

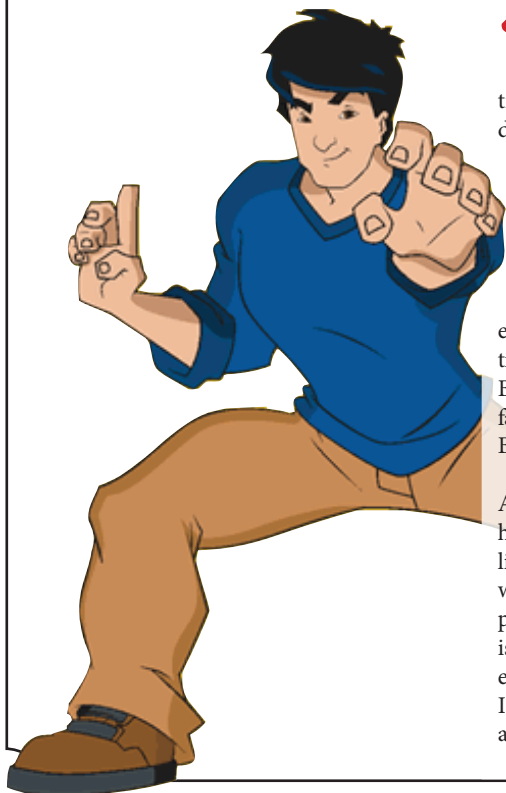
JACKIE CHAN ADVENTURES RPG

BY DAVID MIESSLER~KUBANEK



Inspired by (mostly) the first two seasons of the animated series, this family-friendly game uses the Wushu role-playing engine to help you recreate the stories with your group.

The original animated series was created by John Rogers and developed by Jackie Chan. No rights reserved.



JACKIE CHAN

Who am I? I'm a dedicated family guy who tries to do the right thing and teach others the do the same in life. Life is too precious.

Professionally as an experienced archaeologist, I travel around the world to explore lost places and retrieve rare artifacts for museums. I always have my toolkit with tiny brushes and notepad for sketches.

From time to time I also work as a Researcher for Section 13, which is a secret spy organization run by my good friend, Captain Augustus Black. Section 13 has both complicated my family's life as well as helped us out when the Bad Guys came for us and destroyed our home.

Additionally, I help run Uncle's New Antique Shop in San Francisco, CA, when he's away. It's also where the Chan family lives and Uncle makes sure that everyone who lives there also can make a sale to any potential customers who visit. The Shop is where we do research on artifacts and enchantments that Section 13 can't handle. I've learned so much from Uncle and he is always there for our family.

I also help raise my niece from Hong Kong, Jade, who's been living with us for the past few years. Ever since Jade joined us, life has never been the same and I am constantly amazed with what she has to um "teach" me.

Sometimes I work out with Tohru when he needs rest from his Magic studies as I know a little Kung Fu — it seems to be making him feel more at home and part of our family.

TRAITS

K, 5: I Know Kung Fu

P, 4: Archaeologist

O, 3: Family Guy [REFRESH]

W, 1: Nice Guy [REFRESH]

Stunt (spend a Chi): Perform a crazy action scene involving unusual items, such as mops, bicycles, toys, and even windshield wipers.



UNCLE CHAN

Who am I? I am Uncle. I run Uncle's New Rare Finds (antiques shop) in Chinatown, San Francisco — best deals in town!

I am also a master Chi wizard trained by Chi Master Fong, but this is another story. I am training Tohru to take over for me — I have always wanted to travel the world without needing to battle ancient demon sorcerers. I am very proud of Tohru — but don't you say a word about that to him — he's too good of a deal to pass up.

I have a nephew, Jackie, who works hard in his career and for Captain Black with Section 13 — they have a spacious lavatory that can substitute the space I need for a Chi wizard's laboratory. Jackie needs to remember to be a better salesman around the Shop. I trained Jackie myself in the ancient Chinese Art of Kung Fu — your whole body becomes a deadly secret weapon. Oh yes, one more thing about Jackie, he needs a good wife! Do you know one?

I am also pleased to help raise Jackie's niece, Jade, when she stays with us. She has

such potential and unlike Captain Black, she believes in Magic and hopefully will continue to learn to respect the Old Ways and her Elders, Hot-cha!

If only I can convince Captain Black to open a full-time department in Section 13 for doing research on Magic. It would help Uncle's old bones to not have to travel back to the Shop.

TRAITS

K, 3: Want a Piece of Uncle?

P, 4: Antiques Dealer

O, 4: Magic Must Defeat Magic

O, 3: One More Thing! [REFRESH]

W, 1: A Good Deal [REFRESH]

Stunt (spend a Chi): To use the counter spell on opponents who are Magical, "Yu Mo Gwai Gwaai Fai Di Zao."



JADE CHAN

Who am I? I'm Jackie's 16 year-old niece from Hong Kong. I'm adventurous, strong-willed, curious, and most certainly vigilant.

I find ways to get into the action, always exploiting loopholes in what people tell me to do with my cunning intellect, and I love to help others whenever the opportunity arises.

I'm a junior in High School and can't wait to graduate and take what I've learned from my secret adventures with Uncle Jackie and apply it to the real world. I can't wait to make the world a better place.

In fact, I've been learning all sorts of things from hanging out in Section 13 — like all their way cool gadgets from the R&D division, and from all those long, um, talks with Captain Black.

When I'm not busy with that, I really like to hang out with my best friend, Big-T (Tohru), though Uncle keeps him so busy training all the time. Me and Big-T share chores, play games, and talk during missions, training sessions, and when Uncle's napping.

Sometimes I steal Uncle away to hear about his stories when he was growing up in China and his move to the States. Uncle was sooo Jackie back in the day. He has the best tea and jokes when he's not Mr. Grumpy Pants.

And of course there's Uncle Jackie — I've learned so much from him, from kicking butt to being a responsible individual in or out of trouble. No one's as cool as Uncle Jackie.

