture to the next. Particular incarnations and personal histories, on the other hand, are impermanent and can be changed. Netherworld gurus call such changes lateral reincarnations. When a shift in the timestream causes an individual to be erased from history, that person's soul and consciousness are recycled into a new incarnation.

Let's return to the example of Donald Fong, and assume that the fight for the feng shui site in 1850 has a drastically different outcome. Instead of helping his great-great-grandfather to victory, he makes a stupid error and gets his ancestor killed. When he returns to modern Hong Kong, he discovers that Donald Fong does not exist. His apartment is now registered to a Donald Wong. Upon further investigation, he finds out that he is Donald Wong! He researches his family history, and discovers that he now has an entirely different set of ancestors, and a completely divergent personal past. However, that past nonetheless leads to his living alone in a lousy apartment in a bad neighborhood of Hong Kong. As before, he has a set of memories belonging to Donald Fong, an individual who now never existed. There are many curious parallels between the lives of Donald Fong and Donald Wong: both grew up in rough straits in Kowloon, both served as street soldiers to the same gangster, both share the same group of friends. But from the point of view of those who are unaware of the Netherworld, Wong exists—while Fong does not and never did.

Such curious parallels result from the organizing impulse inherent in chi energy, which underlies the timestream and its laws just as it does all other things. No intelligence or entity directs chi energy. As an impersonal force, it follows consistent principles, arranging messy potentialities into nice, neat patterns.

Lateral reincarnation makes no difference to those unaware of the Inner Kingdom and the Chi War. They change incarnations without even realizing that their past lives have been transformed. Only Innerwalkers have to reconcile their own memories of one incarnation with everyone else's memories of another.

Sometimes chi warriors find it less disorienting to be lateraled into entirely new identities than versions of themselves just slightly changed from the one they grew up with.

Thus, Innerwalkers returning to a greatly altered home juncture may find that none of their friends or family members still exist; according to centuries of reshaped history, they were never born, nor were generations of their ancestors. However, if they run into individuals with the souls of their former loved ones, they will instantly recognize them. Their appearances, their mannerisms, their personality traits, and even their favorite catch phrases may recur from incarnation to incarnation. This does not mean that they recognize the Innerwalkers who remember them. But they may feel an inexplicable connection to someone their old incarnation loved— or an unaccountable loathing for a former incarnation's enemy. Such soul memories, as Innerwalkers call them, dish up a rich source of melodramatic hooks. For example, love at first sight happens all the time in the world of *Feng Shui 2*. It almost always results from the meeting of two people who were lovers in a previous version of their current juncture.

Feng Shui 2 characters have plenty of opportunities to get themselves killed outside of their home junctures. Being an Innerwalker is no guarantee of immortality. Lateral incarnation does not help chi warriors who are slain outside of their normal place in the timestream. To their loved ones in their home juncture, it is as if they vanished one day and never returned.

Innerwalkers are never retroactively changed by shifts in history. Their abilities remain the same. They're still the versions of themselves

they remember from the first time they entered the Netherworld. They may discover that others remember vastly different pasts than they do, however — pasts consistent with the new version of history.

Everyone else may think of him as Donald Wong, but Donald Fong has not been altered by the time shift. He still has the same memories and abilities he did before the shift occurred. He does not share Wong's memories and experiences.

REINCARNATION AND NEW CHARACTERS

The metaphysics of the *Feng Shui 2* setting allow not just for lateral reincarnation, but plain old ordinary reincarnation as well. When creating a new character after an old one is slain, a player may choose to make the new character a reincarnation of the old one. This brings no game benefits; the new character does not share the memories of the old one, is not entitled to use his equipment or other property, and does not carry over any accumulated experience points to the new character creation process. However, some players may think it's fun to play a reincarnation of an old favorite character. The reincarnation may look like the old character and share mannerisms, speech patterns, or other quirks.

A reincarnation cannot be from the same juncture as the original character, but can be from any juncture separated from it by a lifetime or more. If the player chooses to create a new character from an earlier juncture, it will actually be an earlier incarnation of the same character, which there probably isn't a word for. (Preincarnation?) But the idea is the same anyway.

You may also find this device useful to integrate the newly generated character into the ongoing series without stopping to introduce a lot of new subplots; the reincarnation can be drawn, willingly or otherwise, into the old character's melodramatic hooks. Lovers of the previous character might find the new character either compelling or a frightful reminder of their dead sweetheart. Old acquaintances may become confused, and blame the new character for past wrongs done to them by the old incarnation. And of course, sworn enemies of the old character refuse to believe that the new one is a reincarnation and continue to strive for vengeance against him.

Alternately, the Game Moderator might, as a juicy plot hook, confront heroes with GMCs who are earlier incarnations of their current selves. What does a hero do when circumstances force her to fight an enemy she shares a soul with?

CRITICAL AND SUPERFICIAL SHIFTS

The above examples demonstrate relatively minor changes in the timestream. They do not change the fates of millions of people; instead they simply alter the personal histories of a handful of families and their descendants. Inner Kingdom sages refer to such alterations as blip shifts. Such shifts do not overthrow basic political systems or reverse massive movements of history. In the vast majority of cases, the transfer of a single feng shui site from one occupant to another fosters only a superficial shift in later junctures of the timestream, if that. In order for an organization to truly dominate its time period and set the rules of reality, it needs to control hundreds of key feng shui sites. On this scale, the loss of a single site means little.

However, there is always a point at which a group that has been steadily losing feng shui sites has the balance tipped against it. After a series of defeats, the loss of a particular site can be the final straw, one that sets off a critical shift. In such a shift, the lives of all inhabitants of all later junctures alter as the rulers of a juncture are ousted, changing history.

For example, when the forefathers of the current Ascended succeeded in driving magic from the world, they succeeded in fostering a critical shift. In pursuing their own plans, they also altered all future junctures. Until that point, these junctures included magic as a common and vital part of daily life. In changing their own juncture to suit themselves, they wiped out a version of the 20th century ruled by the sorcerous Four Monarchs.

Taking a crucial site does not trigger any changes in junctures prior to the one in which the capture takes place. History starts to diverge from the familiar pattern from the point of capture on. Residents of a given juncture observe no immediate, shocking changes. History simply moves gradually on, in a new direction. When the Ascended seized crucial feng shui sites throughout Europe and Asia during the Middle Ages, their opponents did not simply vanish. Their influence and power slowly crumbled over a period of years, allowing the Ascended to step in to fill the vacuum in the various royal courts. It took years for them to solidify their hold on power; from their point of view all changes were gradual, all struggles hard-fought.

However, from the vantage of chi warriors who came from later junctures to participate in the fight, things immediately and dramatically changed back in their home junctures. Most had



grown up in a world where the feudal era stretched for a thousand years under the Four Monarchs. When they returned to their own juncture, they found it radically altered. Instead of a medieval society fueled by magic, they found themselves in a modern world with an industrial revolution hundreds of years in its past. Their sorcerous rulers were gone, replaced by the political rulers of various nation states. Their own personal histories had shifted beyond recognition. Some of them found themselves in new identities: as industrialists, scientists, celebrities, or non-entities.

EXILES

Others found out that they no longer existed in the new time frame that they had fought to create: none of the other residents of their transformed time juncture had any recollection of their ever having existed. They still physically lived and breathed and occupied space, and were remembered by other chi warriors, but history had reshaped itself in such a way as to make them castaways in time. In the Inner Kingdom, such individuals are known as exiles or (less charitably) rabble. Most critical shifts produce some exiles who by definition are former if not current chi warriors.

Some exiles try to create new identities for themselves in the reshaped versions of their original junctures. Only in the high-tech, increasingly monitored early 21st century does the creation of a new identity impose significant logistical challenges. Low-tech record-keeping of the Ancient and Past Junctures makes imposture relatively easy. In the devastated Future, you are whoever you say you are, especially if your shotgun is willing to argue the point.

Other exiles retreat to the Netherworld. Depending on their optimism levels, they think of it as a permanent new home or as a temporary base. In the latter case, they use it to launch operations intended to capture the necessary feng shui sites to return their junctures to the states they prefer.

When portals close chi warriors can be cut off from their home junctures. A group known as The Unexpected Deliverance Society used to be an influential force in the Inner Kingdom, but most of their leaders and operatives were in a 1457 juncture when all passages between that juncture and the Netherworld sealed up. They may be kicking butt in the 15th century but as far as the Chi War goes they've become nothing more than footnotes.

NETHERWORLD TIME

Only in the Netherworld does time flow in an immutable, linear manner. Anyone who enters the Inner Kingdom even once gains a form of personal immunity from lateral reincarnation. These characters do not change incarnations when their home junctures change. They remain in the incarnation

they were in when they first visited the Netherworld. This is true whether they are in the Netherworld, or any juncture, when a critical shift occurs. The character need not understand what is going on to be the beneficiary of this effect. However, if they don't understand what's happening to them they may view it as a curse, hallucination, or psychotic break.

No one can reverse history within the Netherworld itself. Anything that has happened in the past of the Inner Kingdom has happened, and that is that.

Although time stays linear in the Netherworld, no one agrees on how to measure it. Most Netherworlders continue to use the dating system of their home juncture, as of the moment they first entered their odd new realm. Servants of the Four Monarchs use the same calendar as our contemporary world. From their point of view, their juncture was critically shifted out from under their control in 1988, and they've been in the Inner Kingdom ever since. Other former chi warriors from long-erased junctures reckon the passing of time according to their own calendars. Guiding Hand members, with their juncture's recent reset, just shrug. What is time, anyway?

HANDLING CRITICAL SHIFTS

As GM, you decide when a battle over a feng shui site tips the balance of power enough to set off a critical shift. When you do decide to allow a shift, give some advance thought to the ripple effect from events in that juncture, especially to the player characters' home junctures. Work out the major issues first, and then deal with the player-level details. Here are some questions to ask yourself when allowing a critical shift:

- How does the shift affect the amount of magic in the world? Organizations who are on top in the feng shui sweepstakes get to decide how strong they want magic to be.
- The Ascended are in charge in the present day, and want magic to be as weak as possible.
- The Eaters of the Lotus rely on magic, and want it to be commonplace and easy to perform.
- The Guiding Hand wants magic weak but chi powers strong.
- Jammers want to revive the chi energy they destroyed in the Future.
- The Four Monarchs want to make it easy for themselves to use magic and difficult for those they would rule.
- The Simians want magic weak in the Future, and mutant powers and scroungetech strong. They plan to raise the post-apocalyptic chi level just enough to allow cyber-ape manufacture again, but no more.

The winners in a critical shift can directly determine the availability of magic in the juncture where the site seizure has taken place, and can influence it in later junctures. When the Ascended tipped the feng shui balance in their favor they made magic scarce for later junctures, including the 20th century, knocking the Four Monarchs from their supremacy.

How does the shift affect feng shui possession in later junctures? In this last example, we see that it is possible to lose feng shui sites you control in your home juncture if someone goes to an earlier juncture and changes history so that the events that led to your controlling those sites could never have happened. This is why it is important for groups like the Hand and Ascended to fight the Chi War on a number of fronts, rather than just sitting on their advantage in their own junctures. To return to the example, the Ascended — by making magic difficult to use — made it impossible for the Four Monarchs to have conquered the world's feng shui sites. To seize the sites that guaranteed their supremacy, the Monarchs depended on their powerful sorcerous abilities: abilities that never came into being in the critical shift's new version of history.

JUNCTURE SHIFT EXAMPLE

Here's an example of what might happen to the timestream if the current feng shui balance in one juncture were to change in favor of one of the factions.

1850S GO APE

Furious George doesn't much care about any junctures other than his own, and the Contemporary Juncture, where genetic manipulation and cybernetics have just started to bloom. But when the Orangutank gets intelligence revealing an Ascended weak point in a previous juncture, the Simians ask themselves their usual question — what the hell?

In a series of lightning raids they attack and conquer Western outposts throughout China. This gives them the chi to spread a version of Furious George worship, tailored to the expectations of the time. They establish the Monkey King Society, an organization devoted to tricking the tricksters of the oppressive Western powers. Its capering, often drunken kung fu fighters spread through cities and villages, spreading mirth and chaos in equal measure. Though at first alarmed by their

uncontrollable disrespect, the weak and frightened Emperor can't help but notice how effectively they push back against the foreigners. Members of the Hand's Golden Candle Society defect to the Monkey Kings, suddenly losing interest in the sober asceticism they espoused just weeks ago. So do Transformed Monkeys, who break from the now-weakened Ascended, assured by the Orangutank's promise to keep the magic level low.

Social energy flowing to the Monkey King Society forestalls the Taiping Rebellion. Without this costly, horrific civil war, the Emperor, now reluctantly embracing Monkey King philosophy, strengthens his hand against the West. Attuning to Imperial-controlled feng shui sites, and knowing where history is headed, Furious George fortifies the Emperor against the coming riposte of the Ascended — the Second Opium War. In this version of history the Qing dynasty drives back the English and French invaders. The notorious burning of the Gardens of Perfect Brightness never occurs. In gratitude, the Emperor declares the Monkey King philosophy a fourth pillar of Chinese thought, alongside Taoism, Confucianism, and Buddhism.

Acting as the power behind the throne, Furious accelerates technological development, so that the Industrial Revolution occurs in China as well as Europe. The divergence that in our timeline separates the wealth of West and East occurs in the opposite direction. Now an emboldened, carnivalesque China dominates the world. When curious Westerners go East in search of new philosophies, Furious George spreads Monkey King worship, transformed into Simianism, a belief in man's animal origins as its transcendent strength.

WWI occurs more or less on schedule. But in its aftermath Simianism offers an alternative ideology to failed European assumptions. Rebuilt by Sino-Simian principles and technologies, Europe eclipses isolationist America and avoids the shoals of Nazism. Instead it develops the twinned, quasi-benevolent authoritarianism of the New Simian Army, with its military and clerical wings. American democracy and Russian communism remain at the corners of world affairs.

Ape dynasty China builds its first cyber-apes in 1952. In 1960, pressure to allow humans to gain higher rank in the Simian power structure leads to the creation of the first mutation centers.

The Contemporary Juncture transforms into a stratified high-tech world, policed by superhuman mutants and run by cyborg apes.

The Future Juncture becomes just as totalitarian as the regime the C-Bomb destroyed. Furious George rules the globe from a golden pyramid in Beijing, as its God-Emperor.

Meanwhile, in the Netherworld, forces of the Hand, Ascended, Dragons, and Jammers gather for an unprecedented summit. With the Simians dominating three junctures, the time has come to set aside petty differences and launch an all-out blitz to recover the sites the Ascended lost.

ERASING THE BACKSTORY

One last important rule of time in *Feng Shui 2*: no matter what you do, you can't use the junctures to erase events that happen "onstage" in the course of a series. Let's say the heroes try to send letters or useful stuff to themselves from a past juncture so they can pick it up in a future juncture. Any plans of this sort that try to reverse events that have already happened are doomed to failure. However, if the plan doesn't aim to nullify events that have already happened, the trick might work. (Or it might not, depending on what happens to be entertaining at the time.)

Ricky Tso gets stomped on May 31st of 2016 in an ambush by a Lodge member of elephant heritage. This prevents him from executing an important mission. He heads to the year 1850 via the Netherworld. There he writes a letter and arranges for a law firm to deliver it to Tony Hu in Hong Kong on May 30th of 1995. The letter warns him of the ambush.

Unfortunately, Ricky's wasting his time. We know the fight takes place, because it's already happened in the plot line. Somehow the letter goes astray: the courier fails to deliver it, it gets intercepted by the evil Lotus sorcerer Johnny tried to smoke in the last session, or the letter gets lost in the law firm's vaults decades before the delivery date.

Jack Donovan and Mad Dog McCroun are in the Ancient Juncture, where they have stolen a jade ring of magical power from Lotus honcho Jueding Shelun.

They know that, in order to get back to the nearest Netherworld portal, they have to pass a checkpoint where they will be searched by Imperial troops looking for the ring. So they bury it under a large boulder in the middle of the wilderness. When they get to the contemporary world, they'll head over to the same spot and dig it up.

This doesn't reverse any events in the storyline, so it might well work. Of course, if you have a cool plot twist that depends on them being at least temporarily frustrated in their attempt to recover the ring, that's a different story. Lots of things could have happened to that spot in the intervening centuries: it could be in the middle of a river or

under an apartment building. The ring might have been recovered by archaeologists, or even by magic-sniffing enemies of our stalwart heroes.

Neither heroes nor GMCs can be returned from the dead as the result of a time shift. Lateral reincarnation only works on the living.

POP-UP JUNCTURES

Since the C-Bomb dropped, an imbalance has had its way with the chi that binds and separates the junctures. New portals temporarily open up to other time periods, and as quickly close. Innerwalkers refer to these as pop-up junctures.

The Jammers invented devices called J-meters, now ubiquitous in the Netherworld. Point one at a portal to a pop-up juncture and it gives you a digital read-out of time left before it closes again. A recent promotion gave out J-meters as a gift with purchase on a yearly broadband contract. Their plastic cases bear the IKTV logo and a lenticular sticker of an adorable kitten.

The longest recorded opening to a pop-up juncture lasted for twenty-one days. Sometimes a J-meter gives a reading of a few hours on a newly manifested portal. No one goes through these. (Someone might have been pushed, once.) The average lifespan of a pop-up portal is three days.

Multiple portals to a pop-up appear at the same instant. They close simultaneously, too.

When word spreads of an opened pop-up juncture, chi warriors who find themselves at loose ends pile through in pursuit of whatever advantage rears its head. Attuning to sites in pop-up junctures only gets the chi flowing your way until the portal closes; after that, you lose your connection to the site. Rampaging chi warriors in search of power prefer to burn sites in pop-up timelines, if they bother with the feng shui angle at all. They might instead go on McGuffin hunts, seeking valuable items, mighty weapons, useful technologies, or information that might be pertinent in one or more of the perma-junctures.

Naturally, if you get word that a faction you're trying to thwart has sent heavy-duty personnel into a pop-up juncture, that's all the skinny you need to want to follow them, find out what they're up to, and put a stop to it.

Occasionally a time period recurs, though never at the exact same time. A portal to a period that has popped up before is known in Netherworld argot as a sequel. Generally, sequels tend to open up slightly later than their predecessors. If you go for a romp in August of 1967, you're way likelier to get the chance to later make a feint into September of that year than July.

Events in pop-up junctures show less vulnerability to chi warrior manipulation than those in the four bedrock time periods. That makes sense, because they don't have time to attune to sites over the long term and bend history to their agendas. On a recent IKTV appearance, Lusignan argued that you can never, ever critical shift from a pop-up. Most expert chi warriors agree with him. Then again, maybe the heroes will prove him wrong.

It must surely be a coincidence that pop-up portals open in eras beset by strife, chaos, and violence.

As a game conceit, pop-up junctures allow GMs to set change-of-pace adventures in whatever cinematic era strikes their fancy. They might consider:

- Pivotal moments in other Chinese dynasties.
- Swashbuckling pirates.
- Swashbuckling musketeers.
- The blaxploitation 1970s.
- Serial cliffhanger 1930s.
- Shanghai noir, 1930s style.
- Weird far-future SF.
- Swords 'n sandals Greece or Rome.
- Merry times in Sherwood Forest.
- Chanbara (samurai) Japan.

風水

Many *Feng Shui* players hanker for adventures in which their heroes blast the crap out of stinking Nazis. Though this speaks to an admirable impulse, I have always pulled away from the idea. The setting continuity, which has the Ascended in control of world affairs during this period, works fine so long as you don't try to square this with the real world's horrors of the '30s and '40s. We don't want to attribute the appalling crimes of the Holocaust to imaginary, not-quite-human conspirators. Any treatment of Nazism harsher than the book-burning sequence in *Indiana Jones and the Last Crusade* weights the game with a seriousness heavier than its loopy stylization can really bear. So if you do use the pop-up juncture premise to go there, be aware of those tonal landmines. Indicate that events in Germany, and Soviet Russia for that matter, have gone grossly awry for the Ascended, and the ensuing mass murders result from purely human cruelty. Better yet, avoid addressing it entirely.



SHANGHAI 1937

1930s Shanghai, with its political intrigue, mix of cultures, and thriving gangster scene, features in a ton of great Hong Kong and Chinese movies. Now thanks to the magic of pop-up junctures your heroes can shoot and punch their way into this perennial sub-genre. Revel in the smoky atmosphere of its decadent nightclubs. Dive deep into criminal power struggles. Maybe even shoot a Nazi spy or two. You have nothing to lose but your trench coat.

BLOOD AND GLAMOUR

Hong Kong films portray 30s Shanghai as a brief glimmer of neon-lit romanticism, already perched on the cusp of destruction. On-screen wealth and off-screen Western influence cast it as the Paris or Berlin of the East. Its thriving trade scene, with a parallel gangster economy running underneath it, bring naïve peasants flocking into the city in pursuit of something rarely seen in Chinese history—upward mobility. Film protagonists generally get swept up in the criminal milieu, and/or run afoul of local collaborators laying the foundation for the coming Japanese occupation.

1937 China pits its current regime, Chiang Kai-Shek's Nationalist or Kuomintang (KMT), against an underground Communist insurgency. Chiang used to work with the Soviets but now cozies up to the west.

Any shooting on Shanghai's streets might be a gang hit or a blow struck in the underground war between the homegrown right and left. Or an operation by Japanese covert advance agents.

Chinese chi warriors visiting Shanghai can expect scrutiny from KMT-aligned cops before the invasion, and Japanese military police afterwards.

Western-looking Innerwalkers who get into trouble will be referred by Chinese sector authorities to seemingly relevant consulates in the International Sector (see below). Unless they're so egregiously flouting KMT authority that the officer in charge decides to have them taken out and shot forthwith.

MONEY AND SMOKE

Shanghai serves as a break of bulk point for products flowing in and out of China. The most lucrative item flowing in remains opium. Opium dens across the city offer acrid solace to addicts native and foreign. Local gangsters team with foreign suppliers to maintain this lucrative business.

Despite the bubbling of lucre, absolute poverty remains the norm for most of the city's residents.

FOREIGN POWERS

As far as Chinese movies are concerned, only two cultures take center stage in late 30s Shanghai: the locals, and the Japanese.

Western treatments of this time and place portray it as an exotic playground for adventurers, spies, and outcasts of American and European extraction. In a legacy of the quasi-colonialism of the 19th century, a chunk of the city has been carved out to form the International Settlement. 70,000 non-Chinese live here, following not local laws but those of their home countries.

The French Concession is technically its own entity, separate from the International Settlement. For the sake of action movie simplicity you can treat it as a subset of the other.

Inhabitants include not only dollar-chasing Americans, Brits, and continental western Europeans, but the so-called White Russians who fought the Soviet revolution and lost.

The cosmopolitan population of the International Settlement has turned it into a staging ground for global intrigue. Nazis keep tab on Anglos and Jewish émigrés. Soviet communists abet their Chinese brethren, while keeping open a back channel to the KMT, hoping to resume their former mentor-client relationship.

Even after the Japanese take the rest of Shanghai, they leave the International Settlement to its own devices. Between August '37 and December '41 chi warriors making pop-up runs may find it a useful haven. Japanese forces seize it right after Pearl Harbor.

WHY YOU GO THERE

- The 30s and 40s represent a weird blank spot in the history of the Ascended. Why did they let their control slip to allow so much death and conflict? Were they deliberately testing the relative strengths of capitalism, fascism, and communism as systems of control, opting out as the humans fought to determine a winner? Or did this period of awful global conflict reflect a three-way internal struggle within the Lodge ranks? In search of answers, the heroes might journey to Shanghai, where all three sides rubbed up against each other. Once they identify what the old wounds were, they might be able to open them up among the Ascended of the present day.
- The heroes need the aid of a powerful ghost who died in the Japanese invasion of Shanghai. In return, the ghost wants one thing: a recording of the nightclub singer he loved and lost. He gives them a word of warning: her gang boss boyfriend gets jealous real easy.
- Old Yuen (p. 316) recalls a powerful item useful against the heroes' current enemies. Trouble is, the last time anyone saw it was in 30s Shanghai.
- The team's martial artist seeks the tutelage of legendary sifu Ip Man. It would be safer to meet him in 40s or 50s Hong Kong, but the only available portals lead here.

WHO YOU FIGHT

- Communist insurgents. They might be looking to eliminate any new entrants to an already confusing struggle before they gain a foothold. Or the heroes' real foes could dupe them into launching an attack.
- Gangsters who control prostitution and the opium trade. The real Al Capone of Shanghai was an equally colorful sociopath named Big Ears Tu. (Yueh-sen to his friends.) You might prefer a fictional equivalent.
- Japanese advance agents. Toho's thugs make the rest of the city's power-seekers look genteel. Most are perverse creeps, but a solitary one of them remains an honorable man who honors his samurai heritage. That honor pits him, and his katana, against the heroes.
- KMT cops. Corrupt and brutal, the Nationalists are no picnic either.
- Nazi spies. Over the years Feng Shui players have repeatedly expressed a keen desire to have their characters shoot Nazis. A lot of Nazis. With the separation in time and space a Shanghai setting supplies, you can do this while keeping the depths of their mass atrocities at arm's length.
- Soviet agents. Their plans to regain their former position of influence in China puts them between the heroes and their mission.

WHERE YOU FIGHT

- A booming Chinese market.
- A cabaret. Triad-controlled (as if you needed to be told that).
- A dance hall, the Ambassador Ballroom. Dance hostesses from all nations will run for cover from your spraying bullets.
- A department store, with all modern 30s amenities.
- The British Consulate, or that of another Western power.

- Amid the elegant Art Deco towers of the International Settlement, along its legendary main drag, the Bund.
- Any street, in the middle of the Feast of Lanterns (Feb 15th).
- A hazy opium den.
- At the Dragon Boat Festival, mid-June.
- Da Cheng, a fortress turned temple noted for its statue to an ancient general and a shrine to the King of Snakes. That can't mean anything significant.
- Down the lengths of a darkened alley, strewn with broken rickshaw parts and the huddled, starving poor.
- In a park during the summer, interrupting a performance by the Municipal Orchestra, which draws its players from nationalities near and far.
- The Garden Bridge spanning Soochow Creek, a fight that inevitably winds up in the water, or sends battlers racing over the thickly packed boats of its river-dwellers.
- The Jesuit settlement of Siccawei, with its world famous meteorological observatory.
- The lobby of the ritzy Shanghai Grand Hotel.
- The Museum of the Royal Asiatic Society, devoted to Chinese history. Surely jam-packed with relics of now-suppressed sorcerous power, waiting to be awakened.
- The scrappy studio of the Mingxing Film Company, heart of the prewar Chinese movie industry. A film fan hero might do present-day cinematheques a favor and try to spirit away some vanished works for posterity.
- The Weather Tower on the Quai de France, where flags announce upcoming forecasts.

DISTRACTIONS

- A vulnerable bystander the team encounters happens to be a dead ringer for a GMC tied into a hero's melodramatic hook. This might be a Russian prostitute, the daughter of a cruel military officer, or a starving urchin.
- Gambling-inclined heroes might head to the vaguely named Recreation Ground. It might be more dangerous to win big than to lose, with the temptation to stick around and spend all that Nationalist currency. It's valueless back home, right?
- Redemption-seeking heroes might stop in for a peek at the white doves flocking in the St. Ignatius Cathedral, built by the French in the Chinese sector. (And you know what I'm saying when I say white doves.) Chinese heroes will call this the Xujiahui Cathedral, a name Westerners of the period may hilariously mangle as "Tunkadoo."

FILM LIBRARY

Hong Kong/China: *Au Revoir Mon Amour*, *Gunmen*, *Ip Man*, *Once Upon a Time in Shanghai*, *Shanghai Grand*, *Shanghai Triad* **Hollywood:** *Shanghai Express*, *Shanghai Gesture*.

BARBARIAN BORDERLANDS

Journey to the faultline between nomadic ambition and corrupt tradition as the Khitan nomads clash with soldiers of the Song dynasty. Drink with the horde. Make a last stand with valiant generals. Learn that the taste of victory is the taste of blood.

NORTH VS. SOUTH, CHINESE STYLE

One type of clash between rival forces repeats itself through much of Chinese history. Peoples hardened on the hostile steppes invade the literate and bureaucratic dynasties of the richer, fertile south. When the south is strong, it repels them. When it ossifies into a corrupt order dominated by infighting, it cracks. The northerners win, taking over the green lands of the south and the trappings of civilization. Generations pass. The barbarians become the old order. Meanwhile, on the steppes, hungry warriors gaze south.

Some of these struggles get too complicated to encompass in the introductory block of explanatory text at the start of an action movie. We've chosen a less famous point for our surging barbarians versus internally divided dynasty pop-up juncture because it's relatively easy to encapsulate. The Khitan and Mongols were different peoples, but if you want to conflate them, players unschooled in Chinese history probably won't notice or care.

Don't use any of this in a term paper; the pop-up juncture your heroes will be heading into has been tweaked and simplified for maximum wuxia potential.

The precise year, if you need it, is 986. A pop-up portal to this juncture opens just as legendary Song general Yang Ye has been killed in battle with the Khitan.



THE KHITAN INVADERS

The nomadic Khitan comprise one of many cultures to arise on the steppes of Mongolia and northern China. They venerate their culture hero founder, Qishou Khagan. In the past they've been dominated by other steppe people, or been used by the nations to their west as expendable warriors. Now feeling their oats, they're determined never to leave their fortunes in the hands of others. From now on, they will rule, and others will bow.

The top warlord, the Khagan, takes tribute from the lesser warlords, or khans, of the eight tribes. When they speak Chinese they translate "khagan" as "king" and "khan" as prince, so this may be what the heroes hear. They're currently winning against the Song, meaning that the current Khagan inspires fear and loyalty in the khans. This level of command allows him to order coordinated attacks and expect they'll be carried out. He is Longxu, and like his predecessors since 907 styles himself as Emperor of the Liao dynasty. Named after a river, the Liao lands, or Great Liao, stretch across much of Mongolia and increasingly eat into northern China.

Khitan herd cattle and goats and ride horses. They may keep a few camels on hand, with comedy perhaps ensuing as hapless heroes try to wrest cooperation from these truculent mounts. Much of the Great Liao's wealth comes from raids against the Song. They take people back with them from those raids, too, to serve as slaves.

When the heroes meet them, they're still animists. In their system the greatest spirit of all is the sun, who grants life and every year vanquishes the death of winter. Like any sensible animists they see no contradiction in venerating anything that lends them aid, and so will worship at Buddhist or Taoist shrines. Heroes with Chinese history skills know that they eventually embrace Buddhism as they become more citified.

They use their own writing system and speak their own language. You can play up the language barrier between them and the Chinese-speaking Song (and heroes) or ignore it for simplicity of storytelling.

THE SONG DEFENDERS

The Song dynasty began a generation ago, when its first emperor, Taizu, unified a fractured China through conquest. A decade ago, his brother Taizong axe-murdered him and took the throne. (In true movie fashion, we're turning history's "rumors of foul play" into "definitely axe-murdered.") Taizong's corruption has infected the court. He plays favorites between rival families, exiling or pardoning them seemingly at whim. Anyone who gets too popular, or seems too noble and makes

him feel guilty, gets sent to the Khitan front. If they push back the Liao, great. If they die heroically, so much the better.

Play the Song dynasty as Chinese civilization at its most civilized — and therefore most vulnerable to the vital barbarism of the Khitan. The Song invented paper money and maybe gunpowder. During this period they keep their capital at Kaifeng.

WHY YOU GO THERE

- You need the shamanic magic of the Khitan to defeat an otherwise invincible sorcerer or supernatural creature.
- You want to make a bullet which will kill any enemy on a single shot. This requires a grain of the first gunpowder, as invented by the legendary Song alchemist called the God of Bombs.
- An unreachable enemy boasts of a lineage going back to the early Song era. If you find the grave of his family's founders and rebury the bones in an inauspicious grave, this will screw up your opponent's chi flow. Just as good as burning a feng shui site he controls in the Contemporary Juncture!
- A vision of the first Khagan astride his imposing white horse beckons you to meet your destiny. You'll figure out what that is when you get here.

WHO YOU FIGHT

- A Song general and his elite troops, attacking you because you're helping a rival Song family. Shouldn't he put internal politics aside for the moment and attack the Khitan instead of you? Try yelling that at him as his spearmen charge.
- Disaffected Khitan warriors, angry that you have displaced them in the affections of their warlord.
- Khitan shamans, looking for human sacrifices to dedicate to the spirit of war.
- A Khitan warrior-prince and his band of sworn battle brothers. He might be admirable in his own way, albeit brutal and dangerous. Or he could be a monster, figuratively or literally.
- Netherworld rabble who have migrated here to make it big as Song mercenaries. Refugees from the erased Four Monarchs era might find the Song-Liao dynasties era comfortingly familiar.
- Peasants, tired of having crops taken as supplies by both sides.
- Mercenaries hired by peasants, to protect their crops.
- Rival chi warriors, who think you're here to stop them from performing their pop-up mission. Maybe you are!
- Song sorcerers, making sure that you don't show them up by defeating the Khitan before they do.
- The Spirit of Qishou Khagan, the divine Khitan founder, astride his white horse, flanked by some or all of his eight mighty sons, each the first of a tribe.
- Starving deserters who assume you're either from their own forces and bent on recapturing them, or from those of the enemy, and bent on killing them.
- Supernatural creatures, come to scavenge on a corpse-strewn battlefield.
- Warriors of the Jurchen, the people who will eventually destroy the Khitan empire when it goes soft and complacent. Who will in turn be eventually destroyed by the Mongols…

WHERE YOU FIGHT

- A craggy mesa.
- A sandy plain. Becomes a sandstorm when those black clouds in the distance roll up.
- A snow-capped mountain.
- Along the Liao river, from which the Khitan dynasty will take its name.
- Amid stalks of wild grass so tall and thick you can see neither your friends, nor your enemies.
- Among the dead on a recent battlefield.
- Atop an arid cliff.
- In a deep cavern network. Are there monsters?
- In a deserted village, haunted by the moans of massacred peasants.
- In a fortress, atop a lonely hill.
- In a sandy ravine.
- In a shallow cave mouth, used as a shelter by travelers.
- In the tent of a Khitan warlord.
- In the tent of a Song general.
- Korean troops come to avenge a Khitan raid across their border.
- Mossy scrubland.
- Sand dunes.
- A green hill being eaten away by erosion, in the process of becoming a sand dune.
- Windswept steppes.

DISTRACTIONS

- Fall in love with, or develop a sense of protectiveness toward, a Chinese slave held by the Khitan. A rescue attempt naturally follows. Will this person make the leap with you back through the portal, or stay behind, to remain in the world he or she knows?
- Bond with a majestic Khitan horse, your connection aided by a shamanic ritual. Do you have a stable back home to keep him in?
- Be present for the birth of movable type printing — or nudge it along, even. (Yes, print aficionados, I moved this forward in time a mere hundred years.)
- Hang around to yoink some priceless treasures, as an archaeology craze strikes China for the first time and the digging begins.

