

Extremez Drama

Draft 1.0

By

“Extrakun”

extrakun@yahoo.com.sg

Extremez Drama is © 2005 by Chor Kun Xin (alias “Extrakun”), All Rights Reserved All mentions of other works within this document are copyrighted by their respective owners.

Foreword

This game is created in 24 hours time, for the *24 Hours RPG Competition*. As such, everything is not as perfect as I hope to be. I have hoped to provide examples of character creation, details of play and uses of the mechanics, but I don't have the time to squeeze all these things in.

So I beg your pardon for the numerous errors and inconsistencies that lurk within the game.

This is only the beginning. Extremez Drama is regularly being worked on, and hopefully, play-tested. You can find out more at

http://rpgretreat.schutff.com/extremez_drama

Thanks for reading!

Extremez Drama

The Very Nature of Very Extreme Dramas

Let me tell you an amazing fact. There's something awesome and amazing round every street corner, but somehow we managed to miss them. Of course, unless you are really looking, you won't find them, which is why I am going to be a good pal and share some of my findings with you.

Tucked somewhere in the endless alleyways of Chinatown is Old Lee's Chicken Rice, where you can find the most *heavenly* Chicken Rice ever. They said that Old Lee was a fabulous cook, and was a famous chef. Unfortunately, while in a cuisine competition, one of the dish he prepared was so good that it caused a judge to die from a heart attack.

There used to be this old man wandering about in Country Park in the morning, always with a Go set ready. He declared that he would always do so unless someone wins him at the game. He was there for twenty years, when mysteriously, he disappeared. There were the rumours that a twelve years old chap managed to beat him soundly, and those witnessing the games could never recall the moves to that game.

Business has always been brisk at Florence's Florist. Many chalked it up to the pleasant demeanour of Florence Buttry and her nice flower arrangements. Actually, it *is* the flower arrangements. I looked up an old book and found that Florence always use the *Garden of Eros* style of arranging flowers which somehow prey on the minds of other and compel them to buy her flower baskets.

On 29th February of every year, a group of magicians would gather at the backroom of the Bayfront Bay. There, each of them will take turns to perform their best tricks before a panel of blindfolded judges. Out of the many hopefuls who came, only one would be chosen to participate in the Grand Tournament of the Magicians. How do I know this? I was once one of those hopefuls. How did they manage to spot me palming a card while being blindfolded is still a mystery which keeps me awake at nights.

What is Extremez Drama?

Extremez Drama is a role-playing game where you make a big deal out of everything. You take the most ordinary, mundane concept or hobby ever, dramatises it and makes a big deal out of it.

How do you make a big deal out of anything anyway? Simple, just follow the simple three steps below:

- Somehow involve it in a competition. You must have a competition, and a panel of interesting and varied judges. It's hard to be dramatic without any competition!
- Give the hobby some secret techniques or knowledge. Some hobbies, like Chess, is full of techniques and tactics. Well, dramatises them! Go even more far-stretch. Don't worry if it sounds implausible. It doesn't have to make sense as long as it is dramatic.
- Come out with a list of antagonists who share the same hobby, and give them varied traits, personality and a tragic backstory.

This concept isn't really that new or strange. It has been done a lot of time, most particularly in the ever-popular *Iron Chef*. Is there a competition? Checked. A panel of interesting judges? Checked, especially that dude in the funny costume. And the interesting antagonists are those Iron Chefs who pose and strut on their pedestals.

Stephen Chow's *Shaolin Soccer* is another great example of how you get take something ordinary and make it exaggerated.

This idea abounds in many Japanese animes too. *Hikaru No Go*, *Prince of Tennis*, *Initial D*... The list is endless. The Japaneses have the knack of dramatising everything, from katanas to Go, from soccer to collectible card games.

Who are you?

In *Extremez Drama*, you play the role of a hapless someone who has stumbled into a world of extremes. Somehow, you have picked up an *Extreme Skill*, which is basically something which shall be mundane, but somehow isn't.

You could be just a high school student (a very common archetype), a private investigator, a dancer or a mercenary working for some secret organisation.

It doesn't matter, for once you somehow learnt your *Extremez Skill*, you have been swept into a world of tournaments, weird judges, ever-increasing competition and nefarious plots. From this point, you are known as an *Extreme*, someone who possess an *Extreme Skill*.

What are Extreme Skills?

An *Extreme Skill* defines your obsession. It is the source of your passion, the only thing that matters most to you. With it, you can perform great and wonderful deeds, albeit the way you go about doing them could be somewhat strange.

Extreme Skills doesn't sound very useful actually. You can turn a few pages to get a listing of 100 possible *Extreme Skills*, but here's a few sample: Bowling, Stamps Collecting, Snooker, Chinese Cuisine, Flower Arrangement and Origami.

You may be scratching your head and wondering what good would those be in the game. The fact is – when you possess an *Extreme Skill*, you are at an exceptional level in that skill. You are free to improvise with your *Extreme Skill* to meet any demands at hands.

Remember Florence Buttry and her *Garden of Eros* flower arrangement? Remember how Old Lee managed to cause a heart attack with just a sumptuous dish? In short, an *Extreme Skill* can do anything, as long as you can provide an explanation for it. We will talk more about this later in “**Using Extreme Skills**”.

What happens in the game?

For some forms of role-playing games it is very clear-cut what you are doing. In a typical fantasy game, you crawl dungeons, slay monsters and take their loot. For a science-fiction game, you infiltrate a starship, kill everyone on the side of the Evil Empire and take their loot. So what do you do in a game of *Extremez Drama*?

In *Extremez Drama*, most the players, if not all, have some an *Extreme Skill*. And behind each *Extreme Skill* there's a complex network of

relationships, schemes, histories and personalities. So in a game of *Extremez Drama*, you will be somehow be entrapped in that web.

There are many ways to run *Extremez Drama*. The most common is that of the tournament. There's always this big, prestigious tournament which everyone is talking about and which everyone is entering. Of course, usually there's one tournament per *Extreme Skill*, but the devious GM could somehow link all those tournaments together for a master storyline.

Then there's the relationship of each *Extreme Skill* as well. Some practitioners of a form of *Extreme Skill* may hate each other. For example, there *might* be an existing rivalry between *Extreme Chess*-players and *Extreme Go*-players. There might even be internal rivalries too.

Of course, you could run the game as a weird form of super-hero or adventure game. After all, *Pokemon* is what you get when you make a big deal out of collecting pets of extreme cuteness and Ash managed to visit all sort of lands and gets into all sort of trouble. And look at the meta-plot of *Yu-Gi-Oh* – you basically can work ancient civilisations, aliens and undying Pharaohs into any *Extreme Skill* you want.

We have more of these details in the **GM's Section**.

Game Style

Extremez Drama is a largely narrative, freeform game with a few rules to prevent it into a mess of “I shoot you—No you did no!”

If you are a player, then you need to start improvising. Your *Extreme Skill* sounds useless, feels useless and probably is useless, unless you manage to go wild and crazy with them. Who says you cannot fold a paper shuriken using your *Extreme Origami*? Later in the games, we will be discussing some ways in which you can put your *Extreme Skill* to good use.

For Gamemasters, remember that this game hinges on the player's creativity and ability to fast-talk. So put up with absurd ideas, and remember that you can do those absurd things too!

One final note: This game is not balanced mechanically. Some *Extreme Skills* are potentially more useful than other *Extreme Skills*

The Setting: Acropolis

The default setting of all *Extremez Drama* game is *Acropolis*, a fictional, multi-national, cross-cultural man-made country of much diversity. The GM is free to populate *Acropolis* as he fits. It is built somewhere

in 20XX by large Japanese corporations and has attracted immigrants from all over the world. It is a stereotypical, nameless city which you can play with as you like. Tailor it to fit your games. As usual, we'll talk more about Acropolis in the GM's section.

Is this an Anime game?

It doesn't have to be.

Granted, many of the examples cited are anime, but it is because anime is by far the medium which has uses the concept of "over-dramatisation" the most. And far-stretched, impossible things happen all the time in anime, so by default, it is an anime game.

Over-dramatisation is not done by anime though. A couple of Hong Kong movies (most notably *Shaolin Soccer* and *God of Cuisine*, and *God of Gamblers*) use this concept too.

It is also possible to imagine *Extremes Drama* in real life too. It could be an alternate Superhero game where everyone has some form of cheesy powers. It's really up to players and GM on how they want to visualise their game.

Does Magic Exist?

This solely depends on the decision of the GM, but the default answer is not only just Magic exists, a form of unexplainable supernatural and superscience exists all at the same time. In short – don't worry about those meta-game considerations. Be wild, and if you must use magic or Qi to explain what's happening, go ahead.

Playing the Game

How to get things done

Traits

In *Extremez Drama*, you play the role of someone who can perform great (and strange) deeds with his Extreme Skill. That “someone” is your character, your representative into the game.

We measure your strengths and weaknesses with a number of *Traits*. Traits are nothing more than just a brief description of your characteristic, tagged with a number. Like money, the higher the number (or the *score*) tagged to the Trait, the better it is.

Traits’ score are measured in a range of 0 to infinity, with 80 being the peak of most human beings. Anything beyond 100 is superhuman.

Rolling the Dice

Dice rolling is a part of the game. It occurs whenever you are trying to do something risky, anything with a decent chance of failure.

Extremez Drama uses a percentile dice. Basically, you roll two 10-sided dice, with one dice representing the tens value, and the other representing the ones value. So, if you roll 6 on the tens dice, and 7 on the ones dice, you get 67. This is known as the *D100 roll*.

There is another type of roll known as the *Extreme Roll*. We will cover that under the usage of Extreme Skills.

Making a Test Roll

Sometimes you are called upon to test your Trait. Simply roll d100 and try to roll below the score of the Trait. If you make it, congratulations! You have managed to pass the rest. If you have rolled equal or above, then you have screwed it.

Making an Opposed Test Roll

Sometimes you find yourself pit against another opponent. In this case, roll d100 and attempt to roll under your Trait’s score and your opponent will do the same time.

The one who manages to roll under his Trait score but manages to roll higher wins the contest. If you roll above, you have automatically lost.

Your Character

As mentioned before, your character is described by a number of traits which define who he is, what he is capable of and what his weaknesses are.

In *Extremez Drama*, there isn’t a list of Traits for you to pick from. You are free to define any skills or abilities for your character, provided that its meet the GM’s approval.

Concept Trait

All character has a *Concept Trait* – it is the heart and soul of your character. Imagine that you are a character in a soap-opera series or an Anime. How can you describe yourself with just one phrase and a paragraph less than 20 words?