TRAITS

K, 3: I Learned from the Best

P, 3: High School Student

O, 3: Spy-in-Training

O, 5: Cunning [REFRESH]

W, 1: Trying to Help [REFRESH]

Stunt (spend a Chi): To show up where another PC is, with a simple explanation, like taking the stairs.



TOHRU "CHAN"

Who am I? I'm originally from Japan, though I've been in the States for a while. I am a large man of girth, but too small for Sumo and I HATE fish!

I used to work for Valmont as the lead enforcer of the Dark Hand, a gang of international criminals. For a while, Valmont was working with a demon sorcerer named Shendu. However, that did not turn out well.

As a result, I found my fortune changed and have been adopted into the Chan family. Uncle has made me his apprentice to pass on his Chi wizard training, and also to tend to the shop so that he can go on vacation. Uncle is a harsh task master, but at least he does not order me to single-handedly face off against a demon sorcerer.

I've been blessed to have developed a strong relationship with Jade Chan and we spend hours talking between chores, training and missions. She's the sister I never knew I wanted.

Her Uncle, Jackie, is doing his best to accept me into the family and has been tutoring

me with Kung Fu, but it's difficult to change your habits.

The most interesting change has been working with Captain Black of Section 13. He once hunted me and the rest of the Dark Hand and now I am working as a consultant for him on "unusual missions." Life is full of surprises, especially with the Chan family.

TRAITS

K, 4: Old School Thuggery

P, 4: Magician's Apprentice

O, 4: Protective [REFRESH]

W, 1: I HATE Fish! [REFRESH]

Stunt (spend a Chi): To utilize your massive size and/or impressive strength during a scene.



CPT. BLACK

Who am I? I am the leader of a covert spy organization called Section 13. We defend the world from threats mundane and paranormal.

It's up to me to recruit and train individuals for each crisis. From time to time I call on my friend, Jackie, to help with some of the more unusual matters and in return I've shared many of Section 13's resources with him and his family — including letting them live with us until their home could be rebuilt.

While I can't really claim to understand everything we encounter or trust in the superstitious mumbo jumbo that people like Jackie's Uncle spout off, I have learned to trust his experience on missions, mostly.

Jackie has always been a reliable consultant and more importantly, a loyal friend.

And if his niece, Jade, continues with her progress, I may even recruit her to join Section 13 as an official agent.

The only sore spot in the lot has been Tohru, who I used to hunt as an international criminal member of the Dark Hand for a few years. I think that we're working on

revising our relationship with each encounter.

Given all of my experience around the world I have my days full of looking at the larger picture with intel pouring in from contacts and Section 13's Tech Net.

The job can get crazy, but I know a few shortcuts to make it through troubles. Having access to the latest resources doesn't hurt either.

TRAITS

K, 4: Trained Around the World

P, 5: Leader of Section 13

O, 3: Knows Shortcuts [REFRESH]

W, 1: Don't Trust Magic [REFRESH]

Stunt (spend a Chi): To have a useful resource either on hand or to requisition one from Section 13.

WUSHU GUIDELINES

SIMPLE RULES

1. Player describes the action.
2. If required, dice are rolled equal to the number of descriptions thrown listed (max. 5). Roll equal to or less than the Trait rank used.
3. **Note:** Spending Chi Points may be required for some effects.
4. GM describes the outcome. Repeat...

TRAITS ~ K'POW!

- **K:** "Kombat" (cinematic and "krazy," Kung Fu style)
- **P:** Profession (spy, archaeologist, student)
- **O:** Other (Traits that are not defined elsewhere — usually one is a REFRESH Trait)
- **W:** Weakness (something a character cannot easily resist and adds drama/trouble)

KOMBAT

Divide the number of dice in your pool between **Yin (defense)** and **Yang (offense)**.

CHI POINTS ~ HEALTH/STUNTS

Spend on: Health, Stunts, and narration.

Earn by: Being cool, tagging REFRESH Traits.

JACKIE CHAN ADVENTURES

Inspired by (mostly) the first two seasons of the animated series, this family-friendly game uses the Wushu role-playing engine to help you recreate the stories with your group.

RUNNING THE ADVENTURES

1. Start in the middle of a scene where someone discovers something they shouldn't, or is in over their head. Maybe they stole or found a cursed artifact? Maybe someone else is competing for the same thing? Maybe someone else has sent goons — or better yet — Shadowkhan to fetch it from you after the Player Characters did the hard work of getting past all of those traps?
2. If you think the PCs are winning too easily, kick it up a level — just make sure to reward them heavily for enduring those Bad Day Bad Days on them. They are the Good Guys after all.
3. Throw in mystical artifacts or Magic, mix it up with criminal shenanigans and make sure it threatens one or more of the Chans.
4. Don't forget Section 13 and real world drama.

NOTES

- Name of Adventure?:
- Who's in the middle of what?:
- Who wants what?
- Complications?
- Obligations/drama?
- PCs linked?:
- NPCs linked?:



THE SHADOWKHAN

Who are they? Tribes of spiritual warriors who are bound in service to whoever possesses the Tarakudo Mask that controls them.

Summoned from the darkness within, Shadowkhan travel from their realm to emerge from shadows in our world.

They usually appear as black-clothed ninjas with red eyes and gray-blue skin who never speak even when “knocked out” — disappearing into a splatter of shadow.

They often use a variety of weapons and tools to carry out their mission, including throwing stars, bolos, and smoke bombs. They also have gliding cloaks in their outfits and can scale walls and other surfaces with ease.

The Shadowkhan are said to be kindred souls who lost themselves to dishonor, were traitors to loved ones, or were corrupted through the Dark Arts.

It is through the dark urges within a person that the full power of the Shadowkhan can be exploited to harm and to steal from others.

COMMON SHADOWKHAN ITEMS

- Throwing stars
- Bolo ties
- Smoke bombs
- Gliding-cloaks
- Nets and ropes
- And others created during play

Mooks vs. Solo: Normally, treat Shadowkhan as Mooks — when solo use below...