FILM LIBRARY

Saving General Yang, *Painted Skin: The Resurrection* (set in the earlier Qin period, but features, among other elements, heroic Chinese warriors against monstrous barbarian invaders).

SAMURAI DAWN

A great struggle for control of feudal Japan is about to come to a head. Heroes rub shoulders with ninjas, samurai, and ronin as decisive conflict rages. By its fog-shrouded riverbanks the spirit beings known as yokai may decide to lure them astray. Ghosts prowl the land seeking vengeance. Maybe this wasn't the safest place to come to buy a signature katana…

THE EVE OF BATTLE

Pop-up portals open to the year 1600, in Japan. This time and place perks the ears of Innerwalker historians. Tokugawa Ieyasu is about to end Japan's Warring States (Sengoku) era by winning the climactic Battle of Sekigahara. After a few years of consolidation, he will then become the first Shogun of the eponymous Tokugawa Shogunate, a time of unity that will last for two and a half centuries.

The action movie intro crawl goes like this: for about 130 years, Japan, though ruled by a nominal emperor, has been a chaotic, violent nation fought over by rival martial clans. Noble families of the warrior samurai caste move between clans as fate and shifting politics take them. For a quarter of a century, leaders of the Toyotomi clan have been conquering their way toward a unified Japan. Tokugawa has risen to become the most powerful of its regents, the council that runs the clan. An alliance of rivals within the clan, led by a savvy, calculating daimyo called Ishida Mitsunari has risen up to stop him. He commands the force known as the Western Army. Tokugawa, naturally, leads the Eastern Army. At a place called Sekigahara, Tokugawa's army of 75,000 is about to meet Ishida's force of 120,000, in a muddy field sodden with yesterday's rain.

As the heroes arrive, the Western Army has dug in at Sekigahara, striking a defensive position. Tokugawa advances toward them. The heroes, knowing their history, perhaps with a copy of the Osprey book *Sekigahara 1600: The Final Struggle For Power* in hand, have a day to prepare themselves for whatever they want to do here.

The next morning, in a dawn blanketed by thick fog, advance scouts from both sides bump into each other by accident. Unless the heroes do something to change that. They don't have time to alter Tokugawa's better portfolio of feng shui sites. Still, their actions can alter small details of his imminent victory.

At 8 AM the fog clears, the two sides see each other, and the battle commences.

PERSONALITIES

What's the point of going to a famous battle if you don't get to meet its key figures? Let the plot wend its way toward meetings with any of the following, should the players seek them out.

Tokugawa appears cool and collected. He listens to the heroes without trying to get them to like him. If they tell him they're from the future, he does his subtle best to get information about the coming years he can use to his advantage. His politeness fades if they insult him, in which case he might order them held for later execution.

The historical samurai, ninja, and sorcerer Hattori Hanzō died in 1596, so the heroes may be surprised to find him at Tokugawa's side before the battle. If asked to explain the discrepancy, he explains that faking one's own death is an easy trick it you know how to teleport. For a figure of legend he comes off as friendly and surprisingly humble.

De facto Western Army commander Ishida Mitsunari wears golden ogre horns on his helmet. He holds himself stiffly and thinks rigidly. Ishida rejects out of hand any suggestions made by mysterious outlanders, no matter how oddly informed they believe themselves to be about the future. He's destined to escape the battle, only to be captured by villagers and later executed on Tokugawa's orders.

BATTLE, AFTERMATH, AND BEYOND

The tide of battle turns when a number of daimyo purportedly on Ishida's side defect to Tokugawa's. Some actively attack other Western Army units. Others simply decline to act. Tokugawa's victory shows the power of feng shui control — just when they shouldn't, events suddenly shift in his favor. Loyal units of the Western Army scatter. Their commanders variously die in the field, commit suicide, get captured, or flee to live and intrigue another day.

If the heroes stick around, or pop in and out of feudal Japan in the months and years to come, they see Tokugawa consolidate his power. He redistributes fiefdoms to allies, further locking down his control of Japan's feng shui sites. This allows him to have his rivals within the Toyotomi clan beheaded. In 1603 the emperor declares him Shogun of Japan, filling a position that has been vacant for 27 turbulent years.

WHY YOU GO THERE

- A banner used in the battle, if correctly placed, will turn your merely adequate headquarters into a feng shui site.
- A great historical shame attaches to your resident Ninja's clan, which failed to commit a key assassination in the hours before the fight started. Going back to fix that might redeem the PCs' rocky relationship with his Contemporary family members.
- A katana blooded at the Battle of Sekigahara will be the envy of all your Swordsman friends.
- An eccentric Netherworlder you need a favor from wants a question answered. Some say that the legendary swordsman Miyamoto Musashi, author of the philosophical tactical manual Book of Five Rings, took part in the Battle of Sekigahara. He was sixteen at the time, so it is possible. If so, he fought under the Western army commander Ukita Hideie, and survived the defeat. The patron will give the heroes what they want if they answer this question — and a bonus if they speak to Miyamoto and can describe what he was like in person.

WHO YOU FIGHT

- Western Army samurai, if you seem to be working with the Eastern Army.
- Eastern Army samurai, if vice versa.
- Bandits who have taken over a town. They've split into two rival factions, at a stalemate until the heroes arrive.
- Oni (ogres) bearing enormous clubs. They guard the gates of hell, making sure that the



living don't get in there along with the swarms of dead souls they're expecting after the battle commences. But until it gets busy, they might as well satisfy their hunger for human flesh.

- Lonely ghosts looking to expand their clans of the unliving by picking off stragglers.
- Ninjas who think the heroes are aligned with the army they've been hired to harry.
- Peasants turned battlefield robbers. From all those bloody bandages you're wearing, in the wake of a previous fight, they figure you can easily be separated from your expensive-looking gear.
- Ronin looking to prove their mettle to recruiters from either army by bringing in a few formidable-looking corpses. They can always dress you in the appropriate insignia after taking you out, or so they think.
- Samurai of either army, who see how much better your guns are than their arquebuses, and decide to help themselves.
- Sorcerers in league with either army.
- Yokai, hostile nature spirits, each more bizarrely configured than the last.

WHERE YOU FIGHT

- A clan's armory.
- A field of bulrushes.
- A stand of trees, home to the avian humanoids called tengu.
- A haunted grove, where ghosts keen warnings of doom.
- A lonely stretch of coastline, on a pebbled shore.
- A misty wood.
- A muddy battlefield.
- A Noh theater.
- A ravine, its sides thick with underbrush.
- A rice paddy.
- A roadside inn.
- A shrine.
- A temple brewery, redolent with the scent of sake.
- Anywhere else in a temple.
- Before 8 AM on the morning of battle, between the encamped Western and advancing Eastern Army. Swirling fog reduces visibility to zero.
- In a gunsmith's shop.
- On a riverbank.
- On the ramparts of a besieged castle, arrows thunking all around you.
- On the side of a hill, buffeted by howling winds.
- Outside a castle under siege.
- The main street of a small town.

DISTRACTIONS

- Dally before the battle in the tent of a glamorous courtesan, who plays the shamisen as she awaits news of her samurai lover's fate. He can't join her, not on the dawn of battle, and she has eyes for no one else. But she is content to play for, and drink tea with, mysterious strangers able to stop and listen.
- A mother from a noble family waits in a palanquin by the road, waiting for her son and his comrades to ride by. He has chosen to throw in his lot with Tokugawa, but his father supports Mitsunari. The woman knows that Mitsunari fields the numerically greater force, and so intends to beg her son to switch to the winning side, before it's too late.
- A trio of demons, in the form of elderly women, wait in a grove for a particular samurai to pass by. The Shogun of Hell has tasked them to show him a vision of the riches he will gain if he betrays his master. They have no quarrel with the heroes, but will pass the time drinking sake and chatting until after the battle, when their target will arrive.

FENG MUSKETEERS

Buckle some swashes in Alexandre Dumas' France. Test your fencing skills against the king's sworn protectors. Save the reputation of a great lady by recovering those stolen jewels. Or eat, drink, and carouse your way through the lowest taverns of Paris. That couldn't possibly lead to a series of fights. Could it?

ONE FOR BUTT-KICKING, BUTT-KICKING FOR ALL

France in the 1620s. Intrigue swirls around the royal court of the young Louis XIII. The wily and formidable Cardinal Richelieu serves as his first minister and adviser on matters of state. As Richelieu pushes him to seize the mantle of absolute monarch, the king's enemies plot to stop him. Pledging loyalty to him are the gallant adventurers of his musketeer corps. But when

gallantry and obedience come into conflict, certain musketeers always lead with their hearts.

Whatever the heroes are doing here, they eventually come into contact with members of the Musketeers of the Guard, a light cavalry unit reporting directly to the king. (And also possibly a parallel unit, reporting to Richelieu, which is neither as romantic nor heroic.) The heroes might meet the musketeers on the battlefield. More likely they encounter them in their peacetime capacity as bodyguards to the king when travels take him away from the palace. These duties allow musketeers plentiful time for carousing, missions of intrigue, and all-around swashbuckling. Nobles compete fiercely for scarce postings to this prestigious yet relatively undemanding company.

THE KING AND THE CARDINAL

Born in 1601, Louis XIII has been king since he was eight-and-a-half years old, with various regents running the state. Once of age, he tried ruling by council before turning to Richelieu to wield a heavier hand on his behalf. Swashbuckling tradition portrays the king as anything from a detached ruler willing to let the cardinal do his dirty work to a simpering royal ninny.

Richelieu wants to suppress the power of the nobility to enhance that of the king—which he wields in Louis' name. Also up for suppression: the internal threat of the Huguenots, and the external one of the Hapsburgs. A subtle wit and wily schemer, Richelieu could appear strictly as a behind-the-scenes schemer, or turn out to swish a mean rapier as a *Feng Shui* uber-boss. Play him as if you've hired a young Christopher Lee for the role.

FAMOUS NAMES

The heroes meet the legendary personages of Alexandre Dumas' *Three Musketeers* and its sequels. They probably appear as they are in the novels:

- The quietly tortured Athos. His melodramatic hook: he is secretly the former husband of the villainous Lady de Winter.
- The hard-drinking glutton Porthos.
- The devout Aramis, destined for the priesthood.
- D'Artagnan, at this point a fresh-faced young recruit who the other three take on as a protégé.

The GM engineers the plot so that the heroes never have reason to fight the musketeers to the death, or vice versa. When they fight on the same side as the heroes, they're offstage mopping up foes in one place while the heroes take on another passel of enemies in another.

GMs seeking a touch of variation can instead have the heroes meet the historical figures on which the characters are based. Dumas, who wrote in the 19th century, drew inspiration from *Mémoires de M. d'Artagnan*, an only partly made-up account of the life of the actual Charles de Batz-Castelmore d'Artagnan, penned in 1700 by journalist Gatien de Courtilz de Sandras. This provides an enjoyable twist for players steeped in musketeer lore. Don't make it too thinky for *Feng Shui*, though.

Do you need to introduce a new PC in a session featuring a pop-up run to the musketeer era? A player could choose one of the Dumas characters, who exits the 17th century to join the Chi War. Reskin the Spy, Swordsman or, in Porthos' case, Big Bruiser.

WHY YOU GO THERE

- In the Past or Present the heroes attempt to snag, but lose, a set of jewels so historically potent that they convey the benefits of a feng shui site. When the portal to the 1620s opens up, they realize they can pick it up soon after its manufacture. But does this earlier version have its mojo yet? Can hunting for it show them how to mojo up a necklace?
- A Contemporary historian protects a map his secret society has sworn never to reveal to outsiders. But what if the heroes were able to offer him the chance to dine with Richelieu, or trade witticisms on governance with the Duke of Orleans? All they have to do is babysit him during a quick in-and-out run.

WHO YOU FIGHT

- Club-wielding debt collectors who've come to extract a pound of flesh from one of the heroes' new musketeer friends.
- Criminals and mercenaries in the pay of predatory noblemen, determined to rob young beauties of their maidenhood.
- Exorcist priests, bolstered by the warrior prowess of former soldiers who turned their backs on violence to become men of the cloth.
- Fanatical priests, intent on the violent persecution of innocent Huguenots. (The king, like most of the rest of the country, is Catholic. The Huguenots are long-suffering Protestants who have been losing small civil wars for generations.)
- Homegrown French Satanists, their sorcery re-skinned as demon-cavorting witchcraft. In 1622 they go on a recruiting drive by secretly putting

posters up all around Paris. They seem to proclaim the budding new movement of Rosicrucianism, but further a much more sinister agenda.

- The demons they serve. Will Chinese supernatural creatures even recognize them, or do they hail from an entirely different metaphysics, walled off from the hells they know?
- Lackeys of the Hapsburgs, rivals of France and Richelieu in the Thirty Years War.
- Musketeers who realize the threat posed to local order by the arrival of weird strangers from another time and place.
- Spies, killers, and soldiers under the command of Cardinal Richelieu.
- Vengeful Huguenots, striking back at the forces of the young king for his violent suppression of their religious freedom.

WHERE YOU FIGHT

- A ballroom with enormous staircase, surmounted by balconies, and chandeliers, chandeliers, chandeliers.
- A battlefield of the Thirty Years War.
- A country inn, catering to travelers of all classes.
- A dark wood where witches are said to engage in orgiastic ritual.
- A gunpowder factory.
- A hay barn.
- A low-life tavern.
- A ship bound for London.
- A tennis court.
- A wine cellar. (No fighting in the vineyard—that would be sacrilege!)
- Along the banks of the Seine.
- Armorer's shop, Quai de la Ferraille, Paris. Before or after the fight, turn in your machetes and other crude blades for rapiers. In this pop-up juncture the slimmest sword does as much damage as any great honking hog-slasher.
- At the Hôtel de Bourgogne, during a theatrical performance by top troupe the Comédiens du Roi.
- Atop a roaring carriage.
- In the inky darkness of pre-electric night, lit only by a few feeble lanterns.
- Loudun, France, where demonic possession of nuns, provoked by a sinister priest, runs rampant. In the official history a famous witch



trial occurs there in 1634. What do the heroes uncover, a decade earlier?

- Monastery dining hall.
- Musketeer headquarters, 15 rue de Bac, Paris.
- Notre Dame Cathedral.
- On a pier outside the Huguenot enclave of La Rochelle, which Richelieu has placed under siege. From this vantage he paces, watching the progress of his bombardment.
- On the deck of a battleship during the naval battle of Saint-Martin-de-Ré (October 27, 1622 if anyone's counting). Get cannonballs shot at you as royal forces defeat a Huguenot fleet.
- Paris' Pont Neuf bridge.
- Richelieu's palace, at this time called the Palais Cardinal. (Later known as the Palais Royal.)
- Soldiers' barracks.
- The country chateau of a decadent nobleman.
- The fortress of Vincennes, which doubles as a prison. Swashbucklers always need prisons to rescue people from.
- The notorious Bastille prison, where a fair maiden is unfairly kept and the instruments of official torture await use as improvised weapons.
- The Paris catacombs.
- The rooftops of Paris.
- The shop of an apothecary, where the heroes came for evidence of a poisoning.
- The throne room at Versailles. (What's that you say? Versailles wasn't built till 1682? I don't see what that has to do with anything.)

DISTRACTIONS

- Fall in love with a fetching ingénue (male or female).
- Fall into the clutches of an alluring but sinister lady, or a handsome but cruel rake.
- Get challenged to a duel of honor. Train a sympathetic young fellow who is utterly unprepared for a duel with a vastly superior and merciless opponent.
- Learn that a top adviser to the king has been diverting funds from the royal treasury to build his personal fortress.

FILM LIBRARY

2001's *The Musketeer* earned derision for infusing Dumas with HK-inspired martial arts action, but might be just the inspiration you need for this. Randall Wallace's 1998 *Man in the Iron Mask* does a fun version of the characters in "getting too old for this shit" mode. My favorite screen adaptation of the Dumas heroes remains Richard Lester's revisionist *Three Musketeers* and *Four Musketeers* (1973 and 1974.)

RED RED MARS

Saddle up for a journey to a far future terraformed Mars, where settlers battle for survival against resurgent aliens. Released from their tombs after a million-year slumber, these strange beings want their planet back. Yet the humans have no place left to go. Do your heroes side with one or the other, or get themselves caught in the crossfire?

THE FURTHEST PORTALS

For the first time ever, portals open from the Netherworld to another planet— our nearest neighbor, Mars.

If the heroes are the among the first Innerwalkers to go through, they'll have to orient themselves in the future history of the settlers they find there. After they figure out how to breathe.

The portals may have briefly opened before, giving other Innerwalkers time to learn about them. In this case the heroes can learn the basics, including how to access the breather cloaks humans use to survive in its airless zones.

A SHORT HISTORY OF THE FUTURE

A generation ago the first true wave of human settlers arrived on Mars. Preceded by explorers and scientists, they braved one hostile world to escape a worse one. Humans don't like to talk about the planet they left behind. Jammers, Simians, gene freaks... none of those terms mean anything to them. They merely shudder, and murmur of the daggets: their fearsome steel claws, their relentless tracking ability, their determination to wipe all biological beings from the face of Earth. In the final days, only China, protected by the Great Fusion Wall, remained as a haven from the robot exterminators. Behind its beleaguered barriers, mankind built rockets and developed terraforming technology. The population wrote exams, took grueling physical performance tests, and pulled political strings in a bid to win precious seats aboard the transport craft. Those who didn't make it aboard the first wave may still be holding out. A new wave of them might touch down on Mars at any time. The settlers can't

say. They have no way of communicating with the home world.

When they arrived, they built air-tight outposts and micro-ecologies protected by force domes. They kept to their enclaves, exposing themselves to lifeless Mars as little as possible.

Then they started to appear— signs that something else lived here, too. Maybe it was the settlers' brainwaves, the exhaust from their heat exchangers, or the vibrations their digging caused in the regolith. However it happened, they woke something up.

As if overnight, settlements sprang up far from their outposts. Seismic readings showed where they were. Then an atmosphere bloomed— still weak and unbreathable, in the settlement zones. But an atmosphere nonetheless.

Scouting missions spotted them— the race they would soon call the Others. Tall, thin, eight-limbed, with iridescent hides. They lived in strange harmony within living structures formed by fast-growing fungi. Fungal fans lofted into the air, eating solar radiation and converting it to oxygen. In their immediate vicinity it was possible to breathe without assistance. The humans went to ask the Others for these aerators. They were refused. Maybe some settlers tried to steal them, or take samples. Who knows? The Others should have understood. But instead they made war.

Since then a handful of human settlements have sprung up around captured aerators, out in the open. Others stick to their original atmosphere-controlled bunkers, domes, and outposts. The tensions of war and living side-by-side have split humans and aliens alike into multiple camps. Now all sides muster for ultimate war. Everyone agrees on one thing: this planet is only big enough for one people.

BREATHING CLOAKS

These devices create a bubble of air around the user that moves seamlessly with him. When a combatant goes down, players or GM can describe this as the cloak going offline and the user gasping on the ground with popping eyes. Or exploding completely. Because that's how science works.

WHY YOU GO THERE

- Any geomancer looking at an aerator can tell you— the thing radiates chi. It's a living feng shui site you can plant anywhere and gain power from. If you can figure out how to spirit one away, you can make it grow on Earth. Any chi warrior worthy of the title wants a piece of that action.
- The Jammers especially want aerators, which if planted in the Future might bring the chi back. Heroes who owe them a favor or want something from them could pay them with a captured aerator.



- The heroes have a beef with a Simian crew. They've taken up residence among the Others, planning to bushwack an incoming Jammer squad seeking aerators.
- Some maniac who wants daggett circuitry (see below) to construct killer robots, which she, unlike everyone else, will be able to control. That can't possibly be hubris.
- The heroes need information from a scientist. The scientist has gone to the Future to learn the wonders of an alien culture.
- The object of a hero's vengeance-seeking melodramatic hook now hides in a settler community.

WHO YOU FIGHT

- Settlers, who assume the Others want to exterminate them and plan a devastating preemptive strike. Exterminating is what rival sentient species do to each other, right? And if the heroes aren't part of the Other solution, they must be part of the Other problem.
- Criminal settlers, ready to use force to treat themselves as warlords and their fellow humans as slaves.
- Others, who have learned from experience to attack Earthers first and ask questions later.
- Fungal defenders of an aerator grove. These ambulatory offshoots generate spontaneously, a fast-acting immune system for Martian flora.
- One of your longstanding foes and his new protectors among either the settlers or Others.
- Netherworld rabble, led by a Mongolian warlord, who want to stake out their own community and escape the Chi War for good. And by "own community" they mean "all these human settlements that are just sitting there ripe for conquest."
- Daggetts, robots who come in many lethal shapes and sizes but are hard-coded to seek out and destroy all biological life. Some fool smuggled a few scraps of daggett circuitry onto a transport vessel. Soon it was self-replicating, cannibalizing machinery, and rebuilding a new daggett army, tuned to destroy this world's life forms. (Why the name? From Roscoe Daggett, founder of the corporation that unwittingly unleashed this plague of psychotic robots.)

WHERE YOU FIGHT

- A complex of water-collapsed buttes and mesas known as chaos terrain.
- A red and dusty plain, beset by dust devils.
- Amid the ice of the polar cap. If you break through into a crevasse, what surprises await?
- Amid the punishing winds of the Martian equator, which sculpts the sand beneath you even as you fight.
- Among the holographic images of happy settler families. The heroes know that all these people were recently massacred.
- An ancient subterranean complex full of ruins of an extinct culture. (This is early on in your Mars arc, before the Others return. Is it this fight that wakes them up?)
- A similar complex, later. Now a humming alien hive.
- Below the ramparts of an Other town.
- In a domed Settler town, its blocky industrial structures made from the deconstructed hull of the transport ship that brought its people here.
- In a transport ship, supposedly decommissioned. Hey, how can it be taking off again?
- In a vast canyon, either deep in its trench or along the edge of a 6 km drop.
- Inside the narrow confines of a small Settler outpost. Be sure to use that special ammo that evaporates on contact with non-biological matter. Otherwise one tiny bullet hole risks catastrophic atmospheric failure. You did stock those bullets, right?
- On the notorious Face on Mars. If it's just pareidolia, how can you be shooting at a dude standing on its nose?
- On the slopes of a mighty extinct volcano, 25 km above the surrounding plain. Or is it? Extinct, that is. Lots of things on Mars now look less extinct than they were a few years ago.
- The wreckage of a crashed transport ship.
- Surrounded by the bodies of the dying, in the wake of an appalling clash between settler forces and Others.
- Vast dunes, where a failed boxcars check can easily trigger a dry dust avalanche.

DISTRACTIONS

- A special class of empathic Others can communicate with humans by taking on the illusionary form of someone known to them. An Other appears to a hero as the lost loved one from his melodramatic hook.
- Martian fungal shavings make an intoxicating

brew so strong it can turn the noblest of Jekylls into a villainous Hyde. A hero whose player happens to be away this session quaffs a bunch down and goes on a rampage the others have to stop.

- An ancient holo-chronicle in an Other archive contains a flickering image of a hero. How can they possibly know of the PC, and what does this mean to them?

FILM LIBRARY

Doom, *John Carter*, *Ghosts of Mars*, *Planet of the Vampires*, *Pitch Black*, *Red Planet*, the *Terminator* series, *Total Recall*.

KAIJU PATROL

Beyond the desolate future of the Jammers and Simians lies an even stranger civilization. Humankind has recovered itself sufficiently to build vertical cities that sprawl into the sky. Now they face a fresh potential apocalypse. Gigantic prehistoric creatures stomp their way across the land, smashing cities and each other. Dodging gargantuan footfalls, small strike teams of fearsome warriors battle it out. Their goal: to control these kaiju, shaping them into weapons of war. Even those that merely want to be friends to children everywhere fall to their sway. Can your heroes, partnering with the virtuous Yuhanba Alliance, free these misunderstood beasts from the dominance of merciless overlords?

VERTICAL LIFE

Over centuries humankind reclaimed the scorched world of the Future for its use. Continental interiors remain wastelands, but along the coastlines new cities thrive. Vertical metropolises stretch up into the skies. Elaborate pedestrian tubes reach across and connect them. City residents can live their entire lives without ever descending to ground level.

THREE ALLIANCES

The cities belong to one of three world-spanning alliances:

- Uatsu, whose cities impose a totalitarian order in which peoples' occupations, income, and even friendships are determined by the state at birth.
- Hasusuto, ruled by a warrior caste, where rank in society depends on how many enemies you've killed, and how aesthetically impressive your kills were.
- Yuhanba, upholders of democracy, individual rights, and social mobility.

Nobody talks about old boundaries anymore. Ethnicity is a minor detail, like hair color.

Alliance cities need not be adjacent. As a Yuhanba, you might have an Uatsu city to your immediate south, and a Hasusuto to the North.

Until the kaiju came back a few years ago, the alliances fought covert battles through trade and espionage.

THEN THE KAIJU CAME BACK

Drilling deep for precious metals exhausted further up in the crust, miners broke into a previously undetected cavern— a hollow Earth, if you will. It contained eggs of various long-extinct monstrosities, dormant but alive. When the cavern broke open, lingering C-Bomb radiation leaked in. It mutated the embryos, which hatched as enormous creatures, thirty to sixty stories tall. They fought each other, and attacked cities, and fought each other in attacked cities.

The Uatsu and Hasusuto quickly developed hypnotic lasers to pacify the kaiju. Then, by dialing them up to cause pain, they forced the monsters to obey. Naturally, they ordered captured kaiju to attack their rivals.

Once locked in, each kaiju can be controlled by only the laser device originally tuned to it. So if you steal a controller, you gain control of that particular monster. Small strike teams of ultra-competent warriors, called Kaiju Patrols, take as big a role in the ongoing war as the massive creatures thundering across the landscape. Patrollers battle each other for possession of the controllers. In other words, this is where the heroes come in.

Some Patrollers don colorful masks and costumes as they race to battle. The outfits either intimidate foes, harness fu or genefreak powers, or shield loved ones from worry. If you wear a mask, granny doesn't fear when she sees you fighting other Patrols on a live D-cast feed. Costumed Patrollers are known as satsu.

Controllers look like brightly colored translucent pyramids, a few inches high, and can be worn on specially fitted wristbands.

The empathetic Yuhanba have been forced to use these controllers to defend themselves against kaiju fielded by others. But officers of the Science Institute have learned that some kaiju bond to small, irrepressible children. They then willingly defend the children and the cities they live in. The Science Institute hopes to one day understand this dynamic and replicate it. Should they crack the secret, the kaiju, who obviously possess some



degree of intelligence, can freely choose whether or not to take part in human wars.

CHI RETURNS

The rediscovery of feng shui and geomancy have spurred a new era in kaiju conflict. The kaiju eggs absorbed the C-Bomb radiation as growth fuel. Their respiration gave off chi as a by-product, restoring it to the world's beautiful, remarkable, and strange places. Now the fight has shifted from mere city defense to a scramble to possess them. Aided by their monstrous weapons, Kaiju Patrols now fight for feng shui sites, too.

WHY YOU GO THERE

- To take kaiju eggs back to the Future, so that the absorption of C-Bomb radiation happens earlier in the timeline.
- To prevent Eaters of the Lotus from taking kaiju eggs, hatching them in the Past, and dominating them into attacking its cities.
- To have the Science Institute cure a deadly malady.
- To chase an enemy tied to a melodramatic hook, who has fled here.
- To get a cool satsu outfit, possibly with matching motorbike.

WHO YOU FIGHT

- Kaiju Patrols of the oppressive Uatsu and aggressive Hasusuto alliances.
- Red Sun cultists, who believe that the kaiju are gods come to rightfully destroy mankind. They pledge to aid the kaiju in wiping out everyone else. When only the Red Sun remains, they will embrace the breath weapons and tearing talons of their titanic gods, and be transmitted to a celestial paradise.
- Tokabito, humanoid reptilian offspring of the kaiju. Hyper-accelerated kaiju evolution produced these dwarf species when the creatures discovered that their most potent foes were too small to find and fight one-on-one. Like the supernatural creatures of other junctures, tokabito can assume human form and infiltrate its organizations.
- Aliens from the planet Aldebaran, who have come here in their flying saucers to dominate kaiju and use them to conquer Earth. Though their kaiju control rays best those of any other local faction, their disregard for geomancy and the heroes who benefit from it has so far stopped them from easily overrunning the world. When posing as humans they favor retro-cool sunglasses, indoors and out. The sphincters allowing their ears to close up are a

dead giveaway if you look close. When at home in their UFOs, they favor jumpsuits of crinkly gold or silver lamé.

WHERE YOU FIGHT

- Atop a skyscraper about to be attacked by kaiju.
- Below a skyscraper about to be attacked by kaiju.
- On a bridge about to be attacked by kaiju.
- In the ruins of a city destroyed by kaiju.
- In a kaiju hatchery.
- Around the corpse of a dead kaiju.
- In the gut of a kaiju who has just swallowed you, and a squadron of your enemies.
- A protein farm.
- A radiation dispersal array.
- Amid the spear-like obsidian towers of Kokuso, foremost city of the Hasusuto.
- By the rotating, gun-turreted majesty of the refashioned Statue of Liberty, outside the city of Biggubeguru.
- In the ocean.
- Kidz Kamp, a candy-colored Science Institute facility where children undertake various stimulating activities, in hopes of awakening their ability to befriend kaiju.
- On a deserted isle inhabited by people who have reverted to a tribal hunting and gathering society.
- On the orbital platform of the Satsu-Ninja clan. Onboard defenses bend light and jam radar, making it effectively invisible to both the eye and electronic detection.
- On the white force dome protecting Shiroikui, greatest city of the Uatsu.
- Patrol barracks, a hotbed of training sequences and soap opera.
- Sacrificial chamber of the Red Sun Cult.
- Sandman City, ground outpost of the Aldebaranese. Named for the effect more than few hours exposure to its altered atmosphere has on humans. It puts them into a deep and relaxing sleep, allowing the aliens to easily transport them to their psychic interrogation chamber.
- The Grand Canyon, appropriated as the world's biggest kaiju nest.
- The half-buried ruins of a 21st-century landmark.
- The Parliament of Swords, legislative chamber of the Hasusuto.
- The Science Institute.

DISTRACTIONS

- Field recruiting offers from Yuhanba Patrol Control. How tempting is it to ditch the Chi War and stay here for the rest of your lives, fighting for monster controllers?
- Get sucked into the mad schemes of a renegade Science Institute researcher, the Prof. She wants to build giant person-shaped fighting machines to take the fight to the kaiju, mano a lizardo. Talk about nuts!
- Love never gets more star-crossed than when you fall in love with an alien. Do you want to meet the family back on Aldebaran?

FILM LIBRARY

Giant lizards are notoriously litigious. And you have no idea which movies we're talking about.



ELEVATOR TO THE NETHERWORLD

The Netherworld serves as a place for the heroes to gather information as well as a route between junctures. It offers adventure and intrigue in its own right. Most factions have installations in the Netherworld. Even those who gave up on the Chi War ages ago often find themselves at violent odds with one another.

GEOGRAPHY

The Netherworld consists of a series of twisting underground passageways connecting a network of caverns, some of them quite massive. No real sky hangs over it, although some of its inhabitants have created something that looks like one, sort of, over their homes. Unaltered Netherworld passageways appear as bland, undefined spaces made of a gray material resembling moist limestone. Their surfaces feel warm to the touch, with a smoothness of texture you'd expect from an artificial material. Passageways smell musty and damp.

A dim, diffuse light bathes much of the Netherworld. No visible light sources shine on unaltered passageways, but somehow it is nonetheless possible to see in them. Light behaves strangely here. Sometimes you'll see stark, tightly defined shadows but have no idea what is causing them. At other points blazing shafts of colored light come from nowhere to cast a spotlight on nothing. As we'll explain further in a sec, some Netherworlders can reshape passageways and caverns at will. While many of the countless small and winding passageways still exist in their undisturbed state, just as many display the signs of one or more shapings.

Netherworld climate is uncomfortably hot and humid, at a steady temperature of 28° Celsius (82° Fahrenheit) and 80% humidity. Those highly capable at shaping the Netherworld environment can also change these conditions with an exercise of will, however. Areas controlled by the Queen of the Ice Pagoda, for example, drop the thermometer to a chilly -5° C (23° F).

Full-on caverns are highly contested and will have changed hands many times over the centuries. Currently uninhabited areas which have been shaped in the past offer the viewer a bizarre mish-mash of decorative features. When a shaper ceases to impose her will on an area, it very gradually returns to its former nondescriptness. Passageways and caverns in this state of neglect show vanishing hints of their once-interesting features. A tunnel wall might be embedded with half-visible human or animal skulls, faded architectural remnants in styles ranging from ancient Babylon to alien futures, or deteriorated decorations that recall anything from Neolithic cave paintings to animated Picasso etchings.

Though the Netherworld is finite, its passageways stretch for kilometer upon kilometer, mostly uninhabited. Its populace tends to congregate together in what is called the Center. This area makes up a rough circle with a radius of approximately 400 kilometers. All of the places described in this chapter fall within the Center or are not far from its boundaries. Beyond its reach the explorer comes across only the rough homes of a few deliberate outcasts, separated by long stretches of trackless passageways.

Since it's made up of tunnels and caverns, fighting in the Netherworld is like fighting indoors. Although the Four Monarchs all maintain small armies, the terrain of the Inner Kingdom is not well suited to mass warfare. Small groups of guerrilla combatants are much more effective here than platoons of troops. The heroes find themselves and their preferred tactics in high demand in the Netherworld, where skirmishes between fighters with fu powers, magic spells, and/or itchy trigger fingers determine who rises and who falls.

PORTALS

Portals appear throughout the Netherworld. Each stands at the terminus of a passageway, obscured by blindingly bright light, like that of a gigantic magnesium flare. If you step into the light, you end up on Earth in one of its four open junctures. Portals work in both directions; if you can use one to get out of the Netherworld and into a juncture, you can use it to leave the juncture and re-enter the Netherworld.

On Earth, portals are not so obvious in appearance as they are in the Inner Kingdom. They tend to blend in with the features, natural or otherwise, of the landscape. To name just a few examples, they can manifest as doors, elevators, stairways, waterfalls, underwater cave mouths, or invisible holes in the air. On the Netherworld side, shapers can alter portal appearance so that they better match the décor, without giving off that blinding light. They may have been transmuted into mirrors, fog banks, grandfather clocks, stairways — you name it.

Portals remain stable in the face of efforts to destroy them. Dozens upon dozens of gates lead to each open juncture. Gates to the different junctures are distributed throughout the Netherworld, mostly near the Center, with a handful in the far reaches. No one area boasts a monopoly on portals to the Past, for example.

When new junctures open up and fresh factions enter the Chi War, the first thing these inexperienced groups often try to do is control all entrances to their time frame within the Netherworld. Never works! There are just too many gates to any given juncture to successfully defend against determined enemies.

The more a portal location inconveniences the interests of a well-armed group, the heavier you can expect its guardians to roll. For example, one portal leads from the Netherworld into an elevator into the Ascended-controlled HSBC Bank building in Hong Kong. A veritable platoon of highly armed security personnel stands by to repel uninvited visitors. Special traps target users of sorcery powers for high-intensity laser beam fire.