This is what a Concept Trait is. It could be something as simple as your profession (Policeman, Soldier, High School Student, Collector of Cute Animals) or a paragraph who details that you are actually the last scion of a long-lost royal family and has been trained in the secret arts of pissing everyone off with your pompous attitude.

The score affixed to your Concept Trait measures how capable you are relative to the abilities that the concept encompasses.

Example: Chan is a High School Student, so he has *High School Student* as his Concept Trait. This trait has a score 42, which is somewhat below average, so we can deduce that Chan is really a brainy kid when it comes to studying.

You can pad out your Concept Trait with a short description of describing your character in more details.

Example: Chan, despite not being good at studies, loves athletics classes and hanging around with people. Hence, we can expand his Concept Trait to “High School Student: Hates studying, love sports and like to hang around with people, especially girls.”

Good Stuffs

For your Concept Trait, you can list down five “Good Stuff”, or qualities/abilities which you are at good at. Those shall be narrow in definition and specific, not super-generic enough to cover a lot of different skills and capabilities. Good Stuff has higher score than that of the Concept Trait – the value is determined during character creation.

Example: Chan has “High School Student” as his Concept Trait, and the following as his Good Stuffs: *Good at sports, Slipping out of school unnoticed, Uncanny aim with chalks, Attracting girls and Sleeping with eyes open.*

Bad Stuffs

Those are the opposite of Good Stuff. List down three qualities, associated with the Concept Trait, which you absolutely sucks at. Like Good Stuffs, they shall be narrow and specific. All Bad Stuff has a score which is equal to your Concept Trait’s score – 10.

Example: Chan’s Bad Stuffs naturally are his academic subjects, so Chan picks *Mathematics, Science and History* as his Bad Stuffs. Chan’s *High School Student* has a score of 42, hence his *Mathematics, Science and History* has a score of 32.

Normal Traits

Beside Concept Traits, you can also have a number of other Traits which describe who you are and what you are good at. Unlike Concept Traits, Normal Traits shall be narrow and specific.

Common Traits

There are some traits which almost everyone will possess, and those are listed here because they are frequently used. If you want to, you can rename those traits to fit your character concept more.

If a Common Trait is overlapped by that of a Concept Trait, then it is considered to have the same score as the Concept Trait. Likewise, a Common Trait can be replaced by a Good Stuff or a Bad Stuff.

Athletics

This is a general indicator of your athletic prowess, levels of fitness, agility and strength.

Bluff

Your ability to pull a fast one on someone. It could be outright lying, deliberate misinformation or trying pull a sucker punch.

Comprehend

This world is full of stuff which we cannot understand, or takes some time to. This trait measures your ability to work with abstract concepts, complicated directions and new technology.

Observation

Notice something out of ordinary? Pick up a clue where others failed to? This is your power of observation at work, and this Trait basically describes how observant you are.

Persuade

Wants to get a favour? Getting someone to do what you want him to do? This trait covers the fine art of persuasion and you score in this trait determines how good you are it.

Will Power

This trait determines your strength of mind and ability to be cool under stress.

Characteristics

You have three additional Characteristics which rounds up your character concept. They are *Endurance, Stress Threshold* and *Drama Points*.

Endurance

This measures how much physical punishment (fatigue, bruises, cuts, burns and so on) you can suffer before you are exhausted. In *Extremez Drama*, nobody dies until the GM says so.

As you incur physical damage, you will lose points from your Endurance. Once it reaches zero, you are too exhausted to do anything.

Stress Threshold

Dealing with the Extremes tends to put the mind under a lot of stress. Seeing impossible events happen, or worse, being subjected to impossible events, strains the mind.

Some “attacks” in the game are more mental or physiological than physical ones. As you are subjected to those effects, your Stress Threshold will drop. Once it reaches zero, you are too stunned and shocked to do anything.

Drama Points

Drama Points allow you to perform dramatic feats. Those are usually used in conjunction with Extreme Skills to achieve special effects and attacks.

There are also other uses for Drama Points too. They allow you to re-roll failures, inflict more damage in combat and avoid bad things from happening to you.

Getting Things Done

Whenever you perform an action that has a chance of failure, and when success or failure has some impact on the plot, the GM may require you to make a Trait test to see if you are successful.

This is a simple and straightforward of rolling a D100 and trying to score below the score of the Trait. However, things become murkier if there don't seem to be a relevant Trait at hand.

You can take an existing Trait and try to justify how it fits in the situation. For example, if you are trying to jump over a wide chasm, and you have the *Good at Dancing* trait, you can to justify that dancers are naturally agile and perform lots of leaps and jumps during their training.

Depending on your justification, the GM may assign a penalty of -10 to -30 to your Trait's score. The more irrelevant he thinks the Trait is pertaining to the situation at hand, the more serve the penalty.

Really no traits handy?

What if you really, really do not have a Trait which fits the situation? Then assume you have it.

For a situations which most people could readily perform, assume that you have the necessary Trait at 40. Some examples of this would be trying to do a crossword puzzle, untie a really tight knot or perform a dangerous feat with a bicycle.

For situations which require extensive training, then assume you have the necessary Trait at 20. Examples would be trying to pick a lock, defuse a bomb, breaking into a computer or repairing a mechanical device.

Finally, for situations which call for skills that only very few people could have or which requires extensive and complicated training, then you can't do it at all.

Critical and Fumbles

Beware when you roll doubles, for it could be the most wonderful thing or a path straight to disaster.

You score a *critical* when you roll a double, and it is under your Trait's score. You have scored a dramatic success – instead of just accomplishing your task, you done with flair and style.

If you managed to score a critical success in an Opposed Roll, then roll again, and multiply whatever you roll by 2. This is the final score which you have rolled – it can be higher than your original Trait's score and is still considered as a success.

If you managed to roll a double again, then re-roll again and multiply the final roll by 3. Continue doing this until you stopped rolling doubles.

Fumbles are like critical successes, except that you get them when you are testing a Trait and you roll a double and score *higher* than your Trait's score. Then not only did you fail, but something exceptionally bad happens at the same time. The exact nature of your predicament is up to the GM to decide.

Using Drama Points

If you find yourself in a tricky situation, and the luck of the dice is not with you, you can call upon Drama Points.

Spending 2 Drama Points allow you to re-roll any failure. You can only do this once per roll, and you must accept the outcome of the second roll.

Spending 1 Drama Point allows you to roll a d10 and add the result to your dice roll, if you think it is not high enough. This is helpful when you are making opposed rolls. You can spend more than 1 Drama Point for this purpose, but you must decide how many points you want to spend upfront. You can also only do this once per roll.

Creating Characters

Realising your Alter Ego

Character Concept

Before embarking on the process of character creation, think about who you like to play. Maybe I shall be upfront, and drop you a bombshell first. You cannot pick your Extreme Skill.

Oh, all right, some GM may let you pick your Extreme Skill, but the rules is that you are supposed to choose an Extreme Skill from the list by random. If you really, really have a cool character concept build around an Extreme Skill, pitch it to the GM and see what he says. But the norm is that you choose an Extreme Skill at random.

But strange things happen to people all the time. Randomly picking an Extreme Skill simulates the situations where ordinary people suddenly find themselves embodied with special powers. So, design your character without your Extreme Skill in mind first, and see how Fate messes about with your character!

Creating a Character

There are a number of steps to follow when creating a character. First, you assign priority to each aspect of your character – Concept Trait, Normal Traits, Extreme Skill and Characteristics. Next, you flesh out your Concept Traits and Normal Traits. Then you determine the score of your Characteristics, and you are done!

Assigning Priorities

There are 5 components to a character – his Concept, Normal Traits, Extreme Skill, Characteristic and Drama Points. The first thing you need to do is to assign a priority to each of those components.

Basically, you rank each component from A to E, with A being the highest priority and E being the lowest. You can only use each alphabetical once, so don't think you get away by ranking two components with an A!

Concept

Choose your Concept Trait. The best Concept Traits are those which sum up who you are with as few words as possible. The sidebar here lists some examples of Concept Traits.

After selecting your Concept Trait, determines the score for it. The score is dependent on what priority you have assigned to your Concept:

Priority	How to determine Score
A	60 + 2d10
B	50 + 2d10
C	40 + 2d10
D	30 + 2d10
E	20 + 2d10

What are the Good Stuffs?

You can choose up to 5 Good Stuffs to describe areas within your Concept that you excel at. Those shall be specific and narrow in definition.

Each of the Good Stuff starts at the same score as the Concept Trait. You have an additional 40 points to distribute among the Good Stuffs, and each Good Stuff must receives a minimum of at least 5 points.

What are the Bad Stuffs?

Choose three things, within the Concepts, which you are bad at. As with the Good Stuffs, they shall be narrowly defined.

Each of the Bad Stuff are 10 points lower than that of the Concept Trait.

Normal Traits

All traits which are listed as Common Traits start with a base score of 40.

You also can choose a number of *Core Traits*. Those traits will have a default score of 50. Other than Core Traits, you can also choose any number of Traits which you feel will round out your character.

You will also receive a number of points to distribute among all your Traits (except your Concept Trait). The number of Core Traits which you can have and the number of points you can distribute depends on the priority you assigned to your Normal Traits:

Priority	# of Core Traits	Trait Points
A	4	50
B	3	40
C	2	30
D	1	20
E	-	10

The maximum score for any Trait is 80.

Any Core Trait you have chosen starts at a value of 50. This is reduced to 40 if the Trait has a very broad scope of application.

Any other traits you choose (Traits who are not common and which you have no designated as Core) has a starting score depending on the following guidelines:

- Is it a skill or ability that most people can perform without training. If so, then it starts at 40. If the trait is generally broad, then it starts at 30 instead.
- Is it a skill or ability that most people can perform but requires training? If so, then it starts at 20, and if the trait is generally broad, it starts at 10 instead.
- Is it a skill or ability that only a few people, after major and extensive training, would know? If so, then it starts at a score of 10. If it is covers lot of area, then it starts at a score 5.

Extreme Skill

Ah, we have come to the very heart of this game. Your starting score for your Extreme Skill is dependent on the priority you have assigned to it.

Priority	Starting Extreme Skill score
A	$180 + 2d10$
B	$160 + 2d10$
C	$140 + 2d10$
D	$120 + 2d10$
E	$100 + 2d10$

Next, you roll a d100 and see which Extreme Skill you have picked. You are only up to three rolls. After three rolls, you have to choose one Extreme Skill of the three you have picked.