TRAITS

K, 4: Spiritual Ninja Warriors

P, 3: Servants to a Higher Power

O, 5: We Come in Numbers

W, 1: Tarakudo's Mask Commands

Stunt (spend a Chi): To have and use a special spiritual Ninja item as part of an action (Yin or Yang) during a scene.

THE SHADOWKHAN

GOALS

1. To serve the Mask wielder.
2. To become more empowered by a wielder.
3. To bring Tarakudo into this world.
4. To bathe the Earth in Darkness.

MASK WIELDER

- **K, 5:** Demon Mayhem
- **P, 3:** Demon Vessel
- **O, 4:** Dark Arts [REFRESH]
- **W, 1:** Banishment by Magic [REFRESH]

OUTCOMES

Good for the Shadowkhan: To have Tarakudo brought into this world through the power of the Mask.

Bad for the Shadowkhan: To have the Mask banished from this world.

THE TARAKUDO MASK

ABOUT THE MASK

For generations, the demon sorcerer, Shendu had direct access to control the Shadowkhan through his connection with their source in the beyond. However, since Shendu's defeat the Mask has changed hands, falling into the wrong hands.

However, now that the Tarakudo Mask is in this world one must wear it in order to give orders to the Shadowkhan. Once the orders have been given, the user may take off the mask, if they are able. Losing oneself to the power of the Mask is always a threat. The Mask will try to inhabit the wearer and bring forth the demon Tarakudo into our world.

Note: These spiritual warriors can be cultivated by a wielder into Tribes, each with specialized appearances and abilities. However, this is rare and dangerous for the Mask wielder to do as the power of the demon connected to the Mask will grow faster — perhaps even summoning Tarakudo into the wielder.

NOTES

- Where is the Mask/wielder?:
- Effects on the Mask wearer?:
- What are the Shadowkhan doing?
- Complications?
- Obligations/drama?
- PCs linked?:
- NPCs linked?:



PROF. ALBRECHT

Who is he? Professor Josef Albrecht was Jackie Chan's idol and mentor in the field of archaeology.

Publicly, Professor Albrecht is a highly regarded and well-beloved instructor at The University of San Francisco.

However, Albrecht has been using his influence and connections over the years on campus to collect rare and powerful Artifacts of Power from around the world for the city's museum. His ultimate plan is to use the gathered artifacts as part of a ritual to summon and control a power from beyond this world — the demon Ka'Taz the Destroyer.

Albrecht is not acting alone in this plan. He is working with his Brothers and Sisters of the Illuminati to open the way for a New World Order with their secret society in charge for the rest of eternity.

Albrecht has been cultivating the young minds of people and recruiting members from around the world. He is the point man for many influential contributors and as a result is very well protected.

Albrecht's most recent acquisition includes the rare and dangerous Tarakudo Mask, which he plans to use to control the Shadowkhan to steal the Talismans. However, this is a ruse to help the Illuminati gain access to Section 13 where the Spear of Doom is stored. The Spear of Doom (aka the Key of Fate). With the key the Illuminati hope to unlock Ka'Taz the Destroyer.

TRAITS

K, 2: I'm a Civilian

P, 5: Professor of Archaeologist

O, 3: Black Market Connections

O, 4: Illuminati Member [REFRESH]

W, 1: Find of a Lifetime [REFRESH]

Stunt (spend a Chi): To have resources or personnel from the Illuminati secret society available.

THE ILLUMINATI GOALS

1. Dr. Albrecht approaches Jackie Chan for help with recovering the Tarakudo Mask, which was stolen from the San Francisco city museum.
2. The Shadowkhan are stealing things and to get information about access to Section 13.



ILLUMINATI MEMBERS

- **K, 3:** Thuggery
- **P, 5:** Illuminati Members
- **O, 4:** We Know the Occult [REFRESH]
- **W, 1:** Conspiracy Theories [REFRESH]

KA'TAZ THE DESTROYER

- **K, 5:** Big and Terrible
- **P, 3:** Lost Titan
- **O, 4:** Pain Makes Me Grow [REFRESH]
- **W, 1:** Sucker for Games [REFRESH]

OUTCOMES

Good for the Illuminati: Summon and control Ka'Taz to rule the world. Bonus — also get the Talismans/Tech and from Section 13.

Bad for the Illuminati: Lose control of Ka'Taz, not get the Spear, be exposed without rewards.

ABOUT THE TALISMANS

Hidden is an ultra-secure vault in Section 13 are the 12 Magic Talismans that only Captain Black has direct access to these days. Each talisman depicts an animal on it. Below is a listing of what power each talisman is said to possess:

Rat: Animates inanimate objects

Ox: Enables super-strength

Tiger: Divides or unites the yin and yang

Rabbit: Enables super-speed

Dragon: Enables combustion rays

Snake: Makes one invisible

Horse: Enables healing

Sheep: Enables astral projection

Monkey: Transmutes animals into other animals

Rooster: Enables levitation

Dog: Enables immortality

Pig: Enables heat-ray vision

ABOUT THE SPEAR/KEY

Section 13 also holds other Artifacts under lock and key, including the Spear of Doom. The spear is a two-meter long pole that has a sharp diamond arrow top and a carved ruby face as a counter weight at its end.

The spear is considered a threat because wherever it is struck (usually in the ground) powerful quakes often erupt.

However, the real threat is that if the spear

is placed into the Well of Tears on a forsaken island in the Atlantic Ocean, and turned with the correct Magical incantation, it can unlock the chamber that holds Ka'Taz the Destroyer (a lesser known Titan).

The spear as the Key of Fate can be used to influence Ka'Taz once it is free of its imprisonment so long as the user can continue with the incantation: "Thy will is my own."

ABOUT JACKIE CHAN ADVENTURES

Family-friendly action and drama vs. mystery and magic. Watch out as one-liners face off against fists of fury, demon sorcerers and death-defying stunts to save the world.

Based on an animated series about a fictionalized version of Jackie Chan. This Jackie Chan is an archaeologist who lives with his uncle and niece in their uncle's antique shop in San Francisco, California. A former enemy-turned ally (Tohru) studies and lives with them, while a family friend (Captain Augustus Black) and leader of a spy organization calls on Jackie's special skills when there are missions outside his expertise.