SHAPING

Practitioners of the art of shaping can change the features of Netherworld tunnels and caverns through sheer, sustained mental effort. Anyone who has ever been attuned to more than one feng shui at one time can become a shaper. Although related to sorcery and the use of fu powers, shaping comprises its own unique method of manipulating chi energy. The Ice Queen's sages identify the Netherworld's base substance as chi energy in its matter state. This supposedly explains the properties that allow it to interact with the human mind.

In most games, shaping exists as something powerful GMCs do, and as a justification for imagining visually extravagant locations for fights.

WHEN HEROES SHAPE

Whenever a hero takes part in a successful fight in the Netherworld without taking any Marks of Death, she can spend 3 Fortune, 2 Magic, or 2 Chi to gain the shaping ability.

For the rest of the series, the character can spend Fortune to alter the appearance of Netherworld tunnels, chambers, and caverns.

It costs 1 Fortune to completely alter the appearance of a single cramped space, like a stretch of corridor visible in a single tight movie shot.

It costs 1 Fortune to alter one detail in an area big enough for dozens of characters to skirmish in. A single detail might be:

- The color of a wall.
- The type of material covering a wall.
- The style of a statue.
- The position of a light fixture.
- The presence of a strategically lit exhaust fan.
- The configuration of a staircase.
- The style of a support beam.

It costs an extra Fortune to alter a feature added by a Netherworld potentate, like the Four Monarchs, Lusignan, and any figure of like importance created by the GM.

When you change an item in someone else's space, expect them to undo that alteration by the time you next visit it — unless they asked you to, or you added a cool touch that the owners actually like.

INHABITANTS

A few Netherworld inhabitants descend from people who accidentally stumbled through a portal and ended up stuck. Most came here as exiles displaced by the erasure of their native timelines.

Operatives of the current Chi War factions stationed here to sway events in the Inner Kingdom make up a third category. They call the other two groups distimers, a contraction of "displaced in time," or, when a dash of contempt seems apropos, "Netherworld rabble."

No one has ever taken a census of the Inner Kingdom. After exploring it for a while the heroes get the sense that its inhabitants number in the thousands, tens of thousands tops.

DISTIMERS

One chunk of distimers retreated to the Netherworld after a critical shift changed history and laterally reincarnated virtually everyone in their lives. Others were outside their home junctures when all the portals to them suddenly slammed shut. Many at first tried reversing history to get their old lives back, but have since given up. Some find new happy lives among the humble villages of the exiled. Most waste away in lives of grim desperation enlivened only by frequent drunken punch-ups.

The latter group got exiled in time when they were outside their home junctures as the portals to their native eras suddenly slammed shut. Though upsetting, those who suffer this fate can at least tell themselves that their loved ones still exist somewhere. If only the connection between that juncture and the Inner Kingdom can somehow be reestablished, these exiles can return to them — or so they tell themselves. The recent rash of portals appearing to pop-up junctures raises their hopes. A freshly constituted mutual aid group, the Returners Society, monitors new portal openings and mounts initial exploratory missions to determine when they lead to. So far no one has been lucky enough to have exactly the desired time period open up, but there's always the next one…

Exiles live together in ramshackle villages, their buildings cobbled together with their inhabitants' limited shaping abilities. Identify them by their distinctive mish-mash of clothing styles. They look like they've picked up their wardrobes at thrift stores stocked with the refuse from the entire history of fashion. An exile might wear a Roman breastplate over a Plains Indian buckskin shirt, with Elizabethan leggings topped off by Doc Martens boots.

Not all exiles are humans. A small contingent of escaped demons and assorted supernatural creatures live among them. These basically peaceful souls renounce their monstrous origins. Notables among them serve the distimed as priests and pastors of various traditions.

SUBJECTS

The second largest group of people in the Netherworld are subjects, Netherworld slang for servants and retainers of the Four Monarchs. They do not make a cohesive group, as the Monarchs themselves perpetually make intrigue against one another, forming and discarding alliances with head-spinning regularity. Subjects look down upon the exiles with haughty disregard. None of them want to think that they too are exiles, no more likely to recover their version of history than the huddled masses in distimer shantytowns.

CHI WARRIORS

All Chi War factions field agents to work the Netherworld beat. Some maintain power bases and major presences. Others just hang around and run the occasional time-traveling errand.

Dragons might find an abandoned outpost here, stuffed with quasi-comprehensible secrets from past

decades of the Chi War. Use this as a replacement for the Hong Kong Dragon HQ introduced in the introductory adventure, either because you chose not to run the scenario, or after the heroes lose it to enemies.

The Jammers used to keep their headquarters here but left in haste after the C-Bomb sent devastating waves through the Netherworld. They have to keep their heads down when they come here, as do the Simians, who rightly receive equal blame for the catastrophe. Both groups blend in to distimed communities, though never the same ones.

The Ascended don't like the Netherworld. Lodge members risk being turned back into their animal forms here. They enter the place only in the direst emergency, and exit as quickly as they can. They rely on Pledged followers to run operations in and through the Netherworld. The Pledged who operate here are among the most effective and senior humans in the organization.

The Guiding Hand come here because the shaping ability allows them to build perfect meditation chambers which allow them to harmonize most effectively with the teachings of their founder, Quan Lo.

Once relative tyros in the exploitation of the Netherworld, the Lotus make greater use of it since fleeing the 1st-century juncture as its portals closed. Before transferring the bulk of their forces to its 7th-century replacement juncture, they established temples of doom in a previously unclaimed region of tunnels outside the Center. Having sworn never to be caught off-guard by another juncture shift, they buttress it against invasion and stock it with occult weaponry.

PLACES OF NOTE

This brief rundown showcases interesting places that the PCs can visit and/or blow up.

BIOMASS REPROCESSING CENTER

This mirror and steel fortress of gleaming black was the Netherworld research station for the now-destroyed Architects of the Flesh. Now its corridors accumulate cobwebs, and a thick layer of dust coats its metallic floors. Careful not to get any on your boots — that's human remains you're walking on. When the C-Bomb went off, it disintegrated every Architect servitor in the Netherworld, along with most everyone in the Future Juncture. Some say that ghosts of the Architects slowly coalesce here, restored to a semblance of life and volition by a hunger for vengeance that transcends time. But that's crazy, right? The Architects were scientists — scientists who dabbled in the occult, yes, but scientists nonetheless. And who's ever heard of scientist ghosts?

TEMPLE OF BOUNDLESS MEDITATION

A monastery complex run and zealously guarded by the Guiding Hand. Here high-level Hand monks attempt to follow in Quan Lo's footsteps and achieve a state of perfect mastery. At the secret heart of this complex rests a series of seven meditation chambers, each of which has been shaped to faultlessly manifest Quan Lo's Six Color Principles and its grand synthesis, the Principle of Principles. The Temple of Boundless Meditation also serves as a way station for Hand agents traveling between junctures, and as a base of operations for intrigue within the Inner Kingdom.

THE HUB

This ultramodern military installation serves as the Ascended's headquarters in the Netherworld. Shaped to bend light around it, it can be found only by those who already know its location. As the name suggests, it is laid out like the wheel symbol of the Ascended, as a series of spokes radiating out from a central hub.

Its young commander, an intense Pledged overachiever named Yen-Khe Pham, runs it with spit and polish military precision. Yen-Khe appreciates the trust she has been given to make decisions — necessary because her Lodge superiors dare not set foot here. She keeps a pen and paper notebook tracking each day's accomplishments, and punishes herself with periods of fasting when she or her subordinates fail. Nothing shames her adoring lessers like knowing she will go hungry in penance for their mistakes.

Rumor always has it that the Hub has agents planted in all other factions' Inner Kingdom installations. Whether this rumor is true or demoralizing disinformation remains to be seen. Yen-Khe certainly maintains a crack force of guerrilla warriors for those moments when the Chi War heats up.

IKTV

Twin sisters Columbia and Laurel Towson run the peculiar institution known as Inner Kingdom Television, or IKTV for short. These voluntary



exiles from the Contemporary Juncture stumbled into a Netherworld portal in 1989. They fell in love with the place and adopted it as their home — a thing almost no one does. Back on Earth they'd been frustrated by the lack of high-level jobs for women in their chosen field, broadcasting. So when they came here, they naturally created their own homegrown TV station.

When the Internet revolution happened in the Contemporary Juncture, they expanded into a broadband operation. IKTV cables run everywhere, allowing access to a highly insecure Netherworld counterpart of the Internet entirely separate from that of the Contemporary world. Try as you might, you just can't get a signal or cable through a Netherworld portal. However, it is possible to grab programming in the Contemporary Juncture, transfer it to a flash drive, and then upload it once in the Netherworld. The Towson twins may reward heroes with gear or information in exchange for torrents of the latest hit shows back home.

Despite servers rife with malware, some of it sentient, and filled with enough random nonsense to make our Internet look carefully curated, lousy wi-fi remains better than no wi-fi. In its very strangeness heroes might find IKTVnet, as it is known, a useful source of information about their next fight.

Often attacked, frequently re-shaped, IKTV headquarters presently looks like a cable modem the size of a skyscraper, marred by bazooka fire. A surrounding fortified wall covered in super-hard rhenium dioride viewscreens shows a disorienting feed of adorable cat videos. Atop its parapets patrol fanatical so-called ickies, members of the Netherworld rabble sworn to protect IKTVnet neutrality. Their surface-to-surface missiles rain the pain down on those who would cut off this key source of information — a crime against the common good most factions have attempted at least once.

LUSIGNAN'S TOWER

A curious fixture on the Netherworld scene, Lusignan the Fool, former court jester of Thunder King Huan Ken, acts as balancing force by frequently switching his allegiances. Like the Monarchs he shows no signs of aging, perhaps thanks to residual magical energies absorbed back in the good old days.

He dwells in a Netherworld landmark, a teetering structure of clown masks and grinning skulls. It has a curious habit of becoming the location of crucial battles in the Inner Kingdom's ongoing power struggles. Through mockery and subversion, Lusignan undercuts winners and gives succor to

the underdogs. The heroes might one day ask him if he has become the personification of some cosmic force. In response, he will only laugh, and throw in a farting noise for good measure.

THE OCTAGON

The Jammers used to run a club called the Genocide Lounge. For years it was the Netherworld's only source of modern nightlife. But after accidentally killing billions, the Battlechimp stopped finding the name funny, and shuttered it. This left a gaping hole in the Inner Kingdom social scene. Recent arrival Narucha Siriwanji filled it with The Octagon, a combination dance club and fight arena. Visitors and Netherworld rabble alike can writhe orgiastically to classic house music on the first floor, sip bubble tea and watch K-Pop videos in the second level lounge, or get blood-spattered at ringside on the upper level, where fierce battles between martial artists never let up. Owner and operator Siriwanji left the Contemporary Juncture after his vigilante cop activities proved too violent even for Bangkok. He claims to be out of the justice-meting game. After a long night of drunken karaoke he might admit that he wouldn't mind laying an overdose of law and order on the Netherworld's most deserving sinners.

GUIYU ZUI

This demonic parody of the Chinese Emperor's palace sits on the sole direct connection between the Netherworld and the Underworld. The Underworld is the otherworldly realm of demons and evil spirits. A gaping, living demonic mouth occupies the basement level of the Guiyu Zui. To get to the Underworld, one walks into the mouth of the giant demon, is swallowed, and eventually excreted in the Underworld. It's extremely unpleasant, but then again, so is the rest of the Underworld.

Apart from guarding a threshold no one else really wants to cross, the Lotus use the complex to run Inner Kingdom operations and as accommodations for operatives roving between the junctures.

THE UNDERWORLD

Most cultures recount legends of heroes who go to the Underworld to perform perilous missions. Whatever the tradition, getting in is always easier than leaving.

Classical Chinese scholars attempted over the centuries to catalog the many hells of the Underworld, each of them overseen by an ogre-like Yama King. In these awful chambers souls of the unworthy suffer transfiguring torments before going on to their next incarnations. They include the Hell of Knives, Hell of Flaying, and the Hell of Dismemberment. Yama Kings title themselves after the domain: Yama King of Knives, Yama King of Dismemberment, and so on. Alternately they might announce themselves as the Knife King, Dismemberment King, etc.

THE PAGODAS

The four fabulous palaces of the Ice Queen, Thunder King, Darkness Queen, and Fire King are the most famous structures in the Netherworld, shaped or otherwise. The Ice Pagoda is a breathtakingly beautiful series of fortresses composed of pure and gleaming ice. The Thunder Pagoda mixes Chinese and medieval European elements and is made of solid clouds. Solid fire comprises the Fire Pagoda, which combines Chinese and medieval Arabic attributes. And the Darkness Pagoda mixes Aztec and Chinese features in a pyramidal complex of pure and malign darkness.

In each complex live the servants of each of the Four Monarchs, including humans, quasi-humans, spirits, and (in the case of the Fire King and Darkness Queen) demons.



HONG KONG

By now you should have a solid idea of who the heroes of your campaign are, are, how they can fight, and who they can fight. The next question is obvious. Where are they going to fight?

We recommend starting your *Feng Shui 2* series in Hong Kong, in the contemporary timeline. Beginning in the modern juncture lets you introduce the crazier or more involved elements of the setting one digestible morsel at a time. Hong Kong combines elements of East and West, where 7-11 convenience stores are as ubiquitous as street corner noodle purveyors. The tropes of Hong Kong action cinema play better here than anywhere else.

UNDER NEW/OLD MANAGEMENT

Once a British colony consisting of an island, a peninsula, and a strip of coastline, Hong Kong has functioned since 1997 as a special administrative region of China. In practice this means that Hong Kong bustles along much as it did before, as an economic center bridging Chinese culture and Western business practices.

The Chinese government, which depends on continued prosperity for its legitimacy, knows a golden goose when it sees one. Despite fears that it would renege on its promise of autonomy for Hong Kong, it has, with irritants at the margins, lived up to it. Chi warriors had this figured — the handover was a deal made by the Lodge, with the Lodge. If anything, in the years since they let go of this lingering vestige of their 19th-century colonial project, they've been making the mainland more like Hong Kong, not the other way around.

(Two years later, in 1999, they also allowed picturesque Macau to move from its status as a Portuguese colony to become the second special administrative region. The heroes might remark on this when they go there to gamble at its lavish casinos and get into shoot-outs.)

THE THREE COMPONENTS

When people refer to "Hong Kong" they may be referring to the entire region or just the island itself.

The island is colloquially known as, well, the island. The British took it over during the First Opium War, in 1841.

The New Territories, a big chunk of land jutting out from the southeastern tip of the mainland; was leased by Britain from China in 1898, formalizing a preexisting, *de facto* occupation.

The southern tip of this land mass, across the harbor from the island itself, is the peninsula of Kowloon.

Both the island and Kowloon are highly urbanized, with gleaming and not-so-gleaming skyscrapers jostling one another for limited real estate space. Modern glass and steel towers coexist with traditional temples to Taoist deities. Extreme density defines everything about life here.

Go north of Kowloon and you find an agricultural area under increased development pressure. Large green spaces remain as parkland, with high-density development in the so-called new towns. Normally Lodge figures would run roughshod over an old farm belt to profit from a building boom. It doesn't take a genius to see that they're cordoning off prime feng shui sites they've had in their pockets since the 19th century.

The large island of Lantau resisted this sort of development until just recently. The Lodge must have figured out how to build without borking their feng shui. Or maybe they were simply tired of making the notoriously terrifying descent into the old Kai Tak airport in Kowloon, through a canyon of skyscrapers. Whatever went down in Ascended boardrooms, Lantau's infrastructure developments include a new airport, a cable car tourist park called Ngong Ping 360, and Hong Kong Disneyland.

(Okay, GMs: airport, cable cars, Disneyland. Three fights. Go!)

DETAILS, DETAILS

Some basic info on Hong Kong and environs will help you set the scene for your players.

CLIMATE

Hong Kong is semi-tropical. Good weather comes in the fall. From September to November expect cool nights, dry days, and little humidity. December to February passes for cold in Hong Kong. Keep sweaters or even heavy jackets on hand. March heralds the rainy season, with overcast skies and happy vegetation: a good time to hide concealed weapons inside umbrellas and raincoats. From May to September comes the unpredictable typhoon season. Hong Kong broils, the humidity hardly ever drops below 90 percent, and a disastrous cloudburst can sneak up on you at any time.

Typhoons make North America's hurricanes look like amateurs. Of course, you as GM should arrange for some fights to happen at their height.

CURRENCY

Want proof of the region's autonomy? Its unit of exchange is still called the Hong Kong dollar. Macau uses it, too. Google up up-to-the-minute exchange rates if you need them. As of this writing, one US dollar gets you seven and change in HK$, not much different than before the handover.

URBAN LOCATIONS

Most Hong Kong-based *Feng Shui 2* episodes blaze into action against an urban backdrop. Think rain-slicked streets, garish nightclubs, sleazy bars, run-down police precincts. Watch some HK crime dramas (see **Select Filmography**, p. 322) for specific local touches: mahjong parlors, night markets, gang-patrolled streets, and the obligatory stop at the 7-11 store that features in seemingly half of all modern HK movies.

The neighborhoods of each area have their own flavor; as you and the players get to know HK better, these areas will come to serve as a kind of shorthand. A violent murder in the Central District means something very different to the PCs than a similar murder in Wan Chai. Mysterious goings-on in Little Hong Kong probably point to smugglers and/or Triads. Weird activity in Happy Valley could be just about anything.

THE ISLAND

The sprawling reach of Hong Kong Island encompasses a sizable industrial district as well as large stretches of coastline.

VICTORIA PEAK

Although an island, Hong Kong knows that mountains, even modest ones, add pop to any movie set. The least modest of these is Victoria Peak, the tip of which is about 550 meters above sea level. Locals call it "the Peak."

Reach it by tram, which coincidentally happens to be a great place to stage a fight. Bird-watchers and other nature lovers flock to the peak.

Homes of business and tycoons cluster around the Peak. The heroes might come here to:

- Confront a rich bad guy.
- Thwart a kidnap attempt against a top civil servant.
- Broker a deal with a high-ranking Pledged operative.

Hong Kong's zoological gardens are also in the area. Don't let your heroes leave the island without being thrown in a lion habitat at least once! The zoo offers another cool place to stage tense meetings with Ascended members, who will subliminally gravitate to the part of the zoo containing the animal they used to be.

EASTERN HONG KONG

The area east of Victoria Peak is HK's industrial zone. Factories provide a staple spot for movie fights, and your series should be no exception. Stage late-night rendezvous or shootouts between opposing gangs, or situate a Netherworld portal in a junkyard.

SON OF HONG KONG

A harbor district on the western end of the island's southern shore grants refuge to thousands of Hong Kong's boat people, who live on junks and sampans. Known by Westerners as Aberdeen, it is more popularly known as Hong Kong Tsai, which variously translates as Little Hong Kong, Hong Kong Minor, or, most awesomely, "Son of Hong Kong." The harbor acts as a typhoon shelter, not to mention a haven for smugglers. So those guys standing over there itching for a violent misunderstanding are probably Triad.

Here you board Hong Kong's famous floating restaurants, brightly lit ships converted into dining establishments. Arrange for at least one fight to be held on one of these, undoubtedly with some kitchen worker screaming "The boiler's gonna blow!" at a crucial moment. In *Feng Shui 2*, explosion-prone is the only kind of boiler.

SOUTHSIDE

The rich go to play on the south side of the island, enjoying its beaches, golf courses, cricket ground, and markets.

Ocean Park, a massive aquarium theme park, bursts with action sequence inspiration. Attractions include dolphin shows, a jellyfish light show, and a sea lion habitat recreating the coast of northern California. In the Thrill Mountain ride section, heroes out on deceptively idyllic dates with their doomed love interests can buy tickets for the Hair Raiser, a floorless rollercoaster; an aviation-themed chair-swing ride called Whirly Bird; or the self-explanatory Bungee Trampoline. Freshly



opened areas of the expanded park include polar, Asian animal, and rainforest habitats. Bad guys can kidnap the heroes' younger loved ones in the kid-friendly Whiskers Harbor.

Sadly, Ocean Park's Middle Kingdom living history exhibit, which allowed Ancient characters a place to comment on the disparities between modern times and the lives they led before the Chi War, closed down in 2001. Maybe you can have them stumble into a backstage area where the old set pieces have been warehoused. Cue sad music.

Incongruously, amid all the fun and glamour, Southside also houses Stanley Prison. Of the region's six maximum security prisons, this is the oldest, and thus most cinematic, still in active use. Depending on how circumspect your heroes are as they blow up Hong Kong, they may end up here at some point. They may show up to foil a riot, or go undercover as inmates in order to get crucial clues from its permanent inhabitants.

An Ascended-controlled military base, Stanley Fort, is located on a peninsula here; details appear later in this chapter.

VICTORIA

Straddling the Northern coast of Hong Kong Island, Victoria pulses as the heart of commerce in Hong Kong — much as Manhattan does for New York City. Victoria tends toward the stylish and upscale, though Wan Chai's bar district clings tenaciously in the face of gentrification to its historical reputation for sleaze.

CENTRAL DISTRICT

This is the financial district, where the business wheelings and dealings that keep the region humming occur. It centers on Hong Kong Harbor, a port that sees thousands of ships every year. The island was originally selected by the British because of the shelter offered by the island's harbor, located on a channel between Hong Kong and present-day Kowloon. It provides excellent protection from the typhoons that rock the area every year.

From the Central District thrusts bold office towers, less assertive government buildings, and other vestiges of colonial rule. Sites for action include a large park, the ferry terminal, a fashion district, and tourist-oriented shopping areas. Action scenes you can stage here include robberies, hostage-takings, kidnap attempts, and car chases. As the daily hub of power and money, plots involving shady business deals or corporate espionage will often unfold in this neighborhood.

HAPPY VALLEY

Insipidly optimistic place naming didn't start with 20th-century subdivisions. The Brits settled in this area of the island in the 1840s, after discovering that their first choice was a fount of malaria. Now it's primarily known for its well attended race track and accompanying racing museum. Heroes may choose to convalesce at the Hong Kong sanatorium and hospital.

One drawback of advancing the continuity from 1996: heroes can no longer duke it out at the psychedelically kitschy Aw Boon Haw Gardens amusement park, demolished for redevelopment in 2004. Named after the magnate behind the Tiger Balm empire, a counterpart remains in Singapore.

WAN CHAI

Once a famous red-light district, Wan Chai is a center of nightlife, especially for Westerners and tourists. Its topless clubs, streetwalkers, pubs, and gaudy nightclubs provide all of the seedy urban atmosphere you want to throw at your players. Many bars stay open twenty-four hours.

A wave of classiness, catering to moneyed locals, slowly pushes out old school grottiness. Gourmet heroes dine in its fine restaurants; art scenesters frequent the Academy for Performing Arts and the Hong Kong Arts Center.

Wan Chai retains its global reputation as bastion of high-quality yet surprisingly inexpensive custom tailoring. Many tailors stay open until midnight, just in case one of the heroes needs to replace a bullet-ridden, bloodstained dinner jacket on a moment's notice.

When facing emergencies of a more spiritual nature, characters might make their way to Wan Chai's famously cosmopolitan temple district. Alongside the expected Taoist and Buddhist structures they'll find places to worship as Muslims, Sikhs, Protestants, Catholics, even Mormons.

WESTERN DISTRICT

An open-air market and countless retail outlets, from artisans' shops to great shopping complexes, dominate the Western District. Here the heroes can shop for calligraphic stamps, Chinese wine, traditional medicines, antiques, or cheap goods from mainland China. After shopping to their heart's content they can stop in for a bite at one of the famous Jervois Street snake restaurants. The Western District is also home to Hong Kong University, in case the PCs need to talk to an expert in the course of their clue-seeking.

KOWLOON

Just across the harbor — reachable by ferry or tunnels (one for cars, one for a mass transit rail line) — stands Kowloon.

TSIMSHATSUI

At this point on the peninsula the various transit points from Hong Kong terminate. Shopping centers, hotels, a planetarium and space museum, an art gallery, and a performing arts center are all potential locations for set piece battles. Entertainment choices range from classy (Peking opera, legit theater) to glitzy (hotel cabaret revues) to sleazy (clip joints advertised as topless bars).

MONGKOK

High density reaches maximum intensity in hardscrabble Mongkok. Enormous and unpleasant tenement buildings abound. Heroes might come here to hunt for informants, protect witnesses, stake out gangsters, or to adopt a momentarily low profile.

Many of the streets and laneways of its buzzing market area hew to a tight specialization. They are named, or nicknamed, after the products they hawk. Fun examples include:

- Sneakers Street (also includes sporting goods).
- Flower Market Road.
- Goldfish Street.
- Ladies Street (women's clothing and accessories).
- Tile Street.
- Photocopy Street.

Other shopping spots include the Yuen Po Street Bird Garden, where naturally the heroes will go before buying the obligatory caged bird for stakeouts at Triad-run bird fancier restaurants.

If you want to stage a fight around the possibilities of escalators and elevators, a la *The Mission*, several large shopping plazas let you do just that.

The neighborhood as a whole takes a title role in the harrowing crime drama *One Night in Mongkok*.

YAUMATEI

A neighborhood in decline, the movie theaters that catered to a hip young crowd a generation ago have shuttered. An aging population dwells in its high density towers, and thugs rule the sidewalks at night.

Yaumatei's iconic Temple Street, famed for its night market, stars in such films as *God of Cookery* and the prostitution drama *Queen of Temple Street*.

CHI WARRIORS IN HONG KONG

Hong Kong's concentration of powerful feng shui sites, higher than any place in the modern world, makes it a Chi War hotspot.

The Ascended and Hand consider it a strategic fulcrum of economic power in the new China. It matters to the Lotus and Monarchs as the only place on Earth that is simultaneously highly modern and highly magical. Its leading role in genetic research attracts the Simians. The Jammers just want to snap up a bunch of sites, and, hey, Hong Kong has a whole bunch of them.

Set up the characters described in this section as the powers behind the lower-echelon agents, mooks, and lackeys the heroes meet in your early sessions. Dramatize noncombat encounters with these nefarious masterminds well in advance of any throwing down. If a fight erupts later on, the heroes already know and fear their opponents. That way it's personal. Establish fights directly involving them as big, climactic moments. Their outcomes change the balance of power in this crucial Chi War city.

Entries for major faction leaders include suggestions for weaving them into heroes' melodramatic hooks. Adjust details of their personalities and stories as needed to fit them to character histories your players create.

> *Euston Chau is described as doting on his daughter Lily. You want to connect him to the melodramatic hook of Elina's character Nora Yun, who says that her boyfriend's rich father disapproves of her unladylike pursuit of wushu. So you flip Lily's gender, making him Nora's boyfriend Leon.*

ASCENDED INFLUENCE

For the Ascended, Hong Kong represents both a success story and a headache. They control most of its feng shui sites — and like we already said, that's a lot of sites. Hong Kong also demands attention for its key role as a trade and financial center. Where you find money and influence, you find the Lodge. Sure, Shanghai might be on the road to eclipsing it, and the Ascended have their paws all over that, too. No matter how hard any of the mainland cities boom, movers and shakers will always want a fat slice of Hong Kong's action.

On the other hand, the very strength of Hong Kong's chi poses a problem for the transformed animals forming the Ascended inner circle. They avoid Hong Kong like a balloon avoids needles. Despite their century and a half of effort, they have yet to tame the

area's innate magical resonance. Unlike every other highly urbanized, densely populated spot in the modern juncture, magic still works here. Sorcerers, ghosts, and supernatural creatures cast spells free of the taxing bodily toll they'd face in Beijing, Macau, or Vancouver. And, as previously explained, exposure to magical energy threatens the Lodge with the prospect of being reverted back into their ancestral animal selves.

This leaves the task of maintaining Ascended dominance in Hong Kong to high-ranking, unquestionably loyal members of the Pledged. In this special case the Lodge break from their usual tradecraft, letting Hong Kong Pledged in on their ultimate secret. To earn this supreme trust, top Pledged operatives need to show the ambition to rise through the ranks of the Jade Wheel Society, and enough humility to accept the fact that they're never going to get any closer to the inner circle than learning its big secret. This is an extremely rare combination of qualities. Despite intense screening, top operatives sometimes go off the reservation after learning the big secret. When you learn that everyone above you on the org chart is a transformed animal, you also realize that you've hit an impenetrable glass ceiling. Or fur ceiling, if you prefer.

The post of Hong Kong Operations Chief, or HKOC, represents the pinnacle of achievement for any human member of the organization. Only the best candidates are even considered for the job. It offers autonomy, influence, and luxury. But it also brings temptation. In the last two decades, two HKOCs have been assassinated: businesswoman Connie Bo in 1995, and People's Liberation Army Major General Xiaogang Jiang in 2007. Both were found dead in their homes, shot in the chest at close range with a 9mm pistol. No arrests followed. The official Chinese press avoided mention of Jiang's demise altogether. Word on black forums of the Netherworld internet has it that both had been building their own empires, attuning cronies and family members to the feng shui sites controlled by the Ascended without Lodge permission.

Politically unwise heroes might nose into Jiang's death as a means of shaking loose the local Ascended contingent. This would employ the classic "gain information by making noise and seeing who shows up to kill you" investigative method.

EUSTON CHAU

The Lodge thought it had a sure thing when they tapped a high-ranking Chinese army officer as their HKOC. When he betrayed them, they went back to an earlier playbook and selected a successful businessman. Euston Chau assures them that the only assassinations he'll have to worry about are the ones he commissions for them. He's already so rich that the mere honor and challenge of running Hong Kong for the Wheel suffices. As long as he gets to expand his financial interests in lockstep with Ascended activities, he'll stay happy and obedient.

Suave, impeccably dressed, and always cool and collected, Euston Chau issues his threats subtly and with a smile. Though chiefly known as a casino magnate, his portfolio of business interests ranges from pharmaceuticals to armaments. He manages Ascended business holdings with equal aplomb. Involvement in a range of philanthropic activities burnishes his image. Like many top Pledged, he's happy to appear as the public face of Ascended operations, allowing Lodge members to stay in the shadows.

He meets with the higher-ups, when necessary, at his glitzy Golden Horse Casino in Macau. Unlike Hong Kong, transformed animals can move about there without fretting about possible exposure to magical energy.

Chau conducts business in his suite in the ultra-modern HSBC building in the Central District. (Ever wonder why HSBC's futuristic ads about global trends always seem a wee touch creepy? Check the ownership structure. No, not the one you can find in the public record. The real one.) Its design, a steel structure enfolding itself around a glass tower, clasps the Ascended's money and chi to its inhuman bosom.

Euston, who never remarried after losing his wife to leukemia ten years ago, dotes on his daughter Lily, now a college student. He wants her to succeed him in his legit business enterprises. She would rather pursue a career in fashion design, but he's sure he can bring her around. What he can't figure out is how to insulate her from the non-legit, swearing-allegiance-to-transformed-animals part of his work.

MELODRAMATIC TIE-INS

- Business rival to rich character.
- Lily is a hero's girlfriend; Euston, the disapproving prospective father-in-law.
- Is responsible for the assassination of the loved one whose murder the hero aims to solve.

EUSTON CHAU			
BOSS			
GUNS/MARTIAL ARTS	DEF	TOU	SPEED
16	16	7	7

Weapons: AMT Automag V (12/3/5), Beretta M12 (10/5/6), Benelli 90 M3 (13/5/4).
Vehicle: Luxury Sedan (2/4/6).
Skills: Driving 13.

RANCE WINOGRAD

Just because Euston can handle himself in a fight doesn't mean he ever wants to. He delegates wetwork and strongarm stuff to his security chief, Australian expat Rance Winograd. Like his boss, Rance uses frankness and a friendly demeanor to disarm people even as he puts the screws to them. In his spare time Rance buys derelict boats, which he refurbishes and resells.

RANCE WINOGRAD			
FEATURED FOE			
GUNS/MARTIAL ARTS	DEF	TOU	SPEED
13	14	5	6

Weapons: Colt 1911A (10/2/4), Heckler & Koch MP5 K (10/3/1), Remington 870 Police (13/5/4); Improvised martial arts weapon (10).
Vehicle: Sport Utility Vehicle, Security (3/5/6).
Skills: Driving 12.
Resistances: Notice 10.

MAJOR GENERAL MING XIAOXANG

When Euston Chau took over the Pledged operations, he moved command and control to his Central District offices. Its high-tech military and surveillance apparatus remain ensconced in the previous headquarters, historic Stanley Fort. Its commander, Major General Ming Xiaoxang, holds a higher rank in the People's Liberation Army than she does in the Jade Wheel Society.

Stanley Fort is located on Stanley Halbinsel — the long, bulbous peninsula that forms the western shore of Tai Tam Bay on the south side of the island. Primarily an intelligence-gathering installation, it tracks electronic communications throughout the region, China, and beyond. Although the Jade Wheel Society is still bulking up its cohort of recruits from the Chinese military, it has gathered enough to sufficiently staff operations in this key base.

You don't need to be told that the Ascended use the base's wide-net, state-of-the-art surveillance capacities to spy on their enemies in the Chi War. One highly secret phalanx of satellites monitors levels of chi energy, regular and magical. The Ascended therefore know the location of every major feng shui site on the planet. They can detect the minute chi fluctuations that occur when sites are attuned to new users. Minor sites, such as the ones heroes are likely to be attuning to, can be detected with the equipment at Stanley Fort, but only with extreme difficulty. Unless the Ascended have a reason check into a minor site, you can assume that it is not being monitored by the Stanley Fort installation.

This system is only possible because Stanley Halbinsel is itself a major feng shui site — the most radiant in the entire colony. Ascended geomancers need to slightly tweak the laws of physics in order for the special chi-monitoring equipment to operate, and being positioned on Stanley Halbinsel allows them to do so.

Ming discreetly crafts her duty rosters to make sure there's a Pledged officer on duty in the monitoring room at all times. The displays generated by the monitoring equipment are sufficiently subtle that an uninitiated intelligence officer will notice nothing unusual when it flags a critical feng shui site as unexpectedly attuning to a new owner. However, the officer in the know recognizes the change in an instant. Within moments, the Pledged officer picks up the phone and passes word up the Pledged chain of command. The officer contacted may decide to take immediate action, launching a lightning strike by one of the crack commando teams who stay ready around the clock at the installation. They take such dramatic steps only in the direst of emergencies. The appearance of a military assault team draws the kind of attention that the Pledged are taught to avoid.

Major General Ming knows what happened to her predecessor as base commander because she was inside his quarters when he was murdered. In fact, she unlocked the door to let the assassin in. She wants to be the first female chief of the army's general staff and took the pledge to further that ambition. The job of HKOC holds no appeal for her, as it would slow her advance in the army. Certain that her double loyalty will pay off in the long run, she does as the Wheel tells her without qualm or question. She maintains her stiff demeanor even when alone. Solitude comforts her; when she finally achieves her goals, she will visit the graves of her deceased parents and proudly tell them the news.

MAJOR GENERAL MING XIAOXANG			
FEATURED FOE			
MARTIAL ARTS	DEF	TOU	SPEED
13	13*	5	6

*+1 Defense vs. close attacks. Explain this to players after first close attack against her.