Characteristics

Your two Characteristics – Endurance and Stress Threshold– all start with a score of 20. You gain an additional pool of points to assign among them depending on (yes, you guessed it!) the priority you assigned to your Characteristics:

Priority	Bonus Points
A	30
B	25
C	20
D	15
E	10

Drama Points

The maximum number of Drama Points which you start with depends on the priority you have assigned.

Priority	Bonus Points
A	$40 + 2d10$
B	$30 + 2d10$
C	$20 + 2d10$
D	$10 + 2d10$
E	2d10 (highly not recommended!)

Starting Equipment

What you have when you first created your character? It depends on your Concept. You will have anything that you need for your Concept to function, and any equipment related to your Extreme Skill.

Personality

Got a few thoughts about the values, personality and attitudes of your character. Is him an introvert or an extrovert? Is he generally optimistic or pessimistic? What does he find important, and what sort of behaviour does he expect from himself?

Tragic Past

No character is ever complete without a dramatic, traumatic, sad and tragic past. It is mandatory for all characters to have one. Write down a few paragraphs about what was the saddest and heartbreaking moments of your character's life.

No Extreme Skill

If you want to create a character with no Extreme Skill, then you have 1 A and 1 B and 2 Cs to assign among your Concept, Traits and Characteristics.

And you are done!

Gives your character a suitable name, record down the characteristics and scores on the character sheet, and your character is ready!

Now, the challenge is to think through your Extreme Skill and see what you can do with it. If you need help or advice, all you have to do is to go to the next chapter...

100 Extreme Skills

Roll d100 to pick your Extreme Skill

1. Acting
2. Amateur Radio
3. Animal Handling
4. Animal Lover
5. Astrology
6. Badminton
7. Balloon Sculpturing
8. Basketball
9. Bird Watching
10. Blathering
11. Bowling
12. Break Dancing
13. Bubbles Blowing
14. Calculus
15. Cards Collecting
16. Chemistry
17. Chess
18. Chinese Cuisine
19. Coffee Brewing
20. Coins Collecting
21. Comics Collecting
22. Crossword Puzzles
23. Cuisine (Generic)
24. Dancing
25. Debating
26. Deduction
27. Disguise
28. Drawing/Painting
29. Driving
30. Drowsing
31. Eating
32. ESP
33. Etiquette
34. Farting
35. Fengshui
36. First Aid
37. Flowers Arrangement
38. Fortune Telling
39. Friendship
40. Gambling
41. Go
42. Guitar
43. Hacking (Computer)
44. Hacking (Electronics)
45. Hair Dressing
46. Hamster Keeping
47. Health Nut
48. Holding your Breath
49. Homebrewing
50. Housekeeping
51. Hypnotism
52. Inventor
53. Japanese Cuisine
54. Jigsaw Puzzles
55. Journalism
56. Kite Flying
57. Knitting
58. Knowledge
59. LEGO
60. Logic
61. Luck
62. Magic Tricks
63. Mahjong
64. Mechanical Devices
65. Mimicry
66. Miniatures Craving
67. Monopoly
68. Musical Instrument
69. Nagging
70. Observation
71. Origami
72. Persuasion
73. Play-DOH
74. Poker
75. Psychology
76. Quarrelling
77. Radio-Controlled Toys
78. Reading
79. Resurrection
80. Role-playing
81. Roller-skating
82. Ropes and Knots
83. Sarcasm
84. Scrabble
85. Screaming
86. Sewing
87. Singing
88. Sleeping
89. Sleight of Hand
90. Snooker
91. Soccer
92. Stamps Collecting
93. Tarot Cards
94. Tennis
95. Time-keeping
96. Trigonometry
97. Trivia
98. Ventriloquist
99. Violin
100. Woodcutting

Extreme Skills

Putting your Extreme Skills to Extreme Uses

Rules of Extreme Skills

Extreme Skills are how you go about achieving almost supernatural (or maybe downright supernatural) effects in the game. So how do you use an Extreme Skill? Below are the laws of Extreme Skills. Heed them well!

Anything is possible

The first law of Extreme Skills is simply this – you can do anything with your Extreme Skill – it just a matter of how relevant your skill is to the feat you have in mind.

Basically, a number of effects are possible with Extreme Skills. They are:

- Causing direct, physical harm
- Causing mental, stress damage
- Protect against physical/stress damage
- Influencing other NPCs
- Influencing closed systems, such as computers, a mechanical device
- Cause an event to happen.
- Duplicate the effects of a substance or device.

When you try achieving something with your Extreme Skill, describe to the GM what you want to do and your justification. The GM will then decide how relevant your Extreme Skill is to the feat you are trying to perform, and assigned a *Relevancy Score*. The **lower** the score, the more relevant your Extreme Skill is to the feat.

If the Relevancy Score is zero, it means that your Extreme Skill is perfectly suitable to the task at hand and it not too drastic to let you perform this action for free. **Example:** Using Extreme Cuisine to whip up a tasty meal.

If the Relevancy Score is 1, it means that your Extreme Skill is suitable or relevant to the task you want to perform. Or it could be the GM deems that if you are able to perform the task for free, it will have drastic impact on the plot. **Example:** Using Extreme Cuisine to produce a tasty meat steak to distract the guard dogs (or even the human guards!)

If the Relevancy Score is 3, then it means it is a bit far-stretched that your Extreme Skill can perform

the feat you want, but hey, you are exceptionally good at what you can do. Why not? **Example:** Trying to use your Extreme Cuisine to attack someone with your kitchen knife.

If the Relevancy Score is 5, then it is highly implausible that your Extreme Skill would let you do something you have proposed. It's doable, but it's going to cost ya. **Example:** Using Extreme Cuisine to produce a food which aroma has the same effects as laughing gas.

Implausible Feats needs more Drama Points

Whenever you use an Extreme Skill, you need to pay an amount of Drama Points which is equal to the roll of 1d10 multiply by the Relevancy Score of your feat.

Of course, this means if the Relevancy Score is zero, you don't need to pay anymore Drama Points.

It is possible to go into negative Drama Points. You will then have a deficit in Drama Points, and cannot use your Extreme Skill for implausible feats, until your Drama Points somehow goes above zero.

Implausible Feats are more difficult

If you need to roll (and you may not have to) your Extreme Skill, for the purpose of the roll, reduce your Extreme Skill by the Relevancy Factor of the feat multiplied by 10.

You may not need to roll

If you are not being opposed by anyone, then all Extreme Skill rolls are considered as a success. If your Extreme Skill roll is going to affect someone, then it will be an opposed roll.

For example, cooking something delicious is no problem for anyone with Extreme Cuisine. But if a food gourmet is coming to taste your food and you have to wow him, then it becomes an opposed roll.

Finally, if you are engaged in a contested roll over a contest related to your Extreme Skill, and your opponent does not have the relevant Extreme Skill,

you win automatically. **Example:** Someone with the trait *Good at Cooking* tries to compete with your Extreme Cuisine. You win by default. No roll is needed.

The Extreme Roll

Whenever you are rolling your Extreme Skill, you can choose to make an *Extreme Roll*. Basically, for this, you will need dice of three colours. One dice will represent the *hundreds* value, one will represent the *tens* value and the last will represent the *one* value.

You have the following options:

- Keeping all the three dice, reading the result as shown. So if have rolled a 3, 1 and 4, this means my final result is 314.
- Drop the hundreds dice, keeping the tens and the ones dice. So if I roll 3, 1 and 4, this means that I will drop the 3, keeping the 1 and 4 and hence end up with 14.
- Drops the ones dice, and treat the hundreds dice as the tens dice, and the tens dice as the ones dice. So this means I will drop the 4, and ends up with a final result of 31.

You can use Drama Points to influence the outcome of an Extreme Roll as per a normal roll. Extreme Rolls are important when you get into contests with opponents with Extreme Skills too, as Extreme Skills tend to range in the hundreds.

Defining your Extreme Skill (Optional)

Some GMs (and players) may want a little more structure to their Extreme Skills. They can do this by defining the *methods* of the Extreme Skill. The bias basically determines what are relevant to the Extreme Skill and what are not.

The methods are:

- Inflicting physical harm
- Inflicting stress damage
- Avoiding physical damage
- Avoiding stress damage
- Influencing NPCs' mood and altitudes
- Duplicating effects of other substances/devices
- Duplicating effects of other devices
- Causing an event to happen

The methods are all measured with the same Relevancy Factor as described under the “**Anything is Possible**” law of Extreme Skill

Some of the methods can be repeated more than once. For example, “Causing an event to happen” can be picked more than once, each time referring to an event.

Basically, you have 20 points to “buy” the various methods. When you first get the methods, it has a Relevancy Score of 5. For every 2 points you spend on it, the Relevancy Score goes down by 1.

For methods like “Causing an event to happen”, “Duplicating the effects of a substance” and “Duplicating the effects of a device”, you have to choose a general, but not too wide, application for those method. Work with the GM and other players so that they are comfortable with your choices.

For each method you pick, come up with a justification why it is so. For example, let say Chan has Extreme Cuisine, and picks the method of Inflicting Physical Harm and it has a Relevancy Score of 0. Why is this so? Perhaps the style of cuisine he is learning a way of chopping vegetables which is actually derived from ancient Japanese swordplay.

Methods which are not picked are **not usable**. GM who wishes to combine this method, with the default, more flexible method may rule that using the Extreme Skill in a way not defined by the methods costs an extra 1 Drama Point per Relevancy Score.

Methods are only considered when the player wishes to perform an action which might be implausible for their Extreme Skill.

Collectible Extreme Skills (Optional)

Some Extreme Skills feature collectibles— such as “Cards Collecting”, “Stamps Collecting” and so on. You also has another trait, which starts at the same value as your Extreme Skill, which measures how the quantity and quality of your collection (aka the *Collection Trait*). As your Extreme Skill increases, the corresponding Collection Trait also increases.

The easiest way to use Collectible Extreme Skills is to use them to “summon” allies or create some special effects. This usually depends on what collectible you have. You can, however, just declare that you have the needed collectible at hand and proceed with your roll. The GM will determine how much Drama Points your action will need (as usual).

After which, you record down what collectible you have used, how much Drama Points you have

used to “summon” it and how high you have rolled in the attempt.

Reduce the trait which measures your collection by the Drama Point cost of the collectible. You can now reuse that collectible as many times as you wish, without the need of rolling and you just have to expend half of the required Drama Points.

Example: Nancy is an avid Collectible Card Game collector, and she has the Extreme Skill *Card Collecting* at 170. At the start of the game, she will also have a trait, which might be *Nancy’s Kickass Card Collections* and it starts at 170.