JACKIE CHAN'S TRAITS

K, 5: I Know Kung Fu — Jackie is a world-class martial artist, but doesn't brag about it.

P, 4: Archaeologist — Paid by the University of San Francisco to travel the world and collect artifacts.

O, 3: Family Guy [REFRESH] — Nothing matters more or than helping "family."

W, 1: Nice Guy [REFRESH] — Polite, friendly, law-abiding, and even gullable as a result.

Stunt (spend a Chi): Perform a crazy action scene involving unusual items, such as mops, bicycles, toys, and even windshield wipers.



UNCLE CHAN'S TRAITS

K, 3: Want a Piece of Uncle? — Uncle taught Jackie a thing or two about Kung Fu years ago.

P, 4: Antiques Dealer — Antiques are a specialty for Uncle and he prides himself on his skill.

O, 4: Magic Must Defeat Magic — Your knowledge of antiques is challenged only by the Magic you know.

O, 3: One More Thing! [REFRESH] — You have a habit of reminding people to do things. Repeatedly.

W, 1: A Good Deal [REFRESH] — Making a sale to a customer or getting a bargain makes Uncle's day.

Stunt (spend a Chi): To use the counter spell on opponents who are Magical, "Yu Mo Gwai Gwaai Fai Di Zao." [Each time a Player recites the incantation they get an extra Chi to use against a Magic target.]



JADE CHAN'S TRAITS

K, 3: I Learned from the Best — Jade has studied martial arts from Jackie Chan.

P, 3: High School Student — While she isn't the best student, she does well enough when she's there.

O, 3: Spy-in-Training — Jade's attitude, tech-savvy and scrappy nature along with her skills for stealth, psychology, and sheer determination have put her on the track to working for Section 13 someday.

O, 5: Cunning [REFRESH] — Her attention to detail has gotten her in and out of trouble regularly.

W, 1: Trying to Help [REFRESH] — Jade means well, but sometimes her help complicates things.

Stunt (spend a Chi): To show up where another PC is, with a simple explanation, like taking the stairs.



TOHRU "CHAN'S" TRAITS

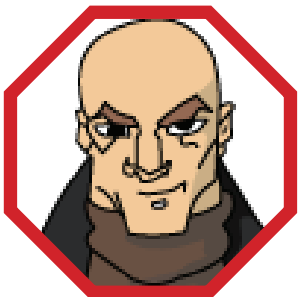
K, 4: Old School Thuggery — Based on training from Tohru's old life with the Dark Hand.

P, 4: Magician's Apprentice — Training under Uncle for lore and practice with Magic.

O, 4: Protective [REFRESH] — You are very determined to protect that which matters to you.

W, 1: I HATE Fish! [REFRESH] — Just because Tohru is from Japanese people think he likes fish, but they are wrong. Tohru cannot stand having fish dumped on him.

Stunt (spend a Chi): To utilize your massive size and/or impressive strength during a scene.



CAPTAIN BLACK'S TRAITS

K, 4: Trained Around the World — Cpt. Black's experience is global, including his fighting prowess.

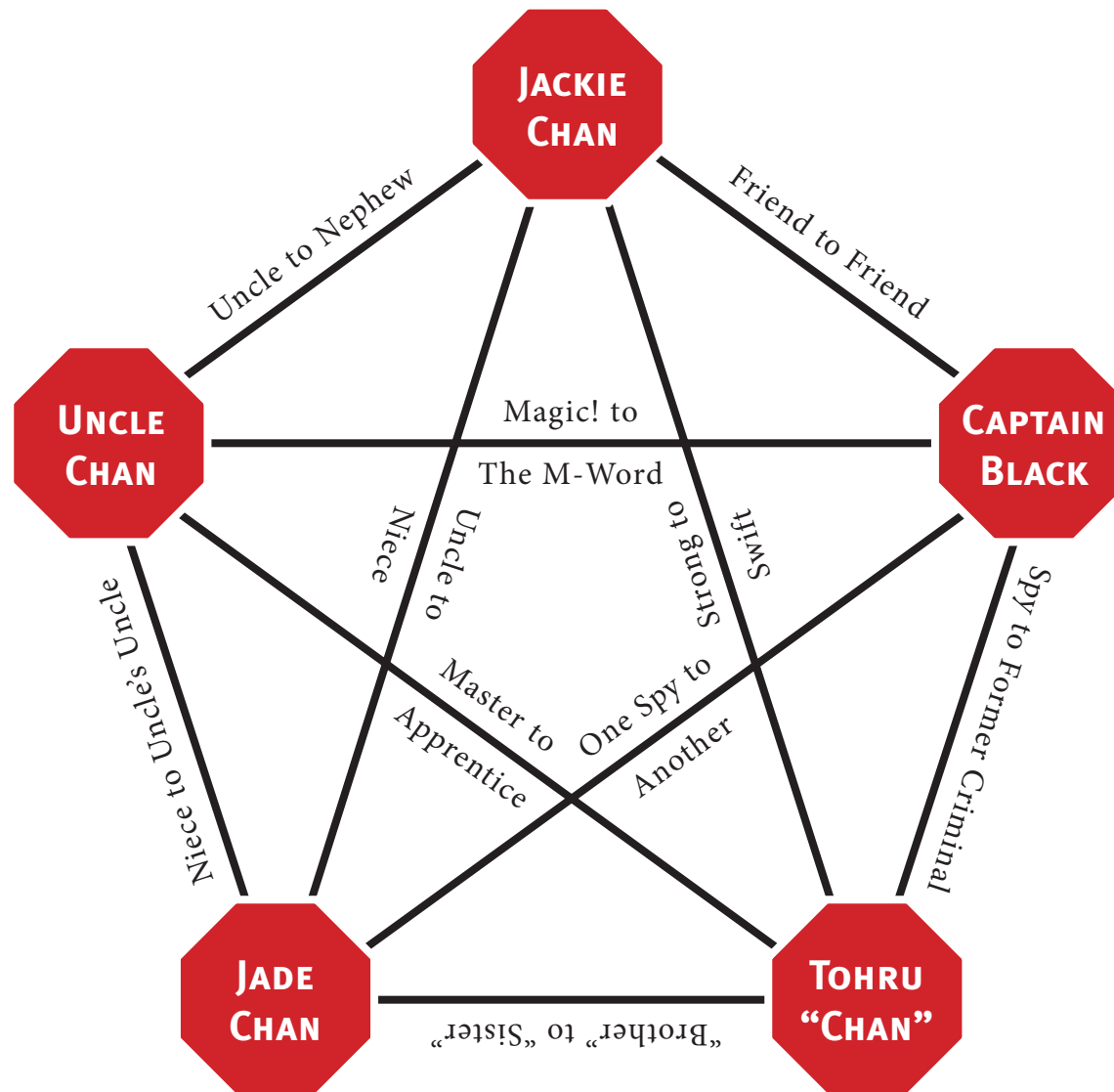
P, 5: Leader of Section 13 — He can utilize Section 13 to handle most any crisis during a scene.