Weapon: Norinco Tokarev (10/2/4), AK-47 (13/5/1).



GUIDING HAND INFLUENCE

The Guiding Hand regard the neon dazzle of Hong Kong as exemplary of everything wrong with the modern world. Ever since British opium dealers claimed it as their own in 1841, its corrupted chi has sent greed and hedonism rippling through the continent. The 1997 handover, despite initial promise, has proven the tenacity of the corruption. Hand leaders had hoped to use their Golden Candle Society infiltrators within the Chinese Communist Party to clamp down on its excesses. Instead, outmaneuvered by the Jade Wheel faction hidden within the government, they have seen them spread deeper than ever into China itself. Acknowledging the failure of their gambit, they have withdrawn from the inevitably compromised world of political scheming. Now they pursue a strictly spiritual path, returning to the philosophical precepts of mystical kung fu.

GRANDMASTER KWAI

On Tung Choi Street in Mongkok, on a second floor walk-up accessible via a rickety staircase, the discerning find the humble Hong Kong headquarters of the Hand's foremost martial arts master, Grandmaster Sang Kwai. Though somewhere in his senior years, he displays a sprightly grace, whether he's making tea or calmly defeating a much younger opponent. He teaches kung fu in the Wing Chun style, accepting only select opponents. Fighters from all over the world swarm to his doorstep, begging for advanced tutelage. The Grandmaster accepts only a few. Disappointed MMA celebrities depart after kindly rejections, wondering what they could have done differently. They never quite figure out that to get anywhere with the Grandmaster they have to be accomplished warriors of the Golden Candle Society. His students form the nucleus of Hand operations here, each of them responsible for keeping an eye on the destructive activities of a different faction. Kwai teaches not only wing chun kung fu, but the underlying philosophy that will one day return the world to the balance it needs.

If approached by Dragons, he asks probing questions to determine which of them might instead be diverted to the Hand. These he aids, though often only with cryptic advice about personal development. The others he learns as much about as he can, so that his students can thwart their reckless assaults on public order. As your series opens, the Grandmaster has left anti-Dragon detail conspicuously unassigned. The last student on that beat was killed in an incident involving the previous crop of Dragons. During a pitched three-way battle between Lotus-controlled gangsters, Dragons, and Kwai's students, Kwen Kwai was struck by a careening truck and instantly

killed. That would be Kwai, as in the Grandmaster's last surviving son. Sang Kwai has done his best to meditate his sorrow away, but a father should not outlive his children. The Grandmaster treats Kwen's death as a parable about the dangers of getting too close to Dragons.

MELODRAMATIC TIE-INS

- Disapproving former mentor to a hero.
- Hero runs rival martial arts school.
- Hero played unknowing role in Kwen Kwai's death.

GRANDMASTER KWAI			
BOSS			
MARTIAL ARTS	DEF	TOU	SPEED
16	14	7	9

Weapon: Unarmed strike (10).

THE GRANDMASTER'S LIEUTENANTS

Kwai's current lieutenants, all masters of wing chun:

- **Shun Wong**, a deceptively pudgy father to seven daughters, each of them a fearsome Wing Chun disciple in her own right. Together the prodigious Wongs keep tabs on Pledged servitors throughout the region.
- **Cheuk Hing Leung**, whose mother took him to an oracle when he was born, and was told that he would die six times before finally getting it right. By his count, he has died either four or five times so far — and always been revived with swift medical attention. An expert in the occult as well as in hand-to-hand fighting, he watches out for Lotus plots.
- **Kenneth Ting**, youngest of the Grandmaster's lieutenants. Comfortable with technology in a way the others aren't, he monitors both the Jammers and the Simians. If the latter group makes more of a noise in Hong Kong, Kwai will need to find another lieutenant to shadow them. Soft-spoken, particularly around women, Kenneth carries a torch for Shun Wong's eldest daughter. Everyone but her sees how obviously smitten he is.

KWAI LIEUTENANTS			
FEATURED FOES			
MARTIAL ARTS	DEF	TOU	SPEED
13	13	5	7

Weapon: Unarmed strike (10).

JAMMER INFLUENCE

Even before the C-Bomb, the Jammers let their already-minimal Hong Kong presence wither to nothing but an entry in a contact book. They might be crazy, but not enough to take on the Ascended on their home turf. But if something unexpected should happen leaving Hong Kong's rich collection of feng shui sites ripe for the picking, the Battlechimp could come roaring through the portals, with a swarm of mutants and cyborgs in his wake.

SABRINA SHING

Sabrina Shing used to pull lookout duty for the Jammers in Hong Kong, back before the handover. Now, comfortably set up in life, she puts those days out of her mind. Heaps of scroungetech gear gathers dust in a shuttered warehouse in the New Territories. She keeps up with a few of the old gang on social media but hasn't filed a report since the C-Bomb dropped. If the Battlechimp showed up in her posh apartment near the Peak, she doesn't know whether she'd shoot him or run like hell. One and then the other, probably.

Born as Sabrina Ferran in the future, the daughter of the old regime's top scientist, she ran away from hope at the age of 17. Ducking out to another juncture put maximum physical distance between herself and her cruel and emotionally distant mother. To drive the point home further, she joined the Jammers, sworn enemies of the psycho regime her mother helped build. In Hong Kong, she spied for the Jammers on the side while following her punk rock muse as lead singer and guitarist for the Dump Warriors.

Flash forward to the middle-aged present. Sabrina, now pulling off a glamorous executive look, works at the top record label Canto-Star as vice-president for marketing and promotion. Recently divorced, she sees the rebellious streak in her own ten-year-old daughter, Anita, and hopes to be a better mother than the one she had. At the very least, she prays Anita won't ever have to throw her down an elevator shaft during a fight with cyborg demons. That's how she left things with her own mother.

Her incremental withdrawal from the Chi War began years ago. News of the C-Bomb, which killed everyone she'd grown up with, relieved her of any guilt she felt for letting down the Battlechimp. Yet the Jammers still have her listed as a Hong Kong contact. When they come looking for her, they can squeeze her for help by threatening to blow the lid off her new comfortable life. If that doesn't sway her, the Jammers aren't beneath a little persuasive child kidnapping. Her coerced reentry into the

Chi War happens when you need it to. Until then, heroes' melodramatic hooks might bring them into contact with her.

As the bullets fly, Sabrina can turn any assemblage of parts into whatever Scroungetech device happens to be needed. Pressure helps her improvise. Without it, she's all thumbs, and the devices she makes invariably fail.



In a Reboot campaign, Sabrina appears as the young punk rocker she used to be, though still estranged from the Battlechimp.

MELODRAMATIC TIE-INS

- Little Anita went to school with a missing child important to the heroes, and can provide key clues — if a protective Sabrina lets the heroes near her.
- If a hero is a Canto pop star, he is signed to Sabrina's employer.
- A character from the future has been given Sabrina's name as a contact, but knows nothing more of her story.
- A bad thing done to a hero was committed by Sabrina, now a cyborg.

SABRINA SHING			
BOSS			
GUNS	DEF	TOU	SPEED
16	14	7	8

Weapon: Scroungetech-modified Norinco Tokarev (10/2/4).

Helix Shredder: On a successful Attack, target takes –1 penalty to Up Checks until end of fight.

Stasis Field: On a successful Attack with an Outcome of 3 or more, +1 to Reload value of all guns carried by the target.

LOTUS INFLUENCE

Active in Hong Kong for a generation, the Lotus value it as the only big city in the modern world where magic can be performed without strain. Occultists the world over come here pursuing rumors of legendary wonder-workers. The Lotus recruit the vilest of them. The rest they treat as human sacrifices, after stripping them of whatever wealth they can drain. The faction's human sorcerers come and go, arriving to perform specific tasks and then returning to the Ancient Juncture. The Lotus would dearly love to snag some Hong Kong feng shui sites. But with resources stretched thin back in the Tang dynasty they don't feel ready to open up a front against the Ascended in their best-defended strongpoint.

KUN CHAU

This leaves as senior Lotus operative in the region a very particular asset who, barring some unprecedented cataclysm, isn't going anywhere. The powerful demon Kun Chau is the large island of Lantau. That's right — she's not stationed on the island, she is the island. Gao Zhang and his inner circle of eunuchs performed the ritual that created her in 69 BCE. They took a normal, nonsentient island and bound a willing evil spirit from the Underworld into its very soil. In the current version of the timeline, Kun Chau outlasted the Eaters of the Lotus by centuries, continuing to exercise her baleful presence throughout the South China Sea. Kun Chau was active as late as the 11th century, when the Ascended, in the guise of the Jade Wheel Society, took effective control of the area's feng shui sites and reoriented its chi energy to dampen magical power. She then fell dormant, remaining in this state until 1995. When portals from the 1st century opened, thrusting the Lotus for the first time into the Chi War, eunuchs traveled through the Netherworld to Kun Chau. Their presence awakened it, triggering the devastating Super Typhoon Kent, which made landfall near Hong Kong on August 31st. The fifty two lives the storm claimed throughout China, Taiwan, and the Philippines broke Kun Chau's fast, filling her with fresh sorcerous might.

Kun Chau exerts a subtle and malign intelligence. She may be a landmass, but she's no fool when it comes to the politics of the Chi War. After twenty years, she knows as much about the the war and its factions as anyone.

Since her reawakening, Kun Chau has slowly husbanded her strength. Progress has changed her face, from a wilderness inhabited by a few fishermen, to a hotbed of development. In addition to a gleaming new city, she has become the site of Hong Kong's new airport, its Disneyland, and the Ngong Ping 360, a cable-car tourist attraction. Kun Chau draws a little slice of life force from each of its visitors and residents each day. She can instantly override their wills at any time, forcing them to take any action, from the trivial to the suicidal. With denser population has come a degree of attention she must carefully manage. Kun Chau well understands what a smartphone is, and realizes that a possession outbreak in Disneyland's Main Street USA would go instantly viral on YouTube. So she



confines her acts of control to the descendants of the small population of fishermen who lived on her when she woke up in 1995. On the wealthy and influential who come to play here, she wields a subtler dominance. She seeks out minds bent toward the perverse authority the Lotus specialize in, then sends out lackeys to recruit them. Thanks to her, a handful of international thought leaders have already undergone secret castration, and induction into the modern Lotus hierarchy.

In 2012, after extensive meditative effort, she caused a portal to the Netherworld to appear in a cove on her northern shore. Her past self, back in the Tang dynasty, did the same. This coordinated effort by the same being in two different junctures took an unprecedented effect. People entering the portal can enter the Netherworld, as they would when using any other portal. Or they can bypass the Netherworld, passing directly from the Tang dynasty to the present day, or vice versa. Kun Chau can't go anywhere, but as long as the portal remains active, she can hold conversations with herself. Ancient Kun Chau whispers into the portal as nowadays Kun Chau listens. Or they do it the other way around. When working magic in one juncture, Kun Chau can draw aid from her manifestation in the other one.

Islands believe in long-term planning. Kun Chau wants to assemble a permanent, stable power base for the Lotus in the Hong Kong area. To this end, she has influenced the fishermen's unofficial headman to open leasing negotiations with wealthy developers wishing to build a luxury resort on her. By attracting more global heavy hitters to her embrace, she can then accelerate her recruitment project.

Early on in her reawakening, Kun Chau feared exposure to the Jade Wheel Society. If they knew who she really was, they might well prefer to detonate an atomic weapon on a mostly uninhabited island than live next to a gigantic sentient magical battery. When they finally figured it out, it was too late — the wave of development had already occurred. The Ascended might pull some deep conspiratorial shit, but they're not about to H-bomb Disneyland.

Kun Chau is herself a feng shui site. As long as she is alive and sentient, only those she wishes to attune to her may do so. She has attuned all of her fishermen.

The heroes can't engage an island in combat. But when she needs to, Kun Chau can materialize a ten-foot earth demon form to stomp a squad of weapon-toting nosey Parkers. If the heroes put down this proxy form, Kun Chau goes dormant for a number of hours equal to her final Wound Point total.

MELODRAMATIC TIE-INS

- The enemy the hero wants vengeance against acted under Kun Chau's mental thrall.
- The hero's poor relations are her enthralled fishermen.
- Super Typhoon Kent plays a role in hero's backstory.

KUN CHAU PROXY DEMON			
BOSS			
CREATURE	DEF	TOU	SPEED
16	14	7	8

Weapon: Earth fist (11).
Resistances: Constitution 11.

SIMIAN INFLUENCE

As your series opens, the Simians have only just begun to establish a Hong Kong beachhead. Thrill Kill Mandrill, who features in the introductory adventure and may well be dead by the end of it, has moved a crew of Future Juncture mutants into Tsimshatshui gang territory.

DEAD HEAD FRED

If Thrill Kill does bite it, the Simians replace him as local squad leader with Dead Head Fred, a human whose brain migrated down into his chest cavity when the C-Bomb twisted his DNA. His head then withered and sloughed away. Now he feeds by smearing food on his skin and absorbing nutrients through his pores. Light-sensitive body hairs send visual information to his reoriented optic nerves.

When he wishes to disguise his condition, Dead Head wears a prosthetic head. Scroungetech audioanimatronics allow it to pass for real. From a distance. Only when you get close enough to be punched by him do you see that it is in fact a lifelike imitation.

Dead Head hates to show weakness in front of his fellow soldiers. He hides the fact that his condition shames him. Dead Head, born Jesse Cochran, lived his life before the C-Bomb as a lowly handyman for a government office tower. In the aftermath, he survived through sheer grit. When his mutation struck, he figured only the Simians would help him. Determined to prove himself, he rose quickly through their ranks. He hopes that if the Simians recover cyber-ape technology that they'll also be able to migrate his consciousness into a less hideous cyborg body. Dead Head doesn't see himself as evil, but can justify any action that brings him closer to this goal.

Like Thrill Kill before him, Dead Head may clash with local gangsters falsely taking his mutant gang for criminal competitors. This could bring them to the heroes' attention. After a suitable interval, Dead Head could make a play for Genomics Solutions or another medical research outfit. Dead Head can also draw on Furious George's present-day network of SLA dupes, as described in the adventure. He doesn't trust them, because dupes. So he uses them only when in need of expendable cannon fodder.

MELODRAMATIC TIE-INS

- If you play the intro adventure, you've probably already tied in one or more heroes to the Simians plotline. These hooks can transfer to Dead Head when they take out Thrill Kill.
- Change Dead Head's pre-disaster name to make him a descendant of a hero.
- If a hero, or a hero's loved one, suffers from a rare fatal disease, Dead Head's weird adaptations offer hope of a cure.

DEAD HEAD FRED			
BOSS			
MARTIAL ARTS	DEF	TOU	SPEED
15	16	8	8

Weapon: Force blast / super-punch (11).
Quantum Bastard: While foe is up, all heroes take 5 Wound Points each time they roll boxcars.
Disfiguring Strike: On an Attack with an Outcome of 4 or more, the target hero suffers a gruesome (if temporary) physical injury that leads to a complication in her melodramatic storyline. Usable once.
Resistances: Constitution 10.

MONARCHS INFLUENCE

The Four Monarchs have never cared for the current incarnation of the present day. Magic doesn't work here, and they're not in charge of it. The first objection doesn't apply to Hong Kong, but the second does. Region residents who might draw the heroes into Four Monarchs storylines don't serve them directly, but are instead their contacts and minor allies.

LESLIE LAU

Pioneering eco-entrepreneur Leslie Lau owes his multinational fortune in large part to his wanderings in the Netherworld, where he befriended the Huan Ken, the King of the Thunder Pagoda. Both of them share an interest in carousing and womanizing, which they continue to exercise together, both in the Thunder Pagoda and during

the king's infrequent day trips to Hong Kong. During these epic debaucheries Lau leads the king and his entourage through the sleazy dives of Wan Chai. They drink themselves into a stupor and risk a wide variety of social diseases. Though the king and his men dress like GQ fashion plates, their peculiar manners and speech patterns easily ping the chi-dar of any seasoned Innerwalker. Now and then the Thunder Knights touch off epic brawls with the locals or fellow chi warriors.

After bumming around for years trying to leverage his Netherworld knowledge into a killer invention of some kind, Leslie figured out a way to vent pollutants, of both the particulate and slurry varieties, into the Netherworld. His corporation, GreenWave (綠色浪潮), builds scrubbers that teleport toxins into outlying Netherworld corridors guarded by Thunder Knights. They are then dumped into another juncture. Leslie used to send them back into the Past. Since the C-Bomb, he's been shunting them off to the Future, on the grounds that it can't get any worse than it already is. The technology wouldn't work if Leslie weren't attuned to several Hong Kong feng shui sites, so his private security force zealously guards them.

The Thunder King doesn't care about money. He helps Leslie because they're partners in partying. Still, Leslie dutifully fills offshore accounts in Huan Ken's name, should he someday want his share. Maybe he'll decide to bankroll a mercenary force or something. Leslie also looks out for his interests by clocking the Hong Kong activities of Huan Ken's rivals, the Darkness Queen and Fire King.

Leslie is a very attractive man in his mid-fifties. (In a Reboot series for players who remember Leslie from the good old days, put him in his mid-thirties.) He favors full Armani regalia during the hot months and a leather jacket and jeans when it's cool. He likes fun, money, and inventing things, in that order.

MELODRAMATIC TIE-INS

- A hero from the Past owes the pollution of his village to GreenWave's inter-juncture exhaust technology.
- Brawling Thunder Knights on the town in Hong Kong precipitated a lethal incident in a hero's back-story.
- An old invention of Leslie's hurt someone the hero cares about.

LESLIE LAU			
BOSS			
GUNS	DEF	TOU	SPEED
13	14	5	6

Weapons: Chiappa Rhino (12/3/4), TDI Vector (11/5/2).
Vehicle: Luxury Sedan (2/4/6).
Skills: Driving 13.
Clear Aim: +3 Attack vs. characters whose current Defense exceeds their base Defense.

HANG CHOI

In his spare time, Hang Choi, Master of Sacrifice to the Queen of the Darkness Pagoda, heads to Hong Kong to relax and run the Black Sesame Bakery on Hennessy Road in Wan Chai. Famous for its pork buns, with their pillowy dough and succulent barbeque meat, the Black Sesame appears in every tourist guide.

Only when Hang Choi personally takes charge in the kitchen do the buns contain human flesh. For all but a few weeks of the year, he's too busy in the Netherworld fulfilling his ritual duties to the queen. On his Hong Kong vacations, he chooses, stalks, kills, and butchers his victims. He opportunistically selects people no one will miss — recent immigrants, the indigent, and shut-ins.

Hang Choi performs this duty as a tribute to Quetzalcoatl. The Queen gets credit for what he does on official time. His Hong Kong murders stand as his own personal gift to the thirsty Aztec deities.

The Queen knows what he gets up to, though perhaps not the full extent of it. She tolerates his extracurricular efforts because they occasionally garner useful intelligence. As he chooses his next menu items, he sometimes uncovers scuttlebutt on the other Monarchs, or concerning the wider Chi War.

Hang Choi dons the nondescript modern garb of any restaurant worker: white T-shirt, black cotton trousers, apron. Identifying features include acne scars and a balding pate. Though immortality spells prolong his life, he looks like he's in his early 50s. As soon as he emerges from his chosen Netherworld portal near the restaurant, he buys a pack of cigarettes, to indulge the chain-smoking habit the queen denies him at home.

MELODRAMATIC TIE-INS

- Killed someone important to a hero.
- A sorcerer tells a hero that magical examination reveals him to be a cannibal. Can the hero trace back the inexplicable reading to the Black Sesame?
- A cop hero is assigned to investigate one of Hang Choi's murders.

HANG CHOI			
BOSS			
SORCERY	DEF	TOU	SPEED
13	13	5	7

Weapon: Blast (10).
Resistances: Constitution 10.
Domination: The foe spends 1 shot and chooses a hero to make a Difficulty 10 Will check. If the hero fails, the foe spends another 2 shots, and chooses the target of the hero's next attack.

LUCIA HUO

The character who might bring the heroes into a Fire King storyline doesn't even remember that he exists. Lucia Huo, a grade school teacher living in a modest apartment building not far from Ocean Park, used to be Lu Huo; consort to the king. When the Four Monarchs ruled, the king carefully protected his beloved from the dangers of the Chi War. He never allowed her to set foot in the Netherworld. This choice boomeranged on him when the critical shift that banished the Monarchs from history occurred. Li Ting retained his memories and identity. Lu Hou laterally reincarnated, into a lower middle-class public servant living in Hong Kong.

As your story involving her begins, Li Ting's earthly servants may just have discovered her whereabouts, or are about to. Though tempted to meet her in person, Li Ting has studied such cases. They tell him that the direct approach always backfires. While trying to figure out how to woo her all over again, the heroes somehow meet her. Though Li Ting holds reason as the highest virtue, the full destructive force of his temper would certainly rain down on them if they did anything to prevent his reunion with the woman who used to love him.

MELODRAMATIC TIE-INS

- Lucia was friend to a hero's missing loved one. Now she reports that she's being watched.
- Lucia is an innocent bystander injured in a fight the heroes seem to precipitate. The king takes this poorly.
- Lucia hires a private investigator hero to find out who has her under surveillance.

LUCIA HUO	
SUPPORTING PLAYER	
TOUGHNESS	SPEED
4	5

GIDEON TAM

A society of sorcerous doctors called the Ice Healers attends the Queen of the Ice Pagoda. One of these, handsome young surgeon Gideon Tam, earned permission to study modern medicine at the Chinese University of Hong Kong. Now an intern, he puts in long hours at the Prince of Wales Hospital in the New Territories. Though he occasionally cheats by healing his patients with spells, impressionable young Gideon has started to question whether he ever wants to return to the Netherworld. Although the warm climes of Hong Kong have him in a constant sweat, yearning for the comforting chill of the Ice Pagoda, a return home offers only a life of rigorous discipline and thankless service. Infatuated by understanding junior hospital administrator Peggy Choi, he spends his very rare unoccupied moments wondering what it would be like to start a family with her.

If Gideon knew why the queen sent him away, he might understand that these dreams put both of them in danger. Pui Ti loved his father but never married him, fearful that it would undercut her political authority. Gideon is the age his father was when Pui Ti stole her moments of happiness with him, and exactly resembles him. Though she curses herself for her foolishness, seeing him stirs all those old feelings again.

Pui Ti will never reveal her feelings to Gideon. But if he marries Peggy and stays in Hong Kong, she just might fly into a rage of homicidal jealousy. Or an enemy could learn of her soft spot for him and kidnap Gideon to get at her.

MELODRAMATIC TIE-INS

- Gideon treats a hero's gunshot wounds. Maybe the hero becomes his love interest, leaving Peggy out of the story.
- After one of the heroes' frequent hospital stays, Gideon figures out that they're Innerwalkers. When shadowy figures stalk him or Peggy, he comes to them for help.
- A hero who hails from the Netherworld sees Gideon and identifies him as a younger dead ringer for the Ice Queen's old love.

GIDEON TAM	
SUPPORTING PLAYER	
TOUGHNESS	SPEED
5	6



BLUE MOON RULES

This chapter gives you rules for situations that come up only once in a blue moon. These edge cases and special situations may arise in your game once or twice. Or they may need to be here to answer a player's attempt to find holes in the system through thought experimentation, even if they never actually see play.

風水 For example, the characters won't spend a ton of time shooting targets outside of combat, but you need the shooting contest rules in case someone does. And when a player argues that the rule allowing PCs to always hit inanimate objects in combat must surely mean that every character in the world is an infallible champion at target shooting.

Apologies to readers hoping this chapter would provide rules on fighting cyborg monkeys in an icy lunar environment.

THE DROP

In action movies you often see characters secure cooperation from people by pointing guns at them. How does this work in a rules system where you can take multiple hits from a Desert Eagle and keep on fighting?

A character can get the drop on another if the subject character is alone. If the subject is a hero, the GM pays the player 1 Fortune for the privilege of getting the drop on her. If the subject is a GMC, the hero pays 1 Fortune.

If the subject chooses to break the drop, the gun-wielding character can choose to fire the gun, dishing out a Smackdown of 32 to the subject, no check required.

If the character with the drop decides to break it, something happens to prevent him from easily shooting the subject. A normal fight might begin, or both sides may elect to back off.

The following actions break the drop:

- Subject tries to escape.
- Subject tries to rush the gun-wielder.
- The gun-wielder decides to shoot the subject.
- The gun-wielder orders the subject to do something beyond the pale, that you'd never see an action movie hero submit to, or demand. Includes commands to commit self-harm, submit to or perform degrading acts, or kill someone else.

OVERWHELMING FIREPOWER

An equivalent of the Drop occurs when the heroes come up against a huge force of mooks armed with ranged weapons, who are holding a position without advancing. The heroes can't advance on them without being mowed down, and so must retreat and make another choice. Ideally you want to quickly confront them with at least two alternate choices, so the players don't feel railroaded. Simply explain that they'll die if they trigger the overwhelming firepower, and must instead find another way.

HUMAN SHIELDS

Screen bad guys often grab noncombatants as hostages and threaten to harm them in order to secure the hero's cooperation.

If you rush a bad guy holding a weapon to a supporting player hostage, the bad guy can kill the hostage outright, no check required.

If you make a ranged attack at a bad guy with a hostage, his Defense increases by 2.

On a success, you hit the bad guy, dealing a Smackdown as normal. The hostage can then escape.

On a failure, make a Fortune check against a Difficulty equal to the bad guy's Defense. If that check also fails, you hit the hostage. Unless you spend a Fortune point, the hostage dies outright. Otherwise the hostage takes a Smackdown from your attack as if you'd hit with an Outcome of 2.

COLLATERAL DAMAGE

When a fight breaks out in a location crowded with bystanders, those innocent people can get hurt. Heroes may restrain their attacks to prevent collateral damage, or divert their attention from defeating the bad guys to protecting onlookers.

The GM may always specify that an action proposed by a player will hurt or kill bystanders. If the hero goes through with it, the GM simply describes this as happening, without additional rules intervention.

An attempt to hit an opponent while saving an onlooker from harm counts as a stunt. (Unless it's a human shield situation, in which case see above.)

If a hero spends a 3-shot action just to protect bystanders, it should generally work without having to make a check. 3 shots is already a high price to pay.

Where a check seems appropriate (perhaps because a bad guy is actively trying to create collateral damage), have the player describe how the character uses her attack style to help protect the bystander.

- A Guns character might lay down covering fire.
- A Martial Artist could dive onto the onlooker and pull her from harm's way.
- A Sorcerer could create a shield of chi energy, and so on…

To resolve its success or failure, the hero makes an attack check with the Defense of the nearest featured foe or boss as the Difficulty. A failure means that the enemy intervened to somehow foil the rescue bid.

STRENGTH CHECKS

Ask for a Strength check when a character tries to

- Lift something heavy.
- Break a sturdy object that one could, with difficulty, destroy with muscle power.

Example strength check situations:

- Getting a Volkswagen off a fellow hero.
- Struggling out from under a fallen girder.
- Busting down a reinforced door.
- Crushing the magical crystal used by a Lotus sorcerer.

Characters can add a Fortune die to any Strength check.

LIFTING & BREAKING STUFF

For lifting attempts, choose a check Difficulty according to the rough weight of the item. Quickly eyeball this by comparing what the character is trying to lift to the benchmark objects in the **Lifting Stuff** table on the next page.

LIFTING STUFF

EXAMPLE	DIFFICULTY
Average person	Always succeeds
Crate full of AK-47s	6
Extra-heavy person or creature	8
Piano	9
Compact car	10
Van	12
Semi truck	24

BREAKING STUFF

EXAMPLE	DIFFICULTY
Locked residential door*	6
Car bumper (modern)	6
Plate glass window*	7
Car bumper (classic)	8
Construction site temporary fencing*	8
Drywall	8
Reinforced or industrial-grade door	10
Wooden catapult	11
Brick wall	12
Steel door	13

* You always break the item, but failure means you did it only after an embarrassing, failed first attempt.

Most characters use the standard default AV of 7; some archetypes get bonuses effectively raising this.

For breaking stuff Difficulties, find a rough benchmark on the **Breaking Stuff** table, above. For certain objects you may decide that a baseball bat or similar bashing implement adds 1 to the check.

DRAMATIC STRENGTH

Cool descriptions of combat actions do not require Strength checks. If a narrated action seems implausible for the character, suggest an alternative description that maintains the game's forgiving reality level.

Give characters with the Very Strong schtick wider latitude in describing combat actions as feats of vein-popping strength.

SHOOTING CONTESTS

Action heroes sometimes measure each other's abilities with a preliminary target shoot, outside of combat.

If two or more characters are competing to target shoot, abandon the auto-hit model relevant to a combat situation and treat it as a contest. The contestants make a predetermined number of checks with the relevant attack, against a Difficulty of 11. If one contestant hits more often than any of the others, that contestant wins. If more than one contestant ties for first place in raw number of successes, add up the Outcomes, with the highest result determining the winner. Tied Outcomes show that all the front-runners have proven themselves equally awe-inspiring.

OTHER AWESOMENESS COMPETITIONS

This rule adapts to other instances of competitive showoffery, like chess, cooking, or an obstacle courses (on foot or behind the wheel). For contests based on skill rather than an attack, scale the Difficulty down to 9.

SIGNATURE WEAPONS

Signature weapons are never destroyed. Though not literally indestructible, the GM contrives the plot so that they always survive mishaps, no matter how grave. They can be damaged or lost, but only when this becomes a major focus of the storyline. Characters never lose the use of signature weapons due to casual or random events.

A bomb goes off in Johnny's nightstand while he is in the bathroom brushing his teeth. The GM has decided to have this happen, but it is not a big deal in the story— just another routine hazard for any chi warrior. Although the Walther is on the table, the GM decides that, because it is a signature weapon, it survives the blast: it is thrown across the hallway to land, smoking, at Johnny's feet.

However, the next session the GM decides to make Johnny's melodramatic hook the center of the action. She plans to reintroduce the gangsters who killed his fiancée, and have one of them steal his precious PPK as a means of taunting him. Getting his signature weapon back becomes the primary motivation for Johnny in this session, so it is okay for the GM to separate him from it.

UNDER THE INFLUENCE

Adventure heroes now and then knock back foolhardy amounts of alcohol. Sometimes they have to impress rough bandit chieftains; other times they have to impress decadent high-society types. Perhaps they're getting an informant drunk to loosen his tongue. Or maybe they're world-weary, secretly troubled types who just like to get soused.

One or two drinks only affect you if you want to play your character as a lightweight in the elbow-bending department. If so, any intoxicant at all in the past 3 hours gives you an Impairment point.

Most heroes take an Impairment point only if they had three or more drinks in the past 3 hours. At four drinks, this increases to 2 Impairment.

Characters with the fu power Drunken Stance (p. 140), oddly enough, do not suffer any drunkenness penalty to their Martial Arts Action Values no matter how plastered they are. That's why, if they live long enough, they become known as Drunken Masters.

FOOT PURSUIT

Pure foot chases don't happen much in *Feng Shui 2*, where many characters can fly or prodigiously leap, and other characters have ranged weapons and aren't afraid to use them. Mostly you'll see running fights, from which some participants might be trying to withdraw, with others trying to stop them. See **Cheesing It**, p. 111.

For a straight-up chase without shooting or lightning bolts, as in some of the parkour scenes of *District 13* or a TV cop show, use the following rules:

- If the heroes are chasing the bad guys, the players designate a lead pursuer, with high Speeds being better than low. The lead pursuer's player makes a series of Speed checks with the lowest Speed of any fleeing supporting character as the Difficulty. For each success, the players describe what they're doing to get closer to their quarry. For each success, the GM describes what the bad guys are doing to widen the gap. If the players score three successes before they get three failures, they catch up to the fleeing supporting characters.
- When the heroes are fleeing, identify the group's straggler. If one hero has a lower Speed than any other, that hero becomes the straggler. If heroes tie for the dubious honor of lowest Speed, each of their players make checks in turn, by seating order. The player(s) make Speed checks with the highest Speed of any pursuing supporting character as the Difficulty. On each successful check, players describe what they're doing to outdistance the people chasing them. On each failure the GM describes the pursuers closing in. If the players make three successes before they make three failures, they get away.
- Players can add Fortune dice to Speed checks made to determine the upshot of a foot pursuit.

PLAYER-FACING COMBAT

This is a not a rarely used rule but rather an alternate way of handling combat.

GMs can offload the handling cost of all foe attacks onto the players. Instead of having the GM roll the Swerve that modifies the foe's Attack vs. the hero's Defense, players can roll the Swerve as a test of their Defense vs. the foe's Attack.

This suits groups who feel more active when rolling dice and whose players alertly snap to act when called upon.

It will ill-suit groups who want to feel that the bad guys are an external force outside of their control. Getting hit when the GM rolls feels like a cost or risk; getting hit because you did poorly on a Defense roll feels like a failure.

As GM I find I can make fights go faster by keeping on top of foe attacks, rather than having to tell the player to roll, with the brief pause that always results as the player comes to attention. Most groups include one or two slow-responding players. Switching to player-facing attacks will double the pauses they insert into the fight.

However, if your slowest-responding player is nonetheless faster than you are, or if your players find the chance to further tear down the fourth wall rewarding enough to offset the loss of speed, this approach may be for you.



SHADOW OF THE FUTURE OF THE APES

This introductory adventure sets up your group as heirs to the Dragons, who to the heroes' wondering eyes once again suffer one of their heroically gore-wreathed setbacks.

Thrill Kill Mandrill, a cyber-ape colonel in the New Simian Army, has come back in time to capture a technology to make a new wave of intelligent apes. The tech belongs to a company called Genomic Solutions. Its owner, Dr. Phyllis Koo, doesn't want to sell.

So Thrill Kill has assembled a gang of terrorists, dubbing themselves the SLA, to take it by force. Before he could strike, the last of the legendary Dragons, ragtag heroes holding out in Hong Kong, intercepted the terrorists. The SLA turned the tables on the Dragons, shooting them up bad and chasing them through the Hong Kong streets to finish them once and for all.

That's where a new generation of heroes comes in.

SET-UP

Before the first scene kicks off, ask the players in turn to describe their heroes, including melodramatic hooks. They're about to take part in an opening battle, which erupts during the ribbon-cutting of a new community center. The adventure leads them into the Chi War slowly, so you need them to help supply the motivations that propel them deeper into the action.

Start out by asking each to explain why their heroes would attend a community center opening. As needed, paraphrase the following context:

- The Portland Street Community Centre stands at the corner of Portland and Dundas in the busy, sometimes seedy Mongkok area. (We're spelling the name of the place in the UK-influenced local manner, and the generic word "center" according to the US English used throughout the rest of this book.)
- Its philanthropic benefactors hope in part to reduce Portland Street's sex trade, or maybe help out the sex workers.
- Like many charity boards, agendas of its moneyed movers and shakers differ.
- It offers athletic facilities, including a swimming pool along with meeting spaces and offices for various charitable organizations and NGOs.

Expect answers such as:

"My martial arts school has agreed to hold beginner's classes here."

"I'm a major donor to the centre."

"I'm here for the free food."

"I'm representing the Hong Kong Police Force."