Going home from work one night, she runs into a thug who wants to her to hand over her kickass cards collection. There’s no way she will agree to that! She decides to use a card to create a bolt of lightning to strike at the thug. She explains to the GM that since the game that she’s collecting for is fantasy-themed, and has all form of fantasy spells, creating a bolt of lightning isn’t too far-stretched. The GM agrees, but thinking that if Nancy is able to do this cheaply it may be too easy, so he assigns a Relevancy Score of 2.

Nancy manages to roll 121 on her Extreme Dice Roll, and rolls a 3 on a d10, which means that this stunt will cost 6 Drama Points (3 on a roll of d10, multiplied by the Relevancy Score of 2).

Nancy down records down “Lightning Bolt” card under her list of Collectibles, and reduce her *Nancy’s Kickass Card Collections* trait by 6 points, hence dropping it from 170 to 164. Nancy is now able to invoke the powers of this card anytime by spending 3 Drama Points, and it will also be considered as if Nancy has just rolled 121.

Must I record the collectible every time I roll?

Ideally, yes. Sometimes you have good cards, sometimes you have bad ones. You don’t have to record it down on a failed roll but once it is a success, you have to record it down.

Trading Collectibles

If you trade a collectible which is already defined, then assuming it is a fair trade, you can increase your collection trait by an amount equal to the Drama Points cost of the card.

Example: Nancy traded away her “Lightning Bolt” card. The GM rules that she got a free trade, hence she can increase her *Nancy’s Kickass Card Collections* trait by 6 points. However, if the GM deems that Nancy has been ripped off, then maybe she will get back less than 6 points.

Collectibles gotten from elsewhere

It is possible, during the course of adventure, that you get a collectible from someone, or you found it or you discreetly take it when no one is looking...

Those collectibles are just mere items which do not contribute to your collection trait...yet. Once you use them, determine their effective roll and Drama Points as usual, but you don’t have to reduce your collection trait by the Drama Points cost, because you already have the card in your possession.

So in short, actual, physical collectible in your possession has no fixed effect until you try to use them.

What if my Collection Trait reaches zero (or below)?

Then you are stuck with all the collectibles you have and cannot “create new one on the spur.” Do some trading to get rid of cards which you don’t want, or increase your Extreme Skill.

Variations of the Rules

You can vary this set of rules to apply to different type of collectibles. For example, if you are collecting fluffy cute animals which have special powers, each “collectible” can be just one special power of a specific pet.

Conflicts and Combats

Extreme times, Extreme measures

The Nature of Conflicts

In *Extremes Drama*, a conflict happens when you have an opponent, and that opponent is hell-bent on preventing you from doing something. Conflicts become combats when both of you decide it is a good idea to resolve the issue at hand by giving each other a bloody nose.

Resolving Conflicts

Conflicts are actually non-lethal confrontations which could be applied to numerous situations. It could be a cooking competition, a round of Poker in a casino or an attempt to lose your opponent in a car chase.

Here are the steps for conflicts:

1. All individuals in the conflict declare their intent. Their intention must always be targeted at someone within the conflict.
2. Those involved in the conflict rolls the traits most relevant to their action. The one who rolls the highest, but still manage to roll under his trait, is the victor.
3. If all individuals somehow fail their rolls, then nothing significant happens.
4. If there's a victor in the contest, he inflicts as much Stress Damage as his **highest dice roll**. If an Extreme Roll is made, then the damage is equal to the sum of the **two highest dice**.
5. Repeat Step 1 to 5 a contestant in the conflict has his Stress Threshold reaches zero. A contestant can voluntarily lose the conflict if he wishes to withdraw from it.
6. The individual who has his Stress Threshold reaching zero loses the conflict. The loser of the conflict will have suffer whatever the intention the victor has declared in step 1.

All violent actions within a conflict do not cause any (significant) physical damage. The GM may rule that once a contestant uses violence, combat occurs instead.

Escalating Contested Roll

The *Escalating Contested Roll* can only be made during conflict or combat. Basically, you are building your success upon the success of your opponent.

When making a contested roll, you can choose to withhold your roll so to escalate upon your opponent's roll. Doing this requires 1 Drama Point.

After your opponent makes his roll, and if it is a success, you can *escalate the success* by rolling 2d10 and adding the result to your opponent's roll. If the total is under your trait's score, then it is considered as a success. If it is equal or higher, then you have been busted. You have considered to have failed.

If you manage to roll a doubles on the 2d10, re-roll the dice and multiply the new result by 2. If you roll another doubles, re-roll and multiply the result by 3 and so on and so forth.

Your original opponent can choose to escalate your result (without any Drama Point cost). Another opponent can choose to escalate the result (at the cost of 1 Drama Point).

Think of this as going to a concert. Once you have pay the 1 Drama Point as admission fee, you can escalate the roll as often as you want to, as long it doesn't go above your Trait. The catch is – you can swap the trait you want to use between each escalation, as long as you can provide the GM with an explanation.

Those who have been busted in the Escalation Roll can only rejoin by expending 2 Drama Points.

The victor of the Escalation Roll is the last person who has made a successful Escalation. All opponents of the victor, who have been involved in the Escalation Roll, suffer damage equal to the largest two digits of the Escalation Roll result added together. So if the final core of the Escalation Roll is 128, then all the losers will suffer 10 points of damage.

Not just that, the damage is multiply by the number of escalations which has been made. So in the above example, if 3 escalations have been made, the damage done is actually 30.

Tournaments

All the various tournaments which an Extreme has to go through can be simulated using the Conflict rules above. Yes, even for tournaments which opponents aren't competing directly against each other (such as cooking competitions, for example). As long as your opponent and you can observe each others' actions, you can inflict Stress Damage using the conflict rules.

Example: Cooking Competition

Chan, with Extreme Cuisine 180 is up against the Rose of Italy, a famous gourmet and chef reputed for her savoury pasta. Her Extreme Cuisine stands at 220.

Announcer 1 (GM): And today, on our *Cuisine Showdown* today, we have Chan, a high school student pitting his culinary skill against the famous Rose of Italy! And it seems the competition is to her favour too, for our secret ingredient of the day is... drum roll...pasta!

Announcer 2 (Also played by GM): Yes, indeed, for the Rose of Italy is known to be an expert in all sort of pasta! And the sauce she prepared! Ah, can you see what ingredient she has brought with her today?

Actually, the conflict already starts now, while the judge compare ingredient. The actual ingredient is up to the players improvise, but what good they have depends on the dice roll. Chan scores 171 while the Rose scores 175, with Rose winning. Since it's an Extreme Roll, she deals 12 points of Stress Damage to Chan.

Announcer 1: Indeed, it seems that the Rose of Italy is going prepare her world-famous pasta sauce once more! I remembered it tasting once ten years ago – it gives such a groovy flavour and rich texture to the pasta!

Chan: [OOC] GM, can I make a test roll to see if my master ever tells me anything about her sauce?

GM: Hmm, sure. The sauce takes a long time to prepare and certain ingredients must be added at the exact timing.

All unopposed Extreme Rolls are a success automatically.

Announcer 1: It seems that Chan has something to say!

Chan: [IC] The sauce takes a long time to prepare, and requires careful timing or else it will be ruined. I hope the time limit wouldn't give Rose too much pressure!

This is a test of the Extreme Skill, but rather it pits Chan's Bluff (or Persuade, or other more relevant trait) against the Rose's Will Power. Chan's Bluff is 55 while the Rose's Will Power is 45. Chan scores a 50 while Rose gets a 43. Hence, Chan inflicts 5 points of Stress Damage upon Rose.

Announcer 2: Wait, look! What is Chan doing? Why is he frying the pasta?

The Rose: Hmph, we are cooking pasta here, not Chinese Fried Noodles!

This calls for another opposed Extreme Roll. The tournament will go on till one of the cooks have his (or her) Stress Threshold reaching zero.

Getting Physical: Combat

Combat occurs when someone thinks violence is a good solution to the situation at hand. Combat is pretty much the same as the Conflict rules stated above, except that you can lose both Endurance and Stress at the same time.

There are however a couple more considerations to combat than the usual conflict.

Order of Movement

Combatants move in order according to their *Initiative* trait, or any other trait which can be a relevant replacement.

What can you do?

One each round you can only perform one action. You cannot move then attack, or ready a weapon and attack someone at the same time. Everything is one action.

How far you can move?

Everyone is assumed to be cramped together, fighting in close quarter, so moving is not a big issue. As a rule of thumb, you can cover two metres in a single round. If you run, you can cover four, but you suffer a -20 penalty to your combat traits.

Using a battle-grid

You may wish to set up a battle-map just to show the relative distance of each combatant. A normal move action covers one square, while a run action covers 2 squares. Assume each square to be roughly about 2 metres.

Interrupting

Anytime you want to stop an opponent from doing something, you can choose to *interrupt*. Interrupting will sacrifice your next turn, unless you spend 4

Drama Points. You can spend 4 Drama Points to interrupt anytime you wish.

. When interrupting, you and the person you have so rudely interrupted will roll the trait which determines initiative. If (and only if) you wins the contest, then you get to act before your opponent. If not, then you act after your opponent.

You can only interrupt once per round. So if you have already interrupted prior, you cannot interrupt again. The GM can also rule that you cannot interrupt due to some factors, like you are being tied up or too distracted.

If you interrupt someone who is next to you, you get a +10 bonus to your trait.

You can only interrupt *before* the dice roll pertaining to action is made. Once the dice has been rolled, you cannot interrupt that action anymore. You can, however, interrupt and choose to act after the action.

Attacking Someone

When you attempt to attack someone, roll the trait most relevant to your attack action. Your target will also attempt to defend himself with a relevant trait. If you manage to win the contest, then you have strike your enemy.

If you do not have a combat skill, you can use *Athletics* at -10 to both attack and defend.

Damage

The amount of Endurance damage you deal to your target is equal to the highest dice you have rolled. If you made an Extreme Roll, then it is equal to the sum of the two highest dice.

Following the guidelines below for determining additional points to damage:

- If you are armed with something that is sharp (for example, a knife), then add +2 to the damage.
- If the weapon you are armed with is huge, then add +2 to the damage.
- If you are using a firearm, you multiply the damage by 2. The GM may rule that the higher the calibre of the weapon, the higher the multiplier will be.
- If you have any trait which contributes damage, you can request the GM to add it in, at the cost of 1 Drama Point. Roll the trait, and if you succeed, add the tens value of what you roll as damage. **Example:** You

hit someone hard with a baseball bat, and you have the trait *Extremely Strong* at 74. You spend 1 drama point, and rolled a 41, gaining a +4 bonus to your damage. Be sure to describe the impact dramatically!