O, 3: Knows Shortcuts [REFRESH] — Cpt. Black has a keen strategic mind for getting things done.

W, 1: Don't Trust Magic [REFRESH] — Even when he sees it, he can't believe that Magic is a real force in the world. Everything should have an explanation, even if there's no rational explanation, yet.

Stunt (spend a Chi): To have a useful resource either on hand or to requisition one from Section 13.

JACKIE CHAN ADVENTURES RELATIONSHIP MAP



WUSHU

Daniel Bayn's Wushu Open: The Ancient Art of Action Role-Playing!! [wiki.saberpunk.net/Main/HomePage]

INTRODUCTION

I've written this version of the Wushu role-playing game for two reasons.

1) As a free preview, it's designed to get Wushu's core rules into the hands of as many gleeful gamers as possible. 2) As an Open License, it allows enterprising game designers to write and publish their own Wushu settings, adventures, and sourcebooks. Wushu Open is all about spreadin' the love!

You'll find the full text of the license at the end of this work. In short, it grants you permission to copy, modify, and distribute Wushu's core rules, or to create your own Wushu games, even for commercial publication, without paying me a dime. All I ask is that you slap my name on it somewhere. (See the license for details.)

However, I should point out that the license does not cover material that appears only in my other Wushu publications (Wire-Fu, Pulp-Fu, the Wushu Guides, and the original Wushu Core Rules). The stuff that's in this file is the only stuff that counts. If you have any questions, feel free to email me (dan@bayn.org).

CORE MECHANICS

Action movies have always been at odds with realism. Fortunately for us, their conflict is easily resolved with a series of savage kicks to realism's face! Impossible leaps, insane acrobatics, and victory against overwhelming odds are all staples of the genre... and the essential elements of action role-playing games.

Sadly, traditional RPGs have long been in league with realism. They penalize players who want to, say, kick seven mooks with one spin kick by piling negative modifiers onto their roll, which makes them less likely to succeed. The inevitable result is that smart players stick to simple, boring actions and take a tactical approach to combat. Wushu breaks up this insidious alliance with a core mechanic that rewards players for

vivid descriptions and over-the-top stunts by making them more likely to succeed, each and every time.

Traditional role-playing games also alienate themselves from action movies by segmenting time into rounds of only a few seconds. In the movies, you get to see characters trade a whole series of attacks, defenses, and counter-attacks before the camera cuts away. In role-playing games, players are usually limited to one action per round, and they only get enough time for one swing, punch, or pull of the trigger before the next player's turn. This takes the back-and-forth pacing that's essential for exciting fight scenes and stabs it straight through the heart!

In Wushu, players are encouraged to make as many attacks, leaps, dives, parries, and ripostes as they like before any dice are rolled. Each "round" is divided into two parts, which everyone completes at the same time. First, the group Describes the scene; this is the important part because their narration determines what actually happens in the game world. Then, they Resolve their dice rolls to see how well it all worked.

DESCRIPTION

Wushu works its magic via a dice pool mechanic where the size of your pool depends on how elaborately you describe your actions. Each Detail you add to your description earns you a die. These could be separate stunts, witty one-liners, cinematic flourishes, pretty much anything that enhances your gaming experience.

(You always get at least 1 die, just for doing something.) For example, someone who says "I dodge to the side" gets 1 die. Someone who says "I dodge to the side / and grab his sword blade with my chopsticks / before punching him in the face" gets 3 dice. Someone who says "I catch his sword blade with my chopsticks / when it's chisel edge is less than an inch from my face, / then twist it around with one deft motion, / jam it into the bastard's gut, / and whisper 'Can't you see I'm trying to eat, here?'" gets 5 dice. Thus, anything that contributes to the atmosphere and energy of your game becomes a smart tactic.

Of course, not every Detail is appropriate to every game. That's why GMs and players have the right to veto any Detail that rubs them the wrong way. To make this work, it's important to agree on the tone and style you want for your game before you start playing. (I usually reference a few of the movies I'm trying to emulate and make sure all my players have seen at least one or two of them.)

To control the pacing and tone of a game, GMs can put a pool limit on the number of dice any player can roll at once. 3-4 dice per turn usually results in faster, more brutal combat; it's a good limit for unimportant scenes or warm-ups that happen early in a game. When things get more dramatic, you'll want 6-8 dice per turn. This is especially true when fighting major villains; you'll want a high enough limit that you can attack and counter-attack many times before stopping to roll. However, that doesn't mean you have to earn the max number of dice every time. Trying to tack on an extra stunt or two at the end can really take the steam out of your description!

RESOLUTION

Wushu characters are defined by their Traits, which are rated from 1-5. When it's time to roll them bones, pick a Trait that's relevant to the actions you described. (If you don't have a relevant Trait, the default rating is 2.) Every die that rolls above that Trait's rating is a failure; those that come up equal to or less are successes. If no one's resisting you, one success is all you need. If someone is resisting, they'll have a bunch of dice to roll, too. Whoever gets the most successes comes out on top. (Ties go to the players, being the heroes and all.)