"[Character tied to my melodramatic hook] is here, which means I am, too."

Next, lay some the groundwork to help players establish their buy-ins (as explained on p. 23) at the end of the fight. Ask by show of hands how many of their characters are the types who, if something terrible happened at the community center, would band together with like-minded types to investigate and give the miscreants their just desserts. Your delivery should heavily indicate that everyone's answer, in *Feng Shui 2*, is yes, yes, always yes, hand me those grenades.

COMMUNITY CENTER OPENER

In your own words, set the scene before everything explodes into craziness.

- High officials and business-suited bigwigs give interminable speeches in which everyone, with full Chinese ceremonial politeness, thanks everyone else.
- Bored young kids gaze hungrily at the tables of cakes and snacks, or longingly at the pool as the speechmakers rattle on.
- Older kids size each other up. Gangsters of tomorrow snarl at each other from across the room. Girls talk about them and giggle, shrieking in embarrassment if they happen to catch a boy's attention.
- A knot of homeless people hover near the door, eyes locked on the eats table.
- [If one of the heroes is a cop or private eye.] A known pickpocket, Shaky Tsang, moves into the crowd. Tsang beelines out of the reception hall at the merest glance from a formidable-looking PC. Look for opportunities to reintroduce this local-color background character in future adventures.

Have the players describe what their characters look like and what they are doing. Ask if any of them know each other already, and why. When the answer is yes, most players will take the initiative and play out little small-talk scenes together. If not, ask them if they're approaching one another.

If any players want to build on any of your descriptive snippets and turn them into little interactive bits, act out the supporting character parts as needed. When these start to flag:

Describe the rich and official people leaving the event for their important next engagements. The mingling and eating can now begin, as the actual people of the neighborhood who are meant to use the place start to enjoy themselves.

COMMUNITY CENTER FIGHT

Then everything goes to hell as a thundering, crashing noise emanates from the pool. The entire building shakes, as if hit by a bomb.

Heroes who already happen to be around the pool see it happen: a burning armored truck bursts through the wall, leaving a gaping hole in it. Chunks of cinder-block hurtle through the air and land in the pool with a splash. The hole exposes the room to the street. A black SUV roars toward it, like it had been pursuing the armored truck. Several compact cars lie overturned like ladybugs on the street — as if the armored truck hit them as it was carried through the air to collide with the building.

The armored truck, the kind used to transport cash to and from banks, lies on its side, about to teeter into the pool. Its driver lies slumped across the wheel. He wears a leather jacket over a blood-soaked dress shirt, a loosened tie draped over his shoulder.

Armed figures disembark from the SUV and another behind it. One of them hefts a rocket launcher on his shoulder. They clamber toward the

community center, gunning down any innocent bystanders unable to get out of their way fast enough.

Call for Initiative rolls. Bad guy Initiative is as follows:

FOE	SEQUENCE			
	1	2	3	4
Sheri Wang	14	9	13	11
Nails Lee	13	13	8	8
Patti Lok	11	12	11	12
Ellie You	11	9	9	12
Fidel Lam	9	11	13	8
Rocket Tung	8	11	9	12
Mooks	8	8	6	6

SUPPLIED INITIATIVE



The *Feng Shui 2* adventure format provides predetermined Initiative results to speed your fight-running process. Prefer to take the time to hand-roll your own artisanal Initiatives? Don't let us stop you.

FOES

The number of featured foes appearing equals the PC group size minus 1. Add three mooks per hero taking part. Leave out named foes in the following order: Ellie, Rocket, Sheri, Patti.



NAILS LEE, PATTI LOK, ROCKET TUNG			
FEATURED FOES			
MARTIAL ARTS	DEF	TOU	SPEED
13	13*	6	7

*+1 Defense vs. ranged attacks. Explain this to players after first ranged attack against Martial Artist.

Weapon: Machete (10),

FIDEL LAM, SHERI WANG, ELLIE YOU			
FEATURED FOE			
MARTIAL ARTS	DEF	TOU	SPEED
14	13	5	8

Weapon: Machete (10), AK-47 (13/5/1).

Rocket Launcher: Fidel gets one shot with his rocket launcher. If fired at a hero, its Damage is 17.

SLA NUTJOBS		
MOOKS		
GUNS	DEFENSE	SPEED
8	13	5

Weapon: Heckler & Koch MP5 K (10/3/1).

It takes heroes 1 shot to move from the community center reception area into the pool.

It takes bad guys 3 shots to move from the street into the pool, or heroes 3 shots to move from the pool to the street.

The bad guys want to make sure that all the Dragons in the armored truck are dead, dead, dead. Before the fight starts, they have already killed some bystanders who got in the way. Once the sequence begins, they concentrate on entering the pool and heading for the truck. Since the Dragons aren't stirring, they interrupt that task to engage anyone who comes at them, or who isn't running away or looks like they might pose a threat soon.

Fidel Lam plans to get into the building and fire his rocket launcher at the armored truck. He does that unless a hero attacks him or moves to intercept him first, in which case he fires the rocket launcher at the first hero to do so.

THINGS THAT CAN HAPPEN DURING THE FIGHT (INSIDE)

- Someone leaps off the diving board.
- Someone rips the diving board from its moorings.
- Ripped-off diving board used as improvised weapon.
- Character dives into pool while evading bullets.
- Character upends the snack table as makeshift cover.
- A check with an exploding -6 is explained as the character slipping in water by the pool's edge.
- Combatant tries to strangle another with pool dividers.
- A community centre security guard fires at the attackers; they respond with a hail of automatic fire. Bystanders drop like tenpins.
- A gun-wielding combatant clambers up onto the bleachers for a better firing position.
- A support pillar gets hit, threatening to collapse the ceiling.
- The last featured foe standing grabs a kid as a hostage, to negotiate an escape.



- The armored truck is knocked into the pool, threatening its inhabitants with drowning.
- One lone survivor gets out of the armored truck only to need immediate rescue.

THINGS THAT CAN HAPPEN DURING THE FIGHT (OUTSIDE)

- Hong Kong police patrol officers show up and get gunned down.
- Police set up a barricade.
- A panicky cop fires at the heroes.
- Flying or running up the sides of buildings.
- Leaping onto, or down from, balconies.
- Things or people being thrown through storefront windows.
- Ducking behind cars to jump up and shoot.
- Using the tops of cars like stepping stones.
- A news crew shows up and starts broadcasting live from the scene.
- Hostage-taking.
- An SLA member lacking someone to hit leaps around shouting insane slogans and spreading equally incoherent leaflets.
- Vehicles catch fire.

COMMUNITY CENTRE MOP-UP

When the fight ends, the heroes presumably start sifting through the rubble, gathering information to put the fight in context, and then deciding what to do next.

With a cop character on hand, players don't have to worry about the authorities, assuming the hero is within jurisdiction. Another persuasive character with a cop contact or persuasive argument (which might be true, or employ a Deceit Check) grants them a grudging, tenuous trust.

The scene offers two main ways forward:

- Learn about the bad guys of the SLA.
- Help the surviving Dragon.

BUY-INS

Should the heroes all seize the initiative, start investigating the situation, and otherwise set the wheels in motion to move onto the next fight, you're golden.

If some players aren't quite grabbing the ball you've tossed them, help them achieve buy-in. Recap **Buying In**, p. 23, for those who, ahem, merely skimmed it.

Specific buy-ins might include:

- **Missing or murdered loved one:** The face of a bad guy might be familiar from the investigation.
- **Sworn vengeance:** A bad guy might have been an associate of the hero's wrath object.
- **Undercover cop:** Bad guy used to be in the Triad the hero has infiltrated.
- **Amnesia:** Something about this seems eerily familiar…
- **Various:** Has heard rumors of the legendary Dragons, who somehow tie into the hook.

DRAGONS

Whether directly tied to a hook or not, various heroes might claim prior acquaintance with one or more doomed Dragons. Outwardly normal contemporary characters probably don't know their connection to the Chi War. Heroes from other junctures or with outre powers could have already brushed up against the crazy truth.

By the time the heroes get to them, all but one of the Dragons aboard the armored truck are dead, except for one, who is unconscious and at death's door; pick the Dragon you think the group will most care about. Should you have a cop character in the group, Detective Johnny Zhu makes a clear choice. He works in the same squad as your Maverick, Magic, or Karate Cop. To make for easier reading, we're going to assume that Zhu is in fact your chosen legacy Dragon character. If you decide otherwise, substitute your alternate choice for Zhu for the rest of the adventure, adapting your narration accordingly.

Suggest, or ask the players to suggest, the connection one of them has to Johnny (or whoever you're using in his place). Adjust the connection to one of acquaintanceship rather than tight friendship or another close familiarity. For example:

- A Maverick, Magic, or Karate Cop shares a precinct with him, but has always written him off as a rotten police officer.
- A Sifu trained him in his younger days, before he (seemingly) went astray.
- He once gave a break to a Driver or Killer, declining to arrest when he saw righteousness behind the law-breaking.

If a melodramatic hook includes a murdered loved one, Johnny tried to spur the investigator assigned to the case, Mitchell Fung, to work harder to crack it.

As already mentioned, Johnny lies slumped behind the wheel. The other Dragons are in the truck's back compartment, their corpses riddled with bullets. They are:

- A willowy Chinese woman in a white Armani suit (Rain Eng, redeemed assassin).
- A Caucasian man in a Pink Floyd T and well-worn blue jeans (Joe McNeary, everyday hero).
- A sinewy Chinese martial artist (Zixuan Qin, wushu champion).
- A Japanese man in a snakeskin suit (Seiji Kondo, transformed snake and renegade Lodge member).

Or, invent your own Dragon tailor-made for your group's set of archetypes and melodramatic hooks.

Difficulty 11 Detective, Medicine, or Police Checks, or player inference from the fact that the truck's armor hasn't been pierced reveal that these people had to have been wounded elsewhere, before they were loaded into the truck.

Unconscious and losing blood fast, Johnny can be stabilized by a hero with one of the game's various healing abilities, but still needs to be taken to the hospital to recover, stat. He'll have more to say when he regains consciousness, in **Johnny's Story**, p.314, which probably takes place during Connective Tissue II but could happen earlier.

The nearest hospital is called the Sacred Heart.

INTRODUCTIONS

Either during the Mop-Up or early in Connective Tissue I, expect a player-directed scene in which the disparate heroes, united only by their decision to pitch in against the suddenly manifesting bad guys, introduce themselves to one another. Depending on backstories one or more of them may already know of the Chi War or travel between junctures. For example, someone originally from another juncture has a story to tell, but one that sounds insane to comparatively mundane cops, killers, or martial artists.

Players being players, at least one of them probably plays hard to get, requiring the others to petition them to fully join the group. Though realistic, this is also an emotional power grab that gets old fast. That the PCs comprise a motley band of heroes comes as part of the series premise. Either through subtle hinting or an overt call for buy-in, remind players that it's part of their job to motivate their characters to embrace the premise.

THE SLA

If the heroes specified that they were trying to leave at least one of the bad guys alive, they can conduct an interrogation. They might choose to do this on the spot, or take the miscreant away for later questioning — maybe because the authorities are on their way and the group lacks the credentials to liaise with cops.

For ease of reading let's assume the group left Fidel Lam alive. It could be any of the others. Play Fidel as a wild-eyed loon utterly devoted to violence and the weird ideology that justifies it. Paraphrased in response to player questions, he reveals:

- He felt alone and purposeless in the world, an insurance actuary from a long line of insurance actuaries, until he stumbled onto the secret website of the SLA.
- The acronym doesn't stand for anything. The SLA is beyond the petty meaning of acronyms standing for things.
- Its aim is nothing less than the transformation of mankind through total violence against all stultifying order and boredom.
- Al-Qaeda and the like don't know it but the ascendance of the SLA renders them utterly obsolete. They still seek concrete goals in the actual world. The SLA is a grenade in a fist, blowing up forever.
- SLA members are recruited on the web and meet each other when it's time to fight. He's never met any of the group's leaders. It probably doesn't even have them! Having leaders is so 20th century!
- It raises money with bank robberies, gun running, and by ripping off drug dealers. Oh, and then selling the drugs. There's no money in ripping off drug dealers if you don't then sell the drugs. But that doesn't make them mere dealers. They're a new wave of terror, man, freed of all ideology.
- Fidel took part in several operations with the rest of the crew from the Community Centre fight. They went cray-cray on the innocent bystanders, which was awesome.
- But then these stupid Dragons, self-appointed do-gooders, came down on them.
- Johnny Zhu and the Dragons busted in on them when they were transferring a weapons shipment to a new location.
- So the SLA turned the tables and wiped them out. Or nearly so, until Johnny commandeered that armored truck and piled his friends inside.
- But they got theirs. The Dragons are dead, man, dead! Now the future belongs to the SLA!

If asked if the team has anything to do with the '70s era Symbionese Liberation Army, who spouted radical rhetoric, robbed banks, and famously kidnapped and brainwashed the heiress Patty Hearst, Fidel looks puzzled. Never heard of them. But if he has their agenda explained to him, he says, "Yeah, that sounds about right."

On a Difficulty 9 Deceit or Difficulty 11 Intimidation Check, Fidel reveals the location of the group's hideout, a factory in the Aberdeen district slated for demolition and conversion to condos.

On a Difficulty 10 Fix-It Check, the location can be retrieved from the smartphone of a downed foe. Its mapping app has saved multiple sets of directions to and from the factory.

CONNECTIVE TISSUE I

The next fight may lie in one of two directions:

- Going to the hospital to talk to Johnny leads to the hospital fight.
- Tracking down the SLA hideout where the fight with the Dragons started leads to an alternate brouhaha, the warehouse fight.

If the heroes split up, have the warehouse abandoned, with a Google map of the Sacred Heart hospital location still up on a carelessly open laptop. Give the heroes who go there time to get back to the hospital. It sucks to stage a fight with half of the players sitting there twiddling their thumbs.

ALTERNATE FIGHT: RACE TO THE HOSPITAL

You probably don't need another action scene so soon, but if you do, you could stage a chase with another tranche of SLA goons trying to stop the heroes before they get Johnny to the hospital.

This might work if you had a short first session and want to start the second one with a bang. It could substitute for the fight at the hospital, or occur in addition to it. In the first instance, repurpose the enemies from the hospital fight, including their tell-tale scroungetech weapons.

In some cases the fight might occur in yet a third location. The players may choose to take convincing action ensuring that the confrontation with the remaining SLA types happens somewhere else. Improvise site-specific fight events as needed.

HOSPITAL FIGHT

Sacred Heart Hospital is a Catholic-founded medical facility offering all the very latest in combat opportunities.

SETTING THE SCENE

If the heroes seem concerned about getting past hospital staff or the police constables they assume will be posted at Johnny's door, satisfy their desire for resistance by making them work for it. A Medicine Check or Intimidation Check does the trick. So does sufficiently convincing dialogue, no check required.

Johnny isn't impressed yet by the heroes, because he spent the previous fight hovering near death in a pool of blood and didn't see their moves. He maybe knows one of them a little, but that's not enough to have him immediately embrace them and start spilling beans about the Chi War. He politely but firmly misdirects them and puts them off. Depending on how the heroes come at him, you might have him say stuff like:

- "I have no idea what was going on there, but it sure was weird, right?"
- "I'm sorry if I can't tell you more, but, you know. Police business."
- If a hero is a cop: "Those guys weren't cops, but they were my brothers and sisters all the same. I got to handle this by myself. You understand."

If they've already interrogated Fidel and/or checked out the empty SLA hideout, Johnny perks up. He tries to get as much info as he can out of the heroes while giving as little as possible in return.

Before the fight, give the players just enough reason to keep engaging Johnny. Let them feel that they have a chance of winning him over, if they just keep at it.

If a hero brings up a connection between Johnny and an unrelated melodramatic hook, he does prove forthcoming in that area, offering promising leads for future follow-up.

When it becomes apparent to the group that they're being stonewalled, an opportunity to prove themselves arrives, in the form of an SLA strike team. But this time there's something even weirder about them — they're wielding futuristic weapons. And some of them are no longer 100% human.

FOES

One featured foe per hero appears, plus three mooks per hero. Drop later-listed featured foes from the roster first.

COMBAT MANAGER APP SCENE LINK

Bad guy Initiative is as follows:

FOE	SEQUENCE			
	1	2	3	4
Green Eye*	12	12	15	10
Buzz	7	12	11	10
SLA Nutjobs	11	8	11	6
Schlenk	10	10	9	8
Titanium	9	8	6	11
Hammerhead	7	9	11	9
Ape Mask	7	8	9	10

*–3 Initiative if Wound Points >19

APE MASK REPLICANT

This female cyborg in a rubber ape mask hails from the Future. Normally assigned as a tac-team sergeant in the New Simian Army, she came back in time to organize Thrill Kill Mandrill's local duped forces. She wears the rubber ape mask to hide the hideousness of her scarred, half-metallic face.

Ape Mask regards herself as a soldier, not a terrorist or revolutionary. This puts her at odds with the Contemporary Juncture crazies she's been ordered to wrangle.

APE MASK REPLICANT			
SCROUNGETECH/ GUNS	DEF	TOU	SPEED
13	13	6	6

Weapons: Unidentifiable futuristic rifle (13/5/5), Unidentifiable futuristic submachinegun (11/3/1), Unidentifiable futuristic autoloader (10/2/4).

OTMAR SCHLENK

A lanky Austrian mercenary from the Contemporary Juncture whose mastery of local logistics earned him Thrill Kill Mandrill's full confidence. When he found out he was working for cyber-apes from the future, he took it in stride. The money's good and looks to get better.



OTMAR SCHLENK			
FEATURED FOE			
GUNS	DEF	TOU	SPEED
13	12	5	5

Weapons: Unidentifiable futuristic submachinegun (11/3/1), Unidentifiable futuristic autoloader (10/2/4).
Backup Attack: Martial Arts 11.

BUZZ SMITE-YER

A local SLA nut who set aside his original identity of Min Dai to fully embrace his new cyborg status. Now he's glad he got his hand ripped off during a raid on a drug lord's boat!

Although you describe Buzz as having a buzzsaw hand, it does not have the extra rules effects that come with the Scroungetech schtick of the same name.

BUZZ SMITE-YER			
FEATURED FOE			
MARTIAL ARTS	DEF	TOU	SPEED
13	12	5	5

Weapons: Buzzsaw hand (12), Unidentifiable futuristic autoloader (10/2/4).
Backup Attack: Martial Arts 11.

HAMMERHEAD

A broad-shouldered human bully from the desolate Future. Now that he's seen convenience stores, he never wants to go back.

HAMMERHEAD			
FEATURED FOE			
MARTIAL ARTS	DEF	TOU	SPEED
13	13	5	5

Weapons: Scroungetech force helmet, for head-butting (12), Unidentifiable futuristic autoloader (10/2/4).
Backup Attack: Martial Arts 11

TITANIUM TU

After falling from a tenth floor window during a gun-running operation, this local nutjob got a titanium-reinforced skeleton. It hasn't improved his mood.

TITANIUM TU			
FEATURED FOE			
MARTIAL ARTS	DEF	TOU	SPEED
13	11	8	5

Weapons: Titanium hand (12), Unidentifiable futuristic autoloader (10/2/4).

Reinforced Skeleton: On a failed Martial Arts attack, attacker takes Wound Points equal to the difference between result and defender's Defense.

GREEN EYE

The night-vision goggles fused to her skull represent another quasi-successful experiment on an expendable Contemporary crazy person.

GREEN EYE			
FEATURED FOE			
GUNS	DEF	TOU	SPEED
13	13	5	6

Weapons: Unidentifiable futuristic submachinegun (11/3/1), Unidentifiable futuristic autoloader (10/2/4).
Backup Attack: Martial Arts 11.
Skull-Mounted Targeting Goggles: +3 Initiative if Wound Points are less than 20.

SLA NUTJOBS		
MOOKS		
GUNS	DEFENSE	SPEED
8	13	6

Weapon: Glock 17 (10).

THINGS THAT CAN HAPPEN DURING THE FIGHT

- If the heroes posted sentinels in the hospital lobby, the fight takes place there. Heroes in Zhu's room when the shooting starts can use forgiving cinematic time to bolt for the elevators and arrive in the battle zone at Initiative minus 6 shots.
- If everybody crammed together into Johnny's room, the bad guys come out of the elevator: the fight takes place in the corridor and in Johnny's room.
- During first Initiative, Green Eye's targeting goggles make a fearsome clicking noise, calling attention to their presence.
- Buzz slashes with his buzzsaw hand.
- A red light on Hammerhead's Scroungetech helmet lights up before each attack attempt, giving off a distressing electronic whine.
- Buzz acts with maniac disregard for bystanders. Ape Mask orders him to curb himself. He responds by going even crazier.
- When someone misses Titanium Tu with a Martial Arts hit, describe it as solid contact that leaves the hero's hand throbbing in pain.
- When Green Eye hits 20 or more Wound Points, describe her targeting goggles breaking.
- Someone blasts away from a moving gurney.
- Nurses dive onto kid patients to protect them.
- Improvised weapons: crutch, walker, fire extinguisher ripped from wall, mop and bucket, IV stand. If used by a bad guy (other than Ape Mask), an IV is torn from a patient who's currently using it.
- Hammerhead smashes a waiting room chair over a combatant, so that the cushion pops off, leaving his opponent trapped inside its metal frame.
- Bursting from elevator to attack.
- Rushing bystanders into elevator to get them outta there.
- Glass shatters on partition window between public waiting area and reception.
- Public health notice on wall blows apart in volley of gunfire.
- Chaos induces heart attack in a frail patient.
- Feisty granny strikes out at mook with rolled-up magazine.
- Leaping over the reception desk for cover.
- Hiding in, and popping out of, supply closet, guns blazing.
- Johnny could bite it during the fight, for example if a hero trying to save him instead gets a Way-Awful Failure.

If Ape Mask is down and the heroes then outnumber the remaining featured foes, the remaining featured foes attempt to Cheese It. Mooks keep fighting until downed. Everyone keeps fighting while Ape Mask is still up.

HOSPITAL MOP-UP

Interrogation results for various foes, who obviously have to be left alive for this to happen. (First rule of interrogation.)

- Ape Mask Replicant knows more than the others but gives only her name, rank, and serial number: Sergeant Ape Mask Replicant, New Simian Army, 4-789R98. Her steel-clad visage says more about her origins than she does.
- Schlenk bargains for his freedom by revealing the true target of the SLA: a company called Genomics Solutions. He might say more later,

he hints, but for now they need to see the rest of the story for themselves. "If I tell the cops now what I've seen, I will be bundled off to mental hospital."

- Green Eye's targeting goggles, if accessed with a Difficulty 10 Fix-It Check, a USB port, and a laptop or tablet, contain buffered footage of her recon of the Genomic Solutions building, with its identifying logo clearly in view.
- The others can supply the same sort of ideological bafflegab as Fidel Lam might have done after the Community Centre fight.
- Hammerhead, like Ape Mask, hails from the Future but doesn't want to be sent back there and so mimics the SLA dupes.

ALTERNATE FIGHT: FACTORY HIDEOUT

If the heroes take the fight to the Simians before they have time to get to the hospital, the fight with Ape Mask and the others takes place in the alternate location of their hideout. They might have gotten the address in the post-Community Centre Mop-Up.

COMBAT MANAGER APP SCENE LINK

THINGS THAT CAN HAPPEN DURING THE FIGHT

- Buzz slashes with his buzzsaw hand.
- A red light on Hammerhead's Scroungetech helmet lights up before each attack attempt, giving off a distressing electronic whine.
- Buzz acts with maniac disregard for bystanders. Ape Mask orders him to curb himself. He responds by going even crazier.
- When someone misses Titanium Tu with a Martial Arts hit, describe it as solid contact that leaves the hero's hand throbbing in pain.
- Skylight to crash through.
- Big metal corrugated doors to crash through.
- Stacks of crates to climb on, topple, throw. Broken crate slats can be used as improvised weapons.
- Stacks of wooden pallets, likewise.
- A catwalk to leap onto or from.
- Metal stairs to fight on.
- Disused manufacturing equipment to be thrown into. Can be activated to threaten combatant with mangling in its gears and thingamabobs.
- Big ventilation fan to be thrown into.
- Exposed duct work to grab onto; may come crashing down.
- SLA cars parked inside: hide behind, roll under, clamber on top of.
- Forklift as weapon (use **Unconventional Attacks** rules, p. 110.

If Ape Mask is down and the heroes then outnumber the remaining featured foes, the remaining featured foes attempt to Cheese It. Mooks keep fighting until downed. Everyone keeps fighting while Ape Mask is still up.

FACTORY MOP-UP

In addition to the info that can be gleaned by capturing a member of the Ape Mask crew at the hospital, a post-battle search of the factory hideout reveals Schlenk's laptop.

On it they find that the most recently accessed folder is called Genomic Solutions. It contains a wealth of information about this area genetics research firm, including its location.

Another key file is a schematic for a large globular device, prominently labeled TIME BOMB.

The heroes also find the various personal effects of urban guerrilla living — bedrolls, rucksacks, a garbage bin heaped with discarded food containers, and so on.

If the fight doesn't happen at the factory, save the "Things That Can Happen" for future use. It's an action movie universe. You'll have an abandoned factory fight sooner than later. (Likewise, repurpose the hospital fight because it's also not the last time the group will wind up there.)

The heroes might come to the factory looking for information after they defeat the Ape Mask crew at the hospital. The information here isn't necessary to move on. That said, tossing the place may give them a sense of thoroughness, and does foreshadow the time bomb in the final fight.

CONNECTIVE TISSUE II

Between fights two and three, the heroes might:

- Talk to Johnny Zhu.
- Find a disused Dragon hideout.
- Go to Genomics Solutions and meet Dr. Phyllis Koo.

- Interact with other remnants of the Dragons, Sylvan Master and/or Old Yuen.

JOHNNY'S STORY

If not killed in the course of it, Johnny uses the battle as cover to attempt escape from the hospital, which the heroes interrupt. They might stop him in mid-fight, or when they return to his room after the smoke has cleared. If circumstances allow, they find him on the outer ledge of the hospital, making a precarious exit in his hospital gown. Having foiled this attempt, and learning of their handling of the attempt to assassinate him, he drops his resistance to their involvement. Maybe they could be worthy successors to his fallen comrades, he starts to think… Portray him as more cooperative than before, but still unsure of how much to let them in on, and muzzy-headed from painkillers.

He warns them that if he told them a fraction of what he's learned, they wouldn't believe the half of it. Here in the hospital, he's a sitting duck. Whoever wants him dead — and he can think of a bunch of candidates — they'll just keep coming till they get him. He can explain better if they take him to a particular place he has in mind.

ALTERNATE TAKES

As mentioned previously, you might have substituted another of the doomed Dragons from the first fight for Johnny.

The heroes might, after that fight, choose to spirit Johnny to a less public location for healing. If so, stage the fight with Ape Mask and company in that new place, switching in action descriptions keyed to its features. Weirdo scroungetech surveillance devices can justify them showing up pretty much anywhere.

Depending on how the fight went, Johnny might have bitten it. In this case, the group finds the location of the Dragon hideout among his effects. This might have been on his person, and thus now in his hospital room cupboard. Or they could sneak into his police precinct and find it in his desk. Heroes who prefer computer snooping could hack into the technobabble filter on his laptop and access its whereabouts from there. His scribbled notes in his police-issue notepad allude to the bullet-pointed info about the SLA he provides before reaching Dragon HQ. This precludes follow-up questions, needless to say.

At this point the heroes can press him to say a little bit more about the people he was fleeing from when his commandeered armored truck flew through the Community Centre wall. In response to specific questions, he supplies the following:

- They were gun-runners with an ultra-violent streak.
- They claimed to be terrorists but didn't match the M.O. or ideology of any known group.
- Their clients included the North Koreans and various warlords in Pakistan and Afghanistan.
- Their face man was an Austrian named Otmar Schlenk. (If Schlenk lies dead at the scene, Johnny can ID him.)
- Schlenk had some weird irons in the fire, and recently offered to acquire a local medical research company called Genomic Solutions. How gun-running killers could afford a corporate buy-out Johnny has yet to figure out.
- The weapons the hospital attackers carry tell Johnny something, but that's the part he needs to explain with props and charts. Better to go to his place…
- Johnny plans to take them to an old Dragon hideout, which his group recently opened up again.

DRAGON'S DEN

As soon as you get the group to the Dragon HQ, you then want to get Johnny out of the picture. This allows them the active fun of piecing together its mysteries over time, rather than just passively being told a big bunch of stuff from a GMC who already knows everything.

Johnny leads them to an unmarked storefront on Lung Kong Road, not far from the park that now stands in place of the legendary lawless Walled City. A sorcerer or other character able to discern chi flow might detect a heady whiff of its old, untamed energy in the wind.

The storefront occupies one of several commercial spaces on the street-level of a grim gray apartment building. The noise and bustle of high-density life reverberates from the floors above. A space where a sign ought to be hangs emptily over a corrugated steel roll-up door.

In his opiated state, Johnny pauses before the door, trying to remember something. He shrugs and types in a passcode on an old-looking security mechanism.

He reels back as a metric kajillion volts course through his body, dropping him to the pavement.



If the heroes take this in stride, he dies, having led them to the Dragons' door.

They might instead decide to go all-out to save him. Let this happen on a check of 17 or higher, of Medicine, Sorcery, or whatever check best fits a plausibly proposed course of action. If it works, he lives, but is comatose for the duration. Or suffers conveniently cinematic amnesia, if that feels more fun in context. A living but incapacitated Johnny raises the question of where to stash him, especially if the group just decided that the hospital is unsafe. Let them pursue this logistical hassle for only so long as it seems compelling, then let their idea work.

Inspecting the lock mechanism, they find it scorched and its electronics fused. Fix-It indicates that the trap has burned itself out; making it now safe to enter. So does the experimental action of trying the door and seeing if the hero making the attempt gets zapped.

The group might speculate as to whether Johnny, who did look confused, actually entered the wrong code, or if an enemy reset the code as a means of assassination.

It might have been the scroungetechies of the SLA who did this, or another Dragon enemy to be revealed by you in a later episode.

Substitute another method of bumping him off it that plays better given your group's choices.

THE DEAL WITH THIS PLACE

They heroes have arrived at the secret headquarters not of this generation of Dragons, but of a previous group active up until 1996. The 1990s Dragons shuttered it after one of their comrades, Sylvan Master, transformed into a computer AI after his heroic demise, went crazy and tried to mount a machine rebellion against them.

The Johnny Zhu Dragons found it just a few months ago, after Simians blew up their key feng shui site. Aware of its dangers but needing a new site to bolster their abilities, they moved in here, careful not to reactivate Sylvan Master.

Consequently, the place houses a lot of outdated information that goes back to 1996, stored in row upon row of dusty file cabinets. Other old files appear in the computer; see below. A large world map on paper, made with primary school style poster paint, covers all of one wall. Dots appear on the map throughout the world, with a large concentration in Hong Kong, fewer in mainland China, and fewer still everywhere else.

The heroes note a few signs of recent habitation. On another wall hangs a new corkboard. Its users pinned a series of photographs to it. They mostly depict people, sometimes with a circle drawn around one person in a group shot. A few images of places,

ALSO ON THAT CORKBOARD...

The corkboard also contains scraps of tantalizing information suggesting that the Dragons were investigating matters related to one or more heroes' melodramatic hooks. These are placed in separate areas of the corkboard, indicating that they are separate issues from the SLA and Genomic Solutions.

Use these to supply premises for upcoming adventures.

mostly spots of natural beauty, appear along with the portraits. Most have been printed out with a computer — presumably off-site, as the only printer in evidence here is a dust-choked dot matrix.

Several heroes recognize people and places associated with their melodramatic hooks on the corkboard. The images might have cryptic clues scrawled on them, but nothing that allows them to immediately charge off to resolve those plot lines. Instead, use these to plant seeds for future adventures, and to establish a personal connection between the heroes and the Chi War. Ideally you want to pick PCs still lacking a strong tie-in to events. A wealthy hero has a particular tie to the corkboard contents; see below.

If any of the heroes already understand feng shui sites or can claim a dim understanding of the Chi War, and try to sense the place's energy, they find something quite improbable. This dumpy, musty little box of a room in the corner of a hardscrabble apartment complex radiates powerful chi energy. A character capable of making fine distinctions in such matters can tell that it's a riotous, unstable form of chi — that associated with outlaws, troublemakers, and the wandering warriors of the *giang hu* world. Perhaps it gained this special quality from proximity to the former Walled City.

SYLVAN MASTER

In one corner, near an outlet but unplugged, under a table, sits a 486 computer with grime-caked peripherals: an Iomega Zip drive, a small, bulky monitor, and the aforementioned dot matrix printer. In faded marker, on a curling yellow Post-It note appear the Chinese characters for "Do Not Turn On" (不要打開).

If the heroes do turn it on, they awaken Sylvan Master from decades-long sleep on the computer's hilariously low-capacity hard drive. His chipper, excitable voice crackles from a set of stereo speakers piled in a corner. He addresses them as Dragons, pronounces himself delighted to talk to them, and agrees to tell them anything they want to know — provided they connect him to the Internet. Sylvan Master reacts with delight as he senses the presence of a modern mobile device. He really wants to reside in someone's tablet.

Sylvan Master remembers his past as a living warrior, and bits and pieces of his electronic afterlife. Because he was shut down abruptly, he no longer recalls his attempt to take over the world, not that he'd admit to it if he did.

For the purposes of this adventure, Sylvan Master appears as an easily distracted temporary source of information. If they do hook a brother up with a tablet residency or wi-fi connection, he answers about three questions, then zooms off to investigate the many new diversions of the modern Internet. One time he might be obsessed with Brony Tumblrs, the next, with… well, I don't need to tell you what's out there on the Net. If your game has enough comic relief already, you could play him as a more ominous or robotic figure.

The heroes might realize that they're maybe playing with fire by giving him free reign, but that's a thread for you to pick up later, if at all.

He can't tell them about their current case. Johnny's Dragons obeyed the sticky note's warning. But he can give them any of the details of the Chi War as were current in 1996. Given new information, he might be able to help them with advice. In later installments, after he's hoovered up the fresh infosluice of the Internet, he could act as a talkative search engine. For the moment, though, his main role is to brief the heroes on the grand *Feng Shui 2* backstory, in easily digestible morsels of continuity.

OLD YUEN

In addition to pursuing the Genomics Solutions angle, the group will likely want to learn more about the Dragons. This avenue of investigation doesn't directly pay off in this adventure, but informs your series as a whole, as the group decides just how much of the mantle of the Dragons they decide to adopt.

If the characters search their mental list of past acquaintances, one of them knows Old Yuen. In alpha playtest, he was the elderly volunteer

who swept out the Sifu character's school, out of nostalgia for his martial arts heyday. A spry nonagenarian who fought with the Dragons in the '30s in Shanghai and in the '40s as a new migrant to Hong Kong, he can talk about the long-past history of the Dragons. Though his specifics are way out of date, he can fill them in on the broad sweep of the Chi War. Old Yuen knows about the Dragon hideout, because members of the group from the 1990s occasionally came to him seeking old lore. In his day, the Dragon HQ stood in the heart of the now-defunct Walled City, back when it was a collection of highly flammable squatter's huts. He can shed no light on the current case and knew Johnny Zhu's Dragon crew only glancingly.