- If you are unarmed, minus 2 from the damage.
- On a critical success, multiply the damage done by the number of doubles rolled plus one.

Stress Attack

Instead of engaging in a violent fistfight, you can attempt to neutralise your threat with a Stress Attack. Only Extreme Skills can be employed and you must describe to your GM how you intend to scare the daylight out of your foes. The GM will determine the Relevancy Score of your stunt as described in the rules of the last chapter.

The default trait to resist any Stress Attack is the *Will Power* trait.

Using Extreme Skill

If you use an Extreme Skill to **physically** attack or defend in combat, you only have to pay the Drama Points cost once, and for the rest of the combat, you can use the Extreme Skill in the same way without any Drama Points cost

Using an Extreme Skill to inflict stress or to somehow neutralise an enemy does not fall under this rule.

Dual Wielding

You get to attack twice per round if you are dual wielding. However, unless you have a trait such as *Ambidexterity* or *Two Weapon Fighting*, each of your attack is subjected to a -30 to your attack traits.

You also have to roll under your *Ambidexterity* or *Two Weapon Fighting* trait as well.

Defending

When you are attacked, you can attempt to defend yourself. There are two types of defence – active and passive.

Passive

A passive defence means you don't roll anything in response to your enemy's threat, in hope that he will naturally miss by himself.

Active

You roll a Trait in response to the attack, hoping to fend it off. You can only use a Trait to defend yourself once per round. For example, you are attacked twice this round, and the first time you use *Athletics* to dodge the blow. So on the second attack, you must switch to another Trait.

You can use any Trait to try to do defend yourself, as long as you can provide a justification. The GM may impose a penalty on your Trait depending on how far-stretched your explanation is. Using a Drama Point, however, can negate that penalty.

Armour and Protection

A piece of protective gear shall reduce damage by a certain number of points.

Kevlar vest reduces the multiplier that firearms attack receives. A normal suit will cause a calibre 2 firearm to do only normal damage.

If you have a trait which you think can reduce damage, spend 1 Drama Point and roll the trait. If you succeed, you reduce the amount of damage you suffer equal to the tens value of your dice roll.

Multi-Fire

If you have a firearm (or an attack) which is automatically, you can attempt to attack multiple targets at one. You need to divide out the trait's score among each target.

Example: Armed with a semi-automatic firearm, Mike seeks to fire at three thugs who are rushing at him with knives in their hand. Mike has a *Soldier* Concept at 75, which is relevant to his situation. He divides up his trait's score among the three thugs, assigning 30 to the closest one, 25 to the second thug and 20 to the last thug.

Auto-Fire

You may wish to discharge more than one round of ammunition at your target, hoping that the hail of fire will help you to hit your opponent.

If you discharge 5 rounds, you get a +10 to your trait score. If you discharge 10 rounds, you get a +15 to your trait score. If you discharge 20 rounds, you get a +20. Anything beyond 20 rounds is wastage.

Covering/Suppression Fire

You sweep an area with a storm of bullet, hoping that will keep the enemies at bay. You must discharge at least 20 rounds to start a Suppression Fire, and it

costs 10 rounds of ammunition to keep it up for 1 combat round.

Anyone who is caught in suppression or covering fire suffers a -30 to their trait if they try to perform any actions that will expose them.

Taking Damage

There are two types of damage which you can suffer in *Extremes Drama*. The first is Endurance damage, which presents flesh wounds, bruises, burns and other physical affliction which you may suffer

Stress damage comes from being on the losing end in conflicts and from various applications of Extreme Skills.

Endurance Damage

As you suffer Endurance Damage, your effectiveness will drop. When you lose 25% of your total Endurance, you suffer a -10 penalty to all traits. When you lose 50% of your total Endurance, you are at a -20 penalty to all traits. When you have lost 75% of your Endurance, you are at a -30 to all traits.

If your Endurance reaches zero, you are in too much pain or are too tired to carry on fighting.

Recovering Endurance

Eight hours of bed rest will recover 10% of your overall Endurance. If someone is administering first aid or healing (through the suitable trait), you recover as many Endurance points as their roll after eight hours of rest (Provided that their roll is successful!)

You can spend 2 Drama Points to recover Endurance with just an hour rest (Either 10% of your overall Endurance or the result of a trait roll).

Stress Damage

Likewise with Endurance damage, as you suffer more and more Stress damage, your effectiveness will drop. Not just that, whenever you suffer Stress Damage which is equal to 10% of your maximum Stress Threshold, you are stunned for a moment – in combat this means you lose 1 turn.

When you lose 25% of your Stress Threshold, you suffer a -10 penalty to all Traits. When you lose 50% of your Stress Threshold, you suffer a -20 to all Traits. And when you have gone below 75% of your maximum Stress Threshold, you suffer a -30 to all your traits.

Penalty to traits from Endurance damage stacks with that from Stress Damage.

Recovering from Stress Damage

You recover 10% of your maximum Stress Threshold when a conflict or combat is over. For every one hour thereafter, you recover 10% of your maximum Stress Threshold.

If there's a trait which helps to recover Stress Threshold, you can use it once per hour to remove Stress Damage – you are restored as many points of Stress Threshold as the result of the roll (assuming that the roll is successful in the first place!)

Self-Improvement

Getting better at what you are doing

Experience Points

Insurmountable challenges have been raised against you. Numerous trials and tribulations await you as you tread the path of an extreme. But never fear, for each tournament you pass through, for each opponent you leave in the dust and even for challenges which you completely funk at, you are left a bit stronger, a bit wiser and hopefully, a bit cleverer.

At the end of each game session, the GM will hand out Experience Points. Those are the currency to the improvement, the seeds of potential from which your abilities will grow from.

Getting experience points

There are two types of experience awards – group and individual.

At the end of each game session, the GM will rank the group by the following criteria with a score from 1 to 5 (as usual, higher is better):

- **Achievement:** How much have the group achieved this session? Were any objectives met? Score 1 if the group did almost nothing except just by showing up and score 5 if the group get things done and get it done with flair.
- **Teamwork:** Did the group work together? Compliment each other with their Extreme Skills? Stand up for each other? Score 1 if every one is a Lone Ranger, score 5 if they show excellent teamwork and co-ordination.
- **Group Roleplaying:** Does the group interact with each other while *in character*? Score 1 if they are mostly out of character and score 5 if they attempt to bring mood to the game by role-playing.
- **Fun:** Did everyone have fun? This is the category which shall be getting a 5 all the time!

For the individual experience award, the GM shall use the following criteria. Again, they are each ranked from 1 to 5.

- **Brilliance:** Does the player put any creativity into the usage of his Extreme Skill? Score 1 if he is using it like any cookie-cutter skill, score 5 if he is extremely creative in the usage of his Extreme Skill.
- **Role-playing:** How often is the player in-character and role-playing which contributes to the overall atmosphere and fun of the game? Score 1 if he has done no role-playing at all, score 5 if he has role-played excellently.
- **Challenge:** How much challenge has the player went through for the game session? Score 1 if he has been hanging at the back, not involved in any risk at all and score 5 if he has been through trails and tribulations. Success is not necessary.

Total up the score for the 7 categories and divide the total by 2. This is the amount of Experience Points that the group receives for their effort.

Bonus Experience Points

GM may want to give a flat experience point bonus depending on what foes they have overcome. A bonus of 10 is suggested for a fitting end to a nerve-wrecking episode, for example.

GMs may also want to tag group experience points award to the achievement of important objectives or for the defeat of important foes.

Using Experience Points

So you have Experience Points. What can you do with it? Here are the various ways you can use them:

- Use 1 experience point to improve a Trait by +1, up to a maximum of +5
- Use 4 experience points to improve your Concept Trait by +1, up to a maximum of +5.
- Spend 2 experience points to improve your Extreme Skill by +1, up to a maximum of +10.

- Using 2 experience points to improve your Endurance or Stress Threshold by +1, up to a maximum of +10
- Spend 5 experience points to improve your maximum Drama Points by +1, up to a maximum of +5.
- 10 experience points to possess a new trait. The starting value of the trait is dependent on what type of trait it is. Use the guidelines as outlined for buying non-core traits during Character Creation. The trait will start with a +10 to its score.

The cap of improvement is only applied per session. This means even if you have 100 experience points, at the end of this session, you can only boost a Trait by a maximum of 5 points. You have to wait till the end of the next session to improve that Trait any further.

I don't want to bother with Experience Points

It is possible to do away with the criteria for determining how many experience points a player shall earn.

On average, each player in the group shall earn 10 Experience Points. So if you do away with the criteria, you can just reward everyone 10 Experience Points for a job well done, or more, if you think they deserve it.

Much Ado over Drama

Drama Points and its usage

Using Drama Points

Throughout the game we have listed rules for the usage of Drama Points, and as they are scattered all over the places, it might be a good idea to recap all the uses here.

- 2 Drama Points to re-roll any failed roll. You can only do this once per roll.
- 1 Drama Point to add d10 to a roll. You can spend as many as you like, and for each point spent you will get to roll an additional d10. But you must declare how many points you wish to spend upfront. You cannot spend 1 point, roll d10 and then choose to spend another 1. You can choose to use this option after making a roll.
- When using an Extreme Skill, you need to spend as many Drama Points as the Relevancy Score of your feat multiply by the roll of d10
- Spend 4 Drama Points to interrupt anytime you wish in combat.
- Use 1 Drama Point to roll a relevant trait, and add the tens value as damage or armour.
- Spend 2 Drama Points to recover an amount of your Endurance equal to 10% of your maximum Endurance in an hour rest.
- Spend 1 Drama Point, when in conflict or combat, to start an Escalation roll.
- Spend 1 Drama Point to join an existing Escalation roll.
- Spend 2 Drama Points to rejoin an existing Escalation roll.

Recovering Drama Points

At the end of a combat, all players recover 50% of Drama Points which they have spent in that particular combat. To facilitate the process, note how many Drama Points each player has at the start

of the combat, and how many Drama Points they each have left at the end of it.

Also, at the end of a major confrontation or an event, players shall regain a number of Drama Points equal to 25% of their maximum Drama Points.

At the start of each game session, all players shall regain their Drama Points.

Rewarding Drama Points

Drama Points shall be given out when players are in character, think of smart come-backs at their opponents and come out with clever plans to out-smart their opponents. 2 Drama Points are usually enough.