The key to playing Wushu is to understand that everything happens exactly as the players describe it, when they describe it. (This is sometimes called the Principle of Narrative Truth.) Rolling the dice just tells you how much further those actions have advanced the scene. In a way, the dice are only there to let you know when to stop fighting (or chasing, or talking, or whatever).

SCAB ROLLS

Every once in a while, you might want to roll for something without making a big production out of it. That's when you use a Scab Roll. Just grab a number of dice equal to your relevant Trait and compare the highest roll to this scale:

- 1 = A failure so horrible as to defy comprehension.
- 2 = A really bad, probably embarrassing failure.
- 3 = A regular, garden variety failure.
- 4 = A success, but with negative complications.
- 5 = A good success. Mission (barely) accomplished.
- 6 = A solid, professional success. Good work!

COMBAT

Because it's the centerpiece of any action game, and rightfully so, combat gets a few extra wrinkles. First of all, you have to worry about both offense and defense. That means splitting up your dice pool. Yang dice are used to injure people, run 'em off the road, kick ass, take names, and so forth. Yin dice are used to defend yourself from all of the above. (It might be a good idea to have two different colors of dice on the table.) Each successful Yin die negates one successful Yang die. If even one attack gets through, you're done!

Don't worry; it's not as dire as it sounds. Player-characters all get 3 points of Chi to protect them. Each point can be cashed in to negate one Yang success after the dice are rolled. (I use poker chips to keep track.) A character is removed from a fight when they take a hit and don't have any Chi left to counter it. When you're down to zero Chi, it just means you're teetering at the brink of exhaustion. GMs should give players back their Chi as dramatically appropriate, usually between scenes.

Since Wushu encourages (nay, expects!) players to carry out multiple actions with a single roll of the dice, you'll eventually have someone try to use two different Traits at once. During a fight, the last thing you want is to bog down play while you sort out which dice are going to be rolled against which Trait. Instead, just decide which Trait is most relevant to the description as a whole and use that as the target number for everything.

Take, for instance, someone who likes to use telekinesis with their kung-fu. If they say "I nail him with a Telekinetic Blast (tm), which knocks him through a wall, then I kick him hard in the face for good measure," they'd fold that kick into the telekinesis action and roll it all against their "Psychic" Trait. On the other hand, if they say "I duck under his kick, then deliver a telekinetically boosted open-hand strike that sends him plowing through a wall" they'd fold that TK boost into their combat action and roll it all against their "Kung-Fu" Trait.

VS MOOKS

Ninjas, zombies, gangers, cops... by any name, mooks are born to die in droves! In fact, mooks are little more than set pieces whose only reason for being is to make the player-characters look good. They don't have Traits, they don't have Chi, and they never roll any dice. They're just an abstraction. Players are free to describe however many they want, wherever they want, in order to describe all the rapid-fire, ass kicking stunts they want. (Of course, GMs can reserve a few for guarding escape routes, taking hostages, and so forth.)

When the ninjas start jumping out of the woodwork, assign the whole lot of them a Threat Rating. (You can also assign them to non-human challenges like ticking time bombs, collapsing buildings, treacherous climbs, and so on.) The exact value depends on how many players you have, your dice pool limit, and how long you want the scene to last. Figure out how many Yang successes your players are likely to generate per round and multiply by the number of rounds you want to see. Season to taste.

As you may have guessed, each Yang success your players bring to bear reduces the Threat Rating by 1. When it reaches zero, the mooks are either all dead or running in abject terror. Conversely, you shouldn't let players describe taking out the whole group before the Threat gets close to zero. If such a thing does happen, and there's some Threat remaining after the dice are rolled, you'll have to bring in some reinforcements or let previously beaten mooks get up for another round.

Now, since mooks don't get to roll dice, they won't have any Yang dice to throw at the heroes. Instead, you should assume that the mob gets in at least one good hit each round. Anyone who doesn't roll at least 1 Yin success has to cash in a point of Chi or get knocked out. (For more dangerous mooks, you can raise it to 2-3 hits per round.)

VS NEMESSES

If you think nothing can challenge someone who just tore through a whole legion of ninja, you're dead wrong. Mooks are just the warm-up. Nemesses have kung-fu of their own, they get to roll dice, and they even have Traits! Most harrowing of all, they get their own Chi (usually from 1-5 points, but feel free to go nuts).

As befits such worthy opponents, Nemesses must always be fought mono-a-mono. If two or more players absolutely need to gang up on a Nemesis, they'll have to do one of the following. First, they can take turns trading blows with the Nemesis, completing both their Description and Resolution phases before letting their allies have a go. If you've set a dice pool limit, the second option is to have the players split the max dice between them. If the Nemesis gets to roll 6 dice, two players would get 3 dice each, or three players would get 2 dice each. The Nemesis would then split their Yang successes between their opponents.

The other thing that elevates Nemesses above mooks is that they actually get to defend themselves. (Gasp!) This is where you get that furious back-and-forth pacing we talked about. The player and the GM should take turns providing 2-3 Details at a time, just enough for a defensive move and a counter-attack. When both sides have maxed out their dice pools, let 'em roll. If the kung-fu is really flying, feel free to disregard the pool limit and roll a whole fight's worth of dice at once!

Lethal moves (decapitations, kill shots, stakes through the heart, etc.) should be saved until after your victim has taken that final hit, the one they don't have the Chi to pay for. If both combatants run into negative Chi on the same turn, the loser is the one who goes deepest into the hole. As usual, ties go to the players. The winner is entitled to any dramatic killing blow (or other kind of scene resolution) they wish to inflict upon their helpless victim. No dice required. This is called the Coup de Grace, and if anyone tries to deliver one before the proper time, smack 'em with a veto!

NOTES FOR VETERAN ROLE-PLAYERS

Those of you who have played other role-playing games may have been expecting a few more rules. Their absence is no oversight. If you're going to make the jump to Wushu, take the following lessons to heart...