Old Yuen registers as kindly for a first few questions. When you decide that the group has enough info to absorb in one go, his prickly side kicks in. He takes offense at something his questioner says and storms out in a huff. They can come back to him later, after he has forgotten whatever slight set him off. The pattern repeats itself whenever you need it to. If your present day is so far from the 1930s that even a ninety-year-old can't have been active then, he obviously got rejuvenated at some point during his manifold adventures. Like we needed to tell you that.

GENOMIC SOLUTIONS

Many clue-paved roads lead to Genomic Solutions. The heroes can learn of it from Johnny (or your substitute for him), during interrogation after the second fight, or by examining the SLA's factory hideout.

THE PROSPECTUS AND THE MELODRAMATIC HOOK

An investment prospectus for a company called Genomic Solutions can be found pinned to a corkboard in the Dragon HQ. It offers the opportunity to join a limited partnership on a research project to test pharmaceutical compounds. The glossy brochure proclaims possible advances in the treatment of cerebral palsy, epilepsy, Parkinson's, and for the rehabilitation of stroke victims. A biography details the sparkling resume of chief researcher Dr. Phyllis Koo.

If the group includes a wealthy Contemporary character, she dimly recognizes Genomic Solutions as a company she already owns a minority stake in.

Along with the prospectus there might be a notation, photo, or other indicator bringing in the character's melodramatic hook.

風水

In alpha playtest, one of the two rich characters was investigating the recent mysterious assassination of her husband, whose fortune she inherited. So a photo of him appeared on the corkboard.

If no one is rich, look for another melodramatic hook or backstory detail to connect to this plot element.

- A photo in the brochure depicts a missing loved one, as a cheerful experimental subject.
- The Sifu might have gone to medical school with Dr. Koo.
- The aging relative whose operation a character hopes to fund might have one of the conditions Genomics' treatment purports to cure.

RECON

As the prospectus indicates, Genomic Solutions occupies a modern campus among the green reaches of the Clear Water Bay Peninsula in the New Territories, not far from the Hong Kong University of Science and Technology. (A kung fu aficionado among the heroes might note in passing that this is mere minutes from Moviecity, the famed Shaw Brothers studio.)

If one of the characters owns Genomic Solutions stock, the group can demand an appointment and waltz right in. Otherwise they'll have to justify their desire for admittance. Genomic Solutions pursues a proprietary technology and takes reasonable steps against industrial espionage.

On entry, a distinct stench assails the visitor's nose. It smells like a zoo. In fact, the lab's collection of various great apes explore a large indoor habitat visible through thick glass windows from the reception area. The habitat, segregated by ape species, shows off the company's enlightened treatment of its test subjects. The apes quietly engage in tranquil play, with none of the screaming, teeth-baring or feces-hurling the heroes might associate with run-down monkey houses.

Although a lovely facility, Observe Chi does not identify it as a feng shui site.

DR. PHYLLIS KOO

With shiny hair straight out of a shampoo commercial and looking great in black-rimmed specs, Dr. Phyllis Koo exudes pocket protector

glam. She is the person she presents herself to be: a dedicated, slightly humorless medical pioneer seeking to end some of the world's most common neurological conditions. At the same time, she cares deeply about advancing the ethical treatment of laboratory animals.

Her reactions to the heroes depend on how sane and responsible they seem. She responds well to authority figures and stiffens in the presence of eccentrics and ragamuffins. Phyllis sheds the following light on the situation, answering only the questions the group chooses to ask.

- The compounds she's working on derive insights from research into the genes that build and repair brain tissue.
- So far they seem safe, and promising for a wide variety of neurological maladies.
- The apes receiving the treatments become calmer and respond with greater interest to puzzles and environmental challenges.
- A few months ago, representatives of a company called FuturePath approached her about a possible buy-out of her controlling stake. Having seen other scientists lose control of the work by seeking an early cash-out, she turned them down.
- Her chief contact from FuturePath was a man named Julien Schlenker. He claimed to be Swiss, but his accent was strange, and his paper trail didn't check out.
- At about this time, a Detective Johnny Zhu interviewed her about FuturePath. He didn't explain what he was interested in, but from the drift of his question it sure sounded like FuturePath was up to no good. So she was glad to have kept her distance.
- [If shown a photograph of Otmar Schlenk, from the community centre fight] "Why, that's Julien Schlenker!"

The players don't need to glean all of this to move on, and you probably won't be asked for all of it.

GENOMICS SOLUTIONS FIGHT

The adventure's final fight takes place at Genomics Solutions. Depending on how much fun the players are having poking around the edges of the setting, and your proximity to the end of a session, the fight can occur:

- As they leave their interview with Phyllis.
- As they conduct follow-up investigation into Genomic Solutions.
- Any other time, as they're alerted by Phyllis that armed attackers are gathering in her parking lot.

FOES

COMBAT MANAGER APP SCENE LINK

The invading forces include the boss Thrill Kill Mandrill, plus any named characters who successfully Cheesed It from fight two. More featured foes manifest midway through. Three ruin runner mooks (see p. 198) show up for every hero present. Add six more if you have a Killer or Maverick Cop to mow them down or scare them off.

Bad guy Initiative is as follows. Carryover enemies from fight two appear below those surer to appear here.

FOE	SEQUENCE			
	1	2	3	4
Green Eye*	14	12	13	10
Buzz	8	11	9	6
Titanium	11	10	8	11
Thrill Kill	10	11	12	12
Ape Mask	8	12	9	12
Ruin Runners	7	6	10	9
Schlenk	7	11	12	6
Hammerhead	7	6	9	11
Growly	-	12	11	9
Limpy	-	12	8	9
Hissy	-	12	10	12
Killey	-	10	10	10
Stumpy	-	9	9	9

* –3 if Wound Points >19

THRILL KILL MANDRILL

Ambitious cyber-simian Thrill Kill Mandrill wants to impress Furious George and rise through the ranks at rocket speed. A Type A personality, where A stands for ape, Thrill Kill sees every situation as a threat to be blown away. Calculating in moments of repose, he becomes reckless when the adrenaline starts to flow and his bloodthirsty inner self rises to the fore. At the start of a fight, he lobs vicious insults at his foe. At the end, as the tide of combat goes against him, his invective gives way to inarticulate screeching.



THRILL KILL MANDRILL			
BOSS			
GUNS	DEF	TOU	SPD
17	14	7	7

Weapons: Unidentifiable futuristic rifle (13/5/5), Unidentifiable futuristic submachinegun (11/3/1), Unidentifiable futuristic autoloader (10/2/4).

Backup Attack: Martial Arts 15.

Auto Re-Arm: Can swap, replace, or pick up weapons at a shot cost of 0.

Back to the Wall: If attacked by more than one character in any sequence, the shot cost of a standard attack drops to 2 until end of sequence.

Jury-Rigged Force Field Generator: Gains +3-X Toughness, where X is the number of Electro-Zombies who have joined the fight so far. No matter how many Electro-Zombies are present, Toughness does not drop below 7.

ELECTRO ZOMBIES

As featured foes, the Electro-Zombies need nicknames at least, so let's call them Limpy, Stumpy, Growly, Hissy, and Killey. When the first X ruin runners go down, they shamble back up to their feet 3 shots later as Electro-Zombies. X = the number of heroes — the number of other named foes appearing in the fight. Electrical fields maintained by wires connected with duct tape spark all around them, giving the dead or unconscious bodies automatic animation.

ELECTRO-ZOMBIES			
FEATURED FOES			
MARTIAL ARTS	DEF	TOU	SPD
13	12	5	6

Weapon: Slamming fist (12+the number of the current sequence).

RUIN RUNNERS		
MOOKS		
GUNS	DEFENSE	SPEED
8	13	5

Weapon: Unidentifiable revolver (10).

THINGS THAT CAN HAPPEN DURING THE FIGHT

- Ruin runners start the fight by callously mowing down the lab's security guards. This reminds the group that, whatever utopian rhetoric the Simians spout, these are bad guys.
- Parked cars overturned, used as cover, or pressed into service as weapons.
- Concrete parking barriers broken up, then used as improvised weapons.



- When the electro-zombies are up, describe the next hit Thrill Kill takes with his lowered Toughness as shorting out his crappy-looking force field generator.
- Phyllis Koo is thrust into the fray, adding to the chaos.
- The plexiglass barrier to the ape enclosure gets destroyed. Terrified apes scream and wail — or take action reflecting their burgeoning intellects.
- Thrill Kill frees the apes on purpose, exhorting them to attack his foes, eliciting only confusion.
- Ruin runners get to work setting up an elaborate Scroungetech bomb next to the lab's foundations. It looks like a tin beach ball about a meter in diameter.
- When the heroes down the mooks and get the bomb away from the building, most likely by rolling it, it goes off, causing whatever it runs into to disappear. This could be a sizable chunk of the parking lot, along with the cars the bad guys brought to the fight. For more, see **Mop-Up**, below.
- In some circumstances players know they're headed to a fight, and can describe themselves engaging with props they've brought with them. (In my group, the various parts of a food cart were put to every imaginable use.)

GENOMICS SOLUTIONS MOP-UP

Should he wind up captured and under defiant duress, Thrill Kill Mandrill boastfully reveals his plan, to which this setback, he yelps, poses only temporary impediment. Given free rein to rant, he proclaims the inevitability of Simian resurgence throughout the timestream. Man has botched his supremacy over the earth, with his greed and cruelty. Ape rule will bring benevolence and prosperity. Naturally, the alpha apes will enjoy the greatest fruits of that. But all will do better under Simian command.

In response to specific questions, he reveals:

- That he sent Ape Mask Replicant back in time to gain access to Genomics Solutions technology.
- She recruited Otmar Schlenk, a Contemporary Juncture mercenary with the boardroom experience to appear like a credible buyer for the company.
- Meanwhile she oversaw the creation of a gun-running network to finance the purchase of the company.
- Regrettably this proved less profitable than hoped; the finances of the decadent past are confusing!
- Commanded to produce faster results, he shifted to Plan B, capturing the entire structure with the time bomb device.
- It would have worked, too, without those interfering Dragons.

He also supplies the general backstory of the ruined Future, the Jammers' part in that, and the split between Battlechimp Potemkin and Furious George that led to the formation of the Simian Army. Thrill Kill admits that his side inadvertently destroyed most of the Future Juncture's population, but insists on the importance of looking forward, not back. Should a hero show sympathy for his position, or pretend to do so, he switches to recruitment mode. After proving themselves to the leadership, they might expect the highest ranks and honors due to the hairless auxiliary.

If this interrogation takes place within the sightlines of the ape enclosure, its inhabitants study Thrill Kill with quiet intensity. Why, from the complexity of their facial expressions, one might be forgiven for thinking that they're following the discussion, and drawing conclusions about it.

Victory leaves the group with several questions.

The first of these: What to do with a captured Thrill Kill? Send him back to his juncture? Imprison him by extraordinary means? Cap him?

風水

When the group ran out of questions for Thrill Kill, our Maverick Cop blew him away. In full view of the proto-intelligent apes. Who gazed on in silent fury and determination. I can't guarantee you that one of your players will supply you with such a perfect and immediately apparent foreshadowing of later disaster. But a GM can dream, right?

Thrill Kill aside, the heroes might want to do something about Genomic Solutions, to prevent its technology from later on falling into the wrong, furry hands. Given the promise of her treatments, Dr. Koo resists this strenuously. Do the heroes risk putting back the cause of medical science to forestall an epidemic of super-apes? How far are they willing to go? They might get this lab mothballed, but how do they stop Phyllis from taking her know-how elsewhere?

NEXT FIGHT?

Hooks galore leading to various heroes' melodramatic hooks can be found in the Dragon headquarters.

The Ascended have been watching the Simians encroach and were preparing to take action themselves. They might view this new iteration of the Dragons as useful pawns, or a nuisance requiring prompt extermination.

Sylvan Master might cause trouble either on his own, or by allying with the Simians or another cybernetic intelligence from the devastated Future. (In my group he gradually grew in power and, with the unwitting help of the heroes, turned all the demons of the Underworld into cyberdemons. It's a long story.)

The group may decide that the Simian agenda looms larger than any other threat. Maybe they seek out a Netherworld portal and wend their way to it to the Future. There they might fight the Simians, ally with the Jammers, or both.

The heroes will also decide how closely they want to model themselves on the Dragons. Should they model themselves on that ragtag, once again depleted band of virtuous misfits, explicitly or implicitly, they'll find that they can attune to the Dragon HQ as a feng shui site.

RESUMPTION JUNCTION

If, as an old *Feng Shui 2* hand, you're running this as a new beginning for an established crew of chi warriors, you no doubt already possess the fu to repurpose this adventure to your needs. Nevertheless, here are a few ideas to get you started.

If you've had a break since the last time you ran for this gang of heroes, consider the "getting the band back together" motif. Ask the players in turn to explain what their characters have done, now that they've retreated from the Chi War. For example:

- The Killer has become a humble fisherman, and part of a community of ordinary folk who have no idea what he used to do in the past.
- The Sifu devotes himself full-time to his martial arts school, teaching his students that one must avoid the temptation to engage in real-life combat.
- After one exploding building too many, the Maverick Cop has been busted to uniformed traffic cop or evidence room clerk.
- The Redeemed Pirate now works for the authorities, leading raids against seaborne brigands.
- The Sorcerer has spent years engaged in magical research, her mind far from the the Chi War.

Ask the players to consider what drove them from the Chi War, and why the group broke up. Have their melodramatic hooks gone dormant? Will they reactivate if they get mixed up in the Chi War again?

Then ask each in turn to describe the debt they owe to Johnny Zhu, or another Dragon of your choice. The former PC of a player who will not be joining you for the new series works even better than Johnny.

The adventure begins with the group all traveling to a favorite old haunt, a restaurant called the Eating Counter. While all are still separately en route, they get an emergency message from Johnny Zhu. Everyone in the current team is down, and he's being pursued by bad guys! The players describe how the heroes get to the scene of the chase. They arrive just as the armored truck crashes into the Community Centre. Start with the awkward meetings of the estranged former comrades outside the hall, or during the reception phase before everything goes to hell.

The hospital fight leads not to the old Dragon HQ, but to a cache of information catching them up on the cataclysmic developments in the Chi War since they were last paying attention. They might pull the drop cloths off the furniture at their old hideout from the previous series. Or they could find it replaced by Hong Kong's furious spate of recent redevelopment and have to set up camp in Johnny's base. Accessing his files, or talking to his allies, they learn about the downfall of the Architects and the ascendance of the Simians.

The investigation into Genomic Solutions unfolds as given here, leading to the final battle with Thrill Kill Mandrill.

With the scenario wrapped and the heroes exchanging stoic, comradely hugs, ask the players to revisit their melodramatic hooks. They might update their old ones, if still unresolved from the previous series, or introduce new compelling problems they picked up in the interim:

- The Killer has to protect his fishing village from blowback caused by his resumption of the Chi War.
- A new student of the Sifu's looks set to drift into an enemy group, becoming an antagonist he hopes to redeem.
- The Maverick Cop gets his detective badge back, but has to report to the fiercest superior of all — his estranged daughter!
- The Ascended promise reprisals against the Redeemed Pirate, now that he's returned to the wayward path.

SELECT FILMOGRAPHY

You kids get off my lawn with your Region A Blu-Rays, your streaming services, and your bittorentses. Why, back in the day of the original *Feng Shui*, when the wonders of Hong Kong cult cinema barely registered as a gleam in fandom's eye, you had to go to a by gum actual Chinese movie house, or track down titles on VHS, to experience their offbeat wonder.

Since then *The Matrix* and later Hollywood efforts following in its bullet-time vapor trail have ported the Hong Kong aesthetic into the Western mainstream. Obscure international titles have never been easier to access. Yet even some *Feng Shui* fans still know the American homages better than the originals. This updated filmography gets you started on your cinematic journey.

The classic period of Hong Kong cinema that most informs *Feng Shui* starts with 1983's *Zu, Warriors of the Magic Mountain,* petering out somewhere around *Once Upon a Time in China and America* (1997).

Late 2014 happens to be a great moment to revisit a movie list like this. After a long slump in the wake of the Asian economic crisis, China's growing thirst for escapist entertainment has stoked a new fusion of island style and mainland financing. Though certain of the results arrive as bloated and committee-driven as any failed Hollywood blockbuster, others represent longed-for returns to form from classic directors.

Getting in tune with these films means learning to embrace a different vibe and set of conventions. The style and assumptions of mainstream Western movies may be invisible to you, until you explore a cinema culture that does it differently.

The defining virtue of Hong Kong action films lies in their fight choreography. Like dance numbers of old, they use wide angles and relatively long shots to show you the performers' athletic prowess. This allows directors — who in the case of action sequences may be the fight choreographers — the ability to orient you in the physical environment. Instinctively you know where all the combatants are, lending the scenes greater suspense and impact. Many hallmark John Woo fights, for example, open with a visual survey of the location.

In contrast to the earlier Shaw Brothers/ Bruce Lee era, realistic martial arts gives way to a weightless, gravity-mocking choreography placing performers, props, and set pieces on wires. This leads to a surreal, stylized physics the *Feng Shui* rules inspire you to emulate in your descriptions. The HK take on the amount of harm a person can sustain and still keep going likewise throws out the trauma ward rulebook. If a character dies with less than five bullets in him, he's just not trying.

HK movies of this period were often shot without scripts, their narratives improvised in a run-and-gun fashion that preserves the director's distinctive stamp, sometimes at the expense of clarity. As an economy measure, HK flicks often skip the connective tissue sequences in which things get explained, leaving to throwaway dialogue details an American script would carefully spell out. Often rushed subtitling doesn't help those of us who don't speak Cantonese or Mandarin to keep up.

My favorite Hong Kong movies stick to a consistent tone throughout. Many popular titles, however, carom between emotional states, from brutal violence to sappy sentimentality, from gut-wrenching melodrama to the lowest of low comedy. Where the comedy we inject into our *Feng Shui* games tends to be ironic and meta, the source material still revels in poop gags and fat jokes.

In its biggest tonal contrast with Hollywood, Asian cinema in general takes a fatalistic view of life and destiny. The hero might get a happy ending, but don't count on it. At the end the two lovers we've been following are as likely to wind up gasping last breaths in a pool of blood as they are escaping to Mexico with the loot. And when it's time to establish the murderous villainy of the villains, neither children nor pets get a free pass.

With this awareness of looming doom comes a melancholy romanticism, which can lend surprising depth to otherwise lightweight material.

JOHN WOO

If you force unschooled players to watch only one Hong Kong movie, the starting point remains the maestro of the heroic bloodshed genre, John Woo. Look to him for mastery of cinematic space, a freeze-frame flair for the exaggerated moment, and a sincerity so heartfelt it sometimes plays as ironic. Some fans prefer *Hard Boiled* (1992), with its famous climactic hospital battle, for its straight-ahead heroics and relatively low melodrama quotient. Though I would never downgrade that classic, I do have to say that Woo sans melodrama is like D&D without fireballs. For me the purest expression of his style remains his redeemed assassin masterpiece *The Killer* (1989), which, like *Hard Boiled,* stars the preternaturally charismatic Chow Yun-Fat. From the doves to the bag full of guns to the melodramatic hook to end all melodramatic hooks, it's Woo in two-guns-blazing microcosm. He established that style with the love between comrades gangster epic *A Better Tomorrow* (1986.) *Once a Thief* (1991) gets silly but serves up lots of gaming inspiration for heist-oriented PCs. For subtitle-phobes I'd point to the Travolta-Cage heightened acting showdown *Face/Off* as the Wooiest of his uneven Hollywood stint. Though largely a textbook technothriller, *Broken Arrow* (1996) nonetheless has its signature moments. Now working in China again, Woo reloaded his mojo with a surprising turn toward epic-scale period action with *Red Cliff I* and *II* (2008 & 2009). Make sure you snag the full two parts as import discs, avoiding the truncated North American release. It drops the emotional beats to amalgamate two movies into one.

My favorite Woo remains 1990's *Bullet to the Head*, which takes his themes of love and betrayal the deepest into the abyss. After a street fight in Hong Kong gives them reason to flee, three fresh-faced, aspiring gangsters seek their fortune in Vietnam. During the war, which they wind up in the middle of. There one of them commits a crime requiring operatic payback years later on the Hong Kong docks.

JACKIE CHAN

The biggest star in the world during his long heyday, with parallel careers in Asia and America, the clown prince of kung fu exemplifies the actor as auteur. With a couple of worthy exceptions, his HK movies follow a clear template, mixing fighting, comedy, and a genial, vulnerable persona. When he punches somebody really hard in the jaw, he reels back, waving his injured hand. Plus, his credit sequences show you outtakes of all the horrible injuries he sustained trying to entertain you! You always see him compared to Buster Keaton; a look at Keaton's 1926 runaway train stunt bonanza *The General* shows how completely apt that is. Great places to start with Jackie include *Miracles* (aka *Mr. Canton and Lady Rose*, 1989), *Drunken Master 2* (aka *The Legend of the Drunken Master*, 1994), *Police Story 3* (1992, also featuring stunning action performances from Michelle Yeoh), or *Rumble in the Bronx* (1995), with its lovely views of the snow-capped mountains ringing Manhattan. Not to leave out *Project A* (1983) or *Armour of God 2: Operation Condor* (1991), or other entries in various series already mentioned. For a grittier Jackie, look to his departures from formula *Crime Story* (1993) and *The Shinjuku Incident* (2009).

TSUI HARK

Prolific director/producer Hark defined 80s-90s wuxia style and refines it today for the 3D Asian blockbuster era. He is to wire fu as John Woo is to guns. And he can spin some fine, contemporary ultra-kinetic action, too. Leaving out the dramas and comedies as outside the *Feng Shui* bailiwick, his incredible classic-era run starts with the primitive but seminal *Zu: Warriors of the Magic Mountain* (1983), achieves full flower with *Peking Opera Blues* (1986), and then keeps going: *A Better Tomorrow III* (1989), *The Swordsman* (1990), *The Raid* (1991.) and *Once Upon a Time In China* series (1991-97), which made Jet Li a star as Wong Fei-Hung. Then continue with *Dragon Inn* (uncredited, 1992), *Green Snake* (1993), *The Blade* (1995), and the breathless modern actioner *Time and Tide* (2000). After a slump, he's back with glorious returns to crazy fun, *Detective Dee and the Mystery of the Phantom Flame* (2010) and *Young Detective Dee: Rise of the Sea Dragon* (2013).

JET LI

Natural, earnest charm and genuine wushu chops made Jet Li a cornerstone star of the classic era. He made his bones playing folk heroes Wong Fei-Hung, in the already-mentioned *Once Upon a Time in China* series, and Fong Sai-Yuk, in *The Legend* (1993). For campy wuxia fun, in which Li's character breaks to marvel over his opponent's higher experience point total, go to *Kung Fu Cult Master* (1993), part one of an never-completed double-header. *Fist of Legend* (1994) puts him in Bruce Lee's footsteps, remaking *Chinese Connection* and arguably serving as the best on-screen showcase for his filmic fighting skills.

Competing for that honor is the modern-set *Bodyguard from Beijing* (aka *The Defender*, 1994). It adds shooting to his repertoire, and features a great final fu fight in a gas-filled apartment, with both combatants gasping for air. Of his recent titles, *The Sorcerer and the White Snake* (2011) does the best job of concealing that he's getting too old for this shit. Based on the same folk tale as Tsui Hark's earlier *Green Snake*, it casts Jet as an exorcist monk bent on preserving the boundary between the spirit and human realms.

RINGO LAM

Director Ringo Lam makes dark-hued action movies underpinned with a lacerating air of punishment and doom. *City on Fire* (1987) features Chow Yun-Fat and the classic trope of the undercover cop who starts to get closer to his target than his superiors. It achieved subsequent fame when Quentin Tarantino mixmastered many of its key elements, including its three-way Mexican standoff, into *Reservoir Dogs* (1992). *Full Contact* (1992) pits Chow Yun-Fat against a snakeskin-clad Simon Yam as a heist goes wrong kicks off a cycle of vengeance. *Burning Paradise* (1994) delivers the grimmest Fong Sai Yuk film ever. *The Adventurers* (1995) stars huge movie and pop star Andy Lau as a man seeking to assassinate the weapons dealer who killed his parents. The pulse-pounding *Full Alert* (1997) features Lau Ching Wan, Hong Kong's answer to the rumpled charm of Spencer Tracy, as a cop on the trail of an escaped bomb maker. After the then-obligatory disappointing Hollywood stint and a long break, Lam is at the time of this writing in post-production on a new film. Fingers crossed.

AND LET'S NOT FORGET

Other key inspirations of the classic era include the king of supernatural fantasy series, *A Chinese Ghost Story* (1987), and its 1990 and 1991 sequels. To demonstrate for your players the genre-blending *Feng Shui* vibe in a single film, show them the assassin love triangle revenge match *Savior of the Soul* (1991). The comedic *Mr. Vampire* (1985) tells you everything you need to know about jiangshi. *Magic Cop* (1990) gives a modern gun and badge to its lead, Lam Ching-Ying, to exorcise his way through a case involving a living corpse and a Japanese sorcerer.

The Eye (2002), in which a young woman discovers that the transplant to save her eyesight also lets her see into the spirit realm, jumps out to scare us during the HK slow period. Its influence sparks a horror revival in HK and a Jessica Alba remake in the US. The same year's *Infernal Affairs* brings a beguiling new surface gloss and a double twist premise to the undercover cop sub-genre. Scorsese finally scores his Oscar when he remakes it as *The Departed* (2006).

JOHNNIE TO

With John Woo gone Hollywood and the economic crisis reducing the local film industry to a shoestring, the ultra-cool works of director Johnnie To and his Milky Way production company keep the HK banner waving in the late 90s and early 00s. As stoic as Woo is romantic, To's world sends beleaguered heroes on a collision course with an arbitrary universe governed by accident, sudden violence, and bravura tracking shots. His early wuxia comedy *Justice My Foot!* (1992) and masked hero excursion *Heroic Trio* (1993) exhibit as much wayward energy as any HK flicks of the time. He finds his trademark cool with the jaw-dropping heroic bloodshed title *A Hero Never Dies* (1998), following it up with *Where a Good Man Goes*, *Running Out of Time*, and his first masterpiece, *The Mission* — all from one year, 1999! While turning out romantic comedies to keep his company, and the local film industry, afloat, he then continues with such latter-day *Feng Shui* inspirations as *Fulltime Killer* (2001), *PTU* (2003), and the Kurosawa judo tournament tribute *Throw Down* (2004.) After that comes the unflinching gangland duology *Election* and *Election 2* (2005 & 2006) and the brilliant *Exiled* (2006), an unacknowledged sequel to *The Mission*. For highlights since then, see the pickpocket suspenser *Sparrow* (2008), *Vengeance* (2009), which was supposed to star noir icon Alain Delon but had to settle for Johnny Halliday, and the head-spinning, mainland-set cop movie *Drug War* (2012).

THE WUXIA RENAISSANCE

If you've seen only one wuxia movie, it's probably the lyrical, gorgeous-looking *Crouching Tiger, Hidden Dragon* (2001). It brings together Hong Kong action titans Chow Yun-Fat and Michelle Yeoh and made a star of Zhang Ziyi. Directed by Ang Lee, it adapts one novel in a series by seminal 40s era martial arts adventurer writer Wang Dulu. It became a mainstream hit and Oscar contender in the west, finding a whole new audience of people who had no idea that kung fu powers make you fly.

CHINESE MOVIES BY HISTORICAL PERIOD

DYNASTY	FILMS
Warring States: *256 — 221 BCE*	*A Battle of Wits* • *Little Big Soldier* • *Wheat*
Qin: *221 — 206 BCE*	*Hero* • *The Last Supper* • *White Vengeance*
Han: *206 BCE — 220 CE*	*Painted Skin* • *Red Cliff* • *The Assassins* • *The Lost Bladesman*
Three Kingdoms: *220 — 280*	*Three Kingdoms: Resurrection of the Dragon*
Jin: *265 — 420*	*The Butterfly Lovers*
Southern and Northern Dynasties: *420 — 589*	*Mulan: Rise of a Warrior*
Tang: *618 — 907*	*Journey to the West: Conquering the Demons* • *Chinese Odyssey* *Young Detective Dee and the Rise of the Sea Dragon* *Detective Dee and the Mystery of the Phantom Flame* *House of Flying Daggers*
Five Dynasties: *907 - 960*	*Zen of Sword*
Song / Liao: *960 - 1271*	*Saving General Yang* • *The Eight Diagram Pole Fighter* *Ashes of Time* • *Eagle-Shooting Heroes* • *The Four (+ sequel)*
Yuan: *1271 — 1368*	*Kung Fu Cult Master*
Ming: *1368 — 1644*	*The Swordsman (+ sequels)* • *Dragon Inn / Flying Swords of Dragon Gate* *Reign of Assassins* • *Come Drink with Me* • *A Touch of Zen*
Qing: *1644 - 1911*	*Crouching Tiger, Hidden Dragon* • *A Chinese Ghost Story* • *Guillotines* *Iron Monkey* • *Once Upon a Time in China (+ sequels)* *Drunken Master (+ sequel)* • *The Warlords* • *Tai Chi Zero; Tai Chi Hero*
Republic of China: *1912 — 1949*	*Wu Xia (aka Dragon)* • *The Woman Knight of Mirror Lake* • *Gunmen* *Shanghai Grand* • *Once Upon a Time in Shanghai* *Lord of the South China Sea* • *Ip Man (+ sequels)*
Fantastic China: date unspecified	*Sorcerer and the White Snake* • *Green Snake* • *Curse of the Golden Flower* *Tai Chi Master* • *One-Armed Swordsman*

Mainland Chinese director Zhang Yimou, previously known for sensitive art movies, followed Lee's model with *Hero* (2002) and *House of Flying Daggers* (2004).

The first stages its *giang hu* fights across a series of color-coded tableaus, to tell a fable of the individual's duty to the collective. Set during the Warring States period, it uses wuxia tropes to recreate a historical assassination attempt on the King of the Qin. Jet Li, Donnie Yen, Tony Leung, Maggie Cheung, and Zhang Ziyi play characters with metonymic names: Nameless, Long Sky, Broken Sword, Flying Snow, and Moon. The controversial ending can be read in two ways, as either an endorsement of government authoritarianism, or a critique subtle enough to elude the censorship department.

House of Flying Daggers substitutes monochromatic scenes for a whirl of color. Andy Lau and Takeshi Kaneshiro play Tang dynasty police captains working to crack a band of rebels. Love, loyalty, and knives get all mixed up when one of them falls for the daughter of a rebel leader (Zhang Ziyi).

The success of these films ushered in a trend for big-budget epics combining historical events with HK-style action choreography.

Later historical-wuxia hybrids include:

- Ronny Yu's *Saving General Yang* (2013), retelling a classic story of a family of Song dynasty warriors who risk all to rescue their father from the clutches of a barbarian army.
- *The Assassins* (2012), with Chow Yun-Fat playing the Han dynasty warlord Cao Cao. Here portrayed as a noble man forced to make terrible choices, Cao Cao also appears as a contemptible villain in John Woo's *Red Cliff*.

- Andrew Lau's *The Guillotines* (2012), which updates one of wuxia's wilder gimmicks, the flying guillotine. It reinvents this fearsome decapitation weapon, placing its users in the Qing dynasty. When the Emperor decides it's time to modernize and embrace western technology, he decides that his loyal secret assassin team and their bizarre quasi-magical weapons have become an embarrassment, and must be eliminated.

Other nouveau wuxia films remain as lightly concerned with history as ever. Gordon Chan and Janet Chun's *The Four* (2012) and *The Four II* (2103) adapt a best-selling fantasy novel whose tropes will remind western viewers as much of the X-Men as *Crouching Tiger*. In part one, rival teams of constables with high-grade fu powers cross swords while racing to defeat a mystery counterfeiter intent on subverting the government. Its climax gives Anthony Wong, who used to specialize in psychos but is now aging into grizzled mentor roles, one of the baddest of bad-ass reveals in the super-movie corpus. The trilogy's final installment should be out before this book ships.

Weirdly, the wuxia style now infiltrates periods you wouldn't associate with it. Herman Yau's 2011 *The Woman Knight of Mirror Lake*, otherwise a straight-faced biopic of turn-of-the-century feminist revolutionary Qiu Jin, makes with the wirework when battles break out.

DONNIE YEN

With his roles in *Iron Monkey* (1993) and *Dragon Inn* (1992), hard-edged martial artist Donnie Yen certainly took part in the classic HK wave. However, his star has brightened as others have faded. He often carries himself with a rage recalling a nastier era of action idols, typified by Sonny Chiba. His maverick cop role in Wilson Yip's *SPL* (aka *Killzone*, 2005) sends him into battle with portly martial arts legend Sammo Hung. Yen's intensity helps make *SPL* the best heroic bloodshed movie of its decade. A follow-up, *Flash Point* (2007) wraps Yen's great action choreography in a more pedestrian cop movie wrapper. The non-fighty bits of *Special ID* (2014) barely qualify as perfunctory, but the action, especially the climactic combo of hand-to-hand and car chase, will delight any *Feng Shui* fan. His best role, though, has to be that of real-life wing chun sifu *Ip Man* (2008). Playing this inspirational figure as he resists Japanese occupiers in Shanghai softens the cruel streak Yen brings to other roles. *Ip Man 2* (2010) follows its subject to postwar Hong Kong and brings us a rematch with Sammo Hung, this time on a restaurant tabletop.

SOUTH KOREA

Since the last *Feng Shui* filmography, HK style has radiated outwards to other Asian film scenes.

Most notably, the vibrant South Korean cinema industry now regularly releases movies easily rivaling their Hong Kong sources of inspiration. Whether you prefer paranoia-laced gun thrills or hemmed-in historical adventures in a world of cruel authority, South Korea offers a sizzling stone bowl full of *Feng Shui* inspiration.

Kim Jee-Won's *The Good, the Bad, the Weird* (2008) sets itself in 1940s Manchuria, the location of choice for makers of Eastern Westerns. Its triangle of competing treasure seekers defy gravity in a style that's as *Shui* as anything listed here. Kim's fiendish modern cat-and-mouser *I Saw the Devil* (2010) unleashes a cycle of gory vengeance when a serial killer makes the mistake of murdering the wife of a secret service agent. Though unjustly ignored by action fans, likely due to the miscasting of a rusty Arnold Schwarzenegger, his American debut *The Last Stand* (2013) demonstrates Kim's mastery of every style of action sequence, from small town firefight to cornfield car pursuit.

South Koreans mediate their real-life fear of disaster from the North by making and consuming a steady diet of crackling espionage thrillers. Often they feature sympathetic spies from the North, inevitably betrayed by their masters. Three great 2013 examples include *Commitment*, featuring a teenage spy taking deep cover in a high school, *The Berlin Affair*, which enmeshes the opposed southern and northern agents in the global espionage world, and *The Suspect*, bearing the jittery influence of Paul Greengrass' Bourne sequels.