Most importantly of all, reward players with Drama Points if they manage to be dramatically without expending any Drama Points. After all, this is what *Extremez Drama* is all about – drama!

“Overflowing” Drama Points

It is possible for characters to have more Drama Points than their maximum Drama Points score. Any excessive Drama Points cannot be recouped by any means. Also, at the end of the game session, those excessive Drama Points are also gone forever.

Game-Mastering *Extremez Drama*

Some hints and tips for the intrepid GM

Getting Prepped

Like all role-playing games, *Extremez Drama* requires some preparation to run. One of the most important groundwork to do is to get familiar with the mindset of “over-dramatisations” – get your hand on Japanese animes and movies which pertain to the concept

Also, it might be a little hard to get players for this game, if they don’t truly understand the concept behind the game. All in all, *Extremez Drama* is a game about which even the most ordinary, mundane concept in life can be dramatised so much that it could be made into a big budget (albeit cheesy) movie.

Dramatising Anything

Here are some more detailed steps, building on the first chapter, on how you can dramatise anything.

Have a tournament

The most important step, and the simplest step, is to link that “anything” to a tournament. Having a tournament means that there’s an entire culture and structure of relationship behind that Extreme Skill.

Example: The *Extreme Sarcasm* tournament is held once every 4 years. It begins by mailing all the registered competitors a badge, and a tourney line-up. Each competitor will arrange to meet their opponent for a one-on-one Duel of Sarcasm. The loser is the one who is reduced to an emotional wreck, and the victor will claim his badge. Only the top ten competitors (with the most number of badges) will be admitted to the final rounds of the tournament.

There’s an Organisation behind every Tournament

And every organisation has their own goals and objectives, a colourful membership and a mysterious leader (or council of leaders). What is their motive? Where do they get their support to sponsor the tournament? If the story is any good, there must be some sinister somethings going on. So what actually is the real deal?

A tournament means there will be plenty of competitors

And competitors are a source of many plot hooks. One may be sneaky enough to kidnap a close one of the players, as to blackmail them and prevent them from joining the tournament. Some might take on the romantic guise of the honour-bounded duellist.

At any rate, they come in all shapes and sizes, and have different tricks up their sleeves. And of course, plenty of tragic tales shall follow their coming and leaving.

Competitors mean there are an entire culture dedicated to the skill

If you have an Extreme Skill, you are not alone. There will be several hundreds other who possess the same Extreme Skill as you and view you either as an ally or a rival.

Those will be the NPC allies or rivals which the player-characters will be encountering. Make them diverse, make them interesting. Give each of them a nickname, a Modus Operandi or a weird accent to differentiate them from each other.

If there’s a competition about it, then it must be complex enough

You can only build a meaningful competition around a game or activity which is challenging and complex. So if the “something” which you are dramatising doesn’t sound complex enough, go ahead and make it more complicated! Work magic, psionic or super-science in if you have to.

Example: How complex would a Jigsaw Puzzle competition would be? Oh no, tell that to the practitioners of *Extreme Jigsaw Puzzles*. Forget about those factory-craved jigsaw – Extreme Jigsaw Puzzles demand practitioners to work with ancient and priceless sets which hail back to the days of ancient Atlantis (Yes, Atlantis, it really did exist!).

According to the Atlantean Science, there are only 101 ways of changes between the mystic energies, and hence there are only 101 ways which a jigsaw can be formed. Those who master the ways gain perception into the inner working of the universes.

As such, practitioners of Extreme Jigsaw Puzzles seek out each other, to win pieces of the Atlantean Puzzles from each other and to discover the 101 Ways of Change. Once doing so, they will journey all the way to an unknown valley to compete in the Final Puzzle tournament, which is a gigantic 10,000 pieces of jig saw with numerous red herrings and dead ends. Only those who has truly mastered the 101 Ways of Change could complete the puzzle.

An Extreme Skill has secrets

It could be anything – a long lost technique, an ancient relic which bestows terrible powers upon the one who wield it or hidden masters, who would only reveal themselves after a perilous quest or much wallowing in the mud of self-pity.

Example: Pythagoras was well known to be a mathematician and scholar of the mystics, but how many people know that he actually used his knowledge in...*flower arrangements*? It has been rumoured that he had actually penned a tome on a couple of bewildering flower arrangements which are based on geometrical principles. It has been rumoured that whoever set their eyes on those flower arrangement will go insane in no time. The tome has been lost for centuries, but many Extreme Flower Arrangers are determined to get their hand on it.

The Game Meta-plot

In most anime and movies about Extreme Skills, they usually concentrate on one Extreme Skill. This doesn't make for a good story for a role-playing game though.

So, as the GM, you must think of a reason why a party, each of them with his or her own Extreme Skill, are together. What if there's an overall Meta-plot behind it all?

- The player-characters discover that a shadowy billionaire has been sponsoring a large number of Extreme Skill tournaments, and many of the characters have lost loved ones in those tournaments, under mysterious circumstances. What happened, and what is going on?
- A new type of drug has been developed, allowing those without any Extreme Skills to gain them temporarily with just a single jab. This is undermining the structure of many Extremes, and they have band together to fight back and to discover who the perpetrator of the mysterious drug is and what his motives are.
- Many Extremes have used their enhanced abilities for crimes, bullying and lording the

neighbour. The player-characters band together to put an end to them, only to find that they are actually part of a larger, shadowy organisation!

- A secret mercenary government has been kidnapping many well-known and famous Extremes for some sort of nefarious experiment. The player-characters have lost ones who had gone missing, and they suspect it is the work of that mercenary company.
- A number of rival groups, each who practise different Extreme Skills, are vying for each other for an ancient map which will lead them to the tomb, which supposedly contains a document which contains many secret techniques and knowledge pertaining to their Extreme Skill.
- An Extreme Cook, escaping from persecution from a rival clan, has infiltrated into a High School cafeteria. He seeks students who are Extremes to tell a great secret to, such if he is ever caught, there will be someone to carry on the good fight...

There's a lot of places to mine ideas off – kung-fu movies, Japanese Anime and Superheroes comics.

Getting the Group Together

In a usual role-playing game, it is already hard to get a party together for their first game (without resorting to the "You are all in the tavern" cliché).

In *Extremez Drama*, you may be even more hard-pressed to come out with a reason why a bunch of Extremes are working together. Here are some suggestions:

- The party are bunch of friends belonging to the same high school or class.
- The party frequents the same bar/restaurant/playground and becomes fast friend with each other.
- The party shares the similar mentor and they banded together to avenge him or to go on a difficult mission.
- Everyone in the party belongs to a top secret organisation, and they have been put together for a mission.
- Alternatively, each of the party belongs to a Private Investigator company, and they work together to work on some brain-twisting cases.

- They all come from the same family.
- Their fathers (or mothers) used to be close friends and they had work together to stop some an evil crime lord or prevented some ancient evil from swallow the whole world. Their descendants (the player-characters) must do the same thing now.
- A series of imponderable coincidence has led the party together – they happened to have the same enemy, share the same suspicions about the Shadowy Corporate or are looking for the same lost ancient tome.

A very simple meta-plot

You may have some trouble crafting a meta-plot which includes the varied Extreme Skills the players have. One solution is to concentrate on the Extreme Skill of each player in one session, and gradually look for ways to link all the plot threads together. Sometimes, even the players themselves will offer some good suggestions!

Suspending the Disbelief

One of the problems with games like *Extremes Drama* is that it could be hard to suspend one's disbelief. "There's no way this would happen!" we say to ourselves.

The best way to rein in disbelief, among yourself and the players, is remind themselves this is a game, and if they wish, a "cartoon" game where the laws of science are somewhat haywire, and there's a hint of magic and psionic in the mix as well. Hence, it is a good idea, during game, to divorce all mentions to any topic that may remind them of reality. Mentioning soft drinks and fast food restaurants is probably fine, but talking about events that made headlines in the *real* world may brings back the feeling of disbelief.

Encourage the players to think of the game as a movie. We often gives leeway to science and realism when it comes to movies – especially action and superheroes movies. We all know that sound don't exist in a vacuum, and so there's no way to hear a laser blast between two starships, but it's in there, anyway!

Creating NPCs

The Non-Playing Characters could be allies which the players will embrace, mentors which they will gladly seek out or dastard villains which the very mere mention of their names will cause them to grind their teeth.

Not every opponent the players run into must be an Extreme. Those usually are good for "target practise", letting the players figure out how they use their Extreme Skill and come up with some form of techniques in combat.

NPCs who are Extremes shall be used progressively – don't drop an extreme powerful one on them at the beginning and make it an absolute objective for the players to beat him. Also, remember to make each Extreme NPC unique in some way.

Balancing Encounters

If you wish to create a NPC who is somewhat near the level of the player-characters, use the same rules for creating characters, and then give as many Experience Points as you want to the NPC to reflect their advancement.

The Setting: Acropolis

Acropolis is the default setting for all Extreme Drama games – it is basically exists so that you don't have to worry about hairy problem such as politics, laws and other nitty-gritty details.

What actually Acropolis is up to you, but physically, Acropolis is located somewhere in the tropical equator and is reclaimed from the ocean. It is built by an alliance of some large Japanese corporations and is considered as an independent sovereign entity.

All sort of ethnic groups have been migrating to Acropolis for many years. Imagine as a modern, gleaming city with subway, highways and high-speed train, as well as forests, jungles, hills and mountains. Perhaps Acropolis exists in an alternate world where terra-forming was perfected earlier.

What and where Acropolis is not as important as the *why*. In the game, it allows the GM to create scenarios without any real world constraints. It helps to suspend disbelief – after all, most Japanese anime use the technique too. Most of the places mentioned in *Pokemon* or *Yu-Gi-Oh* wouldn't have existed in the real world anywhere.

Most importantly, you can base Acropolis on any modern city which you are most familiar and comfortable with.

Quick Intro Scenario

The Secret of the Ancient Knife and the Old Bamboo Pail

A Bit of History...

Su Dongpo was a famed Chinese poet during the Song Dynasty, contributing numerous remarkable and memorable poems to the Chinese culture. However, he was also a remarkable cook, coming up with numerous recipes which are enjoyed till this day.

It was rumoured that there were three legacies of Su's legendary cooking skills – an ancient kitchen knife, an old pail made from bamboo and a poem which describes the recipe for the most heavenly dish ever.

For years, Grandpa Chee who operates the *Chee Chinese Eatery and Outtakes* next to the sidewalk opposite Ocean High School has kept the Old Bamboo Pail safe, while his brother, Notorious Tang, a successful triad lord who also runs his own chain of restaurants, has held onto the Ancient Kitchen Knife. Both brothers inherit those relics from their father, but even their father did not know where the Heavenly Recipe is.