No Weapon Damage - A character's weapon of choice should have more to do with their personality than tactical advantage. That's why Wushu has no rules for weapon damage; getting kicked hard in the chest hurts just as much as getting stabbed through a lung. This frees players to select weapons that say something about their characters, without giving better armed enemies an unfair advantage. However, your players can still benefit from their weapons by using them as inspiration for Details: blood dripping off the tip of a spear, the angry muzzle flash of a Desert Eagle, the way your rope dart whistles as you whip it around your head, you get the idea.

No Initiative - Just to be explicit, there are no rules for initiative in Wushu. Who acts before who is irrelevant most of the time (all of the time, when it comes to mook fights) and, on the occasion when someone does want to cut in, they can just ask! As long as it's for a cool stunt, nobody will mind.

Dice Don't Rule - Wushu gives the players complete control over the action... by taking control away from the dice! You're probably used to phrasing your actions in terms of "I try to hit him" and then waiting for the dice to tell you whether or not you succeed. Well, stop trying to hit him, and hit him! Don't get hung up on the dice; they're just there to set the pace and introduce an element of risk. The goal isn't to "win" against the GM, it's to entertain each other with a few hours of creative, improvisational violence.

CREATING CHARACTERS

All a Wushu character needs to be ready to rumble is a set of Traits. They can be anything from a profes-

sion (Cop, Hacker, Chef) to a simple adjective (Smart, Charismatic, Stinkin' Rich). It should go without saying that every Wushu character should have a combat Trait (Shaolin Master, Hit Man, Brawlin', Gun-Fu, etc). If you have any kewl powerz (Telekinesis, Voodoo, Undead), they'll need a Trait all their own.

Each Trait starts at a default rating of 2; your GM will give you 5-8 points to spend on raising them, up to a maximum rating of 5. That should be enough for 3 Traits, give or take.

Finally, your character needs a Weakness, which has a Trait rating of 1. This could be a love interest who's always getting them into trouble, some kind of special vulnerability (i.e. wooden stakes and sunlight!), or a tragic flaw (Drunk, Egotist, Can't Refuse a Challenge). Any time your character tries to act against their Weakness, any dice that roll higher than 1 are failures. Ouch!

THINGS YOU DON'T NEED

Wushu characters need a lot of things: skill, courage, wits, a high tolerance for pain. Two things they don't need are Gear and Advancement.

Gear - Generally speaking, you should assume that player-characters have on their persons any gear they need to use their Traits. Burglars should have lock picks, swordsmen should have swords, and ninjas should probably have both. In fact, making up gadgets and weapons on the spot is a great way to earn dice!

Advancement - Wushu characters start out bad ass and stay that way. You should let your players shuffle their Trait points around between sessions, if it helps them get the most out of your game, but characters should develop via their interactions with the game world, not via the accumulation of experience points. (After all, no one just gets better and better at things all the time. Expertise requires practice and there are only enough hours in the day to be an expert at so many things!)

WUSHU OPEN LICENSE

(Based on Creative Commons License, Attribution 2.0)

CREATIVE COMMONS CORPORATION IS NOT A LAW FIRM AND DOES NOT PROVIDE LEGAL SERVICES. DISTRIBUTION OF THIS LICENSE DOES NOT CREATE AN ATTORNEY-CLIENT RELATIONSHIP. CREATIVE COMMONS PROVIDES THIS INFORMATION ON AN “AS-IS” BASIS. CREATIVE COMMONS MAKES NO WARRANTIES REGARDING THE INFORMATION PROVIDED, AND DISCLAIMS LIABILITY FOR DAMAGES RESULTING FROM ITS USE.

LICENSE

THE WORK (AS DEFINED BELOW) IS PROVIDED UNDER THE TERMS OF THIS CREATIVE COMMONS PUBLIC LICENSE (“CCPL” OR “LICENSE”). THE WORK IS PROTECTED BY COPYRIGHT AND/OR OTHER APPLICABLE LAW. ANY USE OF THE WORK OTHER THAN AS AUTHORIZED UNDER THIS LICENSE OR COPYRIGHT LAW IS PROHIBITED.

BY EXERCISING ANY RIGHTS TO THE WORK PROVIDED HERE, YOU ACCEPT AND AGREE TO BE BOUND BY THE TERMS OF THIS LICENSE. THE LICENSOR GRANTS YOU THE RIGHTS CONTAINED HERE IN CONSIDERATION OF YOUR ACCEPTANCE OF SUCH TERMS AND CONDITIONS.

1. Definitions

a. “Collective Work” means a work, such as a periodical issue, anthology or encyclopedia, in which the Work in its entirety in unmodified form, along with a number of other contributions, constituting separate and independent works in themselves, are assembled into a collective whole. A work that constitutes a Collective Work will not be considered a Derivative Work (as defined below) for the purposes of this License.

b. “Derivative Work” means a work based upon the Work or upon the Work and other pre-existing works, such as a translation, musical arrangement, dramatization, fictionalization, motion picture version, sound recording, art reproduction, abridgment, condensation, or any other form in which the Work may be recast, transformed, or adapted, except that a work that constitutes a Collective Work will not be considered a Derivative Work for the purpose of this License.

c. “Licensor” means the individual or entity that offers the Work under the terms of this License.

d. “Original Author” means the individual or entity who created the Work.

e. “Work” means the copyrightable work of authorship offered under the terms of this License.

f. “You” means an individual or entity exercising rights under this License who has not previously violated the terms of this License with respect to the Work, or who has received express permission from the Licensor to exercise rights under this License despite a previous violation.

2. Fair Use Rights. Nothing in this license is intended to reduce, limit, or restrict any rights arising from fair use, first sale or other limitations on the exclusive rights of the copyright owner under copyright law or other applicable laws.