2012's *A Company Man* laces the "assassin who wants to get out" sub-genre with a satirical barb, placing its hero in a corporate workplace of deadening mundanity. *The Man From Nowhere* (2010) awakens a burned-out agent with a very particular set of skills, when punks kidnap a neighbor's daughter. *A Hard Day* (2014) dips its tale of a corrupt cop disposing of the body of his hit and run victim in inky Coen brothers wit.

The Thieves (2012) keeps upping the ante on the heist genre until it turns into a full-fledged action ride. To underline its influence, it casts HK mainstay Simon Yam in a supporting role.

RIPPLES AND SHOCKWAVES

The scrappy Thai film scene put its own spinning kick on the martial arts film through mercurial muay thai master Tony Jaa, in *Ong Bak* (2003) and *The Protector* (2005). His use of wire-free, clearly dangerous stuntwork and bone-crunching strikes require no sophisticated storytelling. For female-centric action from the same filmmakers, see *Chocolate* (2008), whose heroine kicks ass through the power of autism. *The Tsunami Warrior* (2008) delightfully channels equal parts wuxia and matinee adventure in its period tale of virtuous queens, wicked pirates, and sea wizardry that turns its users to the dark side.

In *The Raid: Redemption* (2011) UK director Gareth Evans teams with Indonesian pencak silat master Iko Uwais for a series of moviedom's most punishing close-up fights as a SWAT officer battles his way through a gangster-ridden Jarkatan high rise.

Over in Japan, the *Feng Shui* style goes hip hop musical, with nods to *Escape from New York* (1981) and the *Warriors* (1979), with Sion Sono's utterly unhinged *Tokyo Tribe* (2014.) Scrappy Kids take note. Chi War adjacent works of genre-hopping master Takashi Miike include *Fudoh: the New Generation* (1997), *The Great Yokai War* (2005), and *Sukiyaki Western Django* (2007). The middle one is a kid's movie; the others sure aren't.

Wirework fights now show up as far afield as Bollywood, for example in the smash hit heist action musical *Dhoom* (2004) and its sequels.

MORE RECENT HOTNESS

A list of newer fave HK titles as of this writing has to start with Peter Chan's *Wuxia* (aka *Dragon,* 2011) where a 1917 detective takes the existence of fu powers into account when making forensic deductions. He probes the past of a humble villager (Donnie Yen) who is not what he seems. 2010's *Reign of Assassins*, with Michelle Yeoh likewise hiding from her *giang hu* past, perfectly balances action and emotion. For the best heroic bloodshed title in years, find *The White Storm* (2013) in which a disastrous strike against a Thai drug lord tests the loyalties of three buddy cops. The haunted tenement horror film *Rigor Mortis* (2013) takes on the difficult mission of making the jiangshi actually scary.

DEEPER ROOTS

Martial arts movies go back to the silent era. Before wirework, stunt men lofted into the air on trampolines. Before that, they leapt from balconies.

Once you immerse yourself in the titles already listed, you may want to go back to sources we have only the space to name-check here: *Come Drink With Me* (1966), *Dragon Gate Inn* (1967), *Story of a Discharged Prisoner* (1967), *Touch of Zen* (1969), *One-Armed Swordsman* (1971), *The 36th Chamber of Shaolin* (1978), and *5 Deadly Venoms* (1978).

AND THAT'S NOT ALL

With an additional two decades worth of film to encompass since last time, this filmography can't claim to be more than an introduction. Apologies if we left your favorite title off. But then you don't need to be told about that one, so we're good. For a more detailed look at classic action movies and the gaming inspiration they can give us, see the companion volume *Blowing Up the Movies*. Made possible by the Kickstarter campaign that awesomed up this book, you'll find it wherever fine Atlas Games products are sold.

GLOSSARY

Ability: One of a character's core statistics: Attack, Defense, Toughness, Fortune, and Speed (and variations of these).

Acceleration: How quickly a vehicle reaches maximum velocity and how easy it is for a driver to maintain that velocity under stress conditions. Use it instead of Speed when determining Initiative for drivers.

Action Check: A category of Task Checks that covers doing things, often between fights, that move the story along outside of the actual fighting. Includes Notice Checks, Strength Checks, and Fortune Checks.

Action Result: Your Action Value plus your Swerve. Compare to Difficulty.

Action Value: A rating assigned to an ability or skill that defines how likely a character is to succeed at an action. Abbreviated to AV.

Advancement: An improvement made to your character's abilities, schticks, or skills during the game.

Adverse Condition: Environmental circumstances that grant a bonus to Task Checks for characters who are immune to them, thus penalizing everyone else.

Ancient Juncture: An open juncture. Equivalent to AD 690.

Archetype: A character type common to action movies, such as the Killer, the Everyday Hero, or the Old Master. Archetypes are pre-built characters ready to play.

Ascended: A faction that controls the Past and Contemporary Juncture and is organized in a hierarchical structure dominated by Transformed Animals.

Attack: An attempt to harm or do violence to an opponent. Also the ability a character uses to achieve this attempt, usually defined as a subtype: Creature Powers, Guns, Martial Arts, Mutant, Scroungetech, or Sorcery.

Attack Value: The Action Value of a character's Attack ability.

Attunement: The act of becoming supernaturally connected or linked to a feng shui site. Be a member of the group that controls the site and spend at least 24 hours at the site and you're attuned.

Autofire: A function of some guns that provides a bonus to damage at the cost of expending more ammunition than a standard Attack.

Backlash: The result of channeling too much magical energy and rolling a Way-Awful Failure on a Sorcery Check.

Backup Attack: A secondary attack, usually with a lower value than the character's primary attack.

Blast: A magical Attack power common to Sorcerers.

Boost: The benefit gained when a character assists another character, usually in the form of a +1 bonus to Attacks, a +3 bonus to Defense, or similar.

Boss: A type of named character, notable for being tougher than other GMCs.

Boxcars: Rolling a 6 on both dice. Usually this means something remarkable happens whether the Task Check succeeds or fails.

Chi Bomb (aka C-Bomb): An explosive device created by the Jammers, intended as a final weapon against the Architects of the Flesh. It worked too well, and sent chi-warping ripples throughout the Netherworld and all open junctures.

Chase Points: Points applied to you in a vehicle chase by the opposing driver, leading to your eventual crash or wipeout. Roughly equivalent to Wound Points.

Cheese It: An attempt to leave a fight still in progress.

Chi: The mystic force that animates all life and provides the raw energy for magic. It flows through and is channeled by feng shui sites.

Chi War: The battle for control of key feng shui sites across space and time, chiefly in the four open junctures and in the Netherworld, fought by numerous factions.

Chi Warrior: A member of a faction who is engaged in fighting the Chi War.

Concealment: A rating that measures how hard it is to keep a weapon hidden.

Constitution Check: A Resistance Check based on Toughness that measures a character's ability to fend off disease, illness, and poisoning.

Contemporary: Our modern world, an open juncture.

Creature Powers: An attack ability used by Supernatural Creatures when they use their various claws, teeth, horns, spikes, and similar natural or supernatural weapons.

Critical Shift: The dramatic change that occurs when sufficient numbers of feng shui sites have been taken over by a new faction and history is redirected. This usually alters how strong or weak magic, technology, and other qualities are in later junctures.

Crunch: The damage you deal out to opposing vehicles in a chase. It is usually the vehicle's Frame +2.

Damage Value: The damage you deal out to opponents after you make an Attack. After subtracting Toughness, it determines the number of Wound Points inflicted.

Death Check: A roll made at the end of a fight in which a character keels over, to determine if they kick the bucket or not. Impairment does not affect Death Checks.

Defense: An ability that measures how hard it is to land an Attack on an opponent. Equivalent to a Difficulty.

Difficulty: A target number that must be met or exceeded in a Task Check. The check's Action Result minus the Difficulty provides the check's Outcome.

Dodge: An effort to get out of the way of an Attack. It's an interrupt that costs 1 shot and adds 3 to the character's Defense.

Dragons: A heroic faction of chi warriors who generally oppose the other factions in an effort to prevent them from changing history or ruling the world.

Eaters of the Lotus: A faction that seeks to dominate the Ancient Juncture. Most of its upper echelon are Sorcerers.

Faction: A group of like-minded individuals who seek to find, attune, and dominate feng shui sites in the Chi War as well as pursue their own mundane goals in the junctures in which they appear. The most important factions are the Eaters of the Lotus, the Guiding Hand, the Ascended, the Jammers, the New Simian Army, and the Dragons.

Featured Foe: A named character who provides a reasonable amount of opposition in a fight, but not as powerful as a Boss.

Feng Shui: The Chinese art of geomancy and understanding the flow of chi in the world. Also the name of this game.

Feng Shui Site: A location at the nexus of powerful chi flow, sought after by factions in the Chi War.

Fortune: An ability that measures luck and the power to survive an action movie environment. Some characters call it something else: Chi, Genome, or Magic.

Fortune Check: An Action Check that saves a character from an unlucky random event or an untenable situation in which only chance could provide an exit.

Fortune Die: A roll of the die added to a Swerve to achieve a higher Action Result. Costs a point of Fortune. Fortune dice do not explode.

Four Monarchs: Four powerful rulers in the Netherworld who were once in control of the world before a critical shift altered space-time and exiled them. They are Ming I, Queen of the Darkness Pagoda; Pi Tui, Queen of the Ice Pagoda; Li Ting, King of the Fire Pagoda; and Huan Ken, King of the Thunder Pagoda.

Frame: A measure of how sturdy a vehicle is, and how well it stands up in a vehicle chase from rams and sideswipes.

Freakout: The result of a mutant character losing control of their Genome powers.

Freakout Roll: A roll of a single die to determine if a character has a Freakout. If the result of the die exceeds the character's current Genome point total, the Freakout occurs.

Fu: Short for kung fu. Also a subtype of Fortune used to activate fu powers.

Fu Path: A collection of fu powers grouped thematically.

Fu Power: A type of schtick used by Martial Artists and other practitioners of kung fu. Relies heavily on skill and the natural flow of chi through the body.

Future Juncture: An open juncture. Equivalent to AD 2074, devastated by the C-Bomb and now a post-apocalyptic wasteland.

Genome: The genetic material of an organism encoded within its DNA. Also, a subtype of Fortune used for activating Mutant powers.

GM: Game Moderator. The individual who guides the players through the imagined adventures of *Feng Shui 2*.

GMC: Game Moderator Character. Any character, named or otherwise, played by the GM.

Guiding Hand: A faction of fiercely traditional monks and Chinese patriots operating from a Shaolin temple in the Past Juncture. They oppose the Ascended in the Past and Contemporary Junctures, as well as all those who use magic.

Guns: If you don't know what guns are you're flipping through this book by accident. When we slap an upper-case G on it, we mean a subtype of Attack favored by gun-using characters.

Handling: A measure of a vehicle's speed and maneuverability. The higher the Handling, the easier it is for a driver to evade another driver, or catch up to a driver who is trying to get away.

Impairment: A penalty applied to all of a character's Action Values, including Attacks and Defense. It is usually a result of taking too many Wound Points, but can be caused by other factors.

Initiative Check: A roll of the die added to Speed and used to determine which shot a character starts acting on in an Initiative sequence.

Innerwalker: Someone who travels within the Inner Kingdom (aka the Netherworld). Also, any character active in multiple junctures (using the Netherworld to get between them).

Interrupt: A reactive action that occurs outside of a character's turn to act in an Initiative sequence. Many interrupts cost a number of shots to use, which are subtracted from the character's current shot to determine when they next act after the interrupt.

Jammers: One of two factions from the Future Juncture that split from the original group of rebels responsible for the C-Bomb. Led by the Battlechimp Potemkin, it includes cyber-apes, mutants, and humans working together to undo the events in history that led to the current Future.

Juncture: A time period accessible by portals into and out of the Netherworld. Only four main junctures can be open at any given time. Currently, these are the Ancient, Past, Contemporary, and Future Junctures.

Keeling Over: Being taken out in a fight after suffering too many Wound Points.

Keyframe: A pacing mechanic used to measure the timing of an effect from one Initiative sequence to the next. A keyframe is essentially the period between one numbered shot in a sequence and the shot of the same number in the following sequence.

Magic: The use of chi to create supernatural effects. Also, a subtype of Fortune used to activate Sorcery powers.

Mark of Death: A tally used to track how many times a character has to make an Up Check in a fight, which later contributes to the Difficulty of a Death Check.

Martial Arts: The study and practice of fighting techniques based on discipline, skill, and mastering one's chi. Also, an Attack subtype used to represent the use of these fighting techniques and their associated fu powers.

Melodrama Check: An Action Check made when a character is trying to suppress the emotional drive to act.

Mook: An unnamed GMC belonging to a faceless horde or mob of some kind, usually in service to a named character, a faction, or similar organization. Mooks are easily taken out in fights, but can lay the hurt on you if you ignore them.

Mutant: An individual who is genetically different from their parents in some shape or form. Also, a type of Attack used when a character wields extraordinary powers caused by mutation.

Mutant Powers: A type of schtick that represents super powers caused by mutation.

Named Character: A GMC who has a name and is, therefore, more significant to the action movie plot of the adventure than an unnamed character or mook. Named characters may be featured foes, bosses, uber-bosses, or supporting characters.

Netherworld: A mysterious intermediary realm or dimension that connects all of the junctures and may be entered through the use of portals, or gates. It is also known as the Inner Kingdom, and has countless inhabitants who are exiles from ordinary space-time as a result of critical shifts.

New Simian Army: One of two factions from the Future Juncture that split from the original group of rebels responsible for the C-Bomb. Led by Furious George, this faction consists of cyber-apes and sympathizers who seek to dominate the Future by travelling back into the past to secure lost and forgotten technology used to create other cyber-apes.

Notice Check: An Action Check used when a character is trying to detect a clue or make out what somebody or something is doing.

Outcome: The measure of how well a character succeeded on a Task Check. Outcome is equal to the Action Result minus the Difficulty (or Defense, if an Attack).

Pagodas: Mighty palaces within the Netherworld ruled over by one of the Four Monarchs.

Past Juncture: An open juncture. Equivalent to AD 1850.

Pop-Back: A quality of armor, allowing the armored character to treat incurred Wound Points as 0 once per session if the amount would push the character's current Wound Point total over the Pop-Back amount.

Pop-Up Juncture: A juncture accessible from the Netherworld for a short time, usually long enough for an adventure.

Portal: Also gate. A doorway or opening from the Netherworld to a juncture in the timestream and back. Each juncture usually has many portals at any given time, leading to multiple locations within the juncture.

Rearm Check: A Resistance Check made when a character tries to pick up or recover a weapon.

Reload Value: A rating that measures how frequently a weapon needs to be reloaded.

Resistance Check: A category of Task Checks that covers resisting damage or negative effects. It includes Constitution checks, Will Checks, Rearm Checks, Melodrama Checks, and Defense Checks.

Reversion Points: Points applied to a Transformed Animal by exposure to Sorcery or other magical energies. Accumulating too many Reversion Points risks the Transformed Animal reverting back to their essential animal nature.

Schtick: A special ability, power, or talent tied to one of several sources: Creature Powers, Fu, Guns, Mutant, Scroungetech, Sorcery, and others.

Scroungetech: The kit-bashed, spit-and-bailing-wire technology of the Future Juncture, as represented by the Cyborg and other post-apocalyptic characters. Also, an Attack subtype used when a character draws on this haphazard technology.

Sequence: Also Initiative sequence. The combat order represented by counting down shots from the highest to zero.

Shaping: The ability to manipulate the Netherworld's environment to create, alter, or destroy locations in the Inner Kingdom.

Shot: A unit of time within a sequence. Most actions take one or more shots to accomplish.

Skill: A trait that represents training and proficiency. Most skills can be used not just for applied tasks but for knowledge and for contacts.

Smackdown: The effect of an Attack. It equals the Outcome of the Attack plus the Damage Value of the weapon or attack source. Smackdown minus Toughness equals Wound Points.

Sorcery: The practice of channeling chi to work magical effects. Also, an Attack subtype used to direct and produce these effects.

Sorcery Powers: These are schticks associated with Sorcery and grouped thematically within specializations.

Specializations: Groups of Sorcery powers that follow a theme: Fertility, Healing, Movement, etc.

Speed: An ability that measures the reaction time and movement rate of a character. It is the base value for Initiative Checks.

Squeal: The effect rating applied to the Outcome in a Driving Check to determine how well a driver closed or widened the gap between two vehicles. It is determined by Handling +2.

Strength Check: An Action Check to determine how much physical effort a character can exert.

Stunt: An attempt to perform some kind of extraordinary or cool maneuver in a fight, with or without damaging an opponent at the same time.

Swerve: The result of subtracting the roll of one die from another, expressed as a positive or negative integer. The Swerve is then added to the Action Value to get the Action Result. A roll of six on one of the dice usually means the die is rerolled and the new result added to the last.

Task Check: Abbreviated to check. Any roll of the dice in the game to generate a Swerve that is then added to an Action Value to get an Action Result. When compared to a Difficulty or Defense Value, a check produces an Outcome equal to the difference.

Thunk: A quality of armor. Once a session, a character wearing armor may subtract the armor's Thunk from the Smackdown caused by an Attack.

Toughness: An ability that measures hardiness, health, and physique. Toughness is subtracted from an Attack's Smackdown to determine Wound Points suffered.

Transformed Animal: A human whose spiritual ancestry and blood lineage is connected to a type of animal.

Uber-Boss: A named character that is even more significant and powerful than a boss.

Underworld: The realm of demons and wickedness, reached only through a portal in the Netherworld or by using Summoning Sorcery powers.

Up Check: A roll made during a fight to determine if a character keels over or manages to stay on his feet after taking too many Wound Points. Impairment does not affect Up Checks.

Way-Awful Failure: A botched check. A Way-Awful Failure can occur if the Action Result is reduced to a negative integer or boxcars are rolled and the Action Result fails to meet the Difficulty.

Wealth: A measure of how affluent characters are, as reflected by their lifestyle. They might be Poor, Working Stiffs, or Rich.

Will Check: A Resistance Check, usually made to oppose an opponent's force of personality, mind-affecting powers, or great emotional or mental stress.

Wound Points: Points applied to you during combat that measure how bruised, battered, and close to being beaten a character is. At certain thresholds, Impairment may be suffered, and later unconsciousness or death. Wound Points are found by subtracting a character's Toughness from the Smackdown of the Attack.

REFERENCE TABLES

SAMPLE DIFFICULTIES

DIFFICULTY	DESCRIPTION	EXAMPLES
5	A little tricky	Ducking a falling object, sneaking up on an average person, punching an alert average person
7	Tricky	Picking a basic lock, repairing a computer, trailing a wary individual
10	Tough	Picking a sophisticated lock, sneaking up on a trained guard, outrunning an attack dog
15	Real tough	Hiding in a brightly lit area, safely leaping from a speeding car, intimidating an undead monster
20	Forget it	Deflecting bullets with a sword, leaping fifteen feet straight up, defusing a missile while riding it
25	Two words: Im. Possible.	Walking along a trail of bullets to a foe, punching right through one foe to hit another, leaping the Grand Canyon

SAMPLE ACTION VALUES

ACTION VALUE	DESCRIPTION
0	Totally incompetent
3	Worse than most normal people
5	As good as the average person
7	Slightly above average
9	Competent, of professional caliber
11	Top notch
13	Totally kick-ass
15	World Class
17	Freaking astounding!
19	Beyond freaking astounding!

ADVERSE CONDITIONS

ADVERSE CONDITION	IMMUNITY BONUS
Darkness, Smoke, or Obscured Vision	+2
High Winds	+1
Snow	+1
Extreme Heat	+2
Confined space	+2
Torrential Rain	+2
Toxic Fumes	+2

WEAPON DAMAGE

ATTACK/WEAPON TYPE	DAMAGE VALUE
Martial Arts	
Unarmed (includes judo-style throws)	7
Knife, tonfa, nunchaku, blackjack, pistol butt	8
Staff, club, machete	9
Spear, sword, absurdly large improvised weapon†	10
Throwing star/shuriken	5
Thrown dagger	6
Thrown found object	5
Thrown found object, heavy	6
Guns	
Arrow, crossbow bolt	7
Small handgun (.22)	8
Medium handgun (.38)	9
Big handgun (9mm/.45)	10
Really big handgun (.357/.44)	11
BFG (.50)	12
Hunting shotgun	10
Combat shotgun	13
Medium rifle (5.56 mm)	13
Heavy rifle (7.62 mm)	13

Damage Value is 14 for pump action shotguns if you spend a shot to dramatically go "KA-CHINK!" +1 to attacks vs. mooks. +2 to attacks vs. mooks. † Must have the schticks Strong or Very Strong to wield.

OTHER SOURCE OF INJURY

INJURIOUS SITUATION	DAMAGE	CHECK TO AVOID
Hit by a cruising Chevette	15	Defense
Hit by a cab	17	Defense
Hit by a speeding bus	22	Defense
Falling one story	15	Defense
Falling two stories	19	Defense
Falling four stories	27	Defense
Falling five stories	40	Defense
Falling ten stories	41	Defense
Falling twenty stories	42	Defense
Falling forty stories	43	Defense
Bumpy crash landing in plane, copter, etc.	12	Defense
In completely destroyed plane, copter etc. when it crashes	42	Defense
Inside car, truck or other ground vehicle when it crashes (outside of a chase)	25	Defense
Soaked in gasoline and set on fire	15*	Defense
Drowning	5**	Defense
Having a crate dropped on you	13	Defense
Having a support beam fall on you	18	Defense
Having stone temple ceiling fall on you	22	Defense
Being thrown through a plate glass window	15	Defense
Thrown from a speeding vehicle	15	Defense
Hit by helicopter rotors	25	Defense
Grenade/dynamite stick, point blank range	23	Defense
Grenade/dynamite stick, close by	18	Defense
In middle of big explosion	27	Defense
Less than 3 m from center of big explosion	20	Defense
More than 3 m away from big explosion	12	Defense
Mild poison	12	Constitution
Strong poison	17	Constitution
Extremely toxic poison	22	Constitution

* Damage is inflicted each sequence for as long as the condition lasts. ** Damage doubles each sequence for as long as the condition lasts.

CONCEALMENT VALUES TABLE

CONCEALMENT VALUE	TYPE OF WEAPON
1	Any pistol or revolver under 12 cm barrel length and 680 g weight; any clip for an autoloading pistol
2	Any pistol or revolver under 15 cm barrel length and 1.1 kg weight; any clip for a machine pistol; any magazine for a rifle or machine gun
3	Any gun under 38 cm overall length (stock folded) and 3 kg weight
5	Any other rifle, shotgun, or submachine gun

HIDING WEAPONS

TYPE	DIFFICULTY
Mook	6
Supporting Character	4
Featured Foe	11
Boss	13
Uber-Boss	17

RANGE DIFFICULTY TABLE

DESCRIPTION	RANGE	DIFFICULTY MODIFIER
Short	20m	0
Medium	40m	+2
Long	80m	+4
Extreme	160m	+8

FIREARMS RELOAD COSTS

COST	FIREARM TYPE
1	Autoloader Handgun
3	Rifle, Submachinegun
5	Revolver
6	Shotgun
9	Past Juncture Firearms

RELOAD VALUES TABLE

CAPACITY (IN ROUNDS)	RELOAD
1-4	6
5-6	5
7-9	4
10-19	3
20-29	2
30+	1

JUNCTURES & MAGIC FLOW

JUNCTURE	DISPOSITION TO MAGIC
Ancient	Friendly
Past	Hostile
Contemporary	Hostile*
Future	Neutral
Netherworld	Friendly

*However, supernatural creatures treat Contemporary Hong Kong as neutral.

CHARACTER WOUND THRESHOLDS

CHARACTER TYPE	WOUND EFFECTS
Mook	Drop when hit
Featured Foes	Drop at 35 Wounds
Supporting Players	Drop at 35 Wounds
Boss/Uber-Boss	Check d6 at 50 Wounds and every Smackdown thereafter: if odd, dropped; if even, keeps going
Heroes	At 35 Wounds and every Smackdown thereafter, beat an Up Check (Difficulty 5 Toughness) to keep going

GMC WILL TABLE

TYPE	DIFFICULTY
Mook	5
Supporting Players	7
Featured Foe	12
Boss	15
Uber-Boss	18

SCHTICK ICON KEY



JUNCTURE ICON KEY



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Helman, Galen Pejeau, Gareth Lazelle, Gary Achenbach, Gary Anastasio, Gary Fortuin, Gary Glenn Miles, Gary Schaper, Geijhan, Gene Ha, Geoff Gander, George Eastwood, Gerald Vanover, Gerald W Sears, Gjorbjond, Glen Green, Grady W. Smithey III, Graham Charlton, Graham Meinert, Graham Owens, Greg Kettler, Greg Lang, Greg Low, Greg Walters, Gregory Chattin-McNichols, Gregory D. Tchou, Guy Milner, Harley Gardner, Heath Delashmit, Helder Lavigne, Henry L. Ruelas, Henry Vogel, Horacio "Lostinbrittany" Gonzalez, Hyperlexic, Iain Hunter-Fennell, Iain Milligan, Ian Grey, Ian Lee, Ideologyofmadness.com, Ilya Konovalov, Irven "Myrkwell" Keppen, J. R. Scherer, J.A. Dettman, Jack, Jack Norris, Jackson Brantley, Jake, Jake E. Fitch, Jake Ivey, Jake Kroker, James "Bazzalisk" Weaver, James Carl Edward Snelgrove, James Dawsey, James F Tillman, James Husum, James Mann, James McCarthy, James Ojaste, James Pierson, James Robertson, James Van Horn, Jarad Fennell, Jared Fattmann, Jared Ritter, Jason A Longden, Jason Ang, Jason Corley, Jason E. Bean, Jason Hawks, Jason Hayes, Jason Leinen, Jason Martinez, Jason Wright, Jason, Kristin, And Peter Childs, Jay Jones, Jean-Philippe Guérard, Jeb Boyt, Jeff Hamilton, Jeff Raglin, Jeff Troutman, Jefferson Dunlap, Jeffrey Collyer, Jeffrey Kahrs, Jeffrey Taylor, Jeffrey Wikstrom, Jen Parr, Jennifer Coffin, Jere Manninen, Jeremiah Ganner, Jeremiah McCoy, Jeremiah Perry, Jeromy M French, Jerry "Juber" Ozbun, Jesse Butler, Jesse Roberts, Jesse Scoble, Jesus Luzon, Jim "The Beast" Sensenbrenner, Jim Delrosso, Jim Nutley, Jim Pekarek, Jimmie Bise, Jr., Jo Robson, Joe, Joe "Papajoemambo" Kilmartin, Joe Anderson, Joe Barnsley, Joe Cottin, Joe Rooney, John "Millionwordman" Dodd, John Bacevicius Vi, John Charles McCartan V, John Cohen, John F. Zmrotchek, John Fiala, John Halpin, John Hoyland, John Kaminar, John Lucania, John Nichols, John Paul Ashenfelter, John Ruddy, John Spencer, John Taber, John Ward, John WS Marvin, Johnathan Turner, Jonas Beardsley, Jonas Karlsson, Jonas Schiött, Jonathan "Buddha" Davis, Jonathan Beverley, Jonathan Lee, Jonathan McCosh, Jonathan Souza, Jonathan Ying, Jonathon Dyer, Jordan Dennis, Jordane Thiboust, Jose Luis Porfirio, Joseph B. Ferreira, Joseph Harvey, Joseph M. Simpson, Phd, Josh Thomson, Joshua Jones, Joshua LH Burnett, Joshua Ramsey, Joshua Reubens, Joshua Weiss, Juho Ruusuvuori, Julien St-Laurent, "Junkman" Firman, Justin "Chivalrybean" Lowmaster, Justin D. Jacobson, Justin Hamilton, K Malycha, Kaeti Stoss, Karl Keesler, Karlen "Shifu of Dice" Kendrick, Kate Kirby, Keith Atkinson, Keith Fannin, Kel McKay, Ken Liu, Ken Rountree, Kennon C. Bauman, Kerry "@Sirkerrald" Dolan, Kevan Forbes, Kevin Denehy, Kevin Huang, Kevin Kulp, Kevin Mowery, Kevin Murphy, Kevin P. McDonald, Kevin Robinson, Kevin Wine, Kieron Gillen, KJ Miller, Kristian Köhntopp, Kristofer J. Cook, Kurt Larue, Kyle Broekers, Kyle Moss, Kyle Reis, Kyle Rimmer, Kyle W, Lars Casteen, Laura Burchard, Laurel Halbany, Le Veneur Gris, Lee Langston, Leonardo Paixão, Leron Culbreath, Les Williams, Levi Whitney, Lindsey Wilson, Lisa "Dr. Cthulhupunk" Padol And Joshua "Agent Mneme" Kronengold, Lisa J. Steele, Lisa Konopacki, Liverpuncher, Logan Bonner, Logan Clarke, Logan Craig, Lothar Tuppan, Lowell Francis, Luca Holme, Lucas Cooperberg,

Lukas Myhan, Luke Bailey, Luke Shannon, Luke Styer, M Charles Baker, Madeline Schultz, Magmoo, Malcus Dorroga, Marc Gabriele, Marc Jentzsch, Marco Valente, Marcus Ulf Stefan Heder, Mark "Buzz" Delsing, Mark Caldwell, Mark Freeman, Mark Kinney, Mark Lawford, Mark Miller, Mark R. Kehl, Mark Richardson, Mark Sponholtz, Martin Lloyd, Master Gold Master, Matt "Catapult" Wang, Matt "Disco" Erickson, Matt Anderson, Matt Balara, Matt Blackwell, Matt Dowd, Matt H, Matt Logan, Matt Munoz, Matt Ryan, Matt W. Sutton, Matthew Barr, Matthew Bulick, Matthew Hambley, Matthew Heimbecker, Matthew Horoszowski, Matthew Jett, Matthew McFarland & Michelle Lyons-McFarland, Matthew Miller, Matthew Miller "Deckofmanythings", Matthew Moorman, Matthew Nielsen, Matthew Soslofsly, Matthew St. Pierre, Matthew Sullivan-Barrett, Matthew Whalley, Matthew Wilson, Matthias Otto, Matti Frimodig, Max Kaehn, Maxim Nikolaev, Maxwell C Means, Mdhenseler, Mendel Schmiedekamp, Michael Broadwater, Michael Cule, Michael Derry, Michael E. Keith, Michael Feldhusen, Michael Grasso, Michael Hill, Michael Hjerppe, Michael Holcomb, Michael R. Underwood, Michael Ramsey, Michael Reeves, Michael Schulz, Michael Stadward, Michael Stevens, Michael Vance, Michael W. Mattei, Michał Dąbrowski, Michal E. Cross, Michele Sommi, Mike "Laz" MacMartin, Mike "Ski" Thomas, Mike Athey, Mike Bogan, Mike Burnett, Mike Eckman, Mike Flynn, Mike Loewnau, Mike Maughmer, Mike Musteric, Mike Zwick, Mikhail L. Gordin, Mikko Västi, Mock, Moe Lane, Morgan Hay, Morgan Westbrook, Mostly Magnus Jonsson, Mr. Johnson, N. Prather, Nando Peña, Nat "Woodelf" Barmore, Nathan Nolan, Nathanael Roberts, Nathaniel James, Neal Tanner, Neil Laughlin, Nestor D. Rodriguez, Néstor Villarrubia & The Sunday Kempo Dojo, Newt Newport, Niall O'Donnell, Nicholas Cassidy, Nick Brownlow, Nick Clements, Nick Coucouvinis, Nick Irish, Nick Pilon & Sasha Dillman, Nigel Evans, Nikk Effingham, Nish Azna, Noelor, Notoriousbkc, Npc Chris, Orin Spiess, Owen "Ringmaster" Winkler, P. J. Reed, Paolo Ramello, Patrick "Bj" Scott, Patrick "Scarabus" Hanna, Patrick J Maguire III, Patrick Joynt, Patrick Mohlmann, Patrick Reitz, Patrick Sponaugle, Paul "The Bastard" Douglas, Paul "Cigarman" Cooper, Paul Beakley, Paul Bechtel, Paul Hughes, Paul Knappenberger, Paul Stefko, Paul Sudlow, Paul Townsend, Paul Weimer, Perry Moore, Pete "Hardboiled" Woodworth, Pete Scarborough, Peter Adkison, Peter Aronson, Peter Baldwin, Peter Bogdasarian, Peter C. Hildreth, Peter Dommermuth, Peter Engebos, Peter Greyy, Peter Hancock, Peter Humburg, Peter Hurley, Peter Jones, Peter Liaw, Peter Meilinger, Peter Shah, Peter Trudell Jr, Petri Leinonen, Petter Wäss, Phil Smith, Philip Flores, Philip Marcel Xian Ming Tchou, Philippe Debar, Philippe Marcil, Pierre Coppet, Piers Beckley, R. Daniel Paddock, Raf Ceuls, Raise Dead - Jeff, Ravi Duvvuri, Ray A Smith Jr, Raymond Nagle, Reed Dawley, Regis M. Donovan, Reid "Reidzilla" San Filippo, Reza, Rfieldingp, Rich Fulcher, Richard Forest, Richard Gant, Richard Hardy, Richard Hirsch, Richard M Mathis, Richard Schwerdtfeger, Richard Webster, Rick Jones, Rick Luebbers, Rinley, Rishi Agrawal, Rob Briggs, Rob Bush, Rob Deobald, Rob Donoghue, Rob Hansen, Rob Justice, Rob Lightner, Rob Nalewajk, Rob Trimarco, Rob Wieland, Robert "Jefepato" Dall, Robert Flowers, Robert Jarvis, Robert Kosek, Robert Stehwien, Roberto Hoyle, Rocco Pier Luigi, Rod Spellman, Roger Dominick, Ron Beck, Rose Bailey, Ross Cheung, Rupert Sedlmayr, Russell Zimmerman, Ryan Brandau, Ryan Emnett, Ryan Isaacson, Ryan Percival, Sam Feipel, Sam Polak, Sancho Bond, Sandy B., Sarah Perry-Shipp, Sascha Knippig, Scott C. Bourgeois, Scott Carter, Scott E. Haley, Scott Haring, Scott Krok, Scott Stefanski, Scott Thede, Sean "Starhawk" Nokes, Sean Dannenfeldt, Sean Dawson, Sean Lesley, Sean M Smith, Sean McKeon, Sean Mulhern, Sean Walsh, Seann Ives, Sebastián Torrente Carrillo, Semper Mortalitas, Serkan Özay, Seth Flagg, Seth Thomson, Shane Jackson, Shane Phillips, Shaun Hughes, Shawn Connor, Shawn Connor, Shawn Deloach, Shawn Hagen, Shawn M Moore, Sheena Colbath, Sheila Davis, Shinpei Kuga, Simon, Simon "Smescrater" Carter, Simon Whorlow, Siôn Rodriguez Y Gibson, Skeeter Panes, Sophie Lagacé, Stephane Bonetti, Stephen Cheney, Steve "Bearlynormal" Discont, Steve Bergeron, Steve Burnett, Steve Dodge, Steve Holder, Steve Jakoubovitch, Steve Johnston, Steve Meinel, Steve Mumford, Steve Richard Gracia, Steve Valladolid, Steven D Warble, Steven Kei Kenobi, Steven Milkowski, Stew Wilson, Stewart Austin, Stras "Finger-Of-Death" Acimovic, Stuart Loomis, Svend Andersen, Swiftone, T.R. Knight, Tadd McDaniel, Tammie Webb Ryan, Tanderosa Bob, Ruler of Riches, Ted "Kveldulfr" Lebeau, Ted Cabeen, Tennant Reed, Teos Abadia, Alphastream, Teresa Oswald, The Army of One, The Righteous Devil of The Southlands, Thierry De Gagné, Thom Baguley, Thom Marlowe, Thomas Cawley, Thomas J. Howell, Three Days To Retirement, Tim "Gao Zhang Lives!" Wilson, Tim Czarnecki, Tim Keating, Tim Wong, Timothy Hanson, Timothy Isaac Coleman, Timothy Walsh, Titania Baildon, Tobias B. L. Jørgensen, Todd Porter, Tom Bither, Tom McGrenery, Tomas Rodriguez, Tony Highwind, Torbjörn Johnson, Travis Bryant, Travis Carpenter, Travis Nielson, Trenton Streck-Havill, Trevor Hunt, Tristan D. Knight, Troy Phillips, Tucker McKinnon, Tyler McLaren, Ulf "McWolfe" Andersson, Vincent Mayer, W. David Pattison, Wayne Thag! Walls, Wendy Reischl, Wilhelm Fitzpatrick, Will Munoz, Will Watkins, William E. Burns III, William F Wulf II, William I Johnson, William Lee, Willow Palecek, Wolf-Philipp Fischer, Wolfgar Lyles, Wraith808, Xaintly, Xavier Mulotte, Xavier Rochard, Yohann Delalande, Yves Sakai, Zach Cullimore, Zach Welhouse, Zachary Jackson, Zachary W Oshea, Zereth, ZSP