And meanwhile, someone, who has both sworn revenge on Grandpa Chee and Notorious Tang is putting his plans into action...

Plot Synopsis

In *The Secret of the Ancient Knife and the Old Bamboo Pail*, the players are called upon to help Grandpa Chee to solve a thorny issue. His wayward brother, Notorious Tang, is threatening to buy up the real estate in the area, posing to swallow Grandpa Chee's only source of livelihood – his small caferia.

The Chinese Culinary Council, however, has deemed the move unethical, and demands that if Notorious Tang is to drive Grandpa Chee out of business, he is to challenge him to a fair and square cooking competition. And so it is arranged – a week later, Grandpa Chee will compete with Notorious Tang.

However, the night before, a thief has broken into Grandpa Chee's residence, and stolen the only thing which could give Grandpa Chee a fighting chance – the Old Bamboo Pail. It is said that any rice cooked in the Pail will have a subtle taste of bamboo, highly enhancing the taste and texture of the rice. Grandpa

Chee is doubly worried, for the competition starts tomorrow!

Of course, the most likely suspect is Notorious Tang, but later in the day, a group of thugs sent by Tang come over, demanding Grandpa Chee to hand over the Ancient Kitchen Knife! It seems that Notorious Tang's Ancient Kitchen Knife has also been stolen!

The players, doing a bit of investigation on their own, realise that the same thief has committed both crimes, and decide to track down the thief. They see the thief hands over both the pail and knife to a mysterious young man in business suit. When (and if) they try to give chase, the Man in Suit sic an Extreme Card Collector on the party.

The next day, during the tournament, the Man in Suit appears, challenging both Notorious Tang and Grandpa Chee – and if he wins, he will owe all their businesses and restaurants. The Man in Suit actually is **Cedric Chee**, the son of Grandpa Chee and Notorious Tang's half-brother! He has returned to claim what he thinks is properly his.

In the end, Cedric Chee loses the competition. In a fit of madness, he allows his thugs to gun down everyone. Of course, the party will trounce him and save the day!

Structure

The plot is divided into three acts

Act 1 deals with the party discovering the theft of the Bamboo Pail and them helping Grandpa Chee.

In Act 2, the party will track down the thief who has stolen both the Knife and the Pail, and sees the handover to Cedric Chee.

Act 3 is the cooking tournament. If one of the players has Extreme Cuisine, he can take Grandpa Chee's place. Up to 3 players can help as assistants, and they can use their Extreme Skills at the same time if they can somehow work it in. Any remainder players can go on a specially prepared side-quest to fetch some important spices.

Getting the Group together

The easiest way to get the party together is that they are regular customers at Grandpa Chee's and upon learning of his plight, they decide to work together to retrieve back the Pail.

Cast of Characters

All character sheets are attached at the end of the scenario.

Grandpa Chee

A white-hair, balding, usually cheerful old man of about 60, Grandpa Chee has been running his little eatery caferia for over 20 years. He's always pleasant and also gives out little gems of wisdom to his younger customers. As his caferia is just next to a high school, many of his regular customers are high school students and he gets along well with them.

Notorious Tang

Grandpa Chee's younger brother. A bald man, always dressed in striped black business suit, with two heavy gold chains around his neck and his fingers decorated by numerous gold and silver rings, he is always shouting and ranting. When he gets mad, his bald spot will start to turn red. Around 55 years old of age and large in build.

Mike Weir

The "Retrieval Expert" who steals the Pail and the Ancient Knife. Right now, he's working for Cedric Chee, and there's no knowing who would be his next employer. He's tall, of medium build, with a stock of red hair always neatly combed.

Cedric Chee

His father was the bastard son of the Grandpa Chee's father, and was expelled from the family. His hatred for Chee family knows no bound, and even his descendants share his hatred. Cedric Chee is the last in the family line, and he is determined to have his revenge on both Grandpa Chee and Notorious Tang.

Yuri "Deathdealer"

Extreme Card Collector who has been hired to protect Cedric Chee. A tall and painful thin youth, pale-skinned with dyed blond hair and around 19 years old. He always dress in black t-shirt, black jacket with all sort of Goth accessories -- bracelets, upside-down crosses and large earrings.

Act I – The Theft

Before the game begins, describe to the players who Grandpa Chee is, the establishment that he runs and the relationship that he has with his brother, Notorious Tang. The news of Grandpa Chee and Notorious Tang's duel has been the talk of the town, and everyone knows that it would be tomorrow.

The party are having their usual dinner (or lunch) at Grandpa Chee's where they realise that the old chef looks a bit distracted. He has been pacing around the place, checking in cupboards, looking on top of shelves, digging out shelves before he finally sit down with a sigh.

If anyone asks him what he is wrong, he will just reply, "Ah, I really am getting old. My memories are getting foggy. I need to find a treasure of mine which I have tucked away somewhere. It's an old Bamboo Pail, you see, left to me by my father. Ha-ha, they say Su Dongpo used to cook rice with it!

At any rate, it was a treasure in my family. Rice cooked in that pail will always have a heavenly aroma. But I just can't figure out where – ah! I remembered! A talk with the young ones can really wake the mind! Come, do you want to see the pail?"

Grandpa Chee will bring the party up to the attics, where he unlocked a wooden door. He pushes it open and says, "Ah, I remember! I left the pail here after the competition ten—wait! Where is it!"

The attic is a mess of old tools, broken woks and empty cardboard boxes. Next to the wall everyone can see a circular mark left in the dust. "The pail is here," Grandpa Chee emphasised.

Looking for clues

Some players may want to look for clues immediately. This requires a successful *Observation* roll (or any other suitable trait or Extreme Skill, such as Extreme Deduction), with a -10 penalty to the trait. Observant players will notice that there is an open window at one side of the wall, and next to the window is a tall tree.

Those searching tree (again, on a successful roll) will find a piece of crumbled note at the foot of the tree. It seems that it has been torn into half. It says, "Once you have the goods, meet me at..."

The thugs come knocking

After a while of investigation, discussion and hopefully, consoling Grandpa Chee, some ill-manner louts come knocking on the door, loudly demanding for Grandpa Chee

“What is that old fool Chee! Tell him to come out now, that filthy thief!”

All the customers have fled, leaving only a few assistants cowering behind the counter. Grandpa Chee will hurry down, hopefully with the rest of the party following! Downstairs, a group of five thugs has smashed plates and overturned tables, making a big mess.

Upon seeing Grandpa Chee, the biggest, tallest and meanest brute of them all will come forward, demanding, “Hey, you old man! Hand over our boss’ knife *right now*, or else I tell you, I will burn this place down!” (Insert swearwords where you deem appropriate)

Hopefully, the players will teach those thugs a good lesson.

Notorious Tang appeared

As the thugs are lying on the floor, groaning (for whatever reasons), a black-jet car pulls out next to the shop, and out step Notorious Tang, his bald head blazing red in the sun.

As he steps into the shop, with more men, he shouts, “Brother! You will return my knife this instant!”

Grandpa Chee will stammer out his defence. Hopefully, the players will find a way to defuse the situation (Hey, they are the Extremes, after all!)

After Notorious Tang understands that Grandpa Chee has his pail stolen as well, he will sit down and a subordinate will come up and fan him.

“Damn it! I went looking for my knife just now, and it *is gone*! Gone from the stand in my antique room! Now you say your pail is missing too! Gah! Fortunately too!”

The party may offer to take a peek around Notorious Tang’s place to see if they can find any clues. Notorious Tang at first objects to the idea, but eventually gives ground, because a triad lord, he couldn’t call the police (At least in an anime, he wouldn’t).

Tang’s Antique Room

Notorious Tang’s abode is a landed mansion, with a parkland covering several hectares. The antique room is on the second floor, with the latest state of art security system in place.

No windows are opened and the security cameras show no sign of the thief at all. But observant players who are keeping note of the date and time recorded on the tapes will realise that there is a period of time

when the security cameras stopped recording. (That shall be around yesterday, from 8pm to 10pm).

When the security are asked why, they will reply, “There was this black-out, and even the security system is down. We place guards in the room while we ask technicians from the security company to come down. They only manage to fix the security system by 10pm.”

The technician who has come down is actually Mike Weir and he has tampered with the security system such that he can remotely switch off the security system and “jammed” the camera such that it keeps repeating the same “frame” over and over again, resulting the illusion that no one is in the room. Anyone examining the windows will realise all the windows around the room has a thin layer of dust around the edges, save for one. A tall tree (you guessed it!) grows next to the window.

A call to the security company will also reveal that they never did receive any call from Notorious Tang’s residence.

Players who can somehow track “radio waves” (Extreme Gadget, Extreme Hacking or Extreme Fortune-Telling) can trace a “rogue signal” all the way to a van parked nearby. Inside, they will find the Clue (hang on, we will explain the Clue later on).

If that is impossible, then maybe the players may explore the areas where the thief has been to – the telephone panel, the power control room or the tree. Those searching, on a successful roll, will find also the Clue.

What’s the Clue?

It’s the second half of the crumbled note which the player finds at Grandpa Chee’s. It says, “...Country Park, Car Park A, 9pm, tonight.”

Well, the party may have no idea what “tonight” means, but it’s worth a try! And at any rate, it’s 8:45pm now (set a time which give the most sense of urgency. If the party did well in their investigation, you may want to give them more time to prepare).

Act 2 – The Handover

This is a short act, mainly to give the players a chance to pit their skill against another Extreme.

Country Park is usually desolate at night, as the lightning there isn’t too good. Of course, this makes it the perfect hangout place for lovers too!

Car Park A is empty, save for white limousine parked under a tree. As the party arrives, they will see Mike Weir sauntering causally up to the car, and hands over a large suitcase.

If the players intervenes, Yuri will interfere, with a powerful special effects card (If you need ideas, go over to the Wizards of the Coast website or the Yu-Gi-Oh website and get some card ideas!). He will try his best to let Cedric Chee and Mike gets away.

As it is a potential six against one, Yuri is slightly stronger than a new character, so that the fight could get more interesting. Yuri can summon monsters to fight for him (if he does, then the monster has a Concept Trait equals to halved of Yuri's roll). He also can achieve a number of special effects which a fantasy wizard could. Of course, all his Extreme Skill uses require Drama Points.

Once Yuri is out of Drama Points, he will use the card known as "The Door" to flee to relative safety. Even if the party capture Yuri, and manage to wrestle out where Cedric Chee was staying, by the time they rush over, Cedric is already gone.