3. License Grant. Subject to the terms and conditions of this License, Licensor hereby grants You a worldwide, royalty-free, non-exclusive, perpetual (for the duration of the applicable copyright) license to exercise the rights in the Work

as stated below:

a. to reproduce the Work, to incorporate the Work into one or more Collective Works, and to reproduce the Work as incorporated in the Collective Works;

b. to create and reproduce Derivative Works;

c. to distribute copies of the Work including as incorporated in Collective Works;

d. to distribute copies of Derivative Works.

The above rights may be exercised in all media and formats whether now known or hereafter devised. The above rights include the right to make such modifications as are technically necessary to exercise the rights in other media and formats. All rights not expressly granted by Licensor are hereby reserved.

4. Restrictions. The license granted in Section 3 above is expressly made subject to and limited by the following restrictions:

a. You may distribute the Work only under the terms of this License, and You must include a copy of this License with every copy of the Work You distribute. You may not offer or impose any terms on the Work that alter or restrict the terms of this License or the recipients’ exercise of the rights granted hereunder. You may not sublicense the Work. You must keep intact all notices that refer to this License and to the disclaimer of warranties. You may not distribute the Work with any technological measures that control access or use of the Work in a manner inconsistent with the terms of this License Agreement. The above applies to the Work as incorporated in a Collective Work, but this does not require the Collective Work apart from the Work itself to be made subject to the terms of this License. If You create a Collective Work, upon notice from any Licensor You must, to the extent practicable, remove from the Collective Work any reference to such Licensor or the Original Author, as requested. If You create a Derivative Work, upon notice from any Licensor You must, to the extent practicable, remove from the Derivative Work any reference to such Licensor or the Original Author, as requested.

b. If you distribute the Work or any Derivative Works or Collective Works, You must keep intact all copyright notices for the Work and give the Original Author credit reasonable to the medium or means You are utilizing by conveying the name of the Original Author (Dan Bayn); the title of the Work (Wushu); and in the case of a Derivative Work, a credit identifying the use of the Work in the Derivative Work (e.g., “French translation of the Work by Original Author,” or “Screenplay based on original Work by Original Author”). Such credit may be implemented in any reasonable manner; provided, however, that in the case of a Derivative Work or Collective Work, at a minimum such credit will appear where any other comparable authorship credit appears and in a manner at least as prominent as such other comparable authorship credit.

5. Representations, Warranties and Disclaimer

UNLESS OTHERWISE MUTUALLY AGREED TO BY THE PARTIES IN WRITING, LICENSOR OFFERS THE WORK AS-IS AND MAKES NO REPRESENTATIONS OR WARRANTIES OF ANY KIND CONCERNING THE WORK, EXPRESS, IMPLIED, STATUTORY OR OTHERWISE, INCLUDING, WITHOUT LIMITATION, WARRANTIES OF TITLE, MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, NONINFRINGEMENT, OR THE ABSENCE OF LATENT OR OTHER DEFECTS, ACCURACY, OR THE PRESENCE OF ABSENCE OF ERRORS, WHETHER OR NOT DISCOVERABLE. SOME JURISDICTIONS DO NOT ALLOW THE EXCLUSION OF IMPLIED WARRANTIES, SO SUCH EXCLUSION MAY NOT APPLY TO YOU.

6. Limitation on Liability. EXCEPT TO THE EXTENT REQUIRED BY APPLICABLE LAW, IN NO EVENT WILL LICENSOR BE LIABLE TO YOU ON ANY LEGAL THEORY FOR ANY SPECIAL, INCIDENTAL, CONSEQUENTIAL, PUNITIVE OR EXEMPLARY

DAMAGES ARISING OUT OF THIS LICENSE OR THE USE OF THE WORK, EVEN IF LICENSOR HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

7. Termination

a. This License and the rights granted hereunder will terminate automatically upon any breach by You of the terms of this License. Individuals or entities who have received Derivative Works or Collective Works from You under this License, however, will not have their licenses terminated provided such individuals or entities remain in full compliance with those licenses. Sections 1, 2, 5, 6, 7, and 8 will survive any termination of this License.

b. Subject to the above terms and conditions, the license granted here is perpetual (for the duration of the applicable copyright in the Work). Notwithstanding the above, Licensor reserves the right to release the Work under different license terms or to stop distributing the Work at any time; provided, however that any such election will not serve to withdraw this License (or any other license that has been, or is required to be, granted under the terms of this License), and this License will continue in full force and effect unless terminated as stated above.

8. Miscellaneous

a. Each time You distribute the Work or a Collective Work, the Licensor offers to the recipient a license to the Work on the same terms and conditions as the license granted to You under this License.

b. Each time You distribute a Derivative Work, Licensor offers to the recipient a license to the original Work on the same terms and conditions as the license granted to You under this License.

c. If any provision of this License is invalid or unenforceable under applicable law, it shall not affect the validity or enforceability of the remainder of the terms of this License, and without further action by the parties to this agreement, such provision shall be reformed to the minimum extent necessary to make such provision valid and enforceable.

d. No term or provision of this License shall be deemed waived and no breach consented to unless such waiver or consent shall be in writing and signed by the party to be charged with such waiver or consent.

e. This License constitutes the entire agreement between the parties with respect to the Work licensed here. There are no understandings, agreements or representations with respect to the Work not specified here. Licensor shall not be bound by any additional provisions that may appear in any communication from You. This License may not be modified without the mutual written agreement of the Licensor and You.

Creative Commons is not a party to this License, and makes no warranty whatsoever in connection with the Work. Creative Commons will not be liable to You or any party on any legal theory for any damages whatsoever, including without limitation any general, special, incidental or consequential damages arising in connection to this license. Notwithstanding the foregoing two (2) sentences, if Creative Commons has expressly identified itself as the Licensor hereunder, it shall have all rights and obligations of Licensor.

Except for the limited purpose of indicating to the public that the Work is licensed under the CCPL, neither party will use the trademark “Creative Commons” or any related trademark or logo of Creative Commons without the prior written consent of Creative Commons. Any permitted use will be in compliance with Creative Commons’ then-current trademark usage guidelines, as may be published on its website or otherwise made available upon request from time to time.

Creative Commons may be contacted at <http://creativecommons.org/>.