Frugal Monks: Aaron Olson, Allan Goodall, Anders Hole, André Parrish, Andrew S Young, Clay Karwan, Gerry Chris Klug, Gregory L. Bullard, Ian Sandford, Ian Thomas, Jae Walker, Jason Brennan, Leif Steiestol, Nate Twehues, Norman Papernick, Sam Sarjant, Scott Crisostomo, Stephen Holowczyk, Sylvain P., Taylor "The Snarky Avenger" Kent, Torchdragon, Wright Rickman

Geomancers: A Larsson, Aaron Smithies, Ace North, Adam Di Gleria, Adam Longley, Adam Rajski, Adam Waggenspack, Adampeteremma Spence, Adrian B. Maher, Adrian Bigland, Adumbratus, Alan Hudson, Alan Jackson, Alan Smith, Alex Coyner, Alex Prouty, Alexander Pelletier, Allan Clifton, Allen Varney, Amanda Rasmussen, Andreas Melhorn, Andrew "Ranneko" Delaney, Andrew Kenrick, Andy Kleinman, Andy Kwong, Andy Rennard, Angelo Pileggi, Angus Lee, Anna M. Short, Anonymous, Anonymouse, Antony Brown, Arc Dream Publishing, Bajorque Aka Annsy, Bakuretsu Ryuu, Barac Wiley, Barney Lawrence, Ben Brighoff, Ben Scofield, Benjamin "Black Lotos" Welke, Beowulf (Biff) Bolt,

Bernard Setaro Clark, Betsy Rosenblatt, Bill "Two Soups" Kahler, Bill Benham, Bo Bratsberg, Bobble, Bok Choy, Boneless Chicken, Botchman, Brad Ellison, Brandt Bjornsen, Brendan O'Donovan, Brian "Voodooking"Rosenberger, Brian Dean, Brian Grabel, Brian Trotter, Brian Wilson, Bruce Li, Camilla Chalcraft, Carlos Leon Rendon, Carsten Bärmann, César Viteri, Chad Shurtz, Chad Stevens, Charles "Dreamstreamer" Alston, Charles Wilkinson, Charlie Etheridge-Nunn, Chris Angelucci, Chris Edwards, Chris Fox, Chris Hall, Chris Heilman, Chris Nolen, Chris Pedersen, Chris Sleep, Chris Thomas, Christian Jensen Romer, Christopher Hwang, Christopher W. Dolunt, Clément Delesalle, Clyde Lee Graham, Cody Black, Colin Roscoe, Corey Elliott, Craig Schaefer, Curt Meyer, Cy Myers, D Morris, Dan Behlngs, Dan Frohlich, Dan Gerold, Daniel Jun, Daniel Roberts, Daniel Westheide, Darrell Hayhurst, Darryl Adams, Dave Cake, Dave Gross, Dave Lowry(Rlm), Dave Rezak, David Chart, David McKeehan, David Munro, Derek Shuck, Derrick Michelson, Doc Dandy, Doc Gamester, Don Penney, Dotan Dimet, Doug Ruff, Duncan Pickard, Ed Freedman, Edward Saxton, Egon Casteel, Elizabeth Creegan, Eric M. Paquette, Erich J Eichner, Erik Cf, Erio Barale-Thomas, Eusebi Vazquez, Fabrice Breau, Fiachra Murray, Floyd "The One" Tarrant, Floyd W Grubb, Forrest McDonald, Frank "Grayhawk" Huminski, Fxpython, Gareth "Beaumains The Mongrel Knight" Willcock, Gary "Sneezy The Squid" Mitchel, Genevieve Cogman, Geoff Dash, Georg Seipler, George Martinez Jr., Gilen, Gmgerrymander, Gordon Wiley, Graham Hanna, Guy Rainey, Gwen, Harald Seng, Henry Walshaw, Herman Duyker, Ian Dorsch, Ian Herriott, Igor "Bone" Toscano, Infinihedron, Isabel M., Itamar Rauch, J.J. Dibenedetto, Jack K., Jack Kenyon, Jack Krause, Jack Macaque, Jack Royce, Jack Simutis, Jacob Ela, Jake Rimmer, James Dyer, James E. Sarver, James Hollywood, James Kent, James McClendon, James Rackham, Jamie & Henry, Jared Buckley, Jason Atkinson, Jason B Vines, Jason Breti, Jason Bryant, Jason Connerley, Jason Wasikowski, Jay Farley, Jay Ferguson, Jay Lee, Jean-Francois Leveque, Jenevieve "Tasha" Defer, Jeremy Mathews, Jeremy Melker, Jeremy Morris, Jérôme Delrieu, Jerome Devie, Jesse Thomas, Jesús Couto Fandiño, Jfs, Jim Clunie, Jiminy, Joe Fusion, Joe McKinley, John "Deadly-Dosage" Dossa, John "Shadowcat" Ickes, John B, John Oram, John W. Thompson, Johnathan "Mecha Vs Kaiju" Wright, Johnny Tigs, Jon Bristow, Jon Deeming, Jon Moore, Jonathan Grimm, Jonathan Korman, Jonathan Moriarity, Jordi Rabionet, Joseph Cucciarre, Joseph Geary, Josh Medin, Josh Street, Julian Lighton, Justin Beeh, Justin Hukle, Justin Tucker, K. Martin, Kai Tave, Keith E. Clendenen, Ken Arthur, Ken Hart, Kergonan, Kevin A. Daignault, Kevin J. "Womzilla" Maroney, Kevin White, Kirin Robinson, Kolton Mohn, Kremlin K.O.A., Kris Østvang, Kwyndig, Kyle Meeks, Larry Henson, Lauren Marino, Le Di Chang, Leath Sheales, Lee Cook, Lee Deboer, Leon William Durivage Iv, Leonard Balsera, Liam Eyers, Loki Carbis, Louis M. Privette III, Luca Beltrami, M Alexander Jurkat, Mark "Trax" Couture, Mark Chu-Carroll, Mark Engelbert, Mark Sherman, Markus Viklund, Mats A. Carlsson, Matthew Ballard, Matti Rintala, Max Perman, Michael "Skitch" Schiciano, Michael "Mammut" Sauer, Michael "Monghani" Watkins, Michael Babish, Michael Beck, Michael Gebhard, Michael Hudak, Michael Kennedy, Michel Laterman, Mike Christensen, Mike Driscoll, Mike S, Mike Watters, Misleading Rhino, Mongolo Cheung, Nate Gorham, Nathan R Duffy, Niall Forman, Nicholas Impey, Nicholas Zapetis, Nick Bate, Nick Chivas, Nick James, Nick Keyuravong, Nick Pater, Nick Sosalla, Nigel Isaac, Olav Müller, Oliver "Ahrimanius" Summers, Oren, Ozzy Beck, Pablo Saldaña Gutierrez, Patrick Phelan, Paul And Clio Bushland, Paul Bendall, Paul Demartino, Paul Hayes, Paul Kolo, Paul May, Pete Curry, Peter "Coffmeister" Coffey, Peter Dean, Peter Larsen, Peter Lloyd, Peter Metcalfe, Peter N. Martin, Peter Wlodarczyk, Philo Pharynx, Pierre Waldfried, Pirate Ronjon, PJ Saad, Rafe Ball, Ralf Achenbach, Randy Chertkow, Rich Warren, Richard Addy, Richard August, Richard Dansky, Richard Gillingham, Richard Lambert, Rob Lusteck, Robbie Westmoreland, Robert C. Kim, Robert G. Male, Robert Green, Robert Marinaro, Robert McInnes, Robert Morgan, Roberto "Elgrande" Mohl, Robin Guiver, Roland Codd, Ross Smith, Roy, Ryan Franklin, Ryan Riojas, Sam., Sasha Hall, Scott E. Robinson, Scott Faulkner, Scott Hamilton, Scott Messer, Sean M. Dunstan, Sean Murphy, Sean O'Dell, Sean Patterson, Sean Walsh, Seana McGuinness, Seanmike Whipkey, Sebastianrochefort, Sérgio Mascarenhas, Seth "Seth Arar" Arar, Seth Hartley, Shawn Cartwright, Simon Johnston, Simon Moore, Simon Rogers, Stephan Szabo, Stephane Blais, Stephane Brochu, Stephen Gibson, Stephen Thomson, Stephen Whitford, Steve Lord, Steven Martindale, Steven Ward, Storium.com, Stuart Ellis, Tarion's Cousin, Tavernbman, Temoore Baber, Terry O'Carroll, Terry Thambipillai, The Albert Jen, Theo, Tiest Vilee, Tim Ellis, Tobias Deißler, Todd Wilkes, Tom Halliday, Tom Ladegard, Tom McCarthy, Tom Pleasant, Tom Sherlock, Trevor Bart, Uke Bosse, Vaughan Cockell, Vicki Hsu, Vince Kingston, Vonpenguin, William Friedman, William J Giffen, Woodrow "Asim" Jarvis Hill, Xavier Priour, Xiangh, Xince, Yaverot, Yoshi Creelman, Yuk Chi Sung, Zache, Zed Lopez

Austere Monks: Action Jackson, Ahmed Ghobash, Alex Edwards, Alexander Probst, Alexander R. Corbett, Alexandra Logan, Andreas Sewe, Anthony Nomorosa, Antti Luukkonen, Arbuthnot Cuthbert Smingleigh, Avery Settle, Benjamin Alany, Bitter Old Joe O'Toole, Brian Rogers, Chris Churilla, Daniel A Woodward, Daniel Death-From-Above, Daniel Scribner, Darren Hansen, Dave McGowan, David E Mumaw, David Morrison, Dead Gentlemen Productions, Eain Bankins, Elsa S. Henry, George Vanmeter, Ginger Stampley, Grant Greene, Gregory M. Schulz, Grigorakakis Panagiotis, Guy McLimore, J Wagner, James "Pandaman" Forest, James Powell, Jason Blalock, Jason Pasch, Jay Cannon, Jeffrey A. Jones, Jeffrey Allan Boman, Jesse Q, Jim Mason, Jim Stutz, JJ Kahrs, John C. Ruff, John Karatovic, Johnathan Munroe, Jonathan Farber, Jorge Aláez, Jose Miguel Poonsawat, Josh Brubaker-Salcedo, Justin Lance, K.ewe, Kenneth "King Vitamin" Winland, Klint Walker, Krellic, Lahsbee, Liralen Li, Louie Brennan, M.Roberts, Manuel Sambs, Mark "Kensai" Ramiro, Matthew Lenger, Midground, Mihaly Vizhanyo, Mike James, Mike McCall, Nancy Feldman, Nate Merritt, Neale J. Carter, Nicolas Guilbert, Noel Warford, Phil Rickaby, Pip Gengenbach, Reagan Taplin, Rob Nadeau, Robert J Schwalb, Robert Kelly, Robin Gould, Russell Collins, Scott Elliott, Shannon R. Bell, Simon Booth, Steve McConnico, Tim Soholt, Timothy Snyder, Tom "Kung Pow!" Cadorette, Tony E. Calidonna, William Martin

Everyday Heros: "Brock" Broughman, "Chuck Finley", "Wayward" William Reger, A Jacob Cord, A M Meehan, A Shadow Warrior in Nevada, Aaron Alberg, Aaron Good, Aaron Kotte, Aaron Lomas, Aaron Rhoads, Aarre Vuorio, Accidental Fraser, Adam Aaron, Adam Crossingham, Adam Flynn, Adam Gauntlett, Adam Gould, Adam Leech, Adam Marler, Adam P. Lavigne, Adam Schwaninger, Adam W. Roy, Adam Windsor, Adam Y., Adrian J George III, Adrian Lauer, Al Billings, Al Kennedy, Alan De Smet, Alan Z. Eisinger, Alden Strock, Aleksandr Ermakov, Aleksi Ahtiainen, Alessandro Ricco', Alex "Xanderman" Gaines, Alex "Ansob" Norris, Alex "Monsterchef" Neilson, Alex Androski, Alex Ansaldo, Alex Greene, Alex Hacker, Alex Hunter, Alex Johnston, Alex Miller-Clendon, Alex Pestana, Alex Scheibe, Alex Valiushko, Alex Workman, Alexander Gräfe, Alexander Hauber, Alexander M. Osias, Alexander Siegelin, Alexandré Knijn, Alexis Lamiable, Alfredo Amatriain, Alice Peng & Brandon Powers, Alistair Gillies, Alistair Sheehy Hutton, Aljen, Allan Rodda, Amy Sutedja, Anders Gabrielsson, Anders Smith, André Le Deist, Andrea "Ander" Ungaro, Andreas "Cho Mai" Listl, Andreas Linder, Andreas Tillberg, Andrew "S" Mason, Andrew "Doc" Cowie, Andrew "Shi Ban Gong Bei" Finney, Andrew Barton (Madlogician), Andrew Cherry, Andrew G Smith, Andrew Gill, Andrew Henderson, Andrew Jones, Andrew Knapik, Andrew Lazar, Andrew Lister, Andrew Luczak, Andrew Overstreet, Andrew Rivett, Andrew Wilson, Andy Evans, Andy Gibson, Andy Leighton, Andy P, Andy Smith, Anon, Ant, Anthony Popowski, Anthony R. Loinaz, Antonio M. Martorell Ferriol, Antonio Rodriguez, Aragorn Weinberger, Ardon Low, Ariel Pereira, Ariele Agostini, Arlene Medder, Áron Péterfy, Arthur Lender, Arthur Martella, Arthur Monteath-Carr, Arthurdent, Arturo "Muad'dib" Urbano, Asen R. Georgiev, Asko T.J. Mattila, Avner Shahar-Kashtan, B Thomas, Baard Enoksen, Badmotel, Bahadir Mert Uzan, Baradaelin, Basil Lisk, Bastian "Coveredinfish" Dornauf, Bekir Cihangir Buyukataman, Ben Blanding, Ben Chalmers, Ben Felten, Ben Lally, Ben Liepis, Ben Stewart, Benj Davis, Benjamin Bradley, Benjamin Bruneau, Bernabe Costales, Bernie Frick, Bert Isla, Bill Dowling, Bill Kokal, Bill Phillips, Bill Vee, Biso, Blacksteel, Blue Gargantua, Bob Mungovan, Bob Richardson, Bobby Liebig, Brad Morris, Brad Osborne, Braincraft, Brandon Funderburgh, Brandon Urey, Brendan G Conway, Brenden Detherage, Brennan Dawson, Brenten T. Reed, Breon Guarino, Brett Rizzuto, Brian "Chainsaw" Campbell, Brian Artiaco, Brian Danford, Brian E. Kirby, Brian Engard, Brian M. Creswick, Brian McCarthy, Brian R. Bergdall, Brian Rock, Brian Schoner, Brian!, Broken, Brook Freeman, Brooke Wiewel, Bruce Curd, Bruce Harlick, Bryan Rennekamp, Buzz Gunderson, C Budworth, C.J. Carroll, Callumn James, Calvin Golas, Camille, Caoimhe Ora Snow, Carl Chisholm, Carl Cramér, Carl Dettlinger, Carl L. Congdon, Carsten Berg, Cary Layton, Cédric Chardon, Cern, Chad Lynch, Chapel, Charles Andrew Bates, Charles Coleman, Charles Corrigan, Charles Glasgow, Charles Tan, Charlie Lewis, Charlie Venuminostrates Main, Charlie Vick, Che "Ubiquitousrat" Webster, Chemo, Chickie Lock Who, Chor Kun Xin, Chris "Pepsiman" Saguisag, Chris "Loonyeclipse" Daigle, Chris "Wooberman" Woodward, Chris A Challacombe, Chris Aylott, Chris Bertani, Chris Brashier, Chris Braun, Chris Cooper, Chris Crouch, Chris Darden, Chris Fee, Chris Flynn, Chris Gow, Chris Harris, Chris Hartford, Chris Hayes, Chris Lackey, Chris Longhurst, Chris McDavid, Chris McDermott, Chris Miles, Chris Mitchell, Chris Murphy, Chris Pitts, Chris Potter, Chris Sharpe, Chris Shields, Chris Wiley, Chris Witt, Christian Beier, Christian Knoeppler, Christian Wanamaker, Christoph Sapinsky, Christophe Saura, Christopher Gmelch, Christopher Hill, Christopher Hunter, Christopher Jackson, Christopher McDonough, Christopher R. Clark, Christopher Reed, Christopher Scott, Christopher Slifer, Christopher Steven Sims, Chuck Cooley, Chuck Durfee, Chuck Ivy, Clifton Gordon @Calvinbah, Clint Staples, Cody Marbach, Colin Cherry, Colin Clark, Colin Fredericks, Colin Jessup, Colin Smith, Colin Sng, Conrad Murkitt, Constantine Markopoulos, Corey Ernst, Cornelius Cremin, Cory Rathbun, Craig Curtis, Craig J. Kellner, Craig Mason, Craig Payne, Cyril Ricketts, D Howard, Damien Rahyll C., Dan Bondeson, Dan Brandon, Dan Forinton, Dan Goncalves, Dan Hall, Dan Hill, Dan Martland, Dan Noland, Dan Roe, Dan Scale, Dan Suptic, Dan Winterlin, Daniel "No-Shadow Kick" Bayn, Daniel Bain, Daniel Benkmann, Daniel Brewer, Daniel David Fernandez, Daniel J. Coleman, Daniel Maberry, Daniel Morgan, Daniel Pfannenstill, Daniel Ravipinto, Daniel Schlegel, Daniel Treisman, Daniel Turcote, Daniel Whyte, Daniel, Max & Mason, Danno, Danny James Walsh, Darin Dumez, Darryl Trainor, Dave Bell, Dave Chalker, Dave Coleman, Dave Russo, Dave Sokolowski, Dave Walls, Dave Weinstein, David "Skyriver Titan" Buswell-Wible, David Annandale, David Barrena, David Bowers, David Farnell, David Kazibut, David Lucier, David Maple, David Moseley, David Noonan, David O'Connell, David Saggers, David Schirduan, David Stengle, David Tucker, David Walker, Davide Mana, Declan Feeney, Declan J Keane, Deglove, Demian Walendorff, Demond Thompson, Derrick Tennant, Desc, Detective Clayton, Devin R Bruce, Dicey Dave, Dindortherogue, Dirk Keienburg, Docchronos, Dominik Małachowski, Don Hallock, Dorian Dalarque, Doug Frye, Co-Host Schlock Treatment Podcast, Doug Grimes, Doug Jacobson, Doug Nordwall, Doug Woolsey, Douglas Schaub, Dr Andrew Coombes, Dr. Fasih Sayin, Dr. John Hutson, Dr. John Smith, Drew (Andrew) South, Duncan Ellis, Duncan White, Dustin Curtis, Dustin Headen, Dwight Scull, Dylan Craig, Dylan Green, Dylan Knight, Dylan L. 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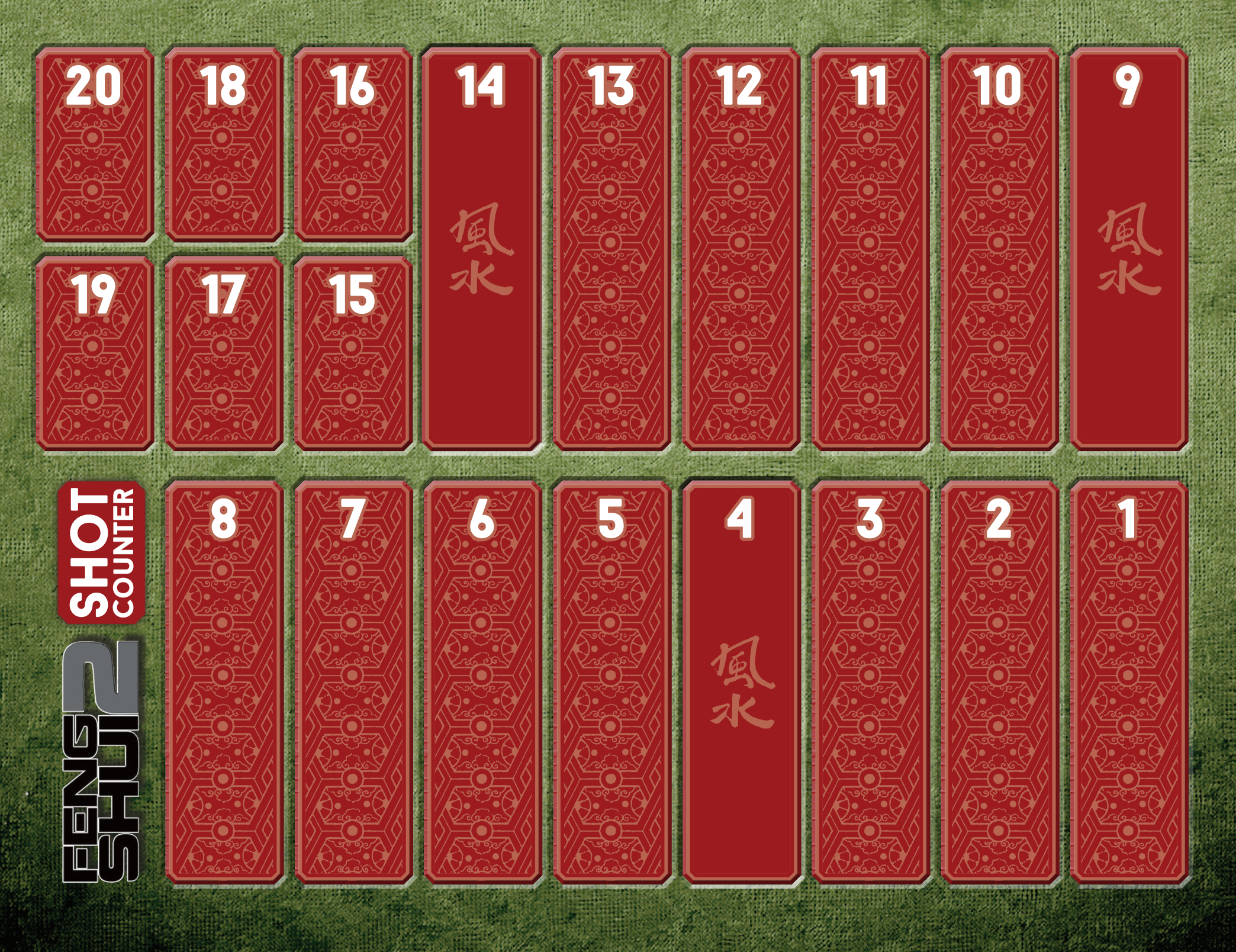
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SHOT COUNTER
FENG SHUI 2

CHARACTER NAME

ARCHETYPE

CHARACTER CONCEPT

PORTRAIT

MELODRAMATIC HOOK

SCHTICKS & GEAR

SKILLS

UNSKILLED CHECKS USE A RATING OF 7

MAIN ATTACK

BACKUP ATTACK

DEFENSE

TOUGHNESS

FORTUNE

SPEED

MARKS OF DEATH

WOUND POINTS

| | | |

TASK CHECK BRIEFING

Whenever you tell the group that your character is trying to do something, your GM has to decide whether she is successful. If she is successful, your GM needs to decide just how successful she is. If she fails, the GM needs to know what the consequences of the failure might be. This process is called a task check.

THE DICE

Whenever you are called upon to roll dice in a *Feng Shui 2* game, you will be rolling two standard six-sided dice. Each should be a different color. One die represents a positive value; the other, a negative. At the beginning of each session, tell your GM which color is which and stick to this choice. No fair deciding which is positive after you've seen the roll results!

Whenever you roll the dice, subtract the negative die roll from the positive. The result may be a negative number. This is called your Swerve.

Mary designates her green die as positive and her red die as negative. She rolls and gets a 3 on the green die and a 1 on the red. She subtracts the result for the red die from the green die: 3 – 1 = 2. Her Swerve is 2.

CLOSED AND OPEN ROLLS

Sometimes your GM will ask you to make a closed roll. This is a normal roll of the two dice, as given above.

Most of the time, you will be asked to make open rolls. In an open roll, you reroll any die that comes up 6, adding to that die's total. This gives a wider range of results, which simulates the wild and chancy actions typically undertaken by *Feng Shui 2* characters.

Example: Mary makes an open roll, and gets a 6 on her green die and a 5 on her red die. She rerolls the green die, getting a result of 4. She adds the results of the two green die rolls: 6 + 4 = 10. She then subtracts the negative result, 5: 10 – 5 = 5. Her final Swerve is 5.

If, on an open roll, both dice come up sixes (boxcars), the GM should decide that something unusual happens. You reroll both dice, ignoring each instance of boxcars (but not a single 6) in your final total. The unusual happening may be good or bad, depending on the overall result of the roll.

DETERMINING SUCCESS OR FAILURE

Usually when you make a roll, you will then add the result to another number — that number is usually one representing one of your character's abilities, and is called an Action Value (abbreviated as AV). When you choose your character archetype, you will want to make sure that she has high Action Values in the abilities you want her to be especially good at. There's a chart in the rulebook (p. 332) that gives you an idea of the level of ability that various Action Values correspond to.

When you add the Swerve to an Action Value, you get a number we call the Action Result. When your character tries to do something, that Action Result is compared to a number decided upon by the GM which represents the difficulty of the task your character is attempting. This number is called — surprise, surprise — the Difficulty. If the Action Result equals or exceeds the Difficulty, your character succeeds at the task. How well she does depends on the difference between the Difficulty and the Action Result. The difference is called the Outcome. If the Action Result is lower than the Difficulty, the attempt fails. Again, the difference between the two numbers can determine the degree of the failure if necessary.

Example: *Chin's character, Jimmy Kwan, is attempting to break a board with his head at a kung fu tournament. His Action Value for Martial Arts is 6. The GM decides that the Difficulty of breaking the board without injury is 6. Chin rolls 2 on his positive die and 4 on his negative die, for a Swerve of –2. He adds this to his Action Value: –2 + 6 = 4. This is below the Difficulty, so Jimmy Kwan fails. The GM decides how to describe the failure. Since the difference between the Action Result and the Difficulty is only 2, the GM decides that Jimmy half-succeeds — he breaks the board but stuns himself in the process, embarrassing himself in front of the large audience. Had the difference been 4 or more, the GM might rule that not only did Jimmy fail to break the board, but he also injured himself.*

WAY-AWFUL FAILURE

Even outrageously skillful heroes have their off moments. Bad luck can strike at any time, bringing with it humiliation, agony, humiliation, slapstick embarrassment, or humiliation. A Task Check that results in this sort of disaster is called a Way-Awful Failure. This can be triggered in one of two ways:

- You get a negative Action Result.
- You roll double sixes (boxcars) and then fail to meet the Difficulty of the check when you reroll.

Most of the time, your GM thinks up excruciatingly appropriate fates for your character to meet when you get a Way-Awful Failure. Standard Way-Awful Failure results are provided for some common Task Checks. Gun-wielding characters who suffer Way-Awful Failures usually have their guns malfunction on them. Sorcerers suffer something nasty called backlash. But that's detail, and you can find the details in the rulebook.

COMBAT BRIEFING

When you want your character to hit another character in combat, you make a Task Check using the appropriate Attack ability. If you are hitting in hand-to-hand combat, the relevant ability is Martial Arts. If you are hitting an opponent from a distance with a missile weapon, the relevant ability is Guns. If you are attempting to hit an opponent with a spell, use Sorcery. Some Attacks can be made with the Scroungetech or Creature Powers abilities; if you have a schtick that requires that these abilities be used, this will be indicated in the schtick descriptions.

If your opponent is stationary and does not defend against you, the Difficulty of the Attack Check is 0. If the opponent is dodging or parrying, the Difficulty equals the Action Value of the opponent's Defense Value (plus any bonuses from dodging). The opponent might also successfully execute a reactive stunt that prevents you from attacking him at all.

Other factors such as range, cover, and impairment from Wound Points can alter Action Values and Difficulties during combat.

HOW NOT TO GET HIT

Few characters who know that they're in the middle of a fight are going to stand stock still waiting to be creamed. Any character engaged in combat is assumed to be moving about; this is considered to be a passive dodge and has no shot cost. If a character is making a passive dodge, the Difficulty of any attempt to hit her equals her Defense Value.

Characters may also choose to make an active dodge against any attack. This means that the character is, for the moment, concentrating entirely on not getting hit. An active dodge has a shot cost of 1. Making an active dodge increases your Defense by 3.

An active dodge counts as an interrupt.

In especially close quarters, getting out of the way may be especially tricky: your GM will reduce your Defense Value accordingly.

MOOKS

Many of the opponents you will be facing are of low skill; their only advantage is numbers. Heroes in action flicks mow through cheap henchmen with little trouble. In *Feng Shui 2*, we call these opponents mooks. If the GM hasn't bothered to give them a name, they're not really important to the plot. They're set dressing, basically, but more fun to beat up. (Don't get too overconfident, though — they can still do damage to you when the GM rolls high.) Mooks follow a different set of rules than named characters, as explained below.

WHEN MOOKS GET HIT

If an unnamed character is hit, he is out of the fight.

NAMED CHARACTERS

Named characters — featured foes, bosses, and uber-bosses — are harder to take out in a fight, because they are sufficiently important to the story for the GM to have given them names. PCs are all named characters, as are the main bad guys your characters will be fighting.

WHEN NAMED CHARACTERS GET HIT

Here's the basic formula for determining the result of a successful hit on a named character: Attack Outcome + Damage Value – Opponent's Toughness = Wound Points suffered.

Here's how this works: when a character hits an opponent, take the Outcome of the Attack Check; this is the difference between the attacker's higher attack Action Result and the defender's Defense Value.

Add this figure to the Damage Value of the Attack. Each type of Attack does a different amount of damage: see the Damage Values Charts on p. 332-333. Then subtract the victim's Toughness value.

The result of the equation is the number of Wound Points that the character suffers. If the result is 0 or less, the character suffers no Wound Points.

SEQUENCE AND SHOTS BRIEFING

Combat is handled in sequences. Each sequence represents roughly three seconds of time. In turn, each sequence is divided into a variable number of shots. Shots are a game abstraction; they are a way of determining who gets to do something in what order within a single sequence. You can use a shot counter to keep track of this, or scratch paper notation, or whatever makes the most sense for your table.

INITIATIVE

At the beginning of each sequence, each participant in the fight makes an Initiative Check. This is a roll of one die, to which the character's Speed is added. Sixes are not re-rolled. The resulting number is the shot at which the character first gets to act. A sequence starts with the highest Initiative Check result of any character participating in the fight.

Once the highest shot has been determined, the character with the highest shot gets to act. Then the GM counts down shots from highest to lowest to see who gets to act next. Actions that take place during the same shot occur in seating order of the players, followed by any GMCs. When a character's shot comes up, he can act. The complexity of the action he chooses to make determines how many shots elapse before he can act again. Even the slowest characters generally get to act several times during a sequence.

SHOT COST OF ACTIONS

Most complex actions cost three shots. In three shots a character can (for example) try to hit an opponent using any Attack ability, pick up an object, reload an automatic pistol, or run full-out, traveling twice your Speed in meters.

Some simple actions take only one shot. In one shot a character can, for example: parry or block an attack, resist a wrestling maneuver, draw a weapon from a scabbard or holster, reload a clip-fed gun, duck or dive flat, or catch a thrown object.

Once the GM has counted down through the shots, and resolved all actions that take place on shot 1, a new sequence starts with a new round of Initiative Checks. There is no shot 0.

RUNNING OUT OF SHOTS

Characters can take an action even if there aren't enough shots left in the current sequence.

If you take an action that costs more shots than are left in the current sequence, the remaining shots are subtracted from your Initiative result for the following sequence.

KEYFRAMES

Some combat conditions persist until the next keyframe. A keyframe lasts from the current shot until the beginning of the same shot in the following sequence. If a keyframe effect starts at the beginning of a sequence, low Initiative Checks kicking off the following sequence may mean that the keyframe does not occur. In this case, the keyframe ends at the beginning of the sequence.

Track keyframes by placing a distinctive token on your shot counter. An effect that expires on a particular keyframe is called a keyframe effect. For ease of tracking, no character can have more than one keyframe effect going at one time. Activating a new one cancels the previous one.

INTERRUPTS

Certain reactive actions can be taken as interrupts. You can do these when a particular condition, like an Attack launched against you, occurs, even though it is not otherwise your turn to act. Interrupts may carry a shot cost of their own, meaning that your subsequent action now occurs even later. Expensive interrupts reduce the number of times you get to Attack. Spend too much on interrupts and you won't be able to Attack at all.

Subtract the shot cost of the interrupt from the number of your next shot. This becomes your adjusted next shot. A character can trigger no more than one interrupt for any given condition.

If you have no actions remaining in the current sequence, the cost of an interrupt is applied as a negative modifier to your Initiative Check for the next sequence.

EXTRA-LONG ACTIONS

Some actions in a sequence take more than 3 shots. Certain schticks require more time than it takes to make a standard attack. Or your character might also be engaging in non-combat action, such as defusing a bomb or frantically trying to repair an out-of-control vehicle, while her pals and enemies furiously hammer on one another.

If you take an action that costs more shots than are left in the current sequence, the remaining shots are subtracted from your Initiative result for the following sequence.



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