(Note: At this point, the party shouldn't know who Cedric is)

Act 3 – The Tournament

As the party returns to Grandpa Chee to report what they find, they will get an excited phone-call from one of Grandpa Chee's shop assistant, Mel. "Do you know something?" she will holler down the phone, "There's a new contestant for tomorrow competition! You better come back quickly!"

Back at Grandpa Chee's eatery, they will find Notorious Tang, together with Grandpa Chee, mulling over the news over a cup of tea.

Asking what happened, Grandpa Chee will say, "Our father, well, he used to have a son, but we don't know who the mother is. He used to stay with us for a long while, my mother always hated him and when our father died, she drove him away. That was, like, 40 or 30 years ago.

"Apparently, the new challenger is the son of our brother. He has gone up to the Chinese Culinary Council and presented the Pail and the Knife, and says he is the true successor of our father's business.

The Council, however, requires him to compete in tomorrow's competition. But oh no, he is reputed to the student of a famous chef in Beijing, and now he has the Ancient Knife and the Pail. I don't think the two of us can stand any chance against him."

Notorious Tang at this point will slam his cup. "No way I am giving up without a fight! I asked an old friend of mine in China to send some of those secret spices dad told us over. I have my men get the best and freshest ingredients! There's no way we will lose to a punk like him!"

Getting the party involved

Mel, the ever-excitable shop assistant, suddenly cut in with a suggestion, "Can we get them to help Grandpa tomorrow? Huh, how about that?"

Ideally, one of the party members has Extreme Cuisine, but any other skills, if properly justified, can be used. Someone with Extreme Flower Arrangement may use some of his esoteric arrangement on the dishes in the competition, for example.

At any rate, Grandpa Chee can have up to three assistants. If someone in the party is going to cook instead, then he can bring 3 more pals along with him too.

What about the rest?

If there are five or six members in the group, then the rest can form a separate team to retrieve the secret spice which Notorious Tang was talking about. He believes that Cedric will be watching all of Tang's men and their movement, and it's best to get someone who is a complete stranger to get the spice.

The spice, if it arrives at the tournament safely, will give the player's side a +30 to their Extreme Cuisine traits.

The Day of the Tournament

Homework: Watch Iron Chef. Watch it again and again. Decide on a mysterious ingredient of your choice.

Cedric, having both the Knife and the Pail, gains a +10 to his Extreme Cuisine trait (If you think the bonus is too low, wait for a while, the reason will be revealed later).

There will be a panel of interesting judges (Chefs from Beijing, famous Chinese movie stars and etc.) as well as the announcers. Use the announcers and the judges' comments as the medium of the stress attacks. Remember that players can use their Extreme Skill.

If Cedric wins the tournament (that is, the player's side cook's Stress Threshold reaches zero), then the players have lost. Grandpa Chee will be forced to close down his shops while Notorious Tang will have to stop operating restaurants.

Hopefully, the player will win, if so go on to...

The Secret of the Ancient Knife and the Bamboo Pail

When Grandpa Chee (or the player who is taking his place) has been declared the winner, Cedric Chee will go hysterical. He will rant and rave and shout, and collapse in a heap, sobbing.

At this point, suddenly the door to the proceeding will swing open, and in step a beautiful Japanese girl, clad in the traditional red and white Kimono will stride in, flanked by four men in black with Katana. Everyone will be speechless as they stride down to where Cedric is.

She will reach for the Knife and the Pail, and as Cedric screams, “No, don’t touch them” one of her guards will push him away.

“Only foolish chefs will think that a Knife and a Pail will help them to attain culinary greatness,” the Japanese girl will speak in a loud voice. “This knife is nothing more than a knife, and this pail is nothing more than a pail! But contains therein is the greatest secret of all!”

She reaches for the pail and knife, and inserts the knife into a very tiny notch at the bottom of the pail. There is loud crack as the bottom of the pail gives way effortlessly. Grandpa Chee gives a cry of anguish, then surprise...

For in the girl’s hand is a rolled up bamboo scroll! She takes it and strides towards Grandpa Chee and respectfully hands it over to him. “Su Dongpo’s recipe belongs to you. That man there has no honour. He shall not have it.”

With that she bows, and exits the hall with her four guards.

The Final Showdown

Cedric, however, is not done yet. He struggles to stand up and shouts, “You fools! Act now! *Act now!*” With that, a dozen thugs who have been hiding among the audience spring up, revealing weapons. The audience screams as they quickly exit the hall. The announcers and judges quickly hide backstage.

“Get the recipe!” Cedric hollers, pointing a finger at Grandpa Chee. Notorious Tang is frantically hiding at one corner, yelling into his cellphone.

This fight pits the party against 12 of Cedric’s goons, and Cedric himself. Before the fight starts, restore all the party’s Drama Points. They will need it. Also recover a fraction of Cedric’s Drama Points so that the party can get a decent challenge.

Cedric will use his Extreme Cuisine to fling chopsticks as attack, as well as using his kitchen knife. The Drama Point cost for this 1d10 x 3. Once Cedric has paid the cost, he can always use his Extreme Cuisine to attack or defend.

If the party consists of six members, or if everything seems to be too easy, have Yuri turns up again.

There’s no need to wipe out everyone though. After 20 rounds, the police will arrive. Cedric will beat a hasty retreat – he will run up to the roof of the building, where a mysterious black helicopter will pick him up.

Conclusion

Grandpa Chee reconciles with Notorious Tang. Tang offers to renovate Grandpa Chee’s shop, but the latter turns it down, preferring the simple shop that he has.

The recipe turns out the original recipe for Su Dongpo’s original *Multi-layered broiled meat*. Grandpa Chee only cooks it for special occasions, and the party are always invited for a taste of the sumptuous dish.

No one knows for sure who the Japanese girl is.

No one knows who is backing Cedric Chee’s operations.

Those loose threads are excellent plot seeds for a continuing campaign.

So that is it! It’s time to pack up, give out experience points and hopefully, you have enjoyed *The Secret of the Ancient Knife and the Old Bamboo Pail!*

Characters from *the Secret of the Ancient Knife and the Old Bamboo Pail*

Grandpa Chee

Concept: Old, Retired Cook (65)

Good Stuff

Balancing a lot of food on a tray (75)
Memorising a lot of orders (75)
Good cooking, very good cooking (75)

Bad Stuff

Remembering things (55)
Doing up the accounts (55)
Cooking Fried Food (55)

Normal Traits:

Athletics 35, Bluff 45, Comprehend 30, Initiative 30,
Friendly 65, Knows a lot of interesting stories 55,
Observation 45, Persuade 50, Will Power 65

Characteristics

Endurance 30, Stress Threshold 65, Drama Points 20

Notorious Tang

Concept: Easily angered Triad Leader (70)

Good Stuff

Inspire Awe and Fear (80)
“I have connections!” (80)
Rant and Rave (80)
Has his share of gang fights (75)
Filthy Rich (75)

Bad Stuff

Acting cool (60)
Giving commands and orders clearly (60)
Negotiating with other triad leaders (60)

Normal Traits:

Athletics 45, Bluff 55, Comprehend 25, Cooking 50,
Initiative 45, Observation 45, Persuade 30, Really
Bad Temper 70, Will Power 35

Characteristics:

Endurance 50, Stress Threshold 45, Drama Points 20

Generic Thugs

Concept: Thug (55)

Good Stuff

Street Fighting (65)
Marksmanship (65)
Avoid getting hurt (60)
Hitting someone with anything (60)
Trying to scare people (60)

Normal Traits:

Athletics 55, Bluff 30, Comprehend 35, Initiative 40,
Observation 30, Persuade 30, Will Power 40

Characteristic

Endurance 25, Stress Threshold 20, Drama Points: 10

Equipment

Baseball bat (weapon), Handgun (Calibre x2)

Mike Weir

Concept: “Retrieval Expert”, Thief (70)

Good Stuff

Pretending to be someone else (80)
Tamper with security systems (80)
Tamper with communication devices (80)
Acting innocent (75)
Climbing (75)

Bad Stuff

Leaving no trace (50)

Normal Traits:

Athletics 55, Bluff 65, Comprehend 60, Initiative 55,
Observation 50, Persuade 50, Reckless Driving 45,
Will Power 35

Characteristics:

Endurance 35, Stress Threshold 20, Drama Points: 20

Yuri “Deathdealer”

Concept: Rebellious High School dropout (65)

Good Stuff

Arguing with authority (75)
Sneaking out of school (75)
Intimidate others (70)
Why shall I do as you say? (70)
Taking it easy (70)

Bad Stuff

Mathematics (35)

Taking it easy – When being inflicted with Stress Damage, Yuri can spend 1 Drama Point to reduce the damage by 7 points.

Normal Traits:

Athletics 55, Bluff 20, Comprehend 65, Initiative 45, Observation 40, Persuade 30, Will Power 65

Extreme Skill: Extreme Card Collecting 150

Fantasy-theme collectible card game

Characteristic

Endurance: 30, Stress Threshold 40, Drama Points 50

Cedric Chee

Concept: Avenging Kung-fu chef (70)

Good Stuff

I will have my revenge! (80)
Martial Arts Cooking (75)
Getting out of harm's way (75)
Impressive Jumps and Leaps (75)
Kung-Fu Strike (75)

Bad Stuff

Staying calm (40)

I will have my revenge! - Spend 1 Drama Point to get a bonus of +8 to any dice roll. Stackable with other Drama Points effects. Works only when opposing someone who is trying to stop Cedric from having his revenge.

Martial Arts Cooking – Cooking with martial art stunts. Spends 2 Drama Points to roll this trait and add it the result rolled to Cedric's Extreme Cuisine. Cedric can use both this and Extreme Cuisine at the same time. The bonus lasts only for one use of Extreme Cuisine.

Normal Traits:

Athletics 65, Bluff 40, Comprehend 40, Initiative 70, Observation 40, Persuade 30, Will Power 50

Extreme Skill: Extreme Chinese Cuisine 160

Characteristic

Endurance 40, Stress Threshold 50, Drama Points 60

Credits

This work wouldn't be possible for all the members of my role-playing group. Their wacko ideas, crazy out of character jokes and all sort of loony are the inspirations for ExtremeZ Drama.

And thanks to the following games for inspirations...*Nobilis* and *Unknown Armies*.

Plot idea for *The Secret of the Ancient Knife and the Old Bamboo Pail* is inspired by Jin Yong's *Heaven Sword and Dragon Sabre*.

ExtremeZ Drama is produced with Microsoft Word, and converted to PDF using OpenOffice 2.0